

# MODERN DESIGN & DECORATIVE ART

THURSDAY 21 NOVEMBER 2024 | NEWBURY



DREWEATTS

EST. 1759



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THURSDAY 21 NOVEMBER 2024 | NEWBURY

LOTS 1-166 | 10.30AM

## VIEWING

Sunday 17 November: 10am-3pm  
Monday 18 November: 10am-4pm  
Tuesday 19 November: 10am-4pm  
Wednesday 20 November: 10am-4pm  
Thursday 21 November: 9am-12pm

## ENQUIRIES & CONDITION REPORTS

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Front cover: Lot 63

Opposite: Lot 47

Back cover: Lot 50

Catalogues £15 (£20 by post)

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**DREWEATTS**  
EST. 1759



# 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. 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

26% of hammer price up to £20,000  
(31.2% including VAT), plus

25% of hammer price from £20,001 up to £500,000  
(30% including VAT), plus

20% of hammer price from £500,001 up to £1,000,000  
(24% including VAT), plus

12.5% of hammer price in excess of £1,000,000  
(15% including VAT)

## ADDITIONAL CHARGES AND SYMBOLS

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

Υ - 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.

θ - Indicates that the lot is a zero rated item and therefore subject to buyer's premium of 26% 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, you will receive an invoice to your registered email address, which 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 complete before we can release any purchases; 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

Unless otherwise stated below, purchases are available for collection from Dreweatts Donnington Priory salerooms from Monday to Friday (9am-5pm) by appointment only. If you wish to have items shipped to you, please see our list of suggested shippers on our website.

**Garden items, small objects and pictures:** items will remain at Donnington Priory, but please check when booking your collection. **Note:** Buyers of 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.

**Large items (furniture, carpets, rugs, mirrors, light fittings and large objects):** items will be removed to commercial storage at Sackville-West Moving & Storing (Andover SP10 3SA) on Friday 22 November and will be available for collection from Monday 25 November onwards. Items removed to Sackville-West will be stored free of charge until Sunday 1 December. From Monday 2 December, items will be subject to a transfer fee of £20 (plus VAT) and a storage charge of £3 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing. Sackville-West Moving & Storing will provide an additional week's free storage and waive the transfer fee if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing (tel: + 44 (0) 2080 909988; email: office@sackvillewest.co.uk).

## 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 buyers are advised to familiarise themselves with the lot symbols and export and import restrictions applicable to a lot prior to bidding. It is the buyer's responsibility to obtain all permits and licences necessary to export lots lawfully from the UK and import into their country. We will not be able to cancel your purchase if your lot may not be exported, imported or it is seized for any reason by a government authority. We are happy to assist with the submission of necessary applications on behalf of our buyers, but we will charge for this service only to cover the costs of our time.

## 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



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**1**  
**CONTEMPORARY**  
A FOUR-FOLD SCREEN  
Painted with a tiger on a gold  
leaf ground  
Each panel; 57 x 200cm

Provenance:  
Property of a Gentleman

£300-500



**2**  
ATTRIBUTED TO MAISON RAMSAY  
RECTANGULAR COFFEE TABLE; MID-20TH CENTURY  
Gilded wrought-iron, slate  
41.5cm high x 132cm wide x 82cm deep

£500-800

**3**  
**COCOVARA**  
EIGHT-TORCH SALT ROCK CHANDELIER;  
EARLY 21ST CENTURY  
Salt rock batons, black metal frame.  
85cm drop, 98cm wide

Provenance:  
Private property, Fitzrovia, London  
Purchased directly from Cocovara Design  
Studio, London

Founded in 2010, Cocovara London, has  
secured a number of world-class projects,  
propelling them to the forefront of luxury  
design. Cocovara's accolades include winning  
'Residential Interior Designer' (London  
2023) at the International Property Awards  
sponsored by Rolls Royce.

£3,000-5,000



**4**  
**MODERN**  
EXTENDING COFFEE TABLE; LATE  
20TH/EARLY 21ST CENTURY  
Three white lacquer 'puck-shaped'  
interlocking table tops  
35cm high, 90cm width, 90cm depth

£500-800

**5**  
**IN THE MANNER OF ISAMU  
NOGUCHI**  
LOW COFFEE TABLE; LATE 20TH  
CENTURY  
Ebonised wood, glass  
39.5cm high, 127cm wide (approx),  
93.5cm deep (approx)

£100-200







6

**6**  
**PHILIPPE STARKE (FRENCH, B. 1949)**  
 EIGHT 'HUDSON' CHAIRS; DESIGNED IN 2000;  
 PRODUCED BY EMECO; EARLY 21ST CENTURY  
 Aluminium; four with brushed finish and four with  
 polished finish.  
 Stamped to reverse 'EMECO BY STARKE'  
 84cm high, 40cm wide, 48.5cm deep

**Provenance:**  
 Purchased from the Conran Shop directly  
 From a private collection in Wiltshire

£400-600



7

**7**  
**IN THE MANNER OF WILLY RIZZO**  
 A SLIM CONSOLE TABLE; LATE  
 20TH CENTURY  
 Polished steel, inset tinted glass top.  
 63.5cm high, 132cm wide, 35.5cm  
 deep

£500-800

**8**  
**AFTER A DESIGN BY FERNAND LEGER**  
 'JAUNE IX' RUG; 21ST CENTURY  
 Tufted wool  
 Made in India.  
 300cm x 152.5cm

**Provenance:**  
 Property of a Gentleman

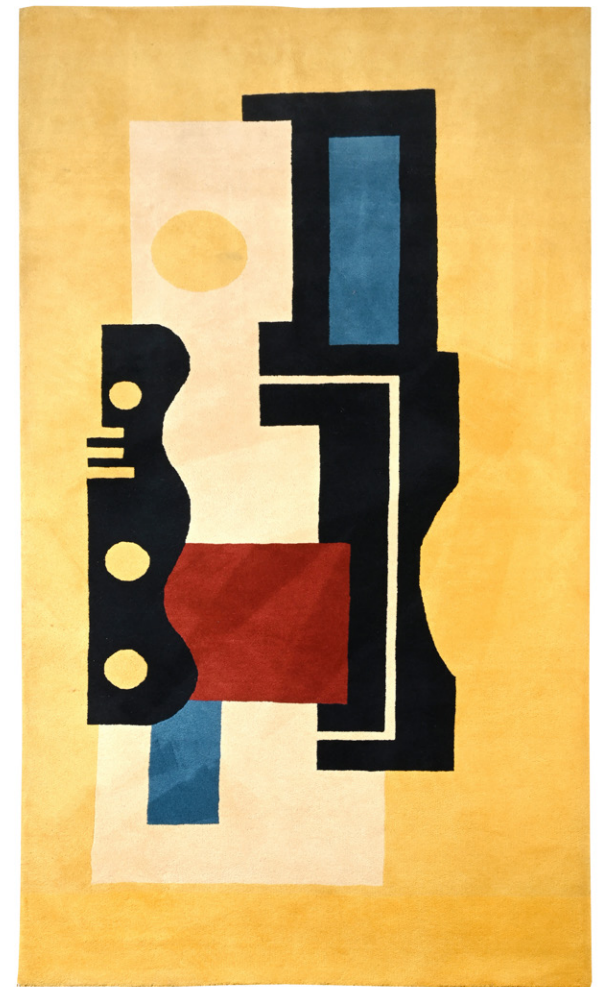
£500-800

**9**  
**(LIKELY OF) GERMAN MANUFACTURE; DISTRIBUTED BY**  
**GORDON RUSSELL CONTRACTS LTD.**  
 EIGHT STACKING CHAIRS; CIRCA 1975  
 Formed plywood, aluminium  
 81cm high x 45cm wide x 45cm deep

**Provenance:**  
 Purchased directly from Gordon Russell Contracts Ltd in 1975

We would like to thank the Gordon Russell Archive for their  
 assistance in cataloguing this lot.

£300-500



8



9





10 (reverse detail)

10 λ†

LUCY MCKENZIE & BECA LISPCOMBE (ATELIER E.B)

‘CIPOLINO-HYRO’ SCREEN, 2013

Double-sided folded screen in six panels; one side with mirror panel and silkscreen on velvet mounted on wood, oil on canvas mounted on wood, steel frame  
184cm x 390 cm (72½in x 153½in)

£4,000-6,000



10

‘Textile designer Beca Lipscombe and the visual artist Lucy McKenzie run their independent fashion label, Atelier E.B, whose initials stand for their respective locales: Edinburgh and Brussels. The pair created their first paravent — they favour the French term for a folding screen, with its seaside insinuation of protection from bluster — in 2011 for their debut collection, which they called ‘The Inventors of Tradition’. It was a sumptuous mix of intarsia knit jumpers, artists’ work coats, lavishly ribbed cashmere skirts and Aran sweaters, all made to order in mills in the Scottish Borders and rust belt.’ “Paravent 1” which had Lucy’s brushwork of the Clydebank skyline with the Singer sewing machine factory on one side; and Beca’s prints of a tiled Glasgow close on the other, was sold through Lucy’s London gallery ‘Cabinet’ for £25,000. Ten paravents have since been created.  
~ *The Gentlewoman*, No. 25, Spring/Summer 2022

“Our paravents—all of which have one side screen-printed by Beca and the other painted by me—are art-design hybrids and an

*expression of the individualism we maintain in our partnership. There is space within the collaboration for a certain naiveté about the other’s field of expertise, with which we can give one another fresh perspectives. The paravents symbolise that we are a unit, standing back to back, looking in different directions. The notion of the screen mirrors the collaboration, as a space within which we can be both together and autonomous”* ~ Lucy McKenzie with Beca Lipscombe, “Atelier E.B — Back-to-back,” in *Atelier E.B Passer-by*. London: Koenig Books, 2020.

Atelier E.B have permanent works held in the collections of the V&A Museum, London, and V&A Dundee. Atelier E.B’s ‘Faux Sports Shop’ is currently on show as part of Lucy McKenzie’s ‘Super Palace’ exhibition at the House of Contemporary Art, Design and Architecture in Hasselt, Belgium.

We would like to thank Beca Lipscombe for her assistance in cataloguing this lot.





11  
**INGO MAURER (GERMAN, 1932-2019)**  
 'BIRDS BIRDS BIRDS' CHANDELIER; DESIGNED 1992  
 Metal, 24 low-voltage bulbs, goose-feather "wings", red and blue coated wires.  
 Lightbulbs individually printed with artist's name.  
 118cm drop, 80cm wide (approximately)

£700-900

12  
**RONAN & ERWAN BOUROLLEC (FRENCH, 1971- and 1976-)**  
 'ALCOVE' HIGH-BACK SOFA; MADE BY VITRA; DESIGNED 2006  
 Chromed tubular metal feet/frame, fibreglass, red fabric cushioned upholstery; with throw cushions.  
 137.5cm high x 150cm wide, 84cm deep

£400-600



12



13

13  
**ELIZABETH GAROUSTE AND MATTIA BONETTI**  
 PAIR OF 'S&M' ARMCHAIRS; MID 1990s  
 Produced by David Gill (London, UK)  
 Red leather, gold-coloured metal cord.  
 Each: 95cm high x 82cm wide x 90cm deep

**Provenance:**  
 Purchased directly from the David Gill Gallery in the mid 1990s  
 Acquired by the current owner

**Literature:**  
 Alex Buck & Matthias Vogt, *Garouste & Bonetti*, Art Books Intl Ltd, 1996, p.102 - for this model in black leather

Élizabeth Garouste and Mattia Bonetti began their illustrious design partnership in 1981, designing furniture and lighting on the forefront of a new romanticism that celebrated whimsy, absurdity and luxury. The duo were named 'Designers of the Year' at the International Furniture Fair in 1991. Examples of their work is held in at the Cooper-Hewitt Museum, New York and the Musée des Arts Décoratifs, Paris.

£6,000-8,000





**14**  
CHRISTIAN LIAIGRE (FRENCH, 1943-2020)  
'ASPRE' CHAIR; 2007  
Macassar ebony; with upholstered fitted  
cushions in light grey  
74cm high, 89cm wide, 91cm deep  
  
£1,000-1,500



**15**  
CHRISTIAN LIAIGRE (FRENCH, 1943-2020)  
LOVESEAT; EARLY 21ST CENTURY  
Upholstered in beige/grey fabric  
73cm high x 122cm wide x 90cm deep  
  
£400-600



**16**  
CHRISTIAN LIAIGRE (1943-2020)  
'MISAINÉ' TABLE; 2017  
Wirebrushed 'Tamarin' oak base and white lacquered oak top (custom finish)  
230cm x 150cm x 72cm

Provenance:  
Purchased by the current owner directly from LIAGRE in 2017

£3,000-5,000





17

**17**  
**HECTOR MILLER (BRITISH, BORN 1945)**  
**TWO 'EPPING FOREST' GOBLETS; MADE BY AURUM; 1978**  
 Silver, silver-gilt interior, the gently flared form with open-work leaves surrounding a gilt model of a stag. In original cream leather box with green lining. From a commemorative limited edition of 500. Both with AURUM mark, artist's HM monogram, London hallmarks and numbered '261' and '262' respectively.

The goblets were made by order of the Epping Forest Centenary Trust and with the approval of the Corporation of London. The goblets were produced in a limited edition of 500 to mark the centenary in 1978 of the Corporation's role as the conservators of the forest. This lot also comes with an original booklet to accompany the goblet (No. 262), which is signed by the Lord Mayor of London at the time, Sir Peter Vanneck.

£500-700

**18**  
**STUART DEVLIN (AUSTRALIAN, 1931-2018)**  
**PRESENTATION SALVER; 1972**  
 Silver, with parcel gilt, the plain well flanked by a border of decorative circles. With an engraved inscription to the reverse 'HD JLW 30th June 1925-1975'. Impressed maker's 'SD' mark and London hallmarks. 23.5cm diameter

£500-700



18

**19**  
**STUART DEVLIN (AUSTRALIAN, 1931-2018)**  
**CANDLE SNUFFER; 1968**  
 Silver, with parcel-gilt, and textured handle. Impressed maker's 'SD' mark and London hallmarks. 27.5cm long

£300-500



19

**20**  
**STUART DEVLIN (AUSTRALIAN, 1931-2018)**  
**MUSTARD POT AND SPOON; 1970**  
 Silver, with parcel-gilt, textured band and blue glass liner. Impressed maker's 'SD' mark and London hallmarks. 5cm high (excluding spoon)

£250-350



20

**21**  
**STUART DEVLIN (AUSTRALIAN, 1931-2018)**  
**CLARET JUG; 1971**  
 Silver, with Filigree handle and pattern matched side panel. Impressed maker's 'SD' mark and London hallmarks. 30cm high

£1,000-1,500



21

**22**  
**STUART DEVLIN (AUSTRALIAN, 1931-2018)**  
**SIX 'SURPRISE' EGGS; 1970s**  
 Silver and silver gilt, varied textured egg finishes; opening to reveal a roaring hippo, a large-finned goldfish, a slice of cheese with mouse, a jester's head, a hare and a kangaroo with joey. All with original red velvet lined presentation boxes and numbered booklets. Also turned wooden bases. All six stamped 201 (of editions of 300), with Stuart Devlin maker's mark and London hallmarks. Each egg; 7.5cm high

£2,000-3,000



22





23

**23**  
**GERALD BENNEY (BRITISH, 1930-2008)**  
 SET OF EIGHT GOBLETS; 1972  
 Silver, gilded interiors. With original leather presentation box.  
 Stamped with maker's monogram mark, full name and London hallmarks.  
 Two of the goblets are inscribed to the underside of the foot with the dates '24.7.48 - 24.7.73'  
 Each; 10.8cm high, 6.4cm diameter

£2,500-3,500

**24**  
**GERALD BENNEY (BRITISH, 1930-2008)**  
 CYLINDRICAL LIDDED BOX; 1973  
 Silver, with blue enamel top and leather lined interior.  
 Stamped with maker's monogram mark, full name and London hallmarks.  
 15cm high, 8cm diameter

£1,500-2,500



24



25

**25**  
**MARIO SABOT**  
 SIX 'TOPAZIO' CHAIRS; CIRCA 1975  
 Brass frames, rattan panels and turquoise blue velvet upholstery.  
 Each; 89.5cm high, 52cm wide, 55cm deep

£500-700

**26**  
**MODERNIST**  
 LARGE CIRCULAR 'AXMINSTER' RUG;  
 1930s  
 Tufted wool; green scrolling foliate 'openwork-style' repeating pattern.  
 305cm (10ft) diameter

**Provenance:**  
 Purchased from S Franses, Jermyn Street, London  
 Acquired directly by the current owner

£700-1,000



26





27

**27**  
**LUDWIG MIES VAN DER ROHE** (GERMAN/AMERICAN, 1886-1969)  
 SET OF EIGHT 'MR10' CHAIRS; DESIGNED IN 1927; CIRCA 1970  
 Chrome-plated steel, wicker.  
 80cm high, 47cm wide, 80cm deep

**Provenance:**  
 Property of a Gentleman

**Literature:**  
 Werner Blaser, *Mies van der Rohe: Furniture and Interiors*, 1982, Barron's Educational Series Inc., ppg. 40-41  
 Christiane Lange, *Mies van der Rohe and Lilly Reich: Furniture and Interiors*, Hatje Cantz, 2007, front cover.

£1,200-1,800



28

**28**  
**HANS J. WEGNER** (DANISH, 1914-2007)  
 'OX' CHAIR; MODEL NO. EJ 100; MANUFACTURED BY ERIK JORGENSEN; DESIGNED 1960  
 Pale cognac leather, chromed tubular steel.  
 Manufacturer's label to underside 'Erik Jørgensen Møbelfabrik A/S, DK-5700 Svendborg, Made in Denmark'  
 88cm high x 99cm wide x 89cm deep

**Literature:**  
 Noritsugō Oda, *Danish Chairs*, San Francisco 1999, p. 121  
 Charlotte & Peter Fiell, *1000 Chairs*, Cologne, 2000, p. 416  
 Hansen/Petersen, *Den Store Danske Møbelguide*, 2005, p. 339

£1,200-1,800

**29 Y**  
**MERROW ASSOCIATES** (BRITISH)  
 SIDEBOARD; CIRCA 1970  
 Rosewood and chromed steel;  
 two sliding doors.  
 75.5cm high, 183.5cm wide,  
 45.5cm deep

£700-900



29

**30**  
**LIGNE ROSET** (FRENCH)  
 A SOFA BED; LATE 20TH/EARLY 21ST CENTURY  
 Brown leather, chrome, silver-painted feet/frame  
 98cm high x 200cm long x 90cm deep

£500-800



30

**31**  
**PIERRE PAULIN** (FRENCH, 1927-2009)  
 'PUMPKIN' TWO-SEATED SOFA; MADE BY ROCHE BEBOIS; DESIGNED IN 1971; SECOND HALF 20TH CENTURY  
 Light grey leather  
 65cm high x 176cm long x 78cm deep

£300-500



31





32

**32 Y**  
**ERIK BUCH (DANISH, 1923-1982)**  
 SET OF THREE STOOLS; PRODUCED FOR DYRLUND;  
 CIRCA 1960  
 Rosewood, upholstered seat; low t-shaped lumbar  
 support, slender legs with stretchers.  
 Underside with Dyrlund paper labels.  
 89 x 45cm (35 x 17½ in.)

£600-1,000

**33**  
**HANS J WEGNER (DANISH, 1914-2007)**  
 THREE 'CH23' CHAIRS; DESIGNED 1952; MID-20TH  
 CENTURY  
 Oak, teak, cord  
 Incised stamp 'Made in Denmark/Y Carl Hansen & Son/  
 Odense Denmark/HB64/Designer Hans J Wegner'  
 75cm high x 47.5cm wide x 47.5cm deep



33

**Literature:**  
 Christian Holmsted Olesen, *Wegner: Just One Good Chair*,  
 Hudson & Thames, 2014, p.172  
 Oda, *Hans J. Wegner's 100 Chairs*, Corona, 2002, p. 55

£600-800



34

**34**  
**BORGE MOGENSEN (DANISH, 1914-1972)**  
 'MODEL 160' SIDEBOARD; DESIGNED IN 1954;  
 MID 20TH CENTURY  
 Teak, beech; sliding doors, with two internal shelves  
 on left side, four internal drawers on right side  
 Reverse with printed stamp (rubbed) and 'MADE IN  
 DENMARK'  
 85cm high, 155cm wide, 45cm deep

£600-800



35

**35**  
**ARNE HOVMAND-OLSEN (DANISH, 1919-1989)**  
 PAIR OF LOUNGE CHAIRS; CIRCA 1960  
 Teak, black leather, brass  
 Stamped 'MADE IN DENMARK/DESIGN HOVMAND-OLSEN'  
 76cm high x 72cm wide x 72cm deep (approximately)

**Provenance:**  
 Purchased by two prominent local Newbury businessmen directly  
 from the Milan Trade Only Furniture Exhibition around 1960

£700-900

**36**  
**FINN JUHL (DANISH 1912-1989)**  
 PAIR OF TABLES; MODEL NO. 535; CIRCA 1960  
 Probably produced for 'France & Sons'.  
 Teak, with rectangular lipped/ridged edged tops.  
 Each; 44cm high, 76cm wide, 53cm deep

£400-600



36





37

**37**  
**HERBERT BAYER (AUSTRIAN/AMERICAN, 1900-1985)**  
 'BAUHAUS HOMAGE' TEA SET FOR SIX; MADE BY ROSENTHAL;  
 SECOND HALF 20TH CENTURY  
 Porcelain, with geometric design in red, yellow and blue on white ground;  
 consisting of a teapot, with additional lidded strainer, a milk jug, sugar, six  
 teacups and six saucers.  
 Underside with black and gold 'Herbert Bayer/Rosenthal' printed marks.  
 Teapot; 13cm high, 24cm wide

After the design by Walter Gropius and Louis McMillen for TAC (The  
 Architects Collaborative)

£300-500



38

**38**  
**ITALIAN; AFTER A DESIGN BY CARLO MOLLINO (1905-1973)**  
 A LARGE MULTI-PURPOSE CABINET; MID-20TH CENTURY  
 Main body in bold polychrome - red, yellow and grey, with  
 detachable carved natural finish oak folding table and leg (with  
 brass foot) and two glass shelves.  
 Main unit; 218cm high, 258cm wide, 38cm deep  
 Detachable table; 80cm x 135cm x 75cm

**Provenance:**  
 From the private flat of Attilio Lutrario

Attilio Lutrario was the owner of the *Sala da Ballo Le Roi* designed by Mollino in 1959. The cabinet was  
 commissioned by Attilio Lutrario on the model of the  
 original one existing in the Ballroom.

We would like to thank the Museo Casa Mollino in Torino  
 for their assistance in cataloguing this work.

£3,000-5,000

39

PIERO FORNASETTI  
(ITALIAN 1913-1988)  
PAIR OF 'CAPITELLO  
IONICO' CHAIRS;  
DESIGNED 1980;  
CIRCA 1990

Produced by  
Atelier Fornasetti  
in lithographically-  
decorated lacquered  
wood.

One chair with two  
Fornasetti paper labels;  
the other with a paper  
label and a transfer label.  
95cm high, 42cm wide,  
52cm deep

**Provenance:**

The private collection  
of Count Manfredi della  
Gherardesca



**Literature:**

Barnaba Fornasetti/Andrea Branzi/  
Mariuccia Casadio, *Fornasetti; The  
Complete Universe*, Rizzoli New York,  
2010, p. 401

Created to go with the already popular  
'Corinthian Capital' chair - this was  
an immediate success. It became a  
bestseller and an average of fifteen are  
made each year.

£1,500-2,500

38



40

40

ATTRIBUTED TO FORNASETTI  
LARGE OVERMANTEL MIRROR;  
SECOND HALF 20TH CENTURY  
Bevelled edge mirror glass, rectangular  
convex gloss frame, decorated with  
bricks and perching owls.  
101.5cm x 70cm

Simple brick structures (architectural  
themes) and owls are strong and  
constantly revisited themes of Piero  
Fornasetti's designs.

£800-1,200

41

ITALIAN; ATTRIBUTED TO GIO PONTI  
CENTRE TABLE; CIRCA 1955

Mahogany and beech; the circular quarter veneered top  
(possibly associated), above a cross-form stretcher and with  
brass feet  
77cm high, 110.5cm diameter

**Provenance:**

Purchased from Casa d'Aste della Rocca, Turin, 21 April 2016  
The private collection of Count Manfredi della Gherardesca

£2,000-3,000



41



42

42

ITALIAN  
SET OF SIX LADDER-BACK CHAIRS;  
SECOND HALF 20TH CENTURY  
Cream leather seats, pale hardwood, metal  
(capped front feet)  
97cm high x 45cm wide x 48cm deep  
(approx)

£400-600





43

**43**  
**EDUARDO PAOLOZZI (1924-2005)**  
 'VARIATIONS ON A GEOMETRIC THEME' - SET OF SIX PLATES; MADE BY WEDGWOOD; DESIGNED IN 1971  
 Bone china, polychrome with gilt, geometric banded decoration.  
 One of a limited edition of 200 sets produced; accompanied by an original pink Lucite storage box, each plate with pink fabric sleeves.  
 Each plate with printed Wedgwood mark, title, and Paolozzi facsimile signature.  
 Each plate; 26.8cm (10½ in.) diameter

**Provenance:**  
 Freda Paolozzi and by descent

£1,000-1,500



44

**44**  
**ANTONIO CITTERIO (ITALIAN, BORN 1950)**  
 SET OF SIXTEEN 'SOLO' CHAIRS; MANUFACTURED BY/ FOR B&B ITALIA; SECOND HALF 20TH CENTURY  
 Chromed steel, upholstered in three complimentary textured fabrics, the green and the brown fabric is horsehair and the cream fabric is ribbed ottoman  
 90cm high x 42cm wide x 50cm deep

£800-1,200



45

**45**  
**ANDREW NEBBETT DESIGNS (FOUNDED 1984)**  
 A LARGE INDUSTRIAL 'REFECTORY' TABLE; LATE 20TH/ EARLY 21ST CENTURY  
 Bespoke made; the polished zinc table top, above a patinated wrought-iron base.  
 78cm high, 91cm wide, 200cm long

£1,500-2,500



46

**46**  
**MODERN**  
 'A' FRAME TABLE; SECOND HALF 20TH CENTURY  
 Steel and glass; rectangular top.  
 77cm high, 170cm long, 79cm deep

**Provenance:**  
 Property of a Gentleman

£700-900





47

**47**  
**MARCEL BREUER (HUNGARIAN/AMERICAN, 1902-1981)**  
 PAIR OF 'MODEL NO. 308' ARMCHAIRS; PRODUCED BY EMBRU-  
 WERKE; DISTRIBUTED BY STYLCLAIR; CIRCA 1935  
 Brown leather, duralumin, ebonised wood.  
 Underside with foil label 'MEUBLES STYLCLAIR LYON PARIS' and  
 impressed no. 308  
 Each; 80.5cm high x 56cm wide x 56cm deep

**Provenance:**  
 Purchased by a private French family in the 1930s  
 Stayed in the same family by descent  
 Christie's, *Design - Day Sale*, 23 November 2015, lot 23

**Literature:**  
 A. Bony, *Les années 30; éditions du regard*, Paris, 1987, p. 885 for the  
 same model exhibited at the Museum and Art Gallery of Bristol, 1933

Pioneer of modernist furniture design, Marcel Breuer, created Model  
 No.308 chairs as part of the broader Bauhaus movement. As a key  
 member of the German art school, Breuer was instrumental in shaping  
 the aesthetics and functionality of early 20th century furniture. Both  
 his architectural and homeware designs reflected the Bauhaus ethos;  
 the integration of art, craft and technology, aimed at producing  
 objects that were not only beautiful but also utilitarian and affordable

Bauhaus as a movement was founded by Walter Gropius in Weimar  
 Germany just after the end of World War I in 1919. Their aim was to  
 unify fine art, craft and industrial design by rejecting past styles that, in

their eyes, boasted an excess of ornamentation. Breuer's furniture designs,  
 including Model No.308, emblematised this modernist philosophy. A  
 sleek elegant silhouette is achieved by its tubular duralumin frame. This  
 aluminium-copper alloy industrial material was revolutionary in its use as  
 it severed the traditional process of wood craftsmanship, showcasing a  
 new aesthetic aligned with industrial progress. Not just aesthetic in its use  
 of material, but also democratising - these chairs are a testament to the  
 modernist idea of making high-quality, affordable furniture accessible to  
 the common person.

Model No.308 boasts a cantilevered structure, devoid of rear legs which  
 results in a feeling of weightlessness and flexibility. This design was likely  
 a result of Breuer's experiments with tubular steel and his observations  
 of seeing similar materials being utilised in bicycle construction. He is  
 credited as the first person to use bent and polished tubular steel as both  
 a supporting framework and a decorative element for furniture in 1925  
 in his famous Wassily Chair. Upholstered in a rich, deep brown leather  
 the chairs' seats and backs provide a touch of warmth that contrasts the  
 coolness of the steel frame. Here, Breuer is balancing the use of modern  
 industrial materials with the need of traditional comfort to balance utility  
 with beauty.

Clean lines, innovative use of materials, and ergonomic design posit these  
 chairs as timeless pieces that are as relevant today as they were in early  
 20th century design.

£3,000-5,000



48

**48**  
**GUY LEFEVRE FOR MAISON JANSEN (FRENCH)**  
 LARGE 'MODEL NO. 160' DESK; CIRCA 1970  
 Dark brown leather, nickel-plated steel; the four drawers with hinged ring pulls  
 77cm high, 181cm long, 101cm deep

**Provenance:**  
 Property of a Gentleman

£2,000-3,000





49

**49**  
**IN THE STYLE OF GIACOMETTI**  
 FOUR 'GROTTO' WALL LIGHTS; EARLY 21ST CENTURY  
 Patinated bronze, textured and organic lantern forms, with torch lights.  
 68cm x 33cm x 24  
 (4)

**Provenance:**  
 Private property, Fitzrovia, London  
 Acquired from Carlton Davidson Antiques, King's Road, London

£2,000-3,000



50

**50**  
**JACQUES QUINET (FRENCH, 1918-1992) 'BERCEAU' COFFEE TABLE; DESIGNED AND MADE IN 1952**  
 Gilt bronze and glass  
 45.5cm high, 110cm long, 49cm wide

**Provenance:**  
 The table's first owners, were cousins of the French painter Jean René Bazaine (1904-2001), who acquired it directly from Quinet for their apartment in Paris, 1952.  
 Christies Paris, 'DESIGN VENTE DU SOIR', 22 Nov 2016, lot 120

**Literature:**  
 Guitemie Maldonado, *Jacques Quinet; Les Editions de l'Amateur*, Paris, 2000, p. 43-46 for the same model that belonged to Jacques Quinet

French designer Jacques Quinet (1918-1992) was renowned for his minimalist yet refined approach to furniture design, which balanced functionality with elegance. The 'Berceau' coffee table, patinated in bronze and glass showcases his penchant for understated luxury. The works sweeping bronze legs evoke a sense of both grace and strength, resembling an elegant cradle—the translation of the French word 'berceau'. The juxtaposition of these smooth, curved metal lines with the transparent glass top, underscores Quinet's skill in blending modernist sensibilities with classical aesthetics.

Born in 1918, Quinet grew up in France where he was shaped by both the pre-war art movements and the profound

transformations that followed World War II. He was a private individual, more focused on his craft than seeking the limelight. His background in fine arts and early exposure to the world of furniture-making shaped his design philosophy. He studied at the prestigious École Boulle in Paris which gave him a foundation in both traditional craftsmanship and contemporary design. He often designed several bespoke pieces for upscale Parisian apartments and high-profile clients. Despite his understated personal demeanour, Quinet's work became emblematic of mid-century French sophistication.

The mid-20th century saw a revival of a neoclassical style, mostly due to the artistic austerity and functionalism of earlier modernist movements such as Bauhaus. Earlier movements had focused on strict minimalism and industrial materials. Designers after World War II looked to bring back luxury and tradition to furniture design without completely abandoning more modernist values. This table exemplifies the combination in his use of patinated bronze and graceful curvature which harks back to classical forms, echoing the influence of ancient Greco-Roman design. He refrains, however, from over-ornamentation and it is this simplified interpretation of neo-classical principles that gives his designs a timeless quality.

The longing for societal permanence and continuity after the upheaval of the war facilitated a demand for neoclassical design. Consumers desired interiors that not only projected stability but also an escape from the chaos. Quinet's emphasis on craftsmanship fulfilled this need by creating pieces that were both luxurious and practical, serving as subtle reminders of classical ideals of beauty and proportion without compromising on contemporary functionality.

£10,000-15,000





51

51 λ  
 GEORGE WEIL (AUSTRIAN, B.1938)  
 'ADAM AND EVE' SCULPTURE; MADE FOR WJ LTD; 1971  
 Silver, gold, lapis lazuli, freshwater pearl; mounted on a marble  
 plinth base.  
 Signed and marked 'No. 65'  
 35cm high

Accompanied by a preparatory ink study for the sculpture,  
 signed 'G. Weil' and dated '1971', 47 x 35cm.

£400-600



52

52  
 GEORGE HUNT  
 BROOCH; 1930  
 Enamel oval depicting a bouquet on  
 a blue ground, surrounded by wire  
 openwork, inset with clear and blue  
 faceted paste stones.  
 Signed to the reverse 'G.HUNT 1930'  
 5.5cm x 4cm

£500-700



53

53  
 LINE VAUTRIN (FRENCH, 1913-1997)  
 NECKLACE; CIRCA 1955  
 Talosel, mirror glass, nickel-silver wire  
 Neck length 38cm (15in)  
 Longest pendant hang 11.5cm (4½in)

Provenance:  
 Private collection - Kensington, London for over 40 years  
 Gordon Watson Ltd

£2,000-3,000



54

54  
 MANNER OF LINE VAUTRIN  
 SMALL MIRROR; SECOND HALF 20TH CENTURY  
 Convex mirror, talosel, resin, coloured mirror glass pieces, wire, fabric-backed.  
 14cm by 14cm (5½ x 5½ in.)

Literature:  
 Patrick Mauriès, *Line Vautrin: Miroirs/Mirrors*, Paris, 2004, pp. 110-111 (for a design  
 with similar look/design elements)

£400-600

55  
 CONTINENTAL  
 ORNATELY DECORATED CABINET WITH 'BIRDS': CIRCA 1970  
 Marble, malachite, gilt-bronze; the white marble body with  
 borders and bandings in malachite, the upper section with two  
 panel doors centred by gouaches of birds with grille backing and  
 on gilt-bronze fluted columnar hingers, the lower section with a  
 velvet-lined cavity, the sides with diamond-form malachite inlay,  
 the reverse of the upper section with an open back, on spherical  
 castors  
 92.8cm high, 65cm wide, 48cm deep

£1,000-1,500



55



56

56  
 LORENZO FRECHILLA DEL REY (SPANISH, 1927-1990)  
 SCULPTURAL BOX WITH HINGED LID; 20TH CENTURY  
 Bronze, with Verdigris highlights, silvered metal, mirror.  
 Incised artist's signature and edition number '19/75'  
 6.5cm x 17.5cm x 9cm

Provenance:  
 Property of a Lady of Title

£200-300





57 Y  
 IN THE MANNER OF JOSEF LORENZL  
 'MANDOLIN PLAYER' ART DECO FIGURE; CIRCA 1930  
 Polychrome cold-painted bronze (in a geometric 'Crej6'  
 style), ivory, green onyx base.  
 22cm high

Literature:  
 Bryan Catley, *Art Deco and other Figures*, Antiques  
 Collectors' Club, England, 1978, p. 322 (for an example of  
 this figure mounted on a lamp)

Please note that Dreweatts have obtained a de minimis  
 exemption for this lot ref: 5K6YNB9N.

£600-800

59 λ  
 ERTÉ (FRENCH 1892-1990)  
 'AMAZON ANTIQUE' COSTUME DESIGN; CIRCA 1935  
 Gouache  
 Signed (lower right); titled and stamped with studio stamp (reverse)  
 37cm x 27cm (14½ x 10½ in.)  
 Unframed

Provenance:  
 Acquired directly from the artist and by descent

£700-900



58 λ  
 ERTÉ (FRENCH 1892-1990)  
 PIERRETTE COSTUME DESIGN; 1937  
 Gouache  
 Signed (lower right); dated and stamped with studio  
 stamp (reverse)  
 32.5cm x 25cm (12¾ x 9¾ in.)  
 Unframed

Provenance:  
 Acquired directly from the artist and by descent

£700-900

60 λ  
 ERTÉ (FRENCH 1892-1990)  
 SHOWGIRL COSTUME DESIGN; CIRCA 1935  
 Gouache  
 Signed (lower right); titled (indistinct) and stamped with studio  
 stamp (reverse)  
 32cm x 24.5cm (12½ x 9¾ in.)  
 Unframed

Provenance:  
 Acquired directly from the artist and by descent

£400-600







61



61 λ  
**ERTÉ (FRENCH 1892-1990)**  
 TWO ARCHITECTURAL DRAWINGS  
 Gouache with gold and silver paint  
 Both signed; stamped with studio stamp (verso); one with "Star Films" (verso).  
 24cm x 32cm (9½ x 13½ in.) and 38.5cm x 25cm (15¼ x 9¾ in.)  
 Unframed

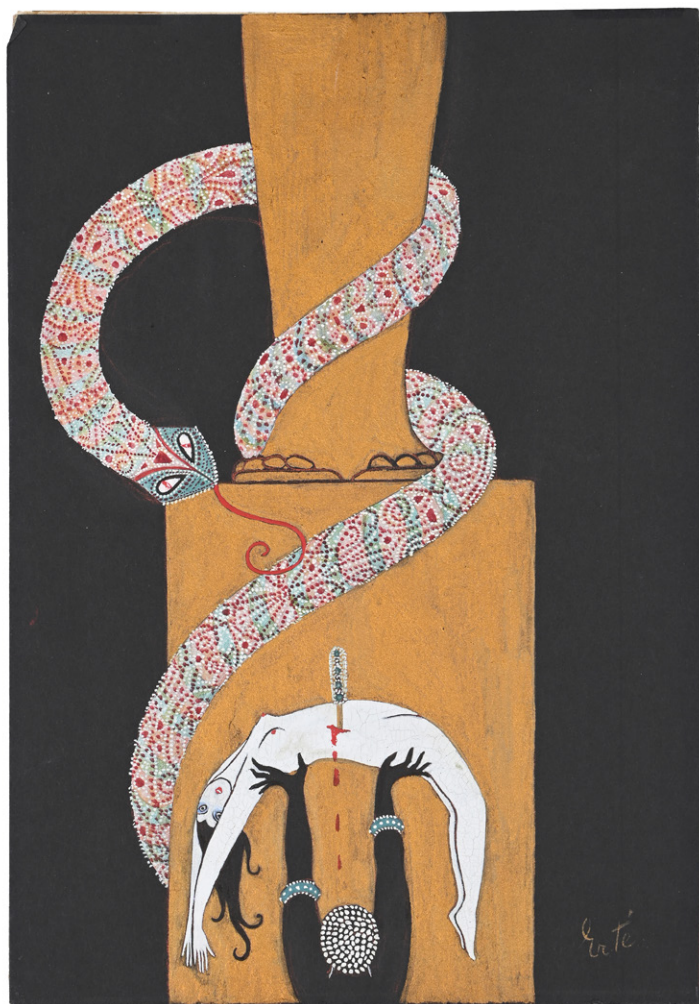
**Provenance:**  
 Acquired directly from the artist and by descent

£500-700

62 λ  
**ERTÉ (FRENCH 1892-1990)**  
 PETROGRAD; 1911  
 Gouache and gold paint, on black.  
 Signed in gold (lower right); titled and dated (to reverse)  
 32.5cm x 22.5cm (12¾ x 8¾ in.)  
 Mounted (lightly) on card.

**Provenance:**  
 Acquired directly from the artist and by descent

£800-1,200



62



63

63  
**EDGAR BRANDT (FRENCH, 1880-1960)**  
 A LARGE CONSOLE; CIRCA 1930  
 Wrought iron and black Portoro marble  
 Stamped 'E.BRANDT / PARIS'  
 98cm high x 208.5cm wide x 54cm deep  
 (3ft 2in. x 6ft 10in. x 1ft 9¼in.)

**Provenance:**  
 Sotheby's, Fine 20th Century Design,  
 2010, lot 86

**Literature:**  
 Pierre Kjellberg, *Le Mobilier du XXe  
 Siècle Dictionnaire des Créateurs, Paris,*  
 1994, p. 94

£30,000-50,000

Edgar Brandt (1880–1960) was a prominent French ironworker, metal designer, and a leading figure in the Art Deco movement. Known for his mastery of wrought iron, Brandt's work blended artistic elegance with technical innovation. He created exquisite decorative pieces such as grilles, gates, and balustrades, often incorporating floral motifs and geometric patterns characteristic of Art Deco. Brandt's designs, both functional and ornamental, gained international acclaim for their craftsmanship and modern aesthetic.

This wrought iron console, which showcases Brandt's renowned craftsmanship, features intricate floral and geometric motifs that highlight the artist's ability to imbue strength and rigidity with a delicate, almost lyrical quality. The elegant scrolls, along with the decorative band that runs the length of the console, are characteristic of Brandt's style, which often blended naturalistic elements with the bold, geometric lines that defined Art Deco. The use of wrought iron, a material traditionally associated with architectural and utilitarian purposes, was transformed by Brandt into a medium for highly decorative and artistic creations. The black Portoro marble top, with its luxurious gold veining, adds a layer of opulence to the design, enhancing the overall aesthetic of the piece.

Brandt's work was widely celebrated during his lifetime, with his ironwork featuring prominently at major international exhibitions, including the 1925 Paris Exposition des Arts Décoratifs et Industriels Modernes, where the term "Art Deco" was first coined. His pieces were sought after by discerning collectors and frequently commissioned for prestigious interiors.





64

**64**  
**MAX LE VERRIER (FRENCH)**  
 ART DECO FIGURAL LAMP; 20TH CENTURY  
 Verdigris patinated art metal, on veined marble pillar base, with crackle-effect glass dome shade.  
 Signed in cast 'M Le Verrier' with impressed roundel stamp mark 'LE VERRIER PARIS'  
 43.5cm high

£800-1,200



65

**65**  
**PIERRE LE FAGUAYS (FRENCH)**  
 ART DECO FIGURAL LAMP; 20TH CENTURY  
 Verdigris patinated art metal, on black slab base, with orange crackle-effect glass urn shade.  
 Signed in cast 'Le Faguays' and 'M Le Verrier', with impressed roundel stamp mark 'LE VERRIER PARIS'  
 49cm high

£800-1,200



66

**66**  
**IN THE MANNER OF RUHLMANN**  
 AN ART DECO DINING SUITE; CIRCA 1930  
 Comprising a large oval table with black glass top and six chairs in cream velvet upholstered seats. Various polished wood finishes including maple, beech, rosewood and ebonised wood.  
 Table; 80cm high, 200cm long, 105cm wide  
 Chairs; 97cm high, 44.5cm wide, 50cm deep

£500-700

**67**  
**PIERRE LE FAGUAYS (FRENCH, 1892-1962)**  
 AN ART DECO SCULPTURE OF OF A MALE ATHLETE; CIRCA 1930  
 Patinated bronze.  
 Signed in cast 'P LE FAGUAYS'; stamped 'BRONZE' and no. '110'  
 43cm high, 73cm long, 20cm deep

£1,000-1,500



67





68  
**IN THE MANNER OF RAYMOND SUBES**  
 A PAIR OF ART DECO CONSOLES; CIRCA 1930  
 Patinated wrought iron, openwork design, with black  
 veined marble inset tops.  
 76cm high, 180cm wide, 50cm deep

£3,000-5,000

69  
**MAURICE GUIRAUD-RIVIÈRE (FRENCH**  
 1881-1947)  
 'ENIGMA' FIGURAL SCULPTURE; 1926  
 White marble, on 'Verde Alpi' marble base  
 Engraved artist's signature 'M.GUIRAUD-  
 RIVIÈRE' to white marble; engraved and  
 gilded date '22 MAI 1926' to marble base  
 40cm high

Provenance:  
 Christie's, 'Design', 16 October 2019, lot 250

£6,000-8,000



This striking marble sculpture Enigma by Maurice Guiraud-Rivière, created in 1926, exemplifies the artist's mastery of the Art Deco style. Using white marble and mounted on a Verde Alpi marble base, this piece captures the stylised forms and timeless elegance of the sculptor's oeuvre.

Guiraud Rivière was wildly celebrated for his figurative sculptures that explored themes of modernity, movement and feminine grace. Enigma showcases his sculptural approach which combines classical influences with the streamlined aesthetic of the 1920s. The figure's bobbed hairstyle and relaxed, contemplative pose, reflects the contemporary ideals of female beauty and sophistication; she embodies the 'modern woman' of the Jazz Age.

Enigma as a title, aptly underscores the sculpture's ambiguous and intriguing quality. Her hand, extended in a subtle gesture evokes a sense of mystery and introspection. Viewers are therefore invited to wonder the subject's thoughts and feeling which in turn adds a mystery that is

central to the piece's allure. Subtle blending of geometric abstraction and realistic form is characteristic of the designer's technique that manages to bridge the gap between traditional sculpture and the bold new aesthetics of the Art Deco movement.

The use of high-quality white marble contrasted with the darker Verde Alpi marble base, adds a layer of visual tension to the piece. This, combined with the textural juxtaposition posed by the different types of marble further enhances the sculpture's dynamic qualities.

Art Deco reflected the optimism and exciting technological advancements of the early 20th century. Materials such as marble, chrome, and glass signalled a departure from the ornate, naturalistic designs of Art Nouveau, in favour of a more futuristic and streamlined aesthetic. As a symbol of Art Deco elegance and modernity, Enigma remains a testament to Maurice Guiraud-Rivière's lasting impact on the decorative arts.





70

**70**  
**RENÉ LALIQUE (FRENCH, 1860-1945)**  
 'GAILLON' CEILING LIGHT OR  
 PLAFONNIER; DESIGNED 1927; PRE-1945  
 Clear and frosted glass; the tapering shade  
 moulded with stiff acanthus leaves, supported  
 on four chains  
 Signed 'R LALIQUE, FRANCE'  
 The shade; 13cm high, 45cm diameter

**Provenance:**  
 Private Collection, Phillimore Gardens,  
 London

**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. 2472

£2,000-3,000

**71**  
**RENÉ LALIQUE (FRENCH, 1860-1945)**  
 'CHÊNE' RECTANGULAR TRAY; DESIGNED  
 1943; SECOND HALF 20TH CENTURY  
 Clear glass, oak leaf and acorn border.  
 Engraved 'Lalique, France'  
 47cm long, 33cm deep  
**Provenance:**  
 Deceased estate of a Gentleman

**Literature:**  
 Félix Marcilhac, *René Lalique 1860-1945: Maître-Verrier Analyse de L'Œuvre et Catalogue Raisonné*, Paris, 1989, cat. no. 3467

£200-400



71

**72**  
**RENÉ LALIQUE (FRENCH, 1860-1945)**  
 'LUSANNE' CEILING LIGHT OR PLAFONNIER;  
 DESIGNED 1929; PRE-1945  
 Opalescent glass; the bowl-form shade moulded with  
 peaches and foliage, supported on four chains  
 Moulded 'R LALIQUE, FRANCE'  
 The shade; 13cm high, 38cm 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. 2479

£800-1,200



72



73

**73**  
**RENÉ LALIQUE (FRENCH, 1860-1945)**  
 'GUI' BOWL; DESIGNED IN 1921; PRE-1945  
 Clear and frosted glass  
 Engraved '3224 / R LALIQUE / FRANCE' to the underside  
 20.5cm diameter

**Provenance:**  
 The Leonard Fuller Collection

**Literature:**  
 Félix Marcilhac, *René Lalique 1860-1945: Maître-Verrier Analyse de L'Œuvre et Catalogue Raisonné*, Paris, 1989, cat. no. 3224

£300-500



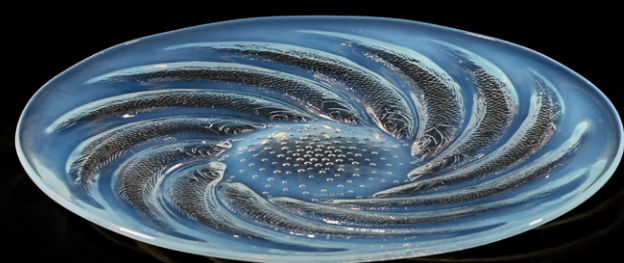
74

**74**  
**RENÉ LALIQUE (FRENCH, 1860-1945)**  
 'DAHLIAS' BOWL; DESIGNED 1921; PRE 1945  
 Opalescent glass  
 24cm diameter  
 Signed 'R.Lalique'

**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. 3210

£300-500



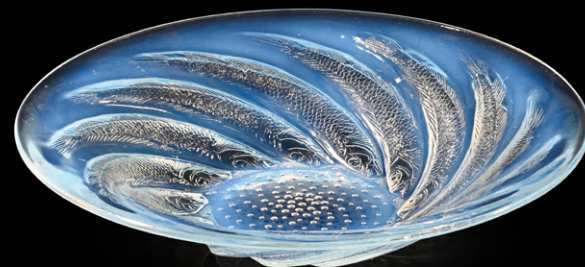


75

**75**  
RENÉ LALIQUE (FRENCH, 1860-1945)  
'POISSONS' PLATE; DESIGNED 1931; PRE 1945  
Opalescent glass  
32cm diameter  
Signed 'R.Lalique'

**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. 3263

£400-600

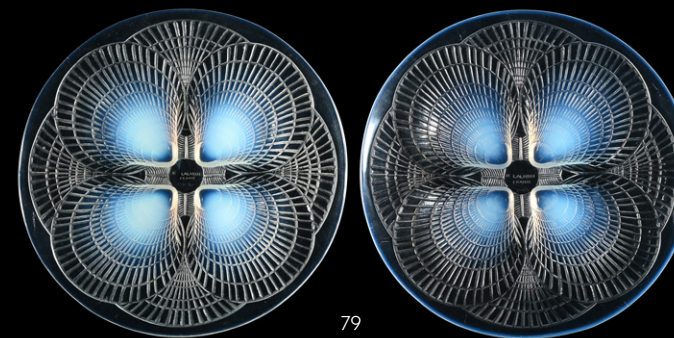


76

**76**  
RENÉ LALIQUE (FRENCH, 1860-1945)  
'POISSONS' OPEN BOWL; DESIGNED 1931; PRE 1945  
Opalescent glass  
29.5cm diameter  
Signed 'R.Lalique'

**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. 3262

£400-600

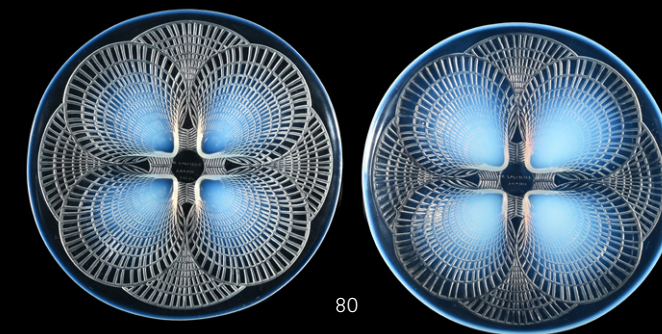


79

**79**  
RENÉ LALIQUE (FRENCH, 1860-1945)  
TWO 'COQUILLES' PLATES; DESIGNED 1924; PRE 1945  
Opalescent glass  
Both 30cm diameter  
Signed 'R.Lalique'

**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. 3009

£700-900

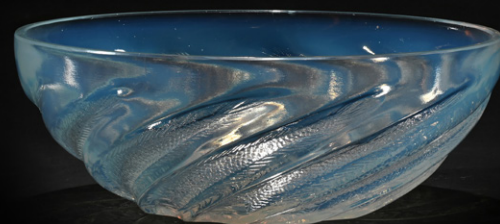


80

**80**  
RENÉ LALIQUE (FRENCH, 1860-1945)  
TWO 'COQUILLES' PLATES; DESIGNED 1924; PRE 1945  
Opalescent glass  
Both 27.5cm diameter  
Signed 'R.Lalique'

**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. 3010

£600-800



77

**77**  
RENÉ LALIQUE (FRENCH, 1860-1945)  
'POISSONS' BOWL; DESIGNED 1921; PRE 1945  
Opalescent glass  
24.5cm diameter  
Signed 'R.Lalique'

**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. 3211

£300-500

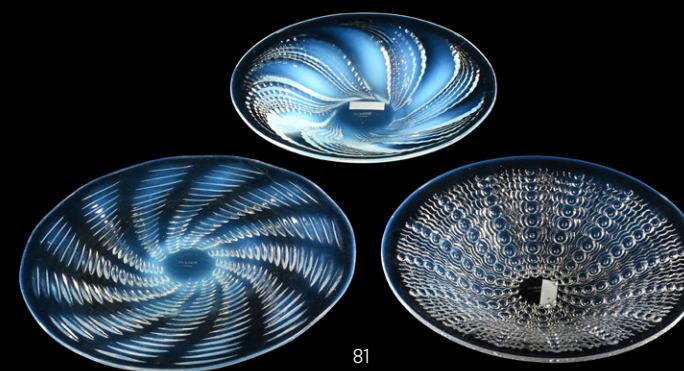


78

**78**  
RENÉ LALIQUE (FRENCH, 1860-1945)  
LARGE 'ROSCOFF' DISH; DESIGNED IN 1932; LATE 20<sup>TH</sup> 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



81

**81**  
RENÉ LALIQUE (FRENCH, 1860-1945)  
THREE PLATES - 'ONDES', 'FLEURONS' AND 'OURSINS';  
DESIGNED 1931; PRE 1945  
Opalescent glass  
Each; 27.5cm diameter  
Signed 'R.Lalique'

**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. 10-3035, 10-3034, 10-3041

£600-800



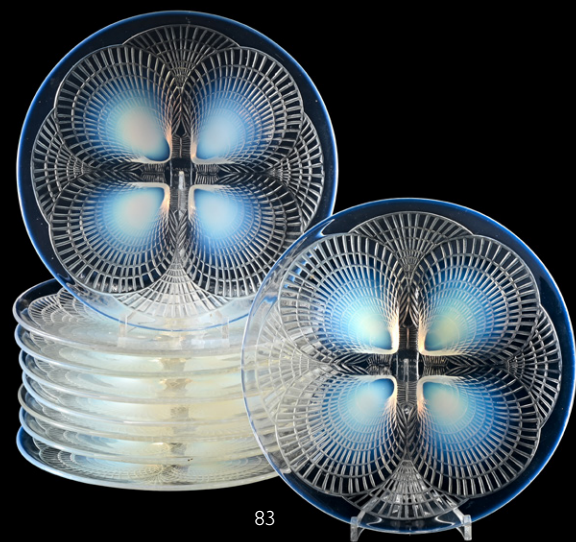
82

**82**  
RENÉ LALIQUE (FRENCH, 1860-1945)  
THREE 'COQUILLES' BOWLS; DESIGNED 1924; PRE 1945  
Opalescent glass  
All 16cm diameter  
Signed 'R.Lalique'

**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. 3203

£300-500



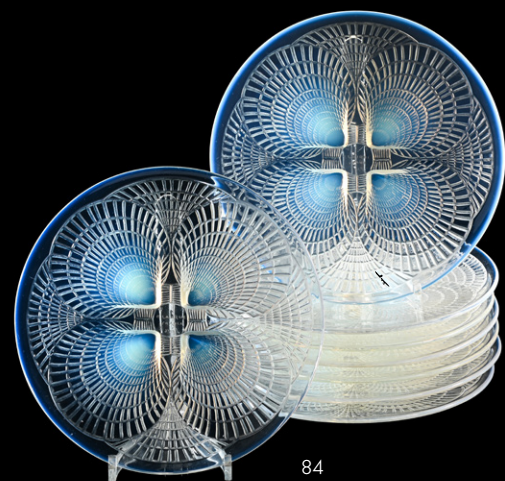


83

**83**  
**RENÉ LALIQUE (FRENCH, 1860-1945)**  
 EIGHT 'COQUILLES' PLATES; DESIGNED 1924; PRE 1945  
 Opalescent glass  
 All 23.5cm diameter  
 Signed 'R.Lalique'

**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. 3011

£1,000-1,500



84

**84**  
**RENÉ LALIQUE (FRENCH, 1860-1945)**  
 EIGHT 'COQUILLES' PLATES; DESIGNED 1924; PRE 1945  
 Opalescent glass  
 All 20cm diameter  
 Signed 'R.Lalique'

**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. 3012

£800-1,200



85

**85**  
**RENÉ LALIQUE (FRENCH, 1860-1945)**  
 EIGHT 'COQUILLES' SIDE PLATES; DESIGNED 1924; PRE 1945  
 Opalescent glass  
 All 16.5cm diameter  
 Signed 'R.Lalique'

**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. 3013

£700-900



86

**86**  
**RENÉ LALIQUE (FRENCH, 1860-1945)**  
 TEN 'COQUILLES' SIDE PLATES; DESIGNED 1924; PRE 1945  
 Opalescent glass  
 All 16.5cm diameter  
 Signed 'R.Lalique'

**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. 3013

£800-1,200



87

**87**  
**RENÉ LALIQUE (FRENCH, 1860-1945)**  
 TWO 'COQUILLES' BOWLS; DESIGNED 1924; PRE 1945  
 Opalescent glass  
 All 18.5cm diameter  
 Signed 'R.Lalique'

**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. 3202

£200-300



88

**88**  
**RENÉ LALIQUE (FRENCH, 1860-1945)**  
 TEN SMALL 'COQUILLES' BOWLS; DESIGNED 1924; PRE 1945  
 Opalescent glass  
 All 13.2cm diameter  
 Signed 'R.Lalique'

**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. 3204

£1,000-1,500



89

**89**  
**RENÉ LALIQUE (FRENCH, 1860-1945)**  
 EIGHT SMALL 'COQUILLES' BOWLS; DESIGNED 1924; PRE 1945  
 Opalescent glass  
 All 13.2cm diameter  
 Signed 'R.Lalique'

**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. 3204

£800-1,200



90

**90**  
**RENÉ LALIQUE (FRENCH, 1860-1945)**  
 EIGHT SMALL 'COQUILLES' BOWLS; DESIGNED 1924; PRE 1945  
 Opalescent glass  
 All 13.2cm diameter  
 Signed 'R.Lalique'

**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. 3204

£800-1,200



91

RENÉ LALIQUE (FRENCH, 1860-1945)  
'AVALLON' VASE; DESIGNED IN 1927; EARLY 21ST CENTURY  
Clear and frosted glass. With original presentation box.  
Signed 'Lalique ® France'  
14.8cm high

Literature:

Félix Marcilhac, *René Lalique 1860-1945: Maître-Verrier Analyse de L'Œuvre et Catalogue Raisonné*, Paris, 1989, cat. no. 986

£300-500

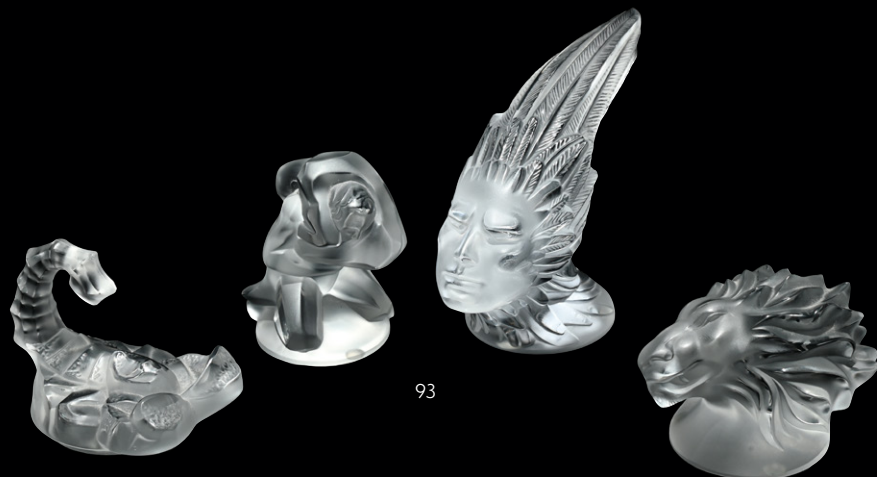


92

93

CRYSTAL LALIQUE  
FOUR PAPERWEIGHTS; EARLY 21ST CENTURY  
Clear and frosted glass. Comprising; a scorpion, a lion's head, a man with elaborate feathered headdress, and two male wrestlers. Each comes with its original presentation box.  
All signed 'Lalique ® France'  
Largest paperweight; 11.2cm high, 14cm long

£150-200



93



94

94

RENÉ LALIQUE (FRENCH, 1860-1945)  
'MONT DORE' BOWL; DESIGNED 1928; PRE 1945  
Opalescent glass  
22cm diameter  
Signed 'R.Lalique'

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. 396

£200-300



91

92

RENÉ LALIQUE (FRENCH, 1860-1945)  
'DANAIDES' VASE; DESIGNED IN 1926; PRE-1945  
Clear and frosted glass  
Moulded 'R.LALIQUE' to the underside  
18.2cm high

Literature:

Félix Marcilhac, *René Lalique 1860-1945: Maître-Verrier Analyse de L'Œuvre et Catalogue Raisonné*, Paris, 1989, cat. no. 972

£1,000-1,500

95

RENÉ LALIQUE (FRENCH, 1860-1945)  
A PART 'ARGOS' GLASS SERVICE; DESIGNED 1939; SECOND HALF 20TH CENTURY  
Clear and frosted glass.  
Comprising; a decanter with stopper, 10 water glasses, 10 red wine glasses, 10 white wine glasses, 10 champagne glasses, 10 Madeira glasses, 20 liqueur glasses and 4 cognac glasses  
Marked 'Lalique France'  
Decanter; 27.5cm high  
Glasses range; Between 8cm - 15.5cm high (75)

Literature:

Félix Marcilhac, *René Lalique 1860-1945: Maître-Verrier Analyse de L'Œuvre et Catalogue Raisonné*, Paris, 1989, p. 858 (15-081 - 15-090)

£2,000-3,000



95



96

96

CRISTAL LALIQUE (FRENCH)  
A SELECTION OF NINETEEN GLASSES; EARLY 21ST CENTURY  
Clear glass, frosted and polished. Comprising; a pair of 'Jaffa' tumblers, three tumblers with figures, six tumblers with applied coloured globules and eight 'Enfants' liqueur glasses. All signed.  
Jaffa tumblers; 12.5cm high  
Enfants liqueur glasses; 4.8cm high (19)

£500-700

97

RENÉ LALIQUE (FRENCH, 1860-1945)  
'PIGEON BRUGES' AND 'PIGEON GAND'  
DECORATIF MOTIF SCULPTURES; DESIGNED 1931 AND 1932  
Clear glass, naturalistically modelled.  
One marked with stencil R LALIQUE  
Each; 15.5cm high, 26cm long (approximately)

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.s 1204 and 1205

£800-1,200



97





98

**98**  
**DAUM FRANCE**  
 ART GLASS 'HORSE' SCULPTURE; CIRCA 2000  
 Pâte-de-Verre amber glass  
 Inscribed (to base) 'Daum Nancy'  
 11cm x 15cm x 4.5cm

£300-500



99

**99**  
**DAUM FRANCE**  
 TWO ART GLASS 'OCEAN HORSES' VESSELS; CIRCA 2000  
 Pâte-de-Verre blue glass, with orange and green highlights.  
 Both inscribed to underside with 'Daum Nancy'  
 Vase; 12cm x 12cm x 9cm  
 Vide Poche; 10cm x 15cm x 12cm

£300-500



100

**100**  
**FRENCH ART GLASS**  
 TWO DAUM VIDE POCHEs AND A LALIQUÉ TORTOISE;  
 CIRCA 2000  
 Green, blue and pink glass, frosted and polished.  
 Vide Poche with inscribed 'Daum Nancy'; Tortoise with  
 inscribed 'Lalique ® France'  
 Largest vide poche; 4cm x 12cm x 11.5cm  
 Tortoise; 4cm x 7.5cm x 5.8cm  
 (3)

£250-350

**101**  
**FRENCH ART GLASS**  
 A BACCARAT VIDE POCHE AND A VARIETY OF DAUM  
 ORNAMENTS; CIRCA 2000  
 Clear and coloured glass, frosted and polished, pate de  
 verre.  
 Comprising a clear glass vide poche (Baccarat); and the  
 following quantity of Daum - two vide poche (one with  
 butterfly, one with dragonfly), a mouse, a perfume bottle  
 with flower stopper, and five decorative flowers.  
 Baccarat vide poche with Baccarat stamp; Daum with  
 inscribed 'Daum France'.  
 Baccarat vide poche; 4.5cm x 17.5cm x 12cm  
 Largest Daum vide poche; 5.5cm x 16.5cm x 13.5cm  
 (10)

£250-350



101

**102**  
**DAUM FRANCE**  
 TWO ART GLASS DRINKING GLASSES;  
 CIRCA 2000  
 Pâte-de-Verre glass, clear glass, purple  
 glass; one with moulded leaves, other  
 with Bacchus mask.  
 Both inscribed to underside with 'Daum  
 Nancy'  
 Tallest glass; 16.5cm high

£200-300



102

**103**  
**DAUM FRANCE**  
 THREE-PIECE FLATWARE SERVICE; LATE  
 20TH CENTURY/EARLY 21ST CENTURY  
 Pâte de Verre textured glass handles in tones  
 of green and purple. Comprising four forks,  
 four knives and four spoons.  
 Impressed and engraved maker's marks  
 Fork and spoon; 20cm long  
 Knife; 23cm long  
 (12)

£1,000-1,500



103





104

**104**  
FULHAM POTTERY; ATTRIBUTED TO GERARD DE WITT (BRITISH, 1884-1976)  
A FLARED VASE; CIRCA 1940  
Ceramic, unglazed/buff exterior and glazed interior.  
Underside impressed stamps 'THE POTTERY/FULHAM/LONDON' and 'MADE IN ENGLAND'  
17cm x 22.5cm (6½ x 8¾ in.)

£400-600

**105**  
ARTHUR PAYNE  
TWO CHELSEA 'STILL LIFE' MODELS; 1929  
Glazed ceramic, modelled as miniature bowls of fruit, mounted on square bases.  
Incised maker's marks, titled, dated and with 'Made in Chelsea'.  
Bases; 9cm x 9cm

Provenance:  
Gatewick House, West Sussex, UK

£200-300



105



106

**106**  
ATELIER CERENNE (FRENCH)  
PART DINING SERVICE; MADE IN VALLAURIS; CIRCA 1950  
Polychrome faience ceramic; the pieces with ruffled edges and painted with various rural pictorial scenes.  
Comprising; Two sauce jugs, two large oval serving platters, two smaller oval serving platters, 9 small plates, 18 dishes, 12 dessert plates and 10 dinner plates  
Impressed stamps to the reverse 'Ceramique/Vallauris/Cerenne' (55)

£400-600



107

**107**  
DONALD SIMPSON (1926-2023)  
LARGE FIGURAL SCULPTURE WITH SUNDIAL; 1977  
Bronze, sculpture of a nude female figure holding a sundial, on a textured concrete base.  
Sundial is engraved 'CYNTHA & ROBERT' and dated '1977'  
104cm (41in.) high  
Weight; 250lbs (approx)

Provenance:  
Acquired directly from the artist in 1977

£500-800





108

**108**  
**DAME LAURA KNIGHT**  
 (BRITISH, 1877-1970)  
 SET OF FOUR CLARICE CLIFF  
 'CIRCUS' DINNER PLATES;  
 DESIGNED 1934  
 Polychrome ceramic; two  
 decorated with acrobats, one  
 with a horse and attendant, the  
 fourth with a bear and attendant.  
 Printed factory marks to reverse,  
 the bear plate marked 'First  
 Edition'.  
 Each; 23cm (9 in.) diameter

This design ware was first  
 produced for the 1934 Harrod's  
 Art in Industry exhibition known  
 as 'Modern Art for the table'.

£1,000-2,000



109

**109**  
**DAME LAURA KNIGHT** (BRITISH, 1877-1970)  
 PAIR OF CLARICE CLIFF 'CIRCUS' SIDE PLATES;  
 DESIGNED 1934  
 Polychrome ceramic; both decorated with a pair of  
 dressed horses  
 Printed factory marks to reverse.  
 Each; 17cm (6¾in.) diameter

This design ware was first produced for the 1934  
 Harrod's Art in Industry exhibition known as 'Modern  
 Art for the table'.

£300-500

**110**  
**DAME LAURA KNIGHT** (BRITISH, 1877-1970)  
 CLARICE CLIFF 'CIRCUS' TEAPOT; DESIGNED 1934  
 Polychrome ceramic with gilt highlights; the handle modelled  
 as an acrobat, the lid with double clown head finial, raised on  
 four spangled ballet shoe feet.  
 Printed factory marks to base.  
 18 x 22cm (7 x 8½ in.)

This design ware was first produced for the 1934 Harrod's Art  
 in Industry exhibition known as 'Modern Art for the table'.

£1,500-2,500



110



111

**111**  
**DAME LAURA KNIGHT** (BRITISH, 1877-1970)  
 CLARICE CLIFF 'CIRCUS' SUGAR; DESIGNED 1934  
 Polychrome ceramic with gilt highlights; the twin-handles modelled  
 as clowns, the lid with double clown head finial, raised on four spangled  
 ballet shoe feet.  
 Printed factory marks to base, also marked 'First Edition' to underside.  
 14.5cm (5¾ in.) high

This design ware was first produced for the 1934 Harrod's Art in Industry  
 exhibition known as 'Modern Art for the table'.

£600-800

**112**  
**DAME LAURA KNIGHT** (BRITISH, 1877-1970)  
 CLARICE CLIFF 'CIRCUS' SAUCE BOAT;  
 DESIGNED 1934  
 Polychrome ceramic with gilt highlights; the handle  
 modelled as an acrobat.  
 Printed factory marks to base.  
 18.5cm (7¼ in) long

This design ware was first produced for the 1934  
 Harrod's Art in Industry exhibition known as 'Modern  
 Art for the table'.

£600-800



112





113

**113**  
**DAME LAURA KNIGHT (BRITISH, 1877-1970)**  
 'NOAH'S ARK' PART COFFEE SERVICE; MADE BY FOLEY; DESIGNED 1934  
 English bone china, the design with prominent purple lustre glaze.  
 Comprising a milk jug, sugar bowl, a sandwich serving plate, six sandwich plates, six cups and six saucers.  
 Printed FOLEY ENGLISH BONE CHINA mark with Knight's facsimile signature.  
 Sandwich serving plate 23.2cm  
 Cup 8.9 x 6.5cm

This design ware was first produced for the 1934 Harrod's Art in Industry exhibition.

£500-800



114

**114**  
**DAME LAURA KNIGHT (BRITISH, 1877-1970)**  
 COMMEMORATIVE MUG FOR THE ANTICIPATED CORONATION OF EDWARD VIII; MADE BY GRAFTON CHINA; CIRCA 1937  
 Decorated with coat of arms to one side, and the profile of Edward VIII with supporters to the other, with gilt monopodia handle  
 Marked with 'R.D. No. 814375/6'  
 8.5cm high

Edward Albert Christian George Andrew Patrick David (23 June 1894 - 28 May 1972), later known as the Duke of Windsor, abdicated in December 1936 and never had a Coronation service.

£100-200



115

**115**  
**ERIC RAVILIOUS (BRITISH, 1903-1942)**  
 THREE '1953' CORONATION COMMEMORATIVE MUGS AND A 'NURSERY ALPHABET' MUG; 20<sup>TH</sup> CENTURY  
 Polychrome glazed ceramic.  
 Together with a 'Festival of Britain' commemorative mug, 1951, by Norman Makinson and 7 other commemorative mugs (12)

**Provenance:**  
 The Leonard Fuller Collection

£400-600



116

**116**  
**DAVID LINLEY (BRITISH, BORN 1961-)**  
 A BESPOKE CARD TABLE; 1986  
 Walnut and boxwood; extendable rectangular top on rectangular plinth with decorative chequered inlay. This lot is offered with the original watercolour design drawing.  
 Impressed 'LINLEY' stamp.  
 77cm high x 100cm wide x 49cm deep

**Provenance:**  
 Acquired directly from David Linley Furniture Ltd, New King's Road, London in 1986 by Peter and Julia Burke. The table was designed for them as a wedding gift for their son

Also included with this lot, if of interest, is supporting documentation relating to the purchase, including a letter from Matthew Rice, Linley's business partner

£1,500-2,500





117

**117**  
**WILLIAM MOORCROFT (BRITISH, 1872-1945)**  
 'REVIVED CORNFLOWER' KNOPPED-NECK VASE; CIRCA 1912  
 Glazed ceramic; with tube-lined sinuous floral decoration.  
 Underside with printed stamp 'MACINTYRE BURSLEM ENGLAND' and painted green 'W.Moorcroft' signature; together with printed retailer's stamp for 'Townsend & Co.' of Newcastle Upon Tyne.  
 33.5cm (13¼in) high

£700-900



118

**118**  
**MOORCROFT POTTERY**  
 THREE 'POMEGRANATE' PATTERN PIECES AND A LARGE FLAMBÉ 'LEAF AND BERRY' PATTERN LAMP; CIRCA 1925  
 Glazed and tube-lined ceramic. Comprising; a pair of small pomegranate vases, a footed pomegranate bowl, and a tall leaf and berry vase - now fitted as a lamp.  
 Pomegranate pieces with impressed factory marks and painted green signatures. Leaf and berry vase/lamp with makers marks obscured.  
 Vases; 19.5cm high  
 Bowl; 26.5cm diameter  
 Lamp; 52cm high (inc. brass fittings)

Provenance:  
 Deceased estate of a Gentleman

£700-900



119

**119**  
**WILLIAM MOORCROFT (BRITISH, 1872-1945)**  
 'CORNFLOWER' POWDER BLUE TAZZA; CIRCA 1920  
 Glazed ceramic, tube-lined floral decoration, against a speckled blue ground.  
 Underside impressed with stamps 'MOORCROFT' and 'MADE IN ENGLAND'; and blue painted 'W.Moorcroft' signature  
 16.5 x 28.5cm (6¼ x 11 in.)

£400-600



120

**120**  
**PAUL HILDITCH FOR MOORCROFT**  
 'LAUNCHING LIBERTY' VASE; 2015  
 Glazed polychrome ceramic, elongated flared-neck form, with tube-lined decoration.  
 Comes with original box.  
 Painted and impressed factory marks  
 28.5cm high

£200-300



121

**121**  
**PAUL HILDITCH FOR MOORCROFT**  
 'THE WAY OF THE WARRIOR' LIMITED EDITION VASE; 2014  
 Glazed polychrome ceramic, oviform, with tube-lined decoration.  
 Limited edition - no. 44 of 75. Comes with original box.  
 Impressed and script factory marks  
 37cm high

£500-700





122

**122**  
**ATTRIBUTED TO JOSEF HOFFMAN (AUSTRIAN, 1831-1904)**  
**SECESSIONIST BENTWOOD THREE-PIECE SUITE; CIRCA 1900**  
 Comprising a settee and two chairs, as well as a matching table. Likely made by J J John, Vienna. Upholstered in 'Paradies' design fabric, originally created for the Wiener Werkstätte by Josef Hoffmann in 1908.  
 Settee; 75cm x 132cm x 58.5cm  
 Chair; 75cm x 55.5cm x 55.5cm  
 Table; 76cm x 69.5cm x 69.5cm

£700-1,000

**123**  
**LEEDS FIRECLAY CO.**  
**AN ART NOUVEAU JARDINERE AND PEDESTAL STAND; CIRCA 1910**  
 Glazed stoneware; decorated with a band of stylised foliate decoration  
 Underside of bowl with impressed maker's marks 'LEFCO WARE' and incised 'NO. 14' to top of pedestal base  
 95cm high, 47cm diameter

**Provenance:**  
 Dreweatt Neate, 'Decorative Arts since 1860', 24th March 2004, lot 606

£300-500



123



125

**126**  
**ÉMILE GALLÉ**  
**TWO VASES; CIRCA 1900**  
 Cameo glass, on pink grounds, the first acid-etched in relief with fruiting hops, the second decorated with nasturtiums.  
 Both signed  
 18.5cm high and 13cm high

**Provenance:**  
 Deceased estate of a Gentleman

£500-800



127



126

**127**  
**IN THE MANNER OF EMILE GALLÉ**  
**A FAÏENCE MODEL OF A CAT; 20TH CENTURY**  
 Ceramic, glazed and painted with flowers, a portrait pendant of a terrier-like dog hangs around the cat's neck. Together with a cushioned doorstop, in the shape of a "Galle cat" by Martin Battersby.  
 32.6cm high

**Provenance:**  
 The Leonard Fuller Collection

£400-600

**124**  
**ÉMILE GALLÉ**  
**A 'PAYSAGE' VASE; CIRCA 1900**  
 Cameo glass, acid-etched in low relief with a mountainous landscape with trees  
 Signed 'Gallé'  
 22cm high

**Provenance:**  
 Deceased estate of a Gentleman

£600-800



124

**125**  
**ÉMILE GALLÉ (FRENCH, 1846-1904)**  
**TWO SCENT BOTTLES; CIRCA 1900**  
 Cameo glass, with Paysage and flora and fauna designs; one with silvered-metal mount; other with glass spire stopper.  
 Signed 'Gallé'; larger bottle with original paper label  
 15.5cm high and 11cm high

£600-800





128

**128**  
**IN THE MANNER OF WILLIAM BURGESS**  
 VICTORIAN OPEN BOOKCASE IN THE GOTHIC REVIVAL STYLE;  
 LATE 19TH CENTURY  
 Oak, with painted and parcel gilt decoration; with adjustable shelves.  
 137cm high, 94.5cm wide, 32.5cm deep

£1,000-1,500



129

**129**  
 ATTRIBUTED TO FRED MILLER  
 (BRITISH, ACTIVE-LATE 19TH CENTURY)  
 LARGE ART POTTERY WALL PLAQUE; CIRCA 1880  
 Painted in coloured glazes, with highly patterned borders and a flowering bouquet of Lilies.  
 Marked 'FML' and impressed marks to reverse  
 50cm diameter

£300-500



130

**130**  
 ATTRIBUTED TO E.W. GODWIN & WILLIAM WATT,  
 IN THE MANNER OF A W N PUGIN  
 A SET OF SIX VICTORIAN CHAIRS IN THE GOTHIC REVIVAL STYLE; CIRCA 1860  
 Oak, dark green leather; with carved stylised cross fixings, the ears with carved ivy leaves.  
 Each; 97.5cm high, 47cm wide, 54cm deep

**Provenance:**  
 Private collection  
 By repute from Godwin & Watt's commission for Dromore Castle, Limerick for the 3rd Earl of Limerick.

£500-800



131

**131**  
 IN THE MANNER OF JOHN PEARSON  
 LARGE ARTS & CRAFTS OVERMANTEL MIRROR; CIRCA 1900  
 Copper, incised relief decoration, against planished surface; mirror glass.  
 72cm high x 87cm wide

£1,000-1,500

**132**  
 AFTER WILLIAM TONKS & SONS FOR LIBERTY'S  
 PAIR OF 'HANGING BAT' WALL SCONCES; 20TH CENTURY  
 Dark patinated metal, modelled as hanging bats, with branches in their mouths holding up the two sconces, with removable drip trays. Originally designed at the Keswick School of Industrial Arts.  
 Stamped to the reverse 'RD. 156710' and 'LIBERTY'.  
 Each: 35cm by 24cm (inc. sconces)

£1,200-1,800



132



133

**133**  
 SHAPLAND & PETTER (BRITISH)  
 ARTS & CRAFTS FIRESIDE BOX; CIRCA 1900  
 Oak, hinged lid and loop handles, patinated metal panels with embossed roundels, depicting a bird and a fish.  
 Stamped to the back 'R1988/136'  
 47.5cm high, 53cm wide, 38cm deep

£400-600





**134**  
**WILLIAM MORRIS (ENGLISH, 1834-1894)**  
 'OLIVE AND ROSE' FIRESCREEN; DESIGNED CIRCA 1880; LATE 19TH CENTURY  
 Embroidered panel, coloured silks on silk, glazed in footed mahogany frame.  
 Frame; 82cm high, 63cm wide  
 Silk panel; 57cm x 57.5cm

**Provenance:**  
 Mr. & Mrs. Curling Hunter, 9, Westbourne Terrace, London, and thence by descent

**Literature:**  
 Mason/Marsh/Lister/Bain/Faurby, *May Morris; Arts & Crafts Designer*, Thames & Hudson/V&A Museum, 2022, p.72

£800-1,200

134

**135**  
**FRANK BRAMLEY (BRITISH, 1857-1915)**  
 PORTRAIT OF MRS ADA PHOEBE GODMAN  
 WORKING ON THE PANELS; 1900  
 Pencil on paper  
 Signed and dated lower right  
 22cm x 24cm

The embroiderer, Mrs Ada Phoebe Godman, who lived at Smeaton Manor, was the daughter of Isaac Lowthian Bell, a patron of William Morris. She commissioned Morris to produce a design for her to embroider, and her diary

describes its delivery on 31 August 1877. An existing drawing of Mrs Godman shows her still completing the embroideries in 1900.

The above extract is taken from the V&A's online archive relating to William Morris designed embroideries and seems to refer directly to this drawing.

£100-200



135



136

**136**  
**WILLIAM MORRIS (ENGLISH, 1834-1896)**  
 PAIR OF 'BIRDS' CURTAINS; DESIGNED IN 1878;  
 20TH CENTURY  
 Woven woollen double cloth.  
 Each curtain; 222cm drop, 362cm wide  
 (approximately)

**Provenance:**  
 Mr. & Mrs. Curling Hunter, 9, Westbourne Terrace, London, and thence by descent

**Literature:**  
 Linda Parry, *William Morris Textiles*, George Weidenfeld & Nicolson Ltd, London, 1983, p.152

£1,000-1,500

**137**  
**MORRIS & CO.**  
 SQUARE-TOPPED SIDE TABLE; CIRCA 1910  
 Mahogany; raised on tapering legs, with low crossed stretchers  
 Underside stamped 'MORRIS & CO./449 OXFORD ST W'  
 65cm high x 40.5cm wide x 40cm deep

**Provenance:**  
 Mr. & Mrs. Curling Hunter, 9, Westbourne Terrace, London, and thence by descent

£800-1,200



138



137

**138**  
**MORRIS & CO.**  
 SQUARE-TOPPED SIDE TABLE; CIRCA 1910  
 Mahogany; raised on tapering legs, with low crossed stretchers  
 Underside stamped 'MORRIS & CO./449 OXFORD ST W'  
 64.5cm high, 45.5cm wide, 45cm deep

**Provenance:**  
 Mr. & Mrs. Curling Hunter, 9, Westbourne Terrace, London, and thence by descent

£800-1,200

**139**  
**ARTS & CRAFTS**  
 HALL BENCH; CIRCA 1900  
 Oak, upholstered in William Morris' 'birds' woven fabric  
 73cm high, 160cm wide, 28cm deep

**Provenance:**  
 Mr. & Mrs. Curling Hunter, 9, Westbourne Terrace, London, and thence by descent

**Literature:**  
 Linda Parry, *William Morris Textiles*, George Weidenfeld & Nicolson Ltd, London, 1983, p.152 for the 'birds' fabric design

£400-600



139





140

**140**  
**IN MANNER OF HOWARD & SONS**  
 AN UPHOLSTERED ARMCHAIR; FIRST QUARTER 20TH CENTURY  
 In later William Morris 'birds' fabric; with metal casters to the two front legs.  
 95cm high, 72cm wide, 79cm deep

**Provenance:**  
 Mr. & Mrs. Curling Hunter, 9, Westbourne Terrace, London, and thence by descent

**Literature:**  
 Linda Parry, *William Morris Textiles*, George Weidenfeld & Nicolson Ltd, London, 1983, p.152 for the 'birds' fabric design

£600-800



141

**141**  
**IN MANNER OF HOWARD & SONS**  
 AN UPHOLSTERED ARMCHAIR; FIRST QUARTER 20TH CENTURY  
 In later William Morris 'birds' woven fabric, with cabriole legs  
 88cm high, 81cm wide, 73cm deep

**Provenance:**  
 Mr. & Mrs. Curling Hunter, 9, Westbourne Terrace, London, and thence by descent

**Literature:**  
 Linda Parry, *William Morris Textiles*, George Weidenfeld & Nicolson Ltd, London, 1983, p.152 for the 'birds' fabric design

£600-800



142

**142**  
**HOWARD CHAIRS LTD**  
 AN UPHOLSTERED FOOTSTOOL; SECOND HALF 20TH CENTURY  
 Upholstered in sections of William Morris 'bird' pattern jacquard woven double fabric, with bullion fringe foot trim.  
 Underside with 'HOWARD CHAIRS LTD' label.  
 47cm high, 60cm square

**Provenance:**  
 Mr. & Mrs. Curling Hunter, 9, Westbourne Terrace, London, and thence by descent

**Literature:**  
 Linda Parry, *William Morris Textiles*, George Weidenfeld & Nicolson Ltd, London, 1983, p.152 for the 'birds' fabric design

£1,500-2,500



143

**143**  
**PHILIP WEBB (1831-1915) FOR MORRIS & CO.**  
 'SUNFLOWER' TABLE; CIRCA 1880  
 Mahogany; scalloped edged circular top raised on slightly curved legs with leaf carving and linked by stretchers centred with a carved sunflower  
 Stamped to underside 'MORRIS & CO./ OXFORD ST /1861'  
 68cm high, 76cm diameter

**Provenance:**  
 Mr. & Mrs. Curling Hunter, 9, Westbourne Terrace, London, and thence by descent

**Literature:**  
 John Andrews, *Arts and Crafts Furniture*, Antiques Collectors Club, 2005, pl. 52  
 Jeremy Cooper, *Victorian and Edwardian Furniture and Interiors*, Thames and Hudson, 1987, pl. 450

£3,000-5,000

In Cooper's publication the table design can be seen in the foreground of a period illustration of the drawing room of Standen House, which was furnished by Webb for the Beale family, in 1894.

Philip Webb's 'Sunflower table' is a quintessential example of Arts and Crafts furniture that deeply reflects the design principles and craftsmanship championed by Morris & Co. during the late 19th century. Webb, one of the founding figures of the Arts and Crafts movement was a close collaborator of William Morris.

Emerging in the mid-19th century, the movement was a response to the rapid development of industrialisation that prioritised mechanisation over craftsmanship. It wanted to reunite art with labour, celebrating the skill of the artisan and the integrity of natural materials. Morris & Co., established in 1861, became a cornerstone of this movement, producing everything from furniture and textiles to wallpaper and stained glass, all reflecting the company's commitment to a revived aesthetic and social responsibility.

Webb's role in the company was pivotal. While Morris provided the ideological foundation for the firm, Webb was often the architect of

the movement's design ethos, translating its principles into physical forms. Known for his sensitivity to both materials and function, Webb's designs are characterised by simplicity, an appreciation for traditional craftsmanship, and motifs drawn from nature. This table's subtle botanical influences are a fitting illustration of his approach.

The sunflower motif at the centre of the table is a typical Arts and Crafts emblem which embodies the movement's fascination with organic forms. The use of rich mahogany and the scalloped edged circular top exemplify the movement's rejection of Victorian opulence in favour of a more honest, nature-inspired aesthetic.

Webb's most profound legacy is most famously represented by the Red House in Bexleyheath, designed in 1859 by Morris. The house became a model for the Arts and Crafts movement, with its attention to craftsmanship and design serving as a living manifesto for the values Webb and Morris espoused. While smaller in scale, the 'Sunflower' table is imbued with the same design philosophies of form, function and artisanship, making it a significant artefact of both Webb's career and the broader Arts and Crafts movement.





144

144 λ  
MICHAEL CARDEW (BRITISH 1901-1983)  
TWIN-HANDLED PEDESTAL BOWL  
Stoneware with cream and brown iron glazes  
Impressed maker's 'MC' mark and Wenford Bridge Pottery seal (to underside)  
13 x 15.5cm (5 x 6 in.)

£100-150



145

145 λ  
MICHAEL CARDEW (BRITISH 1901-1983)  
OVAL DISH  
Ceramic with brown and ochre glazes  
Impressed maker's 'MC' mark and  
Wenford Bridge Pottery seal (to underside)  
27 x 36cm (10½ x 14 in.)

£100-150



146

146 λ  
DAVID LEACH (BRITISH 1911-2005)  
SQUARE-SIDED VASE  
Stoneware, with wax resist decoration in kaki  
Stamped with Lowerdown Pottery mark (to lower body)  
21cm (8¼ in.) high

£100-150



147

147 λ  
INGER ROKKJAER (DANISH 1934-2008)  
TWO BOWLS  
Raku, pink and black glazes; one of  
octagonal form.  
Both stamped with initials IR (to underside)  
Largest bowl; 16cm (6¼ in.)  
(2)

£300-500



148

148 λ  
INGER ROKKJAER (DANISH 1934-2008)  
LIDDED POT  
Raku, brown and white/pink glazes  
Stamped with initials IR (to underside)  
12cm (4½ in.) high

£200-300



149

149 λ  
BODIL MANZ (DANISH B. 1943)  
SMALL BOWL  
Porcelain with blue and grey glazes  
Signed and inscribed (to underside)  
13cm (5 in.) diameter

£600-800





150

150 λ  
KOIE RYOJI (JAPANESE 1938-2020)  
'ORIBE' STYLE FLOWER VASE  
Stoneware, partially glazed.  
Incised with maker's mark (to the body)  
21.5cm (8½ in.) high

£300-500

151 λ  
SHIMAOKA TATSUZO (JAPANESE 1919-2007)  
LIDDED BOX  
Stoneware  
Incised maker's mark (to underside)  
7 x 16cm (2¾ x 6¼ in.)

£600-800



151

152 λ  
THE LEACH POTTERY  
CYLINDRICAL LIDDED JAR  
Stoneware, with brown and white glazes  
With St. Ives Pottery stamp (to underside)  
13 x 13cm (5 x 5 in.)

£60-80



152

153 λ  
20TH CENTURY STUDIO POTTERY  
VASE WITH FLARED NECK  
Indistinct maker's mark (to base)  
15.5 x 14.5cm (6 x 5½ in.)

£100-150



153



154

154 λ  
ANETA REGEL (POLISH B. 1976)  
SMALL ASTRAL VESSEL  
Stoneware, with aggregate additions  
11.5 x 13cm (4½ x 5 in.)

£500-700



154

155 λ  
EWEN HENDERSON (BRITISH 1934-2000)  
TEA BOWL  
Mixed laminated clays, with black volcanic glaze.  
8.5 x 12cm (3¼ x 4½ in.)

£600-800

156 λ  
EWEN HENDERSON (BRITISH 1934-2000)  
LARGE TEA BOWL  
Mixed laminated clays, with volcanic glazes in  
white and blue.  
10 x 15.5cm (3¾ x 6 in.)

£600-800



156



157

157 λ  
EWEN HENDERSON (BRITISH 1934-2000)  
TEA BOWL  
Mixed laminated clays, with volcanic glazes in  
pink and white.  
10 x 15.6cm (3¾ x 6 in.)

£300-500





158

158 λ  
RICHARD BATTERHAM (BRITISH 1936-2021)  
BOTTLE VASE  
Stoneware, with green and brown glazes  
36cm (14 in.) high  
  
Provenance:  
Acquired directly from the artist  
The Chestnut Gallery Collection  
MAAK London, *Modern + Contemporary Ceramics*, 13 May 2021, lot 67

£300-500



159

159 λ  
RICHARD BATTERHAM (BRITISH 1936-2021)  
LILY VASE  
Salt glazed stoneware  
Incised 30 (to underside)  
19.5 x 19.5cm (7½ x 7½ in.)

Literature:  
Tanya Harrod and Sarah Griffin, eds., 'Richard Batterham: Studio Potter', V&A Publishing, London, 2022, p.145 for a similar illustrated example.

£200-300



160

160 λ  
RICHARD BATTERHAM (BRITISH 1936-2021)  
FOOTED BOWL  
Stoneware, in olive and brown glazes  
12 x 22.5cm (4½ x 8¾ in.)

£150-200



161

161 λ  
SIDDIG EL NIGOUMI (SUDANESE/  
BRITISH 1931-1996)  
TRI-HANDLED POT; 1989  
Earthenware, burnished terracotta body,  
with an incised linear pattern, and a bird and  
a scorpion.  
Signed and dated (to underside)  
29cm (11¼ in.) high

£200-300



162

162 λ  
RUPERT SPIRA (BRITISH B. 1960)  
BOWL  
Porcelain, with grey blue glazes.  
With raised RS mark (to underside)  
Diameter: 17cm (6½ in.)

£600-800





163

**163 λ**  
LUCIE RIE (AUSTRIAN/BRITISH, 1902-1995)  
SMALL 'POTATO' POT; CIRCA 1978  
Stoneware, pitted matt glaze, with grey, pink and turquoise tones  
Underside with artist's LR seal  
Height: 10.5cm (4 in.)

**Provenance:**  
The Berkeley Collection (a gift from the artist)

£2,000-3,000



165

**165 λ**  
MATTHEW CHAMBERS (BRITISH, BORN 1982-)  
'PEBBLE' GROUP; 2010  
Stoneware, unglazed, concentric spherical forms in alternating integral grey and taupe coloured clays.  
Incised artist's signature and date  
18cm high, 32cm wide, 32cm deep

£1,200-1,800



164

**164 λ**  
SUE PARASKEVA (BRITISH, B, 1971-)  
OPEN BOWL; 1998  
Porcelain, asymmetric form, the white body with gentle integral spirals and a smattering of dark flecks.  
Incised artist's SP monogram and date  
13cm high, 30.5cm diameter

£400-600



166

**166 λ**  
MATTHEW CHAMBERS (BRITISH, BORN 1982-)  
'PEBBLE' GROUP; 2009  
Stoneware, unglazed, concentric spherical forms in alternating integral grey and taupe coloured clays.  
Incised artist's signature and date  
33cm high, 33cm wide, 33cm deep

£2,000-3,000



# COMING UP AT DREWEATTS & FORUM AUCTIONS

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21 November | Forum Auctions  
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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

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### 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.

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### 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.

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## 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 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12.5% of the hammer price in excess of £1,000,000. 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 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 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. 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.

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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

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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.

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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.

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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.** These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

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 together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

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 (‡). 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 whatever 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 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 lay-out 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/](http://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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