Nordic

1 October 2015

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246. Marianne Richter

278. Josef Frank

302. Ejner Larsen and Aksel Bender Madsen

Nordic Design
London, 1 October 2015, 5pm

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PHILLIPS

Finland

‘Lapland… can bewitch with its magic’

Tapio Wirkkala, *T.W. Note 11,* p. 51

201. Tapio Wirkkala 1915-1985

'Rhythmic Plywood' coffee table, circa 1958
Laminated birch, birch.
40 x 120 x 62 cm (15¾ x 47¼ x 24⅜ in.)
Manufactured by Asko, Lahti, Finland. Underside with manufacturer's stamp *TAPIO WIRKKALA/ASKO/ MADE IN FINLAND.*

Estimate
£8,000-12,000 $12,500-18,800 €11,000-16,500

Literature
'Nuovi disegni di Tapio Wirkkala', *Domus*, no. 341, April 1958, pp. 45-48 for similar examples
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. 281, figs. 474-75 for similar examples, p. 283, fig. 479 for the 'Rhythmic Plywood', p. 380 for a similar example

202. **Timo Sarpaneva** 1926-2006

Rare 'Hiidenkirnu' (Devil's Churn) vase, model no. 3530,
designed 1951, produced 1952-1954
Clear off-hand blown lead crystal glass with air bubbles,
rim finished off-hand, side pierced with shears, base polished.
27.8 cm (10⅞ in.) high
Produced by Iittala, Helsinki, Finland. Underside incised
with *T. SARPANEVA - IITTALA*.

Estimate
£10,000-15,000 $15,700-23,500 €13,800-20,700

Literature
The Finnish Glass Museum, *Glass manufacturers' brochures from the 1950s*, Riihimäki, 1994, pp. 5, 8, 11, 23, 29
Marianne Aav, Ebba Brännback and Eeva Viljanen, eds., *Timo Sarpaneva Collection*, Helsinki, 2006, pp. 40-41
Kaisa Koivisto and Pekka Korvenmaa, eds., *Glass from Finland in the Bischofberger Collection*, exh. cat., Le Stanze del Vetro and Fondazione Giorgio Cini, Venice, 2015, p. 313, fig. 260,
p. 408, fig. 260

The 'Devil's Churn', not to be confused with the 'Devil's Fist', was produced using a very refined and sophisticated technique, encasing numerous air bubbles into the thick body of the vase. The rim of the vase is subsequently finished off-hand, the side pierced with shears and the base polished. The model was included in the Iittala production catalogue for eight years, between 1952 and 1960, but only a few examples are known to exist, one of which is part of the Bischofberger collection, Switzerland.

Phillips wishes to thank Kaisa Koivisto, Chief Curator of The Finnish Glass Museum, for her assistance with the cataloguing of the present lot.

203. Tapio Wirkkala 1915-1985

Dish, model no. 3369-3869, 1954
Clear lead crystal glass, cast and formed in a mould, outer surface comb cut.
5 x 43.5 x 12.3 cm (1⅞ x 17⅛ x 4⅞ in.)
Produced by Iittala, Helsinki, Finland. Incised with *TAPIO WIRKKALA - ITTALA - 54*.

Estimate
£5,000-7,000 $7,800-11,000 €6,900-9,700

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. 56, fig. 116, p. 272, fig. 462, p. 303
Heikki Matiskainen, ed., *Tapio Wirkkala: A Poet in Glass and Silver, Collection Kakkonen*, exh. cat., Finnish Glass Museum, Riihimäki, 2013, pp. 8, 87, 293
Kaisa Koivisto and Pekka Korvenmaa, eds., *Glass from Finland in the Bischofberger Collection*, exh. cat., Le Stanze del Vetro and Fondazione Giorgio Cini, Venice, 2015, p. 215, fig. 128, p. 402, fig. 128

The present model was exhibited at the X Milan Triennale, 1954.

Phillips wishes to thank Kaisa Koivisto, Chief Curator of The Finnish Glass Museum, for her assistance with the cataloguing of the present lot.

204. Tapio Wirkkala 1915-1985

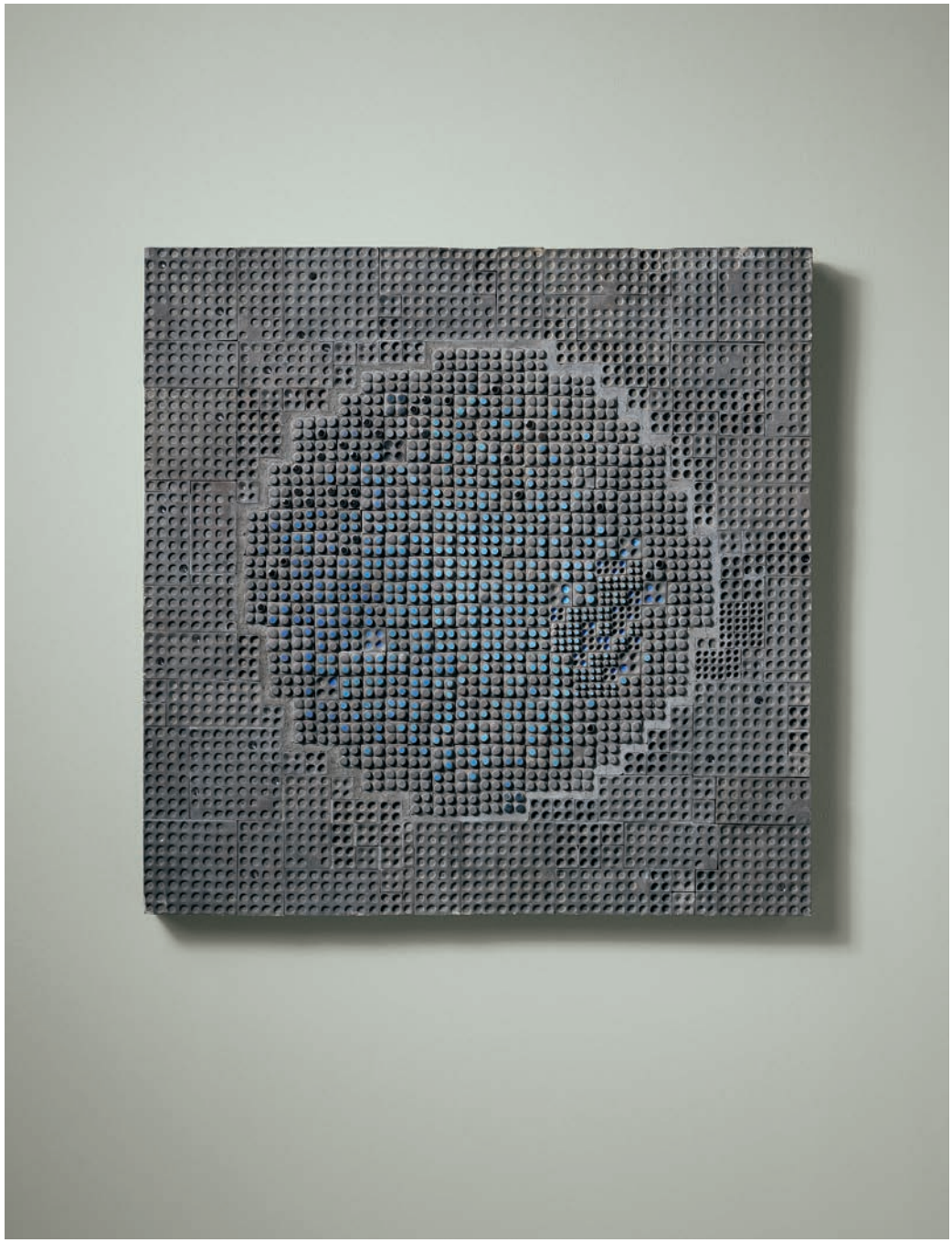
Rare vase, model no. 3900, 1956
Clear mould formed and steam blown lead crystal glass, polished.
20 x 18.2 x 10.3 cm (7⅞ x 7⅛ x 4 in.)
Produced by Iittala, Helsinki, Finland. Underside incised with *TAPIO WIRKKALA - IITTALA - 56*.

Estimate
£5,000-7,000 $7,800-11,000 €6,900-9,700

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. 277, fig. 469, p. 326 for a drawing
Heikki Matiskainen, ed., *Tapio Wirkkala: A Poet in Glass and Silver, Collection Kakkonen*, exh. cat., Finnish Glass Museum, Riihimäki, 2013, p. 319, fig. 177
Kaisa Koivisto and Pekka Korvenmaa, eds., *Glass from Finland in the Bischofberger Collection*, exh. cat., Le Stanze del Vetro and Fondazione Giorgio Cini, Venice, 2015, p. 232, fig. 145, p. 403, fig. 145

The present model was included in the Littala production catalogue for one year in 1956 and only a few examples are known to exist.

Phillips wishes to thank Kaisa Koivisto, Chief Curator of The Finnish Glass Museum, for her assistance with the cataloguing of the present lot.



205. Rut Bryk 1916-1999

'Sininen' (Blue), 1969-1970
Glazed ceramic tiles mounted on wood board, pigment.
81.3 x 81.5 x 5.6 cm (32 x 32⅛ x 2¼ in.)
Produced by Arabia, Helsinki, Finland. Reverse signed by the artist with *RUT BRYK/FINLAND.*

Estimate
£15,000-25,000 $23,500-39,200 €20,700-34,500 ♠

Literature
Rut Bryk, exh. cat., Design Museum, Helsinki, 2012, front cover, pp. 53, 130

Phillips wishes to thank Greta Muuri from the Tapio Wirkkala Rut Bryk Foundation for her assistance with the cataloguing of the present lot.

206. Alvar Aalto 1898-1976

Tea trolley, model no. 900, circa 1937
Birch-veneered plywood, painted birch-veneered plywood, bent laminated birch, birch, rubber, cane.
58.3 x 91.1 x 66 cm (22⅞ x 35⅞ x 25⅞ in.)
Manufactured by O.y. Huonekalu-ja Rakennustyötehdas A.b., Turku, for Artek, Finland. Underside with faded manufacturer's stamp *ARTEK MADE IN FINLAND*.

Estimate
£6,000-8,000 $9,400-12,500
€8,300-11,000

Literature
Eva B. Ottillinger, *Alvar Aalto, Möbel: Die Sammlung Kossdorff*, Vienna, 2002, p. 49, fig. 42
Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, pp. 88, 175
Thomas Kellein, ed., *alvar & aino aalto. design, collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 107

207. Paavo Tynell 1890-1973

Six-armed chandelier, 1950s
Brass, perforated brass, opaque glass, parchment shades.
149.7 cm (58⅞ in.) drop, 91.3 cm (35⅞ in.) diameter
Manufactured by Taito Oy, Helsinki, Finland

Estimate
£12,000-18,000 $18,800-28,200
€16,500-24,800

Literature
Idman: Koristevalaisinluettelo (decorative lamps list), sales catalogue, no. 135, Helsinki, 1953, p. 63 for a similar example
Tuula Poutasuo, *Paavo Tynell ja Taito Oy*, Helsinki, 2005, n.p.

208. Tapio Wirkkala 1915-1985

Large bowl, model no. TW 117, 1957
Precious metal.
28.6 cm (11¼ in.) diameter
Handmade to order and produced by Kultakeskus Oy, Hämeenlinna, Finland. Underside marked with artist's mark, maker's mark, Finnish assay mark, purity mark *916H*, Hämeenlinna city mark, date mark *O7* and *KÄSITYÖ*. Gross weight 531.6 grams.

Estimate
£4,000-6,000 $6,300-9,400 €5,500-8,300

Literature
Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala - eye, hand and thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, p. 362
Heikki Matiskainen, ed., *Tapio Wirkkala: A Poet in Glass and Silver, Collection Kakkonen*, exh. cat., Finnish Glass Museum, Riihimäki, 2013, p. 360, fig. 25

209. Tapio Wirkkala 1915-1985

Bracelet, 1970s
Precious metal.
3.4 x 6.3 x 5.3 cm (1⅜ x 2½ x 2⅛ in.)
Serially produced by Kultakeskus Oy, Hämeenlinna, Finland. Marked with Finnish assay mark and purity mark *750*. Gross weight 30.2 grams.

Estimate
£4,000-6,000 $6,300-9,400 €5,500-8,300

Literature
Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala - eye, hand and thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, p. 371 for a similar example

210. Kristina Riska b. 1960

Untitled (Basket) sculpture, 2007
Ceramic, aluminiumoxide slip, coloured with manganoxide and black iron oxide.
36 x 56 x 45 cm (14⅛ x 22 x 17¾ in.)
Underside signed with artist's initials and dated *KR 2007.*

Estimate
£6,000-8,000 $9,400-12,500 €8,300-11,000 ♠

The Finish artist Kristina Riska graduated from the Department of Ceramic Art at the University of Art and Design, Finland. Her work is in many collections both private and public including: The Design Museum, Helsinki and the Museum of Fine Arts, Gifu, Japan. She has also received artistic awards including the gold medal in Faenza, Italy in 1995 and the silver medal at the International Ceramic Contest, Mino, Japan in 2002.

211. Birger Kaipiainen 1915-1988

Dish, 1950s
Glazed earthenware, glaze pearls in relief.
4.7 x 52.5 x 48 cm (1⅞ x 20⅝ x 18⅞ in.)
Produced by Arabia, Helsinki, Finland.
Painted with *KAIPIAINEN*.

Estimate
£6,000-8,000 $9,400-12,500 €8,300-11,000

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. 235, fig. 341 for a similar example
Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 343 for a similar example

212. Alvar Aalto 1898-1976

Set of eight chairs, model no. 66, designed 1933, produced 1933-1935
Painted birch-veneered wood, painted bent birch laminated plywood, cane weaved fabric.
Each: 76 x 37.5 x 43 cm (29⅞ x 14¾ x 16⅞ in.)
Manufactured by O.y. Huonekalu-ja Rakennustyötehdas A.b., Turku, for Artek, Finland.

Estimate
£4,000-6,000 $6,300-9,400 €5,500-8,300

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. 19
Aarno Ruusuvuori, ed., *Alvar Aalto: 1898-1976*, exh. cat., The Museum of Finnish Architecture, Helsinki, 1978, p. 140
Alvar Aalto, exh. cat., Vitra Design Museum, Weil am Rhein, 2014, p. 528

‘Form must
have a content,

and that content must be linked with nature'

Alvar Aalto

213. Alvar Aalto 1898-1976

Pair of cantilevered armchairs, model no. 31/42,
circa 1932
Birch-veneered bent plywood, bent laminated birch.
Each: 68.5 x 60.5 x 76.8 cm (26⅞ x 23⅞ x 30¼ in.)
Manufactured by O.y. Huonekalu-ja Rakennustyötehdas A.b., Turku, for Artek, Finland.

Estimate
£14,000-18,000 $22,000-28,200 €19,300-24,800

Literature
Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, pp. 18, 79
Thomas Kellein, ed., *alvar & aino aalto. design, collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, pp. 46-47

214. Tapio Wirkkala 1915-1985

Set of fourteen glasses, model no. 2007-1101, 1959
Glass.
Each: 18.8 cm (7⅜ in.) high
Produced by Iittala, Helsinki, Finland.

Estimate
£1,500-2,500 $2,400-3,900 €2,100-3,400

Literature
Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala - eye, hand and thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, pp. 122, 309
Marianne Aav and Eeva Viljanen, eds., *Iittala: 125 Years of Finnish Glass Complete History with all Designers*, Helsinki, 2006, p. 246

Phillips wishes to thank Kaisa Koivisto, Chief Curator of The Finnish Glass Museum, for her assistance with the cataloguing of the present lot.

215. Lisa Johansson-Pape 1907-1989

Pair of 'Mademoiselle' table lamps, model no. 40-013, circa 1954
Glass, coloured glass, brass, fabric shades.
Each: 66.3 cm (26⅛ in.) high including shade
Manufactured by Oy Ornö AB and bases by Iittala, Helsinki, Finland. One light fixture impressed by manufacturer with *ORNO*.

Estimate
£4,000-6,000 $6,300-9,400
€5,500-8,300

Literature
Stockmann Orno, Valaisimia Lampo 64, sales catalogue, Helsinki, 1964, p. 95
Lisa Johansson-Pape – 07 – 27 – 37 – 67 –, no. 19, Design Musuem, Helsinki, 1986, p. 67

216. Ritva Puotila b. 1935

'Karpalo' (Cranberry) rug, designed 1962, produced 1981
Wool.
127 x 87.5 cm (50 x 34½ in.)
Produced by Suomen Käsityön Ystävät, Finland (The Friends of Finnish Handicrafts). Handwoven by Kerittu Parkko. Reverse with printed manufacturer's label *SUOMEN KÄSITYÖN YSTÄVÄT/HELSINKI - FINLAND/DESIGN: RITVA PUOTILA/"KARPALO" 1962 28 / 30/KUTONUT: KERITTU PARKKO 1981.*

Estimate
£3,000-4,000 $4,700-6,300 €4,100-5,500

Literature
Tuomas Sopanen and Leena Willberg,*The Ryijy-Rug Lives on, Finnish Ryijy-Rugs 1778-2008*, Kuopio, 2008, pp. 312-13

217. **Paavo Tynell** 1890-1973

Pair of standard lamps, model no. 9609, circa 1953
Painted metal, cane wrapped tubular brass, tubular brass, brass, fabric shades.
Each: 154 cm (60⅝ in.) high
Manufactured by Taito Oy, Helsinki, Finland. One light fixture impressed by manufacturer with *TAITO/9609*.

Estimate
£8,000-12,000 $12,500-18,800 €11,000-16,500

Literature
Idman: Koristevalaisinluettelo (decorative lamps list), sales catalogue, no. 142, Helsinki, 1953, p. 46

218. Kaj Franck 1911-1989

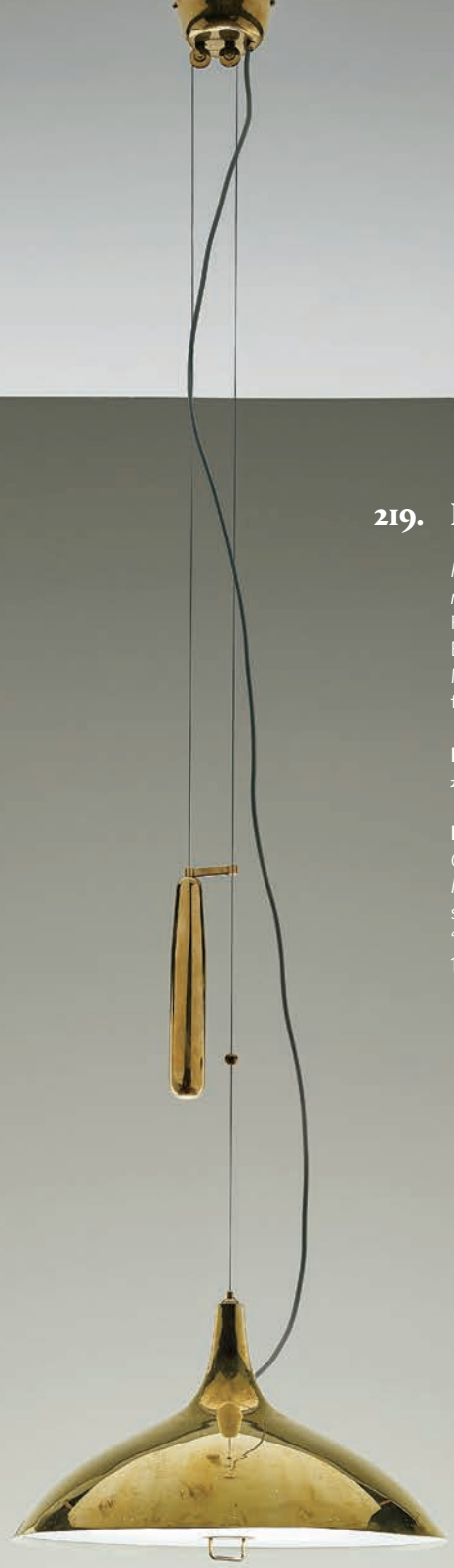
Pair of 'Kremlin Kellots' (Kremlin Bells) double decanters and decanter, model no. KF 1500, designed 1957, executed 1962-1964
Decanters: mould blown coloured glass, flared; stoppers: free-blown glass.
Largest: 34 cm (13⅜ in.) high, 13.5 cm (5⅜ in.) diameter
Produced by Nuutajärvi Notsjö, Helsinki, Finland.
Each underside incised with *K Franck Nuutajärvi Notsjö* - and dated *62, 62, 64* respectively.

Estimate
£4,000-6,000 $6,300-9,400 €5,500-8,300

Literature
Marketta Kahma, *The Modern Spirit – Glass From Finland*, Helsinki, 1985, fig. 18 a
Från modern till nutid, Glas i Finland 1920-1990, exh. cat., Finnish Glass Museum, Riihimäki, 1992, p. 41
Kaisa Koivisto and Pekka Korvenmaa, eds., *Glass from Finland in the Bischofberger Collection*, exh. cat., Le Stanze del Vetro and Fondazione Giorgio Cini, Venice, 2015, pp. 284-85, figs. 225, 227, p. 407, figs. 225, 227

Designed as a juice decanter, the 'Kremlin Kellots' would hold water in the lower body and juice in the upper. It was possible for the purchaser to select alternate colour combinations between the upper and lower bodies. The present model was exhibited in 1957 at the XI Milan Triennale, winning the Grand Prix.

Phillips wishes to thank Kaisa Koivisto, Chief Curator of The Finnish Glass Museum, for her assistance with the cataloguing of the present lot.



219. Paavo Tynell 1890-1973

Pair of adjustable ceiling lights, model no. A 1965, 1950s
Perforated brass, brass, opaque glass.
Each: 44.7 cm (17⅝ in.) diameter, variable drop
Manufactured by Idman, Helsinki, Finland. One fixture impressed by manufacturer with *Idman*.

Estimate
£6,000-8,000 $9,400-12,500 €8,300-11,000

Literature
Ornamo, no. 13, 1949, p. 72, fig. 1
Idman: valaisimia luettelo (decorative lamps list), sales catalogue, no. 135, Helsinki, 1953, p. 9
'High Lights of a Lighting Genius', *Life*, 12 December 1960, p. 57

220. Paavo Tynell 1890-1973

Pair of wall lights, model no. 9460, 1950s
Perforated brass, brass.
Each: 16.8 x 33.8 x 13 cm (6⅝ x 13¼ x 5⅛ in.)
Manufactured by Taito Oy, Helsinki, Finland.
Each fixture impressed by manufacturer with *OY TAITO AB. 9460.*

Estimate
£5,000-7,000 $7,800-11,000 €6,900-9,700

Literature
Teknillisiä Valaisimia: Idman Osakeyhtiö, no. 140, sales catalogue, Helsinki, p. A 4-3

221. Aino Aalto 1894-1949

'Mairea' armchair, model no. 506, designed for the Villa Mairea, 1939
Leather, birch.
84 x 84 x 97 cm (33⅛ x 33⅛ x 38¼ in.)
Manufactured by O.y. Huonekalu-ja Rakennustyötehdas A.b., Turku, for Artek, Finland.

Estimate
£5,000-7,000 $7,800-11,000 €6,900-9,700

Literature
Kirsi Gullichsen and Ulla Kinnunen, *Inside the Villa Mairea, Art, Design and Interior Architecture*, Jyväskylä, 2009, p. 44, fig. 33, p. 50, fig. 39, p. 68, fig. 6, p. 171, fig. 101, p. 178, fig. 4, p. 213, p. 216, fig. 37

'They are works of sculpture in glass made for the gaze, light and journeys of the mind'.

Timo Sarpaneva, Collection, Design Museo. p.14

222. Timo Sarpaneva 1926-2006

Important 'Orkidea' (Orchid), model no. 3868,
designed 1953, executed 1957
Clear lead crystal glass, steam blown, cut and surface polished.
38.3 cm (15⅛ in.) high
Produced by Iittala, Helsinki, Finland. Underside incised *TIMO SARPANEVA - IITTALA - 57*.

Estimate
£7,000-9,000 $11,000-14,100 €9,700-12,400

Literature
Kaisa Koivisto and Pekka Korvenmaa, eds., *Glass from Finland in the Bischofberger Collection*, exh. cat., Le Stanze del Vetro and Fondazione Giorgio Cini, Venice, 2015, p. 329, no. 275, p. 409, fig. 275

Phillips wishes to thank Kaisa Koivisto, Chief Curator of The Finnish Glass Museum, for her assistance with the cataloguing of the present lot.

The present model was never conceived as a vase but as a sculpture, for which the artist was awarded a Gand Prix at the X Milan Triennale, in 1954. Also declared 'The most significant object of the year' by *House Beautiful*, the 'Orkidea' was exhibited at the XI Milan Triennale and remained one of the most famous and iconic designs by Iittala glassworks. The interior is created by steam blowing the incandescent glass, letting the steam expand the cavity to the desired size. Produced between 1954 and 1972, the model was executed in various sizes, the present model being the largest from the production that was discontinued towards the end of the 1950s. The vertical surface cutting is also found exclusively on examples produced before this date.

223. Timo Sarpaneva 1926-2006

Rare sculpture, model no. 3858, circa 1954
Clear lead crystal glass, steam blown, cut and surface polished.
9.3 x 17 x 14.3 cm (3⅝ x 6¾ x 5⅝ in.)
Produced by Iittala, Helsinki, Finland. Incised with *TIMO SARPANEVA*.

Estimate
£4,000-6,000 $6,300-9,400 €5,500-8,300

Phillips wishes to thank Kaisa Koivisto, Chief Curator of The Finnish Glass Museum, for her assistance with the cataloguing of the present lot.

224. Alvar Aalto 1898-1976

Set of four 'Hand Grenade' ceiling lights, model no. A111, circa 1962
Brass, painted metal.
Each: 60 cm (23⅝ in.) high, 18 cm (7⅛ in.) diameter, variable drop
Manufactured by Valaistustyö Ky, Helsinki, Finland.
Each light fixture impressed by manufacturer with *Valaistustyö A111*.

Estimate
£12,000-14,000 $18,800-22,000 €16,500-19,300

Literature
Thomas Kellein, ed., *alvar & aino aalto. design collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 172
Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 493
Alvar Aalto, exh. cat., Vitra Design Museum, Weil am Rhein, 2014, p. 560, no. 339

225. Alvar Aalto 1898-1976

Rare 'Café' chair, model no. 10,68, designed for Rautatalo Café, Helsinki, circa 1954
Leather, brass.
76.3 x 44.7 x 55.6 cm (30 x 17⅝ x 21⅞ in.)
Manufactured by O.y. Huonekalu-ja Rakennustyötehdas A.b., Turku, for Artek, Finland.

Estimate
£8,000-12,000 $12,500-18,800 €11,000-16,500

Literature
Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, pp. 110, 184 for images and a drawing

226. Terttu Tomero

'Katiska' (Fish Trap) rug, 1960s
Wool.
167 x 108 cm (65¾ x 42½ in.)
Produced by Neovius, Finland. Reverse with manufacturer's fabric label *RYIJY: "KATISKA"/DESIGN: TERTTU TOMERO/ KÄSINKUDOTTU HANDWOVEN*.

Estimate
£3,000-4,000 $4,700-6,300 €4,100-5,500

Literature
Anja Louhio Taideryijyjä, *Modern Finnish rugs*, Helsinki, 1970, p. 79
Tuomas Sopanen and Leena Willberg, *The Ryijy-Rug Lives on, Finnish Ryijy-Rugs 1778-2008*, Kuopio, 2008, p. 359

227. Alvar Aalto 1898-1976

Rare desk lamp, model no. A704, circa 1954
Perforated painted metal, leather-bound metal.
38.7 cm (15¼ in.) high
Manufactured by Valaistustyö Ky, Helsinki, Finland.
Shade interior with manufacturer's metal label impressed *A 7 0 4 Valaistustyö*.

Estimate
£6,000-8,000 $9,400-12,500 €8,300-11,000

Literature
Eva B. Ottillinger, *Alvar Aalto, Möbel: Die Sammlung Kossdorff*, Vienna, 2002, p. 53 , fig. 50
Thomas Kellein, ed., *alvar & aino aalto. design collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 190
Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 492

228. Paavo Tynell 1890-1973

Ceiling light, designed for the Secretary-General's office, United Nations, New York, model no. 9060, circa 1953
Perforated brass, tubular brass, brass, opaque glass.
50 cm (19⅝ in.) drop, 54.5 cm (21½ in.) diameter
Manufactured by Taito Oy, Helsinki, Finland. Each light fixture impressed by manufacturer with *TAITO*.

Estimate
£5,000-7,000 $7,800-11,000 €6,900-9,700

Literature
Teknillisiä Valaisimia: Idman Osakeyhtiö, no. 140, sales catalogue, Helsinki, p. A 1-7
Idman: Koristevalaisinluettelo (decorative lamps list), sales catalogue, no. 142, Helsinki, 1953, p. 13

229. Alvar Aalto 1898-1976

Stacking chair, model no. 23/3, designed for the Paimio Sanatorium, Paimio, circa 1930
Bent birch laminated plywood, chromium-plated tubular metal.
88.3 x 47.7 x 55.8 cm (34¾ x 18¾ x 21⅞ in.)
Manufactured by Rakennustyötehdas Oy, Turku, Finland. Underside stamped with *AALTO*.

Estimate
£8,000-10,000 $12,500-15,700 €11,000-13,800

Literature
'FINMAR LIMITED: London, S.W.1. 44 Ranelagh Road', *Finmar,* sales catalogue, Helsingfors, 1936, n.p.
'Alvar Aalto', *Domus*, no. 435, February 1966, p. 5, fig. 22 for a drawing
Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, pp. 71, 73, 75, 84, 163
Tuberculosis Sanatorium, Paimio: 1929-1933, exh. cat., Alvar Aalto Museum, Jyväskylä, 2004, n.p.
Thomas Kellein, ed., *alvar & aino aalto. design collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 23

230. **Paavo Tynell** 1890-1973

Pair of wall lights, model no. 6200, 1950s
Perforated brass, brass.
Each: 50 x 21 x 15 cm (19⅝ x 8¼ x 5⅞ in.)
Manufactured by Taito Oy, Helsinki, Finland.

Estimate
£5,000-7,000 $7,800-11,000 €6,900-9,700

Literature
Finland House Lighting: harmony in lighting for harmony in living, original designs by Paavo Tynell, sales catalogue, New York, 1955, p. 25

231. Alvar Aalto 1898-1976

Pair of rare wall lights, designed for the National Pensions Institute, Helsinki, 1948-1956
Painted perforated brass, painted tubular brass, painted metal.
Each: 21.5 x 40.5 x 61 cm (8½ x 15⅞ x 24 in.)
Manufactured by Valaistustyö Ky, Helsinki, Finland.

Estimate
£15,000-20,000 $23,500-31,400 €20,700-27,600

Provenance
Private collection, Helsinki

Literature
Maija Holma and Markku Lahti, *Alvar Aalto: A Gentler Structure for Life*, Helsinki, 1996, p. 103

232. Paavo Tynell 1890-1973

Pair of ceiling lights, model no. 9061, 1950s
Perforated brass, tubular brass, brass.
Each: 34.2 cm (13½ in.) drop, 35 cm (13¾ in.) diameter
Manufactured by Taito Oy, Helsinki, Finland.
Each light fixture impressed by manufacturer with *TAITO.*

Estimate
£10,000-15,000 $15,700-23,500
€13,800-20,700

Literature
Finland House Lighting: harmony in lighting for harmony in living, original designs by Paavo Tynell, sales catalogue, New York, 1955, p. 12

233. Yrjö Kukkapuro b. 1933

Pair of rare folding 'Triennale' chairs, 1960
Leather, nickel-plated tubular metal, painted metal, oak.
Each: 63.5 x 78.7 x 69.4 cm (25 x 30⅞ x 27⅜ in.)
Manufactured by Moderno Workshop, Helsinki, Finland.

Estimate
£25,000-35,000 $39,200-54,900
€34,500-48,300

Literature
Furniture by Yrjö Kukkapuro, Avarte Oy, Helsinki, 1980, p. 3
Fang Hai, *Yrjö Kukkapuro: Furniture Designer,* Nanjing, 2001, p. 49

The present model was exhibited at the XII Milan Triennale, 1960.

234. Oiva Toikka b. 1931

Unique and important 'Flower' glass sculpture,
1960s-1970s
Coloured glass.
45 cm (17¾ in.) high
Underside incised with *Oiva Toikka Nuutajärvi Notsjö*.

Estimate
£4,000-5,000 $6,300-7,800 €5,500-6,900 ‡ ♠

Literature
Jack Dawson, *Oiva Toikka: Glass and Design*, Helsinki, 2007, p. 59 for similar examples

Phillips wishes to thank Kaisa Koivisto, Chief Curator of The Finnish Glass Museum, for her assistance with the cataloguing of lot 234 and 235.

235. Oiva Toikka b. 1931

Pair of 'Pom Pom' bottles, model no. N526,
designed 1970, executed 1970-1972
Coloured glass.
Largest: 16.4 x 10.8 x 5.2 cm (6½ x 4¼ x 2 in.)
Produced by Nuutajärvi Notsjö, Nuutajärvi, Finland. Each underside incised with *Oiva Toikka Nuutajärvi Notsjö*.

Estimate
£3,000-4,000 $4,700-6,300 €4,100-5,500

Literature
Jack Dawson, *Oiva Toikka: Glass and Design*, Helsinki, 2007, p. 60 for a similar example
Kaisa Koivisto and Pekka Korvenmaa, eds., *Glass from Finland in the Bischofberger Collection*, exh. cat., Le Stanze del Vetro and Fondazione Giorgio Cini, Venice, 2015, pp. 371, 412 for a similar example

236. Yrjö Kukkapuro b. 1933

Rocking chair, model no. 509, 1982
Painted metal, painted tubular metal, painted wood, fabric.
77 x 55.3 x 81.5 cm (30⅜ x 21¾ x 32⅛ in.)
Manufactured by Avarte Oy, Finland. Underside with manufacturer's paper label with *Design/Yrjö Kikkapuro/ AVARTE/Made in Finland*.

Estimate
£3,000-4,000 $4,700-6,300 €4,100-5,500

Literature
Avarte Oy, 'Furniture by Yrjö Kukkapuro', Helsinki, 1980, p. 44 for a drawing
Fang Hai, *Yrjö Kukkapuro: Furniture Designer*, Nanjing, 2001, p. 33

237. Yrjö Kukkapuro b. 1933

Rare adjustable standard lamp, model no. 100F, designed for the XIV Milan Triennale, designed 1968
Chromium-plated tubular metal, painted metal, aluminium, fibreglass.
230 cm (90½ in.) high fully extended
Manufactured by Haimi Oy, Helsinki, Finland.

Estimate
£12,000-18,000 $18,800-28,200 €16,500-24,800

Literature
Haimi Oy, sales catalogue, Helsinki, 1969, n.p.
Avarte Oy, 'Furniture by Yrjö Kukkapuro', Helsinki, 1980, p. 24

238. Björn Weckström b. 1935

'Koskikivet' (Stones in the stream) bracelet, model no. 27174, designed 1964, produced 1969
Precious metal.
19.3 cm (7⅝ in.) long
Produced by Lapponia, Helsinki, Finland.
Marked with maker's mark, puritiy mark *585*, Finnish assay mark, Helsinki city mark, date mark *Q7* and *FINLAND*. Gross weight 40.3 grams.

Estimate
£3,000-4,000 $4,700-6,300 €4,100-5,500

Literature
Björn Weckström, Marianne Aav and Eeva Viljanen, *Björn Weckström*, exh. cat., Design Museum, Helsinki, 2003, p. 289

239. Lisa Johansson-Pape 1907-1989

Rare standard lamp, circa 1951
Brass, tubular brass, perforated aluminium.
145.5 cm (57¼ in.) high

Estimate
£6,000-8,000 $9,400-12,500 €8,300-11,000

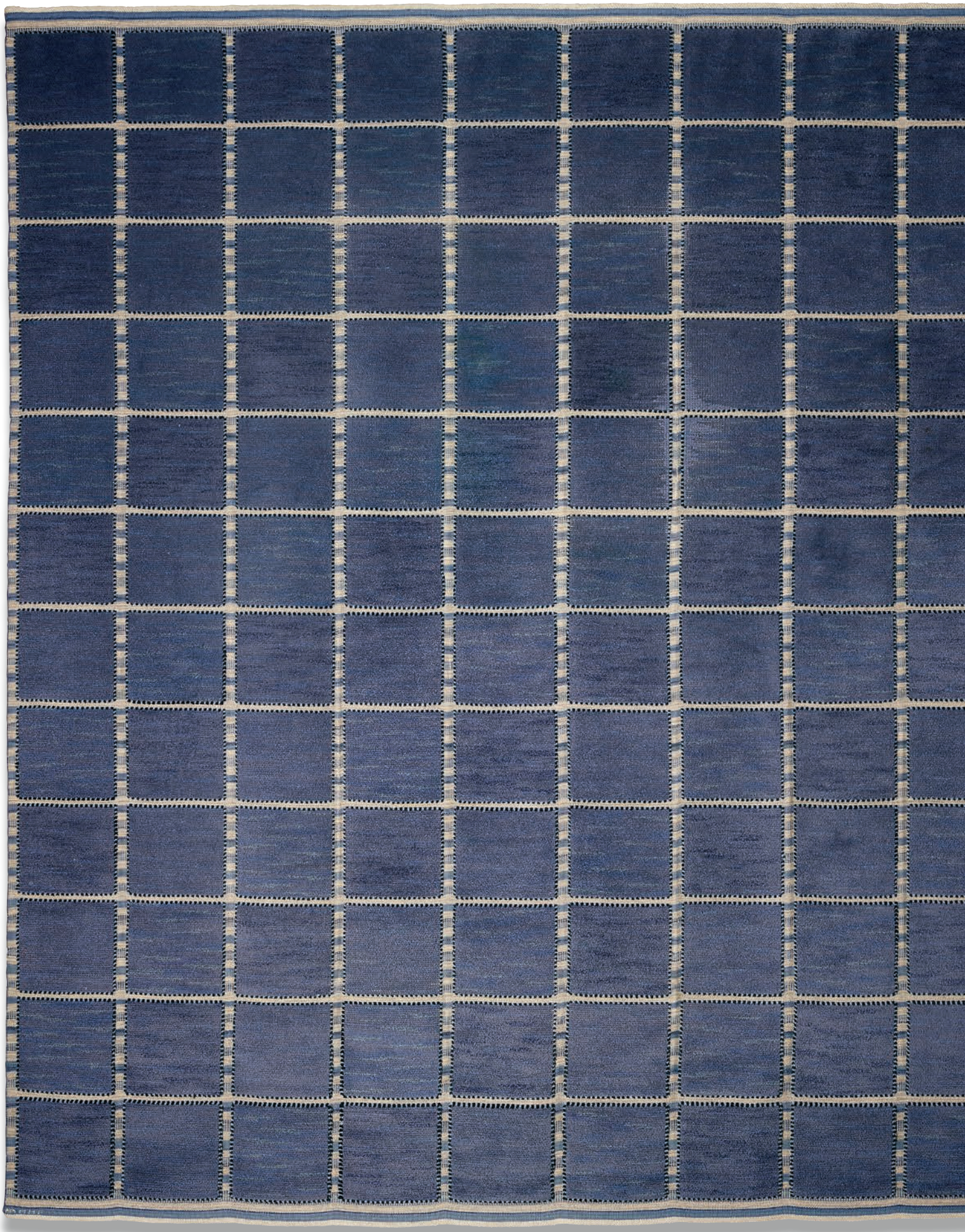
Literature
Anna-Kaisa Huusko, *Suomalaisia valaisimia*, Helsinki, 2013, illustrated front cover

Sweden

‘The world is a book

and he who stays at home reads only one page’

Estrid Ericson’s favourite quote



240. **Barbro Nilsson** 1899-1983

Large 'Gyllenrutan, blå (The Golden Square, blue)' rug,
designed 1945, executed 1954
Handwoven wool on a linen warp.
433.2 x 362.1 cm (170½ x 142½ in.)
Produced by Märta Måås-Fjetterström AB, Båstad, Sweden woven by Ingrid Liberg, Anna-Stina Gunnarsson (possibly) and Sylvia Paulsson. Woven with manufacturer's mark *AB MMF* and artist's initials *BN*.

Estimate
£40,000-60,000 $62,700-94,100 €55,200-82,700

Provenance
Private collection, Stockholm, Sweden, 1954

Literature
Märta Måås-Fjetterström Och Hennes Efterträdare, Barbro Nillson, Marianne Richter, Ann-Mari Forsberg, Båstad, 1940s, p. 4 for the design
Märta Måås-Fjetterström: Märta flyger igen! 90 år med Märta Måås-Fjetterström, exh. cat., Liljevalchs konsthall, Stockholm, 2009, p. 148 for the design

Phillips wishes to thank Angelica Persson from Marta Maas-Fjetterstrom AB for her assistance with the cataloguing of the present lot.

241. Carl Hörvik 1882-1954

Unique armchair, 1924
Painted wood, fabric.
73.8 x 58.5 x 59.2 cm (29 x 23 x 23¼ in.)
Produced by Nordiska Kompaniet, Stockholm, Sweden.

Estimate
£6,000-8,000 $9,400-12,500 €8,300-11,000

Provenance
Carl Hörvik, Ekorrvägen, Stockholm
Thence by descent to Ulla Hörvik, Ekorrvägen, Stockholm
Stockholms Auktionsverk, 2009
Acquired from the above by the present owner

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

Carl Hörvik grew up in a bourgeois home in southern Sweden in the late nineteenth century. Except for the obvious advantage of growing up privileged, the well-heeled life afforded young Carl an understanding of the architectural requirements of a prosperous family living in a complex domestic setting similar to the one by Ingmar Bergman in the film 'Fanny & Alexander' and characterised by the intricate play between private and public spheres.

The Hörviks made it possible for their artistic son to aspire to an education in the capital. At twenty-three, he attended the school of architecture in Stockholm together with fellow students Oswald Almqvist and Gunnar Asplund. It is noted that in this company Hörvik was seen as maybe the greatest talent of his generation.

At the time, a young man's common education, based on classical architecture, was enhanced in subsequent years by a Grand Tour of Italy. For example, Gunnar Asplund and Folke Bensow travelled together to Rome, Pompeii, Tunis, and Venice, where they stayed for a month on their return to Sweden in 1921. Hörvik, greatly impressed by British architecture, travelled instead to England for his postgraduate studies. He was perhaps the only Swedish architect at the time with an indepth first-hand understanding of that country's architecture.

The English journey, together with Hörvik's knowledge of the bourgeois lifestyle, was critical to his early success in Swedish design, but also a key to his later problems. Three exhibitions made Hörvik's legacy at the time: the Chinese inspired grand hallway at the Jubileumsutställningen (Jubilee Exhibition), Gothenburg (1923), of which nothing is known to exist; the room of honor in the Swedish pavilion at the Paris exhibition 1925, where a display cabinet and two chairs are in the collection of Nationalmuseum, Stockholm; and finally Villa Hörvik at Ekorrvägen 7, Äppelviken outside Stockholm. The house was one of six houses designed by Hörvik for the exhibition 'Bygge och Bo', 1927, where Hörvik aimed 'to build a home for people not for representation'. This truly modern house, characterized by exposed brick floor, perspective windows, and a small forest of pilars in the living room, is a gem of Swedish architecture.

242. Carl Hörvik 1882-1954

Chest of drawers, 1924
Painted wood, nickel-plated brass.
80.1 x 101.6 x 47 cm (31½ x 40 x 18½ in.)
Produced by Nordiska Kompaniet, Stockholm, Sweden. Reverse with manufacturer's metal label embossed *A•B•NORDISKA KOMPANIET and impressed / R.28102 - 4 11 24.*

Estimate
£4,000-6,000 $6,300-9,400 €5,500-8,300

Provenance
Carl Hörvik, Ekorrvägen, Stockholm, 1924
Thence by descent to Ulla Hörvik, Ekorrvägen, Stockholm
Stockholms Auktionsverk, 2009
Acquired from the above by the present owner

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

243. Edvin Ollers

Pair of mirrors, 1928 and 1929
Pewter, mirrored glass.
Each: 62.3 x 37.1 x 4 cm (24½ x 14⅝ x 1⅝ in.)
Each frame cast by Schreuder & Olsson AB, Stockholm, Sweden. Each marked with Stockholm city mark, date marks *B8*, *C8* respectively and artist's marks.

Estimate
£4,000-6,000 $6,300-9,400 €5,500-8,300

244. Erik Skawonius 1908-1981

Vase, 1957
Blown chiseled glass.
18.6 cm (7⅜ in.) high
Produced by Kosta, Kosta, Sweden.
Underside incised with *Kosta Skawonius/57.*

Estimate
£2,000-3,000 $3,100-4,700 €2,800-4,100

245. Ewald Dahlskog 1894-1950

Vase, 1930
Cut and polished clear glass.
18.3 cm (7¼ in.) high, 20 cm (7⅞ in.) diameter
Produced by Kosta, Kosta, Sweden.
Underside incised with *E. Dahlskog/Kosta.*

Estimate
£3,000-5,000 $4,700-7,800 €4,100-6,900

ABMMF
MB

'In the wonderful nature with woods, lakes and streams, I had a marvellous time when I first tried to use the old Swedish techniques to make rugs for modern homes'.

Märta Måås-Fjetterström

246. Marianne Richter 1916-2010

'Rubirosa röd' rug, designed 1958, executed 1959
Handwoven wool on a linen warp.
372 x 226.3 cm (146½ x 89⅛ in.)
Produced by Märta Måås-Fjetterström AB, Båstad, Sweden. Woven with manufacturer's mark *AB MMF* and artist's initials *MR*.

Estimate
£20,000-30,000 $31,400-47,100 €27,600-41,400

Literature
Tyra Lundgren, *Märta Måås-Fjetterström och väv-verkstaden I Båstad*, Stockholm, 1968, no. 71

The `Rubirosa' rugs were made in different colours of green, brown, red, blue and executed with smaller or larger triangles. The present lot was woven by the talented and long employed artisan weaver Gulli Jönsson, born 1920, employed in 1943, and retired at the age of 65.

Phillips wishes to thank Angelica Persson from Märta Måås-Fjetterström AB for her assistance with the cataloguing of the present lot.

247. Carl Hörvik 1882-1954

Curule chair, circa 1925
Patinated iron, brass, leather.
89.6 x 68.5 x 46 cm (35¼ x 26⅞ x 18⅛ in.)
Produced by AB Nordiska Kompaniet, Stockholm, Sweden.

Estimate
£8,000-12,000 $12,500-18,800
€11,000-16,500

Literature
Thomas Ekström, *Architect Carl Hörvik - furniture and interiors 1913-1937,* History of Art Department, Stockholm University, Autumn 2004, p. 23 for a drawing of a similar example

Σ 248. Axel Einar Hjorth 1888-1959

Pair of three-tiered side tables, designed for the Swedish Arts and Crafts and Home Industries Exhibition, Stockholm, 1930
Rosewood-veneered wood, nickel-plated metal.
Each: 61.5 cm (24¼ in.) high, 38.3 cm (15⅛ in.) diameter
Produced by AB Nordiska Kompaniet, Stockholm, Sweden. Each table with manufacturer's metal label embossed *A•B•NORDISKA KOMPANIET* and impressed *R34437-C.22246*.

Estimate
£20,000-30,000 $31,400-47,100
€27,600-41,400

Literature
Christian Björk, *Thomas Ekström and Eric Ericson, Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, pp. 92-93

The present model was exhibited at 'The Stockholm Exhibition: Swedish Arts & Crafts and Home Industries', Djurgården, Stockholm, May-September 1930

249. Estrid Ericson 1894-1981

Smoking table, model no. 2110, 1955
Engraved pewter, birch.
45.4 cm (17⅞ in.) high, 79 cm (31⅛ in.) diameter
Produced by Svenskt Tenn, Stockholm, Sweden.

Estimate
£25,000-35,000 $39,200-54,900
€34,500-48,300

Provenance
Brita Madsen collection, Stockholm, 1955

Literature
'Svenskt Tenn: Strandvägen 5A/ Stockholm',
Svenskt Tenn, sales catalogue, Stockholm, 1950s, n.p.

250. Axel Einar Hjorth 1888-1959

Pair of armchairs, designed for the Carlton Hotel, Stockholm, 1927
Stained birch, fabric, brass nailheads.
Each: 81.8 x 60.5 x 70 cm (32¼ x 23⅞ x 27½ in.)
Produced by AB Nordiska Kompaniet, Stockholm, Sweden.

Estimate
£10,000-15,000 $15,700-23,500 €13,800-20,700

Provenance
Carlton Hotel, Stockholm, Kungsgatan Street, 1927

The Carlton Hotel, was completed in October 1927 and located on Kungsgatan Street, which was then considered the most exclusive address in Stockholm. The building was designed by architect Knut Nordenskjold and Axel Einar Hjorth designed most of the interiors.

251. Edward Hald 1883-1980

Important 'Fyrverkeriskålen' (Fireworks) vase, model no. 248, designed 1921, executed 1947
Engraved overlay coloured glass.
21.5 cm (8½ in.) high
Produced by Orrefors Glassworks, Sweden.
Underside acid-etched with *Orrefors Hald 248*.
B4 and engraver's initials, engraved with monogram and commemorative date *23/7/1945*.

Estimate
£15,000-25,000 $23,500-39,200 €20,700-34,500

Literature
Jennifer Hawkins Opie, *Scandinavia: Ceramics & Glass in the Twentieth Century*, exh. cat., Victoria & Albert Museum, London, 1989, p. 101, fig. 41, p. 124, cat. 443 for the vase with underplate
Derek Ostergard and Nina Stritzler-Levine, eds., *The Brilliance of Swedish Glass, 1918-1939: An Alliance of Art and Industry*, exh. cat., The Bard Graduate Center for Studies in the Decorative Arts, New York, 1996, p. 194, fig. 38 for the vase with underplate, p. 195, fig. 39
Kerstin Wickman, ed., Orrefors: A Century of Swedish Glassmaking, Stockholm, 1998, pp. 36, 175 for the vase with underplate

‘Hald’s masterpiece’.

Erik Wettergren

Having studied arts and started his career under Henri Matisse, Edward Hald’s long collaboration with Orrefors began in 1917. Despite Hald’s inexperience with glass, he soon understood the potential and properties of this material and applied his figurative compositions to Orrefors’ production.

The ‘Fireworks’ vase was first exhibited in 1913 at the Gothenburg Jubilee Exhibition, where it was an immediate success, and declared by the esteemed advocate of Swedish design, Erik Wettergren as ‘Halds masterpiece’. The present version in deep blue glass is one of the most remarkable examples of the model, which was introduced in 1921. The engravings executed on the surface illustrate moments of celebrations, where families share music with loved ones and joyful children play under the light of the numerous fireworks. Such decorations were untraditional for the glassworks repertoire, but at the time new motifs were being adopted in the discipline due to the influence of chinoiserie and other artistic movements. To achieve a sharp contrast, a layer of coloured glass is applied and engraved to reveal the frosted glass decorations.

Examples of the ‘Fireworks’ vase can be found in the Nationalmuseum, Stockholm, the Orrefors Museum, Sweden, the Museum at Malmö, Sweden, The Metropolitan Museum of Art, New York and the Art Institute of Chicago.

Reverse view
Scene of spectators’ watching the fireworks from under the trees

252. Erik Tidstrand

Pair of table lamps, model no. 27524, circa 1932
Painted metal, nickel-plated tubular metal, nickel-plated metal, painted wood.
Each: 54.4 cm (21⅜ in.) high
Manufactured by AB Nordiska Kompaniet, Stockholm, Sweden. Each underside indistinctly impressed.

Estimate
£4,000-6,000 $6,300-9,400 €5,500-8,300

253. Axel Einar Hjorth 1888-1959

Desk, circa 1933
Macassar-veneered wood.
68 x 100 x 45.3 cm (26¾ x 39⅜ x 17⅞ in.)
Produced by AB Nordiska Kompaniet, Stockholm, Sweden.

Estimate
£15,000-25,000 $23,500-39,200
€20,700-34,500

Provenance
Jackson Design AB, Stockholm
Acquired from the above, private collection, New York

Literature
Christian Björk, Thomas Ekström and Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, p. 101 for a similar example

254. Barbro Nilsson 1899-1983

'Finspong, ljusbrun (light brown)', designed 1954, executed 1964
Handwoven, knotted pile wool on a linen warp.
355 x 258.3 cm (139¾ x 101¾ in.)
Produced by Märta Måås-Fjetterström AB, Båstad, Sweden. Woven with manufacturer's mark *AB MMF* and artist's initials *BN*.

Estimate
£20,000-30,000 $31,400-47,100 €27,600-41,400

The present lot has the larger scale 'Finspong' pattern and the smaller scale pattern is titled `Kringelikroka'. The first 'Finspong' rug was the largest carpet ever made in one piece by Märta Måås-Fjetterström and was executed for the Castle Finspong in 1954-1955. The present lot was woven by the talented and long employed artisan weaver Magnhild Hansson, born 1927, employed in 1945, and retired in 1989.

255. Bruno Mathsson 1907-1988

Set of four 'Annika' tables, 1930s
Bent birch laminated plywood, burr birch-veneered wood, birch-veneered wood.
Largest: 48.3 cm (19 in.) high, 75.2 cm (29⅝ in.) diameter
Manufactured by Firma Karl Mathsson, Värnamo, Sweden. Each underside with manufacturer's various labels.

Estimate
£6,000-8,000 $9,400-12,500 €8,300-11,000

Literature
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. 27, 34, 59, 79, 95, 160, 214

256. Bruno Mathsson 1907-1988

Rare 'Pernilla' chaise longue, circa 1944
Beech laminated plywood, birch, canvas, fabric, leather.
89.5 x 172 x 64 cm (35¼ x 67¾ x 25¼ in.)
Manufactured by Karl Mathsson, Värnamo, Sweden.
Underside branded with manufacturer's logo and *BRUNO MATHSSON/DESIGN/MADE IN SWEDEN* with manufacturer's stamp *FIRMA KARL MATHSSON/MADE IN – VÄRNAMO – SWEDEN.* Together with original 'Percy Blad' cushion designed by Arthur Percy (1886-1976) for the Elsa Gullberg Collection, Stockholm, Sweden.

Estimate
£10,000-15,000 $15,700-23,500 €13,800-20,700

Literature
Form, no. 1, 1943, p. 54
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, p. 35 for the fabric design, p. 49

The present model is a rare variant with a footrest and wheels.

257. Elis Benckert 1881-1912

Desk, designed for Villa Lagercrantz, Danderyd,
1905-1910
Painted wood, brass.
73.8 x 150.5 x 88.8 cm (29 x 59¼ x 34⅞ in.)

Estimate
£8,000-12,000 $12,500-18,800 €11,000-16,500

Provenance
Villa Lagercrantz, Danderyd, Sweden, 1905-1910

258. David Blomberg 1874-1962

Cabinet, 1930s
Painted wood, pewter.
169.6 x 159.8 x 52.8 cm (66¾ x 62⅞ x 20¾ in.)

Estimate
£8,000-12,000 $12,500-18,800 €11,000-16,500

259. Josef Frank 1885-1967

Large extendable dining table, designed circa 1928–1930, produced 1950s
Mahogany-veneered wood, mahogany, birch inlay.
72.3 x 390.6 x 110.2 cm (28½ x 153¾ x 43⅜ in.) fully extended
Produced by Svenskt Tenn, Stockholm, Sweden.

Estimate
£10,000-15,000 $15,700-23,500 €13,800-20,700

Literature
Christopher Long, *Josef Frank: Life and Work*, Chicago, 2002, p. 146, fig. 1370

260. Erik Chambert 1902-1988

Set of ten 'Poem' chairs, designed 1953,
executed 1950s
Painted wood, cane.
Each: 95.5 x 44.5 x 47.5 cm (37⅝ x 17½ x 18¾ in.)
Manufactured by Chamberts Möbelfabrik,
Norrköping, Sweden.

Estimate
£12,000-18,000 $18,800-28,200 €16,500-24,800

Literature
Dan Gordan, *Svenska stolar, och deras formgivare 1899-2013*, Stockholm, 2013, p. 164

261. Edvin Öhrström 1906-1994

Early 'Ariel' vase, model no. 128, 1939
Coloured glass.
21.3 cm (8⅜ in.) high
Produced by Orreffors Glassworks, Sweden.
Underside incised with *Orrefors 1942 Sweden/Ariel no. 128/ E Öhrström*.

Estimate
£25,000-35,000 $39,200-54,900 €34,500-48,300

Provenance
Beyer family collection, Sweden

Literature
Decorative Arts 1949, The Studio Year Book, London, 1949, p. 96 for a similar example
Roberto Aloi, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo, vetri d'oggi*, Milan, 1955, p. 97 for similar examples
Derek Ostergard and Nina Stritzler-Levine, eds., *The Brilliance of Swedish Glass, 1918-1939: An Alliance of Art and Industry*, exh. cat., The Bard Graduate Center for Studies in the Decorative Arts, New York, 1996, p. 289, fig. 137, p. 301, fig. 150, p. 304, fig. 154 for similar examples

The Beyer family once owned Orrefors Glassworks. In 1931 the era of Ekman-Beyer began when Johan Beyer's Grandfather, the industrialist Johan Ekman from Gothenburg, bought an area of forest and also acquired the factory.

262. Edvin Öhrström 1906-1994

'Edvin' vase, 1957
Polished glass with overlay.
16.9 cm (6⅝ in.) high
Produced by Orrefors Glassworks, Sweden.
Underside incised with *E. Öhrström/Orrefors Sweden/Edvin m '57.*

Estimate
£4,000-6,000 $6,300-9,400 €5,500-8,300

Literature
Roberto Aloi, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo, vetri d'oggi*, Milan, 1955, p. 97 for a simiar example
Derek Ostergard and Nina Stritzler-Levine, eds., *The Brilliance of Swedish Glass, 1918-1939: An Alliance of Art and Industry*, exh. cat., The Bard Graduate Center for Studies in the Decorative Arts, New York, 1996, p. 289, fig. 137, p. 301, fig. 150, p. 304, fig. 154 for similar examples

263. Ulla Kraitz and Gustav Kraitz

b. 1936, b. 1926

Sculpture, 1990
Glazed ceramic.
55.7 x 48.7 x 34.2 cm (21⅞ x 19⅛ x 13½ in.)
Incised with *KRAITZ 1990.*

Estimate
£6,000-8,000 $9,400-12,500 €8,300-11,000 ♠

Implementing techniques from Song dynasty, Ulla and Gustav Kraitz have worked together for almost five decades, creating ceramic sculptures, which are culturally inspired and technically accomplished.

264. Axel Einar Hjorth 1888-1959

'Birka' desk and a chair designed for the Tösse bakery, Stockholm, circa 1930-1935
Desk: stained birch, birch; chair: nickel-plated tubular metal, leather.
Desk: 75.6 x 187.5 x 77.4 cm (29¾ x 73⅞ x 30½ in.)
Chair: 82 x 59 x 56 cm (32¼ x 23¼ x 22 in.)
Produced by AB Nordiska Kompaniet, Stockholm, Sweden.

Estimate
£10,000-15,000 $15,700-23,500 €13,800-20,700

Literature
Christian Björk, Thomas Ekström and Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, p. 55 for an image and a drawing of the chair

265. Edward Hald 1883-1980

Ceiling light, circa 1937
Engraved coloured glass, patinated brass.
95.2 cm (37½ in.) drop, 44.5 cm (17½ in.) diameter
Manufactured by Orrefors Glassworks, Sweden.

Estimate
£8,000-12,000 $12,500-18,800 €11,000-16,500

Literature
Derek Ostergard and Nina Stritzler-Levine, eds., *The Brilliance of Swedish Glass, 1918-1939: An Alliance of Art and Industry*, exh. cat., The Bard Graduate Center for Studies in the Decorative Arts, New York, 1996, p. 107, fig. 7-9

266. Axel Einar Hjorth 1888-1959

Pair of 'Stål' chairs, designed 1929, produced 1930s
Nickel-plated tubular metal, painted tubular metal, fabric.
Each: 91 x 47 x 50.5 cm (35⅞ x 18½ x 19⅞ in.)
Produced by AB Nordiska Kompaniet, Stockholm, Sweden.
One chair impressed with *2* and *22* and the other chair impressed twice with *8*.

Estimate
£6,000-8,000 $9,400-12,500 €8,300-11,000

Literature
Christian Björk, Thomas Ekström and Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, p. 52 for the armchair model

An example of the 'Stål' chair is included in the permanent collection of the National Museum, Stockholm.

The present model was exhibited at the International Exhibition, Barcelona, 20 May 1929-15 January 1930 and 'The Stockholm Exhibition: Swedish Arts & Crafts and Home Industries', Djurgården, Stockholm, May - September 1930.

267. Axel Einar Hjorth and Nils Fougstedt 1888-1959 and 1881-1954

'Caesar' table, designed for the International Exhibition, Barcelona, designed 1928, produced 1930
Engraved pewter, stained birch.
62.7 x 77.8 x 43.8 cm (24⅝ x 30⅝ x 17¼ in.)
Produced by AB Nordiska Kompaniet for Svenskt Tenn, Stockholm, Sweden. Underside with manufacturer's metal labels impressed *A•B•NORDISKA KOMPANIET STOCKHOLM* and other impressed *NK R 33243 - C 11 10 30.* Tabletop marked with manufacturer's mark *Svenskt Tenn*, Stockholm city mark, date mark *D8*.

Estimate
£25,000-35,000 $39,200-54,900 €34,500-48,300

Literature
Nils G. Wollen, ed., *Svenska Slöjdföreningens Tidskrift: Organ För Konstindustri Handverk Och Hemslöjd*, vol. XXV, 1929, p. 55
Christian Björk, Thomas Ekström and Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, pp. 76-77, 111

The architect Axel Einar Hjorth is considered an important proponent and creator of Swedish Grace and his contribution to Swedish furniture design during the interwar period is highly regarded.

Axel Einar Hjorth, aged 12, was adopted by a bourgeois family. All the unfortunate hardships that his mother attempted to endure for the sake of her son were alas unendurable. Upon being adopted Hjorth was inculcated and quickly assimilated within his newly acquainted social environment. In 1908, aged 20, Hjorth arrived in Stockholm to study at the Högre Konstindustriella Skolan, now the Konstfack, University College of Arts, Crafts and Design. Again Hjorth's circumstances changed, his adopted father passed and he was left with no inheritance in order to pursue his studies in Stockholm. Inevitably his academic pursuits ended, leaving him with no other option than to work. Six years after his arrival in Stockholm Hjorth married and again became placed amongst the bourgeoisie.

In 1923, Hjorth was the assembly head for the Gothenburg Exhibition. P. Morton Shand, the architectural critic, co-founder of Finmar and editor of the British periodical *The Architectural Review* writes the following: 'The Gothenburg Exhibition of 1923 revealed Sweden to an astonished world, not merely as an 'artistic' nation, but as almost the only one that really counted as far as design and craftsmanship were concerned' (P. Morton Shand, 'Stockholm, 1930', *The Architectural Review*, vol. LXVIII, July-December 1930, p. 67). International praise from such a stalwart of modern design reflects the quality of the work exhibited, a majority of which was realised by the architect Axel Einar Hjorth.

‘I slept and dreamt that life was duty. I woke up and found that life was beauty’

Märta Måås-Fjetterström

268. Märta Måås-Fjetterström 1873-1941

'Svarta Trädgårdsmattan' (Black Garden) rug,
designed 1923, executed 1954
Handwoven wool on a linen warp.
409 x 304 cm (161 x 119⅝ in.)
Produced by Märta Måås-Fjetterström AB, Båstad, Sweden.

Estimate
£25,000-35,000 $39,200-54,900 €34,500-48,300

Exhibited
Moderna Museet, Malmö, 1954

Literature
Tyra Carolina Lundgren, *Märta Måås-Fjetterström och väv-verkstaden i Båstad*, Stockholm, 1968, p. 33
Märta Måås-Fjetterström: Märta flyger igen! 90 år med Märta Måås-Fjetterström, exh. cat., Liljevalchs Konsthall, Stockholm, 2009, pp. 75, 105

'The construction is really made of the absent; the emptiness, the holes of air'.

Eva Hild

269. Eva Hild b. 1966

'Layer', 2009
Stoneware, surface treated with Kaolin and Silicate.
61 x 83.8 x 63.5 cm (24 x 33 x 25 in.)
Signed and dated by the artist *EVA HILD 2009*.

Estimate
£15,000-20,000 $23,500-31,400 €20,700-27,600 ‡♠

Provenance
Acquired directly from the artist by the present owner

270. Axel Einar Hjorth

1888-1959

Coffee table, from the 'Utö' series,
circa 1932
Pine.
47.5 x 70.8 x 55 cm
(18¾ x 27⅞ x 21⅝ in.)
Produced by AB Nordiska Kompaniet, Stockholm, Sweden.

Estimate
£12,000-15,000 $18,800-23,500
€16,500-20,700

Literature
Christian Björk, Thomas Ekström and Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, pp. 130-31

The Swedish department store Nordiska Kompaniet, founded in 1864, was considered the most prestigious and important producer of exclusive Swedish furniture. For over a decade Hjorth was the departmental head and during his period the furniture created formed part of historic, national and international exhibitions including: Barcelona, 1929; Stockholm, 1930; Dorland House, London, 1931; Chicago, 1933; Brussels, 1935 and Paris, 1937.

Skilled carpenters would execute the furniture for Nordiska Kompaniet, which included the ability to work with exotic, expensive materials and master intricate works of inlay. In the spring of 1929, Hjorth exercised his creative freedom within Nordiska Kompaniet when designing for the 'Sportstugemöbler' series. This series was introduced as a store concept with the burgeoning culture of the fashionable holiday home becoming more popular due to the introduction of a national law that entitled employees to a fortnight's annual holiday. The present lot Coffee table, from the 'Utö' series, encapsulates the sculptural element within the works intended for the 'Sportstugemöbler', combining traditional Swedish handicraft with international modernism.

271. Axel Einar Hjorth

1888-1959

Pair of benches, from the 'Utö' series,
circa 1932
Pine.
Each: 79.8 x 138.3 x 49.4 cm
(31⅜ x 54½ x 19½ in.)
Produced by AB Nordiska Kompaniet,
Stockholm, Sweden.

Estimate
£8,000-12,000 $12,500-18,800
€11,000-16,500

Literature
Christian Björk, Thomas Ekström
and Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009,
pp. 130, 133

272. Wiwen Nilsson 1897-1974

Untitled, 1955
Diabase.
33.1 cm (13 in.) high
Underside of base with possible gallery exhibition paper label.

Estimate
£8,000-12,000 $12,500-18,800
€11,000-16,500 ♠

Exhibited
'H55', Helsingborg, Sweden, 10 June-28 August, 1955

Literature
Kersti Holmquist, *Silversmeden Wiwen Nilsson*, Lund, 1990, p. 171

273. Axel Einar Hjorth 1888-1959

Table, from the 'Sandhamn' series, 1929
Stained pine, limestone.
55.5 x 75.3 x 45.5 cm
(21⅞ x 29⅝ x 17⅞ in.)
Produced by AB Nordiska Kompaniet, Stockholm, Sweden. Underside with manufacturer's metal label embossed with *A•B•NORDISKA KOMPANIET* and impressed *R. 33848 - 23 4 29*.

Estimate
£15,000-25,000 $23,500-39,200
€20,700-34,500

Literature
Christian Björk, Thomas Ekström and Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, p. 129

274. Axel Einar Hjorth 1888-1959

Dining table, from the 'Utö' series, circa 1932
Pine.
77 x 170 x 70 cm (30⅜ x 66⅞ x 27½ in.)
Produced by AB Nordiska Kompaniet, Stockholm, Sweden.

Estimate
£20,000-30,000 $31,400-47,100 €27,600-41,400

Literature
Roberto Aloi, *L' Arredamento Moderno*, Milan, 1934, fig. 657 for a similar example
Christian Björk, Thomas Ekström and Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, pp. 128, 130

275. Axel Einar Hjorth 1888-1959

Set of ten chairs, from the 'Lovö' series, circa 1932
Pine, iron, fabric.
Each: 80 x 53.7 x 49.7 cm (31½ x 21⅛ x 19⅝ in.)
Produced by AB Nordiska Kompaniet, Stockholm, Sweden.

Estimate
£30,000-50,000 $47,100-78,400
€41,400-69,000

Literature
Christian Björk, Thomas Ekström and Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt,* Stockholm, 2009, p. 130

276. Pierre Forsell 1925-2004

Set of four candlesticks, 1960s
Brass.
Each: 31.5 x 6 x 6 cm (12⅜ x 2⅜ x 2⅜ in.)
Cast by Skultuna Messingsbruk AB, Skultuna, Sweden. Each underside with manufacturer's mark *SKULTUNA/1607* and two impressed with *4*. From the production of 20.

Estimate
£6,000-8,000 $9,400-12,500 €8,300-11,000

277. Josef Frank 1885-1967

Daybed, 1950s
Bamboo, cane, walnut, fabric.
74 x 195.5 x 83.7 cm (29⅛ x 76⅞ x 32⅞ in.)
Produced by Svenskt Tenn, Stockholm, Sweden.

Estimate
£5,000-8,000 $7,800-12,500 €6,900-11,000

Literature
Josef Frank: 1885-1967 – Minnesutställning, exh. cat., National Museum of Stockholm, 1968, p. 16 for a similar example
1885-1985: Josef Frank, 100 år - Jubileumsutställning hösten 1985, exh. cat., Svenskt Tenn, Stockholm, 1985, p. 38 for a similar example

278. Josef Frank 1885-1967

Cabinet-on-stand, model no. 2030, designed 1948
Mahogany-veneered wood, mahogany, brass.
124 x 70 x 37.3 cm (48⅞ x 27½ x 14⅝ in.)
Produced by Svenskt Tenn, Stockholm, Sweden.

Estimate
£15,000-25,000 $23,500-39,200 €20,700-34,500

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. 90, fig. 32
Josef Frank: 1885-1967 – Minnesutställning, exh. cat., National Museum of Stockholm, 1968, p. 35
Nina Stritzler-Levine, Josef Frank, *Architect and Designer: An Alternative Vision of the Modern Home*, New York, 1996, pp. 71, 231, 277 for a drawing and images of similar examples

In 1934, Josef Frank, an Austrian architect, joined Estrid Ericson the founder of Svenskt Tenn, which she opened in October 1924. Both Frank's and Ericson's reputations are indissolubly connected, a symbiotic partnership that lasted productively for 33 years. Frank was able to work within the company Svenskt Tenn with absolute freedom. Journalist Eva von Zweigbergk refers to Franks and Ericson's relationship as 'a symbiosis', and continues to write in the Swedish periodical 'Form' regarding her friend, Estrid Ericson: 'approved of everything that Frank designed, and he, in turn, fulfilled every request she made'. Housed within the Svenskt Tenn's archives there are 2,000 furniture sketches and 160 textile designs by Josef Frank.

Frank did not always remain in Stockholm after leaving Vienna. Assisted by his brother Philipp Frank, who taught at Harvard, Frank departed Sweden for New York in 1941 where he lectured at the New School. In February 1946 Frank returned to Sweden and Svenskt Tenn, where he resumed his position producing some of his most important work, which continued in to the 1950s. The American connection continued after his return. László Gábor, Frank's former colleague from Vienna was the art director at Kaufmann's Department Store located in Pittsburgh and in 1951, due to Gábor, both Frank and Ericson created five in-store displays for the department store, which consisted mainly of designs from Svenskt Tenn.

From the Svenskt Tenn archive is a preparatory drawing, circa 1938, by Frank for a cabinet-on-stand, with the model no. 881 (*Ibid*, p. 230). The drawing depicts nineteen drawers but states twenty-one; the design was refined further and produced with different veneers, textiles, scales and hardware.

In 1958, Frank wrote an essay in the 'Form', titled 'Accidentism', which is a concept fulminated against the modern construct of standardisation and technology, precluding accidental possibilities and left nothing to chance. The present lot can be viewed as Frank's reaction against standardisation, an attempt to subvert the formal, as there are varying drawer configurations to the cabinet-on-stand designs. Each cabinet has a discrete continuity in the differentiation of their scale, simultaneously suggesting an increase and decrease of space; engendering an oneiric state where objects can exist contiguously within their amplified and diminishing compartments.

Frank's 'Accidentism' appears to have permeated the minds of future designers, for example Shiro Kuramata's. There are elements of Kuramata's work that appear to adhere to Frank's theoretical concept. The physical factors of design are almost tertiary to Kuramata, it is communication and psychological effects that appear to be far more intriguing concepts and as he remarks 'I believe that a chest of drawers is the kind of furniture that most strongly communicates with man, even psychologically' (*Shitsunai*, January, 1972).

Frank's cabinet-on-stands evinced quality, intrigue and appreciation for a cynosure piece of furniture. In the late 1950s, this design formed part of a guest room interior at the Swedish Embassy, Washington, D.C.

279. Carl Malmsten 1888-1972

'Malmstens ny rölakan' (Malmsten´s new flat weave),
executed 1954
Handwoven wool on a linen warp.
400.4 x 391.5 cm (157⅝ x 154⅛ in.)
Produced by Märta Måås-Fjetterström AB, Båstad, Sweden, woven by Berta Nylander, Barbro Åkesson and Asta Assarsson. Woven with manufacturer's mark *AB MMF* and artist's initials *CM*.

Estimate
£15,000-25,000 $23,500-39,200 €20,700-34,500

280. Axel Einar Hjorth 1888-1959

Pair of stools, from the 'Utö' series, 1930s
Pine.
Each: 35.7 x 59.7 x 35.6 cm (14 x 23½ x 14 in.)
Produced by AB Nordiska Kompaniet,
Stockholm, Sweden.

Estimate
£25,000-35,000 $39,200-54,900
€34,500-48,300

Denmark

‘Furniture should have an organic flow

and embrace the body smoothly and tenderly’

Viggo Boesen

281. Poul Henningsen 1894-1967

'Spiral' ceiling light, designed 1942
Aluminium, painted aluminium, chromium-plated metal.
116.5 cm (45⅞ in.) drop, 59.5 cm (23⅜ in.) diameter
Manufactured by Louis Poulsen, Denmark.

Estimate
£60,000-80,000 $94,100-125,000 €82,700-110,000

Literature
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 reflected light, the direct light and the source’s shining surfaces must combine to cause a beautiful rise in the lightness’.

Paul Henningsen

The ‘Spiral’ ceiling light was originally designed for the University of Aarhus in Denmark. The bulbous teardrop shape was in response to the architect C.F. Møller’s similar forms drawn onto the main plan for the canteen.

Henningsen’s design of a spiraled section of painted metal appears as an unbroken winding line but is in fact composed of many individual sections. In comparing the ceiling light to some of his other well-known models, Henningsen focused on its qualities of light reflection: ‘The principle in this lamp is much more the same as in the PH lamp and the Globe per se, but the light ray direction is reminiscent of the way it shines outwards from the Globe. The shape is geometric and the light strikes all the parts of the spiral, which are illuminated at the same angle, reflecting it out into the room in the same way’. The quality and direction of refracted light was always of primary importance to Henningsen, and his design decisions were informed by this value with great success. Unlike the task-oriented purpose of his smaller lights, the ‘Spirals’ were intended to illuminate grand spaces, and to interact with the architecture in a manner that was as expressive as it was functional.

282. Axel Johann Salto 1889-1961

'Large Fruit Form' vase, 1960s
Stoneware, Oxblood glaze.
33 cm (13 in.) high
Produced by Royal Copenhagen, Copenhagen, Denmark.
Painted under the glaze with blue wave mark, *20819* and incised in the body *SALTO*.

Estimate
£30,000-40,000 $47,100-62,700 €41,400-55,200

Provenance
Jerome Shaw collection, Miami
Jason Jacques Inc., New York
Acquired from the above by the present owner

Literature
Jens von der Lippe, *Axel Salto*, *Den Spirende Stil*, Copenhagen, 1949, p. 90
'Axel Salto', *Bonytt*, no. 1, January 1950, p. 45
'IX Triennale di Milano - Danimarca', *Domus*, no. 259, June 1959, p. 33
Forces of Nature: Axel Salto: Ceramics & Drawings, exh. cat., Antik, New York, 1999, p. 11

Axel Salto is considered one of the masters of Danish ceramics. Salto, unlike his contemporaries presented sculptural and not functional forms to 'create in accordance with nature, rather than to copy its exterior', manipulating new shapes and colours. The majority of his works can be grouped in to three different categories of shape: 'budding', 'sprouting' and 'fluted'.

During his lifetime Salto won several awards, including a medal for his work exhibited at 'Bing & Grondahl' in the Paris World Exhibition, 1925; Grand Prix at the Paris World Exhibition, 1937 and the Grand Prix, Milan Triennial, 1951.

283. Hans J. Wegner 1914-2007

Set of ten 'Cowhorn' chairs, model no. JH 505, circa 1952
Oak, cane.
Each: 73.2 x 59 x 45.3 cm (28⅞ x 23¼ x 17⅞ in.)
Executed by cabinetmaker Johannes Hansen, Copenhagen, Denmark. Underside of three chairs with manufacturer's metal label *JOHANNES HANSEN/ CABINET MAKER/COPENHAGEN-DENMARK/DESIGN: H.J. WEGNER*.

Estimate
£70,000-90,000 $110,000-141,000 €96,500-124,000

Literature
Johan Møller Nielson, *Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, p. 76
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, Copenhagen, 2014, p. 136

284. Hans J. Wegner 1914-2007

Rare 'New Papa Bear' armchair, model no. AP69, and stool, circa 1968
Teak, fabric.
Armchair: 92.9 x 92 x 93.5 cm (36⅝ x 36¼ x 36¾ in.)
Stool: 41 x 70.5 x 42.3 cm (16⅛ x 27¾ x 16⅝ in.)
Manufactured by AP Stolen, Copenhagen, Denmark.

Estimate
£15,000-20,000 $23,500-31,400 €20,700-27,600

Literature
Mobilia, no. 43, February 1959, p. 48 for a similar example of the stool
Johan Møller Nielsen, *Wegner: En dansk møbelkunstner, Copenhagen*, 1965, pp. 98-99 for a similar example of the stool
Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, p. 216

285. Erik Thommesen 1916-2008

Untitled, 1949
Oak.
54.7 cm (21½ in.) high

Estimate
£15,000-25,000 $23,500-39,200 €20,700-34,500 ♠

Provenance
Finn Juhl, Denmark, 1949
Acquired directly from the above by the architects Ina and Steen Østergaard, Denmark
Acquired directly from the above by the present owner

Finn Juhl curated many national and international Danish design exhibitions where he would often include the work of Erik Thommesen. Today two of Thommesen's sculptures are still part of the original interior to Finn Juhl's house, on Kratvænget, Ordrup, Denmark.

286. Hans J. Wegner 1914-2007

Rare adjustable 'Tub' chair, circa 1954
Oak, fabric, moulded plywood, brass.
102.2 x 86.4 x 88.9 cm (40¼ x 34 x 35 in.)
Executed by cabinetmaker Johannes Hansen, Copenhagen, Denmark.

Estimate
£50,000-70,000 $78,400-110,000 €69,000-96,500 Ω

Provenance
Private collection, Denmark
Bruun Rasmussen, Copenhagen, `Design', 12 October, 2006, lot 895
Acquired from the above by the present owner

Literature
Johan Møller Nielson, *Wegner en dansk møbelkunstner*, Copenhagen, 1965, pp. 69-70
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 281
Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 63, 158, 174

'The chair is the closest thing to a person. You can give it a personal expression'.
Hans J. Wegner

The present lot, offered in original condition, is one of only two known period examples of the 'Tub' chair, a model which never entered into production during Hans Wegner's lifetime. The chair seat is comprised of two curved planes of moulded, upholstered plywood resting on a dramatically angled oak base. A hinged brass mechanism allows for adjustment of the back angle. The Tub Chair was featured in the 1954 Cabinetmaker's Guild exhibition in Copenhagen and is an important and dynamic example of Wegner's early explorations into the possibilities of plywood lamination.

The design of the 'Tub' chair shares the intuitive elegance of Wegner's other furniture, and references certain features of his most well-known chair designs. While structurally more elaborate, the clamshell-form seat relates to the 'Peacock' chair (1947) and the forceful forward movement of the base to the 'Folding' chair (1949). The 'Tub' chair most closely anticipates Wegner's 'Shell' chair of 1963, a design that was also regarded as highly radical at the time of its debut and was later selected to illustrate the catalogue cover of an important exhibition of Wegner's chairs in 1989. The present chair is consequently a rare illustration of some of his earliest career-defining ideas.

287. Hans J. Wegner 1914-2007

Early swivel armchair, model no. JH502,
circa 1955
Teak, chromium-plated tubular metal, leather, Bakelite.
73.7 x 72.4 x 70.5 cm (29 x 28½ x 27¾ in.)
Executed by cabinetmaker Johannes Hansen, Copenhagen, Denmark.

Estimate
£10,000-15,000 $15,700-23,500 €13,800-20,700 Ω

Literature
Johan Møller Nielson, *Wegner en Dansk Møbelkunstner,* Copenhagen, 1965, pp. 75-76
Jens Bernsen, *Hans J. Wegner om Design*, Copenhagen, 1995, pp. 23, 80
Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 138-39 for an image and a drawing

288. Hans J. Wegner 1914-2007

'V' desk, model no. JH563, designed 1950
Teak, teak-veneered wood, oak.
74 x 171.8 x 85 cm (29⅛ x 67⅝ x 33½ in.)
Executed by cabinetmaker Johannes Hansen, Copenhagen, Denmark. Underside branded with manufacturer's logo and label *JOHANNES HANSEN/ COPENHAGEN/DENMARK*.

Estimate
£20,000-30,000 $31,400-47,100 €27,600-41,400

Literature
Roberto Aloi, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo, studi librerie scrivanie*, Milan, 1956, fig. 99
Johan Møller Nielson, *Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, p. 118
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, Copenhagen, 2014, p. 239

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

289. Poul Henningsen 1894-1967

Pair of wall lights, type 2/2 shades,
circa 1931
Patinated copper, metal, painted glass.
Each: 25.2 x 20.1 x 32.9 cm
(9⅞ x 7⅞ x 12⅞ in.)
Manufactured by Louis Poulsen, Copenhagen, Denmark. Each light fixture impressed with *PATENTED/P.H.-2*.

Estimate
£5,000-8,000 $7,800-12,500
€6,900-11,000

Literature
Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 2000, pp. 154, 157 for drawings, pp. 181, 190, 225

290. Ib Kofod-Larsen 1921-2003

Pair of 'Elisabeth' armchairs, model no. U 56,
circa 1956
Teak, leather.
Each: 70.5 x 79.2 x 76.8 cm
(27¾ x 31⅛ x 30¼ in.)
Executed by cabinetmakers Christensen & Larsen, Copenhagen, Denmark. Each underside with manufacturer's mark.

Estimate
£30,000-40,000 $47,100-62,700
€41,400-55,200

Literature
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 365
Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 163

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 20 September–7 October 1956, Stand 28.

291. Kaj Gottlob 1887-1976

Pair of rare sofas, designed for the Copenhagen Stock Exchange, Committee Hall, Copenhagen, 1947
Oak, fabric.
Each: 77.5 x 242.5 x 80 cm (30½ x 95½ x 31½ in.)
From the production of 6.

Estimate
£20,000-30,000 $31,400-47,100 €27,600-41,400

Provenance
Copenhagen Stock Exchange Committee Hall, Copenhagen, 1942

The Copenhagen Stock Exchange was built by Danish King Christian IV in 1619-1625 and is one of Copenhagen's oldest buildings. Christian IV wanted a magnificent building and hired pyrotechnist Ludvig Heidrider to design the famous Dragon Spire. The spire is shaped as four dragon tails twisting towards the top where it ends in a spear with three crowns symbolising the close relationship between the three Nordic countries Denmark, Norway and Sweden.

In the mid 20th century architect and Professor Kaj Gottlob was responsible for renewing a large part of the interior of the building. In 1942, in connection with the Merchants' Guilds 200th anniversary, he designed and furnished the Committee Hall and reception. In the Committee Hall, Gottlob created a beautiful interplay of different wood types. The walls, the ceiling and furniture were all made of maple, whereas the floor was made of teak, giving the room a sophisticated look.

292. Helge Vestergaard Jensen

1917-1987

Desk, 1978
Teak, leather, brass.
72 x 150 x 79 cm (28⅜ x 59 x 31⅛ in.)
Executed by cabinetmaker Søren Horn, Copenhagen, Denmark. Together with a facsimile of the original technical drawing.

Estimate
£25,000-35,000 $39,200-54,900 €34,500-48,300

Provenance
Helge Vestergaard Jensen, Copenhagen, 1978
Thence by descent
Acquired from the above by the present owner

293. Otto Færge

Coffee table, 1940s
Oak.
73.3 cm (28⅞ in.) high, 80.3 cm (31⅝ in.) diameter
Executed by cabinetmaker Otto Færge, Copenhagen, Denmark.

Estimate
£10,000-12,000 $15,700-18,800 €13,800-16,500

294. Orla Mølgaard-Nielsen and Peter Hvidt 1907-1993 and 1916-1986

Desk, circa 1959
Mahogany.
72 x 210 x 90 cm (28⅜ x 82⅝ x 35⅜ in.)
Executed by cabinetmaker Søren Horn, Copenhagen, Denmark.

Estimate
£10,000-15,000 $15,700-23,500 €13,800-20,700

Literature
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*, Copenhagen, 1987, p. 103

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 18 September–4 October, 1959, Stand 1.

295. Preben Fabricius and Jørgen Kastholm 1931-1984, 1931-2007

Pair of 'Scimitar' chairs, model no. IS-63, designed 1962
Leather, stainless steel.
Each: 67 x 81.6 x 62.1 cm (26⅜ x 32⅛ x 24½ in.)
Manufactured by Ivan Schlechter, Copenhagen, Denmark.
Each underside impressed with manufacturer's logo and *STAINLESS/STEEL/DANMARK*.

Estimate
£12,000-18,000 $18,800-28,200 €16,500-24,800

Literature
Ivan Schlechter, 'Designs by Fabricius and Kastholm', *Mobilia*, no. 106, May 1964, *passim*
Les Assises du Siège Contemporain, exh. cat., Musée des Arts Décoratifs, Paris, 1968, p. 58, fig. 101
Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 196
Anne Bony, *Furniture & Interiors of the 1960s*, Paris, 2004, p. 14

The 'Scimitar' chair acquired much attention when first exhibited at the Copenhagen Museum of Industrial Arts in 1963. Its singular base, which resembles a 'Scimitar' was inspired by Jørgen Kastholm's experience of Lebanon in the early 1960s. It was a sophisticated procedure to manufacture the chair, which involved pouring liquid metal into three moulds, a process which different manufacturers attempted, but were unable to execute. In 1963 the assignment to produce the 'Scimitar' chair for the Copenhagen Museum of Industrial Arts exhibition was given to the manufacturer Ivan Schlechter, who successfully created the chair.

296. Poul Henningsen 1894-1967

Unique chandelier, 1932
Painted copper, patinated brass, painted wood.
76 cm (29⅞ in.) drop, 73 cm (28¾ in.) diameter
Manufactured by Louis Poulsen, Copenhagen, Denmark. Each light fixture impressed with *PATENTED PH-2.*.

Estimate
£30,000-50,000 $47,100-78,400 €41,400-69,000

Provenance
Axel Madsen, Copenhagen, circa 1932

Literature
Nyt Tidsskrift For Kunstindustri, 1930, p. 159 for a similar example
Tina Jørstian and Poul Eric Munk Nielsen, *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, p. 194 for a similar example

The present lot was designed as a wedding gift for Axel Madsen, who was then an employee at the Louis Poulsen's sales department and worked together with Poul Henningsen between 1931-1933.

297. Kaare Klint 1888-1954

Two-seater box-shaped sofa, model no. 4118S, designed for the Ny Carlsberg Foundation, Denmark, designed 1930
Cuban mahogany, Niger leather.
86.2 x 133.6 x 80.5 cm (33⅞ x 52⅝ x 31¾ in.)
Executed by cabinetmakers Rud. Rasmussen A/S, Copenhagen, Denmark.

Estimate
£15,000-20,000 $23,500-31,400 €20,700-27,600

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

‘I have no philosophy, my favourite thing is sitting in the studio’

Arne Jacobsen

298. Arne Jacobsen 1902-1971

Set of twenty 'AJ' door handles, designed for the SAS Royal Hotel, Copenhagen, 1956
Nickel-plated brass.
Each pair: 11.5 x 17 cm (4½ x 6¾ in.)
Manufactured by Carl F. Petersen, Copenhagen, Denmark.

Estimate
£3,000-5,000 $4,700-7,800 €4,100-6,900

Provenance
SAS Royal Hotel, Copenhagen, 1956
Acquired directly from the above by the present owner

Literature
Carsten Thau and Kjeld Vindum, *Arne Jacobsen*, Copenhagen, 2001, pp. 145, 436, 438, 475

299. Arne Jacobsen 1902-1971

Pair of 'Oxford' table lamps, designed for St. Catherine's College, Oxford, 1965
Painted metal, glass.
Each: 27.8 x 20.5 x 23.3 cm (10⅞ x 8⅛ x 9⅛ in.)
Manufactured by Louis Poulsen, Copenhagen, Denmark.

Estimate
£6,000-8,000 $9,400-12,500 €8,300-11,000

Literature
Carsten Thau and Kjeld Vindum, *Arne Jacobsen*, Copenhagen, 2001, p. 538

300. Aage Rafn 1890-1953

Pair of table lamps, designed for the Rigspolitiet Headquarters, Copenhagen, 1924
Patinated bronze, opaque glass.
Each: 92 cm (36¼ in.) high
Manufactured by Lauritz Rasmussen, Copenhagen, Denmark. Each underside stamped with *TILHØRER RIGSPOLITIET* and *17-1122, 461145* respectively.

Estimate
£20,000-30,000 $31,400-47,100 €27,600-41,400

Provenance
Rigspolitiet Headquarters, Copenhagen, 1924

Together with Hans Jørgen Kampmann, Christian Kampmann, Holger Jacobsen, and Anton Frederiksen, Aage Rafn designed the Rigspolitiet Headquarters in Copenhagen from which the present pair of lamps originate. Along with the interior lighting Rafn is also specifically responsible for the circular courtyard. The reserved lines of the patinated bronze form of the present lamps echo the neo-classicist style also present on the building's exterior.

301. Edvard Kindt-Larsen 1901-1982

Daybed, designed for the 'Copenhagen Cabinetmakers' Guild' exhibition, 1931
Walnut, fabric.
38.5 x 190.2 x 75.2 cm (15⅛ x 74⅞ x 29⅝ in.)
Executed by cabinetmaker Gustav Bertelsen, Copenhagen, Denmark.

Estimate
£10,000-15,000 $15,700-23,500 €13,800-20,700

Provenance
'Copenhagen Cabinetmakers' Guild' exhibition, Teknologisk Instituts Udstillingslokaler, 1931
Acquired from the above, 1931
Thence by descent to the present owner

Exhibited
'Copenhagen Cabinetmakers' Guild', Teknologisk Instituts Udstillingslokaler, Copenhagen, 3 October–18 October, 1931, Stand 4

Literature
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 1: 1927-1936*, Copenhagen, 1987, illustrated p. 103

302. Ejner Larsen and Aksel Bender Madsen

1917-1987, 1916-2000

Set of six 'Metropolitan' armchairs, circa 1954
Teak-veneered plywood, beech.
Each: 78.5 x 72.3 x 53.7 cm (30⅞ x 28½ x 21⅛ in.)
Manufactured by Fritz Hansen, Copenhagen, Denmark.
Underside of five seats with faded manufacturer's stamp *FH/ DANMARK*.

Estimate
£15,000-25,000 $23,500-39,200 €20,700-34,500

Literature
Svend Erik Møller and Viggo Sten Møller, *Dansk Møbelkunst, Københavns snedkerlaugs møbeludstilling 1927-1951*, Copenhagen, 1951, p. 91 for a similar example
'Allestimento per il mobile singolo alla Triennale', *Domus*, no. 300, November 1954, p. 60, fig. 3
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 115 for a similar example
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*, Copenhagen, 1987, pp. 79-81 for the leather upholstered model
Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, p. 165

In 1959 the two architects Ejner Larsen and Aksel Bender Madsen designed an armchair, which acquired the moniker 'Metropolitan'. Most possibly this title for the chair was due to its inclusion in an exhibition curated two years later by the architect Finn Juhl titled 'The Arts of Denmark: Viking to Modern' at The Metropolitan Museum, New York in 1961. Executed by the cabinetmaker Willy Beck the 'Metropolitan' armchair was produced with a leather upholstered seat and back.

A variant of the present model, executed by cabinetmaker Ludvig Pontoppidan was first designed and exhibited at the 'Copenhagen Cabinetmakers' Guild', in 1949. The present lot model was then included, produced by Fritz Hansen at the 'X Triennale', Milan, in 1954, and it is this design that can be considered the progenitor of the rarefied 'Metropolitan' armchair.

Both the combined arms and back are elegantly executed from a single piece of moulded plywood, which rests upon tapering legs that form the arm supports and stiles. The design was critically well received as 'A beautifully proportioned chair which was comfortable, and which was simple and inexpensive to make' (Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*, Copenhagen, 1987, p. 79).

Ejner Larsen and Aksel Bender Madsen's sophisticated adaptations, adherence to form and their appreciation of craftsmanship and construction are all contained within their furniture production. These two architects utilise the prestigious abilities of Willy Beck and other cabinetmakers and retain their intrinsic qualities of refined fabrication, which they then have applied to their designs produced by the innovative manufacturer Fritz Hansen.

303. Poul Kjærholm 1929-1980

Three-seater sofa and pair of armchairs, model nos. PK 31/3, PK 31, designed 1958
Leather, chromium-plated spring steel.
Sofa: 71 x 197.6 x 75.6 cm (27⅞ x 77¾ x 29¾ in.)
Each armchair: 70 x 76 x 74 cm (27½ x 29⅞ x 29⅛ in.)
Manufactured by E. Kold Christensen, Copenhagen, Denmark. Each frame impressed with manufacturer's mark.

Estimate
£20,000-30,000 $31,400-47,100 €27,600-41,400

Literature
Frederik Sieck, *Contemporary Danish Furniture Design – a short illustrated review*, Copenhagen, 1990, p. 146
Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 49, 51, 58, 98-99, 153, 178
Charlotte and Peter Fiell, eds., *Decorative Art 60s*, Cologne, 2000, p. 75
Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 110-13

304. Kaare Klint 1888-1954

Set of eight 'Red' dining chairs and pair of 'Red' armchairs, model nos. 3758 and 3758A, designed for the Danish Museum of Art and Design's lecture room, Copenhagen, designed 1927 and 1930, executed 1937-1956
Cuban mahogany, Niger leather, brass nailheads.
Each chair: 84.5 x 48 x 48.5 cm
(33¼ x 18⅞ x 19⅛ in.)
Each armchair: 88 x 60.5 x 54.5 cm
(34⅝ x 23⅞ x 21½ in.)
Executed by cabinetmakers Rud. Rasmussen A/S, Copenhagen, Denmark. Each underside with manufacturer's paper label *RUD. RASMUSSENS/ SNEDKERIER/45 NØRREBROGAD/KØBENHAVN*, eight with handwritten serial numbers *13842*, *14071 Lau*, *1477 Li* and *23355* respectively and architect's monogrammed paper labels.

Estimate
£30,000-40,000 $47,100-62,700
€41,400-55,200

Literature
Nyt Tidsskrift For Kunstindustri, no. 10, October 1942, n.p. for an advertisement
Nyt Tidsskrift For Kunstindustri, no. 5, May 1943, p. 74, fig. 7
Grete Jalk, *Dansk Møbelkunst gennem 40 aar, Volume 1: 1927-1936*, Copenhagen, 1987, pp. 120-21, 169 for a technical drawing and period images
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
Gorm Harkr, *Kaare Klint: Volume 1*, Copenhagen, 2010, pp. 229, 234, 239, 265, 348, 400, 469
Gorm Harkr, *Kaare Klint: Volume 2*, Copenhagen, 2010, pp. 26, 30 for period images and a technical drawing

Phillips wishes to thank Ann-Marie Siersted from Rud. Rasmussen for her assistance with the cataloguing of the present lot.

305. **Poul Henningsen** 1894-1967

Early and large ceiling light, type 8/6 shades,
circa 1926-1929
Copper, nickel-plated brass.
79.5 cm (31¼ in.) diameter, variable drop
Manufactured by Louis Poulsen, Copenhagen, Denmark.

Estimate
£20,000-25,000 $31,400-39,200 €27,600-34,500

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

306. **Frits Henningsen** 1889-1965

Box-shaped sofa, 1940s
Oak, fabric, leather.
100 x 153.2 x 65.3 cm (39⅜ x 60⅜ x 25¾ in.)
Executed by cabinetmaker Frits Henningsen,
Copenhagen, Denmark.

Estimate
£20,000-30,000 $31,400-47,100 €27,600-41,400

307. Kaare Klint and Edvard Kindt-Larsen

1888-1954 and 1901-1982

'Mix' easy chair, model no. 4396, designed 1930, executed 1932
Cuban mahogany, Niger leather, brass nailheads.
78.5 x 66 x 81 cm (30⅞ x 25⅞ x 31⅞ in.)
Executed by cabinetmakers Rud. Rasmussen A/S, Copenhagen, Denmark. Underside with manufacturer's paper label *RUD. RASMUSSENS/SNEDKERIER/45 NØRREBROGADE/KØBENHAVN* and handwritten serial number *11500* and architect's monogrammed paper labels.

Estimate
£25,000-35,000 $39,200-54,900 €34,500-48,300

Literature
Nyt Tidsskrift For Kunstindustri, no. 5, May 1943, p. 74, fig. 6
Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 1*, Copenhagen, 2007, pp. 62-63 for a drawing and an image
Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, p. 362 for a period image and sketches
Gorm Harkær, *Kaare Klint: Volume 2*, Copenhagen, 2010, p. 32

The architect Kaare Klint references his then pupil from the Royal Academy of Fine Arts, Edvard Kindt-Larsen for his contribution to the 'Mix' chair, after writing on a sketch 'a mixture of Kindt and Klint'.

Phillips wishes to thank Ann-Marie Siersted from Rud. Rasmussen for her assistance with the cataloguing of the present lot.

308. Kaare Klint

1888-1954

'Easy' chair, model no. 5313, designed 1934, executed 1948
Niger leather, Cuban mahogany.
81.6 x 69.9 x 71.8 cm (32⅛ x 27½ x 28¼ in.)
Executed by cabinetmakers Rud. Rasmussen A/S, Copenhagen, Denmark. Underside with manufacturer's paper label *RUD. RASMUSSENS/SNEDKERIER/45 NØRREBROGADE/KØBENHAVN* handwritten serial number *19085* and architect's monogrammed paper label.

Estimate
£12,000-18,000 $18,800-28,200 €16,500-24,800

Provenance
Agnes Dessau Kiær and Dr Sven Kiær, Copenhagen, 1948
Thence by descent

Literature
Ulf Hård af Segerstad, *Modern Scandinavian Furniture*, Copenhagen, 1963, p. 93
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 29
Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, pp. 361, 364, for an image and a technical drawing Gorm Harkær, *Kaare Klint: Volume 2*, Copenhagen, 2010, p. 35

Under the alias 'Christmas 1934', Kaare Klint presented four different designs for a competition to celebrate the 475th anniversary of the Copenhagen Saddlemakers' and Upholsterers' Guild. Klint's fourth design was the present model, which he then later presented at the 'Copenhagen Cabinetmakers' Guild', held for the first time at the Kunstindustrimuseet, in 1937.

Phillips wishes to thank Ann-Marie Siersted from Rud. Rasmussen for her assistance with the cataloguing of the present lot.

309. Preben Fabricius and Jørgen Kastholm 1931-1984, 1931-2007

Early pair of stools, model no. 4391, circa 1962
Leather, stainless steel.
Each: 40 x 64.3 x 49.2 cm (15¾ x 25⅜ x 19⅜ in.)
Manufactured by Ivan Schlechter, Denmark.
Each underside impressed with manufacturer's logo and *STAINLESS STEEL DANMARK*.

Estimate
£15,000-20,000 $23,500-31,400 €20,700-27,600

Literature
Mobilia, no. 106, May 1964, pp. 27, 34

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

Rare long 'Dolphin' folding armchair, model no. JH511, 1950
Oak, cane, brass.
94 x 71.1 x 149.9 cm (37 x 28 x 59 in.)
Executed by cabinetmaker Johannes Hansen, Copenhagen, Denmark.

Estimate
£70,000-90,000 $110,000-141,000
€96,500-124,000 Ω

Provenance
Private collection, New England
Skinner, Boston, '20th Century Design', 28 June 2008, lot 424
Acquired from the above by the present owner

Literature
John Entenza, ed., *arts & architecture*, Los Angeles, November 1951, p. 30
Johan Møller Nielson, *Wegner en dansk møbelkunstner*, Copenhagen, 1965, p. 64
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 143
Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, p. 186

‘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 in conversation with Jens Bernsen in reference to his partnership with Johannes Hansen

The design of the present model and the related short ‘Dolphin’ armchair are a continuation of the 1949 ‘Folding’ chair. Building on the rational perfection of this iconic chair design, Hans J. Wegner sought to add a sense of playfulness along with the functional aspect of armrests to the ‘Dolphin’ models. These chairs do not simply convey movement—here specifically the lyricism and speed of a dolphin in water—but they express it in their capacity to transform for transport and storage. The three folding chairs reflect Wegner’s continuing interest in flexibility and furniture’s adaptability to human forms and needs, topics he would explore throughout his career as he refined the expression of his ideas and values through furniture. In Wegner’s own words: ‘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’.

There are four known extant examples of the long ‘Dolphin’ folding armchair, one of which is in the permanent collection of the Centre Pompidou in Paris.

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

311. **Finn Juhl** 1912-1989

Set of ten armchairs, model no. NV 46, circa 1946
Teak, Niger leather.
Each: 82.7 x 62.5 x 60.3 cm (32½ x 24⅝ x 23¾ in.)
Executed by cabinetmaker Niels Vodder, Copenhagen, Denmark. Eight undersides branded with *NIELS VODDER CABINETMAKER/COPENHAGEN DENMARK/ DESIGN FINN JUHL*.

Estimate
£100,000-150,000 $157,000-235,000
€138,000-207,000

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 model 'NV 46' armchair was designed for and first exhibited at the Cabinetmakers' Guild, Kunstindustrimuseet, Copenhagen, in 1946. From 1940 to 1949, Finn Juhl designed some of his finest furniture, from the 'Pelican' chair to the 'Chieftain' armchair, all executed by the master cabinetmaker Niels Vodder. The synergy of these two characters created furniture that is now considered iconic 20th Century design. In discussing Niels Vodder the Danish architectural journalist Henrik Sten Møller refers to the cabinetmaker as an 'original craftsman with a distinct sense of humour'; he then goes further to explain possibly why Vodder had ever agreed to collaborate with Juhl: 'The reason why Niels Vodder became Finn Juhl's cabinetmaker was that nobody else wanted to produce his furniture. They thought the furniture too strange and furthermore often technically complicated' (Patricia Yamada, ed., *Finn Juhl Memorial Exhibition*, exh. cat., Osaka, 1990, p. 18).

Although the collaboration between the architect and cabinetmaker began in 1937, where they first exhibited at the above-mentioned exhibition, it was the period during the 1940s in which Finn Juhl began as he says 'the apparent separation of the supporting upholstered parts and the visual frame' (Per H. Hansen, *Finn Juhl and His House*, Ostfildern, 2014, p. 34). It is this distinctive brief statement that amplifies Juhl's originality and renegade attitude towards the predominant Kaare Klint school at the Royal Academy of Fine Arts and the critical treatment that his work would receive when he exhibited at the Cabinetmakers' Guild.

Finn Juhl was always eager to assert that he functioned as an autodidact when designing furniture and he was never formally trained. Finn Juhl does not imitate profundity; he does not leave us masterpieces of modern furniture but masterpieces of modern design. Edgar Kaufmann, Jr., whom Finn Juhl worked with extensively, reflects upon the architect in his essay: 'Product and Process', 'His forms are masterful, now as when they were new. They are capable of a plenitude of embodiments still unexplored. Juhl is no performer, he is a creator. We need more of him' (*Ibid*, *Finn Juhl Memorial Exhibition*, p. 13).

‘There is something fantastic and

Danish architect Henning Hedger in the journal Arkitekten, 1947

poetic about Moos' furniture...'

312. Peder Moos 1906-1991

Unique dining table, designed for the Villa Aubertin, Rosnæs, Nakskov Fjord, 1952
Oak, maple.
72.7 x 379.8 x 98.6 cm (28⅝ x 149½ x 38⅞ in.)
Executed by cabinetmaker Peder Moos, Denmark.

Estimate
£150,000-250,000 $235,000-392,000
€207,000-345,000

Provenance
Villa Aubertin, Rosnæs, Nakskov Fjord, Denmark, 1952

Literature
Esbjørn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, illustrated pp. 100-101

The present lot was commissioned in 1952 by the lumber dealer M. Aubertin and his wife for their house designed by the architect Finn Juhl. One of the few houses by Juhl, the 'Villa Aubertin' is located in Rosnæs, on the Nakskov Fjord. Although Mr and Mrs Aubertin had Juhl design all the fixtures and fittings, then dress the interior rooms with his furniture designs, which they much admired, it was the dining table, designed by the master cabinetmaker Peder Moos that was used for the dining room area.

There was indeed a connection between the cabinetmaker and architect as Arne Karlsen writes: 'Among his contemporaries, Finn Juhl felt a certain kinship only with Peder Moos, the joiner who made all his furniture himself and was consequently able to find precisely the pieces of wood that had such a dense and homogeneous fibre structure that he could permit himself to work with dimensions that were even more slender than any Finn Juhl dared dream of' (Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 2*, Copenhagen, 2007, p. 111). The 'Villa Aubertin' was the perfect location for the work of both Moos and Juhl to simultaneously exist.

Peder Moos attended Kaare Klint's 'Department of Furniture Design' at the The Royal Danish Academy of Fine Arts from 1935-1938. It was here where he had trained as a joiner and continued as a master craftsman. The unconventional Peder Moos was an aesthete with a predilection for sleeping outside, and was considered by some the 'enfant terrible' of the 'Cabinetmaker's Guild' exhibitions. His machinations, could include anything from unfinished furniture to amusing titles for his exhibits. Moos would eschew the use of nails and would repudiate the suggestion that his joints were decorative and he maintained that they only served as a functional purpose; furthermore he despised the use of polish and would achieve the resplendent surface finishes with the rubbing of wood shavings.

Always an original contributor to the 'Cabinetmaker's Guild' exhibitions, Moos would receive many favourable responses from the critics: 'One marvels at the fact that it is possible to bring the art of furniture making to such a degree of perfection' and 'a man for whom the work itself is sacred and who considers the economic result to be an irrelevant banality' (Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 24). The previous quote gives gravitas to the stories that Moos would only reveal the cost of the commission once the work had been completed.

313. Finn Juhl 1912-1989

Two-seater sofa, model no. NV 45, circa 1945
Teak, fabric, leather.
82.9 x 118.2 x 75.7 cm (32⅝ x 46½ x 29¾ in.)
Executed by cabinetmaker Niels Vodder, Copenhagen, Denmark. Underside branded with *CABINETMAKER NIELS VODDER/COPENHAGEN DENMARK/DESIGN FINN JUHL*.

Estimate
£15,000-25,000 $23,500-39,200 €20,700-34,500

Literature
Patricia Yamada, ed., *Finn Juhl Memorial Exhibition*, exh. cat., Osaka, 1990, p. 130 for a drawing

314. Magnus Læssøe Stephensen

1903-1984

Pair of easy armchairs, model no. 23, designed 1932
Beech, fabric, leather.
Each: 82.3 x 76.5 x 84 cm (32⅜ x 30⅛ x 33⅛ in.)
Manufactured by Fritz Hansen, Copenhagen, Denmark. Apron interior with manufacturer's printed and handwritten paper label *2 / 3 2 Antal*.

Estimate
£10,000-15,000 $15,700-23,500 €13,800-20,700

Literature
'Stole of Møbler', *Fritz Hansen*, sales catalogue, no. 4202, n.p.

315. Hans J. Wegner 1914-2007

Pair of 'Sawbuck' armchairs, designed 1959, produced circa 1965
Oak, leather, chromium-plated metal.
Each: 69.7 x 75.6 x 63.5 cm (27½ x 29¾ x 25 in.)
Executed by cabinetmaker Johannes Hansen, Copenhagen, Denmark.

Estimate
£30,000-50,000 $47,100-78,400
€41,400-69,000

Literature
Johan Møller Nielson, *Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, p. 73
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*, Copenhagen, 1987, p. 91

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 18 September–4 October 1959, Stand 6.

316. Arne Jacobsen 1902-1971

'TV' chair and ottoman, circa 1970
Tubular metal, leather.
Chair: 95.5 x 97.4 x 91.3 cm
(37⅝ x 38⅜ x 35⅞ in.)
Ottoman: 38 x 65.5 x 48.5 cm
(14⅞ x 25¾ x 19⅛ in.)
Manufactured by Fritz Hansen, Copenhagen, Denmark. From the production of 3.

Estimate
£10,000-15,000 $15,700-23,500
€13,800-20,700

Provenance
Peter Lassen, managing director of Fritz Hansen, Copenhagen, 1973
Acquired directly from the above

Literature
Carsten Thau and Kjeld Vindum, *Arne Jacobsen*, Copenhagen, 2001, p. 531

317. Arne Jacobsen 1902-1971

Rare wall-mounted console, pair of bedside tables and wall lights, model no. 34505, from the architect's summer house, Tissø, 1966-1967
Chromium-plated tubular metal, chromium-plated metal, plastic-laminated wood.
Wall-mounted console: 11.2 x 150 x 31 cm
(4⅜ x 59 x 12¼ in.)
Bedside tables: 48 x 50 x 50.8 cm
(18⅞ x 19⅝ x 20 in.)
Each wall light: 5 x 21 x 4.6 cm
(1⅞ x 8¼ x 1¾ in.)
Wall-mounted console and bedside tables: possibly produced by Asmussen Weber; wall lights manufactured by Louis Poulsen, Copenhagen, Denmark.

Estimate
£20,000-30,000 $31,400-47,100
€27,600-41,400

Provenance
Architect's summer house, Tissø, Denmark, 1966-1967

Literature
Mobilia, 1968, illustrated pp. 44-45
Carsten Thau and Kjeld Vindum, *Arne Jacobsen*, Copenhagen, 2001, pp. 438-39, 441 for the wall-mounted console units, pp. 536-39 for the architect's summer house

Σ **318.** **Ole Wanscher** 1903-1985

Armchair, circa 1954
Rosewood, leather.
99.2 x 57.8 x 57.7 cm (39 x 22¾ x 22¾ in.)
Executed by cabinetmaker A.J. Iversen, Copenhagen, Denmark. Underside with manufacturer's paper label *Snedkermester/ A.J.Iversen/Kobenhavn*.

Estimate
£4,000-6,000 $6,300-9,400 €5,500-8,300

Literature
Møbelhåndværk gennem 40 år. Sned-kermester A. J. Iversen 1916-1956, Copenhagen, 1956, pp. 26-27
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956,* Copenhagen, 1987, pp. 286-87
Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 2*, Copenhagen, 2007, pp. 37, 63-65 for images and a technical drawing

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Forum, Copenhagen, 16-26 September 1954, Stand 20.

Σ **319.** **Ole Wanscher** 1903-1985

Extendable desk, circa 1959
Rosewood-veneered wood, rosewood, brass.
73.2 x 200 x 102 cm (28⅞ x 78¾ x 40⅛ in.)
Executed by cabinetmaker A.J. Iversen, Copenhagen, Denmark.

Estimate
£12,000-15,000 $18,800-23,500 €16,500-20,700

Literature
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*, Copenhagen, 1987, p. 93

320. **Poul Kjærholm** 1929-1980

Pair of rare 'Holscher' lounge chairs, designed 1952, produced circa 1953
Painted tubular steel, halyard.
Each: 72.1 x 61.8 x 73 cm (28⅜ x 24⅜ x 28¾ in.)
Produced by Hanne and Poul Kjærholm and frames executed by blacksmith Svend Holscher, Rødby, Denmark.

Estimate
£40,000-60,000 $62,700-94,100 €55,200-82,700

Provenance
Holø Bergljot, friend of Poul and Hanne Kjærholm
Acquired from the above by the present owner

Literature
Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 2001, p. 13
Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 26-27 for an image and a technical drawing
Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 2*, Copenhagen, 2007, p. 143

In 1952 Poul Kjærholm produced the prototype for the lounge chair and during spring that year the design was exhibited at the Danish Association of Arts and Crafts. According to the catalogue raisonné approximately 20 examples of the chairs were produced during 1953 (Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, p. 27).

An armchair version of the present lot was also designed by Kjærholm, and both designs are sometimes referred to as the 'Holscher' chairs in reference to the blacksmith Svend Holscher, who was the father of the renowned Danish architect, Knud Holscher.

Svend Holscher constructed the chair frames for Hanne and Poul Kjærholm; then back at their apartment the husband and wife would both apply the halyard to the chairs and would proceed to sell them to friends. The architect Holø Bergljot, from whom the present lot was originally acquired, was acquainted with the Kjærholms.

321. Arne Jacobsen 1902-1971

Desk lamp, designed for the Aarhus City Hall,
1938-1941
Painted metal, brass, Bakelite.
35.5 x 22.6 x 25.3 cm (13⅞ x 8⅞ x 9⅞ in.)
Manufactured by Louis Poulsen, Copenhagen, Denmark.

Estimate
£5,000-8,000 $7,800-12,500 €6,900-11,000

Provenance
Aarhus City Hall, Aarhus, 1938-1941

Literature
Jens Lindhe, ed., *Aarhus Raadhus*, Copenhagen, 1991, p. 50 for a technical drawing

322. Ole Wanscher 1903-1985

Pair of adjustable coffee tables, executed 1957
Teak, oak.
Each: 69 x 105.8 x 64.5 cm (27⅛ x 41⅝ x 25⅜ in.) fully extended
Executed by cabinetmakers Rud. Rasmussen A/S, Copenhagen, Denmark. Each underside with manufacturer's paper label *RUD. RASMUSSENS/ SNEDKERIER/45 NØRREBROGAD/KØBENHAVN* and handwritten serial number *24060 PR*.

Estimate
£7,000-10,000 $11,000-15,700 €9,700-13,800

Literature
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 191
Bodil Busk Laursen, Søren Matz and Christian Holmsted Olesen, eds., *Mesterværker: 100 års dansk møbelsnedkeri*, Copenhagen, 2000, p. 143
Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 2*, Copenhagen, 2007, p. 45

323. Thorvald Bindesbøll 1846-1908

Twelve-armed 'Sun' chandelier, circa 1900
Brass.
142.2 cm (55⅞ in.) drop, 77.3 cm (30⅜ in.) diameter
Manufactured by F. W. Doberck and Søns Eftf.
v. C. Amundin. H. A/S, Copenhagen, Denmark.

Estimate
£10,000-15,000 $15,700-23,500 €13,800-20,700

324. Thorvald Bindesbøll 1846-1908

Pair of armchairs, 1840s
Mahogany, painted wood, fabric.
Each: 94 x 70.5 x 68.5 cm (37 x 27¾ x 26⅞ in.)
Executed by cabinetmakers Rud. Rasmussen A/S, Copenhagen, Denmark.

Estimate
£8,000-12,000 $12,500-18,800 €11,000-16,500

Provenance
Vilhelm Bissen, director of the Academy of Art, Copenhagen
Thence by descent to Johanne Bissen
Acquired from the above by the present owner

325. Kaare Klint 1888-1954

Set of six armchairs, model no. 4395, designed for the Dansk Kunsthandel sculpture shop, Copenhagen, designed 1916, executed 1939
Cuban mahogany, cane, leather.
Each: 74 x 69 x 55.5 cm (29⅛ x 27⅛ x 21⅞ in.)
Executed by cabinetmakers Rud. Rasmussen A/S, Copenhagen, Denmark. Each underside with manufacturer's various paper labels *RUD. RASMUSSENS/KØBENHAVN, SNEDKERIER/45 NØRREBROGAD/KØBENHAVN, 45 NØRREBROGADE/KØBENHAVN*, one partial manufacturer's paper label and five with handwritten serial number *15265* and architect's monogrammed paper label.

Estimate
£50,000-75,000 $78,400-118,000 €69,000-103,000

Literature
Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 1*, Copenhagen, 2007, p. 35
Gorm Harkær, *Kaare Klint: Volume 1, Copenhagen*, 2010, pp. 152, 154, 157-58
Gorm Harkær, *Kaare Klint: Volume 2*, Copenhagen, 2010, p. 24

Phillips wishes to thank Anne-Marie Siersted from Rud. Rasmussen for her assistance with the cataloguing of the present lot.

Nordic

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. Bidders should also read the Important Notices and VAT information immediately following this Guide for Prospective Buyers.

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.

O ♦ Guaranteed Property
The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss.

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

• No Reserve
Unless indicated by a •, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

♠ 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, online or by absentee bid 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. The digital saleroom is optimised to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe Flash Player. Follow the links to 'Auctions' and 'Live Auctions' and then pre-register by clicking on 'Register to Bid Live.' The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

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

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

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

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

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

3 The Auction

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

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

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

4 After the Auction

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

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

Collection
It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. If you are in doubt about the location of your purchase, please contact the Shipping Department prior to arranging collection. We will levy removal, interest, storage and handling charges on uncollected lots.

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

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

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

Endangered Species
Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to the US or to any country within or outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence

or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis regarding continent of origin and confirmation the object is more than 100 years old. We have not obtained a scientific analysis on any lot prior to sale and cannot indicate whether elephant ivory in a particular lot is African or Asian elephant. Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any scientific analysis or other report required in connection with their proposed import of such property into the US.

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

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

Important Notices

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

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

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

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

VAT and Other Tax Information for Buyers

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Conditions of Sale

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips and sellers, on the other hand. All prospective buyers should read these Conditions of Sale, the Important Notices and VAT information following the Guide for Prospective Buyers and the Authorship Warranty carefully before bidding.

1 Introduction
Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.
By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty. These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

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

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

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

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

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

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

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

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the Absentee Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and value added tax (VAT). The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the Telephone Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least £500. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

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

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

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

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

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

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

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in pounds sterling and payment is due in pounds sterling. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in US dollars and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in US dollars or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

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

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

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

6 Purchase Price and Payment
(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.
(b) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.

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

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

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed the local currency equivalent of US$10,000.

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

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

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

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

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

7 Collection of Property
(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. Purchased lots are at the buyer's risk, including the responsibility for insurance, from (i) the date of collection or (ii) seven days after the auction, whichever is the earlier. Until risk passes, Phillips will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand carry only. We do not provide packing, handling, insurance or shipping services. We will coordinate with shipping agents instructed by the buyer, whether or not recommended by Phillips, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips. Any such instruction is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers.

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

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

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

9 Remedies for Non-Payment

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

(b) The buyer irrevocably authorizes Phillips to exercise a lien over the buyer's property which is in our possession upon notification by any of our affiliated companies that the buyer is in default of payment. Phillips will notify the buyer of any such lien. The buyer also irrevocably authorizes Phillips, upon notification by any of our affiliated companies that the buyer is in default of payment, to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

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

10 Rescission by Phillips

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

11 Export, Import and Endangered Species Licences and Permits

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis of continent of origin and confirmation the object is more than 100 years old.

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

It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 Data Protection

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

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes, including to persons outside the European Economic Area (EEA), where national laws may not provide an equivalent level of protection to personal data as that provided within the EEA. You expressly consent to such transfer of your personal data, including sensitive personal data, outside the EEA. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

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

13 Limitation of Liability

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

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts

or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

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

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

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

14 Copyright
The copyright in all images, illustrations and written materials produced by or for Phillips relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and, subject to the provisions of the Copyright, Designs and Patents Act 1988, such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

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

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

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

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

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

16 Law and Jurisdiction
(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with English law.

(b) For the benefit of Phillips, all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply. All parties agree that Phillips shall retain the right to bring proceedings in any court other than the Courts of England.

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

Authorship Warranty

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

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

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

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

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Auction andw Viewing Location
30 Berkeley Square, London W1J 6EX

Auction
1 October, 5pm, lots 201-325

Viewing
24 September – 1 October
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
In sending in written bids or making enquiries please refer to this sale as UK050415 or Nordic Design Sale.

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249. Estrid Ericson

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