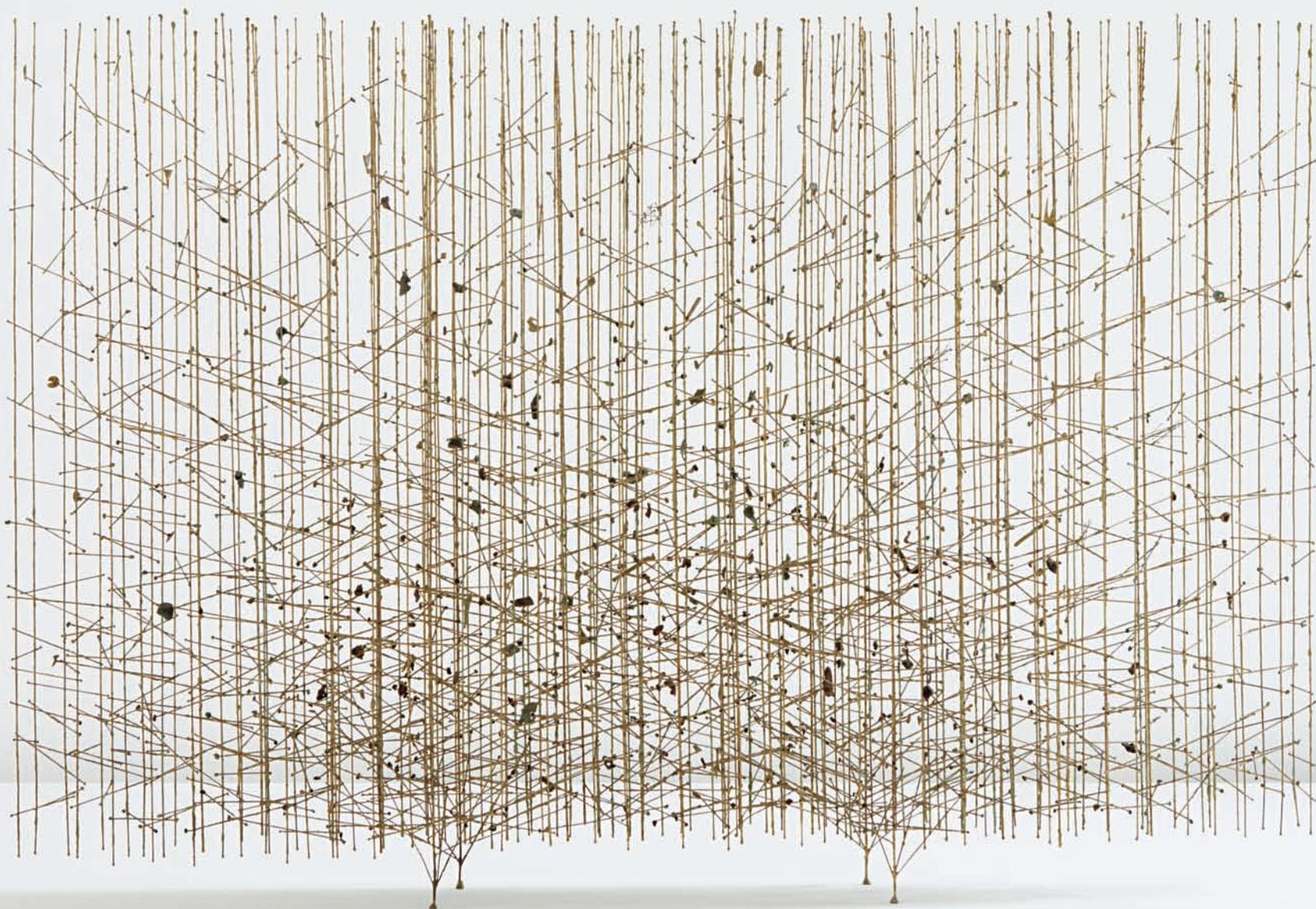


PHILLIPS



DESIGN MASTERS

NEW YORK 17 DECEMBER 2013











PHILLIPS

DESIGN MASTERS

SALE INFORMATION

NEW YORK, 17 DECEMBER 2013 at 6pm

LOCATION

450 Park Avenue New York 10022

AUCTION

17 December 2013 at 6pm

VIEWING

11-16 December

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY050313 or DESIGN MASTERS.

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Front cover Harry Bertoia, "Golden Rods" melt-coated wire sculpture, circa 1959, lot 403

Inside front spread Alexandre Noll, *Important dining table and set of ten chairs*, circa 1945, lot 441 (detail)

Previous spread Alexandre Noll, *Untitled*, circa 1950, lot 408 (detail)

Carlo Scarpa, *Large "Corroso a rilievi" vase*, lot 434 (detail)

Opposite Magdalene Odundo, *Vessel*, 1991, lot 419 (detail)



401

GAETANO PESCE b. 1939

Prototype "Moloch" adjustable floor lamp, 1970-1972

Anodized aluminum, aluminum, painted metal.

141¾ in. (360 cm) maximum height

Produced by Bracciodifermo, Italy. Prototype "C" of 6 known prototypes.

Base impressed with *MOLOCH RIDISEGNO DI GAETANO PESCE
PRODUZIONE BRACCIODIFERRO S.R.L. GENOVA - ITALIA PRIMA
CENTINAIO ESEMPLARE N. 000-C.*

Estimate \$60,000-80,000

PROVENANCE

Collection of Aldo Cichero, Genoa

Fragile, Milan

EXHIBITED

"Bracciodifermo: Gaetano Pesce - Alessandro Mendini 1971-1975,"

Biblioteca Umanistica dell'Incoronata, Milan, April 4-14, 2013

LITERATURE

Domus (Milan), no. 525, September 1972, p. 38

Emilio Ambasz, ed., *Italy: The New Domestic Landscape: Achievements and Problems of Italian Design*, exh. cat., The Museum of Modern Art, New York, 1972, p. 97

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 357

France Vanlaethem, *Gaetano Pesce: Architecture, Design, Art*, London, 1989, p. 28

Anty Pansera, *Bracciodifermo: Gaetano Pesce - Alessandro Mendini 1971-1975*, exh. cat., Biblioteca Umanistica dell'Incoronata, Milan, 2013, illustrated front cover and pp. 70-77

An example of Gaetano Pesce's "Moloch" floor lamp, a gift from the manufacturer, is in the permanent collection of The Museum of Modern Art, New York.



“The times we are living in today demand new representations...the time has come to endow our spaces with a great capacity for ‘significance’—significance lies in everything that is able to evoke beyond its immediate meaning an unconscious emotion, like fear, insecurity, anguish ...”

GAETANO PESCE

Gaetano Pesce named his towering floor lamp after the ancient Ammonite god Moloch, to whom certain Levantine tribes sacrificed children by fire. Fed by the offspring of its own progenitor, Pesce’s lamp derives from designer Jac Jacobsen’s “L-1” adjustable lamp (1937), of which Norwegian manufacturer Luxo has produced more than 25 million examples. A pointed comment perhaps—one never knows with Pesce—it’s the many who have created god in their own image, not the reverse. Regardless, the “Moloch” presides everywhere at the same time, seeing, allowing us to see, at the end of its spring-balanced arm.

Naval architect Aldo Cichero acquired lots 401, 406, and 411 directly from manufacturer Bracciodiferno, where until 1972 he had led research and development in close collaboration with Cesare Cassina, Gaetano Pesce, and Alessandro Mendini.

As curator Anty Pansera has noted in the catalogue to her recent exhibition, *Bracciodiferno: Gaetano Pesce - Alessandro Mendini 1971-1975* (in which the present lot appeared), Pesce’s “Moloch” was the first object produced by the firm. Although Bracciodiferno had intended to make an edition of 100, the company had sold only 13 by July 1975, its final year of production. The present lot, stamped “000-C,” is one of six known prototypes of varying finishes labeled alphanumerically as follows: 000-A (mirror-polished aluminum); 000-B (black aluminum); 000-C (bronze-anodized aluminum); 000-D (bronze aluminum); 000-E (black aluminum); and 000-F (black-colored aluminum). Pansera believes Bracciodiferno only produced approximately 20 examples in addition to its run of prototypes.



The "Moloch" lamp in Bracciodiferno's advertising campaign. Photo by Bruno Falchi & Liderno Salvador, 1972. Courtesy of the Cichero Archive.

“I take something abstract—I abstract a chair—and then when a person sits in it, it becomes figurative. People are essential to make the piece work.” FORREST MYERS

402

FORREST MYERS b. 1941

“*King and Queen*,” 2006

COR-TEN weathering steel.

King: 100 x 19½ x 22 in. (254 x 49.5 x 55.9 cm)

Queen: 40 x 60 x 18¼ in. (101.6 x 152.4 x 46.4 cm)

One of two examples produced. Underside of “King” with metal tag incised *Forrest Myers/KING & Queen/CHAIRS 0 / 6*, underside of “Queen” with metal tag incised *Forrest Myers/KING & Queen/CHAIRS 86-06*.

Estimate \$50,000-70,000

PROVENANCE

Friedman Benda, New York

EXHIBITED

“Forrest Myers,” Friedman Benda, New York, 2007

LITERATURE

Edward Leffingwell, “Light Industry,” *Art in America*, December 2006, illustrated p. 130

In his half-century career as a sculptor and light artist, Forrest Myers has hit many of the cultural touch points of late 20th-century creative life in New York: reared on California surf and car culture, he moved to SoHo in 1961 on the advice of Mark di Suvero; co-founded the seminal Park Place Gallery shortly thereafter; “drew a straight line” from his studio to the back room of Max’s Kansas City (literally, with a laser); and in 1973 installed “The Wall,” a landmark public sculpture on the southwest corner of Broadway and Houston. Decades later Myers engaged in another rite of New York passage: a protracted legal battle to save “The Wall” from a landlord’s wrecking ball. Feeling squeezed by Manhattan—“the rents just got too ridiculous”—Myers decamped in 1985 to a meat-packing warehouse in Williamsburg, a move which allowed him to work at greater scale and to begin making chairs and tables. “I have been thinking about the design of furniture for as long as I have been a sculptor,” he says in affinity with famed forebears, Brancusi among them, who produced furniture for personal use. Although Myers conceived the present pair during this period of renewal, he had experimented with similar forms much earlier. “King and Queen,” cut and bent from steel plates, directly relate to his “Fold Chair” (1970), formed from a single sheet of aluminum, and to the floating planes of his “Cut Out” chair (1971), both of which predate the nearly identical forms of Shiro Kuramata’s “Glass Chair” (1976) and Scott Burton’s “Steel Furniture” side chair (1978).



“The virility of sculpture...lies in its possibility for growth.” HARRY BERTOIA

403

PROPERTY OF A WEST COAST COLLECTOR

HARRY BERTOIA 1915-1978

“Golden Rods” melt-coated wire sculpture, circa 1959

Brass-covered steel, phosphor bronze.

49¼ x 73 x 8¾ in. (125.1 x 185.4 x 22.2 cm)

Together with the original invoice from Fairweather-Hardin Gallery, Chicago.

Estimate \$150,000-200,000

PROVENANCE

Fairweather-Hardin Gallery, Chicago

Mr. and Mrs. Patrick B. McGinnis, Boston, December 15, 1959

Michael Lowe Gallery, Cincinnati, 1997

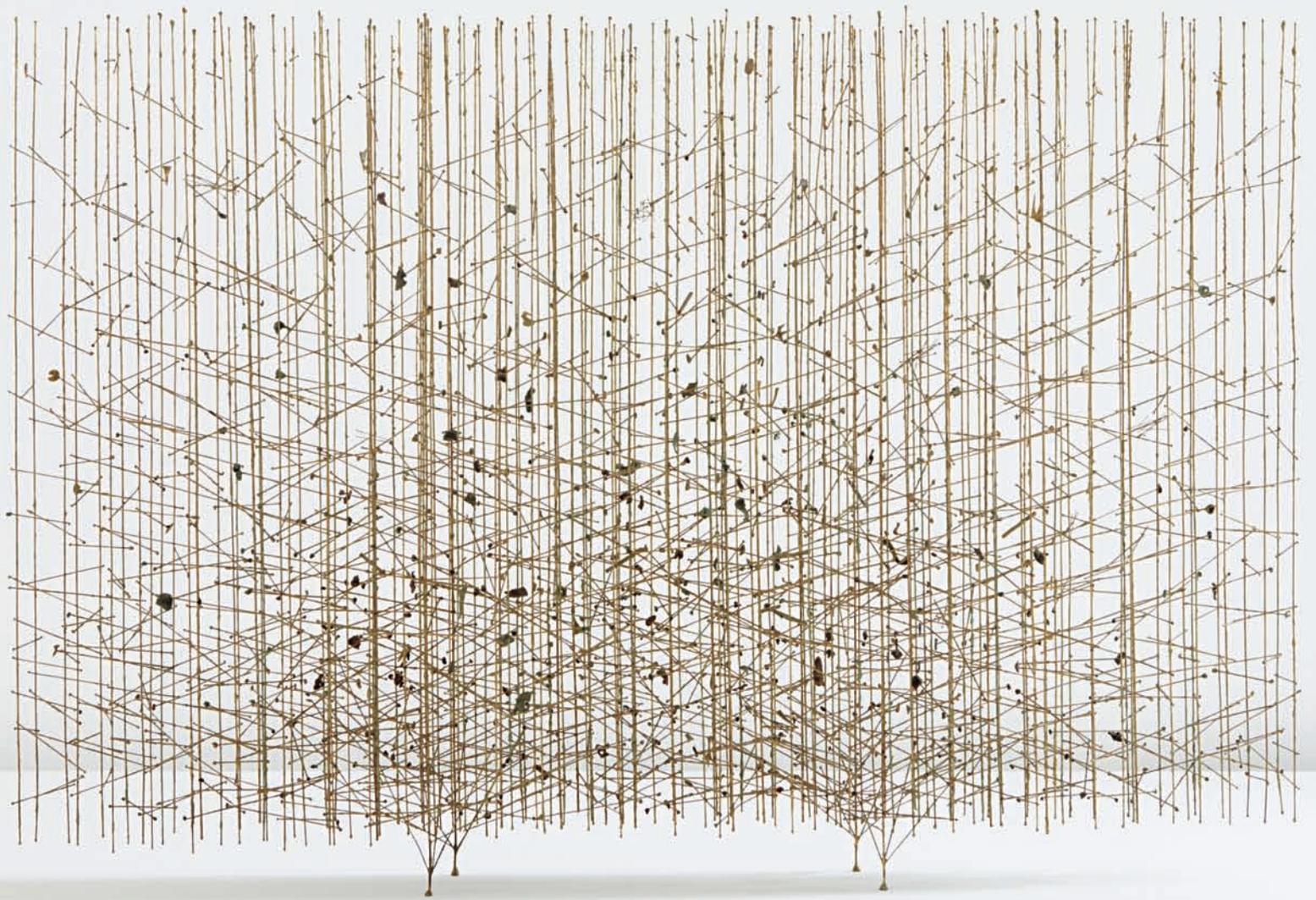
Acquired from the above by the present owner

LITERATURE

Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*, Atglen, 2003, p. 150

June Kompass Nelson, *Harry Bertoia: Sculptor*, Detroit, 1970, p. 96, fig. 58 for a similar example

Harry Bertoia's longstanding Chicago representatives, Sally Fairweather and Shirley Hardin held six solo exhibitions for the artist from 1956 until 1984 at Fairweather-Hardin, their pioneering contemporary art gallery on East Ontario Street, although the two had shown individual works by Bertoia from 1947, near the beginning of his career and theirs. Fairweather-Hardin invoiced the present lot to Lucille McGinnis, resident of Boston's Ritz Carlton, in December 1959; payment followed in spring from the desk of her husband, Patrick B. McGinnis, then president of the Boston and Maine Railroad. A controversial figure up and down the line from Pugwash to Penn, McGinnis once held brief tenure of the New Haven Railroad, where in lieu of track improvements he introduced experimental lightweight trains from Boston to New York and, at the urging of his wife, hired Yale photography professor Herbert Matter to design the railroad's noted slab serif logo, which remains in service along the Northeast Corridor on certain hand-me-down locomotives. Mr. and Mrs. McGinnis exhibited a portion of their wide ranging collection, which included other works by Bertoia as well as kinetic sculptor George Rickey, at the DeCordova Sculpture Park and Museum in Lincoln, Massachusetts from October to December 1960.



“You are doing what you are doing because you like it...period. Liking it—that’s a big word in this context because it takes in all of the register of your emotions, it takes in joy, suffering, happiness, sorrow. You go through these emotions, and if you happen to have a bit of metal in your hands—you just shape it.” HARRY BERTOIA



404

CHARLOTTE PERRIAND 1903-1999

"Nuage" wall shelf, circa 1962

Oak, painted metal.

15½ x 149 x 13¼ in. (39.4 x 378.5 x 33.7 cm)

Manufactured by Métal Meuble, France, and retailed by Galerie Steph Simon, Paris.

Estimate \$70,000-90,000

PROVENANCE

Galerie Steph Simon, Paris

Private collection, France, acquired from the above, 1960s

LITERATURE

Jacques Barsac, *Charlotte Perriand, Un art d'habiter, 1903-1959*, Paris, 2005, pp. 400, 403, 405, 417, 422, 440 for similar examples, p. 415 for a drawing





405

PROPERTY FROM A DISTINGUISHED ITALIAN COLLECTION

LUCIO FONTANA 1899 - 1968

"Anti-Sofia" (LF/I) necklace, 1968

Chromium-plated silver.

Pendant: 15¾ in. (40 cm) drop; collar: 5½ in. (13 cm) diameter

Produced by GEM Montebello, Italy. Pendant impressed with maker's mark, Italian assay mark and 880. Together with the original certificate of authenticity from GEM Montebello.

Estimate \$80,000-120,000

PROVENANCE

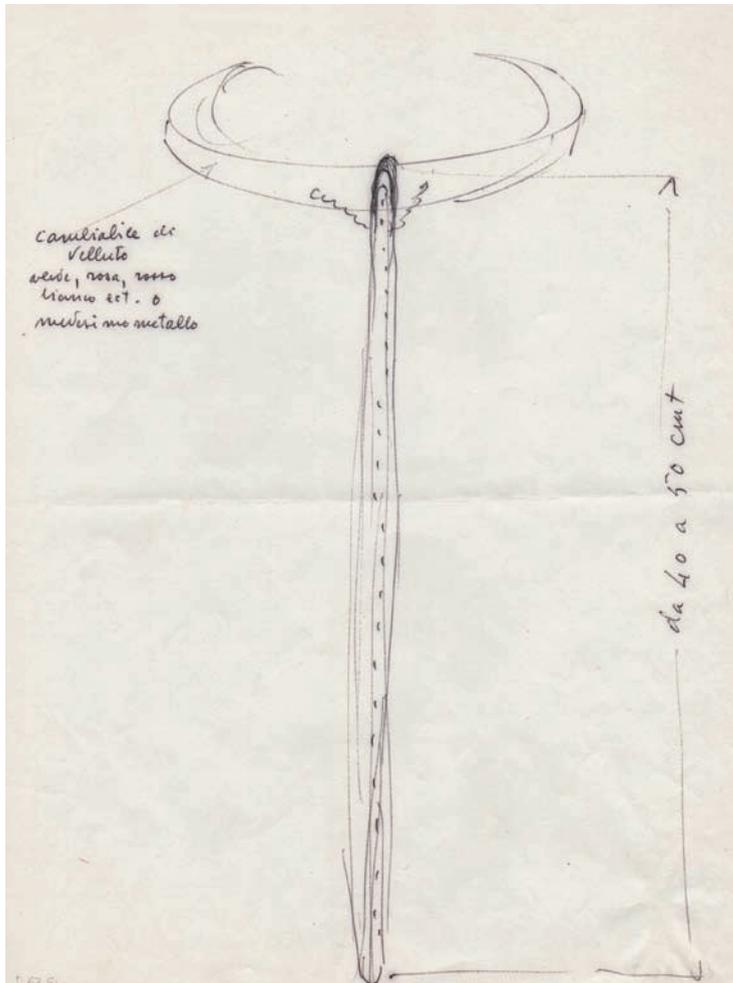
Galleria Studio Casoli, Milan

LITERATURE

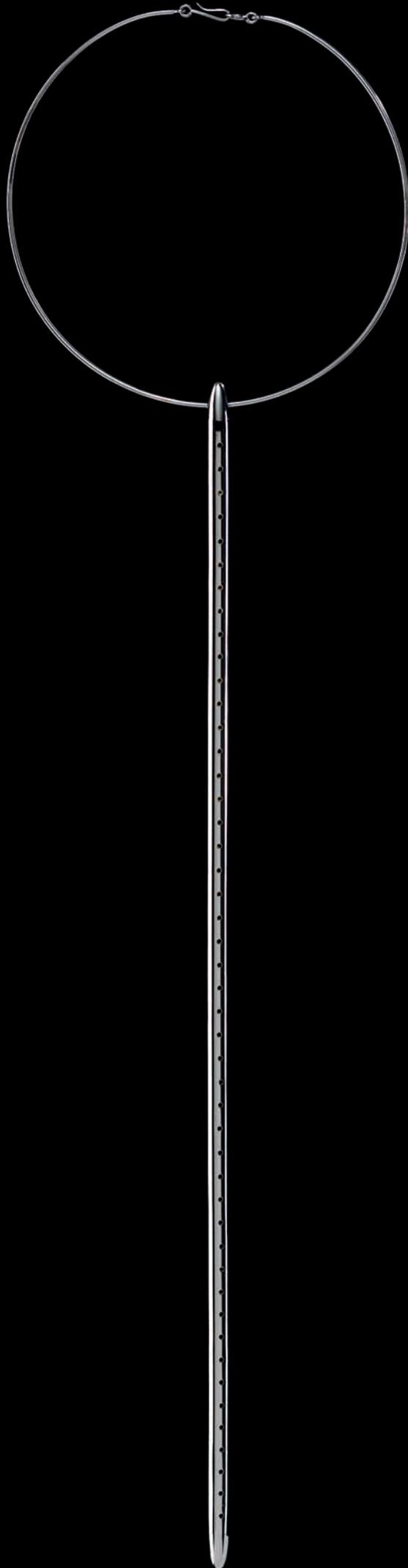
Luisa Somaini and Claudio Cerritelli, *Jewelry by Artists in Italy: 1945-1995*, Milan, 1995, p. 8

Francesca Romana Morelli, *Ori d'Artista, Il gioiello nell'arte italiana 1900-2004*, exh. cat., Museo Fondazione Roma, 2004, front cover and pp. 57, 123

Ruhé Harry and Rigo Camillo, *Lucio Fontana, graphics, multiples and more...*, Amsterdam, 2006, p. 170 for a sketch of the design



Lucio Fontana, Study for necklace, black pen on paper, 1960-1967, n. cat. 60-67 DVA 10. Courtesy Fondazione Lucio Fontana, Milano. © 2013 Artists Rights Society (ARS), New York / SIAE, Rome.



“Man and his creation exist in time; when man finishes
the infinite continues.” LUCIO FONTANA



406

ALESSANDRO MENDINI b. 1931

Prototype "Voragine" table, 1974

Sandblasted aluminum.

25 $\frac{3}{8}$ x 66 $\frac{7}{8}$ x 66 $\frac{7}{8}$ in. (65.1 x 169.9 x 169.5 cm)

Produced by Bracciodiferro, Italy. Number 2 from the production of 3 prototypes.

Underside with manufacturer's metal label impressed *TAVOLO VORAGINE DI ALESSANDRO MENDINI PRODUZIONE BRACCIODIFERRO S.R.L. GENOVA-ITALIA PRIMA SERIE DI 100 ESEMPLARI ESEMPLARE N. 002.*

Estimate \$20,000-30,000

PROVENANCE

Collection of Aldo Cichero, Genoa

Fragile, Milan

EXHIBITED

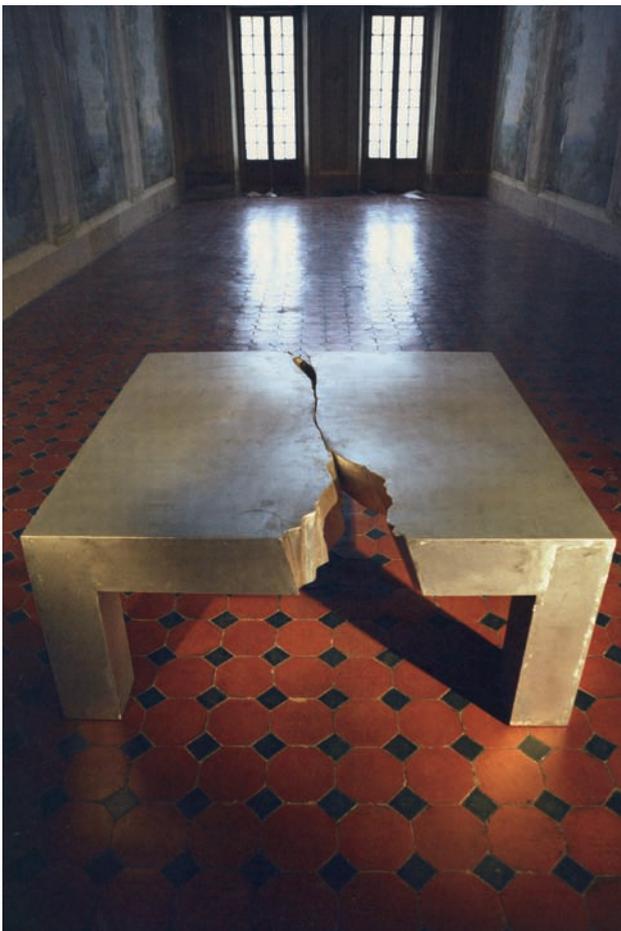
"Bracciodiferro: Gaetano Pesce - Alessandro Mendini 1971-1975,"

Biblioteca Umanistica dell'Incoronata, Milan, 4 - 14 April, 2013

LITERATURE

Anty Pansera, *Bracciodiferro: Gaetano Pesce - Alessandro Mendini 1971-1975*, exh. cat., Biblioteca Umanistica dell'Incoronata, Milan, 2013, illustrated pp. 25, 90-97, 112

As with Lots 401 and 411, the other two Bracciodiferro prototypes in this catalogue, the present model was intended to be produced in an edition of 100, although only three examples were made.



Present lot exhibited at "Bracciodiferro: Gaetano Pesce - Alessandro Mendini 1971-1975"



407

LE CORBUSIER and

PIERRE JEANNERET 1887-1965, 1896-1967

Rare "Committee" table, model no. LC/PJ-TAT-14-A,
from the Assembly, Chandigarh, circa 1963-1964

Teak, teak-veneered wood.

29 x 96 x 47 $\frac{7}{8}$ in. (73.7 x 243.8 x 121.6 cm)

Estimate \$150,000-250,000

PROVENANCE

The Assembly, Chandigarh, India
Galerie Patrick Seguin, Paris

LITERATURE

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



The present lot, a rare “Committee” table, was employed in the Assembly in Chandigarh, the Indian city in which Le Corbusier and Pierre Jeanneret designed and constructed a number of public and civic buildings. The clever execution of the base design, in which the upper section rests within the framework of the lower section, is reminiscent of ancient forms such as the cross-leg table and x-frame stool. Symbolically, the base form is an instance of the intersecting horns motif that Le Corbusier employed throughout his career. Several versions of the design were produced, with variations in size and the manner in which the base armature connects to the tabletop.



“Noll chose wood as a means of expression, not so much for its material beauty as for its essential virtues: the tree, borne of the earth, represents its spirit...” RENÉE MOUTARD-ULDRY

408

PROPERTY OF A NEW YORK COLLECTOR

ALEXANDRE NOLL 1880-1970

Untitled, circa 1950

Ebony.

27 $\frac{7}{8}$ x 10 $\frac{1}{2}$ x 6 $\frac{1}{4}$ in. (70.8 x 26.7 x 15.9 cm)

Incised *ANoll*.

Estimate \$90,000-110,000

PROVENANCE

Galerie Downtown, Paris

LITERATURE

Olivier Jean-Elie and Pierre Passebon, *Alexandre Noll*, Paris, 1999, p. 83
for similar examples

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005,
illustrated, p. 265



“My own work tests the realm of possibilities.
It never stays at the same point.” ZAHA HADID



409

ZAHA HADID b. 1950

Set of four "Serif" shelves, from the "Seamless" collection, 2006

Polyurethane-lacquered polyester resin.

Serif 1: 6 x 122¾ x 14½ in. (15.2 x 311.8 x 36.8 cm)

Serif 2: 91 x 100 x 26½ in. (231.1 x 254 x 67.3 cm)

Serif 3: 12 x 148 x 22½ in. (30.5 x 375.9 x 57.2 cm)

Serif 4: 15½ x 159¾ x 15¾ in. (39.4 x 405.8 x 40 cm)

Produced by Established & Sons, UK. Second artist's proof from the edition of 6 plus 2 artist's proofs. Reverse of each with two roundels impressed with *Established/&SONS/British Made and Designed by/Zaha Hadid/Seamless / 2006/Serif AP2*.

Estimate \$100,000-150,000

PROVENANCE

Established & Sons, London

EXHIBITED

Zaha Hadid: Seamless, Phillips de Pury & Company, New York, November 29-December 15, 2006

LITERATURE

Zaha Hadid: Seamless, exh. cat., Phillips de Pury & Company, New York, 2006, p. 8



410

TECO POTTERY

Rare vase with swirling leaves, model no. 310, circa 1905

Designed by Fritz Wilhelm Albert (1865-1940)

Glazed earthenware.

18¼ in. (46.4 cm) high

Produced by The Gates Potteries, The American Terra Cotta & Ceramic Company, Terra Cotta, Illinois, USA. Underside impressed twice with *Teco*.

Estimate \$40,000-60,000

PROVENANCE

Private collection, New Mexico

LITERATURE

Teco: Hints for Gifts and Home Decoration, Terra Cotta, IL, 1905, p. 4

Sharon S. Darling, *Chicago Ceramics & Glass: An Illustrated History from 1871 to 1933*, Chicago, 1979, p. 63, fig. 70

Sharon S. Darling, *Teco : Art Pottery of the Prairie School*, exh. cat., Erie Art Museum, Erie, PA, 1989, p. 52 for the present model illustrated on the cover of a *Teco* catalogue, pp. 87, 100, 150

George A. Berry III and Sharon S. Darling, *Common Clay: A History of American Terra Cotta Corporation, 1881-1966*, Crystal Lake, 2003, p. 10, fig. 18

At Home with Gustav Stickley: Arts & Crafts from the Stephen Gray Collection, exh. cat., The Wadsworth Atheneum Museum of Art, Hartford, 2008, p. 96, pl. 87

Judith A. Barter, *Apostles of beauty : Arts and Crafts from Britain to Chicago*, exh. cat., Art Institute of Chicago, Chicago, 2009, p. 164, fig. 12



“Unfortunately clay cannot talk but it can, and does, excite my curiosity. What of him who made it? Possibly it is the only thing now remaining on earth to show that he ever lived and thought and wrought.” WILLIAM D. GATES

Following the Great Chicago Fire of 1871, one of the largest disasters of 19th century America which destroyed nearly 18,000 buildings, the demand for fireproof construction techniques ushered in a new phase in architectural design in the Midwest and gave rise to the popularity of decorative brick work made from architectural terra cotta. Among the companies to form during this period was the American Terra Cotta & Ceramic Company, a firm started by lawyer William Gates in a Chicago suburb now known as Terra Cotta, Illinois. By 1900, the “Chicago School” of architects favored terra cotta in its steel-frame constructions, particularly skyscrapers, due to its durability and decorative potential and ATC&C Co. was responsible for fabricating the ornamental terra cotta for many of the Midwest’s most prominent buildings.

In addition to architectural brick work, ATC&C Co. produced a line of pottery ware known as Teco (derived from the name Terra Cotta) which was introduced as a way to keep the workmen employed during slow periods of the building trade. While Gates designed many of the pots himself, he also hired and solicited designs from well-known architects and artists to add to the pottery’s repertoire, which by 1904 had won the gold medal at the St. Louis World’s Fair. Among the top designers of Teco’s pottery was Fritz Wilhelm Albert, a Berlin-trained sculptor from Alsace-Lorraine who had come to Chicago in 1893 to work for the German government at the World’s Columbian Exposition. Albert was hired as a modeler for architectural terra cotta in addition to Teco pottery and garden urns and was responsible for much of the pottery’s organic style. His admiration for nature and his training in Europe informed the natural themes and stylized forms of his work and pushed Teco to the foreground of American Arts & Crafts pottery.

Setting Teco apart from its ceramic contemporaries, the company used innovative, economical mass-production methods: slip-cast molds which were then sprayed with glaze. The clay used was formulated for low-fire work and as such, Teco pots were not prone to shrinking, cracking or warping from firing – a development which allowed for the designers to create forms not possible with the high-fire clay typically found in decorative ceramics. The slender leaf-like forms winding around the base of the present lot were cut by hand away from a larger clay mold, a technical feat that would have cracked during firing with a different formula. Teco wares were fired using the same industrial processes as the large ornamental bricks, the soft matte glaze a result of the slow firing and cooling process intended for bulk architectural work. The designs of Teco pottery relied on imagery created within the form rather than applied to the form, which gave the designers freedom to produce works of architectonic or organic shape – each reflective of their individual sensibilities. In the case of Fritz Albert, the success of his designs lie in his ability to seamlessly blend industrial process with organic sculptural inspiration – a theme at the forefront of turn-of-the-century decorative arts and design.

One year after the present lot was designed, Albert left ATC&C Co. to work for a direct competitor, ceasing production of the present design. Working as a freelance sculptor in the 1920s and 1930s, Albert is known to have completed ornamental terra cotta for buildings by renowned Prairie School architect George Grant Elmslie prior to the decline of architectural terra cotta during the Great Depression.



411

ALESSANDRO MENDINI b. 1931

Prototype "Letargo" table lamp, 1975

Bronze.

19 $\frac{3}{8}$ in. (49.2 cm) high

Produced by Bracciodiferro, Italy. Number 4 from the production of approximately 4. Underside with brass label impressed *LAMPADA LETARGO DI ALESSANDRO PRODUZIONE BRACCIODIFERRO S.R.L GENOVA-ITALIA PRIMA SERIE DI 100 ESEMPLARI ESEMPLARE N. 004*. Together with the Marianne Brandt "Kandem" table lamp on which the present design was based.

Estimate \$15,000-20,000

PROVENANCE

Collection of Aldo Cichero, Genoa
Fragile, Milan

EXHIBITED

"Bracciodiferro: Gaetano Pesce - Alessandro Mendini 1971-1975," Biblioteca Umanistica dell'Incoronata, Milan, April 4-14, 2013

LITERATURE

Anty Pansera, *Bracciodiferro: Gaetano Pesce - Alessandro Mendini 1971-1975*, exh. cat., Biblioteca Umanistica dell'Incoronata, Milan, 2013, p. 51 for a period image, p. 52 for drawings, illustrated pp. 98-99

As with lots 401 and 406, Bracciodiferro intended to produce an edition of 100 examples of the present model, although only approximately 4 were made, as noted by Anty Pansera in the catalogue accompanying her recent exhibition, *Bracciodiferro: Gaetano Pesce - Alessandro Mendini 1971-1975*, in which the present "Letargo" appeared. Like Gaetano Pesce's outsized "Moloch," Mendini's own postmodern "ridisegno" took as its source a modernist precursor, Marianne Brandt's lacquered steel "Kandem" table lamp (1928), which Mendini enlarged and cast in bronze. Pansera observes that Brandt's lamp has been reduced—(increased actually)—"to the semblance of the object it once was, as if in hibernation (*letargo* in Italian). Indeed, the decision to present it drowning in a sea of mud was no accident. The designer remembers that it was part of a small series of "objects for spiritual use" that were designed for a number of covers for *Casabella* magazine when he was the editor."



The present lot comprising Mendini's "Letargo" lamp together with his original inspiration, Marianne Brandt's "Kandem" desk lamp.



Image from the Bracciodiferro brochure, 1975. Archives: Atelier Mendini Milano



412

PROPERTY FROM AN IMPORTANT EUROPEAN COMMISSION

ICO PARISI 1916-1996

Sofa, 1950s

Walnut, fabric.

35³/₈ x 84 x 20¹/₂ in. (89.9 x 213.4 x 52.1 cm)

Executed by Spartaco Brugnoli, Italy.

Estimate \$12,000-18,000

PROVENANCE

Family of the architect

Thence by descent



413

LINE VAUTRIN 1913-1997

"Le Soleil a Rendez-Vous avec la Lune" mirror, circa 1958

Talose resin, mirrored glass.

29 x 27½ x 2¼ in. (73.7 x 69.9 x 5.7 cm)

Estimate \$70,000-90,000

LITERATURE

Patrick Mauriès, *Line Vautrin: Miroirs*, Paris, 2004, pp. 40, 58-59



414

JEAN ROYÈRE 1902-1981

Pair of high "Œuf" chairs, circa 1953

Printed fabric, fabric, teak.

Each: 29½ x 23 x 25½ in. (75.2 x 58.4 x 64.8 cm)

Underside of each chair with plastic label *JEAN ROYÈRE*.

Estimate \$240,000-280,000

PROVENANCE

Private collection, France, 1950s

Thence by descent

Acquired from the above by the present owner

LITERATURE

Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 124 for a drawing, pp. 164, 169

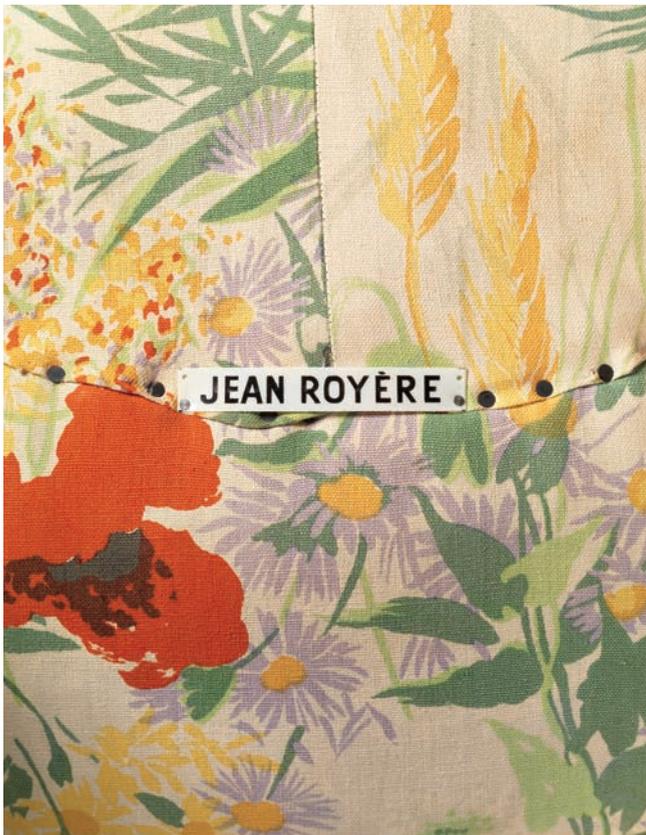
Jean Royère, exh. cat., Galerie Jacques Lacoste, Paris, 1999, pp. 56-59 for images and drawings

Catherine and Stéphane de Beyrie and Jacques Ouais, *Jean Royère*, New York, 2000, pp. 60-61 for the high version

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 254-255 for the high version, similar examples throughout

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, p. 118 for the high version, similar examples throughout

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 50 for the high version



Designer's label from the underside of one chair in the present lot.



415

PROPERTY FROM AN IMPORTANT EUROPEAN COMMISSION

ICO PARISI 1916-1996

Unique desk and two chairs, circa 1959

Desk: walnut, paper, glass, rubber; chairs: fabric, walnut.

Desk: 31 $\frac{3}{8}$ x 94 x 53 $\frac{3}{4}$ in. (79.7 x 238.8 x 136.5 cm);

each chair: 37 $\frac{1}{2}$ x 18 $\frac{1}{2}$ x 22 $\frac{3}{4}$ in. (95.3 x 47 x 57.8 cm)

Executed by Spartaco Brugnoli, Italy.

Estimate \$22,000-28,000

PROVENANCE

Family of the architect

Thence by descent



Reverse of the present lot.







416

PROPERTY OF A LADY

CARLO SCARPA 1906-1978

"Pennellate" vase, model no. 3785, circa 1942

Clear glass with applied green and amethyst glass.

7 in. (17.8 cm.) high

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

Estimate \$50,000-70,000

PROVENANCE

Phillips de Pury & Company, New York, "Design Masters," December 13, 2011, lot 41

LITERATURE

Marino Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1999, pp. 181, 223 for similar examples, p. 285 for a period photograph

Marino Barovier, ed., *Venetian glass: The Nancy Olnick and Giorgio Spanu Collection*, New York, 2000, p. 104 for a similar example

Franco Deboni, *Venini Glass, Catalogue 1921-2007*, vol. 2, Turin, 2007, pl. 102 for a similar example from the Bischofberger collection

Marino Barovier, *Carlo Scarpa: Venini 1932-1947*, exh. cat., Fondazione Giorgio Cini and Pentagram Stiftung, Milan, 2012, p. 433 for a similar example, p. 438 for a drawing, period photograph and similar example



417

CARLO SCARPA 1906-1978

Rare illuminated mirror, model no. 86, 1940

Filigrana sommersa glass, mirrored glass, brass.

27⁵/₈ x 19⁷/₈ x 3¹/₄ in. (70.2 x 50.5 x 8.3 cm)

Produced by Venini, Italy. Both brass fixtures impressed with *VENINI MURANO*.

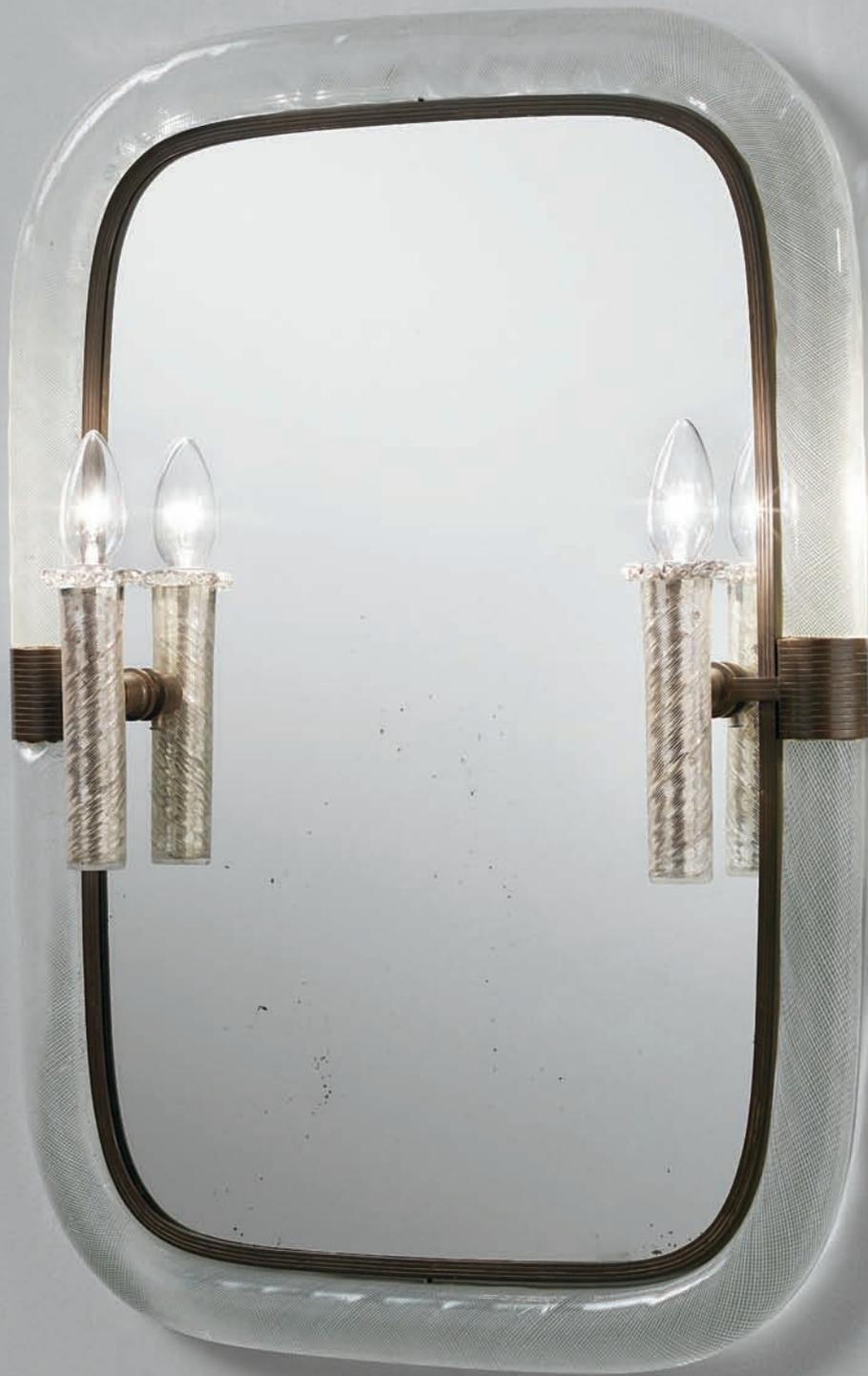
Estimate \$16,000-24,000

PROVENANCE

Private collection, Florence

LITERATURE

Franco Deboni, *Venini Glass, Its history, artists and techniques, Volume 1*, Turin, 2007, pl. 44 F



418

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

ANDRÉ GROULT 1884-1966

Duchesse brisée, 1921

Cherry, fabric.

Larger: 33 $\frac{1}{8}$ x 27 x 28 $\frac{3}{8}$ in. (84.1 x 68.6 x 72.1 cm); smaller: 25 x 27 x 31 $\frac{1}{8}$ in. (63.5 x 68.6 x 79.1 cm)

Underside of each chair impressed with manufacturer's mark and *ANDRÉ GROULT*. Together with a certificate of authenticity from Galerie Vallois, Paris.

Estimate \$250,000-350,000

PROVENANCE

Family of the designer
Galerie Vallois, Paris, 2006

LITERATURE

Christian Zervos, *Les Arts De La Maison: Choix Des Œuvres Les Plus Expressives De La Décoration Contemporaine*, Paris, 1925, pl. III
Félix Marilhac, *André Groult, Décorateur Ensemblier du XXe Siècle*, Paris, 1997, p. 87, fig. 2, p. 96, fig. 1, pp. 100-01, figs. 1-3, p. 104, fig. 1, p. 112, fig. 1, p. 125, figs. 3-4, p. 127, figs. 2-3, p. 137, fig. 2 for a work on paper



André Groult, "Chambre à coucher," *Les Arts de la Maison: choix des oeuvres les plus expressives de la décoration modern*, 1925, vol. III, pl. 3. Art & Architecture Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations.



Much of the furniture produced in Paris in the first quarter of the 20th century was historically derived. Many of the most successful cabinet-makers of the period were still making careful copies of Louis XVI designs in expensive veneers, gilt bronze and marble. Historical furniture forms were also relied upon by the Art Deco designers of the period, in many ways to satisfy a client preference for a luxurious “new” look that was still in keeping with traditional notions of good taste and comfort. The fulfillment of this market demand by André Groult and others such as Emile-Jacques Ruhlmann was the basis for the split within the Société des Artistes-Décorateurs and subsequent formation of the Union des Artistes Moderne. This divide would solidify, and come to define French decorative arts in the ensuing decades.

While the present lot predates that rupture, it is representative of the competing forces of early French modernism. Its form, based on the Louis XV *duchesse brisée*, in which two chairs fit together along the curvature of their seat fronts anticipates certain aspects of modernism in its restrained lines and absence of decorative carving. In this way, Groult has treated the modern movement as he would any other decorative style, drawing on it as he would the 18th century. This thoughtful and playful ability to integrate various sources characterizes his larger body of work and its timeless qualities.





“Clay can be intimate. But it also has to do with realizing that the hands are my best tools.” MAGDALENE ODUNDO

419

PROPERTY FROM THE ESTATE OF DR. DAVID V. BECKER

MAGDALENE ODUNDO b. 1950

Vessel, 1991

Burnished and carbonized terracotta.

17¾ in. (45.1 cm) high

Underside incised with *Odundo/1991*.

Estimate \$60,000-90,000

PROVENANCE

Acquired directly from the artist by Nancy Margolis Gallery, New York

Acquired from the above, early 1990s

LITERATURE

Yvonne G.J.M. Joris, ed., *Magdalene Odundo*, exh. cat., Museum Het Kruithuis, 's-Hertogenbosch, 1994, p. 58, cat. nos. 22, 23 for similar examples

Marla C. Berns, *Ceramic Gestures: New Vessels by Magdalene Odundo*, University Art Museum, University of California, Santa Barbara, 1995, p. 24 for a similar example

Anthony Slayter-Ralph, *Magdalene Odundo*, Burlington, Vermont, 2004, pp. 56-57, 76, p. 107, cat. no. 56, p. 109, cat. nos. 68-69, p. 110, cat. no. 71, p. 117, cat. no. 104 for similar examples



“Regarding [Pietro Chiesa’s] work in glass and lighting ...
no other production, English, French, German, Swedish
or American, could compete.” GIO PONTI



420

PIETRO CHIESA 1892-1948

Large and rare chandelier, circa 1938

Glass, tubular brass, brass.

31½ in. (80 cm) drop, 55 in. (139.7 cm) diameter

Manufactured by Fontana Arte, Italy.

Estimate \$30,000-40,000

LITERATURE

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*,
Turin, 2012, no. 34

421

PROPERTY FROM A EUROPEAN COLLECTION

VITTORIO ZECCHIN 1878-1947

Large footed bowl, circa 1925

Colored glass.

6 $\frac{5}{8}$ in. (16.8 cm) high, 14 $\frac{5}{8}$ in. (37.1 cm) diameter

Produced by Venini Cappelin, Italy.

Estimate \$4,000-6,000

LITERATURE

Marino Barovier, Marco Mondini and Carla Sonigo, *Vittorio Zecchin 1878-1947: pittura, vetro, arti decorative*, exh. cat, Musei Civici Veneziani, Venice, 2002, p. 34

The present model is in the Collection of Gabriele D'Annunzio in the Stanza della Musica at the Prioria del Vittoriale, Lake Garda.



422

PROPERTY FROM A EUROPEAN COLLECTION

NAPOLEONE MARTINUZZI 1892-1977

Large bowl with bun feet, circa 1925

Colored glass.

8 in. (20.3 cm) high, 17½ in. (44.5 cm) diameter

Produced by Venini Cappelin, Italy.

Estimate \$8,000-12,000

LITERATURE

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

Fondazione Giorgio Cini, Venice, 2013, pp. 46, 48, 452

Annamaria Andreoli, *Il Vittoriale*, Milan, 1993, p. 39

The present model is in the Collection of Gabriele D'Annunzio in the Stanza della Musica at the Prioria del Vittoriale, Lake Garda.



“All art-objects must be useful and then beautiful, they must be utilitarian, and yet so graceful, so comely, that they shall be loved for their beauty as well as valued for their usefulness.”

DR. CHRISTOPHER DRESSER, from *Principles of Decorative Design*, 1873

423

DR. CHRISTOPHER DRESSER 1834-1904

Important display cabinet, circa 1880

Ebonized wood, copper with inset cloisonné enamel.

65¾ x 47⅞ x 14¾ in. (167 x 121.6 x 37.5 cm)

Estimate \$30,000-50,000

Phillips would like to thank Christopher Morley for his assistance cataloguing this lot.



The use of bold idiosyncratic pigeon holes is a signature motif found on the very few Dr. Christopher Dresser display cabinets which have been identified to date. This example with its emphatic run of nine arched niches is perhaps the boldest. (See Jeremy Cooper, *Victorian and Edwardian Furniture and Interiors*, London, 1987, pl. 359 for a larger version now in the Carnegie Museum of Art, Women's Committee Acquisition Fund, 2002. A more elaborate example is in the Birkenhead collection, London.)

The most striking feature of the present lot, apart from the distinctive Dresser pigeon holes, are the pair of Japanese copper door panels which are inset with cloisonné enamel and delicately engraved and worked with silver in high relief. The use of ornamented copper in such a severe and daring manner demonstrates an originality and willfulness that is characteristic of Dresser's work.

Two of Dresser's illustrations titled "Japanese Ornaments" appear in *The British Architect* in January and February 1879 and provide convincing evidence of Dresser's contemporary use and approval of such ornaments. They are also helpful in dating: the arrangement of the designs is also similar to the panels of the present cabinet. The suggestion is further supported by the advertisement of Dresser's import company Dresser & Home of Christmas 1880, in *The Furniture Gazette* (of which he was also editor) which lists Japanese items including "enamels transparent and opaque" and "panels for furniture." (Dresser encouraged and promoted the incorporation of Japanese and oriental into English manufactured goods not only because of the excellence of workmanship but despite the many advances in English manufacturing techniques, e.g. cloisonné enamels by Elkington & Co, and despite transport halfway round the globe, the imported goods still proved to be cheaper and were unsurpassed in their quality and beauty.)

In the introduction to *The Dresser Collection of Japanese Curios and Articles* selected for Messrs Tiffany & Co., Dresser is described as "late of South Kensington, London, whose reputation as an authority and experience as a collector is a guarantee of the excellence of the collection," which contained many examples of cloisonné collected by Dresser in Japan during his visit in 1876-1877.

Finally, one of the few other examples of Victorian furniture to utilize Japanese cloisonné panels as the primary means of ornamentation is the ebonized cabinet, illustrated as item No 19, p.23, "125 Years 1876-2001," *The Fine Arts Society PLC*, of a form now known to be by Jackson and Graham the pre-eminent cabinet makers of the period for whom Dresser designed as early as 1858.

Christopher Morley, November 2013
 Author of *Dresser's Decorative Design*, 2010



Dr. Christopher Dresser, "Japanese Ornaments," *The British Architect*, January-February, 1879



424

PROPERTY OF A PRIVATE SWEDISH COLLECTOR

BARBRO NILSSON 1899-1983

Large "Gyllenrutan, blå" ("The Golden Square, blue") rug,
designed 1945, executed 1958

Handwoven wool on a linen warp.

170 x 122½ in. (431.8 x 311.2 cm)

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden. Woven by Ulla Larsson and Birgit Nilsson. Woven with manufacturer's mark *AB MMF* and artist's initials *BN*.

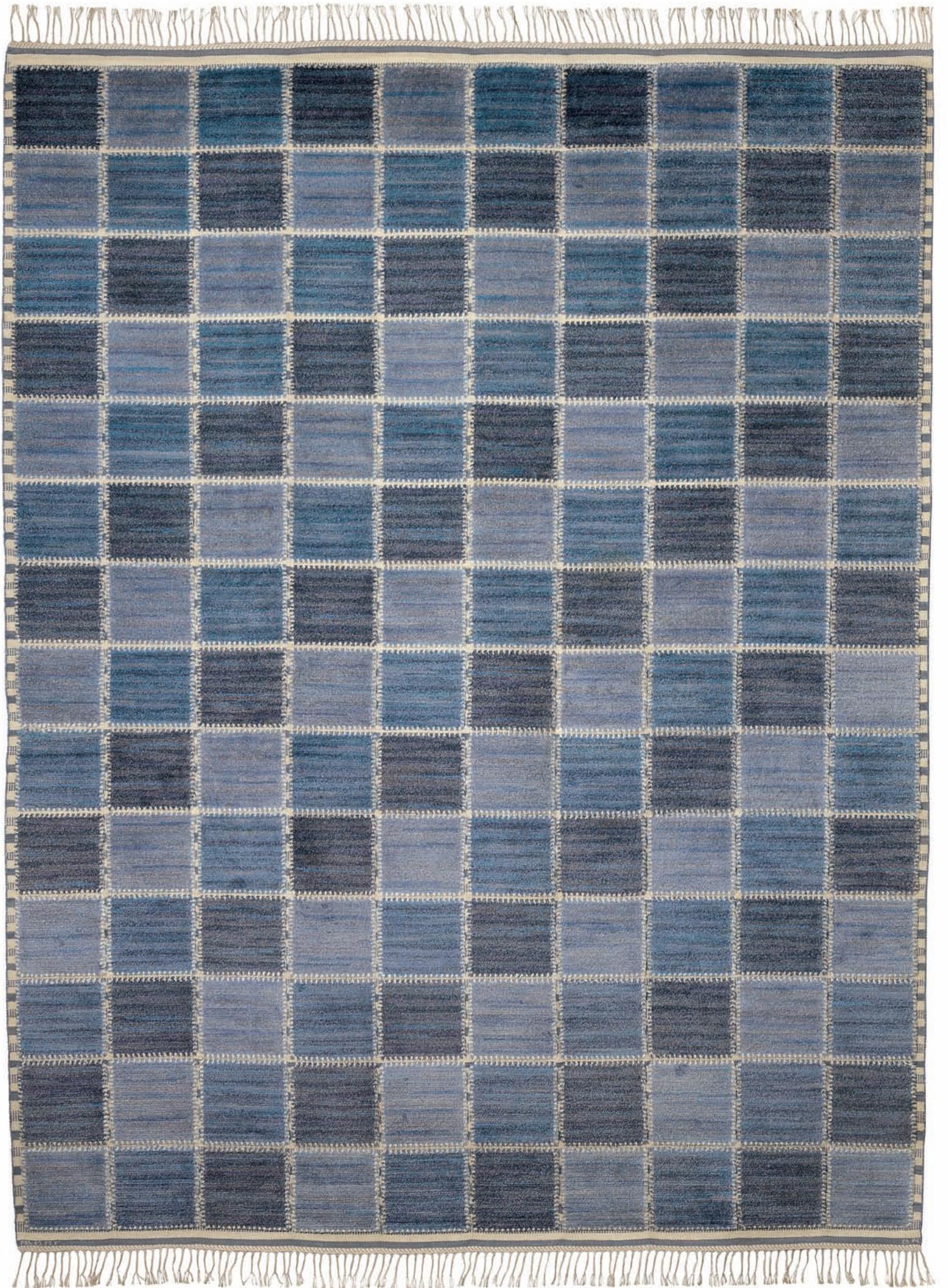
Estimate \$30,000-50,000

PROVENANCE

Commissioned directly by the present owner from Märta Måås-Fjetterström, Sweden, 1958

LITERATURE

Märta Måås-Fjetterström Och Hennes Efterträdare, Barbro Nilsson, Marianne Richter, Ann-Mari Forsberg, Båstad, 1940s, p. 4 for the design Märta Måås-Fjetterström: Märta flyger igen! 90 år med Märta Måås-Fjetterström, exh. cat., Liljevalchs konsthall, Stockholm, 2009, p. 148 for the design



425

PIERRE JEANNERET 1896-1967

Pair of "Committee" armchairs, model no. PJ-SI-30-A, designed for the High Court, Assembly and Punjab University administrative buildings, Chandigarh, circa 1953-1954

Teak, leather.

Each: 35 x 23¼ x 25½ in. (88.9 x 59.1 x 64.8 cm)

Estimate \$30,000-50,000

PROVENANCE

Chandigarh, India

Galerie Patrick Seguin, Paris

LITERATURE

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture*, Paris, 2010, pp. 232-33, 563



Pierre Jeanneret and his cousin Le Corbusier sitting in the present model chairs, Chandigarh, 1960s.



426

PIERRE JEANNERET 1896-1967

"Writing table for junior officers," model no. PJ-BU-14-A, designed for the Secrétariat and administrative buildings, Chandigarh, circa 1957-1958

Teak-veneered wood, teak.

28 x 62 x 63½ in. (71.1 x 157.5 x 160.3 cm)

Estimate \$60,000-90,000

PROVENANCE

Chandigarh, India

Galerie Patrick Seguin, Paris

LITERATURE

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture*, Paris, 2010, pp. 198-99, 576



Administrative buildings, Chandigarh, circa 1960s. Jeanneret Artwork © 2013 ARS, NY / ADAGP, Paris; Photographer unknown.



427

PROPERTY FROM THE COLLECTION OF MAX PROTETCH

MARCEL BREUER 1902-1981

*Unique table, from the The Armstrong Rubber Company
Headquarters, New Haven, circa 1968*

Granite.

28 $\frac{3}{8}$ x 120 x 54 in. (72.1 x 304.8 x 137.2 cm)

Estimate \$120,000-180,000

PROVENANCE

Armstrong Rubber Company Headquarters, New Haven, Connecticut

Acquired directly from the above

Marcel Breuer designed three unique hexagonal granite tables for the Armstrong Rubber Company headquarters in New Haven, Connecticut. Their lengths measure 8-feet, 10-feet, and 12-feet respectively. The shortest was sold December 13, 2007 at Phillips de Pury & Company, New York.



Armstrong Rubber Co. Headquarters in New Haven, Connecticut, 1970 / unidentified photographer. Marcel Breuer papers, Archives of American Art, Smithsonian Institution.



“In this demand for a plus-surrounding (not plush surroundings, by any means!), the inanimate object gains an organic quality. That world of stone behind stone, of vistas, of weight and material, of large and small cubes, of long and short spans, of sunny and shady voids, of the whole horizon of buildings and cities: All that inanimate world is alive...” MARCEL BREUER

The present lot was produced by Marcel Breuer for the Armstrong Rubber Company Headquarters, later known as the Pirelli building, in New Haven, Connecticut. Breuer, along with Robert Gatje, designed the Armstrong building as part of the New Haven Redevelopment Agency's Long Wharf Project, a major component of New Haven's Model City Program which aimed to bring urban re-development to this area of the city. The design aimed to combine a unique design with a focal point in the city, situated directly on I-95, to serve as a symbol of urban revitalization. The building's design is representative of Breuer's mature phase in which he began to appreciate masonry and concrete structures. The shape of the building is interesting in that by using columns, he was able to lift the executive offices two stories off the ground, creating a void in the box that is the building. This void is echoed in the legs of the offered lot. This table creates the same sort of void underneath while also supporting an extremely heavy and dense top. This aesthetic exudes permanence and stability which held a fascination for Breuer in these later years and could be seen in a number of other commissions such as office buildings and religious structures in which a monumental scale is more appropriate.



428

AKIYAMA YÔ b. 1953

"Metavoid 6," 2005

Thrown, gas-burned, cut, folded and slip-assembled stoneware.

21¼ x 33⅞ x 23⅝ in. (54 x 84 x 60 cm)

Wooden board stamped in ink with *METAVOID 6 / 2005* and artist's signature.

Estimate \$16,000-24,000

LITERATURE

Yo Akiyama, Kochukyo, 2005, illustrated p. 8



429

EDWARD WILLIAM GODWIN 1833-1886

Adjustable piano chair, circa 1875

Ebonized wood, silk, metal mechanism.

31½ x 14¾ x 16¼ in. (80 x 37.5 x 41.3 cm)

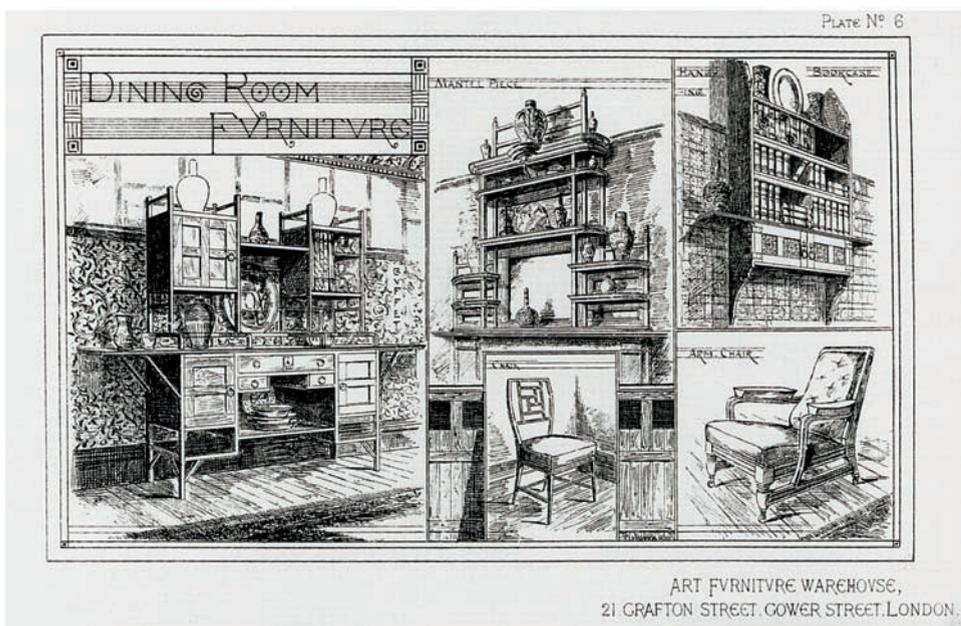
Probably produced by William Watt, UK.

Estimate \$8,000-12,000

LITERATURE

Susan Weber Soros, *The Secular Furniture of E.W. Godwin with Catalogue Raisonné*, New York, 1999, p. 113, fig. 137 for a similar example, p. 122, figs. 157-58 for drawings of similar examples

Phillips would like to thank Dr. Susan Weber for her assistance cataloguing this lot.



Design for a similar dining room chair by E. W. Godwin, illustrated in William Watt, *Art Furniture*, 1877, pl. 6.



430

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

EMILE-JACQUES RUHLMANN 1879-1933

"Gondole" daybed, circa 1925

Rosewood-veneered oak, fabric.

25 x 86 x 31 $\frac{7}{8}$ in. (63.5 x 218.4 x 81 cm)

Underside impressed with *Ruhlmann*. Together with a certificate of authenticity from Galerie Vallois, Paris.

Estimate \$100,000-150,000 Ω

PROVENANCE

Galerie Vallois, Paris

Acquired from the above, 2006

LITERATURE

Florence Camard, *Ruhlmann*, Paris, 1983, p. 264 for a similar example

Florence Camard, *Ruhlmann: Master of Art Deco*, New York, 1984, pp. 202, 264 for similar examples

Florence Camard, *Jacques Émile Ruhlmann*, New York, 2011, pp. 114-15 for a similar example



Ruhlmann's brand on the underside of the present lot.



“Pure and rational form, translated in a beautiful material,
is a requirement.” EMILE JACQUES RUHLMANN



431

THOMAS JECKYLL 1827-1881

Two-armed sconce, model no. 3, 1881

Cast and chased brass.

19¾ x 9½ x 4⅞ in. (50.2 x 24.1 x 12.4 cm)

Manufactured by Robbins & Co., Dudley, UK. Reverse cast with design registry mark for November 1, 1881 and NO 3.

Estimate \$12,000-18,000

LITERATURE

Susan Weber Soros and Catherine Arbuthnott, *Thomas Jeckyll: Architect and Designer, 1827-1881*, New Haven, 2003, p. 235 for a similar model

Phillips would like to thank Dr. Susan Weber for her assistance cataloguing this lot.



Patent drawing from the Public Registry Office, Kew.

Characterized by an interpretation of Japanese motifs and aesthetic ideals, Japonism (in Britain termed the Anglo-Japanese style) emerged as a strand of the English Aesthetic movement at the International Exhibition of 1862 in London. Acknowledged in his day as one of the style's leading proponents, Thomas Jeckyll helped it to gain international recognition at the 1867 Exposition Universelle in Paris, the 1873 Vienna International Exhibition and the 1876 Centennial Exhibition in Philadelphia. The present lot dates to the height of the style's international popularity.

While Jeckyll had previously worked with the Barnard, Bishop & Barnards foundry in Norwich on both his exhibition works and commercially produced models, his declining health in the final years of his life necessitated that his brother, Henry Jeckyll (1838-1917), a founder at Robbin's & Company in Dudley, take over his affairs. These circumstances are to attribute to the firm's production of the present lot, the patent for which is recorded in the Public Registry Office in Kew. A similar example of an oval-formed brass wall applique of the same manufacture, with the central relief depicting two swallows amidst plum-blossomed branches, is in the collection of the Victoria and Albert Museum, London.



432

EDWARD WILLIAM GODWIN 1833-1886

Display cabinet, circa 1872-1875

Ebonized wood, clear glass, brass.

59¾ x 73½ x 13⅞ in. (151.8 x 186.7 x 33.3 cm)

Probably manufactured by Collinson & Lock, UK.

Estimate \$80,000-120,000

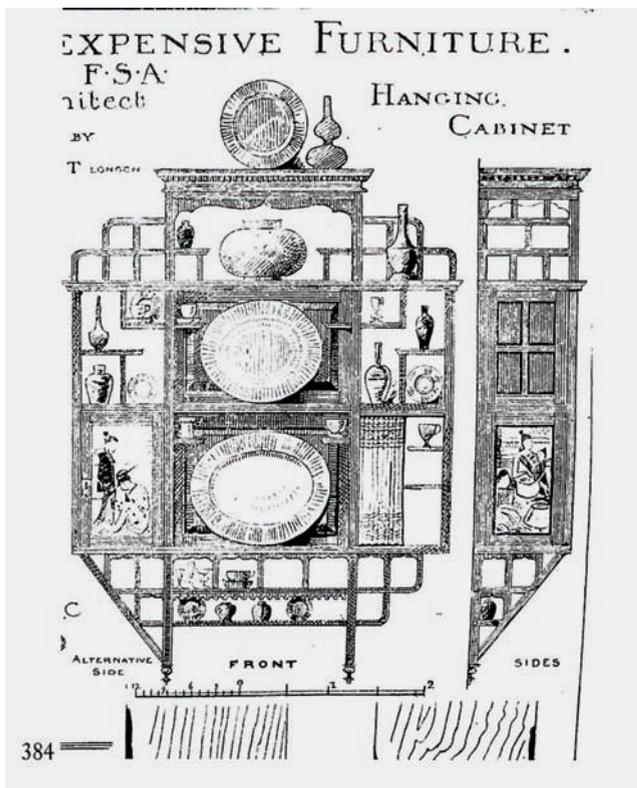
PROVENANCE

Sotheby's Olympia, London, "Fine Decorative Arts And Design From 1870,"
February 27, 2003, lot 9

LITERATURE

Susan Weber Soros, *The Secular Furniture of E.W. Godwin with Catalogue
Raisonné*, New York, 1999, p. 202, fig. 323 for a similar example

*Phillips would like to thank Dr. Susan Weber for her assistance
cataloguing this lot.*



"Working Drawings of Inexpensive Furniture by E.W. Godwin F S A,"
Building News, vol. 49, December 18, 1885, p. 1011



433

FRANCES MACDONALD 1873-1921

MARGARET MACDONALD 1865-1933

and JAMES HERBERT MCNAIR 1868-1955

Important poster, designed for The Glasgow Institute of the Fine Arts, circa 1895-1896

Lithograph in colors on four sheets backed on paper and linen.

93½ x 40 in. (237.5 x 101.6 cm)

Printed by Carter and Pratt, Glasgow, Scotland. Recto printed with *CARTER AND PRATT · ART POSTER LITHOS · GLASGOW*.

Estimate \$90,000-110,000

PROVENANCE

Private collection, UK

LITERATURE

Les Affiches Étrangères illustrées, Paris, 1897, p. 35

Jude Burkhauser, *Glasgow Girls, Women in Art and Design 1880-1920*, Glasgow, 1990, p. 90, fig. 99, for the example in the collection of the Glasgow Museum and Art Galleries

Wendy Kaplan, et al., *Charles Rennie Mackintosh*, exh. cat., Glasgow Museum, 1996, illustrated p. 92, fig. 53

Pamela Robertson, ed., *Doves and Dreams: The Art of Frances Macdonald and James Herbert McNair*, exh. cat., Hunterian Gallery, University of Glasgow, Glasgow, 2006, p. 98

James Macaulay, *Charles Rennie Mackintosh*, New York, 2010, p. 65, fig. 51

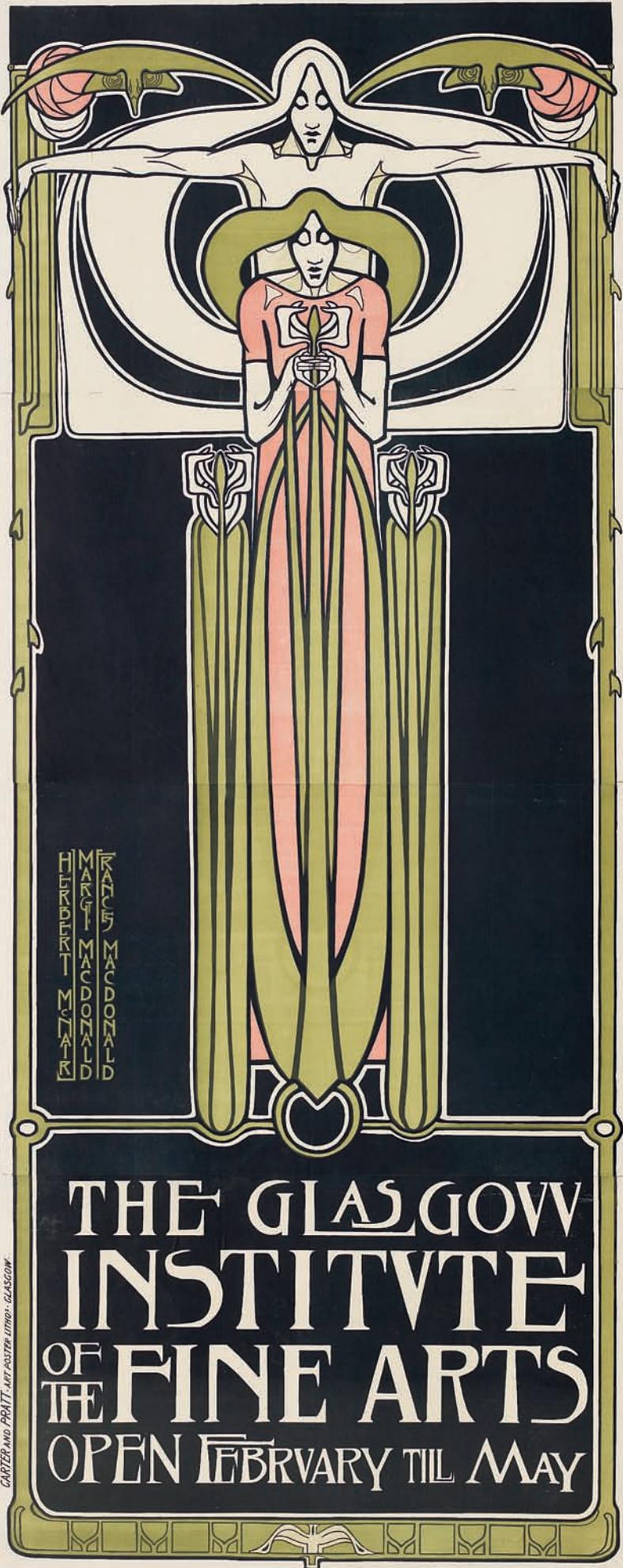


The Glasgow Four with their friends at Dunure, circa 1885 (Frances Macdonald, center top; Margaret Macdonald, far left; Herbert McNair and Charles Rennie Mackintosh in foreground). Hunterian Art Gallery, University of Glasgow.

“Glasgow Style,” the Scottish variation of Art Nouveau design, was characterized by organic motifs including elongated and stylized plant and figural forms. With elements of influence from Celtic art revival, Japonism and the Arts & Crafts movement, it had initially derived from the interaction of the four artists most associated with its international success: sisters Margaret and Frances Macdonald, Herbert McNair and Charles Rennie Mackintosh. “The Four” first exhibited together in the Glasgow School of Art Club Exhibition in 1894, in which the work of the Macdonald sisters in particular incited the reactionary epithet of “The Spook (or Ghoul) School” due to the exaggerated female forms and “ghoulish” images in their posters, perceived by some to be a “peculiar choice of subject for a young lady of the 1890s.”

In 1895, the sisters began collaborating with Herbert McNair, receiving praise for the individuality of their work, and by 1896, they were joined by Charles Rennie Mackintosh, leading to the group’s international recognition. Their departure from the accepted precedent in decorative style attracted the attention of artists and designers of the Vienna Secession including Josef Hoffmann, who had seen the work of The Four and invited Mackintosh and “Monsieur M. Macdonald” to Vienna to take part in an exhibition, not realizing the latter was a woman. The visit would lead to several important commissions for the group of artists and result in an internationally compelling style, even influencing the painter Gustav Klimt, whose work in the coming years would make reference to that of the Macdonald sisters.

Of the exceptionally rare surviving examples of the present design, two are housed in institutional collections in the United Kingdom: the Hunterian Art Gallery, Glasgow and the Kelvingrove Art Gallery & Museum, Glasgow.



FRANCES MACDONALD
MARGARET MACDONALD
HILDA MERRILL

THE GLASGOW
INSTITUTE
OF FINE ARTS
OPEN FEBRUARY TILL MAY

CARTER AND PRATT - ART POSTER LIMITED - GLASGOW

434

CARLO SCARPA 1906-1978

Large "Corroso a rilievi" vase, model no. 3695, circa 1938

Lightly iridized green glass with applied reliefs.

13 $\frac{7}{8}$ in. (35.2 cm) high

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

Estimate \$25,000-35,000

LITERATURE

Franco Deboni, *Venini Glass, Its history, artists and techniques, Volume 1*, Turin, 2007, pl. 49

Marino Barovier, *Carlo Scarpa: Venini 1932-1947*, exh. cat., Fondazione Giorgio Cini and Pentagram Stiftung, Milan, 2012, p. 218



“Theoretically, there is no limit to the length of the seat that this machine can extrude...the only alternative would be to carry on extruding until the extrusion reached around the planet to wherever it needed to go.”

THOMAS HEATHERWICK

435

THOMAS HEATHERWICK b. 1970

“Extrusion” bench, 2012

Extruded aluminum.

29½ x 51¾ x 22½ in. (74.9 x 131.4 x 57.2 cm)

Produced by Heatherwick Studio, UK. Billet 7 from extrusion 3. Underside incised with *Thomas Heatherwick BILLET 7 – EXTRUSION 3 JUNE 2012*.

Estimate \$60,000-80,000

PROVENANCE

Haunch of Venison, London

LITERATURE

Thomas Heatherwick: Extrusions, exh. cat., Haunch of Venison, London, 2009, passim for similar examples from the series and the manufacturing process

Thomas Heatherwick and Maisie Rowe, *Thomas Heatherwick: Making*, London, 2012, pp. 504, 508-13 for similar examples from the series and images documenting the process



“[Jean Prouvé] is an ‘engineer-architect’...he builds and he designs. Such a role is only possible for an exceptional character: it requires selflessness, courage, perseverance, persistence...” LE CORBUSIER

436

JEAN PROUVÉ 1901-1984

Rare curved “Bureau Standard,” model no. BS, 1943

Oak-veneered wood, oak, painted steel.

29¼ x 78½ x 40⅝ in. (74.3 x 199.4 x 103.2 cm)

Manufactured by Les Ateliers Jean Prouvé, France.

Estimate \$80,000-100,000

PROVENANCE

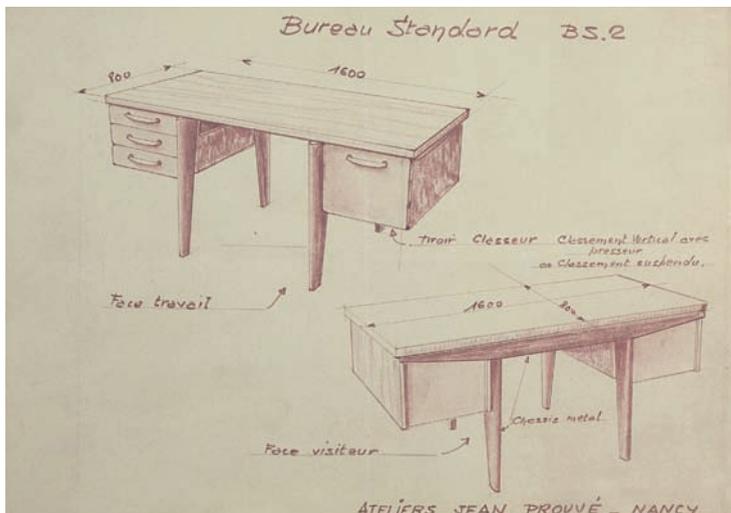
Galerie Patrick Seguin, Paris

LITERATURE

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, pp. 289-91 for similar examples

Jean Prouvé Constructeur 1901-1984, exh. cat., Musée des Beaux-Arts, Paris, 2001, p. 74 for a similar example

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, p. 330



© Galerie Patrick Seguin, Paris.



The reverse of the present lot.



437

GINO LEVI MONTALCINI 1902-1974

Pair of highback chairs from the VI Triennale, Milan, circa 1936

Padauk-veneered wood, padauk, hide.

Each: 39½ x 16¾ x 19 in. (100.3 x 42.5 x 48.3 cm)

Estimate \$15,000-20,000

EXHIBITED

VI Triennale, Milan, 1936

LITERATURE

Giuseppe Pagano, *Tecnica dell'abitazione, Quaderni della Triennale*, Milan, 1936, cover, p. 40, fig. 53 for the floorplan showing chair placement, pp. 45-46 for a discussion of the installation, illustrated pp. 132-33

The present two chairs are from a group of seven exhibited in the dining room installation of the VI Triennale in Milan, 1936. The project was planned and realized by Montalcini along with Ettore Sottsass Sr. (1892-1953) and Carlo Turina (b. 1885). The chairs were arranged along one side of the table facing the windows over looking the garden, while the curved form of the table allowed for the diners to see each other as well.



Dining room installation which included the present chairs, VI Triennale, Milan, 1936. Giuseppe Pagano, *Tecnica dell'abitazione, Quaderni della Triennale*, Milan, 1936, p. 133.



438

FRANCO ALBINI 1905-1977

Prototype center table, circa 1950

Walnut.

30 x 46³/₄ x 41⁵/₈ in. (76.2 x 118.7 x 105.7 cm)

Together with a certificate of authenticity from the Fondazione Franco Albini.

Estimate \$10,000-15,000

PROVENANCE

Private collection, Italy

LITERATURE

Franco Albini and Franca Helg, *Design*, exh. cat., Fragile, Milan, 2009, n.p.



439

ALESSANDRO MENDINI b. 1931

Early "Poltrona di Proust", 1980

Painted fabric, painted wood.

42 $\frac{7}{8}$ x 40 $\frac{1}{2}$ x 35 $\frac{1}{2}$ in. (108.9 x 102.9 x 90.2 cm)

Hand-painted by Francesco Migliaccio. Together with a certificate of authenticity from Alessandro Mendini.

Estimate \$50,000-70,000

PROVENANCE

Acquired directly from Dilmos SRL, Milan, 1980

LITERATURE

Barbara Radice, *Elogio del banale*, Milan, 1980, front cover

Andrea Branzi, *The Hot House: Italian New Wave Design*, Cambridge, 1984, p. 123, fig. 321

Albrecht Bangert, *Italian Furniture Design: Ideas Styles Movements*, Munich, 1988, pp. 63, 65, 116

Giampiero Bosoni, *il Modo Italiano: Italian Design and Avant-garde in the 20th Century*, exh. cat., The Montreal Museum of Fine Arts, Quebec, 2007, p. 345

Glenn Adamson and Jane Pavitt eds., *Postmodernism: Style and Subversion, 1970-1990*, exh. cat., The Victoria and Albert Museum, London, 2011, p. 41

Alessandro Mendini designed his "Poltrona di Proust" for the 1978 "Room of the Century" exhibition at Palazzo dei Diamanti in Ferrara, Italy. Mendini based his design on an 18th-century Rococo-style armchair which he purchased in the Veneto and which was subsequently hand-painted by Prospero Rasulo and Pier Antonio Volpini. Together the two artists executed the first four or five examples of "Proust" by projecting a Paul Signac painting onto each chair and hand-painting over the patterns. The wood and upholstery of the chair functioned as both canvas and frame for the pointillist painting. As such, these early examples of "Proust" are unique and reflect the attitudes of each painter. Only very early chairs adhere to the pattern and palette determined by the original Signac painting. Over time five different painters produced chairs and their decorations deviated significantly from that original template, with the appearance of the chairs increasingly determined by the painters themselves.

The present lot is among the earliest examples of "Poltrona di Proust" painted in 1980 by Francesco Migliaccio (pictured left), who succeeded Prospero Rasulo and Pier Antonio Volpini. The present chair is therefore one the very first of these "aesthetic bombs" to explode the modernist orthodoxy of functionalism.



Period image of Alessandro Mendini and Francesco Migliaccio painting a "Poltrona di Proust," 1980. Archives: Atelier Mendini Milano.



440

PROPERTY FROM A NOBLE ITALIAN FAMILY

NAPOLEONE MARTINUZZI 1892-1977

*Important sixteen-armed chandelier, model no. 2069,
commissioned by Don Adolfo di Vinci for Castello Vinci,
Casteano, Sicily, circa 1925*

Colored glass, metal

93½ in. (237.5 cm) drop, 60¼ in. (153 cm) diameter

Produced by Venini, Italy. Each of the four metal fixtures impressed with *VETRI SOFFIATI MURANESI VENINI & C. DEFAL. & L. BUCELLA BREVETTATO MURANO* and impressed with consecutive numbers to each fitting, largest fixture impressed further with the model no. 2069. There are two paper inventory labels each numbered *AR-10925* and one wax seal.

Estimate \$60,000-80,000

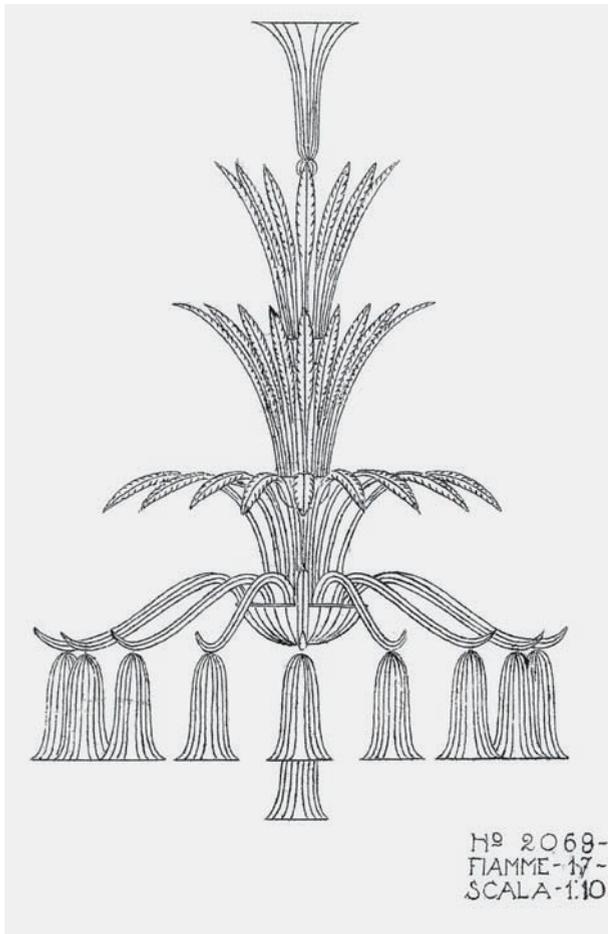
PROVENANCE

Don Adolfo di Vinci, Castello Vinci, Casteano, Sicily, Italy
Thence by descent to Mr. and Mrs. Grasselli

LITERATURE

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*,
Milan, 2000, p. 80, fig. 24 for a similar example

Marino Barovier, *Napoleone Martinuzzi Venini 1925-1931*, exh. cat.,
Fondazione Giorgio Cini, Venice, 2013, p. 400 for a similar example
and a 1:10 scale drawing of the model



Preparatory drawing from the Venini Archives. Archivio Storico Venini.



STEFANO LIBURRI
BREVETTATO
MILANO

2069

NETRI S. P. I. A. T. I. MURANESI
VIENNA & C.

27

17





21

441

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

ALEXANDRE NOLL 1880-1970

Important dining table and set of ten chairs, circa 1945

Mahogany.

Table: 28¼ x 98½ x 34½ in. (71.8 x 250.5 x 87.6 cm)

Each chair: approximately 34¼ x 16 x 17 in. (87 x 40.6 x 43.2 cm)

Estimate \$400,000-600,000

PROVENANCE

DeLorenzo 1950, New York

Acquired from the above, 2007

LITERATURE

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

Pierre Kjellberg, *Le Mobilier du XXe Siècle, Dictionnaire des Créateurs*, Paris, 1994, p. 455 for a set of six chairs

Olivier Jean-Elie and Pierre Passebon, *Alexandre Noll*, Paris, 1999, p. 23 for the table and chairs, p. 47 for the chair





“Noll’s furniture represents a challenge to the most elementary laws of carpentry. It breaks the rules. It departs from the norm. It cannot be made in series...They have an essential, deep-rooted beauty, with a touch of paganism.” WALDEMAR GEORGE

In their book on Alexandre Noll, Olivier Jean-Elie and Pierre Passebon explain that his furniture design was neither linked to the commercial decorative style nor the rigid modernism of the Union des Artistes Modernes (UAM). Noll was not an interior decorator like many of his contemporaries, and he did not share an interest in mass-production like the modernists of his time. While to some extent Noll’s furniture is part of the tradition of French wood carving that was so enthusiastically embraced by Art Nouveau artists such as Francois-Rupert Carabin, his work is generally thought to have arisen from his own artistic impulses. In his own time, Noll’s furniture seemed to appeal to the idea of a form’s ability to evoke an essential truth. Waldemar George, the prolific art writer and editor, wrote that his works “display a new mysticism with regard to nature, which in certain cases comes close to idolatry. It is primitive, not so much because of its style but in terms of its conception and creation.” Rising above mere craft, Jean-Elie and Passebon describe his œuvre as “offering a formal and personal response to the leveling effect that characterizes furniture-making in the 20th century.”

Also a writer and musician, Noll began his career as a wood carver in the commercial environment of department stores, and quickly attracted attention from established designers of the period such as Paul Poiret, who commissioned him to design decorative objects and household goods. It was not until the post-war years that Noll’s desire began to create large simple furniture forms. Jean-Elie and Passebon write of Noll’s desire to create “furniture sculptures.” The present lot is the embodiment of this goal, in the sculptural presence of the table’s massive form.

Noll worked singularly in wood, preferring those without grains, partly because he perceived them as surface decoration. He also refused to use nails, hinges, handles or metal hardware of any kind. When he did not bypass joinery altogether by carving from a single piece of wood, he assembled his furniture with swallow tail pins and mortise joints. He allowed the natural qualities of the wood to dictate the forms of his sculpture and furniture.



Dining room with furniture by Alexandre Noll, *Compagnie des Arts Francais*, circa 1945.



Detail of the present table.



442

GIO PONTI 1891-1979

Rare and important sofa, circa 1950

Fabric, oak, brass.

30½ x 52½ x 30¼ in. (76.5 x 133.4 x 76.8 cm)

Produced by Cassina, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate \$60,000-80,000

PROVENANCE

Acquired directly from Cassina, Italy

Thence by descent

LITERATURE

Paolo Piccione, *Gio Ponti: le navi: il progetto degli interni navali, 1948-1953*, Viareggio, Italy, 2007, p. 148, figs. 180-81

The present sofa and armchairs were designed by Gio Ponti for the ocean liner *Andrea Doria*, which launched in 1951 and tragically sank in 1956. While a small group of examples were fabricated by Cassina, the sofa and chairs were never put into actual production or retailed by the company. The only other known commission in which Ponti employed these models was for the interior of the *Villa Arata* in Naples in 1952.



443

GIO PONTI 1891-1979

Rare and important pair of armchairs, model no. 593, circa 1950

Fabric, oak, brass.

Each: 30½ x 24¾ x 28½ in. (77.5 x 62.9 x 72.4 cm)

Produced by Cassina, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate \$40,000-60,000

PROVENANCE

Acquired directly from Cassina, Italy

Thence by descent

LITERATURE

Paolo Piccione, *Gio Ponti: le navi: il progetto degli interni navali, 1948-1953*, Viareggio, Italy, 2007, p. 144, fig. 174, p. 148, figs. 180-81, p. 149, fig. 182, p. 150, figs. 183, 4, p. 159, 161, fig. 197



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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.

Ω 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 or by telephone 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.

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.

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.

PHILLIPS



CONTEMPORARY ART AND DESIGN

AUCTION 6 MARCH 2014 NEW YORK

ENQUIRIES +1 212 940 1268

designnewyork@phillips.com

ALLEN JONES *Refrigerator*, 2002

PHILLIPS.COM

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.

PHILLIPS



EDGAR BRANDT *L'Âge d'Or*, 1923 (detail)

DESIGN

SPRING 2014

TO INCLUDE EDGAR BRANDT'S 1923 MASTERWORK *L'ÂGE D'OR*

PHILLIPS.COM

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) When making a bid, whether in person, by absentee bid or on the telephone, 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.

(e) By participating in the auction, whether in person, by absentee bid or on the telephone, 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.

(f) Arranging absentee and telephone 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.

(g) 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 CLIENT INFORMATION

In connection with the supply of auction related services and other products and services, or as required by law, Phillips may ask clients to provide personal information about themselves or in certain cases (such as to conduct credit checks, verify identity or prevent fraud) obtain information about clients from third parties. Phillips may also occasionally use personal details provided by clients to send them marketing communications about our products, services or events. By agreeing to these Conditions of Sale and providing Phillips with personal details, clients agree that Phillips and our affiliated companies may use those details for the above purposes. If clients would like further information about our privacy policy or how to correct their data or opt-out from receiving further marketing communications, please contact us at +1 212 940 1228.

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

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LOCATION

450 Park Avenue New York 10022

AUCTION

17 December 2013 at 6pm

VIEWING

11-16 December

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY050313 or DESIGN MASTERS.

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\$35/€25/£22 at the gallery

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Lucio Fontana, "Anti-Sofia" LF/1 necklace, 1968, lot 405 (detail)

Pietro Chiesa, Large and rare chandelier, circa 1938, lot 420 (detail)

Inside back cover Alessandro Mendini, Early "Poltrona di Proust," 1980, lot 439 (detail)

Back cover Edward William Godwin, Adjustable piano chair, circa 1875, lot 429 (detail)

PHILLIPS

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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 |
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* 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)

| | |
|-----------------|----------------|
| Bank Name | Contact |
| 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 |
|-----------|------|

I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.

- **PRIVATE PURCHASES:** Proof of identity in the form of government-issued identification will be required.
- **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.
- 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.

PHILLIPS

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

IN-PERSON REGISTRATION FORM

TO BID IN PERSON PLEASE SUBMIT THIS FORM BY EMAIL TO BIDSNEWYORK@PHILLIPS.COM OR FAX AT +1 212 924 1749 FOR PRE-REGISTRATION OR BRING IT TO THE AUCTION FOR REGISTRATION AT 450 PARK AVENUE, NEW YORK, NY 10022

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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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 _____

I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.

Paddle Number

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- 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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JEWELS

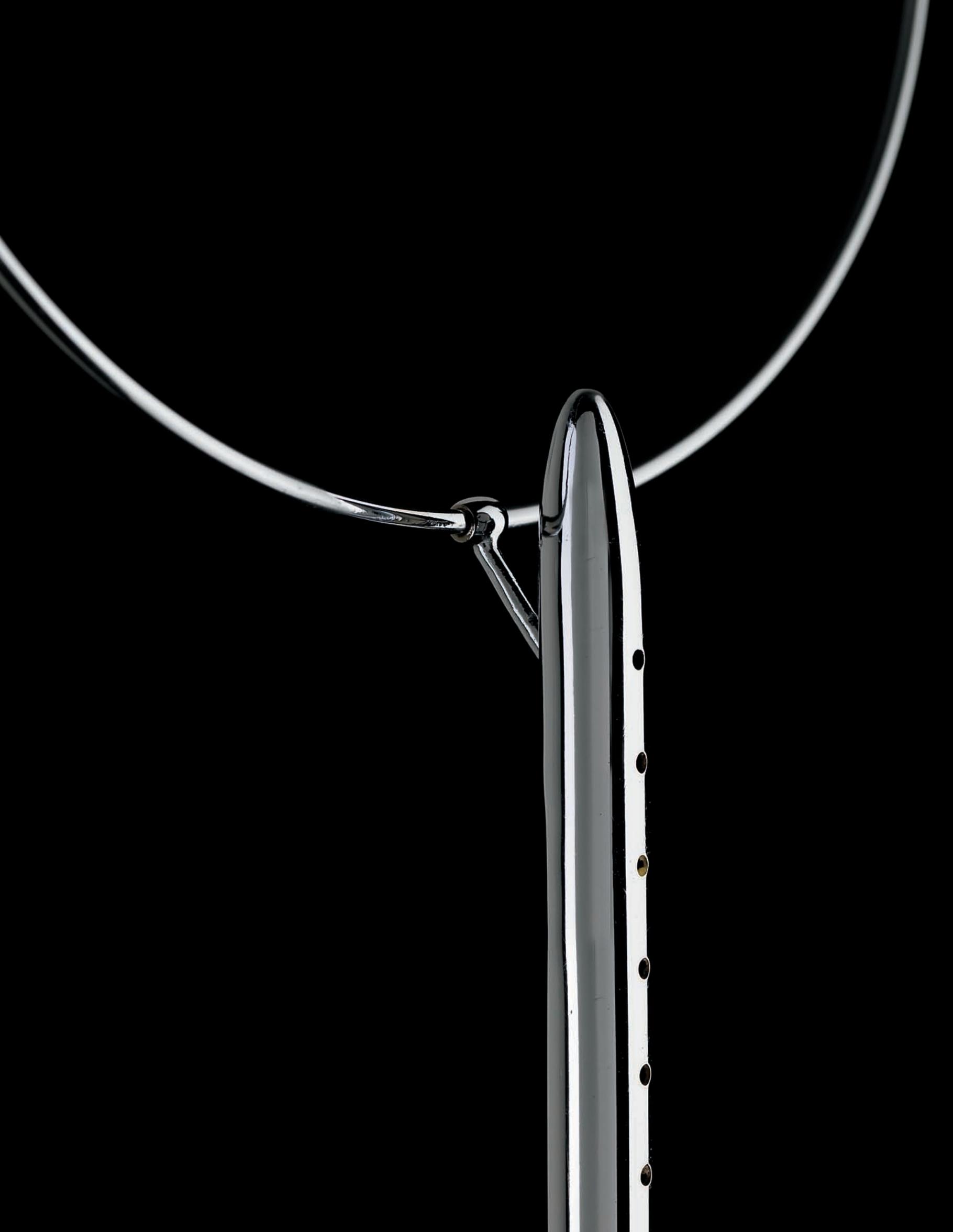
AUCTION 9 DECEMBER 2013

ENQUIRIES +1 212 940 1283

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A Magnificent Fancy Pink Diamond Ring

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