

*New York, 13 December 2016*

**Light & Aerie**  
The Collection of Lee F. Mindel, FAIA

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**Just when the fun is starting,  
Comes the time for parting,  
But let's be glad for what we've had  
And what's to come.**

**"Some Other Time" from *On the Town*  
Lyrics by Betty Comden and Adolph Green**



**Light & Aerie**  
**The Collection of**  
**Lee F. Mindel, FAIA**

**Principal photography**  
**by Michael Moran**

Phillips  
450 Park Avenue, New York

13 December 2016, 2pm



# Light & Aerie: The Collection of Lee F. Mindel, FAIA

## New York, 13 December 2016, 2pm

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**Auction and Viewing Location**  
450 Park Avenue New York 10022

**Auction**  
13 December 2016 at 2pm

**Viewing**  
8 - 12 December  
Monday - Saturday 10am - 6pm  
Sunday 12pm - 6pm

**Sale Designation**  
When sending in written bids or  
making enquiries please refer to this  
sale as NY050416 or Mindel.

**Absentee and Telephone Bids**  
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## The Cultivated Eye By Joseph Giovannini

Unlike the period rooms at The Metropolitan Museum of Art, which all represent a time and a place, the aerie atop an industrial loft building in Chelsea that New York architect Lee Mindel designed for himself in the mid-1990s together with his Harvard classmate Reed Morrison, is international and timeless—though in a Modernist way. As architect, Mindel clarified space by laying out the geometric bones of his apartment—an interplay of circles and squares—but as a connoisseur of twentieth-century design and decorative arts, he curated his interior, furnishing the spare architectural armature with exceptional specimens selected from Modernist history. The lofty spaces, with views open on four sides to Manhattan's water towers and architectural icons, set the stage for design icons inside, allowing pieces elegant and eloquent in their structural simplicity to hold their ground and converse: they speak to one another in a spirited dialogue about point, line, plane and comfort.

Each is a piece of architecture, the idea of a building edited into a condensed space of its own. Mindel brings furniture off the wall into the room, privileging them with generous amounts of space that reveal line and shape in three dimensions.

Sometimes architecture is something you can sit on, the distillation in a chair, sofa, desk or lamp that embodies larger principles telescoped into an object. Mindel is a practicing encyclopedia of twentieth-

century Modernist furniture designed by architects, and in the studied equanimity of his high-ceilinged architectural shell, he assembled a collection that shows how international Modernist design became—despite all its individual and regional variations—a culture of its own with an integrity consistent across decades and continents.

Mindel's ecumenical eye tends to principle rather than period or place, to furniture built with natural materials and exposed structure, the arms and legs clearly expressing the geometries of support. His traveling imagination led him beyond the obvious icons of mainstream design, beyond the well-known Bauhaus and mid-century classics, to equally beautiful and practical specimens on farther shores—Finland, Denmark, Italy, Brazil. He has spent decades off the beaten track, discovering depth on the Modernist bench.

The whole ensemble that he collected in his four-bedroom loft represents a Modernist utopia, a short course in the history of decorative arts, and a small city of icons that echo the urban icons outside on the skyline. That a crafted oak loveseat by Antoni Gaudí can stand in comity with a pair of early cardboard chairs by Frank Gehry means that, although designed almost a century apart, they form part of a common transnational culture. The pieces belong to an extended family with common DNA. The pieces all speak to each other across time in the language of the new.

The brilliant original designs, virtually antiques now but perennially fresh, may belong to the original authors, but the wit and insight with which they were spotted, collected and juxtaposed belongs entirely to Mr. Mindel.



# The Art Of Architecture: A Lifelong Passion

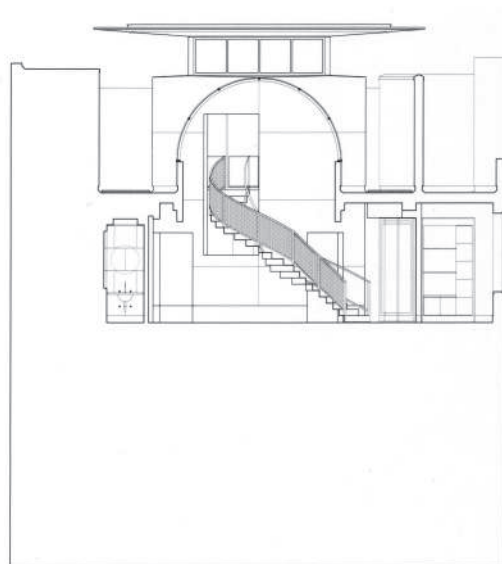
By **Reed A. Morrison, Architect**

Lee and I share a lifelong passion with the art of architecture and the synthesis of architecture with the other creative arts and with history. Consistent to the solution of the projects we have completed together is the creation of interior and exterior space through the rigorous articulation of light, materials, furnishings, detail and proportion with a respect for history.

Our pursuit converged in the Masters in Architecture program at the Harvard Graduate School of Design. Lee was a graduate of the architecture program at the University of Pennsylvania under Louis Kahn. Lee had already travelled the world and was influenced by all of the culture that New York City offered.

I was a graduate of the architecture program at the University of California Berkeley under Joseph Esherick and Charles Moore. My father was an architect and my mother was an interior designer. They met while working in the office of Eliel Saarinen and Eero Saarinen in Bloomfield Hills, Michigan. Integral to the work of the Saarinen office was the synthesis of space with interior furnishings that were also created by the office. Our shared experience at the Graduate School of Design was under the guidance of famed professors Jerzy Soltan and Josef Zalesky, both of whom came out of Le Corbusier's studio. Lee and I first collaborated in the studio of Charles Correa which focused on the master plan of a new town and housing for Mumbai, India. We also had the opportunity to study under Gerhard Kallmann and Michael McKinnell.

Lee and I both share an interest in travel and art and architecture history and have both been fortunate to travel extensively in the United States and throughout the world. Our ability to collaborate from the start has enabled us to grow and to learn from each other. A gratifying example of the collaboration is Lee's Chelsea loft. We are working together again on Lee's next residence on Leonard Street in Tribeca. With this project I am looking forward to the creation of a solution unlike anything either of us have created before.



**Mindel loft.**  
Section through rooftop pavilion  
and floor plan of duplex





# Lee—Loyal, Passionate and Joyful.

By Alexander Payne

For over twenty years my friendship with Lee has been a series of adventures filled with fun, laughter and a deep understanding of whatever design and architecture we happen to be discussing or standing in front of at that particular moment. Perched above Manhattan in his aerie, his eagle eye (often pressed behind the lens of a camera) has created an exquisite home full of grace and elegance. As befits a man whose head swirls with jazz ballads and Broadway tunes, his stage high above the city resonates with the melodies of light, nature, form and beauty.


Lee's openness and penchant for sharing his deep understanding of architecture and design is a privilege for so many of us. His home is a physical manifestation of his own ability to animate those works for his friends and visitors. There are no shortcuts in his approach to collecting; nothing is abbreviated; we are drawn to each work through his integrity and rigour. Lee has always been a leader in this field, and the works offered in this collection illustrate how time and again he recognises through his knowledge the collaborations that can be made between time, style and place.

After reading the comments from his friends on the pages that follow, you will see the trust, loyalty and dear friendships he has fostered over the years through his love of architecture and design. This sale of Lee's personal collection illustrates the beauty of collecting and the rewards it brings principally through design's ability to connect us with each other.

## A Twenty-Year Friendship

By Michael Moran

In January 1997 I was commissioned by *Architecture* to photograph Lee's new Chelsea loft. I was not familiar with the work of Shelton, Mindel & Associates, despite their many accolades and their portfolio of published work (Lee's loft had been on the cover of *House & Garden*), and I had no idea who Lee was (that was before the Internet). I had just published a book on twentieth-century New York architecture, and I brought it along as a gift—an unwittingly prescient gift. The loft, with its precisely orchestrated 360° views, is very much a response to New York, and my book



garnered a delighted reaction from Lee. As he gave me a tour, I was awed by the beauty of the space. I've always been drawn to the axial in architecture, particularly the juxtaposition of horizontal and vertical axes. In this case they form a "T". At the top of the "T", by placing windows at the southeast and southwest corners, a visual connection is made between the Hudson River and the East River. The long axis celebrates views from the Battery to the Bronx (or

at least to the Empire State). The vertical axis, a spiral in a drum, creates a connection from bedrock to sky. I felt suspended in space in the center of the city, surrounded by the most beautiful furniture and objects. I was thrilled to have the opportunity to spend five happy days exploring the project and to experience the many layers of architecture and integrated design. All the while the low, winter sun bathed the space.

Over the past twenty years, I've returned to photograph Lee's loft many times, for books on Poul Kjærholm and Georges Jouve, on the occasion of his AIA award, and, most recently, for the present catalogue. Very little has changed in the intervening years; this is a testament to the space's continued appropriateness and rigor. I am reminded of Philip Johnson's Glass House, a masterpiece of total design from plan to furnishings to artwork. Lee's apartment too is perfect and timeless and doesn't need to change. But now a change will come, and I'm very curious to see what Lee will do in his new space. Perhaps I'll bring a book when I'm invited to see it.

**201. Jean Prouvé** 1901-1984

*Guéridon, model no. 401, circa 1951*

Oak, oak-veneered wood, painted steel.

27¾ in. (70.5 cm) high, 47¼ in. (120 cm) diameter

Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

**Estimate**

\$50,000-70,000

**Provenance**

Galerie Jousse Seguin, Paris, circa 1995

**Literature**

Galerie Jousse Seguin, Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, illustrated p. 184



**202. Jacques Ruelland and  
Dani Ruelland** 1926-2008, 1933-2010

*Group of seven vases, 1960s*  
Glazed earthenware mixed with manganese.  
Tallest: 20¼ in. (51.4 cm) high  
Underside of each incised *Ruelland*.

**Estimate**  
\$15,000-20,000

**Provenance**  
Thomas Fritsch, Paris, circa 2005





**203. Mathieu Matégot** 1910-2001

*Small dish, 1960s*

Brass.

2½ x 11½ x 6¼ in. (6.4 x 29.2 x 15.9 cm)

Underside impressed *MATÉGOT/PARIS/INALTÉRABLE*.

**Estimate**

\$3,000-5,000

**Provenance**

Hemisphere Gallery, London, 2008

**204. Le Corbusier** 1887-1965

*Stool, from a "chambre d'étudiant," Maison du Brésil, Cité Internationale Universitaire de Paris, circa 1956-1959*

Oak-veneered wood.

10 x 16⅞ x 13 in. (25.4 x 42.9 x 33 cm)

**Estimate**

\$25,000-35,000

**Provenance**

Galerie Patrick Seguin, Paris, circa 2007



**205. Le Corbusier** 1887-1965

*Untitled*, 1930

Pencil and pastel drawing in colors, on wove paper.

S. 10½ x 8 in. (26.7 x 20.3 cm)

Signed and dated in pencil.

**Estimate**

\$8,000-12,000

**Provenance**

Galerie Zlotowski, Paris, 2005

**Literature**

Patricia Jousse and Philippe Jousse, *Georges Jouve*, Paris, 2005, illustrated p. 263

**206. Jean Prouvé** 1901-1984

*"Semi-metal" chair, model no. 305*, circa 1950

Bent oak plywood, painted steel, aluminum, plastic.

32 x 16¼ x 18 in. (81.3 x 41.3 x 45.7 cm)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

**Estimate**

\$10,000-15,000

**Provenance**

Galerie Patrick Seguin, Paris, circa 1996





**207. Georges Jouve** 1910-1964

*Monumental vase*, 1950s

Glazed earthenware.

17 in. (43.2 cm) high

Underside incised with artist's cipher and *JouvE*.

**Estimate**

\$70,000-90,000

**Provenance**

Galerie du Passage, Paris

Private collection

Christie's, New York, "An Important Private Collection of  
Mid-20th Century Design," September 26, 2007, lot 101

**Literature**

Patricia Jousse and Philippe Jousse, *Georges Jouve*,  
Paris, 2005, p. 141 for a similar example





**208. Charlotte Perriand** 1903-1999

*Pair of side tables*, 1950s  
Oak-veneered wood, painted wood.  
Each: 27¾ x 27½ x 27½ in. (70.5 x 69.9 x 69.9 cm)

**Estimate**  
\$6,000-8,000

**Provenance**  
Galerie Jacques Lacoste, Paris

**209. Alexandre Noll** 1890-1970

*Untitled (torso)*, 1950s  
Elm.  
25¾ x 11¾ x 15 in. (65.4 x 29.8 x 38.1 cm)  
Incised *ANoll*.

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

**Provenance**  
Galerie du Passage, Paris



**210. Charlotte Perriand and  
Pierre Jeanneret** 1903-1999 and 1896-1967

*Bibliothèque, model no. 11, from "L'Équipement de la  
Maison" series, Grenoble, circa 1940-1945*  
Pine.

71½ x 48¾ x 9¾ in. (181.6 x 123.8 x 24.8 cm)

Manufactured by L'Équipement de la Maison,  
Grenoble, France. Reverse of each shelf impressed  
with alignment letters. Reverse of one vertical  
branded with manufacturer's mark *l'EM* in roundel  
and ink-stamped *M*.

**Estimate**

\$30,000-40,000

**Provenance**

Jean H. Luce

Thence by descent

Galerie Jacques Lacoste, Paris



**211. Charlotte Perriand and  
Pierre Jeanneret** 1903-1999 and 1896-1967

*Bibliothèque, model no. 11, from "L'Équipement de la  
Maison" series, Grenoble, circa 1940-1945*  
Pine.

71½ x 48¾ x 9¾ in. (181.6 x 123.8 x 24.8 cm)  
Manufactured by L'Équipement de la Maison,  
Grenoble, France. Reverse of each shelf impressed  
with alignment letters.

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

**Provenance**  
Jean H. Luce  
Thence by descent  
Galerie Jacques Lacoste, Paris



**212. Le Corbusier** 1887-1965

*Untitled*, 1944

Charcoal, on wove paper, the full sheet.

S. 10 $\frac{3}{8}$  x 8 $\frac{1}{8}$  in. (27 x 20.6 cm)

Signed with initials and dated in pencil.

**Estimate**

\$8,000-12,000

**Provenance**

Galerie Zlotowski, Paris, 2005

**213. Georges Jouve** 1910-1964

*Large dish*, 1950s

Glazed earthenware.

3 $\frac{3}{4}$  x 14 $\frac{3}{4}$  x 11 $\frac{3}{4}$  in. (9.5 x 37.5 x 29.8 cm)

Underside incised with artist's cipher and JouvE.

**Estimate**

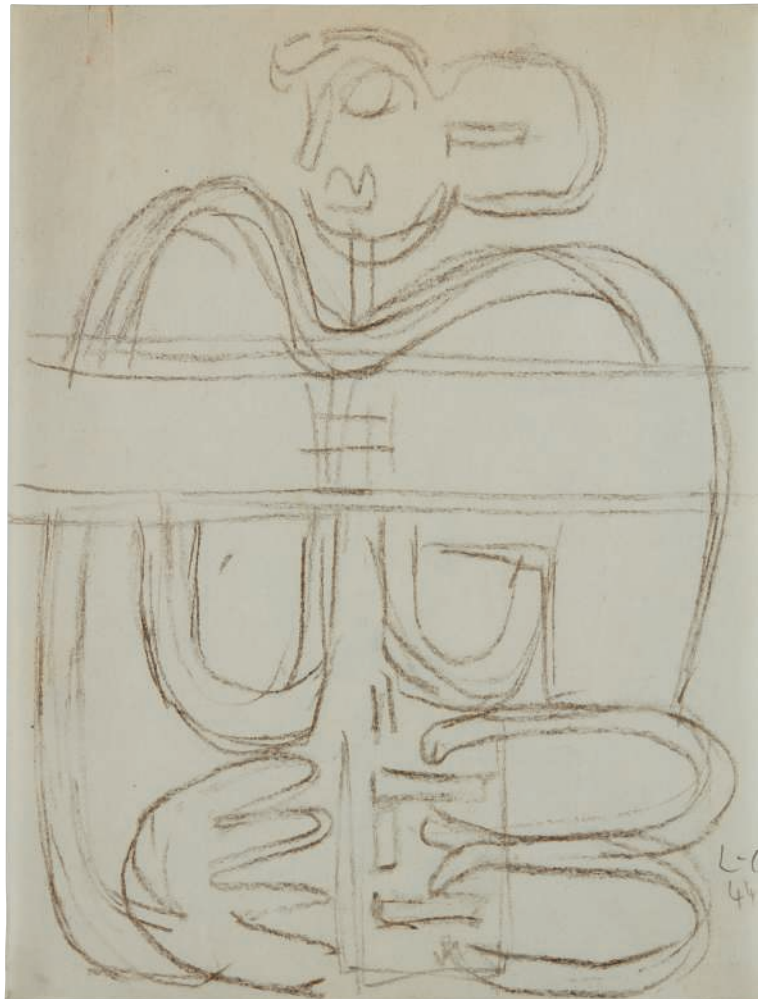
\$10,000-15,000

**Provenance**

Galerie Jousse Seguin, Paris, circa 1996

**Literature**

Patricia Jousse and Philippe Jousse, *Georges Jouve*, Paris, 2005, illustrated p. 267







**214. Denise Gatard** 1921-1992

*Wall mirror*, 1950s  
Glazed earthenware, mirrored glass.  
14 x 14 x 2½ in. (35.6 x 35.6 x 6.4 cm)

**Estimate**  
\$10,000-15,000

**Provenance**  
Galerie Chastel Maréchal, Paris, circa 2006

**215. Antoni Gaudí** 1852-1926

*"Batlló" bench*, designed 1906, executed 1980s  
Oak.  
40¾ x 65 x 30 in. (103.5 x 165.1 x 76.2 cm)  
Manufactured by BD, Barcelona.

**Estimate**  
\$10,000-15,000

**Provenance**  
International Contract Furnishings, Inc. (ICF),  
New York, circa 1991



**216. Georges Braque** 1882-1963

*Oiseau traversant un nuage*, 1957

Lithograph in colors, on Arches paper, with full margins.

I. 16⅞ x 27¼ in. (41 x 69.2 cm)

S. 21¼ x 30 in. (54 x 76.2 cm)

Signed and numbered 65/75 in pencil (there were also 10 artist's proofs on Japanese paper), published by Maeght, Paris, framed.

**Estimate**

\$6,000-8,000

**Provenance**

Horst P. Horst, New York

Christie's, New York, "Important 20th Century  
Decorative Art & Design," December 7, 2005, lot 381



The work of Shelton, Mindel & Associates seamlessly integrates architecture, interior design, and landscape. In short, [it's] a timeless art form.

## Sting

Lee has helped many international collectors build collections of art and objects that, each time, tell a unique story. He has achieved this by having what I call the eye of an eagle. He recognizes instinctively and instantaneously the perfect works for his interiors—no hesitations—just a total conviction that he has found what he needs to tell his story through balance, harmony and beauty.

Adriana Friedman, *DeLorenzo Gallery*

I remember when Lee showed me his beautiful apartment for the first time. As wonderful Ella Fitzgerald sang from the loudspeakers, Lee slowly raised the blinds, theatrically revealing a breathtaking skyline: « ... We'll turn Manhattan into an isle of joy!” I find that Lee's architecture, his creation of space, and his art of orchestrating objects in space, has a deep musical quality comparable to Fitzgerald's smooth phrasing; it's natural, fluid and joyful. Lee's profound love of jazz music is echoed in the effortless elegance and coolness of his space, in which each piece of furniture and art is thoughtfully studied and carefully picked out to form a whole seamlessly melding architecture and the interior without ever losing the freshness of improvisation. This organic articulation of light and space, combined with beautiful materials and different artistic mediums, make his apartment a *Gesamtkunstwerk* of our epoch, a synthesis of the arts.

Maria Wettergren,  
*Galerie Maria Wettergren*



**217. Serge Mouille** 1922-1988

*Three-armed ceiling light with "Casquette" shades, designed 1958, executed 1990s*  
Painted aluminum, painted steel, brass.  
30 in. (76.2 cm) drop, approximately  
85½ in. (217.2 cm) diameter  
Stamped *SM / 2/20* to the inside of one shade.

**Estimate**

\$8,000-12,000

**218. T.H. Robsjohn-Gibbings** 1905-1976

*Pair of lounge chairs, model no. WMP, 1950s*  
Birch, fabric, leather piping.  
Each: 30 x 29½ x 30 in. (76.2 x 74.9 x 76.2 cm)  
Manufactured by The Widdicomb Furniture Company,  
Grand Rapids, Michigan.

**Estimate**

\$6,000-8,000

**219. Peter Hvidt** 1916-1986

*Six-part coffee table, model no. 523, 1950s*  
Teak, steel, plastic.  
17¼ in. (43.8 cm) high, 51 in. (129.5 cm) diameter overall  
Manufactured by France & Son, Denmark and retailed  
by John Stuart, New York. Underside of each section  
branded *fd/made in denmark* and *model no 523/d*  
*patent/82329/fd* and with manufacturer's metal  
medallion molded *JOHN STUART INC./GRAND RAPIDS*  
*NEW YORK*.

**Estimate**

\$3,000-4,000





**220. Hans J. Wegner** 1914-2007

*Pair of "Ox" lounge chairs, model no. AP-46, and ottoman, model no. AP-49, 1960s*

Fabric, leather, matte chromium-plated steel.

Each chair: 35 x 37 x 36 in. (88.9 x 94 x 91.4 cm),

ottoman: 13 x 29 x 21 in. (33 x 73.7 x 53.3 cm)

Manufactured by AP Stolen, Copenhagen, Denmark.

**Estimate**

\$30,000-50,000

**Provenance**

Muriel Karasik, New York, circa 1993

**221. Curtis Jeré—Curtis Freiler  
and Jerry Fels** d. 2013, d. 2008

*Adjustable table lamp, designed circa 1970*

Steel, chromium-plated steel, painted steel, cable.

41¾ in. (106 cm) high

Produced by Artisan House, Los Angeles, California.

**Estimate**

\$800-1,200

What inspires me about Lee, and what has fostered our friendship, is that he has no fixed view on what good design is—a view I share. An object has to have “magic”, or it does not work. Lee naturally and instinctively understands this and is able to put together items from different periods and styles and create his own unique and inimitable style. He is a rare talent indeed in this increasingly copycat world.

Paul Reeves, *Paul Reeves Furniture and Artefacts*

Lee: an innate sense of space and light,  
The art to find and to stage the most beautiful objects,

A really affectionate relationship with his clients, the designers, and the people he works with,

A faithfulness which has stood with me for twenty years.

Muriel Grateau, *Galerie Muriel Grateau*

Lee Mindel is a genius, and his relationship with the objects he collects creates a visual symphony—it’s magical.

Alberto Aquilino, *1950 Gallery*

Lee Mindel’s loft bears the same keen sensibility of proportion and material that he brought to his designs for Knoll—the curved back of the *Shelton Mindel Side Chair* follows the lines of the stainless steel staircase; and the elegant weight of the *SMI Lounge Chair* grounds the airy, light-filled living room. As with his work for Knoll, his own space illustrates a heightened creative eye.

Andrew Cogan, *CEO, Knoll*

I remember arriving at the Vitra campus in 2007 for the unveiling of Herzog & de Meuron’s must-see Vitra-Haus. Lee was running around like mad taking hundreds of pictures—nothing could have stopped him! Passion and a special eye for beauty have driven his life and that of his apartment. All the works have been collected and installed with love, with intelligence, and always with a deep feeling for historical pieces.

Yves Macaux, *Galerie Yves Macaux*

Since I met Lee more than a decade ago in the Paris flea market, we have shared a common passion for post-war French ceramists such as André Borderie, Pol Chambost, and Georges Jouve, and also for the lesser-known stars such as Jean & Robert Cloutier, Denise Gatard, and Mado Jolain. Lee was among the first Americans to express such an interest in these artists and their histories. We have worked together to build his collection ever since I opened my gallery on the rue de Seine in 2004. Lee is a big part of the success of the French ceramics speciality, and also of my own success. I wish him the best for his new project with Herzog & de Meuron.

Thomas Fritsch, *Artrium*

As a frequent guest to Lee's beautiful penthouse over the past twenty years, I always see something unexpected and often leave with a mission to find one for myself. Lee has always been ahead of the curve in his appreciation of twentieth-century decorative arts, and I look forward to the next chapter of his life on Leonard Street.

Raymond Paynter, *Hemisphere Gallery*

My first encounter with Lee more than thirty years ago was full of surprises. In the morning he bought a large Fornasetti screen from us, and in the evening our friendship was cemented at the bar: a guest to our party, he took the helm when the bartender failed to materialize. Lee delivered a command performance mixing and serving like a professional, entertaining everybody. I was amazed the following day when Lee carried the very large Fornasetti with him as luggage on his flight to New York—never a dull moment with such an enthusiast!

On a more serious note, his incredible eye has led him to discover artists and designers long before they were discussed by the most alert critics. His collection is testimony to this.

My admiration for him as a friend, a client, and a precursor is endless.

Liliane Fawcett, *Themes & Variations*

**222. Piero Fornasetti** 1913-1988

*"Scaletta" four-panel screen*, designed 1955  
Lithographic transfer-printed wood, painted wood,  
brass hinges, casters.  
Each panel: 78½ x 19¾ x 1⅞ in. (199.4 x 50.2 x 2.9 cm)

**Estimate**  
\$10,000-15,000

**Provenance**  
Themes & Variations, London, circa 1984



Lee's *Scaletta* screen by Piero Fornasetti, one of his earliest and most prized purchases, is an extraordinarily successful distillation of *La Stanza Metafisica*, Fornasetti's thirty-two panel masterwork, which was designed to serve as a portable interior for meditation. In my career, I am fortunate enough to have been involved in the sale of this unique work in both 1998 and 2007. However, on both occasions I struggled with its installation because of the immense difficulties of balancing thirty-two sets of rickety midcentury hinges and castors. "The Metaphysical Room" was in danger of becoming "The Collapsing Room", as various sections of the screen kept crashing down during the exhibition.

During that 2007 exhibition, Lee's enthusiasm for the work was inspiring, which was understandable considering he was already living with the classic four-panel version. Bidding on behalf of his client, he acquired the work for a world record price. A year later, after careful restoration, Lee invited me to a Central Park West penthouse to celebrate its installation in the residence of its new owners. His solution to the ungainly and fragile nature of this great piece was brilliant. The residence had spectacular views from east to west. Lee mounted the thirty two panels along a single wall which crossed the entire width of the space. The work had been transformed into a metaphysical troupe l'oeil expanse of Piranesian wonder, a modernist version of the 15th Century Gubbio Studiolo across the park in the Met.

James Zemaitis  
Director, Museum Relations, R & Company



**223. Georges Jouve** 1910-1964

*"Toupie" sculpture*, circa 1959

Glazed earthenware.

7 x 9½ x 7 in. (17.8 x 24.1 x 17.8 cm)

Underside incised with artist's cipher and *JouvE*.

**Estimate**

\$20,000-30,000

**Provenance**

Galerie L'Arc en Seine, Paris, circa 1994

**Literature**

Patricia Jousse and Philippe Jousse, *Georges Jouve*, Paris, 2005, illustrated p. 263

**224. Georges Jouve** 1910-1964

*Tall corseted lamp*, 1950s

Glazed earthenware.

Base only: 22 in. (55.9 cm) high

Underside incised with artist's cipher and *JouvE*.

**Estimate**

\$20,000-30,000

**Provenance**

Philippe Jousse, Paris

**Literature**

Patricia Jousse and Philippe Jousse, *Georges Jouve*, Paris, 2005, illustrated p. 263



**225. Poul Kjærholm** 1929-1980

*Lounge chair, model no. PK0, 1997*  
Painted and laminated beech.  
26 $\frac{7}{8}$  x 26 $\frac{1}{8}$  x 24 $\frac{1}{2}$  in. (68.3 x 66.4 x 62.2 cm)  
Manufactured by Fritz Hansen, Denmark.  
Number 548 from the edition of 600 plus 8 prototypes. Underside with manufacturer's metal label PK0 • POUL KJÆRHOLM/548/Fritz Hansen®/1872-1997/MADE IN DENMARK.

**Estimate**  
\$3,000-5,000

**Provenance**

Annette Rachlin, Furniture from Scandinavia,  
Washington DC, circa 1997

**Literature**

Michael Juul Holm, ed., *Poul Kjærholm: Furniture Architect*, exh. cat., Louisiana Museum of Modern Art, Humlebæk, 2006, illustrated p. 13



**226. Richard Serra** b. 1939

WM, 1995

Etching and aquatint, on two sheets of Watson handmade paper, the full sheet.

S. 94 x 40 in. (238.8 x 101.6 cm)

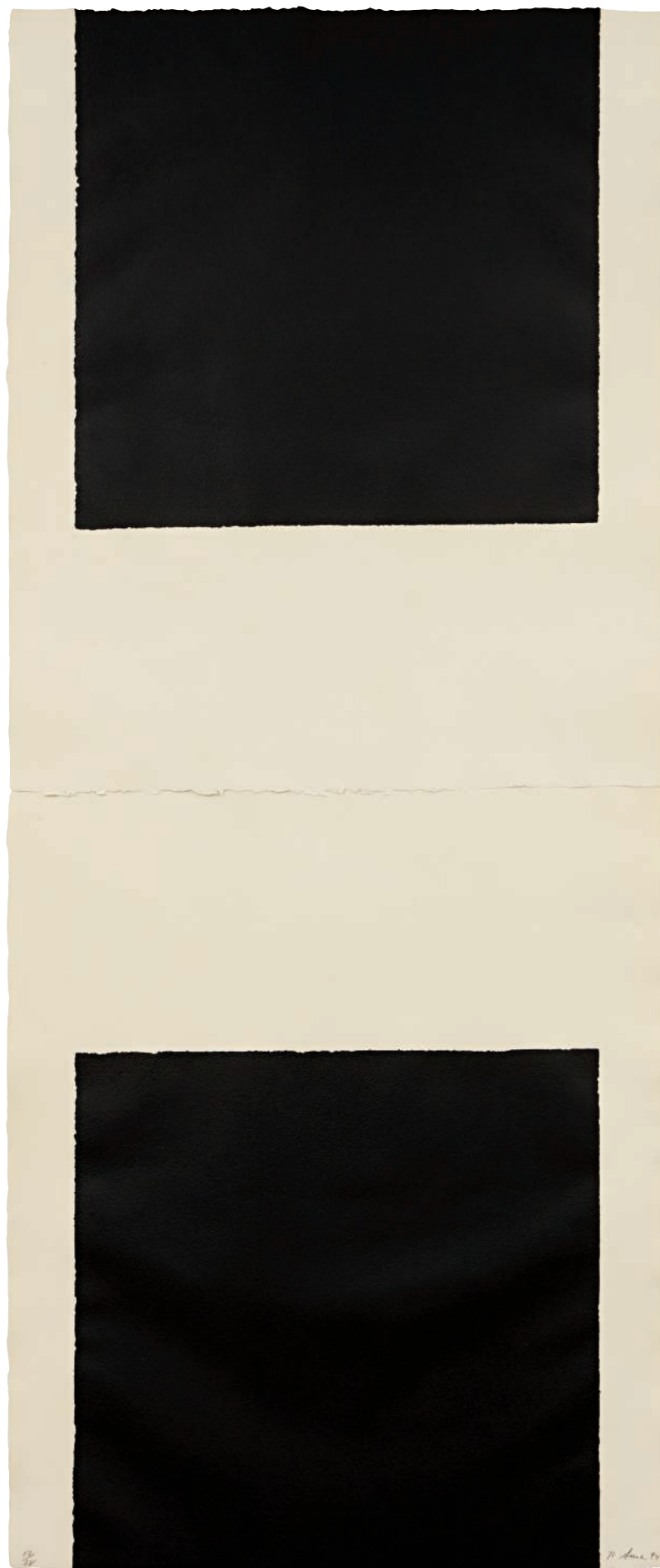
Signed, dated and numbered 12/28 in pencil (there were also 4 artist's proofs), published by Mathew Marks Gallery, New York, framed.

**Estimate**

\$10,000-15,000

**Literature**

Silke von Berswordt-Wallrabe 97





**227. André Dubreuil** b. 1951

*"Paris" chair, 1988*

Bent, welded, and torch-decorated sheet steel.

36½ x 22½ x 23¾ in. (92.7 x 57.2 x 60.3 cm)

Produced by A.D. Decorative Arts Ltd., France.

From the edition of 24.

**Estimate**

\$10,000-15,000

**Provenance**

Themes & Variations, London, circa 1988

**228. Pierre Guariche** 1926-1995

*"Cerf-Volant" floor lamp, model no. G30, circa 1961*

Painted metal, brass, painted steel.

59 in. (149.9 cm) high

Manufactured by Disderot, France.

**Estimate**

\$10,000-15,000



Σ 229. **Alexandre Noll** 1890-1970

*Lidded box model no. 289, 1950s*  
Rosewood.  
2 x 5 x 3 in. (5.1 x 12.7 x 7.6 cm)  
Underside incised ANoll.

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

**Provenance**  
Galerie du Passage, Paris, 1995





**230. Alexandre Noll** 1890-1970

*Candleholder, 1950s*  
Walnut root burl.  
4 x 13 x 7½ in. (10.2 x 33 x 19.1 cm)  
Underside incised *ANoll*.

**Estimate**  
\$4,000-6,000

**231. Shelton, Mindel & Associates** est. 1978

*Pair of prototype easy chairs, designed for Knoll, 1995*  
Leather, fabric, aluminum.  
Each: 31 x 38½ x 35½ in. (78.7 x 97.8 x 90.2 cm)

**Estimate**  
\$6,000-8,000

**232. Shelton, Mindel & Associates** est. 1978

*Coffee table, 1995*  
Aluminum, glass.  
13¾ x 48 x 48 in. (34.9 x 121.9 x 121.9 cm)

**Estimate**  
\$2,000-3,000

**233. Shelton, Mindel & Associates** est. 1978

*Pair of floor lamps, 1994*  
Nickel-plated brass, paper shades.  
Each: 56 in. (142.2 cm) high  
Manufactured by Nissan.

**Estimate**  
\$2,000-3,000





**234. André Dubreuil** b. 1951

*Anvil-form bench*, 1993  
Welded and patinated steel.  
17½ x 27¾ x 14¼ in. (44.5 x 70.5 x 36.2 cm)  
Produced by A.D. Decorative Arts Ltd, France.  
From a limited production.

**Estimate**  
\$10,000-15,000

**Provenance**  
Galerie Mouglin, Paris, circa 1993

**235. Primavera**

*Tall vase*, 1920s  
Bisque-fired red earthenware.  
18¼ in. (46.4 cm) high  
Underside impressed *PRIMAVERA/MADE IN/  
FRANCE/17029*.

**Estimate**  
\$4,000-6,000

**Provenance**  
Hemisphere Gallery, London, 1996





**236. Alexandre Noll** 1890-1970

*Large platter, 1950s*  
 Sycamore.  
 2½ x 19 x 13½ in. (6.4 x 48.3 x 34.3 cm)  
 Underside incised *ANoll*.

**Estimate**  
 \$6,000-8,000

**Provenance**  
 Hemisphere Gallery, London, 1998

**237. Richard Anuszkiewicz** b. 1930

*Cube, 1968*  
 Plastic cube multiple in black and white.  
 10 x 10 x 10 in. (25.4 x 25.4 x 25.4 cm)  
 Published by the artist to benefit CORE (Congress of Racial Equality).

**Estimate**  
 \$500-1,000

**Provenance**  
 Phillips, New York, "Editions," November 23, 2008,  
 lot 234

**238. Laura de Santillana** b. 1955

*Vessel (untitled)*, circa 2001

Blown and shaped glass.

16 in. (40.6 cm) high

Executed by Simone Cenedese, Simone Cenedese  
Vetro di Murano, Italy. Underside with decal label  
printed 6511.

**Estimate**

\$7,000-9,000

**Provenance**

Barry Friedman Ltd, New York, 2001



**239. Benedetta Mori Ubaldini** b. 1966

*Untitled (chicken, goose, and fox)*, 2000s

Coated chicken wire.

Goose: 26 in. (66 cm) high

**Estimate**

\$2,000-3,000

**Provenance**

Themes & Variations, London



## 240. **Shelton, Mindel & Associates** est. 1978

*Unique “Ode to Svensk Tenn” rug, 2010*  
Wool.  
96½ x 94 in. (245.1 x 238.8 cm)  
Produced by V’Soske, USA. Underside with  
manufacturer’s label.

**Estimate**  
\$15,000-20,000

V’Soske, founded in Grand Rapids, Michigan in 1924, has always had a longstanding commitment to architecture and has pursued the philosophy that the floor is the foundation of space and must be analyzed and developed for each project. Early collaborators included Philip Johnson; Frank Lloyd Wright; Skidmore, Owings & Merrill; and Pei Cobb Freed, among other architects and artists.

Lee Mindel and Peter Shelton of Shelton, Mindel & Associates visited our offices in the early 1980s and inaugurated a longstanding relationship and a body of work spanning over three decades. Their ability to integrate architecture and design was a perfect match for the V’Soske tradition.

The Whitney Museum of American Art chose their “Crack” rug in 1985 as the final object in “High Styles: 20th Century American Art.” The rug was later acquired for the permanent collection of the

Houston Museum of Fine Arts; they characterized the work as “a dynamic creation with a history that deserves to be preserved.”

In each of Lee and Peter’s projects for V’Soske, the rug became their philosophical and architectural canvas and provided us the opportunity to explore new texture and design concepts. We are forever inspired by their unique, seamless approach to architecture and design which has engaged and challenged us, and we are proud to have collaborated with them over the past three decades.

Throughout its history, V’Soske has worked with the most creative and talented architects of each generation. Lee, with his uncompromising aesthetic has been the most generous collaborator and teacher, and he has enabled us to explore and expand our creative horizons.

Ellen Hertzmark and Roger McDonald, V’Soske



**241. Ettore Sottsass, Jr.** 1917-2007

*"Burma" totem*, circa 1994-1995

Glazed earthenware, laminate-covered particle board.

On base: 82 x 19 x 19 in. (208.3 x 48.3 x 48.3 cm)

Produced by Bitossi, Florence, Italy. Number 2 from the edition of 20 plus artist's proofs. Round orange element signed *SOTTASS/2 / 20*. Aperture of each element incised with alignment numbers.

**Estimate**

\$15,000-20,000

**Literature**

Fulvio Ferrari, *Ettore Sottsass tutta la ceramica*,  
Turin, 1996, p. 140



**242. Richard Misrach** b. 1949

*Untitled (neg #6900), 2008*

Archival pigment print, flush-mounted.

38½ x 57½ in. (97.8 x 146.1 cm)

Signed, titled, dated and numbered 4/7 in ink on a label affixed to the frame backing.

**Estimate**

\$25,000-35,000

**Provenance**

Pace/MacGill Gallery, New York



**243. Lucie Rie** 1902-1995

*Large bottle vase*, circa 1960

Stoneware, pure white flowing glaze, the rim formed to a pouring lip.

15 in. (38.1 cm) high

Impressed with artist's seal.

**Estimate**

\$10,000-15,000

**Provenance**

Private Collection, London

Phillips, London, "Design," September 25, 2008, lot 39







**244. Line Vautrin** 1913-1997

*Unique "Huître" mirror, circa 1958*  
*Talosel resin, mirrored glass.*  
18½ x 23½ x 3 in. (47 x 59.7 x 7.6 cm)

**Estimate**  
\$80,000-120,000

**Provenance**  
Galerie Chastel Maréchal, Paris, 2004

**Literature**  
Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat., Galerie Chastel-Maréchal, Paris, 2004, illustrated pp. 52-53





**245. Roni Horn** b. 1955

*From Some Thames (Group O)*, 1999-2000

Four archival pigment prints.

Each 25 $\frac{3}{4}$  x 38 in. (65.4 x 96.5 cm)

Overall 28 $\frac{1}{8}$  x 163 in. (71.4 x 414 cm)

Image one signed in ink, numbered 1/4, 3/8 in crayon, printed title on an artist's label affixed to the frame backing; images 2-4 numbered sequentially 2-4, 3/8 in crayon and printed title on an artist's label affixed to the frame backing.

**Estimate**

\$12,000-18,000

**Provenance**

Hauser & Wirth, London





**246. Georges Jouve** 1910-1964

*"Os" sculpture*, 1950s  
 Glazed earthenware, patinated steel base.  
 18½ x 7 x 7 in. (47 x 17.8 x 17.8 cm)  
 Incised with artist's cipher and *Jouve*.

**Estimate**  
 \$15,000-20,000

**Provenance**  
 Galerie Jousse Entreprise, Paris

**Literature**  
 Patricia Jousse and Philippe Jousse, *Georges Jouve*, Paris, 2005, illustrated p. 267

**247. Georges Jouve** 1910-1964

*Bottle*, 1950s  
 Earthenware, white glaze with black interior.  
 9 in. (22.9 cm) high  
 Underside incised with artist's cipher and *Jouve*.

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

**Provenance**  
 Galerie Jacques Lacoste, Paris

**248. Wolfgang Tillmans** b. 1968

*paper drop (black)*, 2001  
Chromogenic print.  
16 x 12 in. (40.6 x 30.5 cm)  
Number 2 from the edition of 10.

**Estimate**  
\$7,000-9,000

**Provenance**  
Andrea Rosen Gallery, New York

**249. Eva Hild** b. 1966

*Large sculpture, from the "Breaking-up" series*, 2004  
Stoneware.  
26½ x 32 x 29 in. (67.3 x 81.3 x 73.7 cm)  
Signed and dated *EVA HILD/2004*.

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

**Provenance**  
Galleri Andersson/Sandström, Stockholm





**250. Charlotte Perriand** 1903-1999

*Free-form dining table, model no. 242, circa 1959*

Mahogany.

28¾ x 92 x 42¾ in. (71.8 x 233.7 x 108.6 cm)

Produced by Galerie Steph Simon and executed by André Chetaille, Paris, France.

**Estimate**

\$100,000-150,000

**Provenance**

Galerie Downtown François Laffanour, Paris, circa 2003

**Literature**

Jacques Barsac, *Charlotte Perriand: Un art d'habiter 1903-1959*, Paris, 2005, p. 432 for a Steph Simon prospectus, pp. 437-39





**251. Pierre Paulin** b. 1927

*Coat rack*, 1960s  
Chromium-plated steel.  
59½ in. (151.1 cm) high, 23¼ in. (59.1 cm) diameter

**Estimate**  
\$4,000-6,000

**Provenance**  
Galerie de Casson, Paris

**252. Benedetta Mori Ubaldini** b. 1966

*Untitled (stag head)*, 2000s  
Coated chicken wire.  
50½ in. (128.3 cm) high

**Estimate**  
\$800-1,200

**Provenance**  
Themes & Variations, London





Lee Mindel personifies charm, energy, positivity and impeccable taste. It is therefore not surprising that his projects are a mirror reflection of his personality.

Simon de Pury

We all have Lee to thank for spreading this passion of ours and for being able to inspire so many people. In art, being ahead is difficult, and it is a lonely path. Lee is one of the few. His enthusiasm twenty years ago for Prouvé, Perriand, and Royère convinced many of his friends to later become collectors. Lee shared with them his sensibility, which favors simplicity, transparency, and natural materials, and so Lee is a real guide and help to those collectors.

Through his work, perseverance, knowledge, ability to share, and excellence, Lee has created since the beginning incredible atmospheres. I would say he has created lasting elegance.

We owe him so much. Lee is an eye, with a camera in front!

Jacques Lacoste, *Galerie Jacques Lacoste*

Lee has an impeccable eye. He has been a great champion of Nordic design, and thus we share many of the same loves. His use of color and form are unparalleled, and it has been a privilege over these past years to be part of the poetry that he creates in his interiors. Whether it be the perfect placement of a yellow Friberg vase or a sculptural chair, Lee's sensitivity and superb ability in editing a space are always inspiring and allow us to see the works in which we specialize in a new light.

Juliet Burrows, *Hostler Burrows*

Lee has pioneered an unprecedented relationship with post-war French collectible design that is significant in its tenure. His foresight and his integration of the material in his celebrated interiors have helped establish those designers of the period as today's influential icons.

Hugues Magen, *Magen H Gallery*





**253. Jean Prouvé** 1901-1984

*Room divider/screen, circa 1959*

Perforated steel, painted steel ("jaune citron" trim)

72½ x 148½ x 15½ in. (184.2 x 377.2 x 39.4 cm)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France

**Estimate**

\$70,000-90,000

**Provenance**

DeLorenzo 1950, New York, 2005

**Literature**

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 158-59

Peter Sulzer, *Jean Prouvé: Œuvre Complète/Complete Works, Volume 4: 1954-1984*, Basel, 2005; mentioned p. 313





**254. Gustavsberg** est. 1826

*Bottle, second half of 20th century*  
 Glazed stoneware.  
 15¾ in. (40 cm) high  
 Produced by Gustavsberg, Sweden. Underside with manufacturer's blue hand/G cipher, *Sweden V.3.187* and *!*. Impressed *HAND/DREJAD*.

**Estimate**  
 \$800-1,200

**255. Poul Henningsen** 1894-1967

*Pair of floor lamps, type 3/2 shades, 1930s*  
 Painted steel, amber glass, Bakelite.  
 Each: 58¾ in. (149.2 cm) high  
 Manufactured by Louis Poulsen, Copenhagen, Denmark.  
 One fixture impressed *P.H. -2 /PATENTED*, the other impressed *P.H. -3 / 2/PATENTED*. Underside of each base molded 4332.

**Estimate**  
 \$15,000-20,000

**Provenance**  
 Dansk Møbelkunst, Copenhagen, 2004



**256. Timo Sarpaneva** 1926-2006

*Vase, model no. 2350, 1960s*

Mould-blown and cast glass.

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

Produced by Iittala, Finland. Underside incised

*TIMO SARPANEVA - 2350.*

**Estimate**

\$5,000-7,000

**Provenance**

Juhani Lemmetti, Helsinki, circa 2010





**257. Mathieu Matégot** 1910-2001

*Serving cart, 1950s*  
Painted steel, brass, rubber.  
28½ x 25¾ x 19½ in. (72.4 x 65.4 x 49.5 cm)  
Manufactured by Atelier Matégot, Paris, France.

**Estimate**  
\$6,000-8,000

**Provenance**  
Philippe Jousse, Paris

**258. Christian Bérard** 1902-1949

*Stage set drawing, first half of 20th century*  
Gouache in colors, on blue wove paper.  
Sheet: 11¾ x 15¼ in. (29.8 x 38.7 cm)  
Signed in gouache.

**Estimate**  
\$1,500-2,000

**Provenance**  
Galerie l'Arc en Seine, Paris



**259. Frank Gehry** b. 1929

*Pair of side chairs, 1970s*

Corrugated cardboard, Masonite.

Each: 32½ x 16 x 22 in. (82.6 x 40.6 x 55.9 cm)

Manufactured by Easy Edges, Inc., New York.

**Estimate**

\$1,000-1,500





**260. Jean Prouvé and Jules Leleu**

1901-1984, 1883-1961

*Pair of console tables, 1930s*

Laminate-covered mahogany, mahogany, painted steel, waxed canvas, cord.

Each: 28½ x 37¼ x 19⅝ in. (72.4 x 94.6 x 49.8 cm)

**Estimate**

\$15,000-25,000

**Provenance**

Galerie 54, Paris



Nothing escapes Lee's eye. When he arrives in the gallery—a whirl of energy—he immediately notices the outstanding pieces, attentive to what visually grabs him and at the same time sensitive to those of us who receive him. Because with Lee, human contact is first and foremost: he is loyal and friendly. Working with him is like a ray of sunshine that we eagerly await.

Nathalie and Pierre Passebon,  
*Galerie du Passage*

Lee has been very important to the rediscovery of French mid-century architects, designers and ceramicists such as Jean Prouvé, Charlotte Perriand, Le Corbusier, Pierre Jeanneret, Serge Mouille, Georges Jouve and, in particular, André Borderie. He was one of the first to introduce masterpieces from those creators into important American collections. He has been a pioneer in the rediscovery of works that are now established taste. We want to thank him for this support.

Philippe Jousse, *Jousse Entreprise*

When Lee met my mother, Anne-Sophie Duval, in her quai Malaquais gallery, they must have felt an immediate recognition. Besides their perfect understanding of what classical means, they shared a common appetite for unexpected objects, the odd ones which wouldn't fit any category, those that stood alone outside any academic style and echoed on their surroundings. My mother loved to share her excitement with Lee, always exploring further the blurry limits of modernity. Ceramics, of course, were at the center of their special friendship—shape, texture, animated forms. Lee is one of those modern architects who have received the humble mission to serve beauty.

Julie Blum, *Galerie Anne-Sophie Duval*

Lee is an eye! Lee is an aesthete! Our shared passion for history, decorative art, matter, line, modernity and above all beauty drew us together. For it is beauty that makes us dream, reconciles us with the everyday and enables us to transcend time and space. We are both time-travelers obsessed with the constant rediscovery of artists and designers, drawing them out to shine again.

Aline Chastel, *Galerie Chastel Maréchal*

Sometimes a person enters your life and changes it. This is how I feel about Lee. Almost immediately after opening my gallery, Lee came to Copenhagen and everything changed. He has true compassion for Nordic design. He went to the sources, to the designers. On this shared quest we visited secret places such as Bjørn Wiinblad's Blue House, and to Poul Henningsen's own home, where the couple living there invited us inside the not-yet-restored house. Lee's charm and open mind gets him everywhere; his enthusiasm combined with his creativity and extreme knowledge and generosity allow the people around him to share his vigorous passion.

Ole Høstbo, *Dansk Møbelkunst*

I have always admired how Lee has combined minimalism with decoration and design from various periods with art. His own space inspires me over and over again!

Juhani Lemmetti

Driving through Gunnar Asplund's Woodland Cemetery, the temperature -20°, Lee captured with his camera the Scandinavian winter light on the frozen chapels and through snow-hung pine trees. On another occasion, standing in the reception of Alvar Aalto's Paimio Sanatorium at 10:00 in the evening, Lee did his best to persuade the head nurse to give us access to the only original patient's room left from 1932. There is no doubt of Lee's great passion for Nordic architecture and design and his perception of the great Nordic masters; his willingness to share this knowledge with us has been such a privilege. While visiting Aalto's Villa Mairea, I was struck by Lee's poetic explanation of how Aalto designed the interiors to invite in light during the long, dark winters and to act as parasols in summer.

Lee's great understanding of the furniture and objects of these masters, and of their relation to space, has enabled him to give them renewed life. Viewing architecture through Lee's eyes is for us as design dealers incredibly fulfilling, and having the privilege to see the end process gives us enormous inspiration.

Paul Jackson, *Jacksons*



**261. André Borderie** 1923-1998

*Untitled*, 1980s  
Glazed and painted earthenware.  
13 x 14 x 7 in. (33 x 35.6 x 17.8 cm)

**Estimate**  
\$8,000-10,000

**Provenance**  
DeLorenzo 1950, New York



**262. Mathieu Matégot** 1910-2001

*Table lamp*, 1950s  
Painted perforated steel, brass, paper shade.  
Base: 11½ in. (29.2 cm) high  
Manufactured by Atelier Matégot, Paris, France.

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

**Provenance**  
Hemisphere Gallery, London



## 263. **Andreas Gursky** b. 1955

*Centre Georges Pompidou*, 1995

Chromogenic print.

10¼ x 19½ in. (26 x 49.8 cm)

Signed, dated and numbered VI/XXV in pencil on the verso. One from an edition of 60 plus 25 artist's proofs.

### **Estimate**

\$5,000-7,000

### **Literature**

Kunstmuseum Wolfsburg, *Andreas Gursky: Fotografien 1994-1998*, p. 51

Mathildenhöhe Darmstadt, *Andreas Gursky's Architecture*, p. 6

Tate Gallery Liverpool, *Andreas Gursky: Images*, p. 13

**264. Ettore Sottsass, Jr.** 1917-2007

*Bookshelf*, 1985

Plastic-laminated wood, painted wood, painted metal.  
85¾ x 95½ x 15¾ in. (217.8 x 242.6 x 40 cm)

**Estimate**

\$6,000-8,000

**Provenance**

Cristiani Art & Design, Turin

Private collection

Wright, Chicago, "Modern Design," October 12, 2010,  
lot 334



**265. André Borderie** 1923-1998

*Untitled*, 1983

Glazed and painted earthenware.

10½ x 16 x 8 in. (26.7 x 40.6 x 20.3 cm)

Underside signed in marker 83/*borderie*.

**Estimate**

\$8,000-10,000

**Provenance**

DeLorenzo 1950, New York

**266. Vico Magistretti** 1920-2006

*"Giunone"* floor lamp, designed 1970

Painted steel, painted aluminum.

69½ in. (176.5 cm) high

Manufactured by Artemide, Milan, Italy.

**Estimate**

\$2,500-3,500





**267. Georges Jouve** 1910-1964

*Large chalice*, 1950s  
Glazed earthenware.  
10½ in. (26.7 cm) high  
Underside incised with artist's cipher and *JouvE*.

**Estimate**

\$6,000-8,000

**Provenance**

Galerie Patrick Seguin, Paris  
Phillips, New York, "20-21st Century Design Art,"  
December 14, 2004, lot 147

**268. Louise Nevelson** 1899-1988

*Night Bloom #11*, 1968  
Painted wood and Formica  
17¾ x 12½ x 2½ in. (45.1 x 31.8 x 6.4 cm.)

**Estimate**

\$4,000-6,000

**Provenance**

Private Collection  
Sotheby's, New York, November 7, 1997, lot 432



georges jouve  
jousse entreprise editions



Les Décorateurs des années 60-70  
Les Décorateurs des années 50  
LES ANNEES 60 D'ANNE BONY  
LES ANNEES 40 D'ANNE BONY



## 269. Gothic architectural model

19th century  
Mahogany, glass, cork, gessoed and painted wood.  
20 x 14¼ x 11¾ in. (50.8 x 36.2 x 29.8 cm)

**Estimate**  
\$2,000-3,000

**Provenance**  
Purchased in England, 1992

## 270. Tom Dixon b. 1959

*High-back "Pylon" chair, 1990s*  
Welded steel.  
53¼ x 25½ x 23¼ in. (135.3 x 64.8 x 59.1 cm)

**Estimate**  
\$6,000-8,000

**Provenance**  
Themes & Variations, London





**271. Serge Mouille** 1922-1988

*"Simple" floor lamp with "Lampadaire" shade,*  
designed 1953  
Painted steel, painted metal, brass.  
65 in. (165.1 cm) high  
Manufactured by Atelier Serge Mouille, Paris,  
France.

**Estimate**  
\$10,000-12,000

**Provenance**  
Galerie Patrick Seguin, Paris

**272. Denise Gatard** 1921-1992

*Tall vase, 1950s*  
Glazed earthenware.  
17 in. (43.2 cm) high  
Underside incised *D.G.*

**Estimate**  
\$6,000-8,000

**Provenance**  
Galerie Thomas Fritsch, Paris



**273. Alexandre Noll** 1890-1970

*Untitled*, circa 1960

Ebony.

12 x 9½ x 5 in. (30.5 x 24.1 x 12.7 cm)

Incised *ANoll*.

**Estimate**

\$40,000-60,000

**Provenance**

Galerie du Passage, Paris, 2008

**274. Poul Kjærholm** 1929-1980

*Rare Molded Aluminum Chair*, 1953

Injection-molded aluminum, painted steel.

26 x 24½ x 24 in. (66 x 62.2 x 61 cm)

Executed by Chris Sørensen, Denmark. From the production of fewer than 25.

**Estimate**

\$80,000-120,000

**Provenance**

Dansk Møbelkunst, Copenhagen, circa 2000

**Literature**

Michael Sheridan, *The Furniture of Poul Kjærholm*:  
*Catalogue Raisonné*, New York, 2007, pp. 42-45

“Honesty and integrity will never go out of style,” Lee once told me, when he was explaining why he was so enamored by the furniture designs of Danish mid-century master Poul Kjærholm. “The rigor, discipline, elegance and poetry of his work make it more than furniture,” he said.

One afternoon in New York in the early 2000s, I brought the designer’s widow, the late architect Hanne Kjærholm, to visit Lee’s apartment. She was in town to see the newly refurbished MoMA, which had been recently outfitted with furniture designed by her husband, and I thought Lee’s apartment was also a space she had to see; on a smaller scale, of course, it too was a brilliant showcase of Danish modernist masterpieces.

It was a lovely, informal gathering and at one point Lee pulled out a stack of photographs to show Hanne: he admitted that several years earlier, he had trespassed on her seaside property in Rungsted, on the Danish coast outside of Copenhagen, to snap pictures of the home that she had designed decades ago, where she had lived with Poul and raised their family. Lee had pressed his lens up to the glass and had captured as much as he could.

Hanne couldn’t help but smile at Lee’s confession; the moment revealed that Lee’s affection for Kjaerholm bordered on obsession of the most charming kind. Hanne and Lee became fast friends that day as we sat drinking white wine, high above the buzzing streets of Chelsea.

Annette Rachlin, *Furniture from Scandinavia*,  
Washington D.C.







**275. Eric Fischl** b. 1948

*Digging Kids*, 1982

Etching and aquatint, on wove paper, the full sheet.

S. 53¾ x 38⅝ in. (136.5 x 98.1 cm)

Signed, dated and numbered 29/40 in pencil (there were also 12 artist's proofs), published by Corinthian Editions, New York, framed.

**Estimate**

\$1,500-2,000





**276. Shelton, Mindel & Associates** est. 1978

*Unique dining table, 1995*  
Stainless steel, Corian.  
29¼ x 128 x 40 in. (74.3 x 325.1 x 101.6 cm)

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

**277. Josef Hoffmann** 1870-1956

*Set of fourteen dining chairs, 1980s*  
Painted and bent beech, stained beech plywood, leather, brass.  
Each: 38¼ x 18 x 22½ in. (97.2 x 45.7 x 57.2 cm)  
Manufactured by Wittmann, Etsdorf am Kamp, Austria. Eleven chairs with manufacturer's paper label printed with logo, *Made in Austria/by Wittmann. A3492 Etsdorf / Kamp, WITTMAN* and with varying serial numbers, undersides impressed with various numbers and one with metal label molded with artist's cipher and *Hoffmann made by Wittman Austria*.

**Estimate**  
\$6,000-8,000

**Provenance**  
International Contract Furnishings, Inc. (ICF), New York

## 278. Attributed to Syrie Maugham

1879-1955

*Chandelier*, 1920s

Blown glass, silver-plated metal, foil-backed glass.  
46 in. (116.8 cm) drop, 29 in. (73.7 cm) diameter.

### Estimate

\$20,000-30,000

### Provenance

Michael Pruskin, London, circa 1993

### Literature

Pauline C. Metcalf, *Syrie Maugham: Staging Glamorous Interiors*, New York, 2010, p. 179 for a similar example



## 279. Douglas Deeds

*Biomorphic sculpture*, circa 1965

Painted fiberglass, painted steel, painted wood,  
concrete.

76 in. (193 cm) high

Produced by Architectural Fiberglass (a division of  
Architectural Pottery), California.

### **Estimate**

\$10,000-15,000

### **Provenance**

Modernity, Stockholm





**280. André Dubreuil** b. 1951

*"Ram" chair*, 1986

Painted iron, fabric.

35 x 27½ x 37 in. (88.9 x 69.9 x 94 cm)

Produced by A.D. Decorative Arts Ltd., London.

From a limited edition.

**Estimate**

\$3,000-4,000



**281. André Bloc** 1896-1966

*Sculpture*, circa 1960

Plaster.

18½ x 9 x 6 in. (47 x 22.9 x 15.2 cm)

**Estimate**

\$10,000-15,000

**Provenance**

Galerie Downtown François  
Laffanour, Paris

**282. Edgar Brandt** 1880-1960

*Pair of andirons, circa 1925*

Wrought iron.

Each: 14 x 8 x 14 in. (35.6 x 20.3 x 35.6 cm)

Each impressed *E BRANDT*.

**Estimate**

\$22,000-28,000

**Provenance**

Yves Saint Laurent and Pierre Bergé

Christie's, Paris, "Collection Yves Saint Laurent et Pierre Bergé," February 23, 2009, lot 294

Acquired from the above









**285. Alvar Aalto** 1898-1976

*Pair of door handles, 1952-1957*

Bronze.

Each: 9½ x 2¼ x 3½ in. (24.1 x 5.7 x 8.9 cm)

Produced by Valaistus, Finland.

**Estimate**

\$6,000-8,000

**Provenance**

Juhani Lemmetti, Helsinki

**286. Alexandre Noll** 1890-1970

*Large tray, 1950s*

Mahogany.

1 x 23½ x 8 in. (2.5 x 59.7 x 20.3 cm)

Underside incised *ANoll*.

**Estimate**

\$4,000-6,000

**Provenance**

Galerie Jacques Lacoste, Paris



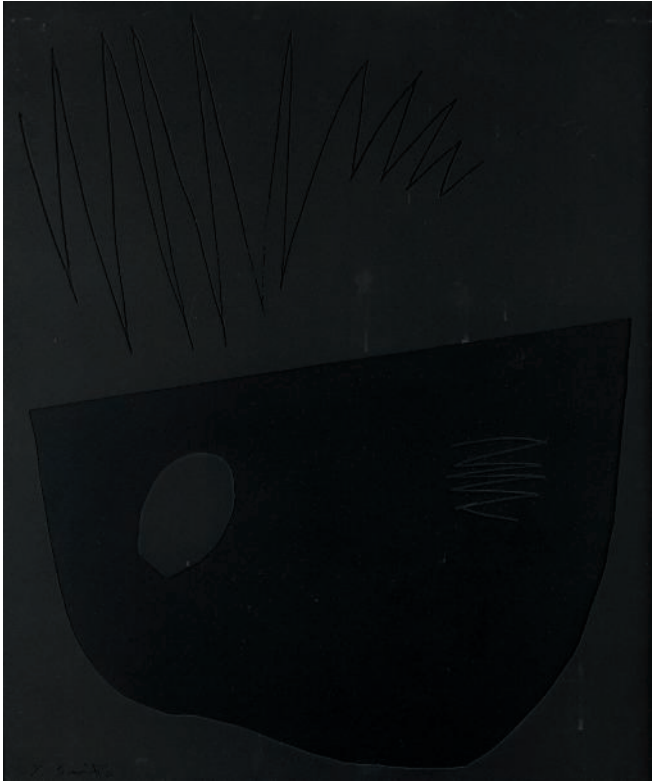


**287. Benedetta Mori Ubaldini** b. 1966

*Untitled (wolf)*, 2000s  
Coated chicken wire.  
32 in. (81.3 cm) high

**Estimate**  
\$1,000-1,500

**Provenance**  
Themes & Variations, London



**288. Yoshishige Saito** 1902-2001

*Bopan*, 1970

Two laser-cut collage reliefs in black and white, the full sheets.

both S. 28 $\frac{5}{8}$  x 24 in. (72.7 x 61 cm)

Both with incised signatures, numbered 22/50 and 7/50 respectively on labels affixed to the backs, framed.

**Estimate**

\$1,000-2,000

**Provenance**

Phillips, New York, "Editions," November 23, 2008, lot 267

**289. Stilnovo**

*Floor lamp*, 1950s

Acrylic, painted aluminum, nickel-plated brass, painted steel.

58 in. (147.3 cm) high

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

**Estimate**

\$4,000-6,000





**290. Robert Motherwell** 1915-1991

*Pauillac #2, 1973*

Lithograph, screenprint, paper collage and pochoir in colors, on Georges Duchêne Moulin de Larroque Hawthorne paper, with full margins.

S. 36 x 18 in. (91.4 x 45.7 cm)

Signed and numbered 'a.p. VIII' in pencil (one of 12 artist's proofs, the edition was 55), published by Gemini G.E.L., Los Angeles, with their blindstamps, framed.

**Estimate**

\$2,500-3,500

**Literature**

Gemini G.E.L. 473

Siri Engberg and Joan Banach 149

**291. Alexandre Noll** 1890-1970

*Low table, 1957*

Sycamore.

18 x 24 x 15¾ in. (45.7 x 61 x 40 cm)

**Estimate**

\$50,000-70,000

**Provenance**

Galerie du Passage, Paris

**Literature**

Olivier Jean-Elie and Pierre Passebon,

*Alexandre Noll*, Paris, 1999, illustrated p. 46



I first met Lee (and his remarkable apartment) in the late 1990s when he hosted a party for theater legends Betty Comden and Adolph Green on the eve of the Broadway revival of their seminal *On the Town*. I wrote about the party for *Town & Country*, and it struck me then, as it still does now, that I was experiencing one of those rare moments that make New York City so special. The diverse array of distinguished guests (Ronald Lauder, Jane Lauder, Bobby Short, John Guare, Kitty Carlisle Hart, Elaine Stritch, Al Hirschfeld, Terrence McNally, Christine Ebersole, Amanda Greene, David Zippel, and the three grown children of Leonard Bernstein, to name a few) was much like his collection of furniture and objects by design luminaries; they represented the best of the best of creative output, all gathered together by Lee, who possesses a warm heart and an exacting eye.

Anthony Barzilay Freund, *Editor in Chief*,  
Introspective, *the istdibs magazine*

Nobody in the field of design so wholly understands the synergy between architecture, interiors and furniture the way Lee does. The man is extraordinary; a visionary and design legend who possesses an incredible depth of knowledge, passion and wit.

He designs architecture and interiors that reflect perfection, comfort and harmony. All these things that we strive for seem to come to Lee effortlessly. He is a connoisseur steeped in the traditions of design history but with a keen eye for the new and contemporary. The way he articulates spaces is serene and of the utmost quality; he is to important furniture what an advisor is to art.

There is truly no one else like Lee. He relates to the world around him with grace and warmth, and constantly radiates positive energy. Lee is a consummate host and globetrotter, leaving laughter wherever he goes.

Ambra Medda, *co-founder of L'ArcoBaleno and Design Miami*

Lee was one of my earliest collectors, back when I had only about ten. We quickly became good friends thanks to his endearing and amicable nature. His energy is palpable, and he is always with his camera—curious and inquisitive. Lee’s eclectic taste blends designers from different periods harmoniously. Although he is an enthusiastic, colorful person, his style is rather minimal, yet there is real warmth to it. Lee’s knowledge of the process of “knolling” allows him to create extremely thoughtful and aesthetically pleasing spaces. I very much appreciate our long-term friendship.

Patrick Seguin, *Galerie Patrick Seguin*

Over the course of a dozen years, we at Waterworks, have created countless products together with Lee; fittings, fixtures, lights, textiles and bathtubs. Lee Mindel is the ideal collaborator. His enthusiasm is boundless, his creativity unsurpassed, his curiosity contagious and his willingness to share ideas and explore new ones inspiring.

Barbara Sallick, *Co-Founder and Senior Vice President of Design, Waterworks*

We have always been fascinated by Lee’s keen eye and his ability to display the objects he finds in our galleries to best effect. During the numerous trips we have undertaken together to London, Paris or Copenhagen, we have always been astonished by his discernment and his passion for twentieth-century furniture.

On 10 September 2001, we had dinner in his marvelous New York apartment; admired his immense talent, visible in both the choice of furniture and its layout; and from the picture windows we still saw the glittering lights of Manhattan’s twin towers.

Lee’s collection will be something of a reference thanks to its size, its beauty, and its quality, but also its origins with Lee Mindel as the source.

Christian Boutonnet and Rafael Ortiz,  
*L’Arc en Seine Gallery*

**292. Carlo Mollino** 1905-1973

*Pair of stools, from the Lutrario Ballroom, Turin, circa 1959*

Painted steel, brass, vinyl.

Each: 17¾ x 16½ x 11¼ in. (45.1 x 41.9 x 28.6 cm)

Produced by Doro, Cuneo, Italy.

**Estimate**

\$5,000-7,000

**Provenance**

Galerie Jacques Lacoste, Paris





**293. Pierre Szekely** 1923-2000

*Sculpture, "L'Un", 1953*  
Limestone, brass rod.  
15¼ x 12 x 5½ in. (38.7 x 30.5 x 14 cm)  
Reverse incised Szekely.

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

**Provenance**  
Galerie 54, Paris, 2000



**294. Kaj Bojesen** 1886-1958

*Pair of interlocking bowls, 1950s*

Teak.

10¼ in. (26 cm) diameter

**Estimate**

\$3,000-5,000

**295. Pierre Paulin** b. 1927

*"Elysée" floor lamp, circa 1970*

Painted aluminum, painted steel, neon tube.

61¼ in. (155.6 cm) high

Produced by Verre Lumière and manufactured by Mobilier National, Paris, France. Underside with paper label printed *CREATION/Pierre PAULIN/mobilier national/EDITEUR/VERRE LUMIERE*.

**Estimate**

\$8,000-12,000

**Provenance**

Galerie de Casson, Paris, circa 2004

**296. Pierre Paulin** b. 1927

*"Elysée" floor lamp, circa 1970*

Painted aluminum, painted steel.

71 in. (180.3 cm) high

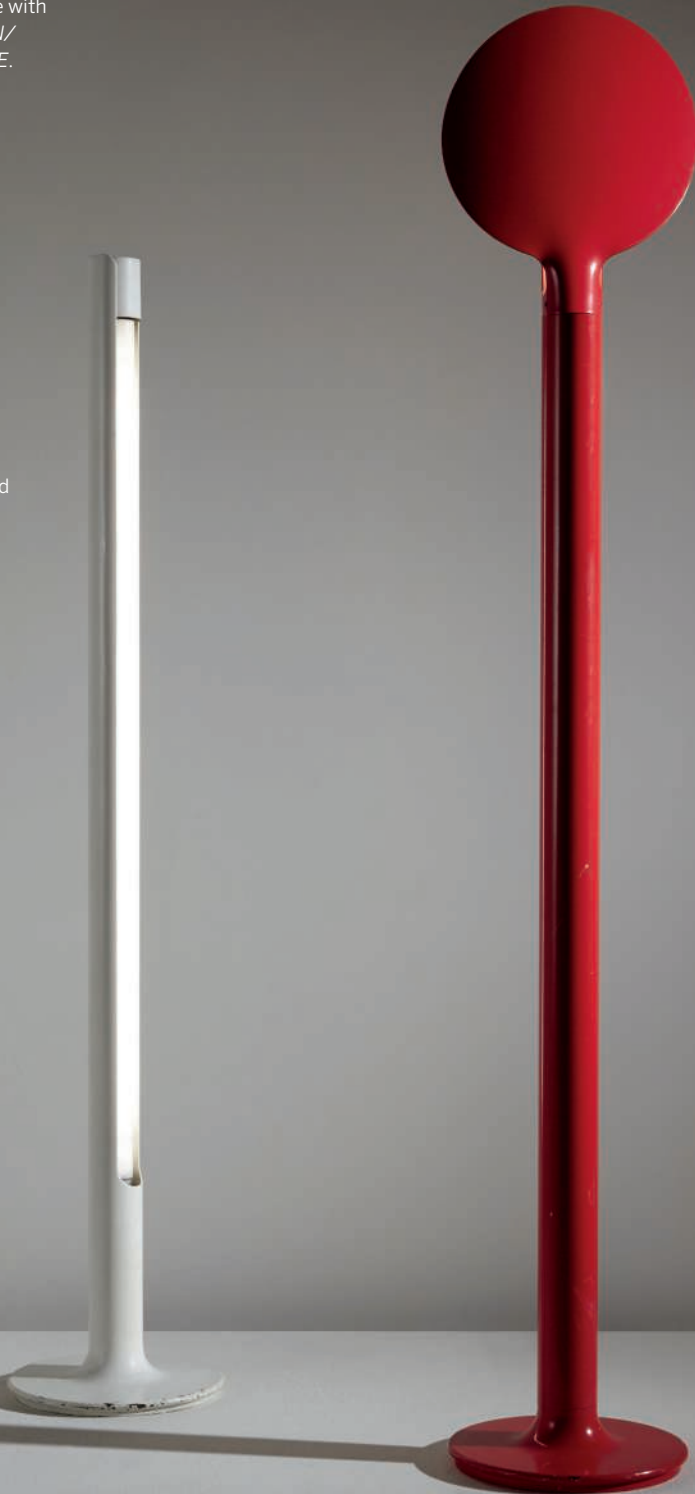
Produced by Verre Lumière and manufactured by Mobilier National, Paris, France.

**Estimate**

\$12,000-18,000

**Provenance**

Galerie de Casson, Paris, circa 2004





**297. Michael Graves** b. 1934

*Pair of lounge chairs*, circa 1980  
 Bird's eye maple-veneered wood, ebony, fabric.  
 Each: 30 x 34 x 29½ in. (76.2 x 86.4 x 74.9 cm)  
 Executed by Sunar-Hauserman, Inc., Cleveland, OH.

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

**Provenance**  
 Wright, Chicago, "Living Contemporary,"  
 September 26, 2013, lot 345  
 Acquired from the above

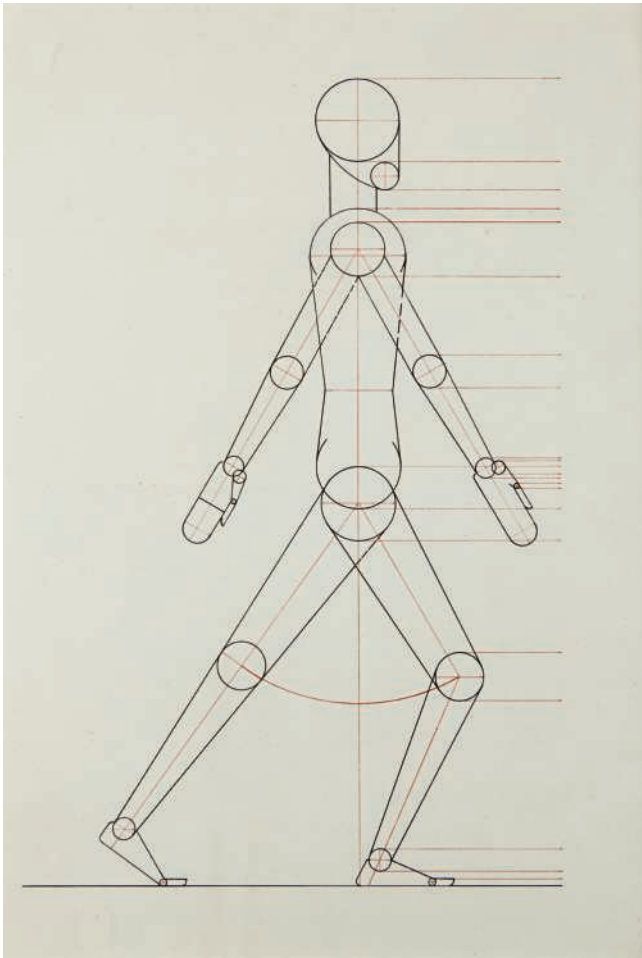
**298. Oiva Toikka** b. 1931

*'Yö' (Night) glass sculpture*, from the *Pro Arte 200*  
*collection*, circa 1992  
 Cast glass, cut and assembled.  
 12½ x 12¼ x 12¼ in. (31.8 x 31.1 x 31.1 cm)  
 Produced by Nuutajärvi Notsjö, Finland. Incised  
*Oiva Toikka Nuutajärvi.*

**Estimate**  
 \$6,000-8,000

**Provenance**  
 Juhani Lemmetti, Helsinki





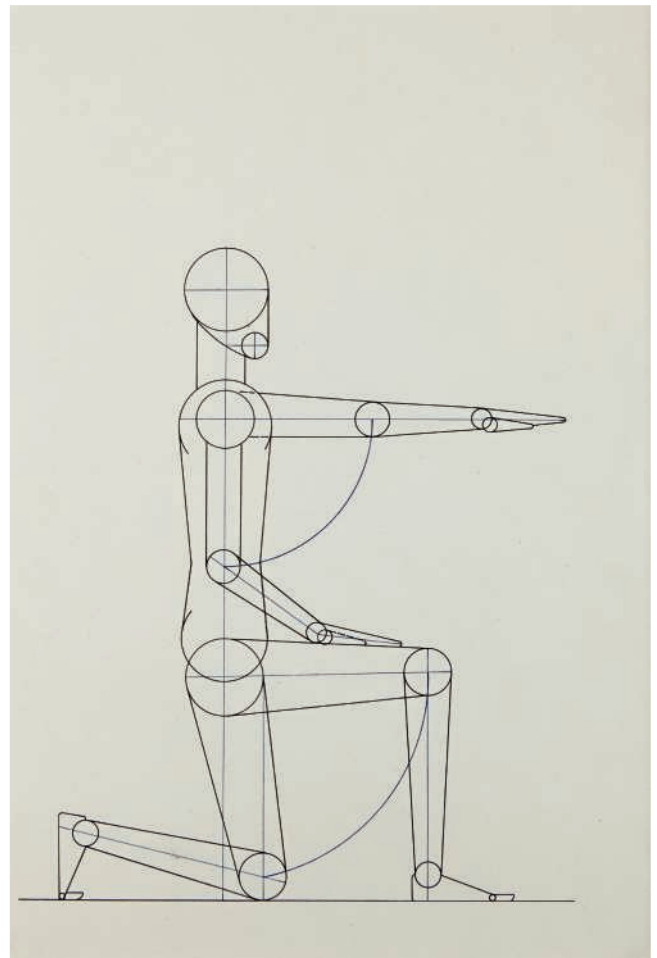
**299. Eduard Ludwig** 1906-1960

*Two figural studies, 1931-32*  
Two drawings, on wove paper, with full margins.  
I. 16 x 11 in. (40.6 x 27.9 cm)

**Estimate**  
\$2,000-3,000

**Provenance**  
The estate of Eduard Ludwig  
Yves Macaux, Brussels

Eduard Ludwig was a member of the Bauhaus Dessau from 1928-1933. These drawings were executed during "Anatomisches Zeichnen," a class taught by Joost Schmidt at the Bauhaus in 1931-1932. Upon finishing his studies, he worked with Ludwig Mies van der Rohe on numerous building projects such as the Weltausstellung in Brussels; Reichsbankneubau in Berlin; Haus Lane Krefeld and Textilausstellung in Berlin.



**300. Tom Dixon** b. 1959

*"Pylon" table, 1980s*  
Welded steel, glass.  
27½ in. (69.9 cm) high, 39¾ in. (101 cm) diameter

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

**Provenance**  
Themes & Variations, London







### 301. **Jean Luce** 1894-1949

*126-piece "Rectangulaire" dinner service, designed circa 1933*

Glazed ceramic, glazed porcelain.

Largest tray: 11 x 17¾ in. (27.9 x 45.1 cm)

Undersides ink-stamped with varying *JEAN LUCE*/*JL* marks, most undersides also impressed with numbers. Comprising serving bowl, 6 trays, 7 teacups, 12 saucers, 24 dinner plates, 24 soup bowls, 30 lunch plates, and 23 bread plates.

#### **Estimate**

\$5,000-7,000

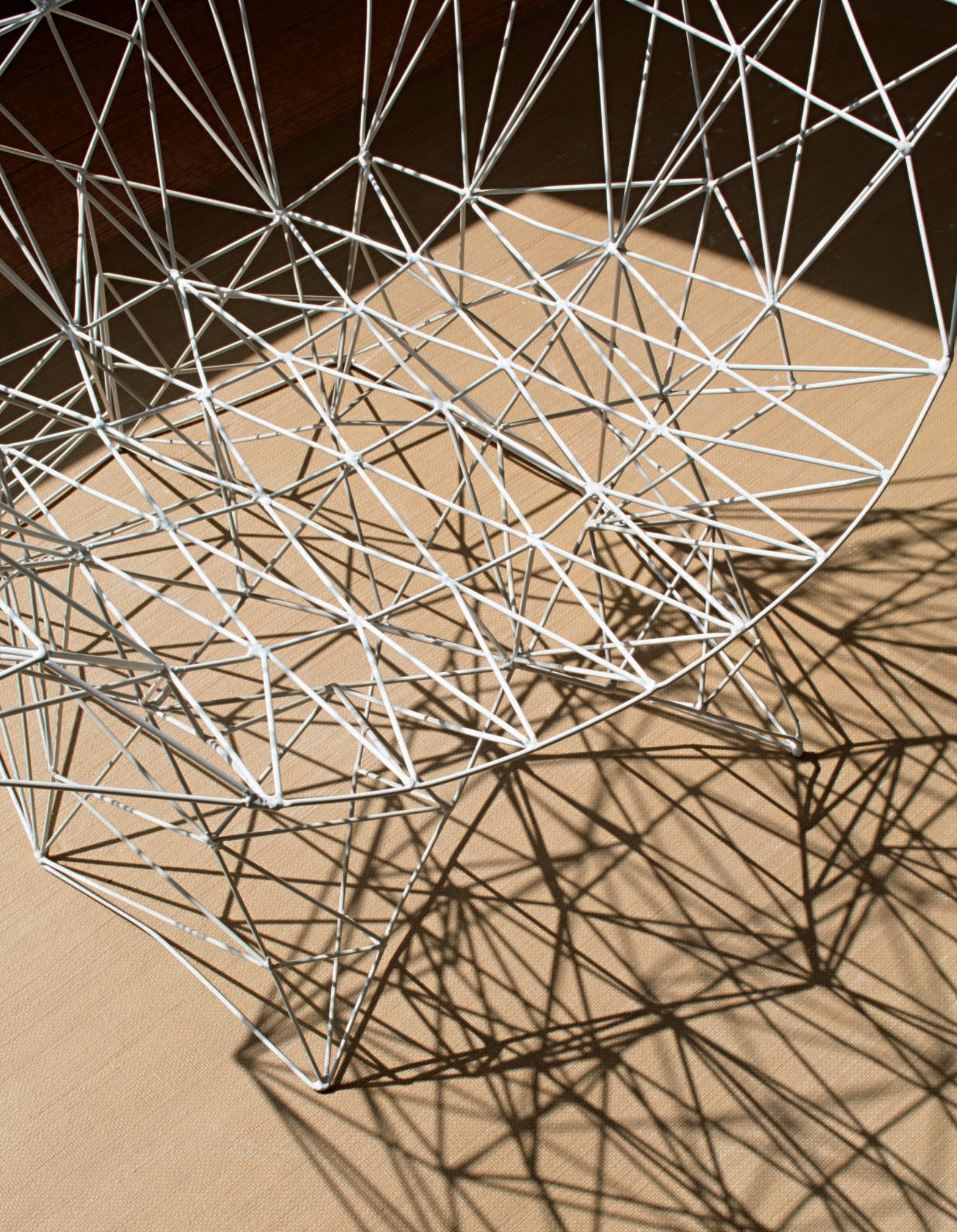
#### **Provenance**

Galerie du Passage, Paris

#### **Literature**

Gaston Derys, "Le vingt-troisième salon des artistes décorateurs," *Mobilier et Décoration*, June 1933, p. 248

René Herbst, *25 années U.A.M.*, Paris, 1956, p. 128





**302. Tom Dixon** b. 1959

*"Pylon" chair*, 1990s  
Welded and painted steel.  
39½ x 41¼ x 33½ in. (100.3 x 104.8 x 85.1 cm)

**Estimate**  
\$3,000-4,000

**Provenance**  
Themes & Variations, London



**303. T.H. Robsjohn-Gibbings** 1905-1976

*Dresser, model no. 1799, and pair of nightstands, 1950s*

Bleached walnut-veneered wood, cane, brass.  
Dresser: 32 x 68 x 21¼ in. (81.3 x 172.7 x 54 cm),  
each nightstand: 23½ x 20 x 21½ in. (59.7 x 50.8 x 54.6 cm)

Manufactured by The Widdicomb Furniture Company, Grand Rapids, Michigan. Each with fabric label woven WIDDICOMB/ designed by/ T.H. ROBSJOHN-GIBBINGS.

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





**304. Michael Moran** b. 1951

*Flatiron Building, Night View from the Empire State Building, Summer, 1993*  
 Archival pigment print.  
 66½ x 47 in. (168.9 x 119.4 cm)  
 Signed by the artist.

**Estimate**  
 \$2,000-3,000

**Literature**  
 Kenneth Frampton and Michael Moran, "The 20th Century Architecture and Urbanism: New York," Tokyo, 1994, p. 59



**305. Michael Moran** b. 1951

*George Washington Bridge, View from Manhattan Anchorage*, 1993-1994  
Archival pigment print.  
66½ x 47 in. (168.9 x 119.4 cm)  
Signed by the artist.

**Estimate**  
\$2,000-3,000

**Literature**  
Kenneth Frampton and Michael Moran, "The 20th Century Architecture and Urbanism: New York," Tokyo, 1994, p. 146



**306. Piero Fornasetti** 1913-1988

*Set of ten plates, from the Tema e Variazioni series, 1950s-1960s*

Transfer-printed glazed ceramic.

Each: 10¼ in. (26 cm) diameter

Underside of each transfer-printed *TEMA E/ VARIAZIONI/FORNASETTI-MILANO/MADE IN ITALY* and variously numbered 5, 31, 33, 49, 65, 70, 97, 151, 236 and 240.

**Estimate**

\$2,000-3,000

**Provenance**

Themes & Variations, London, circa 1984

### 307. **Arredoluce**

*"Triennale" three-armed adjustable floor lamp, 1950s*

Chromium-plated steel, painted steel, leather, marble.

69½ in. (176.5 cm) high, fully extended  
Manufactured by Arredoluce, Monza, Italy.  
Underside ink-stamped GD/MARBLE/1098/  
MADE IN ITALY.

**Estimate**

\$7,000-9,000

**Provenance**

Muriel Karasik, New York, circa 1993



### 308. **Attributed to Jacques Adnet**

*Pair of side chairs, 1950s*

Painted steel, leather.

Each: 29 x 17½ x 22¼ in. (73.7 x 44.5 x 56.5 cm)

**Estimate**

\$4,000-6,000



**309. Charlotte Perriand** 1903-1999

*Pair of stools, designed 1949*

Pine, ash.

Each: 10 $\frac{5}{8}$  in. (27 cm) in. high, 13 in. (33 cm) diameter

Manufactured by Bureau de Coordination du Bâtiment (BCB), Paris, France.

**Estimate**

\$4,000-6,000

**Provenance**

Galerie Patrick Seguin, Paris, circa 2003





**310. Finn Juhl** 1912-1989

*Serving bowl, together with twelve small bowls,*  
1950s  
Teak.

Serving bowl: 6¾ x 14½ x 13½ in. (17.1 x 36.8 x 34.3 cm), each small bowl: 2 x 5½ x 5¾ in. (5.1 x 14 x 14.6 cm)

Produced by Kay Bojesen, Denmark. Underside of each impressed *DESIGN/FINN JUHL/TEAK/KAY BOJESEN/DENMARK*.

**Estimate**  
\$4,000-6,000

**311. Robert Cloutier and  
Jean Cloutier** 1930-2008, b. 1930

*Untitled (head)*, 1950s  
Glazed earthenware.  
16 in. (40.6 cm) high  
Reverse incised *Cloutier RJ* (partially  
obscured by glaze).

**Estimate**  
\$8,000-10,000

**Provenance**  
Galerie Favardin & de Verneuil, Paris

**312. Robert Cloutier and  
Jean Cloutier** 1930-2008, b. 1930

*Untitled (head)*, 1950s  
Glazed earthenware.  
15 in. (38.1 cm) high  
Reverse incised *Cloutier RJ*.

**Estimate**  
\$8,000-10,000

**Provenance**  
Galerie Favardin & de Verneuil, Paris

**313. Jean Prouvé** 1901-1984

*"Cafétéria" table, model no. 511*, circa 1950  
Aluminum, laminate-covered wood, plastic.  
30 x 43¼ x 34¾ in. (76.2 x 109.9 x 87.3 cm)  
Manufactured by Les Ateliers Jean Prouvé,  
Nancy, France.

**Estimate**  
\$10,000-15,000

**Provenance**  
Galerie Jousse Entreprise, Paris, circa 2003



When I took a risk on the very first Pierre Paulin exhibition in 2000, a time when the interiors architect of the Elysée Palace was largely forgotten, I was pleasantly surprised by the great interest generated by the exhibition. But the real surprise was Lee, who bought half the show.

More than 15 years later, designers that I have rediscovered such as Paulin, Mourgue or Boyer appeal to a wide audience in France and abroad, and Lee has played a role in this success.

A gallery can't live without such passionate visionaries, and it is always a great pleasure to share with Lee our passion. He is one of the few architects that come to France not only for business but also to take the time to learn and understand our way of thinking and living.

Guillaume de Casson, *Galerie de Casson*

On September 11, 2001, I happened to be in New York keeping up with current design trends and seeking new inspirations for my gallery. Lee, whom I had met several years before in Paris, was always “sunshine”, full of energy, and deeply submerged in all things architectural and design related. I had nowhere to go on that fateful day, and so Lee's loft became a safe haven, like the man himself. His warmth, his knowledge, his education, and ultimately his own home welcomed people from all around the world to stay and share in what was an historic moment.

Lee was positive, resourceful, enthusiastic and homely, so I very much looked forward to spending days in his apartment, rising in the metallic elevator, arriving in this stunning place where all my heroes were: Charlotte Perriand, Hans Wegner, Jean Prouvé, Georges Jouve, Serge Mouille...

Many thanks indeed, Lee, for these many happy “souvenirs” of America.

François Laffanour, *galerie DOWNTOWN*



**314. André Dubreuil** b. 1951

*Wall clock*, 1987

Patinated steel, patinated copper, chiseled  
glass, convex glass, clock mechanism.  
37 x 13½ x 7 in. (94 x 34.3 x 17.8 cm)

**Estimate**

\$30,000-40,000

**Provenance**

Acquired directly from the artist, 1992





**315. Le Corbusier** 1887-1965

*Wall light, from a "chambre d'étudiant," Maison du Brésil, Cité Internationale Universitaire de Paris, 1956-1959*

Painted aluminum, brass.

4¼ x 9¾ x 6 in. (10.8 x 24.8 x 15.2 cm)

**Estimate**

\$8,000-12,000

**Provenance**

Galerie Patrick Seguin, Paris

**316. Benedetta Mori Ubaldini** b. 1966

*Untitled (bear), 2000s*

Coated chicken wire.

72 x 27 x 32 in. (182.9 x 68.6 x 81.3 cm)

**Estimate**

\$2,000-3,000

**Provenance**

Themes & Variations, London





**317. Frits Schlegel** 1896-1965

*Rare Wingback armchair, circa 1930*

Painted wood, straw cord, patinated brass.

43¼ x 25 x 27 in. (109.9 x 63.5 x 68.6 cm)

Produced by Fritz Hansen, Denmark. Underside with paper label with illegible pencil inscription and printed *Antal 2 Or. No. 3*.

**Estimate**

\$3,000-5,000

**Provenance**

Dansk Møbelkunst, Copenhagen, circa 2004

**318. André Dubreuil** b. 1951

*Candelabrum*, 1986

Patinated iron, copper, convex glass.

41¼ x 36½ in. (104.8 x 92.7 cm) diameter

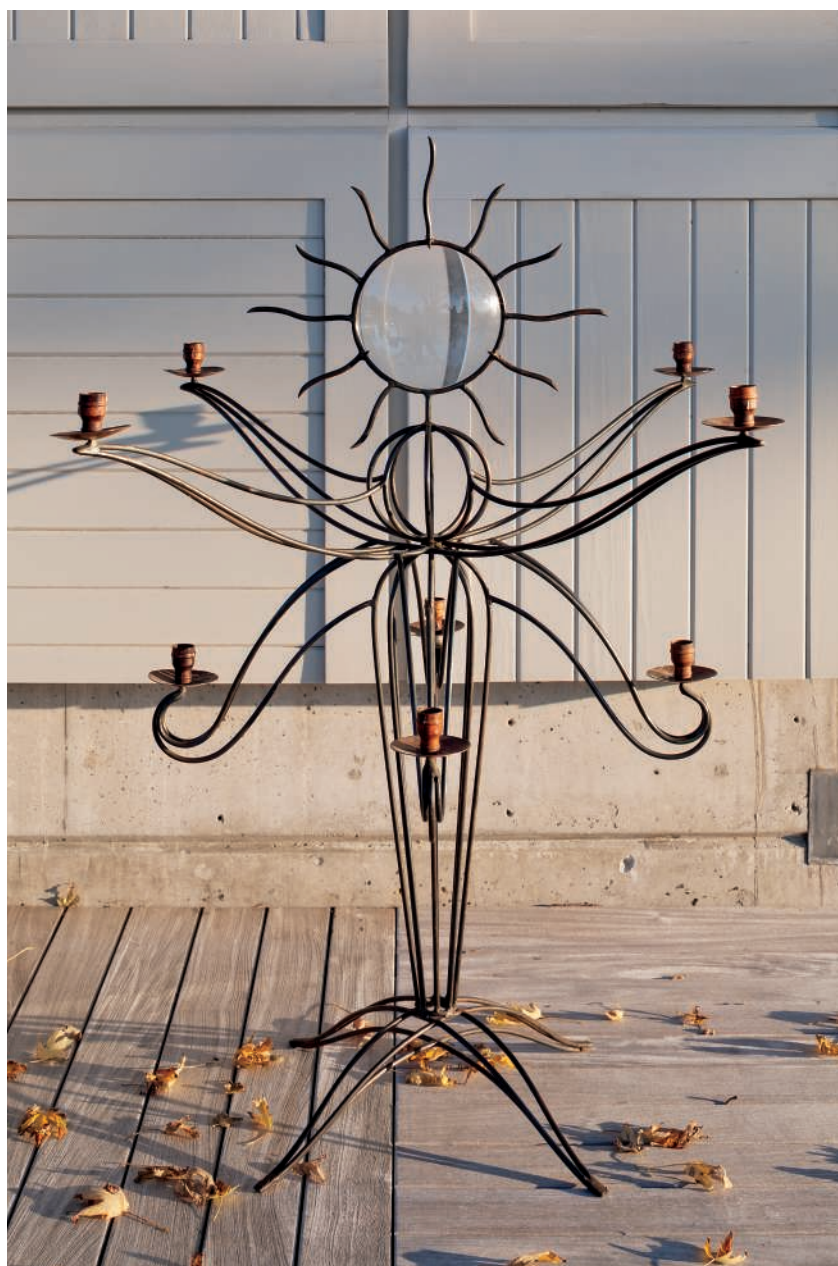
From the edition of 6.

**Estimate**

\$4,000-6,000

**Provenance**

Phillips, London, "Design", September 24,  
2014, lot 304



**319. Ron Arad** b. 1951

*"D-Sofa", 1994*

Mirror-polished stainless steel.

40¼ x 83¾ x 35 in. (102.2 x 212.7 x 88.9 cm)

Produced by Ron Arad Studio. Number 20 from the edition of 20 plus 5 artist's proofs and 3 prototypes.

Reverse incised *Ron Arad 20 / 20*.

**Estimate**

\$100,000-150,000

**Provenance**

Galerie Downtown François Laffanour, Paris, circa 2005

**Literature**

Paola Antonelli, Jonathan Safran Foer and Marie-Laure Jousset, *Ron Arad: No Discipline*, exh. cat., The Museum of Modern Art, New York, 2009, p. 46



**320. Poul Kjærholm** 1929-1980

*Logo for E. Kold Christensen, circa 1956*

Painted steel.

31½ x 31½ x ¾ in. (80 x 80 x 1 cm)

**Estimate**

\$1,500-2,000

**Provenance**

Wright, Chicago, "Modern + Contemporary

Design," October 10, 2006, lot 385





**321. Poul Kjærholm** 1929-1980

*Armchair, model no. PK 12, designed 1964, produced 1967-1977*  
Chromium-plated steel, leather.  
26¾ x 24¾ x 20 in. (67.9 x 62.9 x 50.8 cm)  
Manufactured by E. Kold Christensen, Copenhagen, Denmark.

**Estimate**  
\$6,000-8,000

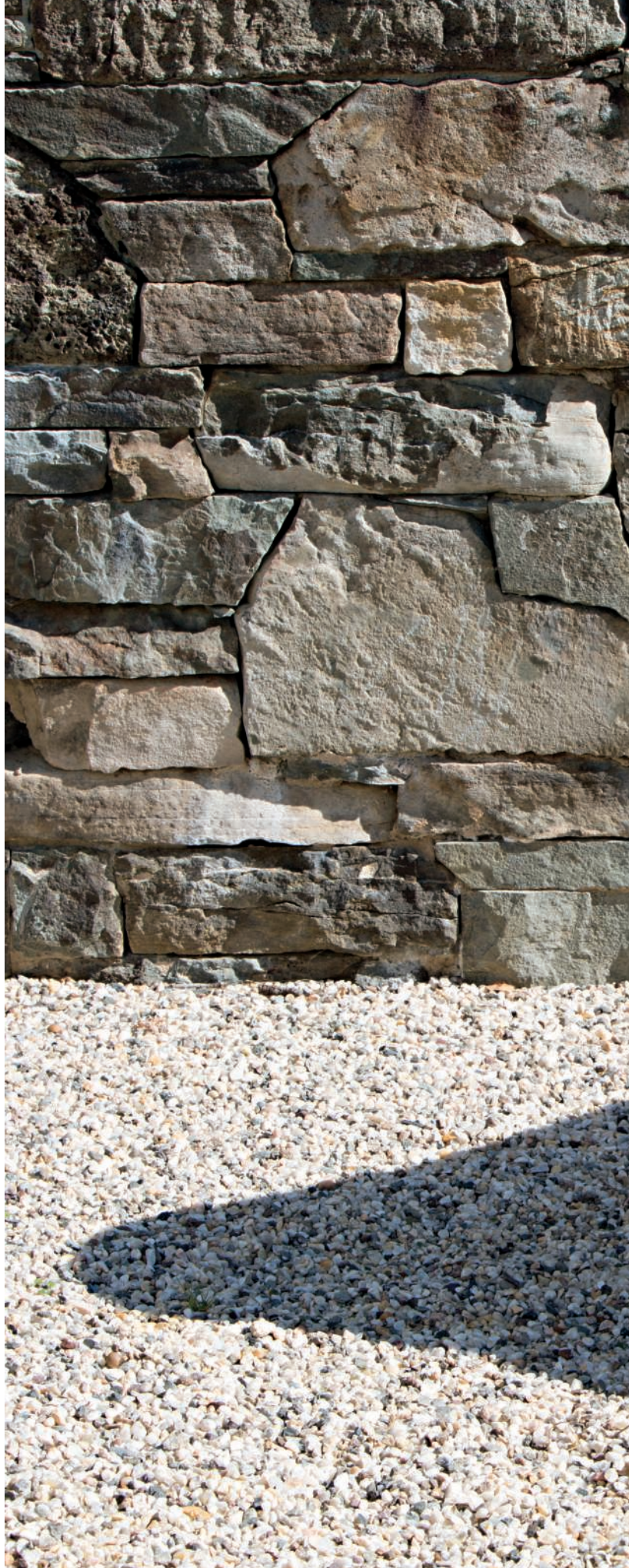
**Provenance**  
Dansk Møbelkunst, Copenhagen

**322. Peder Moos** 1906-1991

*Occasional table*, circa 1948  
Mahogany-veneered wood, ash, maple.  
22½ x 30 x 32½ in. (56.2 x 76.2 x 82.6 cm)

**Estimate**  
\$15,000-20,000

**Provenance**  
Dansk Møbelkunst, Copenhagen, circa 2004





**323. Grete Jalk** b. 1920

*Set of three nesting tables, 1960s*  
Teak-veneered plywood.  
16 x 20¾ x 14⅝ in. (40.6 x 52.7 x 37.1 cm)  
Manufactured by P. Jeppesens Møbelfabrik, Denmark.  
Underside with two medallions, one printed *MADE IN DENMARK/PJ/DESIGN GRETE JALK* and the other *FURNITURE MAKERS/DANISH/CONTROL*.

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

**Provenance**  
Dansk Møbelkunst, Copenhagen, 2004

**324. Grete Jalk** b. 1920

*Side chair, 1960s*  
Teak-veneered plywood.  
30 x 24½ x 27¼ in. (76.2 x 62.2 x 69.2 cm)  
Manufactured by P. Jeppesens Møbelfabrik, Denmark.  
Underside with two medallions, one printed *MADE IN DENMARK/PJ/DESIGN GRETE JALK* and the other *FURNITURE MAKERS/DANISH/CONTROL*.

**Estimate**  
\$6,000-8,000

**Provenance**  
Dansk Møbelkunst, Copenhagen







**325. Dimitri Omersa** 1927-1985

*Kangaroo and bull*, second half of 20th century  
Stitched leather.

Kangaroo: 33 x 18½ x 29 in. (83.8 x 47 x 73.7 cm)

Produced by Omersa, United Kingdom.

**Estimate**

\$1,000-1,500

**Provenance**

Jacksons, Stockholm, 2010



**326. Arne Vodder** b. 1918

*Prototype armchair, 1950s*

Oak, leather.

28 x 29½ x 22 in. (71.1 x 74.9 x 55.9 cm)

**Estimate**

\$8,000-12,000

**Provenance**

Arne Vodder, Copenhagen

Acquired in Copenhagen, circa 2008



**327. Josef Albers** 1888-1976

*Formulation Articulation I and II, 1972*

The complete set of 127 screenprints in colors, on 66 sheets of wove paper, each folded (as issued), with full margins.

20¾ x 15¾ in. (52.7 x 40 cm)

Signed and numbered 70 in black ink on the colophon (the edition was 1000), co-published by Harry N. Abrams Inc., New York, and Ives Sillman Inc., New Haven, contained in two original linen-covered gray portfolios and slip case.

**Estimate**

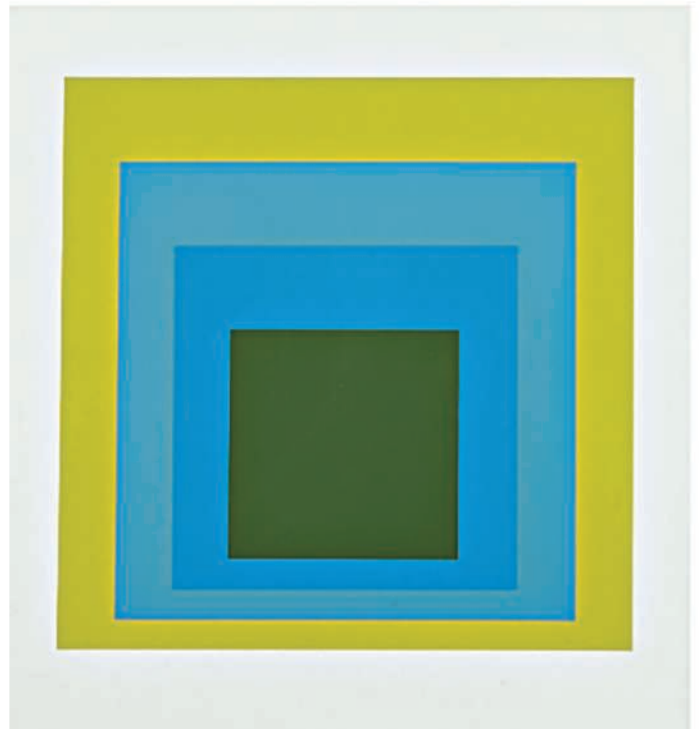
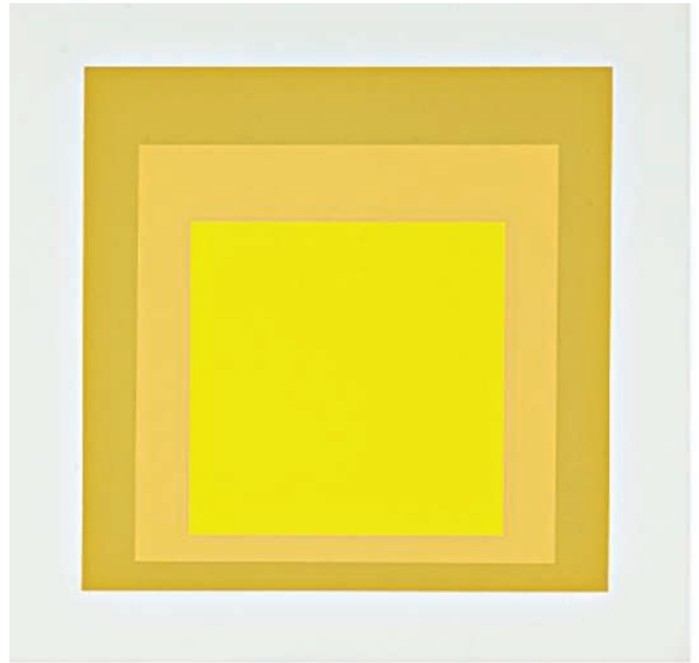
\$5,000-7,000

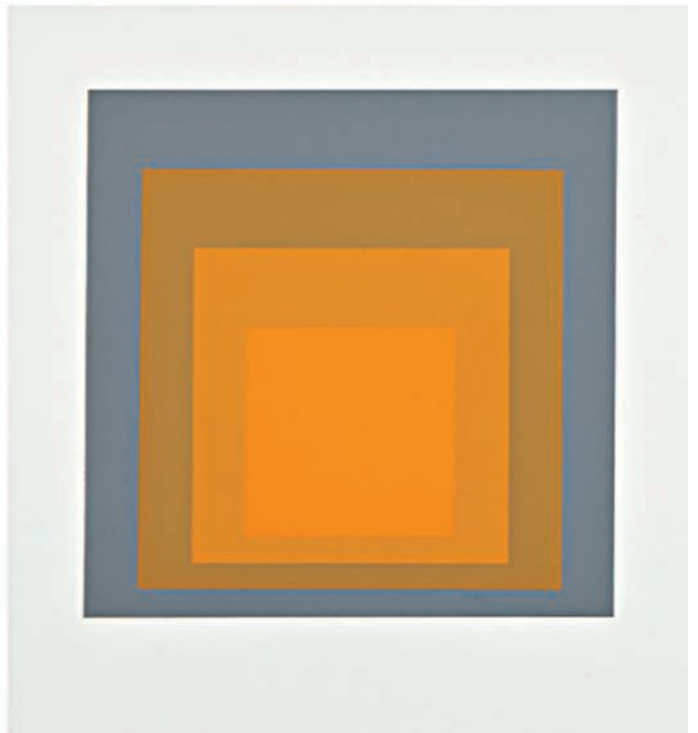
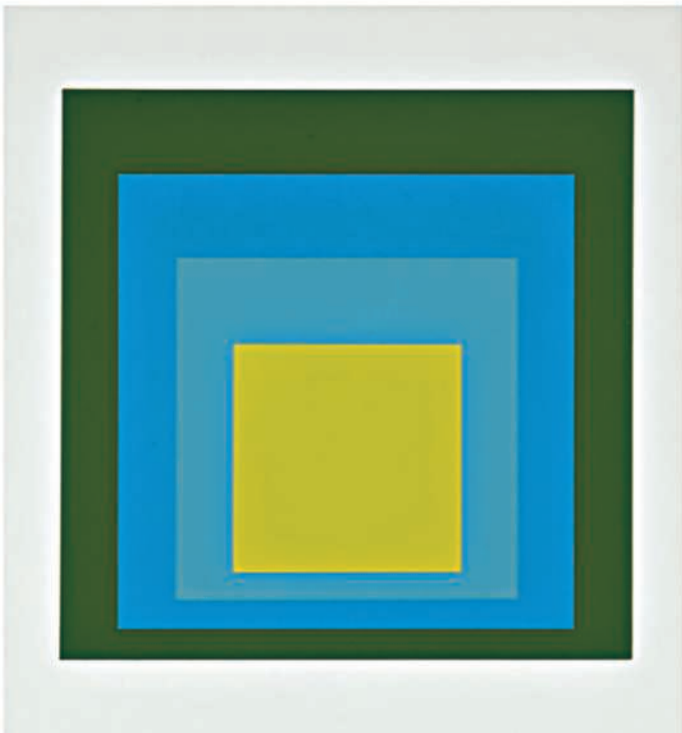
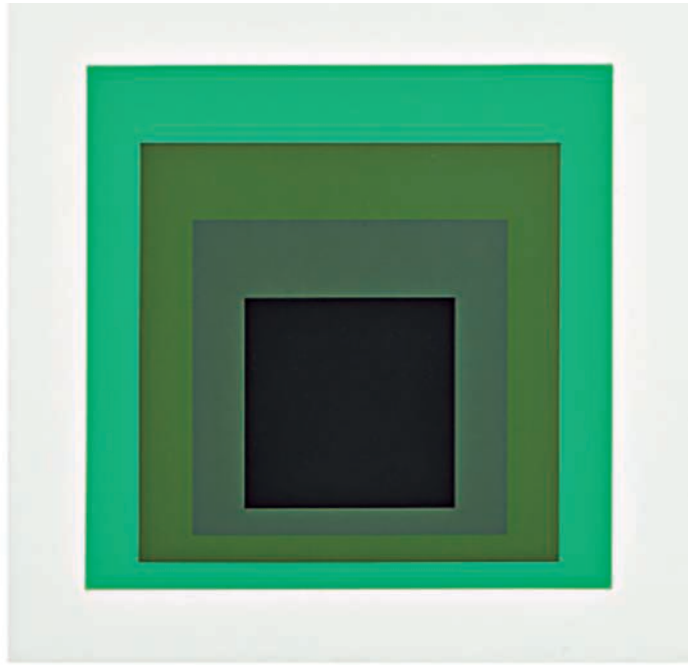
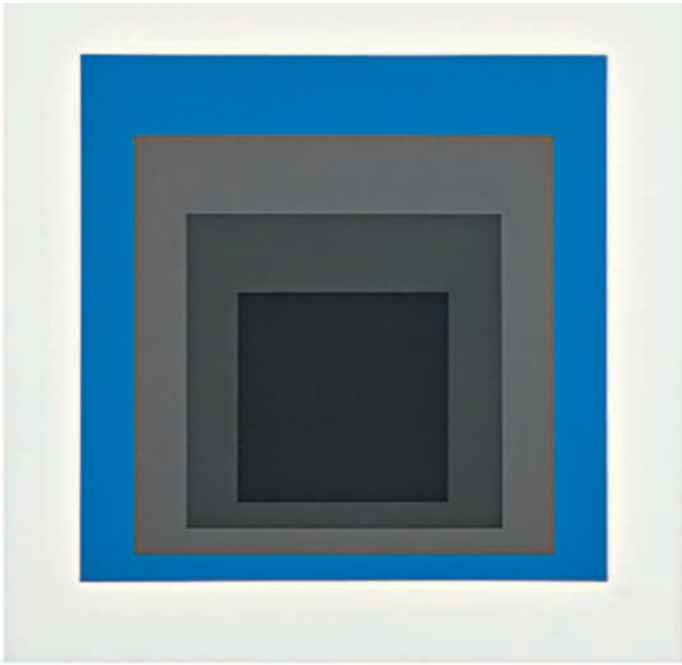
**Provenance**

Adam Edelsberg, Providence

**Literature**

Brenda Danilowitz Appendix C





**328. Max Ingrand** 1908-1969

*Illuminated "Pistil" mirror, model no. 2044, 1960s*

Mirrored glass, chiseled glass, brass, nickel-plated brass.

27<sup>3</sup>/<sub>8</sub> x 5 in. (69.5 x 12.7 cm)

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

\$30,000-40,000

**Provenance**

Pruskin Gallery, London



**329. Ron Arad** b. 1951

*"Sit!" chair*, 1991

Patinated steel, mirror-polished stainless steel.  
35½ x 24 x 47 in. (90.2 x 61 x 119.4 cm)

Produced by One Off, London and The Gallery  
Mourmans, The Netherlands. Number 6 from the  
edition of 20 plus five artist's proofs. Base incised  
*Ron Arad 6 / 20*.

**Estimate**

\$40,000-60,000

**Provenance**

Galerie DOWNTOWN François Laffanour, Paris,  
circa 2004

**Literature**

Paola Antonelli, Jonathan Safran Foer and Marie-  
Laure Jousset, *Ron Arad: No Discipline*, exh. cat.,  
The Museum of Modern Art, New York, 2009, p. 57





**330. Pierre Jeanneret** 1896-1967

*Pair of "Easy" armchairs, model no. PJ-SI-29-A, designed for the administrative buildings, Chandigarh, circa 1955-1956*  
 Teak, cane.  
 26½ x 20¾ x 26 in. (67.3 x 52.7 x 66 cm)

**Estimate**  
 \$15,000-20,000

**331. Pierre Jeanneret** 1896-1967

*"Square" table, model no. PJ-TA-04-A, designed for the cafeterias and administrative buildings, Chandigarh, circa 1959*  
 Painted teak and teak-veneered wood.  
 28 x 36½ x 36½ in. (71.1 x 93 x 93 cm)

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



**332. Dimitri Omersa** 1927-1985

*Rhino*, designed circa 1958

Stitched leather.

27 x 74 x 19 in. (68.6 x 188 x 48.3 cm)

Produced by Omersa, United Kingdom

**Estimate**

\$2,000-3,000

**Provenance**

Jacksons, Stockholm







Photo by Alycia Kravitz

# The Democracy of Design

By Lee Mindel

When the pioneering architect Hanne Kjærholm (1930-2009) visited my apartment over a decade ago, she was smitten by the views of Manhattan's great sentinels: The Chrysler Building, The MetLife Building, The Empire State, and an array of more humble but no less iconic neighbors, all of those wooden water towers punctuating Manhattan's grid from the East River to the Hudson. Standing beside her late husband Poul's rare aluminum chair, with tears in her eyes, she remarked, "This is so unique, like nothing I have seen in Denmark. You have integrated architecture, interiors, context, and objects by great architects and designers. Why is this so moving to me?" I realized at this point in the evening that most countries' cultures are quite homogeneous, especially Denmark's. Uniquely, America is not only a political democracy but also a design democracy free to celebrate the works of all cultures.

I said to Hanne that it was an honor to live with her husband's work and to have placed it in conversation with the architecture as well as

with works by Jean Prouvé, Charlotte Perriand, Tom Dixon and Ettore Sottsass, to name a few. And so it is bittersweet for me to say goodbye to this collection, documented so beautifully by the Phillips team, for whom I am forever grateful. But I am anxious to investigate a new type of case-study residence when I move down to 56 Leonard Street, where the team at Shelton Mindel created the sales center for developer Alexico and for the architects Herzog & de Meuron.

It seems like only yesterday when my dear friends Betty Comden and Adolph Green stepped out on my rooftop, raised their arms to the Manhattan skyline, and belted out "New York, New York, a helluva town/The Bronx is up, but the Battery's down."

I don't view this as anything but an opportunity to look to the future and to continue to pursue the unique challenge of integrating architecture, interiors, context and design.

The best is yet to come, and won't it be fine!



## Index

Aalto, A. 285  
Adnet, J. 308  
Albers, J. 327  
Anuszkiewicz, R. 237  
Arad, R. 319, 329  
Arredoluce 307  
  
Bérard, C. 258  
Bloc, A. 281  
Bojesen, K. 294  
Borderie, A. 261, 265  
Brandt, E. 282  
Braque, G. 216  
  
Cloutier, J. 311, 312  
Cloutier, R. 311, 312  
Courtright, R. 283  
  
de Santillana, L. 238  
Deeds, D. 279  
Dixon, T. 270, 300, 302  
Dubreuil, A. 227, 234, 280, 314, 318  
  
Fischl, E. 275  
Fornasetti, P. 222, 306  
  
Gatard, D. 214, 272  
Gaudí, A. 215  
Gehry, F. 259  
Graves, M. 297  
Guariche, P. 228  
Gursky, A. 263  
Gustavsberg 254

Henningsen, P. 255  
Hild, E. 249  
Hoffmann, J. 277  
Horn, R. 245  
Hvidt, P. 219  
  
Ingrand, M. 328  
  
Jalk, G. 323, 324  
Jeanneret, P. 210, 211, 330, 331  
Jéré, C. 221  
Jouve, G. 207, 213, 223, 224, 246, 247, 267  
Juhl, F. 310  
  
Kjærholm, P. 225, 274, 320, 321  
  
Le Corbusier 204, 205, 212, 315  
Leleu, J. 260  
Luce, J. 301  
Ludwig, E. 299  
  
Magistretti, V. 266  
Matégot, M. 203, 257, 262  
Maugham, S. 278  
Misrach, R. 242  
Mollino, C. 292  
Moos, P. 322  
Moran, M. 304, 305  
Motherwell, R. 290  
Mouille, S. 217, 271  
  
Nevelson, L. 268  
Noll, A. 209, 229, 230, 236, 273, 286, 291

Omersa, D. 325, 332  
  
Paulin, P. 251, 295, 206  
Perriand, C. 208, 210, 211, 250, 309  
Primavera 235  
Prouvé, J. 201, 206, 253, 260, 313  
  
Rie, L. 243  
Robsjohn-Gibbings, T.H. 218, 303  
Ruelland, D. 202  
Ruelland, J. 202  
  
Saito, Y. 288  
Sarpaneva, T. 256  
Schlegel, F. 317  
Serra, R. 226  
Shelton, Mindel & Associates 231, 232, 233, 240, 276  
Sottsass, Jr., E. 241, 264  
Stilnovo 289  
Szekely, P. 293  
  
Tapiovaara, I. 284  
Tillmans, W. 248  
Toikka, O. 298  
  
Uboldini, B.M. 239, 252, 287, 316  
  
Vautrin, L. 244  
Vodder, A. 326  
  
Wegner, H.J. 220

# 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 \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000.

## 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.

### O ♦ Guaranteed Property

The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. 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 compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. 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. Where Phillips has guaranteed a minimum price on every lot in the catalogue, Phillips will not designate each lot with the symbol(s) for the guaranteed property but will state our financial interest at the front of the catalogue.

### Δ 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). The digital saleroom is optimized to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe FlashPlayer. Follow the links to ‘Auctions’ and ‘Digital Saleroom’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. 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. Alternatively, we will either provide packing, handling and shipping services or coordinate with shipping agents in order to facilitate such services for property purchased at Phillips. In the event that the property is collected in New York by the buyer or the buyer’s designee (including any private carrier) for subsequent transport out of state, Phillips may be required by law to collect New York sales tax, regardless of the lot’s ultimate destination. Please refer to Paragraph 17 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, Brazilian rosewood, 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. 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' 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' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in 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. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

(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 \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000. 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 of 3.5% 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 US 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, Brazilian rosewood, 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 promotional and marketing materials about us and our services. 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.

#### 17 Sales Tax

(a) Unless the buyer has delivered a valid certificate evidencing exemption from tax, the buyer shall pay applicable New York, California, Colorado, Florida or Washington sales tax on any lot picked up or delivered anywhere in the states of New York, California, Colorado, Florida or Washington.

(b) If the point of delivery or transfer of possession for any purchased lot to the buyer or the buyer's designee (including any private carrier) occurs in New York, then the sale is subject to New York sales tax at the existing rate of 8.875%.

(c) If the buyer arranges shipping for any purchased lot in New York by: (i) a common carrier (such as the United States Postal Service, United Parcel Service, or FedEx) that does not operate under a private agreement or contract with negotiated terms to be delivered to an out of state destination; or (ii) a freight forwarder registered with the Transportation Security Administration ("TSA") to be delivered outside of the United States, then the sale is not subject to New York sales tax.

## 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) property where there has been no material loss in value from the value of the lot 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 to the saleroom in which it was purchased 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 set forth in this subparagraph (c) or subparagraph (b) above.

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

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| Kevie Yang.....  | +1 212 940 1254 |
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| Amanda Lo Iacono.....                                  | +1 212 940 1260 |
| Katherine Lukacher.....                                | +1 212 940 1215 |
| Samuel Mansour.....                                    | +1 212 940 1219 |
| Annie Dolan.....                                       | +1 212 940 1288 |
| Paula Campolieto.....                                  | +1 212 940 1255 |
| Carolyn Mayer.....                                     | +1 212 940 1212 |
| Maiya Aiba.....  | +1 212 940 1387 |

### London

|   |                  |
|---|------------------|
| Peter Sumner, Head of Contemporary Art, London..... | +44 20 7318 4063 |
| Henry Highley, Head of Evening Sale.....            | +44 20 7318 4061 |
| Tamila Kerimova, Head of Day Sale & New Now.....    | +44 20 7318 4065 |
| Jonathan Horwich.....                               | +44 20 7901 7935 |
| Nathalie Zaquin-Boulakia.....                       | +44 20 7901 7931 |
| Matthew Langton.....                                | +44 20 7318 4074 |
| Iori Endo.....                                      | +44 20 7318 4039 |
| Simon Tovey.....                                    | +44 20 7318 4084 |
| Alex Dolman.....                                    | +44 20 7901 7911 |
| Ava Carleton-Williams.....                          | +44 20 7901 7904 |
| Chiara Panarello.....                               | +44 20 7318 4073 |
| Florenca Moscova.....                               | +44 20 7318 4082 |

### Hong Kong

|                             |                |
|-----------------------------|----------------|
| Sandy Ma, Head of Sale..... | +852 2318 2025 |
| Charlotte Raybaud.....      | +852 2318 2026 |
| Annie Tang.....             | +852 2318 2024 |

## Latin American Art

|                                    |                  |
|------------------------------------|------------------|
| Henry Allsopp, Worldwide Head..... | +44 20 7318 4060 |
| Kaeli Deane, Head of Sale.....     | +1 212 940 1352  |
| Valentina Garcia.....              | +1 917 583 4983  |
| Carolina Scarborough.....          | +1 212 940 1391  |
| Isabel Suarez.....                 | +1 212 940 1227  |

## Modern and Contemporary Editions

|  |                 |
|--|-----------------|
| Cary Leibowitz, Worldwide Co-Head..... | +1 212 940 1222 |
| Kelly Troester, Worldwide Co-Head..... | +1 212 940 1221 |

### New York

|                        |                 |
|------------------------|-----------------|
| Jannah Greenblatt..... | +1 212 940 1332 |
| Jason Osborne.....     | +1 212 940 1322 |
| Kaissa Karhu.....      | +1 212 940 1238 |

### London

|  |                  |
|--|------------------|
| Robert Kennan, Head of Editions, Europe..... | +44 20 7318 4075 |
| Anne Schneider-Wilson.....                   | +44 20 7318 4042 |
| Ross Thomas.....                             | +44 20 7318 4077 |
| Rebecca Tooby-Desmond.....                   | +44 20 7318 4079 |

## Design

|  |                  |
|--|------------------|
| Alexander Payne, Worldwide Head, Design..... | +44 20 7318 4052 |
|--|------------------|

### New York

|                                       |                 |
|---------------------------------------|-----------------|
| Alex Heminway, New York Director..... | +1 212 940 1268 |
| Meaghan Roddy.....                    | +1 212 940 1266 |
| Cordelia Lembo, Head of Sale.....     | +1 212 940 1265 |
| Kimberly Sørensen.....                | +1 212 940 1259 |
| Jillian Pfifferling.....              | +1 212 940 1268 |
| Marcus Tremonto.....                  | +1 212 940 1268 |

### London

|   |                  |
|---|------------------|
| Domenico Raimondo.....                    | +44 20 7318 4016 |
| Adam Clay.....                            | +44 20 7318 4048 |
| Madalena Horta e Costa, Head of Sale..... | +44 20 7318 4019 |
| Marcus McDonald.....                      | +44 20 7318 4095 |
| Sofia Sayn-Wittgenstein.....              | +44 20 7318 4023 |
| Marta De Roia.....                        | +44 20 7318 4096 |
| Lisa Stevenson.....                       | +44 20 7901 7926 |
| Ben Williams.....                         | +44 7769 94 7177 |

## Photographs

|   |                 |
|---|-----------------|
| Vanessa Hallett, Worldwide Head, Photographs..... | +1 212 940 1243 |
|---|-----------------|

### New York

|                                  |                 |
|----------------------------------|-----------------|
| Sarah Krueger, Head of Sale..... | +1 212 940 1225 |
| Caroline Deck.....               | +1 212 940 1247 |
| Rachel Peart.....                | +1 212 940 1246 |
| Marijana Rayl.....               | +1 212 940 1386 |

### Chicago

|                   |                 |
|-------------------|-----------------|
| Carol Ehlers..... | +1 773 230 9192 |
|-------------------|-----------------|

### London

|   |                  |
|---|------------------|
| Genevieve Janvrin, Head of Photographs, Europe..... | +44 20 7318 7996 |
| Yuka Yamaji.....                                    | +44 20 7318 4098 |
| Alexandra Bibby.....                                | +44 20 7318 4087 |
| Julia Scott.....                                    | +44 20 7901 7940 |
| Sophie Busby.....                                   | +44 20 7318 4092 |

## Watches

|   |                |
|---|----------------|
| Sam Hines, International Head of Watches..... | +852 2318 2030 |
|---|----------------|

### Geneva

|  |                  |
|--|------------------|
| Aurel Bacs, Senior Consultant Bacs & Russo.....  | +41 22 317 81 85 |
| Livia Russo, Senior Consultant Bacs & Russo..... | +41 22 317 81 86 |
| Justine Séchaud, Bacs & Russo.....               | +41 22 317 81 88 |
| Alexandre Ghotbi.....                            | +41 22 317 81 81 |
| Dr. Nathalie Monbaron.....                       | +41 22 317 81 83 |
| Virginie Liatard-Roessli.....                    | +41 22 317 81 82 |
| Diana Ortega.....                                | +41 22 317 81 87 |

### Hong Kong

|                 |                |
|-----------------|----------------|
| Amy Chow.....   | +852 2318 2035 |
| Jill Chen.....  | +852 2318 2000 |
| Joey Luk.....   | +852 2318 2032 |
| Tiffany To..... | +852 2318 2036 |
| Angel Ho.....   | +852 2318 2031 |
| Zachary Lu..... | +852 2318 2034 |

### Japan

|                     |                 |
|---------------------|-----------------|
| Genki Sakamoto..... | +81 3 6273 4818 |
| Kaz Fujimoto.....   | +81 3 6273 4818 |

### Taiwan

|                |                  |
|----------------|------------------|
| Cindy Yen..... | +886 963 135 449 |
|----------------|------------------|

### New York

|                        |                 |
|------------------------|-----------------|
| Paul Boutros.....      | +1 212 940 1293 |
| Douglas Escribano..... | +1 212 940 1382 |
| Leigh Zagoory.....     | +1 212 940 1285 |

### London

|                          |                  |
|--------------------------|------------------|
| Paul David Maudsley..... | +44 20 7901 7916 |
| Kate Lacey.....          | +44 20 7901 2907 |

Specialists and Departments

Jewels

|   |                |
|---|----------------|
| Hong Kong                               |                |
| Terry Chu, Head of Jewellery, Asia..... | +852 2318 2038 |
| Anellie Manolas.....                    | +852 9383 3041 |
| Sammie Leung.....                       | +852 2318 2040 |

|                   |                 |
|-------------------|-----------------|
| New York          |                 |
| Nazgol Jahan..... | +1 212 940 1283 |

|                           |                  |
|---------------------------|------------------|
| London                    |                  |
| Lane Clements McLean..... | +44 20 7318 4032 |

|                      |                  |
|----------------------|------------------|
| Exhibitions          |                  |
| Edwin Pennicott..... | +44 20 7901 2909 |

|                   |                  |
|-------------------|------------------|
| Arts Partnerships |                  |
| London            |                  |
| Isa Tharin.....   | +44 20 7318 4024 |

|                      |                 |
|----------------------|-----------------|
| New York             |                 |
| Lauren Shadford..... | +1 212 940 1257 |
| Cecilia Wolfson..... | +1 212 940 1258 |

|                       |                  |
|-----------------------|------------------|
| Private Sales         |                  |
| Susanna Brockman..... | +44 20 7318 4041 |

|                   |                  |
|-------------------|------------------|
| Proposals         |                  |
| London            |                  |
| Arianna Webb..... | +44 20 7901 7941 |

|                     |                 |
|---------------------|-----------------|
| New York            |                 |
| Lauren Zanedis..... | +1 212 940 1271 |

|  |                  |
|--|------------------|
| Executive Assistant to the CEO and Chairman and Chief of Staff |                  |
| Lucinda Newman.....  | +44 207 318 4099 |

|   |                 |
|---|-----------------|
| Executive Assistant to Chairman and CEO and to the Senior Advisor to the Chairman and CEO |                 |
| Elizabeth Anne Wallace.....   | +1 212 940 1303 |

Operations

|  |                |
|--|----------------|
| Hong Kong                                    |                |
| Juliana Cheung, Chief Operating Officer..... | +852 2318 2020 |

|                            |                  |
|----------------------------|------------------|
| Client Advisory            |                  |
| London                     |                  |
| Guy Vesey.....             | +44 20 7901 7934 |
| Dawn Zhu.....              | +44 20 7318 4017 |
| Lily Atherton Hanbury..... | +44 20 7318 4071 |
| Fiona M. McGovern.....     | +44 20 7318 4054 |

|                         |                 |
|-------------------------|-----------------|
| New York                |                 |
| Philae Knight.....      | +1 212 940 1313 |
| Sara Tayeb-Khalifa..... | +1 212 940 1383 |

|   |                  |
|---|------------------|
| Communications and Marketing  |                  |
| Michael Sherman, Chief Communications and Public Relations Officer.....         | +1 212 940 1384  |
| Katie Carder.....   | +44 20 7901 7938 |
| Jaime Israni, PR Specialist.....  | +1 212 940 1398  |
| Trish Walsh, Director of Marketing & Events.....                                | +1 212 940 1224  |
| Emma Miller Gelberg, Associate Manager, Marketing and Business Development..... | +1 212 940 1291  |
| Charlotte Adlard, Marketing Associate.....                                      | +44 207 901 7905 |
| Georgia Trotter, Events Manager.....  | +44 20 7318 4085 |

|   |                 |
|---|-----------------|
| Creative Services                                       |                 |
| Andrea Koronkiewicz, Director of Creative Services..... | +1 212 940 1326 |
| Orlann Capazorio, Director of Production.....           | +1 212 940 1281 |

|  |                  |
|--|------------------|
| London                                       |                  |
| Eve Campbell, Creative Services Manager..... | +44 20 7901 7919 |
| Moiria Gil, Graphic Designer.....            | +44 20 7901 7917 |
| Laurie-Ann Ward, Graphic Designer.....       | +44 20 7901 7918 |

|  |                 |
|--|-----------------|
| New York                               |                 |
| Jeff Velazquez, Production Artist..... | +1 212 940 1211 |
| Christine Knorr, Graphic Designer..... | +1 212 940 1325 |
| James Reeder, Graphic Designer.....    | +1 212 940 1296 |

## Sale Information

**Light & Aerie:**  
**The Collection of Lee F. Mindel, FAIA**

**Auction and Viewing Location**  
450 Park Avenue New York 10022

**Auction**  
13 December 2016 at 2pm

**Viewing**  
8 – 12 December  
Monday – Saturday 10am-6pm  
Sunday 12pm-6pm

**Sale Designation**  
When sending in written bids or making enquiries please refer to this sale as NY050416 or Mindel.

**Absentee and Telephone Bids**  
tel +1 212 940 1228  
fax +1 212 924 1749  
bidsnewyork@phillips.com

**Client Accounting**  
Sylvia Leitao +1 212 940 1231  
**Buyer Accounts**  
Michael Carretta +1 212 940 1232  
Dawniel Perry +1 212 940 1317  
**Seller Accounts**  
Carolina Swan +1 212 940 1253

**Client Services**  
450 Park Avenue +1 212 940 1200

**Shipping**  
Ruth Ballester +1 212 940 1320  
Dakota Peschel +1 212 940 1363  
Steven Orridge +1 212 940 1370

## Sale Department

**Worldwide Head**  
Alexander Payne +44 20 7318 4052

**Director, New York**  
Alex Heminway +1 212 940 1268

**International Business Manager**  
Adam Clay +44 20 7318 4048

**Senior International Specialist**  
Domenico Raimondo +44 20 7318 4016

**Senior Specialist**  
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**Head of Sale, New York**  
Cordelia Lembo +1 212 940 1265

**Specialists**  
Marcus McDonald +44 20 7318 4095  
Sofia Sayn-Wittgenstein  
+44 20 7318 4023

**Head of Sale, London**  
Madalena Horta e Costa  
+44 20 7318 4019

**Cataloguers**  
Kimberly Sørensen +1 212 940 1259  
Marta De Roia +44 20 7318 4096

**Administrator**  
Jillian Pfifferling +1 212 940 1268

**Administrator, Executive Assistant to Worldwide Head of Design**  
Lisa Stevenson +44 20 7901 7926

**Senior Property Manager**  
Oliver Gottschalk +44 20 7318 4033

**Property Manager**  
Robert Peterson +1 212 940 1286

**Photographers**  
Michael Moran  
Kent Pell  
Matthew Kroening  
Jean Bourbon  
Alycia Kravitz  
Lee Mindel

**International Creative Consultant**  
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