

# Bonhams



Design

New Bond Street, London | 14 October 2020



# Design

New Bond Street, London | Wednesday 14 October 2020 at 2pm

## VIEWING

Saturday 10 October  
11am to 4pm  
Sunday 11 October  
11am to 4pm  
Monday 12 October  
10am to 5pm  
Tuesday 13 October  
10am to 5pm  
Wednesday 14 October  
10am to 12pm

## SALE NUMBER

26267

## CATALOGUE

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Marcus McDonald  
Department Director  
+44 (0) 20 7468 5864  
[marcus.mcdonald@bonhams.com](mailto:marcus.mcdonald@bonhams.com)

Gemma Sanders  
Head of Department  
+44 (0) 20 7393 3856  
[gemma.sanders@bonhams.com](mailto:gemma.sanders@bonhams.com)

Emily Mayson  
Administrator  
+44 (0) 20 7393 3860  
[emily.mayson@bonhams.com](mailto:emily.mayson@bonhams.com)

## ILLUSTRATIONS

Front cover: Lot 24  
Inside front cover: Lot 23  
Inside back cover: Lot 21  
Back cover: Lot 70

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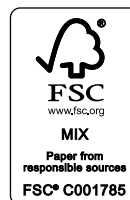
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# Sale Information

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## BUYERS COLLECTION & STORAGE AFTER SALE INFORMATION

All sold lots marked **TP** will be  
transferred to Cadogan Tate from  
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Cadogan Tate from 12pm Friday  
16 October 2020.

Collections are by appointment only  
& a booking email or phone call are  
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are ready at time of collection,  
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time of collection & if a third party is  
collecting written authorisation from  
the successful buyer is required in  
advance. Photographic ID of the  
third party will be requested at the  
time of collection.

To arrange a collection time  
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of collection.

All other sold lots will remain in  
the Collections room at Bonhams  
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Lots not collected by this time will  
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## STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO CADOGAN TATE

### STORAGE

Storage will be free of charge for  
the first 14 calendar days from and  
including the sale date Wednesday  
14 October 2020.

Charges will apply from 9am  
Wednesday 28 October 2020.

After the storage-free period the  
following charges apply:  
Furniture, large pictures and large  
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£6.05 per day + VAT  
(Please note: Charges apply every  
day including weekends and public  
holidays)

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After the first 14 calendar days  
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Furniture, large pictures and large  
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£45.00 + VAT  
(Please note: Charges apply every  
day including weekends and public  
holidays).

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Extended Liability cover for the value  
of the Hammer Price will be charged  
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storage charges.

## VAT

Will be applied at the current rate  
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The following symbol is used  
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premium + VAT 20% on hammer  
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buyer's premium

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credit, or debit card (Please note:  
Amex is not accepted). Information  
on charges due is available by email  
at [collections@cadogantate.com](mailto:collections@cadogantate.com) or  
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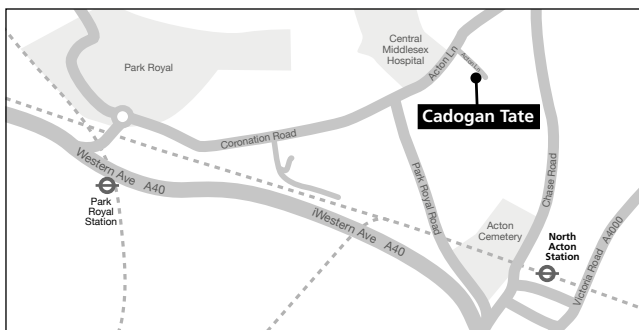
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charges due.

Contact details for Cadogan Tate  
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241 Acton Lane, Park Royal  
London NW10 7NP  
+44 (0) 800 988 6100



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London NW10 7NP  
+44 (0) 800 988 6100  
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# Specialists for this auction

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# *Practical Equipment Limited (PEL)*

## by Richard Wilcock

Cycling to the Bauhaus on his Adler bicycle in 1925, German architect Marcel Breuer was struck by its strength, lightness and flexibility: the right qualities, he thought, for a chair designed for the modern home. With the help of a local plumber, a tubular steel frame was created which formed the outline of a traditional club chair. Strips of canvas were stretched between the frame to form armrests, a back and seat; the first tubular steel chair came into being. Now with a sleek chromium frame and leather instead of canvas, the Wassily chair – named after Breuer's friend, the painter Wassily Kandinsky – is still in production.

In the late 19th and early 20th centuries, metal furniture was only used in industrial and commercial settings such as factories and offices and, for reasons of hygiene, in hospitals and for the manufacture of bedsteads. During the First World War, there were rapid leaps forward in technology. In the aviation industry, for example, there were design innovations in plywood and tubular steel to make stronger and lighter aircraft. After the war, these industries looked for peacetime applications to keep their manufacturing plants in business. On the Continent, Thonet, famous for its ubiquitous bentwood café chair, led the way in the design and manufacture of tubular steel chairs, utilising the skills of some of Europe's leading architects including Walter Gropius, Mies van der Rohe, Le Corbusier, Charlotte Perriand, Mart Stam, and Josef Hoffmann as well as Breuer.

Thonet opened a showroom in London in 1929 and two of the company's tubular steel chairs were used in the spectacular steel and glass foyer of the Strand Palace Hotel designed by Oliver Percy Bernard in 1930 (now in the V&A Museum). In early 1931, the chairs were spotted by Captain Carew and Major Huggins, directors of Tube Investments, a consortium of Midlands' steel tube manufacturers. They immediately saw the potential of opening up a new market for their product. Practical Equipment Ltd, later known as Pel, was established in Oldbury, near Birmingham, in July 1931. Bernard was appointed as consultant. Although he was responsible for many of the initial Pel products, several designs were blatantly plagiarised from Thonet's catalogues. Thonet had previously refused to license its tubular steel furniture designs for manufacture in the UK and, in the years following, there were to be a number of patent disputes.

Early Pel products were designed for an upmarket, avant-garde clientele and a smart showroom was opened in Henrietta Street in Covent Garden in December 1931. The company first exhibited at the Ideal Home exhibition in 1932. Although tubular steel furniture was treated with caution by some elements of the press – 'a large number of people still regard it as too cold and severe', according to the Cabinet Maker (16 April 1932) – orders flooded in from the design elite: McKnight Kauffer, Marion Dorn, Betty Joel amongst others. Department stores such as Heals and Harrods sold Pel furniture and the Army & Navy Stores exported vast amounts of Pel bedroom and dining room furniture to India to supply the British Raj. Pel also became popular with India's native rulers and found its way into the palaces of progressive maharajas.

It was the commercial contracts, however, which would generate profits for Pel. During the 1930s, Pel furniture was to be seen in the UK's most stylish buildings and interiors: hotels such as the Savoy and Claridge's, the controversial De La Warr Pavilion at Bexhill-on-Sea designed by Erich Mendelsohn and Serge Chermayeff, Wells Coates' luxury flats at Embassy Court in Brighton and the foyers of Odeon cinemas. Pel had worked with Chermayeff and Coates on a key commercial contract at the very start of the company. The BBC aimed to use only products manufactured in Britain or the Commonwealth in the furnishing of their new building, Broadcasting House in Langham Place, London, which opened in 1932. Raymond McGrath was responsible for the interiors and he commissioned furniture from Chermayeff and Coates, much of which was manufactured by Pel. McGrath ordered Pel's RP6 stacking chair in large numbers for the BBC studios and the chair became a standard feature in BBC buildings around the world. After the Second World War, the RP6 proved to be Pel's most successful product and, in the 1950s and 1960s, it was to be found in schools and village halls all over the UK.

The company survived into the twenty-first century, focusing on the manufacture of stadium seating. But, after a series of takeovers and bankruptcies, the Pel name disappeared.

Lot nos. 1-8 were purchased by Mr Blackstone, managing director of the Bridlington Steam Laundry, at the 1932 Ideal Home exhibition to furnish the Sun Room of his new home, Cragg Hill in Bridlington, which was completed in the same year. © Richard Wilcock

**PROPERTY FROM THE COLLECTION OF RICHARD  
AND PAULENE WILCOCK, UNITED KINGDOM**

1 TP

**PEL (PRACTICAL EQUIPMENT LTD)**

*Pair of 'Spring' side chairs, model no. SP2, 1930-1931*

Chromium-plated tubular steel, fabric upholstery.

Each: 81 x 40.5 x 59 cm

Manufactured by PEL, Oldbury, Birmingham, United Kingdom.

Each frame with manufacturer's metal roundel embossed *PEL*.

£500 - 700

€550 - 770

US\$650 - 910

**Provenance**

Mr & Mrs Blackstone, Bridlington, United Kingdom, 1932

Thence by descent

Acquired from the above by the present owner, 2000

**Literature**

*Design For To-day*, December 1935, n.p. for an advertisement

Dennis Sharp, Tim Benton and Barbie Campbell Cole, *Pel and*

*Tubular Steel Furniture of the Thirties*, London, 1977, pp. 28, 37

Barbie Campbell Cole and Tim Benton, *Tubular Steel Furniture*,

London, 1979, p. 64

**PROPERTY FROM THE COLLECTION OF RICHARD  
AND PAULENE WILCOCK, UNITED KINGDOM**

2 TP

**PEL (PRACTICAL EQUIPMENT LTD)**

*Low occasional table, model no. HT5, 1931-1932*

Chromium-plated tubular steel, glass.

51 cm high, 61 cm diameter

Manufactured by PEL, Oldbury, Birmingham, United Kingdom.

Frame with manufacturer's metal roundel embossed *PEL*.

£300 - 500

€330 - 550

US\$390 - 650

**Provenance**

Mr & Mrs Blackstone, Bridlington, United Kingdom, 1932

Thence by descent

Acquired from the above by the present owner, 2000

**Literature**

*Design For To-day*, December 1935, n.p. for an advertisement

*Pel*, Birmingham, 1936, front cover

Dennis Sharp, Tim Benton and Barbie Campbell Cole, *Pel and*

*Tubular Steel Furniture of the Thirties*, London, 1977, p. 44



PROPERTY FROM THE COLLECTION OF RICHARD  
AND PAULENE WILCOCK, UNITED KINGDOM

3 TP

**PEL (PRACTICAL EQUIPMENT LTD).**

*Low long stool, model no. BS8, 1931-1932*

Chromium-plated tubular steel, fabric upholstery.

48 x 168 x 40 cm

Manufactured by PEL, Oldbury, Birmingham, United Kingdom.

Frame with manufacturer's metal roundel embossed *PEL*.

£500 - 700

€550 - 770

US\$650 - 910

**Provenance**

Mr & Mrs Blackstone, Bridlington, United Kingdom, 1932

Thence by descent

Acquired from the above by the present owner, 2000

**Literature**

Dennis Sharp, Tim Benton and Barbie Campbell Cole, *Pel and Tubular Steel Furniture of the Thirties*, London, 1977, pp. 24, 42

PROPERTY FROM THE COLLECTION OF RICHARD  
AND PAULENE WILCOCK, UNITED KINGDOM

4 TP

**PEL (PRACTICAL EQUIPMENT LTD)**

*Table, model no. HT2, 1931-1932*

Chromium-plated steel, glass.

71 x 114 x 60.5 cm

Manufactured by PEL, Oldbury, Birmingham, United Kingdom.

Frame with manufacturer's metal roundel embossed *PEL*.

£500 - 700

€550 - 770

US\$650 - 910

**Provenance**

Mr & Mrs Blackstone, Bridlington, United Kingdom, 1932

Thence by descent

Acquired from the above by the present owner, 2000

**Literature**

*Pel Steel Furniture*, Birmingham, 1932, front cover  
Dennis Sharp, Tim Benton and Barbie Campbell Cole, *Pel and Tubular Steel Furniture of the Thirties*, London, 1977, p. 43



3

**PROPERTY FROM THE COLLECTION OF RICHARD  
AND PAULENE WILCOCK, UNITED KINGDOM**

5 TP

**PEL (PRACTICAL EQUIPMENT LTD)**

*Low stool, model no. BS2, 1931-1932*

Chromium-plated tubular steel, fabric upholstery.

48 x 42 x 40.5 cm

Manufactured by PEL, Oldbury, Birmingham, United Kingdom.

Frame with manufacturer's metal roundel embossed *PEL*.

£300 - 500

€330 - 550

US\$390 - 650

**Provenance**

Mr & Mrs Blackstone, Bridlington, United Kingdom, 1932

Thence by descent

Acquired from the above by the present owner, 2000

**Literature**

Dennis Sharp, Tim Benton and Barbie Campbell Cole, *Pel and Tubular Steel Furniture of the Thirties*, London, 1977, pp. 24, 42



**PROPERTY FROM THE COLLECTION OF RICHARD  
AND PAULENE WILCOCK, UNITED KINGDOM**

6 TP

**PEL (PRACTICAL EQUIPMENT LTD)**

*Low fireside armchair, model no. RP4, 1930s*

Chromium-plated steel, fabric upholstery.

85 x 60 x 69 cm

Manufactured by PEL, Oldbury, Birmingham, United Kingdom.

Frame with manufacturer's metal roundel embossed *PEL*.

£500 - 700

€550 - 770

US\$650 - 910

**Provenance**

Mr & Mrs Blackstone, Bridlington, United Kingdom, 1932

Thence by descent, 2000

Acquired from the above by the present owner

**Literature**

Dennis Sharp, Tim Benton and Barbie Campbell Cole, *Pel and Tubular Steel Furniture of the Thirties*, London, 1977, p. 40



6

**PROPERTY FROM THE COLLECTION OF RICHARD  
AND PAULENE WILCOCK, UNITED KINGDOM**

7 TP

**PEL (PRACTICAL EQUIPMENT LTD)**

*Armchair, model no. SP5, 1931-1932*

Chromium-plated steel, fabric upholstery.

93 x 70 x 73 cm

Manufactured by PEL, Oldbury, Birmingham, United Kingdom.

Frame with manufacturer's metal roundel embossed *PEL*.

£500 - 700

€550 - 770

US\$650 - 910

**Provenance**

Mr & Mrs Blackstone, Bridlington, United Kingdom, 1932

Thence by descent, 2000

Acquired from the above by the present owner

**Literature**

*Pel Steel Furniture*, Birmingham, 1932, front cover  
Dennis Sharp, Tim Benton and Barbie Campbell Cole, *Pel and Tubular Steel Furniture of the Thirties*, London, 1977, pp. 24, 38  
Barbie Campbell Cole and Tim Benton, *Tubular Steel Furniture*, London, 1979, pp. 63, 64



7

PROPERTY FROM THE COLLECTION OF RICHARD  
AND PAULENE WILCOCK, UNITED KINGDOM

8<sup>TP</sup>

**PEL (PRACTICAL EQUIPMENT LTD)**

*Pair of 'Spring' chairs, model no. SP1, 1930-1932*

Chromium-plated tubular steel, cane.

Each: 79 x 48 x 70.5 cm

Manufactured by PEL, Oldbury, Birmingham, United Kingdom.

£500 - 700

€550 - 770

US\$650 - 910

**Provenance**

Mr & Mrs Blackstone, Bridlington, United Kingdom, 1932

Thence by descent

Acquired from the above by the present owner, 2000

**Literature**

*Architectural Review*, March 1977, n.p.

Dennis Sharp, Tim Benton and Barbie Campbell Cole, *Pel and Tubular Steel Furniture of the Thirties*, London, 1977, pp. 31, 36

Barbie Campbell Cole and Tim Benton, *Tubular Steel Furniture*, London, 1979, p. 63



**PROPERTY FROM THE COLLECTION OF NICK WRIGHT,  
LONDON**

9 TP

**SIR BASIL SPENCE**

*Rare 'Allegro' armchair*, designed 1949, produced 1950s  
Honduras mahogany-laminated wood, Canadian betula-laminated  
wood, leather.  
86 x 54.5 x 50.5 cm  
Manufactured by H. Morris & Co, Glasgow, United Kingdom.  
Apron with manufacturer's brass label embossed *MORRIS MADE  
GUARANTEED/TRADE GLASGOW MARK*.

**£1,000 - 1,500**

**€1,100 - 1,700**

**US\$1,300 - 2,000**

**Literature**

*Mobilier et Décoration*, no. 1, January-February 1949, p. 56  
*Design*, vol. 1, 1949, p. 8  
Rathbone Holme and Kathleen M. Frost, eds., 'Decorative Art 1949',  
*Studio Yearbook*, London, p. VIII  
Roberto Aloï, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo:  
Tavoli Tavolini Carrelli*, Milan, 1950, fig. 111  
Carlo Pagani, 'Sedie Divani Poltrone', *Quaderni Di Domus*, no. 8,  
Milan, 1950, p. 29  
*House and Garden*, April-May 1950, n.p.  
Rathbone Holme and Kathleen M. Frost, eds., 'Decorative Art  
1950-1951', *Studio Yearbook*, London, pp. 42-43  
Erno Goldfinger, *British Furniture Today*, London, 1951, n.p.  
David Joel, *The Adventure of British Furniture*, London, 1953, n.p.  
Richard Chamberlain, Annamarie Stapleton, Geoffrey Rayner, eds.,  
*Austerity to Affluence: British Art & Design 1945-1962*, London,  
1997, pp. 14, 22  
Philip Long and Jane Thomas eds., *Basil Spence Architect*, Edinburgh,  
2007, pp. 52, 54



10 <sup>TP</sup>

**WILLIAM CALLAGHAN**

*Rare and early 'Astronomer's' chair, 1873*

Birch, birch-veneered plywood.

55 x 29 x 94 cm

Underside with brass label embossed 'W. CALLAGHAN/REGISTERED/  
LONDON/JAN 15.1873/23A NEW BOND ST'.

**£800 - 1,200**

**€880 - 1,300**

**US\$1,000 - 1,600**

**Literature**

Nikolaus Pevsner, 'The First Plywood Furniture', *Architectural Review*,  
vol. 84, 1938, pp. 73-76

Nikolaus Pevsner, 'The History of Plywood', *Architectural Review*,  
vol. 86, 1939, pp. 129-130



**TAPIO WIRKKALA**

Vase, model no. 3825, from the 'Jäävuori' (Iceberg) series, 1956-1969  
Still-mould blown crystal glass.

21 x 20 x 18 cm

Produced by Iittala, Finland. Underside incised *TAPIO WIRKKALA*  
*IITTALA 3825*.

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,600

**Provenance**

Private collection, Finland

Bukowskis Modern and Contemporary Design, 23 August 2014,  
lot 260

Gallery Lemmetti, Helsinki

Acquired from the above by the present owner

**Literature**

*Domus*, no. 256, March 1951, p. 40

Benedict Zilliacus, *Finnish Design*, Helsinki, 1955, n.p.

*The Finnish Glass Museum, Glass manufacturers' brochures from the 1950s*, Riihimäki, 1994, front cover, pp. 4, 6, 13, 30

Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al.,  
*Tapio Wirkkala - eye, hand and thought*, exh. cat., Museum of Art  
and Design, Helsinki, 2000, p. 307

Marianne Aav and Eeva Viljanen, eds., *125 Years of Finnish Glass*  
*Complete History with all Designers*, Helsinki, 2006, pp. 62-63, 246



12 TP

**ALVAR AALTO**

*Pair of rare and early 'Aikamme Tuote' (The product of our time)*

*stackable chairs, circa 1931*

Birch, birch-veneered plywood.

Each: 82.5 x 47 x 47 cm

Manufactured by O.Y. Huonekaluja Rakennustyötehdas AB,  
for Artek, Finland.

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

**Literature**

*Emännän tietokirja (The Homemaker's Complete Guide)*, no. IV,  
Porvoo, 1932 p. 726

Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, p. 69



13 <sup>TP</sup>

**SIR EDWIN LUTYENS**

*Important table, designed for the Midland Bank Limited, New Head Offices, Poultry, London, 1924-1939*

Cuban mahogany-veneered wood, Cuban mahogany.

77 x 250 x 91 cm

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Provenance**

Midland Bank Limited, New Head Offices, Poultry, London

**Literature**

A. S. G. Butler, *The Architecture of Sir Edwin Lutyens*, Volume III, London, 1950, illustrated fig. 65

Edwin Green, *Buildings for Bankers: Sir Edwin Lutyens and the Midland Bank, 1921-1939*, exh. cat., London, 1980, illustrated p. 18

Bonhams wishes to thank the Lutyens Trust for their assistance cataloguing the present lot.



13

14 TP

**SIR EDWIN LUTYENS**

*Important table, designed for the Midland Bank Limited, New Head Offices, Poultry, London, 1924-1939*

Cuban mahogany-veneered wood, Cuban mahogany.

77 x 250 x 91 cm

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Provenance**

Midland Bank Limited, New Head Offices, Poultry, London

**Literature**

A. S. G. Butler, *The Architecture of Sir Edwin Lutyens*, Volume III, London, 1950, illustrated fig. 65

Edwin Green, *Buildings for Bankers: Sir Edwin Lutyens and the Midland Bank, 1921-1939*, exh. cat., London, 1980, illustrated p. 18

Bonhams wishes to thank the Lutyens Trust for their assistance cataloguing the present lot.



14

15 <sup>TP</sup>

**ALVAR AALTO**

*Early shelf unit, model no. 111, circa 1934*

Laminated birch plywood.

54 x 83 x 30 cm

Manufactured by O.y. Huonekalu-ja Rakennustyötehdas A.b., Turku, Finland. Underside with distributor's label printed *FINMAR LTD./*

*DESIGN REG/787811 - 19./MADE IN FINLAND.*

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

**Literature**

'Finmar: Furniture of the future for the home of To-day', *Finmar*, London, 1939, p. 27

Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Helsinki, 2002, pp. 167, 169

Thomas Kellein, ed., *alvar & aino aalto. design collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 109



16 TP

**ALVAR AALTO**

*Two chairs, model no. 21, circa 1925*

Painted birch-veneered bent plywood, bent laminated birch.

82 x 48.2 x 60.6 cm and 77 x 43 x 65.5 cm

Manufactured by O.y. Huonekalu-ja Rakennustyötehdas A.b., Turku, for Artek, Finland. Underside of each leg impressed 1, and 11, respectively.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

**Provenance**

Sotheby's, Paris 'Design in Situ' 27 June 2018, lot 136

Acquired from the above, post-sale, by the present owner

**Literature**

*Decorative Art, The Studio Year Book*, 1937

*Alvar Aalto: Architecture and Furniture*, The Museum of Modern Art, exh. cat., New York, 1938, p. 26

'Finmar: Furniture Of The Future For The Home Of To-day', *Finmar*, London, 1939, p. 7

*Mobilier et Décoration*, March 1957, p. 39

Eva B Ottillinger, *Alvar Aalto, Möbel: Die Sammlung Kossdorff*, Wien, 2002, p. 33, fig. 12

Pirkko Tuukkanen, ed., *Alvar Aalto: Designer*, Vammala, 2002, p. 168

Thomas Kellein, *Alvar & Aino Aalto; Collection Bischofberger*, Zurich, 2005, p. 89



**PROPERTY FROM THE COLLECTION OF NICK WRIGHT,  
LONDON**

17 TP

**ERNEST RACE**

*Freestanding 'Battleship Mark 2' cocktail cabinet, model no. 221/222,  
1963*

American cherry-laminated wood.

43.5 x 55.5 x 43 cm

Manufactured by John Alan Designs for Isokon Furniture Company,  
London. Underside stamped with *F.T.A./1*.

£400 - 600

€440 - 660

US\$520 - 780

**Literature**

Dennis and Barbara Young, *Furniture in Britain Today*, London,  
1964, n.p.

Alastair Grieve, *Isokon*, London, 2004, p. 43



18 TP

**ATTRIBUTED TO EDWARD BARNESLEY**

*Set of six dining chairs and two armchairs, designed for the coronation of Edward VIII, 1936, produced 1930s-1950s*

Oak, leather.

Chairs: 88 x 48.5 x 42 cm

Armchairs: 94 x 58 x 55.5 cm

One chair produced by master cabinetmakers R. Foster & Son, Wigan, United Kingdom. Underside of each impressed *CORONATION, St Edward's Crown*, one chair with *R. FOSTER & SON/MAKERS/ WIGAN/1952* and two chairs with *GR V, GR VI* respectively.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500



19 TP

**ROBIN DAY**

*Rare tall sideboard, model no. 582/8, from the 'Dining Group' series, designed 1949, produced 1950s*

Mansonia painted wood, cherry-veneered wood, clear glass, coloured glass, brass.

126 x 185 x 42.5 cm

Manufactured by S. Hille & Co. LTD., United Kingdom and distributed by John Stuart Inc., New York.

£2,500 - 3,500

€2,800 - 3,900

US\$3,300 - 4,600

**Literature**

*Architect's Journal*, London, 22 February 1951, p. 234

'Decorative Art', *Studio Yearbook*, London, 1951-1952, p. 32

Roberto Aloï, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo, Sale Da Pranzo*, Milan, 1953, fig. 179

Lesley Jackson, *Robin and Lucienne Day: Pioneers of Contemporary Design*, London, 2011, p. 35

Bonhams wishes to thank Lesley Jackson for her kind assistance with cataloguing the present lot.



20 TP

**CHARLES AND RAY EAMES**

*Early desk, model no. D-20-C, from the ESU/EDU series, 1950s*  
Birch plywood, painted Masonite, chromium-plated steel.

73.7 x 152.5 x 62.2 cm

Manufactured by Herman Miller Furniture Company, Zeeland,  
Michigan, USA. Inside of drawer with manufacturer's paper label  
printed *herman miller/furniture company/zeeland/michigan/DESIGNED  
BY/CHARLES EAMES*.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Provenance**

Wright, Chicago, 'Modernist 20th Century', 18 May 2003, lot 168  
Acquired from the above by the present owner

**Literature**

*The Herman Miller Collection*, 1952, pp. 102-105

Roberto Aloï, *Esempi Di Decorazione Moderna, Di Tutto Il Mondo: studi  
librerie scrivanie*, Milan, 1956, fig. 210

John Neuhart, Marilyn Neuhart and Ray Eames, *Eames Design:  
The Work of the Office of Charles and Ray Eames*, New York, 1989,  
pp. 126-129

Donald Albrecht, et al., *The Work of Charles and Ray Eames: A Legacy  
of Invention*, New York, 1995, p. 22



21 <sup>TP</sup>

**PETER ROLFE**

*Unique 'Kneeling Woman' drawer unit, 2008*

Birch plywood.

81 cm high

Underside of one drawer with metal label embossed *PETER ROLFE/SCULPTURAL FURNITURE*.

**£1,000 - 1,500**

**€1,100 - 1,700**

**US\$1,300 - 2,000**

Bonhams wishes to thank Peter Rolfe for his assistance in cataloguing the present lot.



22 <sup>TP</sup>

**DID (DADA INDUSTRIAL DESIGN)**

*Three-seater sofa, 1970s*

Chromium-plated metal, fabric upholstery.

72 x 220 x 90 cm

Manufactured by DiD, Italy. Impressed with manufacturer's mark

*DiD/Dada Industrial Design.*

**£3,000 - 5,000**

**€3,300 - 5,500**

**US\$3,900 - 6,500**



# Sacred Geometry by Nick Wright

By defacing the surface of glass Danny Lane invites one to look inside a material designed to be seen through. He makes the invisible visible. It began with a visit to Ron Arad's first shop, an old bicycle store, on Endell Street. Arad was showing tables made with scaffold bases and seeing the glass tops Lane felt he 'could do more'. He noticed a chipped sheet and, with Arad's agreement, took it back to his Hackney studio and polished the broken edge. The safe but still fractured line drew the eye into the seemingly infinite green breadth.

Having used pliers to replicate accidental breakage, Lane set about the surface. He sandblasted swirls, whorls, scratches and stabs into the glass creating a 'sand blasted drawing'. The jagged pieces, redolent of industrial decline and social fracture, sat well on Arad's scaffold bases – and with buyers. French critics coined the term 'ruinism'. Arad, an AA educated architect dislikes it. 'Destruction wasn't on the flag', he says. Lane is less resistant. 'Though the techniques were destructive, they opened up the material to reveal the beauty inherent, its soul'. Both shared a Duchampian quest for what Arad called 'the perfect line'.

Designed in its entirety by Lane in 1985, the RSJ table comes close to describing that line. A massive steel RSJ serves as a cross-member. Bolted to one end is a plate of pliered glass, welded to the other an even larger steel. The rusted RSJ was sheared using a torch, ripped apart, then hammered by the industrial machinery that Lane was even then salvaging from London's bankrupt engineering industry.

The RSJ table is elegant despite its scale, avant-garde despite his pillaging of a redundant industrial past for materials. Indeed, when his contemporaries were using scrap Victorian ornament to make whimsical, sometimes historicist, even New Romantic forms, Danny Lane created a brutalist monster piece that remains timeless because it is 'right'. Most designers would have produced a sizable edition. Lane made five, all different – of course – before continuing his own quest; to divine the depth of glass.

He talks of a conscious break too from making furniture; 'How well I was misplaced'. An American, he had travelled throughout Europe as a young man, entranced by the stained-glass saints illuminating the windows of the great cathedrals. He came to the UK to study glass making under Patrick Reyntiens, took a degree in painting at the Central School of Art and Design, and only through a chance meeting with Ron Arad was he diverted into furniture.

Design and art are, despite the protestations of many designers, not equivalent; why limit expression to the representation of a chair or lamp when the imagination is, or feels to be, limitless? That said, there is continuity between, and Danny Lane's career demonstrates this.

Mandorla (a medieval architectural frame enclosing a sacred figure) has no utility beyond the aesthetic. Like any artwork its success must be measured in its ability to 'move' as David Hockney put it 'Art has to move you, design does not, unless it's a good design for a bus'. That and its originality.

Mandorla succeeds when judged by the first criterion. The pliered edge of each plate draws the eye inside an interior seemingly illuminated by the cold light of a distant sun. Stood before the shard one sees one's reflection as if frozen within. Stand further back and the fall of layered glass awes, not with its scale or technicality of construction, but its elegance despite them. In aesthetic terms Mandorla is a success.

In terms of originality the sculpture has antecedents; Danny Lane has done this before. The stacked glass sculptures that grace Canary Wharf, The General motors HQ, make up the balustrade in the Victoria and Albert Museum, and Mandorla itself, were prototyped in chairs he made in the 1980s.

The same pliered glass that provided the top of the RSJ table was layered to produce the Stacking Chair of 1986. (An example is also in the permanent collection of the Victoria and Albert Museum). The Angaraib chaise, 1987, is a 'transcultural hybrid of a Sudanese rope bed and a Native American Travois'. It employs the same technique, though the layered glass rests on the stretchers making a freeform, organic shape. In fact, were the chaise to be upended, those stretchers withdrawn, the stacked glass would stand alone, an undulating wall... a sculpture.

Danny Lane did not break with furniture design. He used techniques developed in furniture to continue his quest. That quest is to divine the depth of a material that has entranced him all his life, glass. It is by his own account a spiritual quest and one his work, furniture and sculpture, permits us to accompany him on. His work moves.

Bonhams wishes to thank Nick Wright, the author of *Cut and Shut: The History of Creative Salvage*, London, 2012.



RSJ Table, 1985



Angaraib, 1987

23 TP

**DANNY LANE**

*Unique and monumental 'Mandorla' sculpture, 2003*

Hand-cut float glass, chromium-plated metal.

312.5 x 82 x 25 cm

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

**PROPERTY FROM THE COLLECTION OF NICK WRIGHT,  
LONDON**

24 <sup>TP</sup>

**TOM DIXON**

*Unique table*, 1991

Steel.

71 cm high, 100 cm diameter

Produced by Tom Dixon, Ltd., United Kingdom

**£1,000 - 1,500**

**€1,100 - 1,700**

**US\$1,300 - 2,000**

**Provenance**

Tom Dixon, London, 1991

Acquired from the above by the present owner



25 TP

**MARK BRAZIER-JONES**

*'Tzar' chandelier, circa 2002*

Steel, glass.

65 cm drop, 52 cm diameter

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

**Literature**

Charlotte and Peter Fiell, *Mark Brazier-Jones*,  
London, 2012, p. 169



PROPERTY FROM THE COLLECTION OF NICK WRIGHT,  
LONDON

26<sup>TP</sup>

**TOM DIXON**

*Stool*, 1990s

Copper, metal, pine.

74.5 high, 29 cm diameter

Produced by Tom Dixon, Ltd., United Kingdom

£500 - 700

€550 - 770

US\$650 - 910

**Provenance**

Tom Dixon, London, 1990s

Acquired from the above by the present owner





27 <sup>TP</sup>

**MARK BRAZIER-JONES**

*Chandelier*, circa 2000

Glass, steel.

33 cm diameter

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

28 TP

**LUDOVICO DIAZ DE SANTILLANA**

*Set of three 'Grata' standard Lamps, 1960s*  
Clear and Murrine glass, chromium-plated metal.  
Each: 154 cm high  
Manufactured by Venini, Murano, Italy.

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600

**Literature**

Franco Deboni, *Venini Glass: Its history, artists and techniques*,  
Volume 1, Turin, 2007, p. 253



PROPERTY FROM THE COLLECTION OF NICK WRIGHT,  
LONDON

29 TP

**TOM DIXON**

*Prototype table, from the 'Pylon' series, circa 1989*

Welded steel, glass.

42 x 91 x 91 cm

Produced by Tom Dixon, Ltd., United Kingdom.

£700 - 900

€770 - 1,000

US\$910 - 1,200

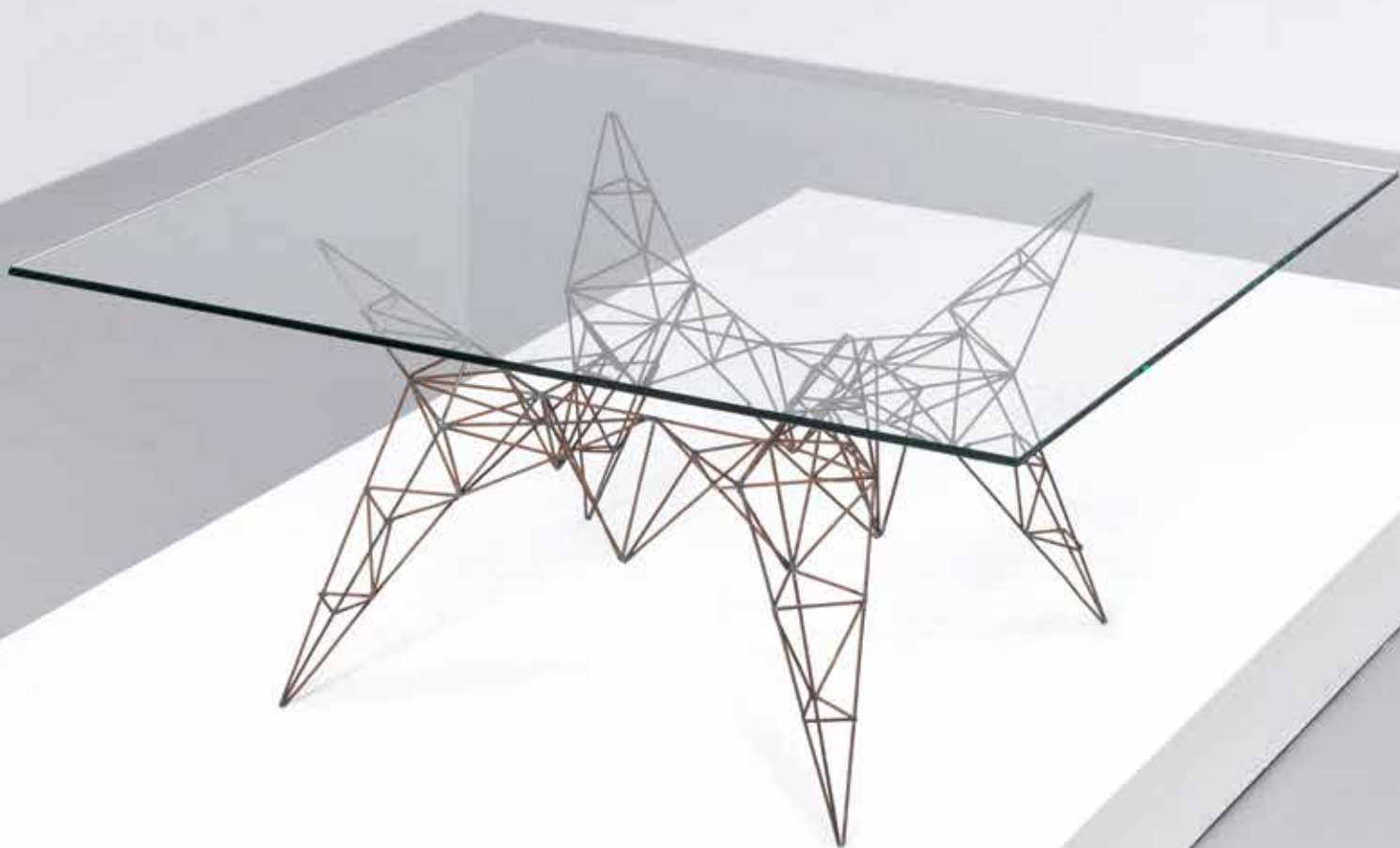
**Provenance**

Tom Dixon, London, 1990s

Acquired from the above by the present owner

**Literature**

Nick Wright, *Cut and Shut: The History of Creative Salvage*, London, 2012, p. 62 for a similar example



**LUDOVICO DIAZ DE SANTILLANA***Pair of 'Grata' table Lamps, 1960s*Clear and *Murrine* glass, chromium-plated metal.

Each: 20.3 cm (8 in.) high

Manufactured by Venini, Murano, Italy. Each shade with manufacturer's paper label with *VENINI/MADE IN MURANO ITALY*.**£600 - 800****€660 - 880****US\$780 - 1,000****Literature**Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, p. 253

31 <sup>TP</sup>

**ERIK JOHANSSON**

*Coffee table, 1940*

Burr elm-veneered wood, painted wood.

51 cm high, 118 cm diameter

Manufactured by Reiners Möbelfabrik, Mjölby, Sweden. Underside of tabletop impressed with date *1 10 1940*.

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000



**KAJ FRANCK**

*Group of twelve vases and four dishes, model nos. KF 113, 208, 210 (Willowleaf), 212, 215, 233, 1953-1965*

Coloured blown glass.

Tallest: 23.5 cm

Produced by Nuutajärvi Notsjö, Helsinki, Finland. Underside of each incised with *K Franck/Nuutajärvi/Notsjö* - and dated 1953-1965 respectively.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

**Literature**

Jennifer Hawkins Opie, *Ceramics & Glass in the Twentieth Century*, exh. cat., Victoria & Albert Museum, London, 1989, p. 74

*The Finnish Glass Museum, Glass manufacturers' brochures from the 1950s*, Riihimäki, 1994, pp. 47, 52



**KAJ FRANCK**

'Kremlin Kellot' (Kremlin Bell) decanter, two stacking parts with stopper, model no. KF 500, produced 1959

Decanter: mould blown clear and coloured glass, flared; stopper: free-blown coloured glass. 35 cm high, 14.5 cm diameter. Produced by Nuutajärvi Notsjö, Finland. Underside incised with *K Franck Nuutajärvi Notsjö* - and dated 59.

£600 - 900

€660 - 1,000

US\$780 - 1,200

**Literature**

'Alla Undicesima Triennale di Milano', *Domus*, no. 336, November 1957, pp. 8-9

Erik Zahle, ed., *A Treasury of Scandinavian Design: The standard authority on Scandinavian-designed furniture, textiles, glass, ceramics, and metal*, New York, 1961, p. 178

Marketta Kahma, *The Modern Spirit – Glass From Finland*, Helsinki, 1985, fig. 18 a

*Från modern till nutid, Glas i Finland 1920-1990*, exh. cat., Finnish Glass Museum, Riihimäki, 1992, p. 41

Ulf Hård af Segerstad, et al., *Kaj Franck: Muotoilija Formgivare Designer*, Helsinki, 1992, pp. 154-156

*The Finnish Glass Museum, Glass manufacturers' brochures from the 1950s*, Riihimäki, 1994, p. 66

Päivi Jantunen, *Kaj & Franck: Designs & Impressions*, Helsinki, 2011, pp. 116, 118, 128

Kaisa Koivisto, Uta Laurén, *Suomalaisen Taidelasin Kultakausi*, Helsinki, 2013, p.186

Kaisa Koivisto and Pekka Korvenmaa, eds., *Glass from Finland in the Bischofberger Collection*, exh. cat., Le Stanze del Vetro and Fondazione Giorgio Cini, Venice, 2015, pp. 53, 284-85, 407



34 TP

**PAUL EVANS (1931-1987)**

*'Cityscape' wall-mounted cabinet, from the PE 200 series, 1970s*

Chromium-plated steel.

56 x 183 x 46.5 cm

Paul Evans Studio for Directional USA. Underside impressed with *AN ORIGINAL* and incised *Paul Evans*.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Provenance**

Themes & Variations, London, 2012

Acquired from the above by the present owner



35

**NANNY STILL MCKINNEY**

*Group of twelve bottles, circa 1959*

Coloured blown glass.

Tallest: 34 cm high

Produced by Riihimäen Lasi Oy, Riihimäki, Finland. Underside of each incised *RIIHIMÄEN LASI O.Y. NANNY STILL*.

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

**Literature**

*Nanny Still: 45 Years of Design*, exh. cat., Glass Museum of Charleroi and Suomen Lasi Museo, Riihimäki, 1995, pp. 50-51

*Nanny Still*, exh. cat., Finnish Glass Museum, Riihimäki, 1996, p. 22





**PROPERTY FROM A PRIVATE COLLECTION, PARIS**

36<sup>TP</sup>

**ALESSANDRO MENDINI**

*'Deriva Di Proust', ceiling light, 2015*

Hand-painted metal, chromium-plated metal.

118 x 168 x 24 cm

Produced by Fragile Edizioni, Salone del Mobile, Milan, Italy. Number 2 from the edition of 7. Interior handwritten with black marker *FRAGILE-2 di 7 DERIVA · 2015*.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Provenance**

Galerie Kreo, Paris, 2015

Acquired from the above by the present owner

37 TP

**GAETANO PESCE**

*Set of five '543 Broadway' chairs, designed 1992*

Stainless steel, epoxy resin, plastic.

Each: 75 x 51 x 40 cm

Manufactured by Bernini, Italy. Underside of each reverse-moulded with *DES. GAETANO PESCE BERNINI ITALY*.

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600

**Provenance**

Ernest Mourmans, Knokke, Belgium

Acquired from the above, mid-1990s

David Spiller, London

Thence by descent to the present owner

**Literature**

*Domus*, no. 751, July/August 1993, n.p.

Silvana Annicchiarico and Ezio Alberione, *Il Rumore del Tempo:*

*Gaetano Pesce*, exh. cat., Triennale di Milano, Milan, 2005, p. 146



**PROPERTY FROM THE COLLECTION OF DIANE  
AND MARC GRAINER**

38 \* TP

**CLAUDI CASANOVAS**

*Monumental Charger*, 1982

Glazed stoneware.

94 x 91 cm

Incised with *C. Casanovas 1982*.

**£6,000 - 8,000**

**€6,600 - 8,800**

**US\$7,800 - 10,000**

**Exhibition**

'Claudi Casanovas', Galerie Besson, November-December, 1989

'International Ceramic World in Shigaraki', Museum of Contemporary  
Ceramic Art, Shigaraki, April-May, 1991, p. 63 (design illustrated)

'Claudi Casanovas', Boymans van Beuningen Museum, Rotterdam,  
December 1991-February, 1992

'Europäische Keramik 1993', Keramikmuseum Westerwald, Hoehr-  
Grenzhausen, Touring exhibition, 1993

Museum Het Prinsessehof, Leeuwarden, Friesland, January-March,  
1993

Maison de la Ceramique, Mulhouse, April-June 1994

Bornholm Kunstmuseum, Rø Guldhjem, Denmark, July-August, 1994



39 \* TP

**JUAN AND PALOMA GARRIDO**

*'Block' table, 2009*

Nickel-plated silver.

Each: 60 x 64.1 x 46.4 cm

Number 2 from the edition 10.

**£5,000 - 7,000**

**€5,500 - 7,700**

**US\$6,500 - 9,100**

**Provenance**

Barry Friedman Ltd., New York

**Exhibition**

'Heavy Metal', Barry Friedman Ltd., New York, 15 September–  
29 October 2011

**Literature**

*Modern Magazine*, Fall 2011, n.p.



40 \* TP

**JUAN AND PALOMA GARRIDO**

*'Ondas' table, 2009*

Nickel-plated silver.

Each: 47 x 61.6 x 47 cm

Number 1 from the edition of 10. Base with metal label impressed with *Juan and Paloma/Garrido/1 / 10*.

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Provenance**

Barry Friedman Ltd., New York

**Exhibition**

'Heavy Metal', Barry Friedman Ltd., New York, 15 September–29 October 2011





41 \* TP

**JUAN AND PALOMA GARRIDO**

*'Cúspide' mirror, 2011*

Mirrored glass, silver-plated nickel.

98 x 133 x 7 cm

Number 1 from the edition of 10.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Provenance**

Barry Friedman Ltd., New York

**Exhibition**

'Heavy Metal', Barry Friedman Ltd., New York, 15 September–  
29 October 2011

42 \* TP

**JUAN AND PALOMA GARRIDO**

*'Prisma' table, 2009*

Nickel-plated silver.

74 x 58.5 x 62 cm

Number 3 from the edition of 10. Base with metal label embossed

*JUAN Y PALOMA/GARRIDO/3 / 10.*

**£3,000 - 5,000**

**€3,300 - 5,500**

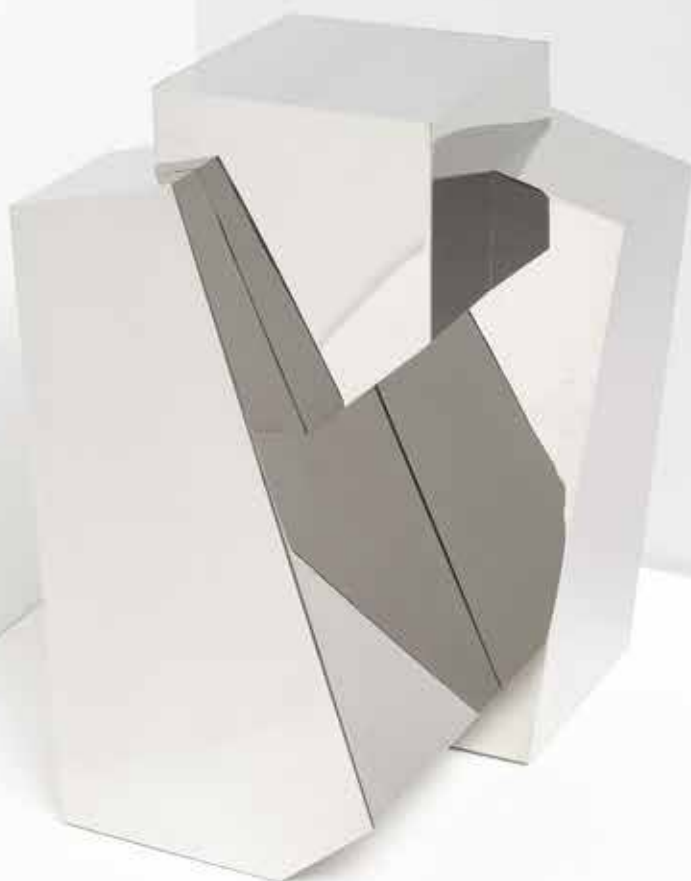
**US\$3,900 - 6,500**

**Provenance**

Barry Friedman Ltd., New York

**Exhibition**

'Heavy Metal', Barry Friedman Ltd., New York, 15 September–  
29 October 2011





43 \* TP

**JUAN AND PALOMA GARRIDO**

*'Cúspide' mirror*, 2011

Mirrored glass, nickel-plated silver, gold-plated nickel.

95.3 cm diameter

Number 1 from the edition of 8.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Provenance**

Barry Friedman Ltd., New York

**Exhibition**

'Heavy Metal', Barry Friedman Ltd., New York, 15 September–29 October 2011

**PROPERTY FROM THE COLLECTION OF  
MR AND MRS GEOFFREY SPIRO, LONDON**

44 <sup>TP</sup>

**CARLO BUGATTI**

*Side table*, circa 1900

Painted parchment, mahogany, ebonized wood, bone, pewter.

75 x 61 x 61 cm

**£20,000 - 30,000**

**€22,000 - 33,000**

**US\$26,000 - 39,000**

**Literature**

Bernard Lamarche-Vadel, et al., *Bugatti, les meubles, Bugatti, les sculptures, Bugatti, les autos*, Paris, 1995, p. 190 for a similar example





PROPERTY FROM THE COLLECTION OF  
MR AND MRS GEOFFREY SPIRO, LONDON

45

**CARLO BUGATTI**

*Mirror, circa 1900*

Walnut, ebonized wood, bone, pewter, copper, mirrored glass.

57 x 48 x 2.5 cm

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

PROPERTY FROM THE COLLECTION OF  
MR AND MRS GEOFFREY SPIRO, LONDON

46 TP

**CARLO BUGATTI**

*Rare chair, circa 1905*

Walnut, ebonized wood, repoussé copper, brass, pewter, painted  
parchment, passementerie.

144 x 37.5 x 37 cm

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Literature**

Philippe Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, New York,  
1982, p. 86 for a similar example

Bernard Lamarche-Vadel, et al., *Bugatti Les Meubles, Bugatti Les  
Sculptures, Bugatti Les Autos*, Paris, 1995, pp. 138, 165 for similar  
examples



PROPERTY FROM THE COLLECTION OF  
MR AND MRS GEOFFREY SPIRO, LONDON

47 TP

**CARLO BUGATTI**

*Side table, circa 1898*

Walnut, ebonised walnut, repoussé brass, copper, brass, pewter inlays.

64 x 44 x 44 cm

Tabletop signed *Bugatti*.

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

**Literature**

Philippe Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, New York, 1982, p. 88 for a similar example

Marie-Madeleine Massé, *Carlo Bugatti au Musée d'Orsay: Catalogue sommaire illustré du fonds d'archives et des collections*, Paris, 2001, pp. 85, 95 for a similar example



PROPERTY FROM THE COLLECTION OF  
MR AND MRS GEOFFREY SPIRO, LONDON

48 TP

**CARLO BUGATTI**

*Mirror, circa 1900*

Walnut, ebonized wood, bone, pewter,  
copper, mirrored glass.

97 x 32 x 16 cm

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800





49 TP

**ARMAN (1928-2005)**

'Violin-Service' (*Violon-Menagère*), flatware service for twelve, 1971

Glass, painted wood, velvet-lined drawers.

Cabinet: 89 x 56 x 29.5 cm

Front incised with artist's signature *Arman*.

Precious metal.

Largest utensil: 26.5 cm

Each marked and with facsimile signature *Arman*/silversmith's mark/purity mark. Comprising 12 table forks, 12 table spoons, 12 table knives, 2 serving spoons, 1 ladle, 1 sauce spoon, 12 fish forks, 12 fish knives, 2 fish servers, 1 cheese knife, 12 dessert spoons, 12 dessert forks, 12 dessert knives, 1 cake slide, 12 coffee spoons (total 116).

Together with a certificate of authenticity, signed *Arman* and numbered 25/99.

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 20,000

**Provenance**

Private collection, Brussels

Thence by descent to the present owner

**Literature**

Pierre Restany, *Le Violin-Service D'Arman: Un Jeu De*

*Correspondances*, Paris, 1975, front cover and drawings of service throughout





50

**JULES LELEU**

*Set of four 'Acanthe' wall lights, designed 1947*

Gilt-bronze.

32 x 18 x 12.5 cm

Reverse impressed *LELEU PARIS/MADE IN FRANCE/* and numbered 1, 2, 5, 8 respectively.

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Literature**

V. Jutheau, *Jules et André Leleu*, Paris, 1989, pp. 95, 100, 171

51 TP

**ELIZABETH GAROUSTE AND MATTIA BONETTI**

*'Habana' cabinet, 1996*

Painted wood, patinated bronze, rope.

92 x 120 x 50.5 cm

Produced for David Gill Ltd., London, United Kingdom. Number 6 from an edition of 30 plus 2 artist's proofs and 2 prototypes. Interior with metal label impressed *B.G 06*.

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 20,000

**Provenance**

David Gill Ltd., London, 1996

Acquired from the above by the present owner



52 TP

**GUSTAV SIEGEL**

*Pair of armchairs, model no. 728F, circa 1905*

Beech, fabric upholstery.

74 x 54.5 x 51 cm

Manufactured by Jacob & Josef Kohn, Vienna, Austria. Underside of each with manufacturer's paper label printed **JACOB & JOSEF KOHN, WIEN** and impressed **J&J. KOHN Teschen Austria**.

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,600

**Literature**

Giovanna Massobrio and Paolo Portoghesi, *Casa Thonet: Storia dei Mobili in Legno Curvato*, Rome, 1980, p. 122

Renzi Giovanni, *Il Mobile Moderno: Gebrüder Thonet Vienna, Jacob & Josef Kohn*, Milan, 2008, pp. 164-171



53 TP

**MAX SCHMIDT**

*Centre table*, circa 1900

Mahogany, beech, brass.

63.5 high, 85.5 cm diameter

Produced by Friedrich Otto Schmidt, Vienna, Austria.

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Provenance**

Christie's, London, '20th Century Decorative Arts, 26 May 2005, lot 65  
Acquired from the above by the present owner

**Literature**

*Das Interieur*, no. IV, 1903, Vienna, p. 14

August Sarnitz, *Adolf Loos 1870-1933: Architecte, critique culturel, dandy*, Cologne, 2003, pp. 24, 38 for similar examples

Walter Zedniecek, *Adolf Loos: Pläne und Schriften*, Vienna, 2004, pp. 98-99

Christian Witt-Dörning, ed., *Josef Hoffman: Interiors 1902-1913*, exh. cat., New York, 2006, p. 32

Bonhams wishes to thank Claus Lorenz of Friedrich Otto Schmidt for his assistance with cataloguing the present lot.



54 TP

**PORTOIS & FIX**

*Sideboard, circa 1900*

Macassar ebony-veneered wood, marble, copper.

87.5 x 123.5 x 62 cm

Manufactured by Portois and Fix, Vienna, Austria.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Provenance**

Bel Etage, Wolfgang Bauer, Vienna, 2013

Acquired from the above by the present owner

**Literature**

*Kunst und Kunsthandwerk*, 1901, p. 13 for a similar example

*Kunst und Kunsthandwerk*, 1902, pp. 413-414 for a similar example

Vittorio Pica, *L'Arte Decorativa all'Esposizione di Torino del 1902*,

Bergamo 1903, p. 177 for a similar example



55

**TIFFANY STUDIOS**

*'Pansy' table lamp*, circa 1910

Patinated bronze, leaded glass.

53 cm high, 40.7 cm diameter

Interior of shade rim impressed *TIFFANY STUDIOS NEW YORK 1435*  
and underside of base with *TIFFANY STUDIOS/NEW YORK/26876*.

£6,000 - 8,000

€6,600 - 8,800

US\$7,800 - 10,000

**Provenance**

Private collection, New York

Acquired from the above, 1950s

Private collection, Rome

Thence by descent to the present owner



56 TP

**GEORGES MATHIAS**

*Low table, 1970s*

Etched brass, agate, painted wood.

31 x 124 x 74.5 cm

Incised with artist's signature *georges mathias*.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

**Provenance**

Paul Smith, Albemarle Street, London, 2007

Acquired from the above by the present owner



57 TP

**JEAN ROYÈRE**

*Folding screen, 1950s*

Beech, cane.

186.5 x 260 x 52 cm fully extended

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Provenance**

Galerie de Beyrie, New York

Christie's, New York, 'Important 20th Century Decorative Art & Design',  
New York, 18 December 2007, lot 297

Acquired from the above

Christie's London, '20th Century Decorative Art + Design', 30 October  
2013, lot 48

Acquired from the above, post-sale, by the present owner

**Literature**

Catherine and Stéphane de Beyrie and Jacques Ouass, *Jean Royère*,  
New York, 2000, pp. 106-108



PROPERTY FROM THE COLLECTION OF J O'SHEA AND  
R MUKHIA, LONDON

58 TP

**LE CORBUSIER AND PIERRE JEANNERET**

*'Advocate and Press' armchair, model no. LC/PJ-SI-41-A, designed  
for the High Court, Chandigarh, circa 1955*

Teak, original vinyl.  
93 x 52.5 x 69 cm

£8,000 - 10,000

€8,800 - 11,000

US\$10,000 - 13,000

**Provenance**

High Court, Chandigarh

**Exhibited**

'The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret', P3,  
University of Westminster, London, 20 June-12 July 2009

**Literature**

Le Corbusier, *My Work*, London, 1960, p. 241

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret,  
The Indian Adventure: Design-Art-Architecture*, Paris, 2010,  
pp. 168-69, 567

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh,  
India*, Paris, 2014, pp. 136-39, 282, 323



The present lot shown in the exhibition 'The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret',  
at the University of Westminster, 2009.



PROPERTY FROM THE COLLECTION OF J O'SHEA AND  
R MUKHIA, LONDON

59 <sup>TP</sup>

**PIERRE JEANNERET**

*Pair of low chairs, model no. PJ-SI-36-A, designed for the High Court  
and P. U. Student residences, Chandigarh, 1955-1956*

Teak, fabric upholstery.

Each: 91 x 56 x 73 cm

£20,000 - 30,000

€22,000 - 33,000

US\$26,000 - 39,000

**Provenance**

High Court and P. U. Student residences, Chandigarh

**Literature**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier Pierre Jeanneret,  
The Indian Adventure, Design-Art-Architecture*, Paris, 2010, pp. 362-63,  
565





# A Unique Harmony by architect John O'Shea

## Building the future

'It was a matter of occupying the plain. The geometrical event was, in truth, a sculpture of the intellect ... It was a tension ... a battle of space, fought within the mind. Arithmetic, texturique, 1 geometrics: it would all be there when the whole was finished' (Le Corbusier, *Modulor 2*).

Following Indian Independence and the resulting partition of India and Pakistan in 1947, a new administrative capital was needed for the Indian Punjab. Prime Minister Jawaharlal Nehru proclaimed that the building of the new city of Chandigarh was to be 'symbolic of the freedom of India, unfettered by the traditions of the past ... an expression of the nation's faith in the future'. The commission was originally awarded to the American architect Albert Mayer, but after he withdrew from the project, Le Corbusier was approached to work on a masterplan for the new city. Here was the opportunity the great architect had been waiting for since the 1920s: to construct an entire city and thus fully realize his thesis on urban design. After complex negotiations, Le Corbusier agreed to accept the commission on condition that his cousin, and collaborator since 1922, Pierre Jeanneret serve as project architect:

'In 1922 I joined forces with my cousin, Pierre Jeanneret. With loyalty, optimism, initiative and persistence, with good humour ... and in league with the resistance forces of the age we set to work. Two men who understand each other are worth three who stand alone. By never pursuing lucrative goals, by refusing to make compromises, but, rather, being in love with our passionate quest, which is what makes life worth living, we have managed to occupy the entire field of architecture, from the minutest detail to the vast plans of a city' (Le Corbusier, *Design 3*).

The team had a colossal task: to deliver the masterplan, which included infrastructure, landscaping and buildings for uses related to education, government, healthcare and recreation, as well as housing for all of the city's new inhabitants. Le Corbusier saw himself as the 'Spiritual Director' of the project and appointed himself two main tasks: shaping the masterplan and designing the Capitol Complex, the group of buildings dedicated to governance. Jeanneret's role was to run the site office at Chandigarh, overseeing the design and construction of the city as an integrated whole.

## The Masterplan

Faced with the challenge of planning a new city for 500,000 people on a vast rural site, Le Corbusier turned to geometry and his recently patented invention, the Modulor, a proportional system for design based on a set of measurements – relating to the 'golden section' (a ratio of approximately 1:618) – taken from a 'universal' human form, Modulor Man.

'On the 28th March, 1951, at Chandigarh, at sunset, we had set off in a jeep across the still empty site of the capital – Varma, Fry, Pierre Jeanneret and myself. Never had spring been so lovely, the air so pure after a storm the day before, the horizons so clear, the mango trees so gigantic and magnificent. We were at the end of our task (the first): we had created the city (the town plan). I had noticed then that I had lost the box of the Modulor, of the only Modulor strip in existence, made by Soltan in 1945, which had not left my pocket in six years ... A grubby box splitting at the edge.<sup>4</sup> During that last visit of the site before my return to Paris, the Modulor had fallen from the jeep onto the soil of the fields that were to disappear to make way for the capital. It is there now, in the very heart of the place, integrated in the soil. Soon it will flower in all the measurements of the first city of the world to be organized all of a piece in accordance with the harmonious scale' (Le Corbusier, *Modulor 2*).

The principles of Albert Mayer's original plan for Chandigarh that aligned with Le Corbusier's theories on urban planning were retained: differentiated zones for civic functions, with residential, industrial, business and governance activities separated by a circulatory transport system. The most radical of Le Corbusier's departures from Mayer's plan was the implementation of an ordered rectilinearity to the masterplan grid. This ordering was governed by the dimensions of a residential sector, a basic unit of 800 x 1200 meters derived from his mathematical system. Each of these sectors was designed as a self-sufficient neighborhood for living, working and leisure, and whose dimensions meant a person could walk to its centre from any point within ten minutes. The sectors were subdivided into 'villages' of around 150 houses – the size of a typical Punjabi village. At Chandigarh, the polemic plans of Le Corbusier's early speculations are tempered by the realities of the site and local context. The iconic towers of the utopian model are replaced with low-slung residential superblocks, and the traffic systems are designed to accommodate native modes of transport including rickshaws and camels.

## The Capitol Complex

We are in a plain; the chain of the Himalayas locks the landscape magnificently to the north. The smallest buildings appear tall and commanding. The government buildings are conjugated with one another in a strict ratio of heights and sizes ...' (Le Corbusier, *Modulor 2*).

Le Corbusier envisioned the city as an organism and articulated the layout of Chandigarh accordingly. The Capitol Complex was analogous to the head, the commercial centre to the heart; the university and industrial areas at the city's peripheries were conceived as the limbs, and the green spaces the lungs, with everything connected by the 'arteries' of the transport network.

## A Complete Work of Art

'I say it with pride. Finally, here at 67 years of age ... I was able to erect an architecture which fulfils day to day functions, but which leads to jubilation' (Le Corbusier, *Sketchbook 3*). The Chandigarh project was Le Corbusier's most important commission, a rare opportunity to create a Gesamtkunstwerk: a 'total work of art' encompassing masterplan, neighborhood layout, landscaping, construction, interiors and furnishings. In the very fabric of the city, and at every scale, lie Le Corbusier's two great inspirations and disciplines: geometry and symbolism. The arithmetical ratios of the Modulor ensure a harmonious relationship between elements, but it is at the intimate human scale of Chandigarh's furniture, its interior 'equipment', that we can most directly experience the exactitudes and harmony of elegant proportions.

## The Committee Table

The other great source of Le Corbusier's inspiration was symbolism. Le Corbusier often distilled his design philosophy into elemental symbols. The recurring forms found in the architect's art and buildings were often inspired or directly generated by metaphor, symbol or figurative reference. The enamel-clad doors that form the entrance of the Assembly building feature a combination of motifs drawn from landscape, nature and mythology. The Le Jeu Du Soleil ('the daily path of the sun') is the dominant visual theme across the width of the door, with green fields, blue water, trees and animals creating a vivid sense of life. The legs of the Committee table directly echo the double curve of the path of the sun described by the images in the door. A direct expression of Le Corbusier's unique vision, the Committee table provides a recognisable embodiment of the architect's fascination with geometry, texturique and symbolism.

PROPERTY FROM THE COLLECTION OF J O'SHEA AND  
R MUKHIA, LONDON

60 TP

**LE CORBUSIER AND PIERRE JEANNERET**

*'Committee' table, model no. LC/PJ-TAT-14-B, designed for the  
Assembly, Chandigarh, 1963-1964*

Teak-veneered wood, teak.

74 x 362 x 137 cm

£40,000 - 60,000

€44,000 - 66,000

US\$52,000 - 78,000

**Provenance**

The Assembly, Chandigarh

**Literature**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier Pierre Jeanneret,  
The Indian Adventure, Design-Art-Architecture*, Paris, 2010, pp. 246-47,  
582





**PROPERTY FROM THE COLLECTION OF J O'SHEA AND  
R MUKHIA, LONDON**

61 TP

**PIERRE JEANNERET**

*Set of eight 'Office' armchairs, model no. PJ-SI-28-D, designed for the  
administrative buildings, Chandigarh, 1953-1954*

Teak, cane.

Each: 80 x 50 x 55 cm

£15,000 - 20,000

€17,000 - 22,000

US\$20,000 - 26,000

**Provenance**

Chandigarh, India

**Literature**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret,  
The Indian Adventure: Design - Art - Architecture*, Paris, 2010, p. 563  
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh,  
India*, Paris, 2014, pp. 197, 283



**PROPERTY FROM THE COLLECTION OF J O'SHEA AND  
R MUKHIA, LONDON**

62 <sup>TP</sup>

**LE CORBUSIER AND PIERRE JEANNERET**

*Pair of 'Advocate and Press' armchairs, model no. LC/PJ-SI-41-A,  
designed for the High Court, Chandigarh, circa 1955*

Teak, leather.

Each: 92 x 63 x 65 cm

**£15,000 - 20,000**

**€17,000 - 22,000**

**US\$20,000 - 26,000**

**Provenance**

High Court, Chandigarh

**Literature**

Le Corbusier, *My Work*, London, 1960, p. 241

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret*,

*The Indian Adventure: Design-Art-Architecture*, Paris, 2010,

pp. 168-69, 567

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh*,

*India*, Paris, 2014, pp. 136-39, 282, 323



**PROPERTY FROM THE COLLECTION OF J O'SHEA AND  
R MUKHIA, LONDON**

63 TP

**PIERRE JEANNERET**

*'Writing table for junior officers', model no. PJ-BU-14-A, from the  
Secrétariat and administrative buildings, Chandigarh, 1957-1958*

Teak, aluminum.

72.5 x 182.5 x 181.5 cm

**£15,000 - 20,000**

**€17,000 - 22,000**

**US\$20,000 - 26,000**

**Provenance**

Chandigarh, India

**Literature**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret,  
The Indian Adventure: Design-Art-Architecture*, Paris, 2010,

pp. 198-199, 576

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh*,  
India, Paris, 2014, p. 288



PROPERTY FROM THE COLLECTION OF J O'SHEA AND  
R MUKHIA, LONDON

64 <sup>TP</sup>

**PIERRE JEANNERET**

*Bench, model no. PJ-SI-38-B, designed for the High Court,  
Chandigarh, circa 1955*

Teak, leather.

90 x 140 x 60 cm

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000

**Provenance**

High Court, Chandigarh, India

**Literature**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret:*

*The Indian Adventure – Design-Art-Architecture*, Paris, 2010, p. 567

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh,  
India*, Paris, 2014, p. 282



64

65

PROPERTY FROM THE COLLECTION OF J O'SHEA AND  
R MUKHIA, LONDON

65 TP

**PIERRE JEANNERET**

'Public bench', model no. PJ-SI-37-B, circa 1960

Teak, leather.

85 x 140 x 60 cm

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 20,000

**Provenance**

High Court, Chandigarh

**Literature**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 162-63, 566

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 156-57

PROPERTY FROM THE COLLECTION OF J O'SHEA AND  
R MUKHIA, LONDON

66 <sup>TP</sup>

**PIERRE JEANNERET**

*Pair of 'Easy' armchairs, model no. PJ-SI-29-A, 1955-1956*

Teak, cane.

Each: 78 x 53 x 60 cm

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

**Provenance**

Punjab University, Chandigarh

**Literature**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 342-43, 352-55, 375, 563



PROPERTY FROM THE COLLECTION OF J O'SHEA AND  
R MUKHIA, LONDON

67<sup>TP</sup>

**PIERRE JEANNERET**

*Folding Screen, model no. PJ-DIVIDERS-01-A, designed for the  
Secretariat, the Assembly, and the Punjab University administrative  
buildings, Chandigarh, 1957-1958*

Teak, fabric upholstery.

164 x 157.5 x 2.5 cm fully extended

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

**Provenance**

Chandigarh, India

**Literature**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret,  
The Indian Adventure: Design - Art - Architecture*, Paris, 2010,  
pp. 248, 597

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh,  
India*, Paris, 2014, pp. 136, 289



**PROPERTY FROM A PRIVATE COLLECTION, KNIGHTSBRIDGE,  
LONDON**

68 <sup>TP</sup>

**PAUL DUPRÉ-LAFON**

*Important sideboard*, 1950s

Lacquered sycamore, leather, brass.

150 x 210 x 41.5 cm

Authenticated by the estate of Paul Dupré-Lafon.

**£20,000 - 30,000**

**€22,000 - 33,000**

**US\$26,000 - 39,000**

Bonhams wishes to thank the estate of Paul Dupré-Lafon for their assistance cataloguing the present lot.



**PROPERTY FROM A PRIVATE COLLECTION, KNIGHTSBRIDGE,  
LONDON**

69 <sup>TP</sup>

**PAUL DUPRÉ-LAFON**

*Important bureau*, 1950s

Lacquered sycamore, leather, brass.

72.5 x 170 x 89.5 cm

Authenticated by the estate of Paul Dupré-Lafon.

**£8,000 - 12,000**

**€8,800 - 13,000**

**US\$10,000 - 16,000**

**Literature**

Thierry Couvrat Desvergnès, *Dupré-Lafon, décorateur des millionnaires*,  
Paris, 1990, p. 114 for a similar example

Bonhams wishes to thank the estate of Paul Dupré-Lafon for their  
assistance cataloguing the present lot.



**PROPERTY FROM A PRIVATE COLLECTION, UNITED KINGDOM**

70<sup>TP</sup>

**JEAN DUNAND**

*'Les Biches' folding screen*, circa 1926

Lacquered wood.

200 x 237 x 2.5 cm fully extended

Lower right corner incised with *JEAN DUNAND*. Together with a certificate of expertise from Amélie Marcilhac.

£50,000 - 70,000

€55,000 - 77,000

US\$65,000 - 91,000

**Provenance**

Galleries Georges Petit, Paris

Alain Lesieutre, Paris

Ader Picard Tajan, 'Collection Alain Lesieutre', Paris, 13 December

1989, lot 273

Private collection, London

**Exhibited**

Galerie Georges Petit, Paris, 1926, no. 7

**Literature**

*Le Groupe, Dunand, Goulden, Jouve*, Schmied, exh. cat., Galleries Georges Petit, Paris, 1926, cat. no. 7

*Good Furniture Magazine*, June 1928, illustrated p. 292

Félix Marcilhac, *Jean Dunand: His Life and Works*, New York, 1991, illustrated p. 202, fig. 23

Bonhams wishes to thank Amélie Marcilhac for her assistance with cataloguing the present lot.



Detail



71

**REMBRANDT BUGATTI**

*'Une oie', petit modèle*, circa 1912

Bronze with black patina.

14.5 x 14 x 7 cm

Cast by A.A. Hébrard, Paris, France. Number 9 from the production of 19. Base incised with the artist's signature *R. Bugatti*, impressed with the foundry mark *CIRE/PERDUE/A.A. HÉBRARD* and number 9. Together with a certificate of expertise from Véronique Fromanger.

**£20,000 - 30,000**

**€22,000 - 33,000**

**US\$26,000 - 39,000**

**Provenance**

Sir Robert Abdy, London

Private collection Europe

**Literature**

Philippe Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, New York, 1982, p. 342

Jacques-Chalom Des Cordes and Veronique Fromanger Des Corde *Rembrandt Bugatti*, Paris, 1987, p. 288

Edward Horswell, *Rembrandt Bugatti Life in Sculpture*, London, 2004, p. 193

Véronique Fromanger, *Rembrandt Bugatti, sculpteur: Répertoire monographique*, Paris, 2009, p. 320, no. 266

Véronique Fromanger, *Rembrandt Bugatti, sculpteur: Une trajectoire foudroyante. Répertoire monographique*, Paris, 2016, no. 285, pp. 359-360

Bonhams wishes to thank Véronique Fromanger for her assistance cataloguing the present lot.



72 TP Y

**ÉMILE-JACQUES RUHLMANN**

'Soussa' desk, model no. 1505AR/1601NR, 1928

Rosewood, Rosewood-veneered wood, silvered bronze.

76 x 99 x 59.5 cm

Underside branded with *Ruhlmann* and impressed with the Atelier mark B.

£18,000 - 22,000

€20,000 - 24,000

US\$23,000 - 29,000

**Provenance**

Madame M, New York

Artcurial, Paris, 'Art Déco', 3 June 2008, lot 26

Acquired from the above by the present owner

**Literature**

Gabriel Henri, *Un Salon de Coiffure en 1925, Mobilier et Décoration*,

April 1925, p.32

Florence Camard, *Ruhlmann*, Paris, 1983, p. 161

*Ruhlmann*, exh. cat., Galerie Makassar, Paris, 2010, p. 27

The drawing for the present model desk is recorded in the reference album: Tables, bureaux, secrétaires, gros meubles (Inv. 2002.18.13) Ruhlmann Archives, Musée des Années Trente, Boulogne Billancourt, Paris.



73 TP Y

**ÉMILE-JACQUES RUHLMANN**

*Pair of 'Listel' dining chairs, model no. 49NR, circa 1925*

Brazilian rosewood, fabric upholstery.

Each: 95 x 40 x 50 cm

**£10,000 - 15,000**

**€11,000 - 17,000**

**US\$13,000 - 20,000**

**Provenance**

Jules Deroubaix, Paris

Thence by descent

Christie's, Paris, 'Arts Décoratifs du XXème Siècle et Design', 16 May  
2007, lot 226

Acquired from the above by the present owner

**Literature**

Florence Camard, *Ruhlmann*, Paris, 1983, p. 257

The drawing for the present model chair is recorded in the reference  
album: *Sièges, lits, guéridons, tables*, (Inv. 2002.18.12); Ruhlmann  
Archives, Musée des Années Trente, Boulogne Billancourt, Paris.



74 TP Y

**ÉMILE-JACQUES RUHLMANN**

*'Davène' bookcase, model no. 2437, circa 1921*

Rosewood, Rosewood-veneered wood.

127.5 x 160 x 31.5 cm

Reverse impressed with *Ruhlmann*.

**£15,000 - 20,000**

**€17,000 - 22,000**

**US\$20,000 - 26,000**

**Literature**

Florence Camard, *Ruhlmann: Master of Art Deco*, New York, 1984,  
p. 291

Emmanuel Bréon and Rosalind Pepall, eds., *Ruhlmann: Genius of Art  
Deco*, Paris, 2004, p. 110

Florence Camard, *Ruhlmann*, Paris, 2009, p. 338

The drawing for the present model bookcase is recorded in the  
reference album: Tables, bureaux, secrétaires, gros meubles (Inv.  
2002.18.13) Ruhlmann Archives, Musée des Années Trente, Boulogne  
Billancourt, Paris.



75 TP Y

**ÉMILE-JACQUES RUHLMANN**

*Set of six 'Drouant' dining chairs, model no. 22AR/1aNR, circa 1924*

Rosewood, leather.

Each: 84 x 37 x 51 cm

Underside of each chair impressed with *Ruhlmann*.

**£18,000 - 20,000**

**€20,000 - 22,000**

**US\$23,000 - 26,000**

**Provenance**

Artcurial, 23 May 2006, lot 56

Acquired from the above by the present owner

**Literature**

Léon Deshairs 'L'Hôtel du Collectionneur, Groupe Ruhlmann',

*Exposition des arts décoratifs de 1925*, Paris, 1926, pl. V

Florence Camard, *Ruhlmann*, Paris, 1983, p. 254

The drawing for the present model dining chairs is recorded in the reference album: *Sièges, lits, guéridons, tables*, (Inv. 2002.18.12); Ruhlmann Archives, Musée des Années Trente, Boulogne Billancourt, Paris.



76 TP Y

**EMILE-JACQUES-RUHLMANN**

*'Puech' extendable dining table, model no. 1042AR/1310NR,*  
circa 1925

Rosewood, Rosewood-veneered wood.

76 x 230 x 109.7 cm fully extended

Underside impressed thrice with *Ruhlmann* and *Atelier B* medallion mark.

**£20,000 - 25,000**

**€22,000 - 28,000**

**US\$26,000 - 33,000**

**Provenance**

Artcurial, Paris, 23 May 2006, lot 56

Acquired from the above by the present owner

A drawing for the present dining table model is recorded in the  
reference album: *de dessins d'intérieurs, Réceptions I* (Inv. 2002.18.23)  
Ruhlmann Archives, Musée des Années Trente, Boulogne Billancourt,  
Paris.



77 TP Y

**DOMINIQUE, ANDRÉ DOMIN & MARCEL GENEVRIÈRE**

*Armchair*, 1930

Rosewood, fabric upholstery.

85.5 x 71 x 80 cm

**£3,000 - 5,000**

**€3,300 - 5,500**

**US\$3,900 - 6,500**



78 TP Y

**ALFRED PORTENEUVE**

*Pair of bridge armchairs, circa 1935*

Rosewood, fabric upholstery.

Each: 85.5 x 50.3 x 54.7 cm

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

**Provenance**

Artcurial, Paris, 'Art Déco', 3 June 2008, lot 57

Acquired from the above by the present owner





79 TP

**JACQUES ADNET**

*Chest of drawers, circa 1950*

Sycamore, brass.

130 x 60 x 44 cm

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Provenance**

Tajan, Paris, 'Arts Décoratifs du XXe siècle',

7 June 2012, lot 170

Acquired from the above by the present owner

**Literature**

Alain-René Hardy & Gaëlle Millet, *Jacques*

*Adnet*, Paris, 2009, p. 179

80 TP Y

**DOMINIQUE, ANDRÉ DOMIN & MARCEL GENEVRIÈRE**

*Pair of armchairs and ottoman, circa 1930-1935*

Brazilian rosewood, fabric upholstery.

Each armchair: 79 x 69 x 91 cm

Ottoman: 44 x 60 x 60 cm

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

**Literature**

Félix Marcilhac, *Dominique, les éditions de l'amateur*, Paris, 2008,  
p. 193





81

**PAOLO DE POLI**

*Wall panel, 1950s*

Enamelled copper.

21.5 x 16.5 cm

Signed *De Poli*.

£500 - 700

€550 - 770

US\$650 - 910

82

**CARLO SCARPA**

*Vase, model no. 3986, 1934*

*Mezza filigrana glass.*

27 cm high, 20.5 cm diameter

Manufactured by Venini, Murano, Italy. Underside acid-etched with *Venini/Murano*.

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

**Literature**

Marino Barovier, ed., *Carlo Scarpa: Venini 1932-1947*, exh. cat.,  
Fondazione Giorgio Cini, Venice, 2012, p. 159



**ERCOLE BAROVIER**

*Bottle with stopper, from the 'Christian Dior' series, circa 1969*

Coloured glass.

28 cm high

Produced by Barovier & Toso, Murano, Italy.

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

**Literature**

Marina Barovier, ed., *Art of the Barovier, glassmakers in murano 1866-1972*, Venice, 1993, fig. 177

Susan Sacks, ed., *Venetian Glass: The Nancy Olnick and Giorgio Spanu Collection*, exh. cat., American Craft Museum, New York, 2000, p. 162 for a similar example

Helmut Ricke and Eva Schmitt, *Italian Glass: Murano-Milano*

1930-1970, New York, 2001, p. 261 for a similar example

Marino Barovier, *Venetian Art Glass: An American Collection 1840-1970*, 2004, pp. 176-177 for similar examples



84 TP

**FRANCO ALBINI**

*Set of six 'Luisella' chairs, model no. SD9, and pair of 'Luisa' armchairs, 1950s*

Walnut, fabric upholstery.

Each chair: 79 x 45 x 55 cm

Each armchair: 77 x 55 x 56 cm

Manufactured by Carlo Poggi, Pavia, Italy.

**£3,000 - 5,000**

**€3,300 - 5,500**

**US\$3,900 - 6,500**

**Provenance**

The FM Gallery, London, 2012

Acquired from the above by the present owner

**Literature**

'L'appartamento di un professionista', *Domus*, no. 208, April 1946, pp. 24-25

Guglielmo Ulrich, *Arredatori Contemporanei*, Milan, 1949, n.p.

*Domus*, no. 312, November 1955, p. 27

Roberto Aloï and Agnoldomenico Pica, *Mobili Tipo*, Milan, 1956, p. 278

*Domus*, no. 315, February 1956, n.p.

*Domus*, no. 578, January 1978, p. 34

*Franco Albini, 1930-1970*, exh. cat., London, 1981, p. 99

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 59

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 77

G. Gramigna, *Repertorio del design italiano 1950-2000 per l'arredamento domestico*, Allemandi, 2003, p. 65



85 TP

**ANGELO MANGIAROTTI**

*Pair of rare armchairs, model no. 1110, from the 'Triennale Di Milano', 1964*

Original leather, aluminium.

Each: 70 x 80 x 75 cm

Manufactured by Figli di Amedeo Cassina, Meda, Italy.

**£10,000 - 15,000**

**€11,000 - 17,000**

**US\$13,000 - 20,000**

**Provenance**

Architect, Olavi Törö, Finland, 1964

Thence by descent to the architect's daughter

Acquired from the above by the present owner

**Literature**

*Domus*, no. 419, October 1964, pp. 38-39

*Domus*, no. 424, March 1965, n.p. advertisement

*rivista dell'Arredamento*, no. 126, 1960s, n.p.

Ichiro Kawahara, *Angelo Mangiarotti 1955-1964*, Tokyo, 1964, pp. 122-123

Klaus-Jürgen Sembach, *Contemporary Furniture: An International Review of Modern Furniture 1950 to the Present*, 1982, p. 112

Giampiero Bosoni, 'Cassina Unproduced and Forgotten Pieces', *Domus*, no. 918, October 2008, p. 73

Gramigna Giuliana, *Repertorio del Design Italiano 1950-2000 per L'Arredamento Domestico*, Turin, 2011, p. 202

The present armchairs were awarded to the architect, Olavi Törö, by the 'Triennale Di Milano' in 1964.



86 <sup>TP</sup>

**STILNOVO**

*Ceiling light*, 1950s

Brass, glass, painted metal.

50 cm drop, 100 cm diameter

Manufactured by Stilnovo, Milan, Italy. Interior of one shade with paper label printed *MILANO/STILNOVO/ITALY*.

**£2,500 - 3,500**

**€2,800 - 3,900**

**US\$3,300 - 4,600**



87 TP

**ICO PARISI**

*Three-seater sofa, model no. 875, designed 1960*

Fabric upholstery, painted metal.

63 x 202 x 81 cm

Manufactured by Cassina, Milan, Italy.

**£2,000 - 3,000**

**€2,200 - 3,300**

**US\$2,600 - 3,900**

**Literature**

Giuliana Gramigna, *Repertorio del Design Italiano 1950-1980*, vol. 1, Turin, 2003, p. 168

Roberta Lietti, *Ico Parisi Catalogue Raisonné, 1936-1960*, Milan, 2017, pp. 544-545



88 TP

**GIO PONTI**

*Pair of modular tables, 1950s*

Oak, painted metal.

Each: 40 x 50 x 58 cm

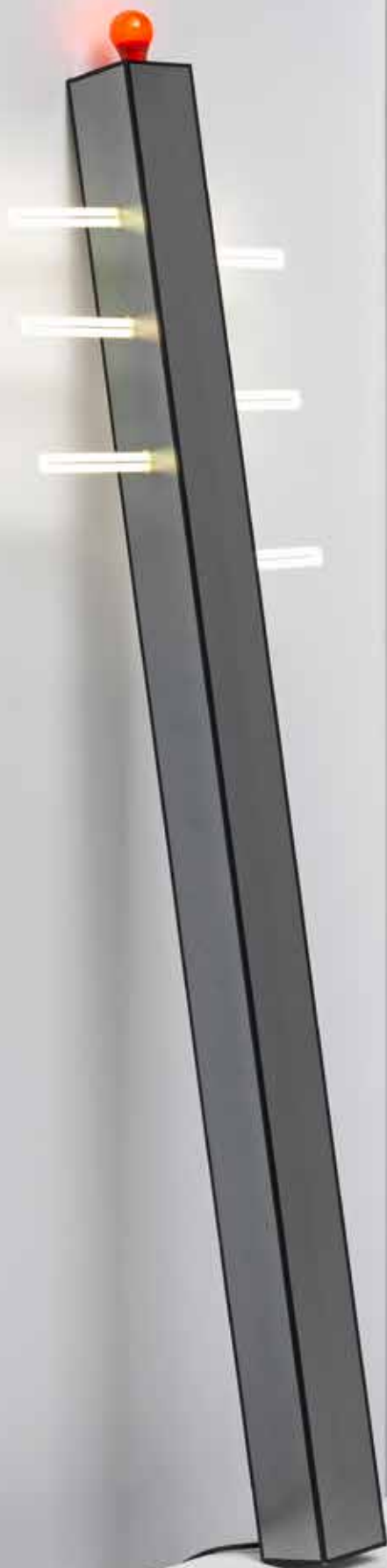
Manufactured by ISA, Bergamo, Italy. Underside of each tabletop with manufacturer's metal label printed ISA/A/Ponte S. Pietro.

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600





89 TP

**ETTORE SOTTASS JR.**

*'Gala' standard lamp, from the Mobili lunghi series, 2000*

Painted laminated-wood.

200 x 12 x 12 cm

Produced by Memphis Galleria Post Design, Milan, Italy.

**£1,000 - 1,500**

**€1,100 - 1,700**

**US\$1,300 - 2,000**

**Literature**

*Ettore Sottsass: Memphis Galleria Post Design, Milan, 2000, n.p.*

90 TP

**GIO PONTI**

*Pair of stools, designed 1954*

Walnut, fabric upholstery.

Each: 55 x 46 x 44 cm

Together with a certificate of expertise from the Gio Ponti Archives.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500



**ERCOLE BAROVIER***'Tessere Ambra' vase, 1957*

Dip-mould blown and tooled glass.

Produced by Barovier & Toso, Murano, Italy. Underside incised *barovier/+toso/murano*.

41 x 16 x 10 cm

£6,000 - 8,000

€6,600 - 8,800

US\$7,800 - 10,000

**Literature**Attilia Dorigato, ed., *Ercole Barovier 1889-1974: Vetroio Muranese*, exh. cat. Comune di Venezia, Venice, 1989, p. 103Marina Barovier, et al., *Art of the Barovier: Glassmakers in Murano 1866-1972*, exh. cat., Fondazione Scientifica Querini Stampalia, Venice, 1993, p. 176Helmut Ricke and Eva Schmitt, *Italian Glass Murano, Milan 1930-1970, The Collection Of The Steinberg Foundation*, Munich, 1997, p. 254

92

**PAOLO VENINI**

*Bottle with stopper, model no. 4586, 1950s*

*Inciso glass.*

*37 cm high*

*Produced by Venini & C., Murano, Italy. Underside with manufacturer's paper labels handwritten and printed VENINI/MURANO VENEZIA/N 4586/MADE IN ITALY.*

**Provenance**

Christie's, South Kensington, 'Modern Design', 28 June 2006, lot 1269

Acquired from the above by the present owner

£500 - 700

€550 - 770

US\$650 - 910



93

**TONI ZUCCHERI**

*Vase, from the 'Tronchi' series, circa 1966*

Coloured glass, *pasta vitrea* with surface relief decoration.

46 cm high

Produced by Venini & C., Murano, Italy. Underside with manufacturer's paper label printed *VENINI S.A. - MURANO*.

**£2,000 - 3,000**

**€2,200 - 3,300**

**US\$2,600 - 3,900**

**Literature**

Franco Deboni, *Venini Glass, Catalogue 1921-2007, Volume 2*, Turin, 2007, pl. 269



94 TP

**MAX INGRAND**

*Mirror, model no. 2273, late 1950s*

Coloured glass, mirrored glass, brass.

110 x 50 x 5 cm

Manufactured by Fontana Arte, Milan, Italy. Front  
with manufacturer's paper label printed *FONTANA  
ARTE MILANO*.

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Literature**

Edoardo Paoli, 'specchiere e specchi appesi',  
*quaderni vitrum*, no. 8, Milan, 1956, pp. 7, 8, 115

*Illuminazione Fontana Arte 5*, Milan, 1961, p. 85

*Quaderni Fontana Arte*, no. 6, Milan, 1964, p. 165

'architettura arredamento arte', *Domus*, no. 424,

September 1965, n.p. for an advertisement

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro*

*Chiesa, Max Ingrand*, Turin, 2012, fig. 433



95 TP

**GIO PONTI**

*Set of eight dining chairs, model no. 602, circa 1954*

Walnut, fabric upholstery, brass nailheads.

Each: 86.5 x 44 x 50 cm (34 x 17 3/4 x 22 in.)

Manufactured by Cassina, Meda, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Literature**

*Domus*, no. 259, June 1951, n.p.

'Studio legale a Milano', *Domus*, no. 286, September 1953, pp. 32-33

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 204

Laura Falconi, ed., *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2010, p. 167





96 <sup>TP</sup>

**STUDIO BBPR - GIAN LUIGI BANFI, LUDOVICO BELGIOJOSO,  
ENRICO PERESSUTTI AND ERNESTO NATHAN ROGERS**

*Modular bookcase, 1950s*

Walnut, walnut-veneered plywood, brass.

304 x 242 x 70 cm

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000



97

**FAUSTO MELOTTI**

*Two tiles*, circa 1965

Glazed earthenware.

Each approximately: 17.5 x 34.5 cm

Together with a certificate of expertise from the Fausto Melotti

Foundation and registered as archive number OPR 031 and OPR 023.

**£2,000 - 3,000**

**€2,200 - 3,300**

**US\$2,600 - 3,900**

**Literature**

'All'ultimo piano, con la vista del lago', *Domus*, no. 368, July 1960,

p. 38 for a similar example

98

**FAUSTO MELOTTI**

*Two tiles*, circa 1965

Glazed earthenware.

Each approximately: 17.5 x 34.5 cm

Together with a certificate of expertise from the Fausto Melotti

Foundation and registered as archive number OPR 027 and OPR 025.

**£2,000 - 3,000**

**€2,200 - 3,300**

**US\$2,600 - 3,900**

**Literature**

'All'ultimo piano, con la vista del lago', *Domus*, no. 368, July 1960,

p. 38 for a similar example

99

**FAUSTO MELOTTI**

*Two tiles*, circa 1965

Glazed earthenware.

Each approximately: 17.5 x 34.5 cm

Together with a certificate of expertise from the Fausto Melotti

Foundation and registered as archive number OPR 026 and OPR 035.

**£2,000 - 3,000**

**€2,200 - 3,300**

**US\$2,600 - 3,900**

**Literature**

'All'ultimo piano, con la vista del lago', *Domus*, no. 368, July 1960,

p. 38 for a similar example



97



98



99



100

**ERCOLE BAROVIER**

*Large vase, from the 'Mugnoni' series, 1940s*  
Glass.

31.5 cm high, 20 cm diameter

Produced by Vetreria Artistica Barovier & C., Murano, Italy.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Literature**

Attilia Dorigato, ed., *Ercole Barovier 1889-1974: Vetraio Muranese*, exh. cat., Comune di Venezia, Venice, 1989, p. 136 for examples from the series

Marina Barovier, et al., *Art of the Barovier: Glassmakers in Murano 1866-1972*, exh. cat., Fondazione Scientifica Querini Stampalia, Venice, 1993, pp. 136-37 for examples from the series

Franco Deboni, *Murano '900*, Milan, 1996, p. 121 for an example from the series

Helmut Ricke and Eva Schmitt, *Italian Glass Murano, Milan 1930-1970, The Collection of the Steinberg Foundation*, Munich, 1997, p. 45 for an example from the series

Marino Barovier, *Venetian Art Glass: 1840-1970: An American Collection*, Stuttgart, 2004, pp. 124-25 for examples from the series



101 TP

**PAOLO BUFFA**

*Pair of armchairs, circa 1942*

Walnut, fabric upholstery.

Each: 82.5 x 70 x 72 cm

Underside of frames impressed *I* and *II*, respectively. Together with a certificate of expertise from the Paolo Buffa Archive.

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000

**Provenance**

Private collection, Milan

**Literature**

'Alcuni Mobili di Paolo Buffa', *Domus*, no. 178, October 1942, p. 431 for a similar example

Roberto Aloï, *L'Arredamento Moderno, quarta serie*, Milan, 1949, fig. 366 for a similar example

Roberto Rizzi, *I mobili di Paolo Buffa, exh. cat., Mostra Internazionale dell'Arredamento*, Cantù, 2002, n.p. for a similar example





102

**DUILIO (DUBÈ) BARNABÉ**

*Wall panel, 1960s*

Reverse painted glass.

75 x 40 cm

Produced by Fontana Arte, Milan, Italy.

Incised with *DUBÈ + FONTANA ARTE*.

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,600

**Literature**

'Fontana Arte Arredamento', *Quaderni Fontana Arte 2*, Milan, 1961, p. 39 for a similar example

Laura Falconi, *Fontana Arte*, Turin, 1998, p. 214 for similar examples

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, figs. 467-470 for similar examples

103

**CARLO NASON**

*Pair of table lamps, 1960s*

Clear and opaque glass.

Each: 18 x 16 x 16 cm

Manufactured by A.V. Mazzega, Murano, Italy.

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



104 <sup>TP</sup>

**ERCOLE BAROVIER**

*Ceiling light*, 1950s

'Tessere' glass, brass.

160 cm drop

Produced by Barovier & Toso, Murano, Italy.

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000



105<sup>TP</sup>

**GIACOMO BARBINI**

*'Vanesio'*, 2018

Engraving on mirrored glass, bevelled and hammered on silvered glass.

126 x 126 x 22 cm

Produced by Barbini Specchi Veneziani, Murano, Venice.

**£8,000 - 12,000**

**€8,800 - 13,000**

**US\$10,000 - 16,000**

**Exhibition**

*'Materia Eteera'*, Palazzetto Tito, Fondazione Bevilacqua La Masa, Venice, 6-27 September 2019

**Literature**

*Materia Eteera*, exh. cat., Barbini Specchi Veneziani, Murano, 2019, illustrated pp. 14-15

The installation *'Materia Eteera'*, which included the present lot, was awarded 1st by the Bonhams Glass Prize in 2019.



106 TP

**FONTANA ARTE**

*Mirror*, 1960s

Mirrored glass, coloured glass, painted wood, copper, brass.

111 x 85.5 x 3 cm

Manufactured by Fontana Arte, Milan, Italy. Reverse with manufacturer's paper label GALVANIT/FONTANA/ITALY/REGISTRATO/LUIGI FONTANA & C.-S.p.A./MILANO-TORINO-GENOVA-CAN TÙ-MESSINA/GALVANIT E' LO SPECCHIO/DI CRISTALLO CON PROTEZIONE IN/RAME CHE NE GARANTISCE LA DURATA.

**£2,000 - 3,000**

**€2,200 - 3,300**

**US\$2,600 - 3,900**

**Literature**

Edouardo Paoli, 'Specchiere e Spechi', *Quaderni Vitum*, Milan, 1966, no. 8, p. 118



107 <sup>TP</sup>

**NAPOLEONE MARTINUZZI**

*Twelve-armed chandelier, model no. 5001, circa 1925*

Coloured glass.

145 cm drop, 125 cm diameter

Produced by Venini, Murano, Italy. Fixture impressed with 5001 and 1 to 12 consecutively for each arm.

**£10,000 - 15,000**

**€11,000 - 17,000**

**US\$13,000 - 20,000**

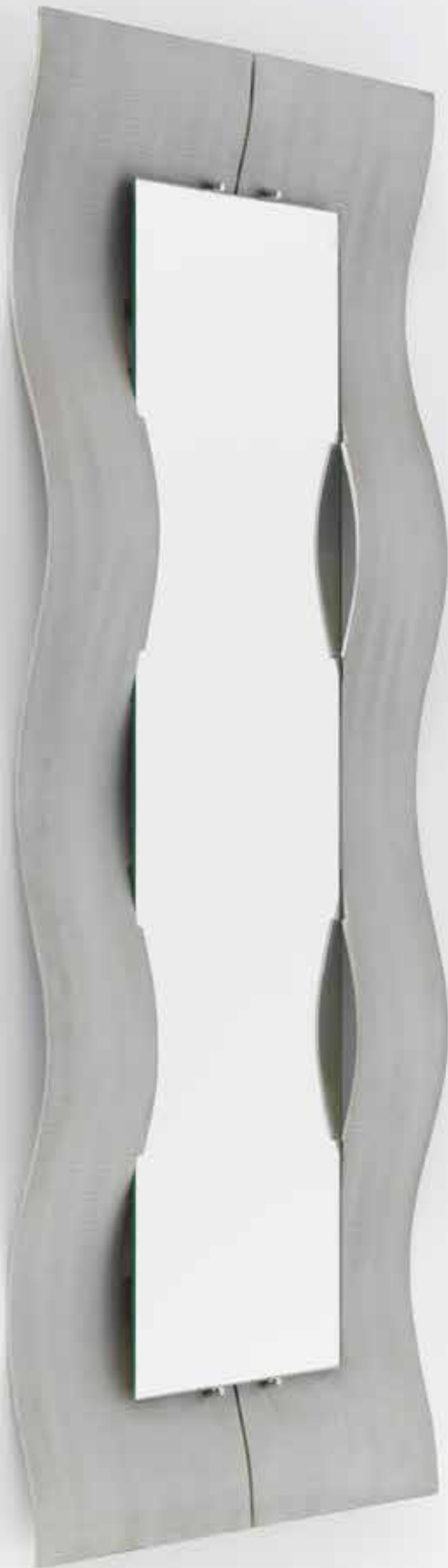
**Literature**

Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, p. 48, *The Blue Catalogue* (appendix), pl. 104

Marino Barovier, *Napoleone Martinuzzi Venini 1925-1931*, exh. cat.,

Fondazione Giorgio Cini, Venice, 2013, pp. 27, 401





108 TP

**LORENZO BURCHIELLARO**

*Mirror, 1970s*

Engraved aluminium, mirrored glass.

149 x 60 x 6 cm

Incised with *BURCHIELLARO*.

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,600

109 TP

**ITALIAN**

*Pair of armchairs, 1950s*

Walnut, fabric upholstery.

Each: 89 x 75 x 81 cm

£2,800 - 3,200

€3,100 - 3,500

US\$3,600 - 4,200

**Provenance**

Pascal Boyer Gallery, New York, 2008

Acquired from the above by the present owner



110 <sup>TP</sup>

**VENINI**

*Ceiling light, from the 'Esprit' series, circa 1966*

Glass, chromium-plated metal.

155 cm drop, 82 cm diameter

Produced by Venini & C., Murano, Italy.

**£3,000 - 5,000**

**€3,300 - 5,500**

**US\$3,900 - 6,500**

**Provenance**

Private collection, Germany

Lampenfieber, Munich, 2006

Acquired from the above by the present owner

**Literature**

*Domus*, no. 436, March 1966, p. 58

Fulvio Ferrari and Napoleone Ferrari, *The Furniture of Carlo Mollino*,

New York, 2006, p. 212

Franco Deboni, *Venini Glass: Its history, artists and techniques*, Vol. 1,

Turin, 2007, p. 245



111

**BAROVIER & TOSO (CO.)**

*Vase, from the 'Zebrati' series, 1949*

Glass.

30 cm high

Produced by Barovier and Toso, Murano, Italy.

£2,500 - 3,500

€2,800 - 3,900

US\$3,300 - 4,600

**Literature**

Attilia Dorigato, ed., *Ercole Barovier 1889-1974: Vetraio Muranese*,  
*exh. cat. Comune di Venezia, Venice, 1989, p. 138*





112 <sup>TP</sup>

**STILNOVO**

*Ceiling light*, 1960s

Brass, painted metal.

44 x 89 x 78 cm

Manufactured by Stilnovo, Milan, Italy.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Literature**

*Stilnovo: apparecchi per l'illuminazione*, 1960s, p. 127 for a similar example of the wall light

113

**FLAVIO POLI**

Vase, 1960s

Coloured glass.

32.5 cm high

Produced by Seguso Vetri d'Arte, Murano, Italy.

£1,200 - 1,500

€1,300 - 1,700

US\$1,600 - 2,000

**Literature**

*Artigianato Artistico Italiano*, Firenze, 1968, p. 167





114 <sup>TP</sup>

**LUIGI CACCIA DOMINIONI**

*Pair of 'Tromba' adjustable wall lights, 1960s*

Brass.

Each: 25.5 x 58.5 x 34.5 cm

Manufactured by Azucena, Milan, Italy.

**£1,000 - 1,500**

**€1,100 - 1,700**

**US\$1,300 - 2,000**

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 215

115 TP

**GIO PONTI**

*Occasional table*, circa 1932

Trex clear glass, Temprit opaque glass, nickel-plated brass.

40 cm high, 30 cm high diameter

Manufactured by Luigi Fontana, Italy. Underside of tabletop with manufacturer's paper label printed. Together with a certificate of authenticity from the Gio Ponti Archives.

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Literature**

Laura Falconi, *Gio Ponti: Interni Oggetti Disegni*, Milan, 2004, pp. 65, 85, 234 for similar examples



116 TP

**ETTORE SOTTsass JR.**

*'Moonlight' standard lamp, model no. 14104, 1970s*

Chromium-plated metal, painted metal.

163 x 22 x 22 cm

Manufactured by Arredoluce, Monza, Italy.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

**Literature**

Fulvio Ferrari and Napoleone Ferrari, *Light: Lamps*

*1968-1973: new Italian design*, Turin, 2002, fig. 58

Clémence and Didier Krzentowski, eds., *The*

*Complete Designers' Lights (1950-1990) 30 Years of*

*Collecting*, Paris, 2012, p. 27

Anty Pansera, *Catalogue Raisonné 1943-1987*,

Milan, 2018, pp. 264, 368



117 \*

**ETTORE SOTTASS JR.**

*Vase, model no. 582, from the 'Colaggio' series, 1962-1963*

Glazed ceramic.

23.5 cm high

Produced by the Società Ceramica Toscana di Figline for Galleria Il Sestante, Italy. Underside signed in white marker 'SOTTASS/IL SESTANTE/582 ITALY' and with gallery's paper label printed *arform/Genève*.

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600

**Provenance**

arform, Genève

Acquired from the above by the present owner

**Literature**

'Ceramiche a colaggio, per la serie, Ettore Sottsass jr.' *Domus*, no. 422, January 1965, pp. 53-54

Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, p. 99, fig. 374



118 TP

**GINO SARFATTI**

*Set of three standard lamps, model no. 1073/3,*

designed 1956

Painted cast iron, chrome-plated metal.

Tallest: 215 cm

Manufactured by Arteluce, Milan, Italy.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Literature**

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 104 for a similar example

Galerie Christine Diegoni, *Gino Sarfatti*, Paris, 2008, pp. 62-63, 155

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 284-287



119

**PAOLO VENINI**

*'Lattimo' vase, model no. 3656, 1959*

*Opalino glass.*

53 cm high

Produced by Venini & C., Murano, Italy. Underside acid-etched *venini/murano/ITALIA*.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

**Literature**

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue 1921-2007, vol. 1*, Turin, 2007, *The Blue Catalogue* (appendix), fig. 121

The present model was exhibited at the XXVI Biennale di Venezia, 1952, and the XII Triennale di Milano, 1960.



120

**CARLO SCARPA**

*Monumental vase, from the 'Cinesi' series, 1950*

*Incarniciato glass.*

60 cm high

Produced by Venini & C., Murano, Italy. Underside with manufacturer's paper label printed *VENINI S.A./MURANO* and acid-etched *venini/murano/italia*.

**Literature**

Marina Barovier, Carlo Scarpa, *I vetri di Murano 1927-1947*, Padua, 2001, p. 94 for a similar example

£2,500 - 3,500

€2,800 - 3,900

US\$3,300 - 4,600



121 <sup>TP</sup>

**ANGELO LELII**

*Adjustable standard lamp, model no. 12247, 1950s*

Painted metal, brass, fabric shade.

180 x 85 x 33 cm high

Manufactured by Arredoluce, Monza, Italy. Underside of base embossed with *ARREDOLUCE - MONZA ITALY/12247*.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

**Literature**

Anty Pansera, *Catalogue Raisonné 1943–1987*, Milan, 2018, pp. 117, 279 for similar examples



122 TP

**GIO PONTI**

*Coffee table, 1950s*

Glass, walnut.

40 cm high, 80 cm diameter

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Literature**

Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2004, pp. 171-72 for a similar example

Sophie Bouilhet-Dumas, Dominique Forest and Salvatore Licitra, eds., *Gio Ponti: archi-designer*, exh. cat., Milan, 2018, pp. 30, 229 for similar examples





123 TP

**ETTORE SOTTASS JR.**

*Rare mirror, circa 1957*

Mirrored glass, coloured mirrored glass, brass.

194.5 x 30.5 x 3 cm

Manufactured by Santambrogio and De Berti, Italy.

**£12,000 - 18,000**

**€13,000 - 20,000**

**US\$16,000 - 23,000**

**Literature**

Edoardo Paoli, *L'importanza dello Specchio*, Milan, 1949, pp. 19, 23



124 <sup>TP</sup>

**ANGELO LELII**

*'Triennale' three-armed adjustable standard lamp, model no. 12128s, circa 1951*

Painted aluminium, marble, brass, painted steel, leather-bound steel.

196 cm high fully extended

Manufactured by Arredoluce, Monza, Italy. Stem impressed *MADE IN ITALY*.

**£3,000 - 5,000**

**€3,300 - 5,500**

**US\$3,900 - 6,500**

**Provenance**

Wrights, Chicago, 'Modern Design', 18th October 2012, lot 333

Acquired from the above by the present owner

**Literature**

'Apparecchi per l'illuminazione alla IX Triennale', *Domus*, no. 261, September 1951, p. 31

'La Triennale nel suo quartiere sperimentale Q.T.8', *Domus*, no. 263, November 1951, p. 7

Franco Grigioni, *Arredamento*, Milan, 1956, fig. 60

Anty Pansera et. al., *Catalogo ragionato 1943-1987*, Milan, 2018, cover, pp. 137, 287

125 <sup>TP</sup>

**ITALIAN**

*Sofa*, 1950s

Fabric upholstery, brass.

85.5 x 137 x 68 cm

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,600

**Provenance**

Gallery 25, London

Acquired from the above by the present owner



125

126 <sup>TP</sup>

**ITALIAN**

*Pair of armchairs*, 1950s

Fabric upholstery, brass.

Each: 86 x 76 x 68 cm

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

**Provenance**

Gallery 25, London, 2006

Acquired from the above by the present owner



126



126

127

**GABRIELLA CRESPI**

*'Fungo' table lamp, from the 'Rising Sun' series, 1970s*

Bamboo, brass.

72 cm high, 44 cm diameter

Produced by Gabriella Crespi, Milan, Italy. Impressed twice with Gabriella Crespi and BREV.

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

**Literature**

'De paille et de bambou', *Maison & Jardin*, no. 246, September 1978, pp. 94, 95

'Bamboo and wicker set the luxurious scene', *House & Garden*, no. 341, July-August 1979, p. 95

Patrick Favardin and Guy Bloch-Champfort, *Les décorateurs des années 60-70*, Paris, 2007, pp. 136, 149

Gabriella Crespi, *Il segno e lo spirito: mobili, plurimi, sculture e gioielli*, exh. cat., Palazzo Reale, Milan, 2011, pp. 23, 113



128 <sup>TP</sup>

**VENINI**

*'Alga' chandelier, model no. 949, 1970s*

Glass, chromium-plated metal, painted metal.

198 cm drop, 43 cm diameter

Produced by Venini, Murano, Italy.

**£6,000 - 8,000**

**€6,600 - 8,800**

**US\$7,800 - 10,000**

**Literature**

Franco Deboni, *Venini Glass, Catalogue 1921-2007, Volume 2*, Turin, 2007, pl. 317



129

**ARCHIMEDE SEGUSO**

*Vase, from the 'Polveri' series, 1950*

Coloured glass with inclusions, orange and amethyst polychrome powders.

25 cm high

Produced by Vetreria Archimede Seguso, Murano, Italy.

**£2,000 - 3,000**

**€2,200 - 3,300**

**US\$2,600 - 3,900**

**Literature**

Umberto Franzoi, ed., *Art Glass by Archimede Seguso*, exh. cat., Palazzo Ducale, Venice, 1991, pp. 60, 99-100



130

**MARIO PINZONI**

*'Sommerso' vase model no. 14008, 1960s*

Coloured glass.

34 cm high

Produced by Seguso Vetri d'Arte, Murano, Italy.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Literature**

Marc Heiremans, *Seguso Vetri D'Arte, glass objects from Murano (1932-1973)*, Stuttgart, 2014, pp. 173, 296



131

**ARCHIMEDE SEGUSO**

*Dish, from the 'Polveri' series, 1950s*

Coloured glass with gold leaf inclusions.

27 x 19 x 10 cm

Produced by Vetreria Archimede Seguso, Murano, Italy.

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600

**Literature**

Umberto Franzoi, ed., *Art Glass by Archimede Seguso*, exh. cat.,

Palazzo Ducale, Venice, 1991, pp. 98-99

Rosa Barovier Mentasti, *I Vetri di Archimede Seguso dal 1950 al 1959*,

Turin, 2002, pl. 30



# *Katharine Whitehorn's desk* by her son, Bernard Lyall

My mother, Katharine Whitehorn, worked from home throughout her long journalistic life. She would go in to the Observer from time to time, and travelled frequently, but her actual writing was almost entirely conducted at home, in our large living room, at this desk. My brother and I learned early on that there were certain times – especially her “copy day”, when her weekly deadline loomed – when she was not to be disturbed.

My parents furnished their north London house in the early- to mid-60s, buying several decent new pieces of contemporary designer furniture which they then, on the whole, treated pretty terribly. This Kai Kristiansen desk is no exception. Over the following 50-plus years, Kath beat dozens of portable typewriters, and then several laptops, to death on it (for some reason both my parents used only portable, manual typewriters, until they eventually went digital; neither could bear electric ones). Oddly, my mother was a quite erratic, strictly three-finger typist; she'd reckoned when young that if she never learned proper technique, there was no chance she'd end up someone's secretary.

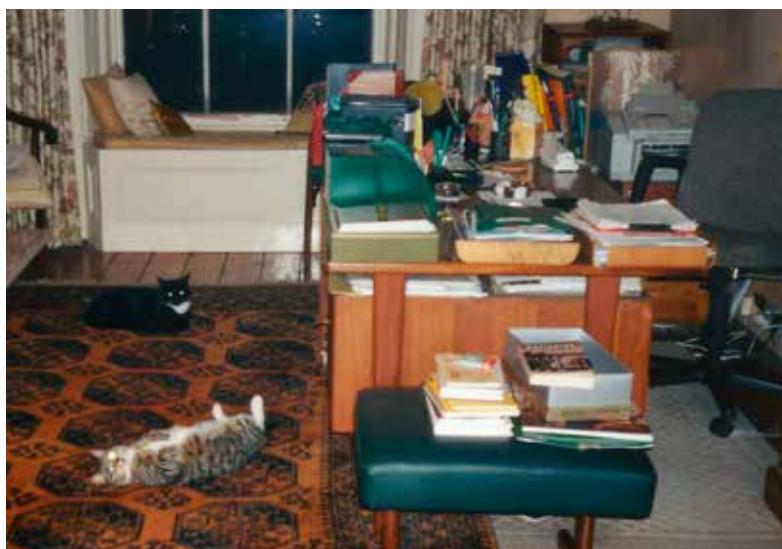
But the wear is all superficial; the desk is fundamentally quite sound. We only really got a good look at it when we cleared it, after she left home. Until then, it had always been almost entirely covered in piles of paper, books, magazines, photographs, stationery, and anything else which happened to alight there.

My mother kept on writing, with increasing amounts of help, until 2017. In April 2018 she moved into a care home, suffering from advanced Alzheimer's, a form of Dementia. The course of her illness has been very difficult for her, and heart-rending for us, but the care she has received, both at home and currently, is the thing which has had the greatest impact on her quality of life, and on ours.

I am extremely pleased to offer her desk – in its way, quite a historic item – to Dementia UK, as a gift in Kind. To be sold at auction to raise funds for Admiral Nurses.

Admiral Nurses work alongside people with dementia and their families giving them one-to-one support, expert guidance and practical solutions. They work in different care settings: in the community, in care homes, on the Admiral Nurse Dementia Helpline, in hospitals, in hospices and in clinics, and they maintain the highest level of practice, supported by Dementia UK.

Dementia is an awful affliction, but one which most of us will have to deal with in one way or another. If her desk can, in some small way, help in the struggle – not just for a cure, but for a decent life for those involved – then I'm sure my mother would thoroughly approve.



*Desk in situ*

132 TP

**KAI KRISTIANSEN**

*Desk, model no. FM 59, 1960s*

Teak.

137. 73 x 179 x 85 cm

Produced by S.B Feldballes Møbelfabrik, Aarhus, Denmark.

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

**Provenance**

Writer and Observer journalist, Katharine Whitehorn, London  
Thence by descent to the present owner

**Literature**

SB Feldballes Møbelfabrik, advertisement, August 1960

*Illums Bolighus, Center of Modern Design*, Copenhagen, 1961,  
cat. 12493

All the proceeds from the sale of this lot will be donated to Dementia, UK.



133 TP

**FLEMMING LASSEN**

*Pair of armchairs*, circa 1940

Sheepskin upholstery, ash.

Each: 75 x 77 x 75 cm

Executed by master cabinetmaker Jacob Kjær, Denmark.

**£12,000 - 18,000**

**€13,000 - 20,000**

**US\$16,000 - 23,000**

**Provenance**

Private collection, Copenhagen

Acquired from the above by the present owner

**Literature**

Hans Christian Hansen, 'Snedkerlaugets 14. Møbeludstilling',  
*Nyt Tidsskrift For Kunstindustri*, no. 11, November 1940, p. 171

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2:  
1937-1946*, Copenhagen, 1987, p. 116

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



134 <sup>TP</sup>

**FLEMMING LASSEN**

*Sofa*, circa 1940

Sheepskin upholstery, ash.

75 x 154 x 82 cm

Executed by master cabinetmaker Jacob Kjær, Denmark.

**£8,000 - 12,000**

**€8,800 - 13,000**

**US\$10,000 - 16,000**

**Provenance**

Private collection, Copenhagen

Acquired from the above by the present owner

**Literature**

Hans Christian Hansen, 'Snedkerlaugets 14. Møbeludstilling',  
*Nyt Tidsskrift For Kunstindustri*, no. 11, November 1940, p. 171  
for the armchair

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2:  
1937-1946*, Copenhagen, 1987, p. 116 for the armchair



135 <sup>TP</sup>

**PAAVO TYNELL**

*Pair of rare and monumental eight-armed ceiling lights, model no.*

*1382, from the Finlayson Villa, Julkujärvi, Tampere, Finland, 1949*

Amber glass, brass.

Each: 200 cm drop, 43 diameter cm

Manufactured by Taito Oy, Helsinki, Finland.

**£6,000 - 8,000**

**€6,600 - 8,800**

**US\$7,800 - 10,000**

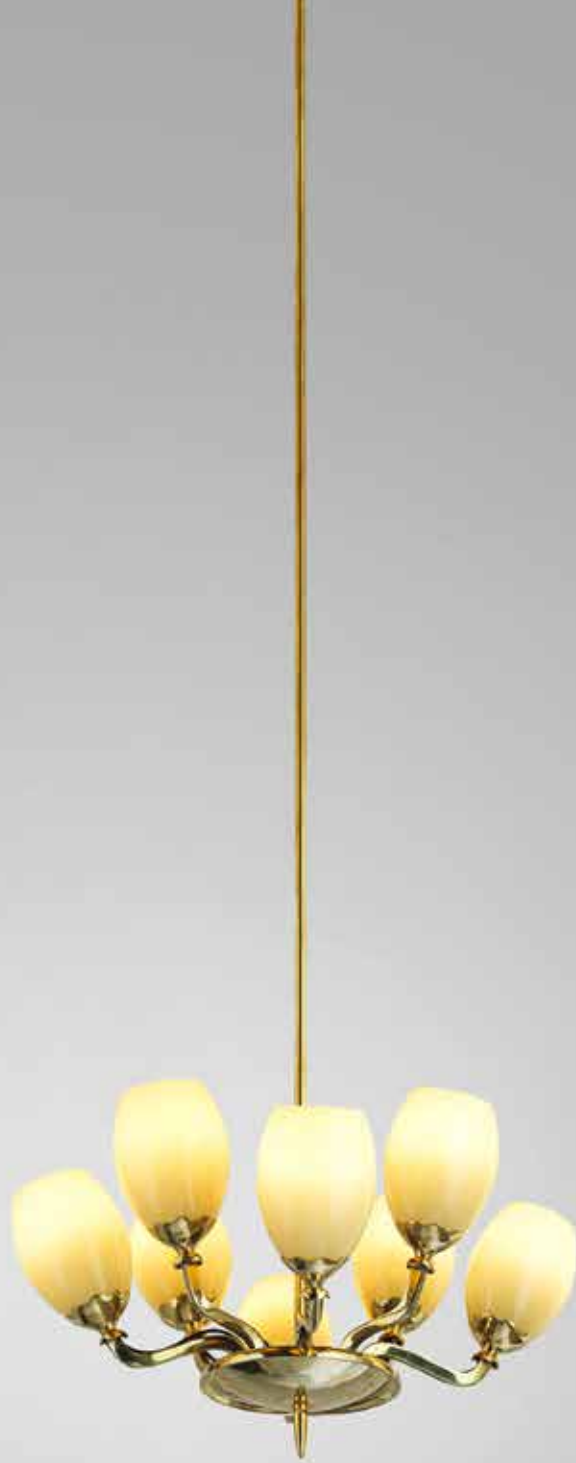
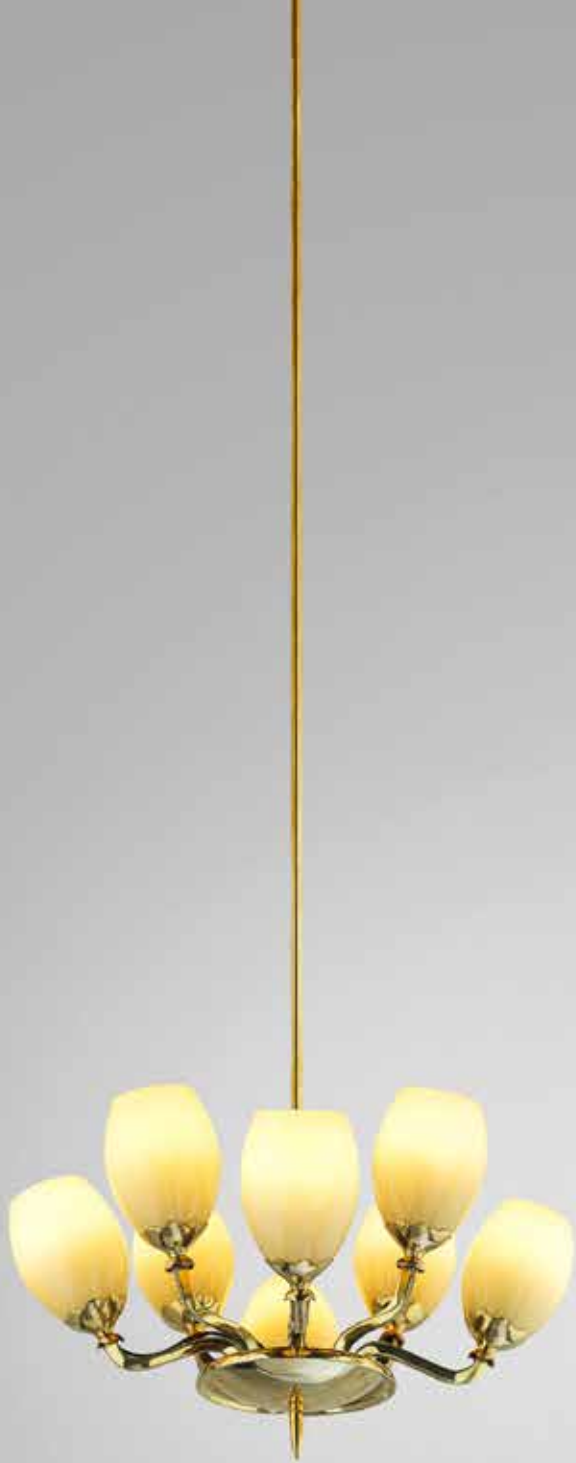
**Provenance**

Finlayson Villa, Julkujärvi, Tampere, Finland, 1949

Acquired from the above by the present owner

**Literature**

*TAITO*, no. 16, Helsinki, late 1940s, n.p.



# Axel Einar Hjorth (1888-1959) by Richard Wilcock

Little known until recently, even in his home country, the work of Swedish furniture designer Axel Einar Hjorth, has found a new generation of admirers amongst designers, antique dealers, gallery owners and collectors. His eclectic designs did not fit comfortably into the strict tenets of European Modernism. More importantly, during the peak of his output in the 1930s, Hjorth had an uneasy relationship with Svenska Slöjdföreningen, the Swedish Society of Crafts and Design now called Svensk Form, whose aim was to encourage the production of well-designed 'beautiful everyday goods' aimed at the mass market. Hjorth's furniture was produced primarily for the wealthiest clients in Sweden.

One of the key events which has brought Hjorth's name to the fore was an exhibition organised by influential French interior designer, Pierre Yovanovitch, in September 2006. He put together a collection of Hjorth furniture and the Swedish decorative movement of the 1920s for a show in his apartment on the Quai Anatole France in Paris. Yovanovitch has written appreciations of Hjorth and Hjorth's furniture can be seen in many of the designer's much-publicised interiors.

Hjorth came from a very humble background. Born on 7 March 1888 in Krokek, Sweden, he was brought up by a single mother. At the age of 12, he was adopted by a wealthy family and, at the age of 20, went to Stockholm to study at the College of Arts. When his foster-father died leaving him no inheritance, however, he had to abandon his education and earn his living in the furniture-making industry. He worked for a number of companies including, for a short time, the furniture design office of Nordiska Kompaniet in Stockholm. In 1918, Hjorth also began designing furniture and interiors for Stads Hantverks Förening for the city of Stockholm.

Established in 1915, Nordiska Kompaniet (NK) was Sweden's first department store and, today, it remains the most exclusive store in the country. To cater for its wealthy clientele, NK set up a cabinetmaking workshop and, in 1927, Hjorth became head of the store's furniture department. He now had the opportunity to give his design talent free reign, producing furniture in a wide range of styles. To begin with, he was heavily influenced by Swedish neo-classical furniture, what became known as Swedish Grace, a style which was on show at the

Swedish pavilion at the 1925 international exhibition in Paris where it was highly praised by international critics. In the 1930s, he produced luxury furniture in the French Art Deco style using exotic veneers with lacquer decoration and pewter inlay as well as more severe geometric functional pieces in collections such as '*Tytenko*'.

In complete contrast were the ranges of furniture designed for the weekend cottages of Stockholm's elite. In 1930, the Social Democrats in Sweden legislated to make a two-week vacation mandatory for the country's workers, increasing the popularity of the summer houses scattered around the islands of Stockholm's archipelago. Made from natural pine, the furniture, has a simple primitive quality, Cubist in style, which is much admired by today's collectors of modern design. The ranges, branded Sportstugemöbler – 'furniture for holiday houses' – and named after some of the archipelago islands, were displayed alongside the sleek Art Deco furniture at the NK store and a series of national and international exhibitions for which Hjorth curated the displays.

As early as 1923, Hjorth was responsible for the influential Jubilee Exhibition in Stockholm. Six years later, he took charge of the NK stand in the Swedish pavilion at the 1929 International World Fair in Barcelona, an event made famous by the innovative modernist German pavilion designed by Mies van der Rohe. Hjorth also played a key role at the international exhibition in Stockholm in 1930, an event which established European Modernism; most countries adopted the Modernist style giving the pavilions an uncharacteristic unity. Swedish design continued to be celebrated at the series of world fairs which followed: Chicago (1933), Brussels (1935), Paris (1937) and New York (1939).

In February 1938, Hjorth left NK to set up his own business. He suffered a bitter disappointment when his prize exhibition piece was inadvertently left out overnight in the rain at the 1939 New York World Fair. Worse was to come as the Second World War brought a halt to the production of luxury furniture. After the war, Hjorth's business struggled and, in the late 1940s, he took a job at Askil, a company making office furniture. He died on 21 June 1959 in Stockholm. © Richard Wilcock

136 TP

**AXEL EINAR HJORTH**

*Set of four dining chairs, model no. 36106, and pair of armchairs, model no. 36105, from the 'Typenko' series, designed 1931, produced 1935-1936*

Birch, fabric upholstery.

Each dining chair: 84 x 47 x 45 cm

Each armchair: 85 x 57 x 55.5 cm

Produced by AB Nordiska Kompaniet, Stockholm, Sweden. Underside of each with manufacturer's brass label impressed *NK MADE IN SWEDEN* and inventory labels impressed *NK R36106 - C14 3 36*, *NK R36105 - C22 11 35*, *NK R361 - C22 11 35* respectively.

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

**Literature**

Christian Björk, Thomas Ekström and Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, n.p.

Bonhams wishes to thank Christian Björk for his assistance with cataloguing the present lot.



137 TP

**AXEL EINAR HJORTH**

*Console, from the 'Typenko' series, model no. 36109, designed 1931, produced 1935*

Birch.

66 x 140 x 35.2 cm

Manufactured by AB Nordiska Kompaniet, Stockholm, Sweden.

Underside with manufacturer's brass label impressed NK R36

10 9 – C15 4 35.

**Literature**

Christian Björk, Thomas Ekström and Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, p. 122

Bonhams wishes to thank Christian Björk for his assistance with cataloguing the present lot.

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800



138 TP

**AXEL EINAR HJORTH**

*Sideboard, from the 'Typenko' series, model no. 36127, designed 1931, produced 1935*

Birch.

82.3 x 150.3 x 46.2 cm

Produced by AB Nordiska Kompaniet, Stockholm, Sweden. Reverse with manufacturer's brass labels impressed *NK MADE IN SWEDEN* and *NK R36127 - C22 11 35*.

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

**Literature**

Christian Björk, Thomas Ekström and Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt A*, Stockholm, 2009, n.p.

Bonhams wishes to thank Christian Björk for his assistance with cataloguing the present lot.



139 TP

**POUL KJÆRHOLM**

*Pair of armchairs, model no. PK 31, designed 1958, produced 1959-1981*

Leather, chromium-plated spring steel.

Each: 71 x 76 x 76 cm

Manufactured by E. Kold Christensen, Copenhagen, Denmark.

Each frame impressed with manufacturer's mark.

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 20,000

**Literature**

Frederik Sieck, *Contemporary Danish Furniture Design – a short illustrated review*, Copenhagen, 1990, p. 146

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 49, 51, 58, 98-99, 153, 178

Charlotte and Peter Fiell, eds., *Decorative Art 60s*, Cologne, 2000, p. 75

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 110-113

139

139



140 <sup>TP</sup>

**POUL KJÆRHOLM**

*Three-seater sofa, model nos. PK 31/3, designed 1958, produced 1959-1981*

Original leather, chromium-plated spring steel.

71.1 x 198.1 x 71.1 cm

Manufactured by E. Kold Christensen, Copenhagen, Denmark.

Frame impressed with manufacturer's mark.

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000

140

**Literature**

Frederik Sieck, *Contemporary Danish Furniture Design – a short illustrated review*, Copenhagen, 1990, p. 146

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 49, 51, 58, 99, 153, 178  
Charlotte and Peter Fiell, eds., *Decorative Art 60s*, Cologne, 2000, p. 75

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 110-113

141 <sup>TP</sup>

**MATS THESELIUS**

*'The Ritz' armchair, 1994*

Leather, elk horn inlay, painted metal, painted wood.

89 x 74 x 80 cm

Manufactured by Källemo AB, Värnamo, Sweden. Number 79 from the edition of 90. Underside with manufacturer's label printed *THE RITZ/ Mats Theselius 1994/No. 79/90/KÄLLEMO AB/VÄRNAMO SWEDEN.*

**£3,000 - 5,000**

**€3,300 - 5,500**

**US\$3,900 - 6,500**



142 TP

**POUL KJÆRHOLM**

*Daybed, model no. PK 80, designed 1957, produced 1957-1981*

Original leather, stainless steel, painted plywood, rubber.

30.5 x 190.5 x 81 cm

Manufactured by E. Kold Christensen, Copenhagen, Denmark.

Frame impressed twice with manufacturer's mark.

**£12,000 - 18,000**

**€13,000 - 20,000**

**US\$16,000 - 23,000**

**Provenance**

Private collection, Copenhagen

**Literature**

Frederik Sieck, *Contemporary Danish Furniture Design: A Short Illustrated Review*, Copenhagen, 1990, p. 149

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 104-105, 177

Michael Sheridan, *Poul Kjærholm: Furniture Architect*, exh. cat., Louisiana Museum of Modern Art, exh. cat., Esberg, 2006, pp. 9, 14-15, 77, 144, 162-163

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 104-105



143 TP

**ATTRIBUTED TO MÄRTA BLOMSTEDT**

*Pair of armchairs*, circa 1939

Sheepskin upholstery, birch.

Each: 89 x 94 x 90 cm

**£12,000 - 15,000**

**€13,000 - 17,000**

**US\$16,000 - 20,000**

**Provenance**

Private collection, Helsinki

Acquired from the above by the present owner

**Literature**

'Hotel Aulanko bei Tavastehus (Hämeenlinna): Architekten Märta Blomstedt und Matti Lampén', *Das Werk: Architektur und Kunst = L'oeuvre: architecture et art*, no. 27, 1940, p. 95 for a similar example

The present model armchair is comparable to an original design by Märta Blomstedt, circa 1939, for the Hotel Aulanko, Hämeenlinna, Finland.



144 <sup>TP</sup>

**POUL KJÆRHOLM**

*Rare low coffee table, model no. PK 63, designed 1968*

Flint-rolled marble, chromium-plated steel.

30.5 x 183 x 60 cm

Manufactured by E. Kold Christensen A/S, Copenhagen, Denmark.

Frame impressed twice with manufacturer's mark.

**£8,000 - 12,000**

**€8,800 - 13,000**

**US\$10,000 - 16,000**

**Literature**

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, p. 180

Michael Juul Holm and Lise Mortensen, eds., *Poul Kjærholm: Møbelarkitekt*, Louisiana Museum for Moderne Kunst, 2006, p. 137.

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 150–51



145 <sup>TP</sup>

**PAAVO TYNELL**

*Standard lamp, model no. 9631, 1950s*

Brass, cane, fabric shade.

146 cm high

Manufactured by Taito Oy, Helsinki, Finland. Underside of base impressed with *TAITO*.

£7,000 - 9,000

€7,700 - 10,000

US\$9,100 - 12,000

**Provenance**

Private collection, Helsinki

**Literature**

*Idman: Koriste Valaisimia Luettelo (Decorative Lamps List)*, no. 138, Helsinki, 1950s, p. 76



146 TP Y

**PETER HVIDT AND ORLA MØLGAARD-NIELSEN**

*Desk, designed 1959*

Brazilian rosewood.

73.5 x 210 x 100 cm

Executed by cabinetmaker for Ludvig Pontoppidan, Copenhagen, Denmark.

*CITES license no. 0010814-02*

**£12,000 - 15,000**

**€13,000 - 17,000**

**US\$16,000 - 20,000**

**Literature**

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

The present design was first exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 18 September–4 October, 1959, on Stand 1. The desk drawer unit can be rotated in order to function as a dining table.



147 TP Y

**FINN JUHL**

*Armchair, model no. FJ 46, designed 1946*

Brazilian rosewood, original leather.

83 x 63 x 59.6 cm

Executed by master cabinetmaker Niels Vodder, and retailed by

Illums Bolighus, Copenhagen, Denmark. Underside impressed *NIELS*

*VODDER CABINETMAKER/COPENHAGEN DENMARK/DESIGN:*

*FINN JUHL* and with retailer's metal label printed *ILLUMS BOLIGHUS/KØBENHAVN*.

*CITES license no. 0010810-02*

**£8,000 - 12,000**

**€8,800 - 13,000**

**US\$10,000 - 16,000**

**Provenance**

Illums Bolighus, Copenhagen

Private collection, Copenhagen

Acquired from the above by the present owner

**Literature**

*Nyt Tidsskrift For Kunstindustri Dansk Kunsthåndværk*, no. 5, May 1948, p. 160

'Un negozio esemplare', *Domus*, no. 250, September 1950, p. 45

Svend Erik Møller and Viggo Sten Møller, *Dansk Møbelkunst*,

*Københavns snedkerlaugs møbeludstilling 1927-*

*1951*, Copenhagen, 1951, p. 82

*Domus*, no. 315, February 1956, p. 44

*Niels Vodder Furniture*, Copenhagen, 1959, pp. 16-17

Illums Bolighus, *Center of Modern Design*, Copenhagen, 1961,

cat. 10127

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2:*

*1937-1946*, Copenhagen, 1987, pp. 320-21

Patricia Yamada, ed., *Finn Juhl Memorial Exhibition*, exh. cat., Osaka,

1990, pp. 24, 36, 132

Esbjørn Hiort, *Finn Juhl: Furniture-Architecture-Applied Art*,

Copenhagen, 1990, pp. 10, 26, 69

'Finn Juhl: la sua casa', *Abitare*, no. 339, April 1995, pp. 184, 186

Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 2*,

Copenhagen, 2007, p. 104

Per H. Hansen, *Finn Juhl and His House*, Ostfildern, 2014, pp. 4, 14,

32, 186

Anne-Louise Sommer, *Watercolors by Finn Juhl*, Berlin, 2016, p. 124

The present model armchair was first exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 27 September–13 October 1946, on stand 24.



148 TP Y

**FRODE HOLM**

*Sideboard*, produced 1960s

Brazilian rosewood-veneered wood, Brazilian rosewood, brass.

72 x 130 x 40 cm

Retailed by Illums Bolighus A/S, Copenhagen, Denmark. Underside with metal label impressed *ILLUMS BOLIGHUS/KØBENHAVN*.

*CITES license no. 0010820-01*

**£2,000 - 3,000**

**€2,200 - 3,300**

**US\$2,600 - 3,900**

**Provenance**

Illums Bolighus, Copenhagen

Private collection, Copenhagen

Acquired from the above by the present owner

**Literature**

*Illums Bolighus, Center of Modern Design*, Copenhagen, 1961, cat. 12924



149 TP

**MARIANNE RICHTER**

*'Rubirosa, grön' rug*, designed 1958

Handwoven wool on a linen warp.

244 x 175 cm

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden. Woven with manufacturer's mark *AB MMF* and artist's initials *MR*.

**Literature**

Tyra Lundgren, *Märta Måås-Fjetterström och väv-verkstaden i Båstad*, Stockholm, 1968, no. 71

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100



150 TP

**ARNE JACOBSEN**

Early 'Egg' armchair, model no. 3316, and ottoman, model no. 3127, designed 1958

Original leather, aluminium.

Chair: 107 x 87 x 75 cm

Ottoman: 43 x 54 x 40 cm

Manufactured by Fritz Hansen, Copenhagen, Denmark. Underside of each with partial manufacturer's stamp *FH* and ottoman with paper label printed *FURNITUREMAKERS'DANISH/CONTROL*.

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Literature**

Erik Lassen, ed., *The Arts of Denmark: Viking to Modern*, exh. cat., museums throughout the US, 1960, p. 125

*Mobilia*, nos. 82-83, vol. VIII, May-June 1962, n.p.

Charlotte and Peter Fiell, *1000 Chairs*, Cologne, 1997, p. 347

Poul Erik Tøjner and Kjeld Vindum, *Arne Jacobsen, Arkitekt & Designer*, Copenhagen, 1999, front cover, pp. 68-69

Carsten Thau and Kjeld Vindum, *Arne Jacobsen*, Copenhagen, 2001, pp. 154, 158-159, 433-435, 438-439





151

**PAAVO TYNELL**

*Ceiling light, model no. 10111, from the 'Pendant' series, 1960s*

Brass, perforated brass, opaque glass.

45 cm diameter, variable drop

Manufactured by Taito Oy, Finland. Light fixture impressed with *TAITO*.

**£3,000 - 5,000**

**€3,300 - 5,500**

**US\$3,900 - 6,500**

**Provenance**

Sotheby's, London, 'Design', 16 October 2018, lot 45

Acquired from the above by the present owner

**Literature**

*Finland House Lighting: harmony in lighting for harmony in living, original designs by Paavo Tynell, New York, n.p.*

152 TP Y

**ARNE JACOBSEN**

*High-backed 'Oxford' chair, designed for the dining hall, St. Catherine's College, Oxford, circa 1965*

Brazilian rosewood, Brazilian rosewood-veneered plywood.

126 x 45.5 x 52 cm

Manufactured by Fritz Hansen, Copenhagen, Denmark.

CITES license no. 0004192-01

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 20,000

**Provenance**

Private collection, Copenhagen

Acquired from the above by the present owner

**Literature**

Frederik Sieck, *Contemporary Danish Furniture Design*, Copenhagen, 1990, p. 125

Lesley Jackson, *The New Look Design in the Fifties*, exh. cat., Manchester City Art Galleries, 1992, p. 41

Carsten Thau and Kjeld Vindum, *Arne Jacobsen*, Copenhagen, 2001, pp. 146, 182, 523

Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 2*, Copenhagen, 2007, p. 134



153 <sup>TP</sup>

**POUL KJÆRHOLM**

*Rare low coffee table, model no. PK 66, designed 1971, produced 1972-1976*

Laminated ash, laminated maple.

30 x 100 x 100 cm

Manufactured by E. Kold Christensen, Denmark.

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

**Literature**

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 156-159

154 <sup>TP</sup>

**POUL KJÆRHOLM**

*Pair of easy chairs, model no. PK 27, designed 1971, produced 1972-1976*

Laminated ash, laminated maple, leather.

Each: 72 x 71.8 x 70.7 cm

Manufactured by E. Kold Christensen, Denmark.

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 20,000

**Literature**

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 122-123, 181

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 156-159



154



153

155 <sup>TP</sup>

**POUL KJÆRHOLM**

*Pair of easy chairs, model no. PK 27, designed 1971,  
produced 1972-1976*

Laminated ash, laminated maple, leather.

Each: 72 x 71.8 x 70.7 cm

Manufactured by E. Kold Christensen, Denmark.

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 20,000

**Literature**

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm,  
eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 122-123, 181

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue  
Raisonné*, New York, 2007, pp. 156-159



155

156 TP

**FRITS HENNINGSEN**

*Set of eight dining chairs, circa 1935-1945*

Teak, original leather.

Each: 87 x 49 x 50 cm

Executed by master cabinetmaker Frits Henningsen, Copenhagen, Denmark.

£2,500 - 3,500

€2,800 - 3,900

US\$3,300 - 4,600

Bonhams wishes to thank Marianne Lumholdt, the Great Niece of Frits Henningsen's Business Manager, for her assistance with the cataloguing of the present lot.



157 TP Y

**NIELS VODDER**

*Sideboard, model no. NV 54, designed 1954*

Brazilian rosewood.

86.5 x 210 x 50 cm

Executed by master cabinetmaker Niels Vodder, and retailed by Illums Bolighus, Copenhagen, Denmark. Underside with retailer's metal label printed *ILLUMS BOLIGHUS/KØBENHAVN*.

CITES license no. 0010812-01

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000

**Provenance**

Illums Bolighus, Copenhagen

Private collection, Denmark

Acquired from the above by the present owner

**Literature**

*Niels Vodder Furniture*, Copenhagen, 1959, front cover, p. 23

*Illums Bolighus, Center of Modern Design*, Copenhagen, 1961, cat. 26013



158 TP

**BARBRO NILSSON**

*'Spättan Grå' rug*, designed 1943

Handwoven wool on a linen warp.

232 x 170 cm

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden.

Woven with manufacturer's mark *AB MMF* and artist's initials *BN*.

**Literature**

*Märta Måås-Fjetterström: Märta flyger igen! 90 år med Märta Måås-Fjetterström*, exh. cat., Liljevalchs konsthall, Stockholm, 2009, p. 143

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800



159 TP

**HANS CHRISTIAN HANSEN AND VIGGO S.JØRGENSEN**

*Rare armchair, circa 1938*

Fabric upholstery, oak.

81 x 74 x 82 cm

Executed by master cabinetmaker Johannes Hansen, Denmark.

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Literature**

*Danish Foreign Office Journal*, no. 211, August 1938, p. 102



160 TP

**PAAVO TYNELL**

*Standard lamp, model no. 9609/10502, from the 'Humoresque' series, 1950s*

Brass, cane, painted metal, fabric shade.

152 cm high

Manufactured by Taito Oy, Helsinki, Finland. Light fixture impressed by manufacturer with *TAITO/9609*.

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

**Literature**

*TAITO*, no. 16, Helsinki, late 1940s, n.p.

*Koristevalaisinluettelo (decorative lamps list)*, no. 142, Helsinki, 1953, p. 46

*Finland House Lighting: harmony in lighting for harmony in living, original designs by Paavo Tynell*, New York, p. 31



161 TP Y

**MOGENS KOCH**

*Unique three-seater sofa, from a private commission, Copenhagen, designed 1936, produced 1937-1938*

Brazilian rosewood, leather.

80 x 185 x 80 cm

Executed by cabinetmaker N. C. Jensen Kjær, Copenhagen, Denmark.

Together with a copy of the original purchase order card.

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Provenance**

Merchant Hans Chr. Holm, Mitcheelsgade 23, Copenhagen, commissioned from the designer, 1937-1938

Jørgen Olsen, Copenhagen, 1958

Acquired from the above by the present owner, 2017

Bonhams wishes to thank Mogens Koch Design I/S for their assistance cataloguing the present lot.



162

**PAAVO TYNELL**

*Pair of wall lights, model no. 9447/10302, from the 'Concerto' series, 1950s*

Coloured glass, brass.

Each: 31 x 17 x 12 cm

Manufactured by Taito Oy or Idman, Helsinki, Finland.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Literature**

*Idman: Valaisimia Luettelo (decorative lamps list), no. 135, Helsinki, 1953, p. 51*

*Finland House Lighting: Harmony in Lighting for Harmony in Living, Original Designs by Paavo Tynell, New York, 1955, p. 7*



163 TP

**JOSEF FRANK**

*Worktable, model no. 590, designed 1935*

Mahogany, ash, brass.

73.5 x 200 x 100 cm

Produced by Svenskt Tenn, Stockholm, Sweden. Underside of tabletop impressed with *Josef Frank/Svenskt Tenn*.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Literature**

Kristina Wangberg-Eriksson, Jan Christer Eriksson, *Josef Frank Möbelformgivaren*, Stockholm, 2014, fig. K 55



164 TP

**MÄRTA MÅÅS-FJETERSTRÖM**

'Ståndaren, blå' rug, designed 1958

Handwoven wool on a linen warp.

250 x 160 cm

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden.

Woven with manufacturer's mark *AB MMF* and artist's initials *MR*.

**Literature**

Angelica Persson, Ehrling Braghfors, Ulrik Swedrup, eds., *Märta Måås-Fjetterström, 100 Years of Textile Art – Since 1919*, Mölndal, 2019, p. 99

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800



165 TP

**ALVAR AALTO AND AINO MARSIO-AALTO**

Early 'Sunflower' table and set of four chairs, model no. 310, designed for the *Villa Mairea*, Noormarkku, 1938-1939

Painted wood, painted metal, brass.

Table: 72 cm high, 100 cm diameter

Each chair: 84 x 43 x 51 cm

Produced by Jalo-Set Ky, Finland.

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Literature**

'Architettura e arte concreta', *Domus*, no. 225, January 1947, p. 12

Thomas Kellein, ed., *alvar & aino aalto. design collection*

*bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p.141

Kirsi Gullichsen and Ulla Kinnunen, *Inside the Villa Mairea, Art, Design and Interior Architecture*, Jyväskylä, 2009, pp. 94-95, 298

*Riihitien Talo: The Aalto House*, Helsinki, exh. cat., Alvar Aalto Museum, Jyväskylä, 2009, n.p.

*Villa Mairea, Noormarkku*, exh. cat., Alvar Aalto Museum, Jyväskylä, 2009, n.p.



166 TP

**JOHANNES ANDERSON**

*Cocktail bar, model no. SK661, 1960s*

Teak, glass, coloured glass, painted metal.

112 x 115 x 41 cm

Produced by J. Skaaning & Søn, Denmark. Interior with paper label printed *FURNITURE MAKERS DANISH CONTROL*.

£500 - 700

€550 - 770

US\$650 - 910

**Literature**

*Mobilia*, no. 133, August, 1966, n.p.



167 TP

**IN THE STYLE OF MAGNUS LÆSSOE STEPHENSEN**

*Pair of chairs, 1930s*

Teak, leather.

Each: 64 x 55 x 52 cm

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900



168 TP

**ATTRIBUTED TO BIRGER EKMAN**

*Secrétaire*, 1930s

Ash, birch, peach wood.

103.5 x 85.5 x 42 cm

Possibly manufactured by Mjölby Decouperfabrik, Sweden.

£800 - 1,200

€1,100 - 1,700

US\$1,300 - 2,000



169 TP

**ATTRIBUTED TO MÄRTA BLOMSTEDT**

Sofa, circa 1939

Fabric upholstery, birch.

88 x 180 x 77 cm

£6,000 - 8,000

€6,600 - 8,800

US\$7,800 - 10,000

**Literature**

'Hotel Aulanko bei Tavastehus (Hämeenlinna): Architekten Märta Blomstedt und Matti Lampén', *Das Werk: Architektur und Kunst* = *L'oeuvre: architecture et art*, no. 27, 1940, p. 95 for a similar example of the armchair

The present model sofa is comparable to an original design by Märta Blomstedt, circa 1939, for the Hotel Aulanko, Hämeenlinna, Finland.



170 TP Y

**OLE WANSCHER**

*Pair of 'Colonial' armchairs, model no. 149, circa 1949*

Brazilian rosewood, cane, fabric upholstery.

Each: 85 x 59 x 69.5 cm

Produced by P. Jeppesen Mobelfabrik, Denmark.

*CITES license no. 0010813-01*

**£8,000 - 12,000**

**€8,800 - 13,000**

**US\$10,000 - 16,000**

**Provenance**

Private collection, Denmark

Acquired from the above by the present owner

**Literature**

*Illums Bolighus, Center of Modern Design, Copenhagen, 1961,*  
cat. 18303

*Two Centuries of Danish Design, exh. cat., Victoria & Albert Museum,*  
Copenhagen, 1968, p. 84

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 67

Frederik Sieck, *Contemporary Danish Furniture Design – a short*  
*illustrated review*, Copenhagen, 1990, p. 36

Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 2,*  
Copenhagen, 2007, pp. 57-59



171 TP

**HANS J. WEGNER**

*Set of six dining chairs, model no. CH31, 1960s*

Teak, cane.

Each: 81 x 52 x 51 cm

Manufactured by Carl Hansen & Søn, Odense, Denmark. Underside of each impressed with manufacturer's mark *MADE IN DENMARK/ BY CARL HANSEN & SON/ODENSE DENMARK/ DESIGNER/HANS J. WEGNER* and paper label printed *FURNITURE MAKER'S/DANISH/ CONTROL*.

**£6,000 - 8,000**

**€6,600 - 8,800**

**US\$7,800 - 10,000**

**Literature**

*Illums Bolighus, Center of Modern Design*, Copenhagen, 1961, cat. 34197

*Mobilia*, no. 66, January 1961, n.p.

*Mobilia*, no. 77, December 1961, n.p.



172 TP

**JOSEF FRANK**

*Large extendable dining table, model no. 947, designed circa 1940,  
produced 1950s  
Mahogany, birch.  
72.5 x 390 x 110 cm fully extended  
Produced by Svenskt Tenn, Stockholm, Sweden.*

**£8,000 - 12,000**

**€8,800 - 13,000**

**US\$10,000 - 16,000**

**Provenance**

Heby Castle, Södermanland, Sweden  
Acquired from the above by the present owner

**Literature**

Christopher Long, *Josef Frank: Life and Work*, Chicago, 2002, p. 146



173 TP

**ATTRIBUTED TO PHILIP ARCTANDER**

*Set of ten chairs, 1950s*

Painted pine, pine.

Each: 80 x 48 x 42 cm

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900



PROPERTY FROM THE COLLECTION OF ARCHITECT  
PAUL FINEBERG, LONDON

174 TP

**HANS J. WEGNER**

*Easy chair, model no. CH27, designed 1951*

Oak, cane.

77.5 x 71.5 x 77.5 cm

Manufactured by Carl Hansen & Søn, Copenhagen, Denmark.

Underside of arm with manufacturer's label impressed *MADE IN*

*DENMARK/CARL HANSEN & SON/ODENSE DENMARK/DESIGNER/*

*HANS J. WEGNER.*

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

**Provenance**

Bonhams, London, 'Modern Design', September 1997, lot 21

Acquired from the above by the present owner

**Literature**

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 111

Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 323

Christian Holmsted Olesen, *just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, p. 190





175 <sup>TP</sup>

**POUL HENNINGSEN**

*Ten-armed 'Cascade' ceiling light, model type 1/1 shades, circa 1933*

Patinated tubular brass, opaque glass, Bakelite.

57.2 cm drop, 66 cm diameter

Manufactured by Louis Poulsen, Denmark. Bakelite fixtures moulded with *PH lamp Patented* and light fixtures moulded with *PATENTED P.H.-1*.

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000

**Literature**

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 2000, pp. 196-197

176 <sup>TP</sup>

**PAAVO TYNELL**

*Pair of standard lamps, model no. 9609/10502, from the 'Humoresque' series, 1950s*

Painted metal, cane bound brass, brass, fabric shades.

Each: 154 cm (60 5/8 in.) high

Manufactured by Taito Oy, Helsinki, Finland. Light fixtures impressed with TAITO/9609.

**£8,000 - 12,000**

**€8,800 - 13,000**

**US\$10,000 - 16,000**

**Literature**

*TAITO*, no. 16, Helsinki, late 1940s, n.p.

*Koristevalaisluettelo (decorative lamps list)*, no. 142, Helsinki, 1953, p. 46

*Finland House Lighting: harmony in lighting for harmony in living, original designs by Paavo Tynell*, New York, p. 31



177 TP Y

**OLE WANSCHER**

*Extendable dining table*, designed early 1940s  
Brazilian rosewood-veneered wood, Brazilian rosewood.  
73 x 124.5 x 182 cm  
Executed by master cabinetmaker A. J. Iversen, Copenhagen,  
Denmark. Retailled by Illums Bolighus A/S, Copenhagen, Denmark.  
Underside with two metal labels impressed *ILLUMS BOLIGHUS/  
KØBENHAVN*.  
CITES license no. 0014188-01

£5,000 - 7,000  
€5,500 - 7,700  
US\$6,500 - 9,100

**Provenance**

Illums Bolighus, Copenhagen  
Private collection, Copenhagen  
Acquired from the above by the present owner

**Literature**

*Nyt Tidsskrift For Kunstindustri*, no. 7, July, 1945, p. 75  
*Illums Bolighus, Center of Modern Design*, Copenhagen, 1961, n.p.





178 <sup>TP Y</sup>

**OLE WANSCHER**

*Set of eight dining chairs, designed early 1940s*  
Brazilian rosewood, original leather.

Each: 85.5 x 50 x 54 cm

Executed by master cabinetmaker A. J. Iversen and retailed by Illums Bolighus A/S, Copenhagen, Denmark. Underside of each chair with brass label impressed *ILLUMS BOLIGHUS/KØBENHAVN*.

CITES license no. 0014184-01

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Provenance**

Illums Bolighus, Copenhagen

Private collection, Copenhagen

Acquired from the above by the present owner

**Literature**

*Nyt Tidsskrift For Kunstindustri*, no. 7, July, 1945, p. 75 for a similar example

*Illums Bolighus, Center of Modern Design*, Copenhagen, 1961, n.p.  
Bodil Busk Laursen, Søren Matz and Christian Holmsted Olesen, eds.,  
*Mesterværker: 100 års dansk møbelsnedkeri*, Copenhagen, 2000,  
pp. 46, 54, 131 for a similar example

179

**PAAVO TYNELL**

*Pair of desk lamps, model no. 5066, 1950s*

Perforated brass, brass, birch, fabric shade.

Each: 41 cm high

Manufactured by Taito OY, Helsinki, Finland. Underside of one base impressed with OY TAITO AB.

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

**Provenance**

Private collection, Helsinki

**Literature**

*Idman: Valaisimia (Light fixtures)*, no. 135, Helsinki, 1953, p. 43



180 TP

**FLEMMING LASSEN**

*Armchair, circa 1936*

Sheepskin upholstery, Cuban mahogany.

100 x 100 x 102 cm

Executed by master cabinetmaker A.J. Iversen, Copenhagen, Denmark.

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Literature**

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 1: 1927-1936*, Copenhagen, 1987, pp. 246-247



PROPERTY FROM THE COLLECTION OF  
ALEXANDRA ZAGALSKY, LONDON

181 <sup>TP</sup>

**GUNNAR EKLOF**

*Rare cabinet, designed 1932*

Walnut, ash.

183 x 106 x 45 cm

Produced by Albin Johansson, Stockholm, Sweden. Interior with  
manufacturer's label embossed *ALBIN JOHANSSON/Etabl. 1890/  
STOCKHOLM*.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Provenance**

Christie's, South Kensington, 'Scandinavian design', September 1999,  
lot 20

Acquired from the above by the present owner



182<sup>TP</sup>

**PREBEN FABRICUS AND JORGEN KASTHOLM**

*'Tulip' swivel armchair, model no. 6725, designed 1964*

Leather, stainless steel.

89 x 67 x 70 cm

Manufactured by Alfred Kill International, Stuttgart, Germany.

Underside with manufacturer's paper label printed *KILL/international/*  
*Made in W.-Germany.*

£500 - 700

€550 - 770

US\$650 - 910

**Literature**

Jerryl Habegger and Joseph H. Osman, *Sourcebook of Modern Furniture*, New York, 2005, p. 96 for the high-backed armchair

Mateo Kries and Jochen Eisenbrand, *The Atlas of Furniture Design*, 2019, p. 647 for the high-backed armchair



183 TP Y

**OLE WANSCHER**

Sofa, designed 1960

Brazilian rosewood, fabric upholstery.

78 x 210 x 75 cm

Executed by master cabinetmaker A.J. Iversen, Copenhagen, Denmark.

CITES license no. 0000648-01

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Literature**

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*, Copenhagen, 1987, p. 127

The present model was Exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunindustrimuseet, Copenhagen, 16 September-2 October 1960, Stand 7.



184 TP

**ALVAR AALTO**

*Bow-fronted sideboard, model no. 803, designed 1935*

Birch, birch-veneered wood.

91.5 x 122 x 46 cm

Manufactured by O.y. Huonekalu-ja Rakennustyötehdas A.b.,  
Turku, for Artek, Finland.

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Literature**

'Finmar: Furniture Of The Future For The Home Of To-day', *Finmar*,  
London, 1939, p. 35

Eva B. Ottlinger, *Alvar Aalto, Möbel: Die Sammlung Kossdorff*, Vienna,  
2002, p. 44



185 TP

**DANISH**

*Drop-leaf desk, 1950s*

Teak, beech.

73.5 x 213 x 89 cm

Possibly manufactured by Fredericia Stolefabrik AS, Fredericia, Denmark.

£1,000 - 1,500

€3,300 - 5,500

US\$3,900 - 6,500



186 TP

**CARL MALMSTEN**

*'Haga' cabinet, 1934*

Birch, brass.

190 x 175.5 x 49 cm

Manufactured by AB Nordiska Kompaniet, Stockholm, Sweden.

Interior with manufacturer's metal roundel *A.B. NORDISKA*

*KOMPANIET STOCKHOLM* and reverse with brass label impressed

*NK R29 13 5 - C7 9 34, branded CM.*

**Provenance**

Nordiska Kompaniet, Stockholm, Sweden

Bonhams wishes to thank Hanna Berndalen from the Carl Malmsten-arkivet for her assistance with cataloguing the present lot.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500





187 <sup>TP</sup>

**PAAVO TYNELL**

*Pair of adjustable ceiling lights, model no. 1965/10202, 1950s*

Brass, perforated brass, fabric diffusers.

Each: 45 cm diameter, variable drop

Manufactured by Taito Oy, Finland.

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000

**Provenance**

Private collection, Helsinki

Private collection, Seinäjoki

Acquired from the above by the present owner

**Literature**

*TAITO*, no. 16, Helsinki, late 1940s, n.p.

*Ornamo*, no. 13, 1949, p. 72, fig. 1

*Valaisimia Luettelo (Decorative Lamps List)*, no. 135, Helsinki, 1953, p. 9

'High Lights of a Lighting Genius', *Life*, 12 December 1960, p. 57

188 TP

**DANISH**

*Pair of armchairs, 1970s*

Ash, leather, sheepskin.

Each: 85 x 90 x 92 cm

£1,000 - 1,500

€3,300 - 5,500

US\$3,900 - 6,500



189 TP Y

**OTTO LEONARD WRETLING**

*'Idealbordet' extendable table, model no. TYP 1, designed 1936, produced 1937*

Rosewood-veneered wood, birch-veneered wood, birch.

60 x 224 x 68 cm fully extended

Manufactured by Otto Wretling, Umeå, Sweden. Underside with manufacturer's paper label printed *IDEALBORDET/TYP1* and dated 1937.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500



190 TP

**PREBEN FABRICIUS AND JØRGEN KASTHOLM**

*Pair of 'Sculpture' chairs model no. BO-591, designed 1964*

Leather, stainless steel.

Each: 64.5 x 69 x 47.5 cm

Manufactured by bo-ex, Denmark.

£6,000 - 8,000

€6,600 - 8,800

US\$7,800 - 10,000

**Literature**

*Mobilia*, no. 133, 1966, n.p.

Jerryll Habegger and Joseph H. Osman, *Sourcebook of Modern*

*Furniture*, New York, 1998, p. 133



191

**PAAVO TYNELL**

*Table lamp, model no. 5061, 1950s*

Brass, coloured glass.

38.5 cm high, 36 cm diameter.

Manufactured by Taito OY AB, Helsinki, Finland. Underside of base impressed with OY TAITO AB.

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

**Literature**

TAITO, no. 16, Helsinki, late 1940s, n.p.

*Finland House Lighting: harmony in lighting for harmony in living, original designs by Paavo Tynell*, New York, p. 31 for a similar example  
Marianne Aav, Eeva Viljanen, *Paavo Tynell ja Taito Oy, exh. cat.*, Design Museum, Helsinki, 2005, p. 20 for a similar example



192 TP

**BØRGE MOGENSEN**

*Pair of 'Spanish' armchairs, designed 1958*

Oak, leather, brass.

Each: 68 x 81 x 61 cm

Manufactured by Fredericia Stolefabrik, Copenhagen, Denmark.

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Literature**

*Illums Bolighus, Center of Modern Design, Copenhagen, 1961, cat. 18335*

*Mobilia*, no. 106, May 1964, n.p.

Grete Jalk, *40 years of Danish Furniture Design*, Denmark, 1987, pp. 67-69

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, pp. 136-137

Michael Müller, *Børge Mogensen Simplicity and Function*, Berlin, 2017, pp. 137, 213-214





# Bonhams

AUCTIONEERS SINCE 1793

## The Martin Cohen Collection: Final Chapter

New York | 6 October 2020

### INQUIRIES

+1 (212) 710 1306  
[design.us@bonhams.com](mailto:design.us@bonhams.com)  
[bonhams.com/design](https://bonhams.com/design)

## NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in *italics*. IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

### 1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams*’ job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller*’s behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

*Bonhams* does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*, and this will govern *Bonhams*’ relationship with the *Buyer*.

### 2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a *Lot* will be held liable for the loss caused.

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### *Contractual Description of a Lot*

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams*’ opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

#### *Estimates*

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams*’ opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer*

*Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

#### *Condition Reports*

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot*’s general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams*’ reasonable opinion as to the *Lot*’s general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

#### *The Seller’s responsibility to you*

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

#### *Bonhams’ responsibility to you*

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller*’s agent only (unless *Bonhams* sells the *Lot* as principal).

*Bonhams* undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams*’ behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams*’ behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

#### *Alterations*

*Descriptions* and *Estimates* may be amended at *Bonhams*’ discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE LOT IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY LOT OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

#### 4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots for Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer*’s hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in

solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

### 5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams*’ reputation.

#### *Bidding in person*

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer*’s. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

#### *Bidding by telephone*

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

#### *Bidding by post or fax*

*Absentee Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your *Absentee Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer*’s bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

#### *Bidding via the internet*

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

*Bonhams* will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

#### *Bidding through an agent*

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full

details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

**You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.**

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the Buyer and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details. Bonhams undertakes Customer Due Diligence (CDD) into its Sellers and Buyers as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved Industry Guidance is that CDD under the Regulations is not required by Buyers into Sellers at Bonhams auctions or vice versa.

**6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS**

On the Lot being knocked down to the Buyer, a *Contract for Sale* of the Lot will be entered into between the Seller and the Buyer on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the Catalogue. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as Auctioneers and the Buyer. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the Catalogue. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the Catalogue in case you are the successful Bidder including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this Sale.

**7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER**

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the Buyer in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this Sale the following rates of *Buyer's Premium* will be payable by Buyers on each Lot purchased:

27.5% up to £2,500 of the *Hammer Price*  
25% of the *Hammer Price* above £2,500 and up to £300,000  
20% of the *Hammer Price* above £300,000 and up to £3,000,000  
13.9% of the *Hammer Price* above £3,000,000

Storage and handling charges may also be payable by the Buyer as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the Buyer are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the Lot, where indicated by a symbol beside the Lot number. See paragraph 8 below for details.

On certain Lots, which will be marked "AR" in the Catalogue and which are sold for a *Hammer Price* of £1,000 or greater (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale), the *Additional Premium* will be payable to us by the Buyer to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed £12,500 (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

<i>Hammer Price</i>	Percentage amount
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%

**8. VAT**

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the Sale.

The following symbols, shown beside the Lot number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α Buyers from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). Buyers from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a Buyer, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise Bonhams immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

**9. PAYMENT**

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the Lot. If you are a successful Bidder, payment will be due to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the eighth working day after the Sale. Payments made by anyone other than the registered Buyer will not be accepted. Bonhams reserves the right to vary the terms of payment at any time.

**Bonhams' preferred payment method is by bank transfer.** You may electronically transfer funds to our Account. If you do so, please quote your paddle number and invoice number as the reference. Our Account details are as follows:

Bank: National Westminster Bank Plc  
Address: PO Box 4RY  
250 Regent Street  
London W1A 4RY  
Account Name: Bonhams 1793 Limited  
Account Number: 25563009  
Sort Code: 56-00-27  
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

**Sterling personal cheque drawn on a UK branch of a bank or building society:** all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.

**Cash:** you may pay for Lots purchased by you at this Sale with notes or coins in the currency in which the Sale is conducted (but not any other currency) provided that the total amount payable by you in respect of all Lots purchased by you at the Sale does not exceed £3,000, or the equivalent in the currency in which the Sale is conducted, at the time when payment is made. If the amount payable by you for Lots exceeds that sum, the balance must be paid otherwise than in coins or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

**Debit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only).** There is no limit on payment value if payment is made in person using Chip & Pin verification.

**Payment by telephone** may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

**Credit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only).** There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

**Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.** We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any Lot at our discretion while we complete our investigations, and to cancel the

*Sale* of any Lot if you are in breach of your warranties as Buyer, if we consider that such Sale would be unlawful or otherwise cause liabilities for the Seller or Bonhams, or would be detrimental to Bonhams' reputation.

**10. COLLECTION AND STORAGE**

The Buyer of a Lot will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the Buyer). For collection and removal of purchased Lots, please refer to Sale Information at the front of the Catalogue. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a Lot, the storage of a Lot and our *Storage Contractor* after the Sale are set out in the Catalogue.

**11. SHIPPING**

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

**12. EXPORT/TRADE RESTRICTIONS**

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the Lot. Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations.

**13. CITES REGULATIONS**

Please be aware that all Lots marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA) Wildlife Licensing  
Floor 1, Zone 17, Temple Quay House  
2 The Square, Temple Quay  
BRISTOL BS1 6EB  
Tel: +44 (0) 117 372 8774  
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

**14. THE SELLERS AND/OR BONHAMS' LIABILITY**

Other than any liability of the Seller to the Buyer of a Lot under the *Contract for Sale*, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a Lot or any *Estimate* in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the Seller are liable in relation to any Lot or any *Description* or *Estimate* made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

**15. BOOKS**

As stated above, all Lots are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that Lots comprising printed Books, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

**16. CLOCKS AND WATCHES**

All Lots are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the Lot is in good

condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

### Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

### Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the - of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

### Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

### Licensing Requirements

#### Firearms Act 1968 as amended

*Bonhams* is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate Sale, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original Sale to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

*Lots* marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

*Lots* marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence. *Lots* marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

*Lots* marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held. Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

### Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

## 18. FURNITURE

### Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

## 19. JEWELLERY

### Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years

to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the Sale these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the Sale.

### Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

### Signatures

#### 1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

#### 2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

#### 3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

### Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is 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;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

## 22. PORCELAIN AND GLASS

### Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*.

Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

## 24. WINE

*Lots* which are lying under Bond and those liable to VAT may not be available for immediate collection.

### Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

### Corks and Ullages

Ullage refers to the space between the base of the cork and the wine.

Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

### Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

### Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

*Buyers* must notify *Bonhams* at the time of the sale whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

*Buyers* outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

### Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled  
DB – Domaine bottled  
EstB – Estate bottled  
BB – Bordeaux bottled  
BE – Belgian bottled  
FB – French bottled  
GB – German bottled  
OB – Oporto bottled  
UK – United Kingdom bottled  
owc – original wooden case  
iwc – individual wooden case  
oc – original carton

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on

- a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This *lot* contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, \*, G, Ω, α see clause 8, VAT, for details.

#### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from [info@bonhams.com](mailto:info@bonhams.com)

#### APPENDIX 1

#### BUYERS SALE CONTRACT WITH SELLER

**IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or on *Bonhams'* website, and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.**

**Under this contract the *Seller's* liability in respect of the quality of the *Lot*, it's fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.**

#### 1 THE CONTRACT

- 1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in *italics*.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

#### 2 SELLER'S WARRANTIES AND UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;
- 2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

#### 3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams'* Website, or by conduct, or otherwise, and whether by or on behalf of the *Seller*

- or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

#### 5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

#### 6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

#### 7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.
- 8 **FAILURE TO PAY FOR THE LOT**
- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell; to retain possession of the *Lot*;
- 8.1.3 to remove and store the *Lot* at your expense;
- 8.1.4 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment; to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof; to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or as any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.
- 9 **THE SELLER'S LIABILITY**
- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any

person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

## 10 MISCELLANEOUS

- 10.1 You may not assume either the benefit or burden of the *Contract for Sale*.
- 10.2 The Seller's failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be obliged to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, addressed c/o Bonhams at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the Sale takes place and the Seller and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the Seller may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. Bonhams has a complaints procedure in place.

## APPENDIX 2

### BUYER'S AGREEMENT WITH BONHAMS

**IMPORTANT:** These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the *Catalogue* for the Sale and/or by placing an insert in the *Catalogue* and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

### 1 THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions

are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the Sale, and where such information is referred to it is incorporated into this agreement.

- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller and following completion of our enquiries pursuant to paragraph 3.11;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the *Catalogue* or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

### 2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the *Contract for Sale* in respect of the Lot.

### 3 PAYMENT AND BUYER WARRANTIES

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the Sale: the Purchase Price for the Lot;
- 3.1.1 a Buyer's Premium in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.2 if the Lot is marked [AR], an Additional Premium which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.
- 3.8 Your warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:
- 3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or
- 3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.
- 3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not

under investigation for neither have been charged nor convicted in connection with any criminal activity.

- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party; and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;
- 3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;
- 3.10.4 items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
- 3.10.5 that you consent to Bonhams relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
- 3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the Seller, to our satisfaction at our discretion, we shall be entitled to retain Lots and/or proceeds of Sale, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

### 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, and once we have completed our investigations under paragraph 3.11, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
- 4.4 If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.
- 4.5 Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.
- 4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

### 5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 3, 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the Purchase Price). If you do not collect the Lot before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If

you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

## 6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.**

## 7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

## 8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

## 9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the *Sale of Goods Act 1979* and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

## 10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967* or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension strung musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances

where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the *Occupiers Liability Act 1957*, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*, but not if: the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or

- communication to ensure that it is received in a legible form within any applicable time period.
- 12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

### 13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the Sale takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from [info@bonhams.com](mailto:info@bonhams.com).

### APPENDIX 3

#### DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

#### LIST OF DEFINITIONS

**"Account"** the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

**"Additional Premium"** a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

**"Auctioneer"** the representative of *Bonhams* conducting the Sale.

**"Bidder"** Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

**"Book"** a printed *Book* offered for Sale at a specialist *Book Sale*.

**"Business"** includes any trade, *Business* and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

**"Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

**"Catalogue"** the *Catalogue* relating to the relevant Sale, including any representation of the *Catalogue* published on our *Website*.

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for Sale by *Bonhams*.

**"Contract for Sale"** the Sale contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

**"Description"** any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

**"Entry"** a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

**"Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.

**"Expenses"** charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for Sale, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus VAT if applicable.

**"Forgery"** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

**"Guarantee"** the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

**"Hammer Price"** the price in the currency in which the Sale is conducted at which a *Lot* is knocked down by the *Auctioneer*.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2 of the Conditions of Business.

**"Loss and Damage Warranty Fee"** means the fee described in paragraph 8.2.3 of the Conditions of Business.

**"Lot"** any item consigned to *Bonhams* with a view to its Sale at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for Sale as one *Lot*).

**"Motoring Catalogue Fee"** a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of Sales of motor vehicles.

**"New Bond Street"** means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

**"Notional Charges"** the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

**"Notional Fee"** the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

**"Notional Price"** the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

**"Notice to Bidders"** the notice printed at the back or front of our *Catalogues*.

**"Purchase Price"** the aggregate of the *Hammer Price* and VAT on the *Hammer Price* (where applicable), the *Buyer's Premium* and VAT on the *Buyer's Premium* and any *Expenses*.

**"Reserve"** the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

**"Sale"** the auction Sale at which a *Lot* is to be offered for Sale by *Bonhams*.

**"Sale Proceeds"** the net amount due to the *Seller* from the Sale of a *Lot*, being the *Hammer Price* less the *Commission*, any VAT chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

**"Seller"** the person who offers the *Lot* for Sale named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), *"Seller"* includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

**"Stamp"** means a postage *Stamp* offered for Sale at a Specialist *Stamp Sale*.

**"Standard Examination"** a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

**"Storage Contractor"** means the company identified as such in the *Catalogue*.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"VAT"** value added tax at the prevailing rate at the date of the Sale in the United Kingdom.

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

#### GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on Sales of that work subsequent to the original Sale of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

**"bailee"**: a person to whom goods are entrusted.

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

**"interpleader proceedings"**: proceedings in the Courts to determine ownership or rights over a *Lot*.

**"knocked down"**: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the Sale.

**"lien"**: a right for the person who has possession of the *Lot* to retain possession of it.

**"risk"**: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title"**: the legal and equitable right to the ownership of a *Lot*.

**"tort"**: a legal wrong done to someone to whom the wrong doer has a duty of care.

**"warranty"**: a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

#### SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
  - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

# Bonhams

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

## Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.

If you do not want to receive such information (except for information you specifically requested) please tick this box ☐

Would you like to receive e-mailed information from us? if so please tick this box ☐

## Notice to Bidders.

At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g. - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed or completed. For higher value lots you may also be asked to provide a bank reference.

## If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Design	Sale date: Wednesday 14 October 2020
Sale no. 26267	Sale venue: New Bond Street

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

## General Bid Increments:

£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s
£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s
£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion
£5,000 - 10,000 .....by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	

## Please answer all questions below

1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement. If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act.

2. Are you representing the Bidder? ☐ If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):

Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement

Are you acting in a business capacity?

Yes ☐ No ☐

If registered for VAT in the EU please enter your registration here:

/  -  -

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.	
Bidder/Agent's (please delete one) signature:	Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/08/19





**Bonhams**

101 New Bond Street  
London, W1S 1SR

+44 (0) 20 7447 7447  
[bonhams.com](http://bonhams.com)

**AUCTIONEERS SINCE 1793**