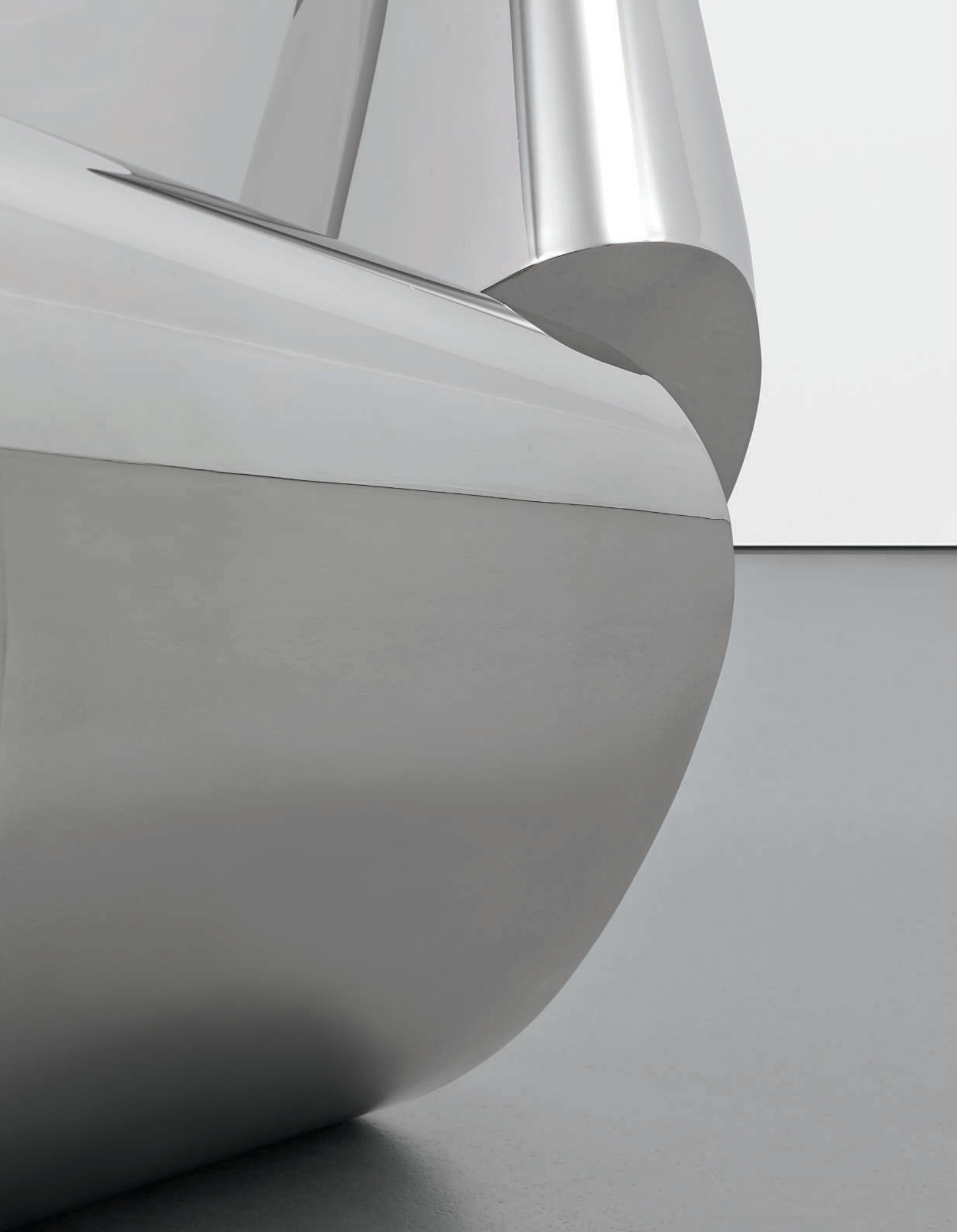
Time for Design

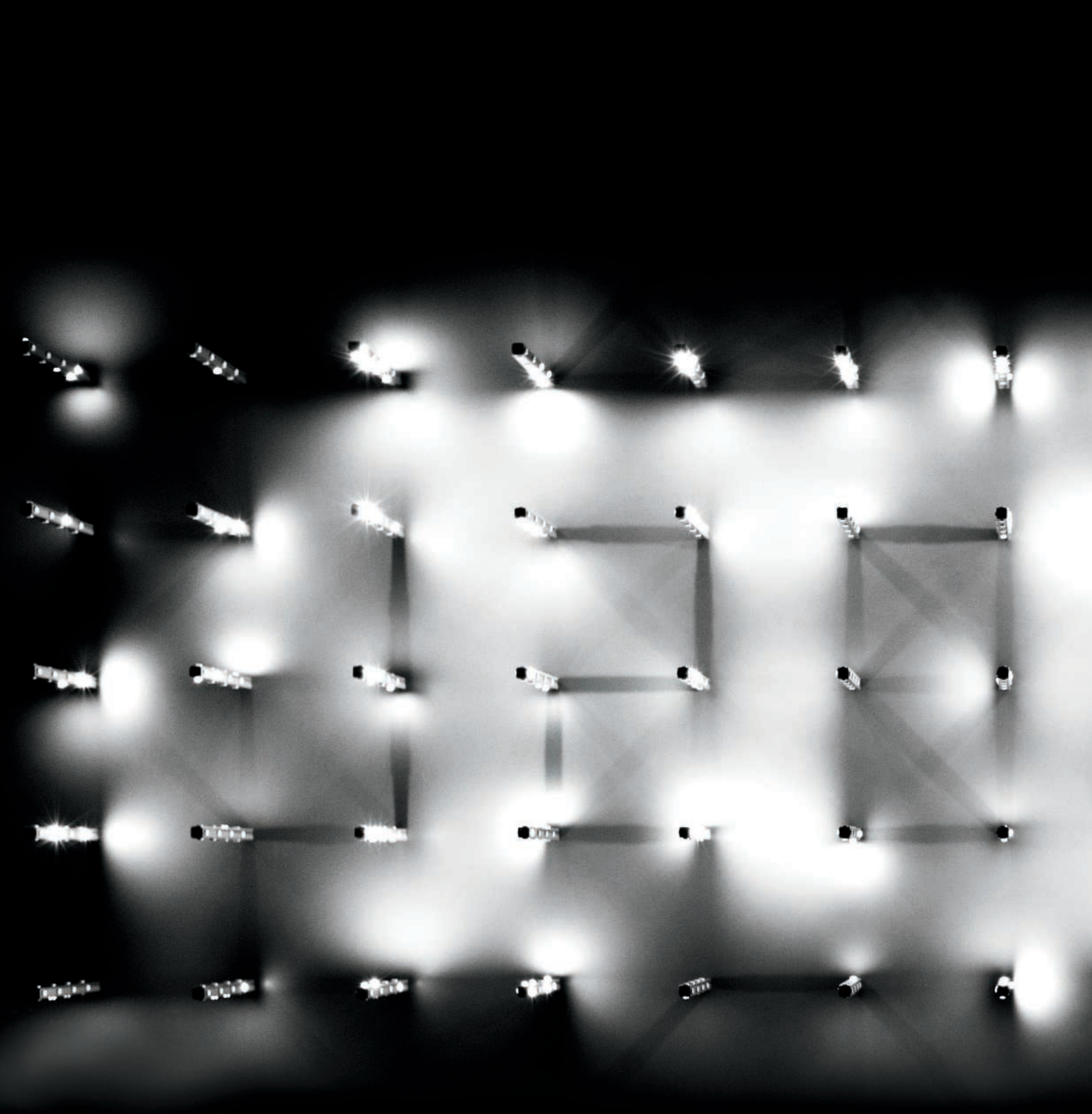
London, 28 April 2016

the DESIGN MUSEUM

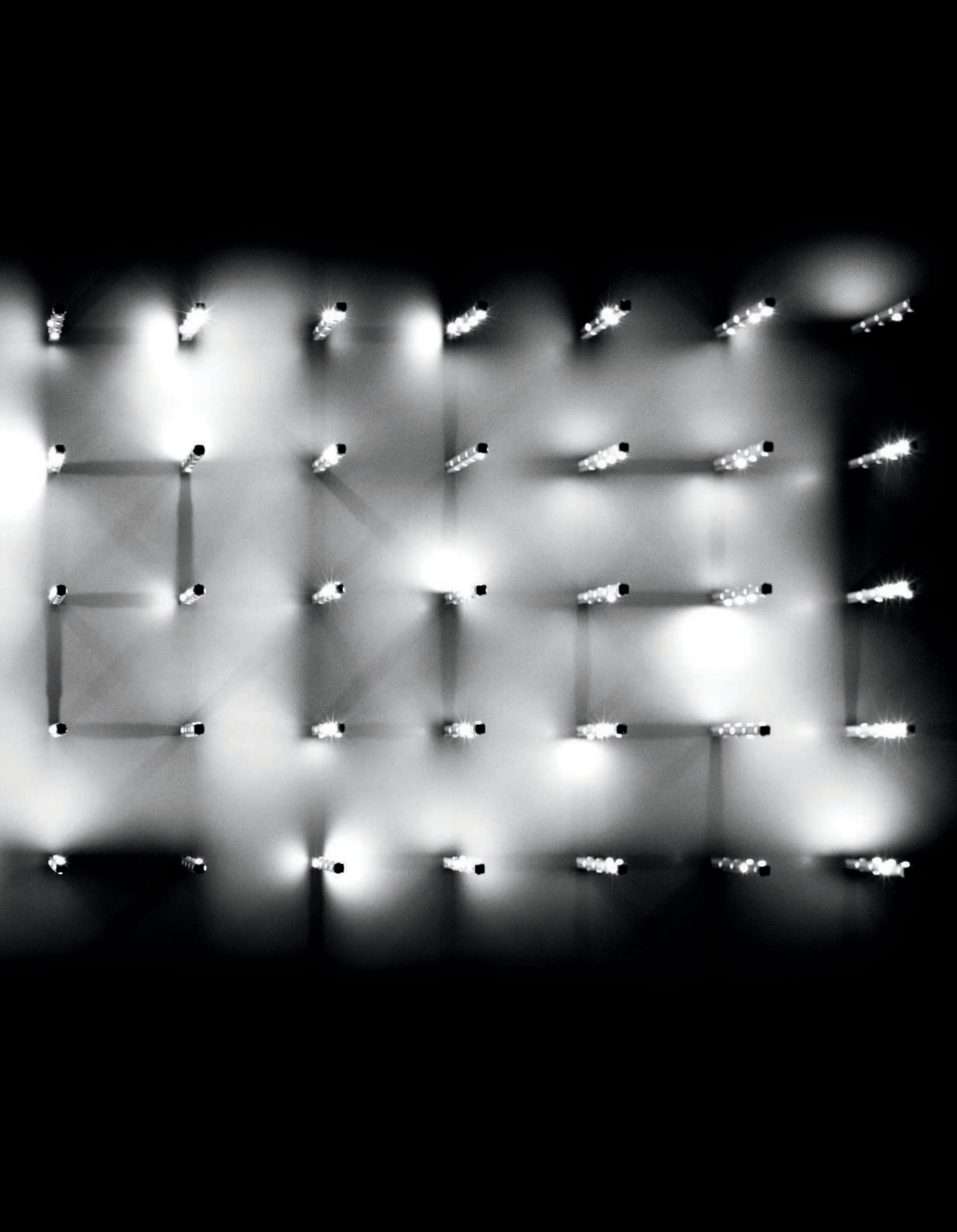
PHILLIPS

319. **Ron Arad**





314. **Random International**



1983

Terence Conran and founding director Stephen Bayley open The Boilerhouse Project (forerunner of the Design Museum) in the basement of the V&A. It hosts 25 exhibitions over three years, ranging from an exploration of taste, to designing a new Ford.

1989

The Design Museum opens at Shad Thames with *Commerce and Culture*, its first exhibition.

1992

The Design Museum opens one of the earliest solo museum shows on the work of Eileen Gray, bringing the Irish designer to wider public attention.

1993

The Design Museum mounts the provocative retrospective *Is Starck a Designer?*, the first London exhibition of Philippe Starck.

1998

The Power of Erotic Design breaks all previous visitor records.

2003

The *Designer of the Year* annual competition is launched. The inaugural winner was Jonathan Ive, senior vice-president of industrial design at Apple.

2006

To fulfil its ambition to become the world's leading museum of design and architecture, the Trustees began searching for a new home. Sites at Tate Modern, the V&A and Kings Cross are considered, but in 2009 he former Commonwealth Institute is selected.

2008

The Design Museum launches the *Designs of the Year* Award. The first winner is the *One Laptop per Child* project.

2010

Following an open competition for the design team to carry out the restoration of the Commonwealth Institute, a team led by British architectural designer John Pawson is announced.

2012

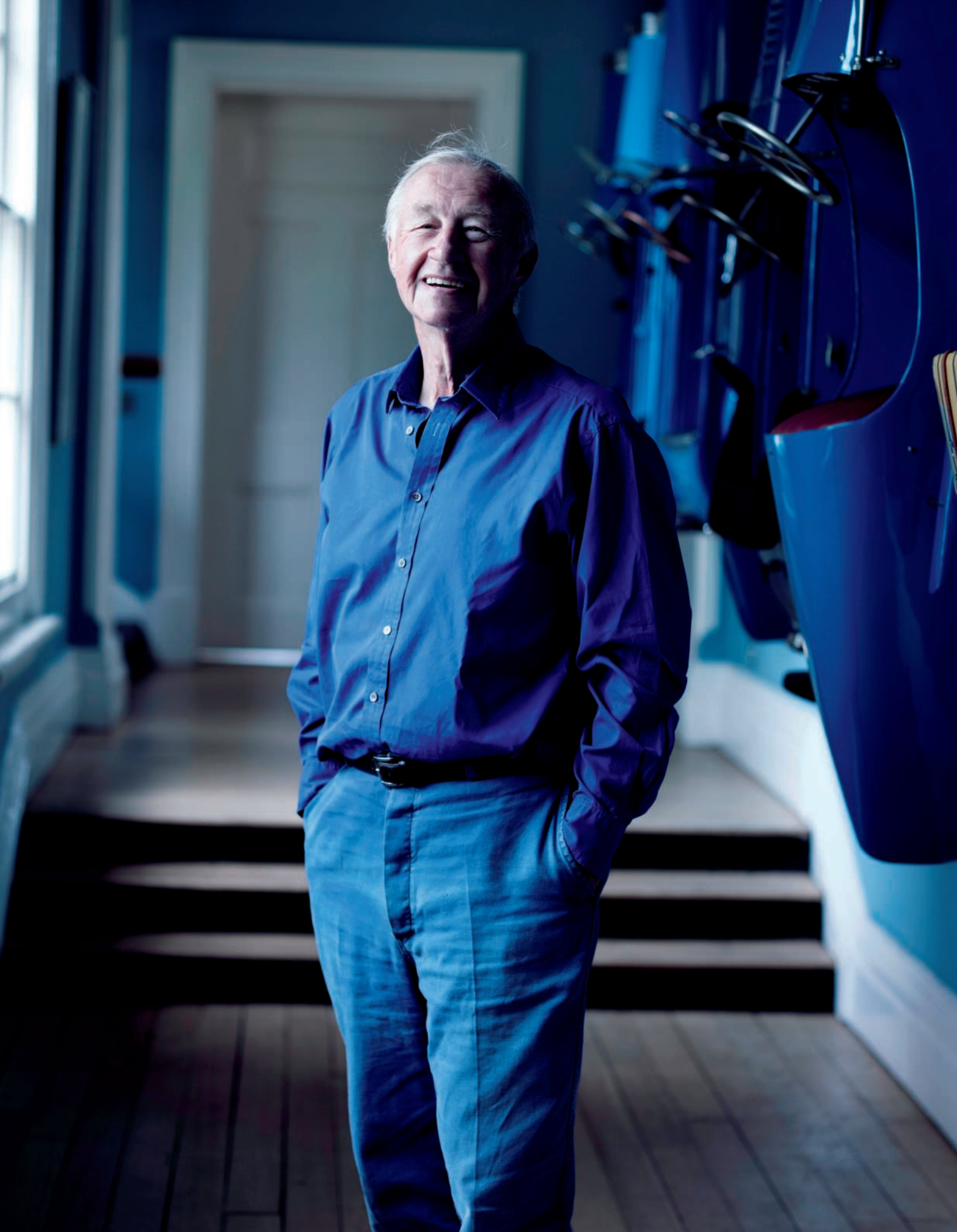
Official ground breaking at the Commonwealth Institute site.

2014

The Design Museum celebrates 25 years at Shad Thames with a series of events and talks.

2016

The new Design Museum in Kensington opens to the public on 24th November, fulfilling Terence Conran's vision to create the world's leading museum of contemporary design and architecture in London.



Foreword
by Sir Terence Conran

If you forced me to pick the single most rewarding achievement in my long design career I would not hesitate to say founding the Design Museum in London. It was a hugely important moment for design in the UK and for me personally. Since 1989 the museum has always led the way and been the first to show some of the work and inspirations of many of the most important designers and architects on the planet.

Good design is desperately important for the recovery of this country. We are never going to be *the* workshop of the world again, but at least we can be *a* workshop. I founded the Design Museum to emphasise the importance of design in education, and more than twenty-five years later the galleries are bursting with enthusiastic schoolchildren turning their ideas into useful objects. Having been the Provost of the Royal College of Art, I know that when you bring together a design student, an engineering student from Imperial College, and an entrepreneur, they can make extraordinary business happen together.

Moving the Design Museum to Kensington will allow all our dreams and ambitions for the museum to come true, to create a world class space with the size and scope for the serious promotion and celebration of design and architecture in this country. It will make my long lifetime in design absolutely worthwhile.

Please join me and the design world on this exciting journey. Support us and become part of the new Design Museum.

Introduction
by Deyan Sudjic, OBE

The new Design Museum

For 30 years the Design Museum has been a pioneering cultural institution. It has continually looked for new ideas, new voices and emerging talent. It has underpinned the place of contemporary design and architecture at the heart of London's cultural life. It has reinforced the city's reputation as a global centre for design. The Design Museum aims to engage everyone with the world of design, inspire the next generation of designers and architects, and bring outstanding new work of all kinds to a wide public. It is a 'borderless museum' in that it includes everything from fashion to digital work, and ranges from exhibitions on Dieter Rams to Hussein Chalayan, from Zaha Hadid to Jony Ive, from Ettore Sottsass to Jean Prouvé. The museum shows the classics as well as the work of recent graduates, whether it's Eileen Gray and Charles and Ray Eames, or Obama's election poster and organs on chips.

This summer the Design Museum will leave its home by Tower Bridge. It will reopen in November in Kensington in the newly transformed Commonwealth Institute, a beautifully restored modern landmark in an ambitious £90 million expansion project. The move will redefine the Design Museum as the most inspiring, exciting and engaging contemporary design and architecture museum in the world, with 10,000 m^2 of space, and a target of 650,000 visitors each year.

John Pawson, whose first public project this will be, is making a fine job of bringing the original building back to life. It will have one of the most impressive sets of new gallery spaces in London.

The building itself is important; but what happens inside it, and the impact that it will have in this country and beyond, is even more fundamental. The museum will have a challenging programme that encourages new work and new thinking. Design is the way to ask questions about what technology is doing to us, to explore how the world will look and how it will work, and to define new aesthetic approaches. The exhibitions programme will attract a substantial new audience. The museum's auditorium, learning spaces, library, archive, and digital spaces will be the platform for new thinking about design of every kind. The touring and publications programme will take the message around the world.

For the first time, the Design Museum will be able to offer free admission to its permanent collection, a striking reimagining of design from the point of view of the maker and the user as well as that of the designer.

Time for Design

The *Time for Design* auction, in collaboration with Phillips, is a key part of the Design Museum's fundraising campaign for its new building. At the start of 2016, the museum had already raised £45 million of its £55 million target. As an independent, charitable foundation with limited government support, the museum is dependent on the income it generates from its own activities and from corporate and individual supporters. The auction has been fortunate to receive a remarkable level of personal support. Jonathan Ive, Paul Smith, Norman Foster, Rolf Sachs, Michael Craig-Martin and David Adjaye have all designed pieces for this auction. Additionally, Phillips is the leading global platform for buying and selling design and we are hugely grateful to the team at Phillips for their enthusiastic and committed support for this project.

Building the new museum has been made possible by a mix of private supporters, trusts and foundations, including the Swarovski Foundation, the Dr Mortimer and Theresa Sackler Foundation, the Conran Foundation, the Wolfson Foundation, and the Hans and Märit Rausing Charitable Foundation. The Heritage Lottery Fund and Arts Council England have contributed to the capital campaign for the new building, and the Arts Council has made the museum a National Portfolio Organisation which is a clear endorsement of the museum's position as a national institution. The £45 million raised so far is in addition to a contribution from Chelsfield, the museum's landlords, represented by the value of a rent free 175-year lease, and preparatory work on the building that totals £35 million. The remaining £10 million will make possible the opening of the museum and ensure its continuing successful operation. The museum has relied on the generous support of the world's leading designers, architects, artists, collectors, galleries and manufacturers to assemble a remarkable collection of lots for this auction that reflect the range of the museum's concerns. Taken together they represent an effective survey of the state of contemporary design and its dialogue with art, architecture, technology and fashion.

There are historic pieces from the great days of the modern movement, bold experiments from the 1960s by Gaetano Pesce and Mario Bellini. Stuart Haygarth donated a 'Millennium' chandelier, a key piece in his own career. Jacques Herzog and Pierre de Meuron donated a piece that they originally designed for the Beijing Olympic stadium. There is a prototype never put into production by Aldo Rossi. Moroso has donated 'Metamorfosi', a one-off made by Martino Gamper, the result of ten days spent in its Udine Factory. Ron Arad is represented by two rare limited-edition pieces, a 'London Papardelle' and a 'D-sofa', but also by his own one-off version of a limited edition Fiat 500, reconditioned to factory fresh condition. Piero Gandini of Flos has made available unique pieces from Jasper Morrison, Konstantin Grcic, and the Bouroullec Brothers. Carpenters Workshop Gallery produced pieces by Paul Smith, David Adjaye and Michael Craig-Martin especially for the sale. David Gill Gallery, Friedman Benda and the Amman Gallery have all been particularly generous. This is a unique survey of work, broad in its range and subject, and one that reflects the friendships of the museum as well as its perspective in the world. As the director, I will be sorry to say goodbye to all of these pieces, but enormously grateful for what their sale will allow the Design Museum to achieve.

The new building

Originally opened by the Queen in 1962, the former Commonwealth Institute was designed by Robert Matthew and Stirrat Johnson-Marshall. Under its distinctive hyperbolic paraboloid concrete shell roof, it housed permanent displays for each of the member states of the British Commonwealth, most of them designed by James Gardner, who was previously a key figure in the Festival of Britain. The building had been listed Grade 2* by English Heritage by the time that the Commonwealth decided to vacate the building, and it remained empty for several years while its future was determined. The whole site was acquired by Chelsfield, and the restored museum building now forms part of a larger development with new residential buildings designed by OMA.

I look forward to warmly welcoming you to the new Design Museum when it opens later this year.

Support.
Design.
Now.

Introduction
by Alexander Payne

Time for Design marks an important moment in the history of the Design Museum. Phillips is thrilled to be part of the final fundraising push towards the goal of building the world's best design museum in London.

This unique benefit auction offers an exceptional opportunity for collectors to be part of the Design Museum's journey towards its opening in London's Kensington museum district in November this year.

We share the Design Museum's passion for connoisseurship and quality in design, and its commitment to inspiring the designers of the future. This sale provides collectors worldwide with a thrilling opportunity to participate in an auction curated by Deyan Sudjic, the Design Museum's visionary director.

Deyan has brought together a carefully curated sale, which shows the wonder of design in the 20th and 21st centuries. The range of works gathered for the sale range from leading international designers, architects, fashion designers, artists and collectors, and reflect the respect he enjoys globally.

Deyan's passion for design and his commitment to investigating design – how we use it and are surrounded by it every day – makes him an effective champion for everything the new Design Museum represents. This is a new kind of museum, one that is in true dialogue with its visitors – a museum that is set to show everyone how creativity and design will shape our future.

The Design Museum is a great addition to London's cultural landscape. Its new location will enhance its reputation internationally. It will become a beacon for design – and debate about design.

The works offered here at auction give you, the collector, the opportunity to support design now.

E9
E.10
PCH

‘The Design Museum is a uniquely inspiring place. It played an important role in my education’

Sir Jonathan Ive

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Time for Design Auction Donors

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The Zaha Hadid Foundation
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Richard Woods
Charles Zana
Rainer Zietz

322. Tord Boontje

Time for Design: A Benefit Auction for the new Design Museum *London, 28 April 2016, 7pm*

Curated by Deyan Sudjic

Auction and Viewing Location
30 Berkeley Square London W1J 6EX

Auction
28 April, 7pm
Lots 301 – 339

Viewing
22 – 28 April
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
In sending in written bids or making enquiries please refer to this sale as UK050316 or Time for Design.

Absentee and Telephone Bids
tel +44 20 7318 4045
fax +44 20 7318 4035
bidslondon@phillips.com

All purchases over £10,000 hammer price will entitle the successful bidder to become a Founder of the new Design Museum and have their name carved into the fabric of the building on a donor panel that will be featured prominently in the main foyer.

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the DESIGN MUSEUM

PHILLIPS

Donated by Kenny Schachter and Johannes Huth

301. Maria Pergay b. 1930

'Ribbon Pouf', 2007
Enamelled stainless steel.
55.5 x 109 x 44 cm (21⅞ x 42⅞ x 17⅜ in.)
Number 1 from the edition of 20.

Estimate
£20,000-30,000 $28,600-42,900
€25,800-38,700

Literature
Suzanne Demisch and Stephane Danant, *Maria Pergay: Complete works 1957-2010*, Bologna, 2011, pp. 253-54

Maria Pergay's work reflects the persistent strand of French creativity that reminds us of the glamour of postwar Paris in the 1960s and 1970s. **Deyan Sudjic**

Carpenters Workshop Gallery has collaborated with the Design Museum by producing four new designs by Ingrid Donat, Paul Smith and David Adjaye, and this dynamic piece by Michael Craig-Martin. **DS**

Donated by Michael Craig-Martin and Carpenters Workshop Gallery

302. Michael Craig-Martin b. 1941

'Timetable' desk, 2015
Inlaid Corian®.
72 x 190 x 100 cm (28⅜ x 74¾ x 39⅜ in.)
Prototype for the edition of 8 plus 4 artist's proofs.

Estimate
£40,000-60,000 $57,200-85,800
€51,600-77,300

Designed by Michael Craig-Martin and produced by Carpenters Workshop Gallery exclusively for Time for Design.

Jony Ive first showed a prototype mobile phone at the Design Museum in 1990, long before he started working for Apple. He was winner of the museum's first 'Designer of the Year' award in 2003 for the iMac. To support the museum, he and his team in Cupertino have designed this special iPad Pro in a unique colour numbered Edition 1 of 1. **DS**

Donated by the Apple Design Team

303. Apple Inc. est. 1976

Unique iPad Pro, iPad Smart Cover, Apple Pencil and holder, 2016
Anodised aluminium, aluminosilicate glass, digital stylus pen, leather.
iPad Pro: 30.5 x 22 x 0.7 cm (12 x 8⅝ x 0¼ in.)
iPad Smart Cover: 30.5 x 22.4 x 0.3 cm (12 x 8⅞ x 0⅛ in.)
Apple Pencil: 17.5 cm (6⅞ in.) high, 0.89 cm (0⅜ in.) diameter
Apple Pencil Cover: 19.7 x 3 x 1.1 cm (7¾ x 1⅛ x 0⅜ in.)
Back of iPad and inside of iPad Smart Cover laser etched *Edition 1 of 1.*

Estimate
£10,000-15,000 $14,400-21,700 €12,800-19,200

Unique customised iPad designed exclusively by the Apple Design Team for Time for Design.

This is Ron Arad's own one-off FIAT 500, a gift from the company on the occasion of his design for the limited edition of 200. **DS**

Donated by Ron Arad

304. Ron Arad b. 1951

Unique vinyl-wrapped Fiat 500 1.4 16v Sport Dualogic, 2008

Exterior signed with decal *R Arad/500*.
Registration number LK58HWS.
Chassis number ZFA31200000109906.
Engine number 1275890.

Estimate
£20,000-30,000 $28,900-43,300
€25,700-38,500

Unique and exclusive design by Ron Arad.

Please note this lot is offered as an art work, not a car. It can however be registered as a car by the successful bidder after collection.

R. Arad

Anish Kapoor was chair of the Design Museum's 'Design of the Year' jury in 2015. He worked with the architect Jan Kaplicky of Future Systems on designs for London's South Bank, and a station for the Naples metro, shown at the Design Museum in 2009. **DS**

Alternative view

Donated by Anish Kapoor

305. Anish Kapoor b. 1954

Untitled, 2005
Stainless steel.
62 x 12.2 x 25 cm (24⅜ x 4¾ x 9⅞ in.)
Number 4 from the edition of 6 plus
2 artist's proofs.

Estimate
£80,000-120,000 $116,000-173,000
€103,000-154,000 ♠

Norman Foster designed the Design Museum's exhibition 'Bauhaus Dessau' in 2000. He helped the Design Museum to bring Jean Prouvé's Maison Tropicale to London in 2007, where it was installed outside the Tate Modern. This version of his Arc table for Molteni produced in bronze was especially designed for the auction. DS

Donated by The Norman Foster Foundation

306. Norman Foster b. 1935

'Arc' table, 2015
Glass, bronze.
73 cm (28¾ in.) high, 150 cm (59 in.) diameter
Produced by Molteni & C, Milan, Italy.
Number 1 from the edition of 6. Underside of base incised *Norman Foster/1 / 6*.

Estimate
£40,000-60,000 $57,200-85,800
€51,600-77,300

Reinterpretation by Lord Norman Foster produced in bronze by Molteni for the Time for Design auction.

Donated by Rolf Sachs

307. Ron Arad b. 1951

Important 'London Papardelle', 1992
Woven polished stainless steel, stainless steel.
101 x 260 x 57 cm (39¾ x 102⅜ x 22½ in.) fully extended
Produced by One Off Ltd., London, UK. Number 1 from the edition of 5 plus 3 artist's proofs.

Estimate
£70,000-90,000 $101,000-130,000 €89,800-115,000

Provenance
Acquired directly from the artist by the present owner

Literature
'Ron Arad, Sedili in acciaio inossidabile', *Domus*, no. 741, September 1992, p. 66 for an image and a drawing
Ron Arad Studio, exh. cat., Galleria Internos, Milan, 1994, n.pDeyan Sudjic, *Ron Arad*, London, 1999, p. 66
Ron Arad: A Retrospective Exhibition 1981-2001, exh. cat., Barry Friedman Ltd., New York, 2005, p. 36
Design Contre Design, exh. cat., Galeries nationales du Grand Palais, Paris, 2007, pp. 176-77
Paola Antonelli, Jonathan Safran Foer, Marie-Laure Jousset, *Ron Arad: No Discipline*, exh. cat., The Centre Pompidou, New York, 2008, pp. 96-97 for an image and a drawing

'The London Papardelle' is a key piece in Ron Arad's career, making a transition from his work with found objects and materials towards editioned pieces. **DS**

Donated by Antony Gormley

308. Antony Gormley b. 1950

'Small Spall III', 2013
Cast iron.
92 x 29 x 32 cm (36¼ x 11⅜ x 12⅝ in.)

Estimate
£100,000-150,000 $143,000-215,000
€129,000-193,000 ♠

Antony Gormley chaired the museum's 'Designs of the Year' jury in 2012. He is an eloquent advocate for contemporary design and architecture, to the extent of commissioning David Chipperfield to design his London studio. **DS**

The Zaha Hadid Foundation has acquired the museum's Shad Thames building and will occupy it after it moves out in August 2016. The proceeds have gone to building the new museum. The Design Museum gave Zaha Hadid her first retrospective exhibition in 2007. **DS**

Donated by The Zaha Hadid Foundation

309. Zaha Hadid b. 1950

Set of three 'Bianco Covelano' low tables, from the 'Mercuric' collection, 2013
Bianco Covelano marble.
Largest: 40 x 174 x 93 cm (15¾ x 68½ x 36⅝ in.)
Medium: 40 x 147 x 75.5 cm (15¾ x 57⅞ x 29¾ in.)
Smallest: 40 x 95.5 x 78.5 cm (15¾ x 37⅝ x 30⅞ in.)
Manufactured by Citco, Rivoli Veronese, Italy. Each underside etched with artist's facsimile signature *Zaha Hadid* and *MERCURIC COLLECTION L-2/12/©ZAHA HADID 2013/CITCO*, *MERCURIC COLLECTION M-2/12/©ZAHA HADID 2013/CITCO*, and *MERCURIC COLLECTION S-2/13/©ZAHA HADID 2012/CITCO*.

Estimate
£80,000-120,000 $116,000-173,000 €103,000-154,000

When the Design Museum set out to find its new home, the first choice was a site next to Herzog and de Meuron's transformation of the Bankside powerstation into the Tate Modern. We talked to them about choosing an architect to design a new Design Museum that would sit comfortably alongside their work, but in the event, ended up in Kensignton. Jacques Herzog celebrated the Design Museum's 25th anniversary in 2015 when he came to talk about his approach to architecture. **DS**

Donated by Herzog & de Meuron, Basel

310. Herzog & de Meuron est. 1978

'Bird's Nest' chandelier, designed for the National Stadium for the Olympic Games, Beijing,
designed 2005-2006, produced 2014
Fibreglass, reinforced polyester.
62.8 cm (24¾ in.) high, 134.3 cm (52⅞ in.) diameter
Manufactured by Project GFK, Dachau, Germany.

Estimate
£10,000-15,000 $14,300-21,500 €12,900-19,300

Donated by Debbie Lo Creativity Foundation and KEF

311. Ross Lovegrove b. 1958

Pair of 'Muon' speakers, designed 2007, executed 2016
Super-formed aluminium.
Each: 200 x 60 x 38 cm (78¾ x 23⅝ x 14⅞ in.)
Manufactured by KEF, UK. From the edition of 100.
Laser-etched with *Ross Lovegrove* signature.
Together with a certificate showing its unique frequency response curve signed by its craftsman.

Estimate
£80,000-120,000 $114,000-172,000 €103,000-155,000

Ross Lovegrove was the first selector for the Conran Collection at the Design Museum. He acquired a range of objects that represented his view of the design landscape, from cameras to baby feeding bottles. The museum showed his concept car for Renault in 2013. **DS**

Piero Gandini of Flos worked with the Bouroullec brothers, as well as Konstantin Grcic and Jasper Morrison to produce a unique interpretation of their design for the company to support the Design Museum. Ronan and Erwan Bouroullec's installation, 'Plant Power' was shown at the Design Museum in 2003. **DS**

Donated by Flos

312. Ronan and Erwan Bouroullec

b. 1971 and b. 1976

Unique 'Piani Big' lamp, 2016
Aluminium, laser etched PMMA plastic diffuser.
38 x 27 x 29 cm (14⅞ x 10⅝ x 11⅜ in.)
Manufactured by Flos, Bovezzo, Italy.

Estimate
£8,000-12,000 $11,600-17,300 €10,300-15,400

Unique and exclusive reinterpretation with an anodised finish by Ronan and Erwan Bouroullec produced by Flos for Time for Design.

Marc Newson's prototype car for Ford 021C was shown at the Design Museum in 2000. A year later he was invited by the museum to select acquisitions for the Conran Collection, including a Soviet cosmonaut's suit. In 2004 the Design Museum's solo exhibition on his work included Qantas' business class seats, as well as the Kelvin40, his design for a jet aircraft. **DS**

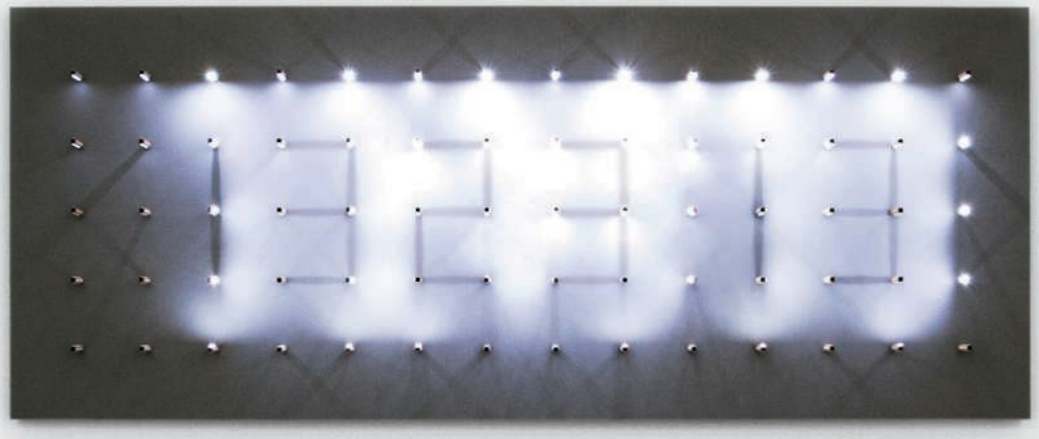
Donated by Georg Jensen

313. Marc Newson b. 1963

Unique tea and coffee service, 2016
Precious metal, rattan, maple.
Teapot: 25.1 x 15.8 x 11 cm (9 ⅞ x 6 ¼ x 4 ⅜ in.)
Coffee pot: 25.1 x 15.8 x 13.9 cm (9 ⅞ x 6 ¼ x 5 ½ in.)
Creamer: 6 x 10 x 12.2 cm (2 ⅜ x 3 ⅞ x 4 ¾ in.)
Sugar pot 9.7 x 6.7 cm (3 ⅞ x 2 ⅝ in.) diameter.
Tray: 52 x 32 cm (20½ x 12 ⅝ in.)
Manufactured by Georg Jensen, Denmark.
Each piece marked with manufacturer mark, artist's facsimile signature, and standard marks.
Comprising teapot, coffee pot, creamer, sugar bowl, and tray.

Estimate
£70,000-90,000 $101,000-130,000
€89,800-115,000

Random International, originally Florian Ortkrass, Hannes Koch and Stuart Wood, installed a piece called 'Sunlight Video' at the Design Museum in 2012 as part of the 'Swarovski Digital Crystal' exhibition. **DS**



Donated by Random International and Carpenters Workshop Gallery

314. Random International est. 2005

'Study of Time / I' digital clock, 2011
Aluminium, copper, LEDs.
61 x 151 x 12 cm (24 x 59½ x 4¾ in.)
Number 4 from the edition of 8 plus 4 artist's proofs.

Estimate
£30,000-50,000 $42,900-71,500
€38,700-64,500

Studio NUCLEO, based in Turin, view their work as explorations of time. They are one of the most promising of a generation that emerged from the shadow of Italy's 'maestri', dominant for so long. **DS**

Donated by Studio Nucleo and Ammann // Gallery

315. NUCLEO – Piergiorgio Robino, Stefania Fersini est. 1997

'Primitive' table, 2009
Cardboard, fibreglass, polyester resin.
142 x 320 x 75 cm (55⅞ x 125⅞ x 29½ in.)
Artist proof for the production of 1.

Estimate
£30,000-50,000 $42,900-71,500 €38,700-64,500

Donated by Thomas Heatherwick

316. Thomas Heatherwick b. 1970

'Spun' chair, 2015
Polished copper, leather.
65 cm (25⅝ in.) high, 90 cm (35⅜ in.) diameter
Number 19 from the edition of 35. Incised with artist's facsimile signature *Thomas Heatherwick* and *19-35*.

Estimate
£20,000-30,000 $28,600-42,900 €25,800-38,700

Design Museum founder Terence Conran was one of Thomas Heatherwick's earliest patrons, commissioning a gazebo from him while he was still at the Royal College of Art. The display of objects that Heatherwick selected for the Conran Collection in 2004 was one of the most popular exhibitions in the museum's history. **DS**

'Urban Africa', David Adjaye's remarkable photographic survey of Africa's capital cities, was shown at the Design Museum in 2010. **DS**

Donated by David Adjaye and Carpenters Workshop Gallery

317. David Adjaye b. 1966

Solar Clock, 2015
Bianco Carrara marble.

From the edition of 8 plus 4 artist's proofs.
Comprising 13 elements including
12 numerals and 1 needle/sundial.

Estimate
£100,000-150,000 $143,000-215,000
€129,000-193,000

Designed by David Adjaye and produced by Carpenters Workshop Gallery on the occasion of Time for Design.

When the Design Museum opened in the 1980s, Japan was a big part of the design landscape. Issey Miyake, and Sony (both the subjects of Design Museum exhibitions), Shiro Kuramata, Rei Kawakubo and others demonstrated the country's cultural range. Nendo demonstrates, that Japan is still full of creative energy. **DS**

Donated by Nendo and Friedman Benda

318. Nendo est. 2002

'Cabbage Chair', 2008
Pleated paper.
65 cm (25⅝ in.) high, 75 cm (29½ in.) diameter
From the production of 40, including 10 black, 16 white and 14 mixed examples.

Estimate
£10,000-15,000 $14,300-21,500
€12,900-19,300

Exhibited
'Nendo: Ghost Stories', Friedman Benda, New York, 28 March-25 April, 2009

Literature
Adeline Loh, *Perfect Paper*, Singapore, 2009, pp. 116-21 for similar examples
Floyd E. Schulze and Robert Klanten, eds., *Nendo 10/10*, Berlin, 2013, pp. 66-69 for similar examples

Ron Arad has managed to switch between mass production and editioned work, between architecture and industrial design without missing a beat. As professor of 'Design Product', as he called his department at the Royal College of Art, he presided over a remarkable generation of students. **DS**

Donated by Johannes and Helene Huth

319. Ron Arad b. 1951

'D-Sofa', 1994
Polished stainless steel.
98 x 214 x 93 cm (38⅝ x 84¼ x 36⅝ in.)
Produced by Ron Arad Studio, Italy. Number 11 from the edition of 20 plus 5 artist's proofs in polished stainless steel and 3 prototypes.
Underside incised with *Ron Arad 11/20*.

Estimate
£100,000-150,000 $143,000-215,000
€129,000-193,000

Provenance
Timothy Taylor Gallery, London

Literature
Deyan Sudjic, *Ron Arad*, London, 1999, p. 78
Matthew Collings, *Ron Arad Talks to Matthew Collings*, London, 2004, pp. 90-91
Paola Antonelli, Jonathan Safran Foer, Marie-Laure Jousset, *Ron Arad: No Discipline*, exh. cat., The Centre Pompidou, Paris, 2009, pp. 104-105 for an image and a drawing

The Design Museum takes a broad view of design, from mass produced machine made objects and websites to the painterly expressive qualities of Ingrid Donat's work in bronze. **DS**

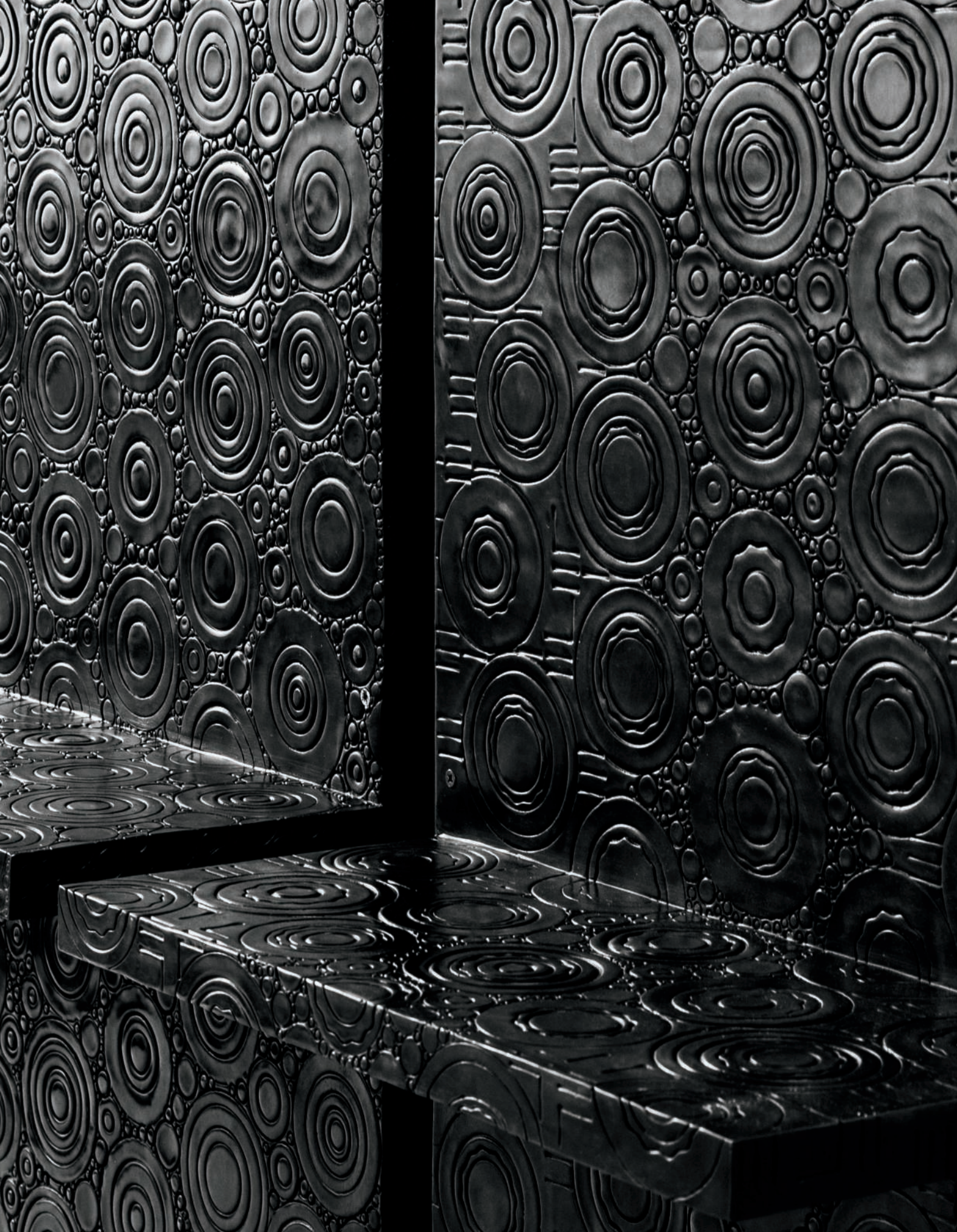
Donated by Ingrid Donat and Carpenters Workshop Gallery

320. Ingrid Donat b. 1957

'Bibliothèque Quatre Saisons', 2015
Patinated bronze.
Each unit: 240 x 57 x 28.5 cm
(94½ x 22½ x 11¼ in.)
Number 1 from the edition of 8 plus
4 artist's proofs. Comprising 4 units.

Estimate
£100,000-150,000 $143,000-215,000
€129,000-193,000

Designed by Ingrid Donat and produced by Carpenters Workshop Gallery for Time for Design.



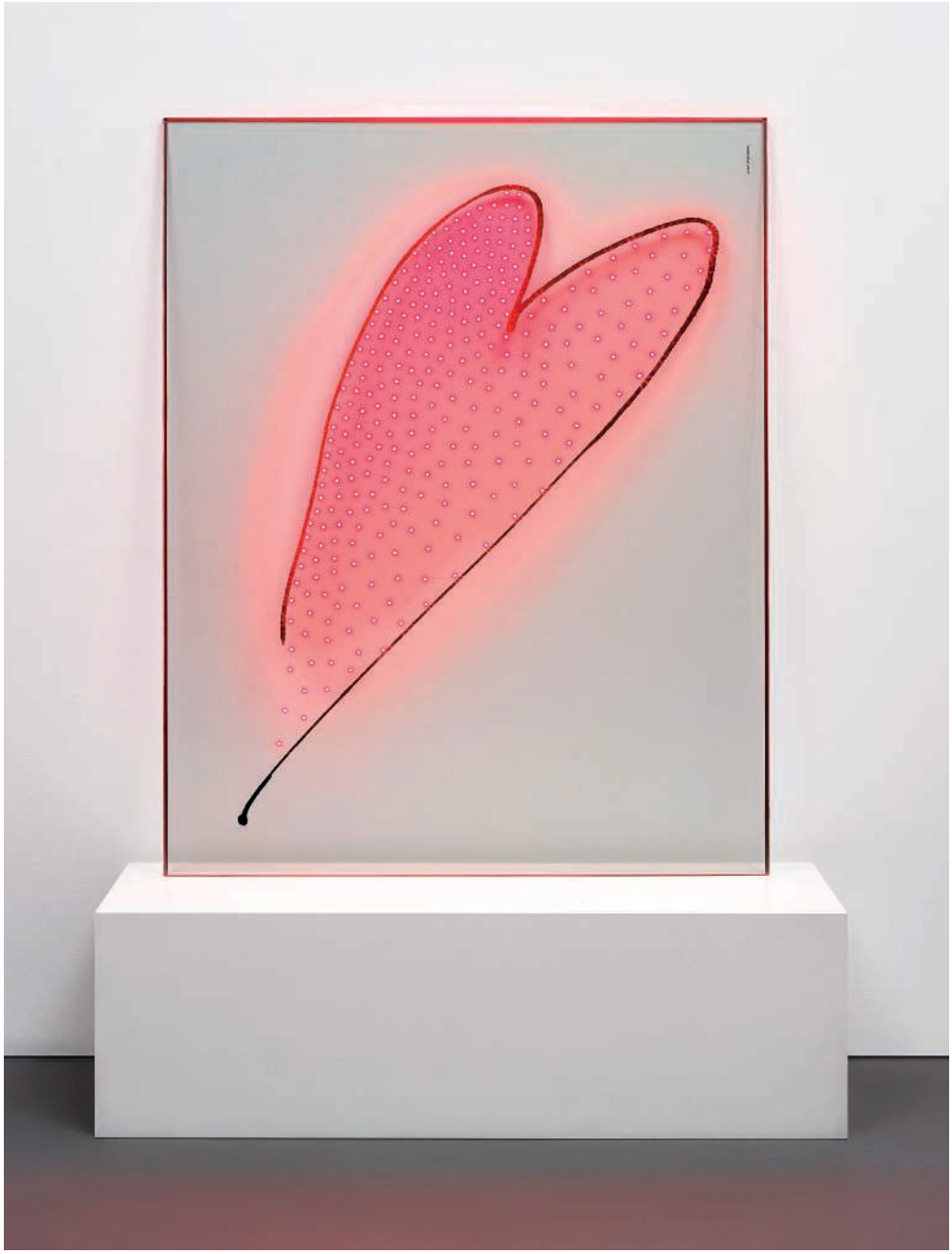
Donated by Ingo Maurer

321. Ingo Maurer b. 1932

'Deposito del Cuore', 2015
Safety glass, red LED lights.
140 x 105 x 1 cm (55⅛ x 41⅜ x 0⅜ in.)
From the edition of 4. Top right corner signed *Ingo Maurer*.

Estimate
£10,000-15,000 $14,300-21,500
€12,900-19,300

Issey Miyake has given the Design Museum an Ingo Maurer installation that used to hang in one of his London stores. It will be on permanent display at the new Design Museum building. **DS**



Anonymous Gift

322. Tord Boontje b. 1968

'Petit Jardin' chair, 2006
Powder-coated laser-cut steel, zinc.
135 x 140 x 116 cm (53⅛ x 55⅛ x 45⅝ in.)
Produced by Studio Tord Boontje, London, UK.
Number 3 of 5 white examples from
the edition of 9. Reverse impressed with
Studio Tord Boontje no. 3.

Estimate
£10,000-15,000 $14,300-21,500
€12,900-19,300

Literature
Gareth Williams, *Telling Tales: Fantasy and Fear in Contemporary Design*, exh. cat., Victoria and Albert Museum, London, 2009, p. 35, fig. 15

Tord Boontje's work gave the idea of decoration an entirely new dimension with his ability to bring craft and skill to industrial materials. **DS**

16:32

Rolf Sachs has been a trustee of the Design Museum since 2007. He has a bone dry sense of humor that manifests itself in the surrealist wit of his design work. **DS**

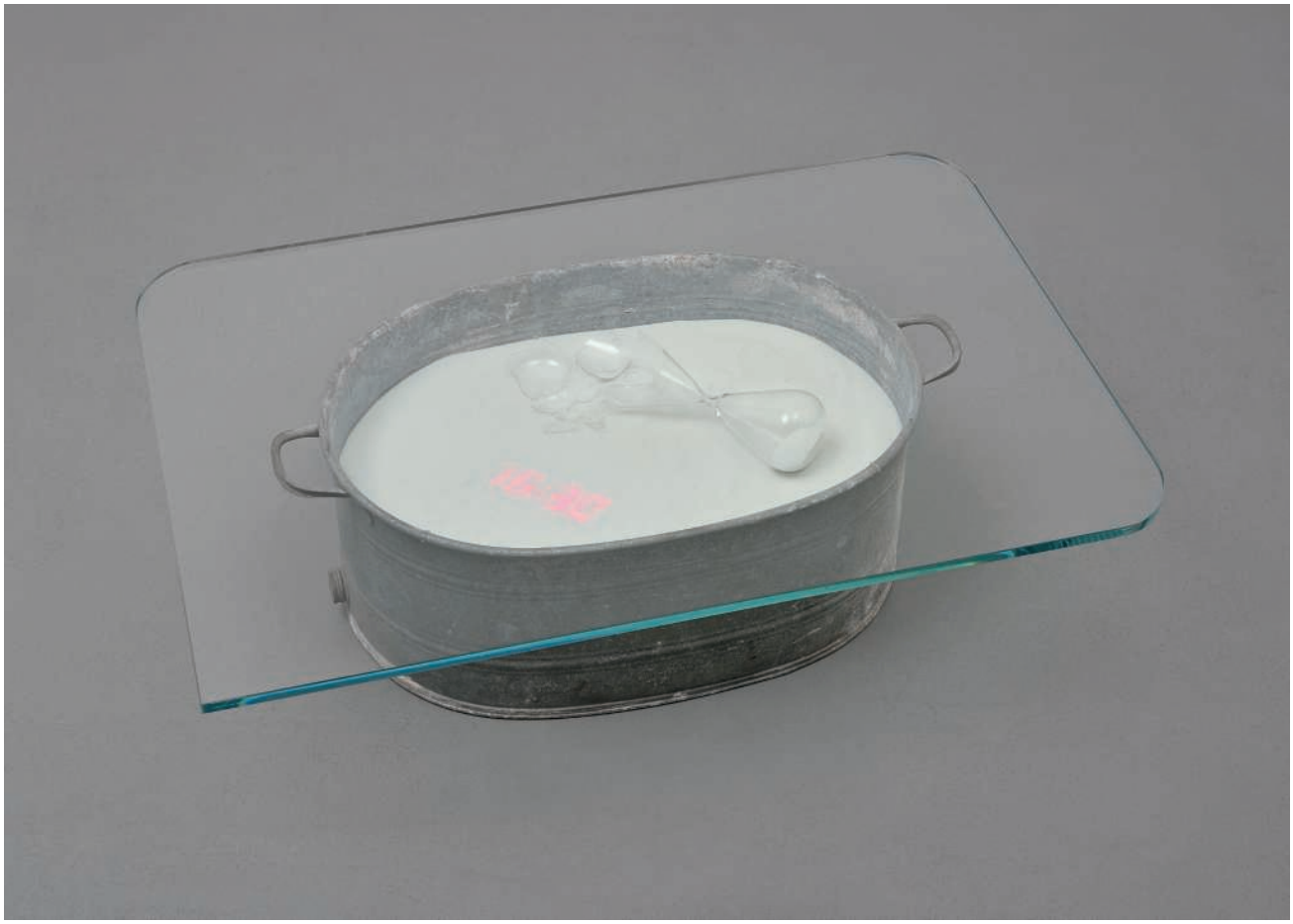
Donated by Rolf Sachs

323. Rolf Sachs b. 1955

Unique 'Time Flows', 2016
Galvanised steel tub, marble dust, glass, digital clock, low iron toughened glass.
30 x 100 x 75 cm (11¾ x 39⅜ x 29½ in.)

Estimate
£8,000-12,000 $11,400-17,200
€10,300-15,500

Unique table exclusively designed by Rolf Sachs for Time for Design.



Fashion is a key part of the Design Museum programme; we have curated thematic exhibitions, such as 'Women Fashion Power – not a multiple choice' as our advertising campaign put it. **DS**

Donated by Stella McCartney

324. Stella McCartney b. 1971

Acclaimed fashion designer Stella McCartney invites the successful bidder of this unique experience to meet her at her flagship store in Mayfair for a one-to-one styling session over tea or cocktails. A gift, personally chosen by Stella and presented to the successful bidder following the styling session, is included in this lot.

Estimate
£3,000-4,000 $4,300-5,700 €3,900-5,200

STELLA McCARTNEY
30

‘The Design Museum’s programmes always inspire and ignite the imagination. It offered me a unique platform to exhibit in the UK a full cross section of my work’

Dame Zaha Hadid

The Savoy vase was originally designed as a competition entry held by Karhula Glassworks for the Paris World Fair of 1937. Most are undated but this example is etched 1937, the year of the Paris exhibition. **DS**

Donated by Rainer Zietz

325. Alvar Aalto 1898-1976

Early vase, model no. 9750, from the 'Eskimoerindens skinnbuxa' sketch series, 1937
Coloured glass still-blown into mould.
13.8 x 20.3 x 16 cm (5⅜ x 7⅞ x 6¼ in.)
Produced at the Karhula Glassworks by Karhula-Iittala, Finland. Well acid-etched with *KARHULA* and *22 IX 37*.

Estimate
£8,000-12,000 $11,400-17,200 €10,300-15,500

Literature
Alvar and Aino Aalto as Glass Designers, exh. cat., Iittala Glass Museum, Sävypaino, 1988, cat. no. 46
Jennifer Hawkins Opie, *Scandinavia: Ceramics & Glass in the Twentieth Century*, London, 1989, p. 23, fig. 189
Pikko Tukkanen, *Alvar Aalto Designer*, Vammala, 2002, pp. 148, 200-201
Kaisa Koivisto, Uta Lauren, *Suomalaisen Taidelasin Kultakausi*, Helsinki, 2013, p. 58
Kaisa Koivisto and Pekka Korvenmaa, eds., *Glass from Finland in the Bischofberger Collection*, exh. cat., Fondazione Giorgio Cini, Venice, 2015, p. 137, 396

Donated by Wendell Castle and Friedman Benda

326. Wendell Castle b. 1932

'Ulysses' table, 2007
Nickel-plated steel.
36.8 x 88.9 x 63.5 cm (14½ x 35 x 25 in.)
Number 4 from the edition of 6.
Signed *Castle 07/4/6*.

Estimate
£7,000-9,000 $10,000-12,900 €9,000-11,600

Literature
Emily Evans Eerdmans, *Wendell Castle, A Catalogue Raisonné 1958-2012*, New York, 2014, p. 415

Wendell Castle's career has been devoted to an ongoing exploration of the relevance of handcraft in an age of mass production and new materials. His most recent works fascinatingly use robotic milling techniques to revisit earlier pieces that he made by hand. **DS**

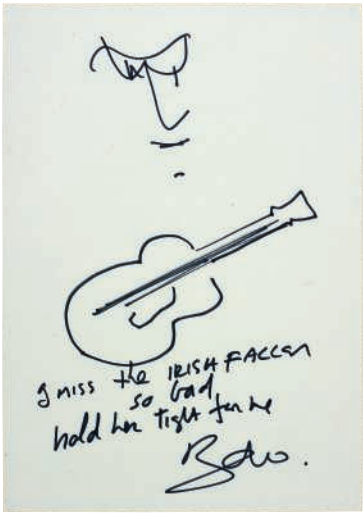
Donated by Bono

327. Gretsch est. 1883

'Irish Falcon' guitar, model no. G61361, 2005
Arched laminated maple body, two-piece maple neck, ebony fingerboard, mother-of-pearl, steel.
110 x 43 x 14 cm (43¼ x 16⅞ x 5½ in.)
Produced by The Gretsch Company, Savannah, Georgia. Body signed with gold marker *Bono 2016* and clover and inscribed *"where you live should not decide whether you live."* 12th fret signed *Bono*. Scratch plate inscribed *THE GOAL IS SOUL*. Interior paper label printed with model no. *G61361* and serial no. *JT05129386*. Back of neck printed with serial no. and *MADE IN JAPAN*. Pickups stamped with patent numbers, tuning pegs marked *GROVER*. Together with the original case and manufacturer manuals, a Gretsch certificate of authenticity signed by Fred Gretsch and Bono, and a drawing by Bono with the note, I miss the IRISH FALCON so bad hold her tight for me Bono. Features Gretsch G-Cadillac tailpiece and Filter'Tron pickups. Custom "Evergreen" finish.

Estimate
£60,000-80,000 $86,600-116,000
€77,000-103,000

Guitar signed by Bono accompanied by the below hand written note for Time for Design.



GRETSCH
Bolo
THE PRAISE SONG
"What you like should not decide what you like"

Of all the one time members of Droog, Marcel Wanders has proved to be the most versatile of the generation of designers who made the Netherlands such a focus of attention. The Design Museum exhibited Droog in 2003. **DS**

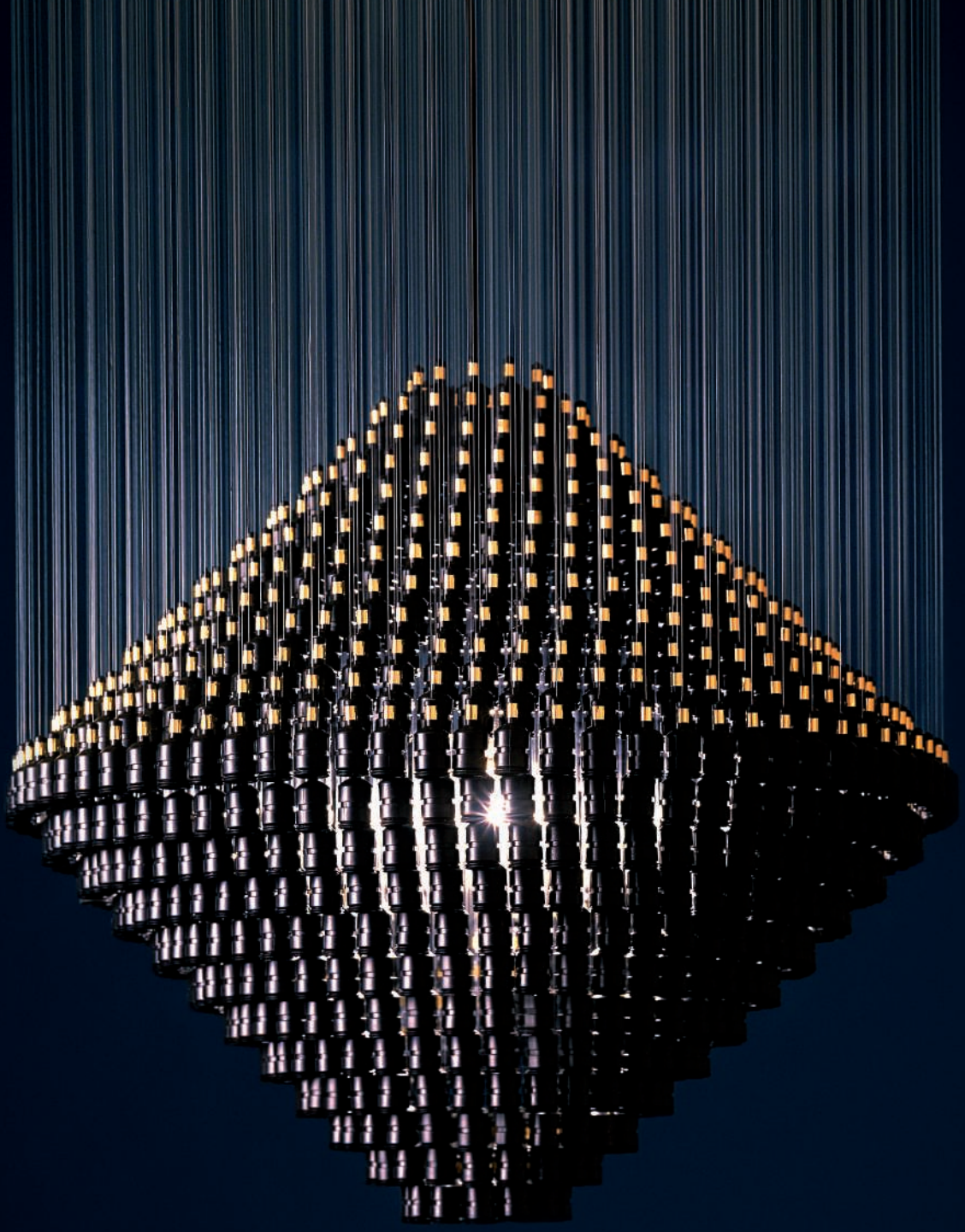
Donated by Marcel Wanders and Friedman Benda

328. Marcel Wanders b. 1963

'Bon Bon gold' chair, from the 'Personal Edition' series, 2010
Crocheted rope, resin, precious metal.
55 x 100 x 100 cm (21⅝ x 39⅜ x 39⅜ in.)
Number 16 from the edition of 20.
Together with a certificate of authenticity signed by the artist.

Estimate
£12,000-18,000 $17,200-25,700
€15,500-23,200

Another example of the 'Bon Bon gold' chair is in the permanent collection of The Brooklyn Museum, Brooklyn, New York.



Donated by Stuart Haygarth

329. Stuart Haygarth b. 1966

'Millennium' chandelier, 2006
1,000 party poppers, monofilament line, split shot, painted MDF ceiling panel.
80 cm (31½ in.) high, 80 cm (31½ in.) diameter
Number 3 from the edition of 10 plus 1 artist's proof.

Estimate
£10,000-15,000 $14,300-21,500 €12,900-19,300

Stuart Haygarth made an installation at the museum in 2005. This piece marked a particularly significant moment in his career when he made the transition from photography to making objects. It's made from 1,000 painstakingly collected party poppers left over from the Millennium celebrations. DS

The Design Museum has a Campana Brothers 'Disney' chair on permanent loan, a piece that – like much of their work – manages to connect popular culture with design. **DS**

Donated by Friedman Benda and the Campana Brothers

330. Fernando Campana and Humberto Campana

b. 1961, b. 1953

'Sushi III' chair, 2002
Painted iron, carpet, rubber, EVA, fabric.
94 x 52.1 x 71.2 cm (37 x 20½ x 28 in.)
From the edition of 35.

Estimate
£4,000-6,000 $5,700-8,600 €5,200-7,700

Provenance
Moss Gallery, New York
Private collection, New York

Literature
Darren Alfred, et al., *Campana Brothers: Complete Works (So Far)*, New York, 2010, pp. 167, 266

Donated by Paul Smith and Carpenters Workshop Gallery

331. Paul Smith b. 1946

'The Hurrier I Go, The Behinder I Get', desk, 2015
Fumed oak, bronze.
75 x 210 x 90 cm (29½ x 82⅝ x 35⅜ in.)
Number 1 from the edition of 8 plus 4 artist's proofs.

Estimate
£60,000-80,000 $86,600-116,000 €77,000-103,000

Paul Smith has been the subject of two exhibitions at the Design Museum. The first in 1995 was before he had branched out into womenswear. The second, 'Hello My Name is Paul Smith' opened in 2014, and is now on a world tour. This piece, made by Carpenters Workshop Gallery, was especially designed for the museum. **DS**

Antonio Citterio has been one of the most aesthetically consistent designers of his generation, working as an architect and as a designer. He was a member of the Design Museum's 'Designer of the Year' jury. **DS**

Donated by Antonio Citterio

332. Antonio Citterio b. 1950

Unique 'Convivium' table, 2016
Kauri wood, Carrara marble.
79.5 x 300 x 99.5 cm (31¼ x 118⅛ x 39⅛ in.)
Produced by Riva 1920, Cantù, Italy.
Underside with manufacturer's metal label *R/1920*, base branded with artist's facsimile signature *Antonio Citterio* and *N°:ZERO*. Together with kauri wood box with maintenance set, certificate of origin of the kauri wood and video documentation on the kauri wood extraction.

Estimate
£12,000-15,000 $17,200-21,500
€15,500-19,300

Unique and exclusive design by Antonio Citterio produced by Riva 1920 for Time for Design.

Donated by Flos

333. Konstantin Grcic b. 1965

Unique 'OK' standard lamp, 2016
Extruded aluminium, aluminium, laser etched PMMA plastic, steel.
160 cm (62⅞ in.) high, 28 cm (11 in.) diameter
Produced by Flos, Bovezzo, Italy.

Estimate
£5,000-7,000 $7,200-10,100 €6,400-9,000

Unique and exclusive reinterpretation by Konstantin Grcic produced by Flos for Time for Design.

Konstantin Grcic made the transition from working in wood to industrial design, and more recently to working with editioned pieces. This piece is a reinterpretation of the 'OK' standard lamp made especially for the auction by Flos. **DS**

The Design Museum showed an industrial version of Michael Anastassiades 'String Light' in its 'Design of the Year' exhibition in 2015. This is a special version made on the occasion of this auction. **DS**

Donated by Flos

334. Michael Anastassiades b. 1967

Unique 'String Light' standard lamp, 2016
Composite fibre, aluminium, optic plastic diffuser, steel.
240 x 110 x 30 cm (94½ x 43¼ x 11¾ in.)
Produced by Flos, Bovezzo, Italy.

Estimate
£7,000-9,000 $10,100-13,000 €9,000-11,500

Unique and exclusive reinterpretation by Michael Anastassiades produced by Flos for Time for Design.

I have a vivid memory of meeting Niemeyer in his studio overlooking the beach at Copacabana. Every time one of us mentioned one of his buildings he took out a thick black pencil, a sheet of kitchen paper and drew the cross section in one fluid line. I had just been to see the Casa de Canoas. He drew it, his assistant folded it up and handed it to me. **DS**

Donated by Rolf Sachs

335. Oscar Niemeyer 1907-2012

'Rio' rocking chaise longue, circa 1978
Painted bent plywood, leather, rubber, brass, metal.
85 x 57.5 x 170 cm (33½ x 22⅝ x 66⅞ in.)
Manufactured by Tendo Mokko, Tokyo, Japan.

Estimate
£10,000-15,000 $14,300-21,500 €12,900-19,300

Provenance
Phillips de Pury & Company, New York, 'Design', 24 May, 2007, lot 202
Acquired from the above

Literature
Mark Emery, *Furniture by Architects*, New York, 1983, p. 224
Pierre Kjellberg, *Le Mobilier du XXe Siècle, Dictionnaire desi Créateurs*, Paris, 1994, p. 453

Donated by Friedman Benda and Andrea Branzi

336. Andrea Branzi b. 1938

'Hanukiah', 2012
Aluminium and oak.
47.5 x 60 x 21.8 cm (18¾ x 23⅝ x 8⅝ in.)
Base branded with *Branzi 2012*.

Estimate
£7,000-9,000 $10,100-13,000 €9,000-11,500

Andrea Branzi came to prominence in the 1960s, when he was a member of Archizoom Associati, the Florence-based architectural cooperative that was the embodiment of what Italy called Radical Design. In the 1970s he worked briefly with Ettore Sottsass to design Fiorucci's New York store, and took part in 'Italy the New Domestic Landscape' at MoMA, New York in 1972. In the 1980s, he was part of both Studio Alchymia and of the Memphis group. **DS**

Donated by Flos

337. Jasper Morrison b. 1959

Unique 'Superloon' standard lamp, 2016
Gold gilt plated aluminium, laser etched PMMA plastic.
200 cm (78¾ in.) high, 70 cm (27½ in.) diameter
Produced by Flos, Bovezzo, Italy.

Estimate
£7,000-9,000 $10,100-13,000 €9,000-11,500

Unique and exclusive reinterpretation designed in gold gilt by Jasper Morrison and produced by Flos for Time for Design.

I first saw Jasper Morrison's 'Handlebar' table in an exhibition of his work at the Coexistence Gallery, just after he had graduated from Kingston. With the help of the Art Fund, the Design Museum acquired one from that edition three decades later. His exhibition, 'A world without words' was at the Museum Museum in 2001. The piece in the auction made by Flos was made especially for the Design Museum. **DS**

Alessandro Mendini, like me, is a former editor of Domus. In the 1000th issue, published in April 2016, we and the other seven surviving editors each contributed 10 pages.

The hand-painted 'Poltrona di Proust' is Mendini's most well-known work, combining poetical power with striking visual presence. **DS**

Donated by Alessandro Mendini

338. Alessandro Mendini b. 1931

'Poltrona di Proust' armchair, 2009
Hand-painted fabric and wood.
107.5 x 94 x 95 cm (42⅜ x 37 x 37⅜ in.)
Underside signed in marker with *A. Mendini 2009*.

Estimate
£30,000-50,000 $42,900-71,500 €38,700-64,500

Literature
Albrecht Bangert, *Italian Furniture Design: Ideas Styles Movements*, Munich, 1988, pp. 63, 65, 116
Glenn Adamson and Jane Pavitt, eds., *Postmodernism: Style and Subversion, 1970-1990*, exh. cat., Victoria and Albert Museum, London, 2011, p. 41

Donated by Nadja Swarovski

339. Tord Boontje b. 1968

Unique Large chandelier, 2015
Enameled steel, clear crystal, crystal AB coating.
121.9 x 156.7 x 180.5 cm (47⅞ x 61¾ x 71⅛ in.)
Produced by Swarovski, Wattens, Austria. From the production of 2. The other example is part of the permanent collection of the Swarovski archives.
Manufacturer label printed with *SWAROVSKI/ BLOSSOM 2015* and technical specifications.

Estimate
£40,000-60,000 $57,800-86,600
€51,300-77,000

Unique and exclusive reinterpretation by Tord Boontje, produced by Swarovski for Time for Design.

The Swarovski Foundation has generously supported the Design Museum's new building. Its learning centre will carry the Swarovski name. The Design Museum has three pieces of Boontje's work in its permanent collection. He curated the exhibition 'Wild Silk' for the Design Museum in 2003. **DS**

‘The Design Museum is an important cultural resource for London. Moving to the Commonwealth Institute is a fantastic opportunity to become a model of excellence’

David Adjaye, OBE

PCH
PCH
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PCH
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367. Paola Petrobelli

Time for Design: An Online Benefit Auction for the new Design Museum
London, 14 April – 2 May 2016

Curated by Deyan Sudjic

Viewing Location
30 Berkeley Square London W1J 6EX

Online Auction
phillips.com
7 April – 2 May
Lots 340 – 376

Viewing
22 – 28 April
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
When making enquiries please refer to this sale as UK050616 or Time for Design Online.

Bids
tel +44 20 7318 4045
fax +44 20 7318 4035
bidslondon@phillips.com

All purchases over £10,000 hammer price will entitle the successful bidder to become a Founder of the new Design Museum and have their name carved into the fabric of the building on a donor panel that will be featured prominently in the main foyer.

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the DESIGN MUSEUM

PHILLIPS

Donated by Fiat

340. Ron Arad b. 1951

Vinyl-wrapped limited edition new Fiat 500 'Ron Arad', 2015

From the edition of 200. Registration number WV15WXD. Chassis number 0J344668. Engine number 1137135.

Estimate
£10,000-15,000 $14,300-21,500
€12,900-19,300

Please note this lot is offered as an art work, not a car. It can however be registered as a car by the successful bidder after collection.

Donated by Patrick Jouin

341. Patrick Jouin b. 1967

'One Shot' stool, designed 2006, produced 2015
Polyamide.
Open: 40 cm (15¾ in.) high, 32 cm (12⅝ in.) diameter
Folded: 65 cm (25⅝ in.) high, 11 cm (4⅜ in.) diameter
Produced by MGX by Materialize, Leuven, Belgium. Signed in marker with *DUST* and *Patrick Jouin 2016*.

Estimate
£1,000-2,000 $1,400-2,900
€1,300-2,600

Donated by Rouge Absolu

342. Geraldine Prieur b. 1969

'Up To You' Consolatrice, 2015
Lacquered French walnut, French walnut, brass.
75 x 52.2 x 73.7 cm (29½ x 20½ x 29 in.)
Manufactured by Les Compagnons du Devoir, France, for Rouge Absolu, Paris. Number 1 from the edition of 12. Underside with label *ROUGE/ ABSOLU/001*.

Estimate
£2,000-3,000 $2,900-4,300
€2,600-3,900

Donated by India Mahdavi

343. India Mahdavi b. 1962

'Bishop' stool, from the 'fifteenth anniversary of Studio India Mahdavi' series, 2016
Enamelled ceramic.
60 cm (23⅝ in.) high, 40 cm (15¾ in.) diameter
Number 2 from the edition of 15. Underside handwritten with *2/15 fifteen years plus tard* and signed *India Mahdavi 2016*.
Together with certificate of authenticity from the Studio India Mahdavi.

Estimate
£500-700 $720-1,000 €640-900 •

This lot is sold with no reserve

Donated by Cristina Grajales Gallery and Cristophe Côme

344. Christophe Côme b. 1965

'Wave Loukoum' table lamp, 2012
Crystal, painted metal.
26 x 14.3 x 9.5 cm (10¼ x 5⅝ x 3¾ in.)
Base stamped with *CÔME*.

Estimate
£5,000-7,000 $7,200-10,000
€6,400-9,000 Ω

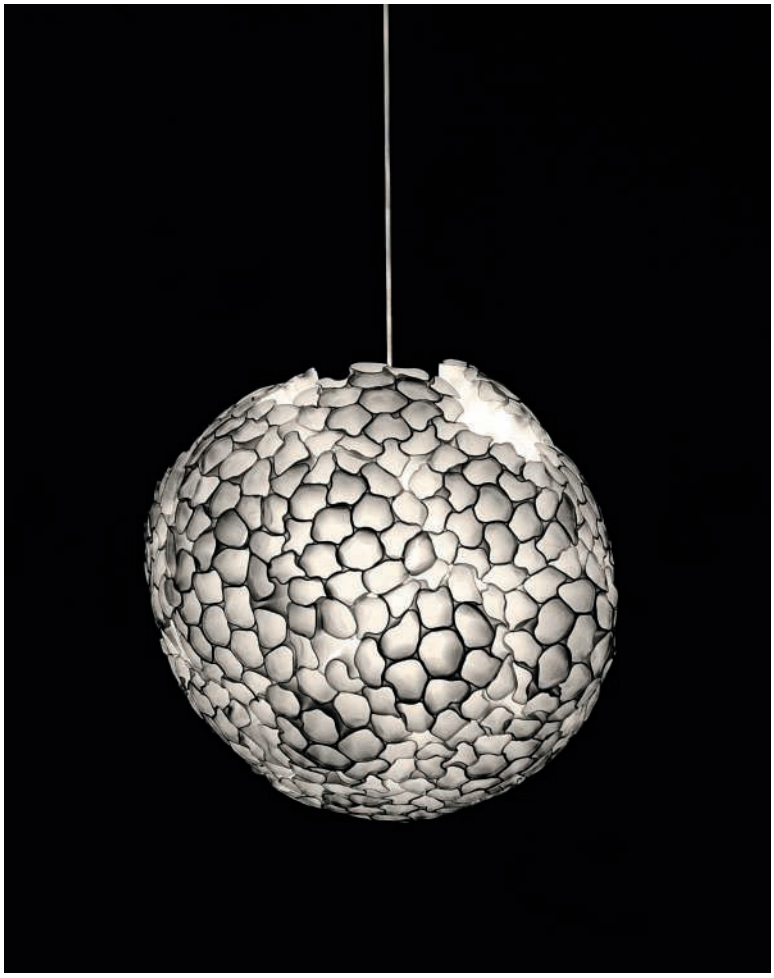
Donated by Meritalia and Mario Bellini

345. Mario Bellini b. 1935

'Opera' table, 2014
Ebonised wood, glass.
72.7 x 250 x 155.2 cm (28⅝ x 98⅜ x 61⅛ in.)
Manufactured by Meritalia, Meda, Italy.
Underside with manufacturer's metal label and artist's facsimile signature *OPERA/2014/Mario Bellini/MADE IN ITALY/ MERITALIA*.

Estimate
£5,000-7,000 $7,200-10,000
€6,400-9,000 •

This lot is sold with no reserve



Donated by Paul Cocksedge and Friedman Benda

346. Paul Cocksedge b. 1978

'Styrene' ceiling light, 2002
Polystyrene.
72.5 cm (28½ in.) diameter, variable drop

Estimate
£4,000-6,000 $5,700-8,600 €5,200-7,700

Donated by Rodney Kinsman

347. Rodney Kinsman b. 1943

Pair of 'T1' chairs, designed 1966, produced 1970
Chromium-plated tubular metal, leather.
Each: 70 x 79 x 75 cm (27½ x 31⅛ x 29½ in.)
Produced by OMK Design Ltd., London, UK.
Each underside signed *Kinsman '70*. Together with a signed copy of Rodney Kinsman's *The Logical Art of Furniture*, London, 1992.

Estimate
£1,000-1,500 $1,400-2,200 €1,300-1,900

Literature
Rodney Kinsman, *The Logical Art of Furniture*, London, 1992, pp. 27, 29

Donated by Paere Dansk Ltd.

348. Helge Vestergaard Jensen b. 1917

Daybed, designed 1955, produced 2014
Wenge wood, brass, elastic nylon string, aniline leather, cotton matting.
51 x 190.5 x 72 cm (20 ⅛ x 75 x 28 ⅜ in.)
Executed by master cabinetmaker Niels Roth Andersen, Denmark. From the production of 6 in rosewood and 8 in wenge.

Estimate
£8,000 - 12,000 $11,400-17,200 €10,300-15,500

Literature
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*, Volume 3: 1947-1956, Copenhagen, 1987, p. 343

Donated by Hermès

349. Michele de Lucchi b. 1951

'Pantographe' desk lamp, 2014
Leather covered tubular aluminium,
aluminium, leather, acrylic.
73 x 72 x 22.2 cm (28¾ x 28⅜ x 8¾ in.)
fully extended
Manufacatured by Hermès, Paris, France.
Arm incised with *HERMÈS/PARIS* and
underside granded with *PANTOGRAPHE Lamp
de travail* and various certifications marks.

Estimate
£3,000-5,000 $4,300-7,200 €3,900-6,400

Donated by Moroso

350. Martino Gamper b. 1971

'Metamorfosi', 2012
Plywood, polyester foam, fabric.
150 x 95 x 115 cm (59 x 37⅜ x 45¼ in.)
Produced by Moroso, Udine, Italy.
Underside covering fabric with
monogram *MOROSO*.

Estimate
£6,000-8,000 $8,700-11,600
€7,700-10,300 •

This lot is sold with no reserve

Donated by Flos

351. Mario Bellini b. 1935

'Chiara' standard lamp, designed 1964, produced 2015
Polished stainless steel, plastic.
145 x 49 x 70 cm (57⅛ x 19¼ x 27½ in.)
Manufactured by Flos, Bovezzo, Italy.

Estimate
£5,000-7,000 $7,200-10,100
€6,400-9,000

Donated by David Gill and Francis Sultana

352. Zaha Hadid b. 1950

'Serif 2' shelf, from the 'Seamless' collection, 2006
Polyurethane-lacquered polyester resin.
254 x 238 x 69 cm (100 x 93¾ x 27⅛ in.)
Produced by Established & Sons, London, UK.
Number 7 from the edition of 12.
Reverse with two brass labels impressed with *Established/&SONS/British Made* and *Designed by/Zaha Hadid/Seamless / 2006/Serif 2 7 / 12.*

Estimate
£8,000-12,000 $11,600-17,300
€10,300-15,400

Literature
Zaha Hadid: Seamless, exh. cat., Established & Sons and Phillips de Pury & Company, New York, 2006, n.p.

Donated by Michael Hue-Williams and Richard Woods

353. Richard Woods b. 1966

'Duckweave' rug, 2016
Woven wool.
274 x 183 cm (107⅞ x 72 in.)
Number 1 of 2 artist's proofs from the edition of 10.

Estimate
£6,000-8,000 $8,600-11,400 €7,700-10,300

Donated by Knoll

354. Frank Gehry b. 1929

'Cross Check' armchair, designed 1990
Maple-veneered wood.
85.5 x 72.4 x 66 cm (33⅝ x 28½ x 25⅞ in.)
Manufactured by Knoll, East Greenville, US.
Underside branded with artist's facsimile signature *Gehry / Knoll*, and stamped *3774*.

Estimate
£400-600 $580-870 €510-770 •

This lot is sold with no reserve

Donated by B&B Italia Spa

355. Mario Bellini b. 1935

Early 'Camaleonda' modular sofa, with three A+B units, designed 1970, produced 1971
Polyurethane foam, wool-polyamide-cashmere fabric.
Each A+B unit: 67 x 95 x 95 cm (26⅜ x 37⅜ x 37⅜ in.)
Manufactured by C&B Italia, Novedrate, Italy. Underside of each unit with manufacturer's paper label *C&B/ ITALIA/Novedrate, Como/sistema/CAMALEONDA/ designer/M. BELLINI/modello depositato*.

Estimate
£5,000-7,000 $7,200-10,100 €6,400-9,000

Donated by Bell & Ross

356. Bell & Ross est. 1992

A fine and rare set of 6 limited edition watches in a uniquely engraved display case.

Estimate
£12,000-18,000 $17,200-25,700
€15,500-23,200

The Bell & Ross Aviation collection is directly inspired by the instrumentation of aircraft cockpits, and addresses four fundamental requirements: legibility, functionality, precision and water-resistance.

Included in this set are the following:
Br 01 Horizon
Br 01 Altimeter
Br 01 Turn Coordinator
Br01-92 Heading Indicator
Br01-92 Airspeed
Br01-97 Climb

Only 99 sets have been offered worldwide and this is the only unique box set, engraved exclusively by Bell & Ross for Time for Design.

Donated by Porro

357. Alessandro Mendini b. 1931

'Maggio' chest of drawers, 2014
Elm-veneered wood, oak-veneered wood, acacia-veneered wood, brass, bronze, stainless steel, mirrored glass.
157 x 59.7 x 52 cm (61¾ x 23½ x 20½ in.)
Produced by Porro, Montesolaro, Italy.
Number 9 from the edition of 99. Bottom right corner stamped with artist's facsimile signature *A.Mendini* and *9/PORRO*.

Estimate
£4,000-6,000 $5,700-8,600 €5,200-7,700 •

This lot is sold with no reserve

Literature
'Guests of Honour', *The World of Interiors*, November 2014, p. 57 'Parquet Time', *Elle Decoration UK*, June 2015, p. 85

Donated by R & Company and the Haas Brothers

358. Simon and Nikolai Haas

b. 1984 and b. 1984

Unique 'Dark Father Accretion' vase, 2014
Hand-thrown and slip-decorated porcelain,
Complex B glaze.
28.6 cm (11¼ in.) high
Underside with brass plaque impressed
THE HAAS BROTHERS 2014 and gallery printed
paper label with title and description.

Estimate
£3,000-4,000 $4,300-5,700 €3,900-5,200 •

Literature
R & Company, *The Haas Brothers*, New York,
2014, p. 134 for a similar example

This lot is sold with no reserve

Donated by Living Divani

359. Junya Ishigami b. 1974

'Garden Plate' low table, designed 2010
Sanded and slumped glass.
3.6 cm (1⅜ in.) high, 118.8 cm (46¾ in.) diameter
Produced by Living Divani, Como, Italy.

Estimate
£2,000-3,000 $2,900-4,300 €2,600-3,900 •

This lot is sold with no reserve

Donated by Edward Barber and Jay Orgerby

360. Edward Barber and Jay Osgerby

b. 1969 and b. 1969

Prototype 'Bodleian' chair, 2014
Oak, leather.
82 x 65 x 55.2 cm (32¼ x 25⅝ x 21¾ in.)
Produced by Isokon, UK. Underside of armrests inscribed in pencile *PRE PRODUCTION MODEL/ Edward Barber Jay Osgerby/JULY 2014*, underside of seat with manufacturer's paper label *Design Barber Osgerby/ISOKON PLUS/Made in England*.

Estimate
£2,000-3,000 $2,900-4,300 €2,600-3,900

Donated by Arkitexture.com

361. Laurent Muller b. 1975

'Moebus' mirror, from the 'Alchemy' series, 2015
Stainless steel, mirrored glass.
106.3 cm (41⅞ in.) high, 122 cm (48 in.) wide
Number 1 from the edition of 20 plus 2 artist's proofs.
Reverse incised with *1 / 20* and stamped *MOEBIUS/ LAURENT MULLER*. Together with certificate of authenticity from the artist.

Estimate
£2,000-3,000 $2,900-4,300 €2,600-3,900

Donated by Christian Liaigre

362. Christian Liaigre b. 1943

'Kumara' cupboard, 2015
Lacquered wood, mango wood.
220 x 80 x 40 cm (86⅝ x 31½ x 15¾ in.)
Inside stamped with artist's monogram *CL*.

Estimate
£12,000-18,000 $17,300-26,000 €15,400-23,100

Donated by Museo Molteni

363. Aldo Rossi 1931-1997

Prototype 'Papyro' desk, designed for the Salone del Mobile, Milan, 1989
Italian walnut, Italian walnut-veneered wood, brass.
106.5 x 140.1 x 65.1 cm (41⅞ x 55⅛ x 25⅝ in.)
Produced by Molteni & C, Italy. Central drawer locker stamped with manufacturer's monogram *M*.

Estimate
£5,000-7,000 $7,200-10,000 €6,400-9,000

Donated by Officine Panerai

364. Panerai est. 1860

A fine and unique Titanium and DLC coated wristwatch 3 Day power reserve

Manufacturer	Panerai
Reference No.	PAM00629
Model Name	Luminor 1950 3 Days Titanio DLC
Material	Titanium with black DLC Coating
Calibre	Hand wound mechanical, P.3000
Bracelet/Strap	Brown Officine Panerai leather strap
Dimensions	7 mm. wide
Signed	Case, dial and movement signed

Estimate
£7,000-10,000 $10,100-14,400 €9,000-12,800

Unique and exclusive engraved wristwatch by Panerai for Time for Design.

Donated by Victor Hunt Designart Dealer

365. Sylvain Willenz b. 1978

'Shift' side table, 2012
Coloured glass.
36.8 x 39.6 x 26.5 cm (14½ x 15⅝ x 10⅜ in.)
Manufactured by CIRVA (Centre International de Recherche sur le Verre et les Arts plastiques), France for Victor Hunt Designart Dealer, Brussels.
Number 10 from the edition of 10.

Estimate
£1,000-1,500 $1,400-2,100 €1,300-1,900 •

This lot is sold with no reserve

Donated by Charles Zana

366. Charles Zana b. 1960

Pair of 'Nomad' stools, 2014
Carrara marble, brass.
Each: 43 x 48 x 39 cm (16⅞ x 18⅞ x 15⅜ in.)
Manufactured by Les Marbreries de la Seine, Les Pavillons-sous-Bois, France.
From the edition of 6.

Estimate
£2,000-4,000 $2,900-5,800 €2,600-5,100

Donated by Paola Petrobelli

367. Paola Petrobelli b. 1969

'Contenitore 1A', from the 'Contenitori' series, 2016
Freeform hand blown *malambra* and *acquamare* glass.
38.2 cm (15 in.) high, 19 cm (7½ in.) diameter
Number 2 from the edition of 5. Underside incised
with *Paola Petrobelli 2/5*.

Estimate
£3,000-4,000 $4,300-5,700 €3,900-5,200 ♠

Donated by Galerie Negropontes

368. Hervé Langlais b. 1964

'Heaven and Earth' mirror, 2014
Charred wood, brass leaf.
211 x 63.8 x 45 cm (83⅛ x 25⅛ x 17¾ in.)
Designed by Hervé Langlais for Galerie Negropontes, Paris. Number 2 from the edition of 8 plus 2 artist's proofs.

Estimate
£5,000-7,000 $7,200-10,100 €6,400-9,000

Donated by Lady Jill Ritblat

369. Syann van Niftrik b. 1947

Dark Kin 'Tender is the Night', 2011
Reticulated, forged precious metal.
40.7 cm (16 in.) long
Marked with maker's mark, *925*, and silver hallmarks.

Estimate
£2,000-3,000 $2,900-4,300
€2,600-3,800

Donated by Constance Guisset Studio

370. Constance Guisset b. 1976

Unique 'Nostalgia' mirror, 2016
Mirrored glass, plaster.
60 x 63 cm (23⅝ x 24¾ in.)
Underside inscribed in marker *Nostalgia/ Constance Guisset/1 / 1/2016/GM*.

Estimate
£2,000-3,000 $2,900-4,300 €2,600-3,900 •

This lot is sold with no reserve

Donated by Bismut&Bismut

371. Bismut&Bismut est. 1987

'W.I.' console, 2014
Polished ebony, polished stainless steel.
22 x 160 x 27 cm (8⅝ x 62⅞ x 10⅝ in.)
Number 1 of 4 artist's proofs for the edition of 8. Together with a certificate of authenticity from Bismut&Bismut.

Estimate
£4,000-5,000 $5,800-7,200 €5,100-6,400

Donated by Sebastian Conran

372. Alex Moulton 1920-2012

Rare 'AM Jubilee' bicycle, 1987
Painted tubular metal, chromium-plated tubular metal, aluminium, steel, copper, plastic, leather, rubber, nylon straps.
105.5 x 147 x 40.5 cm (41½ x 57⅞ x 15⅞ in.)
Produced by the Moulton Bicycle Company, Bradford on Avon, UK. From the production of 4 'AM Jubilee' bicycles built in 1987. Frame signed *Alex Moulton*. Head tube with plaque printed with *castle* and *AM/Alex/Moulton/Limited/Bicycles/Bradford on Avon/England/JUBILEE*. Various components with manufacturer markings. Features 1/2" tube space frame construction, adjustable Moulton Wishbone stem, Shimano elliptical crankset, Brooks saddle, and original matching touring rack and bottle cage. 'Ferrari Red' finish. Frame number 748004.

Estimate
£3,000-5,000 $4,300-7,200 €3,900-6,400

Donated by Sarah Lucas and Sadie Coles HQ, London

373. Sarah Lucas b. 1962

'G5' low table, 2013
MDF, breeze blocks.
48 x 96.5 x 51 cm (18⅞ x 37⅞ x 20⅛ in.)
Produced by Sarah Lucas and London Art Workshop. Number 5 from the open edition. Underside stamped with signature *SARAH LUCAS* and printed with manufacturer's label *LONDON ART/WORKSHOP/DATE AUG 13/REF 95.*

Estimate
£4,000-6,000 $5,700-8,600 €5,200-7,700

Donated by Arik Levy

374. Arik Levy b. 1963

Unique ceiling light 'WireFlow Green Random', 2007
Fabric-coated electric cable, aluminium, painted brass, carbon sticks, light bulbs.
204.5 x 112 x 91 cm (80½ x 44⅛ x 35⅞ in.)
Produced by Arik Levy Studio.

Estimate
£5,000-7,000 $7,200-10,000 €6,400-9,000

Donated by B&B Italia Spa

375. Gaetano Pesce b. 1939

Vacuum packed 'UP3' chair, designed 1969, produced 1971
Polyurethane foam, nylon-jersey cover, PVC packaging.
22 cm (8⅝ in.) high, 110 cm (43¼ in.) diameter
Manufactured by C&B Italia, Novedrate, Italy.

Estimate
£3,000-5,000 $4,300-7,200 €3,800-6,400

An example of an inflated UP3 chair.

Donated by Sir Terence and Lady Conran

376. Thomas Heatherwick b. 1970

'Keep off the Glass' chair, 2004
Hand-blown clear glass.
85.6 x 43.3 x 64.7 cm (33¾ x 17 x 25½ in.)
Manufactured by Salviati, Venice, Italy. Number 5 from the edition of 12. Bottom edge acid-etched with *Thomas Heatherwick per Salviati 2004 nº 5 / 12*.

Estimate
£3,000-5,000 $4,300-7,200 €3,900-6,400 •

Provenance
Vessel Gallery, London

This lot is sold with no reserve

‘Design is a way
to understand the world’

Deyan Sudjic, OBE

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Your invitation to join a select club of Design Museum supporters.

The Flagpole Club is an exclusive opportunity to help the museum to flag the best of contemporary design and architecture at its new home in Kensington. Taking its name from the flagpoles which once flew the flags of each Commonwealth nation on Kensington High Street, the Flagpole Club has a maximum membership of just thirty two people.

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If you would like to receive details on how to join this select club of supporters please contact development@designmuseum.org or call 020 7148 6876.

The Design Museum is grateful to all of those people that have worked closely with us to ensure the success of Time for Design

In particular, Alexander Payne, Damien Whitmore, Sofia Sayn-Wittgenstein, Isadora Tharin, Charlotte Adlard, Madalena Horta e Costa, Lisa Stevenson, Oliver Gottschalk, Marta De Roia, Kimberly Sørensen, Georgia Trotter and Moira Gil (Phillips), Gabrielle Ammann and Nucleo (Ammann // Gallery), Sir Jonathan Ive, Evans Hankey and the Apple Design Team, Ron Arad and Clodagh Latimer, Giorgio Busnelli and Samanta Cunselmo (B&B Italia), Edward Barber, Jay Osgerby and Will Verity (Barber & Osgerby), Carlos Rosillo, Clarisse Desgeorge, Nadine Karkouche and Emmanuelle Pierre (Bell & Ross), Mario Bellini and Elena Marco, Daniel and Michel Bismut (Bismut & Bismut), Bono, Lucy Matthew and Nadine King, Loic Le Galliard, Mathilde Prieur, David Adjaye, Sir Paul Smith, Michael Craig-Martin, Ingrid Donat and Random International (Carpenters Workshop Gallery), Cristina Grajales, Lindsay Johnston and Christophe Come (Cristina Grajales Gallery), Antonio Citterio, Sonia Magri and Riva 1920, Sebastian Conran, Sophie Farrar and David Moseley (Sebastian Conran Associates), Sir Terence Conran, Lady Conran, Nu-Nu Yee Hogarth, Sue Owen, Kathryn Webb and Mat Riches (Conran and Partners), David Gill, Francis Sultana and Sarah Scarlett, John Elkann, Richard Gadeselli, Olivier Francois, Lucia Pennesi, Cristiano Fiorio, Toni Gaventa, Loredana Lenati, Kate Saxton and Darren James (FIAT), Piero Gandini, Leonardo, Andrea Gregis, Donatella Matteoni, Francesco Rodriquez and Silvia Delaini (Flos), Lord and Lady Foster, Mike Holland and James White (Foster + Partners), Marc Benda, Erica Miranda, Nendo, Paul Cocksedge, Marcel Wanders, Andrea Branzi and Fernando and Humberto Campana (Friedman Benda), David Chu, Marc Newson, Will Wilbur, Tatiana Zherebkina and Chloe Peart (Georg Jensen), Laure Ghouila-Houri and Laurent Muller (Arkitexture.com), Sir Antony Gormley, Alice O'Reilly and Kerrie Bevis (Antony Gormley Studio), Constance Guisset and Lucie Verlaguet (Studio Constance Guisset), Dame Zaha Hadid, Christian Gibbon, Maha Kutay (Zaha Hadid Foundation and Zaha Hadid Design), Stuart Haygarth, Thomas Heatherwick, Melissa Osborne and Jordan Tobin (Thomas Heatherwick Studio), Fiona Rushton, Hannah George, Almudena Izquierdo Somovilla and Olivia De Poortere (Hermès), Jacques Herzog, Pierre de Meuron, Esther Zumsteg and Luis Gisler (Herzog & de Meuron), Michael Hue-Williams, Elizabeth Duncan, Nadia Totskaya and Richard Woods (Albion Barn), Johannes and Helene Huth, Kenny Schachter, Patrick Jouin and Marie-Caroline Seignovert, Anish Kapoor and Sophie Baker (Anish Kapoor Studio), Rodney Kinsman, Justin Platt, Laura Colombo, Glenda Lupo and Omar Barbate (Knoll International), Arik Levy and Philippine Dargier de Saint Vaulry, Christian Liaigre and Asli Bohane (Christian Liaigre Ltd), Victor Lo, Grace Lo, Nick Bryant and Steve Halsall, India Mahdavi and Lili Bonnet, Ingo Maurer, Claude Maurer and Isagani Vengco (Ingo Maurer GmbH), Stella McCartney, Stephane Jaspar and Arabella Rufino, Alessandro Mendini and Beatrice Felis, Francesca Molteni (Museo Molteni), Cora Manzi, Concetta Giannangeli, Marco Cappellin, Cristina Feruglio, Rudi von Wedel and Barbara Barbato (Moroso), Saba Nazar and Oliver Olsen, Sophie Negropontes, Caroline Girard, Joanna Cramoisan (Panerai), Paola Petrobelli, Geraldine Prieur and Sylvie Desormiere (Rouge Absolu), Evan Synderman, Amy Hall Browne, Lily Kane and the Haas Brothers (R & Company), Lady Jill Ritblat, Rolf Sachs, Valerie von Bechtolsheim and Silvano Vitalini (Rolf Sachs Fun c'tion), Sadie Coles, Sarah Lucas, Lieselotte Seaton, Rachel Pearce, Rosa Maria Bacile and Brinda Roy (Sadie Coles HQ), Nadja Swarovski, Tord Boontje and Camilla Yadgaroff (Swarovski), Julian Treger, Georgina Hurley, Nina Malherbe and Georgina Hepburne-Scott, Alexis Ryngaert (Victor Hunt Designart Dealer), Charles Zana and Laura Bernard and Rainer Zietz. We are also grateful to Metropolitan Art Transport and RPH The Hoists People and who have supported the sale by extending to us discounted rates. This auction could not have been delivered without the support from the Design Museum's own team lead by Shaun Fradd, Sally Muckley, Rachael Clare, Josephine Chanter and Jenny Stewart.

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If you cannot attend the auction, you may bid live on the telephone with one of our multilingual 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 £500. 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 VAT, 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. The digital saleroom is optimised 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 Flash Player. 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 VAT. 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.

UK£50 to UK£1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200s, 500, 800 (e.g. UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000s, 5,000, 8,000
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£200,000	by UK£10,000s
above UK£200,000	at the 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 have been agreed with Phillips in writing in advance of the sale. Payment must be made in pounds sterling either by cash, cheque drawn on a UK 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 the local currency equivalent of US$10,000.

Credit Cards
As a courtesy to clients, Phillips will accept American Express, Visa, MasterCard, UnionPay (for in-person transactions only) and UK-issued debit cards to pay for invoices of £50,000 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. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. If you are in doubt about the location of your purchase, please contact the Shipping Department prior to arranging collection. We will levy removal, interest, storage and handling charges on uncollected lots.

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

Transport and Shipping
As a free service for buyers, Phillips will wrap purchased lots for hand carry only. We do not provide packing, handling or shipping services directly. However, we will coordinate with shipping agents instructed by you in order to facilitate the packing, handling and shipping of property purchased at Phillips. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licences
Before bidding for any property, prospective bidders are advised to make independent enquiries as to whether a licence is required to export the property from the United Kingdom 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 licences or permits. The denial of any required licence 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 licence or certificate prior to exportation and additional licences or certificates upon importation to the US or to any country within or outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence

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 licences or certificates as well as any other required documentation. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis regarding continent of origin and confirmation the object is more than 100 years old. We have not obtained a scientific analysis on any lot prior to sale and cannot indicate whether elephant ivory in a particular lot is African or Asian elephant. Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any scientific analysis or other report required in connection with their proposed import of such property into the US.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the object qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

Important Notices

Items Sold under Temporary Admission
We wish to draw your attention to changes recently made to items sold under temporary admission (originally called temporary importation). The cancelling or refunding of applicable VAT is now subject to items being exported from the EU within 30 days of payment, rather than 90 days from the date of sale as previously required. For up-to-date information on this matter, please refer to the section entitled VAT and Other Tax Information for Buyers below.

Identification of Business or Trade Buyers
As of January 2010, Her Majesty's Revenue & Customs ('HMRC') has made it an official requirement for auction houses to hold evidence of a buyer's business status, due to the revised VAT rules regarding buyer's premium for lots with symbols for businesses outside the UK.

- Where the buyer is a non-EU business, Phillips requires evidence of the business status by means of the company identification, Certificate of Incorporation, Articles of Association or government-issued documents showing that the company exists.
- Where the buyer is an EU VAT registered business, Phillips requires the business's VAT registration number.

These details can be scanned and emailed to us, or alternatively they can be faxed or mailed. **If these requirements are not met, we will be unable to cancel/refund any applicable VAT.**

Lots 304 and 340
Please note that these lots are offered as art works and not as cars. They can however be registered as cars by the successful bidders after collection.
All representations and warranties, express or implied, relating to these lots as vehicles are excluded to the fullest extent permitted by law.

VAT and Other Tax Information for Buyers

The following paragraphs provide general information to buyers on the VAT and certain other potential tax implications of purchasing property at Phillips. This information is not intended to be complete. In all cases, the relevant tax legislation takes precedence, and the VAT rates in effect on the day of the auction will be the rates charged. It should be noted that, for VAT purposes only, Phillips is not usually treated as agent and most property is sold as if it is the property of Phillips. In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending saleroom addendum).

1 Property with No VAT Symbol
Where there is no VAT symbol, Phillips is able to use the Auctioneer's Margin Scheme, and VAT will not normally be charged on the hammer price. Phillips must bear VAT on the buyer's premium. Therefore, we will charge an amount in lieu of VAT at 20% on the buyer's premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

2 Property with a † Symbol
These lots will be sold under the normal UK VAT rules, and VAT will be charged at 20% on both the hammer price and buyer's premium. Where the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips being provided with evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided then VAT will be charged on the buyer's premium.

3 Property with a § Symbol
Lots sold to buyers whose registered address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol. However, if an EU buyer advises us that the property is to be exported from the EU, Phillips will re-invoice the property under the normal VAT rules. Lots sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules. Although the hammer price will be subject to VAT, the VAT will be cancelled or refunded upon export. The buyer's premium will always bear VAT unless the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country, subject to Phillips receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

4 Property Sold with a ‡ or Ω Symbol
These lots have been imported from outside the EU to be sold at auction under temporary admission. Property subject to temporary admission will be offered under the Auctioneer's Margin Scheme and will be subject to import VAT of either 5% or 20%, marked by ‡ and Ω respectively, on the hammer price and an amount in lieu of VAT at 20% on the buyer's premium. Anyone who wishes to buy outside the Auctioneer's Margin Scheme should notify the Client Accounting Department before the sale.

Where lots are sold outside the Auctioneer's Margin Scheme and the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

5 Exports from the European Union
The following types of VAT may be cancelled or refunded by Phillips on exports made within three months of the sale date if strict conditions are met:

- The amount in lieu of VAT charged on the buyer's premium for property sold under the Auctioneer's Margin Scheme (i.e., without a VAT symbol).

- The VAT on the hammer price for property sold under the normal VAT rules (i.e., with a † or a § symbol).

The following type of VAT may be cancelled or refunded by Phillips on exports made within 30 days of payment date if strict conditions are met:

- The import VAT charged on the hammer price and an amount in lieu of VAT on the buyer's premium for property sold under temporary admission (i.e., with a ‡ or a Ω symbol) under the Auctioneer's Margin Scheme.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Phillips to export the property from the EU. This will require acceptance of an export quotation provided by Phillips. If such instruction is received after payment, a refund of the VAT amount will be made.

Where the buyer carries purchases from the EU personally or uses the services of a third party, Phillips will charge the VAT amount due as a deposit and refund it **if the lot has been exported within the timelines specified below** and either of the following conditions are met:

- For lots sold under the Auctioneer's Margin Scheme or the normal VAT rules, Phillips is provided with appropriate original documentary proof of export from the EU within three months of the date of sale. Buyers carrying their own property should obtain hand-carry papers from the Shipping Department to facilitate this process.

- For lots sold under temporary admission, Phillips is provided with the original correct paperwork duly completed and stamped by HMRC which shows the property has been exported from the EU via the UK within 30 days of payment date. It is essential for shippers acting on behalf of buyers to collect copies of original import papers from our Shipping Department. HMRC insist that the correct customs procedures are followed and Phillips will not be able to issue any refunds where the export documents do not exactly comply with governmental regulations. Property subject to temporary admission must be transferred to another customs procedure immediately if any restoration or repair work is to be carried out.

Buyers carrying their own property must obtain hand-carry papers from the Shipping Department, for which a charge of £20 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Phillips. Phillips is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary admission and the property is exported from the EU **within 30 days of payment date**. Any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Buyers intending to export, repair, restore or alter lots under temporary admission should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Phillips being unable to refund the VAT charged on deposit.

6 VAT Refunds from HM Revenue & Customs
Where VAT charged cannot be cancelled or refunded by Phillips, it may be possible to seek repayment from HMRC . Repayments in this manner are limited to businesses located outside the UK and may be considered for example for Import VAT charged on the hammer price for lots sold under temporary admission.

All claims made by customers located in another member state to the UK will need to be made under a new mechanism from 1 January 2010. The process prior to 1 January 2010 is no longer in operation.

If you are located in an EU member state other than the UK you will now need to apply for a refund of UK VAT directly to your local tax authority. This is done via submission of an electronically based claim form which should be accessed through the website of your local tax authority. As a result, your form may include VAT incurred in a number of member states. Furthermore, from 1 January 2010 you should only submit one form per year, rather than submitting forms throughout the year.

Please note that the time limits by which you must make a claim have been extended. When making a claim for VAT incurred in another EU member state any claim will still be made on a **calendar year basis** but must now be made no later than **30 September** following that calendar year. This effectively extends the time by which claims should be made by three months (e.g., for VAT incurred in the year 1 January to 31 December 2010 you should make a claim to your local tax authority no later than 30 September 2011). Once you have submitted the electronic form to your local tax authority it is their responsibility to ensure that payment is obtained from the relevant member states. This should be completed within four months. If this time limit is not adhered to you may receive interest on the unpaid amounts.

If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only available from the HMRC website. Go to hmrc.gov.uk, select Forms under Quick Links and then Find a Form. The relevant form is VAT65A. Completed forms should be returned to: HM Revenue & Customs, VAT Overseas Repayments, 8th/13th Directive, PO Box 34, Foyle House, Duncreggan Road, Londonderry BT48 7AE, Northern Ireland, (tel) +44 (0)2871 305100 (fax) +44 (0)2871 305101, email enq.oru.ni@hmrc.gsi.gov.uk.

You should submit claims for VAT to HMRC no later than **six months** from the end of the 12 month period ending **30 June** (e.g., claims for the period 1 July 2011 to 30 June 2012 should be made no later than 31 December 2012).

Please note that refunds of VAT will only be made where VAT has been incurred for a business purpose. Any VAT incurred on articles bought for personal use will not be refunded.

7 Sales and Use Taxes
Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of lots following purchase. Buyers should consult their own tax advisors.

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, the Important Notices and VAT information following the Guide for Prospective Buyers and the 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 at 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 value added tax (VAT). 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 £500. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' 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 pounds sterling and payment is due in pounds sterling. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in US dollars and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in US dollars 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, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000. 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) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.

(c) If the Artist's Resale Right Regulations 2006 apply to the lot, the buyer agrees to pay to us an amount equal to the resale royalty provided for in those regulations and we undertake to the buyer to pay such amount to the artist's collection agent. In circumstances where (i) we are on notice that the resale royalty is payable or (ii) we have not been able to ascertain the nationality of the artist, we will identify the lot with the symbol ♠ next to the lot number and will invoice the resale royalty to the buyer. If we subsequently determine that the nationality of the artist does not entitle him/her to the resale royalty on the lot, we will arrange a refund to the buyer of the amount of the royalty paid to us. If, after a sale in which we did not collect the resale royalty on a particular lot, we become aware that information provided to us prior to the auction concerning an artist's nationality was incorrect and the artist is entitled to the resale royalty on the lot, the buyer shall pay the resale royalty to us upon receipt of an invoice.

(d) 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 pounds sterling either by cash, cheque drawn on a UK 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 the local currency equivalent of US$10,000.

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to Phillips Auctioneers Ltd. If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at
30 Berkeley Square, London, W1J6EX and ensure that the sale number is written on the cheque. Cheques 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:

Bank of Scotland
Gordon Street, Glasgow G1 3RS, Scotland
Account of Phillips Auctioneers Ltd.
Account No: 00440780
Sort code: 80-54-01
SWIFT/BIC: BOFSGB21138
IBAN: GB36BOFS80540100440780

(e) As a courtesy to clients, Phillips will accept American Express, Visa, MasterCard, UnionPay (for in-person transactions only) and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

(f) 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 us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 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. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. Purchased lots are at the buyer's risk, including the responsibility for insurance, from (i) the date of collection or (ii) seven days after the auction, whichever is the earlier. 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 do not provide packing, handling, insurance or shipping services. We will coordinate with shipping agents instructed by the buyer, whether or not recommended by Phillips, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips. Any such instruction 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.

(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 storage 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; (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, all sale-related expenses and any applicable taxes thereon; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips's 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) The buyer irrevocably authorizes Phillips to exercise a lien over the buyer's property which is in our possession upon notification by any of our affiliated companies that the buyer is in default of payment. Phillips will notify the buyer of any such lien. The buyer also irrevocably authorizes Phillips, upon notification by any of our affiliated companies that the buyer is in default of payment, 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.

(c) If the buyer is in default of payment, the buyer irrevocably authorizes Phillips to instruct any of our affiliated companies in possession of the buyer's property to deliver the property by way of pledge as the buyer's agent to a third party instructed by Phillips to hold the property on our behalf as security for the payment of the Purchase Price and any other amount due and, no earlier than 30 days from the date of written notice to the buyer, to sell the property in such manner and for such consideration as can reasonably be obtained on a forced sale basis and to apply the proceeds to any amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon.

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 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 Licences and Permits

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom 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. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis of continent of origin and confirmation the object is more than 100 years old.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certify the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object containing endangered species into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence 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 driving licence. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you 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. 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, including to persons outside the European Economic Area (EEA), where national laws may not provide an equivalent level of protection to personal data as that provided within the EEA. You expressly consent to such transfer of your personal data, including sensitive personal data, outside the EEA. 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 sub-paragraph (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 sub-paragraph (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 sub-paragraph (a) above, whether such loss or damage is characterised 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, subject to the provisions of the Copyright, Designs and Patents Act 1988, 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.

(e) No term of these Conditions of Sale shall be enforceable under the Contracts (Rights of Third Parties) Act 1999 by anyone other than the buyer.

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 English law.

(b) For the benefit of Phillips, all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction 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. All parties agree that Phillips shall retain the right to bring proceedings in any court other than the Courts of England.

(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 English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted at the last address of the bidder or seller known to Phillips.

Authorship Warranty

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

(a) Phillips gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot or (v) 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.

Conditions of the Online-Only Sale

The Conditions of Online-Only Sale and Authorship Warranty set forth below govern the relationship between registered participants in the sale ("Registered Users") and buyers (both referred to as "you" or "your"), on the one hand, and Phillips and the seller, on the other hand. You should read these Conditions of Online-Only Sale and Authorship Warranty carefully before participating in the sale.

1 Introduction
Each lot in the online-only section of this catalogue is offered for sale and sold subject to: (a) the Conditions of Online-Only Sale and Authorship Warranty; (b) the additional notices and terms printed in other places in the Online Catalogue and (c) supplements to the Online Catalogue or other written material posted by Phillips on its website, in each case as amended by any addendum or announcement by Phillips prior to the online-only sale.
By participating in the online-only sale, whether directly or through an agent, Registered Users agree to be bound by these Conditions of Online-Only Sale, as so changed or supplemented, and the Authorship Warranty.
These Conditions of Online-Only Sale, as so changed or supplemented, and the Authorship Warranty, contain the terms on which Phillips and the seller contract with the buyer.

2 Phillips as Agent
Phillips (also referred to as "we," "our" or "us") acts as an agent for the seller, unless otherwise indicated in the Online Catalogue or at the time of the online-only sale.

3 Catalogue Descriptions and Condition of Property
Lots are sold subject to the Authorship Warranty, as described in the Online 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 the seller's agent 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) Phillips will make all of the lots on offer available for inspection by prospective buyers at Phillips's 30 Berkeley Square galleries in London W1 for a period of eight (8) days prior to the commencement of the online-only sale. Phillips accepts bids on lots on the basis that buyers (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the buyer'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 prospective buyers 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 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 the Online 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 in the online only sale or upon resale.

4 The Online-Only Sale
During the timed online-only auction, you may place a single incremental bid or a maximum for any lot. You will be alerted if you are outbid by another bidder or your bid does not meet the reserve. If you are outbid on any lot, you have the option to place another bid on that lot. You must place your bid on the increments provided for each lot. You cannot advance a bid outside of the increments provided. At the end of the timed online-only auction, the highest bidder for any lot will be the winner.
Placing a maximum bid does not mean you will pay the maximum bid price. As the auction proceeds, the current bid price will increase in relationship to other competing bids. At the end of the timed online-only auction, the winning bid is the highest bid placed in relationship to competing bids which may be less or equal to your maximum bid.
If your maximum bid no longer exceeds the current bid, you will receive an outbid notification and have the option to change your maximum bid. At any time during the timed online-only auction, you may increase your maximum bid. Once you have increased your maximum bid you cannot lower the amount of your maximum bid. Phillips may, at our discretion, choose to lower the reserve during the timed online-only auction. If your bid is below the reserve or if there is a bid higher than yours, you will get a notification that you have been outbid.

5 Participating in the Online-Only Sale
(a) Phillips has absolute discretion to refuse admission to the timed online-only sale or participation in the sale.

(b) Prospective buyers may only participate in the online-only sale through Phillips's online buying platform available on our website at www.phillips.com or on the Phillips iOS app available to download from the iTunes App Store.

(c) To participate in this online-only sale, you may register online or on the Phillips iOS app. If you have an existing online bidding account with Phillips, you will be asked to confirm your account details when you register for the timed online-only auction. If you do not have an existing account, you will be required to create one. In order to register, you are required to supply the information requested on our registration page, including a valid credit card and other pertinent information for verification purposes only. You can view and edit your information by clicking on 'My Account' online or on the Phillips app.

(d) To bid on a lot in the timed online-only auction, you must click the 'Place Bid' button below the estimate. For your bid to be considered, you must be registered and approved to bid. You cannot place bids before your registration has been approved. You will receive an email notification once your registration has been approved. As long as you receive a notification from Phillips confirming your registration has been approved prior to the end of the timed online-only auction, you can place bids. Once the timed online-only auction closes, you will no longer be permitted to amend, cancel or adjust your bids. Unless Phillips decides to use its discretion as set out in Paragraph 5(a) above, the highest bid on a lot from an authorized bidder when the timed online-only auction closes will be the winning bid. A contract for sale will be concluded between the successful authorized bidder and the seller at the end of the timed online-only auction. The buyer of a lot in the timed online-only auction will receive an email from Phillips confirming the winning bid in addition to the final price inclusive of buyer's fees, taxes and applicable charges, instructions for payment and shipping options.

(e) Bidding generally opens below the low estimate advances in increments of up to 10%, subject to Phillips's discretion.

UK£50 to UK£1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200s, 500, 800 (e.g. UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000s, 5,000, 8,000
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£200,000	by UK£10,000s
above UK£200,000	at the auctioneer's discretion

(f) When placing an order or bidding online, you accept personal liability to pay the purchase price, as described more fully in Paragraph 7 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips before the commencement of the online-only sale that you are 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.

(g) By participating in the online-only sale, each Registered User represents and warrants that any bids placed or offers made 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 and other applicable law.

(h) The provision of the online platform enabling your participation in the online-only sale is a free service provided by Phillips to Registered Users. While we undertake to exercise reasonable care in providing the service, we cannot accept liability for failure to allow you to execute any offer or bid except where such failure is caused by our willful misconduct.

(i) Employees of Phillips and our affiliated companies may participate in the online-only sale so long as they do not know the reserve when submitting their bids and otherwise comply with our employee bidding procedures.

(j) Broadband or other internet capacity constraints, corporate firewalls and other technical problems beyond our reasonable control may create difficulties for some Registered Users including, by way of example, in relation to accessing sales and in maintaining continuity of such access. Errors may occur in the quality of digital images. Phillips does not accept liability for such difficulties or errors.

6 Conduct of the Online-Only Sale

(a) Unless otherwise indicated by the symbol • each lot in the timed online-only auction 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) Phillips has discretion at any time to refuse any order or bid, withdraw any lot, re-offer a lot for sale if we believe there may be error or dispute and take such other action as it deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by us. If any dispute arises after the sale, our sale record is conclusive. Phillips may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(c) Phillips reserves the right to restart a sale on any particular lot if Phillips considers it is appropriate and reasonable to do so.

(d) This online-only sale will be conducted in Pound Sterling and all payments are due in Pound Sterling. For the benefit of international clients, pre-sale estimates in the Online Catalogue may be shown in US Dollars and/or Euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in US Dollars or Euros should be treated only as a guide.

(e) If a lot is not sold during the online-only sale, then the lot will be deemed to have been "passed," "withdrawn," "returned to owner" or "bought-in."

(f) Any post-online-only sale of lots shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

7 Purchase Price and Payment

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000. 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) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.

(c) If the Artist's Resale Right Regulations 2006 apply to the lot, the buyer agrees to pay to us an amount equal to the resale royalty provided for in those regulations and we undertake to the buyer to pay such amount to the artist's collection agent. In circumstances where (i) we are on notice that the resale royalty is payable or (ii) we have not been able to ascertain the nationality of the artist, we will identify the lot with the symbol □ next to the lot number and will invoice the resale royalty to the buyer. If we subsequently determine that the nationality of the artist does not entitle him/her to the resale royalty on the lot, we will arrange a refund to the buyer of the amount of the royalty paid to us. If, after a sale in which we did not collect the resale royalty on a particular lot, we become aware that information provided to us prior to the auction concerning an artist's nationality was incorrect and the artist is entitled to the resale royalty on the lot, the buyer shall pay the resale royalty to us upon receipt of an invoice.

(d) 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 pounds sterling either by cash, cheque drawn on a UK 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 the local currency equivalent of US$10,000.

(ii) Personal cheques and banker's drafs are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identifcation. Cheques and banker's drafs should be made payable to Phillips Auctioneers Ltd. If payment is sent by post, please send the cheque or banker's draf to the attention of the Client Accounting Department at 30 Berkeley Square, London, W1J6EX and ensure that the sale number is written on the cheque. Cheques or banker's drafs drawn by third parties will not be accepted.

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

Bank of Scotland
Gordon Street, Glasgow G1 3RS, Scotland
Account of Phillips Auctioneers Ltd.
Account No: 00440780
Sort code: 80-54-01
SWIFT/BIC: BOFSGB21138
IBAN: GB36BOFS80540100440780

(e) As a courtesy to clients, Phillips will accept American Express, Visa, MasterCard, UnionPay (for in-person transactions only) and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

(f) 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.

8 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 us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 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. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. Purchased lots are at the buyer's risk, including the responsibility for insurance, from (i) the date of collection or (ii) seven days after the auction, whichever is the earlier. 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 do not provide packing, handling, insurance or shipping services. We will coordinate with shipping agents instructed by the buyer, whether or not recommended by Phillips, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips. Any such instruction 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.

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

9 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 storage 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.

10 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; (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, all salerelated expenses and any applicable taxes thereon; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips's 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) The buyer irrevocably authorizes Phillips to exercise a lien over the buyer's property which is in our possession upon notification by any of our affiliated companies that the buyer is in default of payment. Phillips will notify the buyer of any such lien. The buyer also irrevocably authorizes Phillips, upon notification by any of our affiliated companies that the buyer is in default of payment, 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.

(c) If the buyer is in default of payment, the buyer irrevocably authorizes Phillips to instruct any of our affiliated companies in possession of the buyer's property to deliver the property by way of pledge as the buyer's agent to a third party instructed by Phillips to hold the property on our behalf as security for the payment of the Purchase Price and any other amount due and, no earlier than 30 days from the date of written notice to the buyer, to sell the property in such manner and for such consideration as can reasonably be obtained on a forced sale basis and to apply the proceeds to any amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon.

11 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 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.

12 Export, Import and Endangered Species Licences and Permits
Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom 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. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis of continent of origin and confirmation the object is more than 100 years old.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certify the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object containing endangered species into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence 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.

13 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 driving licence. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you 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. 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, including to persons outside the European Economic Area (EEA), where national laws may not provide an equivalent level of protection to personal data as that provided within the EEA. You expressly consent to such transfer of your personal data, including sensitive personal data, outside the EEA. 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.

14 Limitation of Liability
(a) Subject to sub-paragraph (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 sub-paragraph (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 sub-paragraph (a) above, whether such loss or damage is characterised 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.

15 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, subject to the provisions of the Copyright, Designs and Patents Act 1988, 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.

16 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.

(e) No term of these Conditions of Sale shall be enforceable under the Contracts (Rights of Third Parties) Act 1999 by anyone other than the buyer.

17 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 English law.

(b) For the benefit of Phillips, all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction 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. All parties agree that Phillips shall retain the right to bring proceedings in any court other than the Courts of England.

(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 English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted at the last address of the bidder or seller known to Phillips.

Authorship Warranty

Phillips warrants the authorship of property in this auction catalogue described in headings in BOLD or CAPITALIZED type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below. (a) Phillips gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot or (v) 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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Auction and Viewing Location
30 Berkeley Square, London W1J 6EX

Auction
28 April, 7pm, lots 301-339
Online Auction
7 April – 2 May, lots 340-376

Viewing
22 – 28 April
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
In sending in written bids or making enquiries please refer to the live sale as UK050316 or Time for Design and the online sale as UK050616 or Time for Design: online.

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Front Cover
Lot 302, Michael Craig-Martin, *'Timetable' desk*, 2015
Back Cover
Lot 314, Random International, *'Study of Time / I' digital clock,* 2011

Lot 308, Antony Gormley, *'Small Spall III',* 2013 Photography by Stephen White, London © the artist
Lot 313, Marc Newson, *Unique tea and coffee service,* 2016, Sun Lee / Wired © The Condé Nast Publications Ltd.
Lot 315, NUCLEO, *'Primitive' table,* 2009, © Nucleo, courtesy ammann//gallery
Lot 318, Nendo, *'Cabbage Chair'*, 2008, © Image courtesy of Friedman Benda & Oki Sato/nendo inc.
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Address

City State/Country

Post Code

Phone Mobile

Email Fax

Phone number to call at the time of sale (for Phone Bidding only)

1. 2.

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* Excluding Buyer's Premium and VAT

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Design Museum: The Founders

The Design Museum is creating an international centre that will inspire the next generation of designers at our new premises in the iconic Commonwealth Institute building in Kensington. It will become the leading creative showcase for the future of contemporary design and architecture.

With £10 million left to raise of our ambitious £90 million campaign to create a Design Museum for the generations to come, the museum is looking for the involvement and support of a group of major donors, committed individuals, charitable trust and foundations, and organisations for whom a range of options, high profile naming opportunities and benefits are available. Whether your passion is for architecture, product design, fashion, technology, innovation, furniture, digital or graphic design, you can help to make it happen. This is a once in a lifetime opportunity to create a landmark museum dedicated to contemporary design and architecture in the UK.

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Date

For further information please contact:

Chloe Chapman on 020 7148 6876
or e-mail chloe.chapman@designmuseum.org

Please send completed form to:

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Card number

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Issue number (Maestro/Switch only) Security code

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DIRECT Debit

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- You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

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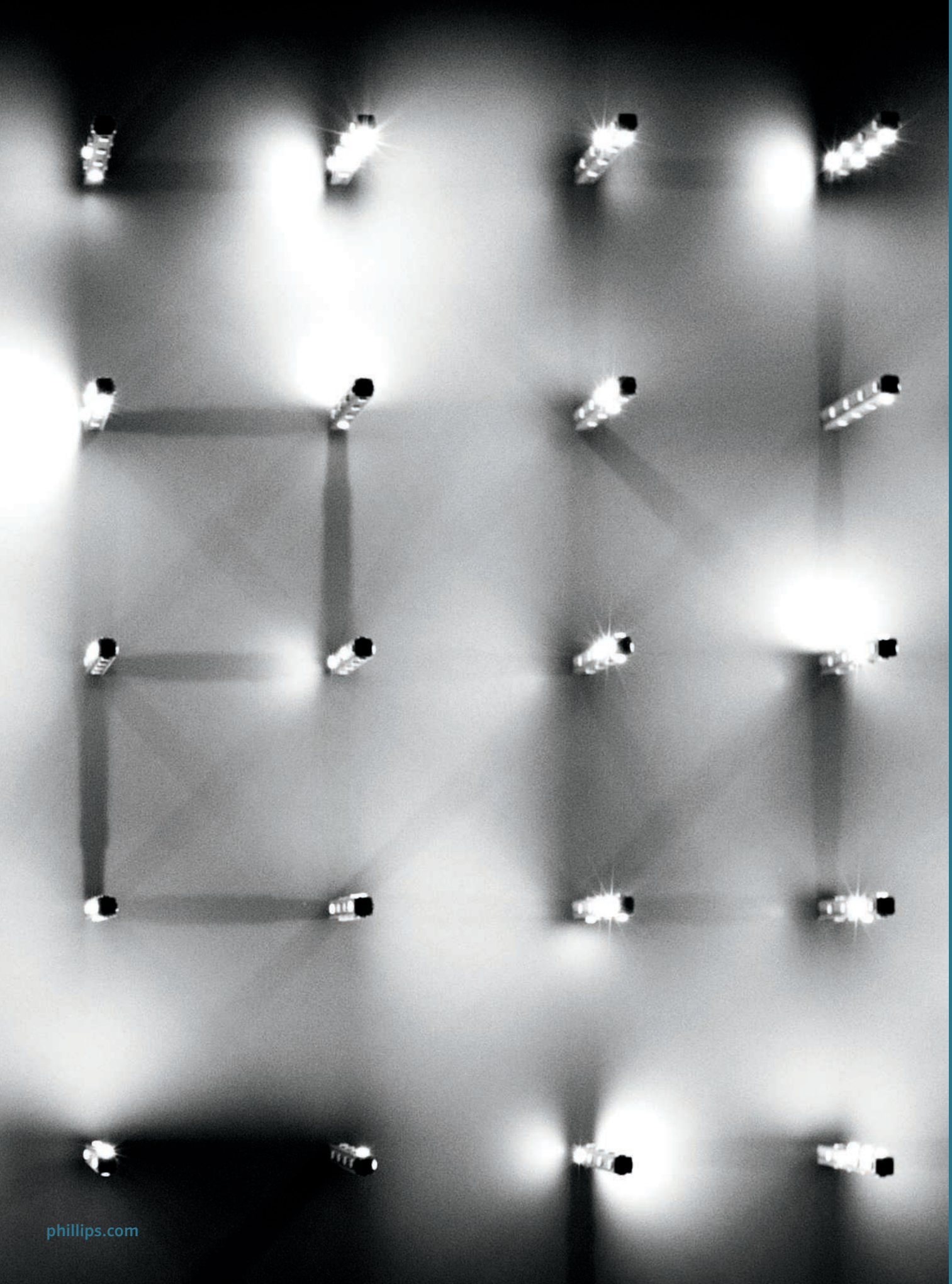
309. **Zaha Hadid**