



DREWEATTS

EST. 1759

MODERN DESIGN
& DECORATIVE ART

WEDNESDAY 7 OCTOBER 2026 | NEWBURY

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LOTS 1-361 | 10.30AM

VIEWING

Saturday 3 October:	10am–3pm
Sunday 4 October:	10am–3pm
Monday 5 October:	10am–4pm
Tuesday 6 October:	10am–4pm

ENQUIRIES & CONDITION REPORTS

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A GUIDE FOR BUYERS

REGISTRATION AND BIDDING

We advise bidders to register at least 48 hours in advance of the auction as we will need to complete Know Your Client checks on all registrants in order to comply with sanctions regimes. Clients are advised to register with a correct account as re-billing will not be possible. We allow commission (or absentee bids), telephone bids, live online bidding, and in person bidding. More information is available in our Terms of Sale at the back of this catalogue, and on our website.

BUYER’S PREMIUM

28% of hammer price up to £25,000
(33.6% including VAT), plus

27% of hammer price from £25,001 up to £500,000
(32.4% including VAT), plus

26% of hammer price in excess of £500,000
(31.2% including VAT)

ADDITIONAL CHARGES AND SYMBOLS

λ - Indicates that this lot may be subject to Artist’s Resale Right (Droit de Suite) royalty charges.

Y - Indicates that this lot may be subject to CITES regulations when exported.

† - Indicates that VAT is payable by the purchaser at the standard rate of 20% on the hammer price as well as being charged on the buyer’s premium.

Ø - Indicates that the lot is a zero rated item and therefore subject to buyer’s premium of 28% exclusive of VAT (0% VAT).

‡ - Indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due.

Ω - Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due.

β - Indicates that the lot is offered in Bond. This applies to wine. Bidding will be at duty paid prices other than for those lots marked ‘IN BOND/β’.

Note, the import VAT charged for lots with symbols ‡ or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation.

PAYMENT

If you are successful, an invoice will be sent to the email address registered on your bidder account. The invoice will include detailed payment and collection information. If you wish to see this in advance, please visit our website. Items must be paid for in full and Know Your Client checks must be completed before we can release any purchases. Third party payments are not accepted. First time buyers may also be subject to restrictions on the methods of payment we can accept. Please confirm this with the saleroom prior to collection.

COLLECTIONS, SHIPPING AND STORAGE

Goods will be released on receipt of payment of all sales charges. Please check the collection point of your lot prior to arrival.

Large items (furniture, carpets, rugs, mirrors and large works of art): items will be moved to Sackville-West Moving & Storing, Andover (SP10 3SA) on Wednesday 7 October and will be ready for collection from Friday 9 October. Storage will be free of charge until Friday 16 October. Property not collected before Monday 19 October will incur storage charges: a one-off fee of £20 plus a daily storage fee of £3 per lot per part or full day thereafter (charges subject to 20% VAT). Collection is available by appointment, Monday – Friday (9am – 4:30pm). All storage charges are the responsibility of the purchaser, billed directly by Sackville-West and are payable prior to collection. Sackville-West will provide an additional week’s free storage if they are instructed by the purchaser to deliver to them.

Garden items, small objects and pictures: items will remain at Dreweatts Donnington Priory and can be collected by appointment from Monday – Friday (9am – 5pm). We do not provide packing services. Buyers of very large garden items and statuary should ensure they/their carriers are able to remove the items themselves. Please call Dreweatts in advance of any collection for further advice.

A list of our suggested shippers is available on the Dreweatts website. Third party collections are permitted on receipt of authorisation from the invoiced buyer. To arrange a collection, contact Dreweatts: tel: +44 (0) 1635 553553 | email: collections@dreweatts.com

CONDITIONS OF SALE

Any registration to bid is subject to acceptance of our Auction Terms and Conditions and Privacy Policy. Both are available on our website.

CONDITION OF ITEMS

Buyers must satisfy themselves to the condition of any item prior to bidding. Detailed condition reports and additional images are available upon request.

EXPORT OF ITEMS

Prospective bidders are advised to familiarise themselves with any export and import restrictions or prohibitions applicable to the lots they wish to purchase. For example, the lots may contain prohibited material such as endangered species (and therefore be subject to CITES regulations) or be subject to shipping or trade restrictions. Cultural objects of certain age and value may require a UK export licence. It is buyer’s responsibility to obtain any relevant export and/or import licences and permits, as well as pay any customs duties, taxes and other fees applicable on import into the destination country. Dreweatts will not cancel the sale if a lot may not be exported, imported or it is seized for any reason by a government authority.

GLOSSARY OF TERMS

Where relevant, for example Picture auctions or Clocks auctions, a glossary of cataloguing terms will be available in the printed catalogues as well as on our website.

SPECIALISTS FOR THIS AUCTION



Gemma Sanders
Head of Department



Luke McGurk
Trainee Specialist & Cataloguer



Geoffrey Stafford Charles MRICS
Ceramics & Glass



Ashley Matthews MRICS
Furniture, Clocks, &
Decorative Art



1
CHRISTIAN LIAIGRE (FRENCH, FD. 1985)
‘PACHA’ SECTIONAL SOFA; DESIGNED 2014
Liaigre leather structure, fabric upholstery;
five cushions
70cm high, 415cm wide, 220cm deep

£3,000-5,000

2
EICHHOLTZ (FD. 1992)
‘NAPLES’ COFFEE TABLE, EARLY 21ST CENTURY
Set of three tables in honed black marble.
Large; 40.5cm high, 83cm wide, 70cm deep
Medium; 35cm high, 83cm wide, 70cm deep
Small; 30cm high, 83cm wide, 70cm deep

£500-800



3
LUCA MEDA (ITALIAN, 1936-1998)
SIX ‘HO’ CHAIRS, CIRCA 2000
Walnut, leather, metal details
Manufactured by Molteni & C
80cm high, 45cm wide, 50cm deep

£400-600



4
JASPER MORRISON
(BRITISH, B.1969)
A SET OF EIGHT
DINING CHAIRS,
CIRCA 2000
Comprising two
carvers and six side
chairs, in champagne
leather, with dark
stained legs and
chromed wrapped
front feet
Manufactured by
Cappellini, made in
Italy, with labels to
underside.
80cm high, 43cm
wide, 47cm deep

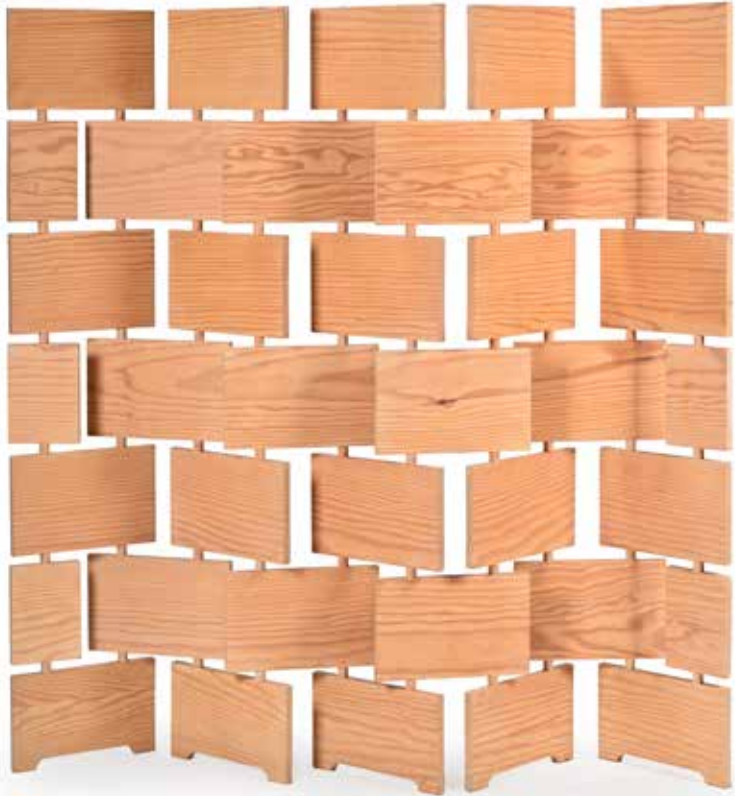
£400-600

5
JASPER MORRISON
(BRITISH, B.1969)
A SET OF EIGHT
DINING CHAIRS,
CIRCA 2000
Comprising two
carvers and six side
chairs, in champagne
leather, with dark
stained legs and
chromed wrapped
front feet.
Manufactured by
Cappellini, made in
Italy, with labels to
underside.
80cm high, 43cm
wide, 47cm deep

£400-600



4 & 5
(illustration for lots 4 and 5, identical set of eight chairs)



6
IN THE MANNER OF EILEEN GRAY (IRISH, 1878-1976)
AN ARTICULATED SCREEN, LATE 20TH CENTURY
Pine, each panel with movement
178cm high, 188cm wide (extended)

£400-600

7
MATTHEW HILTON (BRITISH, B.1957)
‘BALZAC’ CHAIR AND OTTOMAN, DESIGNED 1991,
LATE 20TH CENTURY
Leather upholstery
With SCP retailer’s label
Armchair: 84cm high, 77cm wide, 104cm deep
Ottoman: 33cm high, 72cm wide, 51cm deep

£600-800





8

8 Y
DOM EDIZIONI (ITALIAN, FD.2006)
'WAVE' SIDEBOARD, 21ST CENTURY
Macassar ebony veneer, maple lined interior, black lacquered feet
Manufacturer's plaque to reverse 'DOM edizioni/ 100% MADE IN ITALY'
72cm high, 220cm wide, 54cm deep

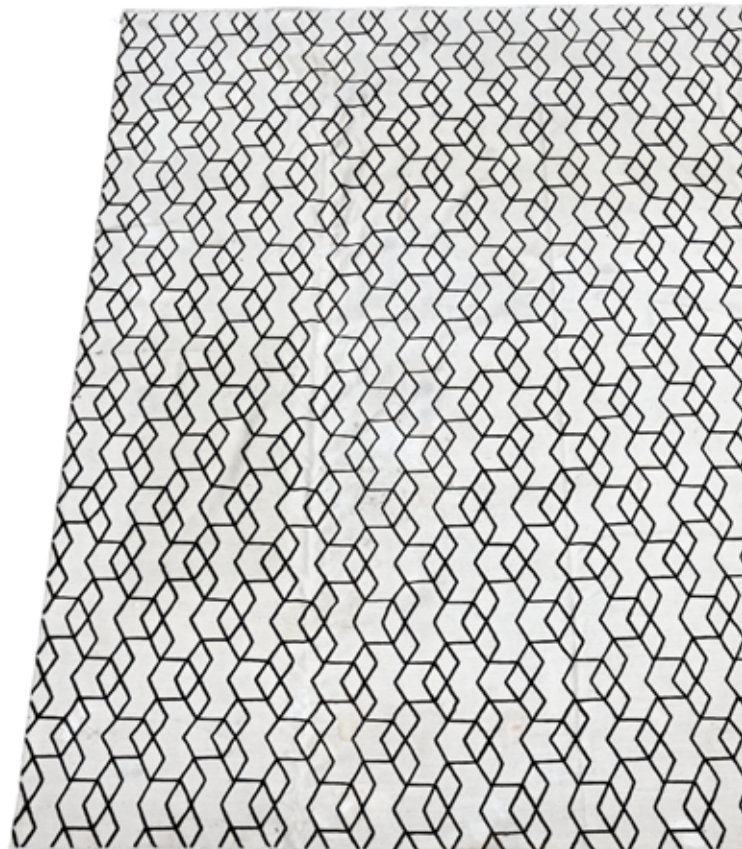
£2,000-3,000

9
MODERN
A LARGE 'GEOMETRIC' RUG, OF RECENT MANUFACTURE
Wool, in white and brown colourway
362cm x 548cm

£400-600

10
BRAY DESIGN UPHOLSTERY (BRITISH, FD. 1994)
SERPENTINE SOFA, 2018
Peach velvet upholstery, wooden feet
76cm high, 244cm wide, 119cm deep

£1,000-1,500



9



10



11

11
FIONA MCDONALD (BRITISH, FD.1997)
A PAIR OF 'VALENTINA' CABINETS, 21ST CENTURY
Ebonised walnut, black glass, brass
90cm high, 118cm wide, 50cm deep

Together with two en-suite mirrors, 130cm high, 80cm wide

£2,500-3,500

12
ROBERTO CAVALLI (ITALIAN)
CURVED SECTIONAL SOFA, CIRCA 2000
Purple velvet upholstery, in four sections
Manufacturers label to underside
70cm high, 356 wide, 260 deep

£2,500-3,500



12



13



14

13
VEERE GRENNEY
ASSOCIATES (BRITISH)
THREE-SEATER SOFA, 2011
Cream fabric/silk blend
upholstery
85cm high, 240cm wide,
98cm

£800-1,200

14
VEERE GRENNEY
ASSOCIATES (BRITISH)
TWO-SEATER SOFA, 2011
Cream fabric/silk blend
upholstery
88cm high, 181cm wide,
96cm deep

£800-1,200

15
BIC (BELGIAN)
A 'CILOU 2240 DUNE'
RUG, OF RECENT
MANUFACTURE
Light grey colourway,
70% regenerated nylon
(eco-friendly), 30% wool
Made in Belgium.
Manufacturer's labels
250cm x 200cm

£400-600



15



17

16
MODERN
CONSOLE TABLE; SECOND HALF 20TH CENTURY
Brass, glass
73cm high, 120cm wide, 44cm deep

£400-600



16

17
BIC (BELGIAN)
A 'CILOU 2240 DUNE' RUG, OF RECENT MANUFACTURE
Light grey colourway, 70% regenerated nylon (eco-friendly),
30% wool
Made in Belgium. Manufacturer's labels
240cm x 170cm

£300-500

18
MAISON JANSEN (FRENCH, FD.1880)
A PAIR OF MOUNTED SIDE TABLES, CIRCA 1960
Ebonised wood, gilt metal
Stamped 'JANSEN'
59cm high, 48.5cm wide, 36cm deep

£300-500



18

19
CHRISTIAN LIAIGRE (FRENCH, 1943-2020)
THREE-PIECE SUITE OF 'AUGUSTIN' SOFAS, DESIGNED 2000
Red fabric upholstery, oak frame, removable cushions
Manufacturer's label under seat cushion
Largest sofa: 65cm high, 330cm wide, 125cm deep
Other sofas: 65cm high, 270cm wide, 125cm deep

Provenance:
Private collection, Surrey

£1,500-2,500



19

20
DAVIDE SOZZI (ITALIAN)
A PAIR OF 'MARTINI NINI' TUB
ARMCHAIRS, DESIGNED 2018
Grey fabric upholstery
Made for Promemoria, with makers
label to the underside
79cm high, 75cm wide, 90cm deep

Provenance:
Private collection, Surrey

£500-800



20

21
FRANCOIS RUSSO (FRENCH, B.1966)
A PAIR OF 'HELLEU' DIRECTOR'S CHAIRS,
DESIGNED 2007, MADE 2010
Pelle Frau® leather, steel, and Corian®
Made by Poltrona Frau, with manufacturer's
label to the underside
80cm high, 62.5cm wide, 49.5cm deep

Provenance:
Private collection, Surrey

£400-600



21

22
ANTONIO CITTERIO (ITALIAN, B.1950)
A PAIR OF 'AMPHORA' SIDE TABLES,
DESIGNED 2004
Light oak veneer
Manufactured by Maxalto, Italy
56cm high, 64cm wide, 47.5cm deep

Provenance:
Private collection, Surrey

£600-1,000



22

23
ANTONIO
CITTERIO
(ITALIAN, B.1950)
A PAIR OF
'AMPHORA'
SIDE TABLES,
DESIGNED 2004
Dark oak veneer
Manufactured by
Maxalto, Italy
56cm high,
64cm wide,
47.5cm deep

Provenance:
Private collection,
Surrey

£600-1,000

24
ANTONIO
CITTERIO
(ITALIAN, B.1950)
A PAIR OF
'AMPHORA'
SIDE TABLES,
DESIGNED 2004
Dark oak veneer
Manufactured by
Maxalto, Italy
56cm high,
64cm wide,
47.5cm deep

Provenance:
Private collection,
Surrey

£600-1,000



23 & 24
(illustration for lots 23 and 24, identical
pair of 'Amphora' side tables)



25

25
IN THE MANNER OF AUGUSTO BOZZI
(ITALIAN, 1924-1982)
A PAIR OF LOUNGE CHAIRS,
SECOND HALF 20TH CENTURY
Dark brown fabric upholstery,
black enamelled steel rod frame
82cm high, 93cm wide, 61cm deep

Provenance:
Private collection, Surrey

£400-600



26 & 27
(illustration for lots 26 and 27,
identical pair of 'Belle' table lamps)

26
KLAUS NOLTING AND ANDREAS
OSTWALD (SWISS, GERMAN, B.1964)
PAIR OF 'BELLE' TABLE LAMPS, DESIGNED
2006
Fürstenberg porcelain
Manufactured by Anta Leuchten with
mark to shade interior
48cm high

Provenance:
Private collection, Surrey

£300-500

27
KLAUS NOLTING AND ANDREAS
OSTWALD (SWISS, GERMAN, B.1964)
PAIR OF 'BELLE TABLE LAMPS, DESIGNED
2006
Fürstenberg porcelain
Manufactured by Anta Leuchten with
mark to shade interior
48cm high

Provenance:
Private collection, Surrey

£300-500



28

28
PIERGIORGIO CAZZANIGA (ITALIAN)
A PAIR OF 'SIGN MATT' CHAIRS,
DESIGNED 2017-2020
White gloss laminate
Made by mdf italia
78cm high, 49cm wide, 55cm deep

Provenance:
Private collection, Surrey

£300-500



29



29
PIERGIORGIO CAZZANIGA
(ITALIAN)
A PAIR OF 'SIGN MATT'
CHAIRS, DESIGNED 2017-
2020
Black gloss laminate
Made by mdf italia
78cm high, 49cm wide,
55cm deep

Provenance:
Private collection, Surrey

£300-500



30



30
VLADIMIR KAGAN (GERMAN-AMERICAN, 1927-2016); ATTRIBUTED
A PAIR OF BLACK CHAISE LONGUES SOFAS, EARLY 21ST CENTURY
In black upholstery, serpentine form base, three-quarter raised back
Model presented is a slight variation on Kagan's 'Crescent' sofa, in black upholstery,
91cm high, 275cm wide, 120cm deep

Together with a matching footstool, 100cm diameter

Provenance:
Private collection, Surrey

£2,000-3,000

31A
JON BUCK (BRITISH, B.1951)
'LINES OF LINEAGE' SCULPTURE, 2009
Painted bronze
Signed and numbered (faint)
From an edition of 10
55cm high

Provenance:
Private collection, Ascot

£1,500-2,500



31



32

32
CHRISTIAN LACROIX MAISON (FD. 2010)
 A SET OF TEN DINING CHAIRS,
 EARLY 21ST CENTURY
 Louro Preto, acacia, brass, monochrome
 chevron fabric
 Manufactured by Roche Bobois (Paris)
 Each; 101cm high, 45cm wide, 45cm deep

Provenance:
 Private collection, Ascot

£1,000-1,500



34

34
FABRICE BERRUX (FRENCH, B.1964)
 TWO 'AQUA' TABLES,
 EARLY 21ST CENTURY
 White Carrara marble drop form base,
 matt black circular top
 Manufactured by Roche Bobois (Paris).
 Applied maker's label to underside of
 table tops
 60cm high, 49.5cm diameter

Provenance:
 Private collection, Ascot

£2,000-3,000



33

33
CHRISTIAN LACROIX MAISON (FD. 2010)
 A SET OF FOUR 'FINITION ONYX' CUBES,
 EARLY 21ST CENTURY
 Black and striped lacquer, gilt metal edging
 Manufactured by Roche Bobois (Paris)
 Each box; 42cm high, 42cm wide, 42cm deep
 Internal dimensions; 37cm high, 37cm wide,
 37cm deep

Provenance:
 Private collection, Ascot

£600-1,000

35
DANIEL RODE (FRENCH, B.1967)
 'OMEGA' DISPLAY BOOKCASE, EARLY 21ST CENTURY
 Matte steel (Tenax) over plywood structure, illumination
 within frame, glass shelves (12mm thick), brushed
 chrome-plated steel base
 Manufactured by Roche Bobois (Paris)
 203cm high, 200cm wide, 40.5cm deep

Provenance:
 Private collection, Ascot

£1,000-1,500



35



37

36
SACHA LAKIC (SERBIAN/FRENCH, B.1954)
 LIFT COLUMN BAR, EARLY 21ST CENTURY
 Hexagonal form, blue Daquacryl (high gloss
 lacquer) finish, electric elevator opening to
 interior housing glass shelf and chromed
 bottle gallery, on a manganese lacquered
 circular disc footed base.
 Manufactured by Roche Bobois, Paris
 Applied maker's label to lower edge
 87.5cm high, 70cm wide, 60.5cm deep

Provenance:
 Private collection, Ascot

£800-1,200

37 λ
MAX ROY
 A MURANO GLASS PANEL, 1969
 Abstract polychrome circles and
 lines, held in a black patinated metal
 frame/stand
 Signed and dated to reverse 'MAX
 ROY/Murano/1969'
 34cm high

Provenance:
 Private collection, Ascot

£300-500



36



38

38
FERNAND LEGER (FRENCH, 1881-1955) AND ROLAND BRICE (FRENCH, 1911-1989)
 A VASE, CIRCA 1950
 Ceramic, glazed in black, red, white, the geometric pattern in intaglio
 Signed *R. BRICE/BIOT-AM*
 23.5cm high

Provenance:
 Christies's New York, 'Important 20th Century Decorative Art & Design',
 9 December 2009, lot 228
 Private collection, Ascot

Fernand Léger worked with ceramics between 1951 and 1955 at Biot together with Roland Brice, one of his students before the war. Brice had started to work with ceramics already in 1949. Léger would create the designs, paintings, colours and forms and they were then executed by Brice and his son.

£1,000-1,500



39

39 λ
JON BUCK (BRITISH B. 1951)
 'IMAGO' SCULPTURE, 2005
 Signed with initials and numbered edition 2/10
 18 x 10 x 22.5cm

Provenance:
 Private collection, Ascot

£600-800



40

40
CEDRIC RAGOT (FRENCH, 1977-2015)
 TWO 'EVOL' COFFEE OR COCKTAIL TABLES, EARLY 21ST CENTURY
 Steel, glass
 Manufactured by Roche Bobois (Paris)
 Larger: 35cm high, 110 diameter
 Smaller: 33.5cm high, 70cm diameter

Provenance:
 Private Collection, Ascot

French industrial and product designer Cédric Ragot was best known for his work in furniture, lighting, and product design, collaborating with brands like Roche Bobois, Rosenthal, and Paco Rabanne (he designed the Invictus perfume bottle).

£500-800



41 λ
JON BUCK (BRITISH, B.1951)
 'DANCING TO TIME' SCULPTURE, 2014
 Bronze
 Signed, edition 1/10
 54cm high

Provenance:
 Private collection, Ascot

£800-1,200



42

42 λ
JON BUCK (BRITISH, B.1951)
 'FANCY CAT' SCULPTURE, 2005
 Bronze
 Signed, edition 2/10
 40cm high, 46cm wide, 20cm deep

Provenance:
 Private collection, Ascot

£700-1,000



41

43
ROBERTO TAPINASSI (ITALIAN, 1933-2018) & MAURIZIO MANZONI (ITALIAN, B.1967)
 A 'LINGOTTO' COFFEE OR COCKTAIL TABLE, EARLY 21ST CENTURY
 Lacquered steel, smoked glass
 Manufactured by Roche Bobois (Paris)
 38cm high, 100cm diameter

Provenance:
 Private collection, Ascot

The studio was founded in Florence in 2001 by the architects Roberto Tapinassi and Maurizio Manzoni. The Studio's fields of action range from the most classic (architecture, industrial design, stand design) to those linked to visual and artistic-formal. In the world of furniture design they have collaborated with top brands like Pedrali, Roche Bobois, Cattelan, Natuzzi, and Fendi Casa, creating timeless pieces that blend modern aesthetics with ergonomic precision.

£400-600



43



44

44 λ
JON BUCK (BRITISH, B.1951)
'EDIOS VII' SCULPTURE, 2012
Bronze
Signed with artist's initials, edition 1/10
30cm high, 38cm wide, 5cm deep

Provenance:
Private collection, Ascot

£600-800



45

45 λ
JON BUCK (BRITISH, B.1951)
'EDIOS XIV' SCULPTURE, 2014
Painted bronze
Signed with artist's initials, edition 1/10
28cm high

Provenance:
Private collection, Ascot

£700-900



46

46 λ
JON BUCK (BRITISH, B.1951)
'LARGE PROTEIFORM' SCULPTURE, 2009
Bronze
Signed, edition 1/10
44cm high, 54.5cm wide, 26cm deep

Provenance:
Private collection, Ascot

£700-1,000



47

47 λ
JON BUCK (BRITISH, B.1951)
'DOUBLE TAKE' SCULPTURE, 2005
Bronze
Signed, edition 1/10
34cm high, 43cm wide, 6cm deep

Provenance:
Private collection, Ascot

£800-1,200



48

48 λ
JON BUCK (BRITISH, B.1951)
BIRD MAN SCULPTURE, 2009
Bronze
Signed and numbered '1/10 PE'
70cm high

Together with a white wooden plinth stand

Provenance:
Private collection, Ascot

£2,000-3,000



49

49
WILLY RIZZO (ITALIAN, 1928-2013)
A 'TP QUATTROPIEDI' CENTRE TABLE,
SECOND HALF 20TH CENTURY
Red lacquer, brushed metal disc insert
Signed to section support 'Willy Rizzo'
74cm high, 140cm diameter

Provenance:
Private collection, Surrey

£2,000-3,000



50

50
MURANO
TALL VASE, SECOND HALF 20TH CENTURY
Amethyst and clear glass with *bullicante* effect
Acid etched indistinct signature to base
52cm high

£200-300

51
MASSIMO IOSA GHINI (ITALIAN, B.1959)
'NORMA' LOUNGE CHAIR, DESIGNED
1986, CIRCA 1990
Red leather upholstery, chrome-plated steel,
ebonised wood
87cm high, 69cm wide, 90cm deep

£500-800



51

52
WILLY RIZZO (ITALIAN, 1928-2013)
ATTRIBUTED
A 'TP QUATTROPIEDI' CENTRE TABLE,
SECOND HALF 20TH CENTURY
Red lacquer, brushed metal disc insert
87cm high, 178cm diameter

Provenance:
Private collection, Surrey

£2,000-3,000



52



53

53
MASSIMO LUNARDON
(ITALIAN, B.1964)
A PUFFERFISH DECANTER, 2017
Clear blown glass, with coloured
inclusions and applied decoration
Inscribed to base with artist's signature,
date and edition number 27/99
26cm high

£200-300

54
NUTTAPONG
CHAROENKITIVARAKORN (THAI)
A PAIR OF 'SEATBELT' CHAIRS,
LATE 20TH CENTURY
Curved black frame covered in optical
red strapwork
84cm high, 50cm wide, 66cm deep

£300-500



54





55



55



56

55
ITALIAN
SIDEBOARD, MID 20TH CENURY
Teak, later laminated drawers
82.5cm high, 171.5cm wide, 43cm deep

Together with a set of four teak and ebonised chairs, 79cm high,
45cm wide, 43cm deep

Provenance:
*Alchemy of Design: The collection of Count Manfredi della
Gherardesca, Dreweatts, 2024*

£400-600

56
MODERN
KITCHEN LARDER, SECOND HALF 20TH
CENTURY
Steel, polished steel
179.5cm high, 88cm wide, 36cm deep

£600-800



57

57
CHRISTINA STRAND (DANISH, B.1968)
A PAIR OF 'REX' SIWVEL CHAIRS AND
COFFEE TABLE, DESIGNED 2001
Moulded oak, chromed steel
Manufactured by Frederica Furniture
Chairs: 83cm high, 72cm wide, 74cm deep
Table: 50cm high, 70cm diameter

£500-800



58

58
MID-CENTURY STYLE
CIRCULAR COFFEE TABLE, EARLY 21ST CENTURY
Oak with sunburst straw worked top
35cm high, 85cm diameter

£300-500

59
MODERN
'X' FRAME FOLDING COFFEE TABLE, 21ST CENTURY
Brass, glass
39cm high, 64.5cm long, 55.5cm deep

£300-500



59



60

60
ITALIAN
 A WALL-MOUNTED MIRROR AND CONSOLE,
 SECOND HALF 20TH CENTURY
 Painted black iron, brass, mirror glass, marble
 Mirror (frame); 63cm x 63cm
 Console/shelf; 9cm high, 68.5cm wide, 28cm deep

£700-1,000



61

61
BELGOCHROM
(BELGIAN), ATTRIBUTED
 PAIR OF SIDE TABLES, CIRCA 1970
 Travertine, polished chrome, bronze
 42cm high 75cm wide, 56cm deep

£700-1,000



62

62
BELGOCHROM (BELGIAN), ATTRIBUTED
 A CONSOLE TABLE, CIRCA 1970
 Travertine, matt silvered metal,
 gilt metal
 75.5cm high, 145cm wide,
 42cm deep

£500-800



63

63
MODERN
 A SIDE TABLE, SECOND HALF 20TH CENTURY
 Wrought iron strap and stitch design foot, circular glass top
 80cm high, 115cm diameter

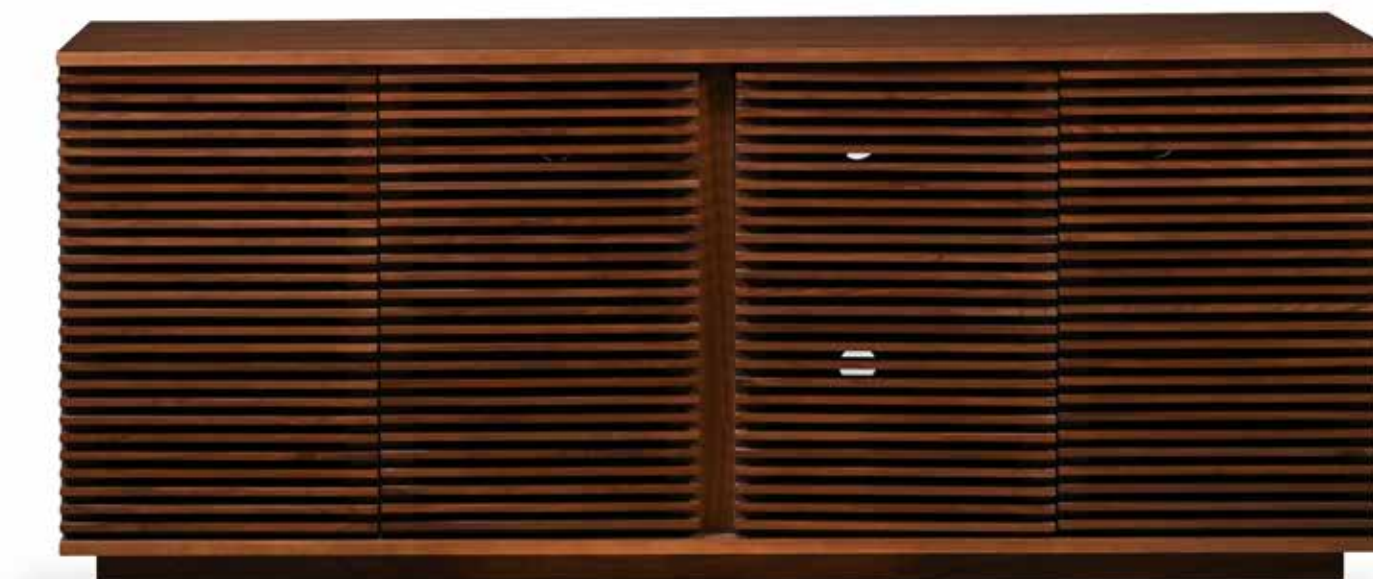
£700-1,000



64

64 λ
NDIDI EKUBIA (BRITISH, B.1973)
 'TORNADO SWIRL' SCULPTURE; 2007
 Patinated copper, with applied gold leaf
 Stamped with artist's monogram mark 'NE'
 46.5cm high, 86cm wide

£600-800



65

65
NATHAN YONG (SINGAPOREAN, B.1971)
 'VERONA' SIDEBORD, 21ST CENTURY
 Walnut, walnut veneer, slatted details
 Exclusively retailed at Heal's.
 75cm high, 173cm wide, 48cm deep

£800-1,200



66
VIVAI DEL SUD (ITALIAN, FD. 1950)
AN ARC FLOOR LAMP, CIRCA 1970
Bamboo, rattan base
209cm high, 152cm wide, 50cm deep

£1,000-1,500



67



67
VIVAI DEL SUD (ITALIAN, FD. 1950)
PAIR OF ARMCHAIRS, CIRCA 1970
Rattan, removable cushion in red and
gold floral upholstery
75cm high, 80cm wide, 90cm deep

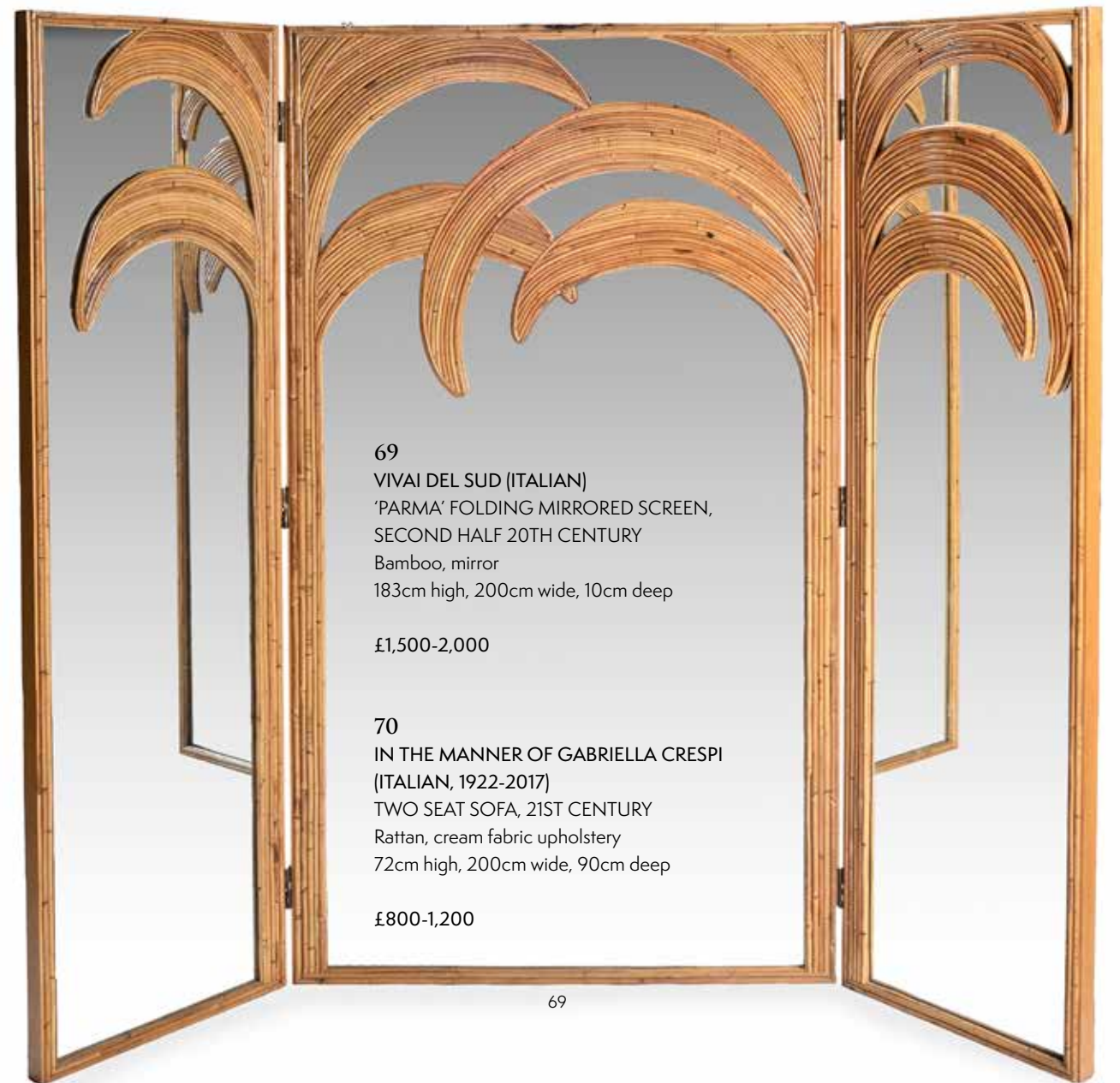
£500-800



68

68
GIO PONTI (ITALIAN, 1891-1979) AND
LIO CARMINATI (ITALIAN, 1925-2007)
ATTRIBUTED
'BIANCAMONO' ARMCHAIR, CIRCA 1950
Bamboo, rattan
120cm high, 94cm wide, 76cm deep

£400-600



69
VIVAI DEL SUD (ITALIAN)
'PARMA' FOLDING MIRRORED SCREEN,
SECOND HALF 20TH CENTURY
Bamboo, mirror
183cm high, 200cm wide, 10cm deep

£1,500-2,000

70
IN THE MANNER OF GABRIELLA CRESPI
(ITALIAN, 1922-2017)
TWO SEAT SOFA, 21ST CENTURY
Rattan, cream fabric upholstery
72cm high, 200cm wide, 90cm deep

£800-1,200

69



70



71

71
GIO PONTI (ITALIAN, 1891-1979)
 SET OF NINE 'ERMIONE' PLATES,
 CIRCA 1930
 Earthenware, polychrome decoration
 Comprising: six larger plates, three smaller
 plates
 Manufactured by Richard Ginori, San
 Cristoforo with stamp to reverse
 Larger: 24cm diameter
 Smaller: 19.5cm diameter

£200-300

74
STUDIO BBPR (ITALIAN, FD. 1932) FOR OLIVETTI
 'ARCO' SERIES DESK; CIRCA 1960
 Moulded and stained beech plywood, moulded
 plastic, enamelled steel; two lockable drawers
 Manufacturer's mark impressed to underside and
 drawer 'OLIVETTI ARREDAMENTI METALLICI',
 key impressed 'OLIVETTI'
 78cm high, 140cm wide, 70cm deep

Provenance:
 Private property, Notting Hill, London

Literature:
 For a similar example, see: *Design Italiano:*
Mobili, Ritter, ppg. 186-187

£300-500



74



72

72
IN THE MANNER OF ICO PARISI
(ITALIAN, 1916-1996)
 A PAIR OF ARMCHAIRS, SECOND
 HALF 20TH CENTURY
 Velvet upholstery, stained beech
 87cm high, 69cm wide, 90cm deep

£400-600

73
IN THE MANNER OF ICO PARISI
(ITALIAN, 1916-1996)
 DRINKS TROLLEY, SECOND HALF
 20TH CENTURY
 Maple, glass with two fitted removable
 serving trays
 78cm high, 62cm wide, 54cm deep

£300-500



73



75

75
MARIO BELLINI (ITALIAN, B.1935)
 SET OF FOUR 'CAB' CHAIRS, DESIGNED IN 1977
 Cream leather
 Manufactured by Cassina, Italy and supplied by ARAM, London.
 Moulded 'Cassina' to underside with applied 'ARAM' paper label.
 82cm high, 50cm wide, 45cm deep

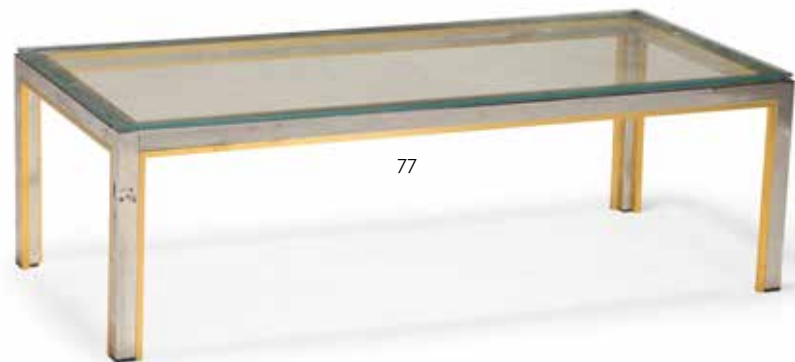
£1,000-1,500

76
MODERN
 COFFEE TABLE, CIRCA 1960
 Scagliola, plated-metal
 Depicting various maritime mythological
 scenes and scrolling acanthus leaves
 40cm high, 134cm long, 60cm deep

£400-600



76



77

77
MODERN
COFFEE TABLE, CIRCA 1970
Chrome, brass, glass
40cm high, 100cm wide, 58cm deep

£400-600

78
PIERRE VANDEL (FRENCH, B.1939)
A PAIR OF 'PARIS' ÉTAGÈRE, CIRCA 1980
Black lacquer metal, gold-toned trim
195cm high, 100cm wide, 35cm deep

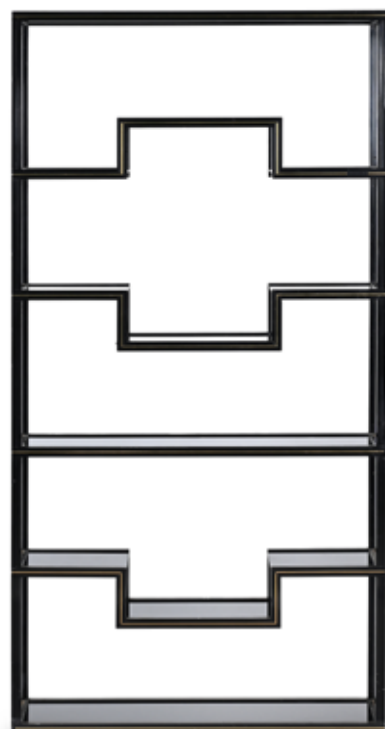
£500-800

79
ROMEO REGA (ITALIAN, 1908-1998)
ATTRIBUTED
DINING TABLE, CIRCA 1970
Gilt and chromed metal, glass
76cm high, 220cm long, 120cm deep

£700-1,000



78



79



80

80
PAUL EVANS (AMERICAN, 1931-1987) ATTRIBUTED
'CITYSCAPE' DINING TABLE, CIRCA 1970
Chromed stainless-steel mosaic
From the 'Chrome 200 Series'
75cm high, 214cm long, 102cm deep

£1,200-1,800

82
IN THE MANNER OF PAUL EVANS (AMERICAN, 1931-1987)
A 'PATCHWORK' SIDEBOARD, LATE 20TH CENTURY
Wood covered with chromed metal and laminated brass tessellated
panels in geometric arrangement, raised on contemporary foot
79cm high, 145cm wide, 68cm deep

81
PAUL EVANS (AMERICAN, 1931-1987)
'CITYSCAPE' DINING TABLE, CIRCA 1970
Brass, with two leaves
From the 'Chrome 200 Series'
Signed 'Paul Evans'
74cm high, 214cm wide, 102cm deep (290cm fully extended)

£1,200-1,800

Literature:
Favardin and Bloch-Champfort, Les Decorateurs des annees 60-70,
Norma Editions, Paris, p.165 and p.169, for similar examples of Evan's
'Patchwork' pieces

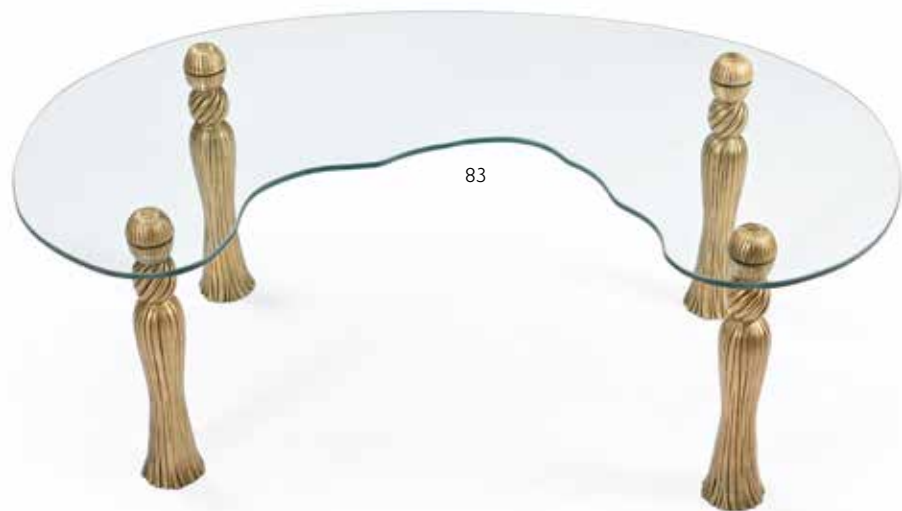
£800-1,200



81



82



83

83
IN THE MANNER OF PHYLISS MORRIS (AMERICAN)
 A LARGE COFFEE TABLE WITH
 TASSLE FEET, 20TH/21ST CENTURY
 Painted art metal, (toughened) glass,
 undulating edge
 45.5cm high, 125cm wide, 78cm deep
 (approximately)

£300-500



84

84
JOHN AND ELINOR MCGUIRE (AMERICAN)
 'SHEAF OF WHEAT' COFFEE TABLE, CIRCA 1970
 Bamboo, glass
 70cm high, 60cm diameter

£400-600



85

85
JOHN AND ELINOR MCGUIRE (AMERICAN)
 'SHEAF OF WHEAT' COFFEE TABLE,
 CIRCA 1970
 Bamboo, glass
 42cm high, 103cm wide

£700-1,000



87

86
FRENCH
 THREE DIABOLO HANGING PENDANTS,
 CIRCA 1960
 Brushed brass, plastic canopy
 90cm hang

Provenance:
 Galerie Fradin-Labrosse, 2012

£1,200-1,800



86

87
IN THE MANNER OF MAISON JANSEN
(FRENCH, FD. 1880)
 A COFFEE TABLE, SECOND HALF 20TH
 CENTURY
 Steel x-frame, glass top, brass detail of ram
 head and hooves
 40cm high, 51cm wide, 51cm deep

£500-800



88

88
ROCHE BOBOIS (FRENCH, FD. 1960)
 CONSOLE AND MIRROR, CIRCA 1980
 Metal faux bamboo, gilt leaf decoration
 Console: 79cm high, 110cm long, 35cm deep
 Mirror: 100cm high, 70cm wide

£300-500





89

89
ITALIAN
 A PAIR OF SIDE TABLES, SECOND HALF 20TH CENTURY
 Gilt metal column feet, green-tinted glass, two tiers
 57.5cm high, 40cm wide, 30cm deep

£500-800

91
KEN BOLAN (BRITISH)
 A SILM SIDEBBOARD, LATE 20TH CENTURY
 Palm veneered and water gilt decoration, to four cabinet doors, with black lacquer interior.
 109.5cm high, 194.5cm wide, 28cm deep

90
IN THE MANNER OF MAISON BAGUES (FRENCH)
 A STANDING LAMP, SECOND HALF 20TH CENTURY
 Gilded iron, applied leaf decoration, scroll tri-foot
 152cm high

£700-1,000

Provenance:
 Dreweatts, *Ken Bolan; My Mind's Eye*,
 14 May 2024, lot 71

£1,000-1,500



90

92
HOLLYWOOD STYLE
 A SET OF SIX LEAF WALL LIGHTS, SECOND HALF 20TH CENTURY
 Gilt-metal
 Each; 70cm high, 50cm wide, 6cm deep

£500-800



93



92

93
MODERN
 TWO X-FRAME BUTLER TABLES, SECOND HALF 20TH CENTURY
 Bamboo, smoked Perspex, brass
 One table; 62cm high, 62cm wide, 60cm deep
 Second table; 68cm high, 80cm wide, 55cm deep

£400-600

94
FRENCH
 A 'BAMBOO' CHEST OF DRAWERS, CIRCA 1970
 Four drawers, with reed parquet patterning and brass handles
 75cm high, 100cm wide, 50cm deep

Together with a matching 'Bamboo' mirror, circa 1970,
 72cm high, 62cm wide, 5cm deep

£800-1,200



94



91



95

95
WILLY DARO (ATTRIBUTED)
A TABLE LAMP, CIRCA 1975
Brass, agate
44.5cm high

£600-800



96

96
ROMEO REGA (ITALIAN, 1925-1984) ATTRIBUTED
COFFEE TABLE, CIRCA 1970
Chrome, metal, smoked glass
40.5cm high, 120cm wide, 120cm deep

£400-600

97
WILLY DARO (BELGIAN), ATTRIBUTED
A 'BONSAI TREE' COFFEE TABLE, SECOND HALF 20TH CENTURY
Patinated and gilded art metal, smoky glass
50.5cm high, 116cm wide, 65cm deep

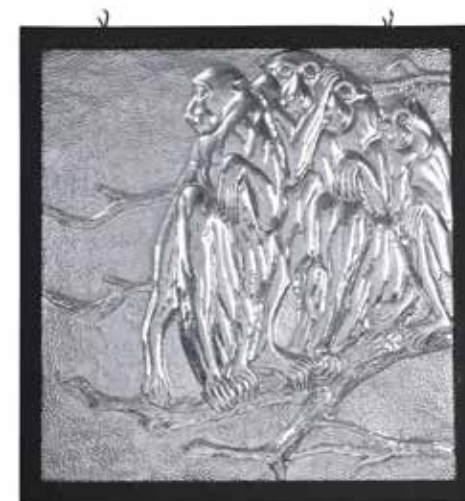
£1,200-1,800



97

98
MAISON BAGUES (FRENCH), ATTRIBUTED
A TIERED BAR TROLLEY, SECOND HALF 20TH CENTURY
Brass, smoky glass
76cm high, 82cm wide, 45cm deep

£400-600



99

99
MODERN
MONKEY PANELS, 21ST CENTURY
Silvered gesso
105cm high x 105cm wide

£800-1,200



98

100
MODERN
A NEST OF THREE SIDE TABLES, 20TH CENTURY
Brass, with smoked glass
51cm high, 61cm wide, 40cm deep

£300-500



100



101

101
MODERN
 'SWALLOW' CHANDELIER, 21ST CENTURY
 Brass, glass
 50cm hang, 65cm diameter

£1,000-1,500

102
DAUM FRANCE
 TWO CRANE SCULPTURES, LATE 20TH CENTURY
 Glass
 Marked 'Daum France'
 Tallest: 48cm high

£300-500



102



103

103
ITALIAN
 A MIRROR AND CONSOLE, SECOND HALF 20TH CENTURY
 Gilt metal, marble, mirror glass,
 wood backing/support to mirror
 and marble
 Mirror; 24.5cm high,
 112cm wide, 3cm deep
 Console; 88.5cm high,
 207cm wide, 33cm deep

£800-1,200

104
IN THE MANNER OF WILLY RIZZO (ITALIAN, 1928-2013)
 PAIR OF MIRRORS; CIRCA 1970
 Brass, aluminium, mirrored glass
 112cm high, 71cm wide, 5cm deep

£400-600

105 A
ALAIN CHERVET (FRENCH, B.1944)
 DINING TABLE, 1977/78
 Polished brass, glass, supports in the form of twin eagles
 Each signed 'Chervet' and '1977', '1978' respectively
 75cm high, 213cm wide, 121cm deep

Provenance:
 Dreweatts: Ken Bolan: My Mind's Eye auction (2024)

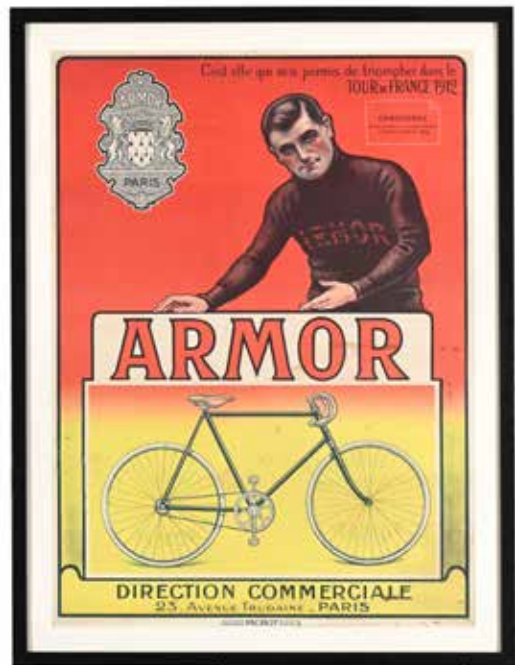
£3,000-5,000



104



105



106

106
FRENCH
'ARMOR' CYCLES ADVERTISEMENT, CIRCA 1912
Depicting celebrated Tour de France winner
Eugène Christophe.
Lithograph in colours
Framed
76cm x 55.5cm

£200-300



107

107
FRENCH
STANDING LAMP, SECOND HALF
20TH CENTURY
Iron, chain stand and textured disc
shelves and tri-foot
155.5cm high

£500-800

108
MODERN
A COFFEE TABLE, SECOND HALF
20TH CENTURY
Wrought iron strap and stitch design foot,
with oval glass top
120cm high, 80cm wide, 48cm deep

£500-800



108



109A

109A
CZECHOSLOVAKIAN
CIRCLE CONVEX MIRROR, CIRCA 1960
Mirrored glass, steel
120cm diameter

£300-500

110
ANGELO BRAGALINI (ITALIAN, 1913-1994)
A CIRCULAR MIRROR, SECOND HALF
20TH CENTURY
Burnished copper frame embossed with
stylised Etruscan figures in relief
80cm diameter

£400-600

111
AFTER JACOPO LIGOZZI
(ITALIAN, 1547-1627)
PIETRA DURA MOUNTED LOW TABLE,
SECOND HALF 20TH CENTURY
Inlaid with a variety of marbles and
hardstones, painted metal
25cm high, 121cm long, 86cm deep

£1,000-1,500



109

109
IN THE MANNER OF JEAN ROYÈRE (FRENCH, 1902-1981)
PAIR OF CHANDELIERS, CIRCA 1970
Painted metal frame, alternating yellow and red fabric shades,
eight arms of undulating form
75cm hang, 90cm diameter

£500-800



110



111



112

112 λ

QUENTIN BELL (ENGLISH, 1910-1996)
FOR FULHAM POTTERY

A CIRCULAR DISH, CIRCA 1985

Polychrome pottery, decorated with a kneeling female figure
Inscribed 'Fulham Pottery/Quentin Bell' to the reverse
23.5cm diameter

£500-700



113

113 λ

QUENTIN BELL (ENGLISH, 1910-1996)
FOR FULHAM POTTERY

A CIRCULAR DISH, CIRCA 1985

Polychrome pottery, decorated with a mermaid
Painted 'Fulham Pottery/Quentin Bell' to the reverse
30cm diameter

£700-900

Making tiled tables was something of a family tradition for Quentin Bell. His mother, Vanessa Bell, and her partner, Duncan Grant, had experimented extensively with painted and decorated furniture through the Omega Workshops and later produced tiled tables for private commissions, establishing a precedent that Bell would revisit in his own work.

Examples of Bell's tiled tables survive in public collections, including at Monk's House in Rodmell, the former home of his aunt Virginia Woolf and now in the care of the National Trust, and in the Garden Room at Charleston, his family home, which has been open to the public since the 1980s.

As was typical of his practice, Bell appears to have made the tiles for this table himself, working in association with the Fulham Pottery. The numbers inscribed on their reverse helped him to reassemble the composition once the individual tiles had been completed. The design relates closely to a private commission undertaken in 1983, for which Bell created a tiled bathroom scheme populated by interlocking merfolk.

Mermen and mermaids recur throughout Bell's work, appearing particularly frequently in his ceramics of the late 1970s and 1980s. Their presence reflects, in part, his longstanding interest in the mythology and iconography of the classical world, but they also offered rich decorative possibilities. In Bell's hands, such figures could be lyrical and bawdy, humorous and tender, while lending themselves to the expressive use of line, pattern and colour. His niece, Henrietta Garnett, recalled that the imagined behaviour and habits of merfolk were a favourite subject of conversation with her uncle.

This table was probably made after the 1983 bathroom commission and appears to represent Bell returning to a motif that continued to hold his imagination. Related compositions of entwined merfolk, including arrangements centred upon a merman flanked by two mermaids, can be found on decorated plates from the same period. These figures belong to a much broader cast of mythological and fantastical characters that populated Bell's ceramics, whether painted onto plates or modelled in terracotta. The central merman here has something of Silenus about him: corpulent, cheerful and mischievous. Yet he is rendered with a certain benevolence, lacking the more lecherous or unruly qualities traditionally associated with that figure.

Bell more commonly favoured abstract arrangements of shape and colour for his tiled tables, making the present example particularly unusual for its sustained figurative imagery. The composition nevertheless retains his strong feeling for pattern. The rhythmic forms of the background suggest the movement of water, while the sweeping hair and curling tails of the mermaids extend this aquatic rhythm across the surface. Their interlocking bodies create a continuous curvilinear movement, binding figure and ornament into a single decorative scheme.

The table also demonstrates Bell's characteristically direct approach to ceramic decoration. The design appears to have been incised into the surface of the handmade clay tiles with a pen or other pointed implement, a technique he particularly favoured for the strong graphic line it produced. Colour and glaze were subsequently applied, while the exposed outer edges of the tiles were finished in gold and probably refired at a relatively low temperature.

This table is an exceptionally fine and rare example of Quentin Bell's work in this form. Its figurative subject matter sets it apart from the more abstract tiled tables he produced, bringing together several of the qualities that distinguish his ceramics of the period: a fascination with classical mythology, a playful and distinctly personal humour, and an instinctive understanding of the relationship between figure, pattern and colour.



114 (detail of top)

114 λ

QUENTIN BELL (ENGLISH, 1910-1996)

A TILED TABLE, CIRCA 1985

Polychrome pottery tiles, depicting a central merman flanked by two mermaids, the patinated metal table frame with bowed stretchers

Tiles: 10cm x 10cm

Table: 73cm high, 128cm wide, 83cm deep

£4,000-6,000

We are grateful to Matthew Holliday, curator of the upcoming Quentin Bell exhibition at Charleston (19 September 2026-March 2027), for their assistance in cataloguing this lot.



114



115

115 Y
 LINLEY (BRITISH, FD.1985)
 SET OF EIGHT DINING CHAIRS, CIRCA 2000
 Walnut, burred walnut, macassar ebony, red fabric upholstery
 Comprising: two carver and six dining chairs
 100cm high, 64.5cm wide, 60cm deep

£2,000-3,000

116 Y
 LINLEY (BRITISH, FD.1985)
 DINING TABLE, CIRCA 2000
 Walnut, burred walnut, macassar ebony
 75cm high, 200cm long, 100cm deep

£2,000-3,000



116

117 Y
 LINLEY (BRITISH, FD.1985)
 DRESSER, CIRCA 2000
 Walnut, macassar ebony, glass, polished bronze
 215cm high, 135cm wide, 50cm deep

£800-1,200



117

118 Y
 LINLEY (BRITISH, FD.1985)
 SIDE TABLE, CIRCA 2000
 Walnut, macassar ebony
 90cm high, 140cm deep, 50cm deep

£1,000-1,500



118



119

119
LINLEY (BRITISH, FD.1985)
BEDSIDE CABINET, 2000
Sycamore, ripple sycamore, oak
Manufacturer's sticker to reverse
56cm high, 90cm wide, 35cm deep

£600-800



121

121
LINLEY (BRITISH, FD.1985)
PAIR OF BEDSIDE DRAWERS, 2000
Sycamore, ripple sycamore, oak
Manufacturer's sticker to reverse
70cm high, 90cm wide, 50cm deep

£1,200-1,800



120

120
LINLEY (BRITISH, FD.1985)
TALL CABINET, 2000
Sycamore, ripple sycamore, oak, frosted glass light
Manufacturer's sticker to reverse
215cm high, 110cm wide, 40cm deep

£1,200-1,800



122

122
LINLEY (BRITISH, FD. 1985)
DRESSING TABLE SET, 2000
Sycamore, ripple sycamore, oak, cream
fabric upholstery, mirrored glass
Comprising; a dressing table, with
accompanying tri-fold mirror and stool
Stool stamped 'Linley'
130cm high, 120cm wide, 60cm deep

£1,500-2,000



123
LINLEY (BRITISH, FD. 1985)
 MANTEL TIMEPIECE, EARLY 21ST CENTURY
 Santos rosewood, chromed metal with black dial and quartz movement
 Signed 'LINLEY' to dial and rear cover
 25.5cm high
 £200-300

124
LINLEY (BRITISH, FD. 1985)
 BESPOKE REGENCY-STYLE DINING TABLE, 2002/3
 Walnut
 Stamped 'LINLEY' to underside
 76cm high, 310cm long, 131cm wide With extension 370cm long
 £2,000-3,000



125
ROBERT "MOUSEMAN" THOMPSON (ENGLISH, 1876-1955)
 A RECTANGULAR COFFEE TABLE, MID 20TH CENTURY
 Oak, with adzed top
 With carved mouse in relief
 44.5cm high, 91.5cm wide, 36cm deep

£300-500

126
HEALS (BRITISH, FD.1810)
 STANDING LAMP. FIRST HALF 20TH CENTURY
 Oak, cream fabric shade
 160cm high

£400-600





127

127
ANTONY ARMSTRONG-JONES, EARL OF SNOWDON (1930-2017)
 A GROUP OF FIVE 'PRINCE OF WALES INVESTITURE' CHAIRS, 1969
 Red-painted ash-laminate, with motto 'Ich Dien' and Prince of Wales feathers in gilt, and original red fabric covered seats
 Manufactured by Remploy Ltd. One chair with full titled plaque and numbered 470/4000.
 Each; 78cm high, 54cm wide, 56cm deep

Literature:
 R. Muir, *Double Exposure: Lord Snowdon's Kensington Villa*, World of Interiors, January 2009, p. 142
 Snowdon and F. von Hofmannstahl (ed.), *Snowdon - A Life in View*, New York, 2014 , p. 168

The Investiture of the Prince of Wales took place at Caernarfon Castle, North Wales, on the 1st July 1969. Designed by the Earl of Snowdon with Carl Toms and John Pound, the chairs were produced by Remploy, a scheme supporting employment for disabled workers, and sold to guests after the ceremony for £12 each.

£3,000-5,000



127 (detail)



128

128
SIR EDWARD LUTYENS (BRITISH, 1869-1944)
 TWO CORONATION STOOLS, 1937 AND 1953
 Limed oak, original velvet upholstery
 Manufactured by Warring & Gillow for the coronation of their Majesties George VI and Elizabeth II, bearing Royal Cypher brands to the seat rails
 48cm high, 48cm wide, 32cm deep

£500-700



129

129
HANDS OF WYCOMBE (BRITISH, FD.1906)
 FOUR QUEEN ELIZABETH II SILVER JUBILEE COMMEMORATIVE PEER CHAIRS, 1977
 Lime-stained oak, blue velour upholstery, with gold trim and gold stitched EIIR Cypher to the seat back
 With applied metal labels and numbered respectively 1836, 1844, 1879 and 1880
 84cm high, 43cm wide, 40cm deep

Please note these are replicas of the Peers Chairs used at the 1953 Coronation of Queen Elizabeth II at Westminster Abbey.

£400-600

130
MINTON (ENGLISH, FD. 1793)
A LARGE JARDINERE IN THE JAPANESE AESTHETIC
STYLE, CIRCA 1890
Yellow and blue on white, with elephant handles and
'owl eyes' decoration
50cm high, 60cm wide

£500-800



130

131
BROWNFIELD & SONS (ENGLISH)
'FLYING CRANE' PLATE, CIRCA 1890
Glazed porcelain, blue decoration of cranes and floral motifs, gilt rim
Maker's marks impressed to underside with '9/77' and gilt '11.28 0'
20cm diameter

£200-300



131

132
TWO LINTHORPE ART POTTERY PIECES
BY DR. CHRISTOPHER DRESSER, CIRCA 1880
Glazed earthenware, vase of pinched bottle form,
the small jardinière with twin lug handles
24.5cm high and 12.5cm high

Together with a small yellow bulb
form vase, likely Linthorpe or Ault,
stamped '785' to the base.
13.5cm high

£300-500



132



133
AESTHETIC PERIOD
A CHIFFONIER, LATE 19TH CENTURY
Ebonised wood, with mirrored back
plate, the cupboard with parcel gilt
decorative panels
280cm high, 198cm wide,
56cm deep

£1,000-1,500



133



134

134 +
MINTON (ENGLISH, FD. 1793)
 A MAJOLICA JARDINIÈRE, CIRCA 1900
 Depicting applied pink waterlilies in high relief on a green and aqua ground
 With impressed 'MINTON' and other maker's marks
 33cm high, 46cm diameter

£500-800



135

135
SHAPLAND & PETTER
(BRITISH, FD. 1888)
 A DRESSER, CIRCA 1900
 Oak, open carved top rail and side panel with open carved hearts, twin astragal glazed single cupboards either side of central mirror to back plate, lower cupboard doors with elongated decorative copper hinges, drawers with brass heart loop handles
 With 'S&P/B' stamped to inside of lock
 185cm high, 160cm wide, 57cm deep

£800-1,200

136 Y
BRUCE JAMES TALBERT
(BRITISH, 1838-1881) ATTRIBUTED
 FOUR MARQUETRY PANELS, CIRCA 1880
 Oak, ebony, stained sycamore, amboyna, harewood
 Each panel inlaid with rabbit, fish, sheaf of wheat and swan decoration respectively
 50cm high, 50cm wide

£2,000-4,000

137
AESTHETIC MOVEMENT
 A TILED WASHSTAND, CIRCA 1881
 Upstand back is inset with 'Four Seasons' tiles by Kate Greenaway for Thomas & Richard Boote Ltd, 1881
 113cm high, 122cm wide, 62cm deep

Provenance:
 Inherited from the (Royal) Doulton family

£300-500



136



137



138
ARTS & CRAFTS
TWO PANELS, LATE 19TH CENTURY
Stained glass, oak
Depicting figures in a medieval courtyard
49cm x 56cm

£600-800



139
REFORMED GOTHIC
A LARGE BOOKCASE, CIRCA 1880
Pitch pine, brass handles, with carved crenelation detail to top
200cm high, 303cm wide, 54cm deep

£600-800



139



140

140
ARTS & CRAFTS
TWO PANELS, LATE 19TH CENTURY
Stained glass, one framed with oak
Depicting birds and a stag respectively
37cm x 45cm

£600-800

141
ARTS & CRAFTS
HALL BUREAU, LATE 19TH CENTURY
Tiger oak, leaded glass with rondels
141cm high, 65cm wide, 40cm deep

£400-600



141



142

142
HARRY PARR (BRITISH, 1882-1966)
 'BOY ON TURKEY', 1923
 Earthenware painted in enamel colours, mounted on stepped ebonised wooden base
 Inscribed 'HY PARR, 1923, CHELSEA'
 30cm high

The V&A Museum hold this model in their permanent collection, alongside another by Parr, which was gifted by the late H.M. Queen Elizabeth II

£400-600

144
DAISY MAKEIG-JONES (ENGLISH, 1881-1945)
 'ELVES IN A PINE TREE' FAIRYLAND LUSTRE PLAQUE, CIRCA 1925
 Variant with two blue elves in the tree and sunset colours to the water
 Mounted in lacquer black frame
 Made by Wedgwood, with Portland Vase mark and painted pattern number 'Z5284'
 Pictorial; 26cm x 19cm
 Framed; 35.5cm x 28cm

£3,000-5,000



144

143
ERNEST GIMSON
 (ENGLISH, 1864-1919)
 CHEST OF DRAWERS, EARLY 20TH CENTURY
 Mahogany, with brass loop handles
 67cm high, 78cm wide, 52cm deep

Literature:
 Curruthers, Greensted, Roscoe, *Ernest Gimson; Arts & Crafts Designer and Architect*, Yale University Press, London, 2019, p. 220, shows the design drawing for this chest of drawers (within the context of a bedroom suite for a Mr C. E. Walker dated August 1912)

£2,000-3,000



143



145

145
GORDON RUSSELL (BRITISH, 1892-1980)
 WARDROBE, 'DESIGN NO. 269', 1928
 Quarter-cut oak, with brass loop handles
 With Russell workshop paper label to reverse
 167.5cm high, 84cm wide, 48cm deep

£400-600



146



146

GRAHAM AND MORTON (SCOTTISH, FD.1830)

TWO-PIECE BEDROOM SUITE, EARLY 20TH CENTURY

Mahogany, copper, mirrored glass: inlaid with scrolling leaves, flowers and a peacock

Comprising: dressing table and wardrobe

Each with label inscribed 'Graham & Morton, Stirling' and metal registration label numbered 'RD 241158, Raleigh'

Dressing table: 165.5cm high, 107cm, 48.5cm deep

Wardrobe: 196cm high, 124cm wide, 47cm deep

£500-800

147

GEBRÜDER THONET

(AUSTRIAN, FD. 1849), ATTRIBUTED

A 'MODEL NO. 7500' ROCKING CHAIR,

LATE 19TH/EARLY 20TH CENTURY

Beech bentwood and cane

Stamped '26' to two struts

97cm high, 65cm wide, 175cm long

£800-1,200



147

148

ALPHONSE HENRI NELSON (FRENCH, 1854-1919)

'ONDINE' BUST, CIRCA 1900

Painted terracotta

Manufactured by Goldscheider with plaque to reverse and marked

'2091/ 439/ 5, signed 'Nelson' to left shoulder

62cm high, 32cm wide, 16cm deep

£500-800



149

149

VALMORE GEMIGNANI

(ITALIAN, 1878-1958)

BUST OF A MAIDEN,

EARLY 20TH CENTURY

Painted terracotta

Manufactured by Goldscheider, Signed 'V.

Gemignani' with '2894/ 26/ 32'

37.5cm high

£400-600

150

LOUIS MAJORELLE (FRENCH, 1859-1926)

SIDE TABLE, CIRCA 1900

Beech, inlaid marquetry butterflies among

flora and fauna

Inlaid signature

75.5cm high, 66cm wide, 46cm deep

£1,000-1,500



148



150



151

151
AMPHORA (AUSTRIAN, FD.1892)
 WATER LILY EWER, CIRCA 1905
 Painted and gilt porcelain
 Impressed with crown, 'AMPHORA/ 3856/ 45/ AUSTRIA'
 32cm high

£400-600

152
ALFRED STELLMACHER
(AUSTRIAN, 1837-1906)
 TWIN-HANDLED WYVERN VASE,
 CIRCA 1885
 Porcelain
 Printed marks to underside with '50'
 18cm high

Literature:
 Scott, R L, *House of Amphora 1890-1915*, 1955, p.21 fig.4 for an example of an incense burner of the similar design

£400-600



152



153

153
AMPHORA (AUSTRIAN, FD.1892)
 SMALL VASE, CIRCA 1905
 Painted and gilt porcelain
 Stamped 'AMPHORA; '20 / 505' 'TURN-TEPLITZ-BOHEMIA RS+K MADE IN AUSTRIA' to underside
 15.5cm high

£300-500

154
ERNST WAHLISS (AUSTRIAN, 1836-1900)
 FIGURAL CANDLESTICK, CIRCA 1900
 Porcelain
 Red 'VIENNA' shield stamp, impressed 'MADE IN AUSTRIA/ 4775/ 4' with hand written '4775./ 348./ 7' and '104C KA'
 34cm high

£300-500



154

155
ÉMILE GALLÉ (FRENCH, 1846-1904)
 PAYSAGE HEXAGONAL LIDDED BOX, CIRCA 1900
 Cameo glass with acid etched butterfly details
 Cameo signature
 8cm high, 19cm diameter

£400-600



155



156

156
TIFFANY STUDIOS
 'ZODIAC' INKWELL, EARLY 20TH CENTURY
 Bronze, hinged lid with Cancer zodiac detail, removable glass inkpot
 Stamped to underside 'TIFFANY STUDIOS / NEW YORK/ 4513'
 4cm high, 10.5cm wide

£200-300

157
VICTORIN SABATIER (FRENCH, 1873-1922)
 PAPER KNIFE, EARLY 20TH CENTURY
 Gilt bronze, depicting cleopatra and other Egyptian revival motifs
 Signed 'VICTORIN. SABATIER', Siot Paris
 foundry mark to reverse with model number '609 K'
 28cm long

£400-600



157

158
JOSEF MARIA OLBRICH (1867-1908); ATTRIBUTED
 A DARMSTADT DESK;
 CIRCA 1900
 Stained wood, with red leather inset top
 Made by Ludwig Alter (1847-1908), Darmstadt, Germany. Stamped 'LUDWIG ALTER DARMSTADT' to central drawer fixing
 77cm high, 149cm wide, 80cm deep

Provenance:
 Property of a Private Collection
 Willie Clegg, Nettlebed Antiques, early 2000s

£400-600



158



159

159
MODERN
 PAIR OF ARROW SCONCES, SECOND
 HALF 20TH CENTURY
 Brass, cardboard faux candles
 32cm long, 18.5cm wide, 7cm deep

£300-500



160

160
RODOLFO DUBARRY (ARGENTINIAN)
 MORESQUE-STYLE MOUNTED
 BOOKCASE, SECOND HALF
 20TH CENTURY
 Brass, mirrored glass
 Signed 'R. DUBARRY'
 213cm high, 135.5cm wide, 48cm deep

£800-1,200



161

161
MODERN
 A PAIR OF TRI-BRANCH SCONCES,
 SECOND HALF 20TH CENTURY
 Silver plate, cardboard, birch
 85cm long, 32cm wide, 15cm deep

£400-600

162
ETTORE ZACCARI (ITALIAN, 1877-1922), ATTRIBUTED
 A SIDE CABINET, CIRCA 1910
 Black lacquered carved wood
 109cm high, 145cm wide, 37cm deep

£700-1,000



162



163



164



165



166

163 λ
ERTÉ (FRENCH, 1892-1990)
FASHION DESIGN, 1911
Gouache, pencil
Signed lower right, 'Bristol AL'
paper embossed stamp with
material/design specifications
of velvet and chinchilla fur to
top right; dated, numbered
and stamped '*Composition
originale*' verso
31.5cm x 24cm

Provenance:
Acquired directly from the artist
and thence by descent

£800-1,200

164 λ
ERTÉ (FRENCH, 1892-1990)
FASHION DESIGN, 1911
Gouache, pencil
Signed lower right; dated,
numbered and stamped
'*Composition originale*' verso
32cm x 25cm

Provenance:
Acquired directly from the artist
and thence by descent

£800-1,200

165 λ
ERTÉ (FRENCH, 1892-1990)
FASHION DESIGN, 1912/1913
Gouache, metallic paint, pencil
Designed for Paul Poiret
Signed lower right; dated,
numbered and stamped
'*composition originale*' with
written '*Chez Poiret*' verso
31cm x 24cm

Provenance:
Acquired directly from the artist
and thence by descent

£800-1,200

166 λ
ERTÉ (FRENCH, 1892-1990)
'UNDRESSING' FASHION
DESIGN, 1916
Gouache
Signed lower right; dated,
numbered with studio and
'*Composition originale*'
stamp verso
37cm x 26cm

Provenance:
Acquired directly from the artist
and thence by descent

£800-1,200



167

167 λ
ERTÉ (FRENCH, 1892-1990)
'PARADISE' FASHION DESIGN,
1913
Gouache, ink and pencil
Signed and dated lower right with
material/design specifications of
diamonds and otter fur; studio and
'*Composition originale*'
stamp verso
32cm x 24.5cm

Provenance:
Acquired directly from the artist
and thence by descent

£800-1,200

169 λ
ERTÉ (FRENCH, 1892-1990)
'ROBE' FASHION DESIGN, 1912
Gouache, pencil
Signed lower right; dated, titled, numbered, studio and '*Composition
originale*' stamp with beginnings of sketch verso
32.5cm x 25cm

Provenance:
Acquired directly from the artist and thence by descent

£800-1,200



168

168 λ
ERTÉ (FRENCH, 1892-1990)
FASHION DESIGN, 1911
Gouache, pencil
Signed lower right; dated,
numbered and stamped
'*Composition originale*' verso
32.5cm x 25cm

Provenance:
Acquired directly from the artist
and thence by descent

£800-1,200



169



170 λ
 ERTÉ (FRENCH, 1892-1990)
 'FASTE: DANSEUR' COSTUME DESIGN, CIRCA 1940
 Gouache, metallic paint, ink
 Signed lower right; numbered, titled with studio and 'Composition originale' stamp
 37cm x 27cm

Provenance:
 Acquired directly from the artist and thence by descent

£800-1,200



172 λ
 ERTÉ (FRENCH, 1892-1990)
 TAILORED JACKET FASHION DESIGN, 1914
 Ink, pencil
 Signed lower right; dated with studio and 'Composition originale' verso
 31.5cm x 24cm

Provenance:
 Acquired directly from the artist and thence by descent

£800-1,200



171 λ
 ERTÉ (FRENCH, 1892-1990)
 MALE BALLET COSTUME DESIGN, 1913
 Gouache, pencil
 Signed lower right; dated, numbered with studio and 'Composition originale' stamp verso
 32cm x 24.5cm

Provenance:
 Acquired directly from the artist and thence by descent

£800-1,200



173 λ
 ERTÉ (FRENCH, 1892-1990)
 AFTERNOON DRESS FASHION DESIGN, 1914
 Ink, pencil
 Signed lower right; dated with studio and 'Composition originale' verso
 31.5cm x 24cm

Provenance:
 Acquired directly from the artist and thence by descent

£800-1,200

170

172

171

173



174

174 λ
ERTÉ (FRENCH, 1892-1990)
EVENING GOWN DESIGN, 1913
Ink and pencil
Designed for Paul Poiret
Signed lower right; dated, studio and 'Composition originale' stamp
with 'Poiret' handwritten
32.5cm x 25cm

Provenance:
Acquired directly from the artist and thence by descent

£800-1,200



175

175 λ
ERTÉ (FRENCH, 1892-1990)
FASHION DESIGN, 1925
Pen and ink
Designed for Harper's Bazaar June 1925 issue
Signed lower right; dated, numbered with studio and 'Composition originale' stamp and 'Page 75 / HARPER'S BAZAR / Feature Erté / Issue June, Number 43 / 4-28-25' stamped and handwritten with various other notes in pencil verso
29cm x 23cm

Provenance:
Acquired directly from the artist and thence by descent

The Russian-born French artist and designer Romain de Tiroff, known universally as Erté, was a defining pioneer of the Art Deco style. In 1915, he entered into a landmark exclusive collaboration with the premier American fashion magazine *Harper's Bazaar* (now known as *Harper's Bazaar* after a name change in 1929/1930), a prolific creative partnership that famously spanned over two decades. Between 1915 and 1936, Erté shaped the visual landscape of modern luxury by designing over 240 covers and providing hundreds of interior fashion illustrations for the publication.

The original production stamp preserved on the verso of the present lot details its preparation for the June 1925 issue. Received and processed by the editorial offices on 28 April 1925, the piece is recorded under inventory tracking number 43, registering its place in the publication's layout sequence.

£800-1,200



176

176 λ
ERTÉ (FRENCH, 1892-1990)
'LES PETITES ANNONCES: À VENDRE' COSTUME DESIGN, 1936
Gouache, pencil, fabric swatch
Signed lower right; dated, numbered, titled with studio and 'Composition originale' stamp verso
37cm x 27cm

Provenance:
Acquired directly from the artist and thence by descent

£800-1,200

178 λ
ERTÉ (FRENCH, 1892-1990)
'JOUER DE TROMPETTE' COSTUME DESIGN, 1936
Gouache, metallic paint, ink
Signed lower right; Dated, numbered, titled with studio and 'Composition originale' stamp
37cm x 27cm

Provenance:
Acquired directly from the artist and thence by descent

£800-1,200



177

177 λ
ERTÉ (FRENCH, 1892-1990)
'2ND MANQUE' COSTUME DESIGN, 1936
Gouache, metallic paint, ink
Signed lower right; dated, numbered, titled with studio and 'Composition originale' stamp
37cm x 27cm

Provenance:
Acquired directly from the artist and thence by descent

£800-1,200



178



179



180

179

JEAN PASCAUD (FRENCH, 1903-1996)

SET OF SIX ARMCHAIRS, CIRCA 1930

Ebonised wood, pink upholstery with floral embroidery to the backrests, gilt brass caps to the front supports.

91cm high, 57cm wide, 52cm deep

Provenance:

Bonhams, *Modern Design and Decorative Art*, 2-11 June 2025

£1,200-1,800

180

ART DECO

A DRESSING MIRROR, CIRCA 1935

Walnut, walnut veneer, mirror plate, the rectangular framed mirror raised on a waterfall-edge foot

176.5cm high

£400-600

181

ABELE JACOPI (ITALIAN, 1882-1957)

FOR LENCI

'LA SIRENA' FIGURE, DESIGNED 1937

Glazed earthenware

Marked to underside

'Lenci made in Italy / LR'

23cm high, 24cm diameter

Literature:

Alfonso Panzetta, *Le ceramiche*

Lenci Catalogo dell'archivio storico

1928/1964, Allemandi Torino 2001 p. 210

£700-1,000



182

182

CLELIA BERTETTI (ITALIAN, 1904-1995)

'FANTASIA' FIGURINE, CIRCA 1930

Porcelain

Painted to underside 'La Bertetti/ TORINO ITALIA / N.9. FANTASIA' with part of lion's head silver sticker

32.5cm high, 42cm wide, 8cm deep

£400-600

183

FRENCH

ART DECO STYLE SHELL HEADBOARD,

20TH CENTURY

Carved walnut

93cm high, 91cm wide

£500-800



181



183



184

184
THEODORE ALEXANDER (AMERICAN, FD.1996)
 'VANCUCCI GT/CLASSIC CAR' PEDESTAL DESK AND CHAIR, CIRCA 2005
 Louro preto and burlled chestnut veneer, leather, brushed steel
 Manufacturer's plaque with 'Vancucci' cast-metal mark and 'Brights of Nettlebed' paper label
 Desk: 96cm high, 183cm wide, 110cm deep
 Chair: 105cm high

£800-1,200



185
ART DECO STYLE
 EIGHT DINING CHAIRS, LATE 20TH/EARLY 21ST CENTURY
 Walnut, burr walnut, with removable silk turquoise covers over the upholstered seat
 Comprising; two carvers and six side chairs
 Carvers: 87cm high, 53cm wide, 49cm deep
 Side chairs: 87cm high, 53cm wide, 47cm deep

£800-1,200



185



186

186
DE ANGELIS LTD. (NEW YORK, FD. 1954)
 PAIR OF ART DECO STYLE ARMCHAIRS, SECOND HALF 20TH CENTURY
 Woven silk upholstery, wooden swivel base
 74cm high, 84cm wide, 100cm deep

£400-600



188

187
ART DECO
 CIRCULAR CONVEX MIRROR, CIRCA 1940
 Mirrored and peach-coloured glass frame, walnut backed with steel chain
 50cm diameter

£200-300



187

188
DAME LAURA KNIGHT (BRITISH, 1877-1970)
 'CIRCUS' SERVING DISH WITH LID; DESIGNED 1934
 Polychrome ceramic with gilt highlights, the handles modelled with double clown/acrobat, the lid with clown/acrobat in the splits
 Produced by Clarice Cliff, England. Printed factory marks to base
 20cm high, 29cm wide

Provenance:
 Christies, London, 'Clarice Cliff', 2 Nov 2001, lot 50

£400-600

189
ART DECO
 PAIR OF SIDE TABLES, CIRCA 1930
 Maple
 76.5cm high, 42cm wide, 42cm deep

£300-500



189



190
MAURICE TOUSSAINT
(FRENCH, 1882-1974)
*COURSES DU QUESNEY (NORD);
TROT OBSTACLES MILITARY, 1934*
Lithographic poster in colours
Framed
76cm x 115cm (exc. frame)

£200-300



191

191 λ
AUGUSTO MURER (1922-1985)
*'GRUPPO DI CAVALLI' EQUESTRIAN
SCULPTURE, 1983*
Bronze
Signed to rear leg, dated, numbered
16/25
25.5cm high, 34.5cm long

Provenance:
Private collection, Ascot

£600-800

192
LASZLO HOENIG (AUSTRIAN/
HUNGARIAN, 1905-1971)
*ART DECO CONCAVE FRONTED
DRESSING TABLE, CIRCA 1935*
Walnut, tooled leather inset top,
gilt brass handles
78cm high, 148cm wide, 60cm deep

Provenance:
Purchased from Anderson Garland,
2008

£800-1,200



192

193
IN THE MANNER OF MULLER FRÈRES (FRENCH)
CHANDELIER, EARLY 20TH CENTURY
Mottled orange and blue/purple glass, gilt metal with
three suspended cylindrical shades
42cm hang, 35cm wide

£300-500



193



194

194
SERGE ZELIKSON (RUSSIAN, 1890-1966)
LARGE PANTHER SCULPTURE, CIRCA 1930
Patinated bronze, Portoro marble
Signed
25cm high, 68cm long, 16cm deep

£1,500-2,500



195

195
LASZLO HOENIG (AUSTRIAN/
HUNGARIAN, 1905-1971)
*ART DECO CONCAVE FRONTED
DESK, CIRCA 1935*
Maple, satin birch, tooled leather inset
top, Bakelite and gilt brass handles
Bearing designer's label
78cm high, 115cm wide, 51cm deep

Provenance:
Purchased from Anderson Garland,
2008

£800-1,200



196

196
MULLER FRÈRES (FRENCH)
 AN ART DECO HANGING LIGHT, CIRCA 1930
 Five moulded frosted and polished glass panels, four side panels depicting kingfishers, suspending within chromed hanging frame
 Signed to one panel 'Muller Frères Luneville'
 Shade; 23cm high, 40cm diameter
 Approximate hang; 42cm

£700-1,000



197

197
ART DECO STYLE
 DINING TABLE, SECOND HALF 20TH CENTURY
 Oak, with two extending leaves
 73cm high, 180cm long (280cm with leaves), 100cm deep

£1,000-1,500



198

198
ART DECO STYLE
 SET OF EIGHT CHAIRS,
 SECOND HALF 20TH CENTURY
 Oak
 Comprising: six side chairs and two armchairs
 Side chair: 84cm high, 46cm wide, 52cm deep
 Armchair: 84cm high, 60cm wide, 54cm deep

£800-1,200

199
ART DECO
 SWAN BED AND CHAIR, CIRCA 1930
 Painted beech, iron frame
 Iron frame stamped 'REGISTERED/ VONO/ TRADEMARK'
 Bed: 156cm high, 116cm wide, 200cm long
 Chair: 94cm high, 50cm wide, 45.5cm deep

£1,000-1,500



199



200

200
FRENCH
 A SET OF EIGHT CHAIRS,
 SECOND HALF 20TH CENTURY
 Wrought iron, woven seagrass, the frames
 simulating leather strapwork
 97cm high, 52cm wide, 60cm deep

Provenance:
 Purchased at Battersea Decorative Fair

£1,200-1,800



201

201
LALIQUE
 'ISPAHAN' VASE, DESIGNED 1952; LATE 20TH CENTURY
 Clear and frosted glass
 Engraved 'Lalique® France'
 24cm high

£400-600

202
RENÉ LALIQUE (FRENCH, 1860-1945)
 'FEUILLES' VASE, DESIGNED 1934, POST 1945
 Clear and frosted glass
 Signed 'Lalique France'
 18cm high

Literature:
 Félix Marcilhac, *René Lalique 1860-1945: Maître-Verrier Analyse de L'Œuvre et Catalogue Raisonné*, Les éditions de l'Amateur, Paris, 1989, cat no. 10-880

£300-500



203

203
MARC LALIQUE (FRENCH, 1900-1977)
 'EVEREST' VASE, DESIGNED CIRCA 1950, LATE 20TH CENTURY
 Clear and frosted glass
 Signed 'Lalique® France/ 24/99'
 29.5cm high

£800-1,200



202

204
RENÉ LALIQUE (FRENCH, 1860-1945)
 'BELIERS' VASE, DESIGNED 1925, PRE 1945
 Apparently unmarked
 18.8cm high

Literature:
 F. Marcilhac, René Lalique, *Catalogue Raisonné de l'Oeuvre de verre*, Paris, 2004, no. 904, p. 418

£600-800



204



205

205
RENÉ LALIQUE (FRENCH, 1860-1945)
 'LANGUEDOC' VASE, DESIGNED 1929, 21ST CENTURY
 Green glass
 Signed 'Lalique France/L202'
 With original box
 12.5cm high

Literature:
 F. Marcilhac, R. Lalique, *Catalogue raisonné de l'oeuvre de verre*, Paris, 2011, pp. 443, no. 1021

£1,000-1,500

206
RENÉ LALIQUE (FRENCH, 1860-1945)
 TWO 'ÉPINES' SCENT BOTTLES AND CONTAINER, DESIGNED 1920, PRE 1945
 Clear and grey stained glass
 Comprising: 'Flacon no.3, no.4' and 'Boîte no.3'
 Two scent bottles with moulded 'R. LALIQUE' signature and container with acid etched 'R. Lalique France No. 596'
 Tallest 9.5cm

Literature:
 Félix Marcilhac, René Lalique 1860-1945: *Maître-Verrier Analyse de L'Œuvre et Catalogue Raisonné*, Les éditions de l'Amateur, Paris, 1989, cat no. 592, 593, 596

£400-600



206



207

207
RENÉ LALIQUE
 (FRENCH, 1860-1945)
 'SAINT-ÉMILION' VASE,
 DESIGNED 1942, POST 1945
 Clear and frosted glass
 Signed 'Lalique France'
 25.5cm high

Literature:
 Félix Marilhac, *René Lalique*
 1860-1945: *Maître-Verrier*
Analyse de L'Œuvre et
Catalogue Raisonné, Les
 éditions de l'Amateur, Paris,
 1989, cat no10-939

£500-700



208

208
LALIQUE
 PAIR OF 'PSYCHE' VASES, DESIGNED 2001, 21ST CENTURY
 Clear and frosted glass, with original boxes
 Signed 'Lalique® France', with 'LALIQUE PARIS' clear sticker
 19cm high

£400-600



209

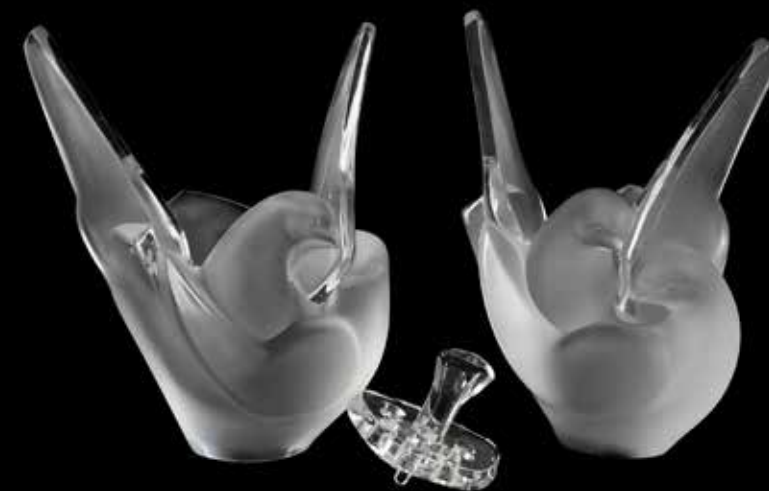
209
RENÉ LALIQUE
 (FRENCH, 1860-1945)
 'ONDINES' VASE, DESIGNED
 1938, POST 1945
 Clear and frosted glass
 Signed 'Lalique® France' with
 'CRISTAL LALIQUE® PARIS'
 sticker
 24cm high

Literature:
 Félix Marilhac, *René Lalique*
 1860-1945: *Maître-Verrier*
Analyse de L'Œuvre et Catalogue
Raisonné, Les éditions de
 l'Amateur, Paris, 1989,
 cat no 10-927

£600-800

210
LALIQUE
 PAIR OF 'SYLVIE' VASES,
 DESIGNED 1956, POST 1945
 Clear and frosted glass, with
 removable flower frog
 Signed 'Lalique France' and
 'Lalique® France' respectively
 20cm high

£300-500



210



211

211
LALIQUE
 FOUR 'MOSSI'
 CANDLEHOLDERS,
 21ST CENTURY
 Clear and frosted glass
 Signed 'Lalique® France'
 7.5cm high

£400-600

212
LALIQUE
 PAIR OF 'VIRGINIA'
 COMPOTES, POST 1945
 Clear and frosted glass
 Signed 'Lalique France'
 17cm high, 21.5cm diameter

£400-600



212





213
RENÉ LALIQUE (FRENCH, 1860-1945)
 'CÔTE D'OR' PLATE, DESIGNED 1943,
 LATE 20TH CENTURY
 Frosted and clear glass
 Signed 'Lalique® France'
 40cm diameter

Literature:
 Félix Marcilhac, René Lalique 1860-1945: Maître-
 Verrier Analyse de L'Œuvre et Catalogue Raisonné,
 Les éditions de l'Amateur, Paris, 1989, cat no. 10-406

£300-500



214

214
RENÉ LALIQUE (FRENCH, 1860-1945)
 'ONDINES' BOWL, DESIGNED 1921, PRE 1945
 Opalescent glass
 Wheel-cut signature 'R LALIQUE FRANCE', marked 'No 380'
 21cm diameter

Literature:
 Félix Marcilhac, René Lalique 1860-1945: Maître-Verrier Analyse de L'Œuvre et
 Catalogue Raisonné, Paris, 1989, cat. no. 381

£400-600



215

215
RENÉ LALIQUE (FRENCH, 1860-1945)
 'PISSENLIT' BOWL, DESIGNED 1921, PRE 1945
 Clear and sepia-stained glass
 Signed 'R. Lalique France'
 8cm high, 24cm diameter

Literature:
 Félix Marcilhac, René Lalique 1860-1945: Maître-Verrier Analyse de
 L'Œuvre et Catalogue Raisonné, Les éditions de l'Amateur, Paris, 1989,
 cat no. 3215

£80-120

216
LALIQUE
 'BERBÈRE' PLATTER, DESIGNED 1947, SECOND HALF
 20TH CENTURY
 Polished and green-stained glass
 Etched 'R.Lalique France' (the 'R' prefix a later addition)
 39cm diameter

£300-500

217
RENÉ LALIQUE (FRENCH, 1860-1945)
 'VOLUTES' BOWL, DESIGNED 1934, PRE 1945
 Opalescent and clear glass
 Signed 'R.LALIQUE FRANCE'
 25.5cm diameter

Literature:
 Félix Marcilhac, René Lalique 1860-1945: Maître-
 Verrier Analyse de L'Œuvre et Catalogue Raisonné,
 Les éditions de l'Amateur, Paris, 1989, cat no. 10-395

£400-600



217

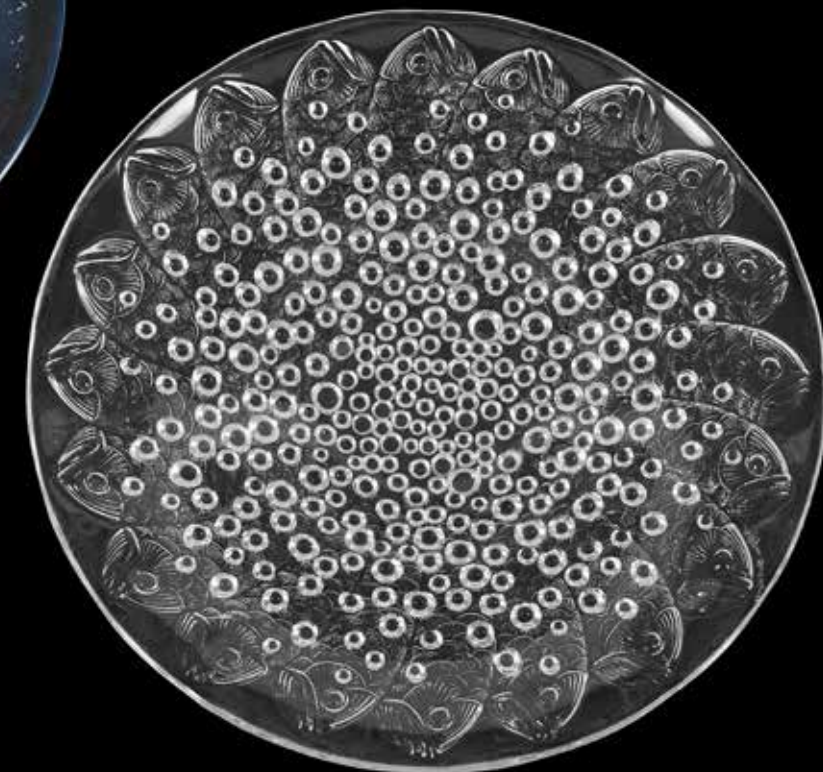
218
RENÉ LALIQUE (FRENCH, 1860-1945)
 'ROSCOFF' DISH, DESIGNED IN 1932,
 LATE 20TH CENTURY
 Clear glass with bubbles and radiating fish
 Signed 'Lalique France'
 36cm diameter

Literature:
 Félix Marcilhac, René Lalique 1860-1945: Maître-Verrier
 Analyse de L'Œuvre et Catalogue Raisonné, Les éditions
 de l'Amateur, Paris, 1989, cat no 10-383

£300-500



216



218



219



221



220



222

222

RENÉ LALIQUE (FRENCH, 1860-1945)

PART 'PHALSBOURG' STEMWARE SERVICE; DESIGNED 1924; POST 1945

Clear and frosted glass; stems with relief moulded fruiting vines

Comprising: sixteen white wine, sixteen liqueur, twelve champagne coupe,

four red wine, two water glasses with decanter and stopper

Etched 'Lalique® France' and 'Lalique France'

Liqueur glass: 14.5cm tall

White wine glass: 15.5cm tall

Champagne coupe glass: 16.5cm tall

Red wine glass: 16.5cm tall

Water glass: 19cm tall

Decanter: 25cm tall

223

LALIQUE

PART 'BEAUGENCY' STEMWARE SERVICE,

CIRCA 1990

Clear glass

Comprising: ten claret, ten champagne flute,

ten large wine, six water and four port glasses

Signed 'Lalique® France'

Tallest glass: 17.7cm high

£1,200-1,800

Literature:

Félix Marcilhac, René Lalique 1860-1945: Maître-Verrier Analyse de L'Œuvre et Catalogue

Raisonné, Les éditions de l'Amateur, Paris, 1989, cat no. 5057-5061

£1,200-1,800



223

219

RENÉ LALIQUE (FRENCH, 1860-1945)

'COQUILLES' PLAFONNIER,

DESIGNED IN 1921, PRE-1945

Clear glass, frosted and polished

Apparently unmarked

30cm diameter

Literature:

Félix Marcilhac, René Lalique 1860-1945:

Maître-Verrier Analyse de L'Œuvre et

Catalogue Raisonné, Les éditions de

l'Amateur, Paris, 1989, p.672

£800-1,200

220

LALIQUE

'RINCEAUX' MIRROR, DESIGNED 1950,

SECOND HALF 20TH CENTURY

Clear and frosted glass

86cm high, 25cm wide, 1.5cm deep

£2,000-3,000

221

LALIQUE

'CERF' MOUNTED CONSOLE TABLE,

CIRCA 1960

Frosted and clear glass

Signed 'Lalique France'

30cm high, 50cm long, 30cm deep

£800-1,200



224

224
GEORG JENSEN (DANISH 1866-1935)
MODEL '667' CRUET SET, DESIGNED CIRCA 1920, 1933-1944
Sterling silver
Comprising; two pepper shakers, salt shaker and mustard pot
Impressed model number, 'DENMARK STERLING' and maker's marks
Largest: 6.5cm high

£300-500

225
GEORG JENSEN (DANISH, 1866-1935)
MODEL 181A AND 181B FOOTED BOWLS,
DESIGNED CIRCA 1925, 1925-1932
AND 1933-1944
Sterling silver
Impressed model number, 'DENMARK
STERLING' and maker's marks
Largest: 7cm high, 12.5cm diameter



225



226
GUNDOLPH ALBERTUS (DANISH, 1997-1969),
FOR GEORG JENSEN
SIX MODEL 355B DISHES, DESIGNED CIRCA 1920, 1925-1932 AND POST 1945
Sterling silver
Impressed artist's monogram, model number 'DENMARK STERLING',
one with 1925-1932 and five with post 1945 maker's marks
9.5cm wide

£300-500



226

227
GUNDOLPH ALBERTUS (DANISH, 1997-1969) FOR GEORG JENSEN
'CACTUS' DISH, MODEL 629, DESIGNED 1930, POST 1945
Sterling silver
Impressed artist's monogram, model number, 'DENMARK STERLING'
and maker's marks
16.5cm wide

£250-350



227



228

228
HENNING KOPPEL (DANISH, 1918-1981)
FOR GEORG JENSEN
'CARAVEL' DINING SET, DESIGNED 1957,
SECOND HALF 20TH CENTURY
Sterling silver, stainless steel
Comprising: six dinner forks, six child forks,
six pastry forks, six dinner knives, six fish
knives, six large teaspoons, six soup spoons,
six dessert spoons, five serving spoons and a
meat fork
Impressed maker's marks
Largest item: 22cm long

Literature:
Two Centuries of Danish Design, Victoria and
Albert Museum, Denmark, The Danish Society
of Arts and Crafts and Industrial Design, 1968,
pp.57 & 65. ill.
Niels-Jørgen Kaiser, *The World of Henning
Koppel*, Copenhagen, Georg Jensen, 2000,
pp.90-91. ill.
Viggo Sten Møller, *Henning Koppel*,
Copenhagen, Rhodos, 1965, pp.36 & 49. ill.
Thomas C. Thulstrup, *Georg Jensen, Silver &
Design*, Copenhagen, Gads Forlag, 2004,
pp.140-41. ill. ISBN. 87-12-04130-0

The Caravel cutlery pattern was named
after the French Caravelle passenger jet,
acquired by Scandinavian Airlines (SAS).
Hugely popular, the design was awarded a
gold medal at the Milan Triennale in 1957
and won Henning Koppel the prestigious *Der
Goldene Löffel* ('The Golden Spoon') award
in 1963. Like Koppel's hollowware, Caravel is
characterised by its smooth, unornamented
forms and distinctive sense of character.
There is an example of this model in the V&A
museum, London.

£4,000-6,000



229 (complete suite)

229

JANUS ET CIE (AMERICAN, FD. 1978)

A SUITE OF 'AMALFI' GARDEN FURNITURE, 21ST CENTURY

Powder coated steel, gilded ball finials, lattice seats/backs, arched stretchers, thick green-tint glass table tops.

Comprising; a pair of benches, a coffee table, two side or occasional tables, eight chairs (including two armchairs) and a dining table, together with a selection of loose white cushions

Manufacturer's labels to furniture and cushions

Garden benches; 100cm high, 185cm wide, 80cm deep

Coffee table; 47cm high, 122cm wide, 61cm deep

Occasional tables; 58cm high,

56cm wide, 56cm deep

Carvers; 96cm high,

53cm wide, 52cm deep

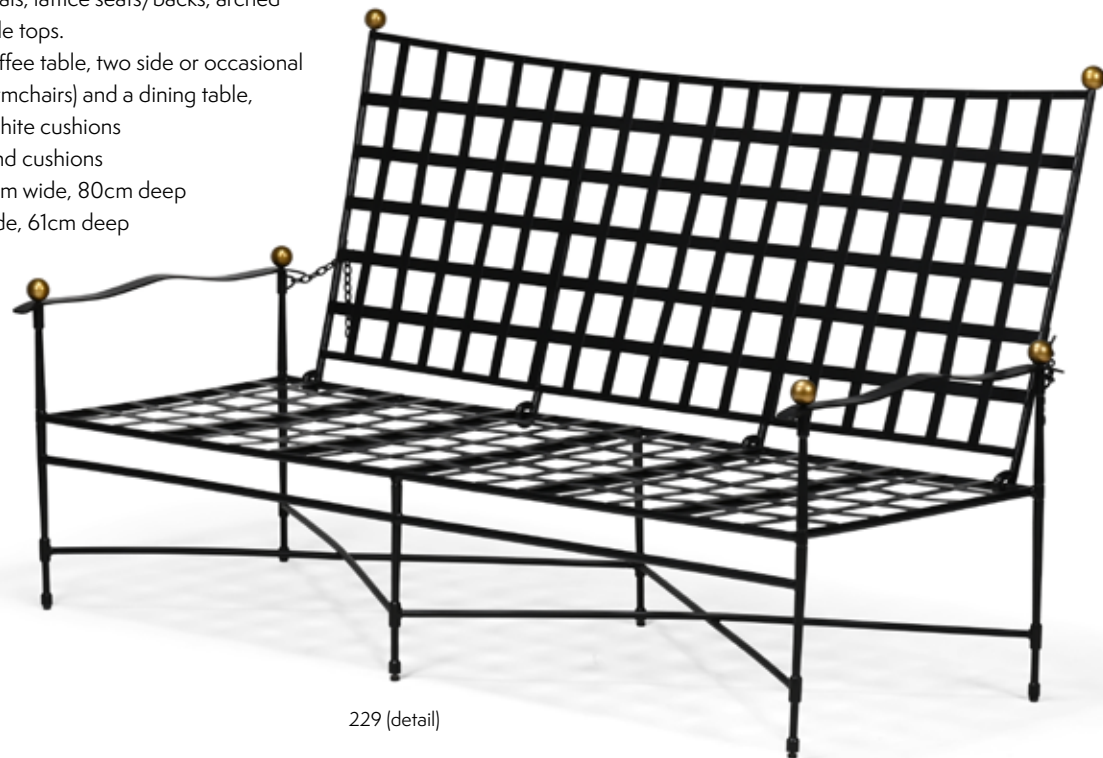
Dining chairs; 90cm high,

47cm wide 52cm deep

Dining table; 65cm high,

183cm wide, 91.5cm deep

£7,000-10,000



229 (detail)



230

230

MATHIEU MATÉGOT (HUNGARIAN/FRENCH, 1910-2001)

'CAP D'AIL' DINING SUITE FOR SIX, DESIGNED 1953, MID 20TH CENTURY

Comprising a dining table, two carvers and four dining chairs

White colourway, slim tubular frame, perforated sheet metal

Table; 71.5cm high, 102cm diameter

Carvers; 82.5cm, 68.5cm wide, 59.5cm deep

Chairs; 81.5cm high, 43cm wide, 64cm deep

Literature:

Patrick Favardin, *Mathieu Matégot*, Norma Editions, 2014, p.54 and p.269

The latter page reference shows examples of the 'Cap d'Ail' ensemble, in white lacquered metal, on the Hotel Le Pavé du Roy's terrace and in the greenhouse. The Hotel Le Pavé du Roy, in Port Marly in the Yvelines, near Paris, was renovated with bespoke interiors and furnishings designed by renowned French designer Mathieu Matégot in 1953.

£8,000-12,000



231

231
VICTORIA-MÖBEL (SWISS, FD.1938)
 ARMCHAIR, CIRCA 1960
 Beech, cross-hatched hessian fabric
 Manufacturer's label to frame
 82cm high, 68cm wide, 58cm deep

£300-500



232

232
BRUNO MATTHSSON (SWEDISH, 1907-1988)
 'PERNILLA 2' LOUNGE CHAIR, DESIGNED 1976
 Laminated and steam-bent beech, orange fabric upholstery
 Manufacturer's stamp to underside 'FIRMA KARL MATHSSON/ MADE
 IN VARNAMO SWEDEN / 1976' with additional 'BRUNO MATHSSON
 DESIGN/ MADE IN SWEDEN' stamp
 100cm high, 65cm wide, 86cm deep

£800-1,200



233

233
FINN ØSTERGAARD (FINNISH, 1946-2019) ATTRIBUTED
 PAIR OF LOUNGE CHAIRS AND OTTOMAN, CIRCA 1970
 Beech, woven canvas upholstery
 Chairs: 100cm high, 63cm wide, 63cm deep
 Ottoman: 40cm high, 47cm deep, 47cm wide

£500-800



235

234
TORBJØRN AFDAL
(NORWEGIAN, 1917-1999)
 'BACCHUS BAR', CIRCA 1960
 Teak, glass and steel with interior light
 Designed for Bruksbo, manufactured
 by Mellemstrand Trevareindustri with
 'BRUKSBO DESIGN/ MADE IN
 NORWAY' label
 125cm high, 90cm wide, 40cm deep

£400-600

235
HANS-AGNE JAKOBSSON
(SWEDISH, 1919-2009); ATTRIBUTED
 A STANDING LAMP, MID 20TH CENTURY
 Bentwood pine shade, painted metal stand
 165cm high

£400-600



234



236

236
ILMARI TAPIOVAARA (FINNISH, 1914-1999)
 EIGHT DINING CHAIRS, CIRCA 1950
 Stained birch, brown leather upholstery
 Manufactured by La Pemanente Mobil Cantù
 90cm high, 45cm wide, 55cm deep

£1,200-1,800





237

237 Y
JOHANNES ANDERSEN
(DANISH, 1903-1991) ATTRIBUTED
DESK, MID 20TH CENTURY
Rosewood
72cm high, 145cm wide, 75cm deep

Please note that Dreweatts have applied for an Article 10 licence for the sale of this item

£400-600



238

238
SVEND AGE MADSEN
(DANISH, 1928-2009) ATTRIBUTED
FIVE CHAIRS, MID 20TH CENTURY
Teak, brown fabric upholstery
90cm high, 48cm wide, 58cm deep

£300-500



239

239 Y
OLE WANSCHER
(DANISH, 1903-1985),
'SENATOR'/MODEL 166 CHAIR,
DESIGNED 1951, CIRCA 1960
Rosewood, brown fabric upholstery
Manufactured by France and Sons
with plaque and stamp to frame
80cm high, 87.5cm wide, 68cm deep

Please note that Dreweatts have applied for an Article 10 licence for the sale of this item

£400-600



240

240 Y
HORSNAES MØBLER (DANISH)
DAYBED, MID 20TH CENTURY
Rosewood, beech, four castors
Manufacturer's label to frame with
additional 'Danish Furnituremakers
Quality Control' label
52cm high, 90cm wide,
192.5cm long

Please note that Dreweatts have applied for an Article 10 licence for the sale of this item

£300-500



241

241
ARNE HOVMAND-OLSEN
(DANISH, 1919-1989)
ATTRIBUTED
SIX DINING CHAIRS,
CIRCA 1960
Teak, woven-cord seats
Manufactured by Mogens
Kold with maker's and
'DANISH FURNITURE
CONTROL' plaques to
underside
75cm high, 46cm wide,
46cm deep

£300-500

242
BRUKSBO (DANISH, FD. 1941) ATTRIBUTED
CIRCULAR TABLE, MID 20TH CENTURY
Teak
75cm high, 120cm diameter

£300-500



242

243
SIGVARD BERNADOTTE
(SWEDISH, 1907-2002)
MODEL 'FD 132' CHAIR, CIRCA 1960
Teak, black leather upholstery
Manufactured by France and Son with
plaque to frame with facsimile signature
'SIG BERNADOTTE'
78cm, 60cm wide, 60cm deep

Together with a teak and black leather
upholstered ottoman, with manufacturers
label and 'DANISH FURNITURE MAKERS
CONTROL' stamp

£300-500



243

244
DANISH
TEA TROLLEY, MID 20TH CENTURY
Teak, on castors
83cm high, 122cm wide, 46cm deep

£300-500



244

245Y
IN THE MANNER OF FINN JUHL (DANISH, 1912-1989)
PAIR OF SINGLE PANEL BACK CHAIRS,
MID 20TH CENTURY
Rosewood, black leather upholstery
75cm high, 45cm wide, 50cm deep

Please note that Dreweatts has applied for an
Article 10 licence for the sale of this item

£200-300



245

246
FREDRIK KAYSER (NORWEGIAN, 1924-1968) ATTRIBUTED
SQUARE EASY CHAIR, CIRCA 1970
Black leather upholstery, chromed metal swivel base, rubber stoppers
Faded manufacturer's label to underside
70cm high, 80cm wide, 85cm deep

£400-600



246



247

247
IN THE MANNER OF KAI KRISTIANSEN
(DANISH, B.1929)
DESK, MID 20TH CENTURY
Teak
73cm high, 136cm wide, 77cm deep

£400-600

248
DANISH
TWO TALLBOY DRESSERS. MID 20TH CENTURY
Teak, brass
136cm high, 46cm, 41.5cm deep

£300-500



248



249
JENS RISOM (DANISH/AMERICAN, 1916-2016)
 'PLAYBOY'/ MODEL 'C140' ARMCHAIR, DESIGNED 1958, CIRCA 1960
 Walnut, caned back, brown fabric upholstery
 Applied paper label to underside 'JENS RISOM DESIGN/ (LONDON LIMITED)
 80cm high, 56cm wide, 56cm deep

£300-500



250
DANISH
 SIDEBOARD, MID 20TH CENTURY
 Teak, leather
 84cm high, 200cm wide, 50cm deep

£300-500

251
HANS WEGNER (DANISH, 1914-2007)
 'J16' ROCKING CHAIR,
 DESIGNED 1943/4, 1967
 Beech, woven cord
 Manufactured by FDB Mobler
 with maker's paper label and stamp
 to arm underside
 'FDB/ MADE IN DENMARK, 67 8 3'
 106.5cm, 59cm wide, 78cm deep

£300-500



251

252
ARNE JACOBSEN (DANISH, 1902, 1971)
 SIX HIGH BACK 'OXFORD' CHAIRS;
 DESIGNED 1965; CIRCA 1975
 Tobacco leather upholstery, cast aluminium,
 chrome-plated steel
 Manufactured by Fritz Hansen
 Manufacturer's applied foil label to
 underside 'FH, MADE IN DENMARK, 7202,
 BY FRITZ HANSEN, DANISH FURNITURE
 CONTROL'
 126cm high, 48cm wide, 57cm deep

Literature:
Arne Jacobsen, Thau and Vindum, 2022,
 pp. 523-524

Designed by Arne Jacobsen for the prestigious St Catherine's College at the University of Oxford, which opened in 1964, this high-backed chair was originally conceived with the seat and back formed from a single moulded plywood shell, ergonomically shaped to follow the natural curvature of the human spine.

It was quickly dubbed the 'Professor' chair, as it was used at the High Table in the dining hall, reserved for the Fellows of the College. The tall back created a defined presence around the table and subtly emphasised the hierarchy between the Fellows and the students, who were seated on benches.

The Oxford chair, launched by Fritz Hansen in 1965, is a further development of this design, now produced using modern materials.

£2,000-3,000



252

253
ALVAR AALTO (FINNISH, 1896-1976)
 THREE 'MODEL NO.60' STOOLS; DESIGNED 1933;
 SECOND HALF 20TH CENTURY
 Laminated birch plywood
 44cm high, 38cm diameter

Provenance:
 Private property, Notting Hill, London

Literature:
Alvar Aalto: Designer, Lahti, p. 169

£200-300



253



254

254
GEOFFREY HARCOURT (BRITISH, B.1935)
 A 'MODEL 130' BENTWOOD SWIVEL CHAIR, CIRCA 1960
 Teak-veneered plywood, steel, aluminium
 Likely manufactured by Artifort (Maastricht)
 70.5cm high, 53.5cm wide, 50cm deep

Literature:
 Lesley Jackson, 'Modern British Furniture Design since 1945',
 Victoria and Albert Museum, London, 2017, p.167 Dennis and
 Barbara Young, 'Furniture in Britain To-day', Alec Tiranti LTD,
 1964, cover image

£800-1,200



255

255
ERCOL (BRITISH, FD. 1920)
 SET OF THREE NESTING TABLES, CIRCA 1960
 Elm
 Manufacturer's sticker to underside of largest table
 Largest table: 40cm high, 64cm long, 44cm deep

£200-300



256

256
MALLOD (BRITISH, FD.1949)
 BENTWOOD TRAYS, MID 20TH CENTURY
 Teak veneer, plywood
 One stamped with manufacture's mark
 38cm long, 28cm wide

£40-60

257 Y
RICHARD HORNBY (BRITISH, 1922-2007)
 TWO SETS OF DRAWERS, MID 20TH CENTURY
 Afrormosia veneer
 Manufactured for Fyne Ladye
 Tallest: 108cm high, 62cm wide, 51cm deep
 Shortest: 72cm high, 123cm wide, 51cm deep

£600-800



257



258

258
ROBIN DAY (BRITISH, 1915-2010)
 COFFEE TABLE, CIRCA 1970
 Chrome and painted metal, glass
 37cm high, 99cm diameter

£100-200



259

259
TOM ROBERTSON (SCOTTISH)
 'T3' DINING TABLE, CIRCA 1960
 Teak, extendable with two leaves
 Manufactured by McIntosh of Kirkcaldy
 73cm high, 160cm long (230cm with leaves),
 84cm deep

£300-500



260

260
ARNE JACOBSEN (DANISH, 1902-1971)
SIX MODEL 3107 CHAIRS,
DESIGNED 1955, 1971-1973
White-painted plywood, chrome-plated steel
legs, plastic boss to underside
Manufactured by Fritz Hansen with maker's
mark to underside with date of production,
five with '1973' one with '1971'
75cm high, 49.5cm wide, 47cm deep

£300-500



262



261

261
IN THE MANNER OF VERNER PANTON
(DANISH, 1926-1998)
OPTICAL ART RUG, CIRCA 1970
Black and white tufted wool,
geometric pattern
88cm x 145xm

£300-500

262
PIET HEIN (DANISH, 1905-1996) AND
BRUNO MATHSSON (SWEDISH, 1907-1988)
'SUPERELLIPSE' DINING TABLE,
DESIGNED 1968
White laminate top, aluminium edge,
chromed-steel leg
Manufactured by Fritz Hansen
71cm high, 135cm wide, 90cm deep

£400-600



263

263
EERO SAARINEN (FINNISH, 1910-1961)
'TULIP' DINING TABLE, DESIGNED 1956/7, 2007
Painted and cast aluminium, marble
Made by Knoll, metal manufacturer's labels to underside
and stamp to base
74cm high, 244cm wide, 138cm deep

£2,000-3,000



264

264
EERO SAARINEN
(FINNISH, 1910-1961)
SIX 'TULIP' DINING
CHAIRS, DESIGNED 1955,
2007
Painted aluminium, black
leather seat cushions, on
revolving stands
Made by Knoll, metal
manufacturer's labels to
underside
81cm high, 50cm wide,
55cm deep

£1,000-1,500



265

265
EERO SAARINEN (FINNISH, 1910-1961)
FOUR 'TULIP' DINING CHAIRS, DESIGNED 1955, 2007
Painted aluminium, black leather seat cushions, on
revolving stands
Made by Knoll, metal manufacturer's labels to underside
81cm high, 50cm wide, 55cm deep

£800-1,200



266

266 Y
AFRA & TOBIA SCARPA (ITALIAN, 1937-2011, B.1935)
'ARTONA' CONTINENTAL DOUBLE BED, DESIGNED 1975
Walnut, ebony, leather
Also serves as two single beds
Designed for Maxalto, Italy
70cm high, 86cm wide, 216cm long

Literature:
Giuliana Gramigna, *Repertorio Del Design Italiano 1950-2000*
(Volume 1), Umberto Allemandi & C. (Torino / New York), 2003,
p. 234

£800-1,200



267

267
AFRA & TOBIA SCARPA (ITALIAN, 1937-2011, B.1935)
'MIX' OFFICE CHAIR, CIRCA 1970
Dark red leather upholstery, painted metal
'Superhire BBC TV' sticker to arm underside
76cm high, 71cm wide, 50cm deep

This chair was used as a prop in the BBC science-fiction television series *Blake's 7* and *Doctor Who*, its distinctive form featuring within the programmes' futuristic interiors.

£500-800

268
ROBERT HAUSSMAN (SWISS, 1931- 2021)
DESK LAMP, CIRCA 1960
Chromed steel, plastic, adjustable stem and shade
Designed for Swiss Lamps International with manufacturer's stamp to underside
42cm high, 80cm wide

£200-300



268



269

269
JACQUES ADNET (FRENCH, 1900-1984) ATTRIBUTED
'TRIPOD DESK', CIRCA 1950
Oak, with parquetry top
76cm high, 90cm wide, 50cm deep

Literature:
Votre Maison, Paris: Cie Française d'Édition, 1955, for a similar model

£1,200-1,800

270
IB ARBERG (DANISH, 1927-2002)
'PARROT CAGE' CHAIR, SECOND HALF 20TH CENTURY
Chromed steel, black painted wood, beige cotton-canvas seat,
cream velvet and bouclé loose cushions
Designed for 'ABRE Designs'
162cm high, 90cm diameter

£500-800



270

271
CHARLES AND RAY EAMES (AMERICAN, 1907-1978, 1912-1988)
LOUNGE CHAIR AND OTTOMAN, MODEL NO. 670 & 671, DESIGNED 1956, 2004
Walnut, leather, aluminium
Manufactured by Vitra, with paper label and ‘Original/ Eames Lounge Chair/
Charles Eames/ vitra’ plaque
Lounge chair: 83cm high, 84cm wide, 90cm deep
Ottoman: 43cm high, 64cm wide, 55cm deep

Provenance:
Purchased from Vitra in Switzerland
22 years ago

Literature:
Mobilia, no. 53, December 1959,
p. 39
Kathryn B. Hiesinger and George
Marcus, *Design Since 1945*, exh. cat.,
Philadelphia Museum of Art, 1983, pp. 56, 125
John Neuhart, Marilyn Neuhart and Ray
Eames, *Eames Design: The Work of the Office
of Charles and Ray Eames*, New York, 1989,
pp. 206-208, 242-243

£1,000-1,500

272
PAUL TUTTLE (AMERICAN, 1918-2002)
‘ZETA’ CHAIR, DESIGNED 1967, CIRCA 1970
Chrome-plated steel, black leather upholstery
70cm high, 68cm wide, 85cm deep

£400-600



272

273
DONALD DESKEY (AMERICAN, 1894-1989) ATTRIBUTED
A PAIR OF ‘STREAMLINE MODERNE’ STANDARD LIGHTS, SECOND HALF 20TH CENTURY
Chromed metal
Unmarked
130.5cm high

£300-500



273

274
AMERICAN
THREE BARSTOOLS, CIRCA 1950
Chromed metal, ebonised wood, leather upholstery, swivel tops
79cm high, 32cm diameter

£500-800

275
AMERICAN
A SET OF THREE BAR TABLES, MID 20TH CENTURY
Polished chrome, glass
70cm high, 68cm diameter

Provenance:
By repute The Waldorf Hotel, New York, USA

£800-1,200



275

275

276
MODERN
A PAIR OF LOW OCCASIONAL TABLES, SECOND HALF 20TH CENTURY
Chromed metal, smoky glass
Each: 35cm high, 80cm wide, 80cm deep

£400-600



276



277

277
CHARLES-EDOUARD JEANNERET "LE CORBUSIER" (SWISS/
FRENCH, 1887-1965), CHARLOTTE PERRIAND (FRENCH, 1903-1999),
PIERRE JEANNERET (SWISS, 1896-1967)
'LC3' TWO-SEAT SOFA, DESIGNED 1965
Chrome-plated tubular steel, black leather upholstery
Stamped to frame and repeated on underside of cushions 'Cassina'
65cm high, 172cm wide, 71cm deep

£1,000-1,500

278
CHARLES-EDOUARD JEANNERET "LE CORBUSIER" (SWISS/
FRENCH, 1887-1965), CHARLOTTE PERRIAND (FRENCH,
1903-1999), PIERRE JEANNERET (SWISS, 1896-1967)
PAIR OF 'LC3 MÉRIDIDIENNE' CHAIRS, DESIGNED IN 1928;
EARLY 21ST CENTURY
White leather, chrome-plated steel
Impressed to underside of arm 'Cassina/LC 3/NO. 25814/le corbusier'
62cm high, 99cm wide, 73cm deep

Le Corbusier's collaboration with Pierre Jeanneret and Charlotte Perriand on the LC3 Méridienne is a cornerstone of early modernist furniture design. Conceived as a modular extension of the LC3 armchair which was originally installed at the famous 'L'équipement intérieur d'une habitation' at the 1929 Salon d'Automne. The méridienne allows for L-shaped configurations, combining architectural rigour with domestic comfort.

£1,500-2,000



278



279

279
LUDWIG MIES VAN
DER ROHE (GERMAN/
AMERICAN, 1886-1969)
ATTRIBUTED
PAIR OF 'BARCELONA'
CHAIRS, DESIGNED 1929,
CIRCA 1970
Chromed steel, leather
77cm high, 76cm wide,
76cm deep

£400-600



280

280
MARCEL BREUER (HUNGARIAN/AMERICAN, 1902-1981)
'WASSILY/ MODEL B3' ARMCHAIR, DESIGNED 1925, 1962-1968
Chrome tubular steel, black leather
Manufactured by Gavina with label to frame
72cm, 77cm wide, 64cm deep

£500-800

281
LUDWIG MIES VAN DER ROHE
(GERMAN, 1886-1969)
PAIR OF 'BRNO' ARMCHAIRS,
DESIGNED 1929, LATE 20TH CENTURY
Chrome-plated flattened steel cantilever
frame, black floral fabric upholstery
Manufactured by Knoll, maker's cambric
to underside
80cm high, 58.5cm wide, 50cm deep

£200-300



281

282
 ITALIAN
 AN ITALIAN TWO-TIER OCCASIONAL TABLE,
 MID 20TH CENTURY
 Teak, glass, brass
 56cm high, 88cm wide, 46cm deep
 £250-350



282

285 λ
 EVA ENGLUND (SWEDISH, 1937-1998)
 VASE, 1987
 Glass
 Manufactured by Orrefors, signed,
 numbered, dated
 31cm high
 £700-1,000

286 λ
 GÖRAN WÄRFF (SWEDISH, 1933-2022)
 FLARED BOWL, CIRCA 1980
 Textured glass
 Manufactured by Kosta Boda with artist's and
 maker's signature
 10cm high, 50cm diameter
 £300-500



286



285

283
 MUMMENTHALER AND MEIER (SWISS)
 'MAGIC BOX', CIRCA 1960
 Teak
 Opening to reveal interior desk, drawers, shelf and light
 Closed: 113cm high, 81.5cm wide, 54cm deep
 Open: 113cm high, 164cm wide, 69cm deep
 £400-600



283

284
 EDWARD BARNESLEY (1900-1987)
 WRITING TABLE OR DESK, SECOND HALF 20TH CENTURY
 Cherrywood, one long drawer, demi-lune handles, drawer with
 interior integrated desk tidy
 Stamped 'BARNESLEY' to interior edge of drawer,
 72.5cm high, 81cm wide, 50cm deep
 £600-800



284

287
 SCANDINAVIAN
 A BENCH, SECOND HALF 20TH CENTURY
 Slatted teak, black patinated metal frame
 39cm high, 182cm wide, 47cm deep
 £300-500



287



288

288
MODERN
PAIR OF SPUTNIK MOUNTED LIGHTS,
SECOND HALF 20TH CENTURY
Chrome, spherical coloured glass in green, blue,
pink, amber, red and clear; four light fixtures
33cm drop, 60cm wide

£400-600



290

290
PHILIPP PLEIN (GERMAN, 1978)
CLUB ARMCHAIR, CIRCA 2000
Silvered faux crocodile leather UPHOLSTERY
Plaque to back 'PHILIPP PLEIN/ Est. 1978
LIMITED EDITION/ SWITZERLAND
80cm high, 103cm wide, 80cm deep

£500-800



289

289 λ
NIGEL COATES (BRITISH, B.1949)
'VALET TORSO' SCULPTURE, CIRCA 1980
Polished steel, painted wood, metal base
180cm high

£800-1,200



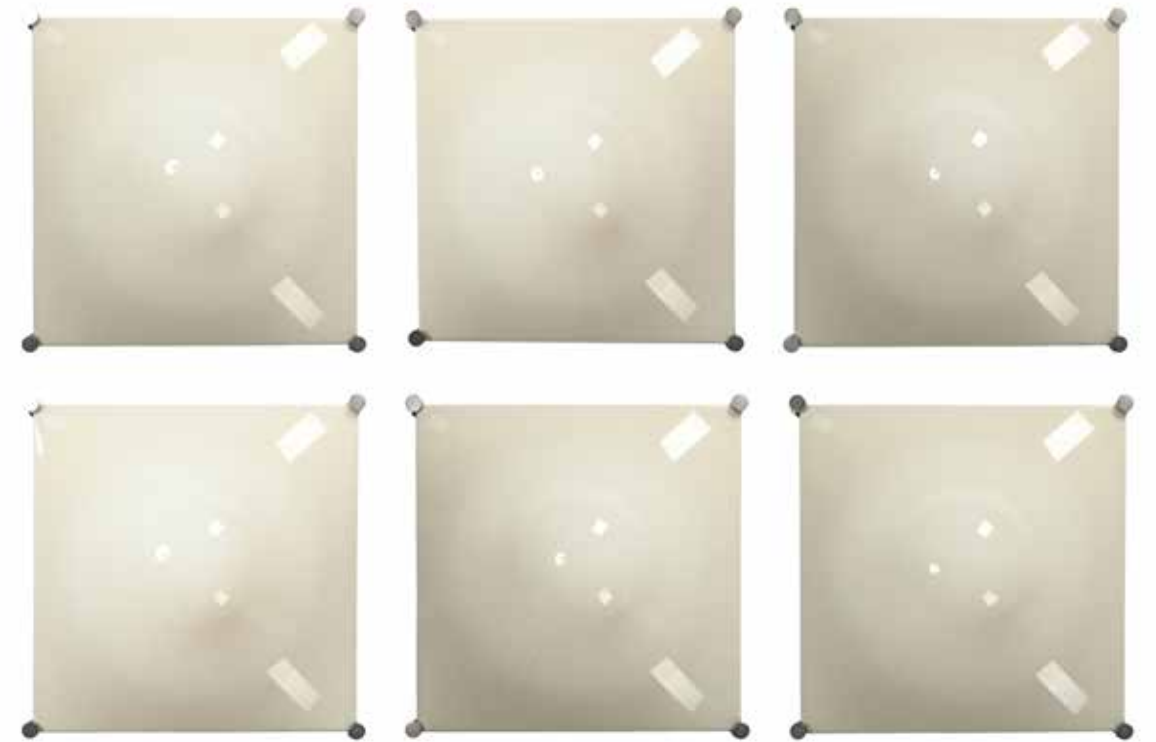
292

291
IGUZZINI (ITALIAN, FD.1959)
A SET OF SIX 'DADA' WALL LIGHTS,
SECOND HALF 20TH CENTURY
White perspex, metal frames
Each light; 37cm high, 37cm wide,
12cm deep

£500-800

292
PAUL TALMAN (SWISS, 1932-1987)
'FIFTY FIFTY' LAMP, DESIGNED 1965
Aluminium base, nine plastic rotatable balls
Clear manufacturer's sticker to top right edge
40cm high, 40cm wide, 7.5cm deep

£700-900



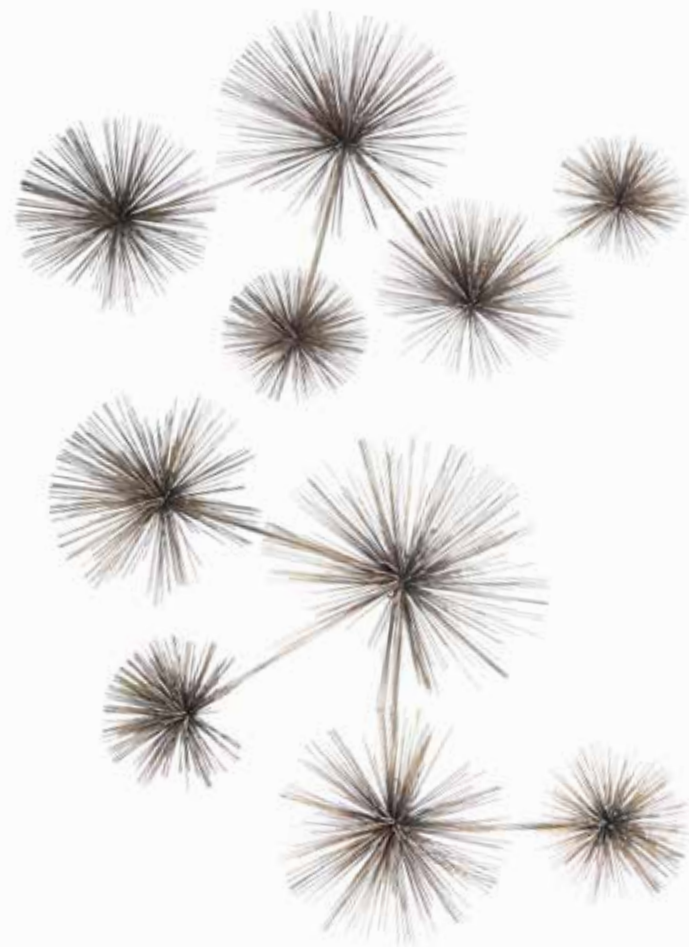
291

293
KARL SPRINGER (GERMAN, 1931-1999)
ATTRIBUTED
COFFEE TABLE, CIRCA 1970
Brass, glass
37cm high, 100cm wide, 100cm deep

£600-800



293



294

294
CURTIS JERÉ (AMERICAN, FD. 1963)
PAIR OF 'DANDELION' WALL SCULPTURES, 1979
Brass, bi-directional hang
Each signed 'C Jere 1979'
100cm long, 65cm wide, 20cm deep

£600-800



295



296

295
ITALIAN
COFFEE TABLE, CIRCA 1950
Gilt bronze, glass
53cm high, 92cm diameter

£700-1,000

296
MODERN
COFFEE TABLE, CIRCA 1960
Polished brass, glass, adjustable base
60cm high, 105.5cm diameter

£300-500



297

297
JULIUS THEODOR (J.T.) KALMAR (AUSTRIAN, 1884-1968)
'ICE GLASS' CHANDELIER, CIRCA 1970
Plexiglass, steel
55cm hang, 35cm diameter

£800-1,200



298

298
DAVID MARSHALL-DISEÑOS (SPANISH, FD.1968)
TWO BRUTALIST TRAYS, CIRCA 1980
Aluminium, brass, leather
Maker's stamps to edge
27cm x 37cm

£200-400

299
MICHEL PIGNERES (FRENCH), ATTRIBUTED
SIDEBOARD, CIRCA 1970
Mirrored glass, chrome, brass
77cm high, 200cm wide, 50cm deep

£500-800



299



300

300
ARDMORE CERAMIC ART STUDIOS
 (SOUTH AFRICAN, FD.1985)
 THREE-PIECE TEA SET, 2009-2010
 Hand-painted glazed stoneware, frog and
 foliate decoration
 Comprising a teapot, milk jug and small plate
 Maker's marks and dates painted to underside
 Teapot: 11cm high, 20cm wide, 17cm deep
 Each with certificate of authenticity

The above lot is the result of collaboration
 between various artists at Ardmore Ceramic
 Art Studios including Lovemore Sithole, Fiko
 Mfuphi, Thabo Mbhele, Syabonga Mabaso,
 Nkosinathi Mabebo and Sharon Tlou

£500-800

301
MICHEL HAILLARD (FRENCH B.1959)
 'KUALA' ARMCHAIR, LATE 20TH CENTURY
 Giltwood frame, horn, zebra, billiard ball
 135cm high, 75cm wide, 43cm deep

Literature:
 Jean-Luc Cormier, Michel Haillard, and
 Renaud Siegmann, *Tribale Pours Suite*, Paris:
 Éditions Alternatives, 2000, cat no. 39

£600-800



301

302 λ
MARK STODDART (SCOTTISH, B.1960)
 'CHEEKY HIPPO' DINING TABLE, 2005
 Bronze, glass
 Signed in cast
 Edition number 29 of 50

Together with a certificate of authentication
 Hippo - 90cm high
 Table (top) - 73.5cm high, 212 wide, 122cm deep

£4,000-6,000



302



303

303
WILHELM KIENZLE (SWISS, 1886-1958)
 PAIR OF 'SAFARI' CHAIRS, SECOND HALF
 20TH CENTURY
 Teak, cream canvas upholstery, brown leather, brass
 83.5cm high, 55cm wide, 55cm deep

£1,000-1,500



304

304
ITALIAN
 A CHANDELIER, SECOND HALF
 20TH CENTURY
 Eighteen lights, gently smoked shades,
 chromed metal
 100cm hang, 110cm wide

£400-600



305

305
HARRY BERTOIA (ITALIAN, 1915-1978)
 PAIR OF 'DIAMOND/ MODEL 421' CHAIRS,
 DESIGNED 1952, CIRCA 1960
 Welded steel rods in white and black,
 Rilsan plastic coating
 76cm high, 85cm wide, 50cm deep

£500-800



306

306
AUGUSTO BOZZI (ITALIAN, 1924-1982)
 A PAIR OF LOUNGE CHAIRS, CIRCA 1960
 Teal fabric upholstery, black-lacquered steel
 frame with looped legs, on circular brass feet
 Likely manufactured by Saporiti Italia.
 70.5cm high, 84cm wide, 70cm deep

This "model" was offered at auction in
 Amsterdam in 2023, the single chair
 had retained labels for the manufacturer
 mentioned above, there was also a period
 photo showing the chair in situ.

£1,800-2,200



307

307
SERGIO MAZZA (ITALIAN, B.1931)
 A PAIR OF 'DELTA' HANGING LIGHTS, DESIGNED CIRCA 1960
 Opaline glass, nickel plated metal
 Each shade; 50cm high, 36cm diameter

This pendant light design won an honourable mention at the 1960 Italian
 Compasso d'Oro Awards.

£500-800

308

308
ITALIAN
 A HANGING PENDANT LIGHT,
 SECOND HALF 20TH CENTURY
 Opaline glass, chromed metal
 36cm high, 28cm diameter

£300-500



309

309
OSVALDO BORSANI (ITALIAN, 1911, 1985)
AND EUGENIO GERLI (ITALIAN, 1923-2013)
 'T69' TABLE, DESIGNED 1963, CIRCA 1970
 Stainless-steel, marble top
 Manufactured by Tecno with sticker to leg
 65cm high, 120cm diameter

Literature:
Osvaldo Borsani, Gramigna and Irace, p. 376

£500-800



310

310
AV MAZZEGA (ITALIAN, FD.1946)
 LIGHT PENDANT, CIRCA 1990
 Clear and white glass with swirling pattern,
 polished brass
 Manufacturer's sticker with additional 'Vetri
 Murano/ 014" authentication sticker
 76cm hang, 40cm diameter

£300-500

311
IN THE MANNER OF ANGELO LELLI (ITALIAN)
 A TRI-ARM FLOOR LAMP, SECOND HALF
 20TH CENTURY
 Brass, enamelled metal shades on adjustable arms,
 circular cream marble foot
 Approximately 175cm high (adjustable)

£700-1,000

312
ICO PARISI (ITALIAN, 1916-1996), ATTRIBUTED
 DINING SUITE, CIRCA 1950
 Beech, glass, leather upholstery
 Comprising; six chairs and table
 Table: 74cm high, 170cm wide, 82cm deep
 Chairs: 94cm high, 41.5cm wide, 50cm deep

Literature:
 Domus (No.708) September 1989 for table
 with a similar design/foot

£800-1,200



311



312



313

313
MURANO STYLE
 A HANGING PENDANT LIGHT
 Gently textured amber glass, in cone form,
 with brass fittings
 Shade; 46cm high, 27cm diameter

£300-500



314

314
MURANO STYLE
 A HANGING PENDANT LIGHT
 Clear glass of flared form, with dot pattern,
 and brass fittings
 Shade; 32cm high, 40cm wide

£300-500

315
IN THE MANNER OF CARLO DE CARLI
 (ITALIAN, 1910-1999)
 TABLE, SECOND HALF 20TH CENTURY
 Beech, inset top of blue abstract design
 backed glass
 82cm high, 170cm wide, 86.5cm deep

£300-500



315



316
ITALIAN
 'MAP OF THE WORLD' CABINET,
 MID 20TH CENTURY
 Italian walnut, brass, painted map of the world
 detail, three doors
 152cm high, 152cm wide, 45cm deep

£2,000-3,000

317
GIANNI MOSCATELLI (ITALIAN, B.1960)
 'MILLY' RECLINING ARMCHAIR AND OTTOMAN,
 CIRCA 1960
 Black metal frame, black-tipped long-haired Icelandic
 sheepskin upholstery
 Manufactured by Formanova with sticker to chair leg frame
 Chair: 100cm high, 77cm wide, 80cm deep
 Ottoman: 40cm high, 70cm wide, 55cm deep

£800-1,200



317



318

318
GIOVANNI MICHELUCCI
 (ITALIAN, 1891-1990), ATTRIBUTED
 A DESK LAMP, MID 20TH CENTURY
 Brass, enamel; adjustable stem and shade
 Likely manufactured by Lariolux, Italy
 42cm high

£400-600



319

319 Y
PAOLO BUFFA (ITALIAN, 1903-1970)
 SIDEBOARD, CIRCA 1940
 East Indian rosewood, dark stained hardwood,
 cherrywood (interior), brass, mirror glass
 Made by Enrico Caimi, Cantù, Italy

Together with a certificate of expertise from the
 Paolo Buffa Archive
 124cm high, 240cm wide, 43cm deep

Literature:
 Roberto Aloï, Esempi di arredamento moderno
 di tutto il mondo: Sale di soggiorno,
 camini, Milan, 1954, fig. 196 for a similar example
 Roberto Rizzi, I mobile di Paolo Buffa, exh. cat., Mostra
 Internazionale dell'Arredamento,
 Cantù, 2002, pp. 33, 35, 37 for a similar example

Paolo Buffa was a Milanese architect and designer whose furniture combined the formal language of Neoclassicism and Art Deco with the cleaner lines of modern design. After graduating from the Politecnico di Milano in 1927, he briefly worked in the studio of Gio Ponti and Emilio Lancia before establishing his own practice with Antonio Cassi Ramelli. From the 1930s onwards, Buffa worked principally for a sophisticated Milanese clientele, producing individually conceived furniture in fine materials.

This sideboard is characteristic of Buffa's furniture of the 1940s, combining the warmth and richness of East Indian rosewood with the graphic contrast of dark-stained hardwood. The tall, slender legs give the unusually wide cabinet an elegant lightness, while the repeated vertical bands across the doors create a strong architectural rhythm.

Small brass key escutcheons provide restrained accents to the otherwise highly controlled façade, with the use of cherrywood to the interior reflecting the care given to both the visible and functional elements of the piece. Buffa was particularly noted for his use of precious woods, often enhanced by fine linear decoration and brass details.

Cantù, the town situated north of Milan, had long been an important centre of Italian cabinetmaking and furniture production and Buffa worked closely with the highly skilled local craftsmen to realise his designs. His furniture was consequently distinguished not only by its design but also by the quality of its execution.

£3,000-5,000

320
GAETANO AND ALESSANDRO BESANA (ITALIAN)
 SIX 'TAMIGI' DINING CHAIRS, CIRCA 1960
 Teak, iron, cream velour upholstery
 87cm high, 45.5cm wide, 60cm deep

£300-500



320



321

321
GAE AULENTI (ITALIAN, 1927-2012)
'STRINGA' SOFA,
DESIGNED 1963, SECOND
HALF 20TH CENTURY
Chrome, leather, orange fabric
Manufactured by Poltronova
70cm high, 192cm wide,
77.5cm deep

£1,000-1,500

322
FRATELLI REGUITTI (ITALIAN, FD.1946)
CLOTHING VALET,
MID 20TH CENTURY
Beech, brass, on four castors
With manufacturer's stamp
107cm high, 43cm wide,
35cm deep

£300-500



322

323
ITALIAN
A SIDEBBOARD, CIRCA 1960
With brass tipped feet and
handles
74cm high, 159cm wide,
43.5cm

£500-800



323



325

325
TOBIA SCARPA (ITALIAN, B.1935)
'FANTASMA PICCOLO' FLOOR LAMP,
SECOND HALF 20TH CENTURY
Patented "cocoon" resin technique on metal
internal structure and foot
Made by FLOS, Italy, with manufacturer's label
to base of shade
183cm high, 48cm wide, 46cm deep

£2,000-3,000



324

324
ICO PARISI (ITALIAN, 1916-1996)
A 'POSITANO' CHEST OF DRAWERS, DESIGNED 1958, CIRCA 1965
Walnut, black lacquered metal
Manufactured by MIM ROMA with manufacturer's label
88cm high, 73cm wide, 45cm deep

The present chest of drawers belongs to Ico Parisi's longstanding association with MIM (Mobili Italiani Moderni), the Roman furniture manufacturer with whom he developed a number of important designs during the 1950s and 1960s. Founded in Rome, MIM became associated with the production of modern Italian furniture, working with designers including Parisi to translate contemporary design into carefully manufactured pieces for the post-war domestic and professional interior. Parisi's collaboration with MIM produced some of his most recognisable furniture, including the Urio modular storage system of 1957, the Lerici shelving system and the Taormina series of 1958.

The relationship was particularly suited to Parisi's approach to furniture, which combined practical storage with a restrained architectural vocabulary. MIM's production enabled his designs to be realised as coherent furniture systems, with materials such as walnut and rosewood complemented by painted or lacquered metal.

£1,000-1,500



326
RINGO STARR (B.1940) AND ROBIN CRUIKSHANK FOR ROR
'TRILOBI' DINING TABLE; CIRCA 1970
 Nickel-plated steel, glass top;
 two concave triangular bases
 ROR manufacturer label to base bottom
 70cm high, 197cm wide, 96.5cm deep

£800-1,200



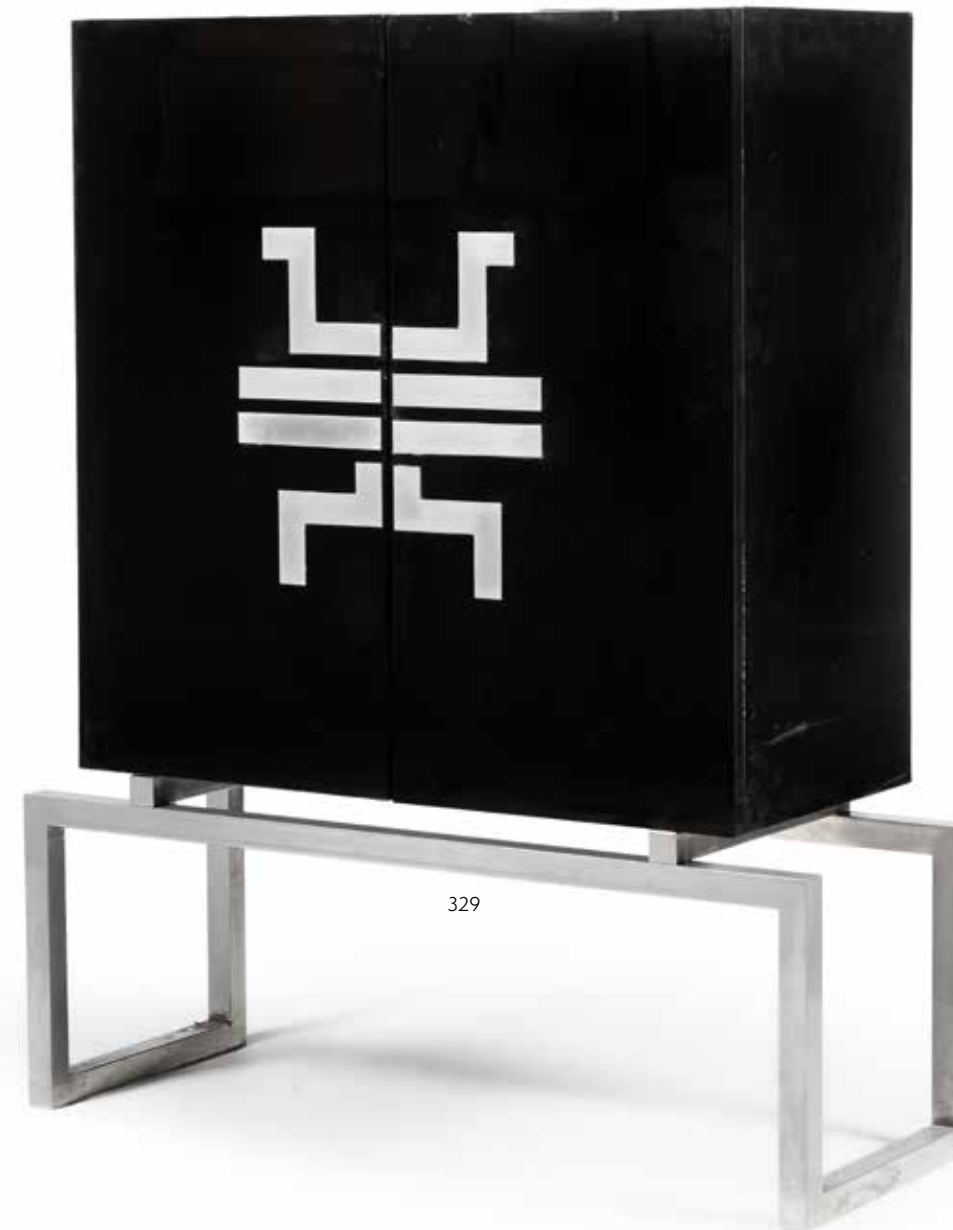
327
PIERRE CARDIN
(FRENCH/ITALIAN, 1922-2020)
ROLLING BAR, CIRCA 1970
 Perspex adjustable top in mauve
 colourway, with transparent Lucite base,
 chrome-plated brass, on three casters
 63cm high, 70cm diameter

£800-1,200



328
RAYMOND COHEN (FRENCH) ATTRIBUTED
DESK; CIRCA 1970
 Chromed steel, glass top
 76.5cm high, 169.5cm wide, 80cm deep

£500-800



329 λ
MARIA PERGAY (FRENCH, 1930-2023)
CABINET, CIRCA 1970
 Black lacquered wood, chrome-plated steel
 147cm high, 120cm wide, 45cm deep

Literature:
 Suzanne Demisch and Stephane
 Danant, *Maria Pergay; Complete Works 1957-2010*, Damiani Editore, Italy, p.97, for similar
 cabinet dated 1967

£10,000-15,000

Maria Pergay's work developed within the changing landscape of French design in the post-war period, when traditional forms and materials were increasingly being reconsidered in response to new ideas about modern living. Working from Paris, Pergay initially produced decorative objects and furniture before developing a practice characterised by a careful juxtaposition of industrial and luxurious materials. Her designs combine the clean geometry associated with modernism with a more decorative and sculptural sensibility, often relying on the inherent qualities of materials rather than elaborate ornament.

The work belongs to an important period in Pergay's development, when her experiments with metal were becoming increasingly central to her practice. In the late 1960s she began working extensively with stainless steel following her association with the French steel manufacturer Ugine-Gueugnon. Rather than treating the material simply as an industrial medium, Pergay explored its reflective surface, strength and precision, using it to create furniture of considerable formal clarity. This marked an important stage in her career and led to some of her best-known designs, including the Flying Carpet daybed and Ring Chair.

Her work during this period attracted several significant commissions, including projects for Pierre Cardin and the fashion houses Christian Dior, Givenchy and Hermès among other notable people.



330

330 Y
POUL CADOVIVUS
 (DANISH, 1911-2011)
ATTRIBUTED
 MODULAR SHELVING
 SYSTEM, CIRCA 1970
 Rosewood
 Comprising bar, record
 cabinet, five supports
 and six shelves
 202.5cm wide, 320cm
 wide, 40cm deep

Please note that
 Dreweatts has applied
 for an Article 10 licence
 for the sale of this lot

£400-600

331
PEARSON LLOYD (FD. 1997, BY
LUKE PEARSON AND TOM LLOYD)
 'AMBASSADOR'S' DESK, 2003
 Walnut, walnut veneer, steel.
 L-shaped with slide, drawers and a cupboard,
 long section with two circular apertures
 76cm high (to main desk top), 90cm deep (at
 widest part), 225cm long (at longest section)

Provenance:
 Christies, London, *Christie's Interiors -*
Style & Spirit, 7th February 2012

Exhibited:
Hometime: Eight Rooms- Ambassador's Room
by Tom Dixon (2003) which toured China,
 visiting Guangzhou, Beijing, Shanghai and
 Chongqing

Pearson Lloyd are a prolifically nominated
 and award winning design studio, in the
 last year alone they have won GPMG The
 Strategist Award: Best Design Business of the
 Year (2026) and iF Design Award for Aviation
 Interior (2026).

In 2003, eight British designers were asked to
 create a room for a personality or character
 from history, fiction or contemporary culture,
 for a touring exhibition in China. British
 designer Tom Dixon created a drawing room
 for a British ambassador, and commissioned
 design team Pearson Lloyd to make the desk
 for the installation.

£1,000-1,500



331

332
FRANK O. GEHRY (CANADIAN/AMERICAN, 1929-2025)
 A 'WIGGLE' STOOL, DESIGNED IN 1972, EARLY 21ST CENTURY
 Corrugated cardboard, Masonite (hardboard)
 Manufactured by Vitra. With 'vitra.' label to underside
 40cm high, 43cm wide, 39.5cm deep

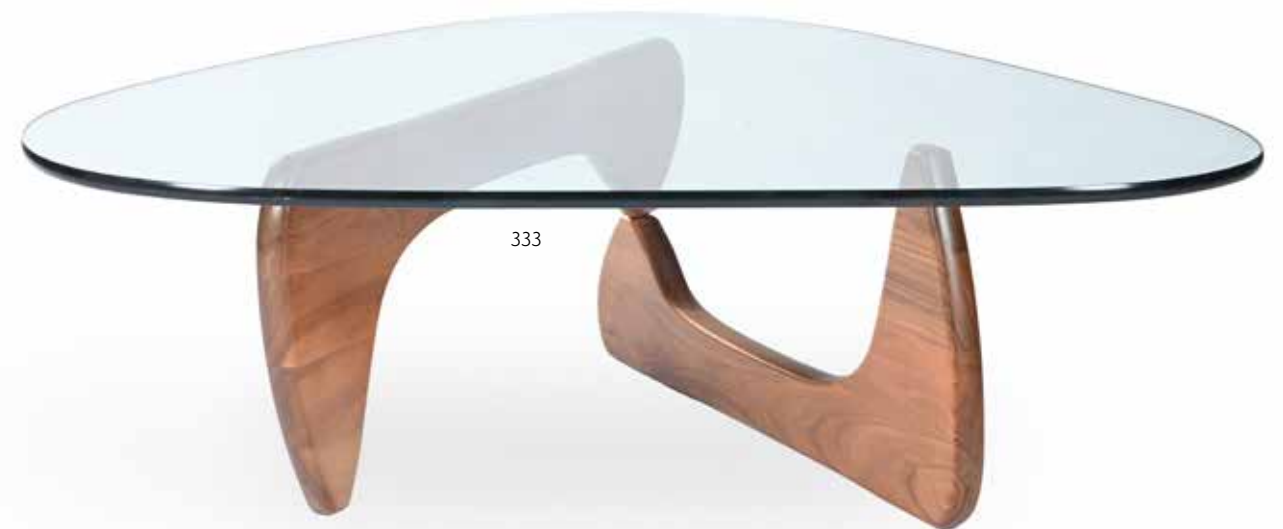
£300-500

333
ISAMU NOGUCHI (AMERICAN, 1904-1988)
 COFFEE TABLE, DESIGNED 1944, POST 2002
 Walnut, glass
 Re-editioned by Vitra in cooperation with the Isamu Noguchi
 foundation from 2002 with maker's marks and designer's signature to
 glass top 'Vitra Design Museum/Isamu Noguchi'
 40cm high, 128cm wide, 92cm deep

£300-500



332



333

334
IN THE MANNER OF CEDRIC HARTMAN (AMERICAN, B.1929)
 A PAIR OF ARTICULATED DESK LAMPS
 Chromed metal, triangular "rooftop" shades, circular disc stands
 48cm high

£400-600



334

335
JASON WALKER (BRITISH)
EIGHT 'TARANTULA' CHAIRS, 2007
Polished cast-aluminium, pocketed purple
silk upholstery
Created in conjunction with One of One Ltd.
111cm high, 55cm wide, 71cm deep approx.

Together with 'TARANTULA'
book by One of One Ltd

£2,000-3,000



335

336
JASON WALKER (BRITISH)
'TARANTULA' TABLE, 2008
Cast and polished aluminium
Edition 3/100
Stamped to underside 'ONE/JW/ TAR/ 2008/ 003/100'
77cm high, 342cm long, 140cm deep

Please note that this lot may not
be available for viewing.

£4,000-6,000



336

337
IN THE MANNER OF JOHN DICKINSON
(AMERICAN, 1920-1982)
TWO 'AFRICAN' SIDE TABLES
White plaster
One; 52cm high, 36cm diameter
Other; 52.5cm high, 35.5cm diameter

£800-1,200



337



338

338
MARTIN SCOREY (BRITISH, B.1961)
SET OF FOUR WINDSOR CHAIRS, 21ST CENTURY
Weathered driftwood, iron, cobbler's moulds as feet, whale detail to headrest
Various inscriptions to feet and painted 'MARTIN SCOREY' to underside
127cm high, 67cm wide, 45cm deep

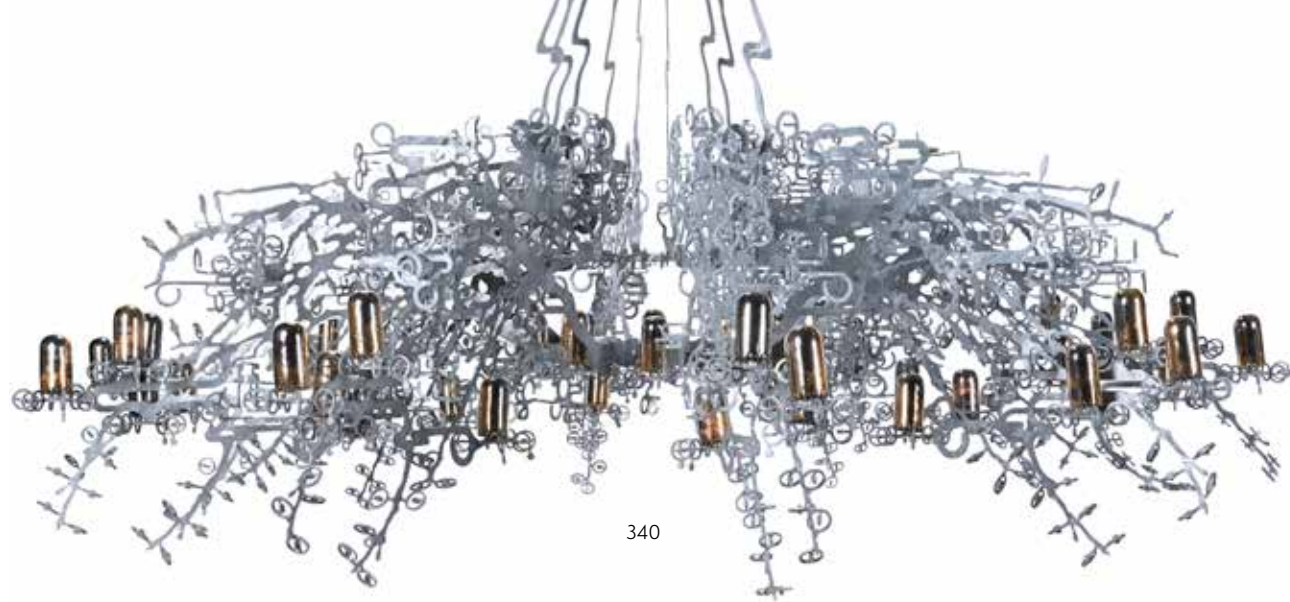
£600-800

339
MARIO NANNI (ITALIAN, B.1955)
PAIR OF 'BIG FEET' FLOOR LAMPS, DESIGNED 1995
Peraluman aluminium alloy, clear glass with frosted border
Manufacturer's label to interior 'VIABIZZANO'
32cm high, 28cm wide, 28cm deep

£500-800



339



340

340
JESSE SMALL (AMERICAN, B.1974)
 'PLAYER 1' CHANDELIER; DESIGNED 2008
 Cut steel and gilt lustre fired porcelain
 320cm hang, 200cm diameter

Jesse Small, originally from Los Angeles and currently the artist in residence at the Angels Gate Cultural Centre in San Pedro, California, is recognised for his inventive use of metal across public art, architecture and design. *Player 1*, a chandelier conceived in 2008, continues this exploration of material and ornament. Cut steel is worked into a dense, branching structure, animated with gilt-lustre porcelain lights that fuse fragility with strength. In Small's words, it "exposes the rules of decoration by inserting some oddity into classic forms."

Reflecting on the piece with his students, he remarked that "it's easy to ignore a sculpture on a pedestal or the floor. But with a chandelier, everyone looks up." This reorientation of attention places *Player 1* within a wider contemporary dialogue, alongside artists such as Jorge Pardo, Ingo Maurer and Cerith Wyn Evans, who have similarly reimagined the chandelier as both sculpture and spatial intervention.

£2,000-3,000

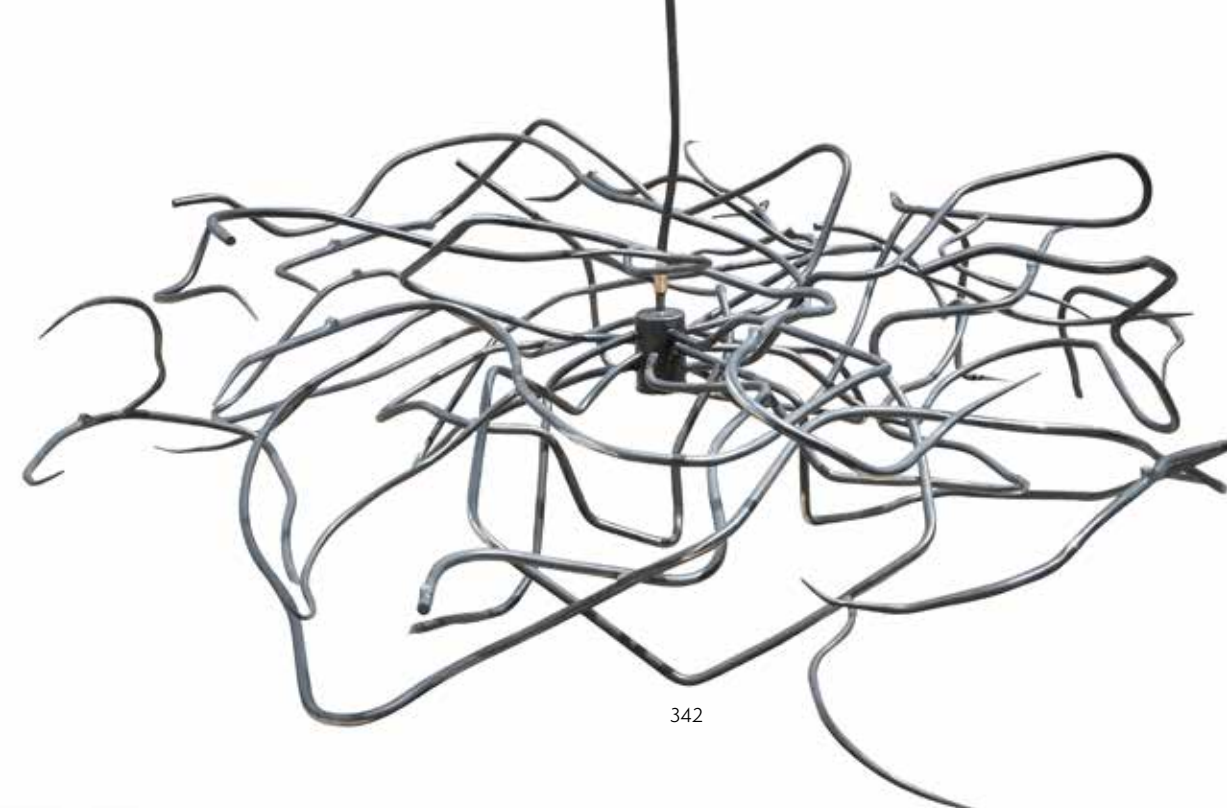
341
MARK AVIS DESIGNS (BRITISH)
 'ATLAS' CLOCK SCULPTURE, EARLY 21ST CENTURY
 Polished aluminium, stained glass, glass
 63 of an edition of 100
 195cm high, 46cm wide, 30cm deep

Provenance:
 The Time House, Lincolnshire, UK, 13th February 2007 (£13,000 paid)

£3,000-5,000



341



342

342
REBECCA WELZ (AMERICAN)
 CHANDELIER, 21ST CENTURY
 Welded steel, coated brass, LED lights
 Twelve branches each with stamped alphabetically ascending letters from 'a-l'
 100cm hang, 250cm wide, 250cm deep

Provenance:
 Private collection, Surrey

£4,000-6,000



343

343
BENGT KARLBY (DANISH, 1912-1998)
 FOR LYFA
 FIVE 'PANTRE' SCONCES; CIRCA 1965
 Aluminium, enamelled aluminium; two red, two yellow and one blue
 60cm high, 5cm wide, 8cm long

£400-600

344
FRITZ NAGEL AND CEASER STOFFI, ATTRIBUTED
 MODULAR INTERLOCKING CANDLESTICKS; MID-20TH CENTURY
 Nickel plated metal
 Comprising 35 triangular holders, 4 bowl holders, all stackable and customisable
 Triangular holders: 6cm high, 10cm wide
 Bowl: 5cm high, 14cm wide

£200-300



344

345
ZAHA HADID (IRAQI-BRITISH, 1950-2016)
FOUR 'NEKTON' STOOLS, DESIGNED 2007, 2015
Glass reinforced polyester, satin-matte white finish
Each a distinct form
Designed for the 'Principal' collection
Each with manufacturer's impressed mark 'Established & Sons/ British Made, Designed by Zaha Hadid' and paper label
Largest: 50cm high, 112cm wide, 90cm deep
Smallest: 51cm high, 87cm wide, 50cm deep

The *Nekton* stools form part of Zaha Hadid's collaboration with the British design company Established & Sons, reflecting the company's early commitment to producing experimental contemporary furniture in close partnership with leading architects and designers. The stools were developed as part of Hadid's *Seamless* collection and were produced in limited editions. The collaboration illustrates Hadid's interest in extending her architectural practice into furniture and Established & Sons' role in translating highly individual design concepts into collectible pieces.

£10,000-15,000



346
DANNY LANE (AMERICAN, B.1955)
'TRAINLOAD FREIGHT' KINETIC SCULPTURE, 1991
Forged steel, stacked glass, polished coal
300cm high

Provenance:
Commissioned for British Rail Freight, London, by the Fine Art Consultancy
Property of Lord and Lady McAlpine

Danny Lane is an artist and designer renowned for pioneering the expressive use of glass in contemporary sculpture and furniture. He studied with stained-glass artist Patrick Reyntiens and later trained in fine art in London. Lane emerged to prominence during the 1980s through experimental furniture combining fractured, stacked and industrial glass with forged steel, challenging conventional distinctions between sculpture, design and architecture. His work subsequently expanded into monumental public commissions, while retaining a strong interest in light, material tension and the physical properties of glass.

Please note that this lot will not be available for viewing.

£10,000-15,000



Pictured above when originally installed at British Rail Freight head offices in the 1990s (no longer there)



347

347 λ
MIKE 'CHAI' SCOTT (BRITISH, B.1943)
 THREE BOWLS, CIRCA 1990
 Tiger oak, oak, blackened elm, steel
 All stamped 'CHAI'
 Largest: 37cm diameter

£400-600



348

348
ROBERT KILVINGTON (BRITISH, B.1967)
 CIRCULAR TABLE, 1998
 Maple, glass
 Impressed 'Robert Kilvington 1998' to underside
 73.5cm high, 160cm diameter

Robert Kilvington studied at Parnham College (1989-91), under the tutorage of master furniture maker John Makepeace, and then at the Royal College of Art (1992-94).

He has carried out a extensive number of private and public commissions, exhibited widely and been shortlisted and won a number of Design awards, Most notably around the time that he made this table, Kilvington was shortlisted for The Jerwood Prize for Applied Arts: Furniture category (1999) and won The Scottish Design Awards (1998), for his Wave Benches for Art.tn, Inverness.

£500-800

349
MODERN
 DEMI-LUNE CONSOLE TABLE, 21ST CENTURY
 Limed oak, composite stone
 89cm high, 250cm wide, 42cm deep

£400-600



349

350 λ
PABLO PICASSO (SPANISH, 1881-1973)
 SCÈNE DE TAUROMACHIE BOWL (A.R.238), CONCEIVED 1954
 White earthenware ceramic, partially glazed and painted
 From the edition of 100
 Dated '25.11.53' in reverse, upper right with 'Madoura Empreinte Originale de Picasso' to underside
 18cm (7 1/8 in) diameter

Literature:
 A. Ramié, *Picasso-catalogue of the edited ceramic works*, Paris 1988

£1,500-2,000



350

351 λ
SAM MACDONALD (SCOTTISH, B.1964)
 'SALMON' RELIEF SCULPTURE, 2013
 Pewter, gold leaf, patinated copper on wood
 Signed 'Sam Macdonald/ 20/11/13'
 30cm high, 80cm wide, 3cm deep

£1,000-1,500



351



352

352
PHILIP HEARSEY (BRITISH, B.1946)
 'CADENCE' TABLE, 2008
 Bookmatched ash, bronze and resin insert,
 forged iron patinated frame
 Artist's monogram on back edge
 82.5cm high, 130cm wide, 42.5cm deep

£800-1,200



353

353
PHILIP HEARSEY (BRITISH, B.1946)
 'INTERLOCK' TABLE, 2010
 Burr oak, patinated steel frame
 Artist's monogram to underside
 83cm high, 96cm wide, 31.5cm deep

£800-1,200

354
PHILIP HEARSEY (BRITISH, B.1946)
 'ALL'S WELL IV' TABLE, 2009
 Bookmatched oak, bronze resin infill, patinated steel frame
 Artist's monogram to underside
 74cm high, 63.5cm wide, 59cm deep

£600-800



354

355
PHILIP HEARSEY (BRITISH, B.1946)
 'GUARDIAN' SCULPTURE, 2016
 Patinated bronze, satin granite, brass, LED light
 47cm high, 25cm wide

£700-1,000



355



356

356
PHILIP HEARSEY (BRITISH, B.1946)
 'OUT AND ABOUT' SCULPTURE, 2017
 Bronze, charred oak, glass chips, acrylic,
 spinning base
 Artist's monogram to lower edge back edge
 with '709A'
 77cm high, 25cm diameter

£400-600



357

357
PHILIP HEARSEY (BRITISH, B.1946)
 'GIANT CORKSCREW' SCULPTURE,
 CIRCA 2005
 Scorched yew, painted steel screw
 Artist's monogram to underside
 85cm high

£300-500



358

358
BRITISH
 A LARGE ROYAL COAT OF ARMS, LATE 19TH CENTURY
 Painted cast iron
 57cm high and 72cm wide
 £700-1,000



359

359
MODERN
 SPITFIRE SCULPTURE, 20TH CENTURY
 Steel, stone
 180cm high, 175cm wide, 112cm deep
 £300-500

360
20TH CENTURY
 A PAIR OF FLARED CIRCULAR GARDEN URNS
 Cast stone, on low disk bases
 45cm high, 79cm diameter
 £400-600



360



361 λ
KEES VERKADE
 (DUTCH, 1941-2020)
 'LA FONTAINE'
 SCULPTURE, 1981
 Patinated art metal/
 white bronze
 Signed 'K. Verkade'
 140cm high, 44cm
 diameter (base)

Kees Verkade was a Dutch sculptor celebrated for dynamic figurative bronzes that capture movement, balance and human emotion. Born in Haarlem, Verkade studied at the Royal Academy of Art in The Hague and gained international recognition from the late 1960s. His subjects ranged from children and families to dancers, athletes and public figures, often characterised by immediacy and fluidity of gesture. Verkade later lived and worked in Monaco, producing numerous public monuments and commissions. Materially and stylistically distinct, his works shows an enduring fascination with movement and form, and the transformative power of both.

£7,000-10,000



361

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Fine Sculpture – established 1965



Emile-Antoine Bourdelle (French, 1861-1929)
Penelope Waiting, 1912



Kai Nielsen (Danish, 1882-1924)
Dancing Nude Girl, c.1915



Geoffrey Dashwood (British, b. 1947)
Hen Harrier, 1996, monumental



Nic Fiddian Green (British, b. 1963)
Still Water, 9ft, 2016



Johnny Hawkes (British, b. 1955) *Sphelix 2000, 2025*

The Sladmore Gallery, founded in 1965, specialises in fine quality sculpture from 1850 to the present day. We are delighted to be showcasing a selection of monumental sculpture in the gardens of Dreweatts this summer. Abstract, figurative and animalier sculptures ranging from 4ft to 12ft will be on display.

57, Jermyn Street St. James's London SW1Y 6LX
+ 44(0)207 629 1144 | contact@sladmore.com | sladmore.com

COMING UP AT DREWEATTS

- 3 September
Art & Interiors
- 8 & 9 September
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art
- 10 September
Fine Clocks, Barometers and Scientific Instruments
- 17 September
Jewellery
- 22 September
Fine Silver & The Art of Dining
- 23 September
Park View: The Private Collection from a London Apartment
- 29 September
Fine Wine, Champagne, Vintage Port and Spirits
- 1 October
At Home: to include the Collection of George Oakes
- 7 October
Modern Design & Decorative Art
- 13 October
Collection Sale
- 21 October
Modern & Contemporary Art
- 27 & 28 October
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art
- 29 October
Fine Wine, Champagne, Vintage Port and Spirits
- 3 November
Old Master, British and European Art
- 5 November
At Home
- 11 & 12 November
Chinese Ceramics and Works of Art



NOW INVITING ENTRIES

If you have an item you would like valued for sale at auction, we would be delighted to provide you with a free, no obligation estimate. Contact us to arrange an in-person appointment or visit our website to see how to submit the information online.

Enquiries: info@dreweatts.com
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DREWEATTS
EST. 1759

Please see Conditions of Business and Conditions of Sale on the following pages.
Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: C/O Bishop Fleming LLP, 10 Temple Back, Bristol, BS1 6FL.

IMPORTANT NOTICES

BUYING AT DREWEATTS
There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at www.dreweatts.com.

BIDDING IN PERSON
If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

COMMISSION BIDS
Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: www.dreweatts.com.

Dreweatts will add these bids to the auctioneers’ sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

CONDITION
Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: www.dreweatts.com.

COMMISSION CHARGES
All purchases are subject to a buyer’s premium, which is charged per lot at 28% of the hammer price (33.6% including VAT) up to and including £25,000, plus 27% (32.4% including VAT) of the hammer price from £25,001 up to and including £500,000, plus 26% (31.2% including VAT) of the hammer price in excess of £500,000. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer’s premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK under Temporary Admission regime and therefore the buyer must pay the import VAT at the appropriate rate on the duty inclusive hammer price.

PAYMENT
Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK

billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

Y CITES REGULATIONS
Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at www.gov.uk/guidance/cites-imports-and-exports.

COLLECTIONS, SHIPPING AND STORAGE
Goods will be released on receipt of payment of all sales charges. Please check the collection point of your lot prior to arrival.

Large items (furniture, carpets, rugs, mirrors and large works of art): items will be moved to Sackville-West Moving & Storing, Andover (SP10 3SA) on Wednesday 7 October and will be ready for collection from Friday 9 October. Storage will be free of charge until Friday 16 October. Property not collected before Monday 19 October will incur storage charges: a one-off fee of £20 plus a daily storage fee of £3 per lot per part or full day thereafter (charges subject to 20% VAT). Collection is available by appointment, Monday – Friday (9am – 4:30pm). All storage charges are the responsibility of the purchaser, billed directly by Sackville-West and are payable prior to collection. Sackville-West will provide an additional week’s free storage if they are instructed by the purchaser to deliver to them.

Garden items, small objects and pictures: items will remain at Dreweatts Donnington Priory and can be collected by appointment from Monday – Friday (9am – 5pm). We do not provide packing services. Buyers of very large garden items and statuary should ensure they/their carriers are able to remove the items themselves. Please call Dreweatts in advance of any collection for further advice.

A list of our suggested shippers is available on the Dreweatts website. Third party collections are permitted on receipt of authorisation from the invoiced buyer. To arrange a collection, contact Dreweatts: tel: +44 (0) 1635 553553 | email: collections@dreweatts.com

FURTHER INFORMATION
The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

VALUATION SERVICES
Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: www.dreweatts.com.

For directions to Donnington Priory, please see our website: www.dreweatts.com.

Parking is available at Donnington Priory in two car parks on either side of the saleroom.

INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

1. **INTRODUCTION.** The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY.** As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 28% of the hammer price up to and including £25,000, plus 27% of the hammer price from £25,001 up to and including £500,000, plus 26% of the hammer price in excess of £500,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the United Kingdom and is not operating the Dealers Margin Scheme. A beta symbol (β) indicates that the lot is under Bond and, if released for delivery to a UK address, will additionally incur UK Excise Duty and 20% VAT charged on both Excise Duty and hammer price. A double dagger (‡) indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due. (Ω) Indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due. Lots offered subject to temporary importation († or Ω) require relevant customs procedure to be completed prior to the property leaving Dreweatts' premises or being exported. Dreweatts will issue the instruction to a customs broker or shipper upon receipt of full payment for the lots. The import VAT charged for lots with symbols † or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyer's premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION.** Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so.

Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS.** Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. If you arrange for the goods to be picked up/delivered to you directly in the UK, we will charge UK VAT at the appropriate rate and no refund will be available. Please note, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

Where the purchase has been made in the business or trading name, VAT refund will be available on proof of export provided within 3 months of the sale.

9. **BIDDING.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyer's premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT.** Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

12. **COLLECTION AND STORAGE.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. **λ ARTIST'S RESALE RIGHT (DROIT DE SUITE) ROYALTY CHARGES.** Under Artist's Resale Right (ARR) UK art market professionals (including, but not limited to, auctioneers, art dealers and galleries) are required to collect a royalty for works of art produced by qualifying artists each time a work is resold during the artist's lifetime and for a period up to 70 years following the artist's death. This payment is only applicable to qualifying works of art when the hammer price reaches or exceeds £1,000. The charge is calculated on the portions of the hammer price according to the following rate bands:

Royalty Rate	Portion of the hammer
4%	up to £50,000
3%	between £50,000.01 and £200,000
1%	between £200,000.01 and £350,000
0.5%	between £350,000.01 and £500,000
0.25%	in excess of £500,000

The royalty charge is capped at £12,500 per artwork. All royalty charges are passed on, no handling costs or additional fees with respect to these charges will be retained by Dreweatts. The ARR charge is VAT exempt. All items in this catalogue that are marked with λ are potentially qualifying items. The charge will be added to the buyer's invoice and must be paid before items can be released to the buyer.

TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY.** The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS.** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION.** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS.** Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. LOSS AND DAMAGE OF GOODS

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS.** The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION.** Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

9. RESERVES

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION.** Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD.** If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS.** You may revoke your instruction to sell the consigned goods by providing us with a written notice (Withdrawal Notice). In the event that you withdraw goods from sale at the time when the goods have been researched, catalogued and prepared for sale, you will pay us Withdrawn Fees calculated as follows:

(a) Vendor Commission charged at the rate agreed in your Consignment Agreement and applied to the mid-estimate; and

(b) Other fees agreed in your Consignment Agreement, such as the Loss and Damage Warranty fee (applied to the mid-estimate) and Illustration fee; and

(c) Any other expenses borne by us in preparing the lot for sale, such as costs of restoration, third-party appraisals, permits and licences; and

(d) A fee equivalent to the Buyer's Premium, charged at the rate applicable to the sale in which the lots would be offered and calculated at the mid-estimate.

All above fees will be subject to VAT at the prevailing rate (currently 20%). You must remove the withdrawn goods from our storage premises at your own expense within thirty days after the date of the Withdrawal Notice. We will not release any withdrawn goods to you prior to receipt in full of any amounts owed to us, including in relation to any costs borne by us or any advance paid by us against the goods to you or a third party.

15. **CONDITIONS OF SALE.** You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES.** Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

17. AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT.** After sale settlement of the net sum due to you normally takes place within 28 days of the sale unless the buyer has not paid for the goods or the checks necessary under the current Money Laundering Regulations have not been completed. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

CONDITIONS OF SALE FOR PUBLIC AUCTIONS

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

1. DEFINITIONS

In these Conditions:
(a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;
(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
(d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;
(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;
(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.
(h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;
(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;
(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
(d) Bidders shall be deemed to act as principals;
(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. INCREMENTS. Bidding increments shall be at the auctioneer's sole discretion.

4. THE PURCHASE PRICE. The Buyer shall pay the purchase price, comprising the hammer price together with a premium charged per lot at the following rates: 28% of the hammer price [33.6% including VAT] up to and including £25,000; plus 27% [32.4% including VAT] of the hammer price from £25,001 up to and including £500,000; plus 26% [31.2% including VAT] of the hammer price in excess of £500,000. The Buyer shall also be liable for any royalties payable under Droit de Suite and for any taxes indicated by lot symbols (†, ‡, Ω and β), as set out under the Information for Buyers, as well as any applicable Web Premium.

5. VALUE ADDED TAX. Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡), omega (Ω) and beta (β). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

6. PAYMENT

(a) Immediately a Lot is sold you will:
(i) give to us, if requested, proof of identity, and
(ii) pay to us the total amount due or in such other way as is agreed by us.
(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account without regard to any directions of you or your agent, whether expressed or implied.
(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/ or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once the appropriate once we have completed necessary checks under the current Money Laundering Regulations.

7. TITLE AND COLLECTION OF PURCHASES

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.
(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.
(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.

8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
(i) to proceed against you for damages for breach of contract;
(ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
(vi) to retain that or any other Lot sold to you until you pay the total amount due;
(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.
(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. THIRD PARTY LIABILITY. All bidders, buyers and other members of the public on our premises are there at their own risk and must note the layout of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. COMMISSION BIDS. Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.

Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. WARRANTY OF TITLE AND AVAILABILITY. The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by

statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. AGENCY. The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.
13. TERMS OF SALE. The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

14. DESCRIPTIONS AND CONDITION

(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".
(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. FORGERIES. Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or
(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition. The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. PRIVACY NOTICE. We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website www.dreweatts.com/privacy-policy/.

GENERAL

17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.
(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

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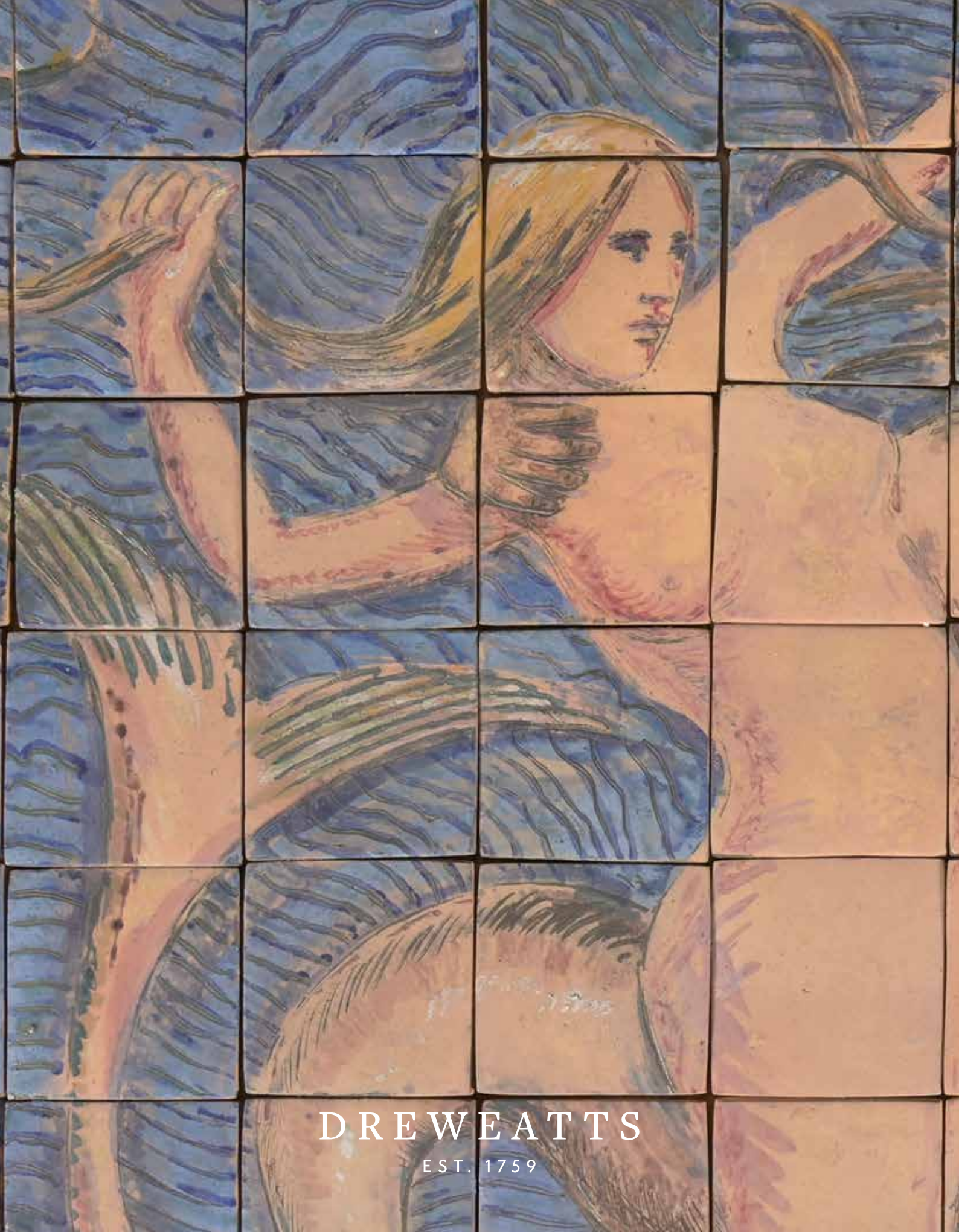
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DREWEATTS

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