

# PHILLIPS

A close-up photograph of a modern chair. The chair features a light-colored, tufted seat and a dark wood frame with a curved backrest. The background is a solid grey.

NORDIC DESIGN

LONDON 24 SEPTEMBER 2014















# PHILLIPS

## NORDIC DESIGN

### SALE INFORMATION

LONDON 24 SEPTEMBER 2014

### AUCTION & VIEWING LOCATION

7 Howick Place, London SW1P 1BB

### AUCTION

24 September 2014 at 6pm

### VIEWING

17-24 September

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

### SALE DESIGNATION

In sending in written bids or making enquiries  
please refer to this sale as UK050414 or Nordic.

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**Front cover** Vilhelm Lauritzen *Important and rare sofa, from the Royal Suite, Radiohuset (National Broadcasting House), Copenhagen, 1938-1945, lot 30 (detail)*

**Back cover** Axel Einar Hjorth *Important and unique cabinet, 1937, lot 71 (detail)*

**Opposite** Tapio Wirkkala *Rare 'Leaf' dish, circa 1951, lot 119*





# DENNA



MARK





“It is of greater importance for an artist to create in the spirit of nature rather than to imitate its exterior.”

AXEL JOHANN SALTO

1

**AXEL JOHANN SALTO** 1889-1961

*‘Large Fruit Form’ vase, circa 1949*

Stoneware, Sung glazes.

33.5 cm (13¼ in.) high

Produced by Royal Copenhagen, Denmark. Painted blue wave mark, incised in the body 20819/SALTO/095.

**Estimate** £30,000-40,000 \$50,200-66,900 €37,600-50,100 ±

**LITERATURE**

Axel Salto, *Den Spirende Stil*, Copenhagen, 1949, p. 90

*Forces of Nature: Axel Salto: Ceramics & Drawings*, exh. cat., Antik, New York, 1999, p. 11









2

**POUL HENNINGSEN** 1894-1967

*Ceiling light, type 4/4 shades, circa 1926-1927*

Opaque glass with gilded rim, patinated copper, brass.

39.8 cm (15 $\frac{7}{8}$  in.) diameter, variable drop

Manufactured by Louis Poulsen, Denmark. Light fixture impressed with *PAT. APPL.*

**Estimate** £15,000-20,000 \$25,100-33,500 €18,800-25,000

**LITERATURE**

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 1994, p. 142



**KAARE KLINT** 1888-1954

*Rare two-seater, box-shaped sofa, model no. 4118S, designed for the Ny Carlsberg Foundation, Denmark, designed 1930*

Cuban mahogany, Niger leather.

86.9 x 134.5 x 80.4 cm (34¼ x 52⅞ x 31⅝ in.)

Executed by cabinetmakers Rud. Rasmussen A/S, Denmark.

**Estimate** £20,000-25,000 \$33,500-41,800 €25,000-31,300

**LITERATURE**

Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, pp. 267, 269 for a technical drawing and period image and *Volume 2*, Copenhagen, 2010, pp. 39, 66







## 4

### **KAARE KLINT** 1888-1954

*Pair of rare 'Red' armchairs, model no. 3758A, designed for the Prime Minister's Office, Copenhagen, designed 1930, executed 1935*

Cuban mahogany, Niger leather, brass.

Each: 88.8 x 61.6 x 55.8 cm (34 $\frac{7}{8}$  x 24 $\frac{1}{4}$  x 21 $\frac{7}{8}$  in.)

Executed by cabinetmakers Rud. Rasmussen A/S, Denmark. From the production of 12. Each underside with manufacturer's paper label *RUD. RASMUSSENS/SNEDKERIER/45 NØRREBROGAD/KØBENHAVN*, pencilled serial number 12656 and architect's monogrammed paper label.

**Estimate** £14,000-18,000 \$23,400-30,100 €17,500-22,500

#### **LITERATURE**

Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, pp. 259, 265 and *Volume 2*, p. 25 for period images and a technical drawing



**POUL HENNINGSSEN** 1894-1967

*Early and rare table lamp, type 4/3 shades, 1927*

Patinated tubular brass, opaque glass, patinated brass.

43.6 cm (17½ in.) high

Manufactured by Louis Poulsen, Denmark. Light fixture impressed with *PAT. APPL.*

**Estimate** £8,000-10,000 \$13,400-16,700 €10,000-12,500

**LITERATURE**

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 1994, pp. 147, 150-51











6

**KAARE KLINT** 1888-1954

*Sectional sofa, model no. 4698, designed 1933, executed circa 1960*  
Cuban mahogany, Niger leather.

Each chair: 79 x 91.7 x 68.5 cm (31½ x 36½ x 26¾ in.)

Each stool: 36.5 x 91.5 x 60.8 cm (14¾ x 36 x 23¾ in.)

Executed by cabinetmakers Rud. Rasmussen A/S, Denmark. Underside of one stool with manufacturer's paper label *RUD. RASMUSSENS/SNEDKERIER/45 NØRREBROGADE/KØBENHAVN*, pencilled serial number 25720 and architect's monogrammed paper label. Comprising pair of chairs and stools.

**Estimate** £50,000-70,000 \$83,600-117,000 €62,600-87,600

**LITERATURE**

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 1: 1927-1936*, Copenhagen, 1987, p. 170

Gorm Harkær, *Kaare Klint: Volume 1, Copenhagen*, 1988, p. 349, p. 359 for a technical drawing, and *Volume 2*, p. 40 for various configurations  
Carsten Thau and Kjeld Vindum, *Arne Jacobsen*, Copenhagen, 2001, p. 344

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Industriforeningen, Copenhagen, 16 September-1 October 1933, Stands 15 and 16.



7

**MOGENS KOCH** 1898–1992

*Important worktable*, circa 1938

Mahogany, leather, brass.

73 x 190.7 x 94.1 cm (28¾ x 75½ x 37 in.)

Executed by cabinetmaker N. C. Jensen Kjær, Denmark. Underside with two printed paper exhibition labels *Louisiana Museum Humlebæk/K.I.M./No Number./Working Table./Mogens Koch.* and *S.F./The Art Institute/of Chicago/29.*

**Estimate** £100,000-150,000 \$167,000-251,000 €125,000-188,000

**PROVENANCE**

Knud W. Jensen, founder of the Louisiana Museum of Modern Art, Humlebæk

**EXHIBITED**

Louisiana Museum, Humlebæk

Art Institute of Chicago

**LITERATURE**

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 57 for an image and a technical drawing

Bodil Busk Laursen, Søren Matz and Christian Holmsted Olesen, eds., *Mesterværker: 100 års dansk møbelsnedkeri*, Copenhagen, 2000, p. 144

Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 2*, Copenhagen, 2007, p. 30

There are few examples of the present lot and the design was exhibited at the 'Copenhagen Cabinetmakers' Guild', Charlottenborg, Copenhagen, 15 September–2 October 1938, Entrance Hall.









8



8

**PATRICK NORDSTROM** 1870-1929*Lidded jar, 1922*

Glazed stoneware, bronze.

22.8 cm (8 $\frac{7}{8}$  in.) highProduced by Royal Copenhagen, Denmark. Lid produced by Knud Andersen, Denmark. Painted under the glaze with blue wave mark and *PN/28-5/1922*.**Estimate** £3,000-5,000 \$5,000-8,400 €3,800-6,300

9

**PATRICK NORDSTROM** 1870-1929*Lidded jar, 1920*

Glazed stoneware, copper.

25.4 cm (10 in.) high

Produced by Royal Copenhagen, Denmark. Lid produced by Knud Andersen, Denmark. Painted under the glaze with blue wave mark, *PN/18-11/1920/II* and lid impressed Royal Copenhagen Crown, three waves, *18 11 20/2*.**Estimate** £4,000-6,000 \$6,700-10,000 €5,000-7,500

9







10

**POUL HENNINGSEN** 1894-1967

*Early and large ceiling light, type 8/6 shades, circa 1926-1929*

Copper, nickel-plated metal.

84.3 cm (33¼ in.) diameter, variable drop

Manufactured by Louis Poulsen, Denmark.

**Estimate** £20,000-30,000 \$33,500-50,200 €25,000-37,000

**LITERATURE**

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, pp. 126-27, 159





11

**POUL HENNINGSEN** 1894-1967

*Adjustable desk lamp, type 2/2 shades, circa 1931*

Amber glass, patinated brass.

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

Manufactured by Louis Poulsen, Denmark. Bakelite fixture moulded

*PH lamp Patented* and light fixture impressed *P.H.-2/2 PATENTED*.

**Estimate** £6,000-8,000 \$10,000-13,400 €7,500-10,000

**PROVENANCE**

Private collection, Silkeborg

Thence by descent

**LITERATURE**

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 1994, p. 184





12

**KAARE KLINT** 1888-1954

*Set of six 'Red' dining chairs, model no. 3758, designed for the Danish Museum of Art and Design's lecture room, Copenhagen, designed 1927, executed 1933-1940*

Cuban mahogany, Niger leather, brass.

Each: 88.8 x 58 x 55.3 cm (34 $\frac{7}{8}$  x 22 $\frac{7}{8}$  x 21 $\frac{3}{4}$  in.)

Executed by cabinetmakers Rud. Rasmussen A/S, Denmark. Each underside with manufacturer's paper label RUD RASMUSSENS/SNEDKERIER/45 NØRREBROGADE/KØBENHAVN and four labels pencilled with serial number 12387L, 11755, 15766, 12387L respectively and five with architect's monogrammed paper label.

**Estimate** £18,000-22,000 \$30,100-36,800 €22,500-27,500

**LITERATURE**

*Nyt Tidsskrift For Kunstindustri* (Stockholm), no. 5, May 1943, p. 74, fig. 7  
Grete Jalk, *Dansk Møbelkunst gennem 40 aar, Vol. 1 1927-1936*, Copenhagen, 1987, pp. 120-21, 169 for a technical drawing and period images

Gorm Harkr, *Kaare Klint: Volume 1, Copenhagen, 1988*, pp. 229, 234, 239, 348, 400, 469 and *Volume 2*, p. 30 for period images and a technical drawing

Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 1*, Copenhagen, 2007, front cover pp. 30-31, 42, 69, 93-95 for images and a technical drawing

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Teknologisk Instituts Udstillingslokaler, Copenhagen, 3-18 October 1931, Stand 5.





13

**POUL KJÆRHOLM** 1929-1980

*Folding stool, model no. PK 91, designed 1961, produced 1962-1981*

Chromium-plated steel, leather.

38.1 x 60 x 45 cm (15 x 23 $\frac{5}{8}$  x 17 $\frac{3}{4}$  in.)

Manufactured by E. Kold Christensen, Denmark. Impressed with manufacturer's mark.

**Estimate** £6,000-8,000 \$10,000-13,400 €7,500-10,000

**LITERATURE**

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, pp. 184-85

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds.,

*Poul Kjærholm*, Copenhagen, 1999, pp. 21, 58-59, 106-07, 178

Charlotte and Peter Fiell, eds., *60s Decorative Art*, Cologne, 2000, p. 74

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 85, 124-27



14

**POUL HENNINGSEN** 1894-1967

*Early and large 'Septima' ceiling light, type 5, circa 1929*

Coloured and opaque glass, nickel-plated metal.

49.5 cm (19½ in.) diameter, variable drop

Manufactured by Louis Poulsen, Denmark. Light fixture impressed with PAT. APPL.

**Estimate** £30,000-50,000 \$50,200-83,600 €37,600-62,600

**LITERATURE**

*Nyt Tidsskrift For Kunstindustri* (Copenhagen), no. 1, January 1928, p. 203

Åke Stavenow, 'BO's "Efteraars-udstilling"', *Form* (Stockholm), 1935, p. 164

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 171

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, pp. 181, 237-39 for images and a technical drawing





15

**KAARE KLINT and CARL PETERSEN** 1888-1954, 1874-1923

*Pair of 'Faaborg' armchairs, model no. 4395, Copenhagen, designed for the Faaborg Museum, designed 1914, executed 1954*

Bossé mahogany, Niger leather, cane.

Each: 73.9 x 69.1 x 54.2 cm (29½ x 27¼ x 21¾ in.)

Executed by cabinetmakers Rud. Rasmussen A/S, Denmark. Each underside with manufacturer's paper label *RUD. RASMUSSENS/ SNEDKERIER/45 NØRREBROGAD/KØBENHAVN*, pencilled serial number 22244 and architect's monogrammed paper label.

**Estimate** £20,000-30,000 \$33,500-50,200 €25,000-37,600

#### LITERATURE

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 1: 1927-1936*, Copenhagen, 1987, p. 93

Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 1*, Copenhagen, 2007, pp. 2, 38, 88-91

Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, pp. 77-83, 87, 106, 304, 342 for period images and technical drawings and *Volume 2*, Copenhagen, 2010, pp. 24, 68, 81

**KAARE KLINT** 1888-1954

*Rare drop-leaf desk, model no. 4155, commissioned for a private apartment, Denmark, designed 1930, executed 1934*

Cuban mahogany, brass.

73.1 x 233.2 x 76 cm (28¾ x 91¾ x 29⅞ in.) fully extended

Executed by cabinetmakers Rud. Rasmussen A/S, Denmark. Underside with manufacturer's paper label *RUD. RASMUSSENS/SNEDKERIER/45 NØRREBROGAD/KØBENHAVN*, pencilled serial number 12432 and architect's monogrammed paper label.

**Estimate** £15,000-25,000 \$25,100-41,800 €18,800-31,300

**PROVENANCE**

Private commission, Denmark

**LITERATURE**

Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, p. 62





## 17

### **POUL HENNINGSEN** 1894-1967

*Rare 'PH' Grand Piano, 1931*

Painted wood, wood, acrylic, chromium-plated steel, lacquered steel, Niger leather.

173 x 144.5 x 149 cm (68 $\frac{1}{8}$  x 56 $\frac{7}{8}$  x 58 $\frac{5}{8}$  in.) open

95 x 144.5 x 149 cm (37 $\frac{3}{8}$  x 56 $\frac{7}{8}$  x 58 $\frac{5}{8}$  in.) closed

Produced by Andreas Christensen, Denmark. Fallboard with two decals *ANDREAS CHRISTENSEN, PALLE GRØN/KØBENHAVN*, metal frame cast with *ANDREAS CHRISTENSEN/DANMARK* and soundboard impressed with serial number 4596.

**Estimate** £80,000-120,000 \$134,000-201,000 €100,000-150,000

#### **LITERATURE**

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead:*

*The Story of the PH Lamp*, Copenhagen, 1994, p. 53

Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, pp. 244-45

Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 1*, Copenhagen, 2007, p. 81

*Inside the Villa Mairea*, exh. cat., Alvar Aalto & Mairea Foundation, Helsinki, 2009, pp. 54-55, 239





“The same robustness with which he confronted light as material also made... the music, visible in the grand piano.”

ALLAN DE WAAL

Known for his great contribution in lighting, Poul Henningsen designed the 'PH' Grand Piano in 1931, now considered one of the most iconic Danish designs of the twentieth century. Presented at the 'Your Home' exhibition at the Forum, Copenhagen, the project was commissioned by the Danish company Andreas Christensen. The company was interested in offering a different product to the market, a new version of the piano that could be both functional and modern. Influenced by jazz Henningsen's intention was to elaborate on the traditional model of the piano to reflect the music of the new age. The reduced dimensions of the case and the modelled legs were designed to occupy a small amount of space upon the bandstand, while the transparent panels exposed the internal mechanism to the audience. The polished metal legs, the cellulose panels and the leather banding were innovative design details that contributed in giving the Grand Piano its futuristic appeal.

Despite the strong design and the excellent quality of sound only a few examples of the Grand Piano have been executed and are in private and important museum collections, including the Alvar Aalto Villa Mairea in Noormarkku, Finland, and the Danish Museum of Art and Design, Copenhagen.







## 18

**FINN JUHL** 1912-1989

*'Chieftain' armchair*, circa 1950

Teak, leather.

93.7 x 102.9 x 90.8 cm (36<sup>7</sup>/<sub>8</sub> x 40<sup>1</sup>/<sub>2</sub> x 35<sup>3</sup>/<sub>4</sub> in.)

Executed by cabinetmaker Niels Vodder, Denmark. Underside branded and impressed with *NIELS VODDER CABINETMAKER/ COPENHAGEN DENMARK*.

**Estimate** £150,000-250,000 \$251,000-418,000 €188,000-313,000 Ω

### PROVENANCE

Den Permanente Gallery, Copenhagen, circa 1950

Private collection, Denmark

### LITERATURE

Esbjørn Hiort, *Modern Danish Furniture*, New York, 1956, pp. 54-55

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, pp. 124-25, 233, fig. 2, p. 311 for a technical drawing and images

Esbjørn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art, Copenhagen*, 1990, pp. 23, 40-41

Martin Eidelberg, ed., *Design 1935-1965: What Modern Was*, New York, 1991, p. 187

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, pp. 92-93

Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 2*, Copenhagen, 2007, pp. 106, 187-89

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 30 September-16 October 1949, Stand 9.





“It was one day in the spring of 1949 that I began to design the Chieftain Chair. I was at home and started about 10am with an approximately 5 cm tall sketch that just consisted of 4 vertical lines connected to something. By the following morning at 2am or 3am, I had finished the design.”

FINN JUHL







19

**POUL HENNINGSEN** 1894-1967

'4-shade' ceiling light, type 4 4½/4 shades, designed 1926,  
produced circa 1929-1931

Opaque glass, patinated brass.

43 cm (16⅞ in.) diameter, variable drop

Manufactured by Louis Poulsen, Denmark.

**Estimate** £9,000-12,000 \$15,100-20,100 €11,300-15,000

**LITERATURE**

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead:  
The Story of the PH Lamp*, Copenhagen, 1994, pp. 230, 240-42

The design was conceived in 1926 and the patent application was mentioned in 1927, then introduced at the exhibition 'Modern Homes', Forum, Copenhagen, 1931.

**KAARE KLINT** 1888-1954

*Important and rare desk chair, model no. 5121, designed for the Crown Prince Frederick IX of Denmark and Princess Ingrid of Sweden, Copenhagen, 1935*

Cuban mahogany, Niger leather.

75.1 x 58.2 x 58.3 cm (29<sup>5</sup>/<sub>8</sub> x 22<sup>7</sup>/<sub>8</sub> x 22<sup>7</sup>/<sub>8</sub> in.)

Executed by cabinetmakers Rud. Rasmussen A/S, Denmark. Underside with remnant of manufacturer's paper label and architect's monogrammed paper label.

**Estimate** £40,000-60,000 \$66,900-100,000 €50,100-75,100

**LITERATURE**

Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, p. 281, 283 and *Volume 2*, p. 27

On the occasion of the Crown Prince's wedding, the Copenhagen Association of Crafts wanted to honour the Prince and Princess with a gift. Both the Prince and Princess expressed their desire to have a desk with many drawers. When presented at the Dorninggaard Salon in Moltke Mansion that same year, the desk was accompanied by the present model chair. There are two extant examples of the desk chair the present lot being offered and the above example in the Royal Collection.





“[Furniture] should have an organic flow and embrace the body smoothly and tenderly, [furniture] should be a delight to the eye, but also be solid and durable.”

VIGGO BOESEN

## 21

**VIGGO BOESEN** 1907–1985

*‘Little Petra’ easy chair*, circa 1938

Fabric, beech.

67 x 86.5 x 81 cm (26<sup>3</sup>/<sub>8</sub> x 34 x 31<sup>7</sup>/<sub>8</sub> in.)

Executed by cabinetmaker A. J. Iversen, Denmark.

**Estimate** £20,000–30,000 \$33,500–50,200 €25,000–37,600

### LITERATURE

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937–1946*, Copenhagen, 1987, p. 51

The present model chair was exhibited at the ‘Copenhagen Cabinetmakers’ Guild’, Charlottenborg, 15 September–2 October 1938, stand 25.





**POUL HENNINGSEN** 1894-1967

*'Spiral' ceiling light, designed for the University of Aarhus, 1942*

Aluminum, painted aluminium.

128.5 x 75.5 x 75.5 cm (50<sup>5</sup>/<sub>8</sub> x 29<sup>3</sup>/<sub>4</sub> x 29<sup>3</sup>/<sub>4</sub> in.) variable drop

Manufactured by Louis Poulsen, Denmark.

**Estimate** £60,000-80,000 \$100,000-134,000 €75,100-100,000

**LITERATURE**

'Nyt Tidsskrift For Kunstindustri', *Dansk Kunsthåndværk* (Copenhagen), no. 5, May, 1948, front cover, p. 189

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*, Copenhagen, 1987, p. 91

Tina Jørstian and Poul Eric Munk Nielsen, eds., *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, pp. 266-67

Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 424 for the front cover of a Louis Poulsen sales catalogue





“The whole trick is not directly illuminating more of a room than is strictly necessary...there has to be a relationship between the directly lit and the unlit areas of a room, plus lighting of such strength that the reflected light is sufficient to illuminate the unlit areas.”

POUL HENNINGSEN







23

**POUL HENNINGSEN** 1894-1967

*Nine-armed 'Cascade' ceiling light, type 1/1 shades, circa 1933*

Frosted glass, nickel-plated tubular metal, patinated brass, Bakelite.

69 cm (27½ in.) diameter, variable drop

Manufactured by Louis Poulsen, Denmark. Bakelite fixtures moulded with *PH lamp Patented* and light fixtures impressed *P.H.-1 PATENTED*.

**Estimate** £15,000-20,000 \$25,100-33,500 €18,800-25,000 Ω

**LITERATURE**

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, p. 201

**FRITZ HANSEN**

*Sofa, model no. 1669a, circa 1938*

Fabric, pine.

74.5 x 184.7 x 76.5 cm (29<sup>3</sup>/<sub>8</sub> x 72<sup>3</sup>/<sub>4</sub> x 30<sup>1</sup>/<sub>8</sub> in.)

Manufactured by Fritz Hansen, Denmark.

**Estimate** £15,000-25,000 \$25,100-41,800 €18,800-31,300

**LITERATURE**

*Fritz Hansen*, sales catalogue, Copenhagen, 1942, p. 17







25

**FINN JUHL** 1912-1989

*Early armchair, model no. NV 46, circa 1946*

Teak, leather.

80 x 63 x 59.5 cm (31½ x 24¾ x 23¾ in.)

Executed by cabinetmaker Niels Vodder, Denmark.

**Estimate** £5,000-7,000 \$8,400-11,700 €6,300-8,800

#### LITERATURE

Svend Erik Møller and Viggo Sten Møller, *Dansk møbelkunst, Københavns snedkerlaugs møbeludstilling: 1927-1951*, Copenhagen, 1951, p. 82

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 321

Esbjørn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, pp. 10, 26, 69

Patricia Yamada, ed., *Finn Juhl Memorial Exhibition*, exh. cat., Osaka, 1990, p. 132, fig. 26, pp. 46-49 for images and drawings



The present worktable at the 'Interior 52' permanent exhibition at the National Museum of Decorative Arts, Trondheim, Norway

**FINN JUHL** 1912-1989

*Worktable*, designed 1945, executed circa 1952

Maple, teak.

71.4 x 200 x 95.3 cm (28½ x 78¾ x 37½ in.)

Executed by cabinetmaker Neils Vodder, Denmark. Underside impressed with *CABINETMAKER NIELS VODDER/COPENHAGEN DENMARK/*

*DESIGN: FINN JUHL.*

**Estimate** £10,000-15,000 \$16,700-25,100 €12,500-18,800

**LITERATURE**

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 276 and *Volume 3: 1947-1956*, p. 233

Esbjørn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, pp. 33, 79 for a technical drawing and an image

Per H Hansen, *Finn Juhl and His House*, Ostfildern, 2014, pp. 4, 14-15, 158

Included in the permanent collection the worktable forms part of a room interior designed by Finn Juhl for the Nordenfjeldske Museum of Applied Art, Trondheim. The model was also exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 28 September-14 October 1945, Stand 14 and then 26 September-12 October 1952, Stand 15.





“...as warmly and securely as a polar bear cub in the arms of its mother in the middle of the ice cap.”

FLEMMING LASSEN

## 27

**FLEMMING LASSEN** 1902-1984

*‘Den trætte mand’ (The Tired Man) armchair, circa 1935*

Sheepskin, oak, bronze casters.

88.3 x 101.6 x 90.2 cm (34¾ x 40 x 35½ in.)

Executed by cabinetmaker A.J. Iversen, Denmark.

**Estimate** £50,000-70,000 \$83,600-117,000 €62,600-87,600 Ω

### LITERATURE

*Nyt Tidsskrift For Kunstindustri* (Copenhagen), no. 9, September 1935, p.

131, for drawings and a period image; no. 11, November 1935, p.169

A.J. Iversen, *Møbelhaandværk Gennem 25 Aar*, Copenhagen, 1941, p. 29

Viggo Sten Møller and Svend Erik Møller, *Dansk Mobelkunst*, Copenhagen, 1951, pp. 58, 62

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 1: 1927-1936*,

Copenhagen, 1987, pp. 215, 247, *Volume 2: 1937-1946*, p. 59

Arne Karlsen, *Danish Furniture Design in the 20th Century Volume 1*, Copenhagen, 2007, pp. 144-45 for a 1:20 scale drawing

The present model was exhibited at the ‘Copenhagen Cabinetmakers’ Guild’, Industriforeningen, Copenhagen, 13-29 September 1935, Stand 4; for the armchair with chromium-plated runners: Industriforeningen, 18 September-4 October 1936, Stand 6; for the present model armchair: Charlottenborg, 15 September-2 October 1938, Stand 20.







28

**OLE WANSCHER** 1903-1985

*Rare sofa, 1940s*

Beech, fabric.

72.7 x 179 x 80.3 cm (28<sup>5</sup>/<sub>8</sub> x 70<sup>1</sup>/<sub>2</sub> x 31<sup>5</sup>/<sub>8</sub> in.)

Produced by Fritz Hansen, Denmark.

**Estimate** £10,000-15,000 \$16,700-25,100 €12,500-18,800

**EDVARD and TOVE KINDT-LARSEN** 1901-1982, 1906-1994

*Unique cabinet, from the 'Adam and Eve' bedroom suite, 1938*

Cuban mahogany, painted wood, bone.

174 x 113 x 62.8 cm (68½ x 44½ x 24¾ in.)

Executed by cabinetmaker H.M. Birkedal Hansen, Denmark.

**Estimate** £15,000-20,000 \$25,100-33,500 €18,800-25,000

**PROVENANCE**

Copenhagen Cabinetmakers' Guild, Charlottenborg, Copenhagen, 1938

Alexander Fløtkjaer (1892-1964), Social Democratic chairman of the

Copenhagen City Council (1942-1946), private apartment, Copenhagen

Acquired with the above apartment

Thence by descent

**EXHIBITED**

'Copenhagen Cabinetmakers' Guild', Charlottenborg, Copenhagen, 15 September-2 October 1938, Stand 13.

**LITERATURE**

Svend Erik Møller and Viggo Sten Møller, *Dansk Møbelkunst, Københavns snedkerlaugs møbeludstilling 1927-1951*, Copenhagen, 1951, illustrated p. 55

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, illustrated p. 47





“My mind is free, it does what it likes; and it is free because only I know what it is doing. I often envy my mind.”

VILHELM LAURITZEN

Σ 30

**VILHELM LAURITZEN** 1894–1984

*Important and rare sofa, from the Royal Suite, Radiohuset  
(National Broadcasting House), Copenhagen, 1938-1945*

Rosewood, fabric.

99.3 x 254.2 x 75.8 cm (39½ x 100½ x 29¾ in.)

Executed by cabinetmaker A. J. Iversen, Denmark.

**Estimate** £150,000-250,000 \$251,000-418,000 €188,000-313,000

**PROVENANCE**

Royal Suite, National Broadcasting House, Copenhagen

**LITERATURE**

‘Tidsskrift for Arkitektur og dekorativ Kunst’, *Arkitekten* (Copenhagen),  
no. 10-11, 1945, illustrated p. 132

Lisbet Balslev Jørgensen, *Vilhelm Lauritzen: En Moderne Arkitekt*,  
Copenhagen, 1994, illustrated p. 266





In 1921 Vilhelm Lauritzen founded today's Vilhelm Lauritzen Arkitekter Studio shortly after graduating from the Copenhagen Royal Academy of Architecture. After his peregrinations across Europe in the early 1920s, Lauritzen became influenced by Modernism and was an active agent in its introduction to Denmark. Lauritzen's talent as an architect allowed him to use elements from the classical principles of architecture acquired from his studies and then combine these with his great attention to functionalism, light and form within his architectural commissions of the time.

The above elements are significant components in the architect's work which are demonstrated within the prestigious and iconic commissions of the National Broadcasting Building Radiohuset (1936-1941) and the Copenhagen Airport terminal in Kastrup (1939). Lauritzen's work on the Radiohuset was not limited to the structure of the building and with the architect Finn Juhl, an employee of the Vilhelm Lauritzen Arkitekter studio, they meticulously elaborated various elements of the interiors. Distinguished by the refined use of materials and exceptional craftsmanship the furnishings were beautifully executed by the master cabinetmaker Andreas Jeppe Iversen. Parallel to the functional rigour, the architect's spontaneous and genuine inspiration is evident in the natural curves and elegance that characterise his sophisticated interiors. Designed for the Radiohuset Royal suite the present sofa, pair of armchairs and stool (lots: 30-32) are elegant examples of Lauritzen's exquisite taste and they commemorate his love and passion for entomology, especially butterflies.

Two examples of the present model were realised, together with three examples of the chair and one stool (fig. 1).



The present model sofa at the Royal Suite, Radiohuset (National Broadcasting House), Copenhagen/Unidentified photographer





Σ 31

**VILHELM LAURITZEN** 1894–1984

*Rare and important pair of armchairs, from the Royal Suite, Radiohuset (National Broadcasting House), Copenhagen, 1938–1945*

Rosewood, fabric.

Each: 87.7 x 69.2 x 67.2 cm (34½ x 27¼ x 26½ in.)

Executed by cabinetmaker A. J. Iversen, Denmark.

**Estimate** £50,000–80,000 \$83,600–134,000 €62,600–100,000

**PROVENANCE**

Royal Suite, National Broadcasting House, Copenhagen

**LITERATURE**

‘Tidsskrift for Arkitektur og dekorativ Kunst’, *Arkitekten* (Copenhagen), no. 10–11, 1945, illustrated p. 132

Lisbet Balslev Jørgensen, *Vilhelm Lauritzen: En Moderne Arkitekt*, Copenhagen, 1994, illustrated p. 266





Σ 32

**VILHELM LAURITZEN** 1894–1984

*Important and unique stool, from the Royal Suite, Radiohuset (National Broadcasting House), Copenhagen, 1938-1945*

Rosewood, fabric.

46.6 x 81.3 x 41.4 cm (18<sup>3</sup>/<sub>8</sub> x 32 x 16<sup>1</sup>/<sub>4</sub> in.)

Executed by cabinetmaker A. J. Iversen, Denmark.

**Estimate** £10,000-15,000 \$16,700-25,100 €12,500-18,800

**PROVENANCE**

Royal Suite, National Broadcasting House, Copenhagen

**LITERATURE**

'Tidsskrift for Arkitektur og dekorativ Kunst', *Arkitekten* (Copenhagen), no. 10-11, 1945, illustrated p. 132

Lisbet Balslev Jørgensen, *Vilhelm Lauritzen: En Moderne Arkitekt*, Copenhagen, 1994, illustrated p. 266



33

**FINN JUHL** 1912-1989

*Pair of early armchairs, model no. NV 45, circa 1945*

Teak, fabric.

Each: 84 x 69.2 x 78 cm (33 $\frac{1}{8}$  x 27 $\frac{1}{4}$  x 30 $\frac{3}{4}$  in.)

Executed by cabinetmaker Niels Vodder, Denmark.

**Estimate** £20,000-30,000 \$33,500-50,200 €25,000-37,600

#### LITERATURE

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, pp. 276-77

Esbjørn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, pp. 20, 25-26, 34-35, 46, 54, 78, 101, 105

Patricia Yamada, ed., *Finn Juhl Memorial Exhibition*, exh. cat., Osaka, 1990, pp. 24, 42-45, 130 for images and technical drawings

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 28 September-14 October 1945, Stand 14.

**LUDVIG PONTOPPIDAN**

*Tobacco cabinet*, circa 1960

Brazilian rosewood, Brazilian rosewood-veneered wood, brass.

114.3 x 69.8 x 34.8 cm (45 x 27½ x 13¾ in.)

Executed by cabinetmaker Ludvig Pontoppidan, Denmark.

**Estimate** £10,000-15,000 \$16,700-25,100 €12,500-18,800

**LITERATURE**

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 347 for a similar example and *Volume 4: 1957-1966*, p. 137

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 16 September–2 October 1960, Stand 1.





35

**HANS J. WEGNER** 1914-2007

*Dining table, 1960s*

Teak.

73 cm (28¾ in.) high, 199.7 cm (78⅝ in.) diameter

Executed by cabinetmaker Johannes Hansen, Denmark.

**Estimate** £10,000-15,000 \$16,700-25,100 €12,500-18,800

**LITERATURE**

Johan Møller Nielson, *Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, p. 105 for a similar example

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 213

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 26 September-12 October 1957, Stand 23.











**HANS J. WEGNER** 1914-2007

*Set of ten 'Cowhorn' dining chairs, model no. JH 505, circa 1952*

Teak, cane.

Each: 74.3 x 59 x 44.5 cm (29¼ x 23¼ x 17½ in.)

Executed by cabinetmaker Johannes Hansen, Denmark. Underside of two chairs with manufacturer's metal label impressed *JOHANNES HANSEN/CABINET MAKER/COPENHAGEN - DENMARK/DESIGN: H.J. WEGNER-*.

**Estimate** £70,000-90,000 \$117,000-151,000 €87,600-113,000

**LITERATURE**

Henrik Sten Mølller, *Tema Med Variationer: Hans J. Wegner's Møbler*, Tønder, 1979, p. 49

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 213

Jens Bernsen, *Hans J Wegner: om Design*, exh. cat., Dansk Design Center, Copenhagen, 1995, p. 75

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, 2014, p. 136

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 26 September-12 October 1952, Stand 23.









37

**HANS J. WEGNER** 1914-2007

*Unique and long bench, model no. 574, commissioned by Anker Petersen, Copenhagen, circa 1958*

Oak.

30.7 x 351.4 x 41.7 cm (12 $\frac{1}{8}$  x 138 $\frac{3}{8}$  x 16 $\frac{3}{8}$  in.)

Executed by cabinetmaker Johannes Hansen, Denmark.

**Estimate** £25,000-35,000 \$41,800-58,500 €31,300-43,800

**PROVENANCE**

Anker Petersen, Founder of AP Stolen, Copenhagen

**LITERATURE**

Johan Møller Nielson, *Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, pp. 49, 99 for a shorter example

Johannes Hansens, *Wegner Møbelsnedkeri*, Copenhagen, 1970, n.p. for a shorter example





**PALLE SUENSON** 1904-1987

*Unique humidor cabinet, from the board room of the F. L. Schmidt & Co. headquarters, Vigerslev Allé, Copenhagen, 1957*

Teak, cedar, brass, hygrometer.

150 x 149.3 x 44.1 cm (59 x 58¾ x 17¾ in.)

Reverse with metal label printed and impressed VESTA V. 220/W. 200/  
NO. B1209.

**Estimate** £50,000-70,000 \$83,600-117,000 €62,600-87,600

**PROVENANCE**

F. L. Schmidt & Co. headquarters, Vigerslev Allé, Copenhagen

The present lot was specifically designed in 1957 for the boardroom of the F. L. Schmidt & Co. headquarters, Vigerslev Allé, Copenhagen and is today considered to be one of Palle Suenson's masterworks. The humidor cabinet has profiled tambour doors which is an architectural motif that parallels the building's headquarters linear façade. Palle Suenson was one of Denmark's great, modernist architects in the 20th Century. His work covers a wide range, from single-family town houses to large-scale office buildings and public institutions. The often impressive volume and serene forms within his architecture are combined with an unfailing artistic sense of materials and details. Many of Denmark's most prominent furniture designers including: Hans J. Wegner and Poul Kjærholm were employed by Suenson in their formative years. In 1938 Suenson was commissioned to design a new office building for Aarhus Oil Factory A/S. The commission where lots 39 and 40 are from included interior, furniture, light fittings and fixtures, most of which were custom made for the project. The building was completed and inaugurated in 1942.



F. L. Schmidt & Co. headquarters, Vigerslev Allé, Copenhagen





**PALLE SUENSON** 1904-1987

*Unique desk, from the office at Aarhus Oil Factory A/S, circa 1940*

Rosewood-veneered wood, Cuban mahogany, leather, brass, glass.

93 x 88.1 x 161 cm (36 $\frac{5}{8}$  x 34 $\frac{5}{8}$  x 63 $\frac{3}{8}$  in.)

Executed by cabinetmaker, I. C. A. Jensen, Denmark. One key impressed with *RUD RASMUSSENS SNEDKERIER*.

**Estimate** £40,000-60,000 \$66,900-100,000 €50,100-75,100

**PROVENANCE**

Aarhus Oil Factory A/S, Aarhus









40

**PALLE SUENSON** 1904-1987

*Pair of wall lights, from the office at Aarhus Oil Factory A/S, circa 1940*

Patinated brass, brass, opaque glass.

Each: 25.4 x 29.9 x 35 cm (10 x 11¾ x 13¾ in.)

From the production of 8.

**Estimate** £10,000-15,000 \$16,700-25,100 €12,500-18,800

**PROVENANCE**

Aarhus Oil Factory A/S, Aarhus

**HANS J. WEGNER** 1914-2007

*Pair of chairs from the 'Ox' suite, model no AP-47, circa 1960*

Leather, chromium-plated tubular steel.

Each: 88.8 x 91.5 x 93 cm (34 $\frac{7}{8}$  x 36 x 36 $\frac{5}{8}$  in.)

Manufactured by AP Stolen, Denmark. Each underside with metal roundel impressed *FURNITURE MAKERS DANISH CONTROL*.

**Estimate** £20,000-30,000 \$33,500-50,200 €25,000-37,600

**LITERATURE**

Johan Møller Nielson, *Sitting Pretty: Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, pp. 71-72

Frederik Sieck, *Contemporary Danish Furniture Design: A Short Illustrated Review*, Copenhagen, 1990, p. 219

Jens Bernsen, *Hans J. Wegner: Om Design*, exh. cat., Dansk Design Center, Copenhagen, 1995, pp. 19, 23, 43, 81

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, 2014, pp. 82, 210-11





**ERIK KOLLING ANDERSEN and  
JØRGEN MAGNUSSEN**

*Easy chair, circa 1953*

Brazilian rosewood, leather.

79 x 69.4 x 76.1 cm (31½ x 27¾ x 29¾ in.)

Executed by cabinetmaker Peder Pedersen, Denmark.

**Estimate** £6,000-8,000 \$10,000-13,400 €7,500-10,000

**LITERATURE**

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 297

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Forum, Copenhagen, 16-26 September 1954, Stand 4.

**POUL HENNINGSSEN** 1894-1967

*Early and large table lamp, type 5/3 shades, circa 1926-1927*

Opaque glass, patinated tubular copper, patinated copper.

70.1 cm (27½ in.) high, 49.8 cm (19½ in.) diameter

Manufactured by Louis Poulsen, Denmark. Light fixture impressed with *PAT. APPL* and base impressed *10*.

**Estimate** £18,000-25,000 \$30,100-41,800 €22,500-31,300

**LITERATURE**

Tina Jørstian and Poul Eric Munk Nielsen, eds., *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, pp. 147-50, 200





44

**HANS J. WEGNER** 1914-2007

*Sofa, model no. JH 555, circa 1949*

Oak, leather, fabric.

77.2 x 144.8 x 76.5 cm (30<sup>3</sup>/<sub>8</sub> x 57 x 30<sup>1</sup>/<sub>8</sub> in.)

Executed by cabinetmaker Johannes Hansen, Denmark. Underside with manufacturer's logo branded and impressed *JOHANNES HANSEN/COPENHAGEN/DENMARK*.

**Estimate** £10,000-15,000 \$16,700-25,100 €12,500-18,800

**LITERATURE**

Johan Møller Nielson, *Sitting Pretty: Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, p. 99

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, 2014, p. 54

45

**HANS J. WEGNER** 1914-2007

*Sofa, model no. JH 555, circa 1949*

Oak, leather, fabric.

77.2 x 144.8 x 76.5 cm (30<sup>3</sup>/<sub>8</sub> x 57 x 30<sup>1</sup>/<sub>8</sub> in.)

Executed by cabinetmaker Johannes Hansen, Denmark.

**Estimate** £10,000-15,000 \$16,700-25,100 €12,500-18,800

**LITERATURE**

Johan Møller Nielson, *Sitting Pretty: Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, p. 99

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, 2014, p. 54

44



45



## 46

### **HANS J. WEGNER** 1914-2007

*Set of twelve stackable armchairs, model no. JH701, circa 1965*

Wenge, maple, chromium-plated tubular steel, leather.

Each: 68 x 62.5 x 44.8 cm (26<sup>3</sup>/<sub>4</sub> x 24<sup>5</sup>/<sub>8</sub> x 17<sup>5</sup>/<sub>8</sub> in.)

Executed by cabinetmakers Johannes Hansen, Denmark. Each underside with manufacturer's paper label *Design: Hans J. Wegner./MADE IN COPENHAGEN DENMARK BY/Johannes Hansen/CABINETMAKERS.*

**Estimate** £35,000-50,000 \$58,500-83,600 €43,800-62,600

#### **LITERATURE**

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*, Copenhagen, 1987, pp. 301, 303

Jens Bernsen, *Hans J Wegner: om Design*, exh. cat., Dansk Design Center, Copenhagen, 1995, pp. 82, 93, 107

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, 2014, pp. 77, 78, 80, 84, 146-47 for images and drawings

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 18 - 31 October 1965, Stand 22.





“You can make all sorts of things, but where is the logic in that? The thing is to make something simple and straightforward that does the job. And this form of simplicity is hard to achieve.”

HANS J. WEGNER



**HANS J. WEGNER** 1914-2007*Extendable dining table*, circa 1960

Brazilian rosewood, chromium-plated tubular steel, chromium-plated steel.

70.9 x 260.2 x 100 cm (27<sup>7</sup>/<sub>8</sub> x 102<sup>1</sup>/<sub>2</sub> x 39<sup>3</sup>/<sub>8</sub> in.) fully extendedProduced by Andreas Tuck, Denmark. Underside impressed with *ANDR. TUCK/DESIGN. HANS J. WEGNER/MADE IN DENMARK* and *DANISH/FURNITUREMAKERS/CONTROL*.**Estimate** £10,000-15,000 \$16,700-25,100 €12,500-18,800

“Our aim was to make things as simple and genuine as possible, to show what we could create with our hands, and to try to make wood come alive, to give it spirit and vitality.”

HANS J. WEGNER

48

**HANS J. WEGNER** 1914-2007

*Rare ‘Dolphin’ folding armchair, model no. JH510, 1950*

Oak, cane, brass.

95.3 x 72.4 x 90.2 cm (37½ x 28½ x 35½ in.)

Executed by cabinetmaker Johannes Hansen, Denmark.

**Estimate** £40,000-60,000 \$66,900-100,000 €50,100-75,100 Ω

**PROVENANCE**

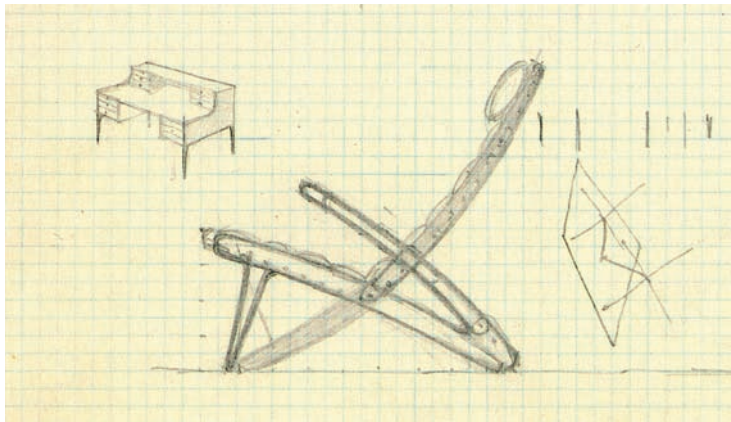
Private collection, West Bloomfield, Michigan

**LITERATURE**

John Entenza, ed., *arts & architecture*, Los Angeles, November 1951, p. 30

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 142

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, 2014, p. 184



Hans J. Wegner, preparatory drawing for the ‘Dolphin’ folding armchair

In Hans Wegner’s own words, to design one good chair was a process subject to continuous changes and improvements: ‘I have the feeling that the more I work on it, the more it keeps moving farther and farther away. Maybe it does, maybe it doesn’t. You can’t make something definitive’. In 1949 Wegner wanted to create a chair with more flexibility from his previous productions that could be folded and hanged, if necessary. From the rational perfection of the first of this series, the ‘folding chair’, he moved towards a more playful model improved with armrests, in his opinion an appropriate addition. The introduction of armrests, giving the chair its diving dolphin look, improved the folding chair not only in comfort but also in elegance. Wegner accomplished the design of a functional chair without compromising the decorative value of the object.

The present model was exhibited at the ‘Copenhagen Cabinetmakers’ Guild’, Kunstindustrimuseet, Copenhagen, 22 September-8 October, 1950, Stand 19.







49

**EJNER LARSEN and  
AKSEL BENDER MADSEN** 1917-1987, 1916-2000

*Rare standard lamp, circa 1957*

Teak, painted tubular metal, painted metal, fabric shade.

163 cm (64½ in.) high

Executed by cabinetmaker Willy Beck, Denmark.

**Estimate** £4,000-6,000 \$6,700-10,000 €5,000-7,500

**LITERATURE**

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*,  
Copenhagen, 1987, pp. 9, 25, 113 for the ceiling and wall light design

**ARNE JACOBSEN and  
FLEMMING LASSEN**

1902-1971 and 1902-1984

*Rare chair, designed for the wedding room, Søllerød City Hall,  
Søllerød, 1940-1942*

Rosewood, leather.

81.6 x 49 x 50.8 cm (32 $\frac{1}{8}$  x 19 $\frac{1}{4}$  x 20 in.)

Produced by L. Lietmann, Denmark. From the production of 8.

**Estimate** £10,000-15,000 \$16,700-25,100 €12,500-18,800**PROVENANCE**

Wedding room, Søllerød City Hall, Søllerød

**LITERATURE**Carsten Thau and Kjeld Vindum, *Arne Jacobsen*, Copenhagen, 2001, p. 291





51

**BØRGE MOGENSEN** 1914-1972

*Pair of 'Hunting' chairs, model no. 2229, circa 1950*

Oak, leather, brass.

Each: 68.4 x 70.5 x 84.5 cm (26 $\frac{7}{8}$  x 27 $\frac{3}{4}$  x 33 $\frac{1}{4}$  in.)

Executed by cabinetmaker Erhard Rasmussen, Denmark.

**Estimate** £8,000-12,000 \$13,400-20,100 €10,000-15,000

#### LITERATURE

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*,

Copenhagen, 1987, pp. 155-57 for images and technical drawings

Frederik Sieck, *Contemporary Danish Furniture Design - a short illustrated review*, Copenhagen, 1990, p. 176

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, pp. 128-29 for images and technical drawings

Bodil Busk Laursen, Søren Matz and Christian Holmsted Olesen, eds.,

*Mesterværker: 100 års dansk møbelsnedkeri*, Copenhagen, 2000, p. 124

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 22 September-8 October 1950, Stand 7.

**POUL KJÆRHOLM** 1929–1980

*Daybed, model no. PK 80, designed 1957, produced 1957–1981*

Leather, matte chromium-plated steel.

30 x 191.8 x 81.5 cm (11¾ x 75½ x 32½ in.)

Manufactured by E. Kold Christensen, Denmark. Frame impressed twice with manufacturer's mark.

**Estimate** £20,000–30,000 \$33,500–50,200 €25,000–37,600

**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. 104–05, 177

Michael Sheridan, *Poul Kjærholm: Furniture Architect*, exh. cat., Louisiana Museum of Modern Art, exh. cat., Esberg, 2006, pp. 9, 77, 162–63

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 104–05





53

**OLE WANSCHER** 1903-1985

*Armchair*, circa 1958

Mahogany, Niger leather.

77.5 x 61.5 x 56.6 cm (30½ x 24¼ x 22¼ in.)

Executed by cabinetmaker A.J. Iversen, Denmark.

**Estimate** £6,000-8,000 \$10,000-13,400 €7,500-10,000

**LITERATURE**

A.J. Iversen, sales catalogue, Copenhagen, n.p.

'Special edition', *Mobilia* (Copenhagen), no. 130, May 1966, n.p.

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*, Copenhagen, 1987, p. 57

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 19 September-5 October 1958, Stand 6.



**OLE WANSCHER** 1903-1985

Desk, circa 1955

Mahogany, brass.

75.2 x 168.2 x 84.8 cm (29 $\frac{5}{8}$  x 66 $\frac{1}{4}$  x 33 $\frac{3}{8}$  in.)

Executed by cabinetmaker A.J. Iversen, Denmark. Underside with manufacturer's paper label *Snedkermester/A.J. Iversen/Kóbenhavn*.

**Estimate** £8,000-12,000 \$13,400-20,100 €10,000-15,000

**LITERATURE**

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 197 for a similar example

A similar example of the present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 22 October-7 November 1943, Stand 10.





Σ 55

**KURT OLSEN***Desk, circa 1957*

Brazilian rosewood.

73 x 180.2 x 82.4 cm (28¾ x 70⅞ x 32½ in.)

Executed by cabinetmakers A. Anderson & Bohm. Drawer interior with manufacturer's paper label A. ANDERSEN & BOHM/Snedkermestre/KØBENHAVN.

**Estimate** £8,000-12,000 \$13,400-20,100 €10,000-15,000

**PROVENANCE**

Dansk Møbelkunst, Copenhagen

**LITERATURE**

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*, Copenhagen, 1987, p. 7

56

**OLE WANSCHER** 1903-1985*Early 'Egyptian' folding stool, model no. PJ-2000, circa 1957*

Mahogany, leather.

40.8 x 55 x 31.5 cm (16⅛ x 21⅞ x 12⅜ in.)

Executed by cabinetmaker A.J. Iversen, Denmark.

**Estimate** £6,000-8,000 \$10,000-13,400 €7,500-10,000

**LITERATURE**

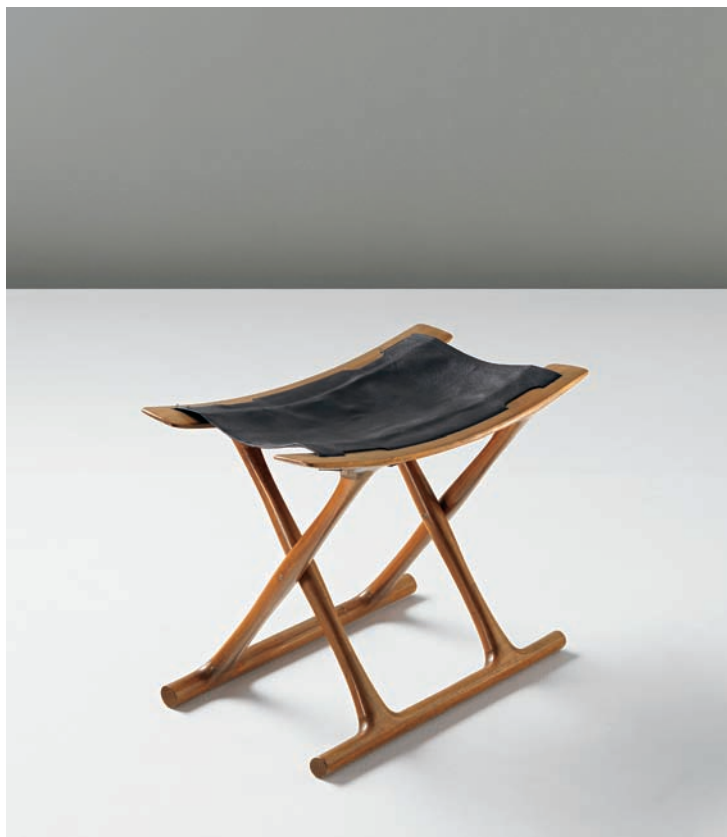
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Vol. 4: 1957-1966*, Copenhagen, 1987, p. 21

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 72

Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 316

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 20 September-6 October 1957, Stand 4.

56



**EJNER LARSEN and AKSEL BENDER MADSEN**

1917-1987, 1916-2000

*Extendable desk*, circa 1958-1960

Brazilian rosewood, leather.

72.5 x 150.1 x 75 cm (28½ x 59¼ x 29½ in.)

Executed by cabinetmaker Willy Beck, Denmark.

**Estimate** £40,000-60,000 \$66,900-100,000 €50,100-75,100







Σ 58

**OLE WANSCHER** 1903-1985

*Pair of highback armchairs*, circa 1962

Brazilian rosewood, leather.

Each: 98.4 x 70.9 x 80 cm (38¾ x 27⅞ x 31½ in.)

Executed by cabinetmakers A.J. Iversen, Denmark.

**Estimate** £15,000-20,000 \$25,100-33,500 €18,800-25,000

**LITERATURE**

A.J. Iversen, sales catalogue, Copenhagen, n.p.

'Special edition', *Mobilia* (Copenhagen), no. 130, May 1966, n.p.

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*, Copenhagen, 1987, pp. 93, 127 for similar examples

A similar example of the present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 20 September-6 October 1957, Stand 7.

**POUL HENNINGSEN** 1894-1967

*Early adjustable standard lamp, type 5/3 shades, circa 1927*

Painted copper, patinated tubular brass, patinated brass, wood.

163.4 cm (64 $\frac{3}{8}$  in.) high

Manufactured by Louis Poulsen, Denmark. Light fixture impressed with *PAT. APPL.*

**Estimate** £50,000-80,000 \$83,600-134,000 €62,600-100,000

**LITERATURE**

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 1994, pp. 152, 157, 181, 225 for images, a drawing and advertisements



**ARNE JACOBSEN** 1902-1971

*Set of four stacking 'Tongue' chairs, model no. 3106, designed 1955*

Beech laminated plywood, chromium-plated tubular steel.

Each: 79 x 42 x 47.1 cm (31½ x 16½ x 18½ in.)

Manufactured by Fritz Hansen, Denmark. Underside of each chair impressed with manufacturer's logo and *DANMARK*.

**Estimate** £5,000-8,000 \$8,400-13,400 €6,300-10,000

**LITERATURE**

Carsten Thau and Kjeld Vindum, *Arne Jacobsen*, Copenhagen, 2001, p. 394

Arne Karlsen, *Danish Furniture Design: in the 20th Century*, Volume 2, Copenhagen, 2007, p. 131

**VALDEMAR ENGELHARDT** 1860-1915

*Vase with lid, 1900*

Porcelain with crystal glaze, bronze.

16.1 cm (6⅜ in.) high

Produced by Royal Copenhagen, Denmark. Crown and *ROYAL • COPENHAGEN •* stamp in green under the glaze with painted blue wave mark and *VE/7/444*.

**Estimate** £6,000-8,000 \$10,000-13,400 €7,500-10,000







62

**KRISTIAN VEDEL** 1923-2003

*Set of five wall-mounted shelves, circa 1949*

Teak, laminated beech, beech.

Largest: 23 x 150.1 x 18.1 cm (9 x 59½ x 7½ in.)

Executed by cabinetmaker I. Christiansen, Denmark. Ten fixtures stamped with manufacturer's mark *I. Christiansen/Snedkermester/St. Kongensgade 108/Tif. Byen 5023*.

**Estimate** £5,000-8,000 \$8,400-13,400 €6,300-10,000

**LITERATURE**

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 95

Lise Schou, ed., *Arkitektens Forlag*, Copenhagen, 2007, p. 24

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 30 September-16 October 1949, Stand 10.

“What Ejner Larsen and I have made has always been in line with the principles we learnt from Kaare Klint about what is functional and what is natural.”

AKSEL BENDER MADSEN

Σ 63

**EJNER LARSEN and AKSEL BENDER MADSEN**

1917-1987, 1916-2000

*Rare desk, circa 1957*

Teak, Brazilian rosewood.

72.5 x 185.8 x 80.8 cm (28½ x 73½ x 31¾ in.)

Executed by cabinetmaker Willy Beck, Denmark. Underside with manufacturer's metal label impressed *PRODUCED BY/ CABINET-MAKER/WILLY BECK/COPENHAGEN/DENMARK/ ARCHITECTS A. BENDER MADSEN AND EJNER LARSEN.*

**Estimate** £20,000-30,000 \$33,500-50,200 €25,000-37,600

**LITERATURE**

Esbjørn Hiort, *Modern Danish Furniture*, New York, 1956, p. 99 for a similar example

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*, Copenhagen, 1987, p. 8, fig. 1 for a similar example

A similar example of the present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 20 September-6 October 1957, Stand 28.







**POUL KJÆRHOLM** 1929-1980

*Set of four easy chairs, model no. PK 27, designed 1971, produced 1972-1976*

Laminated ash, laminated maple, leather.

Each: 72 x 71.8 x 70.7 cm (28 $\frac{3}{8}$  x 28 $\frac{1}{4}$  x 27 $\frac{7}{8}$  in.)

Manufactured by E. Kold Christensen, Denmark.

**Estimate** £30,000-50,000 \$50,200-83,600 €37,600-62,600

**LITERATURE**

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 122-23, 181

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 156-59 for images and a technical drawing



**POUL KJÆRHOLM** 1929–1980

*Coffee table, model no. PK 65, designed 1979, produced 1999*

Chromium-plated steel, flint-rolled marble.

38 x 103.4 x 103.4 cm (14 $\frac{7}{8}$  x 40 $\frac{3}{4}$  x 40 $\frac{3}{4}$  in.)

Manufactured by Fritz Hansen AS, Denmark. Frame with manufacturer's paper labels © Fritz Hansen A / S / Design: Poul Kjaerholm / Made in Denmark 1999 / DANISH / FURNITUREMAKERS / COPEHHAGEN and the other with Købt i Kjaerholm's butik / Ryngsledvej 86.2960 Rungsted Kyst. Telefon: 45 76 56 56.

Estimate £3,000–5,000 \$5,000–8,400 €3,800–6,300

**LITERATURE**

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 86–87, 184

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 202–03 for a drawing and an image



**BØRGE MOGENSEN** 1914-1972*Unique dining table, 1951*

Oak, slate.

72.7 x 194.7 x 94.7 cm (28 $\frac{5}{8}$  x 76 $\frac{5}{8}$  x 37 $\frac{1}{4}$  in.)

Executed by cabinetmaker Erhard Rasmussen, Denmark.

**Estimate** £60,000-80,000 \$100,000-134,000 €75,100-100,000**PROVENANCE**

Copenhagen Cabinetmakers' Guild, Kunstindustrimuseet, Copenhagen, 1951

Thence by decent

Bruun Rasmussen Auctioneers, Copenhagen, 'Furniture and Design',

8 December 2010, lot 1238

Eric Philippe, Paris

**EXHIBITED**

'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 28 September-14 October 1951, Stand 26.

**LITERATURE**Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, illustrated p. 189

Børge Mogensen, born in 1914, apprenticed as a cabinetmaker and continued his studies at the Copenhagen School of Arts and Crafts and the Academy of Arts in Copenhagen, founded by architect and Professor Kaare Klint, where he graduated in 1941. After his studies at the Royal Academy and several collaborations with Kaare Klint, Mogensen became one of the best known contributors to modern Danish design. Driven by his mentor Klint's philosophy, his work was characterised by a simplicity of the line, truth to materials and functionalism.



The present lot at the 'Copenhagen Cabinetmakers' Guild', Copenhagen, 1951, Stand 26



“Mogensen constantly endeavoured to formulate an idiom that was perfectly logical, entirely consistent... his result remained free of any touch of dryness.”

ARNE KARLSEN





67

**EDVARD and TOVE KINDT-LARSEN** 1901-1982, 1906-1994

*Pair of 'Fireplace' armchairs, 1940*

Teak, leather.

Each: 79.2 x 69 x 75.1 cm (31½ x 27½ x 29½ in.)

Produced by Gustav Bertelsen, Denmark.

**Estimate** £20,000-30,000 \$33,500-50,200 €25,000-37,600

#### LITERATURE

*Nyt Tidsskrift For Kunstindustri* (Copenhagen), no. 4, April 1941, p. 59;  
no. 8, August 1941, p. 112; no. 5, May 1942, n.p. for an advertisement; no. 6,  
June 1944, p. 93; no. 12, December 1945, p. 163  
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*,  
Copenhagen, 1987, pp. 109-10 for images and drawings  
Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 44

**HANS J. WEGNER** 1914-2007*Wall-mounted sideboard and drawer unit, 1950s*

Teak, oak, brass.

49.7 x 310.4 x 49 cm (19<sup>5</sup>/<sub>8</sub> x 122<sup>1</sup>/<sub>4</sub> x 19<sup>1</sup>/<sub>4</sub> in.)

Executed by cabinetmaker Johannes Hansen, Denmark.

**Estimate** £25,000-35,000 \$41,800-58,500 €31,300-43,800**LITERATURE**Johan Møller Nielson, *Wegner en Dansk Møbelkunstner*, Copenhagen, 1965,  
p. 89 for the drawers within a freestanding unitChristian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design  
Museum Denmark, 2014, pp. 61, 63 for the drawers within freestanding units





69

**EDVARD and TOVE KINDT-LARSEN** 1901-1982, 1906-1994

*Rare swivel stool, circa 1957*

Teak, leather.

63.6 x 32.9 x 33.4 cm (25 x 12 $\frac{7}{8}$  x 13 $\frac{1}{8}$  in.)

Executed by cabinetmaker Thorald Madsen, Denmark. Underside of seat impressed 1802-4 and manufacturer's metal label impressed with THORALD MADSENS/Snedkieri/København.

**Estimate** £5,000-8,000 \$8,400-13,400 €6,300-10,000

#### LITERATURE

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*, Copenhagen, 1987, p. 25

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 48

Per H. Hansen, *Da danske møbler blev moderne: historien om dansk møbeldesigns storhedstid*, Copenhagen, 2006, p. 481

The present model was also exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 20 September-6 October 1957, Stand 7. The stool attracted much attention and Queen Ingrid of Denmark was so impressed by its simplistic and unique design, she decided to purchase the stool for the Royal residences.

**EJNER LARSEN and  
AKSEL BENDER MADSEN** 1917-1987, 1916-2000

*Easy chair*, circa 1951

Teak, cane.

79.4 x 61.8 x 65.2 cm (31¼ x 24¾ x 25½ in.)

Executed by cabinetmaker Willy Beck, Denmark. Underside with manufacturer's metal label impressed *SNEDKERMESTER WILLY BECK KØBENHAVN Ø.*

**Estimate** £7,000-10,000 \$11,700-16,700 €8,800-12,500

**LITERATURE**

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, pp. 169, 359

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 28 September-14 October 1951, Stand 22.





The background is a wooden surface with a chevron or herringbone pattern. The wood has a warm, golden-brown tone with visible grain. Two identical metal fasteners are visible, one above and one below the text. Each fastener is a rectangular plate with a central oval-shaped recessed area, likely for a screw or bolt. The text "SWE" is written in a large, white, sans-serif font across the center of the image.

SWE



DEN





**AXEL EINAR HJORTH** 1888-1959*Important and unique cabinet, 1937*

Rosewood, rosewood-veneered wood, brass, glass.

135.8 x 95 x 47.1 cm (53½ x 37¾ x 18½ in.)

Produced by AB Nordiska Kompaniet, Sweden. Reverse with two manufacturer's metal labels impressed *NK R 40281 - C* and *MADE IN SWEDEN*.

**Estimate** £100,000-150,000 \$167,000-251,000 €125,000-188,000

**EXHIBITED**

'Exposition Internationale des Arts et Techniques dans la Vie Moderne', Paris, 25 May-25 November 1937

**LITERATURE**

*Paris International Exhibition 1937, Arts and Crafts in Modern life: Sweden, Illustrated Official Guide*, Paris, 1937, illustrated p. 56

Åke Stavenow, ed., *Svenska Slöjdföreningens Tidskrift: Organ För Konstindustri Handverk Och Hemslöjd*, no. XXXIII, 1937, Stockholm, illustrated p. 83 for an advertisement

Christian Björk, Thomas Ekström and Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, illustrated p. 69

This unique cabinet was executed on the occasion of the 1937, Paris World Exhibition (Exposition Internationale des Arts et Techniques dans La Vie Moderne), shortly before Hjorth Nordiska Kompaniet to start his own business. The design was created for a clientele d'elite with a modern taste. Being Hjorth's final exhibition with Nordiska Kompaniet the cabinet represents one of his last unique examples of a high standard from the architect.

Axel Einar Hjorth was one of the most important Swedish architects and designers of his period. Hjorth for over a decade was the chief designer for Nordiska Kompaniet and positioned the company to a very selected elite clientele and continued the expansion of the company brand in the international market. Founded in 1902, the company was the lead retailer of luxury products in the country.

During these years as Chief Designer, Hjorth succeeded by increasing the company's popularity with consecutive and successful international exhibitions. These exhibitions were an important occasion to celebrate the craftsmanship and present high standard of products to an international market. Pavilions were intended to present the most refined and high quality furniture that the brand could produce, where only the most luxurious and refined pieces were displayed. One of Hjorth's most successful exhibitions was at the 1929, Barcelona World Fair. For the occasion the architect designed the entire Nordiska Kompaniet pavilion, where he exhibited a selection of his famous 'Cesar' series.





**AXEL EINAR HJORTH** 1888-1959*Important and unique pair of armchairs, 1928*

Macassar ebony-veneered wood, mahogany, fabric.

Each: 80.1 x 62.3 x 60.8 cm (31½ x 24½ x 23⅞ in.)

Produced by AB Nordiska Kompaniet, Sweden. Each underside with manufacturer's metal label embossed and impressed *A•B• NORDISKA KOMPANIET/R 33671 C 21433*.

**Estimate** £50,000-70,000 \$83,600-117,000 €62,600-87,600

**EXHIBITED**

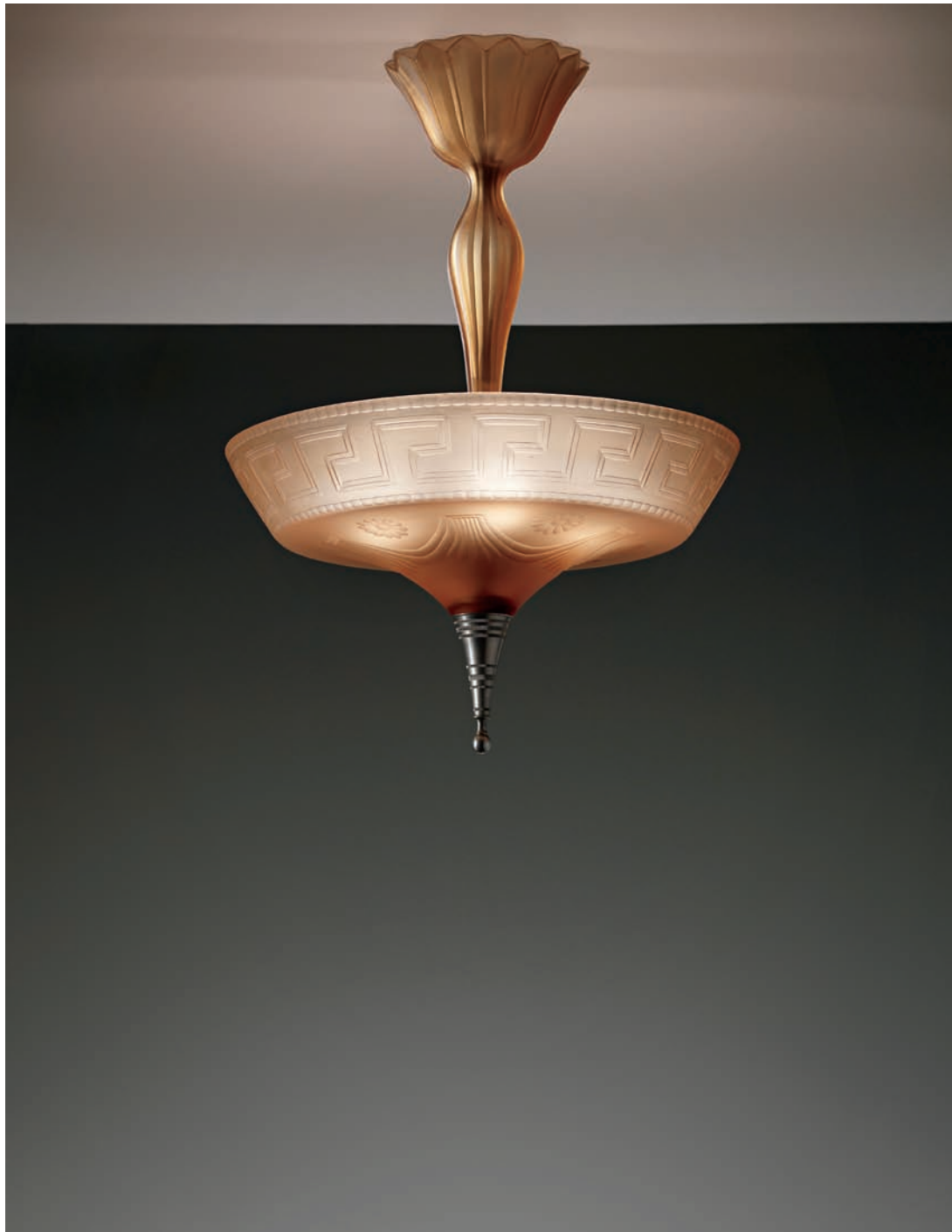
International Exposition, Barcelona, 1929

**LITERATURE**

Christian Björk, Thomas Ekström and Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, illustrated p. 82







73

**SIMON GATE** 1883-1945

*Ceiling light, 1920s*

Cut and polished glass with acid satin finish, brass.

70.1 cm (27 $\frac{5}{8}$  in.) drop, 51 cm (20 $\frac{1}{8}$  in.) diameter

Produced by Orrefors, Sweden.

**Estimate** £18,000-25,000 \$30,100-41,800 €22,500-31,300

74

**BARBRO NILSSON** 1899-1983

*'Salerno grå Kristianstad' rug, designed 1948, executed 1951*

Handwoven wool on a linen warp.

287 x 191 cm (112 $\frac{7}{8}$  x 75 $\frac{1}{4}$  in.)

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

**Estimate** £20,000-30,000 \$33,500-50,200 €25,000-37,600

#### LITERATURE

*Form* (Stockholm), no. 1, 1948, p. 138 for the design

Nazanin Yachar, *Tappeti svedesi e mobili scandinavi, anni 1920-1960*, exh. cat., Milan, 1998, p. 39 for the design

Märta Måås-Fjetterström: *Märta flyger igen! 90 år med Märta Måås-Fjetterström*, exh. cat., Liljevalchs konsthall, Stockholm, 2009, p. 151 for the design









75

**AXEL EINAR HJORTH** 1888-1959

*Pair of armchairs, 1920s*

Birch, cane.

Each: 85.2 x 59.8 x 63.8 cm (33½ x 23½ x 25½ in.)

Produced by AB Nordiska Kompaniet, Sweden. Each with manufacturer's metal label embossed with logo and •AB• NORDISKA KOMPANIET and stamped KM8 20417.

**Estimate** £4,000-6,000 \$6,700-10,000 €5,000-7,500

76

**BERTIL STENBY** 1899-1975

*Library table, 1920*

Birch, marble.

80.5 x 197.8 x 72.5 cm (31¾ x 77⅞ x 28½ in.)

Estimate £20,000-30,000 \$33,500-50,200 €25,000-37,600





**AXEL EINAR HJORTH** 1888-1959

*Cabinet, from the 'Caesar' series, circa 1929*

Flamed birch, carved flamed birch, ebonised wood.

184.2 x 107.3 x 55.9 cm (72½ x 42¼ x 22 in.)

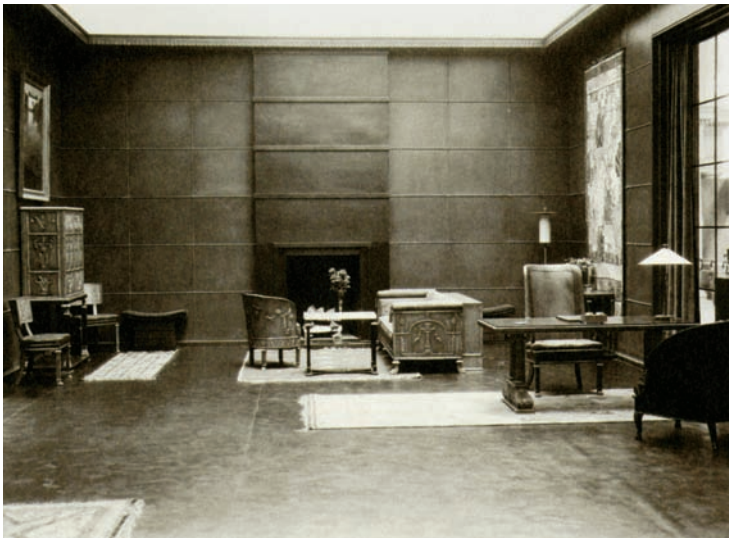
Produced by AB Nordiska Kompaniet, Sweden.

**Estimate** £30,000-50,000 \$50,200-83,600 €37,600-62,600

**LITERATURE**

Christian Björk, Thomas Ekström and Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, p. 76 for a similar example

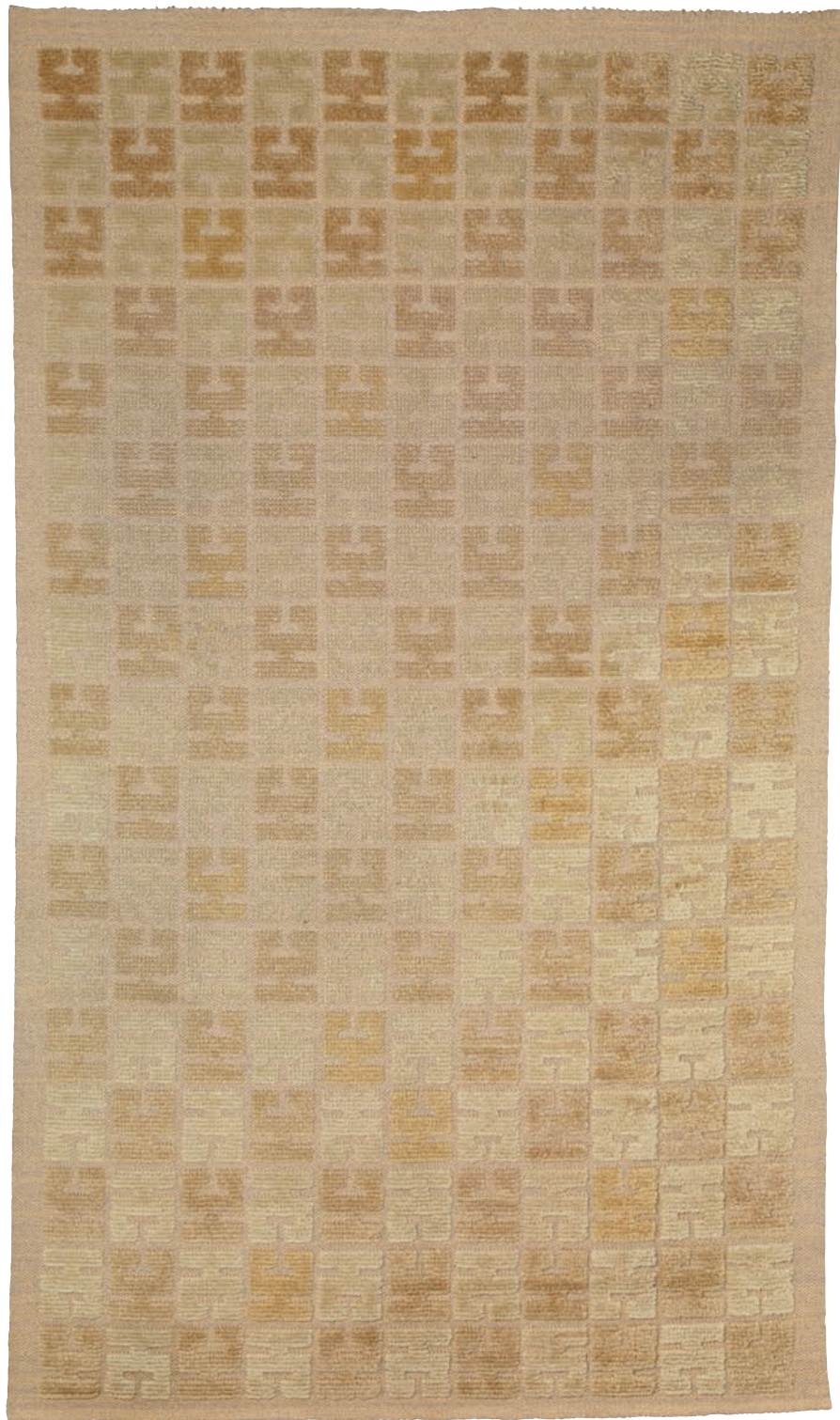
A similar example of the present model was included in the International Exposition, Barcelona, 1929.



For a similar example of the present lot in the Nordiska Kompaniet pavilion at the International Exposition, Barcelona, 1929







78

**ELSA GULLBERG** 1886-1984

'Chinese' rug, 1930s

Wool.

341 x 200 cm (134¼ x 78¾ in.)

Produced by Mauritz Textil & Inredning AB, Sweden.

**Estimate** £12,000-15,000 \$20,100-25,100 €15,000-18,800

**PROVENANCE**

Gullberg family, Sweden

Thence by descent

**LITERATURE**

*Form* (Stockholm), 1936, p. 207 for the design

Mattis Hörlén and Åke H Hultdt, *Konsthantverk Och Hemslöjd I Sverige*

1930-1940, Gothenburg, 1941, p. 559 for the design

Elsa Gullberg, *Textil Pionjär*, Stockholm, 1989, front cover for the design



**AXEL EINAR HJORTH** 1888-1959

*Pair of chairs, from the 'Caesar' series, circa 1927*

Flamed birch, carved flamed birch, fabric.

Each: 84.8 x 60.3 x 58.2 cm (33 $\frac{3}{8}$  x 23 $\frac{3}{4}$  x 22 $\frac{7}{8}$  in.)

Produced by AB Nordiska Kompaniet, Sweden. Each underside with manufacturer's metal label embossed A•B• NORDISKA KOMPANIET and impressed R 33232 - 10 6 29.

**Estimate** £20,000-30,000 \$33,500-50,200 €25,000-37,600

**LITERATURE**

Christian Björk, Thomas Ekström and Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, pp. 76, 84, 111

The present model was included in the International Exposition, Barcelona, 1929.





80

**NILS FOUGSTEDT** 1881-1954

*Mirror, 1930*

Pewter, mirrored glass.

93 x 38.6 x 2.8 cm (36 $\frac{5}{8}$  x 15 $\frac{1}{4}$  x 1 $\frac{1}{8}$  in.)

Produced by Svenskt Tenn, Sweden. Impressed with manufacturer's mark, angel mark and D8.

**Estimate** £6,000-8,000 \$10,000-13,400 €7,500-10,000

#### LITERATURE

Nils G. Wollin, ed., *Svenska Slöjdföreningens Tidskrift: Organ För Konstindustri Handverk Och Hemslöjd*, no. XXI, Stockholm, 1925, p. 19, fig. 6 for a smaller example

Erik Wettergren, *The Modern Decorative Arts of Sweden*, London, 1928, p. 151 for a smaller example

A smaller example of the present model was exhibited at the 'Exposition Internationale des Arts Décoratifs et Industriels Modernes', Paris, 1925.

**AXEL EINAR HJORTH** 1888-1959

*Table, from the 'Caesar' series, commissioned by Kurt Levin, for the boardroom, Stocking Manufacturers, Malmö, circa 1928*  
Birch, leather.

76.1 x 101.8 x 61.8 cm (29 $\frac{7}{8}$  x 40 $\frac{1}{8}$  x 24 $\frac{3}{8}$  in.)

Produced by AB Nordiska Kompaniet, Sweden. Underside with manufacturer's metal label impressed NK R37906-C21903.

**Estimate** £15,000-25,000 \$25,100-41,800 €18,800-31,300

**PROVENANCE**

Kurt Levin, boardroom, Stocking Manufacturers, Malmö, circa 1928

**LITERATURE**

*Boet 25 år* (Gothenburg), p. 123

Christian Björk, Thomas Ekström and Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, pp. 76-77, 111







Σ 82

**CARL MALMSTEN** 1888-1972

*Highback armchair, 1940s*

Rosewood-veneered wood and fruitwood marquetry, rosewood, fabric.

100 x 73.3 x 86.7 cm (39<sup>3</sup>/<sub>8</sub> x 28<sup>7</sup>/<sub>8</sub> x 34<sup>1</sup>/<sub>8</sub> in.)

Produced by Nordiska Kompaniet, Sweden.

**Estimate** £15,000-25,000 \$25,100-41,800 €18,800-31,300

**CARL MALMSTEN** 1888-1972*Sofa, 1940s*

Rosewood-veneered wood and fruitwood marquetry, rosewood, fabric.

87.3 x 217 x 75.8 cm (34 $\frac{3}{8}$  x 85 $\frac{3}{8}$  x 29 $\frac{7}{8}$  in.)

Produced by Nordiska Kompaniet, Sweden.

**Estimate** £40,000-60,000 \$66,900-100,000 €50,100-75,100



Σ 84

**CARL MALMSTEN** 1888-1972

*Side table, 1940s*

Rosewood-veneered wood and fruitwood marquetry, rosewood, ebonised wood.

70.6 cm (27¾ in.) high, 80.2 cm (31½ in.) diameter

Produced by Nordiska Kompaniet, Sweden. Underside with two manufacturer's metal labels impressed *NK R 35794 C15157* and *A.B. NORDISKA/KOMPANIET/STOCKHOLM/NK*.

**Estimate** £15,000-25,000 \$25,100-41,800 €18,800-31,300



**CARL MALMSTEN** 1888-1972*Pair of armchairs, 1940s*

Rosewood-veneered wood and fruitwood marquetry, rosewood, fabric.

Each: 83.4 x 67.5 x 68.8 cm (32 $\frac{7}{8}$  x 26 $\frac{5}{8}$  x 27 $\frac{1}{8}$  in.)

Produced by Nordiska Kompaniet, Sweden.

Estimate £40,000-60,000 \$66,900-100,000 €50,100-75,100



**CARL BERGSTEN** 1879-1935

*Unique chest of drawers, from The Stockholm Exhibition: Swedish Arts & Crafts and Home Industries, Djurgården, 1930*

Rosewood-veneered wood, rosewood, maple-veneered wood, nickel-plated bronze.

78 x 90.2 x 39.5 cm (30¾ x 35½ x 15½ in.)

Produced by AB Nordiska Kompaniet, Sweden.

**Estimate** £40,000-60,000 \$66,900-100,000 €50,100-75,100

**PROVENANCE**

Auktionsverk, Stockholm, 1990

Private collection, Stockholm

Bukowskis, Stockholm, 'moderna + contemporary & design', 6-8 November 2001, lot 1121

Bo Knutsson Konst och Antik, Stockholm

Private collection, Los Angeles

Calderwood Gallery, Philadelphia

**EXHIBITED**

'The Stockholm Exhibition: Swedish Arts & Crafts and Home Industries', Djurgården, Stockholm, May-September 1930

**LITERATURE**

Gustaf Munthe, *Svenska Slöjdföreningens Tidskrift: Organ För Konstindustri Handverk Och Hemslojd*, no. XXVI, Stockholm, 1930, illustrated p. 46, fig. 9

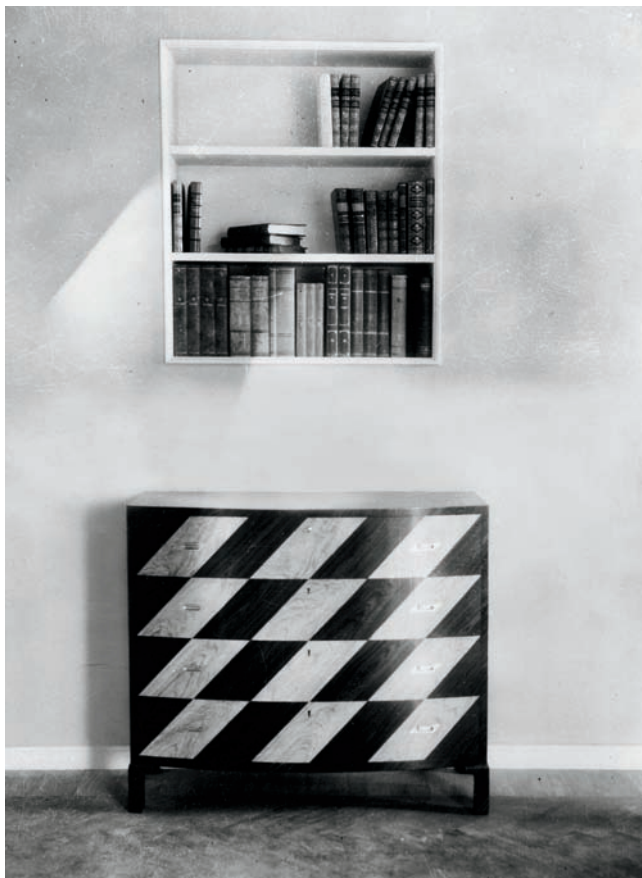
Otto Schultz, ed., *Boet*, Gothenburg, 1930, illustrated p. 157

Nils G. Wollin, *Nutida Svensk Konstslöjd i Bild*, Stockholm, 1931, illustrated p. 31

Bengt O. H. Johansson, *Carl Bergsten och svensk arkitekturpolitik under 1900-talets första decennium*, Uppsala University, 1965, p. 225 furniture discussed from the 1930, Stockholm exhibition

Bonnie Festin, *Carl Bergsten - en arkitekt och hans former*, Norrköping, 2005, illustrated p. 72

Phillips wishes to thank Thomas Ekström for his assistance with the cataloguing of this lot.



The present lot *in situ* at 'The Stockholm Exhibition: Swedish Arts & Crafts and Home Industries', Stockholm, 1930/Unidentified photographer





87

**MÄRTA MÅÅS-FJETTERSTRÖM** 1873-1941

*'Rutmattan'* rug, designed 1931

Handwoven wool on a linen warp.

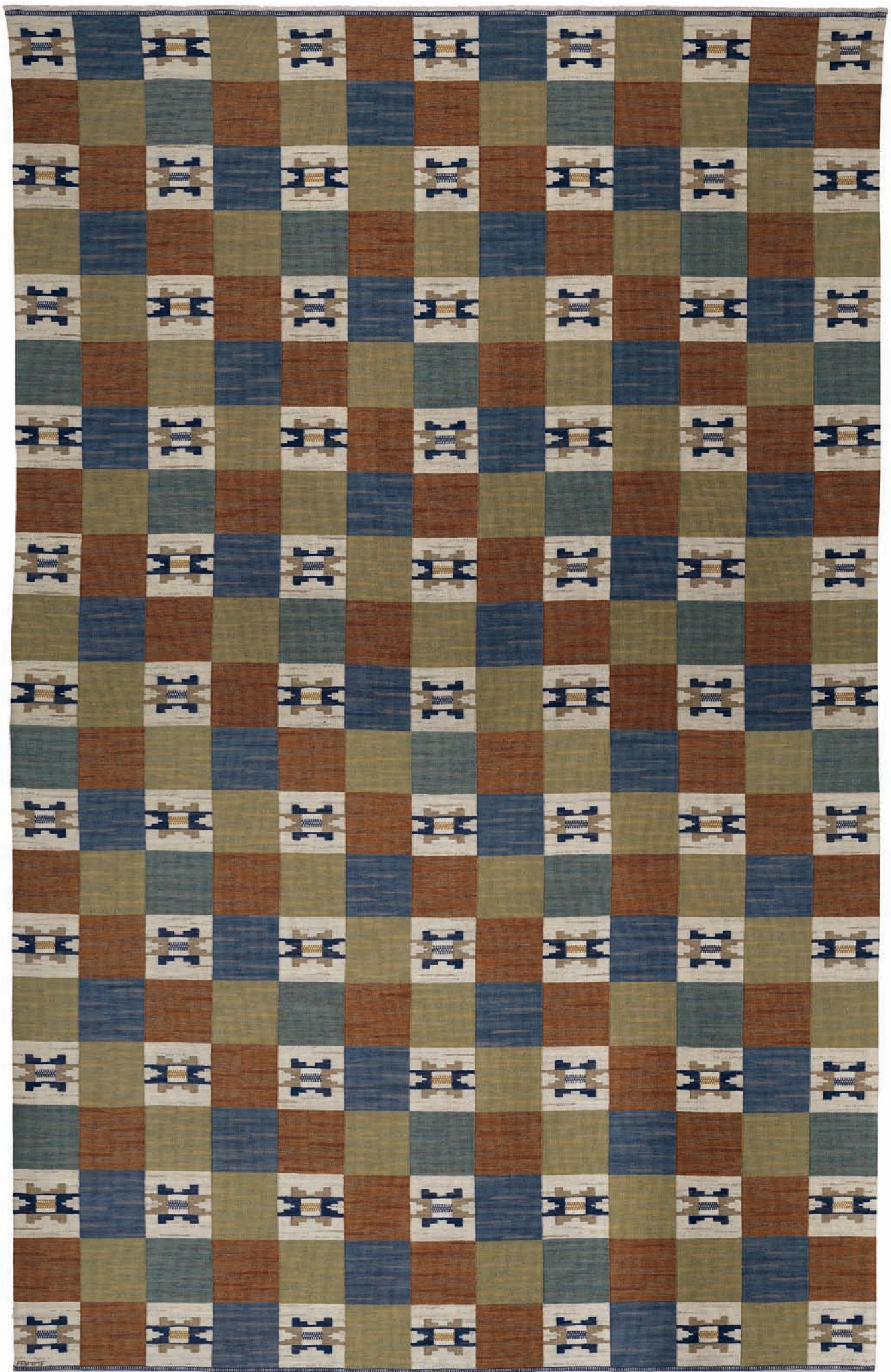
604.2 x 382.7 cm (237 $\frac{7}{8}$  x 150 $\frac{5}{8}$  in.)

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden. Woven with manufacturer's mark *AB MMF*.

**Estimate** £60,000-80,000 \$100,000-134,000 €75,100-100,000









**CARL HÖRVIK** 1882-1954*Important and rare Secrétaire, 1926*

Rosewood-veneered wood, rosewood, burr elm-veneered wood,  
oak-veneered wood, satinwood-veneered wood, brass, gilded leather.  
114.1 x 81.5 x 34.7 cm (44 $\frac{7}{8}$  x 32 $\frac{1}{8}$  x 13 $\frac{5}{8}$  in.)

Executed by cabinetmaker Georg Ryman, Sweden. Interior of centre  
drawer with precious metal label engraved *Georg Ryman/Snickare/grund.*  
*1872/Bryggaregatan 16* and marked *NK*, town mark, maker's mark, *Z7*,  
remnants of a paper exhibition label from the Art Institute of Chicago.

**Estimate** £20,000-30,000 \$33,500-50,200 €25,000-37,600

**EXHIBITED**

'Swedish Contemporary Decorative Arts', The Metropolitan Museum of  
Art, New York, 18 January-27 February, 1927

'Exhibition of Swedish Contemporary Art', Art Institute of Chicago,  
Chicago, 9 August-14 October 1927

**LITERATURE**

*Swedish Contemporary Decorative Arts*, exh. cat., The Metropolitan  
Museum of Art, New York, 1927, p. 6, cat. 26 for the exhibition catalogue  
entry, not illustrated

*Exhibition of Swedish Contemporary Art*, exh. cat., Art Institute of Chicago,  
Chicago, 1927, p. 7, cat. 14 for the exhibition catalogue entry, not illustrated

Phillips wishes to thank Thomas Ekström for his assistance with the  
cataloguing of this lot.







**CARL HÖRVIK** 1882-1954

*Important and rare set of six dining chairs, designed for the architect Carl Åkerblad, Stockholm, 1923*

Ebonised painted birch, cane.

Each: 88.5 x 48.6 x 49.5 cm (34 $\frac{7}{8}$  x 19 $\frac{1}{8}$  x 19 $\frac{1}{2}$  in.)

Executed by cabinetmaker Bryngel Lindbäck for Carlsson, Tomtebogatan, Stockholm. From the production of 12.

**Estimate** £25,000-35,000 \$41,800-58,500 €31,300-43,800

**PROVENANCE**

Carl Åkerblad, Stockholm, 1923

Galerie Eric Philippe, Paris

Karl Lagerfeld, Paris

Christie's, Paris, 'Arts Décoratifs du XXème siècle provenant des collections Karl Lagerfeld', 13 December 2001, lot 73

**LITERATURE**

Erik Wettergren, *L'art décoratif moderne en suède*, Malmö, 1925, p. 153

Otto Schultz, ed., *Boet: Månadsskrift för Hemkultur, Hantverk och konstindustri*, 1930, p. 212

*Exhibition of Swedish Industrial Art*, exh. cat., London, 1931, p. 57, cat. 57 for the exhibition catalogue entry

Barbro Hovstadius, Micael Ernstell, et al., eds., *A decorative Swedish arts legacy 1700-1960 in the collections of the Nationalmuseum*, Stockholm, 1998, p. 70

Thomas Ekstöm, *Architect Carl Hörvik - furniture and interiors 1913-1937*, History of Art Department, Stockholm University, Autumn 2004, pp. 20-21, figs. 13-16 for images, period images and a drawing

The present model is in the permanent collections of The National Museum and The Nordic Museum in Stockholm. Two chairs from the production of twelve were included in the 'Swedish Exhibition of Industrial Art', Dorland House, London, 17 March-22 April 1931. The suite formed a total of twelve dining chairs, dining table, centre table (lot 92), and a sideboard. Phillips wishes to thank Thomas Ekström for his assistance with the cataloguing of this lot.







**BJÖRN TRÄGÅRDH** 1908–1998*Mirror, 1930s*

Pewter, mirrored glass.

40.5 x 40.5 x 2.5 cm (15 $\frac{7}{8}$  x 15 $\frac{7}{8}$  x 0 $\frac{7}{8}$  in.)

Produced by Svenskt Tenn, Sweden.

**Estimate** £8,000–12,000 \$13,400–20,100 €10,000–15,000**AXEL EINAR HJORTH** 1888–1959*Pair of chairs, from the 'Lovö' series, circa 1932*

Pine, iron, fabric.

Each: 80.1 x 51.5 x 48 cm (31 $\frac{1}{2}$  x 20 $\frac{1}{4}$  x 18 $\frac{7}{8}$  in.)

Produced by AB Nordiska Kompaniet, Sweden.

**Estimate** £6,000–8,000 \$10,000–13,400 €7,500–10,000**LITERATURE**Christian Björk, Thomas Ekström and Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, p. 130

**CARL HÖRVIK** 1882-1954*Important and rare centre table, 1923*

Birch, stained birch.

77.4 cm (30½ in.) high, 125.4 cm (49¾ in.) diameter

Produced by Nordiska Kompaniet, Sweden.

**Estimate** £5,000-8,000 \$8,400-13,400 €6,300-10,000**PROVENANCE**

Carl Åkerblad, Stockholm, 1923

Galerie Eric Philippe, Paris

Karl Lagerfeld, Paris

Christie's, Paris, 'Arts Décoratifs du XXème siècle provenant des collections

Karl Lagerfeld', 13 December 2001, lot 73

**LITERATURE***Svenska Slöjdföreningens Tidskrift: Organ För Konstindustri Handverk**Och Hemslöjd* (Stockholm), no. XX, 1924, p. 32, fig. 4N. S. Lundström, 'Arkitekt Carl Hörvik', *Boet* (Gothenburg), 1930, p. 212Thomas Ekstöm, *Architect Carl Hörvik - furniture and interiors 1913-1937*,

History of Art Department, Stockholm University, Autumn 2004, p. 20,

figs. 13-14

Phillips wishes to thank Thomas Ekström for his assistance with the cataloguing of this lot.







93

**BARBRO NILSSON** 1899-1983

'*Röda nejlika*' (*Red carnation*), designed 1950, executed circa 1963

Handwoven wool on a linen warp.

424 x 409 cm (166 $\frac{7}{8}$  x 161 in.)

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

**Estimate** £25,000-35,000 \$41,800-58,500 €31,300-43,800



94

**JOSEF FRANK** 1885-1967

*Extendable dining table, 1955*

Mahogany.

75 x 185 x 125 cm (29½ x 72¾ x 49¼ in.) fully extended

Produced by Svenskt Tenn, Sweden.

**Estimate** £5,000-8,000 \$8,400-13,400 €6,300-10,000

**PROVENANCE**

H55 (Helsingborg Exhibition), Helsingborg, Sweden, 1955

Thence by descent

**EXHIBITED**

'H55 (Helsingborg Exhibition)', Helsingborg, Sweden, 1955

95

**JOSEF FRANK** 1885-1967

*Set of eight dining chairs, model no. 1179, 1950s*

Mahogany, leather, bamboo, cane, brass.

Each: 90.2 x 53.6 x 58.5 cm (35½ x 21¼ x 23 in.)

Produced by Svenskt Tenn, Sweden.

**Estimate** £20,000-30,000 \$33,500-50,200 €25,000-37,600

**PROVENANCE**

H55 (Helsingborg Exhibition), Helsingborg, Sweden, 1955

Thence by descent

**EXHIBITED**

'H55 (Helsingborg Exhibition)', Helsingborg, Sweden, 1955

**LITERATURE**

*Josef Frank: 1885-1967 - Minnesutställning*, exh., cat, National Museum of Stockholm, 1968, p. 39





96

**BERNDT FRIBERG** 1899-1981

*Large vase, 1963*

Stoneware with matte *haresfur* glaze.

35.6 cm (14 in.) high

Produced at Gustavsberg, Sweden. Incised with *Friberg E*, Gustavsberg Studio mark and manufacturer's paper label *GUSTAVSBERG SWEDEN*.

**Estimate** £8,000-12,000 \$13,400-20,100 €10,000-15,000 ♠

**LITERATURE**

Erik Zahle, ed., *A Treasury of Scandinavian Design: The standard authority on Scandinavian-designed furniture, textiles, glass, ceramics, and metal*, New York, 1961, p. 211

*Berndt Friberg, Stengods Gustavsberg*, Stockholm, 1979, n.p for similar examples

97

**BERNDT FRIBERG** 1899-1981

*Large vase, 1959*

Stoneware with matte *haresfur* glaze.

48.2 cm (18 7/8 in.) high

Produced at Gustavsberg, Sweden. Incised with *Friberg A*, Gustavsberg Studio mark and manufacturer's paper label *GUSTAVSBERG SWEDEN*.

**Estimate** £8,000-12,000 \$13,400-20,100 €10,000-15,000 ♠

**LITERATURE**

*Berndt Friberg, Stengods Gustavsberg*, Stockholm, 1979, n.p

98

**BERNDT FRIBERG** 1899-1981

*Vase, 1966*

Stoneware with matte *haresfur* glaze.

21.6 cm (8 1/2 in.) high

Produced at Gustavsberg, Sweden. Incised with *Friberg E*, Gustavsberg Studio mark and manufacturer's paper label *GUSTAVSBERG SWEDEN*.

**Estimate** £6,000-8,000 \$10,000-13,400 €7,500-10,000 ♠

**JOSEF FRANK** 1885-1967*Secrétaire and chair, model no. 1179, 1940s**Secrétaire: mahogany, plastic-laminated wood, brass; chair: mahogany, bamboo, cane, leather, brass.**Secrétaire: 120 x 102 x 84 cm (47¼ x 40⅞ x 33⅓ in.) open**Chair: 91.5 x 56 x 58 cm (36 x 22 x 22⅞ in.)*

Produced by Svenskt Tenn, Sweden.

**Estimate** £8,000-12,000 \$13,400-20,100 €10,000-15,000**LITERATURE***'Svenskt Tenn: Strandvägen 5A/ Stockholm', Svenskt Tenn, sales catalogue, Stockholm, 1950s, n.p. for the chair and for a similar example of the secrétaire**Josef Frank: 1885-1967 - Minnesutställning, exh., cat, National Museum of Stockholm, 1968, p. 32 for a similar example of the secrétaire, p. 38 for the chair*





100

**MARIANNE RICHTER** 1916-2010

*'Josephina lättblå' (light blue) rug, for a private commission by the engineer Lennart Holst, Sundbyberg, designed 1955, executed 1964*  
Handwoven wool on a linen warp.

300 x 203.2 cm (118½ x 80 in.)

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden, woven by Inger Johansson and Merete Schoppe. Woven with manufacturer's mark AB MMF and artist's initials MR.

**Estimate** £25,000-35,000 \$41,800-58,500 €31,300-43,800

**PROVENANCE**

Private commission, Lennart Holst, Sundbyberg  
Thence by descent

**LITERATURE**

Tyra Carolina Lundgren, *Märta Måås-Fjetterström och väv-verkstaden i Båstad*, Stockholm, 1968, fig. 67



**JOSEF FRANK** 1885-1967

*Chest of drawers, model no. 1050, circa 1950*

Mahogany-veneered wood, mahogany, paper, birch, brass.

76.1 x 132.2 x 43.8 cm (29 7/8 x 52 x 17 1/4 in.)

Produced by Svenskt Tenn, Sweden.

Estimate £15,000-25,000 \$25,100-41,800 €18,800-31,300

**LITERATURE**

Nina Stritzler-Levine, *Josef Frank: Architect and Designer: An Alternative Vision of the Modern Home*, New York, 1996, p. 272, fig. 122a





102

**GRETA MAGNUSSON-GROSSMAN** 1906-1999

*Coffee table, model no. 6401, circa 1952*

Walnut-veneered wood, tubular brass.

36.1 x 150.9 x 89.4 cm (14¼ x 59¾ x 35¼ in.)

Manufactured by Glenn of California, U.S.A.

**Estimate** £8,000-12,000 \$13,400-20,100 €10,000-15,000

**LITERATURE**

Lily Kane, *Greta Magnusson-Grossman: Designer*, New York, 2000, p. 27  
 Evan Snyderman and Karin Åberg Wærn, eds., *Greta Magnusson-Grossman —A Car and Some Shorts: One Architect's Journey from Sweden to Southern California*, Sweden, 2010, pp. 46, 152

103

**BARBRO NILSSON** 1899-1983

*'Kungälvsmattan' rug, designed for the Kungälv's church, commissioned by the Ecklesiastikdepartementet (Swedish Ministry of Education and Research), Stockholm, designed 1961, produced 1962*

Handwoven wool on a linen warp.

446 x 213 cm (175½ x 83¾ in.)

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden. Woven by Inger Johansson and Birgit Svensson. Woven with manufacturer's mark AB MMF and artist's initials BN.

**Estimate** £25,000-35,000 \$41,800-58,500 €31,300-43,800

**PROVENANCE**

Ecklesiastikdepartementet (Swedish Ministry of Education and Research), Stockholm

**LITERATURE**

Viggo Sten Møller, *En bok om Barbro Nilsson*, Stockholm, 1977, p. 28









## 104

**JOSEF FRANK** 1885-1967*Chest of drawers, commissioned for a private residence, Sweden, 1950s*

Elm-veneered wood, elm, brass.

139 x 84.1 x 45.8 cm (54¾ x 33¼ x 18 in.)

Produced by Svenskt Tenn, Sweden.

**Estimate** £8,000-12,000 \$13,400-20,100 €10,000-15,000**PROVENANCE**

Private commission, Sweden

## 105

**JOSEF FRANK** 1885-1967*Table, 1930s*

Burr elm-veneered wood, mahogany, ebony, fruitwood.

71.6 cm (28¼ in.) high, 143.2 cm (56¾ in.) diameter

Produced by Svenskt Tenn, Sweden.

**Estimate** £12,000-15,000 \$20,100-25,100 €15,000-18,800**LITERATURE**

'Svenskt Tenn: Strandvägen 5A/ Stockholm', *Svenskt Tenn*, sales catalogue, Stockholm, 1950s, n.p. for a similar example  
*Josef Frank: 1885-1967 - Minnesutställning*, exh. cat., National Museum of Stockholm, 1968, p. 45 for a similar example



**BRUNO MATHSSON** 1907-1988*'Pernilla' chaise longue, 1944*

Beech laminated plywood, birch, canvas, sheepskin.

90 x 172 x 63.4 cm (35 $\frac{3}{8}$  x 67 $\frac{3}{4}$  x 24 $\frac{7}{8}$  in.)

Manufactured by Karl Mathsson, Sweden. Underside with two manufacturer's printed paper labels *Bruno/MATHSSON/Möbler* and *Bruno/MATHSSON/FIRMA KARL MATHSSON/MADE IN - VÄRNAMO - SWEDEN*, inscribed in pen with initials and date *BM 44*.

**Estimate** £8,000-12,000 \$13,400-20,100 €10,000-15,000

**LITERATURE**

Edgar Kaufmann, Jr., 'What is modern interior design?', *Introductory Series To The Modern Arts 4*, New York, 1953, fig. 39

Ingrid Böhn-Jullander, *Bruno Mathsson: Möbelkonstnären, Glashusarkitekten, Människan*, Lund, 1992, pp. 168, 212, 217

Carl Christiansson, *Bruno Mathsson: Dikten Om Människan Som Sitter*, exh. cat., Nationalmuseum, Stockholm, 1993, n.p.

Dag Widman, Karin Winter and Nina Stritzler-Levine, *Bruno Mathsson: Architect and Designer*, exh. cat., Bokförlaget Arena, Malmö and the Bard Graduate Center, New York, 2006, pp. 51, 53, 58, 61, 69, 79, 96, 99, 172, 179, 210, 214 for images and a drawing







107

**JONAS BOHLIN** b. 1953

*'Concrete' chair, 1981*

Concrete, tubular metal.

89.5 x 49.4 x 56.1 cm (35¼ x 19½ x 22½ in.)

Produced by Källemo, Sweden. Number 7 from the edition of 100.

Underside painted with 7/100 JONAS BOHLIN.

**Estimate** £15,000-25,000 \$25,100-41,800 €18,800-31,300

**LITERATURE**

Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 137

108

**JONAS BOHLIN** b. 1953

*Chair, 1987*

Iron.

90.5 x 50 x 51.8 cm (35½ x 19½ x 20¾ in.)

Produced by Källemo, Sweden. From the edition of 15.

**Estimate** £15,000-25,000 \$25,100-41,800 €18,800-31,300

**LITERATURE**

Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 137  
for the 'Concrete' chair

109

**JONAS BOHLIN** b. 1953

*'Slotsbakcken' cabinet, 1987*

Oak, steel, glass.

210 x 71.9 x 37 cm (82 $\frac{5}{8}$  x 28 $\frac{1}{4}$  x 14 $\frac{5}{8}$  in.)

Produced by Källemo, Sweden.

**Estimate** £20,000-30,000 \$33,500-50,200 €25,000-37,000



“But the road is long and instead of decreasing, the projects and sketches in my drawer accumulate, as if waiting to be released. Before you can finish, life is over. I wish I could continue on another planet.”

MÄRTA MÅÅS-FJETTERSTRÖM

110

**BARBRO NILSSON** 1899-1983

*‘Paula röd’ rug*, designed 1964

Handwoven rug on a linen warp.

477 x 286.5 cm (187¾ x 112¾ in.)

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden. Woven with manufacturer’s mark *AB MMF* and artist’s initials *BN*.

**Estimate** £40,000-60,000 \$66,900-100,000 €50,100-75,100

Barbro Nilsson, teacher and head of the textile department at the prestigious Konstfack (known as University College of Arts, Crafts and Design), became the artistic director of Märta Måås-Fjetterström’s workshop in 1947, after the founder’s death.

With Nilsson as artistic director of the company, the firm reached its greatest success during the 1950s and 1960s. Nilsson’s contribution was not limited to high quality and craftsmanship, her use of patterns, colour and innovative weaving techniques deeply influenced the firm. Along with Barbro Nilsson, Arianne Richter, Ann-Mari Forsberg, Barbro Sprinchorn and Kaisa Melanton among others she preserved Märta Måås-Fjetterström’s legacy introducing new designs and techniques respecting the firm’s tradition.









# FINL

# AND

The background features a thick, dark green wavy line that curves across the frame. Behind it, there are faint, light blue wavy patterns that create a sense of depth and movement.



**ALVAR AALTO** 1898-1976

*Rare set of four stackable bowls, model nos. 9769 A-B-C-D, designed 1939, produced 1956*

Clear glass still-blown into mould.

Largest: 3.3 x 28.6 x 24.1 cm (1¼ x 11¼ x 9½ in.)

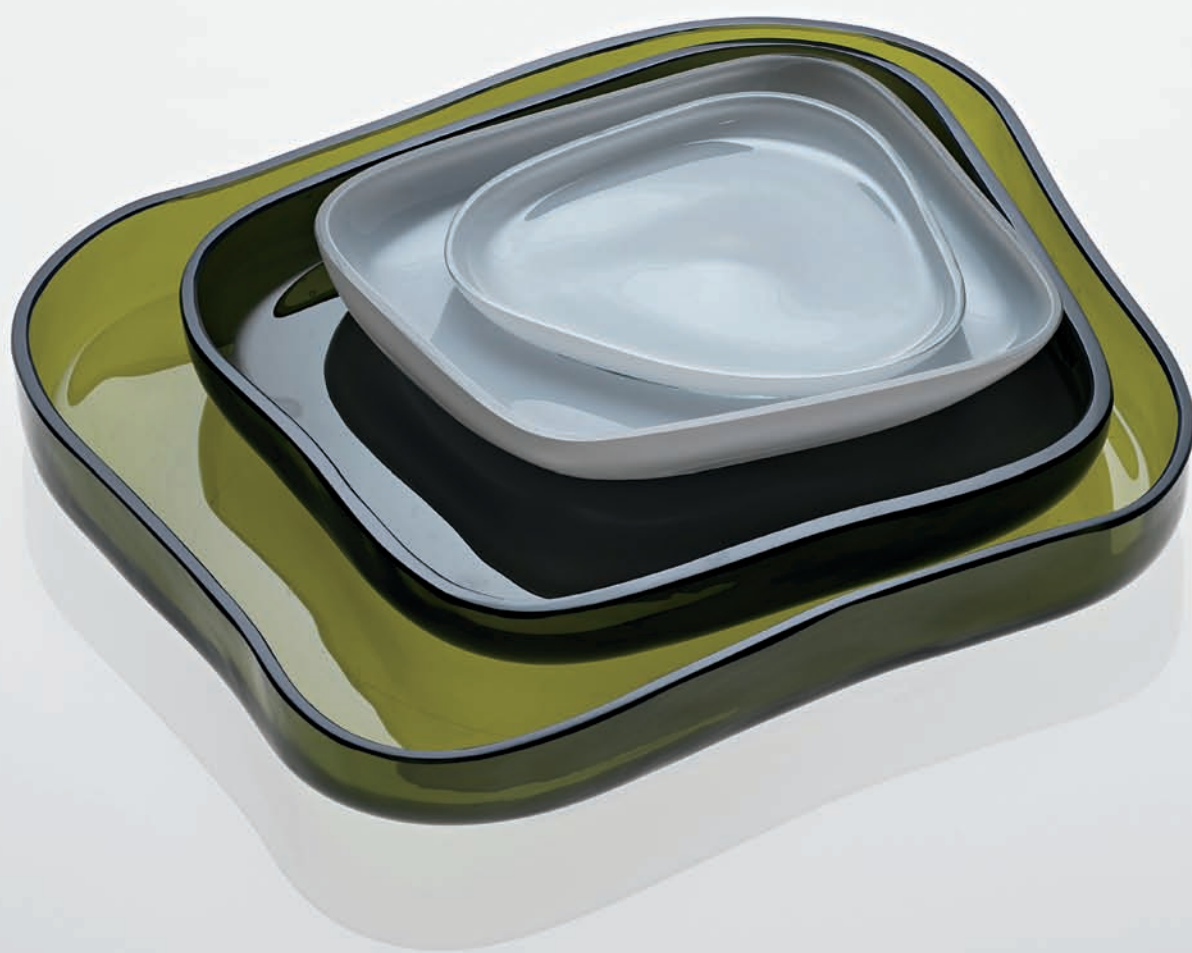
Produced by Iittala, Finland. Each underside incised with *ALVAR AALTO - IITTALA - 56*.

**Estimate** £8,000-10,000 \$13,400-16,700 €10,000-12,500

**LITERATURE**

Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, p. 153 for an image and a drawing

Thomas Kellein, ed., *alvar & aino aalto. design collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 223



“A standardised object is never a finished product: on the contrary, it is made to be completed by the individual human mind.”

ALVAR AALTO

112

**ALVAR AALTO** 1898-1976

*Unique screen, designed for the Hotel Vaakuna, Helsinki, 1940*

Pine.

200 cm (78¾ in.) high, variable length

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

**Estimate** £25,000-35,000 \$41,800-58,500 €31,300-43,800

**PROVENANCE**

Hotel Vaakuna, Helsinki





113

**ALVAR AALTO** 1898-1976

*Early and rare 'Savoy' vase, model no. 9750, designed 1936, executed 1937*

Coloured glass still-blown into mould.

14.1 cm (5½ in.) high

Produced by Karhula, Finland. Underside incised with *A Aalto - 37 - Karhula*.

**Estimate** £12,000-15,000 \$20,100-25,100 €15,000-18,800

**LITERATURE**

*Domus* (Milan), no. 125, May 1938, p. 36

Jennifer Hawkins Opie, *Scandinavia: Ceramics & Glass in the Twentieth Century*, London, 1989, p. 23, fig. 189

Eva B. Ottillinger, *Alvar Aalto, Möbel: Die Sammlung Kossdorff*, Vienna, 2002, p. 74, fig. 76

Thomas Kellein, ed. *alvar & aino aalto. design collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, pp. 213-14







## 114

**PAAVO TYNELL** 1890-1973

*Pair of adjustable ceiling lights, circa 1950*

Perforated painted aluminium, brass, opaque glass.

Each: 44.7 cm (17 $\frac{5}{8}$  in.) diameter, variable drop

Manufactured by Taito Oy, Finland.

**Estimate** £5,000-7,000 \$8,400-11,700 €6,300-8,800

**LITERATURE**

*Ornamo*, (Helsinki), no. 13, 1949, p. 72, fig. 1

*Domus* (Milan), no. 247, June 1950, p. 59, fig. 19

## 115

**PAAVO TYNELL** 1890-1973

*Pair of table lamps, model no. 9209, 1950s*

Brass, perforated brass, cane wrapped tubular brass.

Each: 37.8 cm (14 $\frac{7}{8}$  in.) high

Manufactured by Taito Oy, Finland. One shade interior impressed with OY TAITO AD/9209.

**Estimate** £7,000-9,000 \$11,700-15,100 €8,800-11,300

**LITERATURE**

*Ornamo*, (Helsinki), no. 13, 1949, p. 73, fig. 5

*Domus* (Milan), no. 247, June 1950, p. 59, fig. 18

*Finland House Lighting: harmony in lighting for harmony in living, original designs by Paavo Tynell*, sales catalogue, New York, p. 27



**ALVAR AALTO** 1898-1976

*Early set of twelve dining chairs, model no. 69, 1930s*

Birch-veneered plywood, bent birch laminated wood, birch.

Each: 74 x 39 x 45.9 cm (29½ x 15½ x 18½ in.)

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

**Estimate** £5,000-7,000 \$8,400-11,700 €6,300-8,800

**LITERATURE**

Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, pp. 9, 18, 85, 172, 187

Eva B Ottillinger, *Alvar Aalto, Möbel: Die Sammlung Kossdorff*, Vienna, 2002, p. 18, fig. 13

Thomas Kellein, ed., *alvar & aino aalto. design collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, frontispiece





117

**ALVAR AALTO** 1898-1976

*Two-tier frame table, model nos. 75/83 and 915, designed for the Tuberculosis Sanatorium, Paimio, circa 1932*

Birch plywood, bent laminated birch, birch.

60 x 60 x 49 cm (23 $\frac{5}{8}$  x 23 $\frac{5}{8}$  x 19 $\frac{1}{4}$  in.)

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

**Estimate** £5,000-7,000 \$8,400-11,700 €6,300-8,800

**LITERATURE**

'FINMAR LIMITED: London, S.W.1. 44 Ranelagh Road', *Finmar*, sales catalogue, Helsingfors, 1936, n.p.

Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, pp. 71, 168

Thomas Kellein, ed., *alvar & aino aalto. design collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 51





118

**ALVAR AALTO** 1898-1976

*Set of three 'Kultakello' (Golden Bell) ceiling lights, model no. A330, 1950s*

Brass, perforated brass.

Each: 23.2 cm (9 1/8 in.) high, 17.6 cm (6 7/8 in.) diameter, variable drop

Manufactured by Valaistustyö Ky, Finland. Interior of each light impressed with VALAISTUSTYÖ A330.

**Estimate** £4,000-6,000 \$6,700-10,000 €5,000-7,500

**LITERATURE**

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

Thomas Kellein, ed., *alvar & aino aalto. design collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 179

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

“One can see the same continuous process of creating the phenomena in nature as there is in man. Repeated process - winter, spring, summer, autumn – and still always new and surprising.”

TAPIO WIRKKALA

119

**TAPIO WIRKKALA** 1915-1985

*Rare 'Leaf' dish, circa 1951*

Laminated birch plywood.

3.8 x 19.1 x 34.9 cm (1½ x 7½ x 13¾ in.)

Produced by Soinne & Kni, Finland. Underside incised with *W*.

**Estimate** £25,000-30,000 \$41,800-50,200 €31,300-37,600 ₺

**LITERATURE**

*Domus* (Milan), no. 266, January 1952, p. 44 for a similar pierced example

Thanks to the success Wirkkala obtained at the 1951, 1954 and 1957 edition of the Milan Triennale, Finnish applied arts acquired new attention from the international audience. During these years Wirkkala received no less than three Grand Prix, for architecture, glassware designs and woodcarving. As per Wirkkala's own words: "I went to the Triennale without any drawings, just a few pine panels and sheets of glass. According to a Finnish saying, plain and simple is better than fancy but tasteless. My solution was the simplest possible."





**TAPIO WIRKKALA** 1915-1985*'Pyörre' (Whirl) dish, model no. 3840, 1952-1959*

Clear blown glass.

5.8 x 25.7 x 21.5 cm (2¼ x 10⅞ x 8½ in.)

Produced by Iittala, Finland. Incised with *TAPIO WIRKKALA - IITTALA*.**Estimate** £10,000-15,000 \$16,700-25,100 €12,500-18,800 ₺**LITERATURE**Marketta Kahma, *The Modern Spirit - Glass From Finland*, Helsinki, 1985, fig. 139*The Finnish Glass Museum, Glass manufacturers' brochures from the 1950s*, Riihimäki, 1994, pp. 22, 30 for drawingsMarianne Aav and Eeva Viljanen, eds., *Iittala: 125 Years of Finnish Glass Complete History with all Designers*, Helsinki, 2006, p. 244

The present model received the Grand Prix at the X Triennale, Milan, 1954.



**TAPIO WIRKKALA** 1915-1985

*Dish, model no. 3838, designed for the X Triennale, Milan, designed 1954*

Clear blown glass.

6 x 27 x 20.5 cm (2 $\frac{3}{8}$  x 10 $\frac{5}{8}$  x 8 $\frac{1}{8}$  in.)

Produced by Iittala, Finland. Underside incised with *TAPIO WIRKKALA - IITTALA - 3838*.

**Estimate** £12,000-18,000 \$20,100-30,100 €15,000-22,500

**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. 307 for a drawing

Marianne Aav and Eeva Viljanen, eds., *Iittala: 125 Years of Finnish Glass Complete History with all Designers*, Helsinki, 2006, p. 135

Heikki Matiskainen, ed., *Tapio Wirkkala: Poet in Glass and Silver*, exh. cat., Finnish Glass Museum, Riihimäki, 2013, p. 162



“In view of Aalto’s obsessive desire to dictate the design and forms of his buildings down to the microlevel, light fittings merit discussion for at least two reasons: as sources of light defining the use and experience of a space, and, when switched off, as sculptural elements intended to play a role in an artefactual whole.”

PEKKA KORVENMAA

122

**ALVAR AALTO** 1898-1976

*Rare standard lamp, model no. A 810, 1950s*

Painted metal, brass, tubular brass, leather bound tubular metal, leather bound metal.

164.3 cm (64 $\frac{3}{8}$  in.) high

Manufactured by Valaistustyö Ky, Finland. Top of stem impressed with VALAISTUSTYÖ/A 810.

**Estimate** £6,000-8,000 \$10,000-13,400 €7,500-10,000

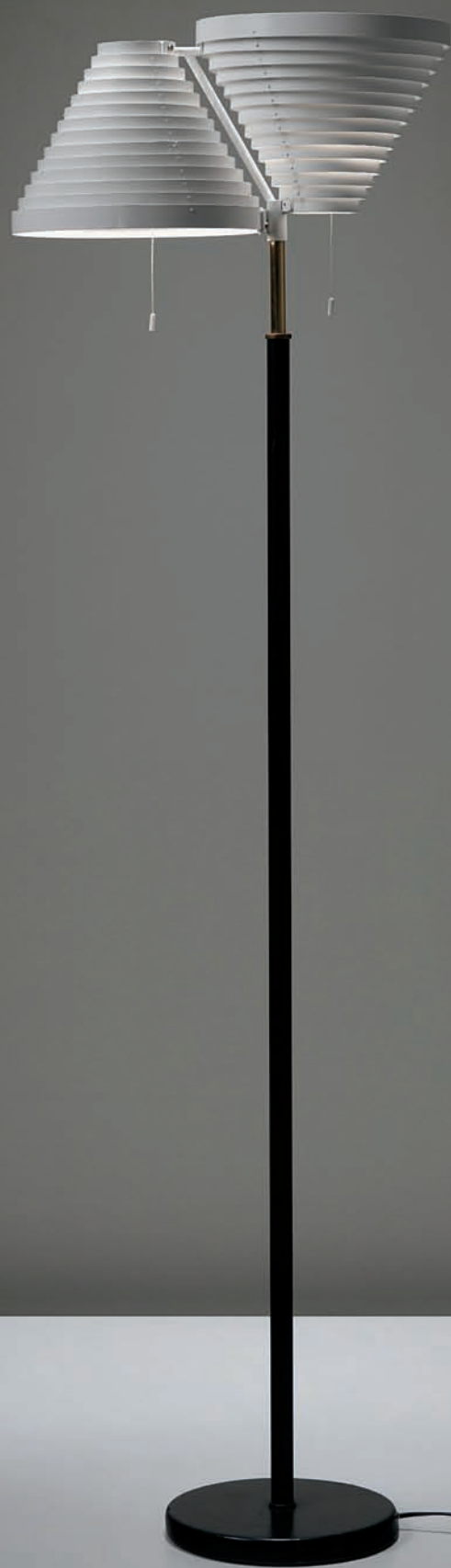
**LITERATURE**

Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, p. 107 for the three shade example

Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 499 for the three shade example

Thomas Kellein, ed., *alvar & aino aalto. design collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 187 for the three shade example







123

**PAAVO TYNELL** 1890-1973

*Ceiling light*, circa 1950

Brass, perforated brass, frosted glass.

130 cm (51½ in.) drop, 39 cm (15¾ in.) diameter

Manufactured by Taito Oy, Finland.

**Estimate** £5,000-7,000 \$8,400-11,700 €6,300-8,800

**LITERATURE**

*Domus* (Milan), no. 247, June 1950, p. 59, fig. 13 for a similar example

*Finland House Lighting: harmony in lighting for harmony in living, original designs by Paavo Tynell*, sales catalogue, New York, p. 18 for a similar example

**NANNY STILL** 1926–2009*Collection of twelve bottles, 1960s*

Coloured glass.

Tallest: 33.7 cm (13¼ in.) high

Produced by Riihimäen Lasi Oy, Finland. Each underside incised with  
*RIIHIMÄEN LASI OY NANNY STILL*.

Estimate £5,000–6,000 \$8,400–10,000 €6,300–7,500

**LITERATURE***Nanny Still*, exh. cat., Finnish Glass Museum, Riihimäki, 1996, p. 22



“Lapland... can bewitch with its magic. But I know that for some people it can be a frightening experience because of its uninhabited distances... and because of the silence. You can hear it when the days become shorter and shorter only for two darknesses to meet.”

TAPIO WIRKKALA

## 125

### **TAPIO WIRKKALA** 1915-1985

*Large 'Jäävuori' (Iceberg) vase, model no. 3827, 1956-1969*

Still-mould blown crystal glass.

22.6 x 36.1 x 33.2 cm (8⅞ x 14¼ x 13⅓ in.)

Produced by Iittala, Finland. Manufacturer's decal with *i/MADE IN FINLAND* and underside incised *TAPIO WIRKKALA 3827*.

**Estimate** £12,000-15,000 \$20,100-25,100 €15,000-18,800

#### **LITERATURE**

*Domus* (Milan), no. 256, March 1951, p. 40

*The Finnish Glass Museum, Glass manufacturers' brochures from the 1950s*, Riihimäki, 1994, pp. 13, 22, 30 for drawings

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. 307

Marianne Aav and Eeva Viljanen, eds., *Iittala: 125 Years of Finnish Glass Complete History with all Designers*, Helsinki, 2006, pp. 62-63, 246

The thickness of glass and the smooth melting surfaces of the Iceberg series create an impressive optical effect. Being a frequent visitor of Lemmenjoki Valley in Lapland, Wirkkala's designs have been greatly influenced by nature's geometry and phenomenon. The designer's most iconic works were, in fact, a development of specific themes, borrowed from nature and its geometry (such as leaves, trees and ice). Materials and their structure are also, a key factor in his creative process; he strongly believed that materials should not adapt and be forced into the designer's project and desired shape, but the designer should forge his artworks in respect to material's structure and nature: 'All materials have their own unwritten laws. This is forgotten far too often. You should never be violent with the materials you're working on, and the designer should aim at being in harmony with his material.'





126

**TIMO SARPANEVA** 1926-2006

*Vase, model no. C2482, from the 'Claritas' series, 1984*

Mould blown, cut and polished glass.

28.1 cm (11½ in.) high

Produced by Iittala, Finland. Underside incised with *TIMO SARPANEVA*

*IITTALA 1984 C2482.*

**Estimate** £4,000-6,000 \$6,700-10,000 €5,000-7,500

**PROVENANCE**

Gifted by the artist

Private collection, Finland

**LITERATURE**

Jennifer Hawkins Opie, *Scandinavia: Ceramics & Glass in the Twentieth Century*, exh. cat., Victoria and Albert Museum, London, 1989, p. 78, fig. 242 for a similar example

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, 231 for similar examples



**ALVAR AALTO** 1898-1976

*Pair of cantilevered armchairs, model no. 34/402, circa 1933*

Bent birch laminated plywood, fabric.

Each: 73 x 60.5 x 73.2 cm (28<sup>3</sup>/<sub>4</sub> x 23<sup>7</sup>/<sub>8</sub> x 28<sup>7</sup>/<sub>8</sub> in.)

Manufactured by O.y. Huonekalu-ja Rakennustyötehdas A.b., Turku, for Artek, Finland. Each underside with manufacturer's stamp AALTO DESIGN/MADE IN FINLAND and each leg impressed with 41.

**Estimate** £5,000-7,000 \$8,400-11,700 €6,300-8,800

**LITERATURE**

'Finmar: Furniture of the future for the home of To-day', *Finmar*, sales catalogue, London, 1939, pp. 1, 9

Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, pp. 88-89, 166

Thomas Kellein, ed., *alvar & aino aalto. design collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, pp. 114-17





128

**ALVAR AALTO** 1898-1976

'Savoy' vase, model no. 9745, designed 1936, executed circa 1940

Opal glass still-blown into mould.

5.1 cm (2 in.) high

Produced by Karhula, Finland.

**Estimate** £4,000-6,000 \$6,700-10,000 €5,000-7,500

**LITERATURE**

Thomas Kellein, ed., *alvar & aino aalto. design collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 221

**ALVAR AALTO** 1898-1976

*Early cantilevered highbacked armchair, model nos. 36/86 and 402, circa 1933*

Bent birch laminated plywood, fabric.

66 x 62.1 x 82.5 cm (25 $\frac{7}{8}$  x 24 $\frac{1}{2}$  x 32 $\frac{1}{2}$  in.)

Manufactured by O.y. Huonekalu- ja Rakennustyötehdas A.b., Turku, for Artek, Finland. Apron with faded manufacturer's stamp ARTEK and each leg impressed with 20.

**Estimate** £3,000-5,000 \$5,000-8,400 €3,800-6,300

**LITERATURE**

'FINMAR LIMITED: London, S.W.1. 44 Ranelagh Road', *Finmar*, sales catalogue, Helsingfors, 1936, n.p.

'Finmar: Furniture of the future for the home of To-day', *Finmar*, sales catalogue, London, 1939, p. 10

Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, pp. 79, 88, p. 93, fig. 49, p. 167

Thomas Kellein, ed., *alvar & aino aalto. design collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 118







130

**PAAVO TYNELL** 1890-1973*Ceiling light, 1940s*

Tubular brass, perforated brass, brass.

52.5 cm (20<sup>5</sup>/<sub>8</sub> in.) diameter, 66 cm (25<sup>7</sup>/<sub>8</sub> in.) drop

Manufactured by Taito Oy, Finland.

**Estimate** £7,000-9,000 \$11,700-15,100 €8,800-11,300**PROVENANCE**

Eric Philippe, Paris

131

**ILMARI TAPIOVAARA** 1914-1999*Early 'sauna' stool, from the Pirkka series, designed 1955-1962, produced circa 1955*

Pine, ebonised pine.

32.9 x 43.6 x 28.5 cm (12<sup>7</sup>/<sub>8</sub> x 17<sup>1</sup>/<sub>8</sub> x 11<sup>1</sup>/<sub>4</sub> in.)

Manufactured by Asko, Finland. Underside impressed twice with manufacturer's mark and LP/LAUKAAN PUUYOY/MADE IN FINLAND/TAPIOVAARA/DESIGN.

**Estimate** £1,000-1,500 \$1,700-2,500 €1,300-1,900**LITERATURE**Pekka Korvenmaa, *Ilmari Tapiovaara, Salamanca*, 1997, pp.

134-36, figs. 236-39, 244-47 for images and drawings

Lily Kane, ed., *Ilmari Tapiovaara: Interior Architect*,

Helsinki, exh. cat., R Gallery, New York, 2001, n.p.

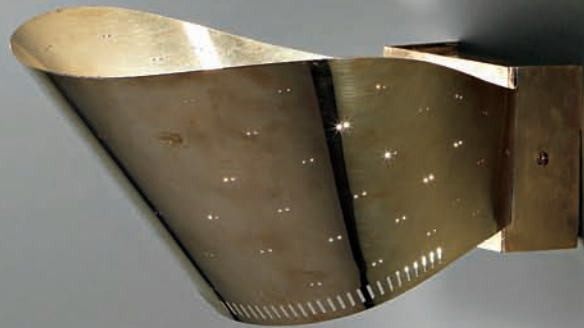
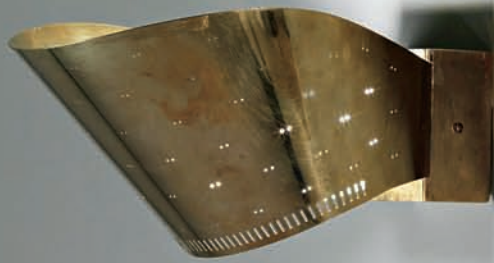
Aila Svenskberg, *Ilmari Tapiovaara : life and design*, exh.

cat., Design Museum, Helsinki, 2014, pp. 87, 102 for an

image and a drawing

131





132

**PAAVO TYNELL** 1890-1973

*Pair of wall lights, model no. 9466, 1950s*

Perforated brass, brass, frosted glass.

Each: 34.4 x 27.5 x 17 cm (13½ x 10⅞ x 6¾ in.)

Manufactured by Taito Oy, Finland.

**Estimate** £5,000-7,000 \$8,400-11,700 €6,300-8,800

**LITERATURE**

*Finland House Lighting: harmony in lighting for harmony in living, original designs by Paavo Tynell*, sales catalogue, New York, p. 25

*Idman: Koristevalaisinluettelo (decorative lamps list)*, sales catalogue, no. 142, Helsinki, 1958, p. 163

*Idman: teknilliset valaisimet*, no. 144, sales catalogue, Helsinki, 1961, p. A 4-2



133

**TOINI MUONA** 1904-1987

Vase, 1940s

Porcelain, *flambé* glaze.

48.6 cm (19½ in.) high

Produced at Arabia, Finland.

**Estimate** £4,500-6,500 \$7,500-10,900 €5,600-8,100 ₺ ₣

**LITERATURE**

Marianne Aav and Nina Stritzler-Levine, eds., *Finnish Modern Design: Utopian Ideals and Everyday Realities: 1930-1997*, exh. cat., The Bard Graduate Center for Studies in the Decorative Arts, New Haven, 1998, p. 283, fig. 35 for a similar example



**TIMO SARPANEVA** 1926-2006

*'Istuva lintu' (Sitting bird) vase, model no. 3567, 1955*

Mould-blown and cast glass.

14 cm (5½ in.)

Produced by Iittala, Finland. Underside incised with *TIMO SARPANEVA - IITTALA - 55*.

**Estimate** £4,000-6,000 \$6,700-10,000 €5,000-7,500

**LITERATURE**

Kaj Kalin, *Sarpaneva*, Helsinki, 1986, p. 77

The Finnish Glass Museum, *Glass manufacturers' brochures from the 1950s*, Riihimäki, 1994, pp. 6, 11, 29

The present model received the Grand Prix at the X Triennale, Milan, 1954.





135

**PAAVO TYNELL** 1890-1973

*Four-armed chandelier, 1940s*

Tubular brass, brass, metal mesh, fabric shades.

125 cm (49¼ in.) drop, 70 cm (27½ in.) diameter

Manufactured by Taito Oy, Finland.

**Estimate** £6,000-8,000 \$10,000-13,400 €7,500-10,000

**LITERATURE**

Marianne Aav and Eeva Viljanen, *Paavo Tynell ja Taito Oy*, exh. cat., Design Museum Helsinki, 2005, p. 23

**ALVAR AALTO** 1898-1976

*Shelf unit, model no. 111, circa 1934*

Bent laminated birch plywood, laminated birch plywood.

53.5 x 86.3 x 29.8 cm (21½ x 33¾ x 11¾ in.)

Manufactured by O.y. Huonekalu- ja Rakennustyötehdas A.b., Turku, for Artek, Finland. Underside with manufacturer's stamp *Aalto*.

**Estimate** £4,000-6,000 \$6,700-10,000 €5,000-7,500

**LITERATURE**

'Finmar: Furniture of the future for the home of To-day', *Finmar*, sales catalogue, London, 1939, p. 27

Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Helsinki, 2002, pp. 167, 169

Thomas Kellein, ed., *alvar & aino aalto. design collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 109





“The designer no longer used glass to realise his own ideas. On the contrary, glass employs the designer as a means of giving his own soul a visible and observable form.”

TAPIO PERIÄINEN

137

**TIMO SARPANEVA** 1926-2006

*Rare double 'Orkhidea' (Orchid) vase, model no. 3573, 1954*

Steam-blown clear glass.

33.7 cm (13¼ in.) high

Produced by Iittala, Finland. Underside incised with *TIMO SARPANEVA - IITTALA - 54*.

**Estimate** £8,000-12,000 \$13,400-20,100 €10,000-15,000

**PROVENANCE**

Private collection

Christie's, South Kensington, 'Private Collection of Finnish Design',  
7 March 2001, lot 31

**LITERATURE**

Marianne Aav and Eeva Viljanen, eds., *Iittala: 125 Years of Finnish Glass Complete History with all Designers*, Helsinki, 2006, p. 223



“I don’t bring any materials in, and I don’t take anything away...  
nature makes its own demands.”

TAPIO WIRKKALA

138

**TAPIO WIRKKALA** 1915-1985

*Large handcrafted ‘Malja’ bowl, for a private commission, Finland, 1965*

Hammered precious metal.

30.2 cm (11 $\frac{7}{8}$  in.) diameter

Produced by Kultakeskus Oy, Finland. Marked with makers mark, Finnish assay mark, 916H, Hämeenlinna town mark, M7 and incised with W.

**Estimate** £5,000-7,000 \$8,400-11,700 €6,300-8,800

**PROVENANCE**

Private commission, 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, p. 358 for a similar example  
Heikki Matiskainen, ed., *Tapio Wirkkala: Poet in Glass and Silver*, exh. cat., Finnish Glass Museum, Riihimäki, 2013, p. 226, p. 375, figs. 57-58 for similar examples







139

**PAULA HÄIVÄÖJA** 1929–2011

*Necklace, 1965*

Crystal, precious metal.

Pendant: 4 cm (1½ in.) high; necklace: 62 cm (24¾ in.) long

Produced by Kalevala Koru Oy, Finland. Marked with makers mark, Finnish assay mark, 585, Town mark and M7.

**Estimate** £2,000–3,000 \$3,300–5,000 €2,500–3,800

**TAPIO WIRKKALA** 1915-1985

Art object, model no. 3863, 1955

Moulded crystal and line cut glass.

28.7 cm (11¼ in.) diameter

Produced by Iittala, Finland. Underside incised with *TAPIO WIRKKALA - IITTALA - 55*.

Estimate £6,000-8,000 \$10,000-13,400 €7,500-10,000

**LITERATURE**

The Finnish Glass Museum, *Glass manufacturers' brochures from the 1950s*, Riihimäki, 1994, pp. 4, 9, 13, 22 for drawings

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. 74, fig. 143

Marianne Aav and Eeva Viljanen, eds., *Iittala: 125 Years of Finnish Glass Complete History with all Designers*, Helsinki, 2006, p. 245







141

**TIMO SARPANEVA** 1926-2006

*'Ikävä'* (Yearning), plate, designed 1956, produced 1957

Coloured glass.

29.3 cm (11½ in.) diameter

Produced by Iittala, Finland. Underside incised with *TIMO SARPANEVA · IITTALA - 57*.

**Estimate** £4,000-6,000 \$6,700-10,000 €5,000-7,500

**LITERATURE**

Kaj Kalin, *Sarpaneva*, Helsinki, 1986, p. 85

Marianne Aav and Eeva Viljanen, eds., *Iittala: 125 Years of Finnish Glass Complete History with all Designers*, Helsinki, 2006, p. 224

**ALVAR AALTO and AINO AALTO** 1898-1976, 1894-1949

*Early garden furniture set of four chairs, model no. 310, and a 'Sunflower' table, model no. 310, designed for the Villa Mairea, Noormarkku, 1938-1939*

Painted wood, painted metal, brass.

Table: 70.5 cm (27¾ in.) high, 100 cm (39¾ in.) diameter

Each chair: 82.4 x 42.5 x 51.5 cm (32½ x 16¾ x 20¼ in.)

Produced by Jalo-Set Ky, Finland.

**Estimate** £6,000-8,000 \$10,000-13,400 €7,500-10,000

**LITERATURE**

Thomas Kellein, ed., *alvar & aino aalto. design collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p.141

Kirsi Gullichsen and Ulla Kinnunen, *Inside the Villa Mairea, Art, Design and Interior Architecture*, Jyväskylä, 2009, pp. 94-95, 298, fig.1

*Riihitien Talo: The Aalto House*, Helsinki, exh. cat., Alvar Aalto Museum, Jyväskylä, 2009, n.p.

*Villa Mairea, Noormarkku*, exh. cat., Alvar Aalto Museum, Jyväskylä, 2009, n.p.





143

**RITVA PUOTILA** b. 1935

'Zeus' rug, 1959

Wool.

196.7 x 109 cm (77½ x 42⅞ in.)

Produced by Suomen Käsityön Ystävät, Finland (The Friends of Finnish Handicrafts). Handwoven by Siiri Karhu. Underside with printed manufacturer's label *SUOMEN KÄSITYÖN YSTÄVÄT OY/HELSINKI - FINLAND/DESIGN : RITVA PUOTILA/'ZEUS', 1959/KUTOJA : SUOMEN KÄSITYÖN YSTÄVÄT.*

**Estimate** £3,000-5,000 \$5,000-8,400 €3,800-6,300

#### LITERATURE

'Finsk Konst Industri', *Ornamo* (Helsinki), 1962, p. 74, fig. 316

Anja Louhio, *Taideryijyjä: Modern Finnish rugs*, Helsinki, 1970, p. 31

The present design received the gold medal at the XII Triennale, Milan, 1960.



**BJÖRN WECKSTRÖM** b. 1935

*'Karhunhammas' (The bears tooth) bracelet, model no. 27009, 1969*

Precious metal.

19.7 cm (7¾ in.) long

Produced by Lapponia, Finland. Reverse marked with unidentified mark, Finnish assay mark, unidentified mark, 585, Q7, LAPPONIA. Gross weight 95.22 grams.

Estimate £6,000-8,000 \$10,000-13,400 €7,500-10,000

**LITERATURE**

Björn Weckström, Marianne Aav and Eeva Viljanen, *Björn Weckström*, exh. cat., Design Museum, Helsinki, 2003, pp. 49, 289



“The intensity of the colours took on an even greater vibrancy as they dynamically interacted with the light.”

JACK DAWSON

145

**OIVA TOIKKA** b. 1931

*‘Lollipop’*, 1968

Coloured glass.

33.8 cm (13¼ in.) high

Produced by Nuutajärvi Notsjö, Finland. Underside incised with  
*Oiva Toikka Nuutajärvi Notsjö*.

**Estimate** £6,000-8,000 \$10,000-13,400 €7,500-10,000 ♠

**LITERATURE**

Jack Dawson, *Oiva Toikka: Glass and Design*, Helsinki, 2007, p. 58







146

**ALVAR AALTO** 1898-1976

*Set of three nesting 'Café' tables, model nos. 84, 85, 86, 1940s*

Mahogany-veneered plywood, bent birch laminated wood, birch.

Largest: 56.6 x 66.6 x 35.4 cm (22¼ x 26¼ x 13⅞ in.)

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

**Estimate** £3,000-5,000 \$5,000-8,400 €3,800-6,300

**LITERATURE**

'FINMAR LIMITED: London, S.W.1, 44 Ranelagh Road', *Finmar*, sales catalogue, Helsingfors, 1936, n.p.

Eva B. Ottillinger, *Alvar Aalto, Möbel: Die Sammlung Kossdorff*, Vienna, 2002, p. 39, fig. 24

Thomas Kellein, ed., *alvar & aino aalto. design collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, pp. 110-11

**ALVAR AALTO** 1898-1976

*Standing ashtray, designed for Finlandia Hall, Helsinki, 1967-1971*

Brass, aluminium, leather bound metal.

59.1 cm (23¼ in.) high

Manufactured by Valaistustyö Ky, Finland. Base impressed with AA/Valaistustyö.

**Estimate** £3,000-4,000 \$5,000-6,700 €3,800-5,000

**PROVENANCE**

The estate of Mr Hirvonen, founder of Valaistustyö Ky, Finland

Alvar Aalto worked on the Finlandia Hall between the early 1960s and up until his death in 1976. The building comprises of the main auditorium, several concert halls, a restaurant and a café. The masterpiece erected in the heart of Helsinki, next to the Parliament House, the National Museum and the Helsinki Music Centre, functioned as a congress and opera venue. The architect's work was not limited to the building itself, but every detail of the interior from lighting to furniture.



**ALVAR AALTO** 1898-1976

*Extendable 'H Leg' dining table, circa 1956 and ten dining chairs, model no. 612, 1960s*

Table: birch laminated wood, birch, painted metal; chairs: birch, leather.

Table: 73.5 x 304.8 x 99.8 cm (28 $\frac{7}{8}$  x 120 x 39 $\frac{1}{4}$  in.) fully extended

Each chair: 78.7 x 49.2 x 49.8 cm (30 $\frac{7}{8}$  x 19 $\frac{3}{8}$  x 19 $\frac{5}{8}$  in.)

Manufactured by O.y. Huonekalu- ja Rakennustyötehdas A.b., Turku, for Artek, Finland. Underside of table impressed twice with 22 and each underside of chairs with manufacturer's stamp *ARTEK aalto • design/* *MADE IN FINLAND* and each impressed twice with 2, 26, 38, 64, 86, 105, 117, 130, 145, 152 respectively.

**Estimate** £8,000-12,000 \$13,400-20,100 €10,000-15,000

**LITERATURE**

Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Helsinki, 2002, pp. 26, 96, 177, 187 for the chairs, pp. 102-03, 185 for drawings and images of the table  
Thomas Kellein, ed., *alvar & aino aalto. design collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 143 for the chairs









149

**PAAVO TYNELL** 1890-1973

*Ceiling light, model no. 501, from the Church Community Centre, Joensuu, 1960s*

Opaque glass, tubular brass, brass, painted metal.

99.8 x 120 x 25 cm (39¼ x 47¼ x 9⅞ in.)

Manufactured by Idman, Finland. From the production of 4. Manufacturer's stamp with *IDMAN/3X100 W 250 V* and interior of fixture embossed *Made in Finland 501*.

**Estimate** £8,000-10,000 \$13,400-16,700 €10,000-12,500

**PROVENANCE**

Church Community Centre, Joensuu, 1960s

**ILMARI TAPIOVAARA** 1914-1999

*Unique adjustable four-seater sofa, commissioned for a private residence, Helsinki, 1950s*

Leather, oak.

103.5 x 277 x 96.8 cm (40¾ x 109 x 38⅞ in.)

Manufactured by Asko, Finland.

**Estimate** £4,000-6,000 \$6,700-10,000 €5,000-7,500

**PROVENANCE**

Private commission, Helsinki

**LITERATURE**

Jarno Peltonen, *Ilmari Tapiovaara: Interior architect*, Helsinki, 1984, p. 38 for a similar example

Pekka Korvenmaa, *Ilmari Tapiovaara*, Salamanca, 1997, p. 164, fig. 359, p. 194, fig. 467 for an image and a drawing of a similar example







151

**LISA JOHANSSON-PAPE** 1907-1989

*Pair of table lamps, circa 1954*

Opaque glass, chromium-plated metal, fabric shades.

Each: 69.5 cm (27 $\frac{3}{8}$  in.) high

Produced by Iittala, Finland.

**Estimate** £4,000-6,000 \$6,700-10,000 €5,000-7,500

**LITERATURE**

Design Museum, *Lisa Johansson-Pape - 07 - 27 - 37 - 67 -*, no. 19, Helsinki, 1986, p. 66



152

**TAPIO WIRKKALA** 1915-1985

*'Tapio' flatware service, designed 1957*

Precious metal, stainless steel.

Largest utensil: 25.7 cm (10 1/8 in.)

Handmade to order and produced by Kultakeskus Oy, Finland. Comprising 12 salad forks, 12 forks, 12 dessert forks, 12 butter knives, 12 knives, 12 dessert knives, 12 soup spoons, 12 spoons, 12 dessert spoons, 24 teaspoons, 2 serving forks, 2 serving knives, 2 serving spoons, 4 salad servers, 1 ladle, 2 cake servers, 1 cheese knife, 1 cheese server. Impressed and marked with manufacturer's label, Finish assay mark, silver purity mark, Hämeenlinna town mark, and date code mark (147).

Estimate £8,000-12,000 \$13,400-20,100 €10,000-15,000

**LITERATURE**

Marianne Aav and Nina Stritzler-Levine, eds., *Finnish Modern Design: Utopian Ideals and Everyday Realities: 1930-1997*, exh. cat., The Bard Graduate Center for Studies in the Decorative Arts, New Haven, 1998, p. 316, fig. 74

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. 191, fig. 336, p. 369



153

**KAJ FRANCK** 1911-1989

*'Napakymppi' (Bullseye) travelling spirit box, 1961-1968*

Mould-blown glass, oak, leather.

Carry case: 19.3 x 18.2 x 10.9 cm (7 $\frac{5}{8}$  x 7 $\frac{1}{8}$  x 4 $\frac{1}{4}$  in.)

Produced by Nuutajärvi Notsjö, Finland. Comprising carry case; two carafes (model no. KF 505): one incised with Kaj Franck/Nuutajärvi/Notsjö and the other *Kaj Franck Nuutajärvi Notsjö-13*; eight shot glasses (model no. KF 1755).

**Estimate** £3,000-4,000 \$5,000-6,700 €3,800-5,000

#### LITERATURE

Heikki Matiskainen, *The Art of Glass: Kaj Franck 100 years Kyösti Kakkonen Collection*, Riihimäki, 2011, p. 141





**ALVAR AALTO** 1898-1976*Pair of door handles, 1952-1957*

Bronze.

Each: 25.3 x 5.5 x 9 cm (9 $\frac{7}{8}$  x 2 $\frac{1}{8}$  x 3 $\frac{1}{2}$  in.)

Produced by Valaistustyö, Finland. Each impressed with VALAISTUSTYÖ.

**Estimate** £5,000-7,000 \$8,400-11,700 €6,300-8,800**LITERATURE**Richard Weston, *Alvar Aalto*, London, 1955, p. 164, fig. 38Aarno Ruusuvuori, ed., *Alvar Aalto 1898-1978*, Helsinki, 1978, p. 145, fig. 202Maija Holma and Markku Lahti, *Alvar Aalto: A Gentler Structure for Life*, Helsinki, 1996, front cover pp. 3, 133



155

**TAPIO WIRKKALA** 1915-1985

*Set of four vases, including model nos. 3582 and 3584, 1955-1968*

Mould-formed cased and flashed crystal glass, rim cut, sandblasted, acid matted.

Tallest: 35.3 cm (13<sup>7</sup>/<sub>8</sub> in.) high

Produced by Iittala, Finland. Undersides incised two with *TAPIO WIRKKALA 3582, 3584* respectively, *TAPIO WIRKKALA - IITTALA - 56* and *TAPIO WIRKKALA - 56*.

**Estimate** £5,000-7,000 \$8,400-11,700 €6,300-8,800

**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. 305

Marianne Aav and Eeva Viljanen, eds., *Iittala: 125 Years of Finnish Glass Complete History with all Designers*, Helsinki, 2006, pp. 75, 245

Heikki Matiskainen, ed., *Tapio Wirkkala: A Poet in Glass and Silver, Collection Kakkonen*, exh. cat., Finnish Glass Museum, Riihimäki, 2013, pp. 111, 314-15, figs. 162, 164



156

**ALVAR AALTO** 1898-1976

*Large 'Beehive' ceiling light, model no. A332, circa 1953-1954*

Painted aluminium, perforated brass, painted brass.

35.3 cm (13 $\frac{7}{8}$  in.) high, 34.1 cm (13 $\frac{3}{8}$  in.) diameter, variable drop

Manufactured by Valaistustyö Ky, Finland. Interior light fixture impressed with VALAISTUSTYÖ A 332.

**Estimate** £7,000-10,000 \$11,700-16,700 €8,800-12,500

**LITERATURE**

*Domus* (Milan), no. 810, December 1998, p. 43, figs. 8-12

Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, p. 104

Thomas Kellein, ed., *alvar & aino aalto. design collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 180





157

**AUNE SIIMES** 1909-1964

*Necklace*, designed 1945

Porcelain, ribbon, string.

Necklace: 84 cm (33½ in.) long

Ring: 3.7 cm (1½ in.) diameter

Produced at Arabia, Finland. Together with a ring.

**Estimate** £1,500-2,000 \$2,500-3,300 €1,900-2,500

**LITERATURE**

Åsa Hellman, *Ceramic Art in Finland: A Contemporary Tradition*, London, 2004, p. 124



158

**PAAVO TYNELL** 1890-1973

*Chandelier, model no. K2-33, 1950s*

Brass, perforated brass, tubular brass.

107 cm (42½ in.) drop, 70.4 cm (27¾ in.) diameter

Manufactured by Idman, Finland.

**Estimate** £16,000-20,000 \$26,800-33,500 €20,000-25,000

**LITERATURE**

*Idman Valaisimia (the light fixtures)*, no. 135, sales catalogue, Helsinki, 1953, p. 60

*Idman: Koristevalaisinluettelo (decorative lamps list)*, no. 142, sales catalogue, Helsinki, 1958, p. 45



159

**TAPIO WIRKKALA** 1915-1985

*Coffee set, 1958*

Precious metal, jacaranda.

Coffee pot: 21.3 x 21.5 x 11.5 cm (8 $\frac{3}{8}$  x 8 $\frac{1}{2}$  x 4 $\frac{1}{2}$  in.)

Milk jug: 8.6 x 8.5 x 6.5 cm (3 $\frac{3}{8}$  x 3 $\frac{3}{8}$  x 2 $\frac{1}{2}$  in.)

Sugar bowl: 6.4 cm (2 $\frac{1}{2}$  in.) high, 8.2 cm (3 $\frac{1}{4}$  in.) diameter

Handmade to order and produced by Kultakeskus Oy, Finland. Comprising coffee pot (model no. TW 82); milk jug (model no. TW 81); sugar bowl.

Each piece marked with makers mark, Finnish assay mark, 916H,

Hämeenlinna town mark, E7 and incised W.

**Estimate** £4,000-6,000 \$6,700-10,000 €5,000-7,500

**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. 180, fig. 324 for the sugar bowl, p. 361

Heikki Matiskainen, ed., *Tapio Wirkkala: A Poet in Glass and Silver*, *Collection Kakkonen*, exh. cat., Finnish Glass Museum, Riihimäki, 2013, p. 366, fig. 40 for the coffee pot, p. 367, fig. 42 for the sugar bowl and milk jug



**TAPIO WIRKKALA** 1915-1985

*Set of six candlesticks, model no. 189, designed 1957, executed 1959*  
Brass.

Each: 23.3 cm (9¼ in.) high

Serially produced by Kultakeskus Oy, Finland. Four impressed with *HOPEAKESKUS OY/MADE IN FINLAND/DESIGN:/TAPIO WIRKKALA*, one impressed *KULTAKESKUS OY/DESIGN:/TAPIO WIRKKALA* and one other impressed *VILJO BESA/16.1.1959/KULTAKESKUS OY/DESIGN:/TAPIO WIRKKALA*.

Estimate £3,000-5,000 \$5,000-8,400 €3,800-6,300

**LITERATURE**

Marianne Aav and Nina Stritzler-Levine, eds., *Finnish Modern Design: Utopian Ideals and Everyday Realities: 1930-1997*, exh. cat., The Bard Graduate Center for Studies in the Decorative Arts, New Haven, 1998, p. 171, fig. 7-13

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. 29, figs. 70-71, p. 167, fig. 294, p. 363

Heikki Matiskainen, ed., *Tapio Wirkkala: Poet in Glass and Silver*, exh. cat., Finnish Glass Museum, Riihimäki, 2013, p. 216





161

**ALVAR AALTO** 1898-1976

*Two 'L-Leg' coffee tables, model no. 91, 1960s*

Laminated birch plywood, linoleum laminated birch plywood.

Each: 57 cm (22½ in.) high, 124.8 cm (49½ in.) diameter

Manufactured by O.y. Huonekalu- ja Rakennustyötehdas A.b., Turku, for Artek. Underside of one with faded manufacturer's stamp ARTEK.

**Estimate** £4,000-6,000 \$6,700-10,000 €5,000-7,500

#### LITERATURE

'FINMAR LIMITED: London, S.W.1. 44 Ranelagh Road', *Finmar*, sales catalogue, Helsingfors, 1936, n.p.

'Finmar: Furniture of the future for the home of To-day', *Finmar*, sales catalogue, London, 1939, p. 23

Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, pp. 82-83, 88-89, 144, 173

**PAAVO TYNELL** 1890-1973

*Pair of standard lamps, model no. 9602, 1950s*

Cane wrapped tubular metal, tubular brass, brass, fabric shades.

Each: 152.6 cm (60½ in.) high

Manufactured by Taito Oy, Finland.

**Estimate** £8,000-12,000 \$13,400-20,100 €10,000-15,000

**LITERATURE**

*Idman: Koristevalaisinluettelo (decorative lamps list)*, no. 142, sales catalogue, Helsinki, 1958, p. 126

*Finland House Lighting: harmony in lighting for harmony in living, original designs by Paavo Tynell*, sales catalogue, New York, p. 11

Tuula Poutasuo, *Paavo Tynell ja Taito Oy*, Helsinki, 2005, p. 22





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# GUIDE FOR PROSPECTIVE BUYERS

## BUYING AT AUCTION

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

## CONDITIONS OF SALE

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

## BUYER'S PREMIUM

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.

## VAT

Value added tax (VAT) may be payable on the hammer price and/or the buyer's premium. The buyer's premium may attract a charge in lieu of VAT. Please read carefully the VAT and Other Tax Information for Buyers section in this catalogue.

## 1 PRIOR TO AUCTION

### Catalogue Subscriptions

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

### Pre-Sale Estimates

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

### Pre-Sale Estimates in US Dollars and Euros

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

### Catalogue Entries

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

### Condition of Lots

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

### Pre-Auction Viewing

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

### Electrical and Mechanical Lots

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

### Symbol Key

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

### ○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips, by a third party or jointly by us and a third party. Phillips and third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party guarantor may also bid for the guaranteed lot and may be allowed to net the financial remuneration received in connection with the guarantee against the final purchase price if such party is the successful bidder.

### △ Property in which Phillips has an Ownership Interest

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

### ● No Reserve

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

### ♠ Property Subject to the Artist's Resale Right

Lots marked with ♠ are subject to the Artist's Resale Right calculated as a percentage of the hammer price and payable as part of the purchase price as follows:

Portion of the Hammer Price (in EUR)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right applies where the hammer price is EUR 1,000 or more, subject to a maximum royalty per lot of EUR 12,500. Calculation of the Artist's Resale Right will be based on the pounds sterling/euro reference exchange rate quoted on the date of the sale by the European Central Bank.

### Σ Endangered Species

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

### †, §, ‡, or Ω Property Subject to VAT

Please refer to the section entitled 'VAT and Other Tax Information for Buyers' in this catalogue for additional information.

## 2 BIDDING IN THE SALE

### Bidding at Auction

Bids may be executed during the auction in person by paddle, by telephone, online or prior to the sale in writing by absentee bid. **Proof of identity in the form of government-issued identification will be required, as will an original signature.** We may also require that you furnish us with a bank reference. Please note that buyers bidding in person, by telephone, by absentee bid or online will not have the right to cancel the sale of any lot purchased under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.

### Bidding in Person

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

### Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multilingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least £500. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and VAT, which we can execute on your behalf in the event we are unable to reach you by telephone.

### Online Bidding

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



**Absentee Bids**

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

**Employee Bidding**

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

**Bidding Increments**

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

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

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

**3 THE AUCTION**

**Conditions of Sale**

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

**Interested Parties Announcement**

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

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

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

**4 AFTER THE AUCTION**

**Payment**

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

**Credit Cards**

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

**Collection**

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer’s authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. After the auction,

we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. If you are in doubt about the location of your purchase, please contact the Shipping Department prior to arranging collection. We will levy removal, interest, storage and handling charges on uncollected lots.

**Loss or Damage**

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

**Transport and Shipping**

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

**Export and Import Licences**

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

**Endangered Species**

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, 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. Please note that the United States prohibits the importation of any item containing elephant ivory. This prohibition applies regardless of the item’s age and even to items that qualify as antiques. With regard to any item containing endangered species other than elephant ivory, an importer into the United States must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. Prospective buyers planning to import objects containing endangered species into the United States may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object, and must consult with an qualified independent appraiser prior to placing bids on the lot. 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. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

**IMPORTANT NOTICES**

**Items Sold under Temporary Admission**

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

**Identification of Business or Trade Buyers**

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

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

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

## VAT AND OTHER TAX INFORMATION FOR BUYERS

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

### 1 PROPERTY WITH NO VAT SYMBOL

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

### 2 PROPERTY WITH A † SYMBOL

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

### 3 PROPERTY WITH A \$ SYMBOL

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

### 4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

### 5 EXPORTS FROM THE EUROPEAN UNION

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

- The amount in lieu of VAT charged on the buyer's premium for property sold under the Auctioneer's Margin Scheme (i.e., without a VAT symbol).
- The VAT on the hammer price for property sold under the normal VAT rules (i.e., with a † or a \$ symbol).

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

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

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

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

- For lots sold under the Auctioneer's Margin Scheme or the normal VAT rules, Phillips is provided with appropriate original documentary proof of export from the EU within three months of the date of sale. Buyers carrying their own property should obtain hand-carry papers from the Shipping Department to facilitate this process.
- For lots sold under temporary admission, Phillips is provided with the original correct paperwork duly completed and stamped by HMRC which shows the property has been exported from the EU via the UK within 30 days of payment date. It is essential for shippers acting on behalf of buyers to collect copies of original import papers from our Shipping Department. HMRC insist that the correct customs procedures are followed and Phillips will not be able to issue any refunds where the export documents do not exactly comply with governmental regulations. Property subject to temporary admission must be transferred to another customs procedure immediately if any restoration or repair work is to be carried out.

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

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

### 6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

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

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

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

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

### 7 SALES AND USE TAXES

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

## CONDITIONS OF SALE

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

### 1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction. By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty. These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

### 2 PHILLIPS AS AGENT

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

### 3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

### 4 BIDDING AT AUCTION

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

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the Absentee Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and value added tax (VAT). The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the Telephone Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least £500. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

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

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

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

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

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

### 5 CONDUCT OF THE AUCTION

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

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

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in 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 £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction. (b) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.

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

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

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed the local currency equivalent of US\$10,000.

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to Phillips Auctioneers Ltd. If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at 7 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. Bank transfer details:

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

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

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

## 7 COLLECTION OF PROPERTY

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. Purchased lots are at the buyer's risk, including the responsibility for insurance, from (i) the date of collection or (ii) seven days after the auction, whichever is the earlier. Until risk passes, Phillips will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand carry only. We do not provide packing, handling, insurance or shipping services. We will coordinate with shipping agents instructed by the buyer, whether or not recommended by Phillips, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips. Any such instruction is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers.

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

## 8 FAILURE TO COLLECT PURCHASES

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

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

## 9 REMEDIES FOR NON-PAYMENT

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

(b) The buyer irrevocably authorizes Phillips to exercise a lien over the buyer's property which is in our possession upon notification by any of our affiliated companies that the buyer is in default of payment. Phillips will notify the buyer of any such lien. The buyer also irrevocably authorizes Phillips, upon notification by any of our affiliated companies that the buyer is in default of payment, to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

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

## 10 RESCISSION BY PHILLIPS

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips election to rescind the sale, the buyer will

promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

## 11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. Please note that the United States prohibits the importation of any item containing elephant ivory. This prohibition applies regardless of the item's age and even to items that qualify as antiques. With regard to any item containing endangered species other than elephant ivory, an importer into the United States must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. Prospective buyers planning to import objects containing endangered species into the United States may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object, and must consult with a qualified independent appraiser prior to placing bids on the lot. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

## 12 DATA PROTECTION

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

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes, including to persons outside the European Economic Area (EEA), where national laws may not provide an equivalent level of protection to personal data as that provided within the EEA. You expressly consent to such transfer of your personal data, including sensitive personal data, outside the EEA. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

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

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

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

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

(d) Subject to sub-paragraph (e) below, none of Phillips, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in sub-paragraph (a) above, whether such loss or damage is

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

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

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

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

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(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with English law.

(b) For the benefit of Phillips, all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply. All parties agree that Phillips shall retain the right to bring proceedings in any court other than the Courts of England.

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

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

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

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



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## SALE INFORMATION

### AUCTION

Wednesday 24 September 2014, 6pm

### VIEWING

Wednesday 17 – Wednesday 24 September  
Monday – Saturday, 10am – 6pm  
Sunday 12pm – 6pm

### VIEWING & AUCTION LOCATION

Howick Place, London SW1P 1BB

### WAREHOUSE & COLLECTION LOCATION

110–112 Morden Road, Mitcham, Surrey CR4 4XB

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**Front cover** Vilhelm Lauritzen *Important and rare sofa, from the Royal Suite, Radiohuset (National Broadcasting House), Copenhagen, 1938-1945, lot 30 (detail)*

**Back cover** Axel Einar Hjorth *Important and unique cabinet, 1937, lot 71 (detail)*

**Title page** Tapio Wirkkala *Rare 'Leaf' dish, circa 1951, lot 119*

**Inside front** Axel Einar Hjorth *Cabinet, from the 'Caesar' series, circa 1929, lot 77 (detail)*

**Page 207** Alvar Aalto *Rare standard lamp, model no. A 810, 1950s, lot 122 (detail)*

**Page 221** Børge Mogensen *Unique dining table, 1951, lot 66 (detail)*

**Page 222-223** Alvar Aalto *Rare set of four stackable bowls, model nos. 9769 A-B-C-D, designed 1939, produced 1956, lot 111 (detail)*

**Inside back** Poul Henningsen *Early adjustable standard lamp, type 5/3 shades, circa 1927, lot 59 (detail)*

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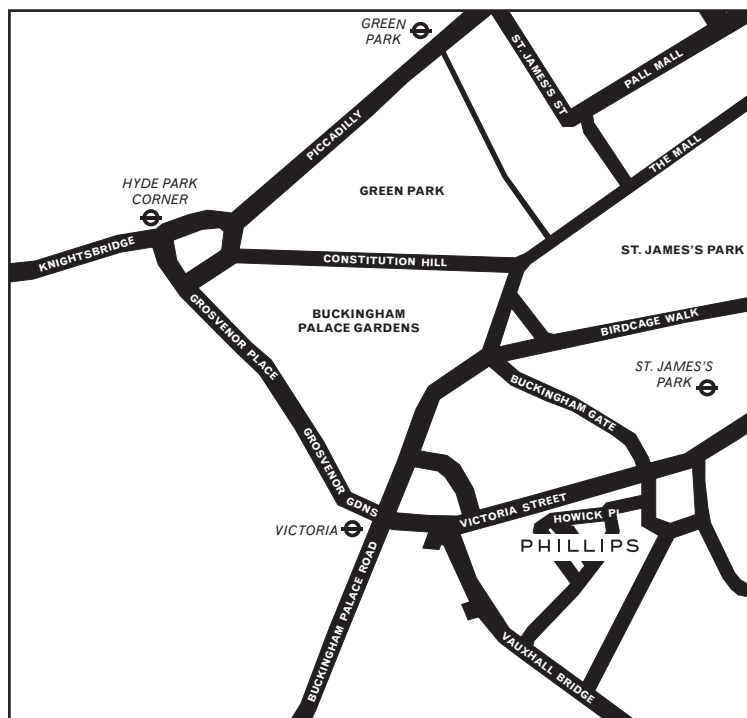
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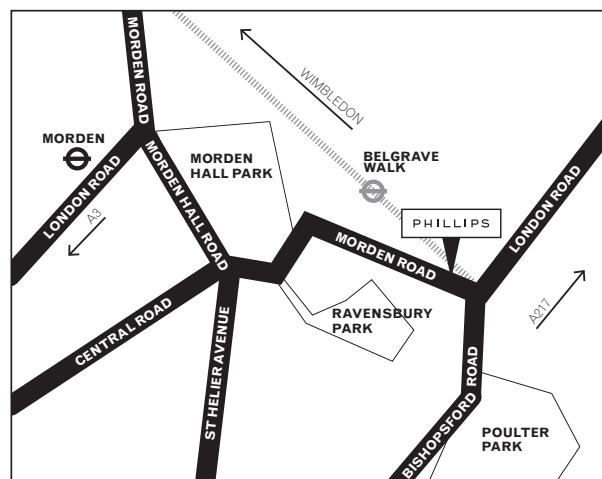
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Byron Slater

Kent Pell



Viewing and Auction location



Warehouse and collection location

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☐ **ON BEHALF OF A COMPANY**

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Title	First Name	Surname	
Company (if applicable)		Account Number	
VAT number (if applicable)			
Address			
City		State/Country	
Post Code			
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Lot number In Consecutive Order	Brief description	Maximum pound sterling price* Absentee Bids Only

\* Excluding Buyer's Premium and VAT

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Signature	Date
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- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.
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☐ **ON BEHALF OF A COMPANY**

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Account Number (if known)		
Title	First name	Surname
Company name (complete this only if you are bidding on behalf of a company)		
VAT number (if applicable)		
Address		
City	State / County	
Postcode / zip code	Country	
Phone	Mobile	Fax
Email		

### FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only.  
Please note that you may be contacted to provide a bank reference:

Credit card type	Expiration date
Credit card number	
For anyone wishing to bid on lots with a low pre-sale estimate of above £5,000, please provide the following information for our reference only:	
Bank name	Contact
Telephone / fax	Account number

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

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Paddle Number

- **PRIVATE PURCHASES** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES** We require a copy of government-issued identification (such as the certificate of incorporation) to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.
- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.
- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express or Mastercard only, UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- You will not have the right to cancel the sale of any lot purchased by you under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at [www.phillips.com](http://www.phillips.com) or available on request by emailing [dataprotection@phillips.com](mailto:dataprotection@phillips.com). We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at [dataprotection@phillips.com](mailto:dataprotection@phillips.com).
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.





















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