

Sotheby's EST. 1744



DESIGN

LONDON 16 OCTOBER 2018



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DESIGN



LOT 59 (DETAIL)

DESIGN

AUCTION IN LONDON
16 OCTOBER 2018
SALE L18671
2 PM

EXHIBITION

Friday 12 October
9 am-4.30 pm

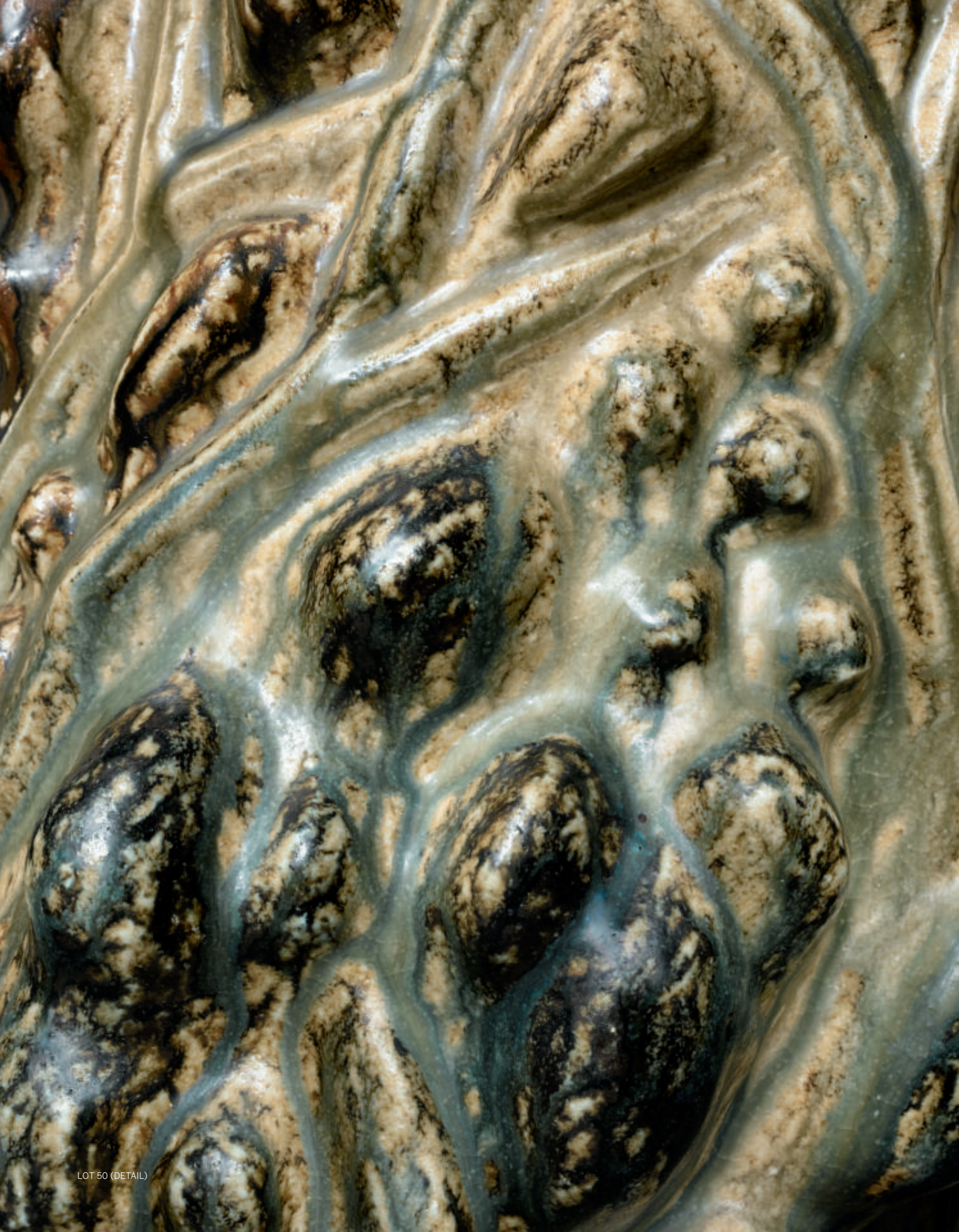
Saturday 13 October
12 noon-5 pm

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9 am-4.30 pm

Tuesday 16 October
9 am-12 noon

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LOT 50 (DETAIL)

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1

1 ANGELO LELII

Table Lamp, model no. 12405

circa 1952
 produced by Arredoluce, Monza, Italy
 brass, painted metal, rubber
 with producer's label *MADE IN ITALY /
 ARREDOLUCE MONZA*
 28.5 cm (11 ¼ in.)

LITERATURE

Anty Pansera, Alessandro Padoan, Alessandro Palmaghini, *ARREDOLUCE: CATALOGUE RAISONNÉ 1943-1987*, Milan, 2018 pp. 143, 289, cat. no. 59

The present lot has been reviewed by Arredoluce, from whom a certificate of authenticity is available upon request.

£ 1,000-1,500 € 1,150-1,700

2 JULES WABBES

Coat Rack

circa 1957
 produced by Le Mobilier Universel, Belgium
 padouk, brass
 frame with applied metal plaque *mobilier universel / J. WABBES DESIGNER BELGIUM*, each hook impressed *WABBES*
 210 x 133 x 3.5 cm (82 ¾ x 52 ¾ x 1 ⅜ in.)

PROVENANCE

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

W £ 7,000-9,000 € 7,800-10,100

3 JUNZO SAKAKURA

Pair of Lounge Chairs, model no. 5016

designed 1957
 produced by Tendō Mōkkō, Tendō, Japan
 oak laminated plywood with fabric upholstery
 each with producer's label
 each: 64.5 x 56 x 69 cm (25 ⅜ x 22 x 27 ½ in.)

PROVENANCE

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

LITERATURE

Charlotte and Peter Fiell, eds, *Decorative Art 70s*, Cologne, 2000, p. 99
 Junzo Sakakura, *Architect: Living in Modernism: Housing, Furniture and Design*, Tokyo, 2009, p. 99, fig. 204, p. 100, p. 134, fig. 192, p. 138, fig. 197, p. 140, ref. 23, p. 141, fig. 196, p. 165 for a technical drawing, a prospectus and images

W £ 8,000-12,000 € 8,900-13,400

4 MÄRTA MÅÅS-
FJETTERSTRÖM

'Nyponblomman' Rug

designed 1932, executed 1949
handwoven by Alfhild Svensson and Märta
Tilla Paulsson at Märta Måås-Fjetterström AB,
Båstad, Sweden
hand-woven wool on a wool warp
woven with producer's mark *AB MMF*
400 x 296.7 cm (157 ½ x 116 ¾ in.)

Sotheby's would like to thank Martin Chard from
Märta Måås-Fjetterström AB for his assistance
with the cataloguing of the present lot, which
is registered in the Märta Måås-Fjetterström
archives under number 4940.

W £ 10,000-15,000 € 11,200-16,700



5 GABRIELLA CRESPI

'Ovale' Bar, from the 'Plurimi' Series

circa 1979

produced by Gabriella Crespi, Milan, Italy

brass, wood, Formica

impressed twice with artist's facsimile signature

Gabriella Crespi, numbered 22 and with applied

artist's logo

81.5 x 139.5 x 41.5 cm (32 1/8 x 54 7/8 x 16 3/8 in.)

PROVENANCE

Gabriella Crespi showroom, Palazzo Cenci, Rome

Acquired from the above by the present owner

LITERATURE

Anne Bony, *Gabriella Crespi*, Paris, 2014, p. 26
for a smaller example, p. 98

A certificate of authenticity from the Archivio
Gabriella Crespi is provided with this lot and is
recorded under archive number 200337063BS.

W £ 30,000-50,000 € 33,400-56,000

6 GABRIELLA CRESPI

'Cubo Tondo' A djustable Coffee
Table, from the 'Plurimi' Series

circa 1979

produced by Gabriella Crespi, Milan, Italy

brass, lacquered wood, wood

impressed with artist's facsimile signature

Gabriella Crespi and with applied artist's logo

with leaves extended: 47.5 x 115 x 89 cm

(18 3/4 x 45 1/4 x 35 in.)

PROVENANCE

see previous lot

LITERATURE

Gabriella Crespi: IL SEGNO E LO SPIRITO, exh.
cat., Palazzo Reale, Milan, 2011, p. 26

Anne Bony, *Gabriella Crespi*, Paris, 2014, p. 40

A certificate of authenticity from the Archivio
Gabriella Crespi is provided with this lot and is
recorded under archive number 200338003.

W £ 12,000-18,000 € 13,400-20,100



5



6



7 GABRIELLA CRESPI

'Ellisse' Adjustable Low Table,
from the 'Plurimi' series

circa 1979
produced by Gabriella Crespi, Milan, Italy
brass, wood
impressed twice with artist's facsimile
signature *Gabriella Crespi*, impressed
BREV., numbered 71 and with applied
artist's logo
maximum width: 37 x 229 x 91.5 cm
(14 ½ x 90 ¼ x 36 in.)

PROVENANCE

see lot 5

LITERATURE

Patrick Favardin and Guy Bloch-
Champfort, *Les décorateurs des années
60-70*, Paris, 2007, pp. 35, 149
Gabriella Crespi: IL SEGNO E LO SPIRITO,
exh. cat., Palazzo Reale, Milan, 2011, pp.
23, 40 for the model in the designer's
home, p. 67
Anne Bony, *Gabriella Crespi*, Paris, 2014,
pp. 40-41

A certificate of authenticity from the
Archivio Gabriella Crespi is provided with
this lot and is recorded under archive
number 200336000/O.

W £ 20,000-30,000 € 22,300-33,400

8 SHIRO KURAMATA

'Furniture in Irregular Forms Side 1' and 'Furniture in Irregular Forms Side 2' Chests of Drawers

designed 1970, produced 1995
produced by Cappellini International Interiors, Carugo, Italy
stained ash, lacquered ash, steel, on steel castors
side 1: 171.5 x 61 x 50 cm (67 1/2 x 24 x 19 3/4 in.)
side 2: 171.5 x 45 x 59.5 cm (67 1/2 x 17 3/4 x 23 1/2 in.)

PROVENANCE

Private collection, Norway

LITERATURE

Makoto Uyeda, ed., *Shiro Kuramata: 1934-1991*, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, pp. 22, 45, no. 5, p. 130, no. 1
Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 255, cat. no. 059, p. 256, cat. no. 060
Deyan Sudjic, *Shiro Kuramata: Essays and Writings*, London, 2013, p. 154

Two signed certificates of authenticity from Cappellini International Interiors are provided with this lot.

Ω W £ 8,000-12,000 € 8,900-13,400

9 INGO MAURER

'Porca Miseria!' Chandelier

designed 1994
porcelain, metal
120.5 x 100 cm diameter (47 1/2 x 39 3/8 in.)

PROVENANCE

Acquired directly from the artist by the present owner

LITERATURE

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

⊕ W £ 25,000-35,000 € 27,900-39,000



8



10 CLAUDIO SALOCCHI

'Centro' Bookcase

designed 1960
produced by Sormani, Arosio, Italy
lacquered wood, steel
212 x 77.5 x 78 cm (83 ½ x 30 ½ x 30 ¾ in.)

PROVENANCE

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

LITERATURE

Giuliana Gramigna, *Repertorio del Design Italiano, 1950-2000, Per L'Arredamento Domestico, Volume I*, Turin, 2003, p. 82

W £ 10,000-15,000 € 11,200-16,700



10

11 FRANCO ALBINI

Rocking Chaise, model no. PS16

designed 1956
produced by Carlo Poggi, Pavia, Italy
walnut, metal, rope, fabric
78 x 70 x 162.5 cm (30 ¾ x 27 ½ x 64 in.)

PROVENANCE

Private collection, Paris

LITERATURE

Ugo La Pietra, 'Design degli anni '50,' *domus*, no. 578, January 1978, p. 38
Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano Degli Anni '50*, Milan, 1985, p. 112, fig. 323
Giuliana Gramigna, *Repertorio del Design Italiano, 1950-2000, Per L'Arredamento Domestico, Volume I*, Turin, 2003, p. 45

W £ 7,000-9,000 € 7,800-10,100

12 GIUSEPPE OSTUNI

Adjustable 'Stelgioco' Floor Lamp,
model no. 306

circa 1950
produced by O-Luce di Giuseppe Ostuni, Milan, Italy
brass, marble, painted aluminium
as shown: 171 cm (67 ¼ in.)

LITERATURE

Anty Pansera, Alessandro Padoan, Alessandro Palmaghini, *ARREDOLUCE: CATALOGUE RAISONNÉ 1943-1987*, Milan, 2018, p. 45 for an advertisement, p. 277, cat. no. 4, for the versions designed by Angelo Lelli

Two other very similar versions of this model exist. Both were designed by Angelo Lelli and produced by Arredoluce, Monza, Italy circa 1946. Lelli's examples are both known as the 'Tris' lamp and possessed different details including a brass covered base and different joints. The frame of the 'Tris' lamp was either lacquered or covered in leather.

The present lot was initially known as the 'Stelgioco' lamp, and later model no. 306. It was designed to be used in two different configurations and can transform into an upright standard lamp. Please see sothebys.com for further images.

Sotheby's would like to thank Alessandro Padoan from the Arredoluce Archives as well as Thomas and Itsumi Bräuniger from the O-Luce Archives for their assistance with the cataloguing of this lot. The present model will be recorded in the forthcoming O-Luce catalogue raisonné, published by Luminaires-Moderniste.

W £ 3,000-5,000 € 3,350-5,600



12



11

13 JOSÉ ZANINE CALDAS

Lounge Chair

circa 1950
produced by Móveis Artísticos Z, São Paulo,
Brazil
marine plywood, rope, with fabric upholstery
91.4 x 61 x 163.8 cm (36 x 24 x 64 ½ in.)

LITERATURE

Marcello Vasconcellos, Maria Lúcia Braga,
Juliana Gagliardi, *móvel brasileiro moderno*, Rio
de Janeiro, 2011, p. 138

Ω W £ 4,000-6,000 € 4,450-6,700

14 TAKIS

Signal

circa 1960
enamelled aluminium, chromium-plated metal,
acrylic
196 cm (77 ¼ in.)

PROVENANCE

Private collection, Lisbon

LITERATURE

Alfred Pacquement, Veronique Dabin, *Takis*, exh.
cat., Galerie nationale du Jeu de Paume, Paris,
1993, for further information on the artist and
his work

£ 3,000-5,000 € 3,350-5,600



13

14



15 SALVATORE MELI

Unique Centre Table

circa 1953
glazed earthenware, glass
signed in glaze *Meli - Roma*
70 x 114 x 86.5 cm (27 ½ x 44 ⅞ x 34 in.)

PROVENANCE

Christie's London, 16 February, 1994, lot 430
Private collection, United Kingdom
Acquired from the above by the present owner, 2006

LITERATURE

domus, no. 288, November 1953, p. 43 for a related example

⊕ W £ 8,000-12,000 € 8,900-13,400

16 PAAVO TYNELL

Pair of Wall Lights, model no. 6200

circa 1950
produced by Taito Oy, Helsinki, Finland
brass
each impressed *TAITO*
each: 50 cm (19 ¾ in.)

LITERATURE

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

£ 4,000-6,000 € 4,450-6,700



16



17

17 GASTONE RINALDI

Dining Table, model no. T 902

circa 1950
mahogany, brass, painted wood
75 x 300 x 100 cm (29 ½ x 118 ½ x 39 ¾ in.)

LITERATURE

Giuseppe Drago, Jacopo Drago, *Gastone Rinaldi: designer alla rima*, Brescia, 2015, n.p. for a drawing

W £ 10,000-15,000 € 11,200-16,700



18 MARTIN EISLER AND CARLO HAUNER

Pair of Armchairs

circa 1950
produced by Forma, São Paulo, Brazil
peroba do campo, painted iron, with fabric
upholstery
each: 84.8 x 63.2 x 87 cm (33 3/8 x 24 7/8 x 34 1/4 in.)

PROVENANCE

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

LITERATURE

Marcello Vasconcellos, Maria Lúcia Braga,
Juliana Gagliardi, *móvel brasileiro moderno*, Rio
de Janeiro, 2018, p. 224 for a related example

Ω W £ 4,000-6,000 € 4,450-6,700

19

PAAVO TYNELL

'Bridal Bouquet' Ceiling Light,
model no. 9029/3

circa 1950
glass, brass
impressed TT / TAITO / MADE IN FINLAND / 9029
95 x 56 cm diameter (37 1/2 x 22 in.)

LITERATURE

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

Idman Koristevalaisimia, no. 136, sales catalogue,
Helsinki, 1953, front cover, p. 6

W £ 5,000-7,000 € 5,600-7,800



20 GIAMPIERO VITELLI

Pair of 'Susy' Armchairs

designed 1956
produced by Rossi D'Albizzate, Italy
painted metal with fabric upholstery
each: 75 x 83 x 73.5 cm (29 ½ x 32 ⅝ x 29 in.)

LITERATURE

Giuliana Gramigna, *Repertorio del Design Italiano, 1950-2000, Per L'Arredamento Domestico, Volume I*, Turin, 2003, p. 44

W £ 5,000-7,000 € 5,600-7,800

21 CHARLOTTE PERRIAND

Sideboard from Cité Cansado, Mauritania

designed 1962
metal produced by Métal Meubles and wood produced by Négroni, France. Issued by Galerie Steph Simon, Paris, France
ash veneered wood, ash, plastic-laminated plywood, painted metal
74 x 158 x 45 cm (29 ¼ x 62 ¼ x 17 ¾ in.)

PROVENANCE

Cité Cansado, Mauritania

LITERATURE

Jacques Barsac, *Charlotte Perriand: Complete Works Volume 3, 1956-1968*, Paris, 2017, p. 118

W £ 5,000-7,000 € 5,600-7,800



22 PAAVO TYNELL

'Simpukka' (Clam) Table Lamp,
model no. 5321

circa 1950
produced by Taito Oy, Helsinki, Finland
brass, cane
34 cm (13 3/8 in.)

LITERATURE

Marianne Aav and Nina Stritzler-Levine, eds,
*Finnish Modern Design: Utopian Ideals and
Everyday Realities: 1930-1997*, exh. cat., Museum
of Art and Design, Helsinki, 1998, p. 286, fig. 40
Charlotte & Peter Fiell, eds, *scandinavian design*,
Cologne, 2002, p. 626
Paavo Tynell, exh. cat., Galerie Eric Philippe,
Paris, 2010, pp. 63-64

£ 4,000-6,000 € 4,450-6,700



22



23

23 PHILIP ARCTANDER

Pair of 'Clam' Armchairs

designed 1944
together with a pair of ottomans by another hand
beech with fabric upholstery
chairs each: 75 x 75 x 96 cm (29 x 29 x 37 ¾ in.)
ottomans each: 49.5 x 43 x 32 (19 ½ x 17 x 12 ⅝ in.)

LITERATURE

Bygge og Bo, Denmark, November, 1945, for an advertisement illustrating this model for Nordisk Staal & Møbel Central

W £ 12,000-18,000 € 13,400-20,100

24 ARNE VODDER

Desk, model no. B085

designed circa 1955
produced by Bovirke, Copenhagen, Denmark
oak, teak, brass
71.5 x 155.5 x 113.5 cm (28 ⅛ x 61 ¼ x 44 ¾ in.)

PROVENANCE

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

The present model is recorded in the Designmuseum Danmark Furniture Index under no. RPO6927.

W £ 3,000-5,000 € 3,350-5,600



24

25 HANS J. WEGNER

'Valet' Chair, model no. JH540

designed 1953
executed by cabinetmaker Johannes Hansen,
Copenhagen, Denmark
oak, teak, brass, leather
branded JOHANNES HANSEN / COPENHAGEN
/ DENMARK
95 x 50 x 50 cm (37 3/8 x 19 3/4 x 19 3/4 in.)

PROVENANCE

Bruun Rasmussen Copenhagen, 11 March, 2009, lot 551
Acquired from the above by the present owner

LITERATURE

Grete Jalk, *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, pp. 246-247

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, pp. 116-117

Christian Holmsted Olesen, *WEGNER: just one good chair*, exh. cat., Designmuseum Danmark, Copenhagen, 2014, pp. 6, 65-66, 128

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 25 September–11 October 1953, stand 2.

W £ 5,000-7,000 € 5,600-7,800



25



26

26 FLEMMING LASSEN

Armchair

designed 1940
executed by cabinetmaker Jacob Kjær, Denmark
ash with sheepskin upholstery
75.5 x 78 x 79.5 cm (29 ¾ x 30 ¾ x 31 ¼ in.)

PROVENANCE

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

LITERATURE

Hans Chr. Hansen, 'Snedkerlaugets 14. Møbeludstilling', *Nyt Tidsskrift For Kunstindustri*, no. 1, January 1940, p. 171
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 116, fig. 2

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 20 September–6 October 1940, stand 14.

W £ 5,000-7,000 € 5,600-7,800

27 FLEMMING LASSEN

Sofa

designed 1940
executed by cabinetmaker Jacob Kjær, Denmark
ash with sheepskin upholstery
76 x 155.5 x 79 cm (30 x 61 x 31 ½ in.)

PROVENANCE

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

LITERATURE

Hans Chr. Hansen, 'Snedkerlaugets 14. Møbeludstilling', *Nyt Tidsskrift For Kunstindustri*, no. 1, January 1940, p. 171 for the armchair version of the model
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 116, fig. 2 for the armchair version of the model

W £ 10,000-15,000 € 11,200-16,700



27

28 GIO PONTI

Pair of Armchairs, model no. 516

circa 1950
produced by Cassina, Meda, Italy
walnut with fabric upholstery
77 x 64 x 75 cm (30 1/2 x 25 1/4 x 29 1/2 in.)

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

W £ 6,000-8,000 € 6,700-8,900



28



31



29

29 JANETTE LAVERRIÈRE 30

Prototype 'Néuphar'
Coffee Table

designed 1966, executed 2004
produced by Perimeter Editions, Paris,
France
acrylic, Formica, plywood
with applied metal plaque P 0/25 /
perimeter editions
largest: 33.2 x 113 x 70 cm (13 x 44½ x 27½ in.)

PROVENANCE

Acquired directly from Perimeter Editions
by the present owner

LITERATURE

Yves Badetz, *Janette Laverrière*, Paris,
2004, pp. 128-129
Sophie Lovell, *Limited Edition: Prototypes,
One-Offs and Design Art Furniture*, Basel,
2009, p. 126 for an example from the
edition with mirrored finish

⊕ W £ 6,000-8,000 € 6,700-8,900

IN THE STYLE OF
MARIO QUARTI

Sideboard

circa 1945
walnut, brass
66 x 270.5 x 46.8 cm (26 x 106½ x 18¾ in.)

PROVENANCE

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

LITERATURE

'Stile di Quarti', *lo Stile*, nos 19-20, July-
August 1945, p. 116 for a related example

W £ 7,000-10,000 € 7,800-11,200

31 GEORGES PELLETIER

Pair of Table Lamps

circa 1970
glazed earthenware, metal
each incised *PELLETIER*
each: 55 cm (21⅝ in.)

£ 4,000-6,000 € 4,450-6,700



30



28



32 KAARE KLINT

Set of Eight Armchairs, model no. 4395, Designed for the Dansk Kunsthandel Sculpture Shop, Copenhagen

designed 1916
executed by cabinetmakers Rud. Rasmussen A/S, Copenhagen, Denmark
Cuban mahogany, cane, with original leather upholstery
each: 74 x 67 x 54.5 cm (29 1/8 x 26 3/8 x 21 1/2 in.)

PROVENANCE

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

LITERATURE

Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 1*, Copenhagen, 2007, p. 35
Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, pp. 152, 154, 157-58
Gorm Harkær, *Kaare Klint: Volume 2*, Copenhagen, 2010, p. 24

W £ 30,000-50,000 € 33,400-56,000





33 LINE VAUTRIN

'Soleil à Pointes' Mirror, model no. 1

circa 1960
Talosel, coloured mirrored glass, mirrored glass
incised *Line Vautrin*
24 cm diameter (9 ½ in.)

PROVENANCE

Private collection, France

LITERATURE

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat.,
Galerie Chastel-Maréchal, Paris, 2004, pp. 12,
14-15, 21, 26, 40 for period images of similar
examples, pp. 76-77, 88-89 for similar examples

⊕ W £ 12,000-18,000 € 13,400-20,100

34 YOICHI OHIRA

Unique Vase

2000

executed by Maestro Livio Serena and Maestro Giacomo Barbini, Anfora, Murano, Venice, Italy hand-blown glass with partial polished faceted and *battuto* surfaces

incised Yoichi Ohira / m°L. Serena / m° G. Barbini / 1/1 unico / Friday 1 Dec. 2000 / murano and with artist's monogram

17.5 x 14.5 cm diameter (6 7/8 x 5 3/4 in.)

⊕ £ 6,000-8,000 € 6,700-8,900



35 PIERO FORNASETTI

Pair of Stools from the Villa Varenna, Lake Como

circa 1960

leather, enamelled steel, brass

each: 49.5 x 51 x 39 cm (19 1/2 x 20 x 15 3/8 in.)

PROVENANCE

Villa Varenna, Lake Como, Italy
Private Collection, Germany

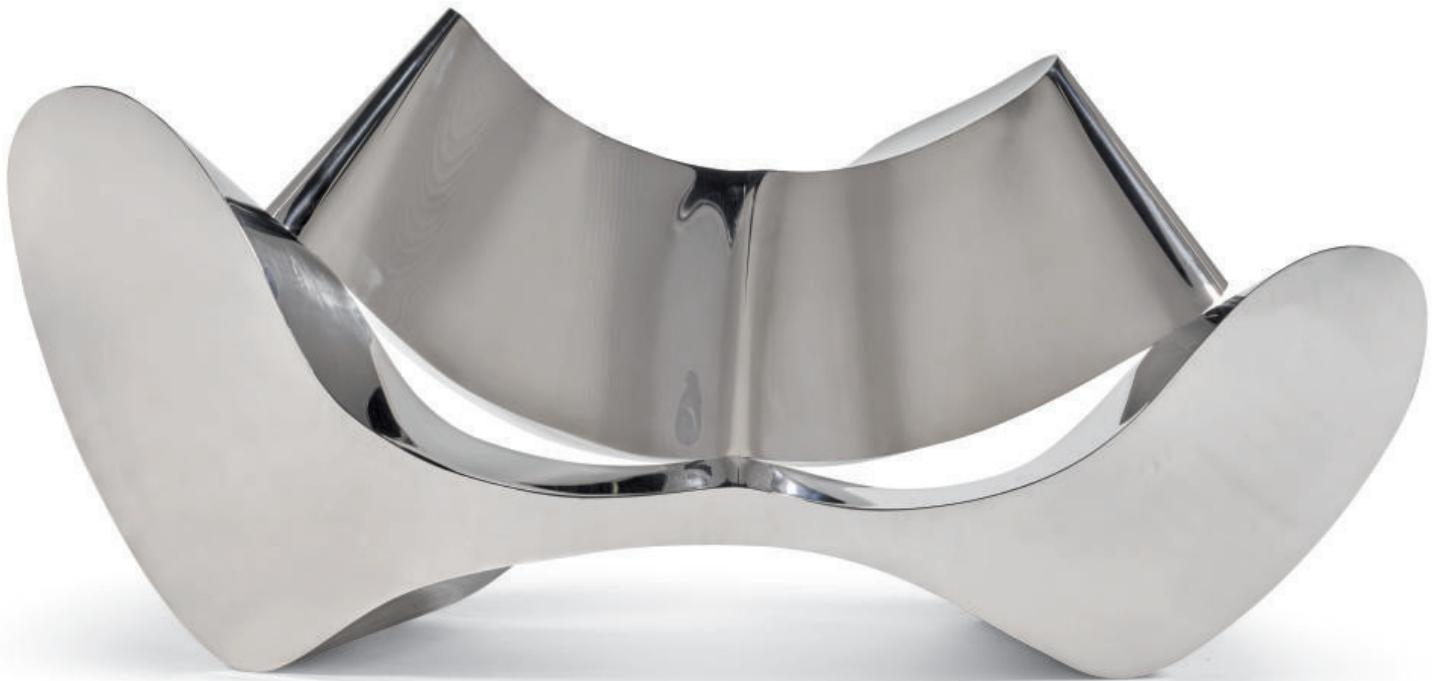
The present lot has been authenticated by Barnaba Fornasetti.

W £ 5,000-7,000 € 5,600-7,800

34



35



36 RON ARAD

Early 'D-Sofa'

designed 1994
produced by Ron Arad Studio, Italy
mirror-polished stainless steel
engraved with artist's facsimile signature *Ron Arad*
number 3 from an edition of 20 + 3 P and 5 AP
102.5 x 216 x 94.5 cm (40 ³/₈ x 85 x 37 ¹/₄ in.)

PROVENANCE

Phillips London, *Design Trilogy: Materials and Processes of the Twentieth Century: Part I*, 6 December, 1999, lot 80

LITERATURE

Deyan Sudjic, *Ron Arad*, London, 1999, p. 78
Paola Antonelli, Jonathan Safran Foer, Marie-Laure Jousset, *Ron Arad: No Discipline*, exh. cat., Centre Pompidou, Paris, 2009, pp. 104-105

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

⊕ W £ 50,000-70,000 € 56,000-78,000

37 GINO SARFATTI

Outdoor Floor Lamp,
model no. 1102

designed 1971
produced by Arteluce, Milan, Italy
plastic coated metal, glass, painted metal
with producer's label ARTELUCE
100 x 34 cm diameter (39 3/8 x 13 3/8 in.)

LITERATURE

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p. 459

Clémence and Didier Krzentowski, *The Complete Designers' Lights II (New Edition), 35 Years of Collecting*, Zurich, 2014, p. 318

W £ 2,000-3,000 € 2,250-3,350

38 POUL HENNINGSEN

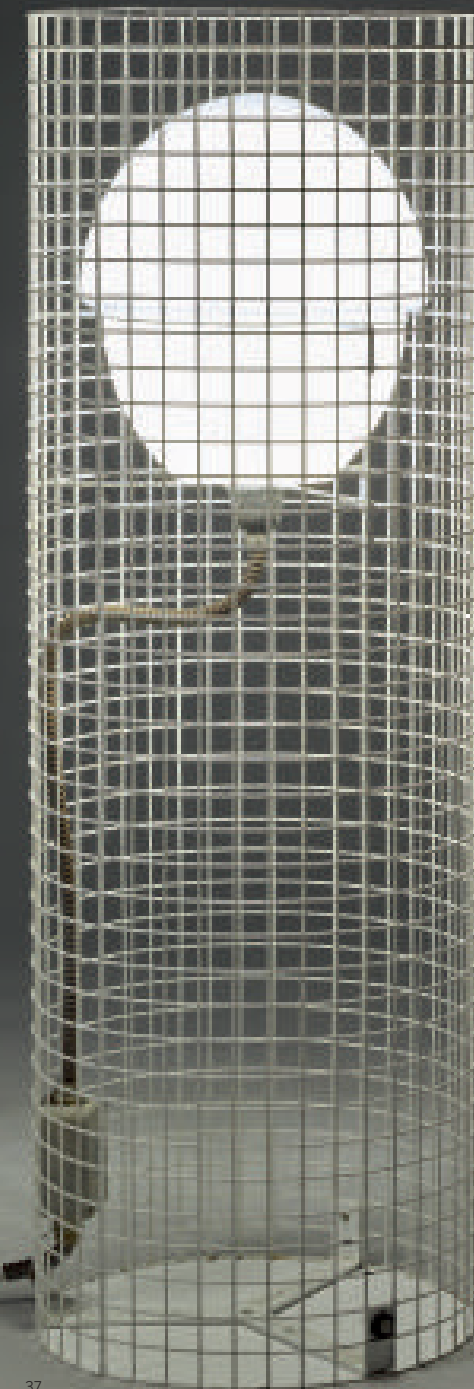
Four Illuminating Mirrors

circa 1965
produced by Louis Poulsen, Copenhagen,
Denmark
lacquered aluminium, back-lit mirrored glass
each with producer's paper label
each: 49.5 cm diameter (19 1/2 in.)

LITERATURE

Louis Poulsen, *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 1994, p. 265, for an early example of this design from the 1930s set into a dressing table

W £ 3,000-5,000 € 3,350-5,600



39

HANS J. WEGNER

'Flag Halyard' Armchair,
model no. GE225

designed 1950, executed circa 1990
 produced by Getama Danmark A/S,
 Gedsted, Denmark
 chromium-plated tubular metal, painted tubular
 metal, flag halyard, sheepskin, oak, fabric
 with foil label impressed *PRODUCTION
 NO.*, numbered 001 / *DESIGNED BY*
 artist's facsimile signature *Hans J. Wegner*
 / *MADE IN DENMARK BY GETAMA A/S*
 number 1 from the edition of 200
 79.2 x 104 x 112.5 cm (31 ¼ x 41 x 44 ¼ in.)

PROVENANCE

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

LITERATURE

Noritsugu Oda, *Danish Chairs*, San
 Francisco, 1996, p. 112
 Arne Karlsen, *Danish Furniture Design in
 the 20th Century, Volume 2*, Copenhagen,
 2007, pp. 175-177
 Christian Holmsted Olesen, *Wegner: Just One
 Good Chair*, exh. cat. Designmuseum Danmark,
 Copenhagen, 2014, pp. 6, 78, 171-172

The present lot is a limited re-edition of the
 first version of model GE225 which was
 originally produced with oak feet and white
 paint. The feet were changed to rubber
 versions on later examples. The present
 lot was put into production by Getama's
 former managing director Mogens
 Christensen in the 1990s. Sotheby's would
 like to thank Inger Temp and Jens Ole from
 Getama Danmark A/S for their assistance
 with the cataloguing of this lot.

W £ 8,000-12,000 € 8,900-13,400

38



39



40

IB KOFOD-LARSEN

'Elizabeth' Chair, model no. U 56

designed 1956
executed by cabinetmakers Christensen & Larsen, Denmark
Brazilian rosewood, with original leather upholstery
branded with cabinetmaker's mark
71 x 78.5 x 76 cm (28 x 31 x 30 in.)

PROVENANCE

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

LITERATURE

Lena Larsson, 'Snedkerlaugets utställning 1956', *Dansk Kunsthåndværk*, no. 6, 1956, p. 136
Dansk Kunsthåndværk, no. 7, 1956, p. 148 for an advertisement
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 365
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*, Copenhagen, 1987, pp. 13, 49

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 20 September–7 October 1956, stand 28.

• W £ 6,000-8,000 € 6,700-8,900

41

40

41 ANGELO OSTUNI AND RENATO FORTI

Adjustable Floor Lamp,
model no. 339-2 PX

designed 1955
produced by O-Luce di Giuseppe Ostuni,
Milan, Italy
Perspex, brass, marble
maximum height: 202.5 cm (79 ¾ in.)

LITERATURE

O-Luce di Giuseppe Ostuni, manufacturer's
catalogue, Milan, 1959, n.p.
O-Luce di Giuseppe Ostuni, manufacturer's
catalogue, Milan, 1964, n.p.

The present lot is listed in the 1959
manufacturer's catalogue as designed by
'Ostuni & Forti', which refers to Angelo
Ostuni and Renato Forti. The name was then
changed to 'G. Ostuni' in the 1964 catalogue.

Sotheby's would like to thank Thomas
and Itsumi Bräuniger from the O-Luce
Archives for their assistance with the
cataloguing of the present lot. The present
model will be recorded in the forthcoming
O-Luce catalogue raisonné, published by
Luminaires-Moderniste.

W £ 4,000-6,000 € 4,450-6,700

42 DOMINGOS TÓTORA

Early 'Terrão' Bench

2011
compressed recycled cardboard with red
soil pigment, iron
40 x 204 x 40 cm (15 ¾ x 80 ¼ x 15 ¾ in.)

LITERATURE

Otávio Nazareth, ed., *Brazilian furniture
design*, São Paulo, 2013, pp. 170-171 for a
related example

Maria Sonia Madureira de Pinho,
Domingos Tótorá, Rio de Janeiro, 2013,
n.p. for related examples and production
processes of the 'Terrão' series

The present lot is the first 'Terrão' bench
produced in the series. Sotheby's would
like to thank the artist for his assistance
with the cataloguing of this lot.

⊕ W £ 3,000-5,000 € 3,350-5,600

43 BERNDT FRIBERG

Group of Sixteen Vases

circa 1939-1971
executed by Gustavsberg, Sweden
earthenware in various glazes
each with producer's marks and artist's
signature, one vase with paper label
GUSTAVSBERG / SWEDEN
tallest: 35.9 cm (14 ⅛ in.)

£ 7,000-9,000 € 7,800-10,100



43

42

44 AXEL SALTO

Vase

1930

executed by Københavns Stentøjbrænderi,
Copenhagen, Denmark

glazed stoneware

impressed with producer's monogram / SALTO
/ 1930

38 cm (14 7/8 in.)

LITERATURE

Axel Salto, *Salto's Keramik*, Copenhagen, 1930,
n.p., fig. 12, n.p. for a drawing

Susanne Bruhn and Pia Wirnfeldt, eds, *AXEL
SALTO - MASTER OF STONEWARE*, exh. cat.,

CLAY Museum of Ceramic Art Denmark,
Middelfart, 2017, p. 168, cat. no. 38

£ 4,000-6,000 € 4,450-6,700



45 PAAVO TYNELL

Ceiling Light

circa 1950
produced by Taito Oy, Helsinki, Finland
perforated brass, frosted glass
impressed TAITO
adjustable drop, 53 cm diameter (20 7/8 in.)

W £ 4,000-6,000 € 4,450-6,700



45

46 GIO PONTI

Pair of Armchairs

designed circa 1950
produced by Cassina, Meda, Italy
oak with fabric upholstery
each: 112 x 72 x 70 cm (44 1/8 x 28 3/8 x 27 1/2 in.)

PROVENANCE

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

LITERATURE

Ugo La Pietra, ed., *GIO PONTI*, Milan, 2009,
p. 203, fig. 437

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

W £ 4,000-6,000 € 4,450-6,700



46

47 ALVAR AALTO

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

designed 1954
produced by Valaistustyö Ky, Helsinki, Finland
metal, brass, leather
impressed *Valaistustyö A 805*
171 cm (67 ¼ in.)

LITERATURE

Peter Reed, ed., *Alvar Aalto: Between Humanism and Modernism*, exh. cat., Museum of Modern Art, New York, 1998, p. 235, cat. no. 237

Thomas Kellein, ed., *alvar & aino aalto. design: collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 186

W £ 6,000-8,000 € 6,700-8,900



48 MÄRTA BLOMSTEDT

Pair of Armchairs

circa 1939
ash with wool upholstery
each: 87.5 x 92.5 x 96 cm
(34 ⅝ x 36 ⅜ x 37 ¾ in.)

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

W £ 18,000-22,000 € 20,100-24,500



49 JOAQUIM TENREIRO

Set of Nine Chairs

designed 1949, executed 1960
produced by Tenreiro Móveis e
Decorações, Rio de Janeiro, Brazil
lacquered Peroba, cane
each: 103.5 x 44 x 50 cm
(40 ¾ x 17 ¼ x 19 ¾ in.)

PROVENANCE

Private collection, Leblon, Rio de Janeiro
Wright Chicago, 7 June, 2012, lot 299
Acquired from the above by the present owner

LITERATURE

Marcello Vasconcellos, Maria Lúcia
Braga, Juliana Gagliardi, *móvel brasileiro
moderno*, Rio de Janeiro, 2011, pp. 100-101
illustrate this lot

W £ 10,000-15,000 € 11,200-16,700



Important 'Colossal' Vase

circa 1945

executed by the Royal Copenhagen Porcelain Manufactory, Denmark

stoneware with Sung glaze, original wood base; together with a sketch of the vase with dedication from Naja Salto and Gerda Åkesson, wife and daughter of Axel Salto
incised *SALTO / 194*, stamped with green Royal Copenhagen logo, with blue wave mark and applied exhibition label
the sketch signed *Salto* with written dedication
55.2 cm (21 ¾ in.)

PROVENANCE

Gifted by the artist to a Danish private collector, 1947
Thence by descent to the collector's nephew Bruun Rasmussen Copenhagen, 7 March, 2013, lot 931
Private collection
Piasa Paris, 17 February, 2016, lot 96
Acquired from the above by the present owner

EXHIBITED

Copenhagen, Designmuseum Danmark, *Det Brændende Nu - Axel Salto*, 3 November - 10 December, 1989, cat. no. 203

LITERATURE

Axel Salto, *Den Spirende Stil*, Copenhagen, 1949, pp. 72-73 illustrates the present lot and its associated sketch

Axel Salto, *Det Brændende Nu - Axel Salto*, exh. cat., Designmuseum Danmark, 1989, cat. no. 203 illustrates the present lot

Susanne Bruhn and Pia Wirnfeldt, eds, *AXEL SALTO - MASTER OF STONEWARE*, exh. cat., CLAY Museum of Ceramic Art Denmark, Middelfart, 2017, p. 184, cat. no. 365

⊕ £ 40,000-60,000 € 44,500-67,000



Sketch of the present lot

The ceramics of Axel Salto find their roots in the naturalistic world. They engage with it, yet never attempt to create a facsimile of nature itself. Reflecting on the landscape that was to be his greatest influence, Salto's relationship with nature is clear: 'The sprouting style... expresses a movement, a growth... there is an inner urge in things which must come out... The vase is like a living organism; the body buds, the buds develop, and sprouting, even prickly, vases are a result of this life.' The artist writes these words in *Den Spirende Stil*, a special and limited publication produced on the occasion of his 60th birthday in 1949, where the present lot and its associated sketch are both illustrated together. One of only two known examples and retaining its original wooden base, the 'Colossal' vase wholly embodies Salto's intimate relationship with his chosen material of clay. It is fitting he chose to establish his naturalistic designs on this material which originated from the very earth that so inspired him.





51

51 ITALIAN

Floor Lamp

circa 1950
enamelled metal, brass
183 cm (72 in.)

W £ 7,000-9,000 € 7,800-10,100

52 PHILIP ARCTANDER

'Clam' Chair

designed 1944
stained birch, with sheepskin upholstery
88.5 x 61 x 80.5 cm (34 7/8 x 24 x 31 3/4 in.)

PROVENANCE

Private collection, Sweden

LITERATURE

Form: Svenska Slöjdföreningens Tidskrift, no. 7, 1947, p. 152

W £ 3,000-5,000 € 3,350-5,600



52

53 RAINER DAUMILLER

Set of Twelve Armchairs

designed 1977

produced by Hirtshals Savværk, Denmark

stained pine

each: 73 x 61 x 48.3 cm (28 ¾ x 24 x 19 in.)

PROVENANCE

Private collection, Jutland

Acquired from the above by the present owner

W £ 3,000-5,000 € 3,350-5,600



54 PREBEN FABRICIUS AND
JØRGEN KASTHOLM

'Scimitar' Chair, model no. IS-63

designed 1962
produced by master upholsterer Ivan
Schlechter, Copenhagen, Denmark
stainless steel with original leather
upholstery
base impressed with producer's mark and
STAINLESS / STEEL / DANMARK, leather
impressed with producer's mark and
DANMARK
66 x 83 x 65.5 cm (26 x 32 5/8 x 25 3/4 in.)

PROVENANCE

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

LITERATURE

Ivan Schlechter, 'Designs by Fabricius and
Kastholm', *Mobilia*, no. 106, May 1964, *passim*
Les Assises du Siècle Contemporain, exh.
cat., Musée des Arts Décoratifs, Paris,
1968, p. 58, cat. no. 101
Noritsugu Oda, *Danish Chairs*, San
Francisco, 1996, p. 196
Anne Bony, *Furniture & Interiors of the
1960s*, Paris, 2004, p. 142

W £ 6,000-8,000 € 6,700-8,900



54



55

55 HANS J. WEGNER

Early Fruit Bowl, model no. JH586

designed 1958
produced by cabinetmaker Johannes Hansen, Copenhagen, Denmark
teak, chromium-plated metal
32.5 x 64.8 cm (12 ¾ x 25 ½ in.)

PROVENANCE

Gifted by the designer to a Danish private collector, 1956
Acquired from the above by the present owner

LITERATURE

Johan Møller Nielsen, *Wegner: en dansk møbelkunstner*, Copenhagen, 1965, p. 15, p. 114 for a similar example in the designer's own home
Christian Holmsted Olesen, *WEGNER: just one good chair*, exh. cat., Designmuseum Danmark, Copenhagen, 2014, p. 243

The present lot is an early unstamped first production example of the model.
Three examples in total were given to the aforementioned collector's family as gifts from the designer.

W £ 5,000-7,000 € 5,600-7,800

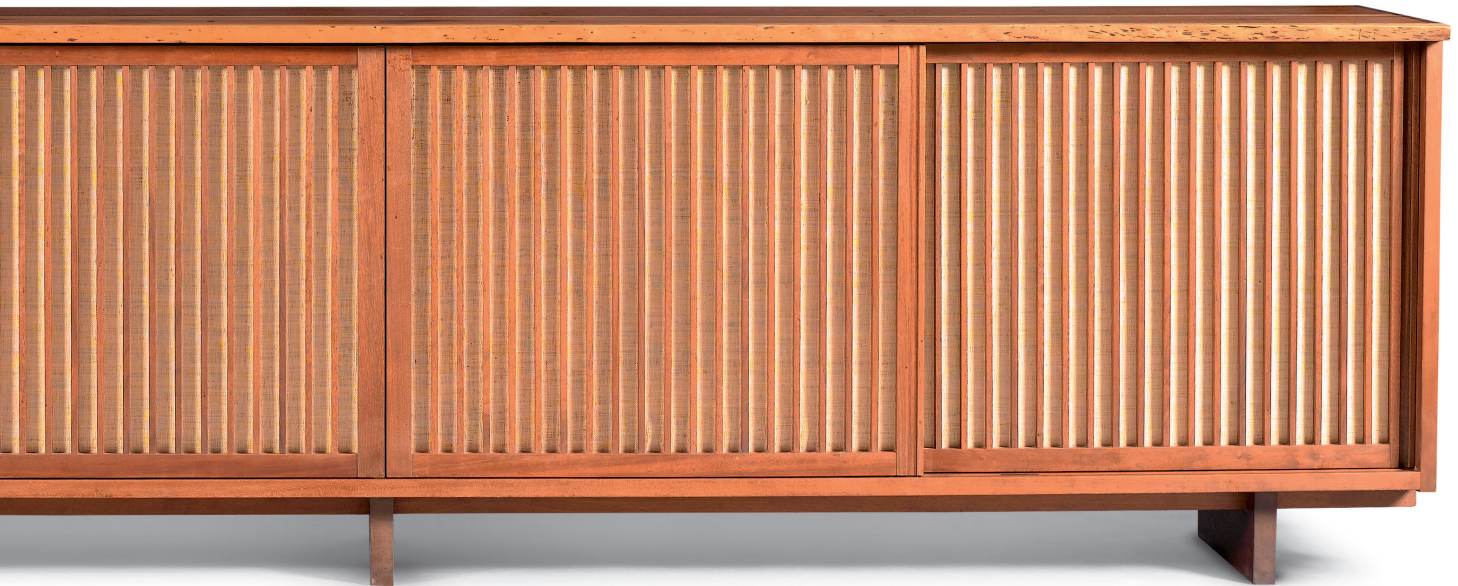
56 GEORGE NAKASHIMA

Rare Custom Four Sliding-Door Cabinet

1960
cherry, pandanus cloth
with applied wooden plaque signed *George Nakashima* and original owner's name
86.4 x 319.9 x 55 cm (34 x 125 7/8 x 21 5/8 in.)

A carbon copy of the original sketch of the present lot, dated November 1, 1960, together with an undated black and white photograph of the present lot and two letters of correspondence from 1991 between Mira Nakashima and the original owner are provided with this lot.

W £ 50,000-70,000 € 56,000-78,000



56

57 PREBEN FABRICIUS AND
JØRGEN KASTHOLM

Pair of Easy Chairs, model no. PB-10

designed 1963
executed by cabinetmaker Poul Bachmann,
Denmark
oak, leather, brass, with fabric upholstery
each: 79 x 73.5 x 96.5 cm (31 1/8 x 29 x 38 in.)

PROVENANCE

Dansk Møbelkunst, Copenhagen, Denmark
Acquired from the above by the present owner

LITERATURE

Ivan Schlechter, 'Designs by Fabricius and
Kastholm', *Mobilia*, no. 106, May 1964, n.p.
Grete Jalk, *Dansk Møbelkunst gennem 40 aar*,
Volume 4, Copenhagen, 1987, pp. 222-223

The present model was exhibited at the
'Copenhagen Cabinetmakers' Guild',
Kunstindustrimuseet, Copenhagen, 20
September-6 October 1963, stand 13.

W £ 7,000-9,000 € 7,800-10,100

58 MÄRTA MÅÅS-
FJETTERSTRÖM

'Ulriksdal' Rug

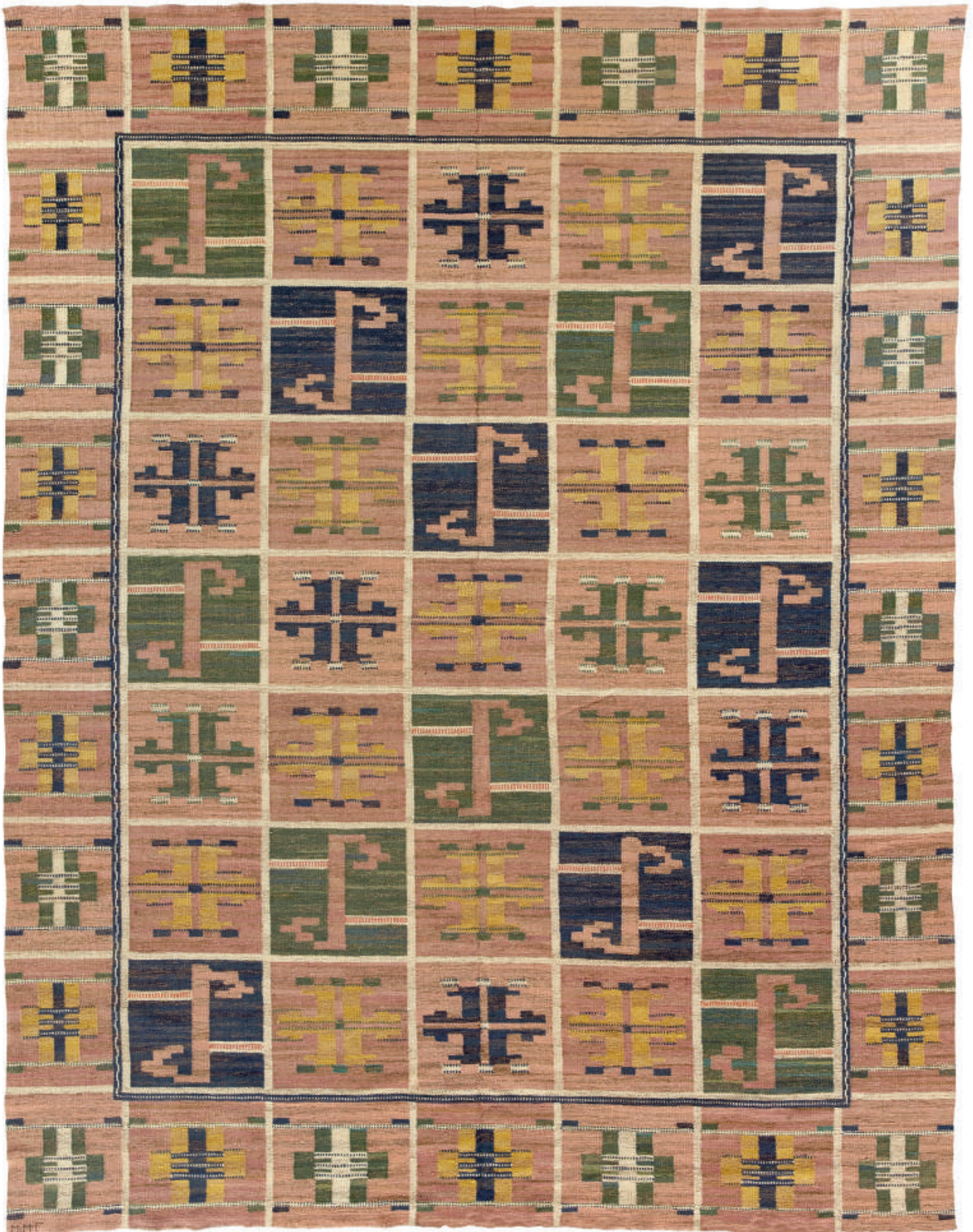
designed 1924, executed 1930
executed by Berta Nilsson and Mrs
Gullbrandsson at Märta Måås-Fjetterström AB,
Båstad, Sweden
hand-woven wool on a linen warp
woven with producer's mark *MMF*
346 x 271 cm (136 1/4 x 106 3/4 in.)

Sotheby's would like to thank Martin Chard from
Märta Måås-Fjetterström AB for his assistance
with the cataloguing of the present lot, which
is registered in the Märta Måås-Fjetterström
archives on 28 April, 1930.

W £ 20,000-25,000 € 22,300-27,900



57



59 JOSEPH WALSH

Unique 'Enignum X' Dining Table

2013

produced by Joseph Walsh, County Cork, Ireland

olive ash, burr olive ash, white oil

with engraved copper plaque 2013 / JOSEPH

WALSH / *Enignum Table X*

75 x 360 x 145 cm (29 1/2 x 141 3/4 x 57 1/8 in.)

PROVENANCE

Acquired directly from the artist by the present owner

For more information regarding this lot, please
visit sothebys.com.

α ⊕ W £ 80,000-120,000 € 89,000-134,000





60 GIO PONTI

Set of Twelve Chairs, model no. 602
and Two Armchairs, model no. 1602

circa 1954

produced by Cassina, Meda, Italy

oak with wool upholstery

chairs each: 85 x 44 x 55 cm (33 1/2 x 17 1/4 x 21 5/8 in.)

armchairs each: 86 x 56 x 56 cm (33 7/8 x 22 x 22 in.)

A certificate of expertise from the Gio Ponti

Archives is provided with this lot.

W £ 20,000-30,000 € 22,300-33,400



61 HERVÉ VAN DER STRAETEN

Pair of 'Athéna' Floor Lamps,
model no. 475

2013
marble, patinated bronze, goatskin
each impressed *HV*
each: 172 cm (67 ¾ in.)

PROVENANCE

Acquired directly from the artist by the present owner

⊕ W £ 7,000-9,000 € 7,800-10,100

62 JOSEPH WALSH

'Erosion I' Low Table

designed 2009, executed 2010
produced by Joseph Walsh, County Cork, Ireland
olive ash, rippled ash, white oil
with engraved copper plaque *2010 JOSEPH
WALSH / Erosions I* and numbered 3
number 3 from an edition of 12 + 2 AP
54.5 x 162 x 108 cm (21 ½ x 63 ⅞ x 42 ½ in.)

PROVENANCE

Private collection, Dublin

⊕ W £ 20,000-30,000 € 22,300-33,400



61

62



63 HANS COPER

Ovoid Volume with Flattened Cylinder

circa 1970
stoneware with layered white porcelain slips and
engobes, the interior with manganese glaze
impressed with artist's seal *HC*
14.2 cm (5 5/8 in.)

PROVENANCE

Private collection, Sweden

LITERATURE

Tony Birks, *Hans Coper*, Norwich, 1983, pp. 62,
70, 149, 178-179 for related examples

⊕ £ 10,000-15,000 € 11,200-16,700

64 ELIZABETH GAROUSTE AND
MATTIA BONETTI

'Barbare' Chair

designed 1981
patinated wrought iron, hide, leather
impressed B.G
116.5 x 57 x 49 cm (45 7/8 x 22 1/2 x 19 1/4 in.)

PROVENANCE

Private collection, Munich

LITERATURE

Mattia Bonetti, Elizabeth Garouste, exh. cat.,
Musée des Arts Décoratifs, Paris, 1985, n.p. for
the model and a design drawing of the model
Alex Buck and Matthias Vogt, eds, *Garouste &
Bonetti*, Frankfurt, 1996, p. 105
Jacqueline du Pasquier and Jean-Jacques
Wattel, *Mattia Bonetti*, exh. cat., Musée des Arts
Décoratifs, Paris, 2015, pp. 15, 89

W £ 6,000-8,000 € 6,700-8,900





65 POUL HENNINGSEN

Pair of 'Artichoke' Chandeliers

designed 1958
produced by Louis Poulsen, Copenhagen, Denmark
copper, painted metal
each with manufacturer's paper label
each: 60 x 72 cm (23 5/8 x 28 3/8 in.)

LITERATURE

Louis Poulsen, *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 1994, pp. 276-277
Charlotte & Peter Fiell, eds, *scandinavian design*, Cologne, 2002, p. 246

W £ 10,000-15,000 € 11,200-16,700

'Fiori Nella Notte' Commode

circa 1955
hand-painted and lithographic transfer-printed
on wood, brass
with metal plaque *FORNASETTI MILANO*
82.5 x 100.5 x 55 cm (32 1/2 x 39 3/4 x 21 3/4 in.)

PROVENANCE

Sotheby's Paris, 17 May, 2001, lot 257
Acquired from the above by the present owner

LITERATURE

Patrick Mauriès, *FORNASETTI: DESIGNER OF DREAMS*, exh. cat., Victoria and Albert Museum, London, 1991, p. 257
Barnaba Fornasetti, ed., *FORNASETTI: The Complete Universe*, New York, 2010, p. 373, figs 92-93

W £ 16,000-20,000 € 17,800-22,300



67 IGNAZIO GARDELLA

Pair of 'Lib 2' Modular Bookshelves

designed 1955
produced by Azucena, Milan, Italy
lacquered wood, painted metal, chromium-plated metal
each: 272 x 100 x 35 cm
(107 1/8 x 39 3/8 x 13 3/4 in.)

LITERATURE

'Una nuova libreria di Gardella', *domus*, no. 321, August 1956, p. 48

'Alla XI Triennale di Milano', *domus*, no. 337, December 1957, p. 20

Andrea Branzi and Michele De Lucchi, eds, *Il Design Italiano Degli Anni '50*, Milan, 1985, p. 123, fig. 377

Giuliana Gramigna, *Repertorio del Design Italiano, 1950-2000, Per L'Arredamento Domestico, Volume I*, Turin, 2003, p. 42

W £ 8,000-12,000 € 8,900-13,400



67



68



68 DONALD JUDD

Two Chairs, model no. 45

designed 1984, executed 1990
produced by Janssen C.V., Netherlands
aluminium painted in Black red/RAL 3007
one impressed *DJ 21 90*, the other
impressed *DJ 22 90*
each: 75 x 50 x 50 cm
(25 ½ x 19 ¾ x 19 ¾ in.)

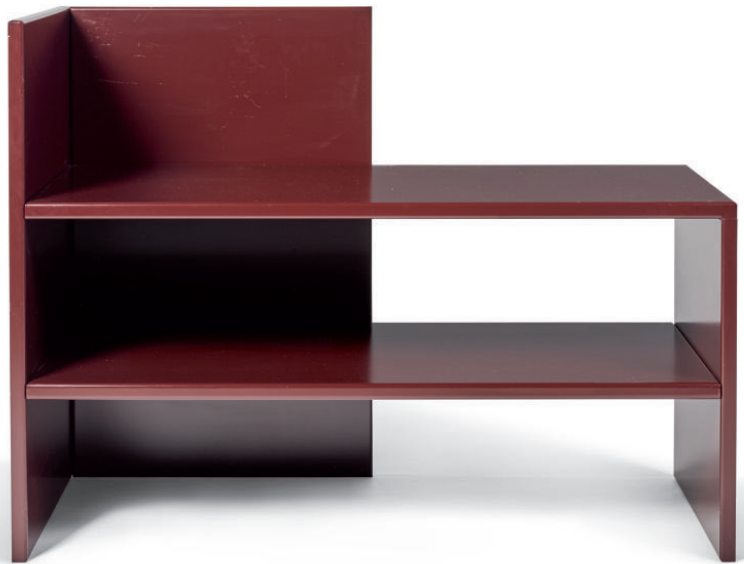
PROVENANCE

Private collection, Switzerland

LITERATURE

Piet de Jonge, Iny Schleedoorn,
Frederike Huygen, *Donald Judd Furniture:
Retrospective*, exh. cat., Museum
Boymans-van Beuningen, Rotterdam and
Villa Stuck, Munich, 1993, p. 52
Nigel Prince, ed. *Donald Judd: A good chair
is a good chair*, exh. cat., Ikon Gallery,
Birmingham, 2010, p. 86

W £ 6,000-8,000 € 6,700-8,900



69

69 DONALD JUDD

Bench, model no. 53

designed 1984, executed 1989
produced by Janssen C.V., Netherlands
aluminium painted in Black red/RAL 3007
impressed *DJ 3 89*
75 x 100 x 50 cm (29 ½ x 39 ¾ x 19 ¾ in.)

PROVENANCE

see previous lot

LITERATURE

Piet de Jonge, Iny Schleedoorn,
Frederike Huygen, *Donald Judd Furniture:
Retrospective*, exh. cat., Museum
Boymans-van Beuningen, Rotterdam and
Villa Stuck, Munich, 1993, p. 57
Nigel Prince, ed. *Donald Judd: A good chair
is a good chair*, exh. cat., Ikon Gallery,
Birmingham, 2010, p. 92, p. 103 for a
prototype drawing

W £ 6,000-8,000 € 6,700-8,900



70

70 DONALD JUDD

Bench, model no. 57⁵⁸

designed 1984, executed 1989
produced by Janssen C.V., Netherlands
aluminium painted in Black red/RAL 3007
with label *Donald Judd 4 / 1989*
75 x 100 x 50 cm (29 ½ x 39 ¾ x 19 ¾ in.)

PROVENANCE

see lot 68

LITERATURE

Piet de Jonge, Iny Schleedoorn,
Frederike Huygen, *Donald Judd Furniture:
Retrospective*, exh. cat., Museum
Boymans-van Beuningen, Rotterdam and
Villa Stuck, Munich, 1993, p. 60

W £ 6,000-8,000 € 6,700-8,900

PROPERTY FROM THE COLLECTION OF
STEN STENERSEN, OSLO, NORWAY

71 NAPOLEONE MARTINUZZI

Rare 'Ten-Handle' Vase, model no. 3273

designed 1930, executed after 1932,
before 1940
produced by Venini, Murano, Italy
blown colourless *bollicine* glass with
applied handles
with acid stamp *venini / murano*
33 x 36 x 26 cm (13 x 14 1/8 x 10 1/4 in.)

PROVENANCE

Rolf Stenersen, Oslo, Norway
Thence by descent

LITERATURE

Giulio Lorenzetti, *Vetri di Murano*, Bergamo, 1931, n.p., fig. 22 for an example executed in *pulegoso* glass
Rosa Barovier Mentasti, Attila Dorigato, Astone Gasparetto, et al., *Mille Anni di Arte Del Vetro a Venezia*, Venice, 1982, p. 265, fig. 525 for an example in *pulegoso* glass
Marina Barovier, ed., *Napoleone Martinuzzi: Vetraio del Novocento*, Venice, 1992, front cover for an example in blue *pulegoso* glass, p. 19, p. 80, fig. 21, p. 81, fig. 22 for examples executed in *pulegoso* glass
Franco Deboni, *Murano '900: Vetri e Vetrai*, Milan, 1996, p. 264 for an example executed in *pulegoso* glass
Anna Venini Diaz de Santillana, *Venini: Catalogue Raisonné 1921-1986*, Milan, 2000, pp. 86 and 198, fig. 44 for examples executed in *pulegoso* glass
Franco Deboni, *VENINI: Its history, artists and techniques, Volume I*, Turin, 2007, n.p. for the model in the 'Blue' catalogue
Franco Deboni, *VENINI GLASS: Catalogue 1921-2007 Volume II*, Turin, 2007, front cover, fig. 16 for examples executed in *pulegoso* glass
Marino Barovier, *NAPOLEONE MARTINUZZI: VENINI 1925-1931*, exh. cat., *Le Stanze del Vetro*, San Giorgio Maggiore, Venice, 2013, pp. 17, 190, 212-213, 334, 459 for drawings, an archival photo, examples executed in *pulegoso* glass, and an example executed in black opaque glass

Ω ⊕ £ 30,000-50,000 € 33,400-56,000



Edvard Munch, Rolf Stenersen, 1925



Technical drawing, Blue catalogue, ©Venini

The present lot is a rare hybrid designed by two masters of Venetian glass: Napoleone Martinuzzi and Carlo Scarpa. One of the most iconic and important glass designs of the 20th century, model 3273 was originally designed to be executed in *pulegoso* glass. The creation of *pulegoso* glass, designed by Martinuzzi in 1928, was accomplished through mixing potassium bicarbonate or oil into raw glass, resulting in a spongy and opaque texture which permitted a greater degree of plasticity. The first models executed in *pulegoso* were exhibited at the 16th Venice Biennale the same year, with model 3273 exhibited two years later at the 4th Monza Triennale in 1930.

Armed with a wealth of technical knowledge and expertise from his time spent at MVM Cappellin, Carlo Scarpa joined Venini in 1932, the same year as Martinuzzi's departure. Upon his arrival, he immediately injected a wealth of creativity to the firm, introducing new forms and techniques, one of the first being *bollicine* glass. Expanding upon Martinuzzi's *pulegoso*, *bollicine* is created by injecting potassium nitrate directly into the glass. The result is smaller micro bubbles and a watery appearance due to the higher crystal content.

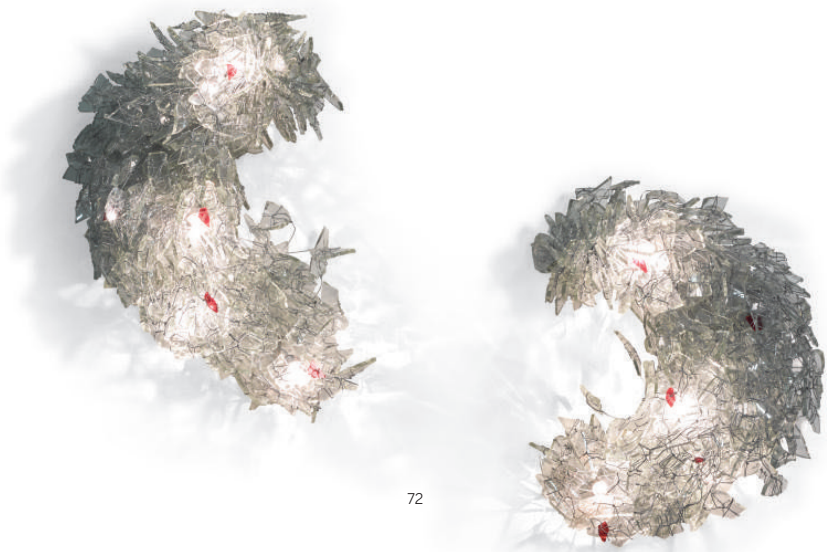
There are currently seven known examples of model 3273 to exist in *pulegoso*: five

in green, one in red and one in blue, the latter of which was executed at Zecchin-Martinuzzi after Martinuzzi had left Venini. A further smaller example was produced in opaque black glass and is approximately 2/3 the size of the original design. To date, the present lot is the only known example in colourless *bollicine* glass.

Rolf Stenersen was a close friend, advisor and patron of Edvard Munch, whom he met in 1921 when he visited the artist's studio in Ekely at the age of twenty-two. Stenersen worked closely with Munch, eventually acquiring the largest collection of works by Munch outside of the artist's own holdings. A large portion of this collection is now housed in the purpose built Stenersen Museum in Oslo, Norway. Munch painted portraits of the entire Stenersen family in the 1920s and 1930s, and a head study of Rolf Stenersen was sold in Sotheby's London saleroom, 13 June, 2006, lot 117. Following World War II, Stenersen acquired works by artists including Picasso, Miró, Kandinsky, Klee, Vasarely and others. In 1971 he presented this collection which totalled over 300 works to the city of Bergen and established the Stenersen Foundation in which to house them.

A certificate of expertise from Marc Heiremans is provided with this lot.





72



73

72 DEBORAH THOMAS

Pair of 'Forest Breeze'
Wall Lights

circa 1995
glass, coloured glass, metal, painted metal
each: 45 x 34 cm (17 ¾ x 13 ⅜ in.)

PROVENANCE

Acquired directly from the artist by the
present owner

⊕ £ 3,000-5,000 € 3,350-5,600

73 GABRIELLA CRESPI

Chair and Ottoman

circa 1970
chromium-plated steel with velvet
upholstery
chair: 79 x 65 x 96.5 cm (31 ⅛ x 25 ⅝ x 38 in.)
ottoman: 37.5 x 65 x 50.5 cm
(14 ¾ x 25 ½ x 19 ⅞ in.)

A certificate of authenticity from the
Archivio Gabriella Crespi is provided with
this lot and is recorded under archive
number 090289029.

W £ 5,000-7,000 € 5,600-7,800

74 ADO CHALE

'Goutte d'eau' Coffee Table

designed circa 1970
aluminium, lacquered steel
engraved with the artist's facsimile
signature *Ado Chale*
41.5 x 121.5 cm diameter (16 ⅜ x 47 ¾ in.)

PROVENANCE

Acquired directly from the artist by the
present owner

W £ 15,000-20,000 € 16,700-22,300



74



75



76

75 ANGELO LELII

'Siluro' Floor Lamp,
model no. 12628

circa 1957
produced by Arredoluce, Monza, Italy
painted tubular steel, brass, marble,
Plexiglas
211.5 x 45 cm (83 ¼ in.)

PROVENANCE

Galerie Christine Diegoni, Paris
Acquired from the above by the present owner

LITERATURE

Charlotte and Peter Fiell, eds, *1000 LIGHTS, VOL. 1: 1879 to 1959*, Cologne, 2005, p. 547
Anty Pansera, Alessandro Padoan, Alessandro Palmaghini, *ARREDOLUCE: CATALOGUE RAISONNÉ 1943-1987*, Milan, 2018, pp. 27, 182, 308, cat. no. 166

The present lot has been reviewed by Arredoluce, from whom a certificate of authenticity is available upon request.

W £ 5,000-7,000 € 5,600-7,800

76 STILNOVO

'Alberello' Floor Lamp

designed circa 1957-1959
produced by Stilnovo, Milan, Italy
marble, painted metal, brass, glass
169.5 cm (66 ¾ in.)

PROVENANCE

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

W £ 3,000-5,000 € 3,350-5,600

77 HERVÉ VAN DER STRAETEN

'Passage' Console, model no. 414

designed 2012
lacquered stainless steel
with applied logo HV
85 x 125 x 48 cm (33 ½ x 49 ¼ x 18 ⅞ in.)

PROVENANCE

Acquired directly from the artist by the present owner

⊕ W £ 8,000-12,000 € 8,900-13,400



77

78 PIERO FORNASETTI

Rare Prototype 'Moro' (Moor) Chair

circa 1950
hand-painted and lithographic transfer-printed
on wood, lacquered wood, painted metal
with paper label *FORNASETTI MILANO / MADE
IN ITALY*
92 x 42 x 57 cm (36 ¼ x 16 ½ x 22 ½ in.)

PROVENANCE

Piero Fornasetti
Private collection, Italy
Phillips New York, 24 May, 2005, lot 101
Acquired from the above by the present owner

LITERATURE

Patrick Mauriès, *FORNASETTI: DESIGNER OF
DREAMS*, exh. cat., Victoria and Albert Museum,
London, 1991, p. 153
Irene de Guttry, Maria Paola Maino, *Il Mobile Italiano
Degli Anni '40 e '50*, Roma-Bari, 1992, p. 167, pl. 13
Barnaba Fornasetti, ed., *Fornasetti: The
Complete Universe*, Milan, 2009, p. 401, pl. 219,
pl. 223 for a preliminary sketch

⊕ W £ 4,000-6,000 € 4,450-6,700



78



79 ICO PARISI

Sideboard

circa 1948
stained walnut, walnut veneer
97.5 x 289.7 x 54 cm (38 3/8 x 114 1/8 x 21 1/4 in.)

PROVENANCE

Private collection, Italy

LITERATURE

Roberta Lietti, *ICO PARISI: DESIGN CATALOGUE RAISONNÉ 1936-1960*, Milan, 2017, p. 360, cat. no. 1948.5

A certificate of authenticity from the Ico Parisi Archives is provided with this lot.

W £ 12,000-18,000 € 13,400-20,100



80 ICO PARISI

Cabinet

circa 1948
mahogany, cherry
148.7 x 190 x 49.8 cm (58 1/2 x 74 7/8 x 19 5/8 in.)

PROVENANCE

Private collection, Italy

LITERATURE

Roberta Lietti, *ICO PARISI: DESIGN CATALOGUE
RAISONNÉ 1936-1960*, Milan, 2017, p. 359, cat.
no. 1948.3 for a closely related example, p. 367,
cat. no 1949.24 for a related example

A certificate of authenticity from the Ico Parisi
Archives is provided with this lot.

W £ 7,000-9,000 € 7,800-10,100





81 HANS J. WEGNER

Set of Ten 'Cowhorn' Chairs, model no. JH505

designed 1952
executed by cabinetmaker Johannes Hansen, Copenhagen, Denmark
teak, Brazilian rosewood, with leather upholstery
each: 74 x 54,5 x 45 cm (29 1/8 x 21 1/2 x 17 3/4 in.)

PROVENANCE

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

LITERATURE

Grete Jalk, *Dansk Møbelkunst gennem 40 aar, Volume 3, 1947-1956*, Copenhagen, 1987, pp. 212-213
Christian Holmsted Olesen, *WEGNER: just one good chair*, exh. cat., Designmuseum Danmark, Copenhagen, 2014, p. 136

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 26 September-12 October 1952, stand 23.

• W £ 40,000-60,000 € 44,500-67,000

82 FRANCO ALBINI, ATTRIBUTED
TO JANINE ABRAHAM AND
DIRK JAN ROL

Ottoman and Pair of Chairs

circa 1950

ottoman produced by Bonacina, Italy
wicker, painted metal

each chair branded *MADE IN ITALY*

ottoman: 30 x 49.5 cm diameter (11 7/8 x 19 1/2 in.)

chairs each: 88 x 88 x 92 cm

(34 5/8 x 34 5/8 x 36 1/4 in.)

Ω W £ 5,000-7,000 € 5,600-7,800

83 GINO SARFATTI

Pair of Adjustable Wall Lights,
model no. 131

designed 1947

produced by Arteluca, Milan, Italy

lacquered brass, brass

each: 48.5 cm (19 1/8 in.)

LITERATURE

Marco Romanelli and Sandra Severi, *Gino Sarfatti: Selected Works 1938-1973*, Milan, 2012, pp. 19, 69, 90, 133, 160, 396

Clémence and Didier Krzentowski, *The Complete Designers' Lights II (New Edition), 35 Years of Collecting*, Zurich, 2014, front inside cover, p. 50

£ 4,000-6,000 € 4,450-6,700



82

Armchair

designed 1937
bamboo, brass
77.5 x 60.4 x 74 cm (30 1/2 x 23 3/4 x 29 1/8 in.)

PROVENANCE

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

LITERATURE

'Mostra d'arte in Giappone', *domus*, no. 269
April 1952, p. 41
Mary McLeod, ed., *CHARLOTTE PERRIAND: An Art of Living*, New York, 2003, p. 105, figs 18, 20 for a related example

At the suggestion of a young Sori Yanagi, the son of Soetsu Yanagi, founder of the Mingei (folk crafts) movement, Charlotte Perriand was invited by the Department of Trade Promotion under the Imperial Ministry of Commerce and Industry in Japan in 1940. Her official role was to act as consultant and advisor, aiding in the discovery of new and innovative ways to promote Japanese furniture to the West. Throughout her travels in Japan, she visited with local craftsmen, most notably at the Seccho research centre in the Tōhoku region which focused on designs using materials including rush, straw and bamboo.

Inspired by her surroundings and the work of regional designers, Perriand used these materials as a creative springboard. Selections of her findings, local Mingei works as well as her own designs were exhibited together in 1941 at the Takashimaya department store in Tokyo. The present model was designed by Ubunji Kidokoro while he was working for the Mitsukoshi department store in Tokyo, three years before Perriand's arrival. Kidokoro's example reflects Alvar Aalto's cantilevered armchair, model no. 31, designed in 1931, tracing the influence of western design in Japan prior to Perriand's visit. Perriand was aware of Kidokoro's chair and used his example as inspiration for her own designs.

W £ 7,000-9,000 € 7,800-10,100



83



84

85 GIO PONTI

Library

circa 1940

walnut, silk, with glass handles produced by
Fontana Arte, Milan, Italy

217.5 x 318 x 45 cm (85 5/8 x 125 1/4 x 17 3/4 in.)

PROVENANCE

Private collection, Italy

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

W £ 12,000-18,000 € 13,400-20,100



86 AXEL EINAR HJORTH

Rare Pair of 'Madame' Chairs,
model no. 34643, Designed for the
1930 Stockholm Exhibition

designed 1930, executed 1930 and 1931
produced by Nordiska Kompaniet AB,
Stockholm, Sweden
lacquered birch, birch veneer, with fabric
upholstery
each with manufacturer's metal label, both
impressed *R 34643*, one dated *C 12 3 30*, the
other *C 16 6 31*
each: 81 x 48.5 x 48 cm (31 $\frac{7}{8}$ x 19 $\frac{1}{8}$ x 18 $\frac{7}{8}$ in.)

PROVENANCE

Private collection, Sweden

The present model is recorded in the archives of
the Nordiska Museet under no. 34643.

W £ 10,000-15,000 € 11,200-16,700



Photo: Erik Holmén, © Nordiska Museet



87 MATTIA BONETTI

'Caillou' Sofa

2007

resin, canvas, leather
moulded with artist's facsimile signature

MB ed. Galerie / Italienne

from an edition of 6 + 2AP

95 x 220 x 100 cm (37 ³/₈ x 86 ⁵/₈ x 39 ³/₈ in.)

PROVENANCE

Galerie Italienne, Paris

⊕ W £ 15,000-20,000 € 16,700-22,300





© Marino Barovier archive

88 FULVIO BIANCONI

Rare 'Sirena' Vase, model no. 4201

circa 1950
 produced by Venini, Murano, Italy
 blown iridised glass with trailed *fenicio*
 decoration in *lattimo* glass
 with acid stamp *venini / murano / MADE*
IN ITALY
 31 cm (12 1/8 in.)

PROVENANCE

Private collection, United Kingdom
 Thence by descent

LITERATURE

Marc Heiremans, *Art Glass from Murano 1910-1970*, Stuttgart, 1993, p. 270, fig. 223
 Franco Deboni, *VENINI GLASS: Its history, artists and techniques, Volume I*, Turin, 2007, n.p. for a drawing of the model in the Venini 'Red' catalogue
 Franco Deboni, *VENINI GLASS: Catalogue 1921-2007, Volume II*, Turin, 2007, pl. 193
 Marino Barovier, ed., *FULVIO BIANCONI AT VENINI*, exh. cat., Le Stanze del Vetro, San Giorgio Maggiore, Venice, 2015, p. 16 for a sketch from the Venini 'Black' notebook, p. 25 possibly illustrates the present lot, pp. 130, 144, 156

Fulvio Bianconi's designs for Venini are today recognised as some of the greatest examples of 20th century post-war glass. A highly skilled illustrator and graphic

designer, Bianconi's innovative use of rich colour and expressive forms, translated to glass, were rightly described as 'chromatic fantasies' when exhibited at the 25th Biennale d'Arte of Venice in 1950. Not one to shy away from challenging the traditional aspects of glass making, Bianconi readily pushed his fantastical works into the realm of abstraction, from which the present model was no doubt conceived. It is one of four known 'Sirena' models each which vary in their form. Variants of the 'Sirena' models were exhibited at the important 'Italy at Work' travelling exhibition in the United States between 1950 and 1953, cementing the designer's international reputation.

⊕ £ 30,000-50,000 € 33,400-56,000



89 GIO PONTI

King-size Headboard

circa 1950
produced by M. Singer & Sons, New York
Italian walnut, brass
with two labels *SINGER / & SONS / NEW YORK*
CHICAGO
104.5 x 331 x 39 cm (41 1/8 x 130 3/8 x 15 3/8 in.)

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

W £ 8,000-12,000 € 8,900-13,400





90 GIO PONTI

Pair of Armchairs Designed for
Casa e Girardino

designed circa 1938
walnut with fabric upholstery
each: 76 x 70 x 70 cm (30 x 27 ½ x 27 ½ in.)

PROVENANCE

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

LITERATURE

Laura Falconi, *GIO PONTI: INTERNI OGGETTI
DISEGNI 1920-1975*, Milan, 2004, p. 115

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

W £ 5,000-6,000 € 5,600-6,700





91 ZANINI DE ZANINE CALDAS

Pair of 'Vão' Chairs

2017

Ipê

one chair impressed 01/02/2017/ZANINI, the other impressed 02/02/2017/ZANINI
each: 71.1 x 57.2 x 73.3 cm (28 x 22 ½ x 28 7/8 in.)

The present lot is a variation of a drawing of the 'Espécie' chair from 2010 and is unique in this size.

Ω W £ 8,000-12,000 € 8,900-13,400

Sergio Camilli, founder of furniture company Poltronova, hired Ettore Sottsass as its artistic director in 1956.

Sottsass designed Poltronova's branding including its logo and its first manufacturer's sales catalogue in an innovative modernist style. He then recruited avant-garde artists and design collaboratives including Archizoom and Superstudio as well as more established designers such as Gae Aulenti and Angelo Mangiarotti in order to present a comprehensive selection of contemporary design. For Poltronova, Sottsass presented around sixty projects and approximately half of these were included in the catalogue.

During his 10 year collaboration with Poltronova, Ettore Sottsass implemented a coherent formal language to which he was loyal throughout his entire career.

Simple and geometrical forms, graphic and primary symbols are showcased in the rare 'Canada' sofa and armchairs (lots 100 and 97) and its associated low table (lot 98).

Colours, now systematically used in his work, allow him to "free positive energies, vital energies almost therapeutic."

Finally, the use and mix of materials, often luxurious, is an opportunity for him to try new creative techniques, in particular with ceramic, a material he was particularly fond of.

Parallel to his work with Poltronova, Ettore Sottsass took advantage of his trips between Milan and Florence to work with Tuscan clay in the workshops located in Montelupo Fiorentino. With the 'Tondi' series, he revisited the traditional Tuscan plates' decorations, on which were applied floral motifs or noble families' arms, replacing them by more modern patterns. These large plates, each unique, were painted and glazed according to Sottsass's desires. Extremely rare on the secondary market, these lesser known pieces are nonetheless some of Sottsass' masterpieces.

They are testament to his immense artistic creativity particularly in painting in the late 60s, showcasing the influence of artists such as Jackson Pollock and Willem de Kooning. One of the lots offered in this sale (lot 95) is illustrated in a Poltronova manufacturer's sales catalogue from 1963. It is composed of one wide band of biscuit while the rest of the plate is glazed in white, yellow, black and red making this 'abstract expressionist' plate a technical tour de force.

Ivan Mietton, Post-War Design Expert



92



93

92 ETTORE SOTTASS

Single Bed, model no. LS 102,
from the 'Galassia' Series

designed 1964
produced by Poltronova, Agliana, Italy
stained teak with fabric upholstery
64 x 202.5 x 95.5 cm (25 1/8 x 79 3/4 x 37 3/8 in.)

PROVENANCE

Private collection, Italy

LITERATURE

poltronova, sales catalogue, Agliana, 1964, p. 15
for examples from the 'Galassia' series
Hans Höger, *Ettore Sottsass Jun. Designer, Artist,
Architect*, Tübingen, 1993, p. 81 for the double
bed version from the 'Galassia' series

W £ 5,000-7,000 € 5,600-7,800

93 ETTORE SOTTASS

Unique 'Tondo'

1959
produced by Bitossi, Montelupo Fiorentino, Italy
for Galleria Il Sestante, Milan, Italy
glazed earthenware
signed *Sottsass / 59*
34 cm diameter (13 3/8 in.)

LITERATURE

'Un arredamento a Genova', *domus*, no. 356, July
1959, p. 22 for other examples from this series
'La casa con la bambina cinese', *domus*, no. 406,
September 1959, p. 22 for an example from this series
Hans Höger, *Ettore Sottsass Jun. Designer,
Artist, Architect*, Tübingen, 1993, p. 77, 203 for
examples from this series
Fulvio Ferrari, *Ettore Sottsass: Tutta La Ceramica*,
Turin, 1996, pp. 61-66 for other examples from
this series
Philippe Thomé, *Sottsass*, London, 2014, p. 144
for an example and studies from this series

⊕ £ 20,000-30,000 € 22,300-33,400

94 ETTORE SOTTASS

Early 'Donald' Coffee Table

designed 1987

produced by Memphis Milano, Italy

stained oak, painted wood, glass

signed SOTTASS ...

45.5 x 115 x 58 cm (17 7/8 x 45 1/4 x 22 7/8 in.)

PROVENANCE

Acquired directly from Memphis Milano by the present owner, 1988

LITERATURE

Memphis Milano 1987, sales catalogue, Milan, 1987, n.p.

Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, p. 103

W £ 3,000-4,000 € 3,350-4,450





95 ETTORE SOTTASS

Unique 'Tondo'

1959

produced by Bitossi, Montelupo Fiorentino, Italy
for Galleria Il Sestante, Milan, Italy

glazed earthenware

signed Sottsass / 59

34 cm diameter (13 3/8 in.)

LITERATURE

poltronova, manufacturer's catalogue, n.d., p. 23
illustrates this lot

'Un arredamento a Genova', *domus*, no. 356, July
1959, p. 22 for other examples from this series

'La casa con la bambina cinese', *domus*, no. 406,
September 1959, p. 22 for an example from this series

Hans Höger, *Ettore Sottsass Jun. Designer,
Artist, Architect*, Tübingen, 1993, p. 77, 203 for
examples from this series

Fulvio Ferrari, *Ettore Sottsass: Tutta La Ceramica*,
Turin, 1996, pp. 61-66 for other examples from
this series

Philippe Thomé, *Sottsass*, London, 2014, p. 144
for an example and studies from this series

⊕ £ 20,000-30,000 € 22,300-33,400

Unique Sculpture

1981

1981
painted wood, glazed porcelain; together with a
letter of expertise from Pier Carlo Bontempì
signed SOTTASS '81
36.4 x 31.7 diameter cm (14 1/4 x 12 1/2 in.)

PROVENANCE

Private Collection, Belgium

⊕ £ 15,000-25,000 € 16,700-27,900



In 1979 the radical Alchimia group, founded by Alessandro Mendini in 1976, opened 'Alchimia-Memorie e Luoghi del XX Secolo', the first gallery in Europe dedicated to avant garde design. The gallery organised exhibitions, installations and performances which included furniture and objects by designers in the group: Alessandro Mendini, Andrea Branzi, Lapo Binazzi, Trix and Robert Haussmann, Anna Gili, Ettore Sottsass and others. In the spring of 1981, the gallery held an exhibition in which designers were invited to submit works around the theme of the egg. The present lot, a unique work, was from this exhibition. Sottsass would go on to found the eponymous Memphis group the same year.

Sotheby's would like to thank Pier Carlo Bontempi for his assistance with the cataloguing of this work.



97



98



97 **ETTORE SOTTASS**

Pair of 'Canada' Armchairs

circa 1959
produced by Poltronova, Agliana, Italy
teak with fabric upholstery
each: 72.5 x 77 x 83.5 cm
(28 ½ x 30 ¼ x 32 ⅞ in.)

PROVENANCE

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

LITERATURE

Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, p. 78

W £ 6,000-8,000 € 6,700-8,900

98 **ETTORE SOTTASS**

Side Table

circa 1959
produced by Poltronova, Agliana, Italy
teak-veneered wood, enamelled steel
38 x 72 cm diameter (15 x 28 ⅜ in.)

PROVENANCE

see previous lot

LITERATURE

Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, p. 78 for a related example

W £ 1,000-1,500 € 1,150-1,700



99

99 ETTORE SOTTASS

'Luna' Vase

1997

executed by Venini, Murano, Italy
hand-blown transparent sapphire glass, marble
the glass incised *venini 97 Ettore Sottsass 8/29*
and with applied label *VENINI MURANO MADE
IN ITALY*

number 8 from an edition of 29
28.5 cm (11 ¼ in.)

PROVENANCE

Acquired directly from Venini by the present owner

LITERATURE

Marino Barovier, Bruno Bischofberger, Milco
Carboni, eds, *Sottsass: Glass Works*, Dublin,
1998, p. 108

Franco Deboni, *VENINI GLASS: Catalogue 1921-
2007, Volume II*, Turin, 2007, fig. 353

Luca Massimo Barbero, ed., *Ettore Sottsass: The
Glass*, exh. cat., Le Stanze del Vetro, San Giorgio
Maggiore, Venice, 2017, pp. 82-83, 203

⊕ £ 2,000-3,000 € 2,250-3,350



100



101

100 ETTORE SOTTASS

'Canada' Sofa

circa 1959
 produced by Poltronova, Agliana, Italy
 teak with fabric upholstery
 72 x 199 x 83.5 cm (28 3/8 x 78 3/8 x 32 7/8 in.)

PROVENANCE

see lot 97

LITERATURE

'In un arredamento composizioni di pareti,'
domus, no. 358, September 1959, pp. 13, 18
 'Interni a Milano,' *domus*, no. 362, January 1960,
 pp. 29, 31-32, 34-36
 Hans Höger, *Ettore Sottsass Jun. Designer, Artist,*
Architect, Tübingen, 1993, pp. 76, 78

W £ 6,000-8,000 € 6,700-8,900

101 ETTORE SOTTASS

Unique 'Tondo'

1959
 produced by Bitossi, Montelupo Fiorentino, Italy
 for Galleria Il Sestante, Milan, Italy
 glazed earthenware
 signed Sottsass / 59
 34 cm diameter (13 3/8 in.)

LITERATURE

see lot 93

⊕ £ 20,000-30,000 € 22,300-33,400

102 FRITZ HANSEN

Sofa, model no. 1669a

designed circa 1940
stained beech with sheepskin upholstery
74 x 187 x 75 cm (29 1/8 x 73 5/8 x 29 1/2 in.)

LITERATURE

Fritz Hansen, sales catalogue, Copenhagen, 1942, n.p.

W £ 8,000-12,000 € 8,900-13,400

103 FRITZ HANSEN

Pair of Armchairs, model no. 1669

designed circa 1940
produced by Fritz Hansen, Copenhagen,
Denmark
stained beech with sheepskin upholstery
each: 77 x 82 x 79 cm (30 1/4 x 32 1/4 x 31 1/8 in.)

LITERATURE

see previous lot

W £ 10,000-15,000 € 11,200-16,700



102



103

104 JOSÉ ZANINE CALDAS

Cabinet

designed 1949, executed 1959
produced by Móveis Artísticos Z, São Paulo,
Brazil
walnut veneered plywood
with three producer's paper labels, one dated
9/12/59, revenue stamps dated 1959 and with
further partial paper label
100 x 182.5 x 38 cm (39 3/8 x 71 7/8 x 15 in.)

PROVENANCE

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

LITERATURE

Marcelo Vasconcellos, Maria Lúcia Braga, Juliana
Gagliardi, *móvel brasileiro moderno*, Rio de
Janeiro, 2011, p. 146

W £ 10,000-15,000 € 11,200-16,700



105 JOAQUIM TENREIRO

Rare Pair of Armchairs

circa 1955
pau-marfim, with fabric upholstery
each: 81 x 60 x 58 cm (31 7/8 x 23 5/8 x 22 7/8 in.)

LITERATURE

Casa e Jardim, no. 14, May-June 1955, p. 13 for a closely related example as a sofa

W £ 10,000-15,000 € 11,200-16,700

106 GABRIELLA CRESPI

Pair of 'Caleidoscopio' Appliques

designed 1970
produced by Gabriella Crespi, Milan, Italy
brass, Plexiglas
each impressed with facsimile signature *Gabriella Crespi* and artist's logo
each: 41 x 27.5 x 14 cm (16 1/8 x 10 3/4 x 5 1/2 in.)

PROVENANCE

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

A certificate of authenticity from the Archivio Gabriella Crespi is provided with this lot and is recorded under archive number 060334080XG.

£ 4,000-6,000 € 4,450-6,700



105

107 JOAQUIM TENREIRO

Rare Sofa

circa 1955
pau-marfim with fabric upholstery
81 x 182 x 61 cm (31 7/8 x 71 5/8 x 24 in.)

LITERATURE

Casa e Jardim, no. 14, May-June 1955, p. 13 for a closely related example
Soria Cals, *Tenreiro*, Rio de Janeiro, 1998, pp. 100-101 for related examples

W £ 10,000-15,000 € 11,200-16,700



106



107

108 T.H. ROBSJOHN-
GIBBINGS

Cabinet, model no. 150, from
the 'Adapte' Series

1969
produced by Saridis of Athens, Greece
Greek walnut, brass
with metal label *T.H. ROBSJOHN-
GIBBINGS* and producer's paper label
numbered 77163 and dated 1969
81.5 x 130 x 53.5 cm (32 1/8 x 51 1/4 x 21 in.)

PROVENANCE

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

Sotheby's would like to thank Zois Spiliotis
from Saridis of Athens for his assistance
with the cataloguing of the present lot and
following two lots.

W £ 3,000-5,000 € 3,350-5,600

109 T.H. ROBSJOHN-
GIBBINGS

Occasional Table, model no. 6,
from the 'Trapezai' Series

designed 1961, executed circa 1965
produced by Saridis of Athens, Greece
Greek walnut
with metal label *T.H. ROBSJOHN-
GIBBINGS* and producer's paper label
numbered 195
64 x 61 cm diameter (25 1/8 x 24 in.)

PROVENANCE

see previous lot

LITERATURE

T.H. Robsjohn-Gibbings and Carlton W.
Pullin, *Furniture of Classical Greece*, New
York, 1963, pp. 16, 23, 26, 107

W £ 3,000-5,000 € 3,350-5,600

110 T.H. ROBSJOHN-
GIBBINGS

Occasional Table, model no. 110,
from the 'Adapte' Series

designed circa 1965
produced by Saridis of Athens, Greece
Greek walnut
with metal label *T.H. ROBSJOHN-
GIBBINGS* and impressed 78687
64 x 60 cm diameter (25 1/4 x 23 3/8 in.)

PROVENANCE

see lot 108

W £ 3,000-5,000 € 3,350-5,600



108



109

110



111



112

111 GABRIELLA CRESPI

Pair of 'Tre Struzzi' Table Lamps,
from the 'Animali' Collection

designed 1970
produced by Gabriella Crespi, Milan, Italy
ostrich egg, gilt bronze
each with moulded artist's facsimile signature
Gabriella Crespi
each: 65 cm (25 ½ in.)

A certificate of authenticity from the Archivio Gabriella Crespi is provided with this lot and is recorded under archive number 100322005A.

• £ 5,000-7,000 € 5,600-7,800

112 MERET OPPENHEIM

'Traccia' Table, from the
'Ultramobile' Collection

designed 1939, executed circa 1975
produced by Simon International, Bologna, Italy
bronze, gilt wood
63.5 x 67.5 x 53 cm (25 x 26 ½ x 20 7/8 in.)

LITERATURE

Jacqueline Burckhardt, *Meret Oppenheim: Beyond the Teacup*, New York, 1996, p. 46 for an early example
Martina Corgnati, *Meret Oppenheim*, exh. cat., Galleria del Gruppo, Milan, 1999, p. 105 for an early example

W £ 3,000-5,000 € 3,350-5,600

113 GIUSEPPE OSTUNI

Adjustable 'Cloche Mignon' Floor
Lamp, model no. 312

designed 1951
produced by O-Luce di Giuseppe Ostuni, Milan, Italy
painted aluminium, brass, marble
maximum height: 168 cm (66 1/8 in.)

Sotheby's would like to thank Thomas and
Itsumi Bräuniger from the O-Luce Archives
for their assistance with the cataloguing of the
present lot. The present model will be recorded
in the forthcoming O-Luce catalogue raisonné,
published by Luminaires-Moderniste.

W £ 2,500-3,000 € 2,800-3,350



113

114 PETER HVIDT AND ORLA
MØLGAARD-NIELSEN

Desk

designed 1959
executed by cabinetmaker Ludvig Pontopiddan,
Denmark
Cuban mahogany
73.5 x 209.3 x 89.5 cm (28 7/8 x 82 3/8 x 35 1/4 in.)

PROVENANCE

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

LITERATURE

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*,
Volume 4: 1957-1966, Copenhagen, 1987, p. 103

The present model was exhibited at the
'Copenhagen Cabinetmakers' Guild',
Kunstindustrimuseet, Copenhagen, 18
September-4 October 1959, stand 1.

W £ 6,000-8,000 € 6,700-8,900



114

115 CARLO DE CARLI
Pair of Armchairs, model no. 806

circa 1955
produced by Cassina, Meda, Italy
oak with fabric upholstery
each: 81 x 64 x 77 cm (31 7/8 x 25 1/4 x 30 1/4 in.)

LITERATURE

Giampiero Bosoni, ed., *Made in Cassina*, exh. cat.,
La Triennale di Milano, Milan, 2008, p. 165

W £ 4,000-6,000 € 4,450-6,700

116 GIORDANO FORTI

Rare Coffee Table

circa 1950
stained mahogany, with inlaid mirrored glass
produced by Fontana Arte, Milan, Italy
59.5 x 118 x 53 cm (23 1/2 x 46 1/2 x 20 7/8 in.)

PROVENANCE

Private collection, Italy

LITERATURE

Roberto Aloï, *Esempi di Arredamento Moderno di Tutto il Mondo: Sale di Soggiorno*, Camini, Milan, 1954, n.p., fig. 202 for a closely related example
Roberto Aloï, *Esempi di Arredamento Moderno di Tutto il Mondo: Sale Da Pranzo*, Milan, 1956, n.p., fig. 92 for a closely related example

W £ 4,000-6,000 € 4,450-6,700



115

116



117 ARNE JACOBSEN

Set of Twelve 'Lily' Armchairs,
model no. 3208

designed 1970, executed 1973
produced by Fritz Hansen, Copenhagen,
Denmark
teak veneered plywood, chromium-plated
tubular metal
each moulded **MADE IN DENMARK 1973**
/ FH FURNITURE MAKERS DANISH
CONTROL / BY FRITZ HANSEN and
producer's logo
each: 79 x 60.5 x 46.5 cm
(31 1/8 x 23 3/4 x 18 1/8 in.)

LITERATURE

Noritsugu Oda, *Danish Chairs*, Tokyo,
1996, p. 52 for a detail, p. 64
Arne Karlsen, *Danish Furniture Design in
the 20th Century, Volume 2*, Copenhagen,
2007, p. 135
Carsten Thau and Kjeld Vindum, *Arne
Jacobsen*, Copenhagen, 2001, pp. 512, 532

W £ 18,000-22,000 € 20,100-24,500

118 ARNE JACOBSEN

'Egg' Chair, model no. 3316
and Ottoman, model no. 3127

designed 1958
produced by Fritz Hansen, Copenhagen,
Denmark
aluminium, moulded polyurethane with
original leather upholstery
chair: 106 x 87 x 76.5 cm
(41 ¾ x 34 ¼ x 30 ⅜ in.)
ottoman: 42 x 55 x 41 cm
(16 ½ x 21 ⅝ x 16 ⅞ in.)

LITERATURE

Noritsugu Oda, *Danish Chairs*, Tokyo,
1996, p. 60
Carsten Thau and Kjeld Vindum, *Arne
Jacobsen*, Copenhagen, 2001, pp. 154,
158-159, 433-435, 438-439, 467-478, 471-
472, 506
Arne Karlsen, *Danish Furniture Design in
the 20th Century, Volume 2*, Copenhagen,
2007, pp. 136-137

W £ 6,000-8,000 € 6,700-8,900

119 POUL HENNINGSEN

Rare Adjustable 'Question
Mark' Reading Lamp with Type
31/2/2 Shades

circa 1931
produced by Louis Poulsen, Copenhagen,
Denmark
brass, painted brass, copper
impressed *PATENTED / P.H.-2 / 4332*
150 cm (59 in.)

PROVENANCE

Private collection, Denmark, acquired
directly from Louis Poulsen
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. 164,
230 for examples with glass shades

The present lot is a rare example produced
with copper shades which were a special
request from the original owner.

W £ 5,000-7,000 € 5,600-7,800

END OF SALE



119

118

Sotheby's EST. 1744



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Sotheby's EST. 1744

SHIRO KURAMATA
Miss Blanche Chair, designed 1988
Estimate €220,000–280,000



Design

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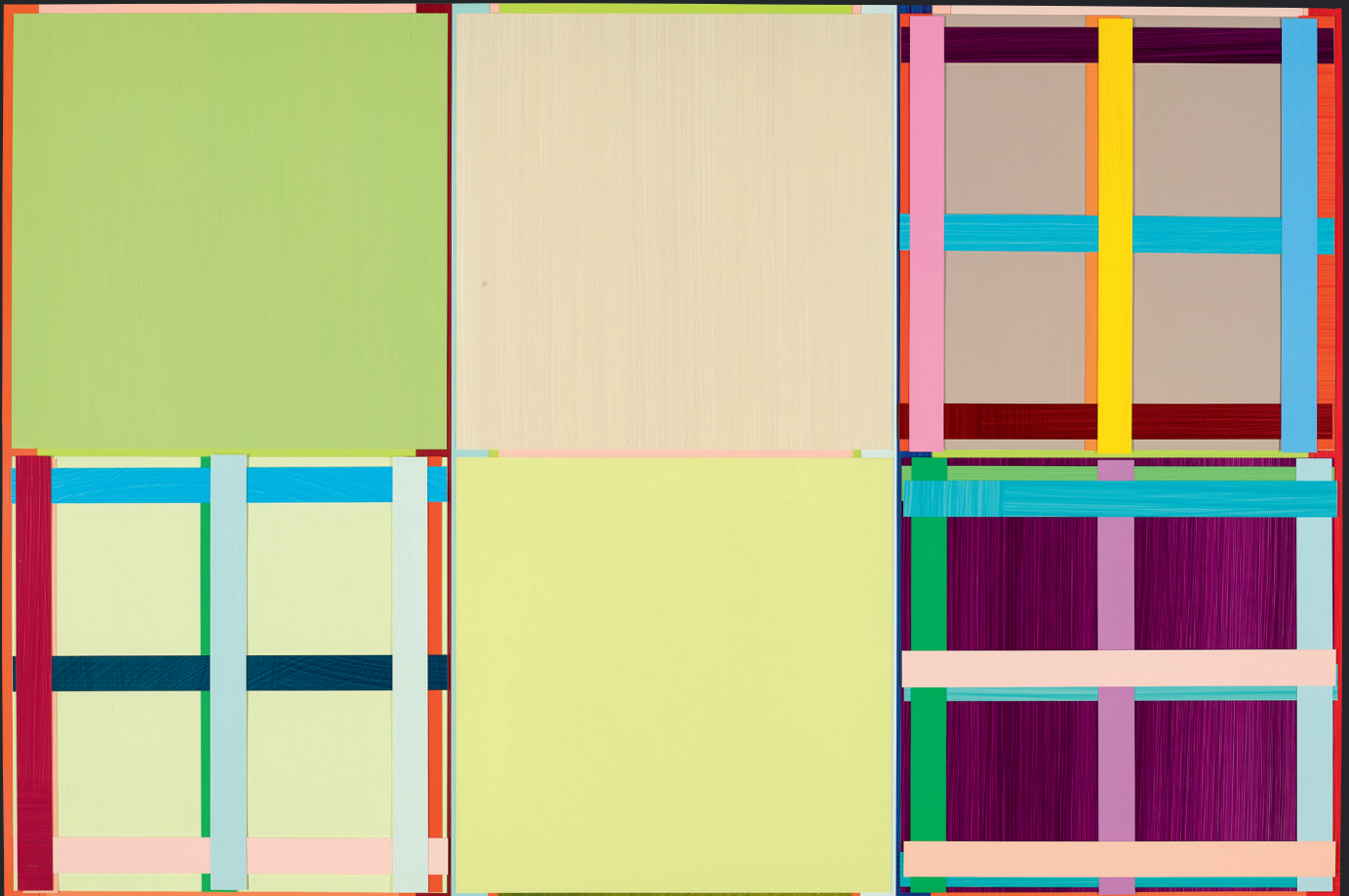
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Sotheby's

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Sale Number L18671 | **Sale Title** DESIGN | **Sale Date** 16 OCTOBER 2018

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.

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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.

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		£
		£
		£
		£
		£
		£
		£
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- 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

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.

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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.

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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.

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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 £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

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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.

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is checked and approved by a qualified electrician.

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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.

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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.

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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.

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

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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 5210
Fax +44 (0)20 7293 5910
Email: 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 £41,018. 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: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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 re-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.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance or emailing enquiries@sothebys.com.

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.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING VIA BIDNOW

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale

room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

05/18 ONLINE_TERMS

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.

COLLECTION FROM NEW BOND STREET

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.

Collect your property from: **Sotheby's Property Collection**

Opening hours:

Monday to Friday 9.00am to 5.00pm

34-35 New Bond Street

London, W1A 2AA

Tel: +44 (0)20 7293 5358

Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

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.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**

Opening hours:

Monday to Friday 8.30am to 4.30pm

Sotheby's Greenford Park,

13 Ockham Drive, Greenford, Middlesex, 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 = €1.112

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.'

10/15 NBS_NOTICE_APPLIED €

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



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK

has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

PIERRE BERGÉ: FROM ONE HOME TO ANOTHER

29 – 31 October 2018
Paris

PROPERTY FROM THE COLLECTION OF NELSON & HAPPY ROCKEFELLER: A MODERNIST VISION

13 November 2018
New York

DESIGN

20 November 2018
Paris

THE GEYER COLLECTION: MASTERWORKS OF TIFFANY STUDIOS AND PREWAR DESIGN

20 November 2018
New York

IMPORTANT DESIGN

12 December 2018
New York

DREAMING IN GLASS: MASTERWORKS OF TIFFANY STUDIOS AND JOHN LAFARGE

12 December 2018
New York

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