

**PHILLIPS**  
de PURY & COMPANY

# IMPORTANT NORDIC DESIGN

CURATED BY LEE F. MINDEL, FAIA, SHELTON, MINDEL & ASSOCIATES

17 **NOVEMBER** 2011 **LONDON**





Horses, Tivoli Gardens, Copenhagen









Alvar Aalto, heated bookstore entrance, Helsinki









KLASSISK GREKISKA LATIN

Hda DANSK

Hdb NORSK

FACKSAL 3

Gunnar Asplund, Stockholm Library, Stockholm





ÍSLENSKA

SUOMALAISIA KIRJOJA





Alvar Aalto's garden from his living room, Helsinki





# IMPORTANT NORDIC DESIGN

CURATED BY LEE F. MINDEL, FAIA, SHELTON, MINDEL & ASSOCIATES

17 **NOVEMBER** 2011 4PM **LONDON**

**LOTS 1-122**

**Viewing**

Wednesday 9 November, 10am-6pm  
Thursday 10 November, 10am-6pm  
Friday 11 November, 10am-6pm  
Saturday 12 November, 10am-6pm  
Sunday 13 November, 12 pm-6pm  
Monday 14 November, 10am-6pm  
Tuesday 15 November, 10am-6pm  
Wednesday 16 November, 10am-6pm  
Thursday 17 November, 10am-4pm





Gunnar Asplund and Sigurd Lewerentz, Skogskyrkogården, Stockholm



# FOREWORD

BY LEE F. MINDEL, FAIA



Denmark, Sweden and Finland are often seen as a singular culture. Although this is an over-simplification, all three nations share a rigor and honesty that distill art, architecture, and design to their essence. Their social conscience and collective civic pride has resulted in magical places of worship, learning, and healing as evidenced by Gunnar Asplund and Sigurd Lewerntz's Woodland Cemetery in Sweden; Kaj Gottlob's School by the Sound in Denmark; and Alvar Aalto's Paimio Sanatorium in Finland, among many others.

The works in this catalogue and in the accompanying exhibition were created by the most important Scandinavian architects, designers, and craftsmen of the 20th century. We hope this historic exhibition will further inform our understanding of the contributions made by Danish, Swedish, and Finnish designers.

In Denmark, the centuries old collaboration between cabinetmaker and architect produced great works of design. From Klint to Kjærholm, from wood to steel, the Danes understood the inherent challenges and opportunities of old and new materials. Their commitment to the finest detailing, to craftsmanship, and to painstaking fabrication processes is unsurpassed – "quality, quality, quality" being the motto.

The expression of Neoclassicism has informed the Swedish design vocabulary since the 17th century. The presence of both a constitutional monarchy and a parliamentary democracy has resulted in an expression of power through the employment of classicism. From the copper Haga Tents (1787) to Gunnar Asplund's Stockholm Public Library (1928), Neoclassicism evolved into postwar functional classicism.

Besieged by its neighbors and exposed to the harshest elements, Finland developed its own survival instincts by looking inward. Unlike Denmark and Sweden, Finland was never a monarchy; with nature as its lead inspiration – I can't imagine a world without Alvar Aalto. He single-handedly integrated architecture, landscape, and design thereby transcending mere enclosure. The result is pure art.

This collection – assembled, photographed, and exhibited with the help of Phillips de Pury – has been, and continues to be, a learning expedition. It would not have been possible without the tireless support and scholarship of Denmark's Ole Høstbo, Sweden's Paul Jackson, and Finland's Juhani Lemmetti. After two decades of learning and extensive travel with them, I remain their student. They have taught me the meaning of rigor, of honesty, and above all of friendship.

*Lee F. Mindel*



An aerial photograph of the Finnish archipelago, showing numerous islands and skerries of various sizes scattered across a deep blue sea. The land is a mix of green and brown, indicating vegetation and rocky terrain. The perspective is from directly above, looking down on the water and islands.

# FINNL

Finnish archipelago, SAS flight, Stockholm-Helsinki, 2010





AND





1 **NANNY STILL** 1926–2009

*Set of four vases, 1960s*

Glass. Produced by Riihimäen Lasi Oy, Finland. Underside of each incised with 'NANNY STILL – RIIHIMÄEN LASI OY' and one with partial paper label (4).

Largest: 12.5 cm (4 7/8 in) high, 21 cm (8 1/4 in) diameter

**Estimate** £2,500–3,500 \$3,900–5,400 €2,900–4,000





2 **TAPIO WIRKKALA** 1915–1985

*Bowl, model no. 3561, designed 1967*

Clear and textured glass still-blown into mould. Incised with 'TAPIO WIRKKALA – 3561'.

45.7 cm (17 7/8 in) diameter

**Estimate** £3,000–4,000 \$4,700–6,200 €3,500–4,600

LITERATURE Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala – eye, hand and thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, p. 316



Timo Sarpaneva is at his best when capturing light as if viewed from beneath the ice, under water or amidst the dappled light of a forest in a midsummer's night dream

LEE MINDEL

3 **TIMO SARPANEVA** 1926–2006

*'Gateway to dreams' sculpture, 1982*

Glass. Produced by Iittala, Finland. Underside incised with 'TIMO SARPANEVA 1982'.

36 cm (14 1/8 in) high

**Estimate** £18,000–24,000 \$28,000–37,300 €20,800–27,700

**LITERATURE** Marianne Aav and Eeva Viljanen, eds., *Iittala: 125 Years of Finnish Glass Complete History with all Designers*, Helsinki, 2006, p. 230







“At the age of eight or nine, I held a piece of ice in my hand until I’d made a hole in it with my warm finger”

**TIMO SARPANEVA**

4 **TIMO SARPANEVA** 1926–2006  
*Set of four 'Archipelago' sculptures, c. 1978*  
Glass. Produced by Iittala, Finland. Underside of three incised with 'TIMO SARPANEVA' and one other with 'TIMO SARPANEVA IITTALA' (4).  
Each large: 38 cm (14 7/8 in) high; each small: 19 cm (7 1/2 in) high

**Estimate** £8,000–12,000    \$12,400–18,600    €9,200–13,900

**LITERATURE** Marianne Aav and Eeva Viljanen, eds., *Iittala: 125 Years of Finnish Glass Complete History with all Designers*, Helsinki, 2006, p. 230







5 **ILMARI TAPIOVAARA** 1914–1999

*Pair of 'Crinolette' chairs, c. 1963*

Painted wood. Manufactured by Askö, Finland. Underside of one chair with manufacturer's paper label 'ASKÖ' (2).

Each: 72.5 cm (28 1/2 in) high

**Estimate** £4,000–6,000 \$6,200–9,300 €4,600–6,900

**LITERATURE** Jarno Peltonen, *Ilmari Tapiovaara: Interior Architect*, Helsinki, 1984, p. 5







6 **OIVA TOIKKA** b. 1931

*Monumental 'Star' sculpture, c. 1993*

Glass. Manufactured by Nuutajärvi Notsjö, Finland.

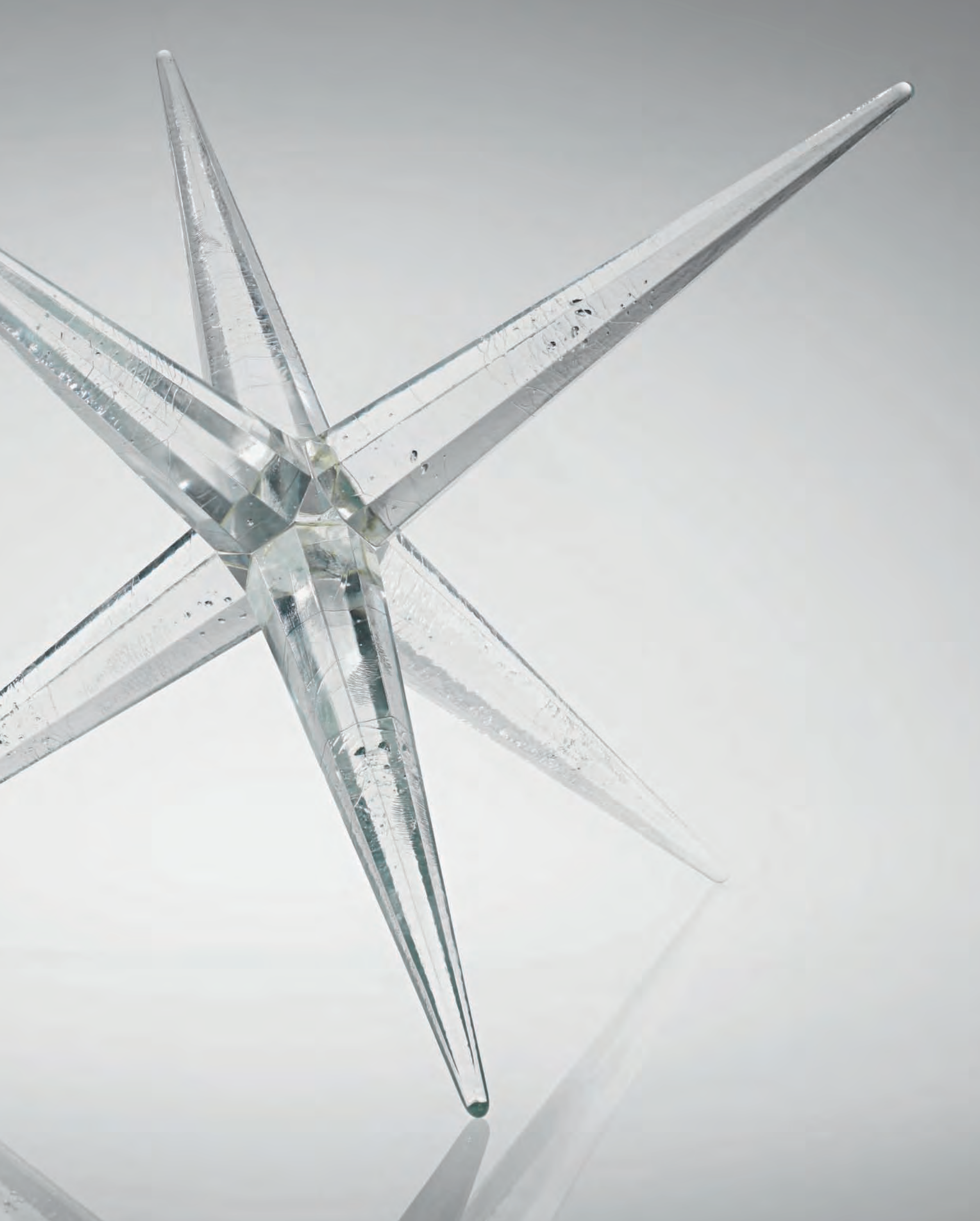
65.5 cm (25 3/4 in) high

**Estimate** £5,000–7,000 \$7,800–10,900 €5,800–8,100 ♣

**LITERATURE** Oiva Toikka, *Oiva Toikka: Lasia, Riihimäki*, 1988, p. 50; Oiva Toikka, *Oiva Toikka: Moment of Ingenuity*, Helsinki, 2010, p. 77











Helsinki Cathedral, Helsinki

- 7 **JOUKO KÄRKKÄINEN** b. 1962  
*Unique triptych of 'Ply Wall Element' panels, 2006*  
Painted birch plywood, solid wood frames. Reverse of each panel signed in black ink with artist's signature and '2006' (3).  
Each: 119.5 × 119.5 × 8.3 cm (47 × 47 × 3 1/4 in); plywood 0.3 cm (1/10 in) thick

**Estimate** £10,000–15,000 \$15,500–23,300 €11,600–17,300 ♣

**LITERATURE** Katherine E. Nelson, *New Scandinavian Design*, San Francisco, 2004, p. 198

Finns are no strangers to snow. It covers southern Finland on average a hundred days a year. Helsinki artist Jouko Kärkkäinen meditates on the visual properties of this boon. His wave-form 'Ply Wall Elements' suggest drifts across a treeless tract. Each hand-cut, formed birch panel is meant to evoke a different time of year and type of snow: freshly fallen; frozen and brightly lit; a wet spring thaw.


















“Building art is a synthesis of life in materialised form. We should try to bring in under the same hat not a splintered way of thinking, but all in harmony together.”

**ALVAR AALTO**

Alvar Aalto's Residence, Helsinki









“Glass is very mysterious. It’s changing all the time. That’s what makes it magical. It released me from the conventional and the three-dimensional. It opened its deepest reaches to me and took me on a journey to a fourth dimension. I understood the opportunities that clear, transparent glass gives to an artist and designer. I found a heap of discarded wooden moulds used for making polished glass and decided to make a different kind of glass with them. Each piece was slightly different in its shape and surface.” **TIMO SARPANEVA**





**8 TIMO SARPANEVA** 1926–2006

*Rare 'Crack' (on the ice) Finlandia vase, designed 1964*

Glass. Produced by Ostokkomitea, Finland.

From the Finlandia series. Underside incised with 'TIMO SARPANEVA' and engraved with 'AA/ESTABL 1851/25.09.1979 OSTOKKOMITEA'.

49.5 cm (19 1/2 in) high

**Estimate** £8,000–12,000 \$12,400–18,600 €9,200–13,900

**LITERATURE** Ulf Hård af Segerstad, *Modern Finnish Design*, New York, 1969, p. 49 for a similar example; Timo Sarpaneva, *Glass Time*, Helsinki, 1985, p. 71 for a similar example; Marianne Aav and Nina Stritzler-Levine, eds., *Finnish Modern Design: Utopian Ideals and Everyday Realities, 1930–1997*, New York, 1998, p. 341 for a similar example; Martin Eidelberg, ed., *Design 1935–1965: What Modern Was*, New York, 2001, p. 284 for a similar example; Jørgen Schou-Christensen and Tove Bendtsen, *Modern Glass 1890–2000: Catalogue of the Collection*, Copenhagen, 2002, p. 110 for a similar example; Magnus Englund and Chrystina Schmidt, *Scandinavian Living*, New York, 2003, p. 28 for a similar example; Marianne Aav and Eeva Viljanen, eds., *Iittala: 125 Years of Finnish Glass. Complete History with all Designers*, Helsinki, 2006, pp. 144 and 228 for a similar example

There are three known extant examples of this work.









**9 ELIEL SAARINEN** 1873–1950

*Pair of armchairs, c. 1910*

Produced by Master Cabinetmaker Carl-Johan Boman Ångsnickeri, Finland.

Carved oak, oak, fabric (2). Each: 81.5 cm (32 1/8 in) high

**Estimate** £8,000–12,000 \$12,400–18,600 €9,200–13,900





Eliel Saarinen, Helsinki Central Railway Station, Helsinki



10 **TAPIO WIRKKALA** 1915–1985

*'Kuunsirppi' (Crescent Moon) pendant, model no. 4-4205, 1972*

Hand-cut and formed precious metal. Serially produced by Nils Westerback, Finland. Pendant marked with 'NW' for Nils Westerback, '925H', Finnish assay mark, unidentified mark, 'T7' and the chain marked with '925'.

Pendant: 11 cm (4 3/8 in) drop, necklace: 64 cm (25 1/4 in) long

**Estimate** £2,000–3,000 \$3,100–4,700 €2,300–3,500

LITERATURE Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala – eye, hand and thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, p. 193, fig. 340 and p. 371











Eliel Saarinen, Helsinki Central Railway Station, Helsinki



11 **TAPIO WIRKKALA** 1915–1985

*Rare 'Omena' (Apple) pendant, model no. 4-4242, 1975*

Hand-hammered and cut precious metal. Serially produced by Nils Westerback, Finland. Pendant marked with unidentified mark, Finnish assay mark, '925' and 'X7' and the chain impressed with '835.S', '813H' and two unidentified marks.  
Pendant: 8 × 7.5 cm (3 1/8 × 2 7/8 in); necklace: 37 cm (14 5/8 in) long

**Estimate** £1,400–1,800   \$2,200–2,800   €1,600–2,100

**LITERATURE** Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala – eye, hand and thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, p. 193, fig. 339 and p. 371









Eliel Saarinen, Helsinki Central Railway Station, Helsinki



12 **ELIEL SAARINEN** 1873–1950

*Table for the staff canteen of the National Board of Railways, Helsinki, 1908–09*

Shaped oak, oak-veneered wood.

75 × 83 × 83 cm (29 1/2 × 32 5/8 × 32 5/8 in)

**Estimate** £7,000–9,000 \$10,900–14,000 €8,100–10,400

**PROVENANCE** National Board of Railways, Helsinki

**LITERATURE** *Arkitekten*, no. 4, 1910, pp. 44–47; Mirika Hausen, Kirmo Mikkola, Anna-Lisa Arnberg and Tytti Valto, *Eliel Saarinen: Projects 1896–1923*, Cambridge, 1990, p. 234, fig. 38





“Always design a thing by considering it in its next larger context — a chair in a room, a room in a house, a house in an environment, an environment in a city plan” **ELIEL SAARINEN**



Eliel Saarinen, Helsinki Central Railway Station, Helsinki





13 **ELIEL SAARINEN** 1873–1950

*Cabinet for the Helsinki Railway Station, c. 1916*

Oak, frosted and textured glass.. Reverse with partial paper label

'HALLINTORAKENNUS/ADMINISTRATIONSHUSET/RAUTATIIET/FINSKA  
STATS JARNVAGARNA' and signed in black ink with 'Kontrolli'.

219.2 × 100.8 × 51.4 cm (86 1/4 × 39 5/8 × 20 1/4 in)

**Estimate** £8,000–12,000 \$12,400–18,600 €9,200–13,900

**PROVENANCE** Helsinki Railway Station, Helsinki, Finland





14 **AKSELI GALLEN-KALLELA** 1865–1931

*Rare and early carpet, c. 1900*

Handwoven wool. Produced by Suomen Käsityön Ystävät, Finland (The Friends of Finnish Handicrafts).

381 × 146.5 cm (150 × 57 5/8 in)

**Estimate** £15,000–20,000 \$23,300–31,100 €17,300–23,100

**LITERATURE** Ulf Hård af Segerstad, *Finskt konsthantverk*, Stockholm, 1968, p. 51, fig. 2 for a similar example

Akseli Gallen-Kallela, one of the leading Finnish artists of the early 20th century, painted the frescoes for the Finnish Pavilion at the 1900 Exposition Universelle in Paris. A staunch supporter of independence from Russia, Gallen-Kallela painted politically charged works and later fought along the front during the Finnish Civil War. Widely travelled, Gallen-Kallela studied at the Académie Julian in Paris; exhibited with Edvard Munch in Berlin; painted expressionistic canvases in Kenya; and lived for a period at the Taos art colony in New Mexico. In the years before his death, he illustrated *The Kalevala*, Elias Lönnrot's compilation of Finnish oral folktales and myths.



15 **ELIEL SAARINEN** 1873–1950

*Pair of office chairs for the State Railways Administration Building, Helsinki, 1909*  
Oak, oak-veneered wood, carved wood. Underside of each chair with paper label 'HALLINTORAKENNUS/ADMINISTRATIONSHUSET/SUOMEN VALTION RAUTATIIET/FINSKA STATS JARNVAGARNA' and signed in black ink with 'Lükenne' (2).  
Each: 81.5 cm (32 1/8 in) high

**Estimate** £25,000–35,000 \$38,800–54,400 €28,900–40,400

**PROVENANCE** State Railways Administration Building, Helsinki

**LITERATURE** Mirika Hausen, Kirmo Mikkola, Anna-Lisa Arnberg and Tytti Valto, *The Architecture of Eliel Saarinen: Projects 1896–1923*, Cambridge, 1990, p. 168, fig. 23; Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 56







16 **PAAVO TYNELL** 1890–1973

*Pair of standard lamps, 1940s*

Bent and pierced painted metal, cane, brass. Manufactured by Taito Oy, Finland.

Top of one brass fixture impressed with manufacturer's mark 'Taito' (2).

Each: 160 cm (62 7/8 in) high

**Estimate** £4,000–6,000 \$6,200–9,300 €4,600–6,900





17 **PAAVO TYNELL** 1890–1973

*Chandelier, 1950s*

Tubular brass, brass, cane, fabric. Manufactured by Taito Oy, Finland.

90 cm (35 3/8 in) diameter

**Estimate** £5,000–7,000 \$7,800–10,900 €5,800–8,100





Alvar Aalto, Paimio Sanatorium, Paimio





18 **TAPIO WIRKKALA** 1915–1985

*Thirteen-branch candelabrum, model no. TW 412, 1973*

Hand-formed precious metal. Produced to order by Kultakeskus Oy, Finland. Base impressed with 'W' and marked with unidentified mark, Finnish assay mark, '925' and 'U7'.

80 cm (31 1/2 in) high, 41.9 cm (16 1/2 in) diameter

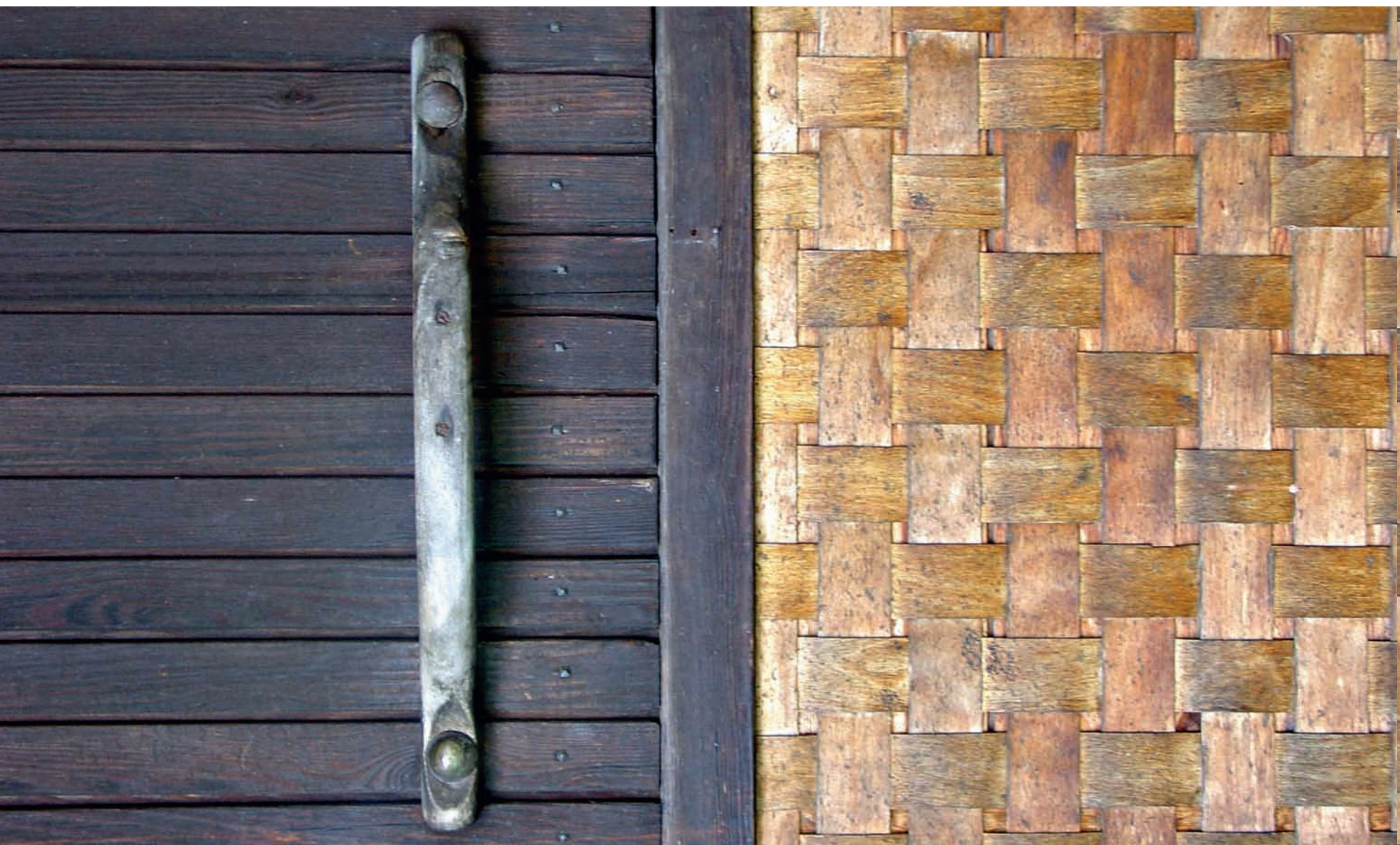
**Estimate** £16,000–18,000 \$24,900–28,000 €18,500–20,800 Ω

PROVENANCE Jackson Design GmbH, Berlin

LITERATURE Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala – eye, hand and thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, p. 168, fig. 299 and p. 367; Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 666



“Modern architecture does not mean the use of immature new materials; the main thing is to refine materials in a more human direction.” **ALVAR AALTO**



Alvar Aalto, Villa Mairea , Norrmark, 1938–39







19 **AINO AALTO** 1894–1949

*Set of ten dining chairs, c. 1939*

Birch, cane. Manufactured by O.y. Huonekalu- ja Rakennustyötehdas A.b.,  
Turku, for Artek, Finland (10).

Each: 80 cm (31 1/2 in) high

**Estimate** £4,000–6,000 \$6,200–9,300 €4,600–6,900

**LITERATURE** Thomas Kellein, *Alvar & Aino Aalto Design. Collection Bischofberger*,  
Zurich, 2005, pp. 136–37







20 **ALVAR AALTO** 1898–1976

*Extendable 'H Leg' dining table, 1950s*


Shaped birch, painted metal. Manufactured by O.y. Huonekalu- ja Rakennustyötehdas A.b., Turku, for Artek, Finland.

73.5 × 307.2 × 100 cm (28 7/8 × 120 7/8 × 39 3/8 in) fully extended

**Estimate** £5,000–7,000 \$7,800–10,900 €5,800–8,100

**LITERATURE** Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Helsinki, 2002, pp. 102–03 for a drawing and image of the 'H Leg' socket and p. 185 for a similar example





“All materials have their own  
unwritten laws. This is forgotten  
far too often. You should never  
be violent with a material you’re  
working on, and the designer  
should aim at being in harmony  
with his material.”

**TAPIO WIRKKALA**



21 **TAPIO WIRKKALA** 1915–1985

*Large prototype 'Leaf,' 1952*

Birch-laminated plywood, ebony, painted tubular metal, painted metal.  
Manufactured by KOE, Finland. Reverse impressed with 'KOE/II'.  
123.5 x 61 cm (48 5/8 x 24 in)

**Estimate** £70,000–90,000 \$109,000–140,000 €80,900–104,000

**LITERATURE** Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala: eye, hand and thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, p. 280, fig. 473 for an example of the table





22 **UHRA-BEATA SIMBERG-EHRSTRÖM** 1914–1979

*'USVA' (Mist) rug*, designed 1968

Wool and cotton. Handwoven by Siiri Karhu, Finland. Produced by Suomen Käsityön Ystävät, Finland (The Friends of Finnish Handicrafts). Underside with stitched label '“USVA”/UHRA SIMBERG-EHRSTRÖM/SUOMEN KÄSITYÖN YSTÄVÄT/HELSINKI FINLAND'.

142 × 130 cm (55 7/8 × 51 1/8 in)

**Estimate** £8,000–12,000 \$12,400–18,600 €9,200–13,900

**LITERATURE** Anja Louhio, *Taideryijyjä. Modern Finnish Rugs*, Helsinki, 1970, p. 109; Marianne Aav and Nina Stritzler-Levine, eds., *Finnish Modern Design: Utopian Ideals and Everyday Realities, 1930–1997*, New York, 1998, p. 337 for a similar example; Tuomas Söpanen and Leena Willberg, *The Ryijy-rug lives on: Finnish Ryijy-Rugy 1778–2008*, Kuopio, 2008, p. 297







23 **TOINI MOUNA** 1904–1987

*Large early vase, 1935–36*

Handmade titanium and iron glazed stoneware. Produced by Arabia, Finland.

Underside incised with 'ARABIA/TM'.

32 cm (12 5/8 in) high

**Estimate** £4,000–6,000 \$6,200–9,300 €4,600–6,900

**LITERATURE** Harri Kalha, *Toini Muona: 1904–1987*, Helsinki, 1998, p. 33



24 **TIMO SARPANEVA** 1926–2006

*'Dømaskär' carpet, 1960*

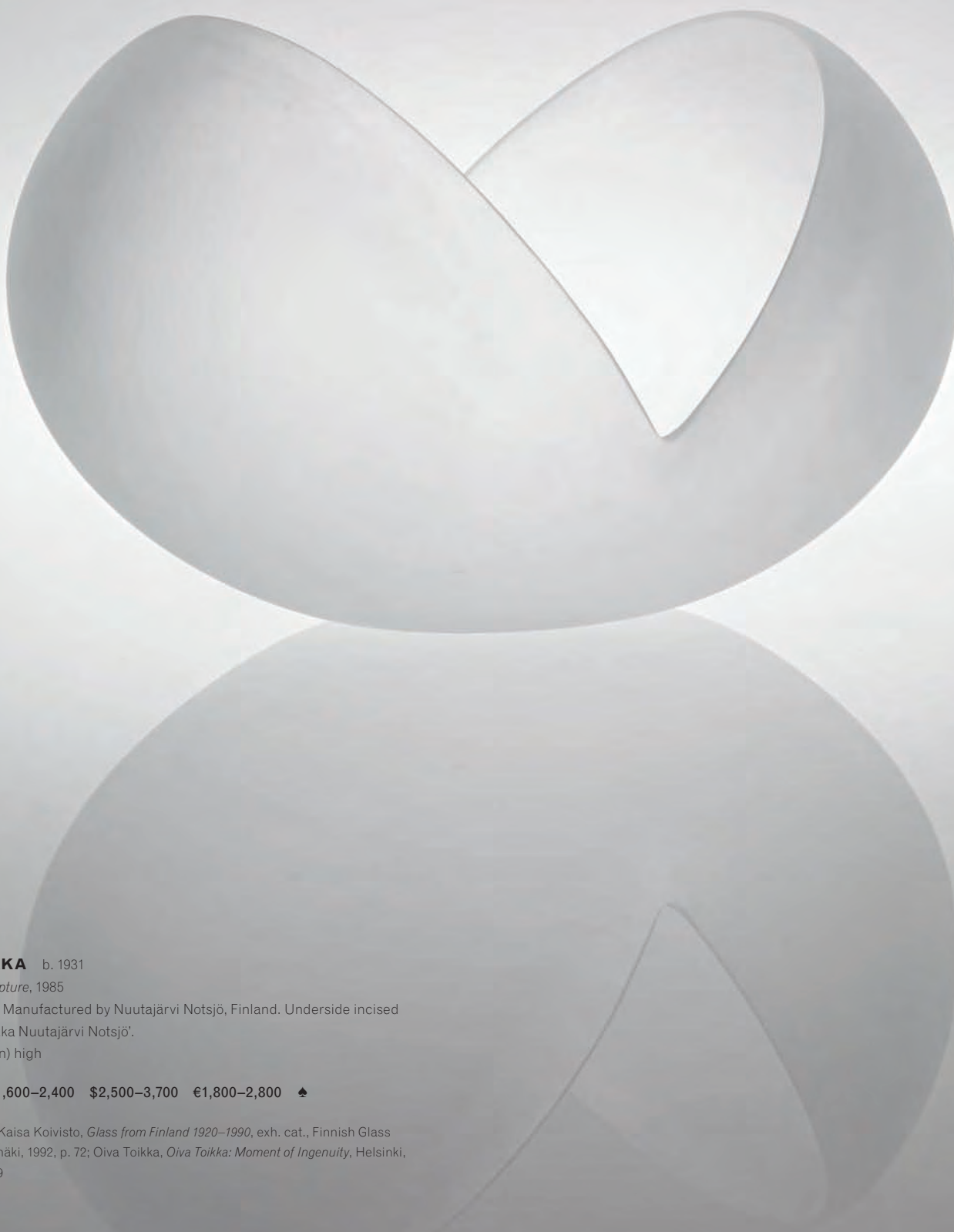
Handwoven wool. Produced by Villayhtymä Uniwooll Ltd, Finland. From the Gulf of Bothnia series.

230 × 210 cm (90 1/2 × 82 5/8 in)

**Estimate** £12,000–15,000 \$18,600–23,300 €13,900–17,300







25 **OIVA TOIKKA** b. 1931

*'Decollete' sculpture, 1985*

Opaque glass. Manufactured by Nuutajärvi Notsjö, Finland. Underside incised with 'Oiva Toikka Nuutajärvi Notsjö'.

18.5 cm (7 1/4 in) high

**Estimate** £1,600–2,400 \$2,500–3,700 €1,800–2,800 ♣

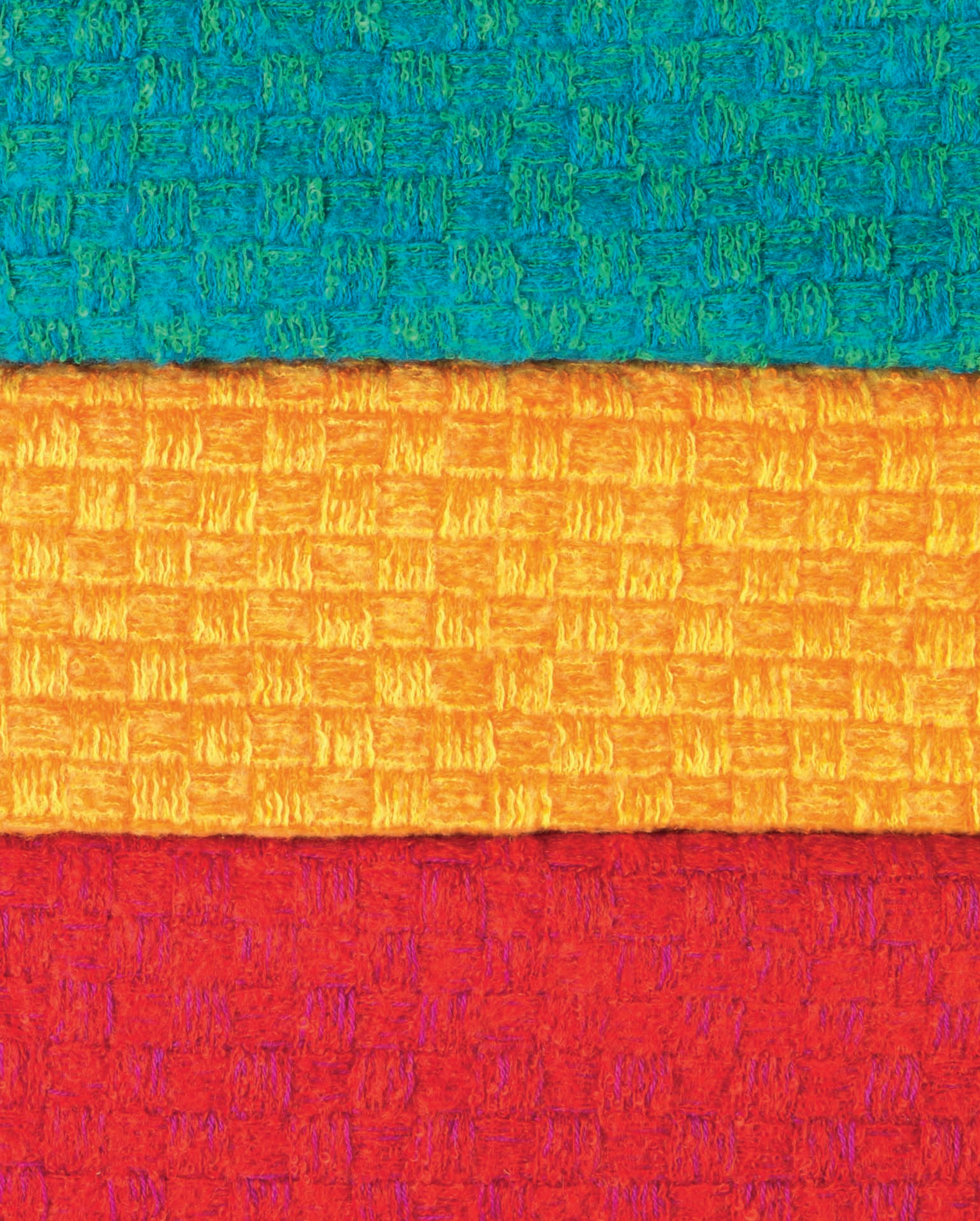
**LITERATURE** Kaisa Koivisto, *Glass from Finland 1920–1990*, exh. cat., Finnish Glass Museum, Riihimäki, 1992, p. 72; Oiva Toikka, *Oiva Toikka: Moment of Ingenuity*, Helsinki, 2010, pp. 128–29



Lena Rewell understands how to weave an historical and textural tapestry that results in works that transcend craft

LEE MINDEL









27 **LENA REWELL** b. 1934

*The Nordic Auction Blanket*, 2011

Handwoven mohair wool. Produced by Lena Rewell, Finland. Number one from the edition of three plus one artist's proof. Artist's fabric label with 'design/Lena Rewell/LENA REWELL/MADE IN FINLAND/MOHAIR WOOL/DRY CLEAN ONLY'.  
130 × 240 cm (51 1/8 × 94 1/2 in)

**Estimate** £2,500–3,500 \$3,900–5,400 €2,900–4,000 ♣

**PROVENANCE** Acquired directly from the artist







28 **ALVAR AALTO** 1898–1976

*Two early 'L-leg' dining tables, 1930s*

Bent laminated birch plywood, linoleum inset birch plywood. Manufactured by O.y. Huonekalu-ja Rakennustyötehdas A.b., Turku, for Artek, Finland.  
Largest: 71 × 122 × 83 cm (27 7/8 × 48 × 32 5/8 in)

**Estimate** £4,000–6,000    \$6,200–9,300    €4,600–6,900

**LITERATURE** Thomas Kellein, *Alvar & Aino Aalto. Collection Bischofberger*, Zurich, 2005, p. 97 for a smaller example







## EERO AARNIO



110 x 212 x 180 cm (43 1/4 x 83 1/2 x 70 7/8 in)

**Estimate** £4,000–6,000    \$6,200–9,300    €4,600–6,900 ♠







“Nothing is as dangerous in architecture as dealing with separated problems. If we split life into separated problems we split the possibilities to make good building art” **ALVAR AALTO**



Alvar Aalto, Paimio Sanatorium





30 **ALVAR AALTO** 1898–1976

*Early standard lamp, model no. A 808, for the National Pensions Institute, Helsinki, 1952–56*

Formed brass, tubular brass, leather coated brass, painted metal.  
Manufactured by Valaistustyö Ky, Finland. Top of stem impressed with 'VALAISTUSTYÖ A 808'.

165 cm (64 7/8 in) high

**Estimate** £5,000–7,000 \$7,800–10,900 €5,800–8,100

**PROVENANCE** National Pensions Institute, Helsinki

**LITERATURE** Thomas Kellein, *Alvar & Aino Aalto Design. Collection Bischofberger*, Zurich, 2005, pp. 184–85





Alvar Aalto, Paimio Sanatorium, Paimio





31 **ALVAR AALTO** 1898–1976

*Early 'Paimio' armchair, model no. 41, c. 1932*

Moulded laminated beech plywood, painted moulded laminated birch plywood, birch. Manufactured by O.y. Huonekalu-ja Rakennustyötehdas A.b., Turku, for Artek, Finland.

66 cm (25 7/8 in) high

**Estimate** £38,000–42,000 \$59,000–65,200 €43,900–48,500

**LITERATURE** Michael Playford and Michael Whiteway, *Alvar Aalto: Furniture 1929–1939*, London, 1987, n.p.; Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, pp. 82 and 105; Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, p. 165 for an image and a preparatory drawing; Thomas Kellein, *Alvar & Aino Aalto. Collection Bischofberger*, Zurich, 2005, pp. 38–39, front and back cover



32 **TIMO SARPANEVA** 1926–2006

*Two 'Claritus' vases, 1988*

Glass. Produced by Iittala, Finland. From the Claritus series. Underside of one incised with 'TIMO SARPANEVA IITTALA' and the other incised with 'TIMO SARPANEVA 3 / 1988' (2).  
Each: 21 cm (8 1/4 in) high

**Estimate** £6,000–8,000   \$9,300–12,400   €6,900–9,200

**PROVENANCE** Gifted by the artist; Private collection, Finland  
**LITERATURE** Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 591 for a similar example Marianne Aav and Eeva Viljanen, eds., *Iittala: 125 Years of Finnish Glass Complete History with all Designers*, Helsinki, 2006, pp. 55–58 and p. 231 for examples from the Claritus series







“Finland is with Aalto wherever he goes”

**SIGFRIED GIEDION** art historian

Alvar Aalto, model, at Aalto Residence, Helsinki







33 **ALVAR AALTO** 1898–1976  
*Wall relief*, 1953–57  
Bent laminated birch plywood, metal. Produced by Korhonen OY, Turku.  
130.8 × 20.3 × 14 cm (51 1/2 × 8 × 5 1/2 in)

**Estimate** £30,000–40,000 \$46,600–62,100 €34,700–46,200 ₺

**PROVENANCE** Important private collection, Finland

Alvar Aalto designed the present wall relief in the mid-1950s for the executive boardroom of Helsinki's Social Insurance Institution (KELA), the Finnish government agency which oversees retirement, student and unemployment benefits as well as other social security programmes. The 'spaghetti' bends of the relief relate to the bundled bentwood rods comprising the arms of a birch and leather chair Aalto designed for the sixth floor of the KELA headquarters. Rather than install the present work at KELA, Aalto gifted it as an expression of gratitude to a carpenter with whom he worked.









**34 ALVAR AALTO** 1898–1976

*Rare and early shelf unit, model no. 111, c. 1933*

Bent laminated birch plywood, laminated birch plywood. Manufactured by O.y. Huonekalu- ja Rakennustyötehdas A.b., Turku, for Artek, Finland.

54.5 × 83 × 30 cm (21 1/2 × 32 5/8 × 11 3/4 in)

**Estimate** £7,000–9,000 \$10,900–14,000 €8,100–10,400

**LITERATURE** Pirkko Tuukkanen, ed. *Alvar Aalto Designer*, Helsinki, 2002, pp. 167 and 169; Thomas Kellein, *Alvar & Aino Aalto Design. Collection Bischofberger*, Zurich, 2005, p. 109





**35 ALVAR AALTO** 1898–1976

*Early trolley model no. 98/901, c. 1936*

Painted plywood, bent birch plywood, birch, rubber. Manufactured by O.y. Huonekalu-ja Rakennustyötehdas A.b., Turku, for Artek, Finland.

55.8 × 89.8 × 42.8 cm (21 7/8 × 35 3/8 × 16 7/8 in)

**Estimate** £5,000–7,000 \$7,800–10,900 €5,800–8,100

**LITERATURE** Pirkko Tuukkanen, ed. *Alvar Aalto Designer*, Helsinki, 2002, pp. 166 and 174 for similar examples; Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 85 for a similar example; Thomas Kellein, *Alvar & Aino Aalto Design. Collection Bischofberger*, Zurich, 2005, p. 106





“The artist gets his fulfillment in the shape he has achieved  
and in overcoming the technical problems involved”

**TAPIO WIRKKALA**



36 **TAPIO WIRKKALA** 1915–1985

*Set of seven 'Leaf' platters, c. 1951*

Carved laminated birch plywood. Produced by Martti Lindqvist, Finland.

Underside of each incised with 'W' (7).

Each approximately: 4 cm (1 5/8 in), 19 cm (7 1/2 in) wide

**Estimate** £12,000–18,000 \$18,600–28,000 €13,900–20,800

LITERATURE Edgar Kaufmann Jr, 'The Wonderworks of Tapio Wirkkala', *Interiors*, November 1951, p. 95; *Domus*, vol. 259, 1951, n.p.; *Domus*, vol. 266, January 1952, masthead, pp. 18 and 44; Tapio Wirkkala, 'Forms in Glass and Plywood', *Arts & Architecture*, July 1953, n.p.; Marianne Aav and Nina StritzlerLevine, eds., *Finnish Modern Design: Utopian Ideals and Everyday Realities, 1930–1997*, New York, 1998, p. 247; Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala – eye, hand and thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, p. 224, p. 252, fig. 435 and p. 262, fig. 455; Charlotte and Peter Fiell, eds., *Domus Vol. III 1950–1954*, Cologne, 2006, p. 139





37 **KAJ FRANCK** 1911–1989

*Unique 'Apple' vase*, c. 1968

Coloured glass. Manufactured by Nuutajärvi Notsjö, Finland. Underside incised with 'Kaj Franck Nuutajärvi Notsjö'.

22 cm (8 5/8 in) high

**Estimate** £3,000–5,000 \$4,700–7,800 €3,500–5,800

**PROVENANCE** Kaj Frack solo exhibition, Wärtsilä Showroom, Helsinki

**EXHIBITED** 'Kaj Frack solo exhibition', Wärtsilä Showroom, Helsinki, 1968







38 **PAAVO TYNELL** 1890–1973

*Chandelier*, 1950s

Bent tubular brass, brass, hand-blown opaque coloured glass. Manufactured by Taito Oy, Finland.

86 cm (33 7/8 in) drop

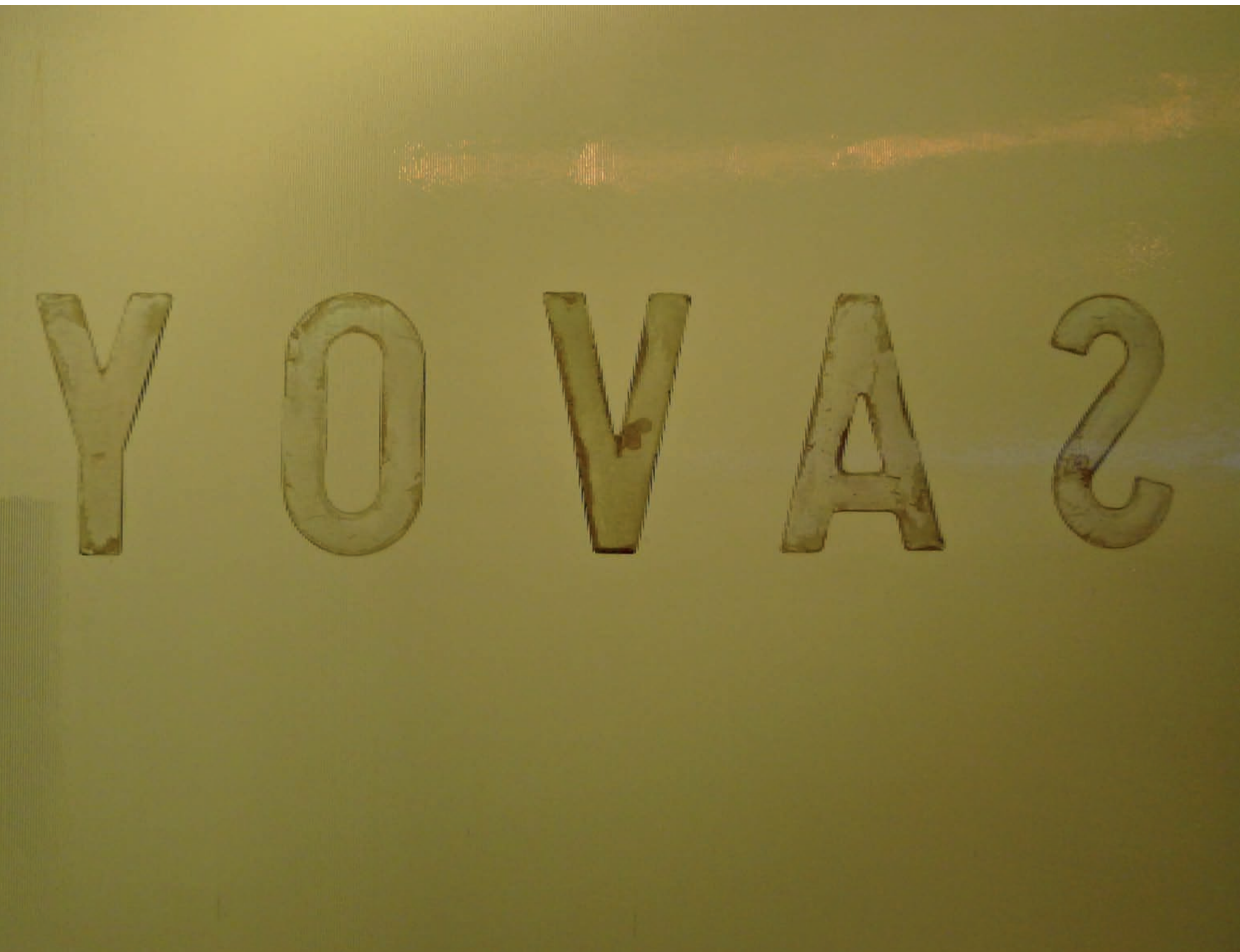
**Estimate** £5,000–7,000 \$7,800–10,900 €5,800–8,100

**LITERATURE** Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 396 for a similar example









Alvar Aalto, Savoy restaurant entrance, Helsinki



SAVOY





39 **TAPIO WIRKKALA** 1915–1985

*'Viikinki' (Viking) pendant, model no. 4-4153, 1970*

Hand-beaten, cut, formed and applied precious metal. Produced to order by Nils Westerback, Finland. Reverse of pendant marked with 'NW' for Nils Westerback, '585', Finnish assay mark and 'R7'. Gross weight 22.1 grams.

Pendant: 6 cm (2 3/8 in) drop; necklace: 13.5 cm (5 3/8 in) diameter

**Estimate** £3,000–4,000 \$4,700–6,200 €3,500–4,600

LITERATURE Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala – eye, hand and thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, p. 371





40 **BJÖRN WECKSTRÖM** b. 1935

*Unique 'Neptune's Cave' necklace, 1969*

Precious metal. From the Neptune's Cave series. Reverse marked with '750', Finnish assay mark, unidentified mark, 'Q7' and 'FINLAND'. Gross weight 230.8 grams.

41 cm (16 1/8 in) long

**Estimate** £10,000–12,000 \$15,500–18,600 €11,600–13,900 ♣

LITERATURE Björn Weckström, Marianne Aav and Eeva Viljanen, *Björn Weckström*, Helsinki, 2003, illustrated p. 35



41 **BJÖRN WECKSTRÖM**

*Rare 'Opus 381' bracelet, 1969*

Precious metal. Reverse marked with unidentified mark, '750', Finnish assay mark, unidentified mark, 'Q7', 'FINLAND' and Swedish import marks. Gross weight 125.5 grams.  
18.5 cm (7 1/4 in) long

**Estimate** £5,000–7,000   \$7,800–10,900   €5,800–8,100   ♣

**LITERATURE** Björn Weckström, Marianne Aav and Eeva Viljanen, *Björn Weckström*, Helsinki, 2003, illustrated p. 38

Only a few examples of this design were ever produced.













42 **TAPIO WIRKKALA** 1915–1985

*'Pirun pää' (Devil's head) pendant, model no. 4-4149, 1974*

Hand-formed, cut, pierced and applied precious metal. Produced to order by Nils Westerback, Finland. Necklace marked with 'NW' for Nils Westerback, Finnish assay mark, '585' and 'V7' and the reverse of pendant engraved with 'MLU'. Gross weight 23.9 grams.

Pendant: 6.5 cm (2 1/2 in) drop; necklace: 13 cm (5 1/8 in) diameter

**Estimate** £10,000–15,000 \$15,500–23,300 €11,600–17,300

LITERATURE Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala – eye, hand and thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, p. 194, fig. 342 and p. 370; Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 675





Alvar Aalto, kitchen door, Villa Mairea, Noormarkku





43 **ALVAR AALTO** 1898–1976

*Pair of rare 'Tank' high wing back armchairs, c. 1936*

Moulded birch laminated plywood, fabric. Manufactured by O.y. Huonekalu- ja Rakennustyötehdas A.b., Turku, for Artek, Finland. Underside of one chair impressed twice with '41', underside of the other impressed twice with '1004' and stamped with 'AALTO DESIGN/ARTEK/oy – ab' (2).  
Each: 91 cm (35 7/8 in) high

**Estimate** £12,000–15,000 \$18,600–23,300 €13,900–17,300

**LITERATURE** Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, p. 174



44 **TAPIO WIRKKALA** 1915–1985

*Set of 'Tapio' flatware, designed 1957*

Precious metal. Manufactured by Kultakeskus Oy, Finland. Each utensil marked with manufacturer's mark, Finish assay mark, silver purity mark, Hämeenlinna town mark, and date code mark. Consisting of twelve dinner forks, twelve salad forks, twelve dessert forks, twelve dinner knives, twelve salad knives, twelve butter knives, thirteen dinner spoons, twelve soup spoons, twelve dessert spoons, eight demitasse spoons, two cake servers, five relish forks, three sandwich forks, two fillet knives, master butter knives, one ladle, three serving spoons, one iced tea spoon, and one cheese scoop (137).

Longest: 26 cm (10 1/4 in)

**Estimate** £10,000–15,000 \$15,500–23,300 €11,600–17,300 Ω

PROVENANCE Important private collection, Finland

LITERATURE Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala – eye, hand and thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, pp. 191, figs. 336 and 369

Tapio Wirkkala, eponymous designer of the 'Tapio' flatware service, designed the exhibition for the Finnish Pavilion at the 1958 Exposition Universelle et Internationale in Brussels. Wirkkala also included works in the 'Five Warehouses Pavilion', a collateral exhibition devoted to the modern consumer and sponsored by five Belgian department stores. Wirkkala's display, which included the present model flatware, won a competition to interpret domestic life in the year 2000.







45 **ALVAR AALTO** 1898–1976

*Set of four early ‘Savoy’ vases, model no. 9750, 1930s*

Clear and light blue glass still-blown into mould. Produced by Karhula, Finland (4).

Each: 14 cm (5 1/2 in) high

**Estimate** £22,000–28,000    \$34,200–43,500    €25,400–32,300

**LITERATURE** Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Helsinki, 2002, pp. 193, 199–200; Eva B Ottillinger, *Alvar Aalto, Möbel: Die Sammlung Kossdorff*, Vienna, 2002, p. 74, fig. 76; Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 89 for a similar example; Thomas Kellein, *Alvar & Aino Aalto Design. Collection Bischofberger*, Zurich, 2005, pp. 213–14







Aalto was a master manipulator of light whether in abundance or lack thereof. His sconces appear to drop out of the sky. **LEE MINDEL**



Alvar Aalto, skylight, Aalto Studio, Helsinki





46 **ALVAR AALTO** 1898–1976

*Set of four wall lights for the Paimio sanatorium, c. 1933*

Painted bent metal. Manufactured by Oy Taito Ab, Finland (4).

Each: 19.2 × 7.2 × 7.5 cm (7 1/2 × 2 7/8 × 2 7/8 in)

**Estimate** £4,000–6,000 \$6,200–9,300 €4,600–6,900

**PROVENANCE** Paimio sanatorium, Paimio

**LITERATURE** Peter Reed, ed., *Alvar Aalto: Between Humanism and Materialism*, exh. cat., The Museum of Modern Art, New York, 1998, p. 166, fig. 67 for a similar example; Eva B Ottillinger, *Alvar Aalto, Möbel: Die Sammlung Kossdorff*, Vienna, 2002, p. 30, fig. 5 for a similar example; Thomas Kellein, *Alvar & Aino Aalto Design. Collection Bischofberger*, Zurich, 2005, pp. 58 and 68 for similar examples





47 **ALVAR AALTO** 1898–1976

*Bench*, 1940s

Moulded birch laminated plywood, birch. Manufactured by Artek, Finland.

76 × 241 × 57 cm (29 7/8 × 94 7/8 × 22 1/2 in)

**Estimate** £5,000–7,000 \$7,800–10,900 €5,800–8,100









Alvar Aalto, Academic Bookshop, Helsinki





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# SWE

Gunnar Asplund and Sigurd Lewerentz, Skogskyrkogården, Stockholm

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DEN





Louis Jean Desprez, interior of the Copper Tents, Haga Park, Stockholm





48 **EDVIN OLLERS** 1888–1959

*Pair of mirrors, 1920s*

Pewter, mirrored glass. Produced by Schreuder and Olsson, Sweden (2).

Each: 68.5 × 53.5 × 3 cm (26 7/8 × 21 1/8 × 1 1/8 in)

**Estimate** £5,000–7,000 \$7,800–10,900 €5,800–8,100







49 **NILS FOUGSTEDT** 1881–1954

and **BJÖRN TRÄGÄRDH** 1908–1998

*Pair of 'Noah's Ark' nesting tables, model no. 423, 1929*

Engraved pewter insert tops, black polished birch bases. Produced by Svenskt Tenn, Sweden. Underside of one table signed in ink by the artist 'Nils Fougstedt' one other table impressed with manufacturer's angel mark, 'SVENSKT TENN STOCKHOLM' and 'C8' (6).

Largest: 56 × 66.5 × 34.4 cm (22 × 26 1/8 × 13 1/2 in)

**Estimate** £40,000–50,000 \$62,100–77,700 €46,200–57,800

**LITERATURE** Hedvig Hedqvist, Rikard Jacobson and Jan von Gerber, *Modernit svenskt tenn*, Stockholm, 2004, p. 59







50 **BRUNO MATHSSON** 1907–1988

*Rare set of 'Anita' shelves, 1950s*

Painted birch plywood, painted bent-birch, painted metal. Manufactured by  
Firma Karl Mathsson, Sweden.

90 × 209.5 × 33 cm (35 3/8 × 82 1/2 × 12 7/8 in)

**Estimate** £4,000–6,000 \$6,200–9,300 €4,600–6,900





**51 AXEL EINAR HJORTH** 1888–1959

*Centre table*, c. 1930

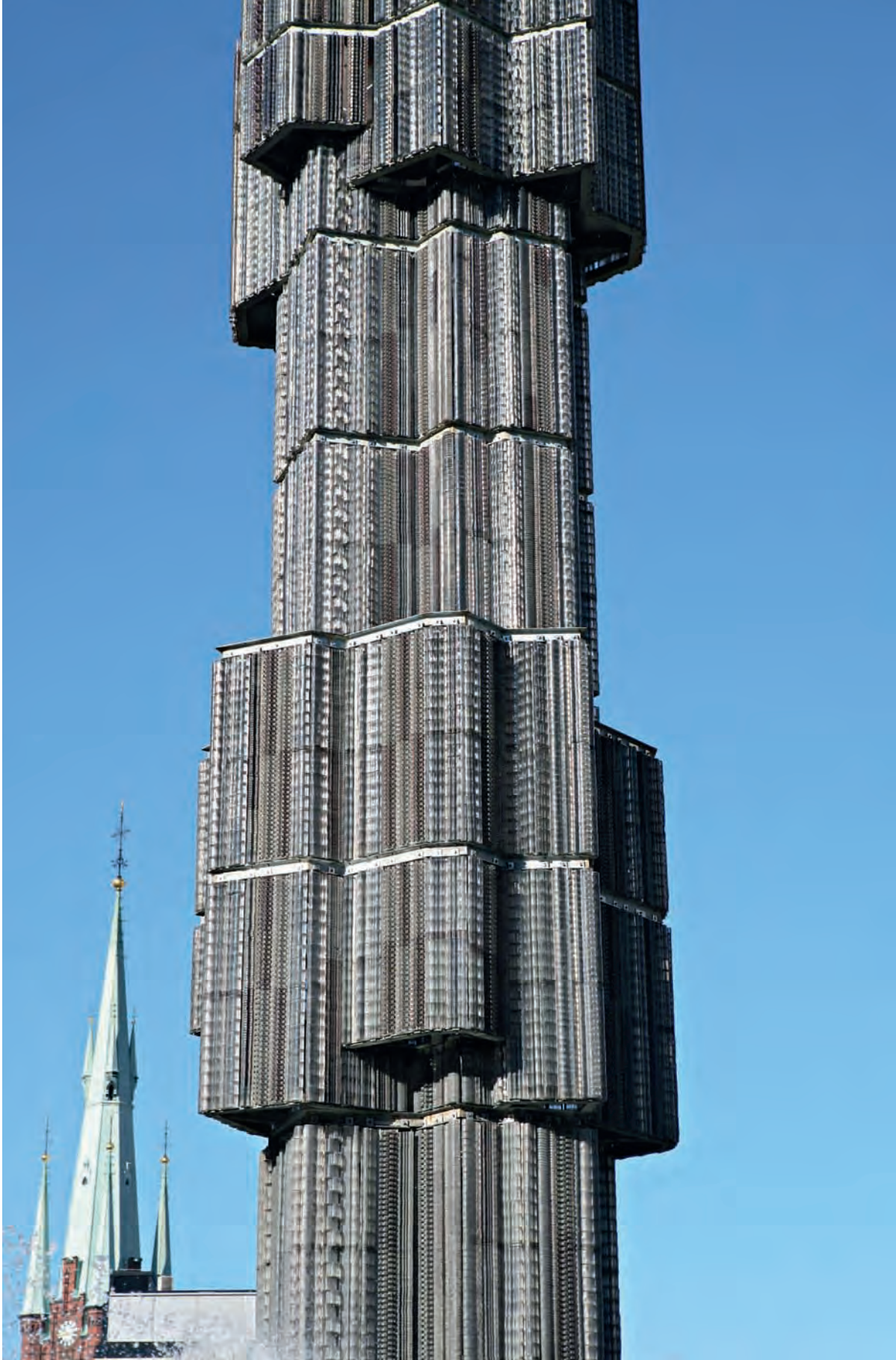
Glass, polished stainless steel. Produced by AB Nordiska Kompaniet, Sweden.  
60.5 cm (23 7/8 in) high, 99.5 cm (39 1/8 in) diameter

**Estimate** £10,000–12,000 \$15,500–18,600 €11,600–13,900

**LITERATURE** Christian Björk. *Axel Einar Hjorth: Möbelarkitekt*. Stockholm, 2009, p. 123  
for a similar example

Between 1927 and 1938, Axel Einar Hjorth was chief architect at Nordiska Kompaniet (NK), the renowned Swedish department store with locations in Stockholm and Gothenberg. Hjorth's furniture designs were exhibited at the major exhibitions of the time including the Gothenburg Jubilee Exhibition (1923), the Barcelona International Exposition (1929), the Stockholm Exhibition (1930), and the New York World's Fair (1939). During Hjorth's career, and due in part to his influence, Swedish furniture design shifted from luxurious classicism to strict functionalism. Following his departure from NK, Hjorth designed works under his own name, AE Hjorth.





Edvin Öhrström, *Crystal – Vertical Accent in Glass and Steel*, Stockholm





52 **VICKE LINDSTRAND** 1904–1983

*'Iced' vase, model no. 37, 1934*

Glass. Produced by Orrefors, Sweden. Underside incised with  
'orrefors 1934'.

25 cm (9 7/8 in) high

**Estimate** £2,000–3,000 \$3,100–4,700 €2,300–3,500

LITERATURE Helmut Ricke and Lars Thor, *Schwedische Glas-manufacturen*  
*Productions-catalogue: 1915–1960*, Düsseldorf, 1987, p. 113



53 GERTRUDE LÖNEGREN 1905–1970

*Large vase, 1950s*  
Glazed earthenware. Produced by Rörstrand, Sweden. Underside impressed with 'L33'.  
43 cm (16 7/8 in) high

**Estimate** £2,500–3,000 \$3,900–4,700 €2,900–3,500









View of the Baltic Sea from the air

54 **BARBRO NILSSON** 1899–1983

*'Snäckorna' (The Shells) carpet, pattern number 4016, 1940s*

Handwoven wool. Produced by Märta Måås-Fjetterström AB, Sweden. Manufacturer's woven mark with 'AB MMF' and 'BN'.

430 × 310 cm (169 1/4 × 122 in)

**Estimate** £30,000–40,000 \$46,600–62,100 €34,700–46,200

**EXHIBITED** 'Märta Måås-Fjetterström: Märta flyger igen!: 90 år med Märta Måås-Fjetterström', Liljevalchs konsthall, Stockholm, 3 October 2009–6 January 2010

**LITERATURE** Tyra Carolina Lundgren, *Märta Måås-Fjetterström och väv-verkstaden i Båstad*, Stockholm, 1968, p. 104, fig. 48; David Revere McFadden, ed., *Scandinavian Modern Design: 1880–1980*, New York, 1982, p. 151; *Märta Måås-Fjetterström: Märta flyger igen!: 90 år med Märta Måås-Fjetterström 3.10.2009–6.1.2010*, exh. cat., Liljevalchs konsthall, Stockholm, illustrated p. 145

In 1942 Barbro Nilsson became artistic director of Märta Måås-Fjetterström's workshop, following the latter's death the previous year. Fjetterström, a central figure in early 20th-century textile design, was renowned for her dynamic compositions and lively lines, skills shared by her protégé. A master of colour and expressive motifs, Nilsson wove all her own work including textiles as well as flat weave and pile rugs. In addition to her commercial career, Nilsson taught at Konstfack, University College of Arts, Crafts and Design in Stockholm. A resident of Lerberget, a seaside village on the Kattegatt, Nilsson was inspired by the rhythm of waves, by seashells and seaweed.









“His attempt to tie the threads of a living future with those of the living past”

**ALVAR AALTO, IN MEMORIAM E. G. ASPLUND**

Eric Gunnar Asplund, Stockholm Public Library, Stockholm









The interior architect, furniture designer and professor Carl Malmsten was a strong supporter of the 1920s Swedish klassicism, also known as Swedish Grace. During the 1910s and 20s, he became one of Sweden's most interesting architects and designers of furniture and interiors including the City and Concert Halls in Stockholm. Malmsten participated in numerous exhibitions including Liljevalchs in 1917, Gothenburg Exhibition in 1923, Paris World's Fair in 1925, New York World Fair 1927, Liljevalchs in 1928, the Stockholm Exhibition in 1930.





55 **CARL MALMSTEN** 1888–1972

*Dining table, c. 1920*

Produced by Cabinetmaker Hjalmar Jackson, Sweden. Ash, rosewood-veneered wood, inset top with marquetry inlays.

76.3 × 239.4 × 104.7 cm (30 × 94 1/4 × 41 1/4 in)

**Estimate** £40,000–50,000 \$62,100–77,700 €46,200–57,800 Σ

During the 1920s, Carl Malmsten – interior architect, furniture designer, professor – was a leading practitioner of a regional neo-classicism known internationally as 'Swedish Grace'. Malmsten's use of blonde woods and natural motifs evinced his interest in traditional Swedish craftsmanship and vernacular forms. His important commissions included the interiors of Stockholm's Concert Hall as well as the Stadshuset, or City Hall, where the annual Nobel Prize banquet is held. In addition, Malmsten participated in various important international exhibitions including the Gothenburg Jubilee Exhibition (1923), the Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris (1925) and the Stockholm Exhibition (1930).





Sigurd Lewerentz, Chapel of Resurrection, Skogskyrkogården, Stockholm





**56 VICKE LINDSTRAND** 1904–1983

*'See no evil, Hear no evil, Speak no evil' vase, 1930*

Opaque colourless glass etched and painted glass. Produced by Orrefors, Sweden. Underside incised with 'Orrefors. L.J. 53'.

13.5 cm (5 3/8 in) high

**Estimate** £8,000–10,000 \$12,400–15,500 €9,200–11,600

**LITERATURE** Jennifer Hawkins Opie, *Scandinavia: Ceramics & Glass in the Twentieth Century*, London, 1989, p. 126, fig. 455

This design was made for the very important exhibition of art and industry, 'Stockholmsutställningen', Stockholm, 1930, after which it was discontinued.









57 **OLOF HULT**

*Unique fire screen, 1925*

Tooled patinated cast bronze. Produced by Herman Bergman Konstgjuteri A.B., Sweden. One foot incised with Herman Bergman/Konstgjuteri A.B./Stockholm'.  
69.5 × 120 × 20 cm (27 3/8 × 47 1/4 × 7 7/8 in)

**Estimate** £15,000–20,000 \$23,300–31,100 €17,300–23,100

**EXHIBITED** 'Exposition Internationale des Arts Décoratifs et Industriels Modernes', Paris, April–October 1925; 'Swedish Exhibition of Industrial Art', Dorland House, London, 17 March–22 April 1931

**LITERATURE** Erik Wettergren, *Modern Decorative Arts of Sweden*, Malmö, 1925, illustrated p. 143; *Exhibition of Swedish Industrial Art*, exh. cat., London, 1931, illustrated fig. 47a





58 **AXEL EINAR HJORTH** 1888–1959

*Set of eight 'Futurum' dining chairs, model no. R33715, c. 1928*

Stained and polished wood, double-sided leather straps. Manufactured by AB Nordiska Kompaniet, Sweden. Underside of four chairs with manufacturer's brass labels embossed and impressed 'AB NORDISKA KOMPANIET/R 337 15 3 30' and one impressed with 'NK R33715-C MOB' the other painted over (8). Each: 110 cm (43 1/4 in) high

**Estimate** £40,000–60,000 \$62,100–93,200 €46,200–69,300

**LITERATURE** Dan Gordan, *Svenska Stolar: Och Deras Formgivare 1899–2001*, Stockholm, 2002, p. 60; Christian Björk, Thomas Ekström and Och Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, p. 71









59 **ALVAR ANDERSSON** 1903–1988

*Extendable dining table*, c. 1920

Lacquered wood, pewter inlay.

76 × 263 × 79 cm (29 7/8 × 103 1/2 × 31 1/8 in) fully extended

**Estimate** £5,000–7,000 \$7,800–10,900 €5,800–8,100









Estrid Ericson and Josef Frank





60 **JOSEF FRANK** 1885–1967

*Library table, 1950*

Walnut-veneered wood, walnut, brass. Produced by Svenskt Tenn, Sweden.

80 × 250 × 60 cm (31 1/2 × 98 3/8 × 23 5/8 in)

**Estimate** £4,000–6,000 \$6,200–9,300 €4,600–6,900



61 **JOSEF FRANK** 1885–1967  
*Dining table and set of sixteen dining chairs, model no. 1165*, designed 1947  
Dining table: walnut-veneered wood, ebony; chairs: mahogany, rattan, horse hair. Produced by Svenskt Tenn, Sweden.  
Dining table: 72.5 × 438 × 110 cm (28 1/2 × 172 1/2 × 43 1/4 in) fully extended; each chair: 83 cm (32 5/8 in) high

**Estimate** £40,000–50,000 \$62,100–77,700 €46,200–57,800

**LITERATURE** Josef Frank, *Minnesutställning*, 4 April–19 May 1968, p. 53 for the dining chair; Nina Stritzler-Levine, ed., *Josef Frank: Architect and Designer*, New York, 1996, p. 262 for the dining chair

















62 **AXEL EINAR HJORTH** 1888–1959

*'Typenco' console, 1930s*

Black stained birch. Manufactured by AB Nordiska Kompaniet, Sweden. From the Typenco series. Underside with manufacturer's brass roundel impressed with 'A•B• NORDISKA KOMPANIET/STOCKHOLM' and brass label with 'NK R 36 10 9 – C1 10 32'.

66 × 140 × 34.7 cm (25 7/8 × 55 1/8 × 13 5/8 in)

**Estimate** £8,000–12,000 \$12,400–18,600 €9,200–13,900

**LITERATURE** Christian Björk, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, p. 122





**63 CARL BERGSTEN** 1879–1935

*Rare pair of side chairs, 1906*

Stained bent beech, maple ball feet, calf leather seat. Produced by Gemla Fabriker AB, Sweden (2).

Each: 106 cm (41 3/4 in) high

**Estimate** £30,000–40,000 \$46,600–62,100 €34,700–46,200

**EXHIBITED** Norrköping, 1906

**LITERATURE** Monica Boman, *Svenska Möbler 1890–1990*, 1991, Stockholm, pp. 98–99; Dan Gordan, *Svenska stolar: Och Deras Formgivare 1899–2001*, Stockholm, 2002, p. 22; David Revere McFadden, ed., *Scandinavian Modern Design: 1880–1980*, New York, 1982, p. 83, fig. 66; Monica Boman, et al., *Svenska möbler: 1890-1990*, Lund, 1991, p. 177

Architect Carl Bergsten designed the present café chairs for the Strömsholmens restaurant at the 1906 Arts and Industry Exhibition held that summer in Norrköping, Bergsten's hometown near the Baltic Sea. The present two chairs, among eight extant examples, were saved from the restaurant before it was destroyed by fire in 1939. In addition to these chairs, Bergsten designed various pavilions for the exhibition, his first major commission. Bergsten achieved later success as head of furniture design for Nordiska Kompaniet (NK), the renowned Swedish department store, and as the designer of the Swedish Pavilion at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris.





Sigurd Lewerentz, Chapel of Resurrection, Skogskyrkogården, Stockholm

“If I have a thousand ideas and only one turns out to be good, I am satisfied”

**ALFRED NOBEL**



64 **ERIK GUNNAR ASPLUND** 1885–1940  
*Armchair, from the Göteborg Law Courts, c. 1934–37*  
Shaped hickory, original leather.  
107.3 cm (42 1/4 in) high

**Estimate** £16,000–20,000 \$24,900–31,100 €18,500–23,100 Ω

**PROVENANCE** Göteborg Law Courts, Göteborg, Sweden

**LITERATURE** Holmdahl, Gustav, ed., *Gunnar Asplund Architect: 1885–1940*, Stockholm, 1950, pp. 166–67; Stuart Wrede, *The Architecture of Erik Gunnar Asplund*, Massachusetts, 1980, fig. 157 for an image of the design in the courtroom and fig. 161; Filippo Alison and Carl-Axel Acking, eds., *Erik Gunnar Asplund: Mobili e Oggetti*, Milan, 1985, p. 45, fig. 14, p. 104, fig. 18 for preparatory drawing and p. 105 for a 1:10 scale elevation







Ivar Johnson, relief in entrance stairway Stockholm Public Library, Stockholm





65 **ERIK GUNNAR ASPLUND** 1885–1940

*Pair of 'Asplund' ceiling lights designed for the Stockholm Library, 1940s*

Opaque glass, patinated brass. Manufactured by Böhlmarks, Sweden (2).

Each: 92 cm drop, 72 cm diameter

**Estimate** £15,000–20,000 \$23,300–31,100 €17,300–23,100

LITERATURE Gustav Holmdahl, ed., *Gunnar Asplund, Architect, 1885–1940*, Stockholm, 1950, p. 131; Filippo Alison and Carl-Axel Acking, eds., *Erik Gunnar Asplund: Mobili e Oggetti*, Milan, 1985, p. 124 for a line drawing; Hakon Ahlberg and Gustav Holmdahl, *Gunnar Asplund architect: 1885–1940: Plans, Sketches and Photographs*, Stockholm, 1986, p. 45; Dan Cruickshank, ed., *Erik Gunnar Asplund*, London, 1988, p. 52, fig. 47; Peter Blundell Jones, *Gunnar Asplund*, London, 2006, p. 124



*Armchair*, 1930s

Painted bent beech. Manufactured by Thonet Mundus AG, Austria. Underside with manufacturer's paper label 'THONET' and impressed with 'THONET'.  
91.5 cm (36 in) high

**Estimate** £5,000–7,000 \$7,800–10,900 €5,800–8,100

**LITERATURE** Strizler-Levine, Nina, ed., *Josef Frank, Architect and Designer: An Alternative Vision of the Modern Home*, New Haven, 1996. p. 213 for a preparatory drawing and a similar example; Christopher Long, *Josef Frank: Life and Work*, Chicago, 2002, p. 120 for a similar example









Ivar Johnson, relief in entrance stairway Stockholm Public Library, Stockholm





67 **FOLKE BENSOW** 1886–1971

*Bench*, c. 1925

Painted cast iron with decorative relief. Manufactured by Néfvequarns bruk  
Factory, Sweden.

49.5 × 61 × 34.2 cm (19 1/2 × 24 × 13 1/2 in)

**Estimate** £8,000–12,000 \$12,400–18,600 €9,200–13,900

**LITERATURE** Sten Ingvar Karling, *Näfvequarnsgods: efter skulpturer av svenska  
konstnärer*, Nävekvärn, 1937, p. 49

The present model was exhibited in the Swedish Pavilion at the  
1925 Exposition Internationale des Arts Décoratifs et Industriels  
Modernes in Paris.





The current lot in situ at the 'Exposition Internationale des Arts Décoratifs et Industriels Modernes', Galerie des Invalides, Paris, 1925

**68 ANNA PETRUS** 1886–1949

*Unique and important table*, 1923

Hand-carved oak, etched and formed copper. Tabletop etched with 'A. Petrus.' and base hand-carved with 'A. Petrus.'

65.5 cm (25 3/4 in) high, 66 cm (26 in) diameter

**Estimate** £90,000–110,000 \$140,000–171,000 €104,000–127,000

**EXHIBITED** 'Jubileumsutställningen', Gothenburg, 8 May–15 October 1923; 'Exposition Internationale des Arts Décoratifs et Industriels Modernes', Galerie des Invalides, Paris, April–October 1925; 'Anna Petrus: konstnär och formgivare', Bror Hjorts Hus, Motala Grafiska, 9 April–29 May 2005

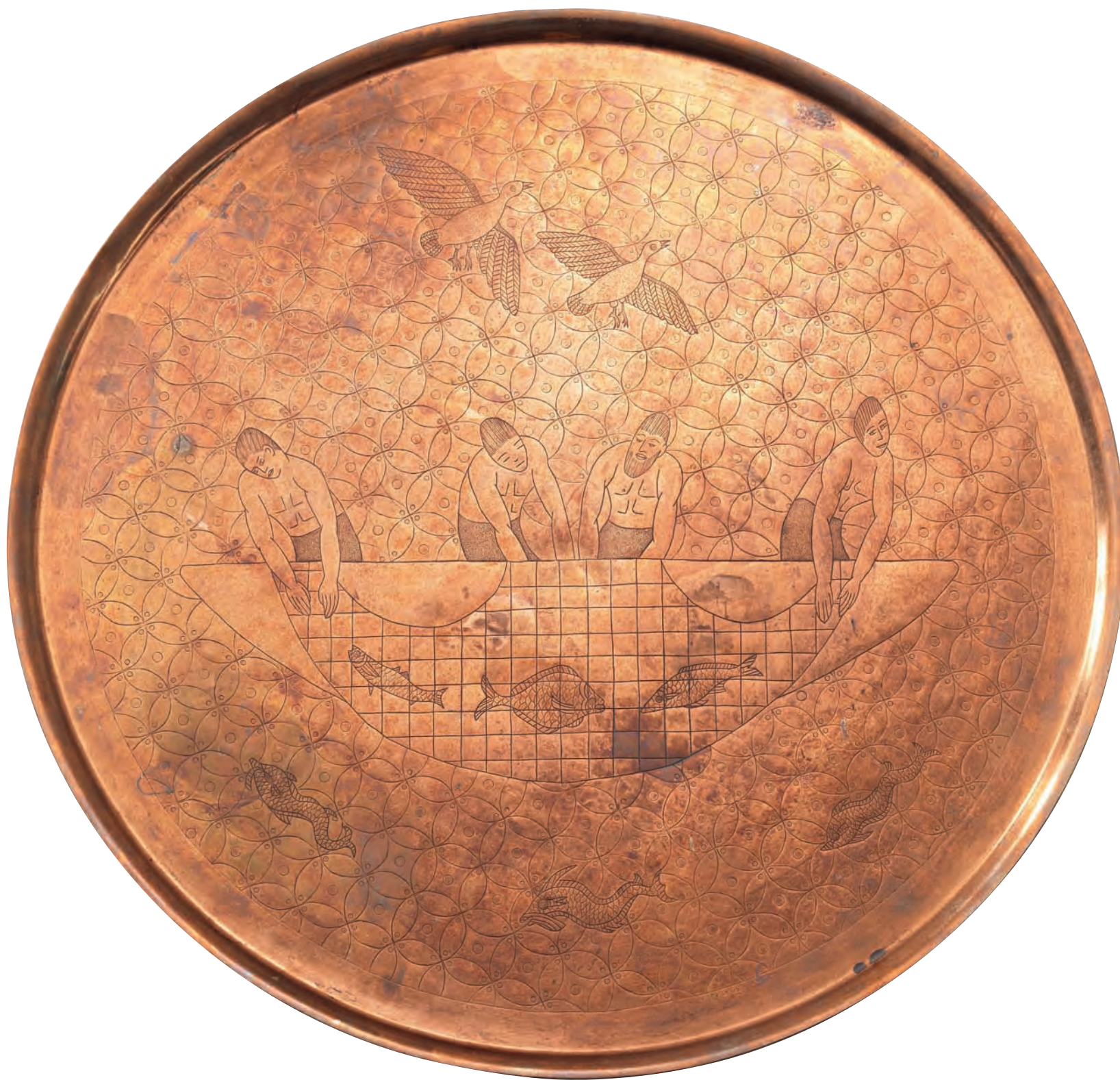
**LITERATURE** Nils G Wollin, *Svenska Slöjdföreningens tidskrift*, book 1, 1925, pp. 24–25; Sonja Lyttkens, *Anna Petrus: konstnär och formgivare*, exh. cat., Bror Hjorts Hus, Motala Grafiska, 2005, illustrated n.p.; Marie Rehnberg, *Anna Petrus: Skulptör och industrikonstnär*, Lund, 2009, illustrated pp. 88–90

There is one other known variant in light oak with a pewter table top in the Petrus family collection.









Anna Petrus, born Anna Marie-Louise Petersson, adopted her pseudonym as a young woman after a classmate, complimenting her on a job well done, exclaimed: "‘You are a rock, en riktig Petrus.’" Hon började använda namneta real Peter." Independent and driven, Petrus left home at a young age to study art and sculpture in London and later at the Konsthögskolan (Royal Institute of Art) on her return to Sweden. During the 1920s, and in association with Swedish manufacturer Nafveqvarns, Petrus experimented with various metals including tin, copper, brass and cast iron.

The lion, symbol of valour and strength, was a common motif in much of Petrus’s work, including her iconic pewter sculptures for interior design firm Svenskt Tenn as well as the water troughs for Gunnar Asplund and Sigurd Lewerentz’s Skogskyrkogården cemetery in Stockholm. The present unique table, its base in the form of a standing lion, was exhibited in 1923 at the Gothenburg Jubilee Exhibition and two years later in the Swedish Pavilion at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, where Petrus was awarded a gold medal for the design of eight cast-iron columns flanking the entrance hall of the pavilion.







“The sun won’t set  
It’s fruitless to hope or to fret  
It’s dark as it’s going to get  
The hands on the clock turn but don’t sing a nocturne just yet”

**STEPHEN SONDHEIM**

'The Sun Won't Set' from *A Little Night Music*, 1973



Stockholm Harbour, Stockholm







69 **BRUNO MATHSSON** 1907–1988

*Assembled set of five tables, designed 1936*

Birch-laminated plywood, burr birch-veneered plywood. Manufactured by Firma Karl Mathsson, Sweden. Underside of each work with manufacturer's label.

Largest: 58.5 cm (23 in) high, 104.5 cm (41 1/8 in) diameter

**Estimate** £8,000–12,000    \$12,400–18,600    €9,200–13,900

**LITERATURE** Monica Boman, et al., *Svenska möbler: 1890–1990*, Lund, 1991, p. 177 for an example of one table







70 **BRUNO MATHSSON** 1907–1988

*Daybed*, 1936

Birch-veneered laminated moulded wood, original leather mattress filled with horsehair, hemp webbing. Manufactured by Firma Karl Mathsson, Sweden. Underside of frame with two manufacturer's paper labels 'Bruno/MATHSSON/Möbler' and the other signed 'BM 36' with 'Bruno/MATHSSON/FIRMA KARL MATHSSON/MADE IN – VÄRNAMO – SWEDEN'.

218 × 60 × 83 cm (85 7/8 × 23 5/8 × 32 5/8 in)

**Estimate** £18,000–22,000 \$28,000–34,200 €20,800–25,400

**LITERATURE** Monica Boman, et al., *Svenska möbler: 1890–1990*, Lund, 1991, p. 177

This design was awarded the 'Grand Prix' when shown at the 'Exposition Internationale des Arts et Techniques dans la Vie Moderne', Paris, 25 May–25 November 1937.

Renowned for his laminated bentwood, Bruno Mathsson designed furniture to accommodate the human body comfortably by means of a contoured bentwood frame with webbing in cloth or leather, thereby creating a strong link between design and nature. Mathsson apprenticed with his family's cabinetmaking business, Firma Karl Mathsson in Värnamo. After an inspirational visit to the Stockholm Exhibition in 1930, Mathsson turned towards Modernism and became a leading proponent of that movement in Sweden. The present design, which won a Grand Prix at the 1937 Paris Expo, comprises hemp webbing on a laminated moulded wood frame. Mathsson's unconventional use of webbing in place of traditional sprung upholstery had its genesis in his 'Grasshopper' chair for Värnamo Hospital in 1930.





Svenskt Tenn, Stockholm





71 **JOSEF FRANK** 1885–1967

*Pair of trolleys, 1940s*

Bent tubular brass, brass, black laminated board with brass screws, rubber tyres. Produced by Svenskt Tenn, Sweden (2).

Each: 70.5 × 88 × 48 cm (27 3/4 × 34 5/8 × 18 7/8 in)

**Estimate** £10,000–15,000 \$15,500–23,300 €11,600–17,300



“The largest journey of any person is the journey inward”

**DAG HAMMARSKJÖLD**



Rosendahl Garden, Stockholm





72 **AXEL EINAR HJORTH** 1888–1959

*'Uto' Sofa*, c. 1934

Stained shaped pine. Manufactured by AB Nordiska Kompaniet, Sweden.

78 × 132 × 42.5 cm (30 3/4 × 51 7/8 × 16 3/4 in)

**Estimate** £4,000–6,000 \$6,200–9,300 €4,600–6,900

**LITERATURE** Christian Björk, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, p. 133









**73 ERIK GUNNAR ASPLUND** 1885–1940

*Prototype 'Karmstol' chair for the Hemsjödföreningen office, Sweden, c. 1929*

Nickel-plated seamlessly joined tubular steel, original leather. Produced by AB Nordiska Kompaniet, Sweden.

75.5 cm (29 3/4 in) high

**Estimate** £20,000–30,000 \$31,100–43,500 €23,100–34,700

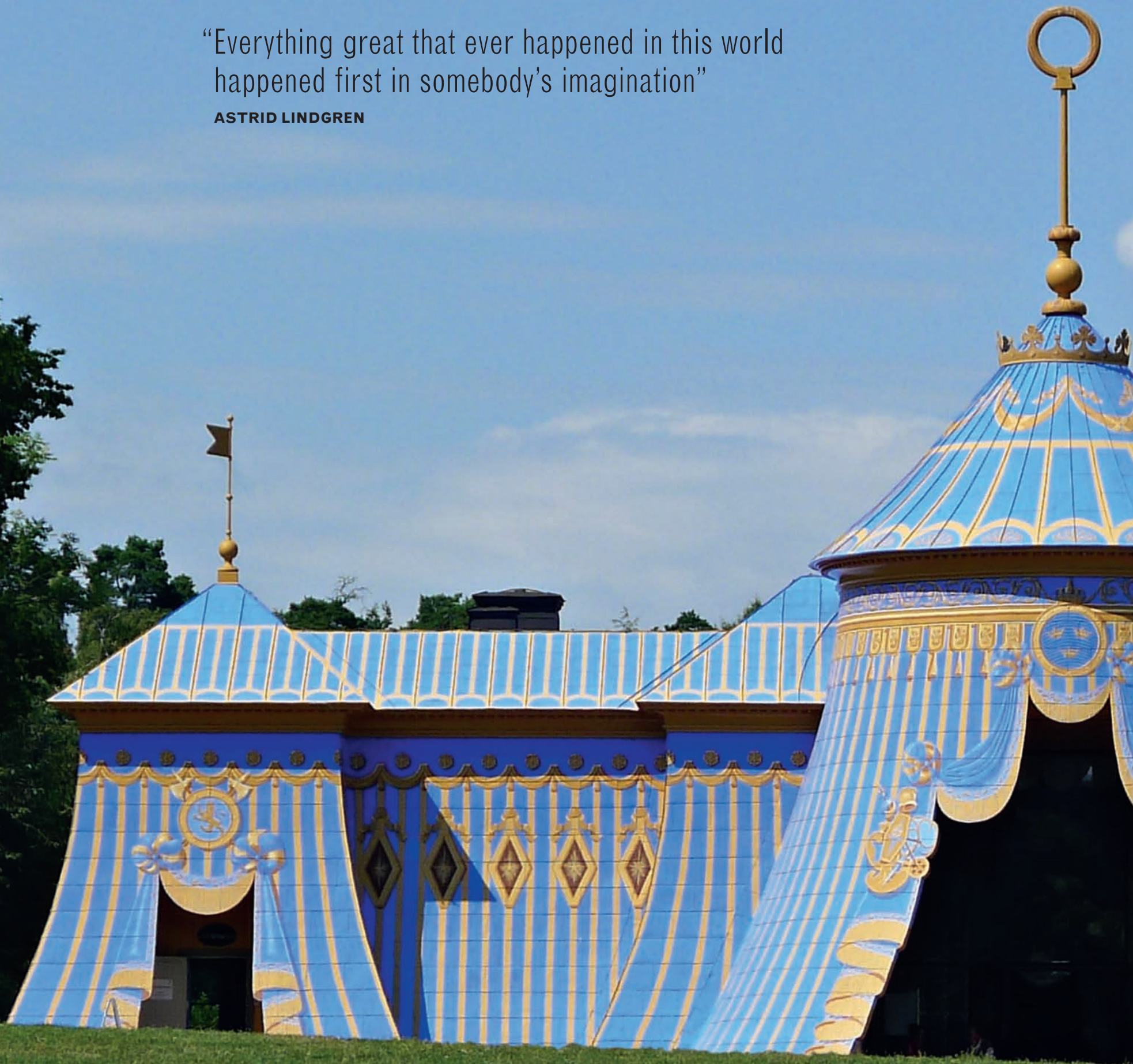
**PROVENANCE** Asplund family; Nils Einar Eriksson

**LITERATURE** Filippo Alison and Carl-Axel Acking, eds, *Erik Gunnar Asplund: Mobili e Oggetti*, Milan, 1985, p. 37; Hakon Ahlberg and Gustav Holmdahl, *Gunnar Asplund architect, 1885–1940: Plans, Sketches and Photographs*, Stockholm, 1986, p. 148; Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 101



“Everything great that ever happened in this world  
happened first in somebody’s imagination”

**ASTRID LINDGREN**



Louis Jean Desprez, the Copper Tents, Haga Park, Stockholm









Eric Gunnar Asplund, Stockholm Public Library, Stockholm



74 **EVA HILD** b. 1966

*'Wisp' (loop) sculpture, 2008*

Stoneware, surface treated with Kaolin and Silicate. From the Consecutive Working series. Signed 'EVA HILD 2008'.

55 × 40 × 43 cm (21 2/3 × 15 3/4 × 17 in)

**Estimate** £28,000–32,000 \$43,500–49,700 €32,300–37,000 ♣ ‡

PROVENANCE Galleri Andersson Sandström, Umeå, Sweden

EXHIBITED 'Consecutive Working', Galleri Andersson Sandström, Umeå, 6 September–24 October 2008

LITERATURE Judith Thurman, 'Reflecting on an Ideal', *Architectural Digest*, October 2006, p. 260 for a similar example; Love Jönsson, *Eva Hild*, Stockholm, 2009, pp. 5–6 and 11 for similar examples







Vilhelm Lauritzen, Radiohuset, Frederiksberg

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MARK









**75 KAJ GOTTLOB** 1887–1976

*Pair of 'Klismos' chairs, from the Courthouse, Frederiksberg, c. 1922*

Shaped oak legs, oak frame with cane seat, bent ash back. Produced by Fritz Hansen, Denmark (2).

Each: 77.5 cm (30 1/2 in) high

**Estimate** £25,000–35,000 \$38,800–54,400 €28,900–40,400

**PROVENANCE** Courthouse, Frederiksberg

**LITERATURE** Mirjam Gelfer-Jørgensen and Kirsten Lading Bidsted, et al., *Herculanum paa Sjælland: klassicisme og nyantik i dansk møbeltradition*, Copenhagen 1988, p. 320, fig. 295; Bodil Busk Laursen, Søren Matz and Christian Holmsted Olesen, eds., *Mesterværker: 100 års dansk møbelsnedkeri* (English summary), Copenhagen, 2003, p. 10









**76 KAY FISKER** 1893–1965

*Pair of stools, c. 1920*

Manufactured by Master Cabinetmaker V. Bloch Jørgensen, Denmark.

Birch frame with turned birch legs, fabric cushion (2).

41 × 47.5 × 47.5 cm (16 1/8 × 18 3/4 × 18 3/4 in)

**Estimate** £20,000–30,000 \$31,100–46,600 €23,100–34,700

**LITERATURE** Mirjam Gelfer-Jørgensen and Kirsten Lading Bidsted, et al., *Herculanum paa Sjælland: klassicisme og nyantik i dansk møbeltradition*, Copenhagen 1988, p. 354, figs. 334–35 and p. 393, kat. 135; Tobias Faber, *Kay Fisker*, Copenhagen, 1995, p. 112

Architect Kay Fisker designed the Danish Pavilion at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris, where he exhibited the present model stool.





Vilhelm Lauritzen, Radiohuset, Frederiksberg, Denmark, 1936–41





77 **JACOB KJÆR** 1902–1971

*Wing back armchair*, c. 1950

Produced by Master Cabinetmaker Jacob Kjær, Denmark.

Mahogany, linen.

40 cm (15 3/4 in) high

**Estimate** £6,000–8,000 \$9,300–12,400 €6,900–9,200 Ω

**LITERATURE** Esbjørn Hiort, *Modern Danish Furniture*, New York, 1956, p. 133 for a similar example; Grete Jalk, *Dansk Møbelkunst gennem 40 aar, Vol. 3 1947–1956*, Copenhagen, 1987, p. 23 for a similar example.







A bricklayer in his early years, Tyge Hvass later graduated from technical college followed by architecture school, after which he participated in the design of the Danish Pavilions at various world's fairs including the 1915 Panama-Pacific International Exposition in San Francisco, the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris, and the 1929 International Exposition in Barcelona, among others.

The present lot, designed circa 1940 by Hvass and executed by Master Cabinetmaker Jacob Kjær, reflects the new, highly refined functionalism influencing Danish furniture making at the time.



78 **TYGE HVASS** 1885–1963

*Sofa*, c. 1940

Produced by Master Cabinetmaker Jacob Kjær, Denmark.

Shaped and joined rosewood, linen.

83 × 220 × 70 cm (32 5/8 × 86 5/8 × 27 1/2 in)

**Estimate** £20,000–30,000 \$31,100–46,600 €23,100–34,700 Σ

**LITERATURE** Viggo Sten Møller, *Dansk Møbel Kunst; Københavns Snedkerlaugs Møbeludstilling 1927–1951*, Copenhagen, 1951, p. 88



A close-up photograph of a wooden chair. The seat is upholstered in a light brown, textured leather. The wooden frame is dark, possibly teak, with a visible grain. Decorative elements include a rope-like detail running along the edge of the seat and several small, oval-shaped holes in the wood. The background is a plain, light color.

“First I make the furniture, then afterwards I make a drawing” **PEDER MOOS**





**79 PEDER MOOS** 1906–1991

*Stool*, c. 1944

Produced by Master Cabinetmaker Peder Moos, Denmark.

Rosewood, lemonwood inlay, halyard string, leather cushion.

44 × 42.5 × 52.5 cm (17 3/8 × 16 3/4 × 20 5/8 in)

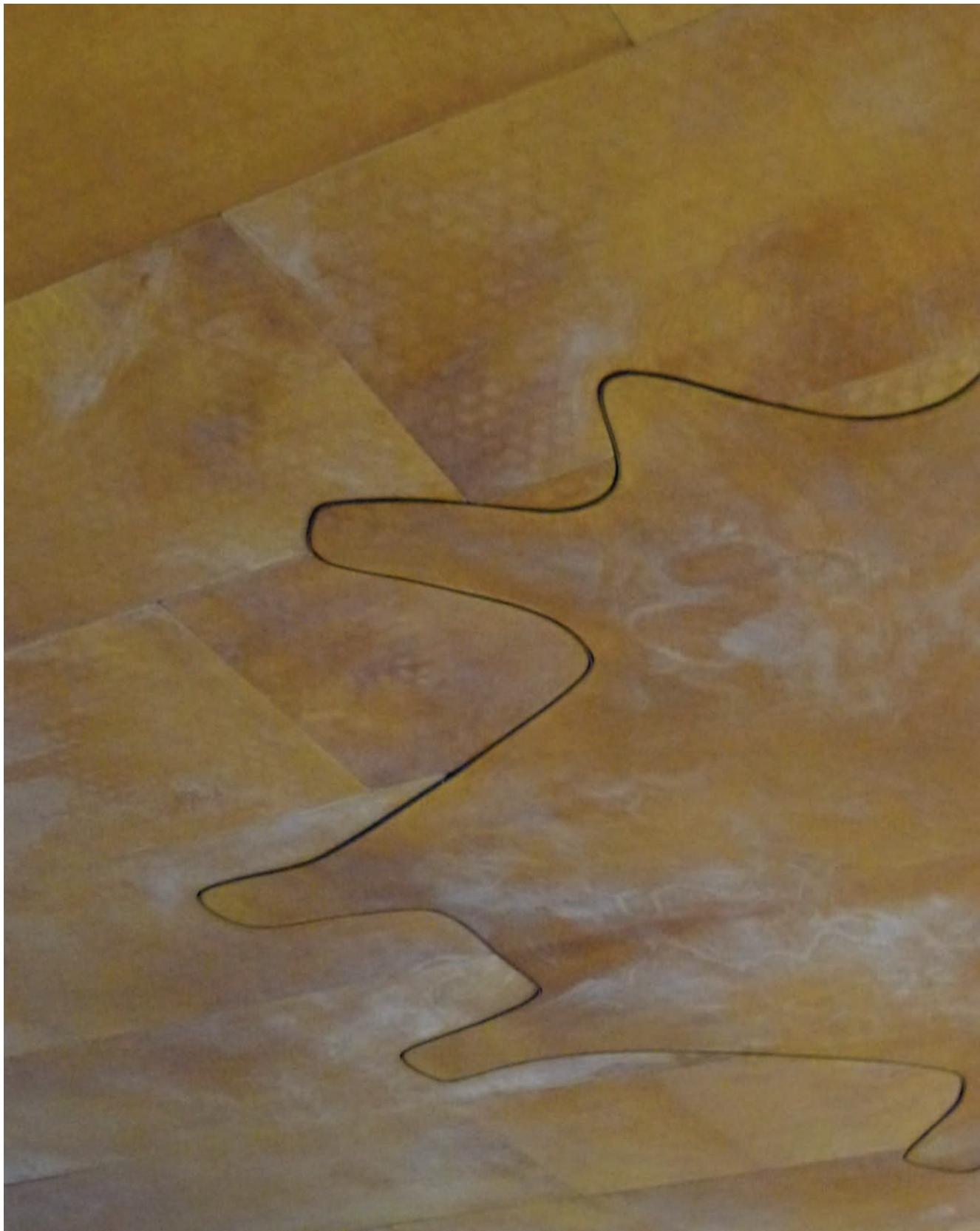
**Estimate** £20,000–30,000 \$31,100–46,600 €23,100–34,700 Σ

**PROVENANCE** Kaj Gottlob, Copenhagen

**LITERATURE** Grete Jalk, *Dansk Møbelkunst gennem 40 aar*, Vol. 3 1937–1946, Copenhagen, 1987, p. 237, fig. 1

The present model stool was exhibited on Stand 1 of the 17th Copenhagen Cabinetmakers' Guild Exhibition at the Kunstindustrimuseet, 29 September–15 October 1944.





Vilhelm Lauritzen, Nigerien leather ceiling, Radiohuset, Frederiksberg, Denmark , 1938–45





80 **MAGNUS STEPHENSEN** 1903–1984

*Rare and important chair, c. 1940*

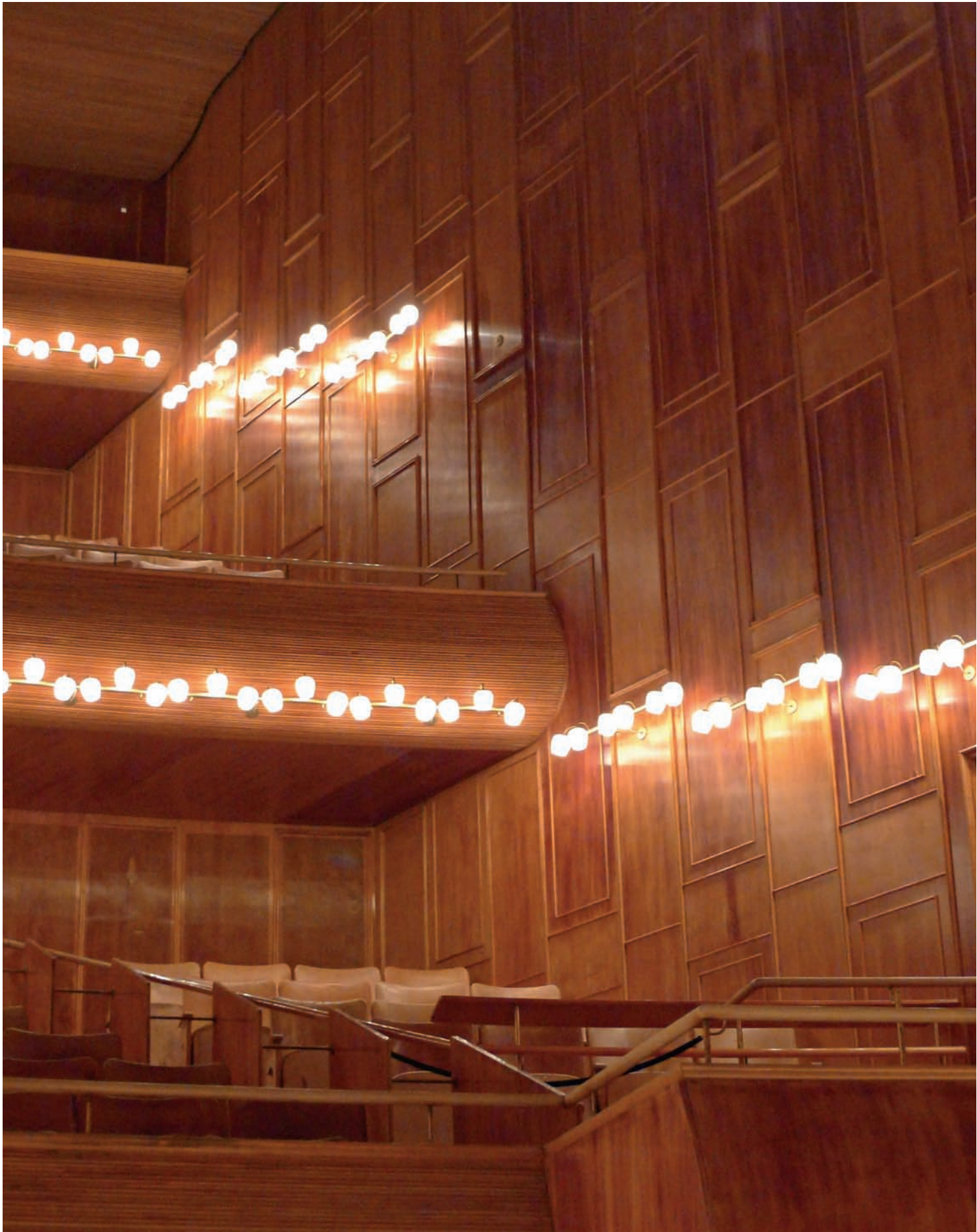
Produced by Master Cabinetmaker A. J. Iversen, Denmark.

Nigerien leather, Cuban mahogany.

77.5 cm (30 1/2 in) high

**Estimate** £25,000–30,000 \$38,800–46,600 €28,900–34,700 Ω





Vilhelm Lauritzen, Concert Hall, Radiohuset, Frederiksberg, Denmark, 1938–45

Architect Vilhelm Lauritzen, among the leading practitioners of Danish Modernism, hewed closely to Louis Sullivan's credo "form ever follows function". Lauritzen's attention to detail and use of sophisticated materials resulted in highly refined interiors, such as his Concert Hall for Radiohuset (pictured above). As with the following lots, Lauritzen often designed for specific commissions. As a result, his furniture and lighting are extremely rare. Several of his most important commissions are now national landmarks under the Danish Cultural Heritage Commission including the first Copenhagen Airport terminal in Kastrup (1939), Radiohuset, or the National Broadcasting House, in Frederiksberg (1945), and People's House (1956), the headquarters of the Danish worker's union.





**81 VILHELM LAURITZEN** 1894–1984

*Armchair, for the Radiohuset, Frederiksberg, 1942*

Produced by Master Cabinetmaker Rud. Rasmussen Snedkerier A/S, Denmark.

Shaped and joined Cuban mahogany, original leather, brass fittings.

86.5 cm (34 in) high

**Estimate** £25,000–30,000 \$38,800–46,600 €28,900–34,700

**PROVENANCE** The Danish National Broadcasting Company, Frederiksberg

**LITERATURE** Lisbet Balslev Jørgensen, *Vilhelm Lauritzen: En Moderne Arkitekt*, Copenhagen, 1994, pp. 252 and 267









82 **VILHELM LAURITZEN** 1894–1984

*Sofa, for the Radiohuset, Frederiksberg, 1942*

Produced by Master Cabinetmaker Rud. Rasmussen Snedkerier A/S, Denmark.

Shaped beech, wool, leather-covered buttons. Underside with manufacturer's paper label 'J. RASMUSSENS/SNEDKERIER/45 NORREBROGADE/KÖBENHAVN/15820'.

82 × 258 × 75 cm (32 1/4 × 101 5/8 × 29 1/2 in)

**Estimate** £60,000–80,000 \$93,200–124,000 €69,300–92,400

**PROVENANCE** The Danish National Broadcasting Company, Frederiksberg

**LITERATURE** Lisbet Balslev Jørgensen, *Vilhelm Lauritzen: En Moderne Arkitekt*, Copenhagen, 1994, p. 243 for a preparatory drawing pp. 245–46 for a 1:10 technical drawing





83 **POUL HENNINGSEN** 1894–1967

*Pair of 'Bouquet' wall lights, from the Kino Cinema, Silkeborg, c. 1949*

Tubular brass, brass, painted aluminium, opaque glass. Manufactured by Louis Poulsen, Denmark. One light fixture impressed with 'P.H.-2 PATENTED' and the other with 'P.H.-2/2 PATENTED' (2).

Each: 97.7 × 40 × 44 cm (38 1/2 × 15 3/4 × 17 3/8 in)

**Estimate** £30,000–40,000 \$46,600–62,100 €34,700–46,200

PROVENANCE Kino Cinema, Silkeborg

LITERATURE Tina Jørstian and Poul Eric Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 1994, p. 202









**84 FINN JUHL** 1912–1989

*Armchair, model no. NV-44, c. 1944*

Produced by Master Cabinetmaker Niels Vodder, Denmark.

Shaped and joined Cuban mahogany, leather.

74 cm (29 1/8 in) high

**Estimate** £30,000–40,000 \$46,600–62,100 €34,700–46,200

**PROVENANCE** Cabinetmakers' Guild, Kunstindustrimuseet, Copenhagen

**EXHIBITED** 'Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, Stand 23, 29

September–15 October 1944

**LITERATURE** Arne Karlsen, Bent Salicath and Mogens Utzon-Frank, eds., *Contemporary Danish Design*, Copenhagen, 1960, p. 55; Grete Jalk, *Dansk Møbelkunst gennem 40 aar, Vol. 3 1937–1946*, Copenhagen, 1987, illustrated p. 247; Esbjørn Hort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, pp. 26, 32 and 34; Martin Eidelberg, ed., *Design 1935-1965: What Modern Was*, New York, 1991, p. 185, fig. 264; Bodil Busk Laursen, Søren Matz and Christian Holmsted Olesen, eds., *Mesterværker: 100 års dansk møbelsnedkeri* (English summary), Copenhagen, 2003, p. 8; Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 328; Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 2*, Copenhagen, 2007, p. 113

Only twelve examples of the present model were produced, one of which is in the permanent collection of the Danish Museum of Art and Design, Copenhagen.









**85 JOHAN ROHDE** 1856–1935

*Console, 1900–05*

Produced by Master Cabinetmaker Johan Rohde, Denmark.

Carved and shaped lemonwood, lemonwood-veneered wood, ebony inlay, brass escutcheons and key.

84 × 133.5 × 52.7 cm (33 1/8 × 52 1/2 × 20 3/4 in)

**Estimate** £20,000–30,000 \$31,100–46,600 €23,100–34,700

**PROVENANCE** Commissioned by Dr. Hugo Halberstadt, Denmark

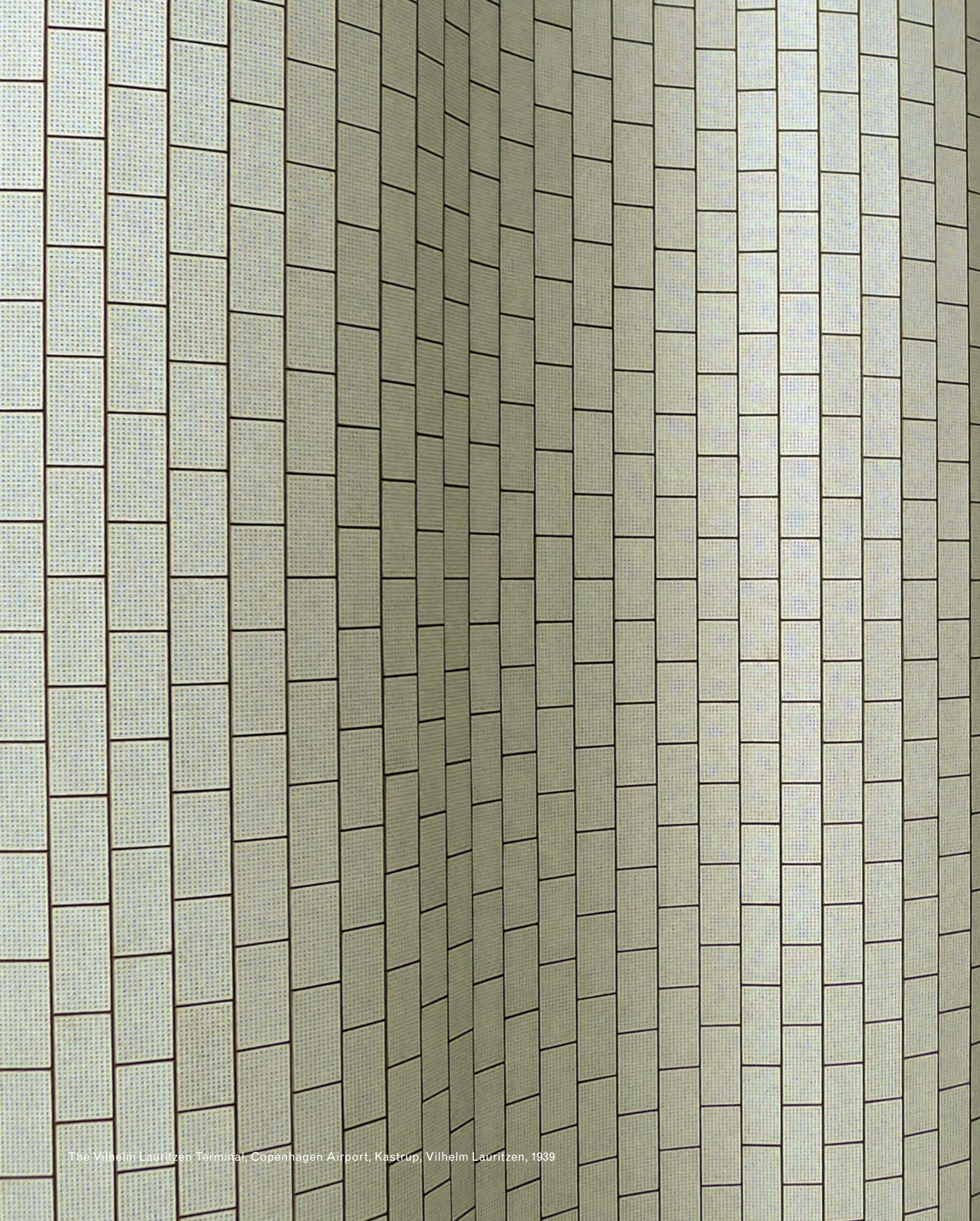
**LITERATURE** Mirjam Gelfer-Jørgensen and Kirsten Lading Bidsted, et al., *Herculanum paa Sjælland: klassicisme og nyantik i dansk møbeltradition*, Copenhagen 1988, p. 293, fig. 267 for a similar example; Gertrud Oelsner and Gertrud Hvidberg-Hansen, *Johan Rohde 1856–1935. ars una: sølo, møbler, bogkunst, malerei*, Odense, 2006, illustrated p. 116, fig. 45

Trained at the Royal Danish Academy of Fine Art, Johan Rohde was an artist whose wide ranging interests included architecture, painting, and graphic design. Rohde joined silversmith Georg Jensen's workshop in 1906, shortly after it opened at 36 Bredgade in Copenhagen. Prior to his work for Jensen, Rohde designed restrained furniture for special commissions. The scrolling side rails of the present console are reminiscent of the foliate finials surmounting Rohde's famous 'Acorn' pattern flatware, designed for Jensen in 1915.









The Vilhelm Lauritzen Terminal, Copenhagen Airport, Kastrup, Vilhelm Lauritzen, 1939



“Face the facts of being what you are, for that is what changes what you are”

“It seems essential, in relationships and all tasks, that we concentrate only on what is most significant and important”

**SØREN KIERKEGAARD**



86

FRITS HENNINGSEN

1885–1969

Sofa, 1940s

Produced by Master Cabinetmaker Frits Henningsen, Denmark.

Linen, fabric, mahogany.

99.7 × 150.5 × 54.6 cm (39 1/4 × 59 1/4 × 21 1/2 in)

Estimate

£10,000–12,000

\$15,500–18,600

€11,600–13,900

Ω









**87 FRITS HENNINGSEN** 1885–1969

*Pair of armchairs*, c. 1936

Produced by Master Cabinetmaker Frits Henningsen, Denmark.

Shaped mahogany, mahogany-veneered wood sides and moulded back, linen (2).

Each: 94 cm (37 in) high

**Estimate** £8,000–10,000 \$12,400–15,500 €9,200–11,600

**LITERATURE** Grete Jalk, *Dansk Møbelkunst gennem 40 aar, Vol. 1 1927–1936*, Copenhagen, 1987, p. 245, fig. 2; Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 43; Bodil Busk Laursen, Søren Matz and Christian Holmsted Olesen, eds., *Mesterværker: 100 års dansk møbelsnedkeri* (English summary), Copenhagen, 2003, p. 3

The present model chair was exhibited on Stand 4 of the 10th Copenhagen Cabinetmakers' Guild Exhibition at the Industriforeningen, 18 September–4 October 1936.









88 **AXEL SALTO** 1889–1961

*Rare monumental vase in the 'budding' style, produced 1964*

Stoneware, 'sung' glaze. Underside incised with artist's signature, painted with '21688', and stamped with 'ROYAL/COPENHAGEN/DENMARK'.

69.2 cm (27  $\frac{1}{4}$  in) high

**Estimate** £40,000–50,000 \$62,100–77,700 €46,200–57,800 ‡

**PROVENANCE** De-accessioned direct from the archive of the Royal Copenhagen Factory and Museum

**LITERATURE** Axel Salto, *Axel Salto: Grefiker, Keramiker och Textilkonstnar*, Stockholm, 1949, p. 11 for a similar example; Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 576 for a similar example









Tivoli Gardens, Copenhagen





89 **BJØRN WIINBLAD** 1918–2006

*Twelve-armed chandelier, c. 1970*

Tubular brass, brass, glass.

103 cm (40 1/2 in) drop, 96 cm (37 3/4 in) diameter

**Estimate** £20,000–25,000 \$31,100–38,000 €23,100–28,900

**PROVENANCE** Bjørn Wiinblad Estate



Not uncommon in the great tradition of Danish cabinetmaking, father and son created everything at Grundtvig – from brick to building. The resulting community is more human than ecclesiastical. **LEE MINDEL**



Scrolling armrest, detail of the present lot



Grundtvig Church, Peder Vilhelm Jensen-Klint, Copenhagen

**90 PEDER VILHELM JENSEN-KLINT** 1853–1930

*Rare and important pair of chairs, c. 1905–10*

Produced by Master Cabinetmaker Carstens og Kjær, Denmark.

Carved and shaped mahogany, leather, walnut burr wood marquetry on crest rail, leather cushion with leather-covered tacks (2).

Each: 86 cm (33 7/8 in) high

**Estimate** £30,000–35,000 \$46,600–54,400 €34,700–40,400

**LITERATURE** Mirjam Gelfer-Jørgensen and Kirsten Lading Bidsted, et al., *Herculanum paa Sjælland: klassicisme og nyantik i dansk møbeltradition*, Copenhagen 1988, p.335, fig. 309; Mirjam Gelfer-Jørgensen, *Furniture with Meaning: Danish Furniture 1840–1920*, Vol. 2, Copenhagen, 2009, p. 637, fig. 570

Standing sentinel in Copenhagen's Bispebjerg district, Grundtvig Church (1921–40) springs up at the end of På Bjerget, a short street lined with buildings that channel the view and further speed the eye. In his design for the church, architect Peder Vilhelm Jensen-Klint amplifies a key principle of Gothic architecture: the pointed arch. Grundtvig's façade comprises three intersecting lancet

arches and strong pyramidal forms, further enhancing the verticality of the building. Lest his Gothic references seem slavish, Jensen-Klint employed stepped gables along the façade in homage to vernacular village churches. Neither historicist nor traditionalist, however, Jensen-Klint looked south to the contemporary flourishes of the German Brick Expressionists, whose elaborate distortions relieved the monotony of mass. Among the most important works of 20th-century Danish architecture, Grundtvig represents a complex brew of influences. Kaare Klint, son of Jensen-Klint, completed the building after his father's death in 1930.

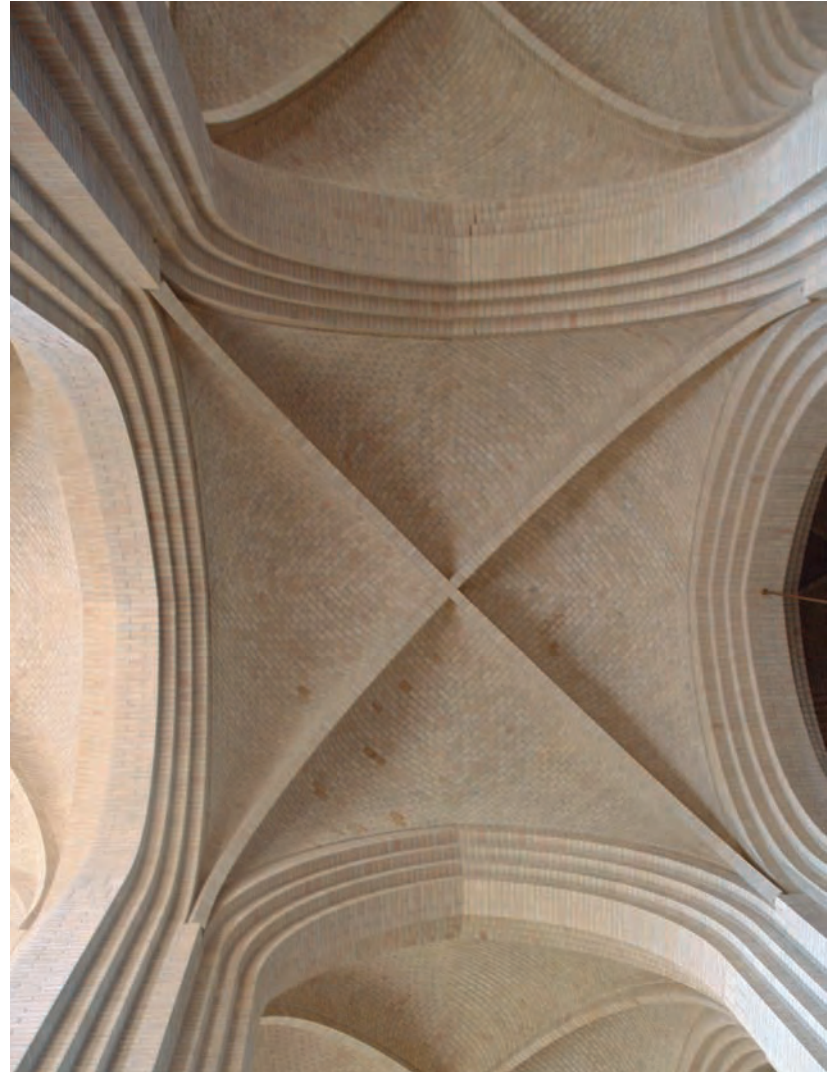
In their visual combination of lightness and mass, the present chairs relate closely to Jensen-Klint's architectural work. The robust carved arms sweep back to the yoked crest rail which in turn is supported by thin stiles, further enhancing the upward movement of the form.

The present model is in the permanent collection of The Danish Museum of Art & Design, Copenhagen.









The interior of Grundtvig church, Peder Vilhelm Jensen-Klint, Copenhagen

# 91 **KAARE KLINT** 1888–1954

*'Propeller' stool, model no. 8783, designed 1930, c. 1965*

Cut and shaped stained ash, canvas, brass fittings. Produced by Cabinetmaker Rud. Rasmussen Snedkerier A/S, Denmark.

45 × 55.5 × 48 cm (17 3/4 × 21 7/8 × 18 7/8 in)

**Estimate** £4,000–6,000 \$6,200–9,300 €4,600–6,900

**LITERATURE** Rigmor Anderson, *Kaare Klint møbler*, Copenhagen, 1979, p. 47; Erik Zahle, ed., *A Treasury of Scandinavian Design*, New York, 1961, p. 117, fig. 77; Grete Jalk, *Dansk Møbelkunst gennem 40 aar, Vol. 4 1957–1966*, Copenhagen, 1987, p. 214, fig. 1 and p. 282–83, fig. 1–2; Frederik Sieck, *Contemporary Danish Furniture Design: A Short Illustrated Review*, Copenhagen, 1990, pp. 34 and 152

The present model stool was exhibited at both the 1962 and 1964 Copenhagen Cabinetmakers' Guild Exhibitions at the Kunstindustrinuseet.













**92 KAARE KLINT** 1888–1954

*Three-seater box sofa, model no. 4118, c. 1930*

Produced by Master Cabinetmaker Rud. Rasmussen Snedkerier A/S, Denmark.  
Carved Cuban mahogany legs connected with Cuban mahogany rungs, original  
Nigerien leather, brass tacks, fabric.

86.5 × 199 × 81 cm (34 × 78 3/8 × 31 7/8 in)

**Estimate** £40,000–60,000 \$62,100–93,200 €46,200–69,300

**LITERATURE** Gorm Harkær, *Kaare Klint: Volume 2*, Copenhagen, 1988, p. 39;  
Frederik Sieck, *Contemporary Danish Furniture Design: A Short Illustrated Review*,  
Copenhagen, 1990, p. 15

The present model sofa was designed for the office of Thorvald Stauning (1873–1942), Prime Minister of Denmark and Chairman of the Social Democratic Party.



93 **MOGENS LASSEN** 1901–1987

*Rare and large folding ‘Egyptian’ coffee table, 1940s*

Produced by Master cabinetmakers A.J. Iversen, Denmark.

Shaped rosewood-veneered wood top, rosewood leg support with brass caps and hinges.

53 cm (20 7/8 in) high, 122 cm (48 in) diameter

**Estimate** £8,000–12,000    \$12,400–18,600    €9,200–13,900    Σ

**PROVENANCE** Jackson Design GmbH, Stockholm

**LITERATURE** Esbjørn Hiort, *Modern Danish Furniture*, New York, 1956, p. 126; *Dansk Kunst Hånd Værker Leksikon*, Copenhagen, 1979, p. 366; Grete Jalk, *Dansk Møbelkunst gennem 40 aar, Vol. 3 1937–1946*, Copenhagen, 1987, p. 115, fig. 4; Bodil Busk Laursen, Søren Matz and Christian Holmsted Olesen, eds., *Mesterværker: 100 års dansk møbelsnedkeri* (English summary), Copenhagen, 2003, p. 23; Andrew Hollingsworth, *Danish Modern*, Layton, Utah, 2008, p. 64

The present model coffee table was exhibited on Stand 16 of the Copenhagen Cabinetmakers' Guild Exhibition at the Kunstindustrinuseet, 20 September – 6 October 1940.









94 **AXEL SALTO** 1889–1961

*Very rare tall vase in the 'budding' style, 1940s*

Stoneware, handbuilt porcelain appliques, 'celadon' glaze, Japanese bronze 'Urushi' style additions. Manufactured by Royal Copenhagen, Denmark. Incised with 'SALTO' and painted with manufacturer's marks.

43.8 cm (17 1/4 in) high

**Estimate** £30,000–40,000 \$46,600–62,100 €34,700–46,200 ₺

**PROVENANCE** De-accessioned direct from the archive of the Royal Copenhagen Factory and Museum, this example was their floor sample, the other known variants of this design based on this piece

**LITERATURE** Axel Salto, *Den Spirende Stil*, Copenhagen, 1949, p. 96 for a drawing and image of a similar example









**95 MOGENS KOCH** 1898–1992

*Set of twelve modular bookcases*, c. 1930

Produced by Master Cabinetmaker Rud. Rasmussen Snedkerier A/S, Denmark.

Oregon pine. Reverse of seven bookcases and four bases each with paper labels 'RUD.

RASMUSSENS/SNEDKERIER/COPENHAGEN/DENMARK' and four other bookcases each with paper label 'RUD.RASMUSSENS/SNEDKERIER/45 NØRREBROGADE/KØBENHAVN',

some labels with partially written numbers (12).

Overall: 228 × 304 × 27.5 cm (89 3/4 × 119 5/8 × 10 7/8 in); each bookcase: 76 × 76 × 27.5 cm (29 7/8 × 29 7/8 × 10 7/8 in.)

**Estimate** £10,000–15,000 \$15,500–23,300 €11,600–17,300

**LITERATURE** Esbjørn Hiort, *Modern Danish Furniture*, New York, 1956, p. 118; Grete Jalk, *Dansk Møbelkunst gennem 40 aar*, Vol. 3 1947–1956, Copenhagen, 1987, p. 73, fig. 1, p. 74, fig. 1 for a drawing and p. 75, fig. 1 for a preparatory drawing; Grete Jalk, *Dansk Møbelkunst gennem 40 aar*, Vol. 4 1957–1966, Copenhagen, 1987, p. 35, fig. 1; Frederik Sieck, *Contemporary Danish Furniture Design: A Short Illustrated Review*, Copenhagen, 1990, p. 157; Arne Karlsen, *Danish Furniture Design in the 20th Century*, Volume 2, Copenhagen, 2007, pp. 10, 17 and 48 for a preparatory drawing, pp. 49–50

The present modular design was exhibited on Stand 1 of the Copenhagen Cabinetmakers' Guild Exhibition at the Kunstindustrinuseet, 24 September–10 October 1948.







96

attributed to KAY FISKER

1893–1965

Daybed, c. 1920

Produced by Master Cabinetmaker Rud. Rasmussens, Snedkerier A/S, Denmark.

Stained oak, fabric, brass tacks. Underside with Manufacturer's paper label 'RUD. RASMUSSENS FABRIK/FOR EGETRÆSMØBLER/NØRREBROGADE 45. KØBENHAVN/8830'.

72 × 205 × 93.5 cm (28 3/8 × 80 3/4 × 36 3/4 in)

Estimate

£30,000–40,000

\$46,600–62,100

€34,700–46,200









97 **KAJ GOTTLOB** 1887–1976

*Unique sideboard, c. 1925*

Produced by Master Cabinetmaker A.J. Iversen, Denmark.

Marble, oak, oak-veneered wood, stained wood. Reverse with metal label

'A.J. IVERSEN/SNEDKERMESTER/KØBENHAVN'.

81 × 254 × 58.5 cm (31 7/8 × 100 × 23 in)

**Estimate** £60,000–80,000 \$93,200–124,000 €69,300–92,400

**EXHIBITED** 'Exposition Internationale des Arts Décoratifs et Industriels Modernes', Paris, April–October 1925

Architect Kaj Gottlob designed the present, unique sideboard for the Danish Pavilion at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris. Produced in oak and marble by Master Cabinetmaker A.J. Iversen, with whom Gottlob often worked, the sideboard exhibits the careful execution and rich detailing characteristic of their collaborations. Gottlob included the sideboard in his dining room interior, which won a Grand Prix.















98 **POUL HENNINGSSEN** 1894–1967

*Pair of standard lamps*, c. 1936

Painted tubular metal, painted metal, cased opaque glass, Bakelite.  
Manufactured by Louis Poulsen, Denmark. One Bakelite fixture moulded with 'PH lamp Patented' and the other with 'P.H.-2 PATENTED', the underside of each base is embossed with '4332' (2).  
Each: 151 cm (59 1/2 in) high

**Estimate** £10,000–15,000   \$15,500–23,300   €11,600–17,300

**LITERATURE** Grete Jalk, *Dansk Møbelkunst gennem 40 aar, Vol. 1 1927–1936*, Copenhagen, 1987, pp. 117, fig. 1, 157, fig. 2 and p. 259 for a similar example; Grete Jalk, *Dansk Møbelkunst gennem 40 aar, Vol. 2 1937–1946*, Copenhagen, 1987, p. 11, fig. 2 and p. 85, fig. 1 for a similar example; Tina Jørstian and Poul Eric Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 1994, p. 189 for a similar example; Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 312 for a similar example







99 **PEDER MOOS** 1906–1991

*Unique lady's desk*, 1953–54

Produced by Master Cabinetmaker Peder Moos, Denmark.

Carved and shaped walnut, lemonwood drawer liners, ebony inlay and decorative keys.

Tabletop with inlaid cabinetmaker's monogram and the underside incised by the artist with 'MOOS/1953–54' and artist's mark.

63.9 × 103 × 64 cm (25 1/8 × 40 1/2 × 25 1/4 in)

**Estimate** £150,000–200,000   \$233,000–311,000   €173,000–231,000

**PROVENANCE** Commissioned by the previous owner's mother, 1953

**LITERATURE** Grete Jalk, *Dansk Møbelkunst gennem 40 aar, Vol. 3 1947–1956*, Copenhagen, 1987, illustrated p. 27, fig. 1; Peder Moos, Teknologisk Instituts, Forlag, 1988, illustrated pp. 30–31

Peder Moos, among the most promising Danish Master Cabinetmakers of the mid-century, is known for his exceptional techniques highlighted by the decorative flourishes of his joinery. He exhibited his best work, including the present lot, at the annual Copenhagen Cabinetmakers' Guild Exhibitions, held between 1939 and 1966 at the Danish Museum of Decorative Art. Made to order and requiring painstaking attention, Moos's mostly unique designs have always been exceedingly rare. Moos never applied varnish, preferring to polish his surfaces with shavings, creating a soft, natural finish. Eschewing nails and screws, Moos relied on dowels, wooden pins, and wedges – wood against wood. A true artist, Moos imposed three rules on his clients: he would design the appropriate form to suit the room in question; he determined the price; and he never worked under deadlines.









"You are not allowed to write Cabinetmaker Peder Moos', if you do, he will cross out occupation as well as Peder; he wants to be called Moos, no more. So, Moos, then, is the most original contributor to the cabinetmaker's fine exhibition which has just opened at the Danish Museum of Applied Art. This aesthete who refuses to use nails, and who will make the surfaces of his furniture soft and silky by rubbing them down with wood shavings – despising the short cut of polish – really ought to be hailed as an ideal in our materialistic age – a man for whom the work itself is sacred and who considers the economic result to be an irrelevant banality. Moos is an extreme and naturally his colleagues are more down-to-earth. Their prices are unbelievable; exclusive Danish furniture must be the most expensive in the world but admittedly it is the Song of Songs of craftsmanship in wood, preferably exotic wood, but also – owing to the past years of isolation – Danish walnut, Danish beech, maple and oak, and occasionally alderwood with a crimson grain..."

Margreta Berger, *Sydsvenska Dagbladet*







“The whole world is a series of miracles, but we’re so used to them  
we call them ordinary things”

HANS CHRISTIAN ANDERSON



Tivoli Gardens, Copenhagen









100 **VILHELM LAURITZEN** 1894–1984

*'Embassy' chandelier, for the living room of the Danish Ambassador's Residence, Washington, D.C., 1960*

Glass, tubular brass, brass. Manufactured by Louis Poulsen, Denmark.

Variable drop: 171 cm (67 3/8 in) diameter

**Estimate** £25,000–30,000 \$38,800–46,600 €28,900–34,700

**PROVENANCE** The Danish Ambassador's residence, Washington, D.C.

**LITERATURE** *LP-nyt*, 28 November 1960, pp. 18, 39–40; Esbjørn Hort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, p. 25 for an image of the living room in the Danish Ambassador's residence in Washington, D.C.; Lisbet Balslev Jørgensen, *Vilhelm Lauritzen: En Moderne Arkitekt*, Copenhagen, 1994, p. 105 for an image of the living room in the Danish Ambassador's residence in Washington, D.C.









The Vilhelm Lauritzen terminal, Copenhagen airport, 1939











101 **VILHELM LAURITZEN** 1894–1984

*Vanity desk and stool, c. 1934*

Vanity desk: shaped textured and clear glass, mirrored glass, backed with reverse painted glass, painted metal frame, bronze mounts and adjustable mirror supports; stool: painted shaped wood, fabric (2).

Vanity desk: 108 × 125 × 53 cm (42 1/2 × 49 1/4 × 20 7/8 in); stool: 41 × 60 × 33 cm (16 1/8 × 23 5/8 × 12 7/8 in)

**Estimate** £40,000–60,000 \$62,100–93,200 €46,200–69,300

**PROVENANCE** Private collection, Denmark

**LITERATURE** Lisbet Balslev Jørgensen, *Vilhelm Lauritzen: En Moderne Arkitekt*, Copenhagen, 1994, p. 50 for a similar example







Present lot in situ at Grete Jalk's Apartment, Copenhagen

102 **GRETE JALK** 1920–2006

*Unique and important side table, c. 1964*

Produced by Master Cabinetmaker P. P. Jeppesen Møbelfabrik, Denmark.

Moulded beech-veneered plywood, steel.

47.3 × 68.9 × 70.2 cm (18 5/8 × 27 1/8 × 27 5/8 in)

**Estimate** £30,000–40,000 \$46,600–62,100 €34,700–46,200 ₺

**PROVENANCE** Grete Jalk's Apartment, Copenhagen; Jackson Design GmbH, Berlin

**LITERATURE** Ella Moody, *Decorative art in modern interiors 1966*/7, London, 1966, pp. 36–37 for an image of the work in the apartment of Grete Jalk; Helle Bay, *Women in Danish Architecture*, Copenhagen, 1991, illustrated p. 54







103 **POUL KJÆRHOLM**

*Three rare and large PK 33 stools, 1960s*

Chrome-plated bent steel, original leather, painted moulded laminated plywood seat support, rubber. Manufactured by E. Kold Christensen, Denmark. Top of each frame impressed with manufacturer's mark (3).

Each: 39 cm (15 3/8 in) high, 58 cm (22 7/8 in) diameter

**Estimate** £15,000–20,000    \$23,300–31,100    €17,300–23,100

**LITERATURE** Frederik Sieck, *Contemporary Danish Furniture Design: A Short Illustrated Review*, Copenhagen, 1990, p. 148; Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 36–37; Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 350; Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 114–17 and 150









104 **HANS J. WEGNER** b. 1914

*Desk, model no. AT 325, c. 1962*

Rosewood-veneered wood top, oak drawer inserts, brass escutcheons, brushed steel hollow bar frame and leg supports. Produced by Andreas Tuck, Denmark.

72 × 200 × 90 cm (28 3/8 × 78 3/4 × 35 3/8 in)

**Estimate** £10,000–15,000 \$15,500–23,300 €11,600–17,300 Σ

**LITERATURE** *Salesco A/S sales catalogue*, Copenhagen, 1967, n.p.







105 **POUL HENNINGSEN** 1894–1967

*Three-arm 'Academy' chandelier, c. 1927*

Nickel-plated metal, tubular nickel-plated metal, cased opaque glass.  
Manufactured by Louis Poulsen, Denmark. Underside of each light fixture  
impressed with 'PH-4 PATENTED.'  
Variable drop, 60 cm (23 5/8 in) diameter

**Estimate** £30,000–40,000 \$46,600–62,100 €34,700–46,200

**LITERATURE** Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 1988, p. 400 for a six-armed example; Tina Jørstian and Poul Eric Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 1994, pp. 117 and 162

Architect Poul Henningsen, or PH as he was known, has become synonymous with 20th-century Danish lighting design. Trained at the Copenhagen College of Technology, Henningsen was a proficient inventor, a prolific writer, and a sharp critic of art, architecture and society.

Blinded by the glare of electric bulbs, Henningsen developed what would become a lifelong preoccupation, a lamp that would afford him with the same soft, relaxing light cast by the petroleum lamps of his youth. The result of his efforts, the three-shade PH lamp of 1926, represented a long investigation into the properties and effects of light. The particular curvature and placement of the PH lamp's opaque glass shades distributed light evenly below while radiating a golden tone into the room, thereby avoiding harsh contrasts.

From pendants, chandeliers, and sconces to table lamps and floor models, Henningsen expanded his range of products and materials. To this day, the PH lamp represents one of the highest achievements of incandescent lighting design. At his death in 1967, Henningsen had designed more than 100 lamps.











“From a fallen tree, all make kindling”

DANISH PROVERB



Ole Wanscher's stoic use of woods is an example of the straightforward elegance and refined detailing present in Danish cabinetmaking. **LEE MINDEL**



King's Park, Copenhagen





106 **OLE WANSCHER** 1903–1985

*Double pedestal desk, 1948*

Produced by Master Cabinetmaker A.J. Iversen, Denmark.

Rosewood-veneered wood, rosewood, oak drawer liners, brass handles.

76 × 210 × 105 cm (29 7/8 × 82 5/8 × 41 3/8 in)

**Estimate** £10,000–15,000 \$15,500–23,300 €11,600–17,300 Σ



107 **KAARE KLINT** 1888–1954

*Set of four 'Red' chairs, model no. 1949, c. 1927*

Produced by Master Cabinetmaker Rud. Rasmussen Snedkerier A/S, Denmark.

Cuban mahogany, original Nigerien leather, brass tacks. Underside of each chair with two manufacturer's paper labels one with 'RUD. RASMUSSENS/SNEDKERIER/45 NØRREBROGADE/KØBENHAVN/12689' and the other with artist's monogram (4).

Each: 84 cm (33 1/8 in) high

**Estimate** £10,000–12,000 \$15,500–18,600 €11,600–13,900

**PROVENANCE** Private collection, Copenhagen

**LITERATURE** David Revere McFadden, ed., *Scandinavian Modern Design: 1880–1980*, New York, 1982, p. 42; Grete Jalk, *Dansk Møbelkunst gennem 40 aar, Vol. 1 1927–1936*, Copenhagen, 1987, pp. 120–21 and p. 169; Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 1988, pp. 229, 234, 239 for a 1:5 scale drawing, 361, 400 and 469; Gorm Harkær, *Kaare Klint: Volume 2*, Copenhagen, 1988, pp. 28–30; Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 355; Arne Karlsen, *Danish Furniture Design in the 20th Century, Volume 1*, Copenhagen, 2007, pp. 30–31, 69 and 92–95

The present model is a slightly smaller variant of the chair Klint designed for the lecture room of the Danish Museum of Art and Design, Copenhagen.





Kaare Klint once asked Alvar Aalto what he was working on. Aalto replied at great length about buildings and furniture design. When finished, Aalto asked the same question. "A chair for Rud. Rasmussen," Klint replied. Years later they met again – again Aalto discoursed on buildings and design. "And what are you working on?" he asked. "A chair for Rud. Rasmussen," Klint replied.





*Armchair*, c. 1917  
Produced by Master Cabinetmaker N.C. Jensen Kjær, Denmark.  
Shaped mahogany, mahogany-veneered bent wood back, loose fabric cushion.  
74.5 cm (29 3/8 in) high

**Estimate** £8,000–10,000    \$12,400–15,500    €9,200–11,600

**LITERATURE** *Skønvirke*, Copenhagen, 1918, p. 71; Rigmor Andersen, *Kaare Klint Møbler*, Copenhagen, 1979, pp. 28–31; Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 1988, pp. 146, 148, 152, 154 and 157–58 for a similar example; Gorm Harkær, *Kaare Klint: Volume 2*, Copenhagen, 1988, p. 24 for a similar example









“The only thing that separates man from child is all the values  
he has lost over the years”

POUL HENNINGSGEN

Floor, Kaj Gottlob, School by the sound, Copenhagen, 1935–38









Kaj Gottlob, School by the Sound, Copenhagen, 1935–38





109 **POUL HENNINGSEN** 1894–1967

*Tilting lamp, model no. 2/1, c. 1936*

Chrome-plated metal, chrome-plated tubular metal, opaque glass, Bakelite, metal. Manufactured by Louis Poulsen, Denmark. Socket impressed with 'PH lamp' and fitting incised with 'P.H.-1/PATENTED'. 43.2 cm (17 in) fully extended

**Estimate** £10,000–15,000 \$15,500–23,300 €11,600–17,300 Ω

LITERATURE Tina Jørstian and Poul Eric Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 1994, pp. 186–87



110 **VIVIANNA TORUN BÜLOW-HÜBBE** 1927–2004

*Rare wall clock, model no. 1189, 1970s*

Precious metal, maple. Produced by Georg Jensen, Denmark. Metal fixture marked with 'GEORG JENSEN', '925.S', 'TORUN' and '1189'.  
23 cm (9 in) diameter

**Estimate** £6,000–8,000    \$9,300–12,400    €6,900–9,200

**PROVENANCE** Georg Jensen Museum, Copenhagen

The present lot is one of three extant examples, one of which is in the estate of Vivianna Torun Bülow-Hübbe and the other is in a private collection.













111 **ORLA MØLGAARD-NIELSEN** 1907–1993

**and PETER HVIDT** 1916–1986

*Unique dining table, for the Basse Villa, Hellerup, 1957*

Bevelled and shaped solid ash top, solid ash dowel legs, brushed stainless tubular steel feet, brushed stainless steel supports.  
69 × 220 × 79.5 cm (27 1/8 × 86 5/8 × 31 1/4 in)

**Estimate** £15,000–20,000 \$23,300–31,100 €17,300–23,100

**PROVENANCE** Basse Villa, Hellerup

From 1944, architects Orla Mølgaard-Nielsen and Peter Hvidt collaborated on architectural commissions as well as furniture. They designed the present unique dining table for the Basse Villa in Hellerup, north of Copenhagen. The position of the solid ash legs, set back from the perimeter of the floating top, establishes a feeling of lightness, a quality characteristic of the house itself.



112 **ERIK MAGNUSSEN** b. 1940

*Rare 'Yoga' chair*, c. 1975

Chrome-plated formed tubular steel, painted moulded plywood, original fabric, plastic foot inserts. Produced by Kevi, Denmark.

69 cm (27 1/8 in) high

**Estimate** £25,000–30,000    \$38,800–46,600    €28,900–34,700    ♣

**LITERATURE** *Mobilia*, no. 216–217, July–August 1973, n.p. for a similar example

This model was in production for less than a year.







113 **ARNE JACOBSEN** 1902–1971

*Set of eight drawer units, for the Royal Hotel for SAS, Copenhagen, 1958*  
Wenge-veneered wood drawer front, Formica top and sides, painted wood frame, metal handle. Manufactured by Asmussen Weber, Denmark (8).  
Each: 14 × 51 × 50 cm (5 1/2 × 20 1/8 × 19 5/8 in)

**Estimate** £30,000–40,000 \$46,600–62,100 €34,700–46,200

**PROVENANCE** Royal Hotel for SAS, Copenhagen  
**LITERATURE** Tobias Faber, *Arne Jacobsen*, London, 1964, figs. 20–22; Lisbet Balslev Jørgensen, *Arne Jacobsen*, Barcelona, 1991, p. 104; Poul Erik Tøjner and Kjeld Vindum, *Arne Jacobsen: Arkitect & Designer*, Copenhagen, 1996, p. 84; Poul Erik Tøjner and Kjeld Vindum, *Arne Jacobsen, Arkitekt & Designer*, Copenhagen, 1999, p. 84; Carsten Thau and Kjeld Vindum, *Arne Jacobsen*, Copenhagen, 2001, pp. 438–39 and 441; Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, pp. 298–99; Félix Solaguren-Beascoa, *Arne Jacobsen: Approach to his Complete Works 1950–1971*, Copenhagen, 2002, p. 123; Arne Jacobsen, exh. cat., *Dansk Møbelkunst*, Copenhagen, 2002, front cover and p. 57; Michael Sheridan, *Room 606: The SAS House and the Work of Arne Jacobsen*, London, 2003, pp. 8, 22, 26, 28, 94, 98, 142, 172, 174, 182–185, 202, 240; *Arne Jacobsen: Absolut Modern*, Osfildern-Ruit, 2003, pp. 43 and 48; Arne Karlsen, *Danish Furniture Design in the 20th Century, Volume 2*, Copenhagen, 2007, p. 136



606

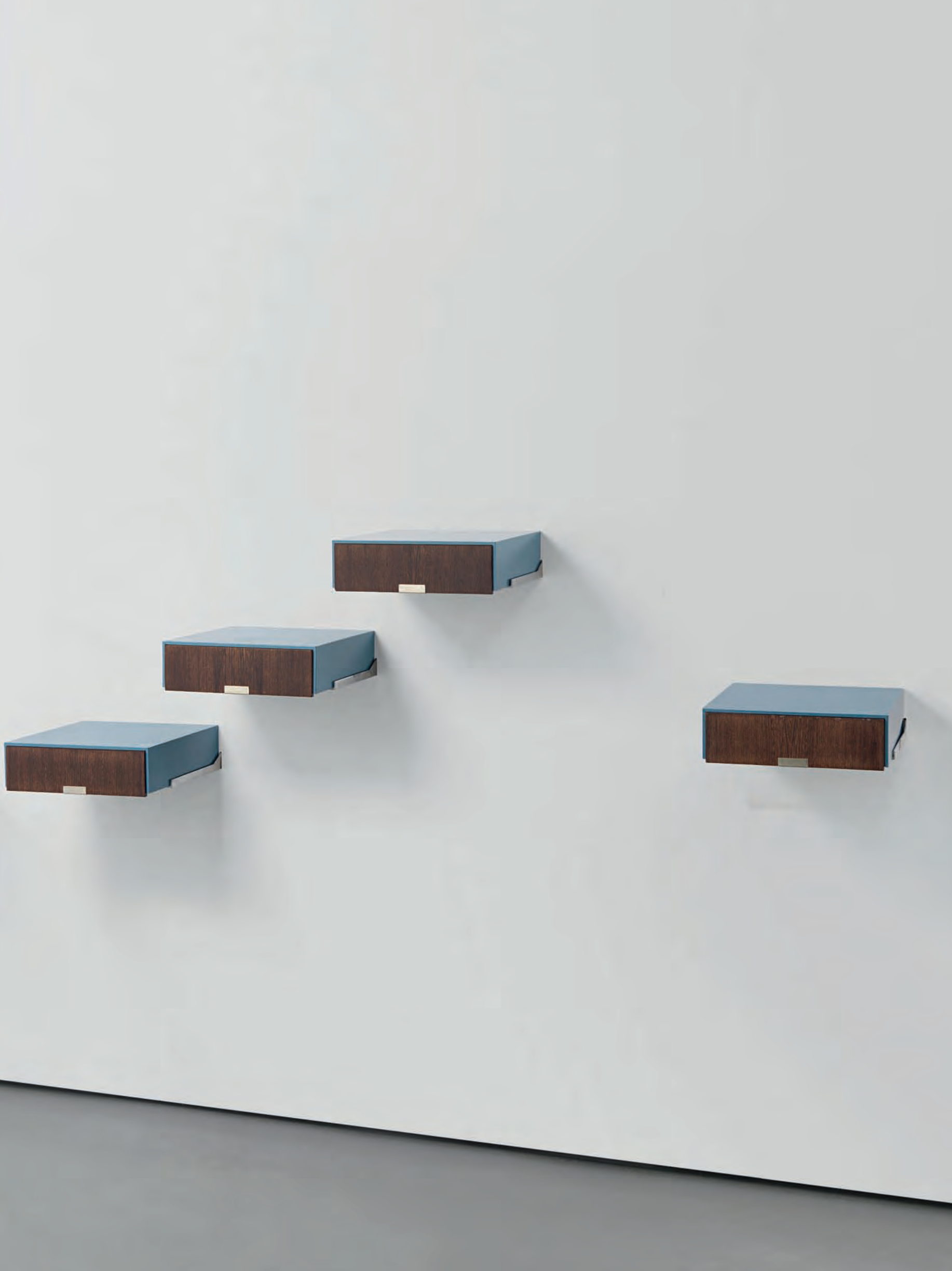
“To travel is to live”  
HANS CHRISTIAN ANDERSON













“Future comes by itself, progress does not”

**POUL HENNINGSEN**



**114 POUL HENNINGSEN** 1894–1967

*'The house of the future' ceiling light, 1959*

Florescent painted aluminium, painted metal. Manufactured by Louis Poulsen, Denmark.  
From the production of 20. Each painted metal element impressed with configuration letter and number.

65 cm (25 5/8 in) drop, 68 cm (26 3/4 in) diameter

**Estimate** £50,000–70,000 \$77,700–109,000 €57,800–80,900

**LITERATURE** Tina Jørstian and Poul Eric Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 1994, pp. 295–96

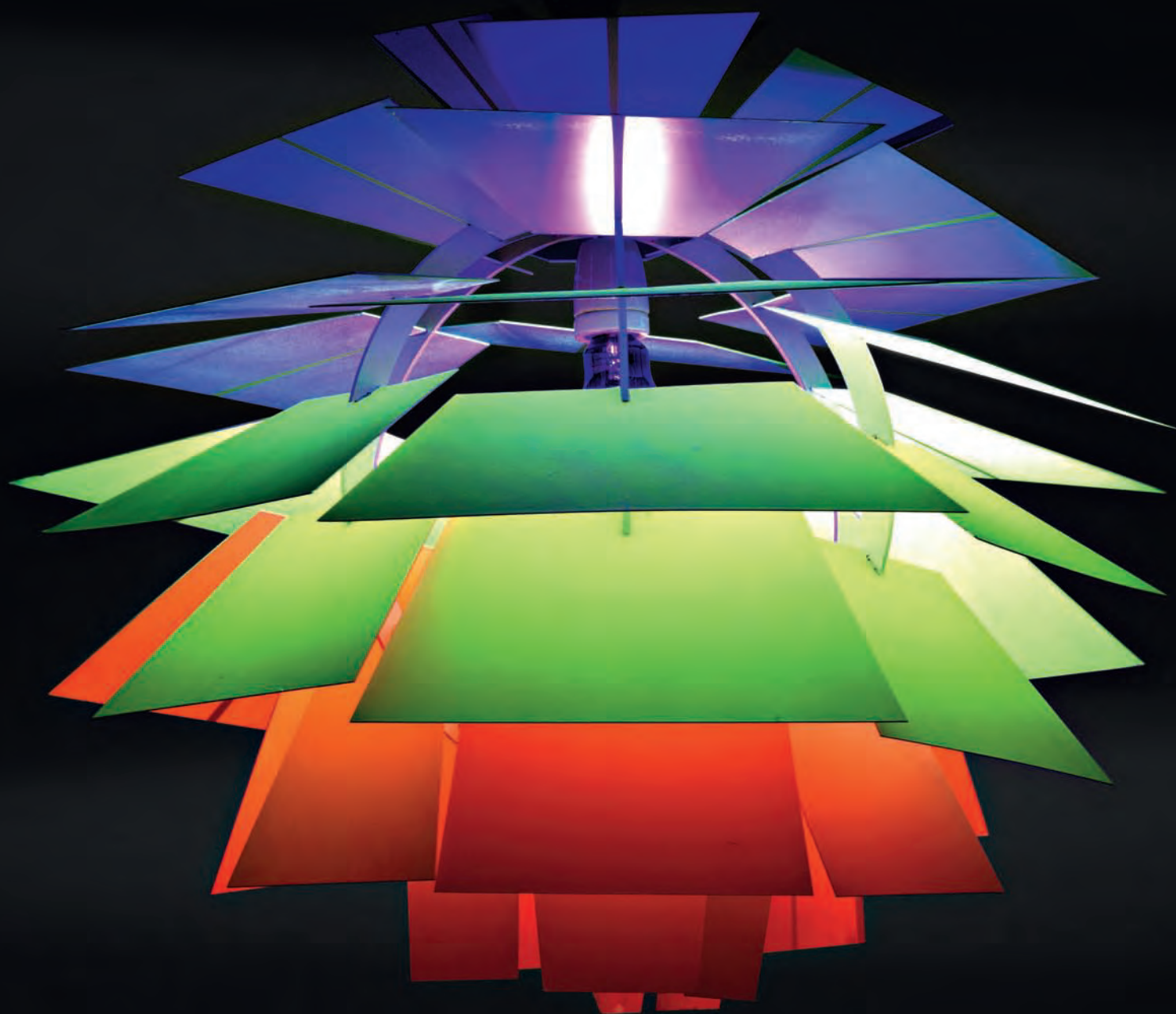
18 extant examples, two of which are in the Louis Poulsen collection.

This work was designed by the Danish master of light, Poul Henningsen, for an exhibition entitled 'House of Tomorrow' in Forum in Copenhagen in 1959. The pendant was part of an interior that Poul Henningsen designed in collaboration with Ole Helweg and Torsten Johansson.

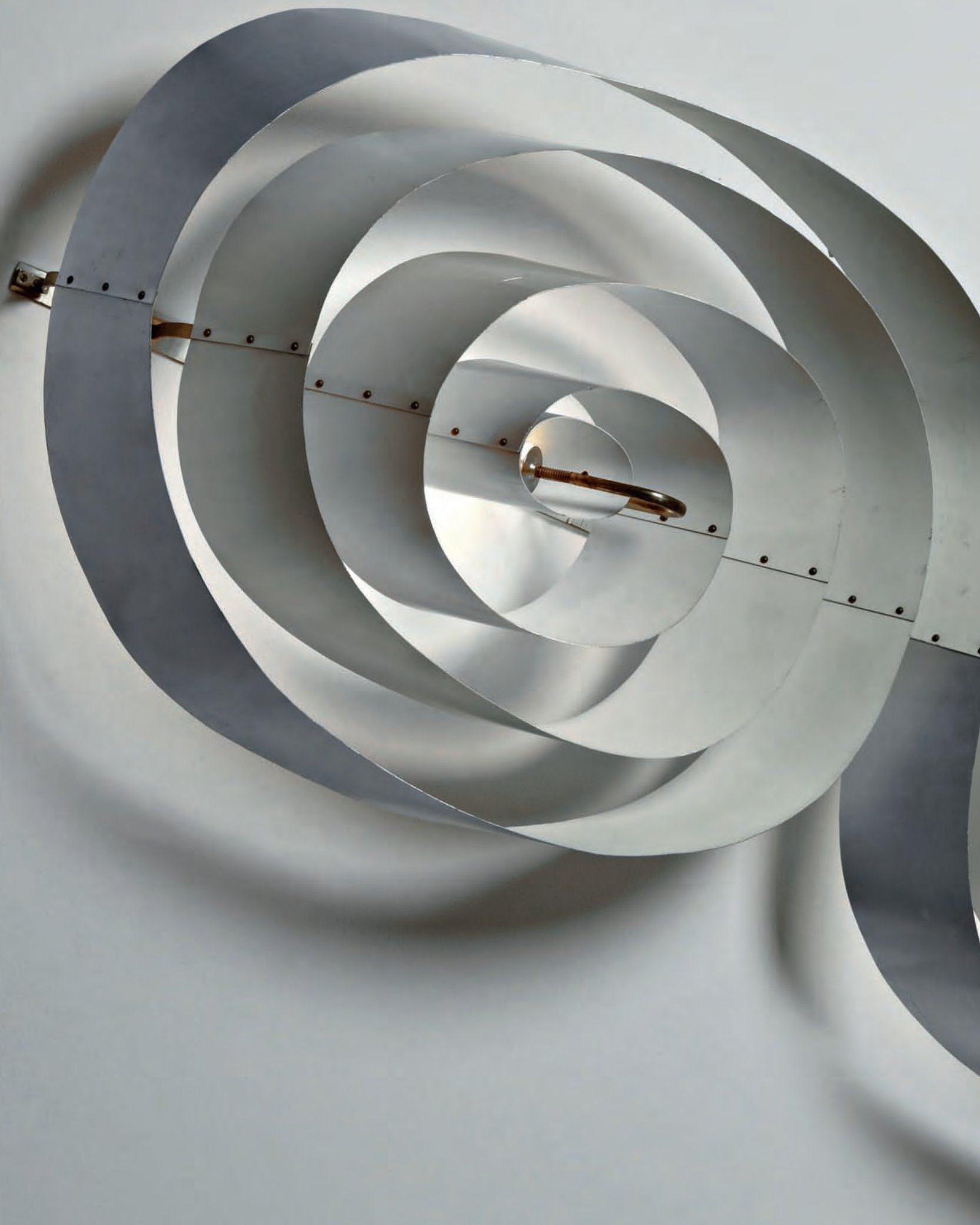
The model is based on his famous 'Artichoke' pendant, which he designed for the Langelinie Pavillon in Copenhagen in 1958. The fluorescent pendant, however, appears as a much more radical experiment. Poul Henningsen is recognized for his experimental and scientific approach to the diffusion of artificial light in a interior.

The pendant for the 'House of Tomorrow' is composed of yellow, red and white lamp shades. By means of a fluorescent tube, He obtained an interplay of colours that is revealed in the dark; the light emanating from the yellow and red lampshades becomes fluorescent and the light from the white shades appears blue when reflecting the ultraviolet light. When placed in a dark room, the pendant appears as a floating light sculpture. The pendant was made exclusively for the exhibition in 20 copies by Louis Poulsen.













115 **POUL HENNINGSEN** 1894–1967

*Exceptional and large 'Spiral' wall light, for the Scala cinema and concert hall, Århus Theatre, 1955*

Aluminium, painted aluminium, brass.

201.3 × 81.3 × 22.9 cm (79 1/4 × 32 × 9 in)

**Estimate** £100,000–150,000 \$155,000–233,000 €115,000–173,000 Ω

**PROVENANCE** Scala cinema and concert hall, Århus Theatre; Dansk Møbelkunst, Copenhagen, Denmark

**LITERATURE** Tina Jørstian and Poul Eric Munk Nielsen, *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 1994, p. 268 for a period illustration

The present lot is one of 26 original double-spiral wall lights designed by Poul Henningsen in 1955 for the Scala cinema and concert hall, one of five performance spaces within the Århus Theatre. An extensive renovation in 1981 dramatically reduced the size of the Scala, during which time 12 lights were de-accessioned. The other 14 remain *in situ*.



“If a building becomes architecture, then it is art”

**ARNE JACOBSEN**







116 **ARNE JACOBSEN** 1902–1971

*'The Ox' chair*, c. 1966

Leather, chrome-plated metal, painted metal. Produced by Fritz Hansen, Denmark.  
101.6 cm (40 in) high

**Estimate** £25,000–30,000    \$38,800–46,600    €28,900–34,700    Ω

**PROVENANCE** Jackson Design AB, Stockholm

**LITERATURE** *Arne Jacobsen: Architecte et designer danois 1902–1971*, exh. cat., Musée Arts Decoratifs, Paris, 1987, p. 63; Lisbet Balslev Jørgensen, *Arne Jacobsen*, Barcelona, 1991, p. 142 for a preparatory drawing and p. 143; Carsten Thau and Kjeld Vindum, *Arne Jacobsen*, Copenhagen, 2001, p. 525; *Dansk Møbelkunst, Arne Jacobsen*, Copenhagen, 2002, p. 85; Sandra Dachs, ed., *Objects and Furniture Design: Arne Jacobsen*. Barcelona, 2010, pp. 102–03

The present model was included in the exhibition 'Arne Jacobsen: Architecte et designer danois 1902–1971' at the Musée des Arts Décoratifs, Paris, 16 November 1987 – 31 January 1988.









The National Bank of Denmark, Copenhagen, 1961–78

“Architecture tends to consume everything else,  
it has become one’s entire life”

**ARNE JACOBSEN**



117 **ARNE JACOBSEN** 1902–1971

*Rare low back 'Oxford' chair, designed for St. Catherine's College, Oxford, c. 1962*  
Moulded rosewood veneered plywood, metal. Produced by Fritz Hansen, Denmark. From the Oxford series. Adhesive label on base with 'FH/MADE IN DENMARK/1166/BY FRITZHANSEN/FURNITUREMAKERS/DANISH/CONTROL'.

88.6 cm (34 7/8 in) high

**Estimate** £20,000–25,000 \$31,100–38,800 €23,100–28,900 Ω Σ

**PROVENANCE** Galerie Dansk Møbelkunst, Copenhagen

**EXHIBITED** Galerie Dansk Møbelkunst, Copenhagen, 2002

**LITERATURE** Frederik Sieck, *Contemporary Danish Furniture Design: A Short Illustrated Review*, Copenhagen, 1990, p. 125 for similar examples; Lisbet Balslev Jørgensen, *Arne Jacobsen*, Barcelona, 1991, pp. 134–35 for similar examples; Poul Erik Tøjner and Kjeld Vindum, *Arne Jacobsen: Arkitekt & Designer*, Copenhagen, 1996, p. 99 for a similar example; Carsten Thau and Kjeld Vindum, *Arne Jacobsen*, Copenhagen, 2001, p. 524 for similar examples; *Dansk Møbelkunst, Arne Jacobsen*, Copenhagen, 2002, illustrated p. 81; Michael Sheridan, *Room 606: The SAS House and the Work of Arne Jacobsen*, London, 2003, p. 235 for similar examples







The Vilhelm Lauritzen Terminal, Copenhagen Airport, Kastrup, Vilhelm Lauritzen, 1939

“Life can only be understood backwards; but it must be lived forward”

**SØREN KIRKEGAARD**





118 **POUL KJÆRHOLM** 1929–1980

*Suspended sofa, model no. PK 26, c. 1963*

Seamless bent brushed steel frame, original tufted red Nigerien leather tufted cushions, canvas back tied with halyard cord. Manufactured by E. Kold Christensen, Denmark (2).

Each: 66 × 74.5 × 76 cm (25 7/8 × 29 3/8 × 29 7/8 in)

**Estimate** £30,000–40,000 \$46,600–62,100 €34,700–46,200

**PROVENANCE** Private collection, Copenhagen

**EXHIBITED**

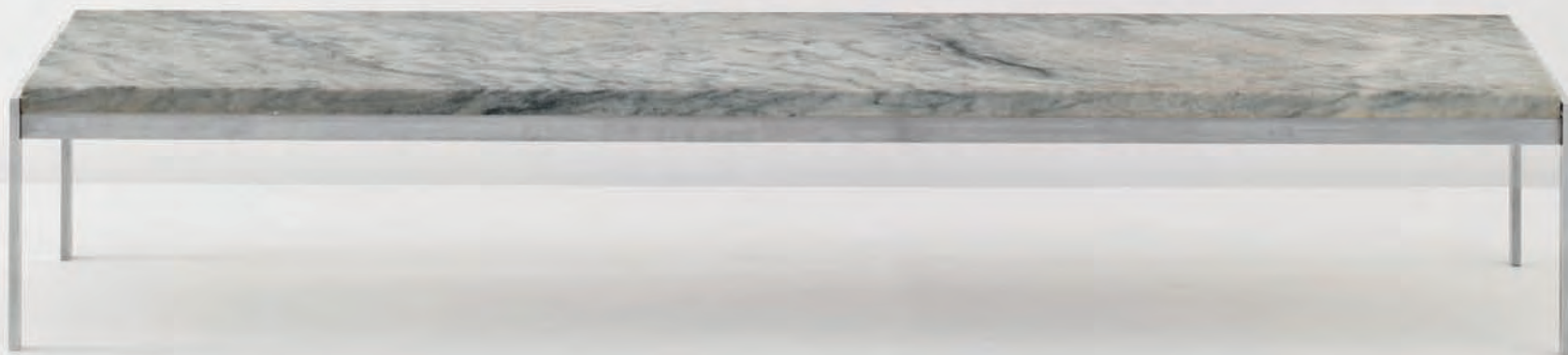
**LITERATURE** Frederik Sieck, *Contemporary Danish Furniture Design: A Short Illustrated Review*, Copenhagen, 1990, p. 149; Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 89 and 176; Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 88–91 and p. 132





Jørgen Bo and Wilhelm Wohlert, Concert Hall, Louisiana Museum of Modern Art, Humlebæk, 1958





119 **POUL KJÆRHOLM** 1929–1980

*Rare long and low table, model no. PK 63, c. 1969*

Flint-rolled marble, chrome-plated steel. Manufactured by E. Kold Christensen, Denmark. Frame impressed twice with manufacturer's mark.

31 × 182 × 60 cm (12 1/4 × 71 5/8 × 23 5/8 in)

**Estimate** £15,000–20,000 \$23,300–31,100 €17,300–23,100

**LITERATURE** Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 150–51



120 **MOGENS LASSEN** 1901–1987

*Armchair*, c. 1933  
Bent chrome-plated tubular steel, cane. Manufactured by Fritz Hansen, Denmark.  
73 cm (28 3/4 in) high

**Estimate** £20,000–30,000 \$31,100–46,600 €23,100–34,700 Ω

**LITERATURE** Bodil Busk Laursen, *Dansk Design 1910–1945: Art Déco & Funktionalisme*, Copenhagen, 1997, p. 68, fig. 7; Lisbet Blaslev Jørgensen, *Mogens Lassen Arkitekt, en Biografi*. Copenhagen, 1998, pp. 32, 57 and 68; Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 203; Arne Karlsen, *Danish Furniture Design in the 20th Century, Volume 1*, Copenhagen, 2007, p. 83

This model is in the permanent collection of The Danish Museum of Art & Design, Copenhagen.









121 **POUL HENNINGSEN** 1894–1967

*'Spiral' ceiling light*, designed 1942

Aluminium and painted aluminium. Manufactured by Louis Poulsen, Denmark.

114 cm (44 7/8 in) drop, 60 cm (23 5/8 in) diameter

**Estimate** £60,000–80,000 \$93,200–124,000 €69,300–92,400

**LITERATURE** Grete Jalk, *Dansk Møbelkunst gennem 40 aar, Vol. 4 1957–1966*, Copenhagen, 1987, p. 91 for the larger example; Tina Jørstian and Poul Eric Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 1994, pp. 266–67 for the larger example; Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 424 for the larger example on the front cover of a Louis Poulsen sales catalogue

There are six known extant examples of this work.





122 **POUL HENNINGSEN** 1894–1967

*'Spiral' ceiling light*, designed 1942

Aluminium and painted aluminium. Manufactured by Louis Poulsen, Denmark. 114 cm (44 7/8 in) drop, 60 cm (23 5/8 in) diameter

**Estimate** £60,000–80,000 \$93,200–124,000 €69,300–92,400

**LITERATURE** Grete Jalk, *Dansk Møbelkunst gennem 40 aar, Vol. 4 1957–1966*, Copenhagen, 1987, p. 91 for the larger example; Tina Jørstian and Poul Eric Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 1994, pp. 266–67 for the larger example; Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 424 for the larger example on the front cover of a Louis Poulsen sales catalogue



The shape is deceptively simple ... and just one light bulb generates a continuous spiral of light without glare or reflection that hovered over an indoor swimming pool.

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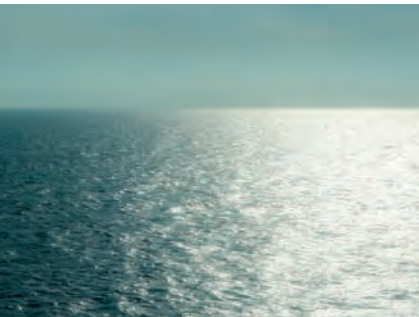






# NORDIC PHOTOGRAPHS

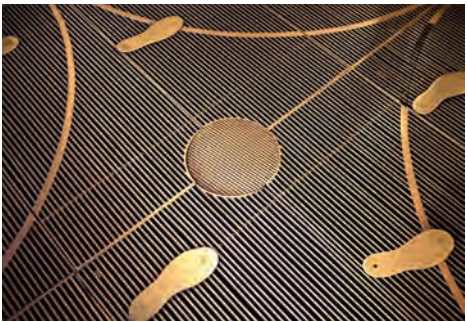
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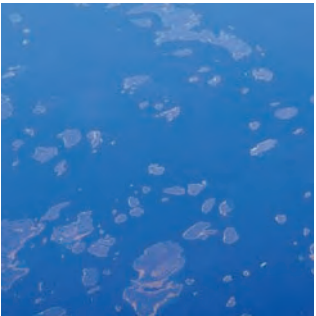
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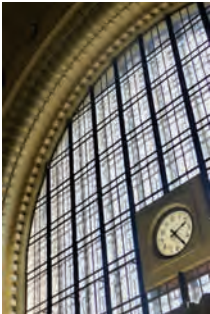
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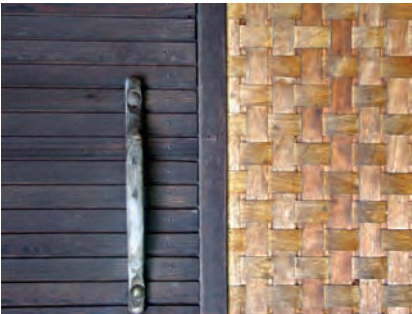
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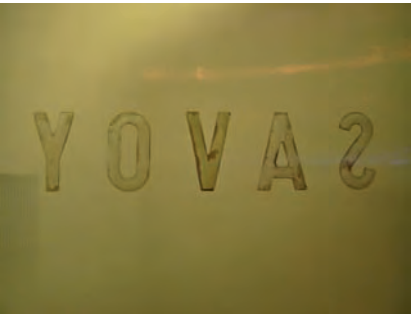
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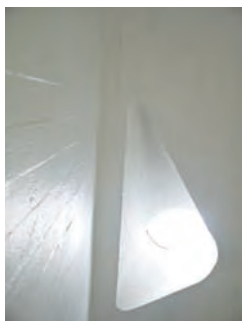




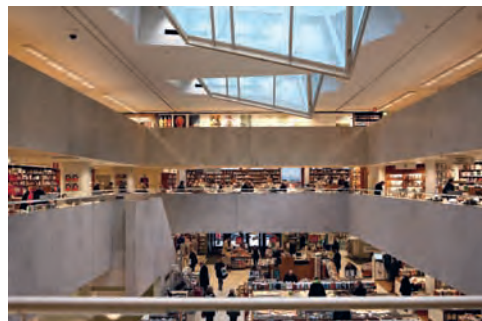
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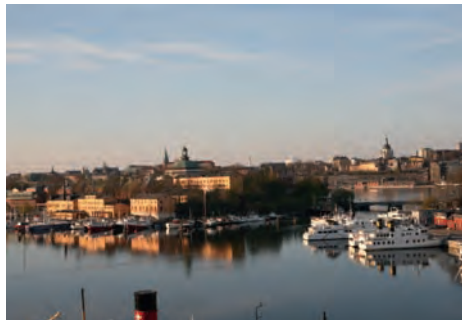
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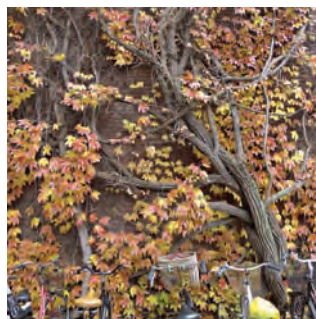
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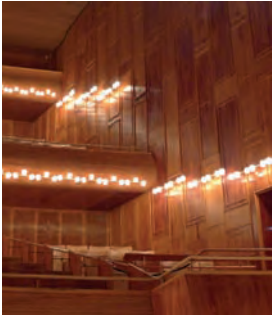


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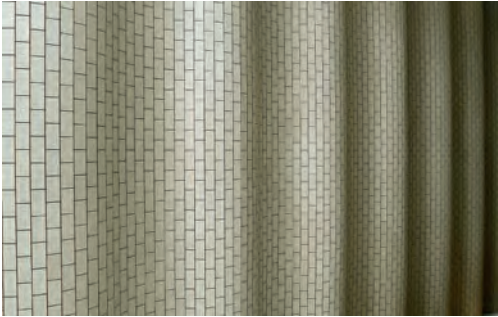
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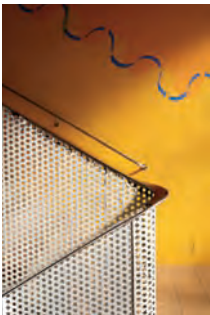
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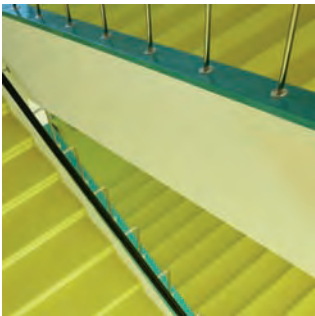
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# NORDIC PHOTOGRAPHS

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- 1 Sunrise over Helsinki
- 2 Horses, Tivoli Gardens, Copenhagen
- 3 Alvar Aalto, heated bookstore entrance, Helsinki
- 4 Gunnar Asplund, Stockholm Library, Stockholm
- 5 Alvar Aalto's garden from his living room, Helsinki
- 6 Gunnar Asplund and Sigurd Lewerentz, Skogskyrkogården, Stockholm
- 7 Finnish archipelago, SAS flight, Stockholm-Helsinki, 2010
- 8 Helsinki Cathedral, Helsinki
- 9 Alvar Aalto's Residence, Helsinki
- 10 Eliel Saarinen, Helsinki Central Railway Station, Helsinki
- 11 Eliel Saarinen, Helsinki Central Railway Station, Helsinki
- 12 Eliel Saarinen, Helsinki Central Railway Station, Helsinki
- 13 Eliel Saarinen, Helsinki Central Railway Station, Helsinki
- 14 Alvar Aalto, Paimio Sanatorium, Paimio
- 15 Alvar Aalto, Villa Mairea , Norrmark, 1938–39
- 16 Alvar Aalto, Paimio Sanatorium, Paimio
- 17 Alvar Aalto, Paimio Sanatorium, Paimio
- 18 Alvar Aalto, model, at Aalto Residence, Helsinki
- 19 Alvar Aalto, Savoy restaurant entrance, Helsinki
- 20 Alvar Aalto, Savoy restaurant entrance, Helsinki
- 21 Alvar Aalto, kitchen door, Villa Mairea, Noormarkku
- 22 Alvar Aalto, skylight, Aalto Studio, Helsinki
- 23 Alvar Aalto, Academic Bookshop, Helsinki
- 24 Gunnar Asplund and Sigurd Lewerentz, Skogskyrkogården, Stockholm
- 25 Louis Jean Desprez, interior of the Copper Tents, Haga Park, Stockholm
- 26 Edvin Öhrström, Crystal – Vertical Accent in Glass and Steel, Stockholm
- 27 View of the Baltic Sea from the air
- 28 Eric Gunnar Asplund, Stockholm Public Library, Stockholm
- 29 Sigurd Lewerentz, Chapel of Resurrection, Skogskyrkogården, Stockholm
- 30 Sigurd Lewerentz, Chapel of Resurrection, Skogskyrkogården, Stockholm
- 31 Ivar Johnsson, relief in entrance stairway Stockholm Public Library, Stockholm
- 32 Ivar Johnsson, relief in entrance stairway Stockholm Public Library, Stockholm
- 33 Stockholm Harbour, Stockholm
- 34 Svenskt Tenn, Stockholm
- 35 Rosendahl Garden, Stockholm
- 36 Louis Jean Desprez, the Copper Tents, Haga Park, Stockholm
- 37 Eric Gunnar Asplund, Stockholm Public Library, Stockholm
- 38 Vilhelm Lauritzen, Radiohuset, Frederiksberg, Denmark, 1936–41
- 39 Vilhelm Lauritzen, Radiohuset, Frederiksberg, Denmark, 1936–41
- 40 Vilhelm Lauritzen, Nigerien leather ceiling, Radiohuset, Frederiksberg, Denmark, 1938–45
- 41 Vilhelm Lauritzen, Concert Hall, Radiohuset, Frederiksberg, Denmark, 1938–45
- 42 The Vilhelm Lauritzen Terminal, Copenhagen Airport, Kastrup, Vilhelm Lauritzen, 1939
- 43 Tivoli Gardens, Copenhagen
- 44 Grundtvig Church, Peder Vilhelm Jensen-Klint, Copenhagen
- 45 The interior of Grundtvig church, Peder Vilhelm Jensen-Klint, Copenhagen
- 46 Tivoli Gardens, Copenhagen
- 47 Vilhelm Lauritzen terminal, Copenhagen airport, 1939
- 48 Summer Solstice at the Louisiana Museum of Modern Art, Humlebæk
- 49 King's Park, Copenhagen
- 50 Floor, Kaj Gottlob, School by the sound, Copenhagen, 1935–38
- 51 Kaj Gottlob, School by the Sound, Copenhagen, 1935–38
- 52 Kaj Gottlob, School by the Sound, Copenhagen, 1935–38
- 53 Room 606, SAS Royal Hotel, Copenhagen
- 54 Texaco service station, Skovshoved, 1937
- 55 The National Bank of Denmark, Copenhagen, 1961–78
- 56 The Vilhelm Lauritzen Terminal, Copenhagen Airport, Kastrup, Vilhelm Lauritzen, 1939
- 57 Jørgen Bo and Wilhelm Wohlert, Concert Hall, Louisiana Museum of Modern Art, Humlebæk, 1958
- 58 Gunnar Asplund and Sigurd Lewerentz, Skogskyrkogården, Stockholm
- 59 Gunnar Asplund and Sigurd Lewerentz, Tallum Pavilion, Skogskyrkogården, Stockholm
- 60 Alvar Aalto, Paimio Sanatorium, Paimio
- 61 Kjærholm family jetty, Copenhagen



You only need to have what you need and you don't need more

LEE MINDEL

Gunnar Asplund and Sigurd Lewerentz, Skogskyrkogården, Stockholm

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INDEX

Aalto, Aino	19		
Aalto, Alvar	20, 28, 30, 31, 33, 34, 35, 43, 45, 46, 47		
Aarnio, E.	29		
Andersson, A.	59		
Bensow, F.	67		
Bergsten, C.	63		
Bülow-Hübbe, V. T.	110		
Einar Hjorth, A.	51, 58, 62, 72		
Fisker, K.	76, 96		
Fougstedt, N.	49		
Franck, K.	37		
Frank, J.	60, 61, 66, 71,		
Gallen-Kallela, A.	14		
Gottlob, K.	75, 97		
Gunnar Asplund, E.	64, 65, 73		
Henningsen, F.	86, 87		
Henningsen, P.	83, 98, 105, 109, 114, 115, 121, 122		
Hild, E.	74		
Hult, O.	57		
Hvass, T.	78		
Hvidt, P.	112		
Jacobsen, A.	113, 116, 117		
Jalk, G.	102		
Jensen-Klint, P. V.	90		
Juhl, F.	84		
Kärkkäinen, J.	7		
Kjær, J.	78		
Kjærholm, P.	103, 118, 119		
Klint, K.	91, 92, 107, 108		
Koch, M.	95		
		Lassen, M.	93, 120
		Lauritzen, V.	81, 82, 100, 101
		Lindstrand, V.	52, 56
		Lönegren, G.	53
		Magnussen, E.	112
		Malmsten, C.	55
		Mathsson, B.	50, 69, 70
		Mølgaard-Nielsen, O.	111
		Moos, P.	79, 99
		Mouna, T.	23
		Nilsson, B.	54
		Ollers, E.	48
		Petrus, A.	68
		Rewell, L.	26, 27
		Rohde, J.	85
		Saarinen, E.	9, 12, 13, 15
		Salto, A.	88, 94
		Sarpaneva, T.	3, 4, 8, 24, 32
		Simberg-Ehrström, U-B.	22
		Stephensen, M.	80
		Tapiovaara, I.	5
		Toikka, O.	6, 25
		Trägårdh, B.	49
		Tynell, P.	16, 17, 38
		Wanscher, O.	106
		Weckström, B.	40, 41
		Wegner, H.	104
		Wiinblad, B.	89
		Wirkkala, T.	2, 10, 11, 18, 21, 36, 39, 42, 44



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on the pounds sterling/euro reference exchange rate quoted on the date of the sale by the European Central Bank.

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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 (eg. 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 de Pury & Company 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 de Pury & Company in writing in advance of the sale. Payments 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. **Payment must be made by the invoiced party only.**

**Credit Cards**

As a courtesy to clients, Phillips de Pury & Company will accept Visa, MasterCard, American Express 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 de Pury & Company 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 premises at Howick Place, London SW1P 1BB, 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 de Pury & Company accepts liability for loss or damage to lots for a maximum of five days following the auction.

**Transport and Shipping**

As a free service for buyers, Phillips de Pury & Company 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 de Pury & Company. 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, 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 any country 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. The denial of any required licence or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

**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 de Pury & Company. 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 de Pury & Company is not usually treated as agent and most property is sold as if it is the property of Phillips de Pury & Company. 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 de Pury & Company is able to use the Auctioneer's Margin Scheme, and VAT will not normally be charged on the hammer price.

Phillips de Pury & Company 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 de Pury & Company 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 de Pury & Company 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 de Pury & Company 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 de Pury & Company 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 de Pury & Company 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 de Pury & Company on exports made within 30 days of payment date if strict conditions are met:**



PHILLIPS  
de PURY & COMPANY



# DESIGN MASTERS and DESIGN

**AUCTIONS** 13 & 14 DECEMBER 2011 **NEW YORK**

**Phillips de Pury & Company** 450 Park Avenue New York 10022

**Enquiries** +1 212 940 1268 | [designnewyork@phillipsdepur.com](mailto:designnewyork@phillipsdepur.com)

**Catalogues** +1 212 940 1240 | +44 20 7318 4039

**PHILLIPSDEPURY.COM**

**GIO PONTI** *Monumental ceiling light, designed for the hall of the Hotel Parco dei Principi, Milan, ca. 1961* **Estimate** \$80,000–120,000



- 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 ₤ 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 de Pury & Company to export the property from the EU. 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 de Pury & Company 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 de Pury & Company is provided with appropriate 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 de Pury & Company is provided with a copy of the correct paperwork duly completed and stamped by HM Revenue & Customs 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. HM Revenue & Customs insist that the correct customs procedures are followed and Phillips de Pury & Company 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 de Pury & Company. Phillips de Pury & Company 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 de Pury & Company 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 de Pury & Company, it may be possible to seek repayment from HM Revenue & Customs ('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 <http://www.hmrc.gov.uk/index.htm>, and follow Quick Links, then Find a Form. The relevant form is VAT65A. Completed forms should be returned to:

HM Revenue & Customs  
VAT Overseas Repayment Directive  
Foyle House  
Duncreggan Road  
Londonderry  
Northern Ireland  
BT48 7AE

(tel) +44 2871 305100  
(fax) +44 2871 305101

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 2009 to 30 June 2010 should be made no later than 31 December 2010).

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 de Pury & Company and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

### 1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips de Pury & Company 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 de Pury & Company and the seller contract with the buyer.

### 2 PHILLIPS de PURY & COMPANY AS AGENT

Phillips de Pury & Company acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips de Pury & Company may own a lot, in which case we will act in a principal capacity as a consignor, or 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 de Pury & Company in relation to each lot is partially dependent on information provided to us by the seller, and Phillips de Pury & Company 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 de Pury & Company is available for inspection by prospective buyers prior to the auction. Phillips de Pury & Company 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 de Pury & Company 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 de Pury & Company. 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 de Pury & Company at our absolute discretion. Neither Phillips de Pury & Company 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 de Pury & Company 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 de Pury & Company.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury &

Company 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 de Pury & Company. 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 de Pury & Company. Telephone bidding is available for lots whose low pre-sale estimate is at least £500. Phillips de Pury & Company reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

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

(e) Arranging absentee and telephone bids is a free service provided by Phillips de Pury & Company 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 wilful misconduct.

(f) Employees of Phillips de Pury & Company 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 de Pury & Company 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.

(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.

(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 £25,000, 20% of the portion of the hammer price above £25,000 up to and including £500,000 and 12% of the portion of the hammer price above £500,000. Phillips de Pury & Company 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 licence 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 de Pury & Company 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 de Pury & Company Limited". If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at Howick Place, London SW1P 1BB 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 de Pury & Company. Bank transfer details will be provided on the Invoice for purchased lots.

(e) As a courtesy to clients, Phillips de Pury & Company will accept Visa, MasterCard, American Express 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 de Pury & Company has received the Purchase Price for that lot in cleared funds. Phillips de Pury & Company 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 de Pury & Company 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 de Pury & Company 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 five 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) five days after the auction, whichever is the earlier. Until risk passes, Phillips de Pury & Company 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 de Pury & Company 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 de Pury & Company, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips de Pury & Company. 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 de Pury & Company will require presentation of government-issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

**8 FAILURE TO COLLECT PURCHASES**

- (a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of £50, storage charges of £10 per day and pro rated insurance charges of 0.1% of the Purchase Price per month on each uncollected lot. Additional charges may apply to oversized lots.
- (b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company'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 de Pury & Company 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 five days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company'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 de Pury & Company 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 de Pury & Company 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 de Pury & Company'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; or (viii) 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.

(b) The buyer irrevocably authorizes Phillips de Pury & Company 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 de Pury & Company will notify the buyer of any such lien. The buyer also irrevocably authorizes Phillips de Pury & Company, 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 de Pury & Company 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 de Pury & Company 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 de Pury & Company 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 de Pury & Company 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 de PURY & COMPANY**

Phillips de Pury & Company 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 de Pury & Company's election to rescind the sale, the buyer will promptly return the lot to Phillips de Pury & Company, 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 de Pury & Company 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, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species 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.

## 12 DATA PROTECTION

(a) In connection with the management and operation of our business and the marketing and supply of auction related services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g., credit information). If clients provide us with information that is defined by law as 'sensitive', they agree that Phillips de Pury & Company and our affiliated companies may use it for the above purposes. Phillips de Pury & Company and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +44 20 7318 4010. If you would prefer not to receive details of future events please call the above number.

(b) In order to fulfil the services clients have requested, Phillips de Pury & Company may disclose information to third parties such as shippers. Some countries do not offer equivalent legal protection of personal information to that offered within the European Union (EU). It is Phillips de Pury & Company's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for client information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By agreeing to these Conditions of Sale, clients agree to such disclosure.

## 13 LIMITATION OF LIABILITY

(a) Subject to sub-paragraph (e) below, the total liability of Phillips de Pury & Company, 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 de Pury & Company, 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 de Pury & Company 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 de Pury & Company 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 de Pury & Company, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to sub-paragraph (e) below, none of Phillips de Pury & Company, 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 de Pury & Company 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 de Pury & Company relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips de Pury & Company 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 de Pury & Company 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 de Pury & Company 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 de Pury & Company.

(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 de Pury & Company, 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 de Pury & Company 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 de Pury & Company.



## AUTHORSHIP WARRANTY

Phillips de Pury & Company warrants the authorship of property in this auction catalogue for a period of five years from date of sale by Phillips de Pury & Company, subject to the exclusions and limitations set forth below.

(a) Phillips de Pury & Company 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 created prior to 1870, unless the property is determined to be counterfeit (defined as a forgery made less than 50 years ago with an intent to deceive) and has a value at the date of the claim under this warranty which is materially less than the Purchase Price paid; (iii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iv) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; or (v) 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.

(b) In any claim for breach of the Authorship Warranty, Phillips de Pury & Company 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 de Pury & Company. 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 de Pury & Company 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 de Pury & Company 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 de Pury & Company 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.

(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 de Pury & Company, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law. This means that none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.



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SALE INFORMATION

AUCTION

Thursday 17 November 2011, 4pm

VIEWING

Wednesday 9 November, 10am–6pm  
Thursday 10 November, 10am–6pm  
Friday 11 November, 10am–6pm  
Saturday 12 November, 10am–6pm  
Sunday 13 November, 12 pm–6pm  
Monday 14 November, 10am–6pm  
Tuesday 15 November, 10am–6pm  
Wednesday 16 November, 10am–6pm  
Thursday 17 November, 10am–4pm

VIEWING & AUCTION LOCATION

Howick Place, London SW1P 1BB

WAREHOUSE & COLLECTION LOCATION

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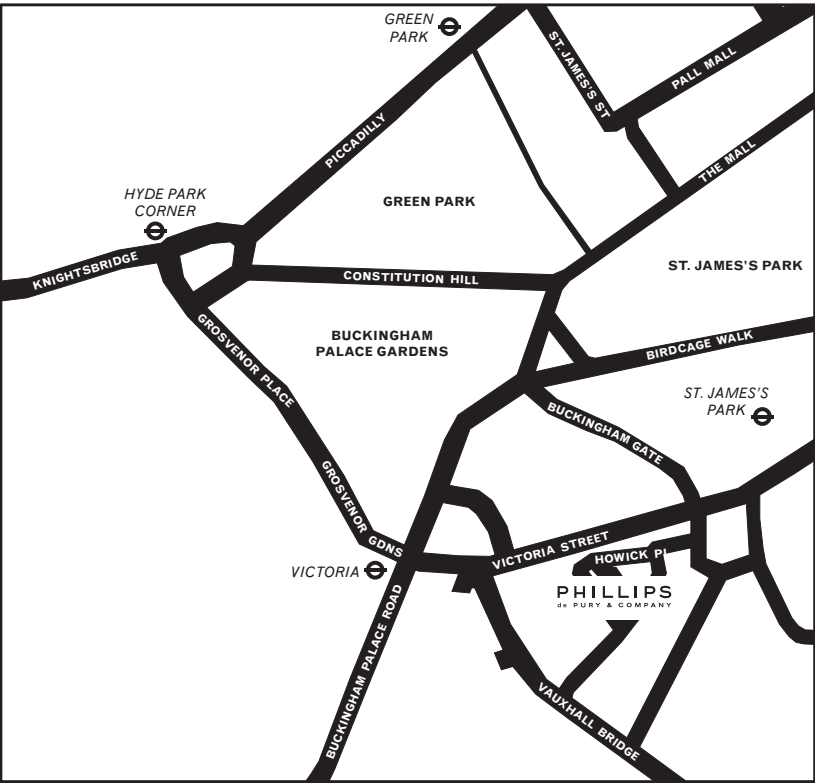
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Alex Heminway



Viewing and Auction location




Warehouse and collection location



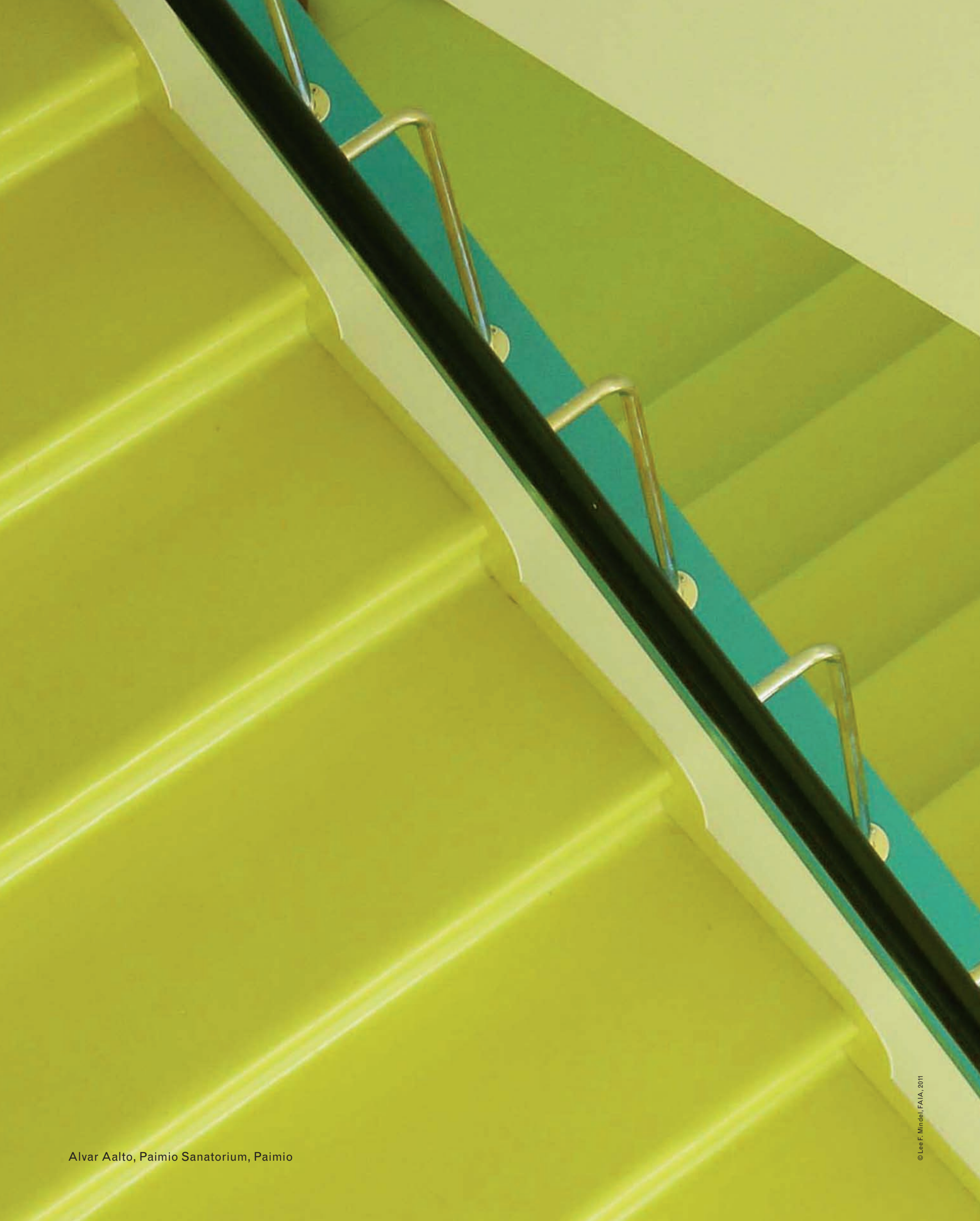






“All that was left of the day was the light of the moon and I didn’t have any of these urges. I felt safe, surrounded by a very tight community — albeit one of the dead.” **RACHEL MUNDELL ‘THE AESTHETICS OF ABSENCE’**





Alvar Aalto, Paimio Sanatorium, Paimio



“In almost every task involving form, there are dozens, often hundreds of contradictory elements, which to be forced to work in harmony by man’s will. This harmony can be achieved only through art.”

**ALVAR AALTO**





“The cure for anything is salt water — sweat, tears, or the sea”

ISAK DINESEN







