

MODERN DESIGN & DECORATIVE ART

WEDNESDAY 16 APRIL 2025 | NEWBURY



DREWEATTS

EST. 1759



MODERN DESIGN & DECORATIVE ART

WEDNESDAY 16 APRIL 2025 | NEWBURY

LOTS 1-254 | 10.30AM

VIEWING

Sunday 13 April: 10am–3pm

Monday 14 April: 10am–4pm

Tuesday 15 April: 10am–4pm

Wednesday 16 April: 9am–1pm

ENQUIRIES & CONDITION REPORTS

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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 in order to comply with sanctions regimes. Clients are advised to register with a correct account as re-billing will not be possible. We allow commission (or absentee bids), telephone bids, live online bidding, and in person bidding. More information is available in our Terms of Sale at the back of this catalogue, and on our website.

BUYER'S PREMIUM

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.

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

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

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

COLLECTIONS, SHIPPING AND STORAGE

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 the item shipped to you, please see the list of suggested shippers on our website.

Dreweatts will be closed for Easter from Friday 18 – Monday 21 April and collections will be not available during this period.

Garden items, smaller 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, large objects): items will be removed to commercial storage at Sackville-West Moving & Storing (Andover SP10 3SA) on Tuesday 22 April and will be available for collection from Wednesday 23 April onwards (collections Monday-Friday, no collection at weekends). Items removed to Sackville-West will be stored free of charge until Sunday 27 April. From Monday 28 April, 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 bidders are advised to familiarise themselves with any export and import restrictions or prohibitions applicable to the lots they wish to purchase. For example, the lots may contain prohibited material such as endangered species (and therefore be subject to CITES regulations) or be subject to shipping or trade restrictions. Cultural objects of certain age and value may require a UK export licence. It is buyer's responsibility to obtain any relevant export and/or import licences and permits, as well as pay any customs duties, taxes and other fees applicable on import into the destination country. Dreweatts will not cancel the sale if a lot may not be exported, imported or it is seized for any reason by a government authority.

GLOSSARY OF TERMS

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

SPECIALISTS FOR THIS AUCTION



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1
TOMASZ STARZEWSKI
PAIR OF SIDE 'T' TABLES; 2015
Black laminate and chromed metal
48.5cm high, 60cm wide, 60cm deep

£1,000-1,500

2
TOMASZ STARZEWSKI
PAIR OF BEDSIDE TABLES; 2015
Black laminate, chromed metal,
each with a single top drawer,
with stacked foot design
68cm high, 70cm wide,
50cm deep

£1,000-1,500

3 Y
TOMASZ STARZEWSKI
PAIR OF SIDE TABLES; 2015
Macassar ebony, chromed metal,
asymmetric geometric design
71cm high, 81cm wide,
51.5cm deep

£1,000-1,500



2



3



4

4 Y
TOMASZ STARZEWSKI
ROUND DINING TABLE; 2015
Macassar ebony veneer, with abstract geometric base
75cm high, 166.5cm diameter

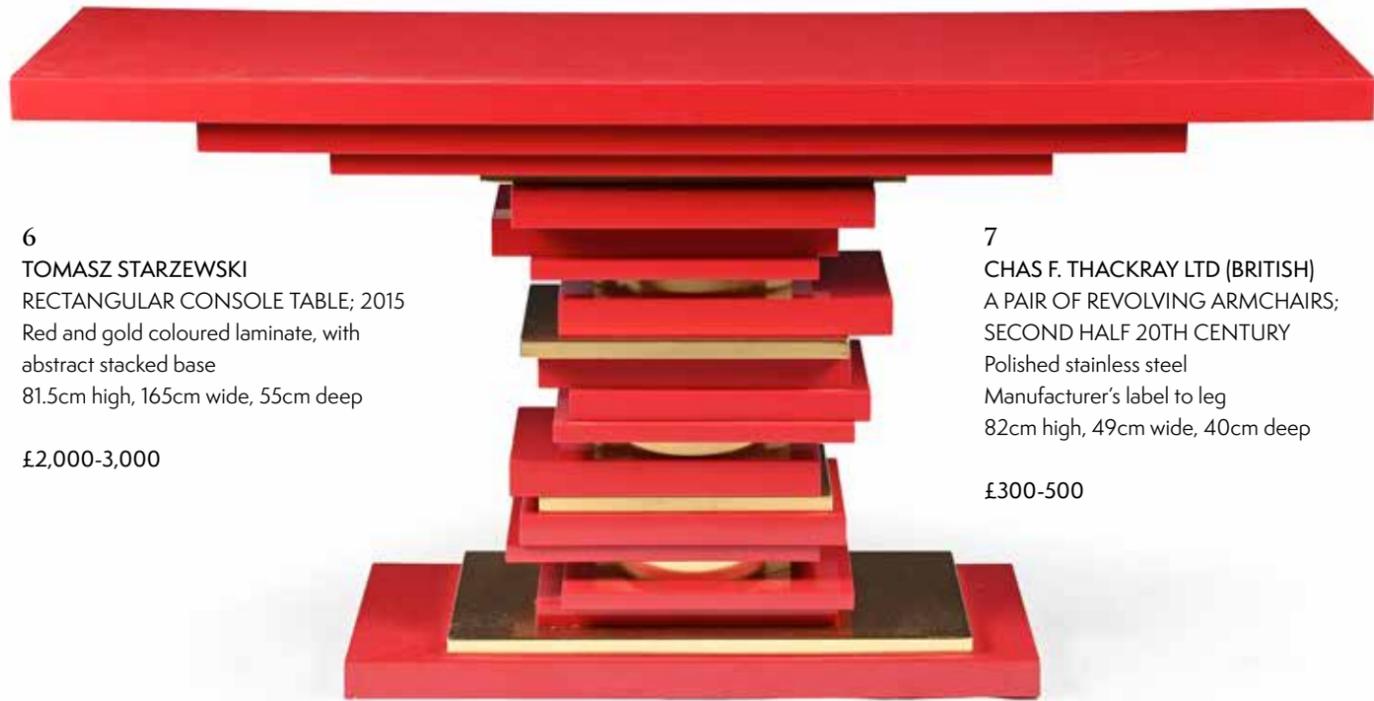
£2,000-3,000

5
TOMASZ STARZEWSKI
RECTANGULAR CONSOLE TABLE
Variegated marble top, the foot/base with light and dark grey
lacquered and chromed panels, vertically abstractly placed
80cm high, 160cm wide, 60cm deep

£2,000-3,000



5



6
TOMASZ STARZEWSKI
RECTANGULAR CONSOLE TABLE; 2015
Red and gold coloured laminate, with
abstract stacked base
81.5cm high, 165cm wide, 55cm deep

£2,000-3,000

6

7
CHAS F. THACKRAY LTD (BRITISH)
A PAIR OF REVOLVING ARMCHAIRS;
SECOND HALF 20TH CENTURY
Polished stainless steel
Manufacturer's label to leg
82cm high, 49cm wide, 40cm deep

£300-500



7



8

8
ITALIAN
PAIR OF CONSOLES; SECOND HALF 20TH CENTURY
Variegated green and white marble, metal rod fixings and glass
88cm high, 120.5cm wide, 24cm deep

Provenance:
Gallery 25, London

£400-600

9
PHILIPPE STARCK (FRENCH, B.1949)
FOUR CRYSTAL 'EROS' SWIVEL CHAIRS; MADE BY KARTELL;
EARLY 21ST CENTURY
Clear lucite plastic, polished aluminium
Etched maker's mark 'EROS//by Kartell//with STARCK//MADE IN ITALY'
79.5cm high, 62cm wide, 60cm deep

Provenance:
Property of a Lady, Eaton Square, London

£500-800



9



10

10 Y
GARRISON ROUSSEAU
SQUARE-TOPPED COFFEE TABLE;
LATE 20TH CENTURY
Patinated bronze, shagreen, wood inlay
Foil label to underside
35.5cm high, 160cm wide, 140cm deep

Provenance:
Property of a Lady, Eaton Square, London

£1,500-2,500



11

11
TOM FORD FOR GUCCI
AN OCCASIONAL TABLE;
EARLY 21ST CENTURY
Dark-stained hardwood, with applied central
agate, on dark metal and leather stand which
folds down flat
Stamped to the metal and the leather
'© GUCCI Made in Italy'
41.5cm x 84.3cm x 84.3cm

Provenance:
Property of a Lady, Eaton Square, London

£300-500



12

12
CHRISTIAN LIAIGRE
A PAIR OF 'BAZANE' STOOLS; DESIGNED
IN 1998; LATE 20TH/EARLY 21ST CENTURY
Dark brown leather, wenge
43.5cm high, 62cm wide, 44cm deep

Provenance:
Property of a Lady, Eaton Square, London

£800-1,200



13

13
PHILIP PLEIN (FRENCH)
"OPEN SKY" FOUR POSTER
BED; LATE 20TH/EARLY
21ST CENTURY
Custom made, queen size;
stainless steel, with white
divan and leather cushions
270cm high, 165 wide,
210cm deep

Provenance:
Property of a Lady,
Eaton Square, London

£500-800

14
INTERNI EDITION (FRENCH)
A LARGE LIBRARY CONSOLE/
BOOKCASE; LATE 20TH/
EARLY 21ST CENTURY
Black metal and painted/
lacquered wood
63.3cm x 220cm x 37cm

Provenance:
Property of a Lady,
Eaton Square, London

£600-900



14



15

15
VERNON PANTON (DANISH, 1926-1998)
THREE 'PANTON' CHAIRS; MADE BY VITRA; 2019
White plastic
Stamped with maker's marks and facsimile signature
81.5cm high, 50cm wide, 58cm deep

Provenance:
Property of a Lady, Eaton Square, London

£150-200



16

16
MODERNIST
A BENTWOOD CHAIR; SECOND HALF
20TH CENTURY
Black paint/lacquer finish
92cm high, 34cm wide, 52.5cm deep

Provenance:
Property of a Lady, Eaton Square, London

£200-300

17
ITALIAN; IN THE STYLE OF CARLO MOLINO
A CENTRE TABLE; SECOND HALF 20TH CENTURY
Glass, dark-stained hardwood
75cm high, 119cm diameter

Provenance:
Property of a Lady, Eaton Square, London
Purchased from an Art Fair in Milan

£700-1,000



17

18
MODERN (FRENCH)
A STANDING LIGHT; LATE 20TH/EARLY 21ST CENTURY
Black patinated metal and brass, tri-foot and double-cone shade
158cm high

Provenance:
Property of a Lady, Eaton Square, London

£200-300



18



19
CHRISTIAN LIAIGRE
 A 'VELIN' DINING BENCH; DESIGNED IN 1998; LATE 20TH/EARLY 21ST CENTURY
 White leather, oak
 82cm high, 120cm wide, 52cm deep

Provenance:
 Property of a Lady, Eaton Square, London

£600-900

22
CHRISTIAN LIAIGRE
 DAYBED; LATE 20TH/EARLY 21ST CENTURY
 Upholstered in Rose Uniacke's
 'White Rose' linen
 82cm high, 128cm long, 78cm wide

Provenance:
 Property of a Lady, Eaton Square, London

£300-500



20
CHRISTIAN LIAIGRE
 A 'MISAINÉ' TABLE; 2017
 Wirebrushed 'Tamarin' oak base
 and white lacquered oak top
 (custom finish)
 72cm high, 230cm wide,
 150cm deep

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

£2,000-3,000

21
CHRISTIAN LIAIGRE
 PAIR OF 'VELIN' DINING
 CHAIRS; DESIGNED IN 1998;
 LATE 20TH/EARLY 21ST
 CENTURY
 White leather, oak
 82cm high, 47.5cm wide,
 52cm deep

Provenance:
 Property of a Lady,
 Eaton Square, London

£400-600



23
CHRISTIAN LIAIGRE
 A 'GRUME' BENCH; DESIGNED IN 1998; LATE 20TH/EARLY 21ST CENTURY
 Brushed stainless steel, red leather
 45cm high, 160cm wide, 35cm deep

Provenance:
 Property of a Lady, Eaton Square, London

£500-800

24
MANNER OF KARL SPRINGER (GERMAN, 1931-1991)
 SET OF FIVE ARMCHAIRS;
 LATE 20TH/EARLY 21ST CENTURY
 Chrome, white leather upholstery
 70cm high, 55cm wide, 50 cm deep

£500-800





25

25
CONTEMPO (ITALIAN)
 CHAISE LONGUE; LATE 20TH CENTURY
 Red leather, wood, aluminium
 75cm high, 186cm wide, 75cm deep

£300-500

26
MODERN
 PAIR OF SIDE CABINETS; LATE 20TH CENTURY
 Red-lacquered wood
 78 cm high, 80cm wide, 45cm deep

Provenance:
 The Late Sir John Craven, The Barn, Long Newnton, Tetbury, Gloucestershire

Sir John Craven of Long Newnton, Tetbury and Belgravia, London, was one of the City's most influential dealmakers in the latter half of the 20th century, having had a central role in the selfreinvention of the Square Mile after the Big Bang of 1986. For thirty-five years, Sir John took great pleasure in owning and developing both the Barn, Long Newnton, and Sutherland House in Eaton Square, which he decorated with his wife, Lady Ning Craven. The two took great enjoyment in adorning each property with a carefully chosen and seamless blend of antique and contemporary European and Asian pieces. As seen in their Long Newnton home, their design choices clearly extolled the virtues of vibrant hues and bold patterns, to juxtapose with the natural textures and earthy tones of the Barn's Cotswold stone walls and timber beams

£400-600

27
RONAN & ERWAN BOUROULLEC (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

£200-£300



26



27



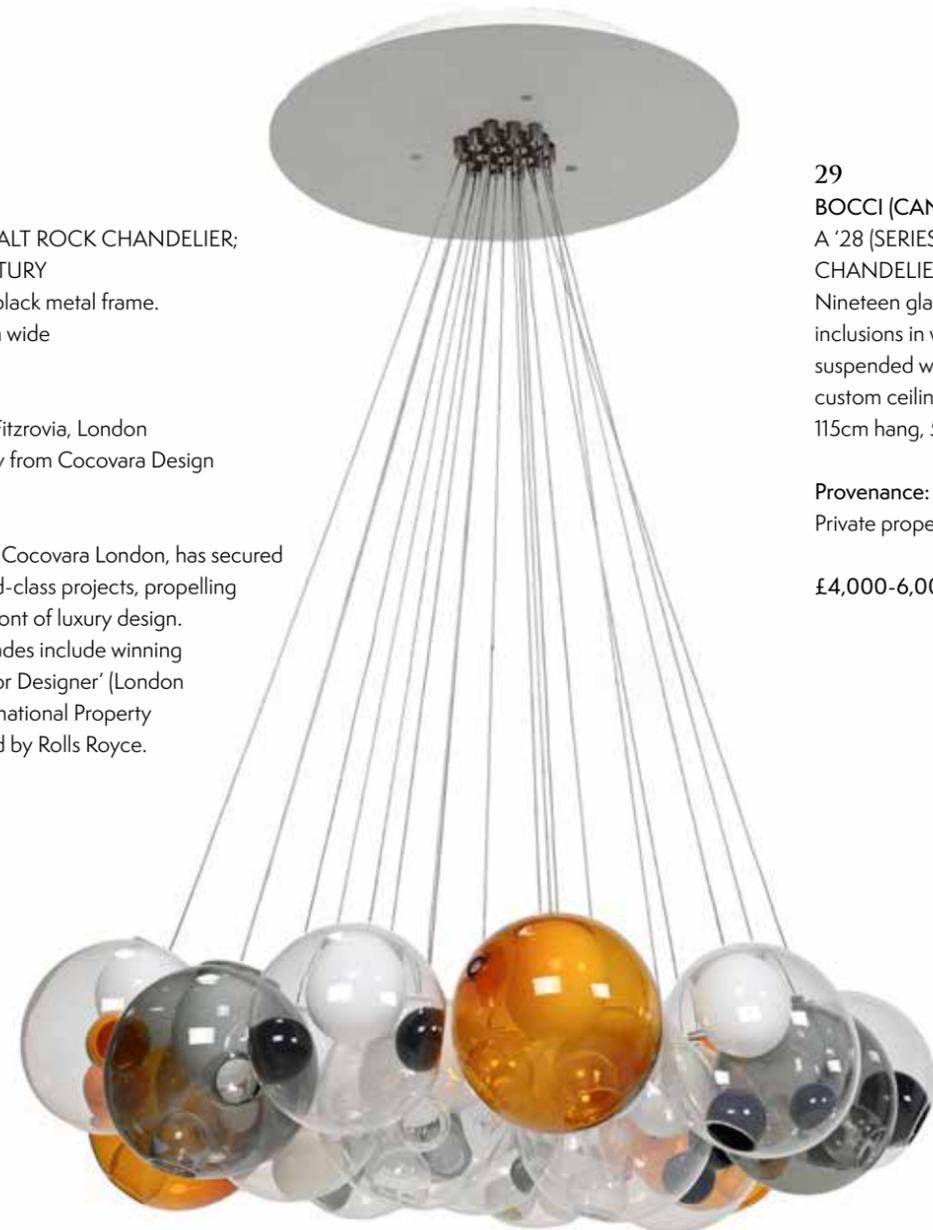
28

28
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.

£1,500-2,000



29

29
BOCCI (CANADIAN)
 A '28 (SERIES),19 MODEL' CHANDELIER; 21ST CENTURY
 Nineteen glass spheres with recessed inclusions in white, black, grey, orange; suspended with metal wires from custom ceiling rose
 115cm hang, 52cm wide

Provenance:
 Private property, Fitzrovia, London

£4,000-6,000



30

30
ITALIAN
 UNIQUE 'SUNBEAM' CHANDELIER; 20TH CENTURY
 Hand blown glass, brass
 112cm high, 130cm wide

£800-1,200

31
EMMANUEL GALLINA (ITALIAN)
 'CONCORDE' DINING TABLE; MADE BY POLIFORM;
 EARLY 21ST CENTURY
 White marble top, dark-stained hardwood, dark-patinated metal; together with a set of eight dining chairs in dark stained hardwood with grey fabric upholstery
 Table stamped *POLIFORM* to underside/support
 Table - 73cm high, 220cm wide, 100cm deep
 Chairs - 95cm high, 46cm wide, 56cm

£2,000-3,000



31



32
DANIEL ROHR (GERMAN, B.1968)
 'COLANDER TABLE'; DESIGNED 2009
 Hand-polished, milled aluminium and plate glass
 A limited edition of 8, engraved *"colander" Daniel Rohr "06"10"*
 72.5cm high, 160.5cm wide, 95.5 cm deep



32

Award:
 This design was the winner of the Country Life/LAPADA 'Object of the Year 2011' Competition

Exhibited:
 This design has been exhibited at Milan Design week (2010/2011), LAPADA (2011) and Masterpiece London (2016)

Colander was designed with a deep investment in the fundamentals of workmanship and also has a compelling storyline. Glenn Adamson, head of research at the Victoria and Albert Museum, London (The Art Newspaper, February 2013) notes that 'the most effective design narrative is that which is inscribed into the object's substance; in the process by which it was made.' This table is the culmination of a year of experimentation with aluminium to achieve an optical illusion by deleting both space and material. By creating an empty space between the plate glass surface and the bowl of the table, and within the material itself, the 909 holes, the artist has created an illusion. When viewed from certain angles, the glass surface disappears becoming one with the mirror polished aluminium below and objects placed on the surface appear to float. The legs too, take up the theme with their vertically milled lines deduced from the pattern of the holes in the table, the light and shadow effect produced gives them the appearance of glass. The

Colander Table is significant in terms of re-thinking the possibilities of both the form and the material used. As with the enthusiasm for plywood as a 'new' material able to be used in innovative ways in the mid-20th century, Rohr shows us here at the beginning of the 21st, new ways with aluminium. The hand polished CNC milling process is the only way to achieve the tautness of curve, precision of design and superb level of finish required to achieve this merging of space and material. This is a unique and beautiful design which transcends its traditional form and the time of its making; it luxuriates in the possibilities of the material and the ingenious process of its production. The artist has fulfilled his dream; a museum quality piece of art/design furniture made without compromise.

£5,000-7,000



33

33
 ICO PARISI (ITALIAN, 1916-1996), ATTRIBUTED
 A TABLE; SECOND HALF 20TH CENTURY
 Beech, inset top of blue abstract design backed glass
 82cm high, 170cm wide, 86.5cm deep

Provenance:
 Gallery 25, London

£500-700



34

34
 TOM DIXON (BRITISH, B.1959)
 'S' CHAIR; DESIGNED IN 1988
 Orange fabric, cast iron
 100cm high, 51cm wide, 55cm deep
 Stamped *cappellini* to the foot

Provenance:
 Purchased from Themes and Variations, London, 1990

£800-1,200



35

35
 MARIO CANANZI AND ROBERTO SEMPRINI (ITALIAN)
 'TATLIN' SOFA; DESIGNED 1988; MANUFACTURED BY EDRA;
 LATE 20TH CENTURY
 Tubular steel, suede
 Manufacturer's mark to underside lining
 140cm high, 200cm wide, 170cm deep

£1,500-2,000



36

36
 TERJE EKSTRØM (NORWEGIAN, 1944-2013)
 'EKSTREM' CHAIR; DESIGNED IN 1984;
 CIRCA 21ST CENTURY
 Steel covered with woolen knit foam, upholstered
 with black wool
 75cm high, 65cm wide, 65cm deep

£600-800



37
LAPALMA (ITALIAN)
PAIR OF LEM S79 BAR STOOL SEATS; CIRCA 2000
Oak, matt chrome plated frame
Underside engraved with manufacturer's mark
85cm high, 36cm wide

£400-600

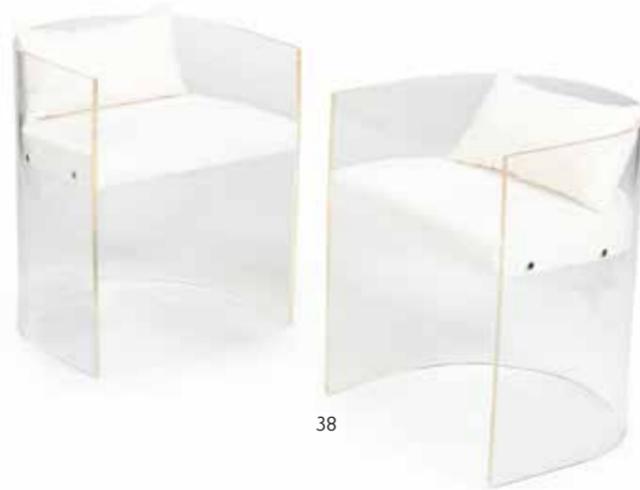
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38
MODERNIST
A PAIR OF SIDE CHAIRS;
EARLY 21ST CENTURY
Plexiglass, white fabric cushioned
seat, white fabric cushion
63cm x 52.5cm x 50cm

£200-300

39 Y
PROMEMORIA (ITALIAN)
'X LIBRERIA' BOOKCASE;
LATE 20TH CENTURY
Ebony with oak holders
204cm high, 318cm wide,
38cm deep

£2,000-4,000



38



39



40
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

£800-1,200

40



41
XAVIER FÉAL (FRENCH)
LARGE ROUND TABLE; CIRCA 1970
Stainless steel, glass
72cm high, 122cm wide

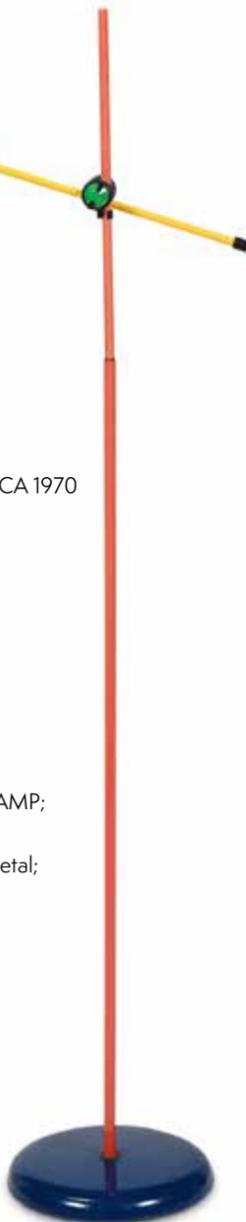
£400-600



41

42
MASSIVE LIGHTING
A 'MEMPHIS' STANDING LAMP;
LATE 20TH CENTURY
Colour-contrasting coated metal;
adjustable design
123.5cm high

£500-800



42



43

43
ROCKSON'S (AMERICAN)
INDUSTRIAL AVIATOR 'BALL' CHAIR; LATE 20TH CENTURY
After a design by Eero Aarnio.
The 'cut' ball shape seat, on a swivel circular foot, clad with aluminium panels, and a red, blue and white velvet interior.
Fabric manufacturer's label
123.5cm high, 100cm wide, 80cm deep

£500-700

44
ROCKSON'S (AMERICAN)
INDUSTRIAL AVIATOR-STYLE 'SWAN' CHAIR;
LATE 20TH CENTURY
After a design by Arne Jacobsen. On a swivel foot, clad with aluminium panels, black leather interior.
Fabric manufacturer's label
89.5cm high, 68cm wide, 55cm deep

£600-800



44

45
ROCKSON'S (AMERICAN)
INDUSTRIAL AVIATOR-STYLE 'EGG' CHAIR;
LATE 20TH CENTURY
After a design by Arne Jacobsen. On a swivel foot, clad with aluminium panels, black leather interior with diamond pattern stitching
Fabric manufacturer's label
114cm high, 78cm wide, 65cm deep

£800-1,200



45

46
JEFFREY BERNETT (AMERICAN, B.1964)
'METROPOLITAN' CHAIR AND OTTOMAN;
DESIGNED 2002; 21ST CENTURY
Orange fabric upholstery, cast aluminium legs.
Removable seat cushion and ottoman top. Adjustable magnetic headrest.
Manufacturers label under seat cushion and sides of chair and ottoman 'B&B ITALIA'
Chair; 95cm high, 107cm wide, 75cm deep
Ottoman; 40cm high, 62cm wide, 40cm deep

£800-1,200

47
MATTHEW HILTON
A 'BALZAC' ARMCHAIR AND OTTOMAN;
DESIGNED 1991; LATE 20TH CENTURY
Brown leather
With SCP retailer's label
Chair; 78cm high, 70cm wide, 98cm deep
Ottoman; 30cm high, 70cm wide, 54cm deep

£1,000-1,500



46



47

48
POLTROMECC (ITALIAN)
A LOUNGE CHAIR AND OTTOMAN, LATE 20TH CENTURY
Leather, brushed metal
Manufacturer's label to ottoman
Chair; 95.5cm high, 110cm wide, 100cm deep
Ottoman; 40cm high, 78cm wide, 78cm deep

£1,000-1,500



48



49

49
IN THE STYLE OF DANIELA PUPPA
(ITALIAN, B.1947)
TABLE LAMP; CIRCA 1990
Perspex, metal, glass
84cm high, 36cm wide

£200-300



50

50
VETRI MURANO (ITALIAN)
'PENCIL' LAMP; LATE 20TH CENTURY
White opaque glass, with black tip
Clear manufacturer's label
35.5cm high

£150-200

51
CHRISTIE TYLER
A PAIR OF 'AEROPLANE' RECLINING
ARMCHAIRS; DESIGNED 1946; PRODUCED
LATE 20TH/
EARLY 21ST CENTURY
Aluminum frame, ribbed cushioned upholstery
81.5cm high, 65cm wide, 97cm deep

£300-500



51

52
MICHAEL SCOTT (BRITISH)
SET OF SIX 'MID-CENTURY STYLE' CHAIRS; 1993
American ash, with pink suede seats/backs
Inscribed to underside 'Michael Scott'
112cm high, 50cm wide, 58cm deep

Provenance:
Purchased directly from the designer, 1993

£600-800



52



53

54
PHILIP HEARSEY (BRITISH, B.1946)
'WATERLINES' CONSOLE TABLE; 2007
Ash top, bronze and resin centre, steel legs
Artist's monogram in bronze inlaid into back edge
83.5cm high, 87.5cm wide, 40.5cm deep

Please see our website for the full footnote

£1,000-1,500

53
PETTER BJØRN SOUTHALL
(NORWEGIAN, B.1960)
UNIQUE TABLE; 2000
Oak, granite
75cm high, 188cm wide, 96cm deep

Provenance:
Bespoke commission directly from the
Southall Studio, Dorset, 2000

Please see our website for the
full footnote

£1,000-1,500



54



55

55
ANTONIO CITTERIO
 (ITALIAN, B.1975)
 'CHARLES' SOFA; DESIGNED 1997;
 21ST CENTURY
 Fabric upholstery, cast aluminium
 feet; inverted 'L' shape
 Manufacturers label to side
 'B&B ITALIA'
 72cm high, 327.5cm wide,
 158cm deep

£800-1,200

56
MICHAEL D'SOUZA (B.1959)
 COFFEE/LOW TABLE,
 MANUFACTURED BY MUFTI,
 EARLY 21ST CENTURY
 Larch, rectangular form, with
 gentle sweep to legs
 Metal label for *MUFTI MICHAEL*
D'SOUZA
 40cm high, 122cm wide,
 116cm deep

£200-300



56

57
IL GIORNO & LA NOTTE (ITALIAN)
 PAIR OF SIDE TABLES, SECOND HALF 20TH CENTURY
 Oak, circular table tops, raised on three crossed legs
 Retailer/manufacturer label to underside
 70.5cm high, table top - 60cm diameter

£300-500



57

58
MODERN
 PAIR OF TABLE LAMPS; LATE 20TH CENTURY
 Glass, perspex base with cotton shades
 68cm high

£400-600



58



59

59
MODERN
 A RECTANGULAR DINING TABLE;
 21ST CENTURY
 Toughened glass top, perspex support/legs
 75cm high, 198cm wide, 107cm deep

£500-800



60

60
JIM ROSE (AMERICAN 1966-2023)
 SIDEBOARD; LATE 20TH CENTURY
 Painted steel, coated with paste wax
 80cm high, 183cm wide, 40.5cm deep

Provenance:
 Purchased from Ann Nathan Gallery

£700-900



61
BABETTE MARTINI (BRITISH)
 FIGURAL SCULPTURE; 1996
 Terracotta, engobe
 Signed and dated to underside of base
 77cm high, 93cm wide, 30 cm deep

£300-500

61



62



63

62
DAVID LINLEY (ENGLISH, B.1961)
 A 'CLASSIC' TABLE, LATE 20TH/EARLY 21ST CENTURY
 Burr walnut and sycamore circular, on pillared cross foot, with two extending leaves,
 with a protective glass top
 75cm high, 150cm diameter (closed)
 Fully extended length 270cm (each leaf - 60cm)

£2,000-3,000

63
DAVID LINLEY (ENGLISH, B.1961)
 TWO 'NELSON' ARMCHAIRS, EARLY 21ST CENTURY
 Walnut, tan leather, tufted buttonholes
 With LINLEY fabric labels
 85cm high, 59cm wide, 67cm deep

£3,000-5,000



64

64
DAVID LINLEY (BRITISH, B.1961)
 'PETIT TRIANON' JEWELLERY BOX; CIRCA 2000
 Sycamore, pine and various specimens of wood, inlaid with shaded
 faux sash windows. Left/right windows and bottom draw push to open.
 Central section of four columns opens like drawer. Each compartment
 lined with blue felt. Hinged top cover with inset bevel edged mirror and
 removable compartment tray.
 Stamped to mirror 'DAVID LINLEY 7/10'; inscribed to opening of top'
 LINLEY'
 26cm high, 37cm wide, 24cm deep

£6,000-8,000

65
DAVID LINLEY (BRITISH, B.1961)
 'ROYAL ALBERT HALL' HUMIDOR; CIRCA 2000
 Likely unique, a bespoke commission, handmade and inlaid with
 various seasoned hardwoods, including sycamore, pine, burr maple and
 lined with Spanish cedarwood. Oval interior with four compartments;
 together with Linley user/care booklet and bottle of Linley scent.
 35cm high, 68cm wide, 65cm deep

£15,000-20,000



65



66 (view from above)

66 Y

DAVID LINLEY (BRITISH, B.1961)

AN OCTAGONAL 'MAP OF THE WORLD' BOARDROOM TABLE; 2011

Likely unique, a bespoke piece, constructed in walnut, with marquetry map of the world in various veneers, in contrasting grains, including burr walnut, maple, satin wood and macassar ebony; the eight sided table top sits atop an eight footed support
82cm high, 232cm diameter

Provenance:

Commissioned directly from Linley by the current vendor at a cost of £80,000 in 2011.

£18,000-22,000



66



67
WARNERS (ATTRIBUTED)
 PAIR OF FABRIC CURTAINS; 1980s
 Pattern featuring tree peony and papaver on blue; fully lined
 Marked with 7210 and *Made in the United Kingdom*
 Each curtain; 252cm drop, 212cm wide

£300-500

68
A 'FALCONER' SOFA
 BY SIBYL COLEFAX & JOHN FOWLER
 Upholstered in Larsen 'Mekele Clay' fabric
 93cm high, 193.5cm long, 99cm deep

£1,000-1,500



68

69
BERNARD NEVILL (ENGLISH, 1930-2019)
 TWO PAIRS OF CURTAINS FOR BOUSSAC
 'ENGLISH GARDENS' COLLECTION; 1985
 Woven cloth with peach lining fabric

Larger pair; 278cm drop, 158cm wide (approximately)
 Smaller pair; 230cm drop, 165cm wide (approximately)

£200-300



69

70
ULLA DARNI (DANISH/AMERICAN)
 FLORAL PLAFONNIER; LATE 20TH CENTURY
 Glass with black patinated metal frame and brackets
 Signed and patented 'Ulla © E1847'
 55cm hang, 61cm diameter

£700-900



70



71

71
DAUM FRANCE
 AN ART GLASS 'HORSE' SCULPTURE AND
 TWO 'OCEAN HORSE' VESSELS; CIRCA 2000
 Pâte-de-verre glass;

Together with two Daum France drinking glasses
 Each inscribed *Daum Nancy*
 Horse; 11cm x 15cm x 4.5cm; Vase; 12cm x 12cm x 9cm; Vide
 Poche; 10cm x 15cm x 12cm; Tallest drinking glass; 16.5cm high (5)

£600-800



71



72

72
MODERNIST
 THREE ARMCHAIRS; MID 20TH CENTURY
 Oak, leather cushioning
 82.5cm high, 81.5cm wide, 54cm deep

£300-500



73

73
RICHARD SATAVA (AMERICAN, B.1950)
 THREE JELLYFISH PAPERWEIGHTS; LATE 20TH/
 EARLY 21ST CENTURY
 Glass, handblown, jellyfish in purple, blue and orange
 Engraved signature *Satava*; with respective serial
 numbers 3192-05/3773-02/3983-02
 Largest; 16.8cm high, 8cm diameter
 Other two; 15cm high, 7cm diameter

Provenance:
 Private Collection

£500-800



74

74
PINO SIGNORETTO
 (ITALIAN, B.1944)
 A 'SQUID' CHARGER; FOR MURANO;
 LATE 20TH CENTURY
 Clear glass, encasing two squids
 34cm high, 28cm wide,
 5cm deep

£500-800

75 Y
ANTHONY REDMILE (BRITISH, B.1940)
 A MONUMENTAL 'NEPTUNE' WALL APPLIQUE; CIRCA 1975
 The figure depicting the God of the Sea, in painted resin,
 encrusted with seashells, agate, malachite and quartz
 220cm x 76cm x 51.5cm

£1,200-1,800



75



76

76
ARCHIMEDE SEGUSO
 (ITALIAN, 1909-1999)
 BOWL; 1956
 Turquoise and blue glass speckled with gold foil inclusions
 17.5cm high, 41cm wide, 25cm deep

Literature:
 Rosa Barovier Mentasti, *'I Vetri di Seguso - Dal 1950 al 1959'*, Umberto Allemandi & C., 1995, p.50 for illustrated example

£400-600

77
 ITALIAN
 A WATER PITCHER AND SIX TUMBLERS;
 MID 20TH CENTURY
 Acid-etched grey glass
 Pitcher: 22cm high, 17cm wide
 Tumblers: 8cm high, 8.5cm wide

£100-150



77

78 λ
WALTER PUGNI
 THREE SCULPTURES OF FEMALE NUDES; 1991
 Brass
 Inscribed 'Walter Pagni 1991, 5/50'
 38cm high x 31.5cm wide x 43.5cm deep (biggest)
 20cm high x 23cm wide, 23cm deep (smallest)

£300-500



78



79

79
GAETANO MISSAGLIA (ITALIAN)
 A WALL PANEL LIGHT; FOR GIACOMO BENEVELLI; CIRCA 1970
 Chromed metal, plated metal
 70cm high, 50cm wide, 6.5cm deep

£500-700



80

80
STILNOVO (ITALIAN)
 CEILING LIGHT; CIRCA 1960
 Glass, metal
 92cm hang, 52cm wide

£300-500



81

81
 ITALIAN
 A WALL PANEL LIGHT; CIRCA 1970
 Glass, steel
 38cm high, 38 cm wide

£300-500



82

82
ALESSANDRO ALBRIZZI (ITALIAN, 1934-1994)
'A-FRAME' TRESTLE TABLE; 1970s
Chrome; with rectangular glass top.
77cm high, 170cm long, 79cm deep

Albrizzi opened his first shop on the King's Road, London, in 1968, before moving to Sloane Square.

Dreweatts would like to thank Chantal Spar for her assistance in cataloguing this lot. She worked for Albrizzi between 1970-1972.

Provenance:
Property of a Gentleman

£400-600



83

83 Y
AFRA & TOBIA SCARPA (ITALIAN)
'AFRICA' DINING TABLE; MADE FOR
MAXALTO; DESIGNED 1975;
LATE 20TH CENTURY
Ebony, walnut, brass
70cm high, 144cm wide

£1,000-1,500

84
ITALIAN
A SCULPTURAL VESSEL; MID 20TH CENTURY
Glazed ceramic
37cm high, 24cm wide

£200-300



84

85
LINO CARIMANTI (ITALIAN) ATTRIBUTED
A DAYBED; CIRCA 1970
Bamboo and cushioned linen
58cm high, 98cm wide, 200cm long

£800-1,200



85



86

86
MODERNIST
 THREE WALL LIGHTS; MID/LATE 20TH CENTURY
 Coloured glass, steel
 40cm hang, 32cm wide

£300-500

87
BOROWSKI STUDIO GLASS (POLISH)
 ART GLASS PIECE; LATE 20TH/EARLY 21ST CENTURY
 Glass
 Inscribed 'GSB' to base
 44cm high, 20cm wide

£200-300

88
FRENCH; IN THE MANNER OF ROBERT MATHIEU
 A STANDARD LAMP; MID 20TH CENTURY
 Gilt-metal, oak, double-cone shade
 164cm high

£400-600



87



88

89
IN THE MANNER OF FRODE HOLM
 TWO VANITY CHAIRS; CIRCA 1960
 Upholstered in blue and pink fabric,
 with painted wooden legs
 Blue chair; 69cm high,
 59cm wide, 42cm deep
 Pink chair; 70cm high,
 59cm wide, 37cm deep

£300-500



89

90
WIM RIETVELD & FRISO KRAMER
 ARCHITECT'S TABLE AND CHAIR; MADE BY AHREND DE CIRKEL; 1963
 Plywood, grey and black painted iron
 Table with 'AHREND CIRKEL' lettering to base handle, 'IH66.1305' serial
 number to underside; Chair with painted '35' to reverse and printed
 stamp '21 Okt 1963' to underside
 Table; 74cm high, 110cm wide, 80cm deep
 Chair; 65cm high, 39cm wide, 48cm deep

Provenance:
 Christopher Payne

£300-500



90



91

91 Y
MERROW ASSOCIATES
COFFEE TABLE; CIRCA 1970
Chrome plated steel, glass and
rosewood veneer
37cm high, 83cm wide, 85cm deep

Please note, Dreweatts has obtained Article
10 certificate for the sale of this item:
25GBA10RQSMZD

£300-500



92

92
SVEN PALMQVIST (SWEDISH, 1906-1984)
'KRAKA' VASE; PRODUCED BY ORREFORS;
MID 20TH CENTURY
Clear and blue glass
Signed and numbered '711'
23cm high

£200-300

93
MILO BAUGHMAN
(AMERICAN, 1923-2003)
A 'MODEL 1625' DESK; (LIKELY)
MANUFACTURED BY GLENN OF
CALIFORNIA; MID 20TH CENTURY
Walnut, bright blue painted metal
74cm x 147.5cm x 71cm

£1,000-1,500



93

94 Y
JOHANNES ANDERSEN (DANISH, 1903-1991)
AN OVAL DINING TABLE; CIRCA 1965
Rosewood, with two extending leaves
72.5cm high, 108cm wide, 170cm long
(267cm long when fully extended)

Please note, Dreweatts has obtained Article
10 certificate for the sale of this item:
24GBA10MIOLB3

£600-800



94

95 Y
JOHANNES ANDERSEN (DANISH, 1903-1991)
A 'HB20' SIDEBOARD; CIRCA 1965
Rosewood, four central drawers, flanked by a two-door cabinet on each side
85cm high, 50cm wide, 240cm long

Please note, Dreweatts has obtained Article 10 certificate for the sale of this item: 24GBA10F03GKN

£1,000-1,500



95

96 Y
JOHANNES ANDERSEN
(DANISH, 1903-1991)
SIX DINING CHAIRS;
CIRCA 1965
Rosewood and black leather
Metal labels to underside for
'MK/Danish craftsmanship/Made
in Denmark' and Furnituremakers
Danish Control
104cm high, 48cm wide,
44cm deep

Please note, Dreweatts has
obtained Article 10 certificate
for the sale of this item:
24GBA10JPGDU4

£400-600



96



97

97 Y
NIELS OTTO MØLLER (DANISH, 1920-1982)
 SET OF 8 'MOLLER 78' DINING CHAIRS; DESIGNED 1954; MID 20TH CENTURY
 Rosewood, leather, hessian fabric underside
 Manufacturers mark to underside 'J.L. MØLLER MODELS. MADE IN DENMARK'
 80cm high, 48cm wide, 42cm deep

Please note, Dreweatts has obtained Article 10 certificate for the sale of this item:
 25GBA10AFGG47

£4,000-6,000

98
HØJER EKSPORT WILTON (DANISH)
 'MAYA' RUG; CIRCA 1960
 Wool
 Manufacturer's mark to underside
 195cm x 142cm

£300-500



99

99
ARNE HOVMAND-OLSEN (DANISH, 1919-1989)
 SET OF 8 'MK310' DINING CHAIRS;
 DESIGNED 1951; MID 20TH CENTURY
 Teak, cord
 Manufacturer's mark to underside: 'FURNITURE MAKERS DANISH CONTROL/MK CRAFTSMANSHIP MADE IN DENMARK'
 76cm high, 50cm wide, 50cm deep

£2,000-3,000



98

100
CEES BRAAKMAN (DUTCH, 1917-1995)
 SIDEBOARD; MID 20TH CENTURY
 Beechwood, bentwood feet, red and black painted sliding laminated doors
 'MEUBLES PASTOE BRUXELLES' and 'BB 5-3' manufacturer stamp to back
 79cm high, 88cm wide, 30cm deep

£400-600



100



101

101
MART STAM (DUTCH, 1889-1986)
 A SIDEBOARD; DESIGNED FOR PASTOE UMS;
 MID 20TH CENTURY
 Oak; five drawers and a two-door cupboard
 Manufacturer's stamp to back
 86cm high, 145cm wide, 45cm deep

£400-600

102
JULES WABBES (BELGIAN, 1919-1974)
 DOUBLE PEDESTAL DESK; CIRCA 1965
 Walnut, chromed steel
 Engraved to handles 'WABBES'
 75cm, high, 180cm wide, 75cm deep

£3,000-5,000



102

103

GERALD SUMMERS (BRITISH, 1889-1967)
 BENT PLYWOOD ARMCHAIR, MANUFACTURED BY MAKERS OF SIMPLE FURNITURE,
 1934-1940
 Birch, finished in black
 78cm high, 60.5cm wide, 86.5cm deep

Provenance:

Lyon & Turnbull, *Decorative Arts*, 14 November 2007

Literature:

Ostergard, Derek, ed. *Bent Wood and Metal Furniture 1850-1946*.
 New York: American Federation of Arts, 1987. p 318, fig 106
Modern Britain 1929-1939, Exhibition catalogue. London, 1999, p 91
 Vitra Design Museum's, *1000 Masterpieces*, 1996, pp 110-111
 Charlotte and Peter Fiell's, *1000 Chairs*, 1997, p 174
 Martha Deese, Gerald Summers & Marjorie Butcher
 Makers of Simple Furniture; 1931-1940, Hatje Cantz, 2024,
 front cover, pp 1-3, 6, 56, 58, 161 and 293

£15,000-20,000



103

Gerald Summers was an incredibly innovative British Modernist designer and in only ten years produced over a hundred furniture designs which capture the zeitgeist of the 1930s. He achieved with this Modernist masterpiece what his counterparts across Europe and Scandinavia had been striving for, as it encompasses in the simplest terms the ideal unity of material, production, function and form. At this time adhesives did not stand the strain of everyday use and some of both Alvar Aalto and Marcel Breuer's plywood designs had to be modified with spliced pieces and bracing. The Bent Plywood Armchair is made from a single rectangle of ply; the seven 3 mm thick sheets with four lengthwise and 2 lateral cuts were placed on top of each other, sandwiched with the adhesive used in the aviation industry and

laid in the mould. After only eight hours the chair was removed and required minimal finishing. The design is ingenious because not only are all the component parts constructed from a single piece of bent plywood giving the design its distinctive visual appeal but also because the chair was the first to be formed in a mould. Summers applied for registration of the design which was granted by the London Patent Office in early 1934. Originally offered through Heals and Harrods and select department stores in the US including Pemberton's in New York, examples are now held by the Victoria & Albert Museum in London, the Museum of Modern Art in New York and the Vitra Design Museum in Germany.



104

104
ALVAR AALTO (FINNISH, 1896-1976)
 A PAIR OF 'MODEL NO. 60' STOOLS, DESIGNED 1932-1933; LATE 1930s
 Laminated birch plywood
 Likely manufactured by Finmar, with worn plastic labels to underside
 43.5cm high, 38cm diameter

Provenance:
 Private collection, Ellington Court, London
 Thence by descent

£400-600



105

105
ALVAR AALTO (FINNISH, 1896-1976)
 CANTILEVER LOUNGE CHAIR,
 'MODEL NO. 31', DESIGNED 1932; LATE 1930s
 Birch plywood, painted orange seat
 Likely manufactured by Finmar, stamped 685
 to underside of legs
 69.5cm high, 60.8cm wide, 69.5cm deep

Provenance:
 Private collection, Ellington Court, London
 Thence by descent

Literature:
 Kellein, *Alvar & Aino Aalto Design: Collection Bischofberger*, ppg. 42-47

£3,000-5,000

106
ALVAR AALTO (FINNISH, 1896-1976)
 CANTILEVER LOUNGE CHAIR, 'MODEL NO. 34', DESIGNED 1933; LATE 1930s
 Birch plywood, upholstered seat
 Likely manufactured by Finmar, stamped 213 to underside of legs
 73cm high, 60.6cm wide 69.5cm deep

Provenance:
 Private collection, Ellington Court, London
 Thence by descent

Literature:
 Lahti, *Alvar Aalto: Designer*, pg. 80

£3,000-5,000



106

107
**MARCEL BREUER (HUNGARIAN/
 AMERICAN, 1902-1981)**
 SET OF THREE NESTING TABLES, DESIGNED 1936,
 MADE BY VENESTA FOR ISOKON; LATE 1930s
 Birch plywood
 Each branded MADE IN ESTONIA to underside
 Smallest; 33.5cm high, 61cm wide, 39cm deep
 Largest; 37cm high, 61cm wide, 45.5cm deep

Provenance:
 Private collection, Ellington Court, London
 Thence by descent

Literature:
 Wilk, *Marcel Breuer: Furniture and Interiors*, pg. 134

£3,000-5,000



107

108

MARCEL BREUER (HUNGARIAN/AMERICAN, 1902-1981)
A 'LONG CHAIR', DESIGNED 1935/1936, MADE BY VENESTA
FOR ISOKON, LATE 1930s

Laminated birch plywood
78cm high, 145cm long, 61.5cm wide
With cushion - 85cm high, 153cm long, 61.5cm wide

Provenance:

Private collection, Ellington Court, London
Thence by descent

Literature:

Jack Pritchard, *View from a Long Chair: the memoirs of Jack Pritchard*, London, 1984, front cover and pp. 90, 113, 120, 179
Derek E. Ostergard, *Bent Wood and Metal Furniture: 1850 - 1946*, The American Federation of Arts, New York, 1987, pp. 159, 321, 322
Charlotte and Peter Fiell, *Decorative Art; 1930s & 1940s*, 2000, pp 319, 384
Hugh Aldersey-Williams, *British Design*, New York, 2010, p 70
Christopher Wilk, *Plywood A Material Story*, London, 2017, front cover

£7,000-9,000



Showing lots 107 & 108 in situ
1937-1939, Ellington Court flat, living room



108



108 (side view without cushion)



108 (side view with cushion)



109

109
 MARCEL BREUER (HUNGARIAN/AMERICAN, 1902-1981)
 PAIR OF 'MODEL B3/WASSILY' ARMCHAIRS; DESIGNED 1925; CIRCA 1965
 Chrome tubular steel, black leather
 73.5cm high, 73.5cm wide, 64cm deep

Provenance:
 Purchased directly from Aram Designs, London in the 1960s

£1,000-1,500



110

110
 LUDWIG MIES VAN DER ROHE (GERMAN/AMERICAN, 1886-1969)
 SET OF FOUR 'MR10' CHAIRS; DESIGNED IN 1927;
 MANUFACTURED LATE 20TH/EARLY 21ST CENTURY
 Chrome-plated steel, leather
 80cm high, 50cm wide, 72cm deep

£400-600



111

111
 LUDWIG MIES VAN DER ROHE (GERMAN/AMERICAN, 1886-1969)
 PAIR OF 'MR10/533' CHAIRS; DESIGNED IN 1927, CIRCA 1935
 Chrome-plated steel, leather
 80cm high, 47.5cm wide, 68cm deep

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

£4,000-6,000



112

112
SERGE CHERMAYEFF (RUSSIAN/BRITISH, 1900-1996) FOR P.E.L.
 SIX 'M52' ARMCHAIRS; 1933
 Chrome plated tubular steel, green fabric upholstery
 Manufacturers mark to leg base 'P.E.L.'
 80cm high, 52cm wide, 52cm deep

Provenance:
 Purchased in 1933 from Isokon (copy of original receipt available)

Practical Equipment Ltd, better known as PEL, were the leading manufacturers of British modernist tubular steel furniture in the 1930s. Established in Oldbury, near Birmingham, the company was formed in 1931 and sought to emulate the success of European furniture manufacturers like Thonet who were producing the most prominent designer's works of the time. Some of P.E.L.'s most acclaimed works during the interwar years include furniture for the BBC's Broadcasting House, Wells Coates' luxury flats at Embassy Court in Brighton and the De Le Warr Pavilion in Bexhill-on-Sea.

£2,000-3,000



113

113
P.E.L. (PRACTICAL EQUIPMENT LTD)
 PAIR OF SIDE TABLES;
 CIRCA 1935
 Chromed steel, black glass;
 two-tier
 Metal manufacturer's label
 71.5cm high, 48.5cm wide,
 33.5cm deep

£800-1,200



114

114
JOSEF HOFFMAN (AUSTRIAN, 1870-1956)
 AN OCCASIONAL TABLE; PRODUCED BY
 J&J KOHN; EARLY 20TH CENTURY
 Beech, stained dark brown
 Remnants of J&J KOHN paper label
 54.5cm high, 47.8cm diameter

Literature:
 Adrián Prieto and Christian Witt-Döring,
 'Josef Hoffmann: Falling for Beauty', Hannibal
 Publishers, 2025, p.63 for the Fledermaus chair
 - model no.738 by J&J. Kohn, with the same balls
 used; also p.123 illustrating the chair designed
 by Hoffman for the Sanatorium Westend,
 Purkersdorf, 1904, with the same balls placed in
 the same way - either side of each leg.

£400-600



115

115
BETTY JOEL (BRITISH, 1894-1985)
 A SIDE TABLE; MADE BY TOKEN WORKS, 1934
 Walnut; rectangular form, curved edge
 Paper label with 'TOKEN HAND MADE FURNITURE/Designed by Betty Joel
 (facsimile stamp)/Made by J Roberts/at Token Works, Portsmouth, June 1934'

£700-900



116

Betty Joel

An impressive business woman, and talented (perhaps occasionally overlooked) female furniture, textile and interior designer active in England during the interwar years. Joel epitomised the elegance and innovation of early 20th century furniture design. Her works were known for their distinct art deco style; the designs were modern yet functional, using high-quality woods and detailed joinery. Her business the Token Works operated out of multiple UK cities/hubs. Examples of her work can be found in the V&A and Geffrye museums in London. Her great-nephew Clive Stewart-Lockhart has published, this year (2025), a new biography on Joel to mark the 40th year of her passing - showcasing her design, vision and ever-lasting impact on British furniture design.



117

116

BETTY JOEL (BRITISH, 1894-1985)

A COCKTAIL CABINET ON CHEST; MADE BY TOKEN WORKS, 1938

Walnut; internal glass shelf, glass pull out, shell handles
Signed paper label with 'TOKEN HAND MADE FURNITURE/Designed by Betty Joel/Made by AW Lawley/at Token Works, Kingston By-Pass, February 1938'
144cm high, 74cm wide, 45cm deep

Literature:

Clive Stewart-Lockhart, *BETTY JOEL: FURNITURE MAKER, DESIGNER AND BUSINESSWOMAN IN 1920s AND 1930s BRITAIN*, Token Press London, 2025, p 15 (the version of this design with plain round drawer handles)

£1,500-2,000

117

BETTY JOEL (BRITISH, 1894-1985)

A 'KOLSTER BRANDES REJECTOSTAT KB666B' RADIO; CIRCA 1935

Walnut, chromed metal
Various manufacturer's labels to the reverse for *KB, REJECTOSTAT* and a license/serial no. plate
36.5cm high, 63.5cm wide, 27cm deep

Literature:

Clive Stewart-Lockhart, *BETTY JOEL: FURNITURE MAKER, DESIGNER AND BUSINESSWOMAN IN 1920s AND 1930s BRITAIN*, Token Press London, 2025, ppg 123-4 (this radio illustrated and an advertisement for the radio featuring Betty Joel herself).

£3,000-5,000

“ I personally began to design furniture because I despaired of trying to adapt old furniture to the needs of my own entirely modern house. ”

BETTY JOEL IN 1932



118

118
ART DECO
 A PAIR OF TALL TABLE LIGHTS; CIRCA 1930
 Chromed metal lamp stands and shades
 76cm high

Provenance:
 Purchased from a contents sale of Claridge's
 Hotel, London

£1,500-2,000



119

119
JACQUES ADNET (ATTRIBUTED)
 A DRINKS TROLLEY; CIRCA 1950
 Metal, leather, formica
 68.5cm high, 72cm wide, 41cm deep

Provenance:
 Bought in Paris in 2012

Literature:
 Hardy and Millet, *JACQUES ADNET*, 2014,
 p.227 (for a similar model)

£1,200-1,800



120

120
JACQUES QUINET (FRENCH, 1918-1992)
 'BERCEAU' COFFEE TABLE; DESIGNED/MADE 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.

£6,000-8,000



121

121
MODERN
 PAIR OF LARGE 'ART DECO STYLE' WALL LIGHTS; LATE 20TH CENTURY
 White metal, with six frosted and moulded 'flame' glass shades
 Both approximately 115cm high

£1,000-1,500



121

122
LINE VAUTRIN (FRENCH, 1913-1997)
 A PAIR OF EARRINGS; MID 20TH CENTURY
 Circular with trophy style designs to the centre, in relief, one related to gardening, the other related to music, against a pink enamel background, with clip fastenings to the reverse
 Stamped to the reverse L.V.
 Each: 3cm diameter

Provenance:
 William Wain Jewellery, London

£400-600

123
HENRI RISCHMANN (FRENCH, 19TH/20TH CENTURY)
 BIRD 'SWALLOWS' SCULPTURE, FIRST HALF 20TH CENTURY
 Silvered bronze, on a black onyx base
 Signed in cast *RISCHMANN*
 38cm high, 58cm wide, 9.8cm deep

£700-900



122



123



124

124
ART DECO
 SINGLE CENTRAL AND TWO SIDE WALL LIGHTS; CIRCA 1920
 Frosted glass, chrome
 Side lights; 42cm hang, 65cm wide
 Central light; 18cm hang, 37.5cm high

£400-600

125
ART DECO (BRITISH)
 A HALL CLOCK; MID 20TH CENTURY
 Glass, chromed metal, burr fruitwood veneer
 stepped foot and trapezoid clock face, bone handle to back of clock face
 Movement stamped Made in England
 160.5cm high, 35cm wide, 25.5cm deep

£300-500

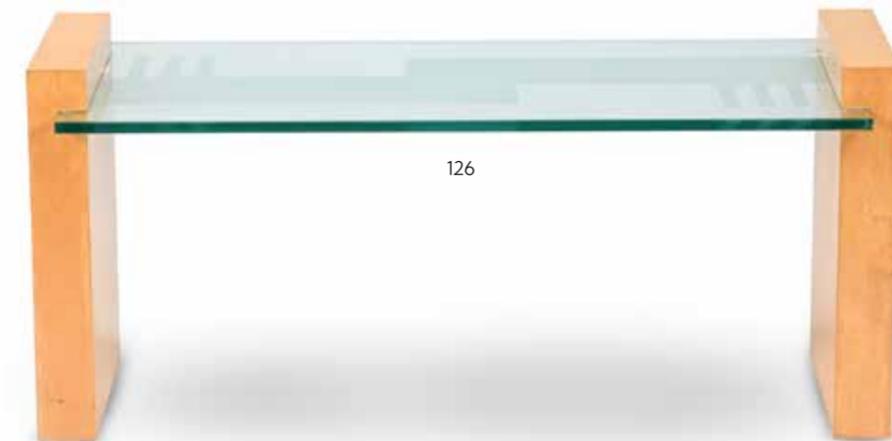


125

126
IN THE MANNER OF JACQUES ADNET
 AN OCCASIONAL TABLE; MID 20TH CENTURY
 Glass top with frosted geometric design and gentle bevel edge; fruitwood veneered block feet
 49cm high, 110 wide

Literature:
 Hardy and Millet, *JACQUES ADNET*, 2014, pp. 40, 70, 200-201 (for similarly constructed models)

£800-1,200



126



127



127
FRENCH SCHOOL
PAIR OF ARCHITECTURAL PILLARS;
CIRCA 1930
Patinated iron
252cm high, 48.5cm wide at top

Provenance:
Sotheby's London, Fine 20th Century
Design, 19 May 2010, lot 81

£4,000-6,000



128

128
DAUM NANCY AND LOUIS MAJORELLE (FRENCH)
VASE; CIRCA 1920
Blown glass and wrought iron mount
Signed under base 'Daum Nancy' with Cross of Lorraine and
'L. Majorelle'
23.5cm high

£400-600

129
DAUM NANCY AND LOUIS MAJORELLE (FRENCH)
VASE; CIRCA 1920
Blown glass with gold foil inclusions, wrought iron mount
Signed 'Daum Nancy' with Cross of Lorraine and 'L. Majorelle'
32cm high

£800-1,200



129



130



131



132

130
LE VERRE FRANÇAIS (FRENCH)
'DAHLIA' VASE; CIRCA 1920
Cameo glass
Signed to base 'Le Verre Français'
49cm high

£700-900

131
LE VERRE FRANÇAIS (FRENCH)
PAIR OF LARGE VASES; CIRCA 1920
Footed and flared cameo glass
Signed 'Le Verre Français'
35.5cm high

£800-1,200

132
LE VERRE FRANÇAIS (FRENCH)
'GROSEILLES' VASE; CIRCA 1920
Cameo glass
Signed to base 'Le Verre Français'
45cm high

£600-800



133

133
EDGAR BRANDT (FRENCH, 1880-1960)
'BEAR' CENDRIER; CIRCA 1930
Cast iron, hexagonal form, with perched seated bear
Stamped *E.BRANDT*
6cm high, 12cm wide

Literature:
Joan Kahr, *EDGAR BRANDT: MASTER OF ART DECO IRONWORK*, 1999, p.164 (for comparable bear paperweight)

£700-900

134
EDGAR BRANDT (FRENCH, 1880-1960)
TWO CENDRIERS; CIRCA 1930
Cast iron, one larger square-mounted ashtray;
the other circular with scroll feet
Both stamped *E.BRANDT*
Larger: 6.8cm x 16cm x 16cm
Smaller: 1.5cm x 12cm x 9.5cm

£500-700



134



135

135
EDGAR BRANDT (FRENCH, 1880-1960)
 TWIN INKWELL; CIRCA 1930
 Cast iron, of demi-cylindrical form, with geometric details, raised on four spherical feet
 Stamped *E.BRANDT*
 10.5cm high, 20.8cm wide, 10.8cm

Literature:
 Featured in an advertisement in *L'ILLUSTRATION*, 2 April 1932

£800-1,200

137
EDGAR BRANDT (FRENCH, 1880-1960)
 'MISTLETOE' PAPERWEIGHT; CIRCA 1930
 Cast iron, the mistletoe mounted on a variegated pink and white marble slab plinth;

Together with a paperweight of rectangular form in the style of Edgar Brandt
 Mistletoe stamped *E.BRANDT*
 Mistletoe paperweight: 3.5cm x 8.5cm x 8.5cm
 Rectangular paperweight: 3cm x 12cm x 5cm (2)

Literature:
 Joan Kahr, *EDGAR BRANDT: MASTER OF ART DECO IRONWORK*, 1999, p.114 (for comparable mistletoe paperweight)

£400-600



137



136
EDGAR BRANDT (FRENCH, 1880-1960)
 TWO INKWELLS;
 CIRCA 1930
 Cast iron, one circular and one squared mount, with 'sphero-meteore' inkwells, stamped *Sphero-Meteore - Sme Jean Reix - Bte Fr S.G.D.G - Made in France*
 Square inkwell stamped with *E.BRANDT*; Other with paper retailer's label
 Circular inkwell:
 7.5cm high, 11cm diameter
 Square inkwell:
 8.5cm, 7.5 diameter

£500-700



136

138
SALEM BROTHERS (AMERICAN)
 HANGING LIGHT; CIRCA 1920
 Slag glass, cast-iron
 50cm hang, 47.5cm wide

£100-150



138

139
SIRIO TOFANARI (ITALIAN, 1885-1969)
 A LARGE 'GAZELLE' SCULPTURE;
 CONCEIVED IN 1924; CIRCA 1965
 Bronze, variegated green marble plinth base
 Signed in cast '*S.TOFANARI*' (at the tale) and with foundry name '*Fuse Marinalli Firenze*'
 48cm high, 58.5cm wide, 25.5cm deep

This model is the last of four versions of this sculpture originally conceived in 1924, each successive variant becoming more streamlined. Around 1955 Tofanari gave Aldo Marinelli, owner of the Marinalli Foundry in Florence, a number of plaster models to cast into bronze. This particular gazelle was amongst them. The agreement was that Tofanari would detail the waxes and oversee the patination. Tofanari died in 1969 but the foundry still cast with the family permission until 1976 when the foundry was sold and the name of the foundry changed. This cast is before 1976, it is signed on the tail as opposed to the raised leg of the later casts, it also has a quality and finish with fine detail. The modern casts of this subject are marked clearly as posthumous after legal action by the heirs.

£1,800-2,500



139



140

140
PIERRE JEANNERET (SWISS, 1896-1967)
 COFFEE TABLE; CIRCA 1960
 Teak, glass; painted to side 'Chd.M C.016'
 41cm high, 117cm wide, 45 cm deep

Provenance:
 Private collection, London
 Inherited in the late 1980s from a family member,
 who had previously lived in Chandigarh, India

£4,000-6,000

141
PIERRE JEANNERET (SWISS, 1896-1967)
 PAIR OF UPHOLSTERED 'ADVOCATE' ARMCHAIRS;
 CIRCA 1960
 Teak, white cotton
 89cm high, 60cm wide, 63cm deep

Provenance:
 Private collection, London
 Inherited in the late 1980s from a family member,
 who had previously lived in Chandigarh, India

£3,000-5,000



141

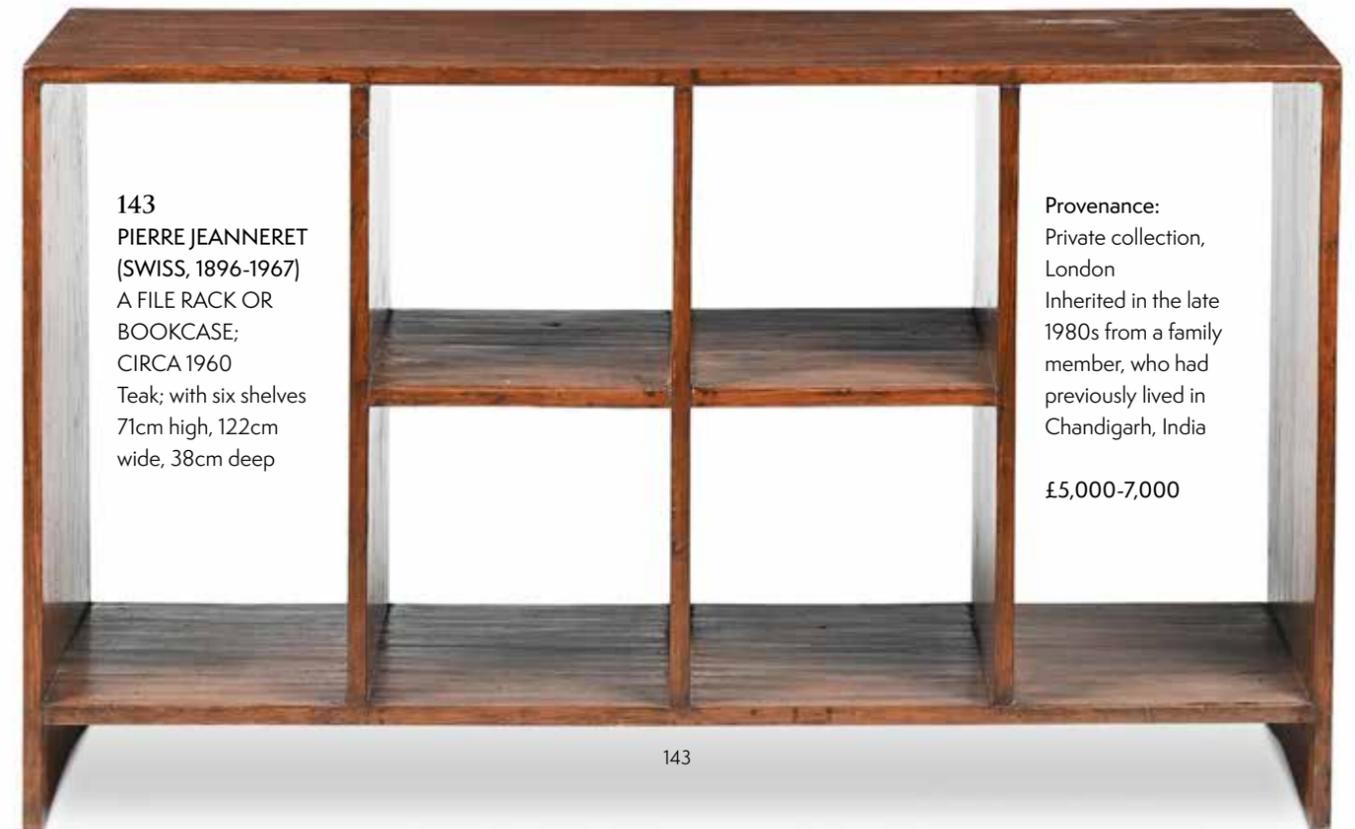


142

142
PIERRE JEANNERET (SWISS, 1896-1967)
 PAIR OF LOUNGE CHAIRS; CIRCA 1960
 Teak, cane; with central splat
 80cm high, 52 cm wide, 75cm deep

Provenance:
 Private collection, London
 Inherited in the late 1980s from a family member, who had previously lived in Chandigarh, India

£6,000-8,000



143

143
PIERRE JEANNERET (SWISS, 1896-1967)
 A FILE RACK OR
 BOOKCASE;
 CIRCA 1960
 Teak; with six shelves
 71cm high, 122cm
 wide, 38cm deep

Provenance:
 Private collection,
 London
 Inherited in the late
 1980s from a family
 member, who had
 previously lived in
 Chandigarh, India

£5,000-7,000

Chandigarh, named after the Hindu goddess of power, 'Chandi', was built as a symbol of a free and modern India. Pierre Jeanneret supervised numerous construction sites there, including the Governor's Palace, the Parliament Building, the High Court and the Secretariat. He, alongside Maxwell Frey and Jane Drew, were the principal architects for a vast number of civic and private structures, housing, administrative buildings, education facilities, libraries, shops and even a cinema. Jeanneret worked and lived in India for around 15 years, during which time he was appointed Chief Architect of the State of Punjab and Director of the Chandigarh School of Architecture. In order to furnish the numerous private and public building of Chandigarh, Jeanneret developed, with the help of young Indian assistants, a complete range

of minimalist, elegant and seemingly simple interior pieces, entitled 'Low Cost Furniture'. These works were made from local materials, primarily teak, either left in their natural colour or dyed. The seats and backs were made with traditional cane work or upholstered in cotton. Jeanneret's designs effectively conjoined the inspiration of local craftsmanship with his previous approach, developed in France, while working with Le Corbusier, Charlotte Perriand and Jean Prouvé. Jeanneret left Chandigarh in 1965, due to poor health, he told the people "I am leaving my home and going to a foreign country." He died in Geneva two years later, and according to his wishes, his ashes were brought back to Chandigarh and scattered over Lake Shukhna.



144

144
PIERRE JEANNERET (SWISS, 1896-1967)
 THREE LOUNGE CHAIRS; CIRCA 1960
 Teak, cane; with central splat
 80cm high, 52cm wide, 75cm deep

Provenance:
 Private collection, London
 Inherited in the late 1980s from a family member,
 who had previously lived in Chandigarh, India

£8,000-12,000



145

145
PIERRE JEANNERET (SWISS, 1896-1967)
 A 'V-CHAIR'; CIRCA 1960
 Teak, cane
 88cm high, 45.5cm wide, 51cm deep

Provenance:
 Private collection, London
 Inherited in the late 1980s from a family member,
 who had previously lived in Chandigarh, India

£1,000-1,500

146
PIERRE JEANNERET (SWISS, 1896-1967)
 A TRIANGULAR COFFEE TABLE;
 CIRCA 1960
 Teak
 42cm high, 61cm wide

Provenance:
 Private collection, London
 Inherited in the late 1980s from a family
 member, who had previously lived in
 Chandigarh, India

£2,000-3,000



146

147
PIERRE JEANNERET (SWISS, 1896-1967)
 PAIR OF LOUNGE CHAIRS; CIRCA 1960
 Teak, cane
 80cm high, 62cm wide, 54cm deep

Provenance:
 Private collection, London

£5,000-7,000



147





148

148 λ
RITSUE MISHIMA (JAPANESE/ITALIAN, B. 1962)
 'FIOCCO DI NEVE'; SCULPTURAL VESSEL, 2004
 Clear and ridged glass
 Engraved artist's signature and date to foot
 28cm high, 32cm wide

Provenance:
 Chiarastella Cattana, Venice

£2,000-3,000



149

149
SHIMAOKA TATSUZO (JAPANESE, 1919-2007)
 LIDDED BOX
 Stoneware
 Incised maker's mark (to underside)
 7 x 16cm (2¾ x 6¼ in.)

£600-800

150
KOIE RYOJI (JAPANESE, 1938-2020)
 'ORIBE' STYLE FLOWER VASE
 Stoneware, partially glazed.
 Incised with maker's mark (to the body)
 21.5cm (8¼ in.) high

£300-500



150



152

151 λ
SUTTON TAYLOR (BRITISH, B. 1943)
 A LARGE BOWL; LATE 20TH/EARLY 21ST CENTURY
 Reduction fired ceramic, decorated in coloured metal oxide lustres;

Together with a book on the artist
 26.5cm high, 42cm wide

£300-500

152 λ
SUTTON TAYLOR (BRITISH, B. 1943)
 LARGE CYLINDRICAL VASE, 2008
 Earthenware, with cream and golden lustre glaze
 Applied artist's ST seal
 48cm high

£400-600



151 (part lot)



153

153 λ
SOPHIE COOK (BRITISH, B. 1974)
 A COLLECTION OF SIXTEEN SCULPTURAL VESSELS; EARLY 21ST CENTURY
 Porcelain, various muted matte glazes
 Each with the artist's 'SC' monogram
 Tallest: 40cm high
 Smallest: 7.5cm high

£500-800

Sophie Cook creates delicate porcelain vessels that marry the elements of colour and form. Graduating in 1997 from Camberwell School of Arts, her work can now be found in collections across the world, including The Museum of the Home (formally the Geffrye Museum) in London, the Montreal Museum of Fine Arts and the Manchester City Galleries, and in 2002 she was awarded the Adrian Sassoon Award of the Kiln at Chelsea Crafts Fair.



154

154 λ
RICHARD BATTERHAM (BRITISH, 1936-2021)
BOTTLE VASE
Stoneware, with green and brown glazes
36cm high (14 in.)

Provenance:
Acquired directly from the artist
The Chestnut Gallery Collection
MAAK London, *Modern + Contemporary Ceramics*,
13 May 2021, lot 67

£300-500



155

155 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)
13cm high, 15.5cm wide (5 x 6 in.)

£100-150

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

£600-800



156



158

157 λ
ANETA REGEL (POLISH, B. 1976)
SMALL VESSEL
Stoneware, with aggregate additions
11.5cm high, 13cm wide (4½, 5 in.)

£200-400



157

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

£300-500



159

159 λ
JANICE TCHALENKO (BRITISH, 1942-2018)
FLARED BOWL; CIRCA 1990
Glazed earthenware
15.8cm high, 31.5cm diameter

£400-600



160

160 λ
MATTHEW CHAMBERS (BRITISH, B. 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

£700-900



161

161 λ
MATTHEW CHAMBERS (BRITISH, B. 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

£1,000-1,500



163



164

162
STUART DEVLIN (AUSTRALIAN, 1931-2018)
A PAIR OF CANDLESTICKS, 1972
Silver trumpet shaped bases, with silver-gilt filigree shades
Stamped maker's mark, with London hallmarks
37cm high (weight 27oz)

Provenance:
Private Collection, Lancashire Estate, UK

£2,000-3,000



162



163
STUART DEVLIN (AUSTRALIAN, 1931-2018)
CYLINDRICAL BOX, 1966
Silver-gilt, lower part with chiselled out linear design
Stamped SD monogram and inscribed signature, with London hallmarks
9.2cm high, 5cm diam (weight 9oz.)

£250-350

164
GRANT MACDONALD (BRITISH)
CYLINDRICAL BOX, 1972
Silver, with applied textured banded design
Stamped with London hallmarks
11.8cm high, 6.6cm diam (weight 8.9oz.)

£100-150



165

165
GERALD BENNEY (BRITISH, 1930-2008)
TWO BEAKERS, 1971
Silver, with textured exteriors, silver-gilt interiors
Stamped maker's mark, with London hallmarks
8.5cm high (weight 8.9oz.)

£500-700

166
GERALD BENNEY (BRITISH, 1930-2008)
A PAIR OF CANDLESTICKS, 1959
Silver, with applied blue *Fleur de Lys* shields, underside engraved
ETHEL DRANE
Stamped with artist's mark and London hallmarks
41cm high (weight 35.6oz. and 35.4oz.)

£1,000-1,500



166

167
FRANK ROGER CLARK (BRITISH)
A COFFEE POT, 1963
Silver, with gently planished surface
Stamped artist's mark, with London hallmarks
17cm high

Ivory handle will be removed prior to the auction.

£400-600



167



168

168
ALAN SCHARFF (DANISH, B. 1945)
FOR GEORG JENSEN
LETTER OPENER, MODEL NO. 485;
LATE 20TH CENTURY
Stylised bird form
Impressed artist's name, model number,
925S and maker's marks
19.5cm long

Provenance:
Private Collection, Lancashire Estate, UK

£150-250

169
GUNDOLPH ALBERTUS
(DANISH, 1887-1969) FOR GEORG JENSEN
A BOWL, MODEL NO.512, FIRST QUARTER
20TH CENTURY
Flared conical and footed form
Impressed maker's marks, model number and
London import marks for 1928
13.4cm diam, 6cm high

£300-500



169



170

170
GEORG JENSEN (DANISH)
TABLE OIL LAMP LIGHTER, MODEL NO.12,
FIRST HALF 20TH CENTURY
Raised on decagonal and lobed foot, scroll
handle, foliate finial and snuffer
Impressed maker's marks, model number,
925S, and import marks for 1951
13cm long

Provenance:
Private Collection, Lancashire Estate, UK

£300-500



171

171
HAROLD STABLER (BRITISH, 1872-1945)
A TWIN-HANDLED CUP AND COVER, 1928
Silver, faceted form with moulded bands, and stepped design handles
31cm high (weight 39.5oz.)

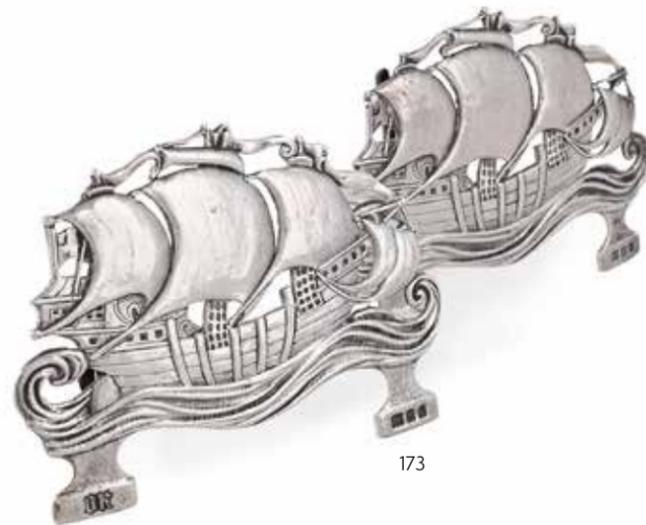
£1,000-1,500

172
WILLIAM HUTTON & SONS (ENGLISH)
AN ARTS & CRAFTS LIDDED BOX, 1902
Applied stylised feet and decorative strap hinges with green cabochons
Impressed maker's stamp, with London hallmarks
6.5cm high, 14.5cm wide, 11.5cm deep

£400-600



172



173

173
OMAR RAMSDEN (ENGLISH, 1873-1939)
A PAIR OF MENU HOLDERS, 1925
Stylised galleons on scrolling waves, with scrolling stands
Impressed maker's monogram and London hallmarks
6cm high, 8.8cm wide, 4.8cm deep

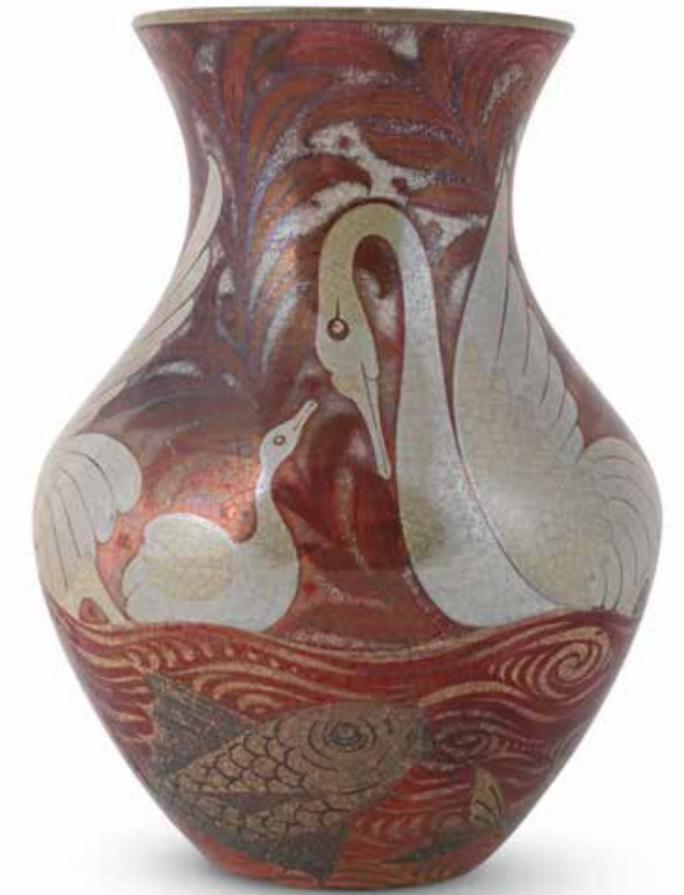
£300-500

174
WILLIAM DE MORGAN (BRITISH, 1839-1917)
A VASE, CIRCA 1890
Ruby and silver lustre glazed earthenware, of baluster form, decorated with swans and fishes
Impressed Sand's End Pottery (Early Fulham Period) mark, with painted JJ, the decorators initials for Joe Juster
20cm high

£300-500

175
ROBERT WALLACE MARTIN & BROTHERS
A BOWL, 1886
Glazed stoneware, with a gently inverted shape, decorated with multiple fish to the exterior, the central well with a crab amongst seaweed
Incised to the underside 2-1886/R.W.Martin&Bro/
London&Southall
21cm diam

£1,200-1,800



174



175 (detail)



175



176
WILLIAM MORRIS (ENGLISH, 1834-1896)
 'PEACOCK AND DRAGON' WALL HANGING;
 DESIGNED 1878; EARLY-MID 20TH CENTURY
 Woven woollen double cloth, in blue, green,
 cream and russet.
 243cm drop, 124cm wide; excluding blue border
 and backing fabric

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

£800-1,200

177
ANN MACBETH (SCOTTISH, 1875-1948)
 'QUITE CONTRARY' EMBROIDERY; CIRCA 1910
 Coloured silks, on a silk satin; framed
 Panel: 33cm x 28cm
 (With frame: 38cm x 33cm)

£300-500



177



178
COTSWOLD SCHOOL
 A PAIR OF ARTS AND CRAFTS ANDIRONS,
 CIRCA 1920
 Steel, decorated with flying ducks
 49cm high

£300-500

178

179
GEORGE WALTON (1867-1933),
 ATTRIBUTED
 MANTEL CLOCK, CIRCA 1900
 Copper and enamel; Likely made by
 Goodyers, London
 21cm high, 33.5cm wide, 11cm deep

£1,500-2,000



179

180
GEORGE WALTON (1867-1933),
 ATTRIBUTED
 MANTEL CLOCK, MADE BY
 GOODYERS, CIRCA 1900
 Copper and enamel
 Stamped to reverse *REGENT ST*
GOODYERS LONDON.W
 23.5cm high, 41cm wide, 11.8cm deep

£1,500-2,000



180

176

181
MANNER OF CHARLES BEVAN (BRITISH, 1815-1891)
 PAIR OF GOTHIC REVIVAL ARMCHAIRS
 Blonde oak, leather, brass plated metal
 106cm high, 69cm wide, 96cm deep

£800-1,200



181

183
GEORGE EDMUND STREET (BRITISH, 1824-1881)
 REFORMED GOTHIC HANGING BOOKCASE; CIRCA 1880
 Ebonised wood, later silk backing
 150cm high, 116.5cm wide, 23.5cm deep

Provenance:
 Private Collection of Late 19th Century Design Furniture, Cadogan Square

£400-600



183



182

182
MANNER OF CHARLES BEVAN (BRITISH, 1815-1891)
 REFORMED GOTHIC BEDROOM SUITE; CIRCA 1870
 Comprising of two dressing chests, wardrobe and washstand
 Ash wood, inlaid with parquetry and marquetry
 Wardrobe 217cm high, 194cm wide, 62cm deep
 First dressing chest: 173cm high, 132cm wide, 60cm deep

Second dressing chest: 176cm high, 132cm wide, 56cm deep
 Washstand: 106cm high, 130cm wide, 62cm deep

Provenance:
 Private Collection of Late 19th Century Design Furniture, Cadogan Square

£800-1,200

184
DANIEL COTTIER (BRITISH, 1838-1891)
 COURT CUPBOARD; CIRCA 1873
 Oak, inset with painted panels
 194cm high, 183cm wide, 61cm deep

Provenance:
 Private Collection of Late 19th Century Design Furniture, Cadogan Square

Literature:
 Cooper, J., Victorian & Edwardian Furniture & Interiors, Thames & Hudson, London, 1987, p.152, fig. 391 for a cabinet with similar carved decoration

£1,500-2,500



184



185

185
ATTRIBUTED TO BRUCE J. TALBERT (BRITISH, 1838-1881)
AESTHETIC MOVEMENT WALL MIRROR; CIRCA 1880
 Ebonised wood, brass and mirrored glass
 161cm x 110cm

Provenance:
 Private Collection of Late 19th Century Design Furniture, Cadogan Square

£800-1,200



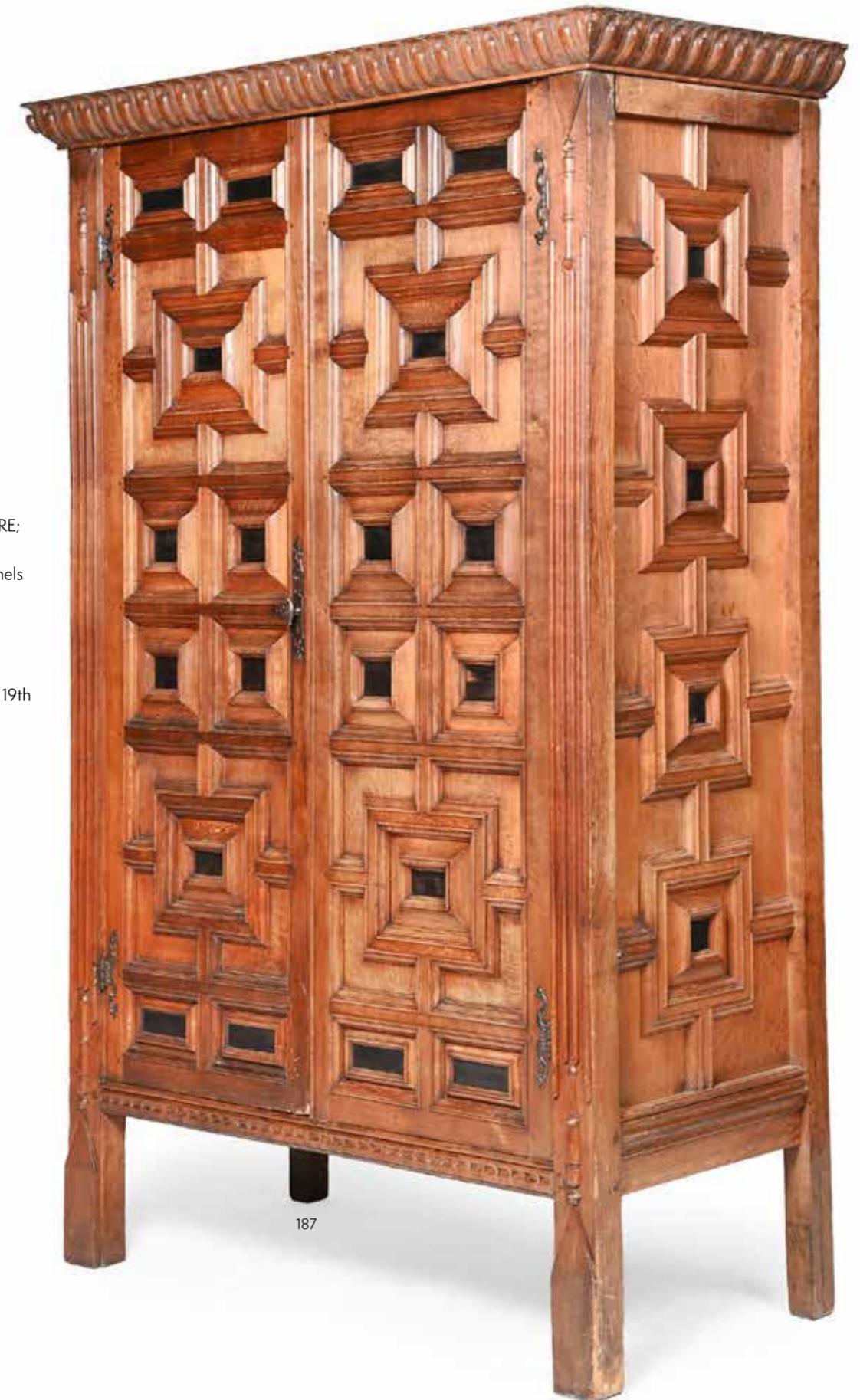
186

186
T.E.COLCUTT (BRITISH, 1840-1924)
AESTHETIC MOVEMENT CABINET; DESIGNED FOR
COLLINSON & LOCK, LONDON; CIRCA 1874
 Ebonised wood and gilt bronze, inlaid panels
 242cm high, 144cm wide, 59cm deep

Provenance:
 Private Collection of Late 19th Century Design Furniture,
 Cadogan Square

Literature:
 Edwards, C. Collinson & Lock: Art Furnishers, Interior
 Decorators and Designers, 1870-1900, Matador 2022,
 p.132, pl.4.44 where this dresser is illustrated.

£1,500-2,500



187

187 Y
PHILIP WEBB
(BRITISH, 1831-1915)
ARTS & CRAFTS ARMOIRE;
CIRCA 1875
 Oak, inset with ebony panels
 228cm high, 153cm wide,
 70cm deep

Provenance:
 Private Collection of Late 19th
 Century Design Furniture,
 Cadogan Square

£4,000-6,000



188

188
LOETZ (AUSTRIAN)
'PHÄNOMEN CANDIA' VASE, CIRCA 1898
Iridescent glass, bottle form, with wave design
Inscribed underneath base *Loetz Austria*
24.5cm high

Literature:
Mergl, Ploil, and Ricke, *Loetz Bohemian Glass 1880-1940*, 2003, pg. 71

£500-700

189
AUSTRIAN SECESSIONIST
KNEEHOLE DESK; LATE 19TH/EARLY 20TH CENTURY
Oak, brass handles
The doors enclosing shelves and sliding trays, finished to all sides
75cm high, 150cm wide, 85cm deep

£800-1,200



189

190
LOUIS C. TIFFANY FURNACES INC (AMERICAN)
'FAVRILE' DESK CLOCK, MODEL NO.360; FIRST HALF 20TH CENTURY
Bronze, brass and enamel
Clockface stamped *TIFFANY & CO/NEW YORK*; Stamped to the underside with *FAVRILE/LOUIS C. TIFFANY FURNACES INC/360*; Movement stamped *CHELSEA CLOCK CO./BOSTON U.S.A./159365*
14.5cm high, 14cm wide, 10cm deep

£1,500-2,000



190



191



191
LOUIS COMFORT TIFFANY
(AMERICAN, 1848-1933)
PAIR OF 'FAVRILE' GLASS BOWLS;
EARLY 20TH CENTURY
Gold iridescent glass
Engraved to base *L C T Favrite*
16.5cm diameter

£300-500



192

192
LOUIS COMFORT TIFFANY
(AMERICAN, 1848-1933)
A 'FAVRILE' STEMMED GLASS;
EARLY 20TH CENTURY
Gold iridescent glass with swirls and millefiori- type decoration
Engraved to base *L C Tiffany Favrite*
23.5cm high

£400-600



193

193
AUGUSTE BIJA (LATVIAN / BELGIAN, 1872-1957)
LARGE ART NOUVEAU ORNAMENTAL VASE;
EARLY 20TH CENTURY
Bronze with dark green patinate
Inscribed 'Bija' on back
55cm high

£400-600



194

194
ALEXANDRE VIBERT (FRENCH, 1847-1909)
ALLEGORY OF FISHING EWER; LATE 19TH/
EARLY 20TH CENTURY
Gilt bronze with gold patina
Inscribed C. Vibert,
41cm high

£600-800



195

195
ALBERT MAYER FOR WMF
(WURTEMBERGISCHE METALLWAREN
FABRIK)
AN ART NOUVEAU CLARET JUG OR WINE
EWER; MODEL NO. 190; EARLY 20TH
CENTURY
The green glass liner with silver plated
mounts, handle and spread foot, with stylised
floral and female mask decoration
Stamped (indistinctly) to interior of one foot
41cm high

Literature:
Art Nouveau Domestic Metalwork 1906,
Antique Collector's club - for an illustration of
this model

£250-350



196

196
DAUM NANCY (FRENCH)
'PAYSAGE' VASE; CIRCA 1900
Cameo glass, depicting a lake and trees
Signed 'DAUM NANCY' with Cross of Lorraine
34.5cm high

£500-700



197

197
ÉMILE GALLÉ (FRENCH, 1846-1904)
'PAYSAGE' VASE; CIRCA 1900
Cameo glass, depicting mountains and tree
lined lake
Signed 'Gallé'
33.5cm high

£600-800

198
ÉMILE GALLÉ (FRENCH, 1846-1904)
'PAYSAGE' VASE; CIRCA 1900
Cameo glass, depicting trees and a lake
Signed 'Gallé'
25cm high

£700-900



198



199



200



201



202



204

202
ÉMILE GALLÉ (FRENCH, 1846-1904)
A SMALL 'FLORAL' VASE; CIRCA 1900
Cameo glass
Signed in cameo 'Gallé'
13cm high

Provenance:
Private Collection

£100-150

203
DAUM NANCY (FRENCH)
A MINIATURE 'PAYSAGE' VASE;
CIRCA 1900
Glass, with enamel, depicting a snowy
winter landscape
Signed under base 'DAUM NANCY'
with Cross of Lorraine
11.5cm high

£400-600

199
ÉMILE GALLÉ (FRENCH, 1846-1904)
FLORAL VASE; CIRCA 1900
Fire-polished cameo glass
Signed to base 'Gallé déposé'
24cm high

£700-900

200
DAUM NANCY (FRENCH)
FLORAL VASE; CIRCA 1900
Cameo glass, with gilt
Signed to underside
35cm high

£800-1,200

201
ÉMILE GALLÉ (FRENCH, 1846-1904)
AN AQUATIC VASE; CIRCA 1900
Cameo vase, depicting aquatic plants
Signed 'Gallé'
27.5cm high

£700-900



203



204
RENÉ LALIQUE (FRENCH, 1860-1945)
PAIR OF 'FLEURS D'AMOUR' POWDER BOXES; DESIGNED 1922 FOR
ROGER ET GALLET; PRE 1945
Patinated aluminum with applied sepia colouring
Larger one signed 'R. LALIQUE'
7.5cm diameter

£100-150



205

205
RENÉ LALIQUE
(FRENCH, 1860-1945)
'DAHLIAS' PLAFONNIER;
DESIGNED 1921; PRE 1945
Sepia-stained glass
Wheel-cut signature 'R LALIQUE
FRANCE'
30.5cm diameter

Literature:
Félix Marilhac, René Lalique 1860-
1945: *Maître-Verrier Analyse de
L'Œuvre et Catalogue Raisonné*, Les
éditions de l'Amateur, Paris, 1989,
cat no. 3210

£400-600

206
RENÉ LALIQUE
(FRENCH, 1860-1945)
'GUI' VASE; DESIGNED 1920;
PRE 1945
Opalescent and sepia stained glass
Signed 'R. Lalique France'
17cm high

Literature:
Félix Marilhac, *René Lalique 1860-
1945: Maître-Verrier Analyse de
L'Œuvre et Catalogue Raisonné*, Les
éditions de l'Amateur, Paris, 1989,
cat no. 948

£500-700



206

207
RENÉ LALIQUE (FRENCH, 1860-1945)
SIX 'HESPERIDES NO.2' TUMBLERS;
DESIGNED 1931; PRE 1945
Sepia-stained frosted and clear glass
Each signed 'R. LALIQUE'
10.5cm high

Literature:
Félix Marilhac, René Lalique 1860-1945:
*Maître-Verrier Analyse de L'Œuvre et
Catalogue Raisonné*, Les éditions de
l'Amateur, Paris, 1989, cat no. 3417

£400-600



207

208
RENÉ LALIQUE (FRENCH, 1860-1945)
'COPPELIA' DRESSER BOX; DESIGNED EARLY
20TH CENTURY; LATE 20TH CENTURY
Frosted glass with clear base, brass rim
Signed 'Lalique® France'
7cm high, 18cm wide

£100-150



208



209

209
CRYSTAL LALIQUE
'BOUTONS DE ROSES' TABLE MIRROR;
DESIGNED 1939; LATE 20TH CENTURY
Frosted glass mirror, metal easel back
Signed 'Lalique® France'
24.5cm high

£200-300

210
RENÉ LALIQUE
(FRENCH, 1860-1945)
'ENFANTS' BOX AND COVER;
DESIGNED 1931; LATE 20TH/
EARLY 21ST CENTURY
Frosted glass
Engraved *Lalique® France*
8.5cm high, 11cm diameter

Provenance:
Private Collection

Literature:
Félix Marilhac, René Lalique
1860-1945: *Maître-Verrier
Analyse de L'Œuvre et Catalogue
Raisonné*, Les éditions de
l'Amateur, Paris, 1989, cat no. 610

£100-200



210



211
RENÉ LALIQUE (FRENCH, 1860-1945)
 'CINQ HIRONDELLES' CLOCK; DESIGNED 1920;
 PRE-1945
 Clear glass, with enamel, and sepia highlights
 Engraved *Henri Ditisheim* to the movement casement
 Moulded *R.LALIQUE* signature

Provenance:
 Private Collection

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. 761

£1,500-2,000

211



212

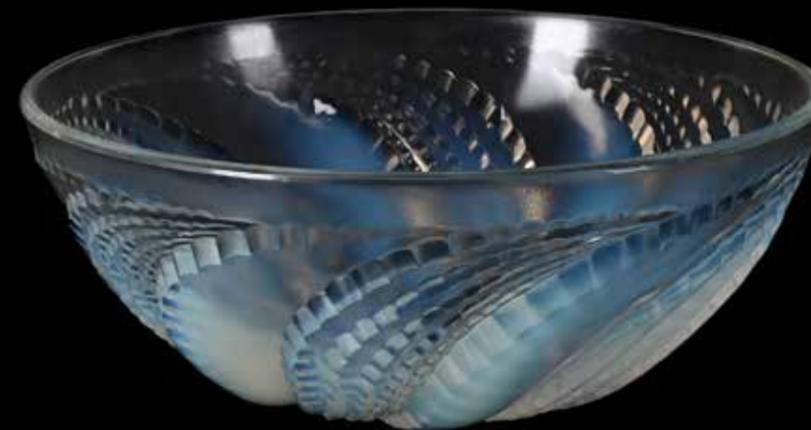
212
CRYSTAL LALIQUE
 PAIR OF 'LIERRE' BOWLS;
 DESIGNED 1974; LATE
 20TH CENTURY
 Clear and frosted glass
 Signed 'Lalique® France'
 21.5cm diameter

£300-500

214
RENÉ LALIQUE (FRENCH, 1860-1945)
 'FLEURONS NO.2' BOWL;
 DESIGNED 1935; PRE 1945
 Opalescent glass
 Signed 'R. Lalique France'
 8cm high, 20.5cm diameter

Literature:
 Félix Marcilhac, *René Lalique 1860-1945: Maître-Verrier Analyse de L'Œuvre et Catalogue Raisonné*, Les éditions de l'Amateur, Paris, 1989, cat no. 3312

£150-200



214

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

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

£100-150



215



213

213
CRYSTAL LALIQUE
 SIX 'FLACON' SCENTED
 BOTTLES AND SINGLE
 PAPERWEIGHT; 1994-2002
 Comprising designs; 'Les
 muses, Le Nu, Amour,
 Sylphide, Les Sirens, Les
 Elfes, and Seated Nude'
 Clear, frosted and
 opalescent glass.
 Scented bottles with their
 original presentation box.
 All signed 'Lalique® France'
 Largest bottle; 14.5cm high

£700-1,000

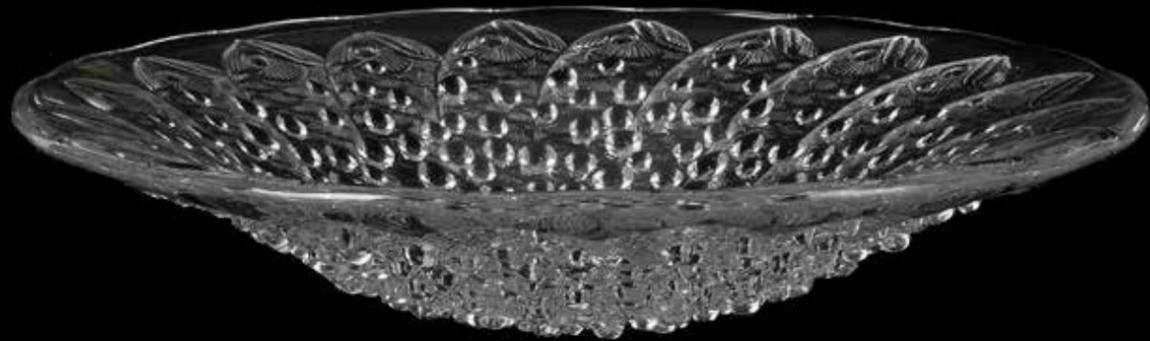
216
RENÉ LALIQUE
 (FRENCH, 1860-1945)
 'NEMOURS' BOWL;
 DESIGNED 1929;
 LATE 20TH CENTURY
 Frosted and polished clear
 glass with enamelled
 black details
 Signed 'Lalique France'
 25.5cm diameter

Literature:
 Félix Marcilhac, *René Lalique 1860-1945: Maître-Verrier Analyse de L'Œuvre et Catalogue Raisonné*, Les éditions de l'Amateur, Paris, 1989, cat no. 11-010

£300-500



216



217



218



219

217
RENÉ LALIQUE (FRENCH, 1860-1945)
LARGE 'ROSCOFF' DISH; DESIGNED 1932;
LATE 20TH CENTURY
Clear glass, with bubbles and radiating fish
Signed 'Lalique France'
35cm 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

£400-600

218
RENÉ LALIQUE (FRENCH, 1860-1945)
'CAMPANULES' BOWL; DESIGNED 1932;
PRE-1945
Opalescent glass
Signed 'R.LALIQUE FRANCE'
24cm diameter

Literature:
Félix Marcilhac, *René Lalique 1860-1945: Maître-Verrier Analyse de L'Œuvre et Catalogue Raisonné*, Les éditions de l'Amateur, Paris, 1989, cat no. 10-380

£400-600

219
RENÉ LALIQUE (FRENCH, 1860-1945)
'ŒILLET'S' CHARGER PLATE;
DESIGNED 1932; PRE 1945
Clear and opalescent glass.
Signed 'R.LALIQUE FRANCE'
35.5cm diameter

Literature:
Félix Marcilhac, *René Lalique 1860-1945: Maître-Verrier Analyse de L'Œuvre et Catalogue Raisonné*, Les éditions de l'Amateur, Paris, 1989, cat no. 422

£600-800



220

220
RENÉ LALIQUE (FRENCH, 1860-1945)
'FEUILLES' VASE; DESIGNED 1934;
LATE 20TH CENTURY
Clear glass
Signed 'Lalique® France'
8cm high

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

£300-500



221

221
RENÉ LALIQUE (FRENCH, 1860-1945)
'RAMPILLION' VASE; DESIGNED 1927;
PRE 1945
Clear and opalescent glass
Signed 'R. Lalique France'
12.5cm high

Literature:
Félix Marcilhac, *René Lalique 1860-1945: Maître-Verrier Analyse de L'Œuvre et Catalogue Raisonné*, Les éditions de l'Amateur, Paris, 1989, cat no. 991

£500-700

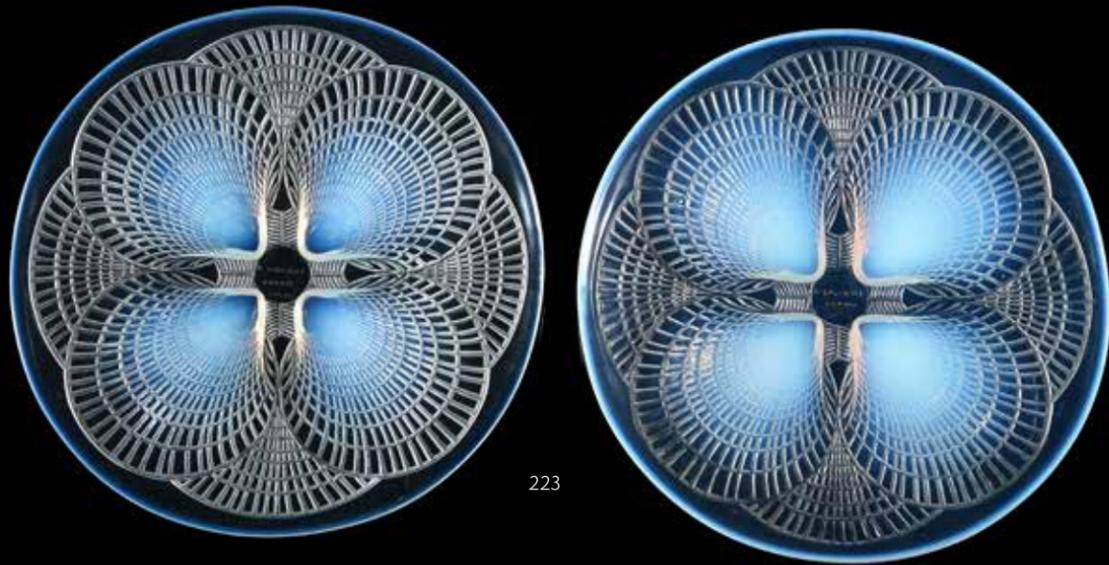
222
RENÉ LALIQUE (FRENCH, 1860-1945)
A PART 'ARGOS' GLASS SERVICE;
DESIGNED 1939; SECOND HALF OF
20TH CENTURY
Clear and frosted glass
Comprising; 2 decanters with stoppers,
6 Bordeaux glasses, 4 Madeira glasses,
2 champagne glasses, 2 water glasses and
a Bourgogne glass
All marked 'Lalique France'
Decanter 27.5cm high
Glasses range; 10cm - 15.5cm

Literature:
Félix Marcilhac, *René Lalique 1860-1945: Maître-Verrier Analyse de L'Œuvre et Catalogue Raisonné*, Les éditions de l'Amateur, Paris, 1989, cat no (15-081-15-090)

£500-700



222



223

223
RENÉ LALIQUE
 (FRENCH, 1860-1945)
 TWO 'COQUILLES'
 PLATES; DESIGNED
 1924; PRE 1945
 Opalescent glass
 Both 27.5cm diameter
 Signed 'R.Lalique'

Literature:
 Félix Marilhac,
*René Lalique 1860-
 1945: Maître-Verrier*
Analyse de L'Œuvre et
Catalogue Raisonné, Les
 éditions de l'Amateur,
 Paris, 1989, cat no. 3010

£600-800



226

226
RENÉ LALIQUE (FRENCH, 1860-1945)
 SIX PAPERWEIGHTS; DESIGNED 1929-1931;
 LATE 20TH/EARLY 21ST CENTURY
 Frosted glass; comprising of two 'Moineau Hardi', 'Moineau Coléreux',
 'Moineau Mocquer', 'Moineau Coquet' and, 'Deux Colombes'
 All signed 'Lalique France'
 Largest paperweight; 8cm high, 13cm wide

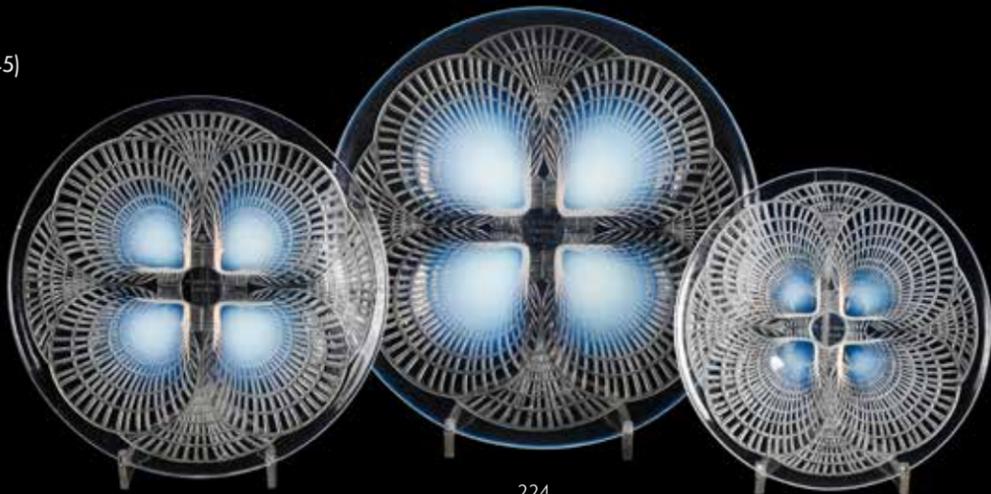
Literature:
 Félix Marilhac, *René Lalique 1860-1945: Maître-Verrier Analyse de*
L'Œuvre et Catalogue Raisonné, Les éditions de l'Amateur, Paris, 1989,
 cat no. 11-604, 11-606, 11-605, 10-605

£250-350

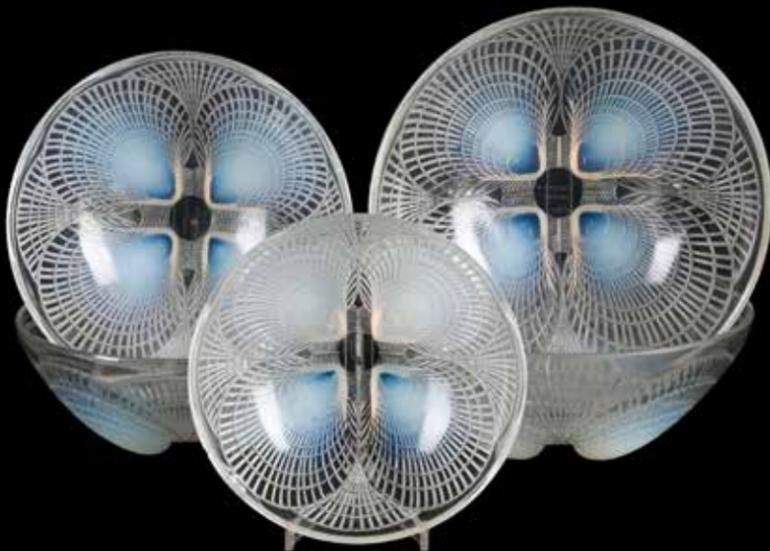
224
RENÉ LALIQUE (FRENCH, 1860-1945)
 THREE 'COQUILLES' PLATES;
 DESIGNED 1924; PRE 1945
 Opalescent glass
 All signed 'R. Lalique'
 Largest plate 23.5cm diameter
 Middle plate 19.5cm
 Smallest plate 16.5cm

Literature:
 Félix Marilhac, René Lalique 1860-
 1945: Maître-Verrier *Analyse de*
L'Œuvre et Catalogue Raisonné,
 Les éditions de l'Amateur, Paris, 1989,
 cat no. 3011, 3012, 3013

£300-500



224



225

225
RENÉ LALIQUE (FRENCH, 1860-1945)
 FIVE 'COQUILLES' BOWLS; DESIGNED 1924; PRE 1945
 Opalescent glass
 All signed 'R. Lalique France'
 Two largest bowls 24cm diameter
 Two middle bowls 20.5cm
 Smallest bowl 18.5cm

Literature:
 Félix Marilhac, René Lalique 1860-1945: Maître-Verrier
Analyse de L'Œuvre et Catalogue Raisonné, Les éditions
 de l'Amateur, Paris, 1989, cat no. 3200, 3201, 3202

£600-800



227

227
CRYSTAL LALIQUE
 FIVE ANIMAL FIGURES;
 EARLY 21ST CENTURY
 Clear and frosted glass.
 Comprising; an elephant, bison,
 horse, fawn, and owl
 All signed 'Lalique France'
 Largest paperweight; 16cm high,
 14.5cm wide

£300-500



228

228
CRYSTAL LALIQUE (FRENCH)
 A RAM'S HEAD SCULPTURE;
 LATE 20TH/EARLY 21ST CENTURY
 Frosted glass
 Engraved *Lalique*® France
 16.5cm high

Provenance:
 Private Collection

£200-300



229

229 λ
CECIL BEATON (BRITISH 1904-1980)
 MAID IN BLUE; CIRCA 1930
 Watercolour, fabric swatch and pencil, heightened with white
 Signed and variously inscribed (to the sheet)
 36 x 26.5cm (14 x 10¼ in.)

The work is possibly inscribed 'Valerie Stanford/Organdie [?] & berthe'

£200-400



230

230 λ
CECIL BEATON (BRITISH 1904-1980)
 LADY WEARING A WHITE GOLD AND YELLOW DRESS;
 CIRCA 1930
 Watercolour, pencil and fabric heightened with white
 Signed (lower right), variously inscribed (to the sheet)
 32.5 x 26.5cm (12¾ x 10¼ in.)

£500-700

231 λ
CECIL BEATON (BRITISH 1904-1980)
 'LADY WEARING A HAT IN A WHEATFIELD'; CIRCA 1930
 Watercolour and pencil
 Signed and with artist's studio stamp (lower right)
 38.5 x 34cm (15 x 13¼ in.)

£300-500



231

232 λ
ERTÉ (FRENCH, 1892-1990)
 'MA MIRE L'OGÉ' DRAWING; 1946
 Gouache
 Signed (lower right); dated, titled and stamped
 with studio stamp (reverse)
 26cm x 45cm
 Unframed

Provenance:
 Acquired directly from the artist and by descent

£400-600



232

233 λ
ERTÉ (FRENCH, 1892-1990)
 'SCALA THÉÂTRE' AND 'DÉCOR DE VALSE'
 DRAWINGS; 1937-1938
 Gouache
 Signed (lower right); dated, titled and stamped
 with studio stamp (reverse)
 38cm x 29cm; 39cm x 24cm
 Mounted lightly on black card

Provenance:
 Acquired directly from the artist and by descent

£400-600



233



234

234 λ
ERTÉ (FRENCH, 1892-1990)
TWO THEATRE DESIGN DRAWINGS;
CIRCA 1930
Gouache
Signed (lower right); titled and stamped
with studio stamp (reverse)
37cm x 27cm
Unframed

Provenance:
Acquired directly
from the artist and
by descent
£400-600



235

235 λ
ERTÉ (FRENCH, 1892-1990)
'L'INVITATION À LA VALSE' DRAWING;
1937
Gouache
Signed (lower right); dated, titled and
stamped with studio stamp (reverse)
26.5cm x 36.5cm
Unframed

Provenance:
Acquired directly
from the artist and
by descent
£300-500

237 λ
ERTÉ (FRENCH, 1892-1990)
'LÉGÈRE COMME UN PAPILLON' DRAWING; 1936
Gouache
Signed (lower right); dated, titled and stamped with
studio stamp (reverse)
27cm x 37cm
Unframed

Provenance:
Acquired directly from the artist and by descent
£300-500



237

238 λ
ERTÉ (FRENCH, 1892-1990)
'LE RÊVE' DRAWING; 1937
Gouache
Signed (lower right); dated, titled and stamped
with studio stamp (reverse)
37cm x 26.5cm
Unframed

Provenance:
Acquired directly from the artist and by descent
£400-600



238



236

236 λ
ERTÉ (FRENCH, 1892-1990)
'LA FLEUR DU BIJOUTIER' DRAWING; 1951
Gouache
Signed (lower right); titled, dated and stamped
with studio stamp (reverse)
37cm x 27cm
Mounted lightly on grey card

Provenance:
Acquired directly from the artist and by
descent
£300-500

239 λ
ERTÉ (FRENCH, 1892-1990)
TWO FIGURAL DRAWINGS; 1936
Gouache
Both signed (lower right); titled, dated and one
stamped with studio stamp (reverse)
27cm x 37cm
Unframed

Provenance:
Acquired directly from the artist and by descent
£400-600



239



240

240 λ
 ERTÉ (FRENCH, 1892-1990)
 'LA GLOIRE' DRAWING; 1936
 Gouache
 Signed (lower right); titled, dated and stamped
 with studio stamp (reverse)
 37cm x 27cm
 Unframed

Provenance:
 Acquired directly from the artist and by descent

£400-600

241 λ
 ERTÉ (FRENCH, 1892-1990)
 TWO THEATRE DRAWINGS; CIRCA 1935
 Gouache
 Signed (lower right); both titled, stamped with
 studio stamp and one dated (reverse)
 27cm x 37cm
 Unframed

Provenance:
 Acquired directly from the artist and by descent

£400-600

242 λ
 ERTÉ (FRENCH, 1892-1990)
 TWO 'PASTELS' DRAWINGS; 1937
 Gouache
 Signed (lower right), dated and titled (reverse)
 37cm x 27cm
 Unframed

Provenance:
 Acquired directly from the artist and by descent

£400-600



241



242



243 λ
 ERTÉ (FRENCH, 1892-1990)
 'BLANCHE COMME NEIGE'
 DRAWING; 1936
 Gouache
 Signed (lower right); titled, dated and
 stamped with studio stamp (reverse)
 27cm x 37cm
 Unframed

Provenance:
 Acquired directly from the artist
 and by descent

£300-500

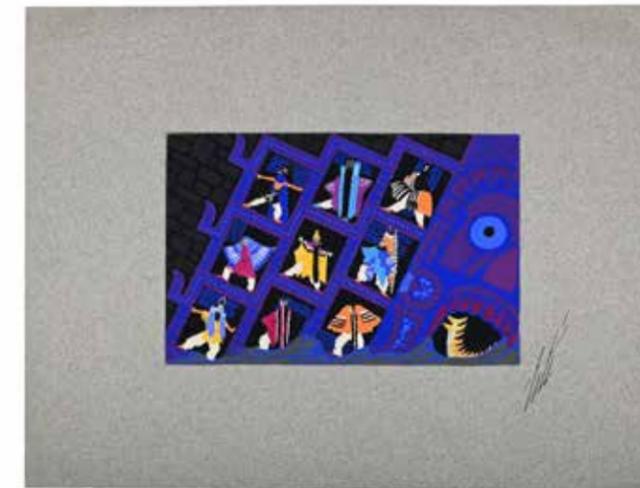
244 λ
 ERTÉ (FRENCH, 1892-1990)
 'DÉCOR DU TEMPLE AZTÉQUE' AND
 'TEMPLE AZTÉQUE' DRAWINGS; 1937
 Gouache
 Signed (lower right); dated, titled and
 stamped with studio stamp (reverse)
 32cm x 25cm
 Mounted (lightly) on card

Provenance:
 Acquired directly from the artist
 and by descent

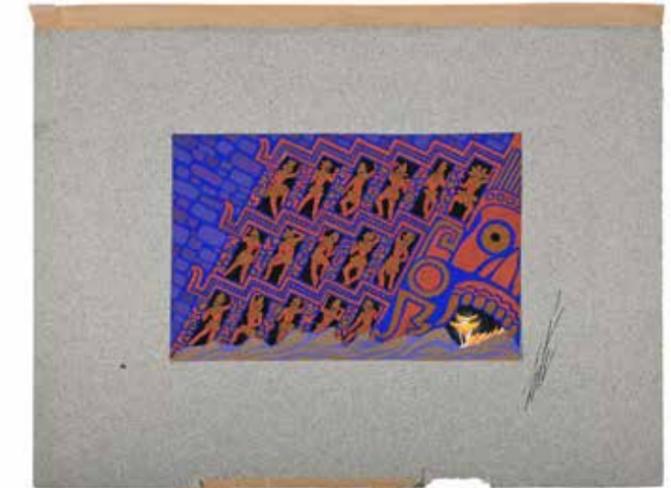
£400-600



243



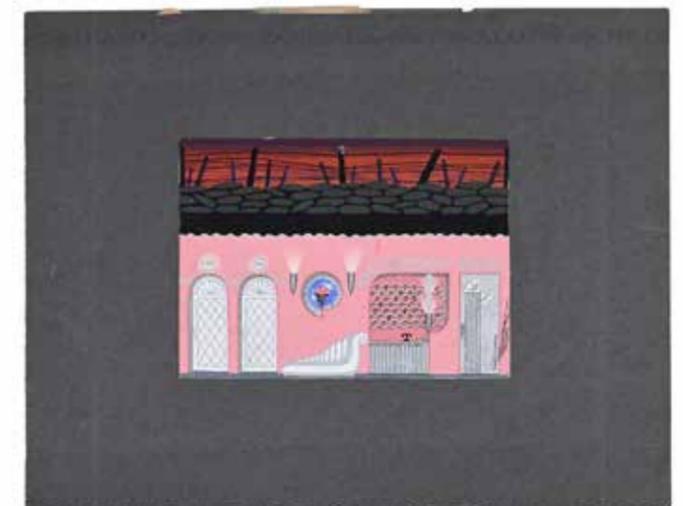
244



245 λ
 ERTÉ (FRENCH, 1892-1990)
 'PALACE IN THUNDERLAND' DRAWING; 1937
 Gouache
 Signed (lower right); titled and dated (reverse)
 37cm x 27cm
 Mounted lightly on grey card

Provenance:
 Acquired directly from the artist and by descent

£300-500



245



246

246 λ
ERTÉ (FRENCH, 1892-1990)
'L'INVITATION AU VOYAGE; LES SLEEPINGS' DRAWING; 1937
Gouache
Signed (lower right); titled, dated and stamped with studio stamp (reverse)
27cm x 37cm
Unframed

Provenance:
Acquired directly from the artist and by descent

£300-500



247

247 λ
ERTÉ (FRENCH, 1892-1990)
'JOURNALISME' DRAWING; 1936
Gouache
Signed (lower right); titled, dated and stamped with studio stamp (reverse)
27cm x 37cm
Unframed

Provenance:
Acquired directly from the artist and by descent

£400-600



248

248 λ
ERTÉ (FRENCH, 1892-1990)
'GEORGE WHITE SCANDALS' DRAWING;
1939
Gouache
Signed (lower right); titled, dated and stamped with studio stamp (reverse)
27cm x 17cm
Unframed

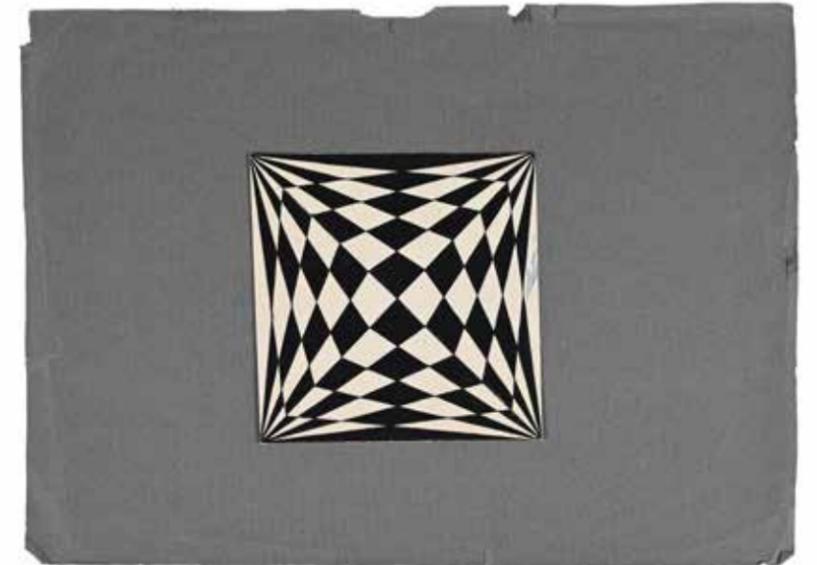
Provenance:
Acquired directly from the artist and by descent

£200-300

249 λ
ERTÉ (FRENCH, 1892-1990)
ILLUSORY DRAWING; 1928
Gouache
Signed (upper right); titled (indistinct) and dated (reverse)
40cm x 30cm
Mounted lightly on grey card

Provenance:
Acquired directly from the artist and by descent

£300-500



249

250 λ
ERTÉ (FRENCH, 1892-1990)
'BACHELOR MODEL' DRAWING; 1937
Gouache
Signed (lower right); titled, dated (reverse)
27cm x 37cm
Unframed

Provenance:
Acquired directly from the artist and by descent

£300-500



250

251 λ
ERTÉ (FRENCH, 1892-1990)
'THE YOUNG MARRIED COUPLE' AND
'THE OLD MARRIED COUPLE' DRAWINGS;
1937
Gouache
Signed (lower right); dated and titled (reverse)
37cm x 27cm
Unframed

Provenance:
Acquired directly from the artist and by descent

£500-700



251



252

252 λ
ERTÉ (FRENCH, 1892-1990)
'RIDEAU DU SOLEIL' DRAWING; 1938
Gouache
Facsimile signature (lower right); titled, dated and stamped with studio stamp (reverse)
27cm x 37cm
Unframed

Provenance:
Acquired directly from the artist and by descent

£300-500



253

253 λ
ERTÉ (FRENCH, 1892-1990)
'SYNCOPATION' DRAWING;
1945
Gouache
Signed (lower right); titled,
dated and stamped with studio
stamp (reverse)
27cm x 37cm
Unframed

Provenance:
Acquired directly from the
artist and by descent

£300-500

254 λ
ERTÉ (FRENCH, 1892-1990)
BUTTERFLIES DRAWING;
MID 20TH CENTURY
Gouache
Signed (lower right)
25cm x 30cm
Unframed

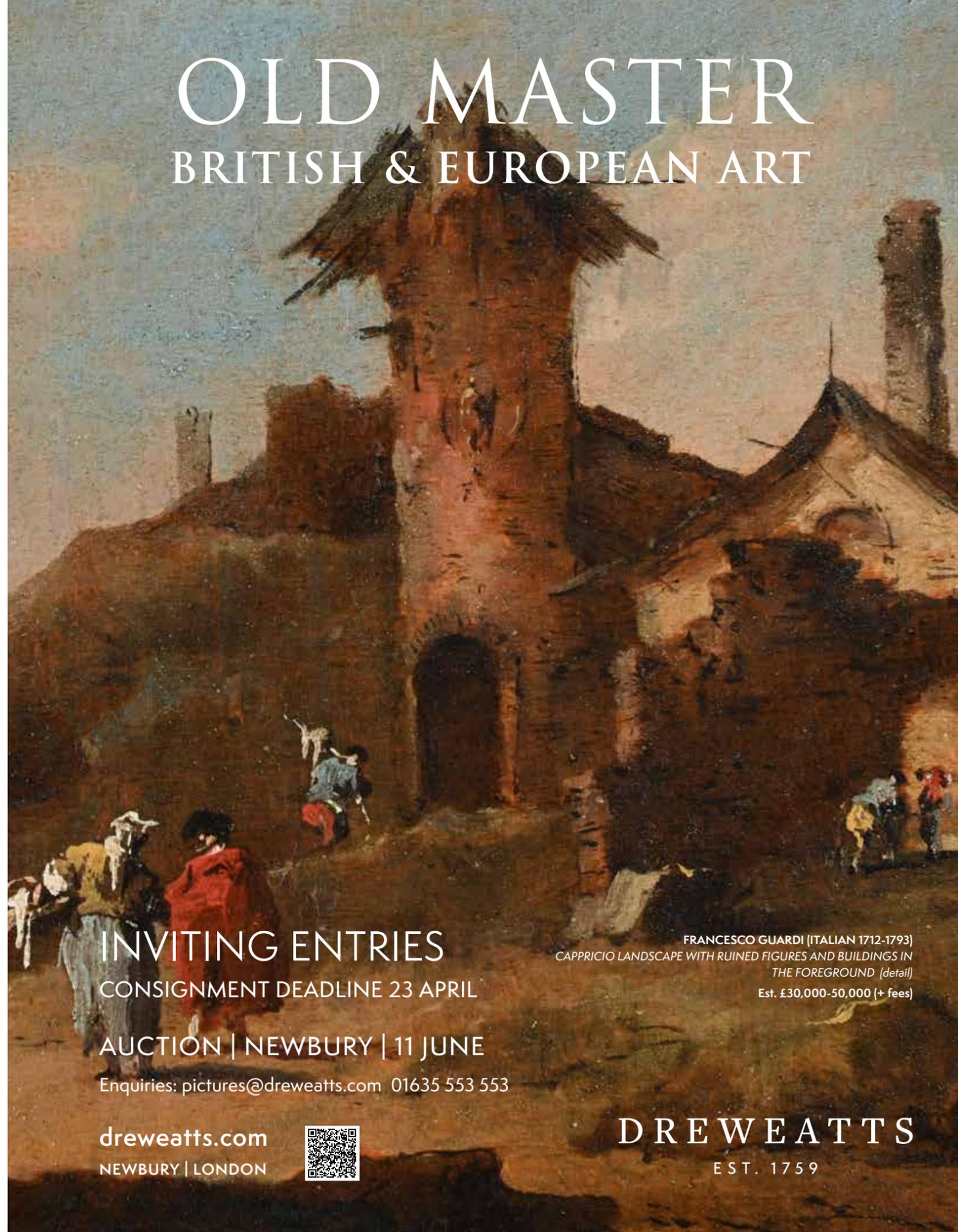
Provenance:
Acquired directly from the
artist and by descent

£300-500



254

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13 May | Dreweatts
Parnham Park: A Modern Grand Tour on the Jurassic Coast

15 May | Dreweatts
Jewellery

21 & 22 May | Dreweatts
Chinese Ceramics and Works of Art

27 May | Dreweatts
Art & Interiors

28 May | Dreweatts
Fine Wine, Champagne, Vintage Port and Spirits

29 May | Forum Auctions
Fine Books, Manuscripts and Works on Paper

4 June | Dreweatts
Single Owner Sale



NOW INVITING ENTRIES

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

dreweatts.com
info@dreweatts.com
NEWBURY
01635 553 553
LONDON
020 7839 8880

forumauctions.co.uk
info@forumauctions.co.uk
LONDON
020 7871 2640



DREWEATTS

EST. 1759

Please see Conditions of Business and Conditions of Sale on the following pages.

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: C/O Bishop Fleming LLP, 10 Temple Back, Bristol, BS1 6FL.

IMPORTANT NOTICES

BUYING AT DREWEATTS

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

BIDDING IN PERSON

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

COMMISSION BIDS

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

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

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

CONDITION

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

COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12.5% of the hammer price (15% including VAT) in excess of £1,000,000. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK under Temporary Admission regime and therefore the buyer must pay the import VAT at the appropriate rate on the duty inclusive hammer price.

PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank

Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

CITES REGULATIONS

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

COLLECTIONS, SHIPPING AND STORAGE

Before being able to collect your purchases you are required to pay the hammer price, plus the applicable commissions, and obtain a receipt acknowledging payment. Collection of the purchased lots is at the purchaser's risk and expense and whilst Dreweatts do not provide packing and despatch service we can suggest some carriers. 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.

Dreweatts will be closed for Easter from Friday 18 – Monday 21 April and collections will be not available during this period.

Garden items, smaller 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, large objects): items will be removed to commercial storage at Sackville-West Moving & Storing (Andover SP10 3SA) on Tuesday 22 April and will be available for collection from Wednesday 23 April onwards (collections Monday-Friday, no collection at weekends). Items removed to Sackville-West will be stored free of charge until Sunday 27 April. From Monday 28 April, 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).

FURTHER INFORMATION

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

VALUATION SERVICES

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

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

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

INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

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

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

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

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

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 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.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

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

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

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

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

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

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

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

6. LOSS AND DAMAGE OF GOODS

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

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

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

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

9. RESERVES

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

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

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

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

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

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of

testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

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

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

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

14. **WITHDRAWN AND BOUGHT IN ITEMS.** 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/.

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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