

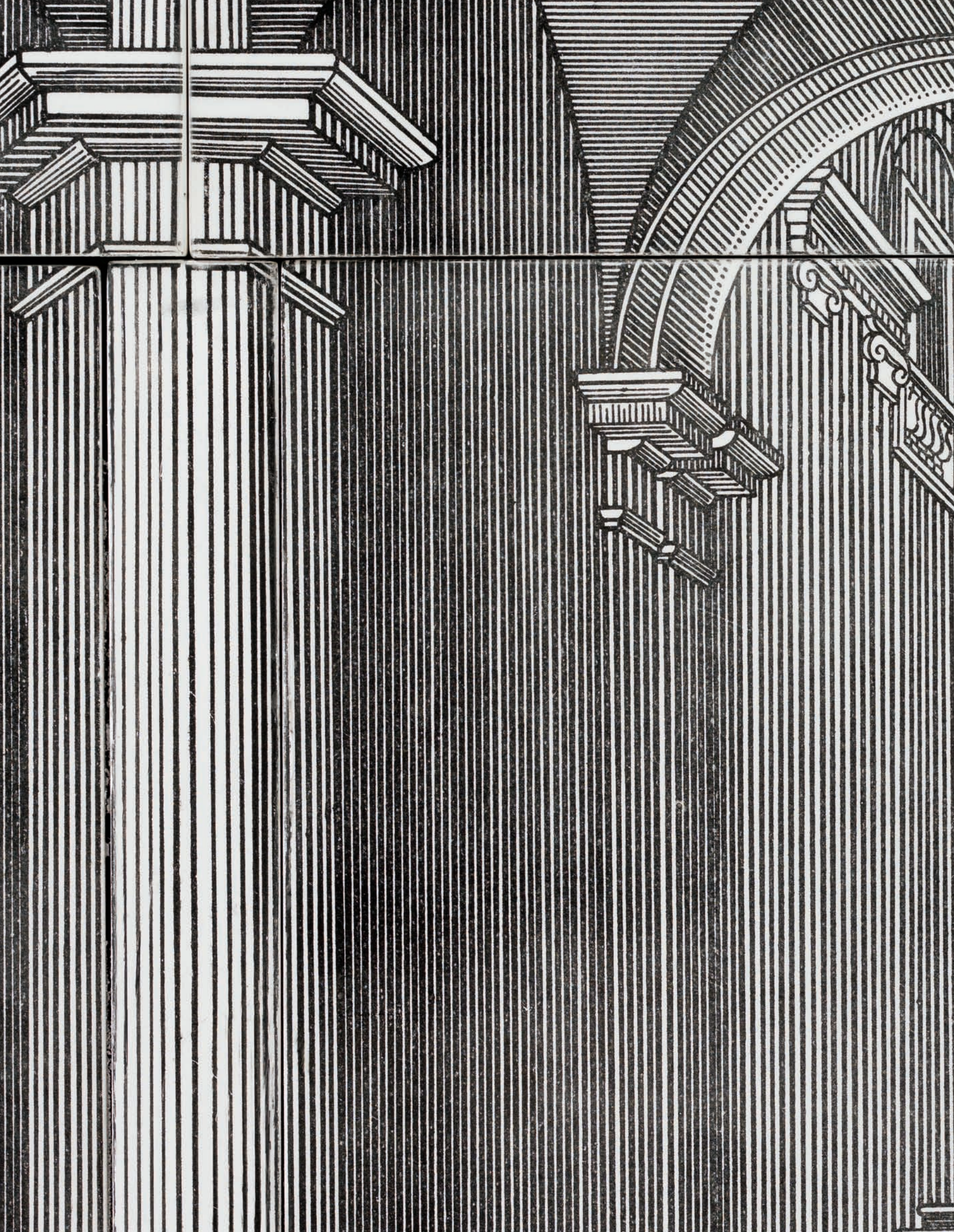
# PHILLIPS



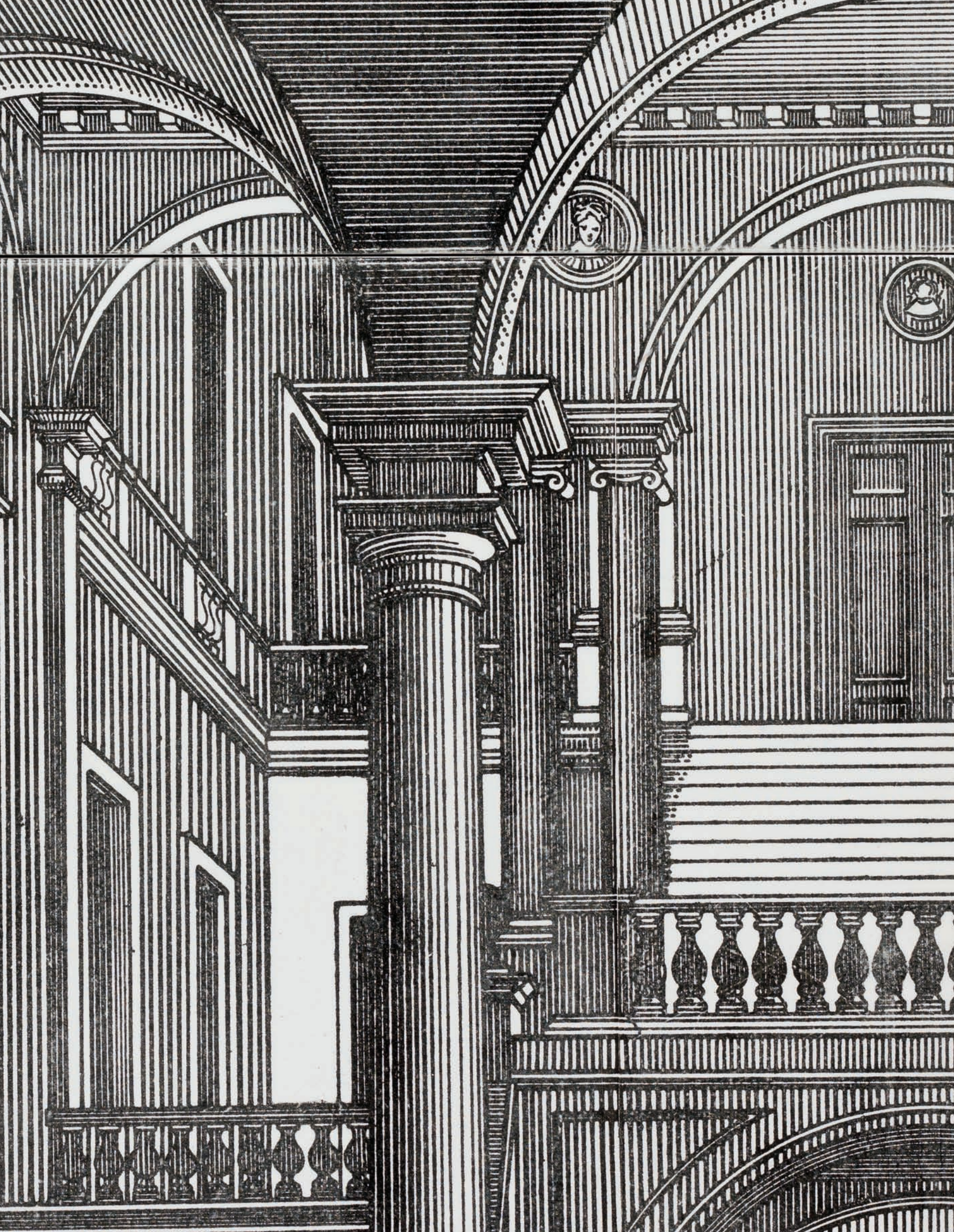
## DESIGN MASTERS

NEW YORK 16 DECEMBER 2014















1901

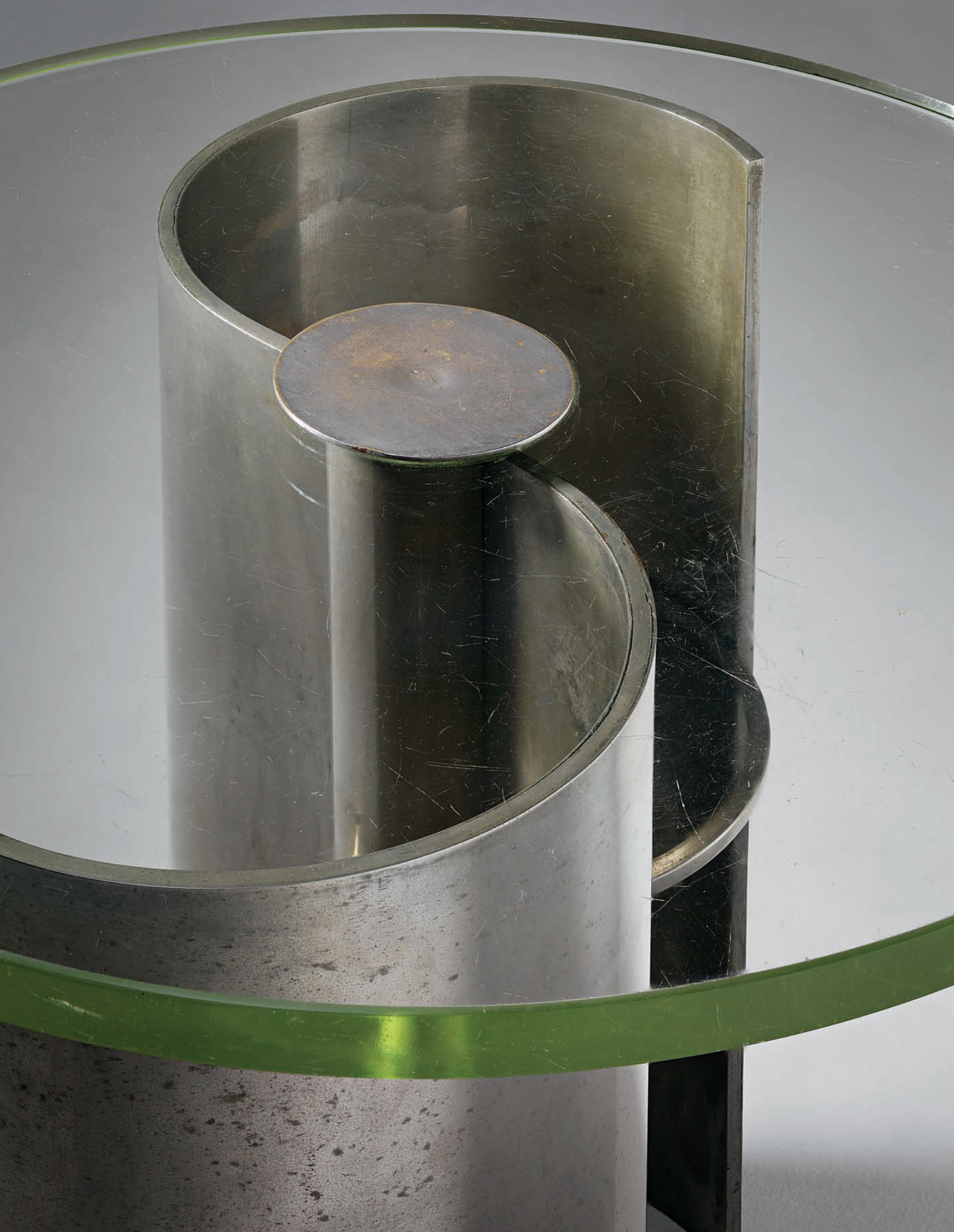


1901















# PHILLIPS

## DESIGN MASTERS

### SALE INFORMATION

NEW YORK 16 DECEMBER 2014

Immediately following THE COLLECTOR

### AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

### AUCTION

16 December 2014

### VIEWING

10 - 16 December

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

### SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY050314 or DESIGN MASTERS.

### ABSENTEE AND TELEPHONE BIDS

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**Front cover** Gerrit Thomas Rietveld, *Important early armchair*, circa 1926-1928, lot 109

**Inside front cover** Piero Fornasetti, *Unique "Architettura" illuminated double trumeau*, 1966, lot 124 (detail)

Ron Arad, *"Rietveld" chair, executed during a Vitra Design Museum workshop, Weil am Rhein, Germany*, 1990, lot 140 (detail)

Charles Rohlf, *"Revolving music stand and holder,"* 1901, lot 103 (detail)

Émile-Jacques Ruhlmann, *"SAD" modular bookcase, model no. 2431NR*, circa 1929, lot 133 (detail)

D.I.M. (Décoration Intérieure Moderne), *Side table*, circa 1930, lot 134 (detail)

**Opposite** Emile Gallé, *Important "Rose de France" vase*, circa 1900, lot 116 (detail)



“I believe that most of the time, the rhythm is what drives me to do something and then the idea is incorporated in some way in these volumes, these surfaces that offset each other...” LINE VAUTRIN

101

**LINE VAUTRIN** 1913-1997

*Rare “Pacifique” mirror, circa 1957*

*Talosel* resin, colored mirrored glass, convex mirrored glass.

16½ in. (41 cm) diameter

Reverse incised with *LINE VAUTRIN*.

**Estimate** \$60,000-80,000

**PROVENANCE**

Private collection, France

**LITERATURE**

“Il n’est poutres que de Paris, Quai des Grands Augustins, chez Line

Vautrin,” *Maison Française*, April 1970, n.p.

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat., Galerie Chastel Maréchal, Paris, 2004, pp. 94-95







PROPERTY FROM THE COLLECTION OF DAVID NETTO

**ALBERTO GIACOMETTI** 1901-1966

*Rare "Greek" table lamp, small model, designed circa 1937, cast circa 1948*

Patinated bronze, paper shade.

22 $\frac{5}{8}$  in. (57.5 cm) overall, 11 $\frac{1}{2}$  in. (29.2 cm) height of cast

Base impressed with AG 01.

**Estimate** \$100,000-150,000

**PROVENANCE**

Edmond Bomsel, France

Galerie L'Arc en Seine, New York

Acquired from the above by the present owner, 2007

**LITERATURE**

Roger Lannes, "Exégèse poétique de Jean-Michel Frank," *Art et Décoration*, 1939, p. 6.

Léopold Diego Sanchez, *Jean-Michel Frank, Adolphe Chanaux*, Paris, 1997, p. 167

Christian Boutonnet and Rafael Ortiz, *Diego Giacometti*, exh. cat., Galerie l'Arc en Seine, Paris, 2003, p. 44

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2006, pp. 44, 346

The present lamp was originally designed by Alberto Giacometti circa 1937 for Jean-Michel Frank and was sold in the latter's shop on the rue du Faubourg Saint-Honoré, Paris. The design reflects the artist and designer's shared interest in classical forms. The 1930s examples were produced in large and small sizes and cast in plaster. From 1948 Alberto Giacometti cast both sizes of the model in bronze for his dealer Pierre Matisse and for the Compagnie des Arts Français, which at that time was under the direction of Jacques Adnet.

The present lot has been authenticated by the Fondation Alberto et Annette Giacometti and is registered in the Alberto Giacometti Database, the online catalogue of authentic works by the artist, as number AGD 2997.







“... Almost everything in my life seemed to point toward this work. I can but wonder and regret that it took me so long to find out that this was what I was truly meant to do.” CHARLES ROHLFS

103

**CHARLES ROHLFS** 1853-1936

*“Revolving music stand and holder,” 1901*

Stained white oak, hand-wrought copper. Each drawer interior with original green stain.

49 x 46½ x 45 in. (124.5 x 118.1 x 114.3 cm)

Carved and painted with the “sign of the saw” cipher and 1901.

**Estimate** \$50,000-70,000

**PROVENANCE**

Private collection, New York

**LITERATURE**

“Furniture: Designed and Made by Charles Rohlf,” *Art Education*, January 1901, p. 228

Joseph Cunningham, *The Artistic Furniture of Charles Rohlf*, exh. cat., Milwaukee Art Museum, Chipstone Foundation, American Decorative Art 1900 Foundation, New Haven, CT, 2008, p. 72, fig. 4.8, p. 78, fig. 4.12 for a related model



Revolving Music Stand and Holder and Cube Chair with Medallions, by Charles Rohlf, in “Furniture Designed and Made by Charles Rohlf,” *Art Education*, January 1901, pp. 227-228. Courtesy of Joseph Cunningham.







# REVOLVING MUSIC STAND AND HOLDER BY CHARLES ROHLFS

Charles Rohlf's was among the most gifted and pioneering furniture-makers at the turn of the twentieth century, creating singular works drawn from a mix of styles including Arts and Crafts, Art Nouveau and proto-modernism. Previously engaged as a Shakespearean actor, Rohlf's turned to furniture making in earnest around 1896, quickly developing virtuosic skills and an unusual aesthetic that set him apart from his contemporaries in America. Though he explored a wide array of interesting forms and ornamentation in the years leading up to 1900, there were two objects which produced in surprising quantity: the well-known *Hall Chair* and *Rotating Desk*, the second of which may well be the predecessor for the present lot.<sup>1</sup> With the excitement of the turning of the century and in anticipation of the Pan American Exposition in his hometown of Buffalo in 1901, Rohlf's experimentation with historic forms and within his own innovative lexicon of forms and structures grew to a feverish pitch, most notably in two masterpiece chair forms, the *Tall Back Chair* (Princeton University Art Museum) and *Desk Chair* (Metropolitan Museum of Art).<sup>2</sup> Few objects from 1901 exhibit more creativity than the *Revolving Music Stand and Holder* offered here, the only known example of the form.

The year 1901 was momentous for Rohlf's. Having come a long way from his first efforts and with a few years of experience, he was poised to create some of the most significant designs of his short-lived career in artistic furniture and to participate as an organizer and leading participant in the Pan American. The complexity of the *Revolving Music Stand* is connected to a line of designs by Rohlf's that attempt to integrate disparate uses in the tradition of American and British Victorian forms that synthesize odd assemblages of seeming utility. Like the *Rotating Desk* that preceded its design, the *Revolving Music Stand* exhibits a uniquely inventive structure, based upon a footed platform, which forms the center of gravity for the case and an anchor for the metal bolt that is screwed down into its center, providing the fulcrum on which the lower cabinet spins on a system of small wheels embedded in the base. The cabinet resting upon this base is a survey of important early elements, with exceptional carved ornamentation.

Where the *Rotating Desk* employed fretted panels with burlap backing (as this model may have previously), here each principal face is set with a superb rectangular carved panel of looping and interlocking ribbons and orbs comparable to some of Rohlf's' most accomplished carving. Shaped and carved arms extend from both sides of the cabinet to hold extendable shelves and music stand, which when employed accentuate the Victorian convolutions of the design. Both ends of the cabinet demonstrate elements from the *Rotating Desk*, one side with a set of drawers, the other an elaborate door with wooden strap hinges terminating in three asymmetrically arranged carved medallions. The expressed hinges are made almost entirely of wood, as is the elegant pinning mechanism that

closes the door at its proper left edge. Above the cabinet, the upper shelf is held in place by pierced and carved arms that rival Rohlf's' most extraordinary designs. Anchoring to the cabinet top, frenzies of truly three-dimensional looping and coiling ribbons or flames are strongly reminiscent of the flame finials on the *Rotating Desk*.<sup>3</sup> Just below, a pair of lobed moldings conceals the juncture between lower and upper registers, again similar to the overlapping decoration which preserves overall unity in the *Rotating Desk* design. Carved decorative corbels flank the columns of the *Revolving Music Stand*, topped with marvelous octagonal finials, similar to Rohlf's' *Ladder Back Chair*, but with additional carving in the form of eight fiddlehead spirals extending from the corners.<sup>4</sup>

At the moment when Rohlf's created the *Revolving Music Stand*, he was building an incredible range of objects and a small clientele in Buffalo, New York and Chicago, enjoying significant attention the Pan American Exposition, and attracting great admiration from the American and European design press. One excellent example of this coverage is the article entitled "Furniture: Designed and Made by Charles Rohlf's," in *Art Education*, which illustrated the *Revolving Music Stand* amidst many of his most iconic designs.<sup>5</sup> It is possible that the *Music Stand* was exhibited at the Pan-American Exposition, along with, for example, his incredible *Bed with Canopy*, shown there and illustrated in *Art Education*.<sup>6</sup> In addition to the *Bed*, the article put the *Music Stand* in the company of Rohlf's' *Cube Chair*, *Cube Chair with Medallions*, *Hall Chair* and masterpiece *Folding Screen* (High Museum of Art, Atlanta).<sup>7</sup> Clearly, given the primacy of this article, written at the time of Rohlf's' triumphant exhibition of works at the Pan-American, he likely curated the illustrations very carefully, emphasizing the importance of the *Revolving Music Stand*.

Rohlf's may have made the *Music Stand* for his own use, but more likely it was sold to a local Buffalo client as it seems to have been altered shortly after it was made. The large carved panels on both primary faces were originally fretted designs, and seem to have been replaced quickly with the carved examples now present.<sup>8</sup> In the context of Rohlf's' evolving carving style, these panels appear to date to the period 1902 to 1904, after which it is unlikely that his workshop would have been able to complete such complex and virtuosic designs.<sup>9</sup> Truly a survey of Rohlf's' most unusual structures and significant designs elements, the emergence of the *Revolving Music Stand and Holder* offers a rare glimpse into his creative approach to case furniture and unusual vision of beauty.

Joseph Cunningham, PhD, Curatorial Director, Leeds Art Foundation and author of *The Artistic Furniture of Charles Rohlf's* (Yale U Press 2008)

1. Examples of these two objects have entered the collections of many American museums including Art Institute of Chicago, Dallas Museum of Art, Detroit Institute of Art, Los Angeles County Museum of Art, Milwaukee Art Museum, Nelson Atkins Museum of Art, St. Louis Art Museum; see Joseph Cunningham, *The Artistic Furniture of Charles Rohlf's* (AFCR). New Haven: Yale University Press, 2008, pp. 65-79.

2. See AFRCR, pages 94-103.

3. See AFRCR, page 79.

4. Examples of the *Ladder Back Chair* are held in the collections of the Cooper Hewitt National Design Museum, Philadelphia Museum of Art and Los Angeles County Museum of Art; see AFRCR, p. 121.

5. "Furniture Designed and Made by Charles Rohlf's," *Art Education*, January 1901, pp. 225-229.

6. See AFRCR, pp. 148-150.

7. See AFRCR, pp. 146; 125; 71-75; 140-143.

8. It is also possible that two cabinets were made, one with fretted decoration, the other carved.

9. This kind of reworking of designs and decoration is known, for example, in the *Standing Desk*, made in 1902 and altered by Rohlf's in 1904; see AFRCR pp. 167-173.







“Generally speaking, light and color are certainly the most specific elements in nature: with them we have relief, motion, life.” MAX INGRAND

104

**MAX INGRAND** 1908-1969

*Rare table lamp, circa 1960*

Patinated bronze, glass, painted wood.

16¾ x 10½ x 3⅞ in. (42.5 x 26.7 x 9.8 cm)

Manufactured by Fontana Arte, Italy.

**Estimate** \$30,000-40,000

**LITERATURE**

Pierre-Emmanuel Martin-Vivier, *Max Ingrand, Du Verre À La Lumière*,

Paris, 2009, p. 218

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, figs. 374-75







105

PROPERTY OF ALEXANDER VON VEGESACK, SOLD TO BENEFIT THE  
NON-PROFIT ASSOCIATION DOMAINE DE BOISBUCHET, FRANCE

**CHARLOTTE PERRIAND** 1903-1999

*Bibliothèque*, circa 1954

Oak, oak-veneered wood, painted diamond-point aluminum, painted  
aluminum, painted steel.

46¾ x 100½ x 13 in. (118.7 x 255.3 x 33 cm)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate** \$250,000-350,000

**PROVENANCE**

Galerie Jousse Seguin, Paris, 1995

**LITERATURE**

Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp.  
166-67

Jacques Barsac, *Charlotte Perriand, Un art d'habiter, 1903-1959*, Paris,  
2005, p. 417 for a similar example

The present lot is sold to benefit the non-profit association C.I.R.E.C.A. at  
Domaine de Boisbuchet, recognized by the French government.







“In our homes, we should remain in a state of receptivity, with the option of changing a color, a photograph, a flower, a vase, and thus keeping ourselves responsive to them.” CHARLOTTE PERRIAND







PRIVATE COLLECTION, NEW YORK

**CHARLOTTE PERRIAND** 1903-1999

*Free-form table*, circa 1959

Mahogany.

27¾ x 92¼ x 42½ in. (70.5 x 234.3 x 108 cm)

Produced by André Chetaille, and editioned by Galerie Steph Simon, France.

**Estimate** \$150,000-200,000

**PROVENANCE**

Digard, Paris, "Tableaux, Objets d'Art, Luminaires, Mobilier,"

March 24, 2003, lot 59

Acquired from the above by the present owner

**LITERATURE**

Marie Laure Jousset, *Charlotte Perriand*, exh. cat., Centre Pompidou, Paris,

2005, pp. 156-57 for an image and a Steph Simon prospectus

Jacques Barsac, *Charlotte Perriand, Un art d'habiter, 1903-1959*, Paris,

2005, p. 432 for a Steph Simon prospectus, pp. 438-39

François Laffanour, *Steph Simon Retrospective 1956-1974: Prouvé,*

*Perriand, Mouille, Jouve, Noguchi*, exh. cat., Galerie Downtown, Paris,

2007, pp. 68-71

Jacques Barsac, *Charlotte Perriand et le Japon*, Paris, 2008, p. 263





“Man is really happy only when he strives, when he attempts something and makes a success of it; his happiness cannot be solely material. The extension of the art of dwelling is the art of living—living in harmony with man’s deepest drives and with his adopted or fabricated environment.” CHARLOTTE PERRIAND







107

**AXEL EINAR HJORTH** 1888-1959

*Set of eight "Futurum" dining chairs, circa 1928*

Painted wood, leather.

Each: 43½ x 19⅝ x 19 in. (110.5 x 49.8 x 48.3 cm)

Manufactured by AB Nordiska Kompaniet, Sweden. Underside of two chairs with manufacturer's metal labels impressed and embossed *AB NORDISKA KOMPANIET/R 33715 15 3 30* and six with metal labels impressed *NK R33715-C MOB*.

**Estimate** \$70,000-90,000

**PROVENANCE**

Private collection, Sweden

Jacksons, Stockholm

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

November 17, 2011, lot 58

Acquired from the above by the present owner

**LITERATURE**

Dan Gordan, *Svenska Stolar: Och Deras Formgivare 1899-2001*, Stockholm, 2002, p. 60

Christian Björk, Thomas Ekström and Och Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, p. 71





“I do not write, I build.” ALVAR AALTO

108

**ALVAR AALTO** 1898-1976

*“Hand Grenade” ceiling light, model no. A110, circa 1952*

Painted metal, perforated brass.

17½ in. (43.5 cm) high, 5½ in. (14.8 cm) diameter, variable drop

Manufactured by Valaistustyö Ky, Finland. Light fixture impressed with *Valaistustyö A110*.

**Estimate** \$5,000-7,000

**PROVENANCE**

Private Collection, Helsinki

**LITERATURE**

Juhani Pallasmaa, ed., *alvar aalto furniture*, exh. cat., Museum of Finnish Architecture Finnish Society of Crafts and Design Artek, Helsinki, 1984, p. 92, fig. 155

Thomas Kellein, ed. *Alvar & Aino Aalto. Design Collection Bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, pp. 172-73

Kirsi Gullichsen and Ulla Kinnunen, *Inside the Villa Mairea, Art, Design and Interior Architecture*, Jyväskylä, 2009, p. 278, fig. 4





PROPERTY OF A PRIVATE DUTCH FAMILY

**GERRIT THOMAS RIETVELD** 1888-1964

*Important early armchair, circa 1926-1928*

Stained beech and beech-veneered plywood.

34 x 27 $\frac{1}{8}$  x 33 $\frac{7}{8}$  in. (86.4 x 70.8 x 86 cm)

Produced by Gerard van de Groenekan, Utrecht, the Netherlands.

**Estimate** \$150,000-200,000

**PROVENANCE**

Johannes Antonius Slewe, the Netherlands

Agnes Bouman-Slewe, the Netherlands

Thence by descent to the present owner

**LITERATURE**

Theodore M. Brown, *The Work of G. Rietveld, Architect*, Cambridge, 1958, p. 79 for the model

Marijke Kuper and Ida van Zijl, *Gerrit Th. Rietveld 1888-1964, The Complete Works*, exh. cat., Centraal Museum, Utrecht, 1992, p. 75 for a similar example

Rob Dettingmeijer, Maria Theresia Antoinette van Thoor and Ida van Zijl, *Rietveld's Universe*, exh. cat., Centraal Museum Utrecht Rotterdam, 2010, p. 238 for the model

Marijke Kuper, *De stoel van Rietveld/Rietveld's Chair*, Rotterdam, 2011, pp. 174-76, 178 for similar examples



Gerrit Thomas Rietveld in his armchair outside his workshop, Adriaen van Ostadelaan, Utrecht, circa 1919. Rietveld Schröderarchief / Centraal Museum, Utrecht. © 2014 Artists Rights Society (ARS), New York / c/o Pictoright Amsterdam

In 1920, Theo van Doesburg was lyrically lost for words trying to describe Gerrit Thomas Rietveld's armchair. In his review in the March issue of *De Stijl* magazine, Van Doesburg fired a round of terms at the chair like a Dada-esque poem: "Unintentional, necessary, clear, real." According to Van Doesburg, the chair evoked "a mute eloquence, like a machine" and breathed a simple message: "necessity / sitting / chair." Rietveld's chair first featured in *De Stijl* six months earlier, on which occasion Van Doesburg had commented on its "merciless processing of open spaces" which in his opinion embodied a new form of sculpture for the modern interior. At last, Van Doesburg had found a piece of furniture which corresponded with the ideal of a synthesis of the arts which he and his fellow *De Stijl* members pursued. Cheered as the herald of a new era, Rietveld was incorporated in the *De Stijl* group and his chair was soon to take its place in art history as the "Red-blue" chair. Even skeptics, of whom there were still many, had to give Rietveld some credit for his inventive use of the so-called Cartesian dowel joint which made the posts and rails look like three-dimensional intersecting planes rather than rigid constructive parts.

The chair illustrated in *De Stijl* in the fall of 1919 is considered to be Rietveld's first version of the armchair, with side panels underneath the armrests. In the same year, Rietveld was photographed in front of his workshop, posing proudly in the chair, surrounded by his young apprentices including Gerard van de Groenekan. From these first years, a handful of chairs have remained, all of which have narrow armrests, solid wood seats and backrests and have a stained or wax finish. Around 1920-1921, Rietveld removed the side panels, replaced the thin rails and posts with slightly thicker ones and consequently broadened the armrests and (later) the seat panel which initially had the same width as the back rest. Most importantly, Rietveld introduced color; first monochromes (white,





## “A slim spatial creature.” THEO VAN DOESBURG ON RIETVELD’S ARMCHAIR IN *DE STIJL*, MARCH 1920

red, grey) and soon combinations of colors, sometimes with contrasting touches of color to the rail ends.

Inspired by the work of his fellow De Stijl member Bart van der Leek, Rietveld started experimenting with the primary colors red, blue and yellow. The Witteveen child’s chair of 1921-1922 is believed to be the first chair in which this combination of colors was applied, soon followed by the easy chair. Although the red-blue color scheme would later lend the chair its world fame as an icon of De Stijl, it should in fact be regarded as a De Stijl version of the chair. Instead of the definitive design it would turn out to be one of the many color schemes which Rietveld would suggest throughout the years. Photographs from Rietveld’s private home in the late 1930s show a dark monochrome version of the chair and reputedly he even owned two easy chairs: one in black and one in red.

What seems to have been the last decisive step in the development of the armchair was the use of plywood instead of solid wood for the seat and backrest, probably introduced around 1923. Rietveld must have preferred this material for practical reasons, since the solid panels tended to crack and warp. Apart from that, plywood was a modern material: cheap, machine-made, light and flexible—characteristics which Rietveld hoped would soon apply to his furniture as well. Despite its modern appearance, the chair was still mainly made by hand and Van de Groenekan continued to do so in the years to come. As Rietveld’s focus shifted towards architecture, he offered Van de Groenekan the ownership of the workshop. Van de Groenekan accepted and from circa 1925 onwards he was the principal maker of Rietveld’s furniture designs, supervised by the master himself. The present armchair is interesting in the fact that it combines the dark staining of the early chairs with the plywood seat and backrest mostly seen in the post-1923 versions. The dimensions of the posts and rails and the armrests and seat also indicate that the chair should originate from after 1923, which corresponds with its provenance.

The first owner of the chair here offered was C.J.A. Slewe (Leiden 1897-Hilversum 1947), the late father-in-law of the present owner. After finishing high school in his town of birth Leiden in 1914, Slewe launched at a successful career in the media business. After six years at the Rotterdam *Maasbode* newspaper, Slewe moved to a large publishing firm in ‘s Hertogenbosch where he worked on several newspapers, including the recently founded *Volkscrant*. Around 1926, Slewe became chief of studio at De La Mar advertising agency in Amsterdam and was founder and editor of the firm’s periodical *Meer Baet* (more profit). In those years, De la Mar was one of the leading advertising companies in the Netherlands and Slewe was considered the nation’s best copywriter. Due to his position, Slewe moved in progressive and artistic circles which might have introduced him to the work of Rietveld. It is known that De la Mar did several advertising campaigns for Metz & Co. in Amsterdam, the luxury warehouse that sold furniture designed by Rietveld. In 1936, Slewe founded CeBuCo, the first Dutch media organization, which he dismantled during the German occupation. Directly after the Second World War, Slewe was appointed director of *Volkscrant* newspaper which under his guidance quickly developed into one of the leading newspapers in The Netherlands. After Slewe’s untimely death in 1947, the chair remained in the family.

ROB DRIESSEN







“Form must have a content, and that content must be linked with nature.” ALVAR AALTO

110

**ALVAR AALTO** 1898-1976

*Rare dish, model no. 9748-50, from the “Eskimoerindens skinnbuxa” series, designed 1936, produced circa 1937*

White glass still-blown into mold.

$\frac{3}{4}$  x  $9\frac{1}{2}$  x  $7\frac{1}{4}$  in. (1.9 x 24.1 x 18.4 cm)

Produced by Karhula-littala Glassworks, Finland.

**Estimate** \$8,000-12,000

**PROVENANCE**

Finnish Pavilion, New York World’s Fair, 1939-1940

Ed Langbein, New York

Thence by descent

Acquired from the above by the present owner

**EXHIBITED**

“New York World’s Fair,” Finnish Pavilion, New York, April 30, 1939-October 31, 1940

**LITERATURE**

*Alvar and Aino Aalto as Glass Designers*, exh. cat., littala Glass Museum, Helsinki, 1988, cat. no. 44

Peter Reed, ed., *Alvar Aalto: Between Humanism and Materialism*, exh. cat., The Museum of Modern Art, New York, 1998, p. 195, fig. 140

Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, p. 129

111

**ALVAR AALTO** 1898-1976

*Rare dish, model no. 9752, from the “Eskimoerindens skinnbuxa” series, designed 1936, produced circa 1937*

Opal glass still-blown into mold.

$\frac{7}{8}$  x  $14\frac{3}{4}$  x  $10\frac{1}{2}$  in. (2.2 x 37.5 x 26.7 cm)

Produced by Karhula-littala Glassworks, Finland.

**Estimate** \$12,000-18,000

**PROVENANCE**

Finnish Pavilion, New York World’s Fair, 1939-1940

Ed Langbein, New York

Thence by descent

Acquired from the above by the present owner

**EXHIBITED**

“New York World’s Fair,” Finnish Pavilion, New York, April 30, 1939-October 31, 1940

**LITERATURE**

*Alvar and Aino Aalto as Glass Designers*, exh. cat., littala Glass Museum, Helsinki, 1988, cat. no. 47

The present lots were acquired together from the Finnish Pavilion at the New York World’s Fair in 1939-1940 by industrial designer Ed Langbein, whose own work appears in the permanent collection of The Museum of Modern Art, and other examples of which were presented in “Table Settings: The Old With The New,” an exhibition at the Brooklyn Museum in summer 1957.

Alvar Aalto’s Finnish Pavilion, known for its undulating and protruding walls, suggested the aurora borealis (northern lights) so prevalent in his native country. Mounted along the stepped walls of the interior were photographs promoting Finland’s resources and industrial prowess.

Aalto espoused his theory of the fair, when he said: “An exhibition should be what in the early days it used to be, a general store: in which all possible objects are grouped together in a dense display—whether it be fish, cloth or cheese. Therefore in this pavilion I have attempted to provide the densest possible concentration of display, a space filled with wares, next to and above and beneath each other, agricultural and industrial products often just a few inches apart. It was no easy work—composing the individual elements into one symphony.”

Both model dishes are from the same sketch series “Eskimoerindens skinnbuxa” (The Eskimo Woman’s Leather Breaches), which won first prize in a 1936 design competition organized by Karhula-littala Glassworks, Finland. This series was also included in the Finnish Pavilion at the 1937 Exposition Internationale, Paris, and on the Karhula-littala Glassworks stand at the Finnish Housing Exhibition in 1939.



110

111



**GIO PONTI** 1891-1979

*Early coffee table, from a private commission, 1940s*

Walnut, walnut-veneered wood, glass.

22¼ in. (56.5 cm) high, 35 in. (88.9 cm) diameter

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

**Estimate** \$16,000-24,000

**PROVENANCE**

Private collection, Italy

**LITERATURE**

Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2004, p. 160 for a similar example

Michael Webb, *Modernist Paradise, Niemeyer House/Boyd Collection*, New York, 2007, p. 101 for a similar example

Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, p. 200, fig. 429 for a similar example





“Function follows vision. Vision follows reality.” FREDERICK JOHN KIESLER

113

PROPERTY OF A MANHATTAN COLLECTOR

**FREDERICK JOHN KIESLER** 1890-1965

*Pair of armchairs, designed for Charles and Alma Mergentine, New York, 1935*

Chromium-plated tubular steel, painted plywood, leather, vinyl, metal springs.

Each: 29¾ x 21¾ x 20½ in. (75.6 x 54.3 x 52.1 cm)

**Estimate** \$50,000-70,000

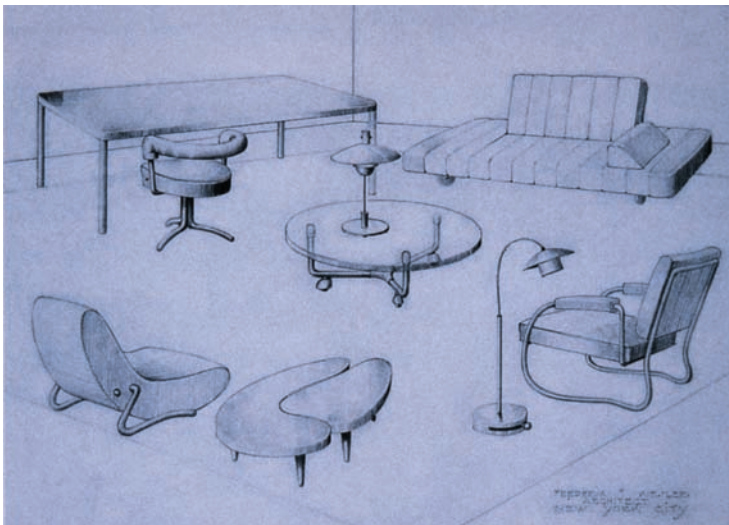
**PROVENANCE**

Charles and Alma Mergentine, New York  
Thence by descent to their daughter, Mrs. Mervin Bayer  
Armand and Martha Bartos, New York, acquired from the above, circa 1940  
Thence by descent to the present owner

**LITERATURE**

Martin Eidelson, ed., *Design 1935-1965: What Modern Was*, New York, 1991, p. 91 for a drawing of a variant  
Monika Pessler, Harald Krejci, *Friedrich Kiesler Designer, seating furniture of the 30s and 40s*, Ostfildern-Ruit, 2005, p. 42, fig. 34

The present pair of armchairs are the only two existing examples from a set of six from the New York apartment of Charles and Alma Mergentine. One of the chairs from this set of six was included in the Frederick Kiesler exhibition at the Whitney Museum of American Art, New York, January 18-April 16, 1989. Kiesler's prolific designs for furniture and lighting are well-documented, though examples of realized models are rare.



Frederick John Kiesler, drawing for furniture, 1935. © 2014 Austrian Frederick and Lillian Kiesler Private Foundation, Vienna.





**POUL HENNINGSEN** 1894-1967

*Pair of ten-armed "Cascade" ceiling lights, with type 1/1 shades, circa 1933*

Patinated tubular brass, opaque glass, Bakelite.

Each: 22½ in. (57.2 cm) drop; 26 in. (66 cm) diameter

Manufactured by Louis Poulsen, Denmark. Bakelite fixtures molded with *PHlamp Patented* and light fixtures molded with *PATENTED P.H.-1*.

**Estimate** \$30,000-40,000

**PROVENANCE**

Dansk Møbelkunst, Copenhagen

Private collection, New York

Acquired from the above by the present owner

**LITERATURE**

Tina Jørstian and Poul Erik Munk Nielsen, eds, *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 2000, p. 201 for a similar example





“Beauty is the most resistant structure and the most resistant material.” GIO PONTI

115

**GIO PONTI** 1891-1979

*Pair of rare wingback chairs, circa 1947*

Fabric, walnut.

Each: 39¾ x 28¼ x 36¾ in. (101 x 71.8 x 93.3 cm)

Manufactured by Ariberto Colombo, Cantù, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

**Estimate** \$40,000-60,000

**PROVENANCE**

Acquired directly from Ariberto Colombo, Cantù

**LITERATURE**

Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2004, p. 92 for a similar example







Emile Gallé, "Trois roses," Musée d'Orsay, Paris. Photo (C) RMN-Grand Palais (musée d'Orsay) - © Tony Querrec.

Very old are the woods;  
And the buds that break  
Out of the brier's boughs,  
When March winds wake,  
So old with their beauty are—  
Oh, no man knows  
Through what wild centuries  
Roves back the rose.

WALTER DE LA MARE



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**EMILE GALLÉ** 1846-1904

*Important "Rose de France" vase, circa 1900*

Applied, carved, and marquetry cased glass.

17¼ in. (43.8 cm) high, 9⅜ in. (23.8 cm) diameter

Engraved with *Gallé*.

**Estimate** \$400,000-600,000

**PROVENANCE**

Private collection, Paris

Jean-Claude Brugnot, Paris

Acquired from the above by the present owners, circa 1970

**ILLUSTRATED**

Janine Bloch-Dermant, *L'Art du Verre en France*, Paris, 1974, p. 106

Janine Bloch-Dermant, "Le Décor floral des Verreries d'Emile Gallé,

Création, Évolution," *L'Estampille*, Paris, no. 104, December 1978, p. 17, fig. 3

**RELATED EXAMPLES**

Brigitte Klesse and Hans Mayr, *Glas vom Jugendstil bis heute: Sammlung Gertrud und Dr. Karl Funke-Kaiser*, Köln, 1981, p. 269, cat. no. 195 for a coupe

Alastair Duncan and Georges de Bartha, *Glass by Gallé*, New York, 1984, p. 75, pl. 96 for a coupe, p. 89, pl. 123 for a smaller vase, p. 114, pl. 163 for a similar form, the "Géologie" vase

William Warmus, *Emile Gallé: Dreams into Glass*, exh. cat., Corning Museum of Glass, New York, 1984, for the "Géologie" vase

*Gallé: Paris*, exh. cat., Musée du Luxembourg, Paris, 1985, pp. 44-45 for a coupe

Philippe Garner, *Emile Gallé*, New York, 1990, p. 36 for a coupe

Valérie Thomas ed., *Emile Gallé et le Verre: La Collection du Musée de l'Ecole de Nancy*, Paris, 2004, p. 170 for a coupe, p. 175 for a small vase, p. 179 for the "Géologie" vase





Robert Mapplethorpe, *Blue Rose*, 1987 © Robert Mapplethorpe Foundation. Used by permission.

## A WILD AND METAPHYSIC ROSE

When old men wake to days gone by, and the trail meanders, the field whispers its welcome, and all that's past floats in air.

At the end of their respective half centuries, both Emile Gallé (1846-1904) and Shiro Kuramata (1934-1991), titans of vastly different times, paid homage to fugitive beauty. These perfect strangers designed two masterworks which bloom at either side of the 20th century as reminders of a common cause: the promise of growth and the prospect of decay.

The present lot, Gallé's famed double-baluster 'Rose de France' (circa 1900), from the artist's late series of layered and marquetry glass vases by the same name, bristles with potential. Buds break to flowers, the most developed of which crests the shoulder of the vase, a form perfectly suited to mimic the blossom itself and to underscore the idea of upward growth, a conceit

shared with the comparably large 'Rose de France' coupes in the permanent collections of the Musée de l'Ecole de Nancy and the Kitazawa Museum, Nagano. But the broad cups of those sisters flare open in fervid contrast to the restrained classicism of the present lot—calyxes not yet cracked. In her essay on Gallé's botanical influences, Valérie Thomas, curator of the Musée de l'Ecole de Nancy, names the object of the artist's affections: *R. gallica*, an ancient cultivar nurtured by Greeks and Romans and introduced by the latter to Gaul. Gallé's twining rose roves back across the spectrum of the years outlining the forms of the past and overgrowing them.

Like many of his contemporaries, Gallé basked in the late 19th-century fashion for Japanese art, which had been promoted to great effect at the 1878 Exposition Universelle in Paris. "The Japanese artist knows uniquely how to translate very natural reproductions into evocative motifs," Gallé





Shiro Kuramata, 'Miss Blanche' chair, 1988, executed 1991 (detail). Phillips de Pury & Company, 2012.

wrote in his *Écrits pour l'Art Floriculture*. A century later, Shiro Kuramata, a master of “evocative motifs”, designed ‘Miss Blanche’ (1988), a paean to Tennessee Williams’s troubled heroine, who flounces her faded beauty up and down *A Streetcar Named Desire*. Kuramata’s chair comprises a cacophony of materials—artificial roses fixed in resin, garish aluminum. The effect is one of cruel reassurance, those floating roses constrained to bloom forever. “Function and pragmatism were not Kuramata’s primary aims...” as Deyan Sudjic, director of the London Design Museum, has said of the artist. “He was interested in ideas, emotions and memories, and he used them to create extraordinarily intense [works], full of a sense of ambiguity about the relationship between surfaces and materials...” Like Gallé, Kuramata avidly researched new methods and materials, and this principle of exploration lends ‘Miss Blanche’ a restless energy, as Gallé’s experiments with glass marquetry, which he had patented in 1898, roil the surface of his ‘Rose de France’.

“I don’t love flowers and I don’t like having them,” insisted Robert Mapplethorpe in the midst of his pistils, those late flower pictures of the 1980s. Mapplethorpe resisted the urge to sway to their stems, but then he shot them again and again; and the viewer flushes. As he brushed so close to ruin, Mapplethorpe continued to provoke: dangerous, endangered orchids, mums and roses startle with lurid force, “calling attention to the pictures that are hidden from view,” as John Ashbery has said of them. “They radiate anxiety”—and joy.

Gallé’s vase, Kuramata’s chair, and Mapplethorpe’s still life are vase, chair, and still life in name only, and they’re anything but still. To borrow further from Ashbery, the volume of these artists’s flowers, monumental compositions alike, are undermined by implied fragility, a principle characteristic of their shared subject, the bloom and fade of the fervid rose.

Alex Heminway

PROPERTY OF AN AMERICAN COLLECTOR

**ARNE JACOBSEN** 1902-1971

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

Rosewood-laminated and molded plywood.

50¼ x 18¼ x 18½ in. (127.6 x 46.4 x 47 cm)

Manufactured by Fritz Hansen, Denmark.

**Estimate** \$25,000-35,000

**PROVENANCE**

Dansk Møbelkunst, Copenhagen

**LITERATURE**

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

Poul Hvidberg-Hansen, *Fritz Hansen 1872-1997: Danish Furniture Design Through 125 Years*, Kolding, 1997, p. 32

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

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





“The right of an architectural work to last and finally, its right to be lies only in its beauty and not in its function.” GIO PONTI

118

**GIO PONTI** 1891-1979

*Early center table, from a private commission, 1940s*

Walnut, walnut-veneered wood, glass.

31½ in. (80 cm) high, 50½ in. (128.6 cm) diameter

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

**Estimate** \$30,000-40,000

**PROVENANCE**

Private collection, Italy

**LITERATURE**

Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2004, p. 160 for a similar example

Michael Webb, *Modernist Paradise, Niemeyer House/Boyd Collection*, New York, 2007, p. 101 for a similar example

Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, p. 200, fig. 429 for a similar example



119

**FULVIO BIANCONI** 1915-1996

*Vase, model no. 4323, from the "A Macchie" series, circa 1950*

Clear glass with colored internal decoration.

9¼ in. (23.5 cm) high

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

**Estimate** \$25,000-30,000

**PROVENANCE**

Wright, Chicago, "Modern Design," March 28, 2004, lot 117

**LITERATURE**

"Venini," *Domus*, no. 361, December 1959, p. 37

Rossana Bossaglia, *I Vetri di Fulvio Bianconi*, Milan, 1993, pl. 34

Marina Barovier, Rosa Barovier Mentasti and Attilia Dorigato, *Il Vetro Di Murano: Alle Biennali 1895-1972*, Milan, 1995, p. 64 for a similar example

Franco Deboni, *Venini Glass*, Milan, 1996, cat. no. 116

Helmut Ricke and Eva Schmitt, *Italian Glass Murano, Milan 1930-1970*, Munich, 1997, p. 103, fig. 74

Franco Deboni, *Venini Glass, catalogue 1921-2007, Volume 2*, Milan, 2007, pl. 224

Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, p. 206 for the model in the Red Catalogue





## THE REDELÉ INTERIOR

In 1947, Dutch entrepreneur J.M. Redelé commissioned Gerrit Thomas Rietveld for the renovation and furnishing of his house in Dordrecht, a traditional villa from the 1920s. For this commission, Rietveld worked closely together with Truus Schröder who during the project maintained an extensive correspondence with Mrs. Redelé-Schilthuis about the curtains, upholsteries and other furnishings. A complicating factor was that most materials were still scarce in the post-war years. This led Rietveld and Schröder to be pragmatic but at the same time find innovative solutions such as a floor in which slats from the original parquet were sunk into a rubber-like composite material. For Redelé's study, Rietveld designed a modernist glass ceiling with backlights in combination with a fireplace clad in rustic stone panels. Another interesting choice was Rietveld's use of limba for the furniture, a type of tropical wood with a highly decorative grain, with solid glass knobs for the drawers. All together, the Redelé interior showed a fresh approach towards ideas which Rietveld had already experimented with in several projects shortly before the war, including the "Moolenbeek" Zig Zag chair. During the project, Redelé asked Rietveld and Schröder to redecorate the offices in his biscuit and chocolate factory as well. This interior has not survived but most furniture from the Redelé house has remained in the family up until now, including the pieces here offered.

The Rietveld-Schröder Archive in Utrecht contains drawings of the present desk and cabinet (lots 120 and 121), along with multiple sketches of the floor plan and an extensive correspondence between Mr. and Mrs. Redelé and Gerrit Rietveld and Truus Schröder. The Redelé commission is also recorded in the Rietveld literature, and is noted in what is essentially considered the Rietveld catalogue raisonné: Marijke Kuper and Ida van Zijl, *Gerrit Th. Rietveld 1888-1964: The Complete Works*, Centraal Museum, Utrecht, 1992, p. 224, cat. no. 376.

ROB DRIESSEN





120

PROPERTY FROM THE REDELÉ HOUSE

**GERRIT THOMAS RIETVELD** 1888-1964

*Modular desk, from the Redelé house, Dordrecht, 1945-1947*

Limba, limba-veneered plywood, glass knobs.

Desk: 27 $\frac{5}{8}$  x 43 $\frac{1}{8}$  x 19 $\frac{3}{4}$  in. (70.2 x 109.5 x 50.2 cm)

Drawer unit: 25 $\frac{1}{4}$  x 15 $\frac{3}{4}$  x 20 $\frac{3}{4}$  in. (64.1 x 40 x 52.7 cm)

Produced by Gerard van de Groenekan, Utrecht, the Netherlands.

**Estimate** \$20,000-30,000

**PROVENANCE**

Redelé family, Dordrecht, the Netherlands

Thence by descent to the present owners

**LITERATURE**

Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, p. 135, cat. no. 275 for the design drawing recorded in the Rotterdam New Institute Archive

121

PROPERTY FROM THE REDELÉ HOUSE

**GERRIT THOMAS RIETVELD** 1888-1964

*"Moolenbeek" armchair, from the Redelé house, Dordrecht, 1945-1947*

Limba, painted limba, brass hardware.

32 $\frac{1}{4}$  x 22 x 22 $\frac{5}{8}$  in. (81.9 x 55.9 x 57.5 cm)

Produced by Gerard van de Groenekan, Utrecht, the Netherlands.

**Estimate** \$40,000-60,000

**PROVENANCE**

Redelé family, Dordrecht, the Netherlands

Thence by descent to the present owners

**LITERATURE**

Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, p. 85, cat. no. 126 for a drawing, p. 123, cat. no. 237 for an example of the model

121

120



122

PROPERTY FROM THE REDELÉ HOUSE

**GERRIT THOMAS RIETVELD** 1888-1964

*Cabinet, from the Redelé house, Dordrecht, 1945-1947*

Limba, limba-veneered plywood, glass knobs.

27¼ x 43¼ x 27½ in. (69.2 x 109.9 x 69.9 cm)

Produced by Gerard van de Groenekan, Utrecht, the Netherlands. The underside of one drawer with a drawing of two ceiling lights.

Estimate \$15,000-20,000

**PROVENANCE**

Redelé family, Dordrecht, the Netherlands

Thence by descent to the present owners

122



123

**FULVIO BIANCONI** 1915-1996

*Rare "Gatto" vase, from the "A Macchie" series, circa 1952*

Clear glass with colored internal decoration.

5⅞ x 9 x 6⅞ in. (14.3 x 22.9 x 15.6 cm)

Produced by Venini, Italy. Underside acid-etched with *venini/murano/ITALIA*. Together with a copy of the original invoice from A.B. Nordiska Kompaniet.

**Estimate** \$30,000-40,000

**PROVENANCE**

A.B. Nordiska Kompaniet, Sweden, 1952

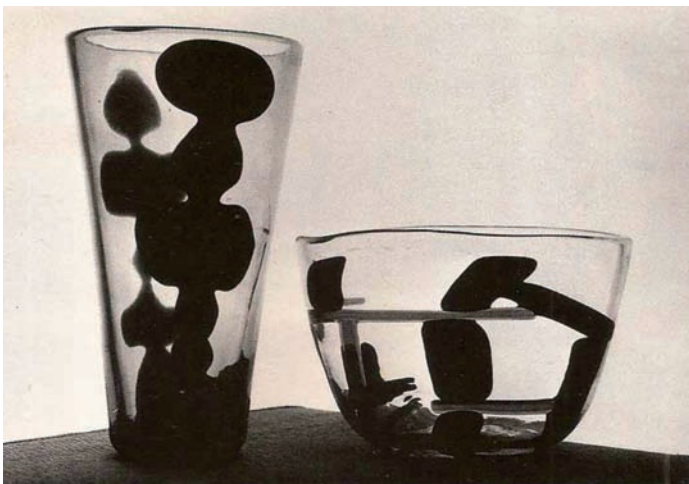
**LITERATURE**

"Venini," *Domus*, Milan, no. 361, December 1959, p. 37

Marina Barovier, Rosa Barovier Mentasti and Attilia Dorigato, *Il Vetro Di Murano: Alle Biennali 1895-1972*, Milan, 1995, p. 64 for a similar example

Franco Deboni, *Venini Glass*, Milan, 1996, cat. no. 116

Franco Deboni, *Venini Glass, catalogue 1921-2007*, Volume 2, Milan, 2007, pl. 223



Vases from Fulvio Bianconi's "A Macchie" series exhibited at the Venini presentation, Biennale XXV, 1950. © 2014 Artists Rights Society (ARS), New York / SIAE, Rome.





PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

**PIERO FORNASETTI** 1913-1988

*Unique "Architettura" illuminated double trumeau, 1966*

Lithographic transfer-printed wood and metal, mahogany, painted metal, painted wood, brass, glass.

85 x 63½ x 14½ in. (215.9 x 161.6 x 36.8 cm)

The reverse of cabinet with manufacturer's paper label. Together with a certificate of authenticity from Barnaba Fornasetti.

**Estimate** \$80,000-100,000

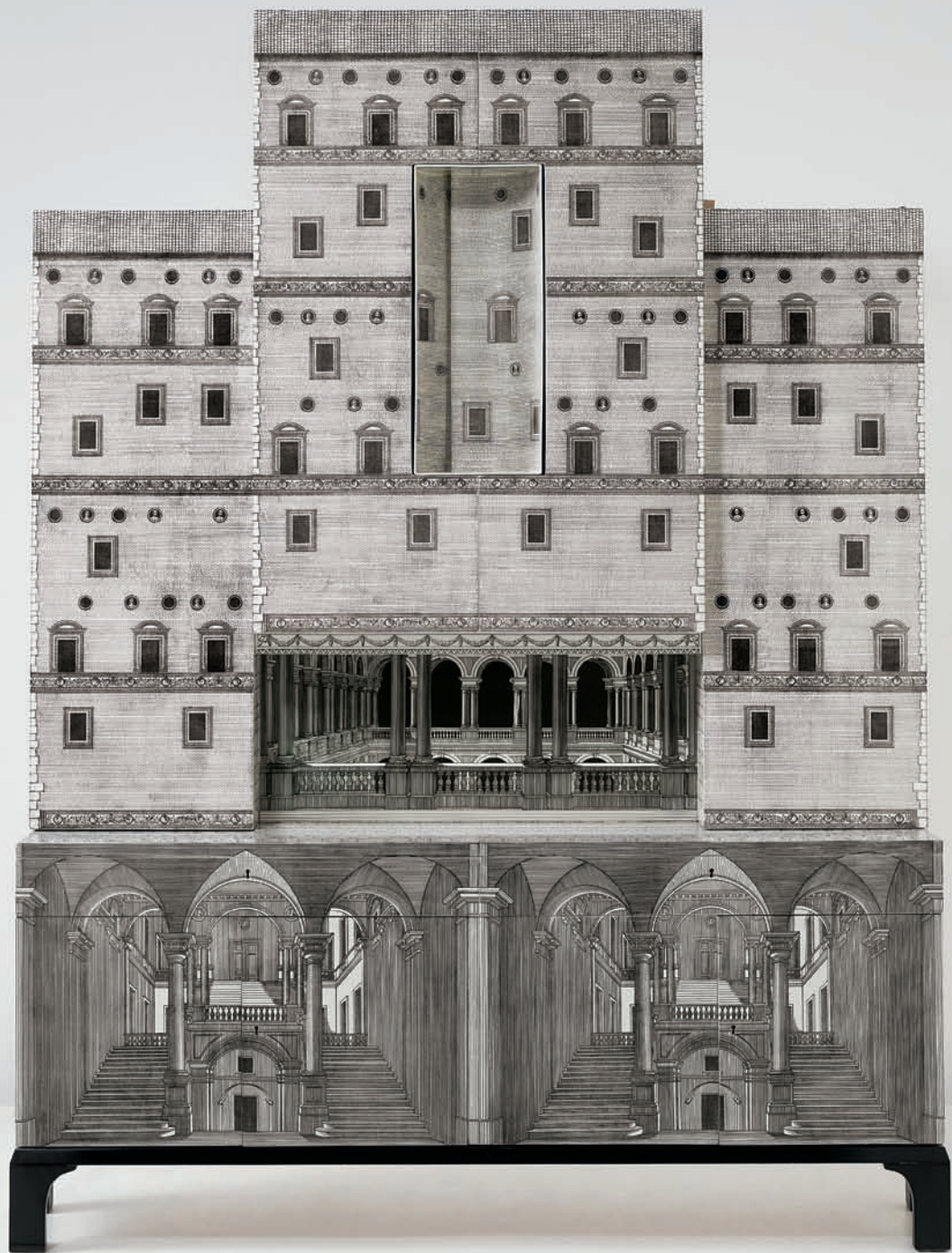
**PROVENANCE**

Private collection, Milan, commissioned from the Fornasetti store,  
Via Manzoni, Milan, 1966

**LITERATURE**

Patrick Mauriès, *Fornasetti Designer of Dreams*, London, 1991, pp. 100-101  
for a similar example

Piero Fornasetti, Barnaba Fornasetti, Mariuccia Casadio, et. al., *Fornasetti:  
The Complete Universe*, New York, 2010, pp. 344, 349 for similar examples





“The time of the ornament of flowers and women is over.” HENRY VAN DE VELDE

125

PROPERTY FROM A PRIVATE EUROPEAN COLLECTOR

**HENRY VAN DE VELDE** 1863-1957

*Pair of “Bloemenwerf” chairs*, circa 1898

Elm, leather, brass nailheads.

Each: 37½ x 18¼ x 16 1 in. (94.3 x 46.4 x 43.2 cm)

Produced by Société Van de Velde & Co., Belgium.

**Estimate** \$30,000-40,000

**LITERATURE**

Klaus-Jürgen Sembach, *Henry Van de Velde*, New York, 1989, pp. 44-45 for the original model

Amy F. Ogata, *Art Nouveau and the Social Vision of Modern Living: The Belgian Artists in a European Context*, Cambridge, 2001, p. 97 for the original model

Thomas Föhl, Sabine Walter, Werner Adriaenssens, *Henry van de Velde: Passion, Function, Beauty 1863-1957*, Tiel, 2014, pp. 70, 77, 96, 114



“Forms generate themselves with movements that are never the same.” HECTOR GUIMARD

126

PROPERTY FROM A PRIVATE EUROPEAN COLLECTOR

**HECTOR GUIMARD** 1867-1942

*Rare table lamp, from the Maison Coilliot, Lille, circa 1900*

Patinated bronze, colored blown glass, clear glass chimney, painted brass, brass, fabric shade.

38¾ in. (98.4 cm) high, 20½ in. (52.1 cm) diameter

Chimney acid-etched with manufacturer's logo and *CRISTAL DE BOHÉME/C.J./IMPORTÉ DE/TCHÉCOSLOVAQUIE/20•••MATADOR*, brass light fixture impressed with *20•••BEC HUGO*. Dial switch impressed with *SH*.

**Estimate** \$70,000-90,000

**PROVENANCE**

Louis Coilliot, Lille, circa 1900

Alain Blondel, Paris, acquired circa 1980

Félix Marcilhac, France

Private collection, Paris

**LITERATURE**

Georges Vigne and Felipe Ferré, *Hector Guimard: Architect Designer 1867-1942*, New York, 2003, pp. 127-32 for an entry on the Maison Coilliot

Jean-Louis Gaillemain, Jean Grisoni, and Félix Marchilac, *Félix Marcilhac: Passion Art Déco*, 2014, illustrated p. 53



The present lot *in situ*, Maison Coilliot, Lille.





127

**FULVIO BIANCONI** 1915-1996

*Rare "Con Fiori" vase, circa 1950*

Transparent amber glass with colored internal decoration.

5½ in. (14 cm) high

Produced by Venini, Italy. Underside acid-etched

with *venini/murano/ITALIA*.

**Estimate** \$5,000-7,000

**LITERATURE**

Marc Heiremans, *Murano Glas: 1945-1970*, Antwerp, 1989, fig. 186

The present model was exhibited along with other examples from Fulvio Bianconi's "Con Fiori" series at the IX Milan Triennale, 1951.





128

**MARC DU PLANTIER** 1901-1975

*Large dining table, circa 1940*

Bronze-plated iron, marble.

28½ x 119 x 40½ in. (72.4 x 302.3 x 102.9 cm)

**Estimate** \$100,000-150,000

**PROVENANCE**

Galerie Anne-Sophie Duval, Paris

Private collection, New York

Acquired from the above by the present owner

**LITERATURE**

"Un Décorateur Français en Espagne: J.-M. De Nicolas du Plantier," *Art et Industrie*, April 1946, p. 24

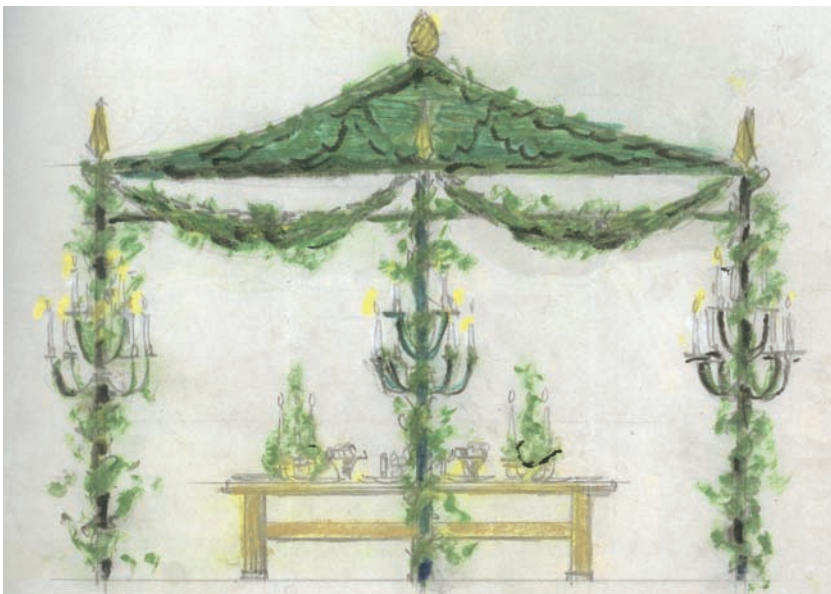
Bruno Foucart and Jean-Louis Gaillemain, *Les Décorateurs des années 40*, Paris, 1998, p. 40

Yves Badetz, *Marc du Plantier*, Paris, 2010, pp. 130-31, 178, p. 181 for a drawing





“Our house is the shell immediately surrounding our sensibility. It requires less coarseness, more finesse. We need to bring art within.” MARC DU PLANTIER



Marc du Plantier's drawing for a tent for the annual party of the Comtesse de Elda illustrating the present table design, crayon and gouache on paper, 1941. © Archives MdP





“Utterly exquisite...wholly imbued with the  
artist’s soul.” *JOURNAL DU COLLECTIONNEUR*, JUNE 1905

129

**JEAN DUNAND** 1877-1942

*Large vase*, circa 1930

Patinated copper with applied silver decoration.

17½ in. (44.5 cm) high

Underside incised with *JEAN DUNAND*.

**Estimate** \$60,000-80,000

**LITERATURE**

Léon Deshairs, “Le XV Salon Des Artistes Décorateurs,” *Art et Décoration*,  
Paris, vol. 45, June 1924, p. 192 for the model exhibited in the “Petit salon  
avec meubles d’angles”





130

**PIERRE LEGRAIN** 1889-1929

*Pair of wall lights, from the study of Roger Martin du Gard, Paris,*  
circa 1926

Nickel-plated metal, frosted glass.

Each: 10 3.8 x 35½ x 18½ in. (35.1 x 89.2 x 46 cm)

Together with a certificate of authenticity from C. Anthoine Legrain.

**Estimate** \$60,000-80,000

**PROVENANCE**

Roger Martin du Gard, Paris  
Private collection, Paris

**LITERATURE**

Ernest Tisserand, "L'Art Décoratif," *L'Art Vivant*, vol. 4, January 1928,  
illustrated p. 20

In 1926, the year Legrain founded the "Groupe des Cinq" with Pierre Chareau, Dominique, Jean Puiforcat and Raymond Templier, he designed four rooms in the apartment of the writer and 1937 Nobel prize winner in literature Roger Martin du Gard. The present and following wall lights were made for the study, where they were mounted above the shelves containing his client's enormous collection of books. Their adjustable reflector shade panels and industrial materials reflect Legrain's adoption of the functionalist modern aesthetic that redefined French design in the late 1920s and are also in keeping with his preference for unobtrusive lighting. Legrain would become a leader in the shift towards modernism, as an early member of the Union des Artistes Modernes, but would tragically pass away the same year of its founding in 1929.



The present lot *in situ* in the study of Roger Martin du Gard, Paris.



131

**PIERRE LEGRAIN** 1889-1929

*Pair of wall lights, from the study of Roger Martin du Gard,  
Paris, circa 1926*

Nickel-plated metal, frosted glass.

Each: 10 $\frac{3}{8}$  x 50 $\frac{7}{8}$  x 18 $\frac{1}{8}$  in. (26.4 x 129.2 x 46 cm)

Together with a certificate of authenticity from C. Anthoine Legrain.

**Estimate** \$70,000-90,000

**PROVENANCE**

Roger Martin du Gard, Paris  
Private collection, Paris

**LITERATURE**

See previous lot.



The present lot *in situ* in the study of Roger Martin du Gard, Paris.





132

**JEAN DUNAND** 1877-1942

*Large vase*, circa 1912

Patinated copper with applied silver decoration.

17 in. (43.2 cm) high

Vase impressed with *JEAN DUNAND* and underside of vessel incised *JAUNE*.

**Estimate** \$70,000-90,000

**LITERATURE**

Émile Sedeyn, "Jean Dunand," *Art et Décoration*, vol. 36, September 1919

p. 118 for a similar example

Félix Marcilhac, *Jean Dunand: His Life and Works*, New York, 1991, p. 132,  
fig. 137 for the form





**ÉMILE-JACQUES RUHLMANN** 1879-1933

*"SAD 29" modular bookcase, model no. 2431NR, circa 1929*

Macassar-veneered wood, chromium-plated bronze, glass.

41¾ x 55¼ x 11¾ in. (106 x 140.3 x 29.8 cm)

Each bookcase impressed with *Ruhlmann* and one back impressed with the Atelier mark A.

**Estimate** \$250,000-350,000

**PROVENANCE**

Madame Gauthier, Paris

Thence by descent

Acquired from the above

**LITERATURE**

"Le XIX Salon Des Artistes Décorateurs," *Art et Décoration*, Paris, vol. 46, July - December 1924, pp. 10-11

Florence Camard, *Ruhlmann*, Paris, 1983, pp. 75, 120, 201

Emmanuel Bréon and Rosalind Pepall, eds., *Ruhlmann: Genius of Art Deco*, Paris, 2004, p. 39

Florence Camard, *Jacques Émile Ruhlmann*, New York, 2011, pp. 282, 198, 300, 433, 467, 500



Émile-Jacques Ruhlmann's modular bookshelves in the study of the Maharajah of Indore, Manik Bagh Palace. Photograph by Eckart Muthesius. © 2014 Artists Rights Society (ARS), New York/VG Bild Kunst, Bonn.

The present modular bookcase was one of Émile-Jacques Ruhlmann's favored designs, as evidenced by his selection of them for inclusion in the 1929 Salon des Artistes Décorateurs and for use in his own office. They were also in the collection of the Maharajah of Indore, employed in his study at Manik Bagh Palace. The drawing for the design is recorded in the reference album "Tables, bureaux, secrétaires, gros meubles," (inventory number 2002. 18. 13) held by the Ruhlmann Archives at the Musée des Années Trente, Boulogne Billancourt, Paris. Charles Gauthier, of the prominent French champagne-producing family, were known patrons of Ruhlmann.



“Like a true independent, he was an innovator and  
a lover of freedom.” FRANTZ JOURDAIN





134

**D.I.M. (DÉCORATION INTÉRIEURE MODERNE)**

*Side table*, circa 1930

Aluminum, nickel-plated metal, glass.

23 $\frac{5}{8}$  in. (60 cm) high, 22 in. (56 cm) diameter

**Estimate** \$30,000-50,000

**PROVENANCE**

Dermot Dwyer, acquired in Paris, circa 1930, by repute

Christie's, London, "British and Continental Decorative Arts from 1850 to the Present Day," May 2, 1996, lot 189

Lord Parmoor, Sutton Veny

Woolley & Wallis, Salisbury, "The Property of the late Lord Parmoor,"

February 24, 2009, lot 187

John Jesse, London, acquired from the above

**LITERATURE**

*L'Art Vivant*, no. 143, December 1930, p. 960

Pierre Kjellberg, *Le Mobilier du XXe Siècle, Dictionnaire des Créateurs*, Paris, 1994, p. 167 for a similar example







135

**JEAN DUNAND** 1877-1942

*Gourd-form vase*, circa 1914

Cast pewter with gilt lacquer decoration.

6½ in. (16.5 cm) diameter

Underside incised with *JEAN DUNAND* and impressed with maker's mark.

**Estimate** \$20,000-30,000

**LITERATURE**

Émile Sedeyn, "Jean Dunand," *Art et Décoration*, vol. 36, September 1919  
p. 123 for a similar example

Félix Marcilhac, *Jean Dunand: His Life and Works*, New York, 1991, p. 300,  
fig. 949, p. 303, fig. 977 for a similar example

Alistair Duncan, *The Paris Salons, 1895-1914, Volume V: Objets d'Art & Metalware*, Woodbridge, Suffolk, 1999, p. 240 for a similar example



136

**JEAN DUNAND** 1877-1942

*Spherical vase*, circa 1925

Tortoiseshell-pattern lacquered bronze with silvered rim.

6 $\frac{7}{8}$  in. (17.5 cm) diameter

Underside incised with *J.DUNAND/4787*.

**Estimate** \$30,000-40,000

**LITERATURE**

Anthony DeLorenzo, *Jean Dunand*, New York, 1985, pp. 67-68, 70, 72, 134-35 for the technique, pp. 90, 105, 132-33 for the form

Félix Marilhac, *Jean Dunand: His Life and Works*, New York, 1991, pp. 122-27, 131, 303-304, 306, 309, 312-14 for the form

**PIERRE LEGRAIN** 1889-1929

*Important "Œuf" lamp, from Villa Tachard, La Celle-Saint-Cloud, circa 1924*

Frosted glass, marble.

21½ in. (53.7 cm) high, 15½ in. (38.4 cm) diameter

Together with a certificate of authenticity from C. Anthoine Legrain.

**Estimate** \$100,000-150,000

**PROVENANCE**

Jeanne Tachard, La Celle-Saint-Cloud, France

Private Collection, Paris

**LITERATURE**

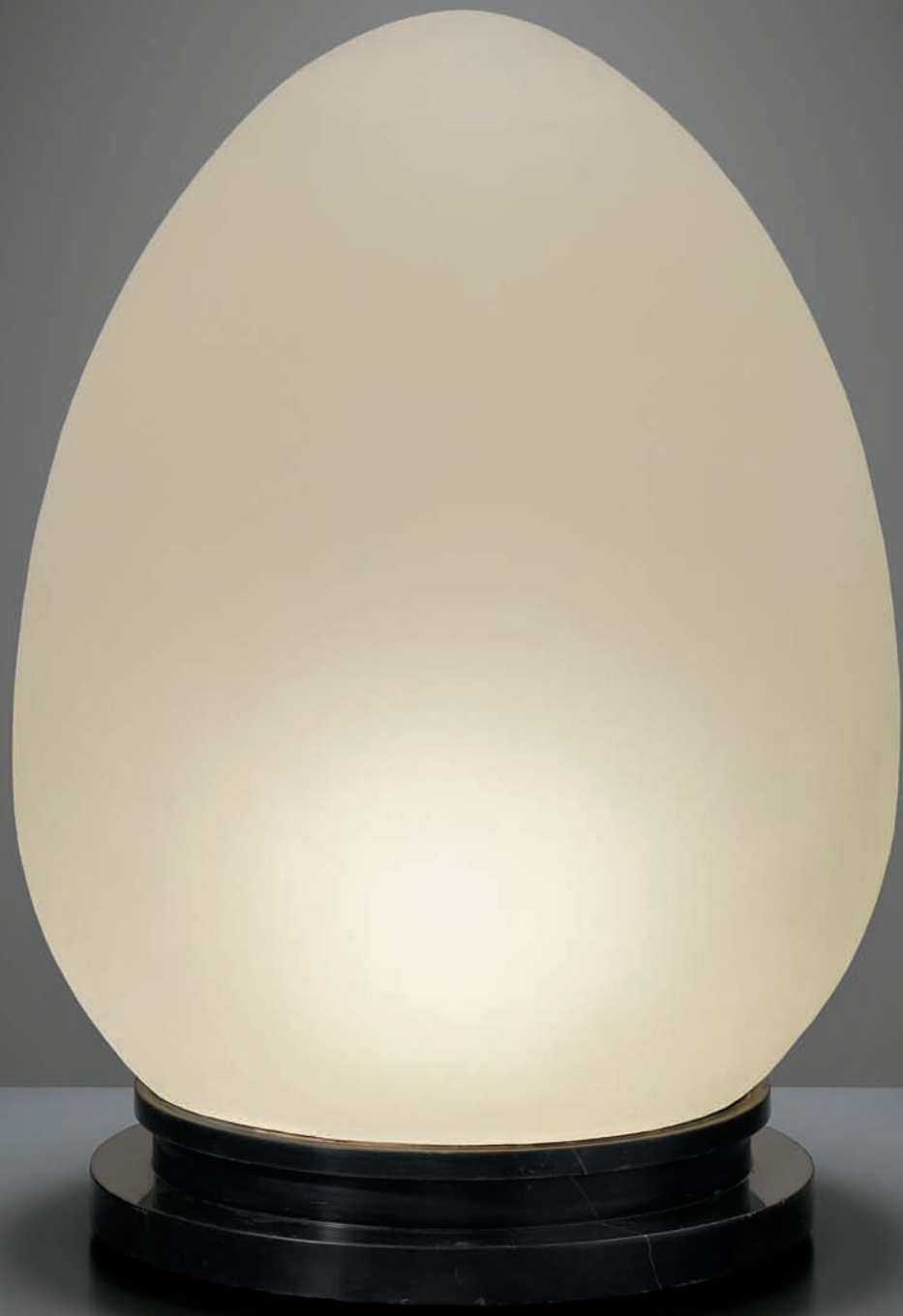
Gaston Varenne, "Quelques ensembles de Pierre Legrain," *L'Amour de l'Art*, 1924, p. 401

"L'Histoire générale de l'Art," *L'Art Décoratif*, 1925, p. 265

"Port-Folio de documents d'architecture, de décoration et de jardins modernes," *Vogue*, Paris, June 1925, illustrated p. 37

Dorothee Imbert, *The Modernist Garden in France*, New Haven, 1993, illustrated p. 113, fig. 6-8





“A form appropriate to its use equaled beauty.” PIERRE LEGRAIN



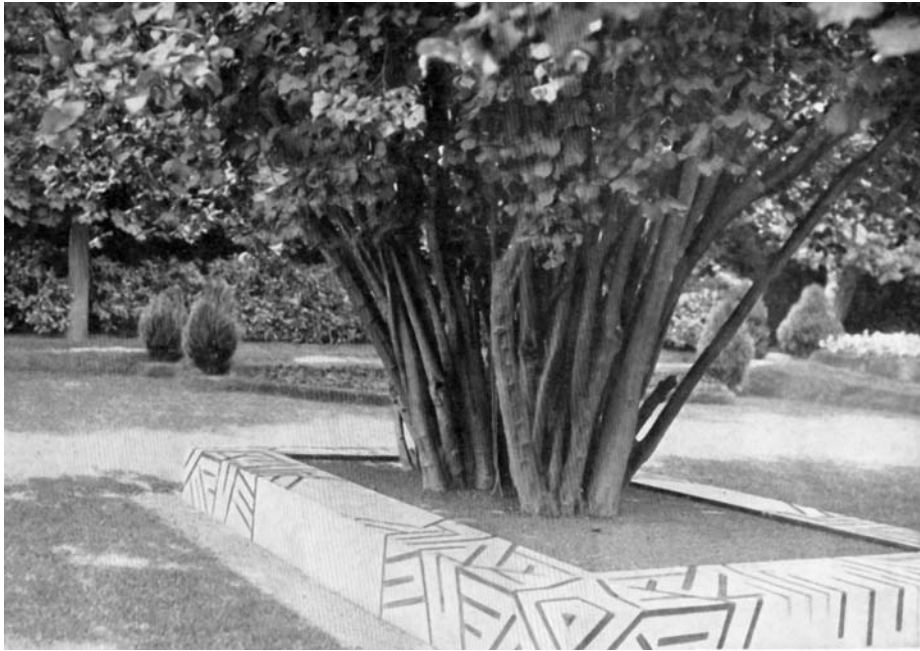
The present lot *in situ* on the veranda of Villa Tachard, looking toward the garden, La Celle-Saint-Cloud, circa 1924

Pierre Legrain developed his artistic skills at a young age, attending the Germain Pilon École des Arts Appliqués in 1904. Following the death of his father, he used his abilities to find work selling cartoons to newspapers. There he met the renowned illustrator Paul Iribe, who introduced him into the burgeoning world of avant-garde design in Paris. Legrain famously began his career working as a bookbinder for fashion designer Jacques Doucet, who soon employed him to design his study; Legrain selected furnishings by André Groult, Eileen Gray, Marcel Coard, and artworks by Pierre Matisse, Henri Rousseau and Pablo Picasso, which he placed alongside Doucet's African sculptures and his book collection to create one unified interior. Legrain's success with the study famously led to the design of the entire apartment.

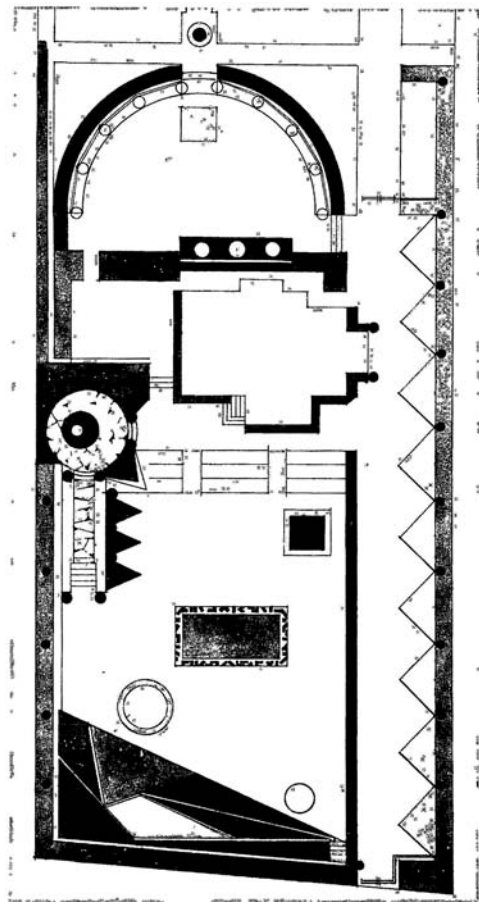
Legrain's work for Doucet attracted the attention of the milliner Jeanne Tachard, who commissioned Legrain to design the interiors of her Paris apartments and the entirety of her home on the outskirts of Paris in La Celle-Saint-Cloud in 1924. For this villa, Legrain created another striking and elegant backdrop for the display of Tachard's African art collection, employing a palette of contrasting colors highlighted in gold and silver. He further demonstrated his diverse talents by conceiving the layout and decoration of the grounds. Dorothée Imbert writes in *The Modernist Garden in France*, "The ensembles he designed for the artistically inclined milliner Jeanne Tachard... fully embodied Legrain's synthetic

process, which expressed strength by utilizing a compact and sober vocabulary," and further that it was for this very project that his "role as an *ensemblier* reached an apotheosis." Imbert describes the garden as resembling Legrain's famous book covers in composition, decorative motifs and material treatment. In her interpretation, the *allée* is the spine, the expanse of lawn is the Moroccan leather background and the three dimensional giltwork the earthwork and flower beds. Most importantly, Legrain's restrained and comprehensive vision for the garden plan and its relationship to the interior found international recognition and in particular had lasting influence on American modernist landscape design.

A sculptural work that imitates a topiary, the form of the present lot is similar to Legrain's other "Œuf" lamps but uniquely corresponds to the somber and refined quality of the Tachard commission. Composed of white glass and black marble, its materials echo Legrain's geometric floor design in black and white, advancing the sense of continuity between the interior and exterior. The lamp was placed on the veranda just outside the glass door facing the garden, where it evidently served the function of brightening the doorway in the evening. Its transitional location in the garden plan likely allowed it to be visible from various vantage points inside and outside the house. It would have played a vital role in a garden that in Legrain's own words had the intended purpose of "above all, the oblivion of Versailles."



Left and below, Pierre Legrain,  
modernist garden design for Villa  
Tachard, La Celle-Saint-Cloud,  
circa 1924



Pierre Legrain, plan for the modernist  
garden design for Villa Tachard,  
La Celle-Saint-Cloud, circa 1924





“A remarkable artistic personality, Séraphin Soudbinine received the most diverse gifts at birth.” ANNE LAJOIX

138

**SÉRAPHIN SOUDBININE** 1870-1944

*Sculpture*, 1930s

Glazed porcelain.

14½ x 11¼ x 9¼ in. (36.8 x 28.6 x 23.5 cm)

Underside incised *Soudbinine*, painted with artist's mark and *SERA/PHIN*.

**Estimate** \$40,000-60,000

**PROVENANCE**

Sotheby's, Paris, "20th Century Decorative Arts," November 20, 2006, lot 43

**LITERATURE**

Ekaterina Khmel'nitskaya, *Serafin Soudbinine at the Turning Point: from Art Nouveau to Art Deco*, Saint Petersburg, 2010, illustrated p. 92, fig. 110



**HANS COPER** 1920-1981

*Important and large goblet form with vertical impressions, 1968*

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

15 $\frac{7}{8}$  in. (40.3 cm) high

Impressed with artist's seal.

**Estimate** \$60,000-90,000

**PROVENANCE**

Victoria and Albert Museum, London, 1969

Oxford Gallery, Oxford, acquired from the above, 1969

Acquired from the above by the present owners, 1981

**EXHIBITED**

"Collingwood/Coper: Rugs and Wall-hangings by Peter Collingwood, Pots by Hans Coper," Victoria and Albert Museum, London, January 29-March 2, 1969, then traveled to: Art Gallery, Southampton, April 12-May 4, 1969; City Museum & Art Gallery, Birmingham, May 29-June 22, 1969; City Art Gallery, Manchester, July 15-August 10, 1969

**LITERATURE**

*Collingwood/Coper: Rugs and Wall-hangings by Peter Collingwood, Pots by Hans Coper*, exh. cat., Victoria and Albert Museum, London, 1969, pl. 16 for a similar example

Tony Birks, *Hans Coper*, Yeovil, 2005, illustrated p. 67



The present lot exhibited in "Collingwood/Coper: Rugs and Wall-hangings by Peter Collingwood, Pots by Hans Coper," Victoria and Albert Museum, London, 1969.

© Edgar Hayman





“An art form’s function might be to entertain or delight.” RON ARAD

140

PROPERTY OF ALEXANDER VON VEGESACK, SOLD TO BENEFIT THE  
NON-PROFIT ASSOCIATION DOMAINE DE BOISBUCHET, FRANCE

**RON ARAD** b. 1951

*“Rietveld” chair, executed during a Vitra Design Museum workshop,  
Weil am Rhein, Germany, 1990*

Mirror polished stainless steel, steel.

35½ x 21⅝ x 43½ in. (90.2 x 54.9 x 110.5 cm)

Handmade by Ron Arad and the One Off team Ltd., UK. Number 1 from the  
edition of 20 (fewer than 10 were made.)

**Estimate** \$100,000-150,000

**PROVENANCE**

Acquired directly from the artist, 1990

**LITERATURE**

Deyan Sudjic, *Ron Arad*, London, 1999, p. 33

The present lot is sold to benefit the non-profit association C.I.R.E.C.A. at  
Domaine de Boisbuchet, recognized by the French government.





“He approached making work by a method I call  
‘direct frontal onslaught.’” KEN PRICE

141

**PETER VOULKOS** 1924-2002

*Untitled Stack*, 1980-1981

Wood-fired stoneware, with porcelain slip, cobalt glazes.

40.5 x 20.5 x 18.25 in. (102.9 x 52.1 x 46.4 cm)

**Estimate** \$40,000-60,000

**PROVENANCE**

Acquired directly from the artist, circa 1980

**EXHIBITED**

“The Art of Peter Voulkos,” Oakland Museum, California, July

22-November 12, 1995, then traveled to: Newport Harbor Art Museum,

Newport Beach, California, December 8, 1995-February 25, 1996, American

Craft Museum, New York, March 21-June 9, 1996

**LITERATURE**

Rose Slivka and Karen Tsujimoto, *The Art of Peter Voulkos*, Kodansha

International, 1995, illustrated p. 138, pl. 63

Jo Lauria, *Color and Fire, Defining Moments in Studio Ceramics*, exh. cat.,  
Los Angeles County Museum of Art, 2000, p. 18 for similar examples









## INDEX

Aalto, A. 108, 110, 111  
Arad, R. 140

Bianconi, F. 119, 123, 127

Coper, H. 139

D.I.M. 134  
du Plantier, M. 128  
Dunand, J. 129, 132, 135, 136

Fornasetti, P. 124

Gallé, E. 116  
Giacometti, A. 102  
Guimard, H. 126

Henningsen, P. 114  
Hjorth, A. E. 107

Ingrand, M. 104

Jacobsen, A. 117

Kiesler, F. J. 113

Legrain, P. 130, 131, 137

Perriand, C. 105, 106  
Ponti, G. 112, 115, 118

Rietveld, G. T. 109, 120, 121, 122  
Rohlf's, C. 103  
Ruhlmann, É.-J. 133

Soudbinine, S. 138

van de Velde, H. 125  
Vautrin, L. 101  
Voukos, P. 141

## GUIDE FOR PROSPECTIVE BUYERS

### BUYING AT AUCTION

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

### CONDITIONS OF SALE

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

### BUYER'S PREMIUM

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

### 1 PRIOR TO AUCTION

#### Catalogue Subscriptions

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

#### Pre-Sale Estimates

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

#### Pre-Sale Estimates in Pounds Sterling and Euros

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

#### Catalogue Entries

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

#### Condition of Lots

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

#### Pre-Auction Viewing

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

#### Electrical and Mechanical Lots

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

### Symbol Key

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

#### ○ **Guaranteed Property**

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

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

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

#### ● **No Reserve**

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

#### Σ **Endangered Species**

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

### 2 BIDDING IN THE SALE

#### Bidding at Auction

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

#### Bidding in Person

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

#### Bidding by Telephone

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

#### Online Bidding

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

#### Absentee Bids

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

**Employee Bidding**

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

**Bidding Increments**

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

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

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

**3 THE AUCTION**

**Conditions of Sale**

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

**Interested Parties Announcement**

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

**Consecutive and Responsive Bidding; No Reserve Lots**

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

**4 AFTER THE AUCTION**

**Payment**

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

**Credit Cards**

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

**Collection**

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

**Loss or Damage**

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

**Transport and Shipping**

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

**Export and Import Licenses**

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

**Endangered Species**

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



## CONDITIONS OF SALE

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

### 1 INTRODUCTION

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

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

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

### 2 PHILLIPS AS AGENT

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

### 3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

### 4 BIDDING AT AUCTION

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

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

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

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

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

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

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

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

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

### 5 CONDUCT OF THE AUCTION

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

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

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

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

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

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

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

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

## 6 PURCHASE PRICE AND PAYMENT

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

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

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

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

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

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

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

Please reference the relevant sale and lot number.

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

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

## 7 COLLECTION OF PROPERTY

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

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

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

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

## 8 FAILURE TO COLLECT PURCHASES

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

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

## 9 REMEDIES FOR NON-PAYMENT

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

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

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

#### **10 RESCISSION BY PHILLIPS**

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

#### **11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS**

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

#### **12 DATA PROTECTION**

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

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

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

#### **13 LIMITATION OF LIABILITY**

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

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

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

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

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

#### **14 COPYRIGHT**

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

#### **15 GENERAL**

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

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

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

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

#### **16 LAW AND JURISDICTION**

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

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

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



## AUTHORSHIP WARRANTY

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

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

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

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

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

# PHILLIPS

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Orlann Capazorio, Director of Production  
Jeff Velazquez, Production Designer  
Christine Knorr, Graphic Designer  
James Reeder, Graphic Designer  
Darren Tuozzoli, Graphic Designer  
Justin Waldstein, Graphic Designer

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# SALE INFORMATION

DESIGN MASTERS

## AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

## AUCTION

16 December 2014

Immediately following THE COLLECTOR

## VIEWING

10 – 16 December

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

## SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY050314 or DESIGN MASTERS.

## DESIGN DEPARTMENT

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### NEW YORK DIRECTOR

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### SPECIALISTS

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Kent Pell

Byron Slater

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August Uribe - 0926461

Sarah Krueger - 1460468

Marissa Piedra - 1460469

Henry Highley - 2008889

## CATALOGUES

Emma Miller +1 212 940 1240

catalogues@phillips.com

\$35/€25/£22 at the gallery

## ABSENTEE AND TELEPHONE BIDS

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### Seller Accounts

Teren Scudder +1 212 940 1232

## CLIENT SERVICES

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## SHIPPING

Carol Mangan +1 212 940 1320

**Opposite index** Piero Fornasetti, *Unique "Architettura" illuminated double trumeau*, 1966, lot 124 (detail)

**Following pages** Max Ingrand, *Rare table lamp*, circa 1960, lot 104 (detail)

Gerrit Thomas Rietveld, *"Moolenbeek" armchair, from the Redelé house, Dordrecht*, 1945-1947, lot 121 (detail)

Frederick John Kiesler, *Pair of armchairs, designed for Charles and Alma Mergentine, New York*, 1935, lot 113 (detail)

**Inside back cover** Peter Voulkos, *Untitled Stack*, 1980-1981, lot 141 (detail)

**Back cover** Pierre Legrain, *Important "Œuf" lamp, from Villa Tachard, La Celle-Saint-Cloud*, circa 1924, lot 137

# PHILLIPS

450 Park Avenue New York 10022  
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Please select the type of bid you wish to make with this form (please select one):

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

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

Sale Title		Sale Number	Sale Date
Title	First Name	Surname	
Company (if applicable)		Account Number	
Address			
City		State/Country	
Zip Code			
Phone		Mobile	
Email		Fax	
Phone (for Phone Bidding only)			
Lot Number In Consecutive Order	Brief Description	US \$ Limit* Absentee Bids Only	

\* Excluding Buyer's Premium and sales or use taxes

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

Signature \_\_\_\_\_ Date \_\_\_\_\_

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- "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.
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- Lots cannot be collected until payment has cleared and all charges have been paid.
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- ☐ **AS A PRIVATE INDIVIDUAL**  
☐ **ON BEHALF OF A COMPANY**

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

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Telephone / Fax	Account Number

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

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

Signature	Date
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Paddle Number

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- 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](http://www.phillips.com) or available on request by emailing [dataprotection@phillips.com](mailto: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](mailto:dataprotection@phillips.com).
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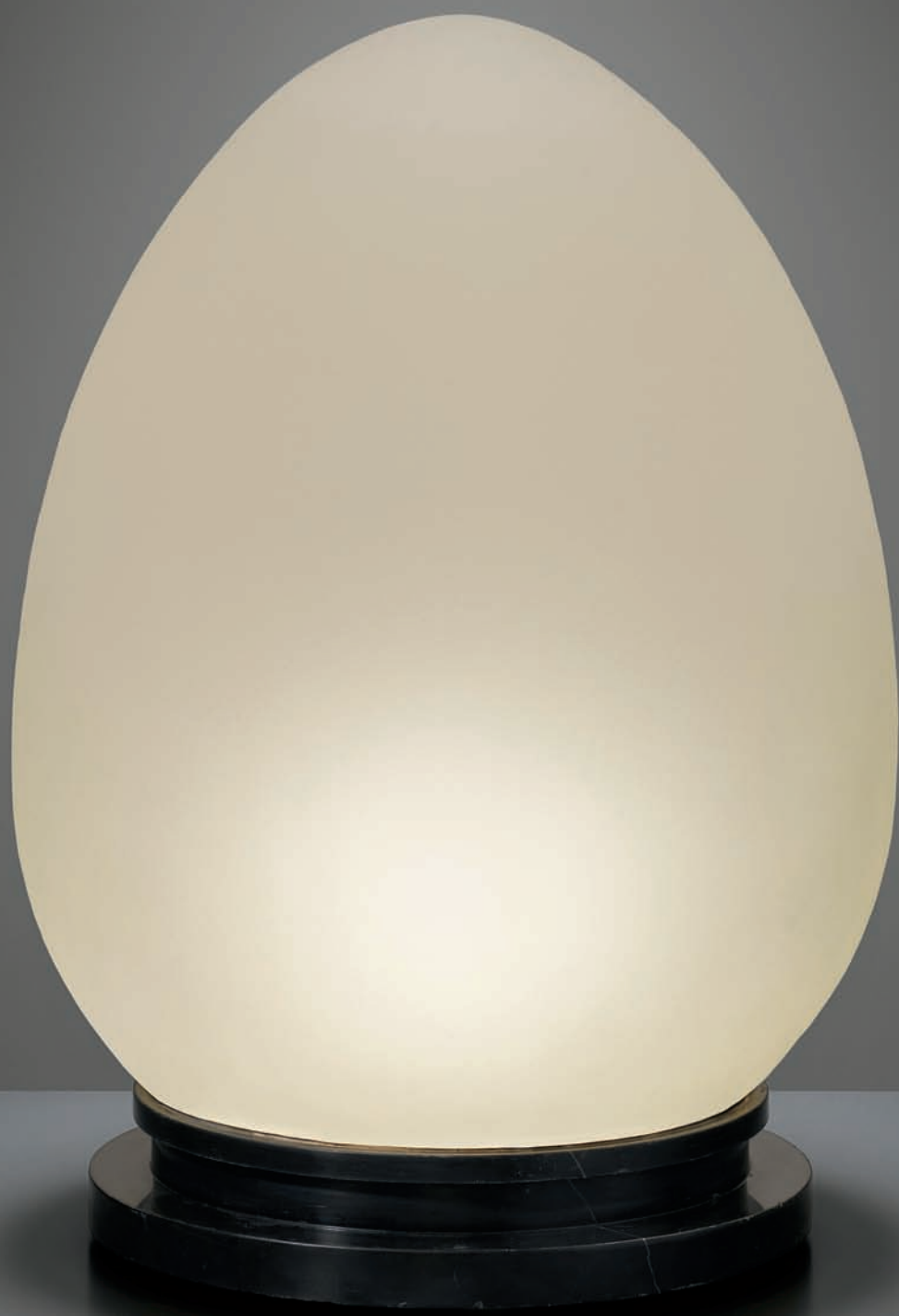












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