

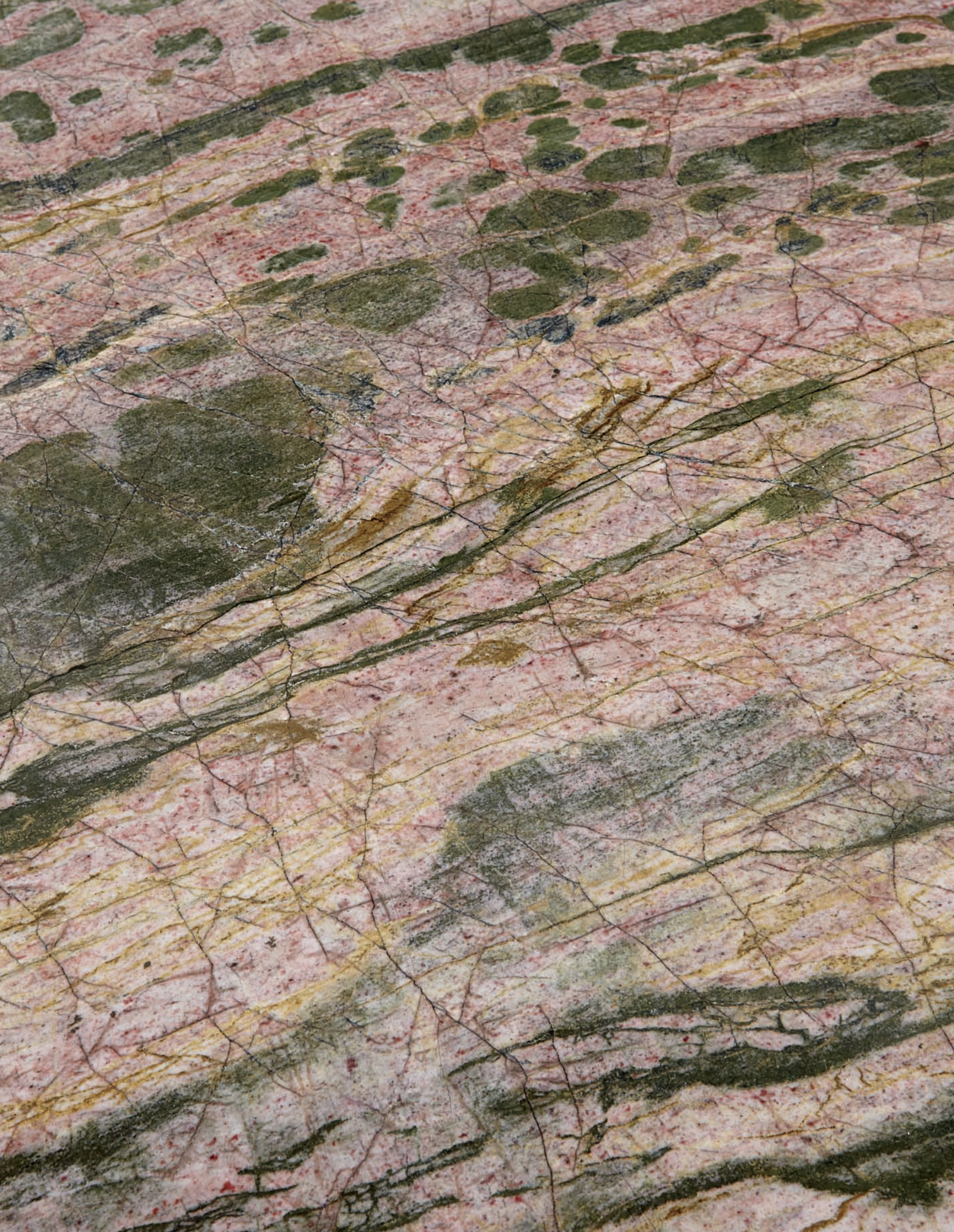
PHILLIPS

DESIGN

NEW YORK 17 DECEMBER 2014







PHILLIPS

DESIGN

SALE INFORMATION

NEW YORK 17 DECEMBER 2014

AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

AUCTION

17 December 2014 at 11am

VIEWING

10 – 16 December

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries
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Front cover Richard DeVore *Untitled #709*, 1992,
and Richard DeVore *Untitled #566*, 1988,
lots 299 and 300 (detail)

Back cover Martin Szekely *Monumental "S.P.B"*
bookshelves from the "Des Étagères" collection,
in "vert-olive," 2008, lot 264 (detail)

Opposite Martin Szekely, *Prototype "R.N.L."*
dining table, 2006, lot 269 (detail)

201

LINE VAUTRIN 1913-1997

"Soleil à Pointes" mirror, model no. 4, circa 1955

Talose resin, colored glass, convex mirrored glass.

23 $\frac{5}{8}$ in. (60 cm) diameter

Reverse incised with *LINE VAUTRIN*.

Estimate \$40,000-60,000

LITERATURE

Patrick Mauriès, *Line Vautrin: Miroirs*, Paris, 2004, pp. 70-71, 76, 88-89, 104-105, 114-15 for similar examples



202

PROPERTY FROM A MIDWEST COLLECTION

ALEXANDRE NOLL 1890-1970

Side chair, circa 1945

Mahogany.

34½ x 16½ x 17½ in. (87.6 x 41.9 x 44.5 cm)

Underside of seat incised with *ANoll*.

Estimate \$20,000-30,000

PROVENANCE

Friedman Vallois Gallery, New York

Acquired from the above by the present owner, 2003

LITERATURE

Waldemar George, "Les Meubles de Noll et la Loi des Retours," *Art et Industrie*, October 1947, p. 34

Pierre Kjellberg, *Le Mobilier du XXe Siècle, Dictionnaire des Créateurs*, Paris, 1994, p. 455

Olivier Jean-Elie and Pierre Passebon, *Alexandre Noll*, Paris, 1999, pp. 23, 47





203

LUCIE RIE 1902-1995

Vase with fluted body, circa 1976

Stoneware, white and blue pitted glaze.

8¼ in. (21 cm) high

Impressed with artist's seal.

Estimate \$9,000-14,000

LITERATURE

Tony Birks, *Lucie Rie*, Yeovil, 1994, p. 69 for a similar example



204

HANS COPER 1920-1981

"Spade" form, circa 1972

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.

10 x 8 x 2¾ in. (25.4 x 20.3 x 7 cm)

Impressed with artist's seal.

Estimate \$30,000-40,000

LITERATURE

Tony Birks, *Hans Coper*, Yeovil, 2005, front cover, pp. 151, 158 for similar examples

Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, pp. 92, 94-95 for similar examples



205

SERGE MOUILLE 1922-1988

"Simple" floor lamp with "Lampadaire" shade, designed 1953

Painted aluminum, painted tubular steel, brass.

62½ x 18½ x 29¾ in. (158.8 x 47 x 75.6 cm)

Produced by Atelier Serge Mouille and editioned by Galerie Steph Simon, France.

Estimate \$10,000-15,000

LITERATURE

Alan and Christine Counord, *Serge Mouille, Luminaires, 1953-1962*, Paris, 1983, pp. 20, 29

Alan and Christine Counord, Anthony DeLorenzo, *Two Master Metalworkers/Deux Maîtres du Métal: Jean Prouvé, Serge Mouille*, exh. cat., DeLorenzo, New York, Alan et Christine Counord, Paris, 1985, pp. 122-23, 133

Alan and Christine Counord, *Serge Mouille: Luminaires*, Bordeaux, 1993, n.p.

Pierre Émile Pralus, *Serge Mouille: A French classic, un classique français*, Saint Cyr au Mont d'Or, 2006, pp. 66, 69, 115, 118, 129, 156

206

PROPERTY OF A NEW YORK COLLECTOR

JEAN PROUVÉ and JULES LELEU 1901-1984, 1883-1961

Pair of armchairs, circa 1935

Painted steel, linen.

Each: 36¾ x 24 x 34¼ in. (93.3 x 61 x 87 cm)

Estimate \$10,000-15,000

LITERATURE

Emmanuel Bréon and Michèle Lefrançois, *Le Musée des Années 30*, Paris, 1998, p. 110





207

LUCIE RIE 1902-1995

Vase with flaring lip and spiral, circa 1978

Mixed clays thrown together producing an integral gray, green and turquoise spiral in the heavily pitted glaze.

13 in. (33 cm) high

Impressed with artist's seal.

Estimate \$12,000-16,000

LITERATURE

Margot Coatts, ed., *Lucie Rie & Hans Coper-Potters in Parallel*, exh. cat., Barbican Art Gallery, London, 1997, p. 91 for a similar example

Tony Birks, *Lucie Rie*, Yeovil, 1994, p. 190 for a similar example

LUCIE RIE 1902-1995

Footed bowl, circa 1974

Porcelain, golden manganese and matte black glaze.

9¼ in. (23.5 cm) diameter

Impressed with artist's seal.

Estimate \$20,000-30,000

LITERATURE

John Houston, ed., *Lucie Rie: a survey of her life and work*,
exh. cat., Crafts Council and The Victoria and Albert Museum,
London, 1981, p. 89, fig. 216 for a similar example
Tony Birks, *Lucie Rie*, Yeovil, 1994, p. 196 for a similar example





209

JEAN PROUVÉ 1901-1984

Pair of demountable "Semi-metal" chairs, model no. 300, circa 1952

Painted steel, oak-veneered plywood.

Each: 31 $\frac{1}{8}$ x 16 $\frac{1}{4}$ x 18 $\frac{1}{2}$ in. (80.3 x 41.3 x 47 cm)

Manufactured by Les Ateliers Jean Prouvé, France.

Estimate \$20,000-30,000

PROVENANCE

Orange Group, New York

LITERATURE

Galleries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 134-35, 137, 141

Peter Sulzer, *Jean Prouvé: Œuvre Complète, Volume 3: 1944-1954*, Basel, 2005, p. 34, fig. 20, p. 205, pp. 202, 204, 206

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 260-63



210

HANS COPER 1920-1981

Large bottle vase with disc top, circa 1972

Stoneware, white layered porcelain slips over a body with textured designs. The lip and neck with manganese glaze.

22 $\frac{7}{8}$ in. (58.1 cm) high

Impressed with artist's seal.

Estimate \$50,000-70,000

LITERATURE

Tony Birks, *Hans Coper*, Yeovil, 2005, pp. 4, 169 for similar examples



211

SERGE MOUILLE 1922-1988

Pivoting two-armed wall light with "Lampadaire" and "Casquette" shades, designed 1953

Painted aluminum, painted tubular steel, brass.

33 x 14½ x 70½ in. (83.8 x 35.9 x 179.1 cm)

Produced by Atelier Serge Mouille and editioned by Galerie Steph Simon, France.

Estimate \$12,000-18,000

PROVENANCE

Galerie 1950 Alan, Paris, 1980s

Private collection, Munich

LITERATURE

Alan and Christine Counord, Anthony DeLorenzo, *Two Master Metalworkers/Deux Maîtres du Métal: Jean Prouvé, Serge Mouille*, exh. cat., DeLorenzo, New York, Alan et Christine Counord, Paris, 1985, pp. 124-25, 134

Alan and Christine Counord, *Serge Mouille: Luminaires*, Bordeaux, 1993, n.p.

Pierre Émile Pralus, *Serge Mouille: A French classic, un classique français*, Saint Cyr au Mont d'Or, 2006, pp. 66, 79, 122, 166-67, 171

SOLD TO BENEFIT THE DUBIN BREAST CENTER
AT THE MOUNT SINAI HEALTH SYSTEM

JEAN ROYÈRE 1902-1981

Set of four "Yo-Yo" side chairs, circa 1957

Painted wrought iron, leather.

Each: 36½ x 18¼ x 21½ in. (91.8 x 46.4 x 54.6 cm)

Estimate \$30,000-50,000

PROVENANCE

DeLorenzo Gallery, New York

Acquired from the above by the present owners,
circa 1995

LITERATURE

Galerie Jacques Lacoste and Galerie Patrick Seguin,

Jean Royère, Volume 1, Paris, 2012, pp. 41, 200-201

Galerie Jacques Lacoste and Galerie Patrick Seguin,

Jean Royère, Volume 2, Paris, 2012, p. 54

Jean Royère, décorateur à Paris, exh. cat., Musée des

Arts Décoratifs, Paris, 1999, p. 26

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris,

2002, p. 115





213

PIERRE JEANNERET 1896-1967

"Office table" desk with bookcase, model no. PJ-BU-02-A, designed for the Secretariat and administrative buildings, Chandigarh, circa 1957-1958

Indian rosewood, leather.

27¾ x 48 x 33 in. (70.5 x 121.9 x 83.8 cm)

Estimate \$10,000-15,000

PROVENANCE

Chandigarh, India

Private collection, Dallas

Wright, Chicago, "Important Design," June 7, 2012, lot 139

LITERATURE

Eric Touchaleaume and Gerald Moreau, *Le Corbusier Pierre Jeanneret, The Indian Adventure, Design-Art-Architecture*, Paris, 2010, pp. 200-201, 572



214

PIERRE GUARICHE 1926-1995

"Equilibrium" floor lamp, circa 1951

Brass, painted aluminum, painted steel.

68½ in. (174 cm) high as shown

Manufactured by Disderot, France.

Estimate \$12,000-18,000

LITERATURE

Anne Bony, *Les Années 50*, Paris, 1982, p. 260

Patrick Favardin, *Les Années 50*, Paris, 1999, p. 72



215

LUCIE RIE 1902-1995

Bowl with inlaid lip, circa 1978

Porcelain, gray body with pale blue lip with horizontal bands of pink inlay.

7½ in. (18.1 cm) diameter

Impressed with artist's seal.

Estimate \$20,000-30,000

LITERATURE

Tony Birks, *Lucie Rie*, Yeovil, 1994, p. 51 for a similar example



216

LUCIE RIE 1902-1995

Vase with fluted body, circa 1980

Stoneware with manganese elements, pitted blue-gray glaze.

7¾ in. (19.7 cm) high

Impressed with artist's seal.

Estimate \$6,000-9,000

LITERATURE

Tony Birks, *Lucie Rie*, Yeovil, 1994, p. 135 for a similar example



217

LUCIE RIE 1902-1995

Conical bowl, circa 1980

Porcelain, manganese glaze, *sgraffito* and inlay.

7½ in. (19.1 cm) diameter

Impressed with artist's seal.

Estimate \$30,000-40,000

LITERATURE

Tony Birks, *Lucie Rie*, Yeovil, 1994, p. 143 for a similar example



218

LUCIE RIE 1902-1995

Bowl with drips, circa 1978

Porcelain, layered white glazes with manganese lip.

8½ in. (20.6 cm) diameter

Impressed with artist's seal.

Estimate \$15,000-20,000

LITERATURE

Tony Birks, *Lucie Rie*, Yeovil, 1994, p. 201 for similar examples

219

SERGE MOUILLE 1922-1988

Three-armed ceiling light with “Casquette” shades, designed 1953

Painted aluminum, painted tubular steel, brass.

26½ in. (67.3 cm) drop, 77¾ in. (197.5 cm) diameter

Produced by Atelier Serge Mouille and editioned by
Galerie Steph Simon, France.

Estimate \$25,000-35,000

PROVENANCE

Galerie 1950 Alan, Paris, 1980s

Private collection, Munich

LITERATURE

Alan and Christine Counord, *Serge Mouille: Luminaires, 1953-1962*, Paris, 1983, pp. 18, 28, 35

Alan and Christine Counord, Anthony DeLorenzo, *Two Master*

Metalworkers/Deux Maîtres du Métal: Jean Prouvé, Serge Mouille, exh.

cat., DeLorenzo, New York, Alan et Christine Counord, Paris, 1985, p. 132

Alan and Christine Counord, *Serge Mouille: Luminaires*, Bordeaux, 1993, n.p

Pierre Émile Pralus, *Serge Mouille: A French classic, un classique français*,
Saint Cyr au Mont d'Or, 2006, pp. 66, 116, 194-95, 197





220

**KOLOMAN MOSER and
ROBERT HOLUBETZ** 1868-1918, b. 1890-unknown

"Phänomen" vase, circa 1900

Iridescent dark blue glass with silver-yellow dots and trailings.

10¾ in. (27.3 cm) high

Designed for Elias Bakalowits Söhne, Austria, and executed by Johann
Loetz Witwe, Bohemia. Underside engraved with *Loetz/Austria*.

Estimate \$20,000-30,000

PROVENANCE

Minna Rosenblatt Gallery, New York, circa 1980

LITERATURE

Jan Mergl et al., eds., *Loetz: Bohemian Glass 1880-1940*, Ostfildern-Ruit,
2003, p. 154, fig. 111a, p. 161, fig. 123 for similar examples

221

JACQUES ADNET 1900-1984

Daybed, circa 1940

Leather-wrapped tubular steel, steel, brass, fabric.

27½ x 87½ x 42½ in. (68.9 x 222.3 x 107 cm)

Underside molded several times with *L.E.BREVILLY*.

Estimate \$10,000-15,000

LITERATURE

Mobilier et Décoration, Paris, no. 1, January-February 1950,
pp. 7, 9 for similar examples

Patrick Favardin, *Les Décorateurs des Années 50*, Paris,
2002, p. 21 for a similar example

Alain-René Hardy and Gaëlle Millet, *Jacques Adnet*, Paris,
2009, p. 130 for a similar example



“I have within me a constant restlessness, thus my search for new inventions, based not on reasoning or cold hard facts, but on suggestions stemming from emotion. All I know is that like yesterday and today, tomorrow I will always feel this urge to find new media, new directions that will unfold in their own time...” JOAQUIM TENREIRO

Σ 222

PROPERTY FROM A NEW YORK COLLECTION

JOAQUIM TENREIRO 1906-1992

Rare screen, for a private commission, São Paulo, Brazil, 1960s
Jacaranda.

63¼ in. (160.7 cm) high, variable length and width

Estimate \$50,000-70,000

PROVENANCE

Sonia Schainberg, São Paulo, Brazil, commissioned directly from the artist, 1960s

Galeria Luisa Strina, São Paulo, Brazil

Acquired from the above by the present owner, 2006

LITERATURE

Ronaldo do Rego Macedo, Ascânio MMM, *Joaquim Tenreiro: Madeira/Arte e Design*, Rio de Janeiro, 1995, p. 120 for a similar example
Soraia Cals, *Tenreiro*, Rio de Janeiro, 1998, p. 54, 91, 137 for similar examples

A trained painter and son of a cabinetmaker, Joaquim Tenreiro began designing furniture in the 1940s. By 1943 he had started his own furniture design company, opening offices in Rio de Janeiro and Copacabana, and, due to the increasing success of his designs, he opened another shop in 1953 in São Paulo. By the end of the 1950s, Tenreiro was employing about 100 craftsmen to construct his designs. The success of the business was evident among Brazilians, but the recognition and growing size of the company led to turmoil, resulting in its closing in the 1960s. Tenreiro turned his focus back to art, though with an emphasis on sculpting wood, using the same distinctly modern design sensibilities in these works as he had with his furniture, earning him the title Sculptor of the Year in 1978 by the Association of Art Critics of Paulista, São Paulo. Among the greatest of the Brazilian modernist designers, his work was defined by the structural simplicity and brilliant engineering evidenced in the present screen.

The present lot is one of two known examples of this particular screen design; both were privately commissioned by their respective owners, Sonia Schainberg and her sister.



223

HARRY BERTOIA 1915-1978

"Sonambient" sounding sculpture, circa 1970

Beryllium copper, bronze.

40 $\frac{7}{8}$ x 10 x 10 in. (103.8 x 25.4 x 25.4 cm)

Estimate \$30,000-50,000

PROVENANCE

George and Rose Berman, acquired directly from the artist

Thence by descent to the present owner

LITERATURE

Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*,
Atglen, 2003, pp. 178-79, 188, 191-93, 201, 208-210, 218, 220,
223-24 for similar examples



224

PETER VOULKOS 1924-2002

Dish, 1979

Wood-fired stoneware, with porcelain slip.

22½ in. (57.2 cm) diameter

Painted in glaze with *VOULKOS 79*.

Estimate \$8,000-12,000

LITERATURE

Rose Slivka and Karen Tsujimoto, *The Art of Peter Voulkos*,
Tokyo, 1999, p. 151 for a similar example



“The furniture need not be luxurious, but sober.
Not rich, but refined.” JOAQUIM TENREIRO

Σ 225

PROPERTY FROM A NEW YORK COLLECTION

JOAQUIM TENREIRO 1906-1992

“Triangular” dining table, circa 1960

Jacaranda, partially reverse-painted glass, painted wood.

30 x 76¾ x 76¾ in. (76.2 x 194.9 x 194.9 cm)

Estimate \$40,000-60,000

PROVENANCE

Galeria Bergamin, São Paulo, Brazil

Acquired from the above by the present owner, 2007

LITERATURE

Ronaldo do Rego Macedo, Ascânio MMM, *Joaquim Tenreiro: Madeira/Arte e Design*, Rio de Janeiro, 1995, pp. 93, 118

Soraia Cals, *Tenreiro*, Rio de Janeiro, 1998, p. 123



PROPERTY FROM A NEW YORK COLLECTION

JOAQUIM TENREIRO 1906-1992

Set of nine armchairs, circa 1960

Jacaranda, cane.

Each: 28 x 22.25 x 20.5 in. (71.1 x 56.5 x 52.1 cm)

Estimate \$40,000-60,000

PROVENANCE

Galeria Bergamin, São Paulo, Brazil

Acquired from the above by the present owner, 2007

LITERATURE

Ronaldo do Rego Macedo, Ascânio MMM, *Joaquim Tenreiro:*

Madeira/Arte e Design, Rio de Janeiro, 1995, pp. 25, 54-55, 93

Soraia Cals, *Tenreiro*, Rio de Janeiro, 1998, pp. 120-23







227

PETER VOULKOS 1924-2002

Dish, 1979

Gas-fired wheel-thrown and manipulated stoneware with porcelain pass-throughs, drawing and punctures with cobalt slip/oxide and clear glaze.

21½ in. (54.6 cm) diameter

Painted in glaze with *VOULKOS 79*.

Estimate \$8,000-12,000

LITERATURE

Jo Lauria, *Color and Fire, Defining Moments in Studio Ceramics*, exh. cat., Los Angeles County Museum of Art, 2000, p. 150 for a similar example

Garth Clark and Cindi Strauss, *Shifting Paradigms in Contemporary Ceramics, The Garth Clark and Mark Del Vecchio Collection*, exh. cat., Museum of Fine Arts, Houston, 2012, p. 413 for a similar example

228

GEORGE NAKASHIMA 1905-1990

Slab coffee table, designed circa 1945

American black walnut.

12¼ x 69¼ x 23½ in. (31.1 x 175.9 x 59.7 cm)

Underside inscribed with *PRILLIK*.

Estimate \$12,000-18,000

PROVENANCE

Raymond Painter, London

Acquired from the above by the present owner

LITERATURE

Derek E. Ostergard, *George Nakashima, Full Circle*, exh. cat., American Craft Museum, New York, 1989, p. 117 for a similar example



229

OSAMU SUZUKI 1926-2001

Sculpture, 1988

Stoneware with feldspathic elements, ash glaze.

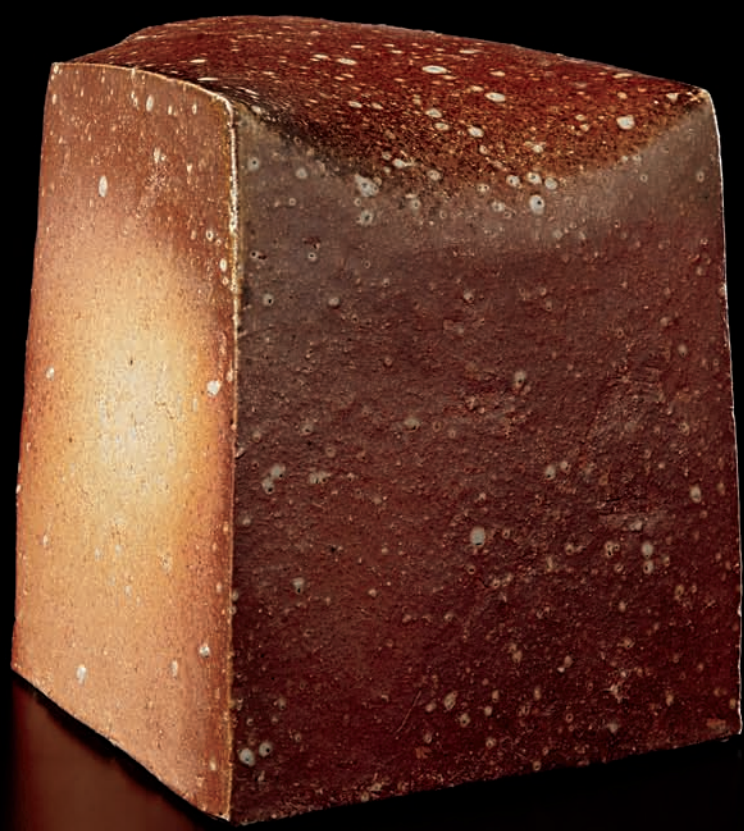
7¾ x 5¾ x 6¼ in. (19.7 x 14.6 x 15.9 cm)

Impressed with artist's seal and incised '88. With signed and sealed artist's box.

Estimate \$8,000-12,000

PROVENANCE

Private collection, Kyoto



230

CARLO BUGATTI 1855-1940

Cabinet, circa 1900

Mahogany, brass, pewter, and mother-of-pearl marquetry-veneered wood, carved mahogany, colored glass, pressed cork, parchment, repoussé copper, reticulated brass mounts, bone, silk tassels.

84¼ x 31½ x 16¾ in. (214 x 79.1 x 42.5 cm)

Estimate \$20,000-30,000

PROVENANCE

Sotheby's, London, "Fine Decorative Arts & Design from 1870," October 5, 2004, lot 50

LITERATURE

Marie-Madeleine Massé, *Carlo Bugatti au Musée d'Orsay: Catalogue Sommaire Illustré du Fonds d'Archives et des Collections*, Paris, 2001, p. 49, cat. no. 13 for a similar example



ISAMU NOGUCHI 1904-1988*"Measured Time" clock and kitchen timer, circa 1932*

Bakelite, metal, enameled metal, printed paper.

6½ x 5¼ x 3½ in. (15.6 x 13.3 x 8.9 cm)

Manufactured by Stevenson Manufacturing Company, La Porte, Indiana.

Clock face printed with *HAWKEYE/MEASURED TIME* and *MEASURED TIME INC. LA PORTE, INDIANA*, reverse with metal label printed with *STEVENSON MFG. CO/MODEL L PATENTS 1371781/1424092 1620455 1821628/1821629 OTHER PATENTS PENDING*.

Estimate \$3,500-4,500

The "Measured Time" clocks have appeared previously on the market without attribution, identified only by the clockface "Hawkeye" label or the Stevenson Manufacturing Company label on the reverse. In his autobiography, Isamu Noguchi mentions that his first industrial design was a series of cake molds (which are believed to never have been put into production), followed by the case covering for a clock/kitchen timer called "Measured Time," and then the baby monitor "Radio Nurse" and accompanying "Guardian Ear." Because an image of "Measured Time" was never published, "Radio Nurse" had been noted as Noguchi's first documented mass-produced design. Based on similarities in style, as well as correspondence and relationships in Indiana connecting Noguchi with the Stevenson Manufacturing Company, The Noguchi Foundation has recently confirmed the "Measured Time" case design to be the work of Isamu Noguchi. A discovery over eighty years in the making, Phillips considers it a privilege to introduce this model to the auction market with its rightful attribution.

The present model clock/kitchen timer is included in the current exhibition *Isamu Noguchi, Patent Holder: Designing the World of Tomorrow*, June 4, 2014-January 4, 2015 at The Noguchi Museum, and will be on view January 15, 2015-March 19, 2015 at the Dr. M.T. Geoffrey Yeh Art Gallery at St. John's University in Queens, New York.





232

PROPERTY FROM A NORTHWEST COLLECTION

FRANKLIN BOOTH 1874-1948

Table lamp, circa 1929

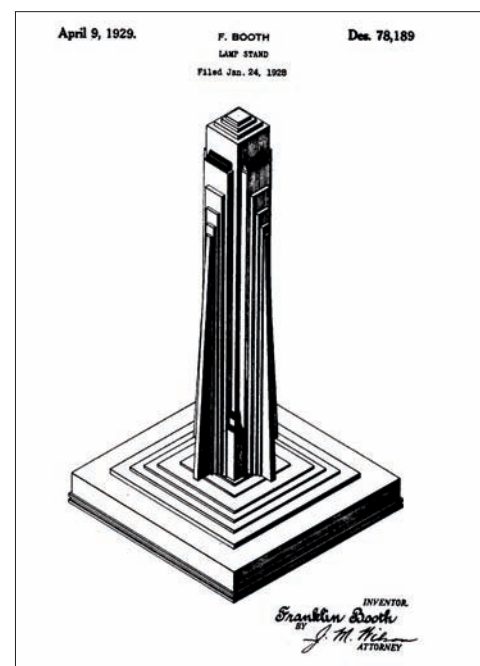
Painted metal, plastic, colored and iridized glass.

22½ x 11½ x 11½ in. (57.2 x 29.5 x 29.5 cm)

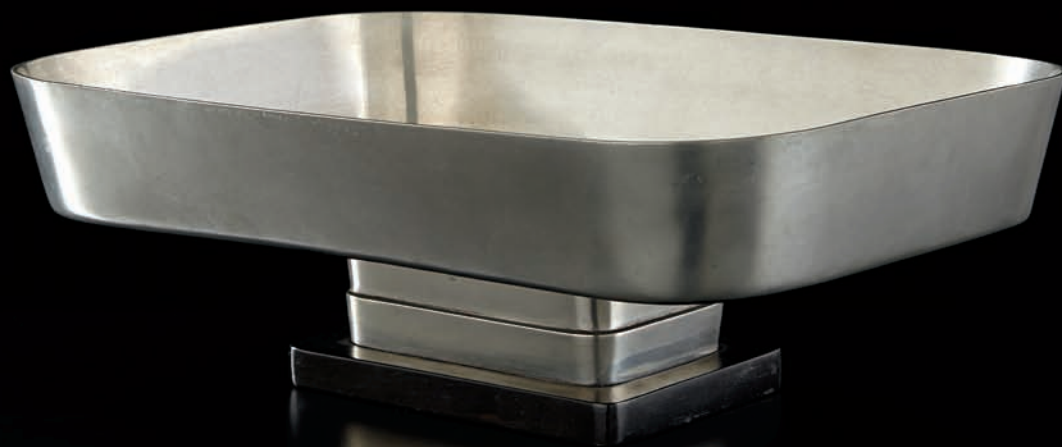
Base incised with *Franklin Booth*.

Estimate \$3,000-4,000

Franklin Booth is best known for his illustrations, which appeared in major American publications of the period. His characteristic style of drawing that emulated the fine lines of a wood cut print is evident in the delineated profile of the present design. Booth's one other foray into lighting design was a 1920 patent for a lampshade design commemorating World War I, and to be used on the "Victory" lamps produced by Sneed and Company of Morgan, New Jersey. That shade cleverly presented two scenes: when unlit a war scene illustration was visible on the exterior, when illuminated a peacetime scene would shine through from the interior. Less than a decade later, Booth's second lamp design (presented here) once again reflected contemporary American preoccupations in its adoption of a skyscraper form. This design is recorded under the United States patent number D78189 S, published April 9, 1929.



Franklin Booth, Design for a lamp stand, United States patent number D78189 S, January 24, 1928. Credit: United States Patent and Trademark Office



233

KEM WEBER 1889-1963

Centerpiece, circa 1928-1929

Pewter, ebony.

4.25 x 12.5 x 9.25 in. (10.8 x 31.8 x 23.5 cm)

Produced by Porter Blanchard, Burbank, California. Underside impressed with *PORTER BLANCHARD/COLONIAL PEWTER/BURBANK/CAL.*

Estimate \$15,000-20,000

PROVENANCE

Pat Shaw, Bloomfield Hills, Michigan

Acquired from the above by the present owner, circa 1975

LITERATURE

I. B. Gorham, "Comfort, Convenience, Colour: Examples from the Designs of Kem Weber on the Pacific Coast," *The Studio*, vol. 100, July 1930, p. 253

Kem Weber: The Moderne in Southern California 1920 Through 1941, exh. cat., The Art Galleries, University of California, Santa Barbara, 1969, p. 64

Christopher Long, *KEM Weber: Designer and Architect*, New Haven, 2014, pp. 103, 107

During the late 1920s many American manufacturers began to explore modernist styles. One of these was the California firm Porter Blanchard, with whom KEM Weber collaborated. The resulting objects in pewter are some of the most prized works by the iconic American designer. The present lot is one of two known examples of this rare model; the other was sold at Sotheby's New York in June 2010. Shortly after its conception the centerpiece was illustrated in *The Studio*, where it is shown on a dining suite by Grand Rapids Furniture Company. The consecutive parallel lines and mechanical aspect of the form are typical motifs used by progressive American designers of the interwar years, representative of the popular streamlined aesthetic of "Machine Age" modernism. The inverted ziggurat form of the base relates to a flower bowl attributed to Weber and dated circa 1930 in the collection of the Yale University Art Gallery (illustrated John Stuart Gordon, *A Modern World: American Design from the Yale University Art Gallery, 1920-1950*, New Haven, 2011, p. 174, cat. no. 113).

FRANK LLOYD WRIGHT 1867-1959

"Executive" armchair from the offices of the Harold C. Price Co.

Tower, Bartlesville, Oklahoma, circa 1956

Painted steel, rubber, fabric, vinyl.

33 x 28½ x 21½ in. (83.8 x 72.4 x 54.6 cm)

Manufactured by the Blue Stem Foundry, Dewey, Oklahoma.

Underside inscribed with 2648 and X10-157.

Estimate \$30,000-40,000

PROVENANCE

Harold C. Price Co. Tower, Bartlesville, Oklahoma

Private collection, Oklahoma, acquired from the above, circa 1981

Thence by descent

Acquired from the above by the present owner

LITERATURE

Frank Lloyd Wright, *The Story of the Tower: The Tree That Escaped the Crowded Forest*, New York, 1956, p. 130

David A. Hanks, *The Decorative Designs of Frank Lloyd Wright*, New York, 1979, p. 166

David A. Hanks, *Frank Lloyd Wright: Preserving an Architectural Heritage: Decorative Designs from The Domino's Pizza Collection*, New York, 1989, p. 118

Anthony Alofsin, Mónica Ramírez-Montagut, Richard P Townsend, *Prairie Skyscraper: Frank Lloyd Wright's Price Tower*, exh. cat., Price Tower Arts Center, Bartlesville, Yale University, New Haven and National Building Museum, Washington D.C., 2005, pp. 10, 37, 98, 95, 148-49

Jason T. Busch, *Decorative Arts and Design, Collection Highlights*, Pittsburgh, 2009, p. 182 for the example of the model in the permanent collection of the Carnegie Museum of Art, Pittsburgh, Pennsylvania

Bruce Brooks Pfeiffer, *Frank Lloyd Wright: The Complete Works, 1943-1959*, vol. 3, New York, 2009, p. 315 for a drawing, pp. 318-19



“Machines have swept away the pretense as well as the oldtime sentimentality concerning home. Machines have projected us into a new world, a world of change.” PAUL T. FRANKL

235

PROPERTY FROM THE MUSEUM OF FINE ARTS, HOUSTON

PAUL T. FRANKL 1886-1958

“Speed” chair and ottoman, designed circa 1935

Fabric, metal and rubber casters.

Armchair: 26 x 35¾ x 40½ in. (66 x 90.8 x 102.9 cm)

Ottoman: 15½ x 31½ x 22½ in. (39.4 x 80 x 57.2 cm)

Produced by Frankl Galleries, Los Angeles, California.

Estimate \$12,000-18,000

PROVENANCE

Mrs. Edmund J. Kahn, Dallas

Gifted to the Museum of Fine Arts, Houston, 1983

LITERATURE

Paul T. Frankl, *Space For Living: Creative Interior Decoration and Design*, New York, 1938, pp. 25, 39, 81, 105 for similar examples

J. Stewart Johnson, *American Modern 1925-1940: Design for a New Age*, New York, 2000, p. 138 for a similar example

Christopher Long, *Paul T. Frankl and Modern American Design*, New Haven 2007, pp. 92, 105 for a similar example

John Stuart Gordon, *A Modern World: American Design from the Yale University Art Gallery, 1920-1950*, New Haven, 2011, p. 319, cat. no. 218 for a similar example

Wendy Kaplan, ed., *Living in a Modern Way: California Design 1930-1965*, exh. cat. Los Angeles County Museum of Art, Cambridge, 2011, p. 79



“When Wright’s son-in-law, William Wesley Peters, who was the contractor for the house, observed its similarity to Fallingwater...he told Wright, ‘I guess you can call the Pew House the poor man’s Fallingwater,’ to which Wright countered ‘No, Fallingwater is the rich man’s Pew House.’” FROM *FRANK LLOYD WRIGHT: THE COMPLETE WORKS, 1917-1942*

236

PRIVATE COLLECTION

FRANK LLOYD WRIGHT 1867-1959

Dining table, from the John C. Pew House, Shorewood Hills, Wisconsin, circa 1938

Tidewater red cypress.

26 $\frac{7}{8}$ x 29 $\frac{1}{2}$ x 71 $\frac{7}{8}$ in. (68.3 x 74.9 x 182.6 cm)

Estimate \$15,000-20,000

PROVENANCE

John C. Pew, Shorewood Hills, Wisconsin, circa 1938

Christie’s, New York, “Important 20th Century Decorative Arts,”

June 12, 1993, lot 135c

Acquired from the above by the present owner

LITERATURE

Frank Lloyd Wright, *The Natural House*, New York, 1954, p. 131 for a floor plan illustrating placement of the dining table

Bruce Brooks Pfeiffer, *Frank Lloyd Wright: The Complete Works, 1917-1942*, vol. 2, New York, 2010, illustrated p. 343



The present lot in situ, the John C. Pew House, Shorewood Hills, Wisconsin, 1939.
© Edmund Teske. © 2014 Frank Lloyd Wright Foundation/Artists Rights Society (ARS), New York



Δ 237

ÉMILE-JACQUES RUHLMANN 1879-1933

Wall light, model no. 3641NR, circa 1930

Alabaster, nickel-plated bronze.

8¾ x 27¼ x 5 in. (22.2 x 69.2 x 12.7 cm)

Estimate \$18,000-24,000

PROVENANCE

L'Arc en Seine, Paris

DeLorenzo Gallery, New York

LITERATURE

Florence Camard, *Ruhlmann*, New York, 1983, p. 295

Florence Camard, *Ruhlmann: Master of Art Deco*, New York, 1984, p. 295

Jean-Louis Gaillemain, *Antiquaires, The Finest Antique Dealers in Paris*, New York, 2000, p. 115

The drawing for the present wall light design is recorded in the reference album "Tapis, éclairages, miroirs, cheminées, consoles," (inventory number 2002. 18. 14) held by the Ruhlmann Archives at the Musée de Boulogne Billancourt, Paris.





238

ÉMILE-JACQUES RUHLMANN 1879-1933

Pair of table lamps, model no. 3307NR, circa 1925

Alabaster, silver-plated bronze.

Each: 7 $\frac{3}{4}$ in. (18.7 cm) high

Underside of each impressed with *RUHLMANN/3307*.

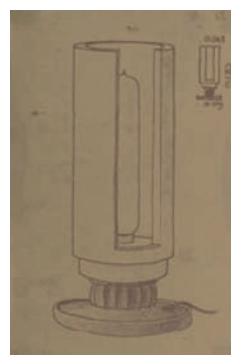
Estimate \$9,000-12,000

PROVENANCE

Galerie Anne-Sophie Duval, Paris

Acquired from the above by the present owner, circa 1985

The drawing for the present lamp design is recorded in the reference album "Tapis, éclairages, miroirs, cheminées, consoles," (inventory number 2002. 18. 14) held by the Ruhlmann Archives at the Musée de Boulogne Billancourt, Paris.



Drawing for the present lot, model no. 3307NR, from the reference album "Tapis, éclairages, miroirs, cheminées, consoles." Ruhlmann Archives at the Musée de Boulogne Billancourt, Paris.

T.H. ROBSJOHN-GIBBINGS 1905-1976

Pair of early side tables, from the "Sans Époque" collection, circa 1936

Maple-veneered wood, carved maple.

Each: 21 in. (53.3 cm) high, 30 in. (76.2 cm) diameter

Retailed by Robsjohn-Gibbings Limited, New York. Underside of each stamped with "SANS EPOQUE"/Robsjohn Gibbings.

Estimate \$6,000-8,000

PROVENANCE

Liz O'Brien, New York

Private collection, New York

Acquired from the above by the present owner

LITERATURE

Rosamund Frost, "Un Artiste Moderne de Formation Classique," *Art et Industrie*, October 1946, p. 46 for a similar example

T.H. Robsjohn Gibbings and Carlton W. Pullin, *Furniture of Classical Greece*, New York, 1963, p. 21 for a similar example

Terence-Harold Robsjohn-Gibbings, exh. cat., Eric Phillipe, Paris, 2000, p. 2 for a similar example

The present tables are rare examples from T.H. Robsjohn-Gibbings's first line of furniture, "Sans Époque." This small collection is contemporary to his famous commission for the interior design of the Casa Encantada in Bel Air, California and reflects his concept of classically-derived forms that are "neither antique nor modern."



240

PROPERTY FROM THE DIEPENHORST FAMILY, THE NETHERLANDS

GERRIT THOMAS RIETVELD 1888-1964

Armchair, model no. R54, designed 1942, produced 1942-1946

Bent beechwood, plastic-covered springs, brass, fabric cushion.

29 x 23½ x 34¼ in. (73.7 x 60 x 87 cm)

Produced and retailed by Metz & Co, Amsterdam, the Netherlands.

Estimate \$20,000-30,000

PROVENANCE

Metz & Co, Amsterdam

Dr. Arend Isaäk Diepenhorst, Utrecht, the Netherlands, 1946

Thence by descent to the present owners

LITERATURE

Marijke Küper and Ida van Zijl, *Gerrit Th. Rietveld 1888-1964, The Complete Works*, exh. cat., Centraal Museum, Utrecht, 1992, p. 211, cat. no. 337 for the design drawing, p. 222, cat. no. 369 for the entry on the original suite

Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, p. 131, cat. no. 261 for the example in the permanent collection of the Centraal Museum, Utrecht

Luca Dosi Delfini, *The Furniture Collection, Stedelijk Museum, Amsterdam: 1850-2000: from Thonet to Marcel Wanders*, Amsterdam, 2004, p. 321, cat. no. 512 for the chair in the permanent collection of the Stedelijk Museum, Amsterdam

241

PROPERTY FROM THE DIEPENHORST FAMILY, THE NETHERLANDS

GERRIT THOMAS RIETVELD 1888-1964

Armchair, model no. R54, designed 1942, produced 1942-1946

Bent beechwood, plastic-covered springs, brass, fabric cushion.

29 x 23½ x 34¼ in. (73.7 x 60 x 87 cm)

Produced and retailed by Metz & Co, Amsterdam, the Netherlands.

Estimate \$20,000-30,000

PROVENANCE

See previous lot.

LITERATURE

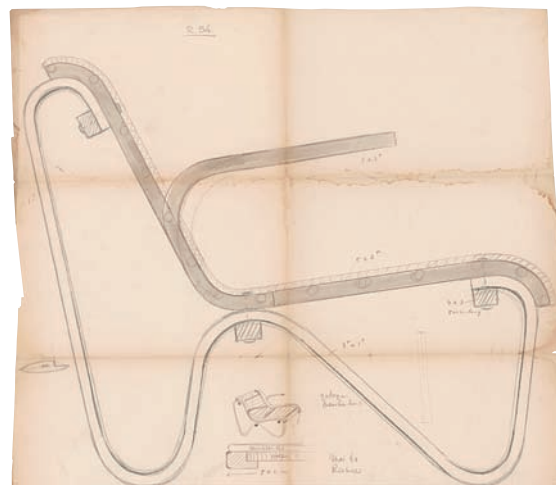
See previous lot.



“Every chair seems to be a stylization of an attitude to life.” GERRIT THOMAS RIETVELD

The present rare armchairs from the 1940s form a link between Gerrit Thomas Rietveld's prewar and postwar works. The white-stained short sides of the stretcher are an echo of Rietveld's youthful flirtation with De Stijl while the model is closely related to the metal "Beugelstoel" from 1927. The slender frame of bentwood shows the influence of Scandinavian and American design which would become the leading trend in Europe in the postwar years. Because of the metal shortage during and directly after the war, wooden furniture became a popular alternative. This design by Rietveld however did not become a commercial success; only four armchairs and a settee of this model are known. This complete set was purchased in 1946 at Metz & Co in Amsterdam by Professor Diepenhorst, together with furniture pieces by Alvar Aalto. The Stedelijk Museum, Amsterdam acquired one armchair and the settee in 1986; Centraal Museum, Utrecht acquired another armchair at the same time. The remaining two armchairs (the present lots) have remained in the collection of the Diepenhorst family to this date.

ROB DRIESSEN



Gerrit Thomas Rietveld, sketch for armchair, model no. R54, 1942.
Image & copyright Centraal Museum, Utrecht. © 2014 Artists Rights Society (ARS), New York / c/o Pictoright Amsterdam.



242

KAARE KLINT 1888-1954

Three-piece sectional sofa, model no. 4698, designed 1933

Niger leather, Cuban mahogany.

Each settee: 31¼ x 36 x 25 in. (79.4 x 91.4 x 63.5 cm)

Bench: 14½ x 36¼ x 24½ in. (36.8 x 92.1 x 62.2 cm)

Executed by cabinetmakers Rud. Rasmussen A/S, Denmark. Comprising two settees and one bench.

Estimate \$30,000-40,000

LITERATURE

Svend Erik Møller and Viggo Sten Møller, *Dansk Møbelkunst, Københavns snedkerlaugs møbeludstilling 1927-1951*, Copenhagen, 1951, p. 56

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 1: 1927-1936*, Copenhagen, 1987, p. 170

Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 1988, p. 349, p. 359 for a technical drawing, and *Volume 2*, p. 40 for various configurations



243

PROPERTY FROM A CALIFORNIA COLLECTION

POUL HENNINGSSEN 1894-1967

Early adjustable floor lamp, with type 5/3 shades, circa 1927

Painted copper, patinated brass, brass, painted wood.

66 in. (167.6 cm) high fully extended

Manufactured by Louis Poulsen, Denmark. Shade fixture impressed with *PAT.-APPL.*

Estimate \$70,000-90,000

LITERATURE

Tina Jørstian and Poul Eric Munk Nielsen, eds., *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 2000, pp. 152, 157, 181, 225 for images, a drawing and an advertisement



244

FRITS HENNINGSEN 1889-1965

High-backed sofa, 1943

Leather, mahogany, brass nailheads.

39¾ x 59¾ x 21½ in. (101 x 150.8 x 54.6 cm)

Produced by cabinetmaker Frits Henningsen, Denmark. Together with a copy of the original invoice.

Estimate \$35,000-45,000

PROVENANCE

Frits Henningsen Snedkermester, Copenhagen

Private collection, Denmark, acquired from the above, 1943

LITERATURE

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





245

PROPERTY FROM A CALIFORNIA COLLECTION

POUL HENNINGSEN 1894-1967

Early and rare table lamp, with type 4/3 shades, circa 1927

Painted copper, patinated brass, Bakelite.

17¼ in. (43.8 cm) high

Manufactured by Louis Poulsen, Denmark. Shade fixture impressed with *PAT.-APPL.*

Estimate \$12,000-16,000

LITERATURE

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 2000, pp. 147, 200

246

PROPERTY OF A NEW YORK COLLECTOR

ELIEL SAARINEN 1873-1950

Cabinet from the Helsinki Railway Station, circa 1916

Oak, oak-veneered wood, textured glass.

86¼ x 39¾ x 20¼ in. (219.1 x 101 x 51.4 cm)

Reverse with partial paper label *HALLINTORAKENNUS/*

ADMINISTRATIONSHUSET/RAUTATIET/FINSKA STATS JARNVAGARNA

and signed in black ink with *Kontrolli*.

Estimate \$12,000-18,000

PROVENANCE

Helsinki Railway Station, Helsinki, Finland

Phillips de Pury & Company, London, "Important Nordic Design,"

November 17, 2011, lot 13

Acquired from the above by the present owner



247

PROPERTY FROM A CALIFORNIA COLLECTION

POUL HENNINGSEN 1894-1967

"Anchor" five-armed chandelier, type 3/2 shades, circa 1936

Painted copper, patinated tubular brass, brass, steel.

40 in. (101.6 cm) drop, 30½ in. (77.5 cm) diameter

Manufactured by Louis Poulsen, Denmark. Four shade fixtures impressed with *PAT.-APPL.*

Estimate \$30,000-50,000

LITERATURE

Nyt Tidsskrift For Kunstindustri, Vol. III, 1930, p. 159 for a three-armed example

Tina Jørstian and Poul Erik Munk Nielsen, eds, *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, p. 191





248

GRETA MAGNUSSON-GROSSMAN 1906-1999

"Grasshopper" floor lamp, model no. 831, 1950s

Painted aluminum, painted tubular metal, brass.

59 x 14 $\frac{5}{8}$ x 14 $\frac{5}{8}$ in. (149.9 x 37.1 x 37.1 cm) fully extended

Manufactured by Bergboms Malmö, Sweden. Interior of shade impressed with G-33-BERGBOM.

Estimate \$8,000-12,000

LITERATURE

Lily Kane, *Greta Magnusson Grossman: Designer*, New York, 2000, p. 6

Evan Snyderman and Karin Åberg Wærn, eds., *Greta Grossman, A Car and Some Shorts: One Architect's Journey from Sweden to Southern California*, Stockholm, 2010, pp. 36, 43

Wendy Kaplan, ed., *Living in a Modern Way: California Design 1930-1965*, Cambridge, 2011, pp. 7, 103

249

GRETA MAGNUSSON-GROSSMAN 1906-1999

"Grasshopper" floor lamp, model no. 831, 1950s

Painted aluminum, painted tubular metal, brass.

59 x 14 $\frac{5}{8}$ x 14 $\frac{5}{8}$ in. (149.9 x 37.1 x 37.1 cm) fully extended

Manufactured by Bergboms Malmö, Sweden. Interior of shade impressed with G-33-BERGBOM.

Estimate \$8,000-12,000

LITERATURE

See previous lot.

250

FRITZ HANSEN

Pair of armchairs, model no. 1669, circa 1940

Stained beech, wool.

Each: 30½ x 30½ x 31 in. (77.5 x 77.5 x 78.7 cm)

Produced by Fritz Hansen, Denmark.

Estimate \$20,000–30,000

LITERATURE

Fritz Hansen, sales catalogue, Copenhagen, 1942, pp. 17, 19





251

POUL HENNINGSEN 1894-1967

Early and rare table lamp, type 4/3 shades, 1927

Painted copper, patinated tubular brass, patinated brass, opaque glass.

20½ in. (52.1 cm) high

Manufactured by Louis Poulsen, Denmark. Light fixture impressed with PAT. APPL.

Estimate \$15,000-20,000

LITERATURE

Tina Jørstian and Poul Eric Munk Nielsen, eds., *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 2000, pp. 147, 200

OLE WANSCHER 1903-1985*Pair of "T" chairs, circa 1957*

Rosewood, leather.

Each: 31¼ x 19⅞ x 19½ in. (79.4 x 50.5 x 49.5 cm)

Executed by cabinetmaker A.J. Iversen, Denmark.

Estimate \$10,000-15,000**LITERATURE**Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*,
Volume 4: 1957-1966, Copenhagen, 1987, p. 21Frederik Sieck, *Contemporary Danish Furniture Design*
– a short illustrated review, Copenhagen, 1990, p. 217



253

FINN JUHL 1912-1989

Sofa, model no. NV53, circa 1953

Teak, leather, brass.

28 $\frac{3}{4}$ x 49 $\frac{3}{4}$ x 27 in. (73 x 126.4 x 68.6 cm)

Executed by cabinetmaker Niels Vodder, Denmark.

Underside branded with *CABINETMAKER NIELS VODDER/
COPENHAGEN DENMARK/DESIGN FINN JUHL.*

Estimate \$10,000-15,000

LITERATURE

Esbjørn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, pp. 58-59 for the armchair model
Noritsugu Oda, *Danish Chairs*, San Francisco, 1999, p. 98

254

FINN JUHL 1912-1989

"Judas" extendable dining table, circa 1949

Teak, brass.

28 x 121 $\frac{3}{4}$ x 54 $\frac{7}{8}$ in. (71.1 x 309.2 x 139.4 cm) fully extended
Executed by cabinetmaker Niels Vodder and retailed by Illums
Bolighus, Denmark. Underside with metal label impressed
with *ILLUMS BOLIGHUS/KØBENHAVN*. Together with two
extension leaves.

Estimate \$10,000-15,000

PROVENANCE

Acquired from Illums Bolighus, Copenhagen, circa 1960
Thence by descent to the present owner

LITERATURE

Arne Karlsen, *Danish Furniture Design: in the 20th Century*,
Volume 2, Copenhagen, 2007, p. 191
Per H. Hansen, *Finn Juhl and his house*, Copenhagen, 2014,
pp. 101, 126, 186-87



HANS J. WEGNER 1914-2007

Set of eight "The Round" chairs, model no. JH 501, 1949

Teak, cane.

Each: 30 x 24¾ x 20¾ in. (76.2 x 62.9 x 52.7 cm)

Executed by cabinetmaker Johannes Hansen, Denmark. Underside of each seat branded with *JOHANNES HANSEN/COPENHAGEN/DENMARK* and with manufacturer's mark.

Estimate \$20,000-30,000

LITERATURE

Johan Møller Nielson, *Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, p. 101

Frederik Sieck, *Contemporary Danish Furniture Design - a short illustrated review*, Copenhagen, 1990, p. 221

Noritsugu Oda, *Danish Chairs*, San Francisco, 1999, p. 108







256

SOLD TO BENEFIT THE DUBIN BREAST CENTER
AT THE MOUNT SINAI HEALTH SYSTEM

POUL HENNINGSEN 1894-1967

Adjustable piano lamp, with type 2/2 shades, circa 1931

Patinated copper, metal, painted glass, Bakelite.

15¼ in. (38.7 cm) high, as shown

Manufactured by Louis Poulsen, Denmark. Shade fixture impressed
with *PATENTED* and *PH-2*.

Estimate \$20,000-30,000

PROVENANCE

Rune Bruun Johansen, Copenhagen

Acquired from the above by the present owner, 2004

LITERATURE

Tina Jørstian and Poul Erik Munk Nielsen, eds, *Light Years Ahead,
The Story of the PH Lamp*, Copenhagen, 1994, p. 186

257

POUL KJÆRHOLM 1929-1980

Early daybed, model no. PK 80, circa 1957

Leather, chromium-plated steel.

12 x 76½ x 32 in. (30.5 x 194.3 x 81.3 cm)

Manufactured by E. Kold Christensen, Denmark.

Estimate \$25,000-30,000

PROVENANCE

Dansk Møbelkunst, Copenhagen

Acquired from the above by the present owner

LITERATURE

Frederik Sieck, *Contemporary Danish Furniture Design - a short illustrated review*, Copenhagen, 1990, p. 149

Christoffer Harlang, Krestine Kjærholm, Keld Helmer-Petersen, eds., *Poul Kjærholm*, Copenhagen, 2001, pp. 59, 104-05, 177

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





258

**PREBEN FABRICIUS and
JØRGEN KASTHOLM** 1931-1984, 1931-2007

"Grasshopper" chaise longue, model no. FK-87, designed 1968

Chromium-plated steel, leather, canvas, cotton cord.

32 x 28¼ x 55¾ in. (81.3 x 71.8 x 141.6 cm)

Manufactured by Alfred Kill, Germany.

Estimate \$10,000-15,000

PROVENANCE

Private collection, Bloomfield Hills, Michigan

LITERATURE

Jerryl Habegger and Joseph H. Osman, *Sourcebook of Modern Furniture*, New York, 2005, p. 43, no. 2-21

259

PREBEN FABRICIUS and

JØRGEN KASTHOLM 1931-1984, 1931-2007

"Scimitar" chair, model no. IS-63, designed 1962

Leather, steel.

27 x 32½ x 25½ in. (68.6 x 82.6 x 64.8 cm)

Manufactured by Ivan Schlechter, Denmark. Underside impressed with manufacturer's mark and *DANMARK*.

Estimate \$12,000-18,000

LITERATURE

Ivan Schlechter, "Designs by Fabricius and Kastholm," *Mobilia*, no. 106, May 1964, *passim*

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 196

Anne Bony, *Furniture & Interiors of the 1960s*, Paris, 2004, p. 142





260

PROPERTY OF A MANHATTAN COLLECTOR

ARMAND PHILLIP BARTOS 1910-2005

Unique extendable dining table, circa 1960

Burlwood-veneered oak, chromium-plated steel, steel.

29½ x 90 x 47½ in. (74.9 x 228.6 x 120.7 cm)

Produced by Bartos & Company, New York. Frame impressed with
BETHLEHEM U.S.A. Together with four extension leaves.

Estimate \$8,000-12,000

PROVENANCE

Collection of the architect

Thence by descent to the present owner

LITERATURE

House & Garden, 1967, illustrated p. 57

**EJNER LARSEN and
AKSEL BENDER MADSEN** 1917-1987, 1916-2000

"Metropolitan" armchair, model no. 2842/L, circa 1959

Leather, oak.

30½ x 30¼ x 22¾ in. (77.5 x 76.8 x 56.8 cm)

Executed by cabinetmaker Willy Beck and leatherwork by Dahlman saddlers, Denmark. Underside with metal label impressed *PRODUCED BY/
CABINET-MAKER/WILLY BECK/COPENHAGEN/DENMARK/ARCHITECTS
A. BENDER MADSEN AND EJNER LARSEN.*

Estimate \$7,000-9,000

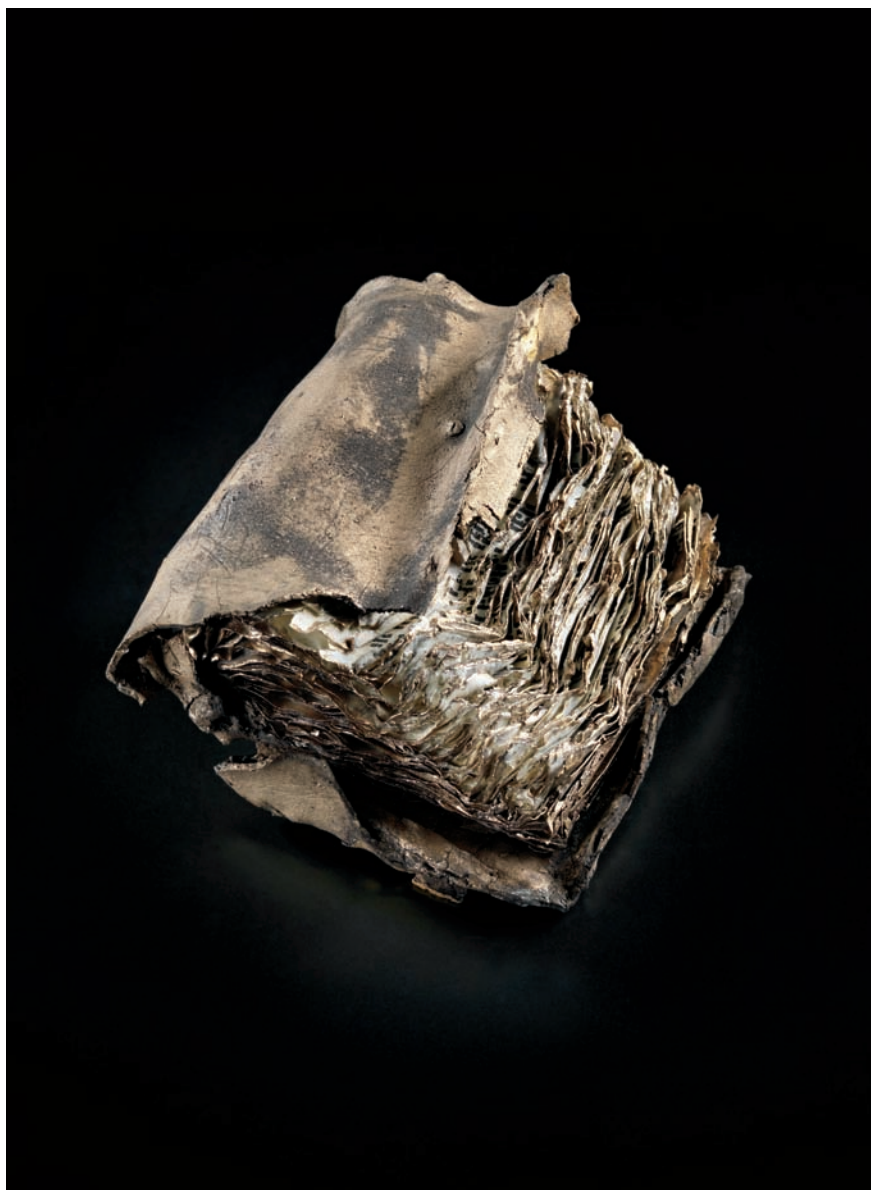
LITERATURE

Esbjørn Hiort, *Modern Danish Furniture*, New York, 1956, p. 46

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Vol. 4: 1957-1966*,
Copenhagen, 1987, pp. 79-81

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 140





262

TAKAKO ARAKI 1921-2004

"Pocket Bible," circa 1990

Porcelain, photo transfer, gold glaze.

4 x 5 $\frac{7}{8}$ x 7 in. (10.2 x 14.9 x 17.8 cm)

Estimate \$15,000-20,000

LITERATURE

The Shigaraki Ceramic Cultural Park, *Soaring Voices-Contemporary Japanese Women Ceramic Artists*, Shigaraki, 2007, p. 48 for a similar example

PROPERTY OF AN EAST COAST COLLECTOR

MAARTEN BAAS b. 1978

Unique chair, from the "Where There's Smoke" series, 2005

Charred pre-existing Charles Rennie Mackintosh "Willow" chair, epoxy resin, Wensleydale felt.

47 x 37 x 18 in. (119.4 x 94 x 45.7 cm)

Produced by Baas & den Herder, the Netherlands, for Moss, New York.

Felt cushion handmade by Claudy Jongstra, the Netherlands. One side

inset with metal lettering BAAS, with metal label under seat engraved

"Where There's Smoke"/created by Maarten Baas for Moss, NY/moooi

and impressed WILL.01 / 12/05 and with partially obscured Cassina and

CHARLES/RENNIE/MACKINTOSH stamp.

Estimate \$8,000-12,000

PROVENANCE

Moss, New York

Acquired from the above, circa 2005

EXHIBITED

"Where There's Smoke...", Moss, New York, 2005

LITERATURE

Sophie Lovell, *Furnish: Furniture and Interior Design for the 21st Century*, Berlin, 2007, p. 68 for other chairs from the "Where There's Smoke" series

Sophie Lovell, *Limited Edition: Prototypes, One-Offs and Design Art*

Furniture, Basel, 2009, p. 239 for another chair from the "Where There's Smoke" series



MARTIN SZEKELY b. 1956

Monumental "S.P.B." bookshelves from the "Des Étagères" collection, in "vert-olive," 2008

Nextel-coated aluminum.

Each: 47¼ x 189¾ x 18 in. (120 x 482 x 45.7 cm)

Produced by Tôlerie Fine de Précision, France and editioned by Galerie kreio, Paris. Numbers 1 and 2 from the edition of 2. Each with metal label REALISATION/TPU and respectively with metal labels *étagère "S.P.B."*, 2008/*Pièce unique 1/2/m. Szekely/Edition Galerie kreio* and *étagère "S.P.B."*, 2008/*Pièce unique 2/2/m. Szekely/Edition Galerie kreio*.

Estimate \$80,000-120,000

PROVENANCE

Galerie kreio, Paris

Commissioned from the above by the present owner

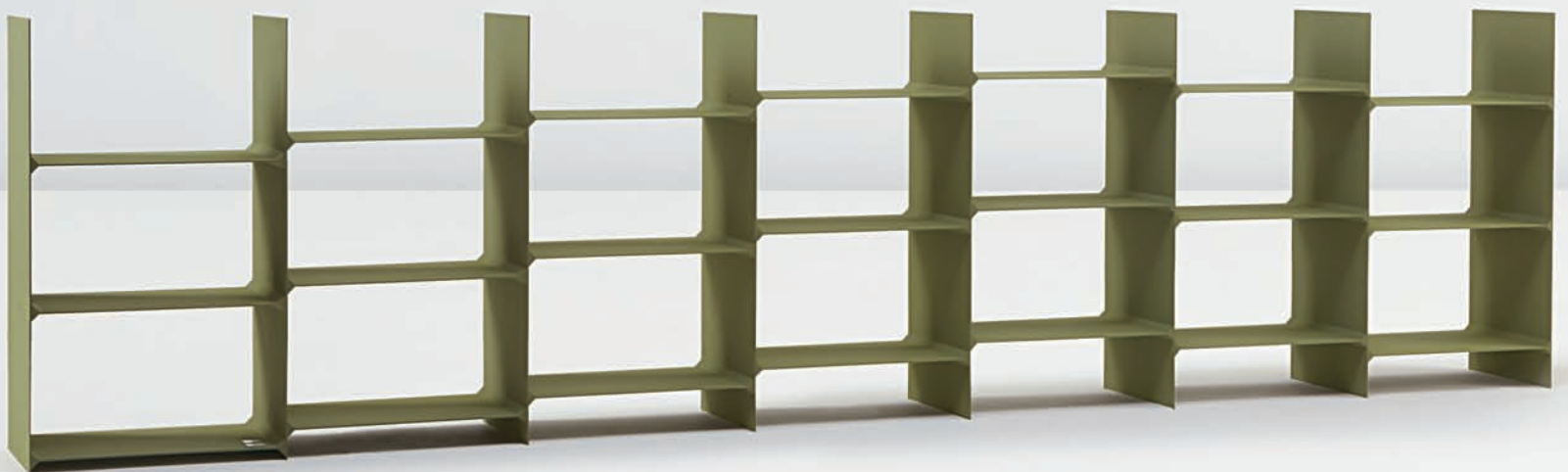
LITERATURE

Christian Schlatter and Bernard Chauveau, *Martin Szekely:*

Des Étagères, Paris, 2005, pp. 18-19 for a related work

Clément Dirié, ed., *Martin Szekely*, Zurich, 2010, pp. 183-89 for related works

Martin Szekely, *Martin Szekely: Ne plus dessiner*, exh. cat., Centre Georges Pompidou, Paris, 2011, p. 11 for a related work





“I tirelessly ponder the presence and use of objects in daily life. And since the answers need checking just as ceaselessly, I come up with objects and items of furniture, which I then produce.” MARTIN SZEKELY





265

MARTIN SMITH b. 1950

"Conditions of Space No. 1," 1998

Red earthenware, steel, aluminum leaf.

8 x 16 $\frac{3}{8}$ x 16 $\frac{3}{8}$ in. (20.3 x 41.6 x 41.6 cm)

Estimate \$5,000-7,000

PROVENANCE

"Martin Smith," Barrett Madsen Gallery, London, March 5-April 17, 1999

LITERATURE

Martin Smith, exhibition brochure, Barrett Madsen Gallery, London, 1999, illustrated, fig. 3



266

TONY MARSH b. 1954

Large bowl form with cast elements, circa 1995

Earthenware.

8 $\frac{1}{4}$ x 20 x 16 $\frac{1}{2}$ in. (21 x 50.8 x 41.9 cm)

Estimate \$5,000-7,000

LITERATURE

Mark Del Vecchio, *Postmodern Ceramics*, London, 2001, p. 89 for a similar example

MARTIN SMITH b. 1950

"Void and Reflection (hidden green) No. 1", 1998

Red earthenware, aluminum leaf.

8¾ x 19 x 19 in. (22.2 x 48.3 x 48.3 cm)

Estimate \$5,000-7,000

EXHIBITED

"Martin Smith," Barrett Madsen Gallery, London,
March 5-April 17, 1999

LITERATURE

Martin Smith, Balance and Space, exh. cat.,
Museum Boijmans Van Beuningen, Rotterdam,
1996, p. 113 for a similar example

Martin Smith, exhibition brochure, Barrett Madsen
Gallery, London, 1999, illustrated, fig. 1



268

PROPERTY FROM THE ESTATE OF MR. MIKE O'CONNOR

BETTY WOODMAN b. 1930

Diptych, circa 1995

Earthenware, glaze. Thrown and assembled.

28¼ in. (71.8 cm) high

Estimate \$15,000-20,000

EXHIBITED

"Betty Woodman," Stedelijk Museum, Amsterdam, September 21-October 11, 1996, then traveled to: Calouste Gulbenkian Foundation, Lisbon, June-August 1997, Musée d'Art Contemporain, Dunkerque, September-December 1997

LITERATURE

Betty Woodman, exh. cat., Stedelijk Museum, Amsterdam, 1996, pp. 23, 38, 39-45 for similar examples

Annabel Freyberg, *Living with Ceramics*, New York, 1999, illustrated p. 191



269

PROPERTY FROM A MANHATTAN COLLECTION

MARTIN SZEKELY b. 1956

Prototype "R.N.L." dining table, 2006

Amazonia stone, steel.

31½ x 59 x 59 in. (80 x 149.9 x 149.9 cm)

Editioned by Galerie kreò, Paris. Prototype 1 from the edition of 8 plus 2 artist's proofs and 2 prototypes. Underside inscribed in marker with *PROTO 1/2006/MARTIN/SZEKELY*.

Estimate \$15,000-20,000

PROVENANCE

Galerie kreò, Paris

Private collection, France

Artcurial – Briest – Poulain – F. Tajan, "Maria Pergay: Provenant des Collections Gourgard," May 24, 2011, lot 294

Acquired from the above by the present owner

LITERATURE

Clément Dirié, ed., *Martin Szekely*, Zurich, 2010, illustrated pp. 200-201



270

PRIVATE COLLECTION

SHIRO KURAMATA 1934-1991

"Dinah" chest of drawers, designed 1970

Painted steel, painted wood.

69¼ x 21¼ x 19⅝ in. (175.9 x 54 x 49.8 cm)

Manufactured by Cappellini, Italy.

Estimate \$10,000-15,000

PROVENANCE

Tajan, Paris, "Arts Décoratifs du xxe Siècle & Design," March 6, 2012, lot 225

Acquired from the above by the present owner

LITERATURE

Arata Isozaki, Ettore Sottsass, *Shiro Kuramata 1967-1987*, Tokyo, 1988, p. 29

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 256

Deyan Sudjic, *Shiro Kuramata: Essays & Writings*, London, 2013 pp. 44, 155





271

PROPERTY FROM A NORTHWEST COLLECTION

HIROSHI SUZUKI b. 1961

Vase, 2002

Hammer-raised and chased fine silver.

10½ in. (26.7 cm) high, 6 in. (15.2 cm) diameter

Underside impressed with artist's monogram, 999, Sheffield town mark, purity mark, date letter C and Golden Jubilee mark.

Estimate \$15,000-20,000

PROVENANCE

Urban Zen, New York

Acquired from the above by the present owner

LITERATURE

Timothy Schroder, Adrian Sassoon, *Hiroshi Suzuki*, London, 2010, p. 24 for a similar example

PRIVATE COLLECTION

SHIRO KURAMATA 1934-1991*Two "Apple Honey" chairs, designed 1985*

Chromium-plated tubular steel, painted aluminum, anodized aluminum, leather, vinyl.

Each: 28 $\frac{3}{8}$ x 18 $\frac{7}{8}$ x 20 $\frac{1}{2}$ in. (72.7 x 47.9 x 52.1 cm)

Manufactured by UMS Pastoe, Japan and the Netherlands.

Estimate \$8,000-12,000

PROVENANCE

For the chromium-plated chair: Wright, Chicago, "Modern + Contemporary Design," March 25, 2007, lot 597

For the black chair: Wright, Chicago, "Important 20th Century Design," May 20, 2007, lot 381

LITERATURE*Shiro Kuramata and Ettore Sottsass*, exh. cat., 21_21 Design Sight, Tokyo, 2011, p. 194Gert Staal and Anne van der Zwaag, *Pastoe 100 years of design innovation*, Rotterdam, 2013, p. 219Deyan Sudjic, *Shiro Kuramata*, New York, 2013, p. 335, fig. 414

273

TADAO ANDO b. 1941

Set of three "Ando" vases, 2011

Rosetta, ghiaccio, velato cast aquamarine glass.

Each: 22¼ in. (56.5 cm) high

Produced by Venini, Italy. Number 17 from the edition of 30. Each acid-etched with *90/VENINI/2011/Ando, venini 2011 - 17 / 30* and with manufacturer's label. Together with a certificate of authenticity from Venini.

Estimate \$40,000-60,000

PROVENANCE

Acquired directly from Venini, Italy

Tadao Ando, 1995 winner of the Pritzker Architecture Prize, designed the present set of three vases for Venini on the occasion of the firm's 90th anniversary. His first design for Venini, the three torqued columns, based on inverted isosceles triangles, combine to form a discrete sculptural work. Each vase is hand-finished in one of three wheel cutting techniques—*rosetta, ghiaccio, velato*—applied to the surface to create variant textures. This is the first design object that Ando ever produced.



“Ceramics are incredibly indirect; I was looking for ways to make them more direct, like painting.” RON NAGLE

274

RON NAGLE b. 1939

“Miss Bisque,” from the “Snuff Bottles” series, 2002

Glazed porcelain.

8¼ in. (21 cm) high

Estimate \$15,000-20,000

LITERATURE

Dave Hickey, David Pagel, Joel Selvin and Jana Martin, *Nagle, Ron*, Arlington, 2010, pl. 33 for a similar example

275

RON NAGLE b. 1939

“Tweety,” from the “Snuff Bottles” series, 2003

Glazed porcelain.

6¼ in. (15.9 cm) high

Estimate \$15,000-20,000

LITERATURE

Dave Hickey, David Pagel, Joel Selvin and Jana Martin, *Nagle, Ron*, Arlington, 2010, pl. 34 for a similar example
Garth Clark, Cindi Strauss, *Shifting Paradigms in Contemporary Ceramics, The Garth Clark and Mark Del Vecchio Collection*, exh. cat. Museum of Fine Arts, Houston, 2012, pp. 207, 395 for a similar example

276

RON NAGLE b. 1939

“BBB,” from the “Snuff Bottles” series, 2006

Glazed porcelain.

10 in. (25.4 cm) high

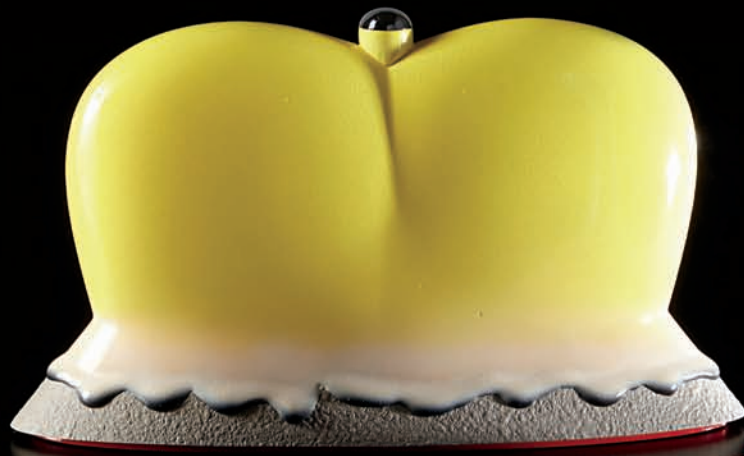
Estimate \$15,000-20,000

LITERATURE

Dave Hickey, David Pagel, Joel Selvin, Jana Martin, *Nagle, Ron*, Arlington, 2010, pl. 32 for a similar example



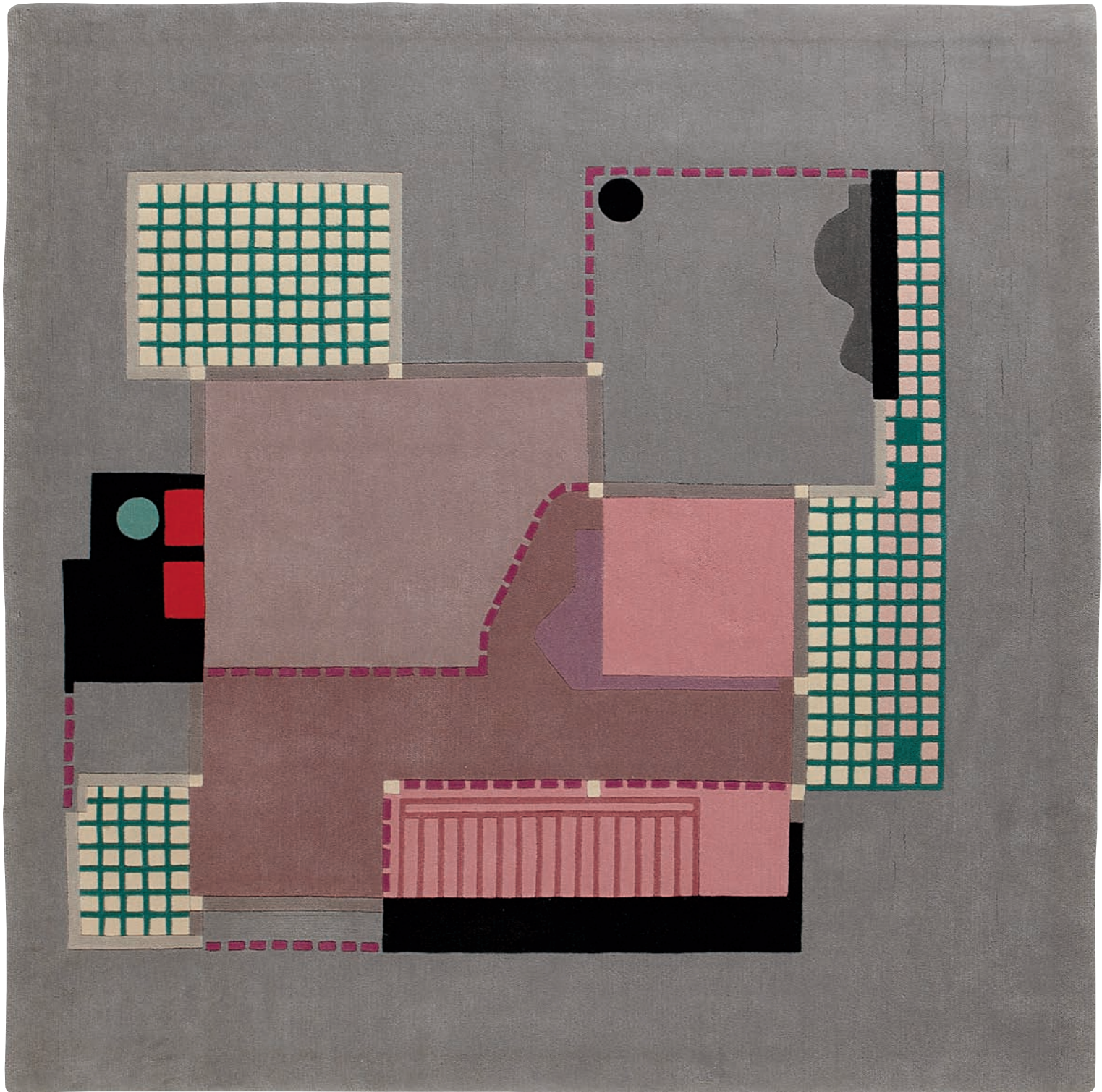
274



275



276



277

RICHARD MEIER b. 1934

"Rug #1," 1985

Wool.

84½ x 84½ in. (214.6 x 214.6 cm)

Manufactured by V'Soske, USA. Underside with manufacturer's label.

From the production of 4.

Estimate \$15,000-20,000

EXHIBITED

"V'Soske Rugs by Architects: Architecture in Transition, 1979-1993,"
The Center for Architecture, New York, May 14-26, 2012



278

ETTORE SOTTASS, JR. 1917-2007

"Cometa" floor lamp, model no. L 026, designed 1970

Acrylic, painted metal, chromium-plated metal.

80½ in. (204.5 cm) high

Manufactured by Poltronova, Italy.

Estimate \$5,000-7,000

LITERATURE

Guia Sambonet, *Ettore Sottsass: Mobili Qualche*

Arredamento/Furniture and a Few Interiors, Milan, 1985, p. 65

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 339

Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*,
Tübingen, 1993, p. 90, fig. 56

Ettore Sottsass, exh. cat., Centre Georges Pompidou, Paris,
1994, p. 74

Clémence Krzentowski and Didier Krzentowski, eds.,
The Complete Designers' Lights (1950-1990) 30 Years of
Collecting, Paris, 2012, p. 269



279

MARTIN SMITH b. 1950

"Shift and Progression no. 5," 1994

Red earthenware, slate, gold leaf.

11½ x 13½ x 12 in. (29.2 x 34.3 x 30.5 cm)

With paper label inscribed *MARTIN SMITH 5/94* in black ink.

Estimate \$6,000-9,000

LITERATURE

Mark Del Vecchio, *Postmodern Ceramics*, London, 2001,
illustrated p. 48

GORDON BALDWIN b. 1932

"Linea I" and "Linea II," 1998

Earthenware, matte glazes.

Black vessel: 15¾ in. (40 cm) high

White vessel: 15¾ in. (40 cm) high

Each inscribed with GB/98.

Estimate \$12,000-16,000

PROVENANCE

Barrett Marsden Gallery, London, circa 1999

EXHIBITED

"Gordon Baldwin," Barrett Marsden Gallery, London, June 11-July 24, 1999

LITERATURE

Gordon Baldwin, exhibition brochure, Barrett Marsden Gallery, London, illustrated figs. 11, 12

David Whiting, Gordon Baldwin - Objects for a Landscape, York, 2012, pp. 141, 146 for similar examples



281

PROPERTY FROM A NORTHWEST COLLECTION

ZAHA HADID b. 1950

Tea and coffee service, designed 1995-1996

Silver.

10¾ in. (27.3 cm) high

Comprising teapot, coffee pot, creamer and sugar bowl.

Produced by Sawaya & Moroni, Italy. From the edition of 10.

Underside of each impressed with *SAWAYA & MORONI 925* and maker's mark.

Estimate \$40,000-60,000

PROVENANCE

Urban Zen, New York

Acquired from the above by the present owner

LITERATURE

Hatje Cantz, *Zaha Hadid. Architecture*, exh. cat., MAK Vienna, 2003, p. 172

Zaha Hadid, Patrik Schumacher and Gordana Fontana-Giusti eds., *Zaha Hadid Complete Works, Major and Recent Works*, New York, 2004, pp. 218-19

Aaron Betsky, *Zaha Hadid: Complete Works*, New York, 2009, pp. 220, 254





282

PRIVATE COLLECTION

DONALD JUDD 1928-1994

"Stool #43," 1990

Bluish Black/RAL 5004 painted aluminum.

19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in. (49.8 x 49.8 x 49.8 cm)

Manufactured by Janssen C.V., the Netherlands. Stool number 9 from the Janssen edition. Impressed with *DJ 9 90*.

Estimate \$5,000-7,000

PROVENANCE

Judd Furniture, New York

David Gill, London, acquired from the above, 1990

Phillips de Pury & Luxembourg, New York, "20th-21st Century Design Art," December 12, 2001, lot 226

Private collection, Europe

Phillips de Pury & Company, New York, "20-21st Century Design Art," December 14, 2004, lot 240

Acquired from the above by the present owner

LITERATURE

Donald Judd Furniture, exh. cat., St. Louis Art Museum, 1991, p. 52

PRIVATE COLLECTION

DONALD JUDD 1928-1994*"Desk #56" and "Chair #45,"* 1990

Traffic Black/RAL 9017 painted aluminum.

Table: 29½ x 39¼ x 39¼ in. (74.9 x 99.7 x 99.7 cm);

chair 29½ x 19¾ x 19¾ in. (74.9 x 50.2 x 50.2 cm)

Manufactured by Janssen C.V., the Netherlands. Desk number 12 from the Janssen edition. Impressed with *DJ 12 90*. Chair number 17 from the Janssen edition. Impressed with *DJ 17 90*.**Estimate** \$15,000-20,000**PROVENANCE**

Judd Furniture, New York

David Gill, London, acquired from the above, 1990

Christie's, New York, "Important 20th Century Design," June 7, 1996, lot 150

Acquired from the above by the present owner

LITERATUREMuseum Boymans-Van Beuningen, *Donald Judd Furniture Retrospective*,

Rotterdam, 1993, p. 52, fig. 45 for the chair, p. 58, fig. 56 for the desk

Barbara Bloemink and Joseph Cunningham, *Design ≠ Art, Functional Objects From Donald Judd to Rachel Whiteread*, exh. cat., Cooper-Hewitt

National Design Museum, New York, 2004, p. 153, fig. 140 for a similar example



284

JEAN BORIS LACROIX 1902-1984

Floor lamp, model no. 315, circa 1952

Painted metal, acrylic, brass.

64 in. (162.6 cm) high

Estimate \$6,000-8,000

LITERATURE

Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 391

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights (1950-1990) 30 Years of Collecting*, Paris, 2012, p. 45



285

JEAN BORIS LACROIX 1902-1984

Set of four ceiling lights, circa 1952

Painted metal, acrylic, brass.

Each: 51¾ in. (131.4 cm) drop

Estimate \$10,000-15,000

PROVENANCE

Galerie 1950 Alan, Paris, 1980s

Private collection, Munich

LITERATURE

Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 391 for the related floor lamp

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights (1950-1990) 30 Years of Collecting*, Paris, 2012, p. 45 for the related floor lamp



286

GIO PONTI 1891-1979

Daybed, from the Fondazione Livio e Maria Garzanti, Forlì, circa 1958

Oak, fabric, brass.

27¾ x 77½ x 35¼ in. (70.5 x 195.9 x 89.5 cm)

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

Estimate \$8,000-12,000

PROVENANCE

Fondazione Livio e Maria Garzanti, Forlì, Italy

Aldo Garzanti commissioned Gio Ponti to design the building and interiors for the Fondazione Livio e Maria Garzanti in Forlì in the 1950s. Garzanti was an Italian publisher and businessman who later devoted himself to philanthropy, setting up the foundation to support artists.





287

NAPOLEONE MARTINUZZI 1892-1977

Large vase, model no. 3079, circa 1930

Laguna glass with gold leaf inclusions.

13 in. (33 cm) high

Produced by Venini, Italy. Underside acid-etched with *venini/murano/ITALIA*.

Estimate \$8,000-12,000

PROVENANCE

Private collection, Newport Beach, California

LITERATURE

Franco Deboni, *Venini Glass*, Milan, 1996, pl. 33

Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, catalogo blu pl. 5

Marino Barovier, *Napoleone Martinuzzi: Venini 1925-1931*, Milan, 2013, pp. 143, 223



288

CARLO SCARPA 1906-1978

Five-armed chandelier, model no. 5320 A 5, circa 1941

Glass, brass, painted metal.

44½ in. (112.1 cm) drop, 23⅞ in. (58.7 cm) diameter

Manufactured by Venini, Italy.

Estimate \$15,000-20,000

LITERATURE

Franco Deboni, *Venini Glass, Its history, artists and techniques, Volume 1*, Turin, 2007, p. 184, *catalogo blu* pl. 194



289

CARLO SCARPA 1906-1978

Ceiling light, model no. 5417, 1931-1935

Filigrana glass, copper.

31½ in. (80 cm) drop, 12 in. (30.5 cm) diameter

Manufactured by Venini, Italy. Light fixture impressed with *VENINI/MURANO*.

Estimate \$12,000-18,000

LITERATURE

Franco Deboni, *Venini Glass, Its history, artists and techniques, Volume 1*, Turin, 2007, p. 163, *catalogo blu* pl. 138

290

PRIVATE COLLECTION

GIO PONTI 1891-1979

Unique armoire, circa 1958

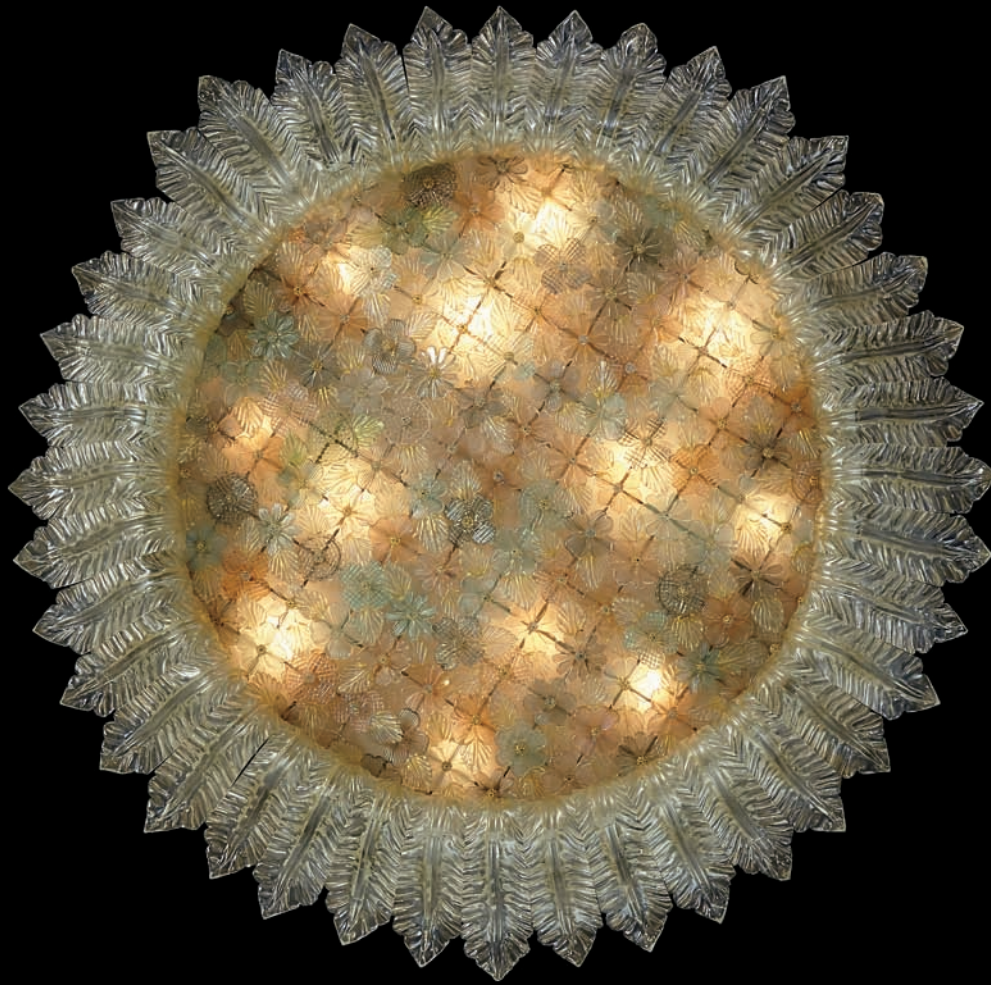
Pear wood-veneered, parchment-covered and
plastic-laminated wood, pear wood, brass, metal
70½ x 68½ x 24¼ in. (179.1 x 174 x 61.6 cm)

Estimate \$15,000-25,000

PROVENANCE

Private collection, Europe, commissioned directly
from the designer, circa 1958
Phillips de Pury & Company, New York, "Design," June 7,
2006, lot 66
Acquired from the above by the present owner





291

FLAVIO POLI 1900-1984

Ceiling light, circa 1957

Clear and colored glass with gold leaf inclusions, metal.

6½ in. (16.5 cm) drop, 52 in. (132.1 cm) diameter

Produced by Seguso, Italy.

Estimate \$15,000-20,000

PROVENANCE

Private collection, Royan, France, commissioned circa 1957

La Maison du XXe Siècle, L'Isle sur la Sorgue, France

Acquired from the above by the present owners, 2002

292

ICO PARISI 1916-1996

Sofa, circa 1949

Fabric, stained wood.

33½ x 90½ x 46 in. (85.4 x 229.9 x 116.8 cm)

Manufactured by Ariberto Colombo, Italy.

Estimate \$12,000-18,000

LITERATURE

Roberto Aloï, *Esempi: Di Decorazione Moderna, Di Tutto Il Mondo, Sedie Poltrone Divani*, Milan, 1953, fig. 117 for a similar example

This lot has been archived in Archivio del Design di Ico Parisi,
Via Diaz 11 - 22100 Como, Italy.





293

BAROVIER & TOSO (CO.)

Pair of chandeliers, 1950s

Colored glass paste with gold leaf inclusions, painted metal, brass, aluminum.

Each: 27 in. (68.6 cm) drop, 23³/₄ in. (60.3 cm) diameter

Manufactured by Barovier and Toso, Italy.

Estimate \$16,000-24,000

PAOLO BUFFA 1903-1970*Sideboard, circa 1945*

Rosewood-veneered wood, brass inlays, wood, frosted glass, clear glass.

34 x 63 x 16¼ in. (86.4 x 160 x 41.3 cm)

Brass inlays designed by Giovanni Garibaldi, Italy.

Estimate \$16,000-24,000**LITERATURE**Roberto Aloï, *L'Arredamento Moderno*, Milan, 1945, fig. 394 for a similar exampleIrene de Guttry and Maria Paola Maino, *Il mobile déco italiano, 1920-1940*, Bari, 1988, p. 105, fig. 14 for a similar exampleRoberto Rizzi, *I mobili di Paolo Buffa*, exh. cat., Mostra Internazionale dell'Arredamento, Cantù, 2002, p. 35 for a similar example

295

MAX INGRAND 1908-1969

Mirror, 1960

Colored glass, mirrored glass, wood, brass.

30½ x 23 x 1½ in. (77.5 x 58.4 x 3.8 cm)

Manufactured by Fontana Arte, Italy. Reverse of mount with label printed *FONTANIT/LUIGI FONTANA & C. S.p.a./MILANO-ITALY/PROTEZIONE TERMOPLASTICA* and reverse of mirror stamped with *27 SET. 1960/SA*.

Estimate \$8,000-12,000

PROVENANCE

Phillips, London, "Design," September 26, 2013, lot 146

Acquired from the above by the present owner

LITERATURE

Edoardo Paoli, *Specchiere e Specchi, Quaderni Vitrum*, Milan, no. 8, 1966, p. 116

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 422



296

ERCOLE BAROVIER 1889-1974

Pair of large lanterns, circa 1940

Rostrato glass, brass.

Each: 35 $\frac{3}{8}$ in. (89.9 cm) drop, 12 $\frac{1}{2}$ in. (30.8 cm) diameter

Produced by Ferro Toso Barovier, Italy.

Estimate \$12,000-18,000





297

GIO PONTI 1891-1979

Pair of armchairs, designed for the VI Triennale, Milan, circa 1936

Fabric, walnut.

Each: 30 $\frac{3}{8}$ x 26 $\frac{1}{2}$ x 32 in. (77.2 x 67.3 x 81.3 cm)

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

Estimate \$10,000-15,000

LITERATURE

"Un abitazione dimostrativa alla VI Triennale," *Domus*,
Milan, no. 103, July 1936, pp. 15, 17, 19

Lisa Licitra Ponti, *Gio Ponti: The Complete Works 1923-1978*,
London, 1990, pp. 80-83

Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings*,
1920-1976, Milan, 2004, pp. 111-12

Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, p. 102,
figs. 233-34, p. 103, figs. 236-37

The present model was exhibited at the VI Milan Triennale, 1936.

298

MAX INGRAND 1908-1969

"Dahlia" floor lamp, circa 1955

Colored glass, brass, painted metal.

81¾ in. (207.6 cm) high

Manufactured by Fontana Arte, Italy.

Estimate \$14,000-18,000

LITERATURE

Andrea Branzi and Michele De Lucchi, eds.,
Il Design Italiano Degli Anni '50, Milan,
1985, p. 231, fig. 806



299

RICHARD DEVORE 1933-2006

Untitled #709, 1992

Glazed stoneware.

15¼ in. (38.7 cm) high

Estimate \$15,000-20,000

PROVENANCE

Garth Clark Gallery, Los Angeles

Acquired from the above by the present owner, circa 1994

LITERATURE

Jo Lauria, *Color and Fire, Defining Moments in Studio Ceramics, 1950-2000*, exh. cat., Los Angeles County Museum of Art, Los Angeles, 2000, p. 41 for a similar example

300

RICHARD DEVORE 1933-2006

Untitled #566, 1988

Glazed stoneware.

10½ in. (26.7 cm) high

Underside inscribed in ink with 566.

Estimate \$15,000-20,000

PROVENANCE

Dean Thompson, USA

Frank Lloyd Gallery, Santa Monica, 1998

Acquired from the above by the present owner, 1998

LITERATURE

Garth Clark and Margie Hughto, *A Century of Ceramics in the United States, 1878-1978*, New York, 1979, p. 248, fig. 306 for a similar example





301

MAX INGRAND 1908-1969

Ceiling light, model no. 1849, circa 1958

Brass, frosted glass.

23¼ in. (59.1 cm) drop, 8¾ in. (22.2 cm) diameter

Manufactured by Fontana Arte, Italy.

Estimate \$10,000-12,000

LITERATURE

"lastre di vetro e cristallo," *Vitrum*, Milan, no. 125, May-June 1961, pp. 28-31

Fontana Arte: Illuminazione, sales catalogue, Milan, p. 33

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 419 for a related floor lamp

IGNAZIO GARDELLA 1905-1999

Wall-mounted "Lib 2" bookcase, circa 1955

Brazilian rosewood-veneered wood, painted metal, brass.

102¾ x 153¼ x 8¼ in. (261 x 389.3 x 21 cm)

Manufactured by Azucena, Italy.

Estimate \$22,000-28,000

LITERATURE

"Alla XI Triennale di Milano," *Domus*, no. 337, December 1957, p. 20

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 92

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





303

GINO SARFATTI 1912-1985

Ceiling light, model 2047B, circa 1950

Acrylic, painted metal, painted tubular metal.

48 in. (121.9 cm) drop, 30¼ in. (76.8 cm) diameter

Manufactured by Arteluce, Italy. Light fixture impressed with *AL/MILANO*.

Estimate \$12,000-18,000

LITERATURE

"Cinque motivi in un arredamento," *Domus*, Milan, no. 288, November 1953, p. 52

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights (1950-1990) 30 Years of Collecting*, Paris, 2012, p. 44
Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 19, 66, 466

304

GIOVANNI FERRABINI 1909-1969

Rare table, circa 1957

Painted tubular iron, glass, brass.

32 x 74¼ x 36¼ in. (81.3 x 188.6 x 92.1 cm)

Estimate \$20,000-30,000

LITERATURE

"Il 'Securit nell'architettura," *Domus*, no. 333, August, 1957,
p. 57 for a similar example

Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano
Degli Anni '50*, Milan, 1985, p. 58 for a similar example





305

PIETRO CHIESA 1892-1948

Table lamp, circa 1940

Pear wood, mirrored glass, brass, fabric shade.

23½ in. (58.7 cm) high

Manufactured by Fontana Arte, Italy. Finial impressed with *F/Milano*.

Estimate \$5,000-7,000

LITERATURE

Sergio Montefusco, *Fontana Arte: repertorio 1933-1943 dalle immagini dell'epoca*, Genoa, 2012, p. 121 for a similar example

306

ANGELO LELII 1915-1979

Floor lamp, 1960s

Painted metal, patinated brass, marble, acrylic.

78½ in. (199.7 cm) high

Manufactured by Arredoluce, Italy.

Estimate \$8,000-12,000

LITERATURE

"Per chi deve scegliere lampade di serie," *Domus*, Milan,

no. 429, August 1965, p. d/299 for a similar example

Fulvio Ferrari and Napoleone Ferrari, *Luce: Lampade 1968-1973: il nuovo design italiano*, Turin, 2002, fig. 55

for a similar example

Clémence Krzentowski and Didier Krzentowski, eds.,

The Complete Designers' Lights (1950-1990) 30 Years of Collecting, Paris, 2012, p. 174 for a similar example





307

ETTORE SOTTASS, JR. 1917-2007

Lidded pot, model no. 191-B, from the "Ceramiche di lava" series,
circa 1957-1959

Glazed ceramic, walnut.

7¼ in. (18.4 cm) high

Produced by the Società Ceramica Toscana di Figline for Galleria Il
Sestante, Italy. Underside signed with 191/IL•SESTANTE/SOTTASS/Italy.

Estimate \$5,000-7,000

LITERATURE

Fulvio Ferrari, *Ettore Sottsass: Tutta la Ceramica*, Turin, 1996, p. 86,
fig. 324 for a similar example



308

GINO SARFATTI 1912-1985

Floor lamp, model no. 1003b, circa 1946

Painted aluminum, painted tubular brass, brass, marble.

78 x 37 x 13 in. (198.1 x 94 x 33 cm) fully extended

Manufactured by Arteluce, Italy.

Estimate \$5,000-7,000

LITERATURE

Franco Grigioni, *Arredamento*, 1956, fig. 663

Marco Romanelli and Sandra Severi, *Gino Sarfatti: Selected Works 1938-1973*, Milan, 2012, pp. 154-55, 442

309

MASSIMO VIGNELLI 1931-2014

Set of four wall lights, circa 1960

Incamiciato glass, brass.

Each: 15¼ x 4⅞ x 7¼ in. (38.7 x 12.4 x 18.4 cm)

Manufactured by Venini, Italy. Each shade with printed label

VE/NI/NI/MADE IN MURANO / ITALY.

Estimate \$10,000-15,000



310

ICO PARISI 1916-1996

Sofa, model no. 865, circa 1955

Painted tubular metal, fabric.

29¼ x 28 x 95 in. (74.3 x 71.1 x 241.3 cm)

Manufactured by Cassina, Meda, Italy. Together with
a certificate of authenticity from Roberta Lietti.

Estimate \$20,000-30,000

PROVENANCE

Private collection, Como, Italy

Acquired from the above by the present owner

LITERATURE

"Ico e Luisa Parisi, arch.tti," *Domus*, no. 336, November 1957,
pp. 40-41

"Una nuova sala d'esposizione di mobili, mostra Cassina a
Meda," *Domus*, no. 339, February 1958 p. 48

"Villa sul lago di Como," *Domus*, no. 342, May 1958, p. 31
Flaminio Gualdoni, ed., *Ico Parisi and architecture*, Bologna,
1990, p. 209

This lot has been archived in Archivio del Design di Ico Parisi,
Via Diaz 11 – 22100 Como, Italy.





311

VENINI

Ceiling light, late 1950s

Zanfirico glass, brass.

27 $\frac{5}{8}$ in. (70.2 cm) drop, 12 $\frac{1}{4}$ in. (31.1 cm) diameter

Manufactured by Venini, Italy.

Estimate \$10,000-15,000



312

MAX INGRAND 1908-1969

Ceiling light, circa 1960

Brass, frosted glass.

29.5 x 27.5 x 11 in. (74.9 x 69.9 x 27.9 cm)

Manufactured by Fontana Arte, Italy.

Estimate \$12,000-18,000

LITERATURE

Pierre-Emmanuel Martin-Vivier, *Max Ingrand*,
Du Verre À La Lumière, Paris, 2009, p. 246

313

MAX INGRAND 1908-1969

Rare floor lamp, circa 1955

Glass, brass, patinated brass, painted aluminum, fabric shade.

71 in. (180.3 cm) high

Manufactured by Fontana Arte, Italy.

Estimate \$20,000-30,000

LITERATURE

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

Max Ingrand, Turin, 2012, fig. 396 for a similar example





Σ 314

CARLO DE CARLI 1910-1999

Pair of beds, model no. D 90, circa 1961

Brass, Brazilian rosewood-veneered wood, painted metal, wire mesh.

Each: 38 x 78¼ x 35¼ in. (96.5 x 198.8 x 89.5 cm)

Manufactured by Sormani, Italy. Each mattress platform molded twice with *ISRAM/CESANO MADERNO*.

Estimate \$6,000-8,000

LITERATURE

Rivista dell'Arredamento, no. 117, September 1964, front cover

The present model was included in the exhibition "Mobili di Carlo De Carli, maestro italiano del design," at the Triennale Design Museum, Milan, April 12-May 29, 2011.

315

GINO SARFATTI 1912-1985

Rare floor lamp, circa 1951

Tubular brass, brass, painted metal, painted tubular brass.

74¼ in. (188.6 cm) high

Manufactured by Arteluce, Italy.

Estimate \$15,000-20,000





316

ICO PARISI 1916-1996

Side table, 1949

Carrara rosata marble, walnut, brass.

29½ in. (74.9 cm) high, 41⅞ in. (106.4 cm) diameter

Manufactured by Ariberto Colombo, Italy.

Estimate \$12,000-15,000

This lot has been archived in Archivio del Design di Ico Parisi,
Via Diaz 11 - 22100 Como, Italy.



317

MAX INGRAND 1908-1969

Pair of table lamps, model no. 2228, circa 1965

Colored glass, crystal cut glass, nickel-plated brass.

Each: 11½ in. (28.3 cm) high, 5¾ in. (14.6 cm) diameter

Manufactured by Fontana Arte, Italy. Base of each

incised with *FONTANA ARTE/MILANO-ROMA*.

Estimate \$16,000-24,000

LITERATURE

Domus, Milan, no. 424, March 1965, n.p. for an advertisement

5 *Fontana Arte*, sales catalogue, Milan, 1960s, p. 69

Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 216, fig. 130

Luci e trasparenze: Fontana Arte millenovecentotrenta•millenovecentocinquanta, exh. cat., Galleria Babuino Novecento, Rome, 2006, pp. 47, 88



318

ERCOLE BAROVIER 1889-1974

Large vase, from the "Mugnoni" series, circa 1938

Hand-blown clear glass.

13 $\frac{5}{8}$ in. (34.6 cm) high

Produced by Ferro Toso Barovier, Italy.

Estimate \$8,000-12,000

LITERATURE

Attilia Dorigato, ed., *Ercole Barovier 1889-1974: Vetroaio Muranese*, exh. cat., Comune di Venezia, Venice, 1989, p. 136 for a similar example

Franco Deboni, *Murano '900*, Milan, 1996, p. 121, cat. no. 37 for a similar example

Marino Barovier, *Venetian Art Glass: 1840-1970: An American Collection*, Stuttgart, 2004, p. 124, cat. no. 71 for a similar example

319

GIO PONTI 1891-1979

Armchair, model no. 811, circa 1950

Walnut, fabric, painted metal.

34¼ x 27¾ x 35½ in. (87 x 70.5 x 90.2 cm)

Manufactured by Cassina, Italy.

Estimate \$12,000-18,000





320

STILNOVO

Pair of ceiling lights, 1950s

Painted metal, brass, tubular brass, frosted glass.

Each: 40¾ in. (103.5 cm) drop, 9¼ in. (23.5 cm) diameter

Manufactured by Stilnovo, Italy.

Estimate \$7,000-9,000



321

GINO SARFATTI 1912-1985

Prototype adjustable floor lamp, model no. 1054, circa 1950

Painted metal, painted perforated aluminum, brass.

76 in. (193 cm) high

Manufactured by Arteluce, Italy.

Estimate \$15,000-20,000

LITERATURE

"Arte e stile nella casa," *Domus*, no. 288, November 1953, p. 33

Marco Romanelli and Sandra Severi, *Gino Sarfatti: Selected Works 1938-1973*, Milan, 2012, p. 450

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights (1950-1990) 30 Years of Collecting*, Paris, 2012, p. 77



322

PROPERTY FROM AN IMPORTANT CORPORATE COLLECTION

JOE COLOMBO 1930-1971

Pair of "Sessel" armchairs, model no. 4801, designed 1964

Painted bent and molded plywood.

Each: 23 x 27 $\frac{5}{8}$ x 24 $\frac{3}{4}$ in. (58.4 x 70.2 x 62.9 cm)

Manufactured by Kartell, Italy. Underside of chairs impressed twice with 295 and 323 respectively.

Estimate \$4,000-6,000

PROVENANCE

Galerie Ulrich Fiedler, Cologne

Acquired from the above by the present owner, 1996

LITERATURE

Ignazia Favata, *Joe Colombo and Italian Design of the Sixties*, Cambridge, 1988, p. 24

Mateo Kries, *Joe Colombo Inventing the future*, Weil am Rhein, 2005, *passim*



323

ATTRIBUTED TO

CARLO DE CARLI 1910-1999

Ceiling light, circa 1967

Painted metal.

50½ in. (128.6 cm) drop, 23½ in. (59.7 cm) diameter

Manufactured by Sormani, Italy.

Estimate \$7,000-9,000

324

GABRIELLA CRESPI b. 1922

Rare "Z" desk with drawer unit, 1975

Brass-covered wood, plastic-laminated wood, acrylic.

36½ x 59 x 31½ in. (92.7 x 149.9 x 80 cm)

Produced by Gabriella Crespi, Italy. Base signed *Gabriella*

Crespi BREV and with applied artist's logo signed

Gabriella Crespi BREV. Together with a certificate of

authenticity from the Archivio Gabriella Crespi.

Estimate \$50,000-70,000

PROVENANCE

Private collection, Turin

LITERATURE

Gabriella Crespi: il segno e lo Spirito: Mobili, plurimi, sculture e gioielli, exh. cat., Palazzo Reale, Milan, 2011, p. 86 for a similar example







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GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

The following pages are designed to offer you information on how to buy at auction at Phillips. Our staff will be happy to assist you.

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips generally acts as agent for the seller.

BUYER'S PREMIUM

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000.

1 PRIOR TO AUCTION

Catalogue Subscriptions

If you would like to purchase a catalogue for this auction or any other Phillips sale, please contact us at +1 212 940 1240 or +44 20 7318 4010.

Pre-Sale Estimates

Pre-sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Where "Estimate on Request" appears, please contact the specialist department for further information. It is advisable to contact us closer to the time of the auction as estimates can be subject to revision. Pre-sale estimates do not include the buyer's premium or any applicable taxes.

Pre-Sale Estimates in Pounds Sterling and Euros

Although the sale is conducted in US dollars, the pre-sale estimates in the auction catalogues may also be printed in pounds sterling and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in pounds sterling or euros as a guide only.

Catalogue Entries

Phillips may print in the catalogue entry the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all dimensions of the property set forth in the catalogue entry are approximate.

Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

Pre-Auction Viewing

Pre-auction viewings are open to the public and free of charge. Our specialists are available to give advice and condition reports at viewings or by appointment.

Electrical and Mechanical Lots

All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

Symbol Key

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

○ **Guaranteed Property**

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips, by a third party or jointly by us and a third party. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss.

△ **Property in Which Phillips Has an Ownership Interest**

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

● **No Reserve**

Unless indicated by a *, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

Σ **Endangered Species**

Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle, by telephone, online or prior to the sale in writing by absentee bid. Proof of identity in the form of government issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least \$1,000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com (Flash plugin is required). You must pre-register by clicking on 'Buy' in the drop-down menu under the 'Buy and Sell' button on the Home Page, then click on 'pre-register' under 'ONLINE LIVE BIDDING.' You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and any applicable taxes. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

PHILLIPS



EVENING & DAY EDITIONS

AUCTION 22 JANUARY LONDON
VIEWING 12-22 JANUARY
ENQUIRIES +44 20 7318 4075 editionslondon@phillips.com

RICHARD HAMILTON *Eight Self-Portraits*, 1994

Estimate £15,000-20,000

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Employee Bidding

Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

Bidding Increments

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer’s discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

\$50 to \$1,000	by \$50s
\$1,000 to \$2,000	by \$100s
\$2,000 to \$3,000	by \$200s
\$3,000 to \$5,000	by \$200s, 500, 800 (i.e., \$4,200, 4,500, 4,800)
\$5,000 to \$10,000	by \$500s
\$10,000 to \$20,000	by \$1,000s
\$20,000 to \$30,000	by \$2,000s
\$30,000 to \$50,000	by \$2,000s, 5,000, 8,000
\$50,000 to \$100,000	by \$5,000s
\$100,000 to \$200,000	by \$10,000s
above \$200,000	auctioneer’s discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

3 THE AUCTION

Conditions of Sale

As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer’s announcement.

Interested Parties Announcement

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding; No Reserve Lots

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot’s low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

4 AFTER THE AUCTION

Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips in writing in advance of the sale. Payment must be made in US dollars either by cash, check drawn on a US bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of US\$10,000.

Credit Cards

As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee will apply.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer’s authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage

Buyers are reminded that Phillips accepts liability for loss or damage to lots for a maximum of seven days following the auction.

Transport and Shipping

As a free service for buyers, Phillips will wrap purchased lots for hand carry only. We will, at the buyer’s expense, either provide packing, handling and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property purchased at Phillips. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licenses

Before bidding for any property, prospective bidders are advised to make independent inquiries as to whether a license is required to export the property from the United States or to import it into another country. It is the buyer’s sole responsibility to comply with all import and export laws and to obtain any necessary licenses or permits. The denial of any required license or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer’s sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. The denial of any required license or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.



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PLAY DESIGNER ON DECEMBER 12, 2014



Smithsonian Design Museum

Photograph by James Rudnick ©

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

2 PHILLIPS AS AGENT

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips in relation to each lot is partially dependent on information provided to us by the seller, and Phillips is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

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

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips in our absolute discretion. Neither Phillips nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 BIDDING AT AUCTION

(a) Phillips has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the Absentee Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency

of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the Telephone Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1,000. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor,' 'phone' or 'paddle no' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' or 'phone' bid will take precedence. The next bidding increment is shown for the convenience of online bidders under the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

(e) When making a bid, whether in person, by absentee bid, on the telephone or online, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

(f) By participating in the auction, whether in person, by absentee bid, on the telephone or online, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(g) Arranging absentee, telephone and online bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

(h) Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol *, each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids,

the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been "passed," "withdrawn," "returned to owner" or "bought-in."

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

(c) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in US dollars either by cash, check drawn on a US bank or wire transfer, as follows:

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 Park Avenue during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips. Bank transfer details:

Citibank
322 West 23rd Street, New York, NY 10011
SWIFT Code: CITIUS33
ABA Routing: 021 000 089
For the account of Phillips
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee will apply.

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

7 COLLECTION OF PROPERTY

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips will upon request transfer on a bi-weekly basis purchased lots suitable for hand-carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) seven days after the auction. Until risk passes, Phillips will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand-carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

(d) Phillips will require presentation of government issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of \$10 per day for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs or (x) take such other action as we deem necessary or appropriate.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips and our affiliated companies, Phillips retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

10 RESCISSION BY PHILLIPS

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips's election to rescind the sale, the buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 DATA PROTECTION

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driver's license. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com. Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes. You expressly consent to such transfer of your personal data. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

13 LIMITATION OF LIABILITY

(a) Subject to subparagraph (e) below, the total liability of Phillips, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 GENERAL

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

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

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

16 LAW AND JURISDICTION

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips.

AUTHORSHIP WARRANTY

Phillips warrants the authorship of property in this auction catalogue described in headings in **BOLD** or **CAPITALIZED** type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

(a) Phillips gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot or (v) there has been no material loss in value of the lot from its value had it been as described in the heading of the catalogue entry.

(b) In any claim for breach of the Authorship Warranty, Phillips reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction. Phillips has discretion to waive any of the foregoing requirements.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law or equity. This means that none of Phillips, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

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SALE INFORMATION

DESIGN

AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

AUCTION

17 December 2014 at 11am

VIEWING

10-16 December

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY050214 or DESIGN.

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\$35/€25/£22 at the gallery

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PHOTOGRAPHY

Kent Pell

Byron Slater

Hayley Giles

Front cover Richard DeVore *Untitled #709*, 1992, and Richard DeVore *Untitled #566*, 1988, lots 299 and 300 (detail)

Inside front Martin Szekely *Monumental "S.P.B" bookshelves from the "Des Étagères" collection*, in "vert-olive," 2008, lot 264 (detail)

Index page Carlo Bugatti *Cabinet*, circa 1900, lot 230 (detail)

Inside back Joaquim Tenreiro *Rare screen, for a private commission*, São Paulo, Brazil, 1960s, lot 222 (detail)

Back cover Martin Szekely *Monumental "S.P.B" bookshelves from the "Des Étagères" collection*, in "vert-olive," 2008, lot 264 (detail)

PHILLIPS

450 Park Avenue New York 10022
PHILLIPS.COM +1 212 940 1200
bidsnewyork@phillips.com

TELEPHONE AND ABSENTEE BID FORM

PLEASE RETURN THIS FORM BY FAX TO +1 212 924 1749 OR EMAIL IT TO BIDSNEWYORK@PHILLIPS.COM AT LEAST 24 HOURS BEFORE THE SALE. PLEASE READ CAREFULLY THE INFORMATION IN THE RIGHT COLUMN AND NOTE THAT IT IS IMPORTANT THAT YOU INDICATE WHETHER YOU ARE APPLYING AS AN INDIVIDUAL OR ON BEHALF OF A COMPANY.

Please select the type of bid you wish to make with this form (please select one):

☐ **ABSENTEE BID FORM**

☐ **TELEPHONE BID FORM**

Please indicate in what capacity you will be bidding (please select one):

☐ **AS A PRIVATE INDIVIDUAL**

☐ **ON BEHALF OF A COMPANY**

Sale Title		Sale Number	Sale Date
Title	First Name	Surname	
Company (if applicable)		Account Number	
Address			
City		State/Country	
Zip Code			
Phone		Mobile	
Email		Fax	
Phone (for Phone Bidding only)			

Lot Number In Consecutive Order	Brief Description	US \$ Limit* Absentee Bids Only

* Excluding Buyer's Premium and sales or use taxes

FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only. Please note that you may be contacted to provide a bank reference:

Credit Card Type	Expiration Date
Credit Card Number	
For anyone wishing to bid on lots with a low pre-sale estimate above \$10,000, please provide the following information (for reference only)	
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Telephone / Fax	Account Number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. Please bid on my behalf up to the limits shown for the indicated lots without legal obligations to PHILLIPS, its staff or agents; and subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions.

Signature _____ Date _____

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- **COMPANY PURCHASES:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000 on each lot sold.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +1 212 924 1749 or scan and email to bidsnewyork@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to \$10,000), credit card (up to \$100,000), money order, wire transfer, bank check or personal check with identification. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
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Please indicate in what capacity you will be bidding (please select one):

- ☐ **AS A PRIVATE INDIVIDUAL**
☐ **ON BEHALF OF A COMPANY**

Sale Title	Number	Date
Title First Name	Surname	
Company (if applicable)	Account Number	
Address		
City	State/Country	
Post Code		
Phone	Mobile	
Email	Fax	

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Telephone / Fax	Account Number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. I agree that all bids and purchases are subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions. I assume all responsibility for payment for the goods purchased under the assigned paddle. If I am acting as an agent, I agree to be personally responsible for all purchases made on behalf of my client(s), unless other arrangements are confirmed in writing prior to each auction.

Signature	Date
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Paddle Number

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- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000 on each lot sold.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to \$10,000), credit card (up to \$100,000), money order, wire transfer, bank check or personal check with identification. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
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