

DESIGN

LONDON 17 OCTOBER 2017

LIVING  
IN A  
MATERIAL  
WORLD

Sotheby's

EST.  
1744





FRONT COVER  
LOT 89 (DETAIL)  
BACK COVER  
LOT 127 (DETAIL)  
THIS PAGE  
LOT 131 (DETAIL)



# LIVING IN A MATERIAL WORLD

“This is a mesmerising mix of natural, organic form and digital-technology production. Resulting from extensive scientific and material research and using computer algorithms to simulate natural growth, Laarman’s marble resin Bone Rocker is a kind of high-tech art nouveau. If Mother Nature designed a chair, it would probably look like this.”

**TONY CHAMBERS**





THIS PAGE  
LOT 61 (DETAIL)



DESIGN:  
**LIVING  
IN A  
MATERIAL  
WORLD**

AUCTION IN LONDON  
17 OCTOBER 2017  
SALE L17671  
2 PM

EXHIBITION

Friday 13 October  
9 am-4.30 pm

Saturday 14 October  
12 noon-5 pm

Sunday 15 October  
12 noon-5 pm

Monday 16 October  
9 am-4.30 pm

Tuesday 17 October  
9 am-12 noon

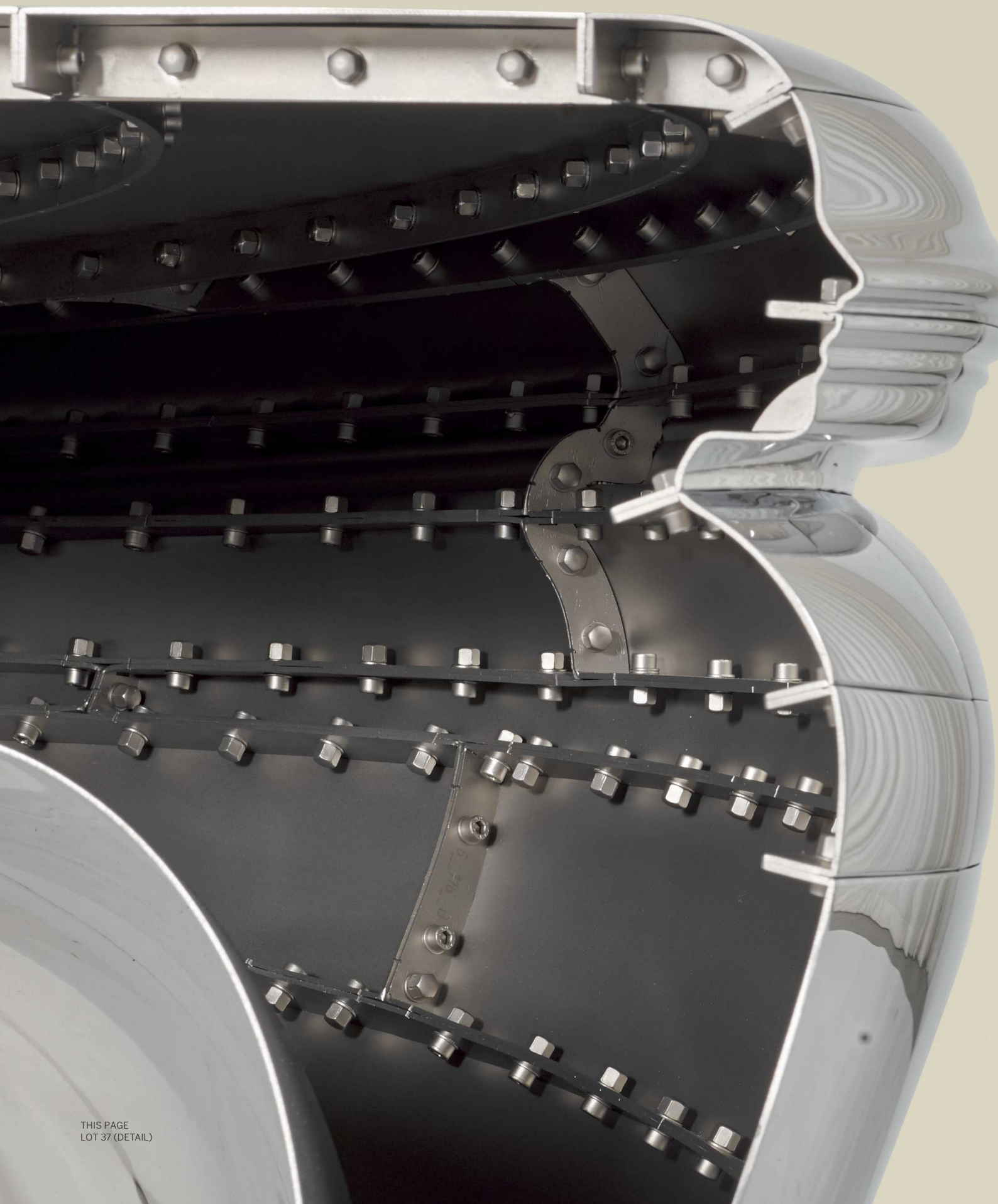
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+1 212 606 7000 USA





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## INTRODUCTION

Here is a selection of 150 remarkable design pieces brought together and unified by their exceptional use of materials. Each piece tells the story of how post-war and contemporary design has been moulded by the passion of great designers to push the boundaries and experiment with material manipulation.

This is also a story of progress. Over the past 70 years, great technological advances have presented designers with opportunities for reinventing and developing materials into new and fascinating forms. The story of design is effectively the combination of human needs and ideas, technological development and material expression.

This is the perfect time to explore such a theme. As our lives become increasingly governed by the digital world, we have subsequently become more appreciative and sensitive to the analogue. We now crave the touch, the feel, even the smell of the material world. Here is the antidote to our current obsession with digital communication and social media.

When it comes to collecting design, material is all-important and I've always felt that we have

a more intimate relationship with design than with art. Design pieces are there to be touched and used as well as admired and revered. Art on its pedestal is untouchable. With design, the connection between the material and our skin can be extremely powerful. When selecting and examining the pieces for this sale, we couldn't help but touch, stroke and caress them.

Just about every type of material has been explored in this selection. Over the past few months, we've been caressing wood, marble, glass, carbon fibre, cast marble resin, tungsten carbide-cobalt, mirror-polished super-plastic inflated aluminium, Kooboo cane and stuffed animal toys, to name a but a few. Even uncut spectacle lenses and stuffed animal toys have been employed. The only material that seems to be missing is kryptonite. I'm sure that's coming soon.

I hope you enjoy looking at this beautiful, seductive catalogue. Please come to the exhibition (October 13-17) and the sale (October 17) where touching will be encouraged.

Tony Chambers

## BIOGRAPHY

Tony Chambers is the brand and content director at Wallpaper\*. He served as creative director of the magazine from 2003-2007, and editor-in-chief from 2007-2017.

Tony has transformed Wallpaper\* magazine into a highly-regarded global brand, introducing over 100 pocket City Guides, an in-house creative agency, an interior design service, the annual Wallpaper\*Handmade exhibition, and the online WallpaperSTORE\*.

He has worked with creative luminaries such as Jean Nouvel, Louise Bourgeois, Karl Lagerfeld, Christian Marclay and Zaha Hadid on guest editors' issues.

Prior to joining Wallpaper\*, Tony was art director at British GQ and art editor of The Sunday Times Magazine.

In 2015 he received the most prestigious honour in British publishing – the Mark Boxer Award for outstanding editorial contribution to magazines.

He is a regular contributor to the London Evening Standard's ES Magazine, Corriere della Sera's io Donna magazine, and the international edition of TIME. He also serves on the judging panels of the London Design Medal and the Rijksmuseum's Rijksstudio Award.





“Is it seating? Is it a wall-hanging sculpture? Is it a plate of wooden spaghetti? Whichever way you look at it, it’s a talking point and a magnificent manipulation of material, form and function.”

TONY CHAMBERS

## Tony Chambers' Top 30:

- Lot 3 Fernando and Humberto Campana, 'Cake' Stool, designed 2008
- Lot 20 Poul Henningsen, Ceiling Light with type 4 4 ½ / 4 shades, circa 1931
- Lot 29 Ron Arad, 'Blo-Void 1' Chair, 2006
- Lot 30 Hélène de Saint Lager, Unique 'Table 9 flaques' Coffee Table, 2014
- Lot 31 Tord Boontje, 'Petit Jardin' Chair, 2006
- Lot 32 John Chamberlain, Unique 'Table of Tides' and 'Pot-Pourri', Executed in 1993 and executed in 1981-1990
- Lot 37 Jeroen Verhoeven, 'Lectori Salutem' Desk, 2010
- Lot 47 Studio Job, Unique 'Chartres' Cabinet, from the 'Aftermath' Series, 2009-2012
- Lot 60 Josef Frank, 'Flora' Bureau, model no. 2131, designed circa 1950-1951, executed 1952
- Lot 61 Ron Arad, 'All Light Long' Table, from the 'Paperwork' Collection, designed 2002
- Lot 64 Jasper Morrison, 'Wing-Nut' Chair, 1985
- Lot 66 Studio Job, Cabinet from the 'Perished' Collection, 2006
- Lot 77 Gio Ponti, Bench from the Palazzo Liviano, University of Padova, 1939
- Lot 85 Marc Newson, Unique 'Wood' Chair, 1988
- Lot 86 Pablo Reinoso, Unique 'Vertical' Bench, 2016
- Lot 89 Joseph Walsh, Unique 'Erosion I' Dining Table, 2009
- Lot 91 Johanna Grawunder, Pair of 'Bent' Wall Lamps, 2015
- Lot 92 Shiro Kuramata, 'Acrylic Stool (with feathers)', designed 1990
- Lot 95 Tom Dixon, Two Unique 'Extruded MF' Chairs, 2007
- Lot 96 Michael Young, Unique Writing Desk, 2008
- Lot 97 Alessandro Guerriero and Alessandro Mendini, 'Ollo' Table and Four Chairs, for the collection 'Alchimia-Ollo' 1988
- Lot 104 Ross Lovegrove, 'Liquid Carbon' Bench, 2007
- Lot 109 Gaetano Pesce, Unique Vase, 2001-2002
- Lot 121 Stuart Haygarth, 'Magoo' Chandelier, 2009
- Lot 122 Fontana Arte, Mirror, Model no. 1929, circa 1961
- Lot 123 Thomas Heatherwick, 'Please Keep off the Glass' Chair Sculpture, from the 'Salviati Meets London' Project, 2004
- Lot 126 Marc Newson, 'Extruded' Table 3, 2008, Ed. 3/10
- Lot 127 Ettore Sottsass, 'Sitting Near Enigma' Chair, designed 1987, executed 2000
- Lot 131 Joris Laarman, 'Bone Rocker' Armchair, 2009
- Lot 150 Ingo Maurer, 'Porca Miseria!' Chandelier, designed 1994



Tony Chambers' selected pieces are highlighted in the catalogue with the Wallpaper\* asterisk.

An accompanying catalogue note for all lots is available at [sothebys.com](http://sothebys.com)







'The materials and objects that I choose to use follow the concept that I plan to work on and communicate. These are the instruments that I use to transmit a certain idea with the purpose of enlarging the horizons of those who observe and experience my work.' JOANA VASCONCELOS



1 JOANA VASCONCELOS

Unique 'Eggnetic'

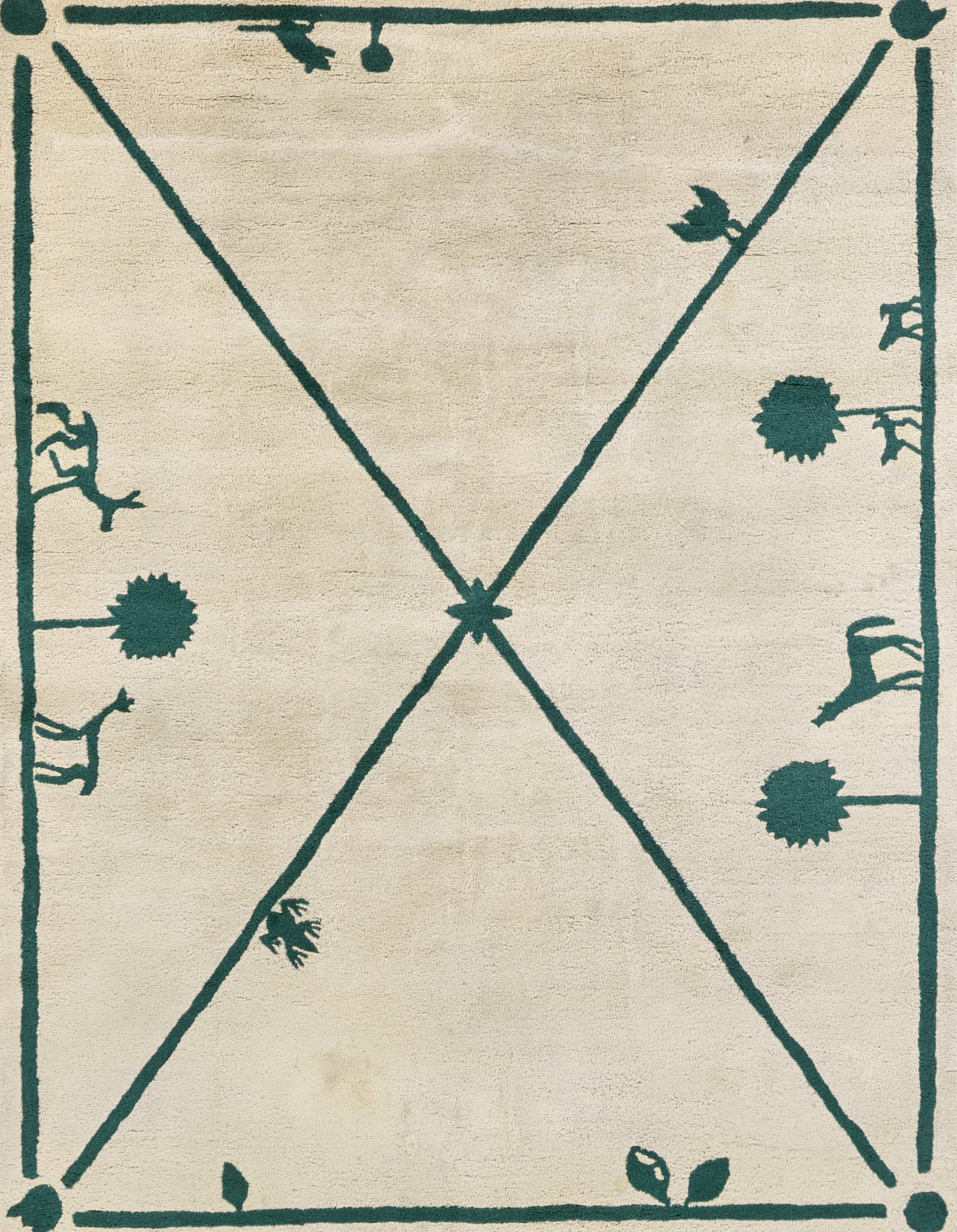
2016-2017  
woollen 'Egg' chair designed by Arne Jacobsen,  
handmade woollen crochet, polyester  
116 x 104 x 96 cm (45 7/8 x 41 x 37 3/4 in.)

**PROVENANCE**

Acquired directly from the artist by the present owner

⊕ W £ 40,000-60,000 € 43,500-65,500







PROPERTY OF A SWISS COLLECTOR

2 DIEGO GIACOMETTI 3

'La Promenade des Amis' Rug

designed 1984  
produced by Art Surface, Sedcome, Paris,  
France  
handwoven wool  
number 83 from an edition 100  
234 x 173 cm (92 1/8 x 68 1/8 in.)

**PROVENANCE**

Leslie Hindman Auctioneers, Chicago  
Acquired from the above by the present owner

**LITERATURE**

*Diego Giacometti, Möbel und Objekte aus  
Bronze*, exh. cat., Zürich, 1988, p. 102, cat.  
no. 95

Jacqueline von Sprecher, *Diego Giacometti,  
tritt aus dem Schatten*, Zürich, 2007, p. 143

A certificate of authenticity from the  
producer is provided with this lot.

W £ 8,000-12,000 € 8,700-13,100

FERNANDO AND  
HUMBERTO CAMPANA

'Cake' Stool

designed 2008  
produced by Estúdio Campana, São Paulo,  
Brazil  
stuffed animal toys, canvas, brushed  
stainless steel  
embroidered *CAMPANA / CAKE STOOL*  
# 095/150

from an edition of 150 + 5 AP  
64 x 140 x 130 cm (25 1/4 x 55 1/8 x 51 1/4 in.)

**PROVENANCE**

Friedman Benda, New York  
Acquired from the above by the present  
owner

**LITERATURE**

Fernando and Humberto Campana,  
*Campana Brothers: The Complete Works  
(So Far)*, New York, 2010, p. 286

A certificate of authenticity from Estúdio  
Campana is provided with this lot.

Ω W £ 15,000-20,000 € 16,300-21,800







4 MÄRTA BLOMSTEDT

Pair of Armchairs

*circa* 1939  
ash with sheepskin upholstery  
each: 88 x 103 x 100 cm (34 <sup>5</sup>/<sub>8</sub> x 40 <sup>1</sup>/<sub>2</sub> x 39 <sup>3</sup>/<sub>8</sub> in.)

The present lot is a close variant of the model with metal runners Blomstedt designed for the Hotel Aulanko in Hämeenlinna, Finland.

W £ 15,000-20,000 € 16,300-21,800

5 INGRID HELLMAN-KNAFVE

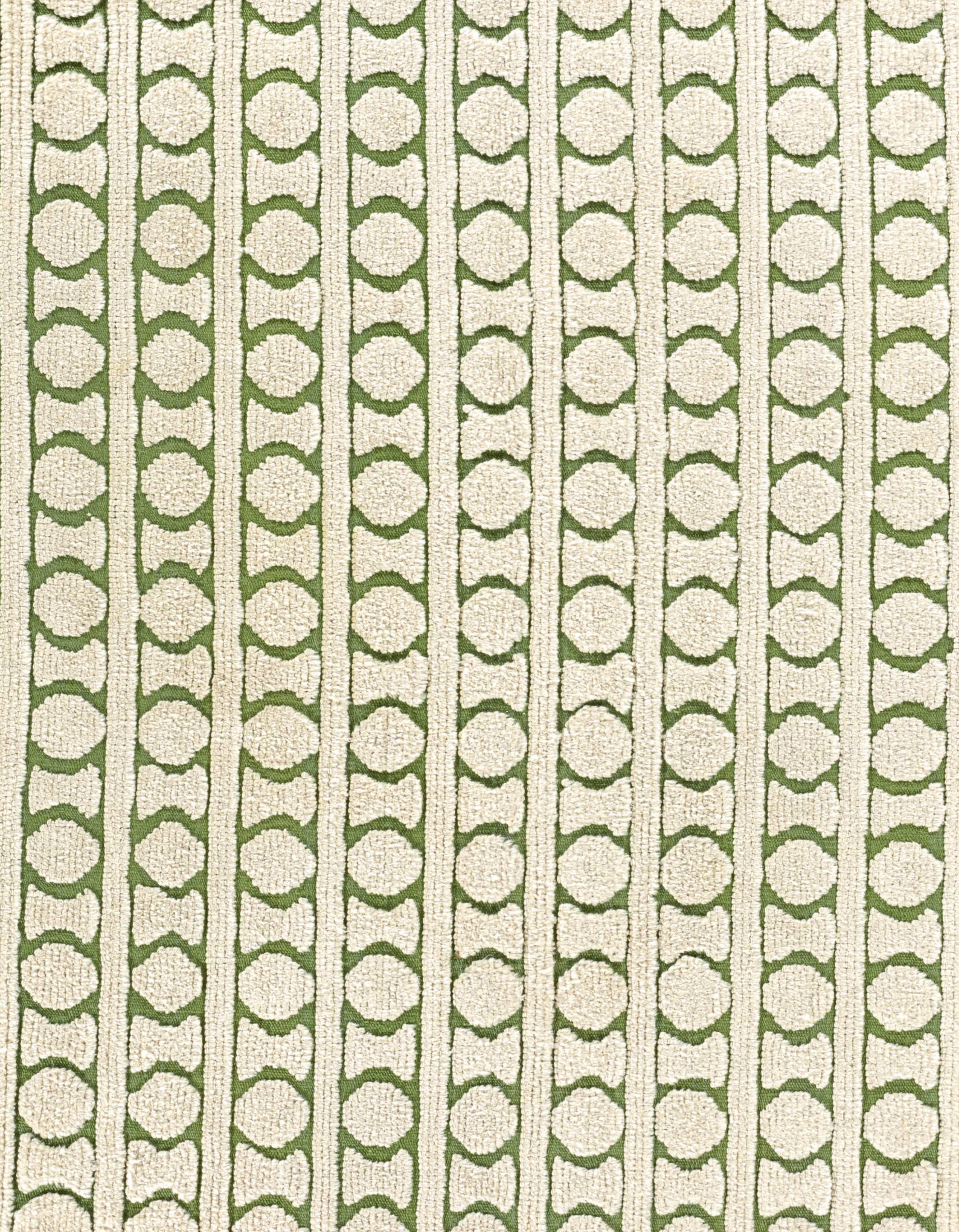
Unique 'Vinga' Rug

1974  
woven half-pile wool  
stitched initials *I.H.K.*  
235 x 207 cm (92 <sup>1</sup>/<sub>2</sub> x 81 <sup>1</sup>/<sub>2</sub> in.)

An original purchase invoice dated 12 January, 1974 is provided with this lot.

W £ 8,000-12,000 € 8,700-13,100







'I want to make an object so as to get the most out of a material.'

ALESSANDRO MENDINI

6 ALESSANDRO MENDINI

'Poltrona di Proust' Armchair

designed 1976, executed 1999  
executed by Atelier Mendini, Milan, Italy  
painted wood, with fabric upholstery hand-  
painted by Claudia Mendini  
numbered 4799 twice, possibly the date of  
execution  
107 x 103 x 87 cm (42 1/8 x 40 1/8 x 34 1/4 in.)

**PROVENANCE**

Robert Wilson, acquired directly from the  
producer  
Phillips London, The Robert Wilson Loft  
Sale, 30 September, 2007, lot 602  
Acquired from the above by the present owner

**LITERATURE**

Pier Carlo Bontempi, Giorgio Gregori, eds,  
*Alchimia*, Milan, 1985, p. 54  
Guia Sambonet, ed., *Alchimia*, Turin, 1986,  
p. 12, fig 2, p. 35, fig. 45  
Frans Haks, ed., *Atelier Mendini:  
Alessandro e Francesco Mendini: Progetti  
dal 1989 al 1996*, Milan, 1998, p. 40  
Glenn Adamson, Jane Pavitt, eds,  
*Postmodernism: Style and Subversion,  
1970-1990*, exh. cat., London, 2011, p. 41,  
cat. no. 41

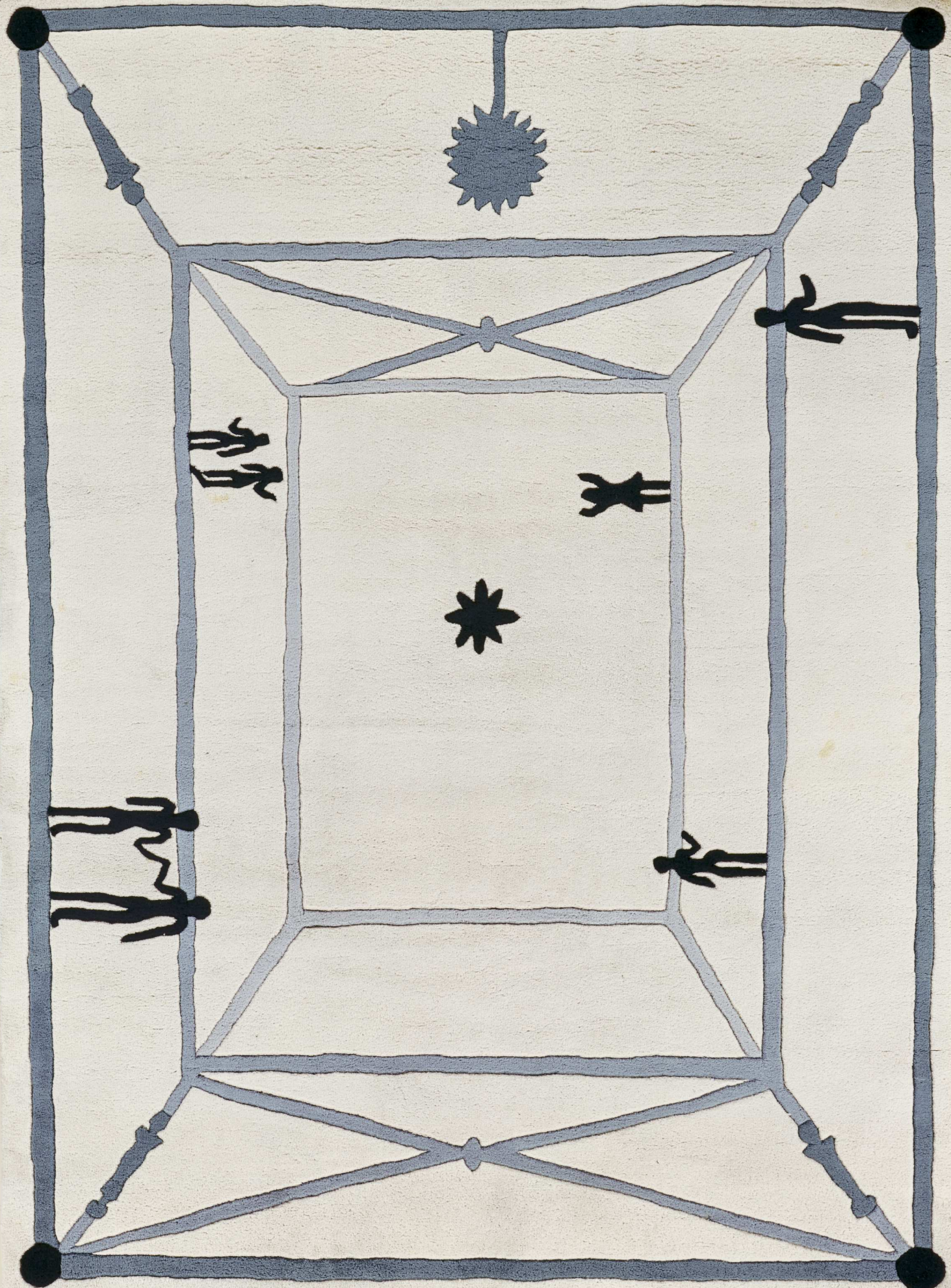
The present lot was commissioned by  
avant-garde stage director and playwright  
Robert Wilson.

Sotheby's would like to Beatrice Felis from  
Atelier Mendini for her assistance with the  
cataloguing of this lot.

⊕ W £ 25,000-30,000 € 27,200-32,600









7 DIEGO GIACOMETTI

'La Rencontre' Rug

1984  
handwoven wool  
with embroidered cloth label *GIACOMETTI*  
with the artist's monogram *DG* and numbered 42  
235 x 171 cm (92 1/8 x 67 3/8 in.)

**PROVENANCE**

Frost & Reed, London  
Acquired from the above by the present owner

W £ 8,000-12,000 € 8,700-13,100

8 GIANNI RUFFI

'La Cova' Relax Unit

designed 1973  
produced by Poltronova, Florence, Italy  
felt, steel, wood, with upholstered cushions  
69.5 x 189 cm diameter (27 1/4 x 74 1/2 in.)

**PROVENANCE**

Acquired directly from the producer by the  
present owner *circa* 1980

**LITERATURE**

Giuliana Gramigna, *1950/1980 REPERTORY,  
Pictures and Ideas Regarding the History of Italian  
Furniture*, Milan, 1985, p. 381

⊕ W £ 8,000-12,000 € 8,700-13,100







9 **ICO PARISI**

Sofa

*circa* 1950

produced by Ariberto Colombo, Cantù, Italy  
mahogany, with fabric upholstery  
89 x 256.5 x 114 cm (35 x 101 x 44 7/8 in.)

**PROVENANCE**

Private Collection, Monaco

The present lot has been reviewed by the  
Archivio del Design di Ico Parisi.

**W £ 8,000-12,000 € 8,700-13,100**

‘Materials tell us the extent to which they can and want to be transformed.’ FERNANDO AND HUMBERTO CAMPANA



10 FERNANDO AND  
HUMBERTO CAMPANA

‘Sushi III’ Chair

designed 2002, executed 2007  
produced by Estúdio Campana, São Paulo,  
Brazil

wool, rubber, fabric, EVA, enamelled steel  
number 2 from an edition of 35 + 5 AP  
90 x 51.5 x 64.5 cm (35 ½ x 20 ¼ x 25 ¾ in.)

**PROVENANCE**

Acquired directly from the artist by the  
present owner

**LITERATURE**

Fernando and Humberto Campana,  
*Campana Brothers: The Complete Works  
(So Far)*, New York, 2010, pp. 167, 266

A certificate of authenticity from Estúdio  
Campana is provided with this lot.

W £ 20,000-30,000 € 21,800-32,600





11 **ICO PARISI**

Pair of Armchairs

*circa 1950*  
produced by Ariberto Colombo, Cantù, Italy  
mahogany, with fabric upholstery  
85.5 x 84 x 80 cm ( 33 <sup>5</sup>/<sub>8</sub> x 33 <sup>1</sup>/<sub>8</sub> x 31 <sup>1</sup>/<sub>2</sub> in.)

**PROVENANCE**

Private Collection, Monaco

The present lot has been reviewed by the  
Archivio del Design di Ico Parisi.

**W £ 7,000-10,000 € 7,600-10,900**

12 **MÄRTA MÅÅS-  
FJETTERSTRÖM**

'Nyponblomman' Rug

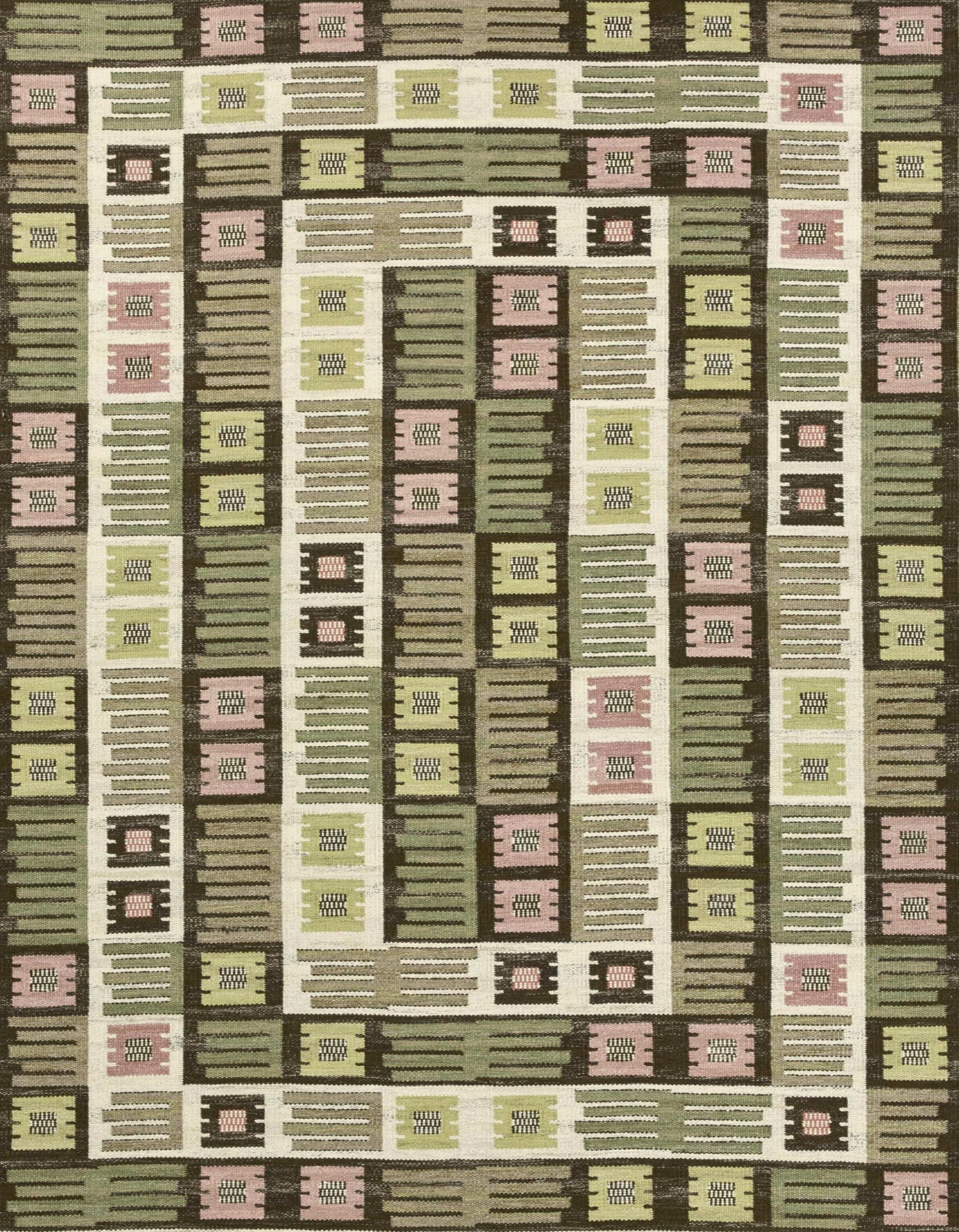
designed 1932, executed after 1941  
handwoven by Gunni Mattsson and Anna-Greta  
Sundelius at Märta Måås-Fjetterström AB,  
Båstad, Sweden

handwoven wool on a wool warp  
woven with producer's mark *AB MMF*  
302 x 249 cm (118 <sup>7</sup>/<sub>8</sub> x 98 in.)

Sotheby's would like to thank Martin Chard from  
Märta Måås-Fjetterström AB for his assistance  
with the cataloguing of this lot.

**W £ 8,000-12,000 € 8,700-13,100**













13 BARBRO NILSSON

'Snäckorna' Rug

designed 1943  
 handwoven by Hildur Petersson and Anna-Greta Nilsson at Märta Måås-Fjetterström AB, Båstad, Sweden  
 handwoven wool on a linen warp  
 woven producer's mark *AB MMF* and with artist's initials *BN*  
 279.5 x 190 cm (110 x 74 3/4 in.)

Sotheby's would like to thank Martin Chard from Märta Måås-Fjetterström AB for his assistance with the cataloguing of this lot.

W £ 10,000-15,000 € 10,900-16,300

14 FRANZ WEST

'Doku' Chair

2002  
 steel, linen, fabric, foam, plywood  
 87 x 46 x 58.5 cm (34 1/4 x 18 1/8 x 23 1/8 in.)

**PROVENANCE**


Galerie de di bY, Paris  
 Acquired from the above by the present owner, 2003

**LITERATURE**

Robert Fleck, Bice Curiger and Neal Benezra, *Franz West*, London, 1999, p. 139 for a related example

⊕ W £ 5,000-7,000 € 5,500-7,600






15 PIERRE SABATIER

Five Panels designed for the  
headquarters of the Louis Dreyfus  
Bank, Le Diamant Bleu, Paris

*circa 1970*  
beaten and oxidised copper  
one panel embossed *p. sabatier*  
257 x 89 x 3.7 cm (101 1/8 x 35 x 1 3/8 in.)

⊕ W £ 40,000-60,000 € 43,500-65,500





'Pierre SABATIER was a tireless researcher and experimenter with material such as copper, brass, tin and steel, he invented unique processes and tools for stamping, embossing, folding, hammering and oxidizing metal'





16 **RON ARAD**

'Southern Hemisphere'  
Functional Sculpture

2007  
produced by The Gallery Mourmans,  
Maastricht, Netherlands  
patinated aluminium  
from an edition of 6 + 2 AP  
130.5 x 125.5 x 137.5 cm  
(51 ¼ x 49 ½ x 54 ¼ in.)

**PROVENANCE**

Acquired directly from the producer by the  
present owner

**EXHIBITED**

Paris, Centre Pompidou, Galerie Sud, *Ron  
Arad: No Discipline*, 19 November, 2008 -  
16 March, 2009

**LITERATURE**

Marie-Laure Jousset, ed., *Ron Arad:  
No Discipline*, exh. cat., Paris, 2008,  
pp. 130-131, illustrated

Sotheby's would like to thank Caroline  
Thorman from Ron Arad Associates for her  
assistance with the cataloguing of this lot.

⊕ W £ 80,000-120,000 € 87,000-131,000





17 ALVAR AALTO

Set of Three Large 'Beehive' Ceiling Lights, model no. A 332, designed for the University of Jyväskylä

circa 1953  
manufactured by Valaistustyö Ky, Helsinki,  
Finland  
painted aluminium, brass

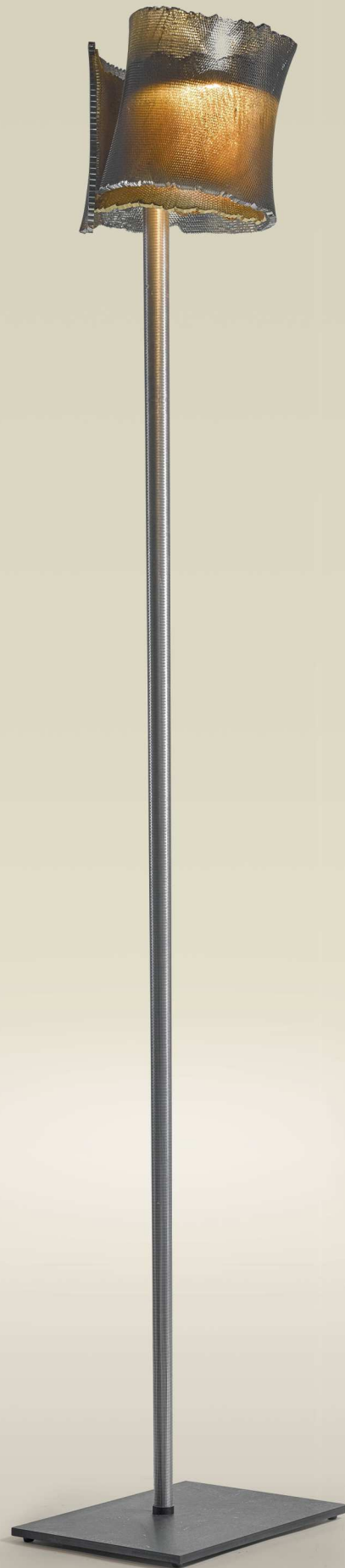
two impressed VALAISTUSTYÖ A 332,  
one impressed VALAISTUSTYÖ A 335 A  
each: 36 x 31 cm diameter (14 1/8 x 12 1/4 in.)

**LITERATURE**

*domus*, no. 810, December 1998, p. 43,  
figs 8, 9 and 12 for related examples and  
a drawing  
Thomas Kellein, ed., *alvar & aino aalto.*  
*design, collection bischofberger, exh. cat.*,  
Zurich, 2005, p. 181

W £ 25,000-30,000 € 27,200-32,600





18 INGO MAURER

'Queen Trude' Floor Lamp

2012

metal, aluminium honeycomb, plastic  
168 x 36 x 25 cm (66 1/8 x 14 1/8 x 9 7/8 in.)

See detail of this lot page 188.

† W £ 3,500-4,500 € 3,800-4,900





19 PIERRE SABATIER

Pair of 'Substance Argent' Wall Panels, from the 'Germination' artwork, designed for the Maison de la Coopération Agricole, Paris, France

1975  
steel, tin, wrought pewter  
each: 247 x 89 x 4 cm (97 ¼ x 35 x 1 ½ in.)

**PROVENANCE**

From the family of the artist

W £ 8,000-12,000 € 8,700-13,100









20 POUL HENNINGSEN

Ceiling Light  
with Type 4 4 ½ / 4 Shades

designed 1931  
manufactured by Louis Poulsen, Copenhagen,  
Denmark  
copper, brass  
21.5 x 44 cm diameter (8 ½ x 17 ¼ in.)

**LITERATURE**

Tina Jørstian and Poul Erik Munk Nielsen, eds.,  
*Light Years Ahead, The Story of the PH Lamp*,  
Copenhagen, 1994, p. 241 for a drawing, p. 242

W £ 12,000-15,000 € 13,100-16,300

21 GINO SARFATTI

Set of Four Appliques, model no. 139

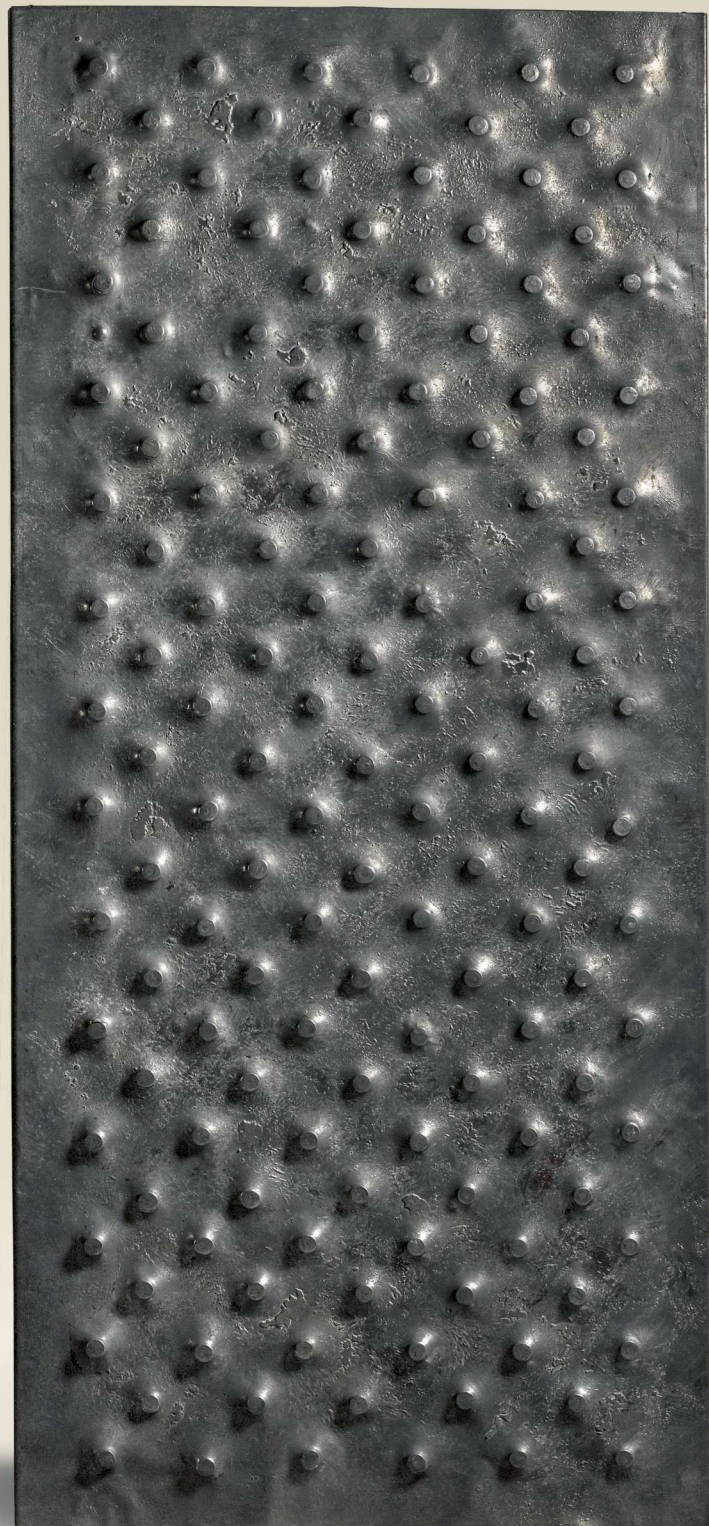
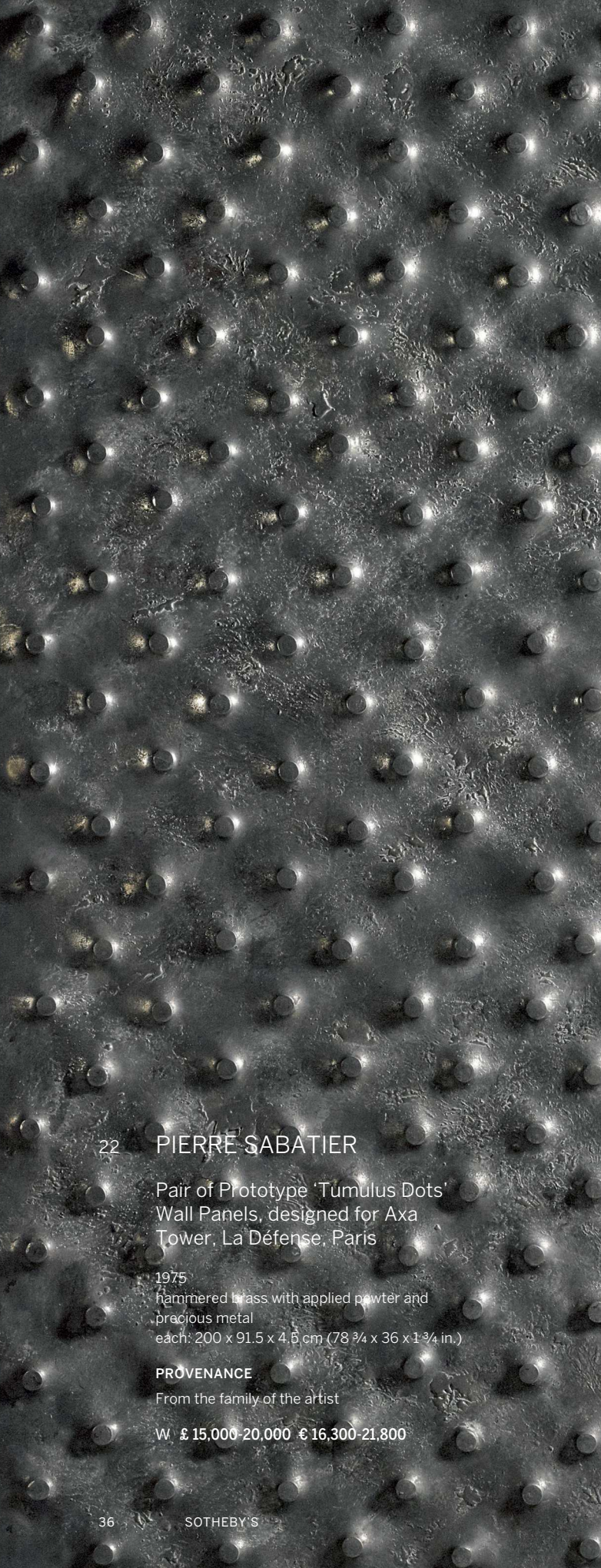
circa 1938-1942  
produced by Arteluce, Milan, Italy  
brass  
each: 24.2 x 13.5 x 7.5 cm (9 ½ x 5 ¼ x 3 in.)

**LITERATURE**

Marco Romanelli, Sandra Severi, *Gino Sarfatti:  
Opere Scelte, Selected Works, 1938-1973*, Milan,  
2012, pp. 39, 397

£ 7,000-9,000 € 7,600-9,800





22 PIERRE SABATIER

Pair of Prototype 'Tumulus Dots'  
Wall Panels, designed for Axa  
Tower, La Défense, Paris

1975  
hammered brass with applied patina and  
precious metal  
each: 200 x 91.5 x 4.5 cm (78 3/4 x 36 x 1 3/4 in.)

**PROVENANCE**

From the family of the artist

W. £ 15,000-20,000 € 16,300-21,800





23 OSKAR ZIETA

'Chippensteel' Chair

2010  
polished stainless steel  
with label *zieta*  
number 23 from an edition of 50  
77.4 x 49.5 x 45 cm (30 1/2 x 19 1/2 x 17 3/4 in.)

**PROVENANCE**

Acquired directly from the artist by the present owner

**LITERATURE**

Paola Antonelli, 'Après moi, le déluge', *domus*,  
no. 953, December 2011, p. 117

A certificate of authenticity from Oskar Zieta is  
provided with this lot.

⊕ W £ 3,000-5,000 € 3,300-5,500





PROPERTY OF A SWISS COLLECTOR

24 JORIS LAARMAN

Prototype Small 'Bridge' Table

2010  
produced by Joris Laarman Studio, Amsterdam,  
Netherlands  
cast aluminium, coating of Tungsten Carbide-  
Cobalt (W<sub>6</sub>CaCrNi)  
with facsimile signature *Joris Laarman* and  
stamped *Prototype*  
from an edition of 8 + 1 P + 4 AP  
75 x 330 x 130 cm (29 ½ x 129 ⅞ x 51 ⅞ in.)

PROVENANCE

Friedman Benda, New York  
Acquired from the above by the present owner

LITERATURE

Anita Star, ed., *Joris Laarman Lab*, exh. cat.,  
Groningen, 2015, pp. 122-127

Sotheby's would like to thank Diane Toxopeus  
from Joris Laarman Lab BV, for her assistance  
with the cataloguing of the this lot.

Ω ⊕ W £ 150,000-200,000 € 163,000-218,000



‘Where trees have the ability to add material where strength is needed, bones have the ability to also reduce material where it is not.’ JORIS LAARMAN







25 MAX SAUZE

'Cassiopé' Hanging Light

*circa* 1970

aluminium, chromium plated metal  
184.5 x 101.5 cm square (72 <sup>5</sup>/<sub>8</sub> x 39 <sup>7</sup>/<sub>8</sub> in.)

**PROVENANCE**

Sotheby's London, 4 November, 2015, lot 60  
Acquired from the above by the present owner

**LITERATURE**

Charlotte & Peter Fiell eds, *1000 Lights: 1960 to present*, Cologne, 2000, p. 207

⊕ W £ 4,000-6,000 € 4,350-6,600



26 PHILIP MICHAEL WOLFSON

Prototype 'Longevity' Desk

2007  
aluminium, glass  
prototype 1 of 2  
74.2 x 179.3 x 102.5 cm  
(29 1/4 x 70 1/2 x 40 5/8 in.)

**PROVENANCE**

Contrasts Gallery, Hong Kong  
Acquired from the above by the present owner

The present lot is 1 of 2 prototypes made. The desk was never put into wider production.

† W £ 7,000-9,000 € 7,600-9,800

27 POUL HENNINGSEN

Reading Lamp with  
'PH 3/2' Shades

produced between 1933-1951  
produced by Louis Poulsen, Copenhagen,  
Denmark  
tubular metal, painted metal, opaque glass,  
bakelite  
impressed *P.H.-3 PATENTED* and moulded 4332  
145 x 24 cm (57 1/8 x 9 1/2 in.)

**PROVENANCE**

Private collection, Denmark  
Acquired from the above by the present owner

**LITERATURE**

Tina Jørstian and Poul Erik Munk Nielsen, eds,  
*Light Years Ahead, The Story of the PH Lamp*,  
Copenhagen, 1994, pp. 188-189

W £ 5,000-7,000 € 5,500-7,600





28 **RON ARAD**

Unique Coffee Table, from the  
'B.O.O.P. (Blown Out Of Proportion)'  
Series

1998

produced by The Gallery Mourmans, Maastricht,  
Netherlands

mirror-polished super-plastic inflated aluminium  
engraved with facsimile signature *RON ARAD*  
37.7 x 143 x 92 cm (14 7/8 x 56 3/8 x 36 1/4 in.)

**PROVENANCE**

More Gallery AG, Switzerland

Acquired from the above by the present owner

**LITERATURE**

Deyan Sudjic, *Ron Arad*, London, 1999, pp.

201-213 for a discussion of this series and other  
examples of this design

Barry Friedman, *Ron Arad: A Retrospective*

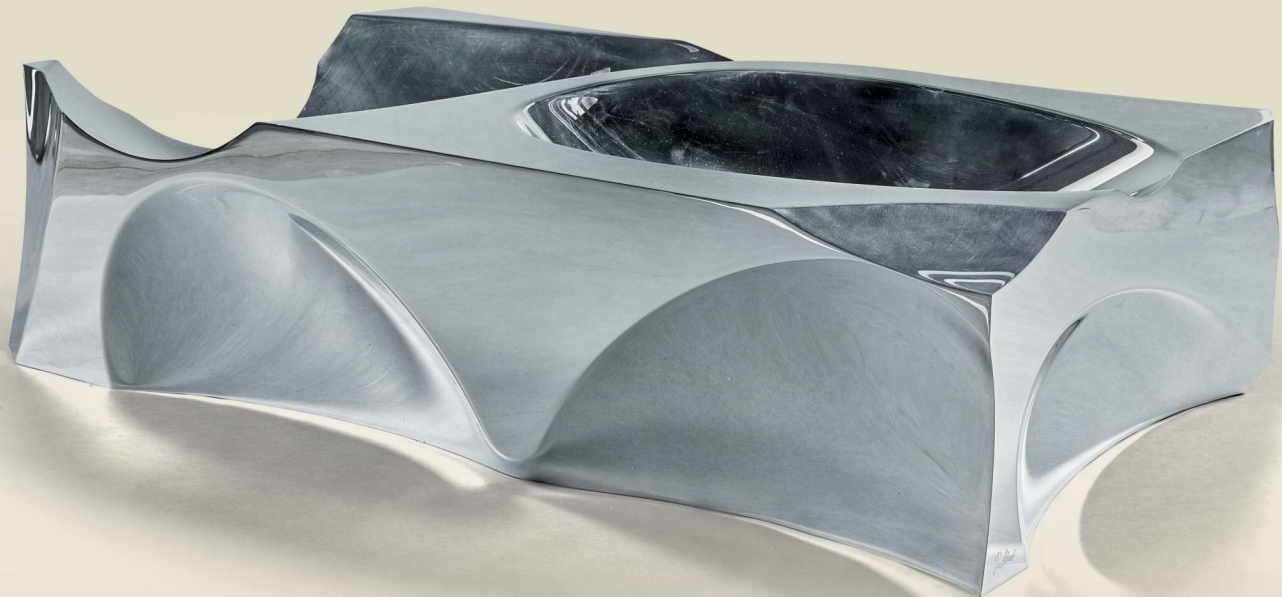
*Exhibition*, exh. cat., New York, 2005, pp. 16-19  
for other examples of this design

Paola Antonelli, *Ron Arad: No Discipline*, exh.cat.,

New York, 2009, pp. 120-121 for other examples  
of this design

Sotheby's would like to thank Caroline Thorman  
from Ron Arad Associates for her assistance with  
the cataloguing of this lot.

Ω ⊕ W £ 30,000-50,000 € 32,600-54,500





PROPERTY OF A SWISS COLLECTOR

29 **RON ARAD**

'Blo-Void 1' Chair

2006

produced by the Gallery Mourmans, Maastricht, Netherlands

polished and anodised aluminium, aluminium mesh

acid-etched with facsimile signature *Ron Arad* and numbered 6/6

from an edition of 6 + 2 AP

108.5 x 200 x 44 cm (42 3/4 x 78 3/4 x 17 3/8 in.)

**PROVENANCE**

Friedman Benda, New York

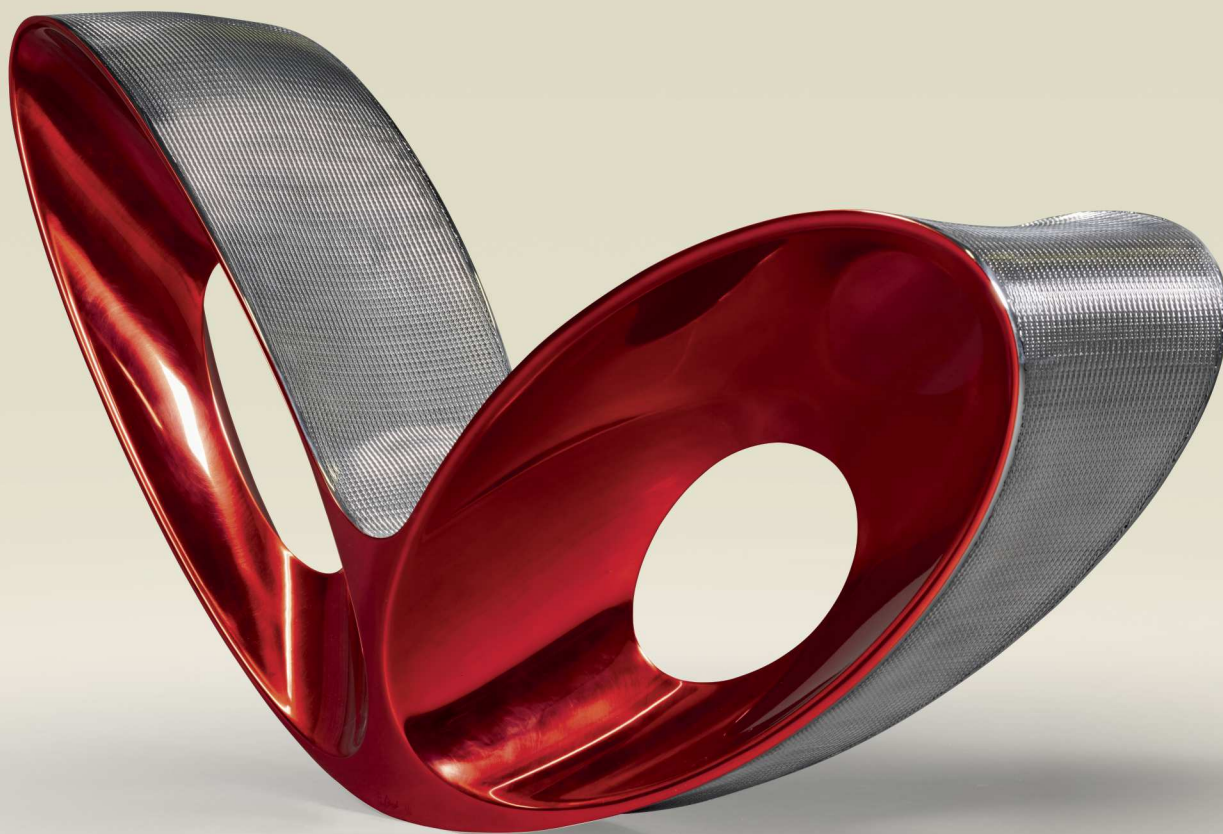
Acquired from the above by the present owner

**LITERATURE**

Marielle Dagault, Marie-Laure Jousset, eds, *Ron Arad: No Discipline*, exh. cat., Paris, 2008, p.126

Sotheby's would like to thank Caroline Thorman from Ron Arad Associates for her assistance with the cataloguing of this lot.

Ω ⊕ W £ 50,000-80,000 € 54,500-87,000



30 HÉLÈNE DE SAINT LAGER

Unique 'Table 9 flaques' Coffee Table

2014

aluminium

impressed HSL / 1/1 / FIGINI / fondeur

37 x 136 x 92 cm (14 ½ x 53 ½ x 36 ¼ in.)

W £ 4,000-6,000 € 4,350-6,600







31 **TORD BOONTJE**

'Petit Jardin' Chair

designed 2006  
produced by Studio Tord Boontje, London,  
England  
laser cut steel, zinc and white powder coating  
with laser-cut signature *Studio Tord Boontje* and  
numbered *no.7*  
from an edition of 10  
138.5 x 140 x 137 cm (54 ½ x 55 ⅛ x 53 ⅞ in.)

**LITERATURE**

Gareth Williams, *Telling Tales: Fantasy and Fear  
in Contemporary Design*, exh. cat., London, 2009,  
p. 35, fig. 15

⊕ W £ 12,000-18,000 € 13,100-19,600





32 JOHN CHAMBERLAIN

Unique 'Table of Tides' and  
'Pot-Pourri', Two Works

executed in 1993 and in 1981-1990 respectively  
painted stainless and chromium-plated steel  
with glass top and painted steel shards and  
medallions respectively  
88.3 x 243.2 x 121.3 cm (34 3/4 x 95 3/4 x 47 3/4 in.)  
and 15.2 x 16.5 x 16.5 cm (6 x 6 1/2 x 6 1/2 in.)  
respectively

**PROVENANCE**

Turbulence, New York  
Acquired from the above by the present owner, 1993

**EXHIBITED**

New York, Turbulence, *Art and Application*,  
February - March, 1993

**LITERATURE**

Turbulence, *Art and Application*, exh. cat.,  
New York, 1993, pp. 34-35

Ω W £ 120,000-180,000 € 131,000-196,000



'I'm more interested in seeing what the material tells me  
than in imposing my will on it.' JOHN CHAMBERLAIN



33 ARREDOLUCE

Two 'Cavalletto' Floor Lamps

designed circa 1950  
chromium-plated and lacquered metal  
each: 207.5 cm (81 ¾ in.)

LITERATURE

Clémence & Didier Krzentowski, *The Complete Designers' Lights II*, Zurich, 2014, pp. 46-47

W £ 7,000-10,000 € 7,600-10,900

34 ZHANG ZHOUIJIE

Unique 'SQN5-T' Coffee Table, from  
the 'Digital Objects / Triangulation'  
series

2012  
stainless steel  
hammered ZHANG ZHOUIJIE / EXC. 15 04 2012  
38.5 x 132 x 79 cm (15 ½ x 52 x 31 ½ in.)

PROVENANCE

Acquired directly from the artist by the present owner

W £ 6,000-8,000 € 6,600-8,700







35



36



36

## 35 JOHNNY SWING

Bowl

2017  
bent and welded U.S. nickels, stainless steel  
engraved *Johnny / Swing / 2017*  
28.4 x 67 cm diameter (11 1/8 x 26 3/8 in.)

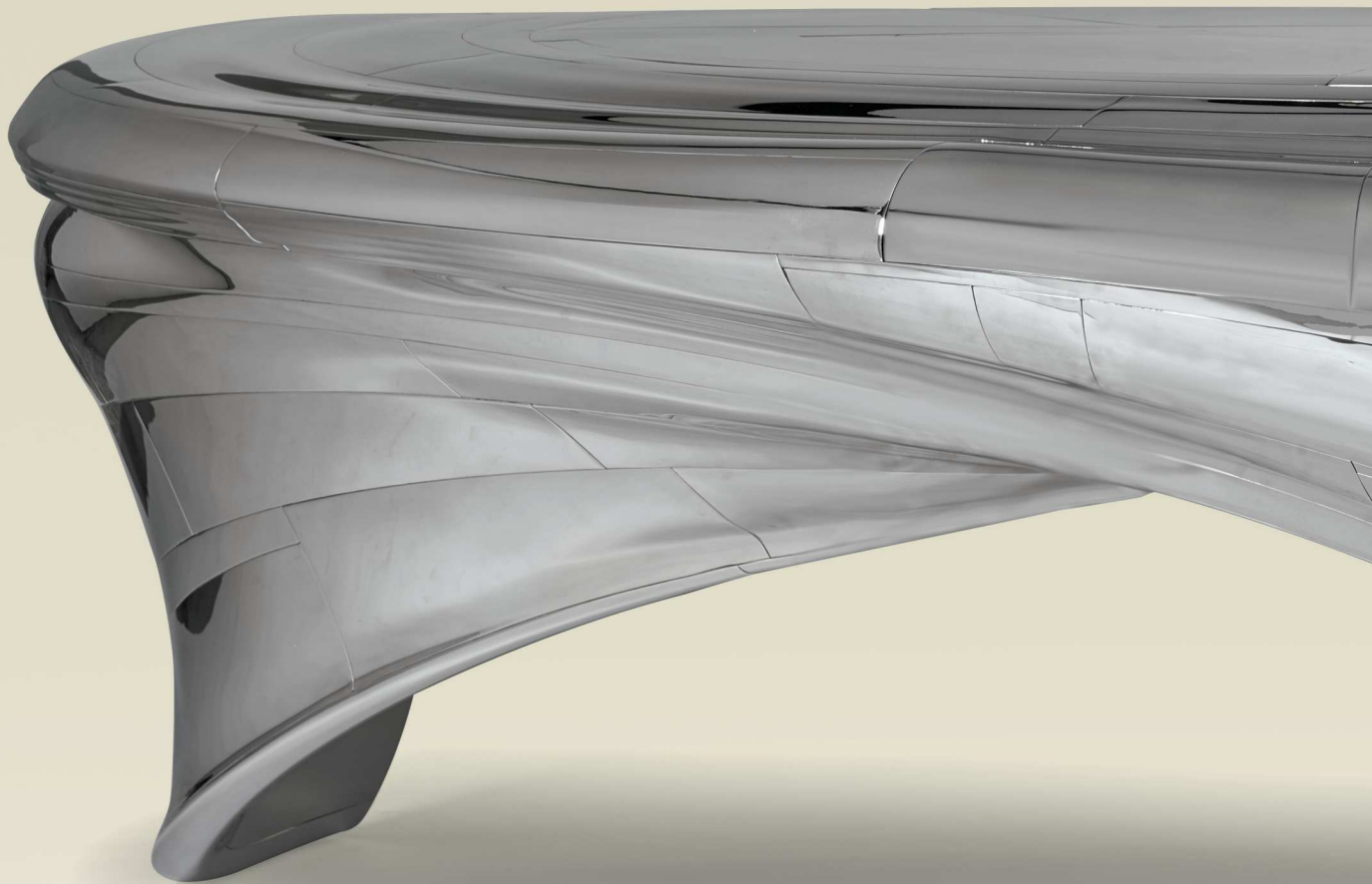
† £ 8,000-12,000 € 8,700-13,100

## 36 JOHNNY SWING

Two Bowls

2016-2017  
bent and welded U.S. nickels, stainless steel  
larger: 11.5 x 34.5 cm diameter (4 1/2 x 13 5/8 in.)  
smaller: 10.3 x 25 cm diameter (4 1/8 x 9 7/8 in.)

† £ 4,000-6,000 € 4,350-6,600



PROPERTY OF A DISTINGUISHED EUROPEAN  
COLLECTION

37 JEROEN VERHOEVEN

'Lectori Salutem' Desk

2010  
produced by DEMAKERSVAN, Rotterdam,  
Netherlands  
polished stainless steel

with metal label with facsimile signature /  
DEMAKERSVAN / Jeroen Verhoeven / *Lectori  
Salutem Desk* / No. 11 of 20  
from an edition of 20 + 1 AP  
78.3 x 243.5 x 110 cm (30 3/4 x 96 x 43 1/4 in.)

LITERATURE

Jessica Watts and Louis Shadwick, eds., *Jeroen  
Verhoeven, Lectori Salutem*, London, 2013, *passim*

† ⊕ W £ 100,000-150,000 € 109,000-163,000



'Stainless steel was the perfect material; there is a contrast between its apparent inflexibility as a raw material and the fluid shapes of Lectori Saludem... using this material meant that the viewer can see our story in the work.' JEROEN VERHOEVEN





PROPERTY OF A SWISS COLLECTOR

38 **RON ARAD**

'Big Easy Volume 2' Armchair

1988  
produced by One Off / Ron Arad Associates,  
London, England  
mirror-polished stainless steel  
signed *Ron Arad / AP*  
artist's proof from an edition of 20 + 5 AP  
98 x 136 x 81.5 cm (38 5/8 x 53 1/2 x 32 1/8 in.)

**PROVENANCE**

Friedman Benda, New York  
Acquired from the above by the present owner

**LITERATURE**

Deyan Sudjic, *Ron Arad: Restless Furniture*,  
London, 1989, pp. 52-53  
Deyan Sudjic, *Ron Arad*, London, 1999, p. 57  
Marielle Dagault, Marie-Laure Jousset, eds, *Ron  
Arad: No Discipline*, exh. cat., Paris, 2008, p. 78

Sotheby's would like to thank Caroline Thorman  
from Ron Arad Associates for her assistance with  
the cataloguing of this lot.

Ω ⊕ W £ 30,000-50,000 € 32,600-54,500



'Steel is very a forgiving material; you can bend it, you can weld it, you can drill it, you can cut it, you can change your mind, you can squash it and get amazing stuff. The first pieces were very amateurish and primitive, and then the *Big Easy* became like a piece of jewellery...'

RON ARAD



PRIVATE INTERNATIONAL COLLECTION

39 MARIA PERGAY

'Ribbon Pouf'

2007  
enamelled stainless steel  
number 4 from the edition of 12  
55.5 x 111 x 44 cm (21 7/8 x 43 3/4 x 17 3/8 in.)

PROVENANCE

Demisch Danant, Paris  
Suzanne Geiss Advising, New York  
Acquired from the above by the present owner

LITERATURE

Suzanne Demisch and Stephane Danant, *Maria Pergay: Complete Works 1957-2010*, Bologna, 2011, pp. 253-254

Ω ⊕ W £ 12,000-15,000 € 13,100-16,300



PROPERTY FROM A PRIVATE BRITISH  
COLLECTION

## 40 STUDIO JOB

'Wrecking Ball' Lamp, from the  
'Industry' Series

2010  
patinated and polished bronze, glass  
impressed *JOB 10 1/6*  
from an edition of 6 + 1 AP  
62 x 64.5 x 29 cm (24 1/2 x 25 3/4 x 11 3/8 in.)

### PROVENANCE

Carpenters Workshop Gallery  
Acquired from the above by the present owner

### LITERATURE

Job Smeets and Nynke Tynagel, *Studio Job: The  
Book of Job*, New York, 2010, p. 234

Sotheby's would like to thank Job Smeets from  
Studio Job for his assistance with the cataloguing  
of this lot.

† ⊕ W £ 15,000-20,000 € 16,300-21,800



41 RON ARAD

'Loop Loop' Chair

designed 1992  
produced by The Gallery Mourmans, Maastricht,  
Netherlands  
polished bronze mesh  
engraved with facsimile signature *Ron Arad* and  
numbered *ed 1/6*  
from an edition of 6  
133 x 39.5 x 69 cm (52 3/8 x 15 3/8 x 27 3/8 in.)

**PROVENANCE**

Christie's Paris, 30 November, 2006, lot 223  
Acquired from the above by the present owner

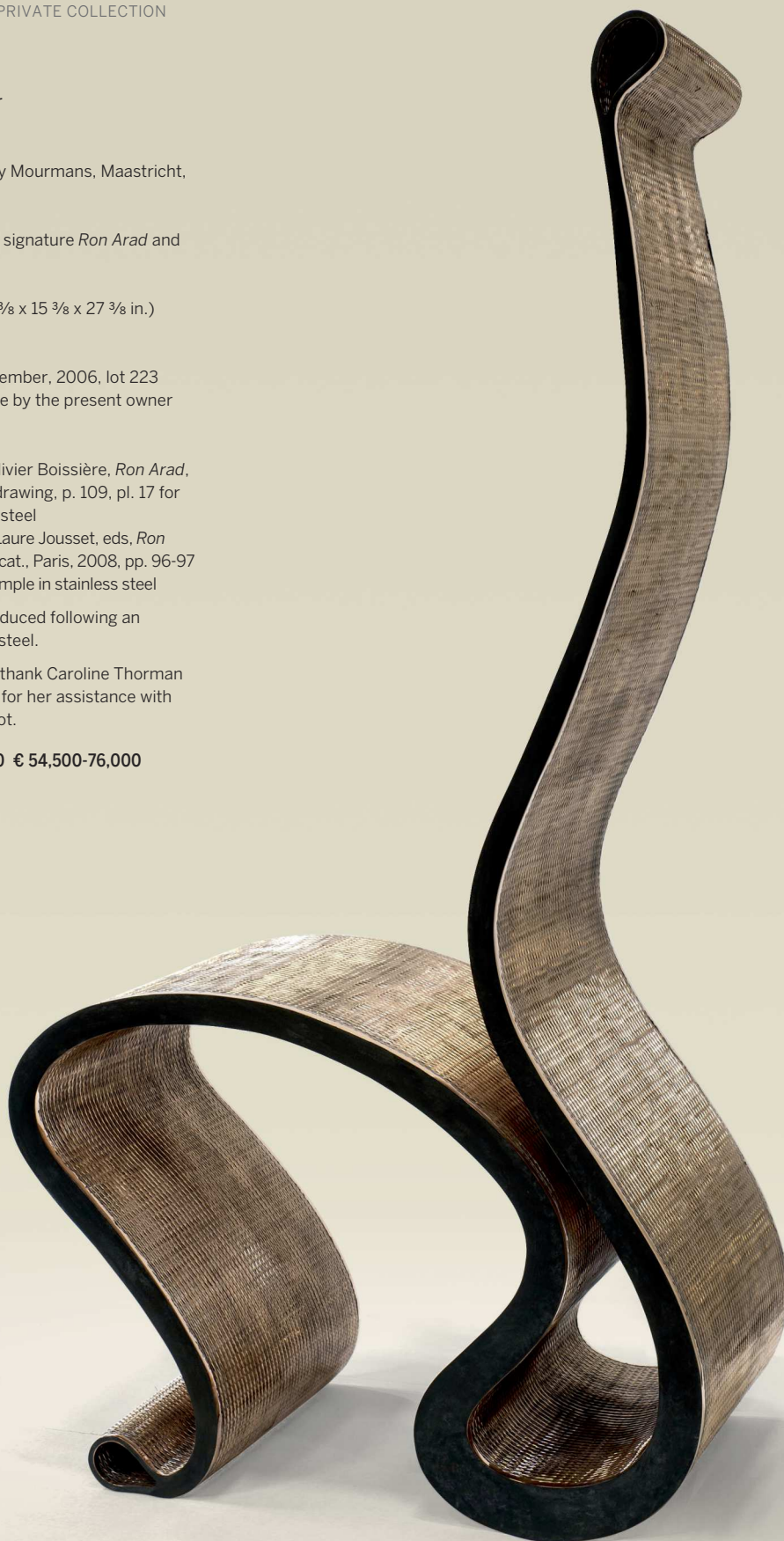
**LITERATURE**

Raymond Guidot and Olivier Boissière, *Ron Arad*,  
Paris, 1997, p. 55 for a drawing, p. 109, pl. 17 for  
an example in stainless steel  
Marielle Dagault, Marie-Laure Jousset, eds, *Ron  
Arad: No Discipline*, exh. cat., Paris, 2008, pp. 96-97  
for a drawing and an example in stainless steel

The present lot was produced following an  
edition of 5 in stainless steel.

Sotheby's would like to thank Caroline Thorman  
of Ron Arad Associates for her assistance with  
the cataloguing of this lot.

⊕ W £ 50,000-70,000 € 54,500-76,000



42 PAAVO TYNELL  
Table Lamp, model no. 9224

circa 1950  
produced by Idman, Helsinki, Finland  
brass, leather  
impressed *IDMAN*  
54.5 cm (21 ½ in.)

**LITERATURE**

*Finland House Lighting: harmony in lighting for harmony in living*, sales catalogue, New York, 1950-1953, n.p.

*Idman: Koristevalaisinluettelo*, no. 142, sales catalogue, Helsinki, 1953, n.p.  
Eric Philippe, *Paavo Tynell*, exh. cat., Paris, 2010, p. 43 for a drawing, p. 44

£ 6,000-8,000 € 6,600-8,700

43 PAAVO TYNELL  
Table Lamp, model no. 5321

circa 1950  
produced by Taito Oy, Helsinki, Finland  
brass, cane  
impressed *TAITO*  
27.5 cm (10 7/8 in.)

**LITERATURE**

Charlotte & Peter Fiell, eds, *scandinavian design*, Cologne, 2002, p. 626  
Eric Philippe, *Paavo Tynell*, exh. cat., Paris, 2010, p. 63 for a drawing, p. 64

£ 6,000-8,000 € 6,600-8,700

44 PAAVO TYNELL  
Table Lamp

circa 1950  
produced by Idman, Helsinki, Finland  
brass  
impressed *Idman*  
28.7 cm (11 ¼ in.)

**LITERATURE**

*valaisimia Idman*, no 135, sales catalogue, Helsinki, 1950, p. 52 for a related example as an applique

£ 2,500-3,500 € 2,750-3,800







45 PAAVO TYNELL

Rise and Fall Ceiling Light,  
model no. A1965

circa 1950  
produced by Idman, Helsinki, Finland  
brass, frosted glass  
28 x 44.5 cm diameter (11 x 17 1/2 in.)

LITERATURE

*Finland House Lighting: harmony in lighting for harmony in living*, sales catalogue, New York, 1950-1953, n.p.  
*Idman: Koristevalaisinluettelo*, no. 142, sales catalogue, Helsinki, 1953, n.p.  
Eric Philippe, *Paavo Tynell*, exh. cat., Paris, 2010, p. 15

W £ 2,000-3,000 € 2,200-3,300



46 MAX INGRAND

Monumental Chandelier, designed  
for the Tour Arago-Défense, Paris,  
France

*circa* 1961  
brass, lacquered brass, faceted glass  
49.5 x 216 cm diameter (19 ½ x 85 in.)

**PROVENANCE**

Tour Arago-Défense, Paris  
Acquired from the above by the present owner

⊕ W £ 20,000-30,000 € 21,800-32,600

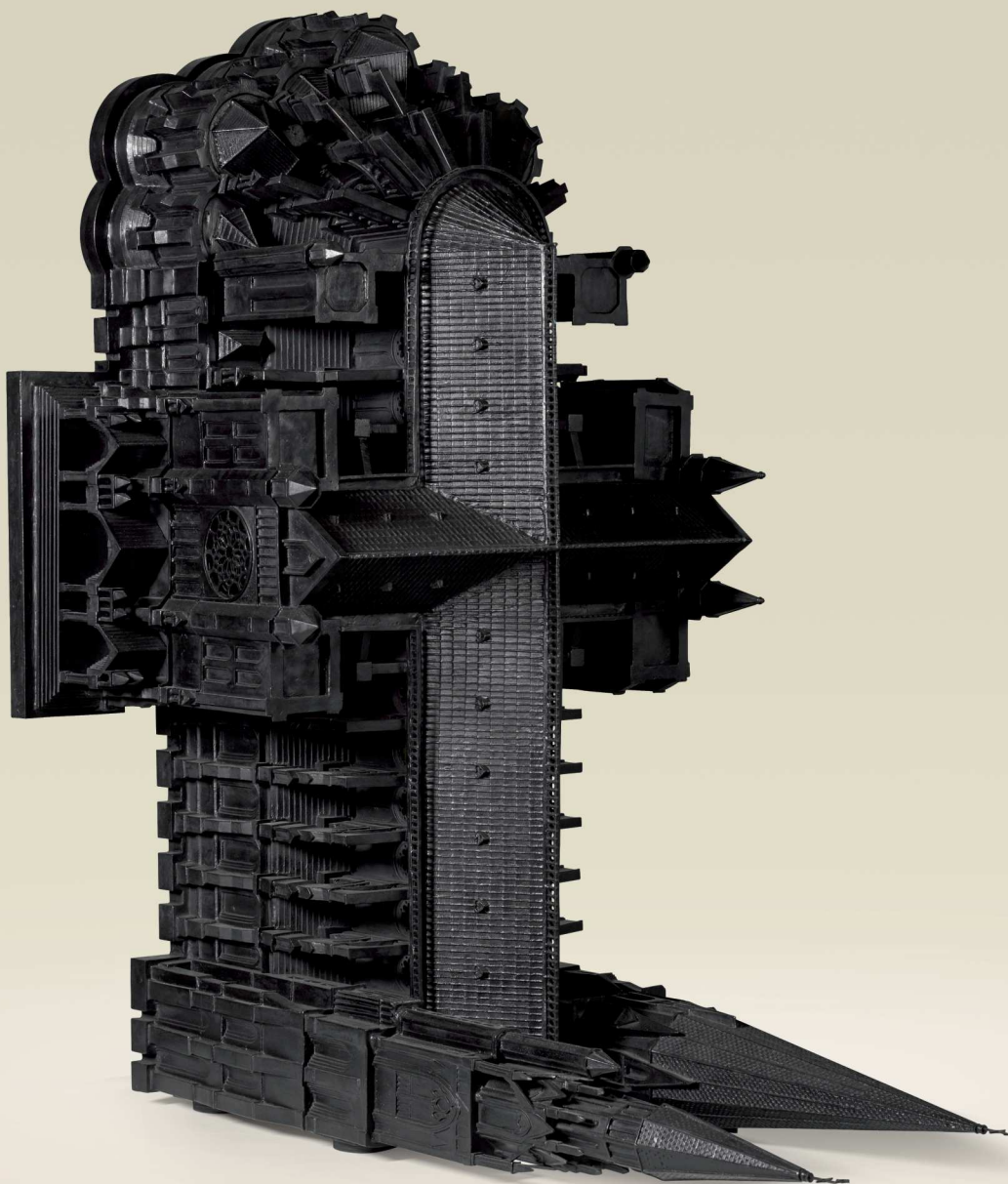








'You shift easily when you're not afraid... for us, a material or technique is never an issue... it's always a challenge.' STUDIO JOB



PROPERTY FROM A PRIVATE COLLECTION

47 **STUDIO JOB**

Unique 'Chartres' Cabinet, from the 'Aftermath' Series

2009-2012  
polished and patinated bronze, marquetry of French oak, ebony and gold, handblown glass engraved *JOB 12 1/1*  
169 x 100.7 x 155.5 cm (66 1/2 x 39 5/8 x 61 1/2 in.)

**PROVENANCE**

Acquired directly from the artist by the present owner

**LITERATURE**

Job Smeets, *Studio Job: Monkey Business*, New York, 2016, p. 97

Sotheby's would like to thank Job Smeets from Studio Job for his assistance with the cataloguing of this lot.

Π ⊕ W £ 70,000-100,000 € 76,000-109,000







48 CHRISTIAN ASTUGUEVIELLE

'Moisart' Chair

designed 2015

painted rope, raffia

134.5 x 53.5 x 42 cm (52 3/4 x 21 1/8 x 16 1/2 in.)

† ⊕ W £ 3,000-5,000 € 3,300-5,500



49 KAARE KLINT

Two 'Addition' Chairs and Stools,  
model no. 4698

designed 1933, produced *circa* 1940  
executed by cabinetmakers Rud. Rasmussen  
A/S, Copenhagen, Denmark  
Cuban mahogany, Niger leather  
chairs each: 79 x 91.5 x 61 cm (31 1/8 x 35 1/2 x 24 in.)  
stools each: 35.5 x 91.5 x 61 cm (14 x 35 1/2 x 24 in.)

LITERATURE

Grete Jalk, ed., *Dansk Møbelkunst gennem 40  
aar, vol. 1: 1927-1936*, Copenhagen, 1987, p. 170  
Grete Jalk, ed., *Dansk Møbelkunst gennem 40  
aar, vol. 4: 1957-1966*, Copenhagen, 1987, p. 214  
Gorm Harkær, *Kaare Klint: vol. 1*, Copenhagen,  
1988, p. 349, p. 359 for a technical drawing  
Gorm Harkær, *Kaare Klint: vol. 2*, Copenhagen,  
1988, p. 40

W £ 40,000-50,000 € 43,500-54,500







50 PAAVO TYNELL

Pair of Floor Lamps,  
model no. 9609

*circa* 1950  
produced by Taito Oy, Helsinki, Finland  
brass, cane, painted metal  
each impressed: OY. TAITO AB 9609  
each: 152.5 cm (60 in.)

**LITERATURE**

*Finland House Lighting: harmony in lighting  
for harmony in living*, sales catalogue, New  
York, 1950-1953, n.p.

W £ 6,000-8,000 € 6,600-8,700

51 PAAVO TYNELL

Floor Lamp,  
model no. 9607

*circa* 1950  
produced by Taito Oy, Helsinki, Finland  
brass, leather  
impressed TAITO 9607  
137.5 cm (54 1/8 in.)

**LITERATURE**

*Finland House Lighting: harmony in lighting  
for harmony in living*, sales catalogue, New  
York, 1950-1953, n.p.

W £ 5,000-7,000 € 5,500-7,600

52 PAAVO TYNELL

'Chinese Hat' Floor Lamp

*circa* 1950  
produced by Taito Oy, Helsinki, Finland  
brass, cane  
impressed TAITO  
149 cm (58 3/4 in.)

**LITERATURE**

*Finland House Lighting: harmony in lighting  
for harmony in living*, sales catalogue, New  
York, 1950-1953, n.p. for a related example  
Eric Philippe, *Paavo Tynell*, exh. cat., Paris,  
2010, p. 56 for related examples

W £ 4,000-6,000 € 4,350-6,600

53 MATTIA BONETTI

Unique 'Siesta' Armchair and Ottoman

2012

produced by Galerie Italienne, Paris, France  
lacquered rattan with applied gold leaf, with satin  
and waxed cotton upholstery

chair: 96 x 105 x 75 cm (37 ¾ x 41 ¼ x 29 ½ in.)

ottoman: 41 x 71 x 48 cm (16 ½ x 28 x 18 ⅞ in.)

W £ 10,000-15,000 € 10,900-16,300

54 PORKY HEFER

Unique 'Humanest' Hanging Lounge Chair

2016

woven Kooboo cane, steel, rope, leather

179.5 x 128.5 x 125 cm (76 x 50 ¾ x 49 ¼ in.)

EXHIBITED

London, Themes & Variations, *Seeking Africa:*

*Design / Art Across a Continent*, 16 November -

16 December, 2016

W £ 8,000-12,000 € 8,700-13,100













55 ARNE JACOBSEN  
Set of Twelve 'Grand Prix' Chairs  
designed 1957  
leather upholstered plywood, beech laminated  
plywood  
each: 78.3 x 46 x 50 cm (30 3/4 x 18 1/8 x 19 3/4 in.)  
**LITERATURE**  
Noritsugu Oda, *Danish Chairs*, Tokyo, 1996, pp. 58-59  
Charlotte & Peter Fiell, eds, *scandinavian design*,  
Cologne, 2002, p. 202  
W £ 10,000-15,000 € 10,900-16,300

56 PAAVO TYNELL  
Table Lamp  
circa 1950  
produced by Taito Oy, Helsinki, Finland  
brass, wicker cane, fabric  
impressed *TAITO*  
53 cm (20 7/8 in.)  
£ 4,000-6,000 € 4,350-6,600



57 JØRGEN HØJ

Modular Sofa in Four Parts

*circa* 1968

produced by Ivan Schlecter, Frederiksberg,  
Denmark

wood, leather, with leather upholstery  
each: 71 x 69 x 81 cm (28 x 27 ½ x 31 7/8 in.)

**LITERATURE**

*Mobilia*, nos 154-155, May-June, 1968, n.p.

This model is referenced in the Design Museum  
Denmark Furniture Index under RPO3759.

**W £ 15,000-18,000 € 16,300-19,600**





58 ALVAR AALTO

'Angel's Wing' Floor Lamp,  
Model no. A 805

circa 1954  
produced by Valaistustyö Ky, Helsinki, Finland  
lacquered metal, brass, leather  
impressed VALAISTUSTYÖ 805  
172 cm (67 ¾ in.)

LITERATURE

Peter Reed, ed., *Alvar Aalto: Between Humanism and Modernism*, exh. cat., New York, 1998, p. 235, cat. no. 237  
Thomas Kellein, ed., *alvar & aino aalto. design: collection bischofberger*, exh. cat., Zurich, 2005, p. 186

W £ 5,000-7,000 € 5,500-7,600



59 ALVAR AALTO

Floor Lamp, Model no. A 809

circa 1959  
produced by Valaistustyö Ky, Helsinki, Finland  
lacquered metal, brass, leather  
impressed VALAISTUSTYÖ 809  
167.5 cm (66 in.)

PROVENANCE

Architect Matti Tommola, Kotka, Finland  
Acquired from the above by the present owner

LITERATURE

Markku Lahti, Majja Holma, *Alvar Aalto*, Vammala, 1996, p. 100  
Edward Weston, *Alvar Aalto*, London, 1996, pp. 96, 159  
Peter Reed, ed., *Alvar Aalto: Between Humanism and Modernism*, exh. cat., New York, 1998, p. 265, cat. no. 314  
Thomas Kellein, ed., *alvar & aino aalto. design: collection bischofberger*, exh. cat., Zurich, 2005, p. 187

The present model was designed for the living room of the home of gallerist Louis Carré.

W £ 5,000-7,000 € 5,500-7,600











60 JOSEF FRANK

'Flora' Bureau, model no. 2131

designed circa 1950 - 1951, executed 1952  
 produced by Svenskt Tenn, Stockholm, Sweden  
 mahogany-veneered wood, mahogany, brass,  
 printed paper

with paper label *Josef Frank / Svenskt Tenn / 1952*  
 127.5 x 113 x 38 cm (50 1/4 x 44 1/2 x 15 in.)

Sotheby's would like to thank Per Ahldén  
 of Svenskt Tenn for his assistance with the  
 cataloguing of this lot.

W £ 20,000-30,000 € 21,800-32,600





PROPERTY OF A SWISS COLLECTOR

61 **RON ARAD**

'All Light Long' Table, from the  
'Paperwork' Collection

designed 2002  
produced by the Gallery Mourmans, Maastricht,  
Netherlands  
carbon fibre, Nomex honeycomb paper  
engraved with facsimile signature *Ron Arad* and  
numbered *11/20*  
from an edition of 20 + 5 AP  
75.7 x 330 x 94.5 cm (29 <sup>7</sup>/<sub>8</sub> x 129 <sup>7</sup>/<sub>8</sub> x 37 <sup>1</sup>/<sub>4</sub> in.)

**PROVENANCE**

Friedman Benda, New York  
Acquired from the above by the present owner

**LITERATURE**

Marielle Dagault, Marie-Laure Jousset, eds. *Ron  
Arad: No Discipline*, exh. cat., Paris, 2008, p. 121

The mould for this model has been lost with less  
than half of the edition realised.

Sotheby's would like to thank Caroline Thorman  
from Ron Arad Associates for her assistance with  
the cataloguing of this lot.

Ω ⊕ W £ 50,000-70,000 € 54,500-76,000







62 DOMINGOS TÓTORA

'Terrão' Bench

2015  
compressed recycled cardboard with red soil pigment, iron  
from an edition of 12 + 1 P  
42 x 248 x 43.5 cm (16 1/2 x 97 3/4 x 17 1/8 in.)

LITERATURE

Otávio Nazareth, ed., *Brazilian Furniture Design*, São Paulo, 2013, pp. 170-171 for related example

† W £ 4,000-6,000 € 4,350-6,600

63 JOSEF FRANK

'Flora' Cabinet, model no. 852

designed 1937, executed 1940s  
produced by Svenskt Tenn, Stockholm, Sweden  
mahogany veneered wood, mahogany, birch, brass, printed paper  
143.5 x 117.5 x 42.5 cm (56 1/2 x 46 1/4 x 16 3/4 in.)

PROVENANCE

Bukowskis Auctioneers, Stockholm  
Acquired from the above by the present owner

LITERATURE

Nina Stritzler-Levine, ed., *Josef Frank, Architect and Designer: An Alternate Vision of the Modern Home*, exh. cat., New Haven, 1996, p. 71, fig. 4-9  
Christopher Long, *Josef Frank: Life and Work*, Chicago, 2002, p. 235, fig. 218  
Christoph Thun-Hohenstein, Herman Czech and Sebastian Hackenschmidt, *Josef Frank: Against Design, The Architect's Anti-Formalist Oeuvre*, exh. cat., Vienna, 2015, p. 310

W £ 30,000-50,000 € 32,600-54,500







64 JASPER MORRISON

'Wing-Nut' Chair

1985

hardboard, piano hinges, wing nut connectors  
from an edition of 8

81 x 39.2 x 40 cm (31 7/8 x 15 1/2 x 15 3/4 in.)

LITERATURE

Manolo De Giorgi, 'Jasper Morrison: 1985-1988',  
*domus*, no. 694, May 1988, p. 79

Jasper Morrison, *Jasper Morrison: Designs,  
projects, drawings: 1981-1989*, London, 1990, p. 25  
Jasper Morrison, *Everything but the Walls*, Baden,  
2002, p. 191, fig. 8

The 'Wing-nut' chair was designed and hand-built  
by Jasper Morrison while he was studying at the  
Royal College of Art and was sold at his degree  
exhibition.

⊕ W £ 10,000-15,000 € 10,900-16,300







65 FERNANDO AND  
HUMBERTO CAMPANA

'Papelão' Sofa, from the 'Papelão'  
Collection

first designed 1993, this example 2001  
produced by Edra, Milan, Italy  
corrugated cardboard, chromium-plated  
stainless steel, leather  
65.5 x 72.5 x 158.5 cm (25 3/4 x 28.5 x 62 1/2 in.)

LITERATURE

Maria Helena Estrada, ed., *Campana*, São Paulo,  
2003, pp. 164, 220-239 for information about the  
'Papelão' series

Fernando and Humberto Campana, *Campana  
Brothers: The Complete Works (So Far)*, New  
York, 2010, pp. 87, 91, 254

This model was presented at the exhibition  
'Anticorpi Antibodies - Fernando and Humberto  
Campana 1980-2010' at the 2010 Milan Triennale.

W £ 3,000-5,000 € 3,300-5,500









66 STUDIO JOB

Cabinet from the 'Perished' Collection

2006  
 macassar ebony, bird's eye maple  
 inlaid Job  
 from an edition of 6 + 2AP  
 170 x 120 x 50 cm (66 7/8 x 47 1/4 x 19 3/4 in.)

PROVENANCE

Acquired directly from the artist by the present owner

LITERATURE

Robert Klanten, Sophie Lovell and Birga Meyer, eds, *Furnish: Furniture and Interior Design for the 21st Century*, Berlin, 2007, pp. 16-17  
 Job Smeets and Nynke Tynagel, *Studio Job: The Book of Job*, New York, 2010, p. 104 for other works from the 'Perished' collection

Sotheby's would like to thank Job Smeets from Studio Job for his assistance with the cataloguing of this lot.

α ⊕ W £ 40,000-60,000 € 43,500-65,500









‘There, in Nova Vicosa, I cry out against it, I make a statement: when I see those huge pieces of timber thrown away or burned, I take the raw lumber and transform it into full-sized pieces of furniture.’ JOSÉ ZANINE CALDAS



67 JØRGEN BERG

Cabinet on Stand

circa 1960  
executed by cabinetmaker William Christensen  
for Illums Bolighus, Copenhagen, Denmark  
rosewood, teak, lacquered teak, oak, brass  
147 x 102.5 x 43 cm (57 7/8 x 40 1/4 x 16 7/8 in.)

LITERATURE

*Illums Bolighus: Center of Modern Design*,  
product catalogue, Copenhagen, n.d., n.p. for  
related examples

W • £ 10,000-15,000 € 10,900-16,300

68 JOSÉ ZANINE CALDAS

Unique Coffee Table

circa 1970  
pequi  
branded Zanine  
33.2 x 126.5 x 73.5 cm (13 1/8 x 49 7/8 x 29 in.)

LITERATURE

Aric Chen and Zesty Meyers, *Brazil modern:  
the rediscovery of twentieth-century Brazilian  
furniture*, New York, 2016, pp. 280 - 301 for  
information about this designer

Ω W • £ 7,000-9,000 € 7,600-9,800

69 MATS THESELIUS

'Fåtölj' Armchair

1990

executed by Källemo AB, Värnamo, Sweden  
aluminium, steel, birch, with woven birch bark  
upholstery

with metal label ALUMINIUM / FÅTÖLJ / No: EA  
5/5 / MATS THESELIUS / 1990 / KÄLLEMO AB

from an edition of 5 artist's proofs

72.5 x 58.5 x 63 cm (28 1/2 x 23 x 24 3/4 in.)

LITERATURE

Charlotte & Peter Fiell, eds, *scandinavian design*,  
Cologne, 2002, p. 346 for related examples

⊕ W £ 8,000-12,000 € 8,700-13,100







70 NANNA DITZEL

Desk, model no. 12478

circa 1950  
produced by Søren Willadsen Møbelfabrik, Vejen,  
Denmark  
rosewood, oak  
71.5 x 175 x 100 cm (28 1/4 x 68 7/8 x 49 3/8 in.)

LITERATURE

*Illums Bolighus: Center of Modern Design,*  
product catalogue, Copenhagen, n.d., n.p.

This model is referenced in the Design Museum  
Denmark Furniture Index under RP02717.

• W £ 10,000-15,000 € 10,900-16,300



## 71 MOGENS KOCH

### Modular Storage System

designed 1928  
 comprising four Cabinets, eight Shelving  
 Units and four Plinths  
 executed by cabinetmakers Rud.  
 Rasmussen A/S, Copenhagen, Denmark  
 Oregon pine, brass

each with paper label RUD. RASMUSSENS  
 / SNEDKERIER / 45 NØRREBROGADE /  
 KØBENHAVN  
 each shelving unit: 76 x 76 x 27.5 cm  
 (30 1/8 x 30 1/8 x 10 7/8 in.)  
 each plinth: 5 x 76 x 27.5 cm  
 (2 x 30 1/8 x 10 7/8 in.)

### LITERATURE

Arne Karlsen, *Danish Furniture Design  
 in the 20th Century*, vol. 2, Copenhagen,  
 2007, pp. 10-11, 17, 48-50  
 Grete Jalk, ed., *40 Years of Danish  
 Furniture Design*, vol. 3: 1947-1956,  
 Copenhagen, 1987, pp. 72-73

W £ 7,000-10,000 € 7,600-10,900



## 72 RON ARAD

## 'Box in Four Movements' Chair

1994

produced by Ron Arad Associates, London, England  
cherry, with stainless steel torsion sprung  
mechanisms

signed RArad, numbered 5/20 and dedicated for Susan  
from an edition of 20 + 5 AP

when closed: 40 x 40 x 40 cm

(15 7/8 x 15 7/8 x 15 7/8 in.)

**PROVENANCE**

Acquired directly from the artist by the present owner

**LITERATURE**

Deyan Sudjic, *Ron Arad*, London, 1999, pp. 80-81

Marielle Dagault, Marie-Laure Jousset, eds, *Ron Arad: No Discipline*, exh. cat., Paris, 2008, pp.

102-103 for a drawing and examples in stainless steel and bronze

Each piece from this edition was executed in different wood type. The presented lot is unique in cherry wood.

Sotheby's would like to thank Caroline Thorman from Ron Arad Associates for her assistance with the cataloguing of this lot.

⊕ W £ 30,000-50,000 € 32,600-54,500







73 TEJO REMY

'You Can't Lay Down Your Memories' Chest of Drawers

designed 1991  
produced by Droog Design, Amsterdam,  
Netherlands  
maple, recycled wood, plastic, metal, cardboard,  
ratchet strap  
number 2 from an edition of 200  
150 x 140 x 60 cm (59 x 55 1/8 x 23 5/8 in.)

**PROVENANCE**

Gallery Andrea Leenarts, Cologne  
Acquired from the above by the present owner, 2000

**LITERATURE**

Suzanne Tise-Isoré, ed., *Design For Living: Furniture and Lighting 1950-2000: The Liliane and David M. Stewart Collection*, Paris, 2000, p. 210  
Mienke Simon Thomas, *Dutch Design: A History*, London, 2008, p. 226

A certificate of authenticity from Atelier remy & veenhuizen. VOF is provided with this lot.

⊕ W £ 7,000-10,000 € 7,600-10,900

74 FRANCO BUZZI

Pair of Armchairs

circa 1952  
lacquered walnut, brass, with fabric upholstery  
each: 94 x 68.5 x 98 cm (37 x 27 x 38 1/2 in.)

**LITERATURE**

Roberto Aloi, *Esempi di Arredamento Moderno di Tutto il Mondo: Sedie Poltrone Divani*, Milan, 1952, fig. 208

W £ 8,000-12,000 € 8,700-13,100





75 HUGO FRANÇA AND  
PAULO ALVES

Two Unique 'Ventania' Armchairs,  
from the 'Projeto 2' Series

2016

pickled pequi, cumaru, leather cord with leather  
cushions

each engraved *HUGO FRANÇA / + / PAULO ALVES*

90 x 113 x 108 cm (45 ½ x 44 ½ x 42 ½ in.) and

89.5 x 110.5 x 102 cm (35 ¼ x 43 ½ x 40 ⅞ in.)

Ω W £ 18,000-22,000 € 19,600-23,900



76 GIO PONTI

Dressing Table from the Hotel  
Royal, Naples, Italy

*circa* 1956  
manufactured by Dassi, Milan, Italy  
oak, oak-veneered wood, brass, mirrored glass  
123 x 94.5 x 46 cm (48 ½ x 37 ½ x 18 ½ in.)

**PROVENANCE**

Themes & Variations, London  
Acquired from the above by the present owner

**LITERATURE**

*domus*, no. 317, April 1956, no. 318, May 1956,  
and no. 325, December 1956, for a Dassi  
advertisement illustrating a bedroom from the  
Hotel Royal

A certificate of authenticity from the Gio Ponti  
Archives is provided with this lot.

W £ 5,000-7,000 € 5,500-7,600





PROPERTY FROM A PRIVATE COLLECTION,  
LONDON

77 **GIO PONTI**

Bench from the Palazzo Liviano,  
University of Padova, Italy

1939  
together with an Umbrella Stand  
Italian walnut  
with producer's metal label S.A. ARCH. POLO  
LUIGI / VIA RIELLO 4 - PADOVA / COSTRUZIONE  
MATERIALE DIDATTICO / E MOBILI IN GENERE  
87 x 150 x 66 cm (34 5/8 x 59 1/4 x 26 in.)

**PROVENANCE**

Palazzo Liviano, University of Padova  
Private collection, London

**LITERATURE**

Mario Universo, *Gio Ponti Designer Padova 1936-1941*, Bari, 1989, p. 50 for a related example

A certificate of authenticity from the Gio Ponti Archives is provided with this lot.

The Gio Ponti Archives have requested to include this lot in the upcoming Gio Ponti exhibition at the Musée des Arts Décoratifs, Paris, October 2018 - January 2019.

W £ 50,000-70,000 € 54,500-76,000





‘The most resistant element is not wood, is not stone, is not steel, is not glass. The most resistant element is art.’ GIO PONTI



78 ICO PARISI

'Terni' Desk

circa 1958  
produced by MiM (Mobili Italiani Moderni),  
Rome, Italy  
Brazilian and Indian rosewood, mahogany,  
aluminium  
with metal label *MiM / roma*  
71.5 x 180 x 95.5 cm (28 1/8 x 70 7/8 x 37 5/8 in.)

**PROVENANCE**

Private collection, Milan  
Acquired from the above by the present owner

**LITERATURE**

Gerhard Westermeier and Markus Winter, *Luisa  
& Ico Parisi*, exh. cat., Berlin, 2009, figs. 31-32

W • £ 5,000-7,000 € 5,500-7,600

79 CURT BLOMBERG

Cabinet

1954  
mahogany, inlaid linoleum  
134 x 89.3 x 42 cm (52 3/4 x 35 1/8 x 16 1/2 in.)

**LITERATURE**

ÖNSKEHEM 54: *UTSTÄLLNING, MODERN  
HEMINREDNING: OSTERMANS 18-26 SEPT.*,  
exh. cat., Stockholm, 1954, p. 31

W £ 18,000-22,000 € 19,600-23,900













'The best material is solid wood. Its quality may be sensed  
at the touch of a hand.' PEDER MOOS

80 PEDER MOOS

Important 'Museum' Table

1968

Brazilian rosewood, boxwood  
inlaid with the artist's monogram and inscribed  
1968 / *Kunstindustrimuseet / København.*  
1942. / *Nationalmuseet.* 1943. *Stokholm.*  
/ *Nordenfjeldske Kunstindustrimuseum.* /  
*Trondheim.* 1952.  
57 x 70 x 52.5 cm (22 ½ x 27 ½ x 20 5/8 in.)

**PROVENANCE**

Dr Gert Poulsen, Denmark  
Bruun Rasmussen, 29 September, 2016, lot 1153  
Acquired from the above by the present owner

**LITERATURE**

Grete Jalk, *Dansk Møbelkunst gennem 40 aar*,  
vol. 3, 1947-1956, Copenhagen, 1987, p. 176 for a  
related example  
Arne Karlsen, *Danish Furniture Design in the 20th  
Century: vol. 2*, Copenhagen, 2007, p. 111 for a  
related example  
Anne Bony, *Peder Moos dit P.*, Paris, 2014, n.p.,  
for a related example

The present lot was commissioned by Dr.  
Gert Poulsen and is accompanied by eight  
handwritten letters from Peder Moos discussing  
the execution of this work. For the complete  
catalogue note on this lot, please see the online  
catalogue.

• W £ 70,000-90,000 € 76,000-98,000



81 AXEL EINAR HJORTH

Unique Cabinet, designed for the Paris World Exhibition, 1937

1937  
 executed by Nordiska Kompaniet, Stockholm, Sweden  
 rosewood, mahogany, precious metal, glass  
 with two producer's metal labels: NK R40281-C  
 / MADE IN SWEDEN and NK / A.B. NORDISKA  
 KOMPANIET / STOCKHOLM  
 136 x 95 x 47 cm (53 ½ x 37 ¾ x 18 ½ in.)

EXHIBITED

Paris, 'Exposition Internationale des Arts et  
 Techniques dans la Vie Moderne', 25 May -  
 25 November, 1937

LITERATURE

*Paris International Exhibition 1937, Arts and  
 Crafts in Modern life: Sweden, Illustrated Official  
 Guide*, Paris, 1937, p. 56, illustrated  
 Åke Stavenow, ed., *Svenska Slöjdföreningens  
 Tidskrift: Organ För Konstindustri Handverk Och  
 Hemslojd*, no. XXXIII, 1937, Stockholm, p. 83 for  
 an advertisement, illustrated  
 Christian Björk, Thomas Ekström and Eric  
 Ericson, *Axel Einar Hjorth: Möbelarkitekt*,  
 Stockholm, 2009, p. 69, illustrated

⊕ W £ 80,000-120,000 € 87,000-131,000









82 PIERRE JEANNERET

Pair of 'Committee' Chairs,  
Model no. PJ-SI-30-A,  
designed for the High Court  
and administrative buildings,  
Chandigarh, India

*circa* 1959-1960  
teak with fabric upholstery  
one numbered 192, the other 247  
each: 88,5 x 59,5 x 65,5 cm  
(34 <sup>3</sup>/<sub>4</sub> x 23 <sup>1</sup>/<sub>2</sub> x 25 <sup>3</sup>/<sub>4</sub> in.)

**PROVENANCE**

Chandigarh, India  
Artcurial Paris, 24 November, 2010, lot 255  
Acquired from the above by the present  
owner

**LITERATURE**

Eric Touchaleaume and Gerald Moreau,  
*Le Corbusier, Pierre Jeanneret, The Indian  
Adventure: Design-Art-Architecture*, Paris,  
2010, pp. 232-33, 563  
Galerie Patrick Seguin, *Le Corbusier, Pierre  
Jeanneret: Chandigarh, India*, Paris, 2014,  
pp. 158-63, 283

**W £ 10,000-15,000 € 10,900-16,300**





83 PIERRE JEANNERET

Illuminated Reading Table,  
model no. PJ-TAT-10-B,  
designed for the Assembly  
and the University Library,  
Chandigarh, India

*circa* 1963-1964  
teak-veneered wood, teak, frosted glass,  
painted steel, painted tubular steel  
111.5 x 244.3 x 122 cm (43  $\frac{7}{8}$  x 96  $\frac{1}{8}$  x 48 in.)

**PROVENANCE**

Chandigarh, India  
Artcurial Paris, 24 November, 2010, lot 218  
Acquired from the above by the present  
owner

**LITERATURE**

Eric Touchaleaume and Gerald Moreau,  
*Le Corbusier, Pierre Jeanneret, The Indian  
Adventure: Design-Art-Architecture*, Paris,  
2010, pp. 368, 370-72, 580  
Galerie Patrick Seguin, ed., *Le Corbusier,  
Pierre Jeanneret: Chandigarh, India*, Paris,  
2014, pp. 173, 217-23, 286

W £ 70,000-100,000 € 76,000-109,000



84 JØRGEN HØVELSKOV

Unique Prototype Chair

1961

pine, nylon stringing

74.5 x 69 x 75.5 cm (29 3/8 x 27 1/8 x 29 3/4 in.)

**PROVENANCE**

Estate of Jørgen Høvelskov

Bruun Rasmussen, 3-7 April, 2006, lot 830

Acquired from the above by the present owner

⊕ W £ 8,000-12,000 € 8,700-13,100





85 MARC NEWSON

Unique 'Wood' Chair

1988

wood

65 x 82 x 102 cm (25 ½ x 32 ¼ x 40 ¼ in.)

**PROVENANCE**

Teruo Kurosaki, Idée, Tokyo

Acquired from the above by the present owner

**LITERATURE**

Alice Rawsthorn and Marc Newson, *Marc Newson*, London, 1999, pp. 34-37, fig. 34, p. 212

Conway Lloyd Morgan, *Marc Newson*, London, 2003, pp. 172-173, p. 181 for a discussion about the designer's time spent with Teruo Kurosaki in Japan, p. 182

Alison Castle, Alice Rawsthorn, Kristine Köper, et al., *Marc Newson: Works*, Cologne, 2012, pp. 41-43

A certificate of authenticity from Marc Newson confirming this is a unique version, due to the design of the symmetrical wooden strips, is provided with this lot.

Ω ⊕ W £ 8,000-12,000 € 8,700-13,100







86 PABLO REINOSO

Unique 'Vertical' Bench

2016

wood, painted steel

45.4 x 316.5 x 41.8 cm (17 7/8 x 124 3/4 x 16 3/8 in.)

LITERATURE

Pablo Reinoso, *Pablo Reinoso*, Milan, 2017, p. 142, illustrated

A certificate of authenticity from Pablo Reinoso is provided with this lot.

† W £ 30,000-50,000 € 32,600-54,500





87 PIERRE JEANNERET

'Public Bench', model no. PJ-SI-37-B, designed for the High Court, Chandigarh, India

circa 1959-1960  
teak, with leather upholstery  
85 x 142 x 65 cm (33 1/2 x 55 7/8 x 25 3/4 in.)

**PROVENANCE**

Chandigarh, India  
Acquired from the above by the present owner

**LITERATURE**

Eric Touchaleaume and Gerald Moreau,  
*Le Corbusier, Pierre Jeanneret, The Indian  
Adventure: Design-Art-Architecture*, Paris, 2010,  
pp. 163, 566  
Galerie Patrick Seguin, ed., *Le Corbusier, Pierre  
Jeanneret: Chandigarh, India*, Paris, 2014, pp. 136,  
156, 157, 283

An original deposit receipt form issued by the  
High Court for the State of Punjab & Haryana,  
dated 3.12.2005, is provided with this lot.

**W £ 15,000-20,000 € 16,300-21,800**





88 LE CORBUSIER AND PIERRE  
JEANNERET

Pair of 'Advocate and Press' Chairs,  
model no. LC/PJ-SI-41-A, designed  
for the High Court, Chandigarh, India

circa 1955-56  
teak with fabric upholstery  
90 x 67 x 72 cm (35 ½ x 26 ¾ x 28 ¼ in.)

**PROVENANCE**

Chandigarh, India  
Acquired from the above by the present owner

**LITERATURE**

Eric Touchaleaume and Gerald Moreau,  
*Le Corbusier, Pierre Jeanneret, The Indian  
Adventure: Design-Art-Architecture*, Paris, 2010,  
pp. 19, 169, 567-568  
Galerie Patrick Seguin, ed., *Le Corbusier, Pierre  
Jeanneret: Chandigarh, India*, Paris, 2014, pp. 136,  
139, 282

See previous lot.

W £ 15,000-20,000 € 16,300-21,800





'I'm drawn to materials that have resistance; materials that you can have a dialogue with as you create an object.' JOSEPH WALSH



PROPERTY OF A PRIVATE EUROPEAN  
COLLECTOR

89 JOSEPH WALSH

Unique 'Erosion I' Dining Table

2009  
olive ash, burr olive ash, white oil  
74 x 322.5 x 106 cm (29 1/8 x 127 x 41 3/4 in.)

**PROVENANCE**

Oliver Sears Gallery, Dublin, Ireland  
Private Collection, Co Cork

The present lot is the first 'Erosion' table  
produced by Joseph Walsh.

⊕ W £ 80,000-120,000 € 87,000-131,000









90 NUCLEO\_PIERGIORGIO  
ROBINO

Unique 'Amethyst Mursinka' Stool

2016

produced by Nucleo, Turin, Italy

oak, epoxy resin, pigment

46 x 36.5 x 26.5 cm (18 1/8 x 14 3/8 x 10 1/2 in.)

† W £ 15,000-20,000 € 16,300-21,800



91 JOHANNA GRAWUNDER

Pair of 'Bent' Wall Lamps

2015  
produced by IMDA, Paris  
aluminium, acrylic  
from an edition of 6  
each: 44 x 30 x 23 cm (17 ¼ x 11 ⅞ x 9 in.)

A certificate of authenticity from Johanna Grawunder  
and IMDA Paris is provided with this lot.

W £ 6,000-8,000 € 6,600-8,700





PROPERTY FROM AN IMPORTANT  
INTERNATIONAL PRIVATE COLLECTION

92 SHIRO KURAMATA

'Acrylic stool (with feathers)',  
for the Spiral boutique, The Axis  
Building, Roppongi, Tokyo

designed 1990  
acrylic, quail feathers, aluminum stained alumite  
finish  
number 31 from an edition of 40  
53.6 x 33.1 x 40.5 cm (21 1/8 x 13 x 15 3/4 in.)

**PROVENANCE**

Friedman Benda, New York  
Acquired from the above by the present owner, 2014

**LITERATURE**

Makoto Uyeda, ed., *Shiro Kuramata 1934-1991*,  
exh. cat., Tokyo, 1996, p. 74, no. 29, p. 196, no. 4  
Jean-Louis Gaillemain, ed., *Design Contre Design: Deux  
siècles de créations*, exh. cat., Paris, 2007, p. 288  
Deyan Sudjic, *Shiro Kuramata: Essays & Writings*,  
London, 2013, p. 107  
Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*,  
London, 2013, p. 379, no. 611, p. 380, fig. 612

A certificate of authenticity from Mieko Kuramata  
is provided with this lot.

Ω W £ 40,000-60,000 € 43,500-65,500







93 GINO SARFATTI

Ceiling Light, model no. 2052

circa 1966  
produced by Arteluce, Milan, Italy  
lacquered aluminium, acrylic  
with partial producer's label  
adjustable height, 61.5 cm diameter (24 ¼ in.)

LITERATURE

Marco Romanelli, Sandra Severini, *Gino Sarfatti: Opera Scelte, Selected Works, 1938-1973*, Milan, 2012, p. 467

W £ 4,000-6,000 € 4,350-6,600

94 GINO MAROTTA

'Rinoceronte d'Ombra' Shelving Unit

circa 1970  
methacrylate  
branded *Gino Marotta*  
68.5 x 127 x 50.5 cm (27 x 50 x 19 7/8 in.)

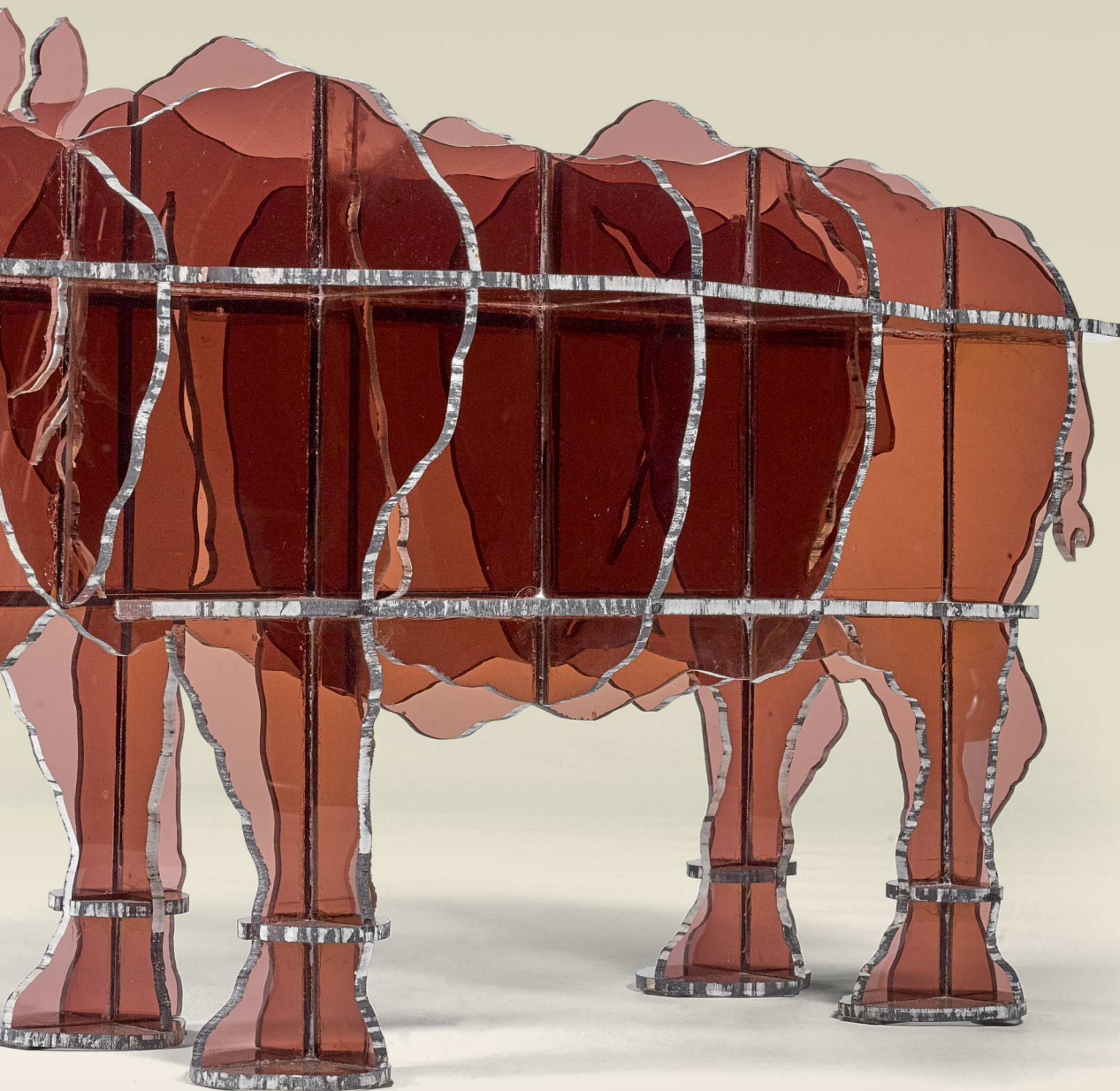
PROVENANCE

private collection, Milan  
Acquired from the above by the present owner

LITERATURE

Gino Marotta, *Gino Marotta: metacrilati*, exh. cat., L'Aquila, 1999, p. 118

⊕ W £ 8,000-12,000 € 8,700-13,100





95 TOM DIXON

Two Unique 'Extruded MF' Chairs

2007

PETG extruded plastic  
one with label *Design/Miami™* and numbered 4/12  
numbers 4 and 5 from an edition of 12 + 1 AP  
83 x 57 x 53.5 cm (35 5/8 x 22 1/2 x 21 1/8 in.)

LITERATURE

*The Interior World of Tom Dixon*, London, 2008,  
pp. 96-97 for illustrations of the chair and the  
designer producing the chair on an extruding  
machine

The present lot was executed by Tom Dixon at  
the Micro Factory performance at Design Miami/  
Basel, June, 2007.

Two certificates from Tom Dixon are provided  
with this lot.

† ⊕ W £ 4,000-6,000 € 4,350-6,600







96 MICHAEL YOUNG

Unique Writing Desk

2008

produced by Established & Sons, London  
Corian

with metal plaque *Designed by Michael Young /  
Writing Desk / 2005 / Unique Edition 1/1*  
112.5 x 163.5 x 80 cm (44 1/4 x 64 1/2 x 31 1/2 in.)

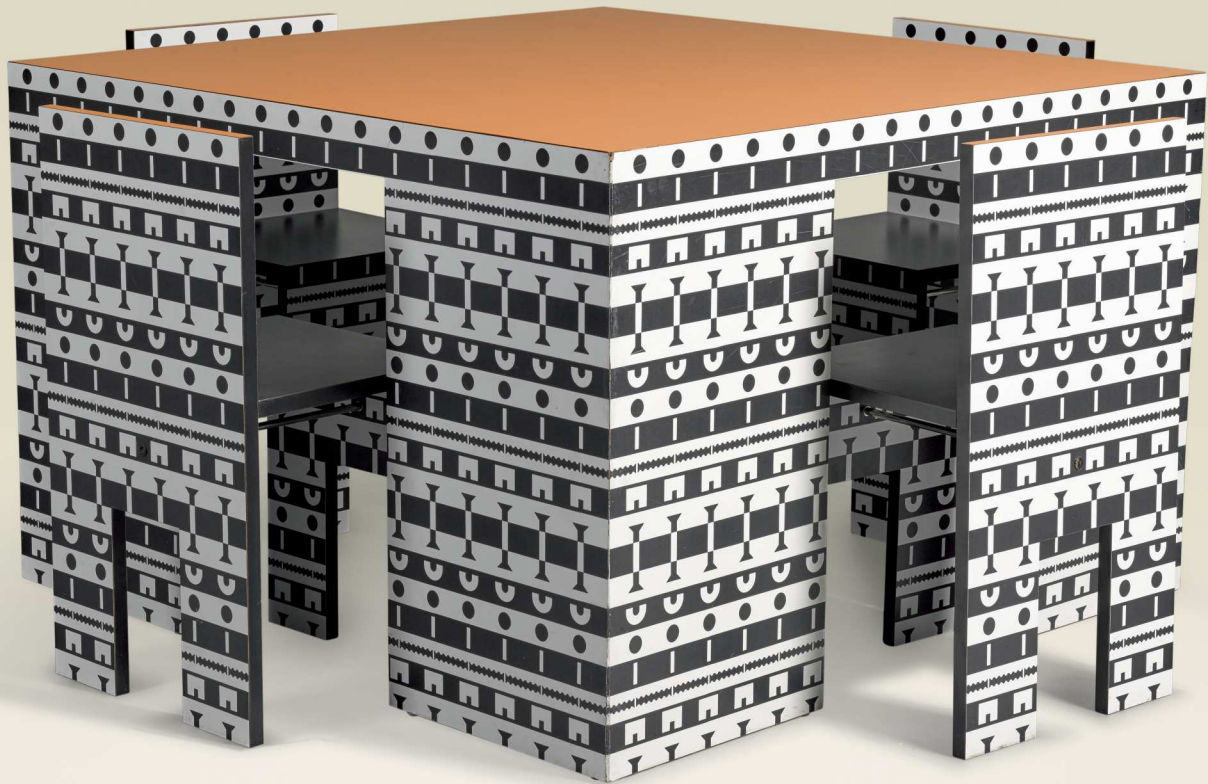
LITERATURE

Charlotte & Peter Fiell, eds, *Design Now!*, Cologne,  
2007, pp. 554-555 for a related example

⊕ W £ 4,000-6,000 € 4,350-6,600



'...I traced it to my love for a material: the Abet laminate. If there was no Abet laminate, there would not be Alchimia, there would not be Memphis.' ALESSANDRO MENDINI



97 ALESSANDRO GUERRIERO  
AND ALESSANDRO MENDINI

'Ollo' Table and Four Chairs, from  
the 'Alchimia-Ollo' Collection

designed 1988  
produced by Consorzio Esposizione Mobili,  
Cantù, Italy  
laminated plywood

with applied label *CEM / CONSORZIO /  
ESPOSIZIONE / MOBILI / CANTU*  
table: 74.5 x 117 x 117 cm (28 <sup>3</sup>/<sub>8</sub> x 46 <sup>1</sup>/<sub>8</sub> x 46 <sup>1</sup>/<sub>8</sub> in.)  
chairs: each 74 x 40 x 37 cm (29 <sup>1</sup>/<sub>8</sub> x 15 <sup>3</sup>/<sub>4</sub> x 14 <sup>3</sup>/<sub>4</sub> in.)

The present lot was designed by Alessandro  
Guerriero, with decoration by Alessandro Mendini.

Sotheby's would like to Beatrice Felis from  
Atelier Mendini for her assistance with the  
cataloguing of this lot.

W £ 6,000-8,000 € 6,600-8,700







98 GÜNTER BELTZIG

Early 'Floris' Chair

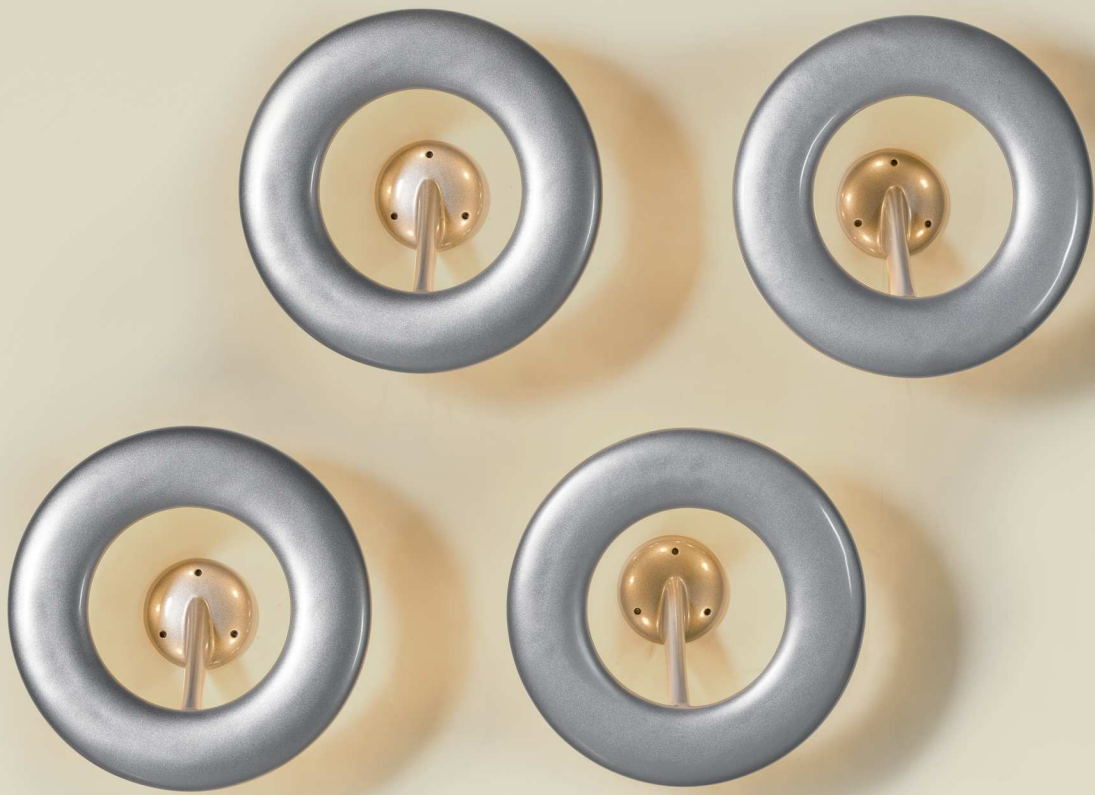
circa 1967  
produced by Gebrüder Beltzig Design, Wuppertal,  
Germany  
moulded fibreglass-reinforced polyester  
107 x 44 x 60 cm (42 1/8 x 17 1/4 x 23 5/8 in.)

LITERATURE

Charlotte & Peter Fiell, *Modern Chairs*, Cologne,  
1993, p. 100  
Charlotte & Peter Fiell, *1000 Chairs*, Cologne,  
1997, p. 435

The present lot is from the first edition of 50  
examples.

⊕ W £ 3,000-5,000 € 3,300-5,500





99 MARC NEWSON

Set of Four 'Komed' Ceiling or Wall Lights, for the Osman Restaurant, KOMED Media Park, Cologne, Germany

designed 1996  
coated fibreglass  
each: 22 x 56 cm diameter (8 5/8 x 22 in.)

LITERATURE

Alice Rawsthorn and Marc Newson, *Marc Newson*, London, 1999, pp. 134-135, 141, 215  
Conway Lloyd Morgan, *Marc Newson*, London, 2003, p. 137

Ω ⊕ W £ 12,000-18,000 € 13,100-19,600

100 ZAHA HADID

Prototype 'Aqua' Table, from the 'Principal' Collection

2005  
produced by Established & Sons, London  
glass-reinforced polyester  
moulded *Established & Sons / British Made / P2*  
prototype 2 of 2  
76 x 304 x 131.5 cm (29 7/8 x 119 3/4 x 51 3/4 in.)

LITERATURE

Zaha Hadid and Aaron Betsky, *The Complete Zaha Hadid*, London, 2009, p. 243

⊕ W £ 10,000-15,000 € 10,900-16,300





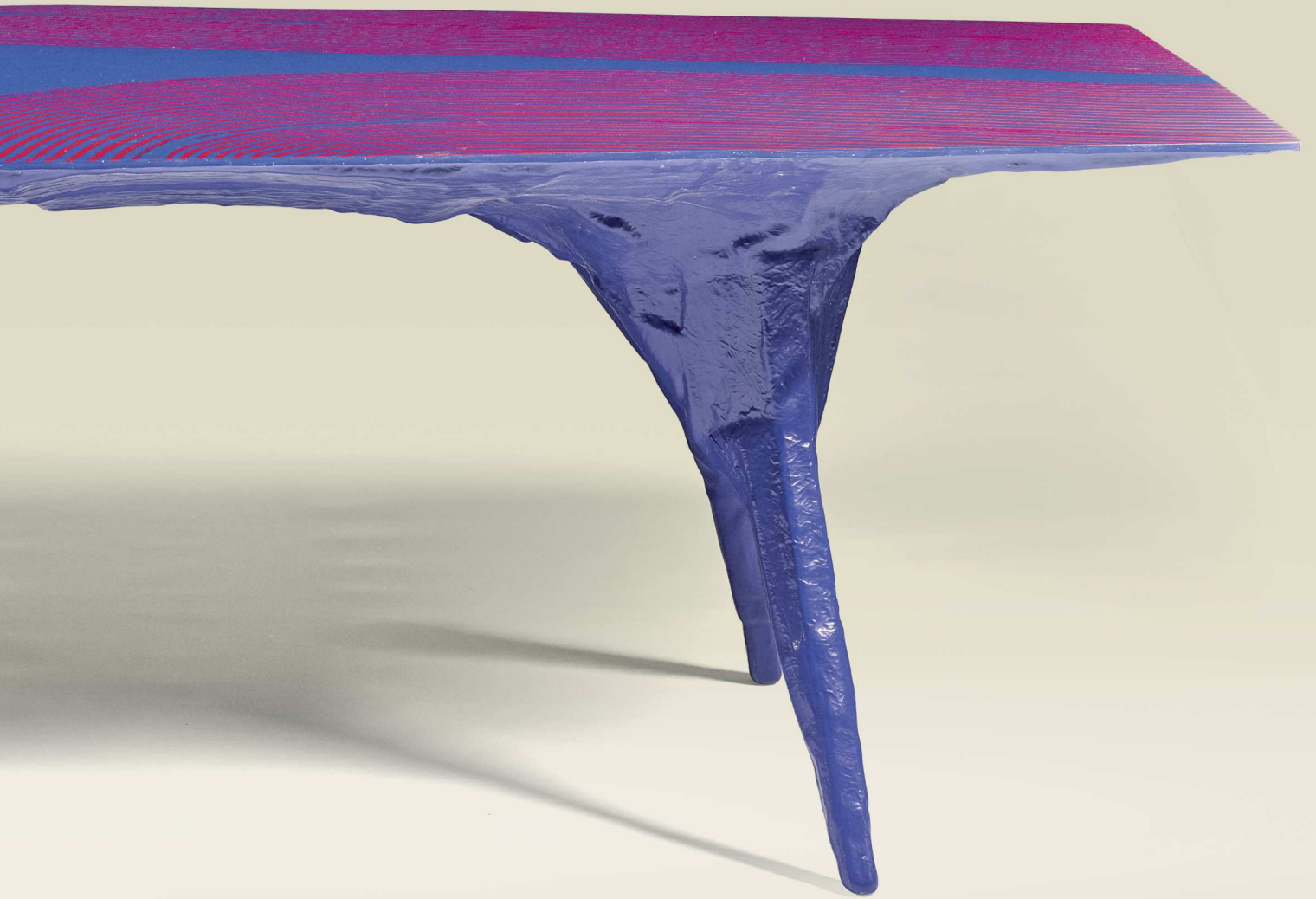
101 EL ULTIMO GRITO

Unique 'Very Very Nice Table', from  
the 'Material Medley' Series

2014  
produced by Design Gallery Milano, Italy  
fibreglass, polyurethane paint, hand-made  
decorated top  
75.5 x 248.2 x 113.5 cm (29 3/4 x 97 3/4 x 44 1/2 in.)

⊕ W £ 6,000-8,000 € 6,600-8,700





102 SUPERSTUDIO

'Onos' Bed

designed 1968

fibreglass

41.5 x 236 x 202 cm (16 3/8 x 92 7/8 x 79 1/2 in.)

**PROVENANCE**

Private Collection, Milan

Acquired from the above by the present owner

W £ 7,000-10,000 € 7,600-10,900

103 MICHAEL YOUNG

Prototype 'KOG' Occasional Table,  
from the 'Limited Edition' Collection

2005

produced by Established & Sons, London, England  
Corian

with metal plaque *Designed by Michael Young /  
Kog 2005 / Prototype P2 / Established & Sons /  
Great Britain*

prototype 2 of 2 from an edition of 12 + 2 P + 3 AP  
45 x 71.5 cm diameter (17 3/4 by 28 1/8 in.)

⊕ W £ 1,500-2,000 € 1,650-2,200







104 ROSS LOVEGROVE

'Liquid Carbon' Bench

2007

carbon fibre, milled urethane

artist's proof from an edition of 10 + 2 AP

59.5 x 295 x 94.5 cm ( 23 3/8 x 116 1/8 x 37 1/4 in.)

**PROVENANCE**

Patrick Brillet Fine Art Limited, London

**LITERATURE**

Marie-Ange Brayer, *Ross Lovegrove, Convergence*, exh. cat., Paris, 2017, p. 67

A certificate of authenticity from Patrick Brillet Fine Art Limited is provided with this lot.

⊕ W £ 40,000-60,000 € 43,500-65,500







105 ETTORE SOTTASS

'Le Società del Pianeta' Bed,  
from the 'Ruins' Series

designed 1992  
produced by Design Gallery Milano, Italy  
laminated plywood, wood  
with metal plaque *DESIGN / GALLERY / MILANO /  
ETTORE SOTTASS / 9/9 / 1992 MADE IN ITALY*  
from an edition of 9 + 3 AP  
244.5 x 90.5 x 246 cm (96 ¼ x 35 ⅝ x 96 ¾ in.)

**LITERATURE**

Barbara Radice, *Ettore Sottsass: A Critical  
Biography*, London, 1993, p. 215

The present model is included in the exhibition  
'Sottsass: Design Radical', Museum of Modern  
Art, New York, 21 July - 8 October, 2017.

⊕ W £ 15,000-20,000 € 16,300-21,800





106 ETTORE SOTTASS

'Altro Destino' Cupboard, from the  
'Ruins' Series

designed 1992  
produced by Design Gallery Milano, Italy  
plastic-laminated wood, lacquered and gilded  
wood, maple, glass

with metal plaque *DESIGN / GALLERY / MILANO*  
*/ ETTORE SOTTASS / 8/9 / 1992 MADE IN ITALY*  
from an edition of 9 + 3 AP  
244 x 245 x 63 cm (96 x 96 1/2 x 24 3/4 in.)

⊕ W £ 12,000-18,000 € 13,100-19,600





107 GAETANO PESCE

'Square' Table Lamp, designed for the El Liston Bar, Fukuoka, Japan

1986  
silicone rubber, lead, metal  
97 x 65.5 x 22 cm (38 1/4 x 25 3/4 x 8 3/4 in.)

**PROVENANCE**

Acquired directly from the artist by the present owner

**LITERATURE**

France Vanlaethem, *Gaetano Pesce: Architecture Design Art*, London, 1989, p. 108  
Marisa Bartolucci, *Gaetano Pesce*, San Francisco, 2003, p. 81

⊕ W £ 4,000-6,000 € 4,350-6,600





108 NANNA DITZEL

Pair of Stools, model no. OD 5321

circa 1969

produced by Oddense Maskinsnedkeri A-S for  
Domus Danica, Copenhagen, Denmark  
fibreglass, with upholstered cushions  
each: 75 x 49.5 cm diameter (29 1/2 x 19 1/2 in.)

LITERATURE

'Nanna Ditzel and Kurt Heide at Interspace',  
*Mobilia*, no. 188, March 1971, n.p.  
Charlotte & Peter Fiell, eds, *70s Decorative Art*,  
Cologne, 2001, pp. 404-405

W £ 3,000-5,000 € 3,300-5,500



109 GAETANO PESCE

Unique Vase

2001-2002  
silicone rubber  
50.5 x 56 x 46 cm (19 7/8 x 22 x 18 1/8 in.)

**PROVENANCE**

Galleria Cristiani, Turin  
Acquired from the above by the present owner

⊕ W £ 8,000-12,000 € 8,700-13,100







110 STUART HAYGARTH

Unique 'Lighthouse'  
Floor Lamp (Black)

2009  
plastic container tops, steel, glass  
with brass plaque *STUART HAYGARTH /*  
*2009 / 1/1*  
215.5 cm (84 7/8 in.)

† W £ 3,000-5,000 € 3,300-5,500



111 STUART HAYGARTH

Unique 'Lighthouse'  
Floor Lamp (Gold)

2009  
plastic container tops, steel, glass  
with brass plaque *STUART HAYGARTH /*  
*2009 / 1/1*  
217 cm (85 1/2 in.)

† W £ 3,000-5,000 € 3,300-5,500



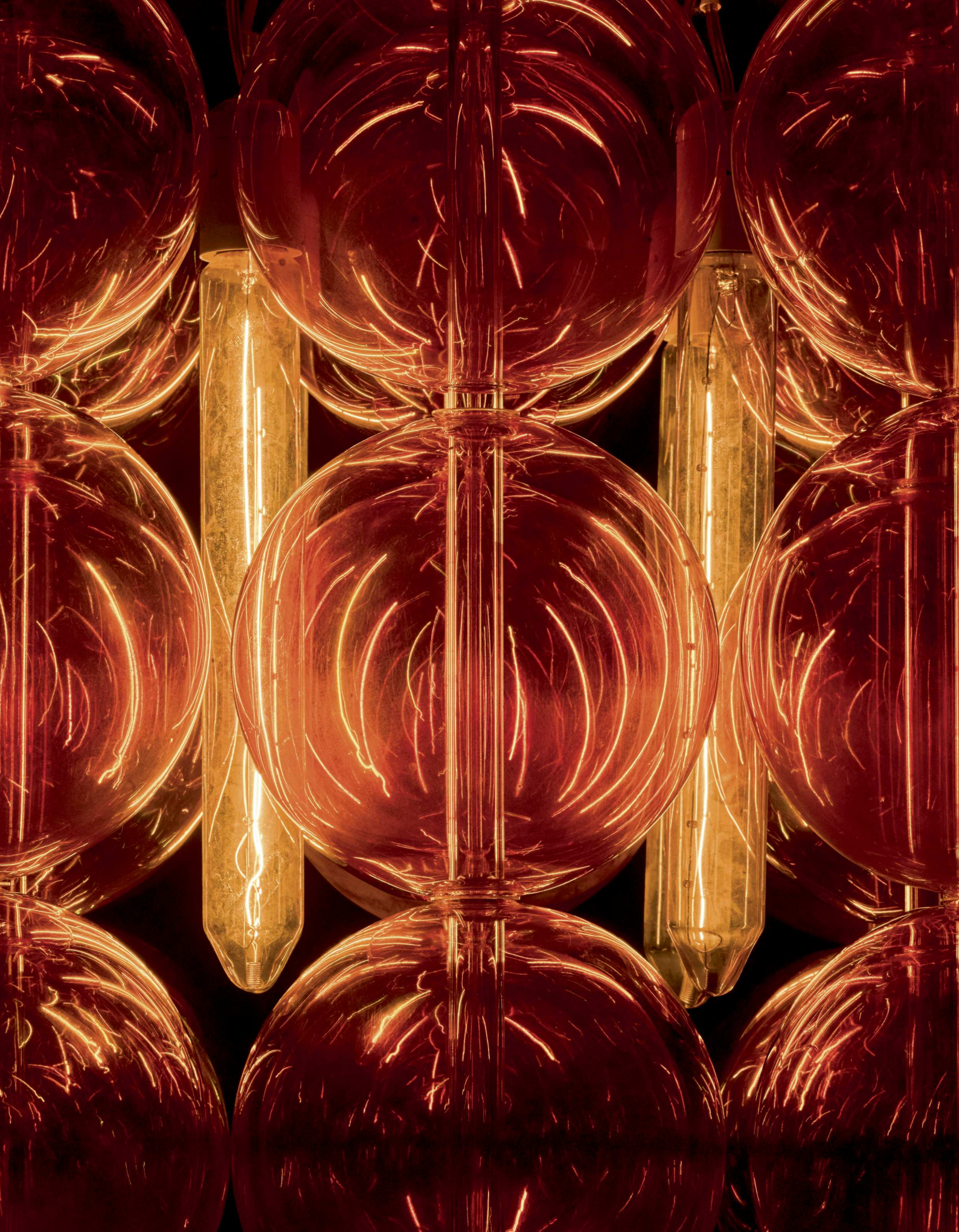
112 STUART HAYGARTH

Unique 'Lighthouse'  
Floor Lamp (Green)

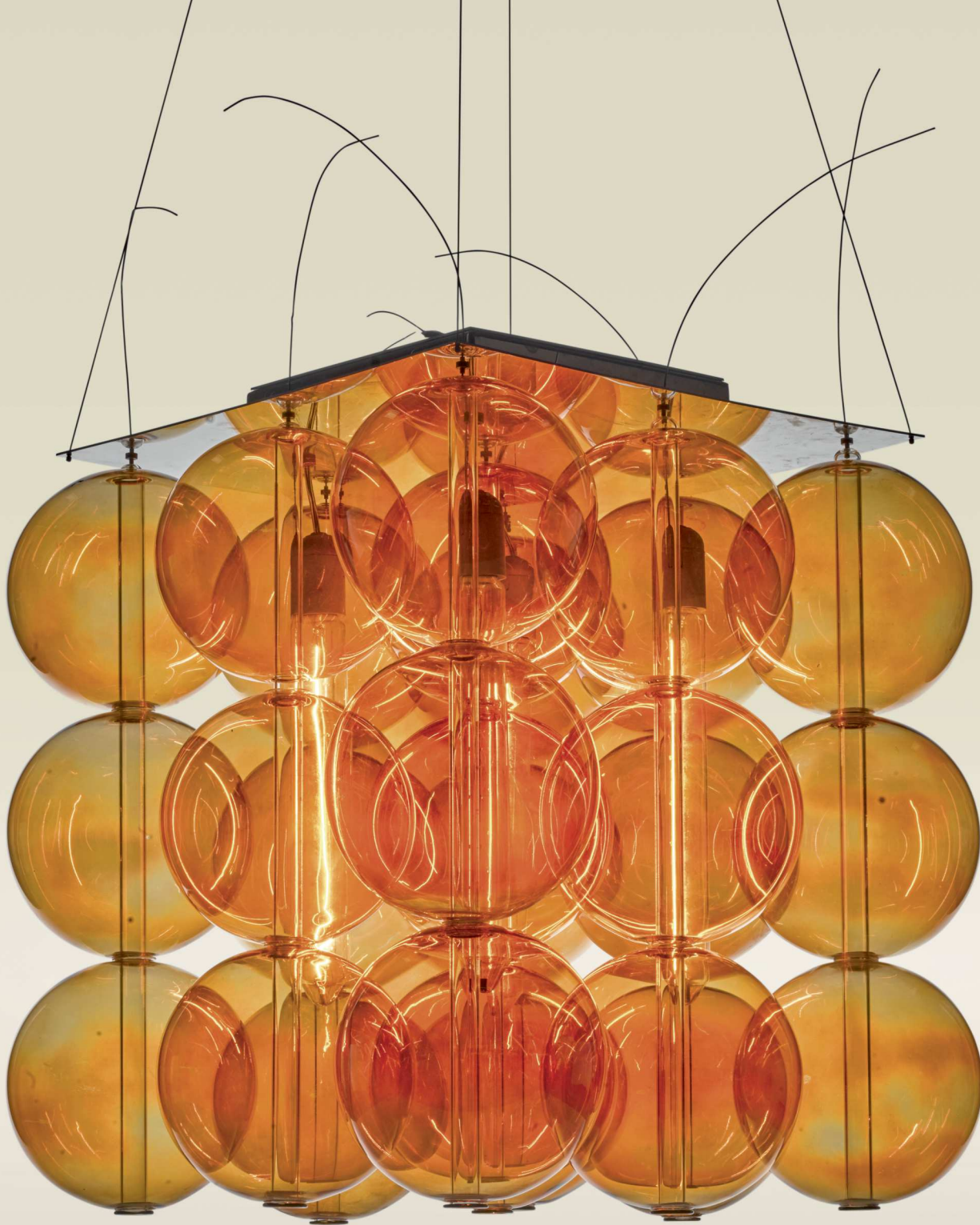
2009  
plastic container tops, steel, glass  
with brass plaque *STUART HAYGARTH /*  
*2009 / 1/1*  
211.5 cm (83 1/2 in.)

† W £ 3,000-5,000 € 3,300-5,500









113 JOHANNA GRAWUNDER

'27 Spheres Orange' Ceiling Light,  
from the 'Pillow Talk' Collection

2002  
produced by Design Gallery Milano, Italy  
stainless steel, blown glass  
from an edition of 12  
60 x 45 cm square (25 <sup>5</sup>/<sub>8</sub> x 17 <sup>3</sup>/<sub>4</sub> in.)

PROVENANCE

Design Gallery Milano  
Acquired from the above by the present owner

A certificate of authenticity from Johanna  
Grawunder is provided with this lot.

W £ 10,000-12,000 € 10,900-13,100

114 PIETRO CHIESA

Chest of Drawers

circa 1938

produced by Fontana Arte, Milan, Italy

walnut, glass, brass

80 x 130 x 40 cm (31 ½ x 51 ¼ x 15 ¾ in.)

LITERATURE

*domus*, no. 128, August 1938, p. 9 for a related example

'Alcuni Rimarchevoli Pezzi di Fontana', *domus*, no. 132, December 1938, p. 41 for a related example

'I Mobili "Essenziali" di Pietro Chiesa', *domus*, no. 234, March 1949, p. 38 for a related example

Laura Falconi, *Fontana Arte: Una storia trasparente*, Milan, 1998, p. 208, fig. 75 for a related example

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Milan, 2012, figs 181 and 183 for related examples

W £ 50,000-70,000 € 54,500-76,000





'In these fields, the processing of cut, sandblast, curved glass, I can affirm that Chiesa attained an absolutely worldwide eminence.' GIO PONTI



115 MAX INGRAND

Pair of Appliques, model no. 1944

*circa* 1960  
produced by Fontana Arte, Milan, Italy  
polished brass, glass  
each: 21 x 21 x 8 cm (8 ¼ x 8 ¼ x 3 ⅛ in.)

**LITERATURE**

*Quaderni Fontana Arte 1: Illuminazione*, sales catalogue, Milan, 1961, p. 62  
Pierre-Emmanuel Martin Vivier, *Max Ingrand: du verre à la lumière*, Paris, 2009, p. 202

£ 8,000-12,000 € 8,700-13,100

116 MAX INGRAND

Pair of Appliques, model. no. 1944

*circa* 1960  
produced by Fontana Arte, Milan, Italy  
polished brass, glass  
each approx.: 19 x 19 x 8 cm (7 ½ x 7 ½ x 3 ⅛ in.)

**LITERATURE**

see previous lot

£ 8,000-12,000 € 8,700-13,100

117 JOHANNA GRAWUNDER

Unique Table, from the 'Long Term Parking' Collection

2007  
produced by The Apartment Design & Art Gallery, London, England  
mirror polished stainless steel, glass, acrylic  
number 1 from an edition of 4 + 2 AP  
71 x 290 x 90 cm (28 x 114 ⅞ x 35 ½ in.)

A certificate of authenticity from Johanna Grawunder is provided with this lot.

W £ 10,000-15,000 € 10,900-16,300







115



116









118 PAAVO TYNELL

Wall Light from the Hotel  
Vaakuna, Helsinki, Finland

circa 1950  
produced by Idman, Helsinki, Finland  
brass, glass  
impressed *IDMAN / MADE IN FINLAND*  
17 x 41 x 18.2 cm (6 ¾ x 16 ½ x 7 ⅛ in.)

£ 3,000-5,000 € 3,300-5,500

119 ALVAR AALTO

Early 'Savoy' Vase, model no.  
9750, from the 'Eskimoerindens  
Skinnbuxa' series

circa 1937  
glass, still-blown into wood mould  
13.3 x 19.5 x 18 cm (5 ¼ x 7 ¾ x 7 ⅛ in.)

LITERATURE

*domus*, no. 125, May 1938, p. 36  
Jennifer Hawkins Opie, *Scandinavia:  
Ceramics & Glass in the Twentieth Century*,  
exh. cat., London, 1989, p. 23, cat. no. 189

Peter Reed, ed., *Alvar Aalto: Between  
Humanism and Modernism*, exh. cat.,  
New York, 1998, pp. 193-197, figs 139-144  
Pirkko Tuukkanen, ed., *Alvar Aalto:  
Designer*, Vammala, 2002, pp. 199-202  
Thomas Kellein, ed., *Alvar & Aino Aalto.  
Design: Collection Bischofberger*, exh. cat.,  
Ostfildern-Ruit, 2004, p. 214  
Mateo Kries, Jochen Eisenbrand, eds, *Alvar  
Aalto: Second Nature*, exh. cat., Weil am  
Rhein, 2014, pp. 224-225, 563-564, cat.  
nos 341-342  
Kaisa Koivisto, Pekka Korvenmaa, eds, *Glass  
From Finland: in the Bischofberger Collection*,  
Milan, 2015, pp. 136, 316, cat. no. 56

W £ 8,000-12,000 € 8,700-13,100

120 FERNANDO AND  
HUMBERTO CAMPANA

Unique Monumental 'Fragments'  
Wall Light

2010  
produced by Estúdio Campana, São Paulo, Brazil  
for Albion Gallery, London, United Kingdom  
reclaimed Venini glass, steel  
128.5 x 104 x 67 cm (50 <sup>5</sup>/<sub>8</sub> x 41 x 26 <sup>3</sup>/<sub>8</sub> in.)

A certificate of authenticity from Estúdio  
Campana is provided with this lot.

W £ 50,000-70,000 € 54,500-76,000













121 STUART HAYGARTH

'Magoo' Chandelier

2009  
uncut lenses, stainless steel, micro cable,  
architectural tubes  
number 1 from an edition of 3  
225 x 233 cm (88 ½ x 91 ¾ in.)

† W £ 10,000-15,000 € 10,900-16,300

122 FONTANA ARTE

Mirror, model no. 1929

circa 1961  
painted brass, glass  
with producer's label FONTANIT / LUIGI  
FONTANA & C.S.p.a / MILANO - ITALY /  
PROTEZIONE TERMOPLASTICA  
90.7 x 45.7 x 5.2 cm (90 ⅛ x 18 x 2 in.)

LITERATURE

*Quaderni Fontana Arte 2: Fontana Arte:  
Arredamento*, sales catalogue, 1961, p. 33

W £ 4,000-6,000 € 4,350-6,600







123 THOMAS HEATHERWICK

'Please Keep off the Glass'  
Chair Sculpture, from the  
'Salviati Meets London' Project

2004

executed by Salviati, Murano, Italy for  
Vessel Gallery, London, England

blown glass

engraved *Thomas Heatherwick per*  
*Salviati: n° 6/12*

from an edition of 12 + 1 P

84.5 x 41 x 59 cm (33 ¼ x 16 ½ x 23 ¼ in.)

LITERATURE

Thomas Heatherwick and Maisie Rowe,  
*Thomas Heatherwick: Making*, London,  
2012, pp. 305, 307, 603

A certificate of authenticity and related  
documents from Vessel Gallery is provided  
with this lot.

† ⊕ W £ 10,000-15,000 € 10,900-16,300

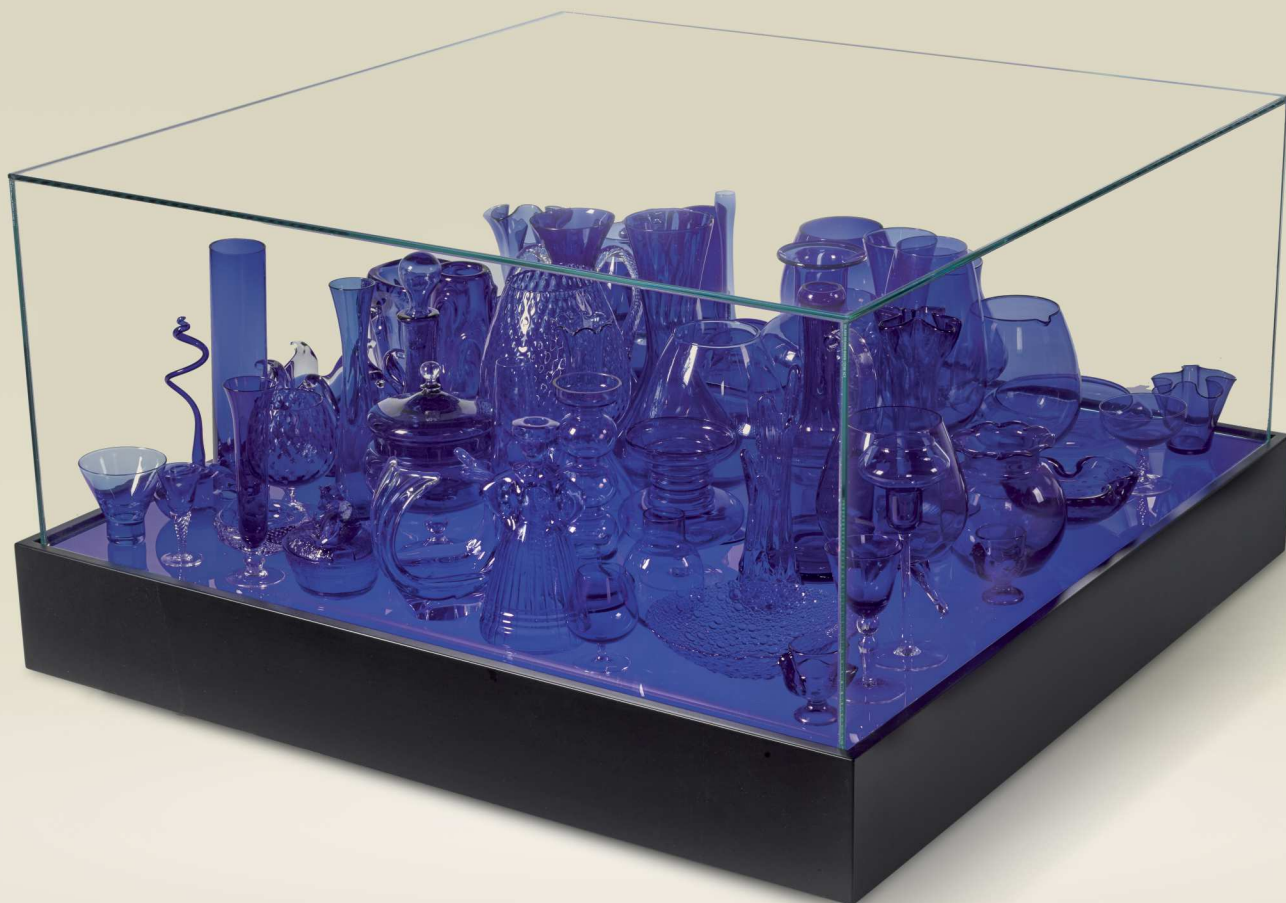
124 STUART HAYGARTH

'Aladdin' Coffee Table

2006

coloured crystal glassware, glass, painted MDF  
number 3 from an edition of 3 + 1 AP  
58.7 x 98 cm square (23 ½ x 38 ⅝ in.)

† W £ 6,000-8,000 € 6,600-8,700



125 ATELIER L'ŒUF

Unique Table

circa 1974

pâte de verre, metal

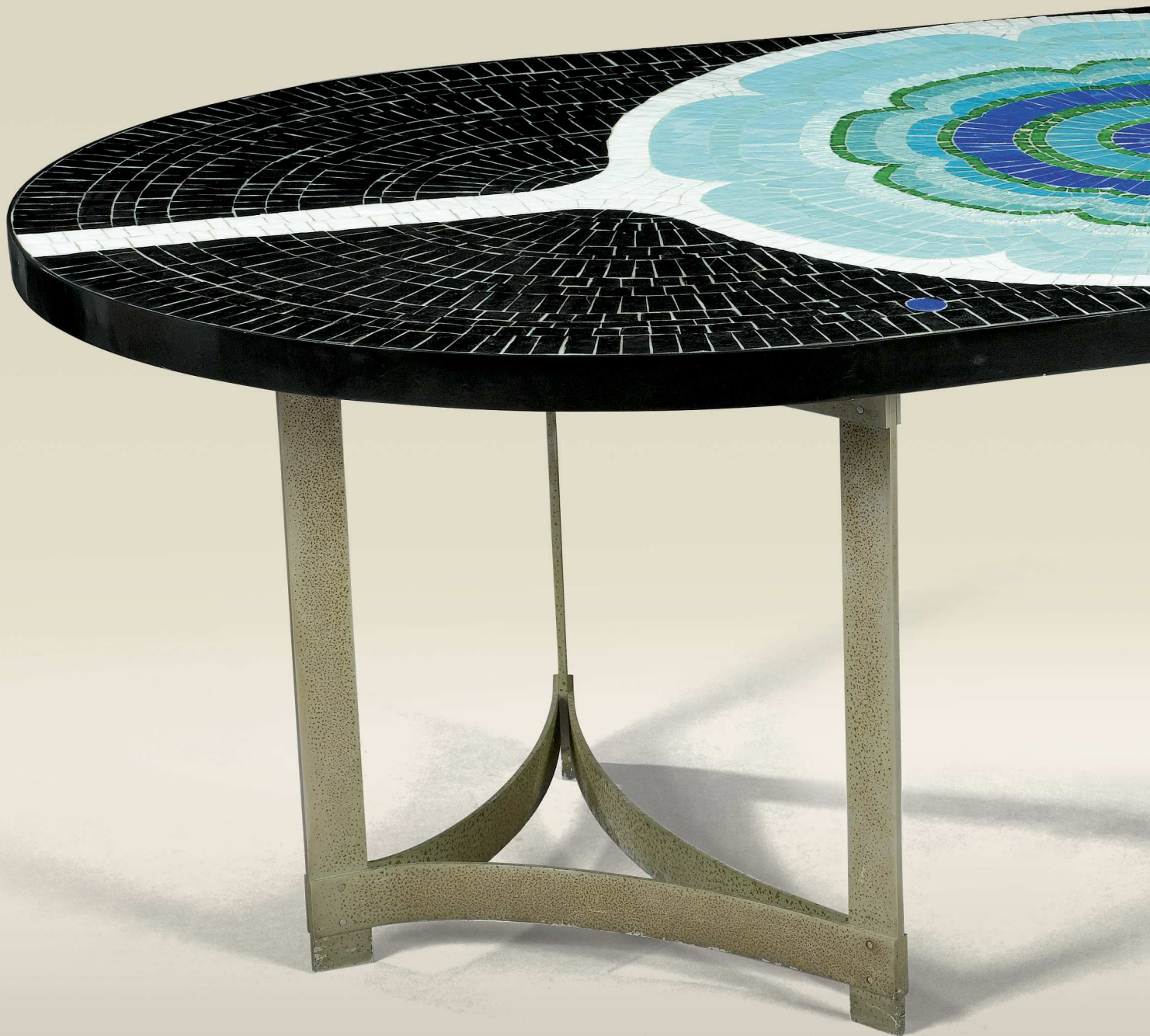
with designer's symbol

71.7 x 240.5 x 121 cm (28 1/8 x 94 3/4 x 47 3/4 in.)

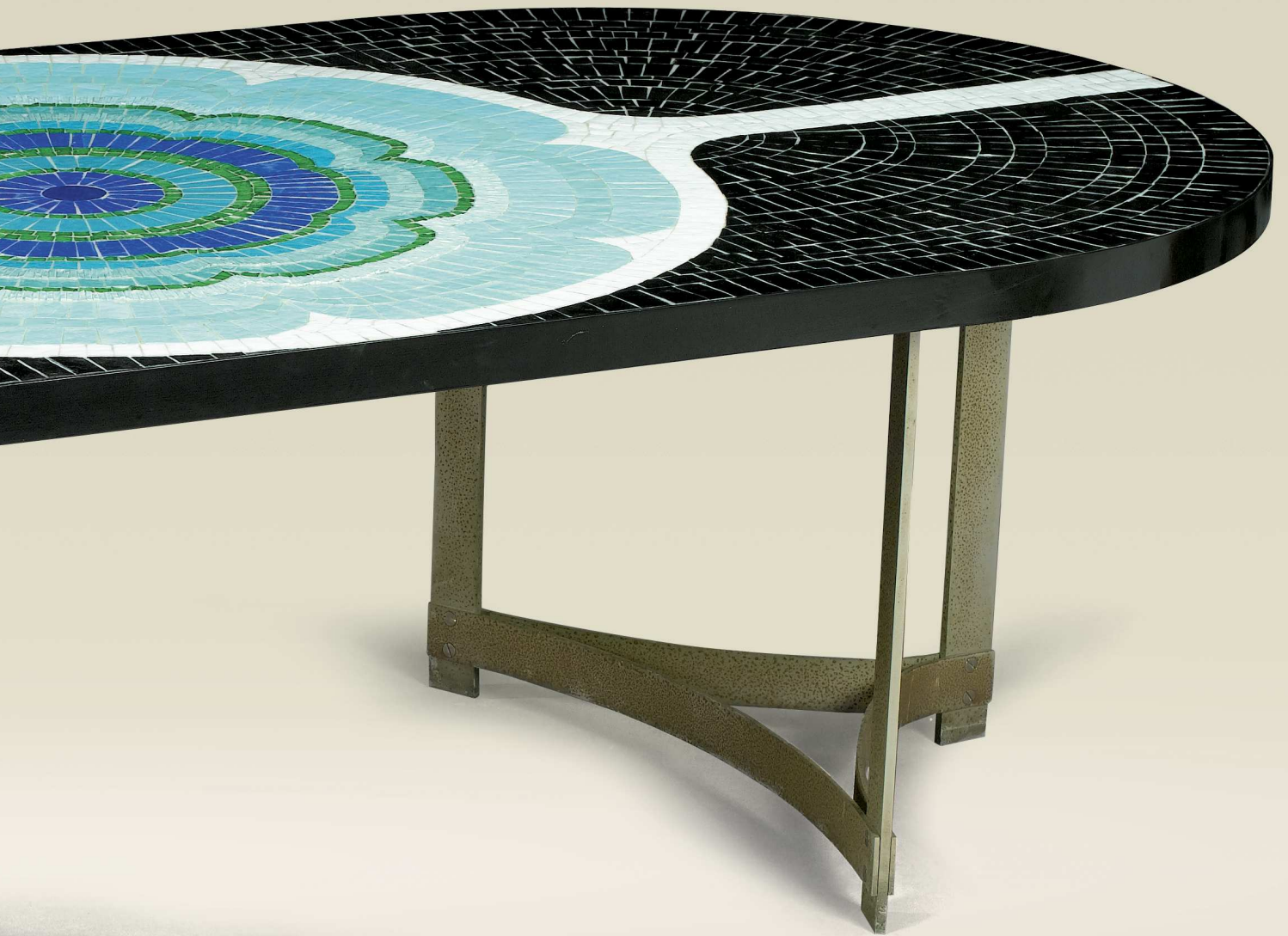
LITERATURE

Marc Gaillard, *La mosaïque contemporaine: l'Œuf, centre d'études: Années 1960-1990*, Paris, 2007, pp. 84-85 for related examples

W £ 20,000-25,000 € 21,800-27,200







PROPERTY OF A SWISS COLLECTOR

126 **MARC NEWSON**

'Extruded Table 3'

2008

produced by Gagosian Gallery, New York

Striato Olimpico marble

with metal label *Extruded Olimpico* / with

facsimile signature *MARC NEWSON* and

numbered *3/10*

from an edition of 10

79.5 x 180 x 90.5 cm (31 1/2 x 70 7/8 x 35 5/8 in.)

**PROVENANCE**

Gagosian Gallery, New York

Acquired from the above by the present owner

**LITERATURE**

Alison Castle, Alice Rawsthorn, Kristine Köper, et al.,

*Marc Newson Works*, Cologne, 2012, pp.124-125

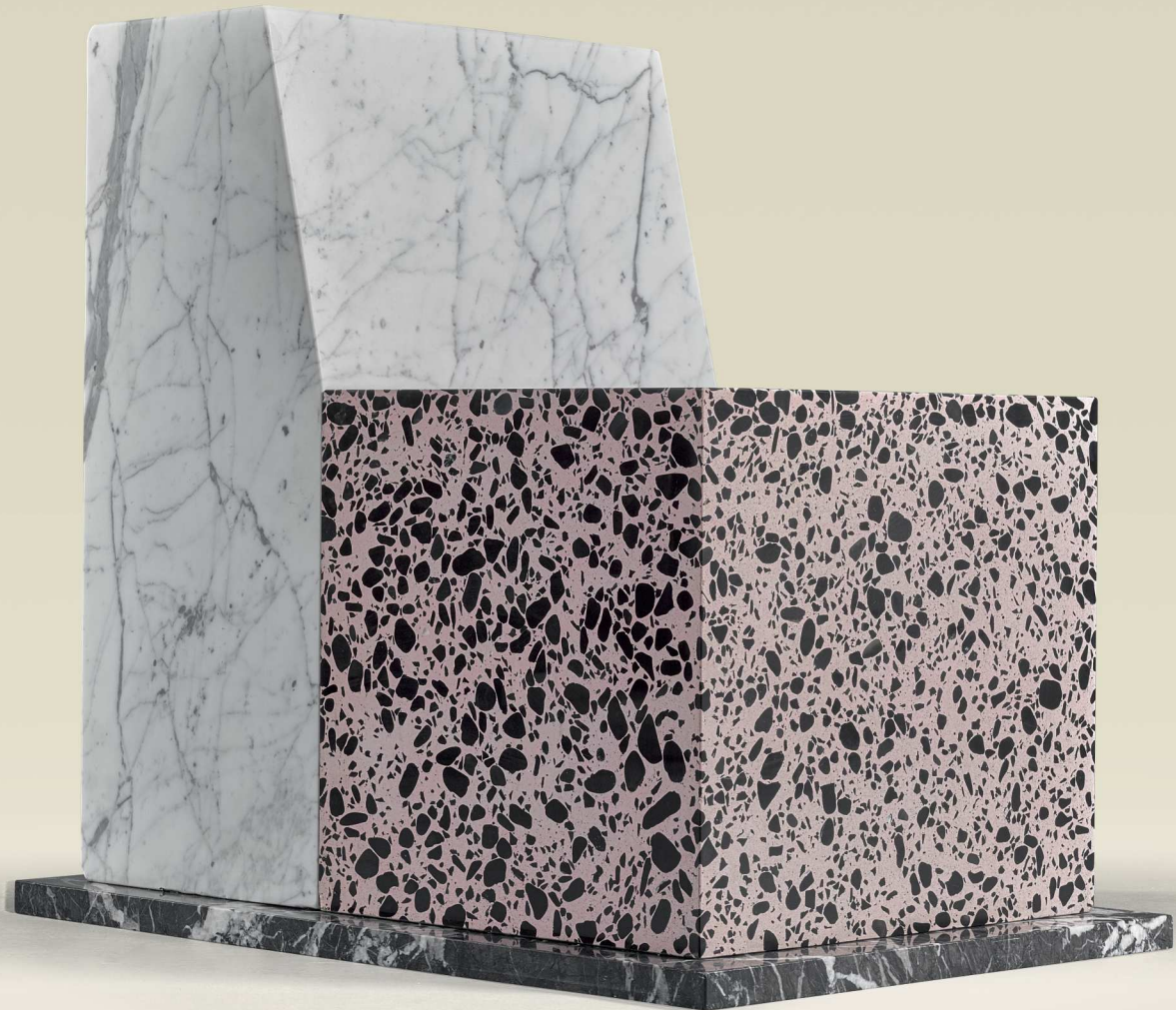
Ω ⊕ W £ 70,000-100,000 € 76,000-109,000



'Context is new, not materials.' MARC NEWSON



'Many years ago, I hated marble as a symbol of richness and power. Now... I am able to see marble just as a texture, as a natural. Then it becomes very beautiful and gives you nice feelings.' ETTORE SOTTASS



127 ETTORE SOTTASS

'Sitting Near Enigma' Chair

designed 1987, executed 2000  
produced by Ultima Edizione, Massa, Italy  
marble  
73.5 x 53.5 x 78.5 cm (28 3/4 x 21 1/8 x 30 7/8 in.)

PROVENANCE

Acquired directly from the producer by the present owner

LITERATURE

Blum Helman, *Ettore Sottsass: Curio Cabinets, Mirrors, Tables, Sideboards, Pedestals, Drink Cabinets, Credenzas*, exh. cat., New York, 1987, n.p.

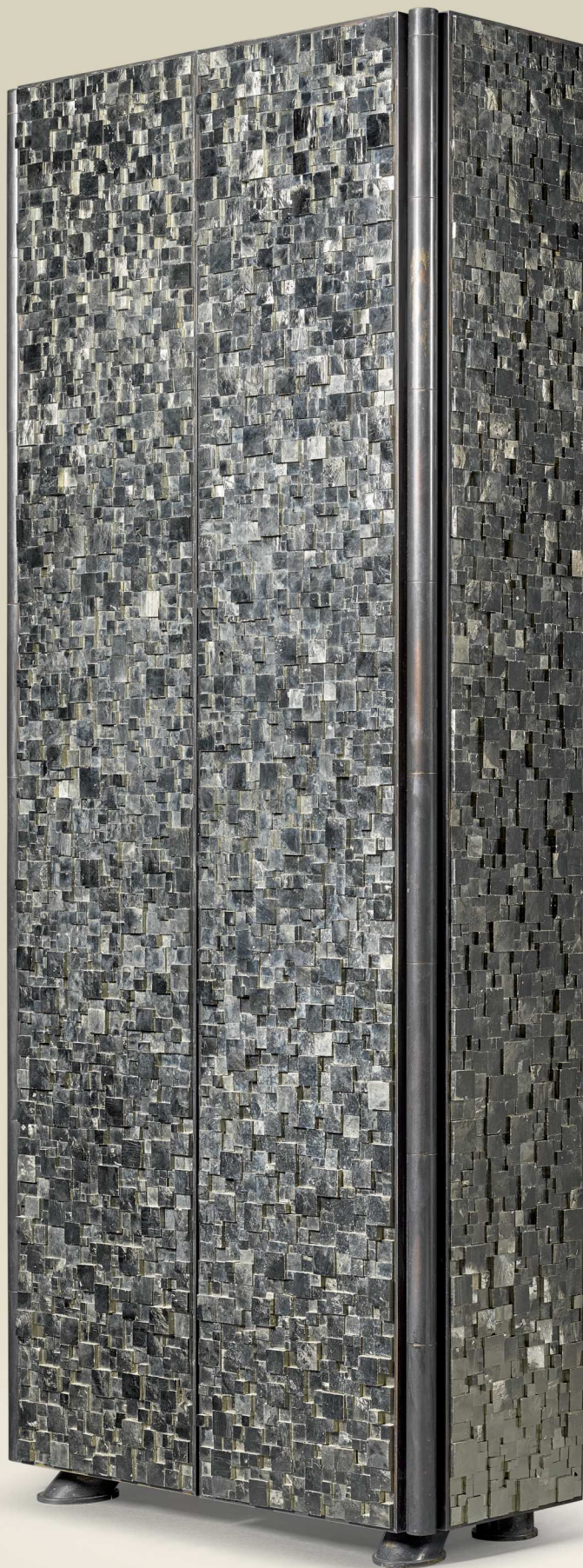
Ettore Sottsass personally requested Ultima Edizione to produce the present lot.

A certificate of authenticity from the producer is provided with this lot.

⊕ W £ 10,000-15,000 € 10,900-16,300







128 KAM TIN

Special Edition Cabinet

2016  
black / bronze patinated brass, pyrite  
with maker's brass roundel *K*  
from an edition of 2 in this finish  
155 x 63.5 x 25 cm (61 x 25 x 9 7/8 in.)

Ω W £ 35,000-55,000 € 38,000-60,000



129 ETTORE SOTTASS

'Perlione' Pedestal

designed 1986, executed 1998  
produced by Ultima Edizione, Massa, Italy  
Fiore di Pesca marble  
engraved *Ettore Sottsass* and numbered 13/30  
from an edition of 30  
157 x 83 x 66 cm (61 ¾ x 32 ⅝ x 26 in.)

**PROVENANCE**

Acquired directly from the producer by the present owner

**EXHIBITED**

Prato, Centro per l'Arte Contemporanea,  
Luigi Pecci, 20 March - 30 May, 1999

The present lot is the only example from the edition executed in Fiore di Pesca marble. It was requested personally by Ettore Sottsass for the above mentioned exhibition.

⊕ W £ 8,000-12,000 € 8,700-13,100

130 JONAS BOHLIN

Two 'Zink' Shelves

designed 1984  
manufactured by Källemo, Värnamo,  
Sweden  
concrete, painted wood, painted metal  
each with producer's label  
153 x 27.8 x 33.5 cm (59 ⅝ x 10 ⅝ x 13 ⅛ in.)

W £ 4,000-6,000 € 4,350-6,600





PROPERTY OF A SWISS COLLECTOR

131 JORIS LAARMAN

'Bone Rocker' Armchair

designed 2007, produced 2009  
produced by Joris Laarman Studio, Amsterdam,  
Netherlands  
cast black Noir Belge marble resin  
with facsimile signature *Joris Laarman* and numbered 4/12  
from an edition of 12 + 1 P + 3 AP  
74 x 88 x 99 cm (29 1/8 x 34 5/8 x 38 7/8 in.)

**LITERATURE**

Anita Star, ed., *Joris Laarman Lab*, exh. cat., Groningen,  
2015, pp. 16, 102-106

Sotheby's would like to thank Diane Toxopeus from Joris  
Laarman Lab BV, for her assistance with the cataloguing  
of the this lot.

Ω ⊕ W £ 170,000-200,000 € 185,000-218,000



'Recent developments in the field of nanotechnology show a future where materials are not static anymore, but can be re-modelled over and over again...'

JORIS LAARMAN





132 ERIK GLEMME

Rare Coffee Table designed for the  
City Hall, Stockholm, Sweden

1956  
executed by cabinetmaker Torsten Grundberg,  
Sweden  
mahogany, fossilised marble with orthoceras inclusions  
44 x 122 x 50 cm (17 ¼ x 48 x 19 ¾ in.)

**PROVENANCE**

Torsten Grundberg  
Gösta Åbergh, architect  
Private Collection, Sweden

**LITERATURE**

Ulf Hård af Segerstad, "'Subscape" hos  
borgarråd: Miljögestaltning på avvägar III', *FORM*,  
no. 1, 1958, p. 28  
'Två Tjänsterum i Stockholms Stadshus',  
*Byggmästaren: Tidskrift för Arkitektur och  
Byggnadsteknik*, no. A 10, 1957, pp. 222-225

Two examples of the present lot were produced,  
one example has been destroyed.

Ω ⊕ W £ 12,000-18,000 € 13,100-19,600



133 ETTORE SOTTASS

'Coming Back From Siracusa' Chair

designed 1987, executed 2000  
produced by Ultima Edizione, Massa, Italy  
marble  
91 x 68 x 50.5 (35 7/8 x 26 3/4 x 19 7/8 in.)

**PROVENANCE**

Acquired directly from the producer by the present owner

A certificate of authenticity from the producer is provided with this lot.

⊕ W £ 8,000-12,000 € 8,700-13,100





134 KAM TIN

Coffee Table

2011  
turquoise, brass  
engraved with makers mark KAM TIN / EA  
artist's proof from an edition of 25 + 4 AP  
34 x 60 x 50 cm (13 3/8 x 23 5/8 x 19 7/8 in.)

Ω W £ 7,000-9,000 € 7,600-9,800

135 JONAS BOHLIN

'Concrete' Chair

designed 1981  
concrete, tubular steel  
signed in ink 31/100 JONAS BOHLIN  
from an edition of 100  
89 x 49 x 56.5 cm (35 x 19 1/4 x 22 1/4 in.)

LITERATURE

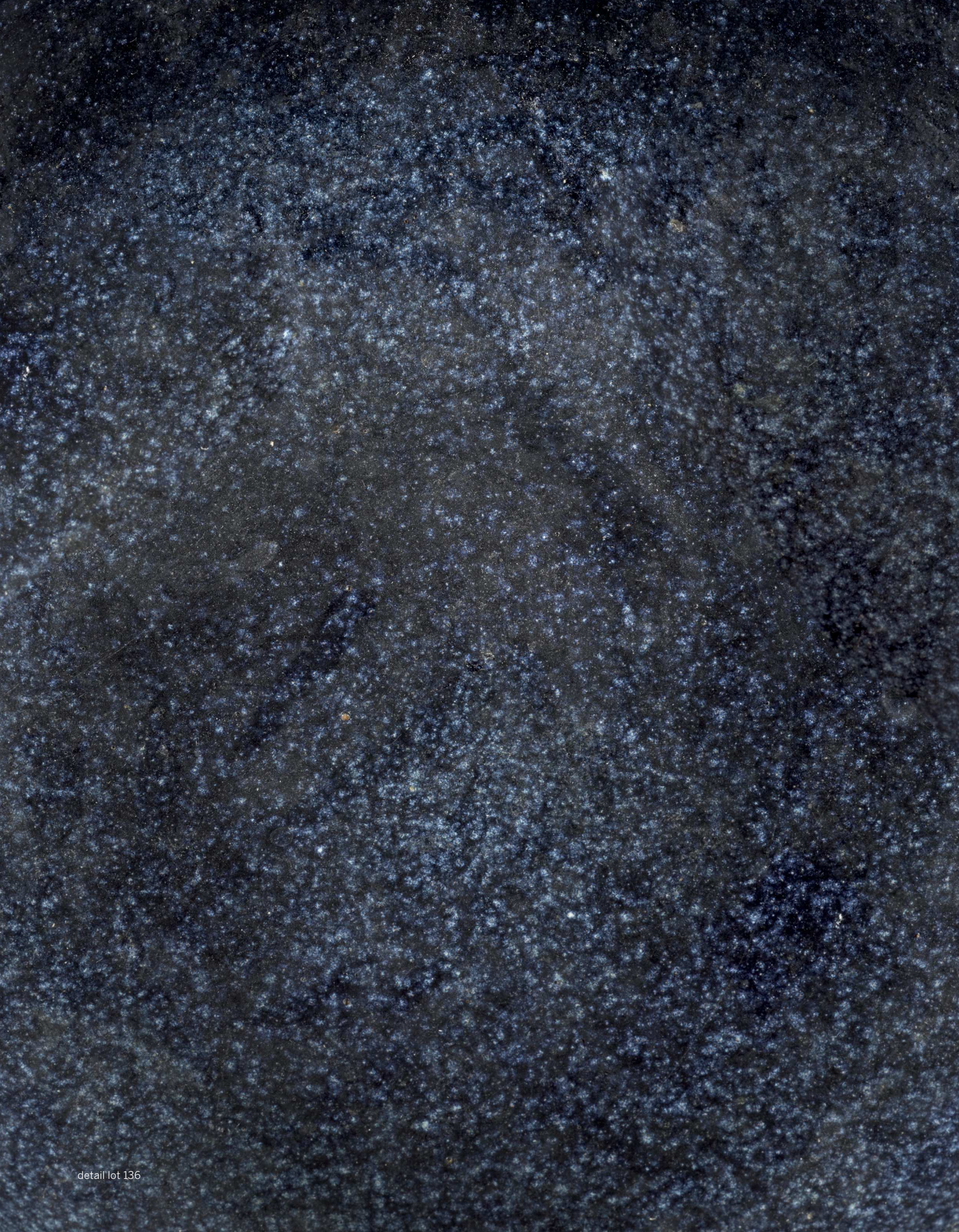
Ulf Beckman, *Jonas Bohlin*, exh. cat.,  
Stockholm, 1993, p.7  
Charlotte and Peter Fiell, eds, *scandinavian  
design*, Cologne, 2002, pp. 136-137  
Bengt Nyström, ed., *Svenska Möbler: Under  
Femhundra År*, Stockholm, 2008, p. 318

⊕ W £ 12,000-15,000 € 13,100-16,300











'...only the complete interaction between form and material determines the work of art...'  
AXEL SALTO



136 AXEL SALTO

Bowl, model no. 20.804

designed 1946, executed circa 1955  
executed by the Royal Copenhagen Porcelain  
Manufactory, Denmark  
stoneware with blue mussel over iron glaze

inscribed *SALTO / 145 / 20804*, with blue wave  
mark, and with partial paper label *Salto: Ste... /*  
*Roth... / "Spirende stil"*  
13.3 x 35.9 cm diameter (5 ¼ x 14 ⅛ in.)

**LITERATURE**

Susanne Bruhn and Pia Wirnfeldt, eds, *Axel Salto*  
- *Master of Stoneware*, exh. cat., Copenhagen,  
2017, p.179, cat. no. 258

£ 6,000-8,000 € 6,600-8,700



137



139



138

137 ALEV EBÜZZIYA  
SIESBYE

Bowl

1981  
partially glazed stoneware with wax resist  
decoration  
incised *alev* / '81  
10.9 x 19.5 cm diameter (4 ¼ x 7 ¾ in.)

**PROVENANCE**

Kunstkammer Köster, Mönchengladbach  
Acquired from the above by the present owner

**LITERATURE**

*Alev Siesbye: Stentøj*, exh. cat., Copenhagen,  
1983, n.p. for related examples

⊕ £ 3,000-5,000 € 3,300-5,500

138 ALEV EBÜZZIYA  
SIESBYE

Bowl

1980  
partially glazed stoneware with wax resist  
decoration  
incised *alev* / '80  
10.8 x 18.5 cm diameter (4 x 7 ¼ in.)

**PROVENANCE**

see previous lot

⊕ £ 3,000-5,000 € 3,300-5,500

139 ALEV EBÜZZIYA  
SIESBYE

Bowl

1981  
partially glazed stoneware with wax resist  
decoration  
inscribed *alev* / '81  
15.5 x 21.8 cm diameter (6 ½ x 8 ⅝ in.)

**PROVENANCE**

see lot 137

⊕ £ 4,000-6,000 € 4,350-6,600





140



141

140 LUCIE RIE

Footed Bowl

*circa* 1971  
glazed porcelain decorated with  
concentric lines  
impressed with the artist's seal *LR*  
7.6 x 11 cm diameter (3 x 4 <sup>3</sup>/<sub>8</sub> in.)

**PROVENANCE**

Acquired directly from the artist by the  
present owner, *circa* 1980

**LITERATURE**

Tony Birks, *Lucie Rie*, London, 1987, p.177  
for a similar example of this technique  
and colourway

Ω ⊕ £ 6,000-8,000 € 6,600-8,700

141 HANS COPER

Vase

*circa* 1970  
glazed stoneware  
impressed with the artist's seal *HC*  
16.5 x 11 x 10 cm (6 <sup>1</sup>/<sub>2</sub> x 4 <sup>1</sup>/<sub>4</sub> x 4 in.)

**LITERATURE**

Tony Birks, *Hans Coper*, London, 1983,  
p. 145 for a related example

⊕ £ 15,000-20,000 € 16,300-21,800



142 ALEV EBÜZZIYA  
SIESBYE

Monumental Bowl

1982  
partially glazed stoneware with wax resist  
decoration  
inscribed *alev / '82*  
28 x 48 cm diameter (11 x 18 7/8 in.)

**PROVENANCE**

see lot 137

⊕ £ 6,000-8,000 € 6,600-8,700

143 ETTORE SOTTSASS

'Minareto' Totem

designed 1993-1994  
produced by Edizioni Arte Design, Agliana, Italy  
glazed earthenware, plastic laminated wood  
signed *Sotssass* and numbered 5/20  
from an edition of 20  
210 x 48 cm square (82 5/8 x 18 7/8 in.)

**PROVENANCE**

Acquired directly from the producer by the  
present owner

**LITERATURE**

Fulvio Ferrari, *Ettore Sotssass: Tutta la  
Ceramica*, Torino, 1996, p. 140, fig. 631

⊕ W £ 10,000-15,000 € 10,900-16,300

144 ETTORE SOTTSASS

'Burma' Totem

designed 1994-1995  
produced by Edizioni Arte Design, Agliana, Italy  
glazed earthenware, plastic laminated wood  
signed *Sotssass* and numbered 6/20  
from an edition of 20  
208.3 x 48.3 cm square (82 x 19 in.)

**PROVENANCE**

Acquired directly from the producer by the  
present owner

**LITERATURE**

Fulvio Ferrari, *Ettore Sotssass: Tutta la  
Ceramica*, Torino, 1996, p. 140, fig. 633

⊕ W £ 12,000-18,000 € 13,100-19,600







145



146

145 AXEL SALTO

Vase in the 'Sprouting' Style,  
model no. 20.810

designed 1946, executed 1951  
executed by the Royal Copenhagen Porcelain  
Manufactory, Denmark  
stoneware with Sung glaze  
incised SALTO, stamped ROYAL COPENHAGEN  
/ DENMARK numbered 20810 and with blue  
wave mark  
24.5 x 18.5 cm diameter (9 5/8 x 7 1/4 in.)

LITERATURE

Susanne Bruhn and Pia Wirnfeldt, eds, *Axel Salto*  
- *Master of Stoneware*, exh. cat., Copenhagen,  
2017, p.179, cat. no. 264

£ 12,000-18,000 € 13,100-19,600

146 AXEL SALTO

'Fruit and Branches' Vase,  
model no. 20.709

designed 1944, executed 1963  
executed by the Royal Copenhagen Porcelain  
Manufactory, Denmark  
stoneware with Sung and Solfatara glazes  
incised SALTO, stamped ROYAL COPENHAGEN  
/ DENMARK, numbered 20709 and with blue  
wave mark  
15.5 x 22 x 20.5 cm (6 1/8 x 8 3/4 x 8 1/8 in.)

LITERATURE

Susanne Bruhn and Pia Wirnfeldt, eds, *Axel Salto*  
- *Master of Stoneware*, exh. cat., Copenhagen,  
2017, p.177, cat. no. 214

£ 5,000-7,000 € 5,500-7,600





147



148

147 AXEL SALTO

Vase in the 'Sprouting' Style,  
model no. 20.701

designed 1944, executed 1962  
executed by the Royal Copenhagen Porcelain  
Manufactory, Denmark  
stoneware with Sung glaze  
incised SALTO, stamped ROYAL COPENHAGEN  
/ DENMARK, numbered 20701 and with blue  
wave mark  
19.5 x 12.5 cm diameter (7 ¾ x 5 ¼ in.)

LITERATURE

Susanne Bruhn and Pia Wirnfeldt, eds, *Axel Salto*  
- *Master of Stoneware*, exh. cat., Copenhagen,  
2017, p.176, cat. no. 206

£ 4,000-6,000 € 4,350-6,600

148 AXEL SALTO

'Fruit Form' Vase, model no. 20.818

designed 1946, executed 1961  
executed by the Royal Copenhagen Porcelain  
Manufactory, Denmark  
stoneware with Sung glaze  
inscribed SALTO, stamped ROYAL  
COPENHAGEN / DENMARK, numbered 20818  
and with blue wave mark  
21.3 x 16 cm diameter (8 ½ x 6 ¼ in.)

LITERATURE

Susanne Bruhn and Pia Wirnfeldt, eds, *Axel Salto*  
- *Master of Stoneware*, exh. cat., Copenhagen,  
2017, p.180, cat. no. 272

£ 8,000-12,000 € 8,700-13,100

‘It’s important to understand the materials that you use. You cannot do good work if the material is not good.’ ALEV EBÜZZIYA SIESBYE



149 ALEV EBÜZZIYA SIESBYE

Monumental Bowl

1981  
glazed stoneware with wax resist decoration  
incised *alev* / '81  
12.5 x 53.3 cm diameter (4 ¾ x 21 in.)

**PROVENANCE**

see lot 137

⊕ £ 5,000-7,000 € 5,500-7,600

150 INGO MAURER

‘Porca Miseria!’ Chandelier

designed 1994  
porcelain, metal  
110 x 83 x 80 cm (43 ½ x 32 ¾ x 31 ½ in.)

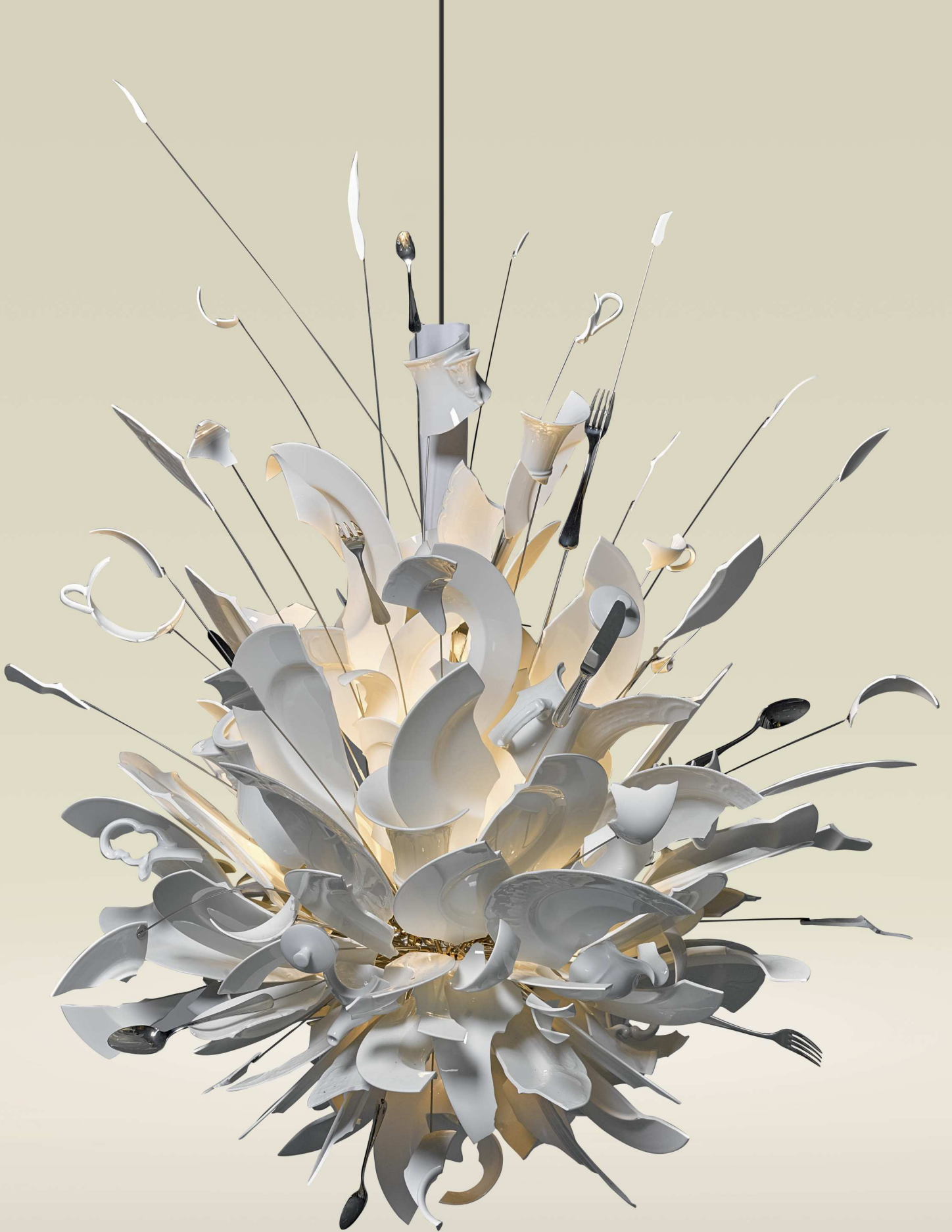
**LITERATURE**

Bernhard Dessecker, ed., *Ingo Maurer: Designing with Light*, Munich, 2008, pp. 162-169

⊕ W £ 20,000-30,000 € 21,800-32,600

END OF SALE







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Sotheby's EST.  
1744

Collectors gather here.

CLAUDE LALANNE  
Love Seat, 1994  
Estimate €250,000–350,000



## Design

Auction Paris 31 October 2017

Viewing 26, 27, 28 & 30 October

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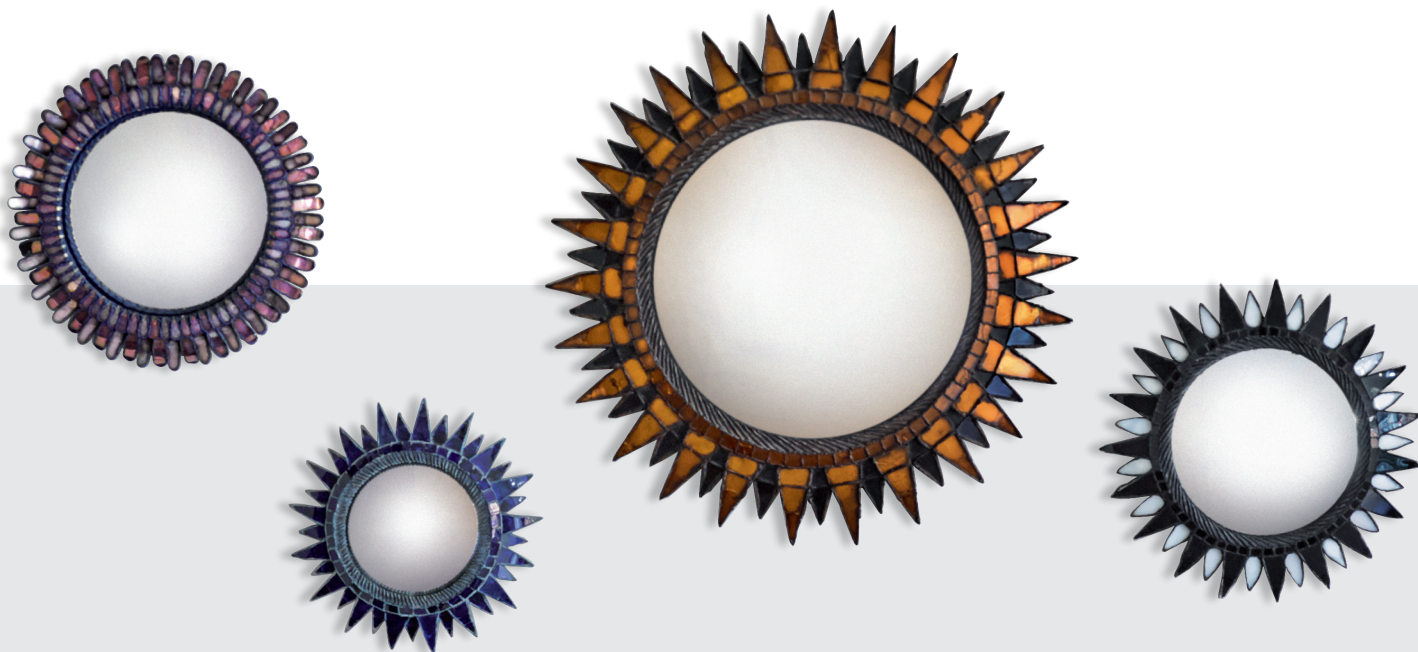




**Sotheby's** EST. 1744

Collectors gather here.

LINE VAUTRIN  
Collection of mirrors  
*circa* 1955  
Estimates ranging from  
\$18,000 to \$40,000



## Important Design

Auction New York 13 December 2017

Viewing 9 – 12 December

1334 YORK AVENUE, NEW YORK, NY 10021

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**Sotheby's** EST. 1744  
Collectors gather here.

MARCEL BREUER  
Lattenstuhl  
Model no. TI 1A, 1922–1923  
Estimate £60,000–80,000



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# Sotheby's

## ABSENTEE/TELEPHONE BIDDING FORM

**Sale Number** L17671 | **Sale Title** DESIGN: LIVING IN A MATERIAL WORLD | **Sale Date** 17 OCTOBER 2017

Please see the important information regarding absentee bidding on the reverse of this form.  
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE	FIRST NAME	LAST NAME
COMPANY NAME		
ADDRESS		
	POSTAL CODE	COUNTRY
DAYTIME PHONE	MOBILE PHONE	FAX
EMAIL		

Please indicate how you would like to receive your invoices:  Email  Post/Mail

Telephone number during the sale (telephone bids only) \_\_\_\_\_

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS

---

POSTAL CODE

COUNTRY

- I will collect in person     I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE

PRINT NAME

DATE

## GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

### General

**Before the Auction** We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

**After the Auction** Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

**Without Reserve Lots** Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

### Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

### New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

### Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

### Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

### Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.



## BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £175,000; 20% on any amount in excess of £175,000 up to and including £2,000,000; and 12.5% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

### 1. BEFORE THE AUCTION

**Catalogue Subscriptions** If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

**Pre-sale Estimates** Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

**Pre-sale Estimates in US Dollars and Euros** Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

**Condition of Lots** Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

**Electrical and mechanical Goods** All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the

history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

### 2. DURING THE AUCTION

**Conditions of Business** The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

**Bidding at Auction** Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

**Bidding in Person** To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

**Absentee, Telephone and Internet Bids** If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

**Online Bidding via BIDnow** If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to [sothebys.com](http://sothebys.com). Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at [sothebys.com](http://sothebys.com), as well as the Conditions of Business applicable to the sale.

**Consecutive and Responsive Bidding** The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of

the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

**Interested Parties Announcement** In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

**Employee Bidding** Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

### 3. AFTER THE AUCTION

**Payment** Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

**Bank transfers** Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

**Card payment** Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

**Collection** It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Storage** Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

**Loss or Damage** Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:  
Post Sale Services (Mon-Fri 9am to 5pm)  
Tel +44 (0)20 7293 5220  
Fax +44 (0)20 7293 5910

Email: [ukpostsaleservices@sothebys.com](mailto:ukpostsaleservices@sothebys.com)

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of

the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

**Export** The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

#### EU Licence Thresholds

Archaeological objects  
EU LICENCE THRESHOLD: ZERO  
Elements of artistic, historical or religious monuments  
EU LICENCE THRESHOLD: ZERO  
Manuscripts, documents and archives (excluding printed matter)  
EU LICENCE THRESHOLD: ZERO  
Architectural, scientific and engineering drawings produced by hand  
EU LICENCE THRESHOLD: £11,766  
Photographic positive or negative or any assemblage of such photographs  
EU LICENCE THRESHOLD: £11,766  
Textiles (excluding carpets and tapestries)  
EU LICENCE THRESHOLD: £39,219  
Paintings in oil or tempera  
EU LICENCE THRESHOLD: £117,657  
Watercolours, gouaches and pastels  
EU LICENCE THRESHOLD: £23,531  
Prints, Engravings, Drawings and Mosaics  
EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

#### UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs  
UK LICENCE THRESHOLD: £10,000  
Textiles (excluding carpets and tapestries)  
UK LICENCE THRESHOLD: £12,000  
British Historical Portraits  
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

**Endangered Species** Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

## EXPLANATION OF SYMBOLS

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

#### ◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

#### ▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

#### ■ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the

irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### ∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

#### □ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

#### ⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

#### Portion of the hammer price (in €)

Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

#### ● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot. Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

#### II Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

#### Please refer to VAT information for Buyers for VAT symbols used in this catalogue.

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

## VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

### 1. PROPERTY WITH NO VAT SYMBOL

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

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.



(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

## 2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.)

## 3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

## 4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

## 5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

### Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

### Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

### Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
  - The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
  - The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's
- Under all other circumstances Sotheby's is required to complete the importation

and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

### Proof of export required

• for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

• for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

• buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

• Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

• Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

## 6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs  
VAT Overseas Repayments Unit  
PO Box 34, Foyle House  
Duncreggan Road, Londonderry  
Northern Ireland, BT48 7AE  
Tel: +44 (0)2871 305100  
Fax: +44 (0)2871 305101  
enq.oru.ni@hmrc.gsi.gov.uk

## 7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the

respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

## CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

### 1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
  - (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
  - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
  - (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
  - (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,
- in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

### 2. COMMON TERMS

In these Conditions of Business:

**"Bidder"** is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

**"Buyer"** is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

**"Buyer's Expenses"** are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT

thereon;

**"Buyer's Premium"** is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

**"Counterfeit"** is as defined in Sotheby's Authenticity Guarantee;

**"Hammer Price"** is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

**"Purchase Price"** is the Hammer Price and applicable Buyer's Premium and VAT;

**"Reserve"** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

**"Seller"** is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

**"Sotheby's"** means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

**"Sotheby's Company"** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

**"VAT"** is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

### 3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

### 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made

by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

### 5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

### 6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

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

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

### 7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the

auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

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

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

### 8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any



shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

## 9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

## 10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not

justify cancellation or rescission of the sale contract or any delay in payment.

## 11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

## 12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

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## 13. LAW AND JURISDICTION

**Governing Law** These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

**Jurisdiction** For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

**Service of Process** All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

## SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

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Lots will be released to you or your authorised representative when full and cleared payment has been received by

Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

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Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**  
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UB6 0FD  
Tel: +44 (0)20 7293 5600  
Fax: +44 (0)20 7293 5625

## ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

## STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:  
**Small items** (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.  
**Medium items** (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

**Large items** (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

**Oversized items** (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

## LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

## SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of

value to the lot; or  
(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-  
(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and  
(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS\_GUARANTEE.MAIN

## IMPORTANT NOTICES

### ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:  
**£1 = €1.0854**

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

### LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

## COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

## SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you.

## AUTHENTICITY GUARANTEE

All lots are offered subject to the Sotheby's Authenticity Guarantee and Conditions of Business for Buyers, which are set forth in this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Buying at Auction section in the printed catalogue.

## VAT INFORMATION

For all lots marked with a †, ‡, α or Ω please refer to the VAT Information pages at the back of the catalogue.

## POST 1950 FURNITURE

All furniture manufactured post 1950 included in this sale was either not originally intended for use in a private dwelling or, will now be offered as a Work of Art. Such items may not comply with the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993) and, for this reason, should not be used in a private home.

## UPHOLSTERED FURNITURE

Whilst every care has been taken in cataloguing upholstered furniture, no guarantee can be given to the originality of the timber covered by upholstery or fabric.

## SCULPTURE

Casts in bronze, terracotta and other material are catalogued with the full name and dates of the artist that created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist or of that precise date, but rather cast after the model by that artist.

## ENDANGERED & OTHER PROTECTED SPECIES

Please refer to the Buying at Auction section in the printed catalogue for information regarding export outside the EU. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.

## IVORY

Some items in this sale contain ivory which may be subject to export and import restrictions. In addition, African elephant ivory cannot be imported into the United States. Please refer to the Endangered Species section in the Buying at Auction guide printed in the catalogue. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.

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## GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

### 1 ANTONIO CANOVA

In our opinion a work by the artist. In the case of 19th century sculpture this indicates that the work was made in our opinion either by the artist or by a foundry or editor who had the rights to reproduce the artist's original model either during the artist's lifetime or for a defined posthumous period. (When the artist's forenames are not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named).

### 2 ATTRIBUTED TO ANTONIO CANOVA

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

### 3 LOUIS XV STYLE CHEST OF DRAWERS

The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

4 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are original to the model or authorised by the sculptor's studio or editor but not necessarily from the hand of the artist.

5 The term bearing the signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added at a later date.

6 Dimensions are given height before width

### 7 CONDITION OF LOTS

Your attention is drawn to the "Guide for Prospective Buyers" at the back of this catalogue, item 1, paragraph 7 entitled "Conditions of Lots" and to Clause 3 in the Conditions of Business towards the end of the catalogue.

1/10 NBS\_GLOS\_DESIGN



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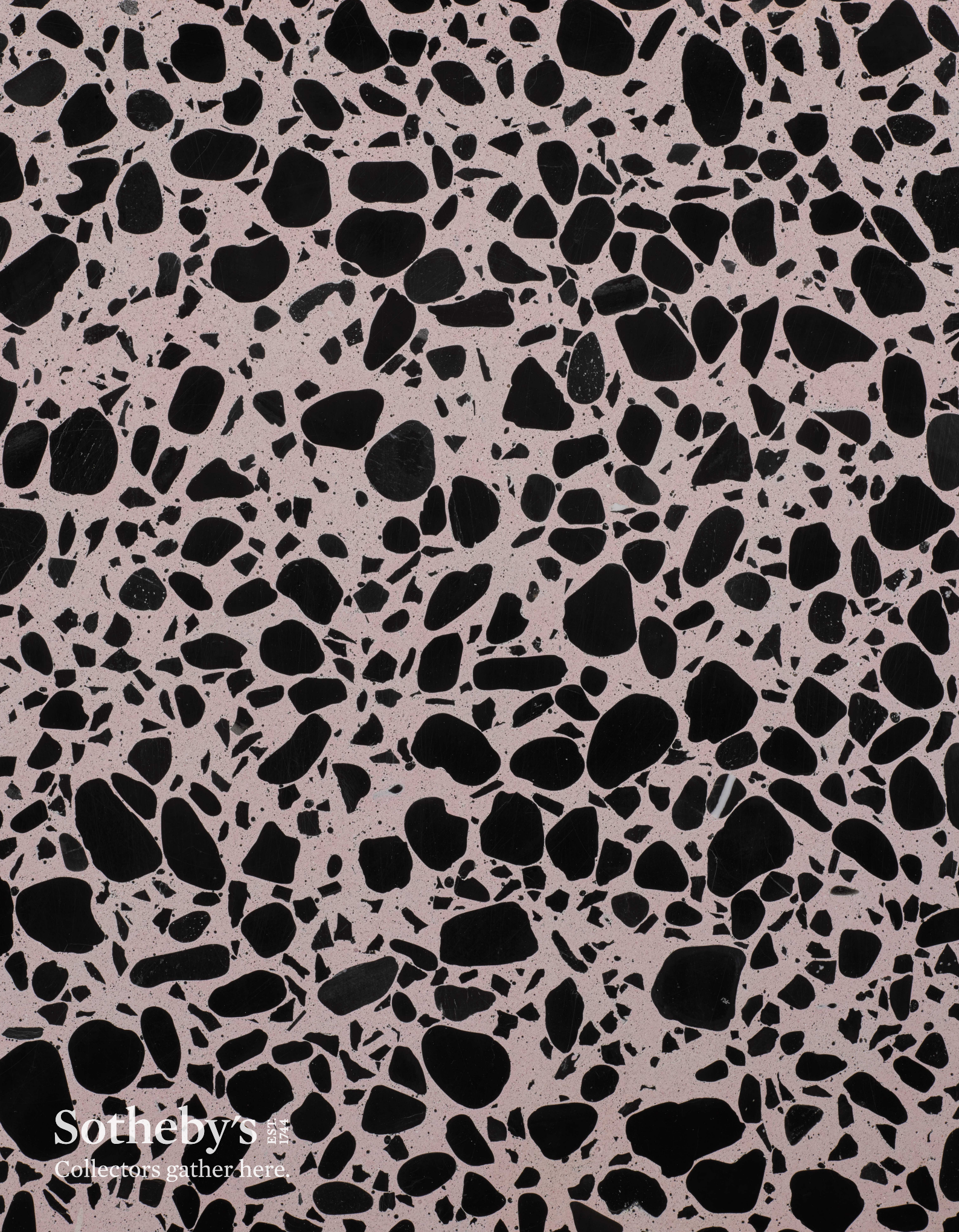
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