



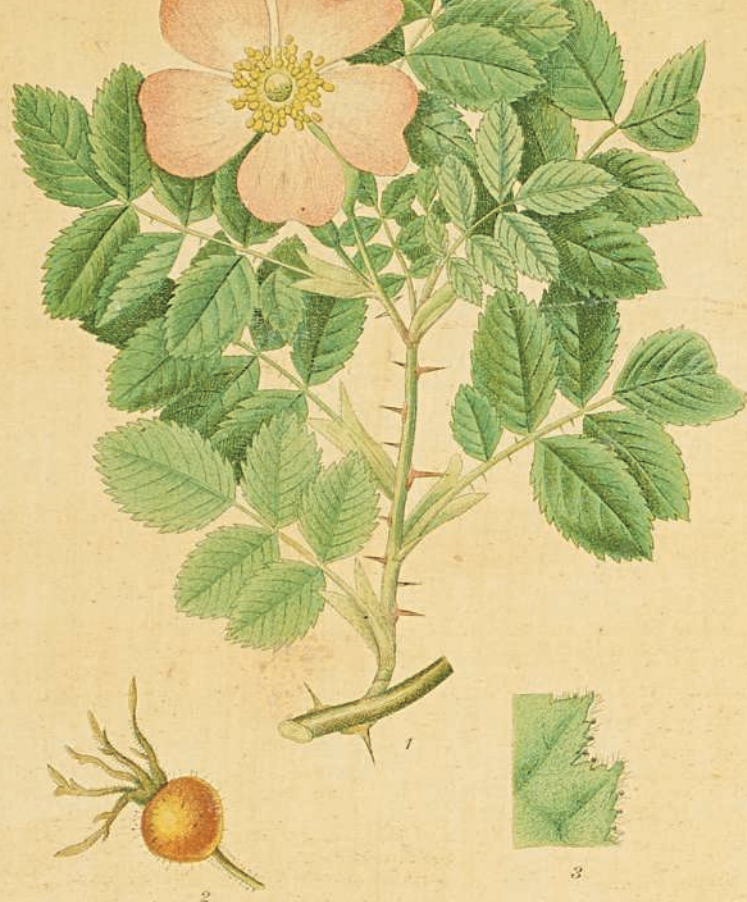
PHILLIPS

**Nordic Masters**  
*London, 21 September 2016*





HÄSTFIBLA, ARNICA MONTANA L.



LUDDTÖRNE, ROSA MOLLIS SM.

















33. Poul Henningsen  
35. Ole Wanscher



# Nordic Masters

## London, 21 September 2016, 6pm

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**Property from an Important Finnish Glass Collection**

**I. Tapio Wirkkala** 1915-1985

*Rare dish, model no. 3359 TW, 1955*

Cast and formed crystal glass, cut and polished.

4.8 x 41.5 x 12.4 cm (1 $\frac{7}{8}$  x 16 $\frac{3}{8}$  x 4 $\frac{7}{8}$  in.)

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

**Estimate**

£12,000-14,000 \$15,800-18,400 €13,900-16,200

**Literature**

*Finnish Glass, Glass manufacturers' brochures*

*from the 1950s*, The Finnish Glass Museum,

Riihimäki, 1994, pp. 4, 9, 13, 22, 30

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. 303

Heikki Matiskainen, ed., *Tapio Wirkkala: A Poet*

*in Glass and Silver, Collection Kakkonen*, exh. cat.,

Finnish Glass Museum, Riihimäki, 2013, p. 306

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.





**2. Barbro Nilsson** 1899-1983

*Large 'Salerno, blå enkel' rug, designed 1948*

Handwoven wool on a linen warp.

448 x 298 cm (176<sup>3</sup>/<sub>8</sub> x 117<sup>3</sup>/<sub>8</sub> in.)

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

**Estimate**

£40,000-50,000 \$52,500-65,700 €46,400-58,000











### 3. **Axel Einar Hjorth** 1888-1959

*Pair of 'Stål' armchairs*, designed 1929, produced 1930s  
Nickel-plated tubular metal, painted tubular metal, fabric.  
Each: 97 x 54.8 x 54.2 cm (38¼ x 21⅝ x 21⅜ in.)  
Produced by AB Nordiska Kompaniet, Stockholm, Sweden.

#### **Estimate**

£7,000-9,000 \$9,200-11,800 €8,100-10,400

#### **Literature**

Christian Björk, Thomas Ekström and Eric Ericson,  
*Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, p. 52

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

### 4. **Axel Einar Hjorth** 1888-1959

*Low table*, 1929-1930  
Chromium-plated brass, glass.  
60 cm (23⅝ in.) high, 100 cm (39⅜ in.) diameter  
Produced by AB Nordiska Kompaniet, Stockholm, Sweden.

#### **Estimate**

£12,000-15,000 \$15,800-19,700 €13,900-17,400

#### **Literature**

Christian Björk, Thomas Ekström and Eric Ericson,  
*Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009,  
p. 123 for a similar example

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













## The Lights of Poul Henningsen

### Marcus McDonald

Poul Henningsen and his manufacturer Louis Poulsen applied under Danish law on 4th December 1925 for the patent titled 'Reflector for Incandescent Lamp', which was granted on 19th May 1928 with the Danish patent number 38897 and then by the USA patent office 6th May 1930. The specifics of the patent included a technical drawing and stated the characteristics of the invention:

"A reflector for diffusing the light of incandescent lamps comprising a plurality of concentric downwardly concave shades disposed above and below the plane of the source of light, the inner surfaces of said shades being directed toward the source of light, the surfaces of said shades making at all points angles less than 45 with a line to the source of light, the inner surfaces of the shades being dulled." Regarding Henningsen's reliance upon patent law and copyright law, Stina Teilmann-Lock writes "the lamp has been defined, respectively, as both 'industrial property' and 'artistic property'; as an invention and as a work of art."

Prior to the patent being granted, Henningsen was awarded by the jury of the 1925 World's Fair in Paris, *L'Exposition Internationale des Arts Décoratifs et Industriels Modernes*, a gold medal and Louis Poulsen silver for their lighting. Presented at the exposition was the 'Paris' ceiling light (lot 31), which can be considered the progenitor for the "system of lamp shades that completely surround the source of light so that no radiating rays can meet the eye directly."

Henningsen developed his 'system of shades' into types, which ranged from smallest to largest, and were available in different types of glass and painted copper. The shades were then applied to various lighting formats, including: the *Standard lamp* (lot 10); the exquisite and elegantly designed '*Piano*' lamp (lot 19); the '*Academy*' chandelier (lot 49); and the *Early table lamp* (lot 50).





Henningsen's designs were also used in many prestigious interiors including ceiling lights for the 'Villa Tugendhat', designed by Ludwig Mies van der Rohe. However, there were 'system of shades', such as the *Pair of early and rare ceiling lights* (lot 28), produced in opaque glass with a painted gold rim, which outshone others.

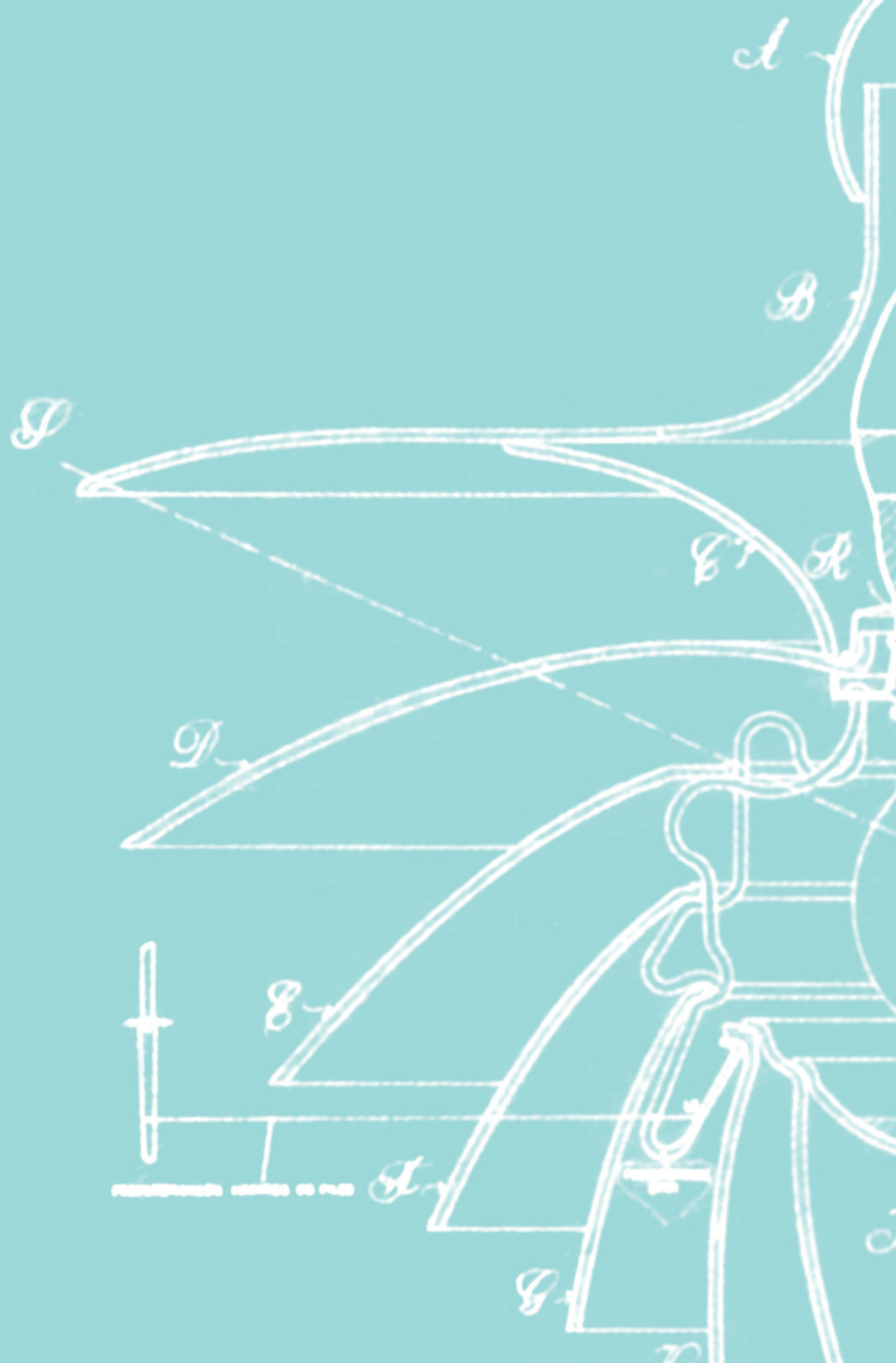
Henningsen design process develops further and he discusses the '*Spiral*' ceiling light (lot 13), designed for the University of Aarhus, in *LP Nyt*, which was a publication by Henningsen's lighting manufacturer Louis Poulsen. In the article he states "The principle in this lamp is much the same as in the PH-lamp and the Globe per se,

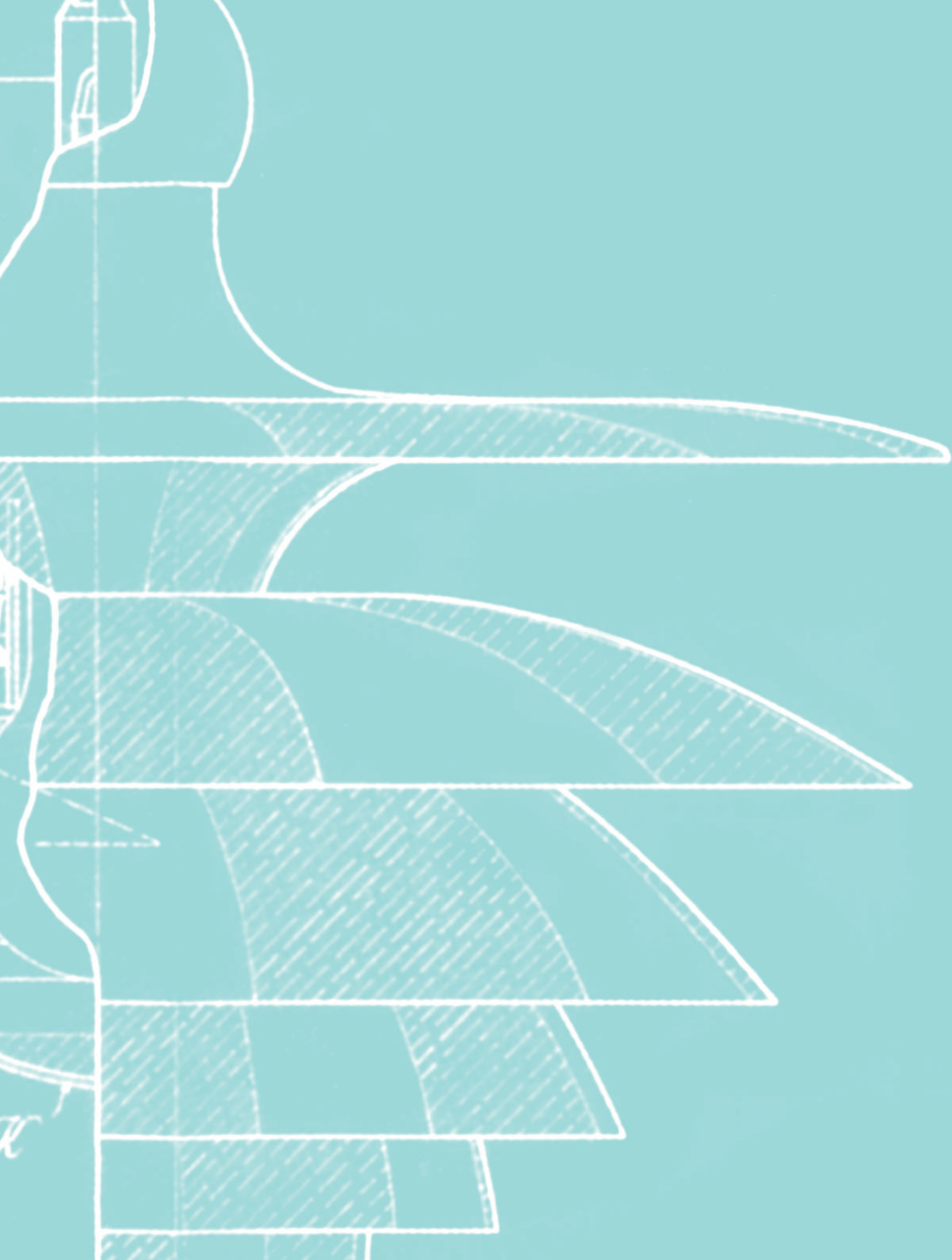
but the light ray direction is reminiscent of the way it shines outwards from the Globe. The shape is geometric and the light strikes all the parts of the spiral which are illuminated at the same angle reflecting it out into the room in the same way."

More than ninety years after *L'Exposition Internationale des Arts Décoratifs et Industriels Modernes*, Henningsen's work still resonates, and the "PH lamp" continues to be "an exceedingly beautiful light" (Poul Henningsen, *LP Nyt*, December 1941). The selected lots are from a curated collection of early important works, which are exceptional in age, scale, condition and provenance.













## 5. Poul Henningsen 1894-1967

*Early and large 'Septima' ceiling light, type 5, 1927-1928*  
Tubular copper, copper, patinated brass, coloured and opaque glass.

49.6 cm (19½ in.) diameter, 81.4 cm (32 in.) drop  
Manufactured by Louis Poulsen, Copenhagen, Denmark.  
Inside of light fixture impressed with *PAT. APPL.*

### Estimate

£30,000-40,000 \$39,400-52,500 €34,800-46,400

### Provenance

Private collection, Jutland, circa 1930  
Acquired from the above by the present owner, 2010

### Literature

*Nyt Tidsskrift For Kunstindustri*, no. 1, January 1928, p. 203  
Åke Stavenow, 'BO's "Efteraars-udstilling"', *Form*, 1935, p. 164  
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 171  
Tina Jørstian and Poul Erik Munk Nielsen, *PH 100 Light&Design*, exh. cat., Danish Museum of Art & Design, Copenhagen, 1994, p. 15  
Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 2000, pp. 181, 237-39 for images and a technical drawing

The present lot, manufactured before the PH-Lamp received its patent, is a rare example of an amber 'Septima' ceiling light produced in a large configuration.





## 6. Edvard Kindt-Larsen and Tove Kindt-Larsen 1901-1982, 1906-1994

*Set of three swivel stools, circa 1957*

Teak, Niger leather, brass.

Each: 64 x 33 x 34 cm (25¼ x 12⅞ x 13⅜ in.)

Executed by cabinetmaker Thorald Madsen, Copenhagen, Denmark. Underside of each with manufacturer's brass label with *THORALD MADSENS/Snedkieri/København* and impressed with 1996-2, 1307.7, 1331-9 respectively.

### Estimate

£15,000-20,000 \$19,700-26,300 €17,400-23,200

### Provenance

Private collection, USA

### Literature

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

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

Bodil Busk Laursen, Søren Matz and Christian Holmsted Olesen, eds., *Mesterværker: 100 års dansk møbelsnedkeri, English summary*, Copenhagen, 2000, p. 18

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 20 September-6 October 1957, stand 7. The stool attracted a great deal of attention during the exhibition, notably that of Queen Ingrid of Denmark, who was so impressed by its design that she decided to purchase a stool for her own rooms.





**J. RASH SEN**

**SNEDKERIER**

**NØRREBROGAD**

**KØBENHAVN**





## The *Møbelsnedker* in Denmark **Kimberly Sørensen**

The collaboration between architect and master cabinetmaker is one of the key factors that contributed to the success of Danish furniture in the twentieth century. The burgeoning middle class of the nineteenth century generated an increased demand for furniture, however industrialisation and cheaply imported goods threatened the role of Danish cabinetmakers at the outset of the twentieth century. The annual Copenhagen Cabinetmakers' Guild Furniture Exhibitions, which began in 1927, intended to revive the imperiled industry. A new wave of talented architects influenced by Kaare Klint, who in 1923 had helped to establish the furniture school at the Royal Academy of Fine Arts, emerged in Denmark. Amongst these were Ole Wanscher, Børge Mogensén, Arne Jacobsen, and Hans Wegner. These architects needed cabinetmakers to execute their ideas, and whilst some of the traditional cabinetmakers were not keen on collaborating

with this new guard of young innovators, others, including Rud. Rasmussen (founded 1869) and A.J. Iversen (founded 1916), embraced the new designs, particularly given the fact that critics had accused the guild exhibitions of being too retrospective. The fine craftsmanship of Danish modern furniture would not have been possible had it not been for these creative partnerships between architect and cabinetmaker. Examples of this exceptional synergy are Rud Rasmussen's refined execution of both the *unique chest of drawers* for Bernard Schepler's villa designed by Arne Jacobsen (lot 7), and Kaare Klint's beautifully proportioned early pair of 'Easy' *armchairs* exquisitely produced in Cuban mahogany and Niger leather (lot 8). The fine rosewood *partner's desk* executed by master cabinetmaker A.J. Iversen and designed by Ole Wanscher (lot 51) again defines this successful collaboration between cabinetmaker and architect.



## 7. Arne Jacobsen 1902-1971

*Unique chest of drawers, designed for Bernard Schepler's villa, Vedbæk, Denmark, 1933*

Cuban mahogany, Cuban mahogany-veneered wood, oak, brass.

125.2 x 120 x 46 cm (49¼ x 47¼ x 18½ in.)

Executed by cabinetmakers Rud. Rasmussen

A/S, Copenhagen, Denmark. Reverse with partial manufacturer's paper label *RUD. RASMUSSENS/ SNEDKERIER/45 NØRREBROGADE/KØBENHAVN* and handwritten serial number *11931*.

### Estimate

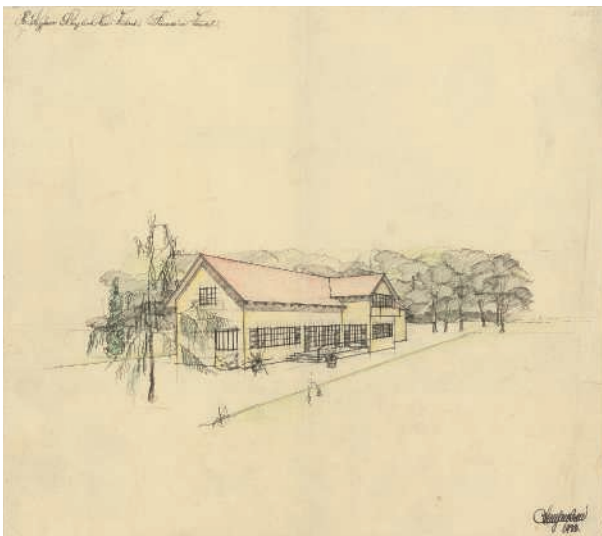
£70,000-100,000 \$92,100-132,000 €81,100-116,000

### Provenance

Bernard Schepler, Vedbæk, 1933

Phillips wishes to thank Niels Howalt Wallem Hvims from Rud. Rasmussen for his assistance with the cataloguing of the present lot.

Arne Jacobsen designed the present lot for the villa at Vedbæk Strandvej 464. The villa, built in 1933 for Mr Bernard Schepler, is one of the first projects Jacobsen designed in its entirety, working on both the building's exterior and interior furnishings. The chest of drawers, which stood in the bedroom of the villa (illustrated), is a rare collaborative work between Rud. Rasmussen and the young architect Arne Jacobsen.



Images from left to right

Drawing of Bernard Schepler's Villa, Vedbæk, Denmark, circa 1933

© Danish National Art Library

The present lot in situ, bedroom, Schepler's Villa, circa 1933





## 8. Kaare Klint 1888-1954

*Pair of early 'Easy' armchairs, model no. 5313,*  
designed 1927, produced from 1936  
Niger leather, Cuban mahogany.  
Each: 82 x 68 x 73.5 cm (32¼ x 26¾ x 28⅞ in.)  
Executed by cabinetmakers Rud. Rasmussen A/S,  
Copenhagen, Denmark. Underside of one chair with  
manufacturer's paper label *RUD. RASMUSSENS/  
SNEDKERIER/45 NØRREBROGADE/KØBENHAVN*,  
faded handwritten inventory number and architect's  
monogrammed paper label.

### Estimate

£30,000-40,000 \$39,400-52,500 €34,800-46,400

### Provenance

Private collection, Denmark  
Jackson Design AB, Stockholm  
Private collection, USA

### 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

The present model was exhibited at the 'Copenhagen  
Cabinetmakers' Guild', Kunstindustrimuseet,  
Copenhagen, 10 September-3 October 1937, stand 1.

Phillips wishes to thank Niels Howalt Wallem Hvims  
from Rud. Rasmussen for his assistance with the  
cataloguing of the present lot.







## 9. **Palle Suenson** 1904-1987

*Pair of large wall lights, designed for the offices at Aarhus Oil Factory A/S, 1938-1942*

Painted brass, brass, opaque glass.

Each: 23 x 45.5 x 47 cm (9 x 17 $\frac{7}{8}$  x 18 $\frac{1}{2}$  in.)

### **Estimate**

£18,000-25,000 \$23,700-32,900 €20,900-29,000

### **Provenance**

Aarhus Oil Factory A/S, Aarhus, 1938-1942

Only 10 individual examples of the present lot are known to exist.

Palle Suenson was one of Denmark's great modernist architects in the twentieth century. His work covers a wide range, from single-family town houses to large-scale office buildings and public institutions. The often impressive volume and serene forms within his architecture are combined with an unfailing artistic sense of material and detail. In 1938 Suenson was commissioned to design a new office building for the Aarhus Oil Factory A/S. The commission included the interior, furniture, light fittings and fixtures (including the present lot), most of which were custom made for the project. The building was completed and inaugurated in 1942.



**10. Poul Henningsen** 1894-1967

*Early adjustable standard lamp, type 5/3 shades,*  
1927-1928

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

159.5 cm (62¾ in.) high, 50 cm (19½ in.) diameter

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

**Estimate**

£40,000-50,000 \$52,500-65,700 €46,400-58,000

**Literature**

Tina Jørstian and Poul Erik Munk Nielsen, *PH 100*  
*Light&Design*, exh. cat., Danish Museum of Art &  
Design, Copenhagen, 1994, p. 11

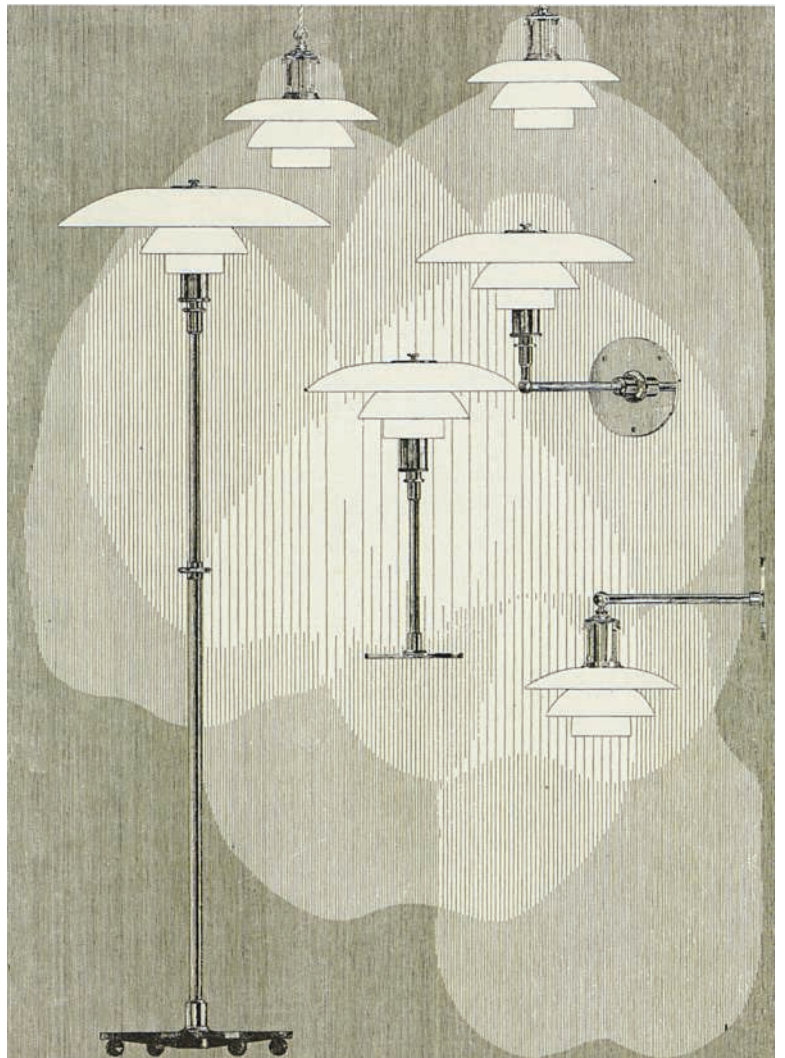
Tina Jørstian and Poul Erik Munk Nielsen, eds.,  
*Light Years Ahead: The Story of the PH Lamp*,  
Copenhagen, 2000, pp. 152, 157, 181, 225 for  
images, a drawing and an advertisement







Ib Andersen's 1927 drawing shows five lighting models from Poul Henningsen's System PH (illustrated). Henningsen devised this ingenious, rational system to maximise the light produced by an incandescent bulb, with a series of shades—either glass or metal—that could be interchanged according to the demands of the lighting task at hand. Louis Poulsen's 1927 catalogue of PH lamps advised on which configurations were best suited for particular circumstances, recommending, for example, a matte glass shade on the bottom to spread light over a large area and other arrangements for particular effects of shadow and colour. Henningsen developed this system, which included the present standard lamp (lot 10), the ceiling light (lot 33) and the table lamp (lot 50) before he went on to develop more complex models such as the 'Spiral' ceiling light (lot 13) and the counter-balanced 'Piano' lamp (lot 19).



Ib Andersen, drawing of  
the System PH, 1927.  
Courtesy of Louis Poulsen A/S.



## II. Tapio Wirkkala 1915-1985

*Large and rare bowl, model no. TW 143, designed 1957, produced 1974*

Hammered precious metal.

4.2 cm (1 $\frac{1}{2}$  in.) high, 28.8 cm (11 $\frac{3}{8}$  in.) diameter  
Handmade to order by Kultakeskus Oy, Hämeenlinna, Finland. Underside impressed with artist's mark, maker's mark, and marked with Finnish assay mark, purity mark 925 and date mark V7.

### Estimate

£4,000-6,000 \$5,300-7,900 €4,600-7,000

### Literature

Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala - eye, hand and thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, p. 363

Heikki Matiskainen, ed., *Tapio Wirkkala: A Poet in Glass and Silver*, *Collection Kakkonen*, exh. cat., Finnish Glass Museum, Riihimäki, 2013, p. 240, fig. 25, p. 360, fig. 27

## 12. Børge Mogensen 1914-1972

*Table, designed 1949*

Vavona burr-veneered wood, cherry wood.

64.5 x 172 x 80.5 cm (25 $\frac{3}{8}$  x 67 $\frac{3}{4}$  x 31 $\frac{3}{4}$  in.)

Executed by master cabinetmaker Erhard Rasmussen, Copenhagen, Denmark.

### Estimate

£12,000-15,000 \$15,800-19,700 €13,900-17,400

### Provenance

Private collection, Aarhus

### Literature

Svend Erik Møller and Viggo Sten Møller, *Dansk Møbelkunst, Københavns snedkerlaugs møbeludstilling 1927-1951*, Copenhagen, 1951, p. 91 for a larger example  
Arne Karlsen, *Furniture designed by Børge Mogensen*, Copenhagen, 1968, p. 35 for a larger example  
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 117 for a larger example

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 30 September-16 October 1949, stand 15.







### 13. Poul Henningsen 1894-1967

'Spiral' ceiling light, designed 1942

Aluminium, painted aluminium, chromium-plated metal.

126 cm (49 $\frac{5}{8}$  in.) drop, 60 cm (23 $\frac{5}{8}$  in.) diameter

Manufactured by Louis Poulsen, Copenhagen, Denmark.

#### Estimate

£50,000-70,000 \$65,700-91,900 €58,000-81,200

#### Provenance

Gymnasium, Elementary School in Esbjerg, Denmark

#### Literature

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

Roberto Aloï, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo: illuminazione d'oggi*, Milan, 1956, p. 42

Svend Erik Møller, 'PH', *Mobilia*, no. 109, August 1964, n.p.

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*,

*Volume 4: 1957-1966*, Copenhagen, 1987, p. 91

Tina Jørstian and Poul Erik Munk Nielsen, *PH 100*

*Light&Design*, exh. cat., Danish Museum of Art & Design, Copenhagen, 1994, p. 13

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 2000, pp. 266-67

Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 424

for the front cover of a Louis Poulsen sales catalogue

Erik Steffensen, *Poul Henningsen*, Denmark, 2005, pp. 48, 31, 58 for images and a drawing

Originally designed for the University of Aarhus, the present lot is one of the six examples produced for the Elementary School in Esbjerg, Denmark.











#### 14. Finn Juhl 1912-1989

*Early 'Poet' sofa, model no. FJ 41, designed 1941*

Stained beech, fabric.

82.5 x 135 x 75.5 cm (32½ x 53½ x 29¾ in.)

Executed by cabinetmaker Niels Vodder,  
Copenhagen, Denmark.

##### **Estimate**

£20,000-30,000 \$26,300-39,500 €23,200-34,800

##### **Literature**

*Niels Vodder Furniture*, sales catalogue, Copenhagen,  
1959, p. 15

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*,  
*Volume 2: 1937-1946*, Copenhagen, 1987, p. 159

Patricia Yamada, ed., *Finn Juhl Memorial Exhibition*,  
exh. cat., Osaka, 1990, p. 127

Esbjørn Hiort, *Finn Juhl: Furniture, Architecture*,  
*Applied Art*, Copenhagen, 1990, pp. 26, 30

Per H. Hansen, *Finn Juhl and His House*, Ostfildern,  
2014, pp. 23-24, 72, 183, 191, 206

The present model was exhibited at the 'Copenhagen  
Cabinetmakers' Guild', Kunstindustrimuseet,  
Copenhagen, 19 September-5 October 1957, stand 8.







## 15. **Attributed to Axel Einar Hjorth**

1888-1959

*Mirror*, 1930s

Nickel-plated metal, mirrored glass.

98 cm (38<sup>5</sup>/<sub>8</sub> in.) diameter

Possibly produced by AB Nordiska Kompaniet,  
Stockholm, Sweden.

### **Estimate**

£3,000-5,000 \$3,900-6,600 €3,500-5,800

### **Literature**

Christian Björk, Thomas Ekström and Eric Ericson,  
*Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009,  
p. 114 for a similar example



## 16. Alvar Aalto 1898-1976

*Pair of early and rare 'Cantilevered' armchairs, model no. 31/42, designed 1932, produced 1930s*  
Painted birch-veneered bent plywood, painted bent laminated birch.  
Each: 69.5 x 60.5 x 72.5 cm (27 $\frac{3}{8}$  x 23 $\frac{3}{8}$  x 28 $\frac{1}{2}$  in.)  
Manufactured by O.y. Huonekalu-ja Rakennustyötehdas A.b., Turku, for Artek, Finland.

### Estimate

£15,000-20,000 \$19,700-26,300 €17,400-23,200

### Literature

Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, pp. 18, 70, 74, 79, 85  
Thomas Kellein, ed., *alvar & aino aalto. design, collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 45  
*Alvar Aalto-Second Nature*, exh. cat., Vitra Design Museum, Weil am Rhein, 2014, p. 520, fig. 289







## 17. **Alvar Aalto** 1898-1976

*Rare 'Angel's Wing' standard lamp, model no. A805, circa 1954*

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

172 cm (67¾ in.) high

Manufactured by Valaistustyö Ky, Helsinki, Finland. Top of stem impressed with *Valaistustyö/A 805*.

### **Estimate**

£8,000-10,000 \$10,500-13,200 €9,300-11,600

### **Literature**

Gerhard Krohn and Klaus Halmburger, *Lampen und Leuchten, Ein Internationaler Formenquerschnitt*, Munich, 1962, p. 40, fig. 130

'Alvar Aalto', *Domus*, no. 435, February 1966, p. 5, fig. 22 for a drawing

'Artek, Finlandia', *Domus*, no. 440, July 1966, n.p.  
Thomas Kellein, ed., *alvar & aino aalto. design, collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 186

The present lot is an exceptionally rare example of 'Angel's Wing' standard lamp, manufactured in white leather and fitted with an extra-long cord; most probably produced for a special order, this lamp belonged to a Finnish architect.

## 18. Hans J. Wegner 1914-2007

*Large 'Architect's desk', model no. JH57, designed 1953*  
Teak, oak, chromium-plated steel.

72.7 x 216.5 x 95 cm (28<sup>5</sup>/<sub>8</sub> x 85<sup>1</sup>/<sub>4</sub> x 37<sup>3</sup>/<sub>8</sub> in.)

Executed by master cabinetmaker Johannes Hansen, Copenhagen, Denmark. Underside of tabletop branded with JOHANNES HANSEN/COPENHAGEN/DENMARK.

### Estimate

£35,000-45,000 \$46,000-59,100 €40,600-52,200

### Provenance

Private collection, USA

### Literature

Johan Møller Nielson, *Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, pp. 70, 87, 107

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, 240

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Forum, Copenhagen, 16-26 September 1954, stand 23.

The present lot is one of only a few large examples of the *Architect's* desk produced with a teak desktop.





## 19. Poul Henningsen 1894-1967

*Piano lamp, with type 2/2 shades, 1931-1937*

Tubular copper, copper, patinated brass, yellow painted glass, Bakelite.

38.5 cm (15½ in.) high

Manufactured by Louis Poulsen, Copenhagen, Denmark.

Light fixture impressed with *P.H.-2/PATENTED*.

### Estimate

£30,000-40,000 \$39,400-52,500 €34,800-46,400

### Provenance

Private collection, Copenhagen

### Literature

Tina Jørstian and Poul Erik Munk Nielsen, *PH 100*

*Light&Design*, exh. cat., Danish Museum of Art & Design, Copenhagen, 1994, p. 14

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 2000, p. 186







## 20. Vilhelm Lauritzen 1894-1984

*Pair of armchairs, designed for the Radiohuset (National Broadcasting House), Copenhagen, circa 1945*

Beech, fabric.

Each: 84 x 64.8 x 78 cm (33 $\frac{1}{8}$  x 25 $\frac{1}{2}$  x 30 $\frac{3}{4}$  in.)

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

### Estimate

£30,000-40,000 \$39,400-52,500 €34,800-46,400

### Provenance

Vilhelm Lauritzen Arkitekter, Copenhagen

### Literature

Lisbet Balslev Jørgensen, *Vilhelm Lauritzen: En Moderne Arkitekt*, Copenhagen, 1994, pp. 244-46, 312-13 for images and a technical drawing

After graduating from the Copenhagen Royal Academy of Architecture in 1921 Vilhelm Lauritzen founded his own studio, Vilhelm Lauritzen Arkitekter. Having experienced the influence of Modernism during his travels in Europe, Lauritzen began promoting its principles through his own work.

Amongst the architect's most prestigious and iconic commissions are the National Broadcasting Building, or Radiohuset (1936-1941), and the Copenhagen Airport terminal in Kastrup (1939). Lauritzen's work on the Radiohuset was not limited to the structure of the building; together with Finn Juhl, an employee of Vilhelm Lauritzen Arkitekter, he meticulously designed the interiors of the building. Its refined interiors were beautifully executed by prominent master cabinetmakers such as Rud. Rasmussen A/S and Andreas Jeppe Iversen.







## Axel Salto and the Northern Spirit

David Whiting

Axel Salto working on the  
decoration of the facade  
in the inner garden of  
Thorvaldsens museum.  
Courtesy of the Salto Family

Axel Salto, woodblock print.  
Courtesy of the Salto Family



The Danish artist Axel Salto (1889-1961) was one of the great sculptural potters and designers of the twentieth century. His highly individual, unusually baroque style resisted the plainer functionalist norm in so much contemporary Scandinavian ceramics and design, right through to his death at the beginning of the 1960s, when 'Danish Modern' was so in vogue. His powerfully expressive work was inspired by natural forms, by gourd shapes and seed pods, buds and opulent fruits bursting forth, all expressing a sense of growth and movement. It was nature's inner force that intrigued him. As he stated: "It is of greater importance for an artist to create in the spirit of nature than reproduce its outer manifestation". His work, certainly ahead of its time in the inter-war years, investigated an almost unearthly and preternatural world, and anticipated some of the sculptural developments in European and American ceramics from the late 1950s, work which moved away from traditional shapes to vessels and sculpture that explored new types of organic structure. The originality of his work is all the more remarkable because it was produced largely in small factory-made editions, showing just how open the Danish workshops could be to progressive artistic ideas.

Salto studied at the Royal Danish Academy of Fine Arts in Copenhagen from 1909-1914, before travelling to Paris where he met Pablo Picasso and Henri Matisse, conversations which confirmed Salto's avant-garde ambitions in art, realised not only in ceramics, but in painting, graphic design and illustration. He soon returned to work in Paris for long periods, and formed a group based there with other experimental Danish artists. Salto also established a short-lived but influential art journal *The Blade*, which was to pioneer the discussion of Modernist art and theory in Northern Europe. His practice of a variety of different art forms epitomised the interdisciplinary characters of Scandinavian art and design, as well as its active collaboration with the factories.





Images clockwise

**Axel Salto in his workshop.** Courtesy of the Salto Family

**Axel Salto with his wife Gerda and daughter Naja, to whom lot 22 was given.** Courtesy of the Salto Family

**Lot 22 in situ, Salto Family collection.** Courtesy of the Salto Family

In the early 1920s Salto was beginning to concentrate on ceramics, his new direction confirmed by success with pieces made at Bing and Grøndahl which were exhibited at the 1925 Paris Fair, and for which he was awarded a silver medal. By the beginning of the 1930s Salto was working in stoneware with Carl Halier and Saxbo. He also began his major collaboration in stoneware with the Royal Porcelain Manufactory in Copenhagen, one that would last for the rest of his life. Salto achieved numerous further honours, including the Eckersberg Medal in 1938, the Grand Prix at the Milan Triennial in 1951 and the Prince Eugen Medal in 1959.

Salto's production concentrated mainly on mould-made editions with bravura modelling, enlivened by rich opulent glazing that varied in colour and texture as it poured and gathered over the deep relief surfaces. These two important and rare pieces belonged to Salto's own family, particularly strong forms sprouting and burgeoning with plant growth.

This particular example of his 'Italian Bowl' ('Den Italienske Skaal') is thought to be the original, made in the Saxbo workshop in 1931-1932, while later ones were produced by Royal Copenhagen in other glazes. The 'Summer Vase' ('Sommervase') was first produced by Royal Copenhagen in 1931, but this particular piece was made in 1957, and presented by Salto to his daughter Naja Salto, the distinguished artist, as a gift for her 14th birthday in 1959. He was particularly pleased with this example, and evidently wanted to keep it in the family. Both forms have luxurious dark blue glazes, that on the 'Summer Vase' breaking through to a deep underlying iron. These pieces are full of energy and sensuality, expressing well the stylistic connection to Art Nouveau, Jugendstil, and even Classical form in Salto's earlier designs, but already with a unique boldness that showed Scandinavian art at its most elemental and disquieting, truly work of the dark Northern spirit.







Property from the Salto Family Collection

**21. Axel Johann Salto** 1889-1961

*Unique and important 'Den Italienske Skaal' large bowl, 1931-1932*

Stoneware, blue glaze.

26.4 cm (10 $\frac{3}{8}$  in.) high, 41.8 cm (16 $\frac{1}{2}$  in.) diameter

Produced by Saxbo, Copenhagen, Denmark.

Underside with producer's seal, *DANMARK* and *SALTO*.

**Estimate**

£50,000-70,000 \$65,800-92,100 €57,900-81,100

**Provenance**

Axel Salto, 1931-1932

Thence by descent to the present owner

**Literature**

Axel Salto, *Den Spirende Stil*, Copenhagen, 1949, p. 72

This rare piece of glazed stoneware by Axel Salto is thought to be the first with the title 'The Italian Bowl'. Dating from 1931-1932, the piece was produced whilst Salto was collaborating with ceramicist Natalie Krebs in her workshop (SAXBO Denmark); it later went into limited production, in differing glazes, with Royal Copenhagen, Denmark.  
*Lulu Salto Stephensen*





Property from the Salto Family Collection

**22. Axel Johann Salto** 1889-1961

*'Sommervase'*, 1957

Stoneware, layered blue mussel over iron glaze.  
32.5 cm (12¾ in.) high, 32 cm (12½ in.) diameter  
Produced by Royal Copenhagen, Copenhagen,  
Denmark. Underside with Crown and ROYAL  
COPENHAGEN DENMARK stamp in green under the  
glaze with painted blue wave mark, 20250 and incised  
into the body SALTO, paper label handwritten NS.

**Estimate**

£40,000-60,000 \$52,600-78,900 €46,300-69,500

**Provenance**

Gifted by the artist to his daughter, Naja Salto, 1959

**Literature**

Axel Salto, *Salto's Keramik*, Copenhagen, 1930,  
n.p. for a woodblock print of a similar example

Salto's 'Sommervase' was first made in 1931 by  
Royal Copenhagen, Denmark. The present lot  
comes from later on in the production and is  
stamped and marked. The three blue wave marks  
found on the underside of the vase refer to the  
model number. Particularly fond of the piece, Salto  
gifted it to his daughter, the late artist, Naja Salto,  
on the occasion of her 14th birthday in 1959.

*Lulu Salto Stephensen*

**23. Axel Johann Salto** 1889-1961

*Unique large vase in 'Den Spirende Stil' (the Sprouting Style), 1945*

Stoneware, layered *sung* and *solfatara* glaze.

48.5 cm (19½ in.) high, 27 cm (10¾ in.) diameter

Produced by Royal Copenhagen, Denmark. Underside incised *SALTO/1945* and painted under the glaze with manufacturer's blue wave mark.

**Estimate**

£40,000-60,000 \$52,600-78,900 €46,300-69,500

**Provenance**

Grønningen, Charlottenborg

Private collection, Denmark, acquired from the above, 1946

**Exhibited**

'Grønningen 1946', Charlottenborg, Copenhagen, 19 January-10 February 1946

**Illustrated**

'Mennesket og tiden og kunsten', *Grønningen 1946*, Charlottenborg, exh. cat., Grønningen, Copenhagen, 1946, p. 7

Together with facsimile of the original owner's purchase invoice for the present lot with inventory no. 133, dated 19 February 1946 from Grønningen, Copenhagen, an artist's cooperative where Salto exhibited annually for a decade from 1936-1946.

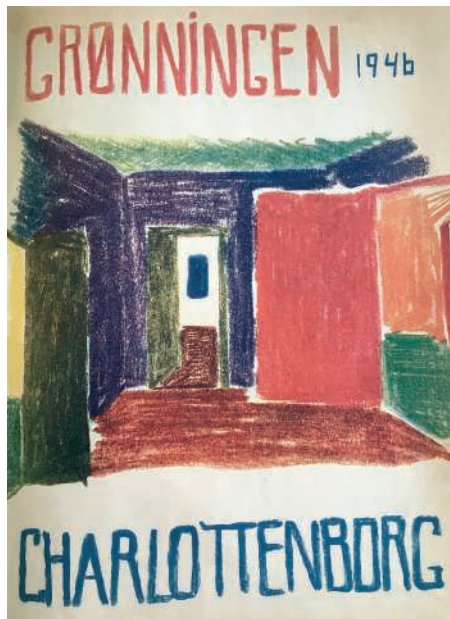
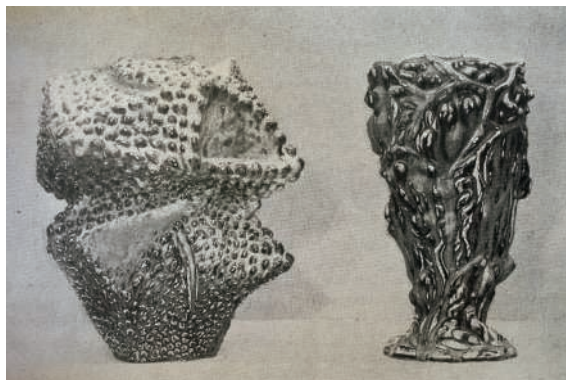


Image from left to right

Front cover of the exhibition catalogue 'Mennesket og tiden og kunsten', Grønningen, Charlottenborg, 1946

The present lot illustrated in the 1946 exhibition catalogue 'Mennesket og tiden og kunsten', Grønningen, Charlottenborg



















**24. In the manner of Carl Malmsten**

1888-1972

*Banquette*, 1900s

Painted wood, fabric.

84 x 143.3 x 46.2 cm (33 $\frac{1}{8}$  x 56 $\frac{3}{8}$  x 18 $\frac{1}{4}$  in.)

**Estimate**

£12,000-15,000 \$15,800-19,700 €13,900-17,400





## 25. Erik Gunnar Asplund 1885-1940

*Rare standard lamp, 1920*  
Painted steel, painted tubular steel, fabric shade.  
160.5 cm (63¼ in.) high

**Estimate**  
£30,000-40,000 \$39,400-52,500 €34,800-46,400

**Provenance**  
Liljevalchs konsthall, 1920  
Robert Berghagen, Stockholm  
Private collection, Stockholm  
Stockholms Auktionsverk, Stockholm, 'Moderna',  
27 November 2001

**Exhibited**  
'Musikrum', Liljevalchs konsthall, Stockholm, 1920

**Illustrated**  
Gunnar Asplund, Gustav Holmdahl, *Gunnar Asplund Arkitekt 1885-1940: Ritningar skisser och fotografier*, Stockholm, 1943, p. 90  
Monica Boman, et al., *Svenska Möbler 1890-1990*, Stockholm, 1991, n.p. for an image and a drawing plan of the living room interior





## Swedish Grace **Thomas Ekström**

In the preface of his book *The Architecture of Gunnar Asplund*, 1980, Stuart Wrede notes that it is the first comprehensive book on Asplund since the 1940s. Today this seems surprising, though at the time, with society's elevation of Modernism in architecture and city planning, Asplund's work and impact was tacitly ignored. Few countries embraced Modernism and rejected history like Sweden did. Ignorance of Asplund's genius, against other architects of the time, is summarised by the title of Colin St. John Wilson's essay on the architect, *Gunnar Asplund and the dilemma of classicism*. Asplund's masterpieces were prototypical of Swedish Grace; the Lister Courthouse, Stockholm City Library and the Skandia Cinema have decoration that makes them intrinsically Classical. Whilst Nordic Classicism and Swedish Grace evolved from Classicism, the dissolution of guidelines and tempering of proportions were truly progressive. Asplund's masterworks can therefore be considered timeless rather than Classical.

The assiduity with which Asplund worked as an architect in the early 20th century is no secret; he regularly redrafted his projects from his small office with few employees. The architect's competence and hard work is immediately noticeable upon

entering his buildings. "To look at the plan is like reading music", as Colin St John Wilson notes. Within Asplund's buildings, the lighting, the furniture and the hardware was frequently designed by the same small team at his office, creating a total work of art.

At the time that the Verkstaden, a home arts and industries association, was founded in 1918, Asplund worked on several projects that became prominent in his oeuvre: Villa Snellman, the Woodland chapel and the Skandia Cinema. With the aim to introduce design and decorative art to a wider audience, the Verkstaden sought to create a 'selling' environment for each and every artist whose work was exhibited. Asplund created two rooms for the Verkstaden's exhibition at Liljevachls konsthall in Stockholm in 1920, a lady's room, and a music room, from where the present standing lamp originates. This standing lamp was manufactured by Böhlmarks and its production was limited.

Robert Berghagen, Swedish architect and admirer of Asplund's work, had several pieces by the master in his own home. Amongst these was a hanging lamp, also designed in 1920, which is now in the collection of the Nationalmuseum, Stockholm.

## 26. Barbro Nilsson 1899-1983

*'Falurutan, röd' rug*

designed 1952, executed 1955

Handwoven wool on a wool warp.

328 x 191 cm (129½ x 75¼ in.)

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden, woven by Märta Tilla Paulsson and Anna-Stina Gunnarsson. Woven with manufacturer's mark with AB MMF and artist's initials BN.

### Estimate

£20,000-30,000 \$26,300-39,500 €23,200-34,800

### Literature

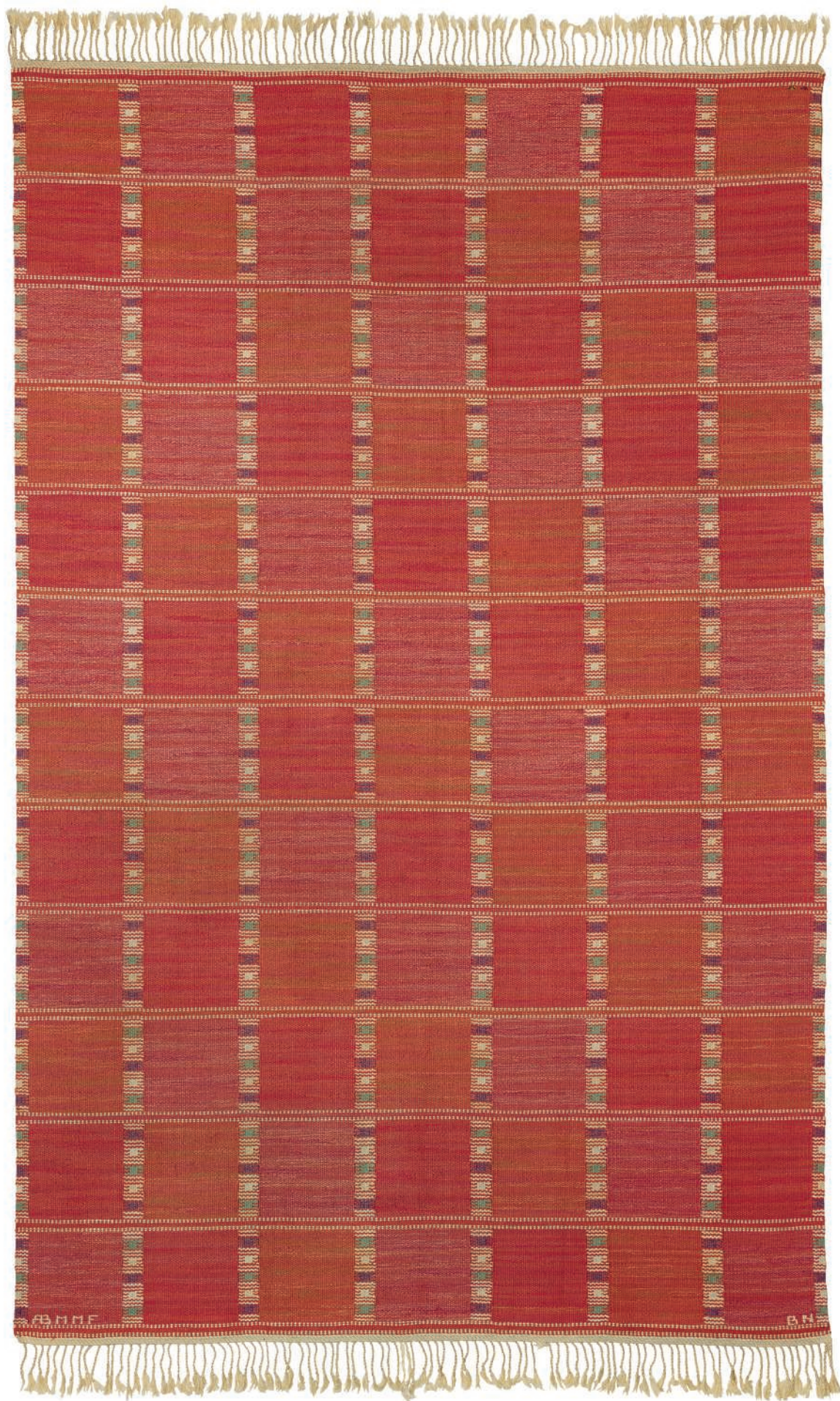
Viggo Sten Møller, *En bok om Barbro Nilsson*,

Stockholm, 1977, p. 68 for the design

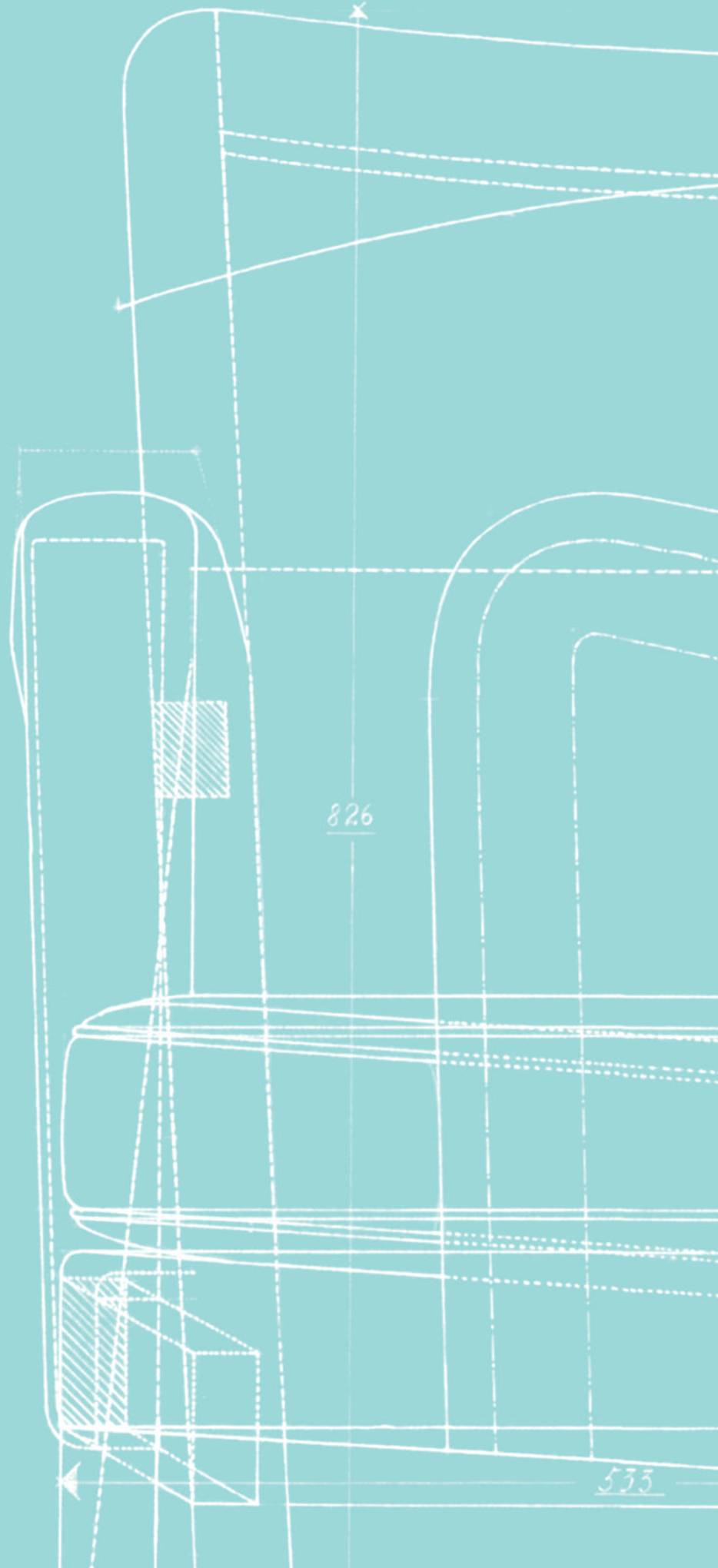
Märta Måås-Fjetterström: *Märta flyger igen! 90 år med Märta Måås-Fjetterström*, exh. cat., Liljevalchs konsthall, Stockholm, 2009, p. 153 for the design















## 27. **Frits Henningsen** 1889-1965

*Rare 'Easy' armchair, circa 1936*

Cuban mahogany, mahogany-veneered wood,

Niger leather.

92.3 x 67.1 x 70.5 cm (36 $\frac{3}{8}$  x 26 $\frac{3}{8}$  x 27 $\frac{3}{4}$  in.)

Executed by master cabinetmaker Frits Henningsen,  
Copenhagen, Denmark.

### **Estimate**

£15,000-20,000 \$19,700-26,300 €17,400-23,200

### **Provenance**

Private collection, Copenhagen

### **Literature**

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar,*

*Volume 1: 1927-1936*, Copenhagen, 1987, p. 245

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 46

Bodil Busk Laursen, Søren Matz and Christian Holmsted

Olesen, eds., *Mesterværker: 100 års dansk møbelsnedkeri,*

*English summary*, Copenhagen, 2000, p. 3

The present model was exhibited at the 'Copenhagen  
Cabinetmakers' Guild', Industriforeningen, Copenhagen,  
18 September-4 October 1936, stand 4.







**28. Poul Henningsen** 1894-1967

*Pair of early and rare large ceiling lights, type 5/5 shades, 1927-1928*

Patinated brass, tubular brass, opaque and painted glass.  
Each: 49.6 cm (19½ in.) diameter, variable drop  
Manufactured by Louis Poulsen, Copenhagen, Denmark.  
Each light fixture impressed with *PAT. APPL.*

**Estimate**

£25,000-35,000 \$32,900-46,000 €29,000-40,500

**Provenance**

Private company building, Jutland

**Literature**

Tina Jørstian and Poul Erik Munk Nielsen, *PH 100 Light&Design*, exh. cat., Danish Museum of Art & Design, Copenhagen, 1994, p. 12  
Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 2000, p. 142





**29. Georg Thylstrup** 1884-1930

*Urn, from L'Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925*  
Celadon-glazed porcelain, patinated bronze.  
49 cm (19¼ in.) high, 25 cm (9⅞ in.) diameter  
Produced by Royal Copenhagen, Denmark.  
Porcelain painted under the glaze with  
manufacturer's blue wave mark, 20 - 3 - 25  
and incised 2183/SK8/S. Bronze base incised  
with 1894 - 9 NOVEMBER 1944 and FRA DEN  
DANSKE LANDMANDSBANK.

**Estimate**

£18,000-25,000 \$23,700-32,900 €20,900-29,000

**Provenance**

L'Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925

**Exhibited**

Danish pavillion, L'Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, April-October 1925

**Literature**

Roberto Papini, *Le Arti d'Oggi, Architettura e Arti Decorative in Europa*, Milan, 1930, p. 289, fig. 524 for the model with similar decorations





**30. Axel Einar Hjorth** 1888-1959

*'Caesar' console, 1935*

Macassar ebony-veneered wood, macassar ebony.

70.3 x 137.5 x 38.2 cm (27 $\frac{3}{8}$  x 54 $\frac{1}{8}$  x 15 in.)

Produced by AB Nordiska Kompaniet, Stockholm, Sweden. Underside of tabletop with manufacturer's metal label impressed with register number NK R38737 - C27410.

**Estimate**

£15,000-20,000 \$19,700-26,300 €17,400-23,200

**Literature**

Christian Björk, Thomas Ekström and Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, pp. 38-39, 77, 111 for similar examples

The present model is registered in the Nordiska museet digital archive as number 38737.

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



### 31. Poul Henningsen 1894-1967

Rare 'Paris' ceiling light, designed for the Denmark pavillion, *L'Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris*, designed 1925

Brass, painted brass, tubular brass.

60 cm (23 $\frac{5}{8}$  in.) diameter, variable drop

Manufactured by Lauritz Henriksen's Metalvarefabrik for Louis Poulsen, Copenhagen, Denmark.

#### Estimate

£70,000-100,000 \$92,100-132,000 €81,100-116,000

#### Literature

Tina Jørstian and Poul Erik Munk Nielsen, *PH 100*

*Light&Design*, exh. cat., Danish Museum of Art & Design, Copenhagen, 1994, p. 4

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 2000, pp. 108-10, 112

Erik Steffensen, *Poul Henningsen*, Denmark, 2005, p. 20



Interior view of the Denmark pavillion, *Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925*.  
Courtesy of Louis Poulsen A/S











Poul Henningsen's '*Paris*' lamp, originally exhibited under the name *Système PH* at the Paris Exhibition in 1925, was celebrated for its innovative distribution of light. After a year of perfection and relentless experimentation with layered shade design, Louis Poulsen had the piece produced in German silver by Lauritz Henriksen's Metalvarefabrik. The piece won a gold medal at the exhibition and the producers, Louis Poulsen, received silver. It has since been known as the '*Paris*' lamp. Following the lights' success in Paris, in an attempt to mimic the softer, gas lighting of Henningsen's childhood, the piece was refined further. The shades were dulled and the voltage of the bulbs was worked upon until they emitted 'an exceedingly beautiful light' (Poul Henningsen, *Nyt*, December 1941). Later on in 1925, Henningsen adapted the '*Paris*' lamp further when he was commissioned to design the lighting fixtures for the Schucani & à Porta restaurant in Copenhagen. In this revision he continued to reduce the glare by adding lightly matted gold plating. Axel Salto, with whom Henningsen had regularly worked, adorned the upper edges of the shades with leaf decorations.

The only known remaining examples of the '*Paris*' lamp are one from the Paris exhibition of 1925, one from the Schucani & à Porta commission and the present lot.



Interior view of the Schucani & à Porta restaurant, winter 1925-1926. Courtesy of Louis Poulsen A/S

## 32. Kaare Klint 1888-1954

*Set of eight 'Red' dining chairs, model no. 3758, designed for the Danish Museum of Art and Design's lecture room, Copenhagen, designed 1927, executed 1948*  
Mahogany, leather, horsehair.

Each: 85.5 x 47.5 x 48.5 cm (33 $\frac{5}{8}$  x 18 $\frac{3}{4}$  x 19 $\frac{1}{8}$  in.)

Executed by cabinetmakers Rud. Rasmussen A/S, Copenhagen, Denmark. Underside of each with manufacturer's paper label RUD. RASMUSSENS/ SNEDKERIER/45 NØRREBROGADE/KØBENHAVN and handwritten serial number N19240.

### Estimate

£25,000-35,000 \$32,900-46,000 €29,000-40,500

### Literature

*Nyt Tidsskrift For Kunstindustri*, no. 5, May 1943, p. 74, fig. 7

Grete Jalk, ed., *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, 348, 400, 469

Gorm Harkr, *Kaare Klint: Volume 2*, Copenhagen, 2010, p. 30

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

Phillips wishes to thank Niels Howalt Wallem Hvims from Rud. Rasmussen for his assistance with the cataloguing of the present lot.





### 33. Poul Henningsen 1894-1967

*Early and large ceiling light, type 8/6 shades, 1926-1929*  
Copper, nickel-plated copper.  
84 cm (33 $\frac{1}{8}$  in.) diameter, variable drop  
Manufactured by Louis Poulsen, Copenhagen, Denmark.

#### Estimate

£20,000-30,000 \$26,300-39,500 €23,200-34,800

#### Literature

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, pp. 159, 20  
Erik Steffensen, *Poul Henningsen*, Denmark, 2005, p. 79







**34. Arne Vodder** b. 1918

*Rare chaise longue*, circa 1950

Beech, teak, tubular brass, leather.

192.5 x 66 x 146 cm (75¾ x 25⅞ x 57½ in.)

Manufactured by Bovirke, Copenhagen, Denmark.

**Estimate**

£15,000-20,000 \$19,700-26,300 €17,400-23,200

**Literature**

*Møbler*, no. 6, 1954, p. 46



Σ 35. **Ole Wanscher** 1903-1985

*Set of ten armchairs*, designed 1958  
Rosewood, Niger leather.  
Each: 79.2 x 64 x 57 cm (31½ x 25¼ x 22½ in.)  
Executed by cabinetmaker A.J. Iversen, Copenhagen,  
Denmark. Underside of three chairs with manufacturer's  
paper label *Snedkermester A. J. Iversen København*.

**Estimate**

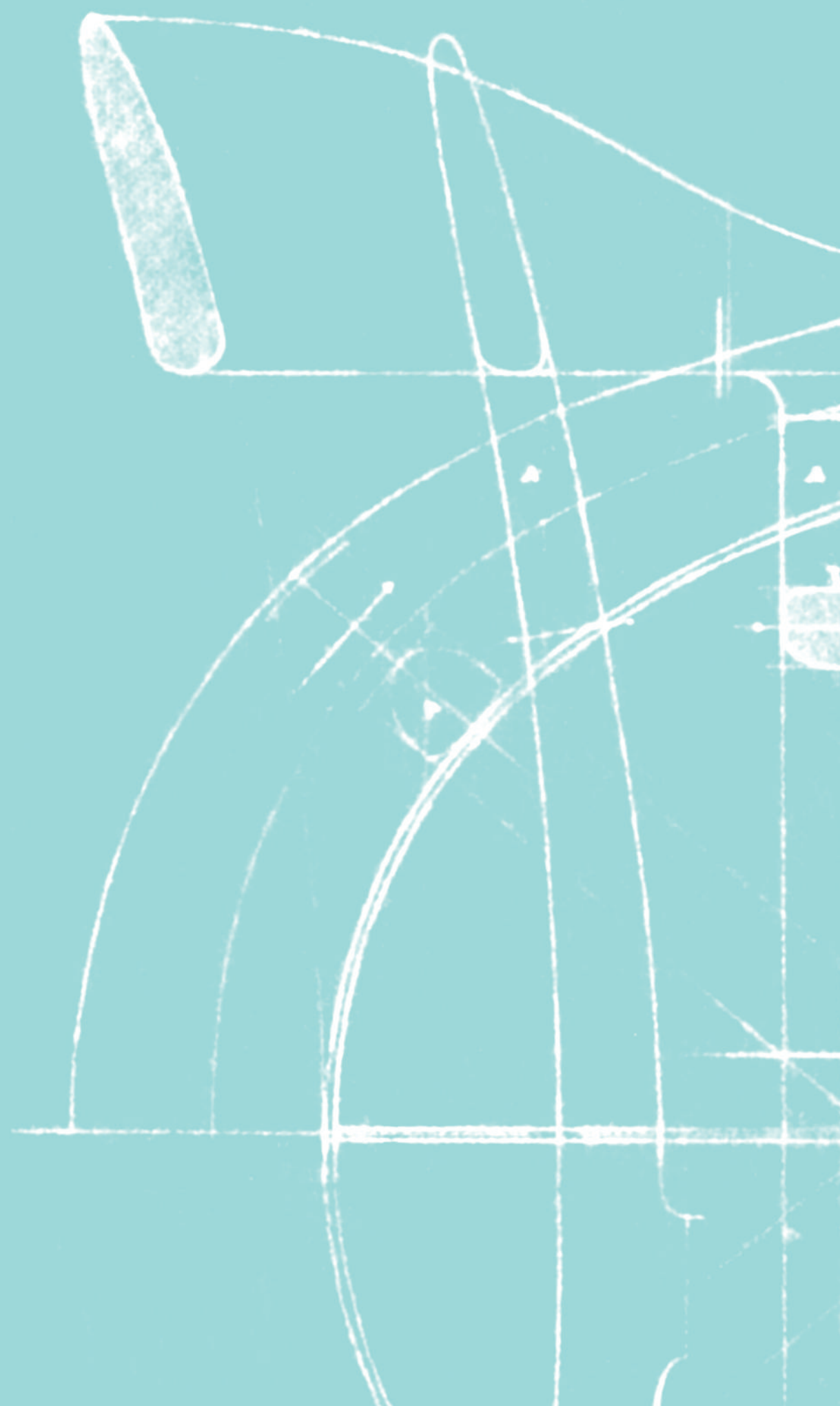
£60,000-80,000 \$78,900-105,000 €69,500-92,700

**Literature**

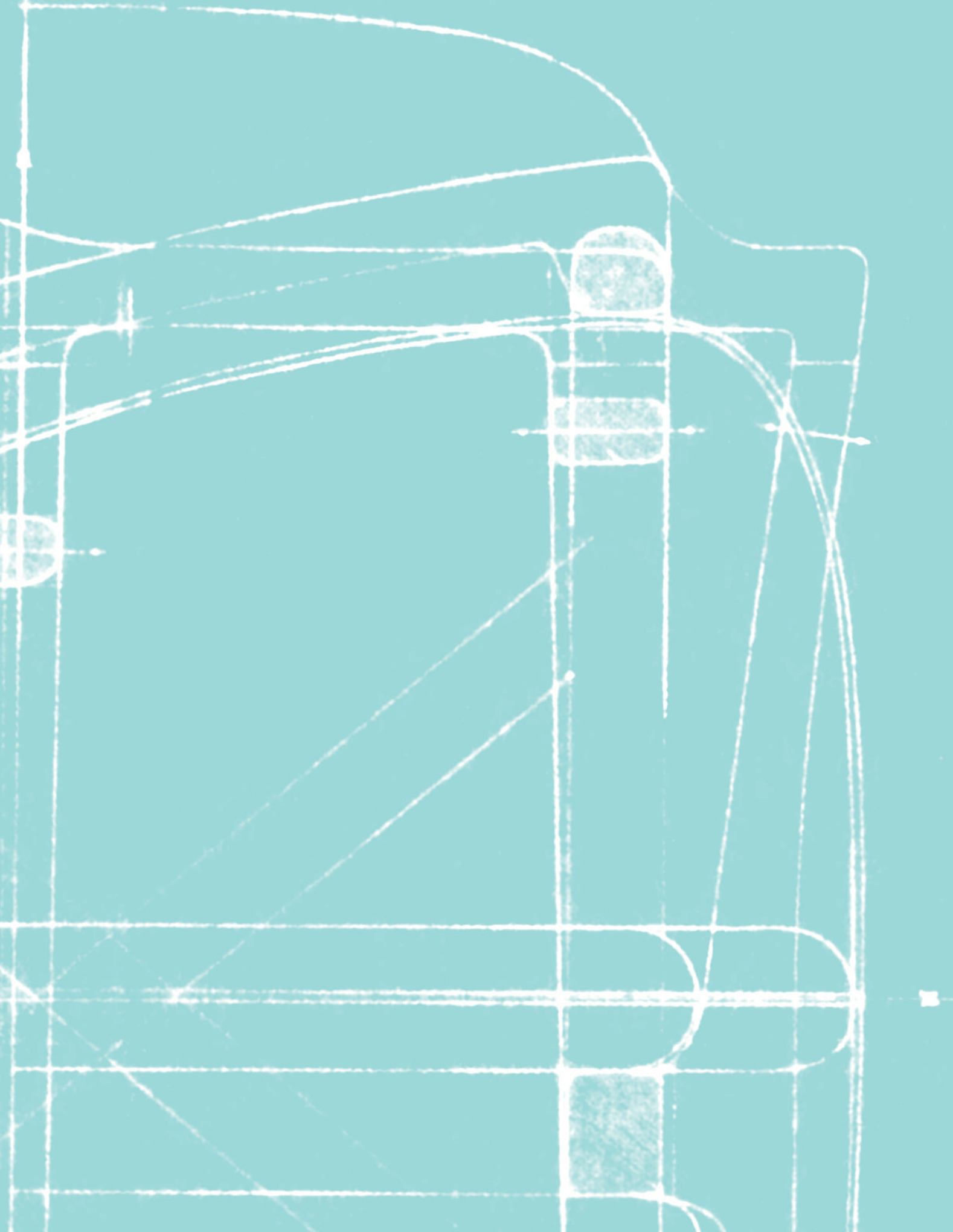
*A.J. Iversen*, sales catalogue, Copenhagen, n.p.  
*Mobilia*, no. 41, November-December 1958, p. 25  
'Special edition', *Mobilia*, no. 130, May 1966, n.p.  
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*,  
*Volume 4: 1957-1966*, Copenhagen, 1987, p. 57  
Bodil Busk Laursen, Søren Matz and Christian Holmsted  
Olesen, eds., *Mesterværker: 100 års dansk møbelsnedkeri*,  
*English summary*, Copenhagen, 2000, p. 9

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











35. Ole Wanscher, *Set of ten armchairs*





### 36. Josef Frank 1885-1967

*Extendable dining table, model no. B1020, 1930s*  
Burr elm-veneered wood, beech inlay, mahogany.  
72 cm (28 $\frac{3}{8}$  in.) high, 129.2 cm (50 $\frac{7}{8}$  in.) diameter  
72 x 329.2 x 129.2 cm (28 $\frac{3}{8}$  x 129 $\frac{5}{8}$  x 50 $\frac{7}{8}$  in.) fully  
extended  
Produced by Svenskt Tenn, Stockholm, Sweden.

#### Estimate

£20,000-30,000 \$26,300-39,500 €23,200-34,800

#### Literature

1885-1985: *Josef Frank, 100 år - Jubileumsutställning*  
*hösten 1985*, exh. cat., Svenskt Tenn, Stockholm,  
1985, p. 20  
Monica Boman, Monica Eriksson, Hedvig Hedqvist,  
et al., *Estrid Ericson: Founder of Svenskt Tenn*,  
Stockholm, 1989, p. 39  
Christopher Long, *Josef Frank: Life and Work*,  
Chicago, 2002, p. 236, fig. 219











Property from a Finnish Private Collection

### 37. **Birger Kaipiainen** 1915-1988

*Unique large bowl, 1970s*

Glazed earthenware, glaze pearls in relief.  
13 cm (5½ in.) high, 58 cm (22¾ in.) diameter  
Produced by Arabia, Helsinki, Finland. Painted  
with **KAIPAINEN ARABIA**.

#### **Estimate**

£12,000-14,000 \$15,800-18,400 €13,900-16,200 ♣

#### **Provenance**

Wärtsilä showroom, Helsinki

#### **Literature**

'Nello studio di Birger Kaipiainen, ad Helsinki',  
*Domus*, no. 387, February 1962, pp. 48-49  
for similar examples  
Maria Berg, *Kaipiainen*, Helsinki, 1986, n.p.  
for similar examples  
Harri Kalha, *Birger Kaipiainen*, Helsinki, 2013,  
n.p. for similar examples

## Δ 38. Josef Frank 1885-1967

'Flora' cabinet, model no. 852, designed 1937, executed 1940s  
Mahogany-veneered wood, mahogany, birch, brass, printed paper.  
140 x 116.4 x 43 cm (55½ x 45¾ x 16¾ in)  
Manufactured by Svenskt Tenn, Stockholm, Sweden.  
Exterior covered with paper illustrations from Nordens Flora by C. A. Lindman.

### Estimate

£20,000-30,000 \$26,300-39,500 €23,200-34,800

### Provenance

Jackson Design AB, Stockholm

### Literature

*Form*, nos. 1-10, 1938, n.p.  
*Josef Frank: 1885-1967 - Minnesutställning*, exh., cat, National Museum of Stockholm, 1968, p. 33  
*1885-1985: Josef Frank, 100 år - Jubileumsutställning hösten 1985*, exh. cat., Svenskt Tenn, Stockholm, 1985, p. 23  
Nina Stritzler-Levine, ed., *Josef Frank, Architect and Designer: An Alternate Vision of the Modern Home*, New Haven, 1996, p. 71, fig. 4-9  
Christopher Long, *Josef Frank: Life and Work*, Chicago, 2002, p. 235, fig. 218  
Christoph Thun-Hohenstein, Herman Czech and Sebastian Hackenschmidt, *Josef Frank: Against Design, The Architect's Anti-Formalist Oeuvre*, exh. cat., Museum für Angewandte Kunst, Vienna, 2015, p. 310

In a clear departure from the functionalist aesthetic championed by early modernists such as Le Corbusier, Josef Frank stressed in 1934 that "The home must not be a mere efficient machine". Vienna-born Frank, who lived and worked in Stockholm from 1933, embraced colours, patterns, and historical influences as a designer for the interior design company Svenskt Tenn, which had been founded by the pewterer Estrid Ericson in 1924.

An example is the present 'Flora' cabinet, for which Frank gleaned illustrations from the book *Bilder ur Nordens Flora* by Swedish botanist Carl Axel Magnus Lindman. The simple form, reminiscent of a seventeenth-century cabinet-on-stand, references the past yet remains decidedly modern. Frank and Ericson exhibited the same design for an exhibition of five model rooms at Kaufman's department store in Pittsburgh in 1951—a fitting, nationalistic choice for introducing Swedish design to America.

The partnership between Frank and Ericson lasted for 33 years. Frank was able to work within Svenskt Tenn with absolute freedom. Journalist Eva von Zweigbergk referred to their relationship as 'a symbiosis', and wrote that Estrid Ericson "approved of everything that Frank designed, and he, in turn, fulfilled every request she made". Svenskt Tenn's archives house 2,000 furniture sketches and 160 textile designs by Josef Frank.







**39. Palle Suenson** 1904-1987

*Set of twelve dining chairs, designed for the Aarhus Oil  
Factory A/S, 1938-1942*

Beech, teak.

Each: 86 x 55 x 50 cm (33 $\frac{7}{8}$  x 21 $\frac{1}{8}$  x 19 $\frac{5}{8}$  in.)

Manufactured by Fritz Hansen, Copenhagen, Denmark.

**Estimate**

£10,000-15,000 \$13,200-19,700 €11,600-17,400

**Provenance**

Aarhus Oil Factory A/S, Aarhus, 1938-1942



**40. Paavo Tynell** 1890-1973

*Rare table lamp, 1950s*

Tubular brass, brass, fabric shades.

65 x 45 x 20.5 cm (25<sup>5</sup>/<sub>8</sub> x 17<sup>3</sup>/<sub>4</sub> x 8<sup>1</sup>/<sub>8</sub> in.)

Manufactured by Taito Oy, Helsinki, Finland.

Light fixture impressed with manufacturer's  
mark OY TAITO AB.

**Estimate**

£6,000-8,000 \$7,900-10,500 €7,000-9,300

**Provenance**

Private collection, Espoo, Finland

Acquired from the above by the present owner, 2015







#### **41. Alvar Aalto** 1898-1976

*Pair of armchairs, model no. 48, designed 1947, produced 1950s*  
Bent laminated birch, leather, fabric.  
Each: 78 x 70 x 87 cm (30¾ x 27½ x 34¼ in.)  
Manufactured by O.y. Huonekalu-ja Rakennustyötehdas A.b., Turku, for Artek, Finland.

##### **Estimate**

£25,000-35,000 \$32,900-46,000 €29,000-40,500

##### **Literature**

*Arkkitehti*, December 1948, n.p. for an Artek advertisement  
Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, pp. 38-39, 181



**42. Paavo Tynell** 1890-1973

*Standard lamp, model no. 9607, 1950s*

Brass, tubular brass, perforated brass, leather.

137 cm (53 $\frac{7}{8}$  in.) high

Manufactured by Taito Oy, Helsinki, Finland.

Underside impressed with manufacturer's label  
*TAITO 9670.*

**Estimate**

£8,000-10,000 \$10,500-13,200 €9,300-11,600

**Provenance**

Säästöpankki, Kainuun, Finland, 1950

Private collection, Kainuun, Finland

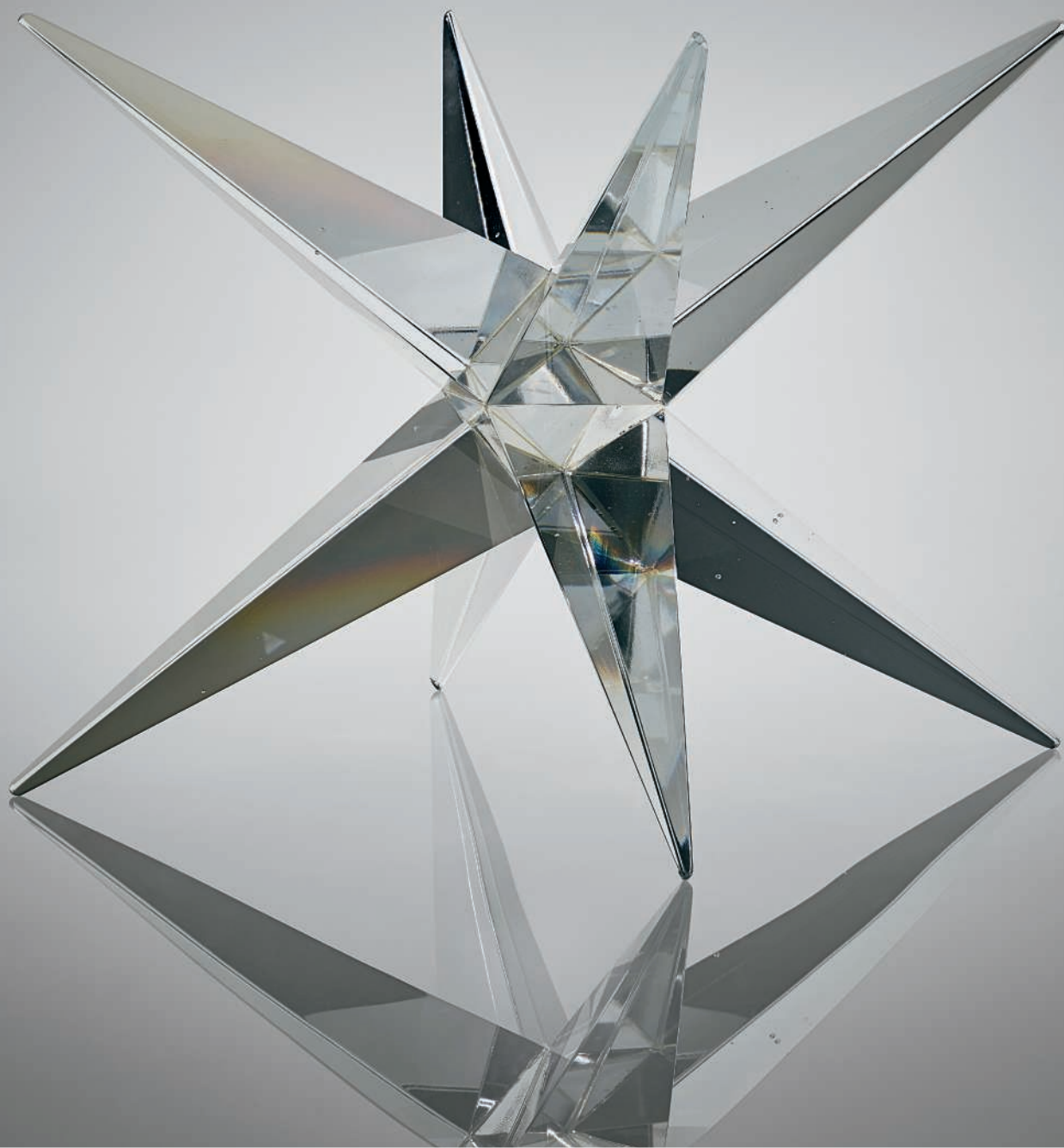
Acquired from the above by the present owner,  
circa 1990

**Literature**

*Finland House Lighting: harmony in lighting for  
harmony in living, original designs by Paavo Tynell,*  
sales catalogue, New York, p. 35

*Idman*, sales catalogues, no. 135, 1953, p. 47, no.  
136, 1954, p. 57, no. 138, 1955, p. 78







Property from an Important Finnish Glass Collection

**43. Oiva Toikka** b. 1931

*'Yö' (Night) glass sculpture, from the Pro Arte 200 collection, circa 1992*

Clear cast glass, cut and assembled.

31.5 x 31 x 30.5 cm (12 $\frac{3}{8}$  x 12 $\frac{1}{4}$  x 12 in.)

Produced by Nuutajärvi Notsjö, Finland. Side incised with *Oiva Toikka Nuutajärvi*.

**Estimate**

£5,000-7,000 \$6,600-9,200 €5,800-8,100

**Provenance**

Nuutajärvi Notsjö and Iittala showroom, Finland

Acquired from the above, circa 1993

**Literature**

Kaisa Koivisto and Pekka Korvenmaa, eds., *Glass from Finland in the Bischofberger Collection*, exh. cat., Fondazione Giorgio Cini, Venice, 2015, pp. 374-75, 412

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

#### 44. Poul Kjærholm 1929-1980

*Dining table, model no. PK 54, and set of six chairs, model no. PK 9, designed 1963 and 1960, produced 1960-1981*  
Greenland marble, matt chromium-plated steel, leather.  
Table: 65 cm (25½ in.) high, 140 cm (55½ in.) diameter  
Each chair: 66 x 55.5 x 50 cm (25⅞ x 21⅞ x 19⅞ in.)  
Manufactured by E. Kold Christensen A/S, Copenhagen, Denmark. Table frame impressed twice with manufacturer's mark.

##### Estimate

£30,000-40,000 \$39,400-52,500 €34,800-46,400

##### Literature

Frederik Sieck, *Contemporary Danish Furniture Design: - a short illustrated review*, Copenhagen, 1990, pp. 145, 151  
Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 54, 108-09, 112-15, 153, 178-79  
Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 118-21, 128, 130-31 for images and a technical drawing of the table  
Arne Karlsen, *Danish Furniture Design in the 20th Century, Volume 2*, Copenhagen, 2007, pp. 148, 198-201 for images and a technical drawing of the chair







**45. Arne Jacobsen** 1902-1971

*Pair of 'Ox' armchairs and ottomans, 1971*

Leather, chromium-plated metal, painted steel.

Each armchair: 103.5 x 95.5 x 82.5 cm (40<sup>3</sup>/<sub>4</sub> x 37<sup>5</sup>/<sub>8</sub> x 32<sup>1</sup>/<sub>2</sub> in.)

Each ottoman: 40 x 50 x 50 cm (15<sup>3</sup>/<sub>4</sub> x 19<sup>5</sup>/<sub>8</sub> x 19<sup>5</sup>/<sub>8</sub> in.)

Manufactured by Fritz Hansen, Denmark. Underside of one ottoman and one chair with manufacturer's paper label *FH/MADE IN DENMARK/7104/BY FRITZHANSEN/FURNITUREMAKERS/DANISH/CONTROL*.

**Estimate**

£50,000-70,000 \$65,700-91,900 €58,000-81,200

**Literature**

*Arne Jacobsen: architecte et designer danois 1902-1971*, exh. cat., Musée des Arts Décoratifs, Paris, 1987, p. 63 for the armchair

Carsten Thau and Kjeld Vindum, *Arne Jacobsen*, Copenhagen, 2001, p. 525 for the armchair





**46. Esko Pajamies** 1931-1990

*Pair of 'Polar' lounge chairs, circa 1965*  
Bronze, leather-covered metal, leather.  
Each: 77.5 x 110 x 72 cm (30½ x 43¼ x 28¾ in.)  
Produced by Lahden Lepokalusto Oy, Finland.

**Estimate**

£8,000-10,000 \$10,500-13,100 €9,300-11,600

**Provenance**

Valmet HQ, Helsinki

**Literature**

Gerd Hatje and Karl Kaspar, eds., *New Furniture / Neue Möbel / Muebles Modernos*, New York, 1966, n.p.

*Lepo, 60 years in furniture*, pp. 45, 56

The present lot originates from the former headquarters of Valmet, one of the largest Finnish industrial enterprises. The building, designed by Toivo Korhonen in 1965 was one of several projects the architect worked on together with Esko Pajamies.

Property from an Important Finnish Glass Collection

**47. Timo Sarpaneva** 1926-2006

*'Archipelago' sculptures, 1978*

Clear glass.

Largest: 36 x 20.8 x 8.5 cm (14½ x 8¼ x 3⅜ in.)

Produced by Iittala, Helsinki, Finland. Top edge of each with manufacturer's printed label *i/MADE IN FINLAND* and underside incised with *TIMO SARPANEVA*.

**Estimate**

£4,000-6,000 \$5,300-7,900 €4,600-7,000

**Literature**

Kaj Kalin, *Sarpaneva*, Helsinki, 1986, pp. 268-69

Jennifer Hawkins Opie, *Scandinavia: Ceramics & Glass in the Twentieth Century*, exh. cat., Victoria & Albert Museum, London, 1989, p. 78, no. 238

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

Marianne Aav, Ebba Brännback and Eeva Viljanen, eds., *Timo Sarpaneva Collection*, Helsinki, 2006, p. 89

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







## 48. Kati Tuominen-Niittylä b. 1947

*Unique 'Against the Light' vessel, 2013*  
Stoneware.

30.2 cm (11 $\frac{7}{8}$  in.) high, 38 cm (14 $\frac{7}{8}$  in.) diameter  
Produced by Arabia, Helsinki, Finland.

### Estimate

£5,000-7,000 \$6,600-9,200 €5,800-8,100 ♠

### Provenance

Acquired from the artist by the present owner

Finnish ceramicist Kati Tuominen-Niittylä creates high-fired, thin-walled vessels evocative of ancient buckets, sieves, and baskets. As in the present lot, her pieces often feature a flat base and subtle handles. In addition to her studio practice, since 1980 Tuominen-Niittylä has served as a designer for the Finnish ceramics company Arabia. Throughout its 140 year history, Arabia has produced pioneering tableware designs that are important expressions of their time, establishing the company as one of Finland's best known and most highly regarded brands. Tuominen-Niittylä's work has been exhibited internationally, garnering awards along the way, such as the Finnish State Award for Industrial Art (1984), the Kaj-Frank Design Prize (2007), the Grand Prix and honourable mention (1998) and the Gold Medal (2002) in Mino, Japan, and belongs to several prominent collections, including the Victoria & Albert Museum, London.





## 49. Poul Henningsen 1894-1967

*Early and large 'Academy' six-armed chandelier, type 4/3 shades, circa 1928*  
 Tubular brass, brass, coloured glass.  
 135.5 cm (53 $\frac{3}{8}$  in.) drop, 129.5 cm (50 $\frac{7}{8}$  in.) diameter  
 Manufactured by Louis Poulsen, Copenhagen, Denmark.  
 Each light fixture impressed with PH-4. PATENTED.

### Estimate

£40,000-50,000 \$52,500-65,700 €46,400-58,000

### Literature

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 2000, pp. 155-56, 162-63 for similar examples  
 Erik Steffensen, *Poul Henningsen*, Denmark, 2005, p. 57 for a similar example  
 Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, p. 400





**50. Poul Henningsen** 1894-1967

*Early table lamp, with type 4½/2 shades, 1927-1928*  
Tubular brass, brass, coloured glass, Bakelite.  
61.5 cm (24¼ in.) high, 45 cm (17¾ in.) diameter  
Manufactured by Louis Poulsen, Copenhagen, Denmark.  
Light fixture impressed with PAT. APPL..

**Estimate**

£12,000-15,000 \$15,800-19,700 €13,900-17,400

**Provenance**

Private collection, Copenhagen

**Literature**

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 1: 1927-1936*, Copenhagen, 1987, p. 107  
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, pp. 93, 129  
Tina Jørstian and Poul Erik Munk Nielsen, *PH 100 Light&Design*, exh. cat., Danish Museum of Art & Design, Copenhagen, 1994, pp. 5, 8, 21-22  
Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 2000, pp. 147-50, 200, 201  
Erik Steffensen, *Poul Henningsen*, Denmark, 2005, pp. 10, 23 for an image and a drawing





Σ 51. **Ole Wanscher** 1903-1985

*Partner's desk, circa 1960*

Rosewood, rosewood-veneered wood, leather, brass.

75 x 190 x 119.7 cm (29½ x 74¾ x 47⅞ in.)

Executed by cabinetmaker A.J. Iversen, Copenhagen, Denmark. Underside of tabletop with two metal labels impressed *LB/8827* and *L.B./3013* respectively.

**Estimate**

£20,000-30,000 \$26,300-39,500 €23,200-34,800

**Literature**

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*, Copenhagen, 1987, p. 199 for a similar example





**52. Arne Jacobsen** 1902-1971

*Pair of ceiling lights, designed for the Aarhus City Hall, Aarhus, 1941*

Brass, painted brass, tubular brass, painted aluminium, opaque glass.

Each: 67 cm (26 $\frac{3}{8}$  in.) drop, 47.3 cm (18 $\frac{5}{8}$  in.) diameter

Manufactured by Louis Poulsen, Denmark.

**Estimate**

£15,000-20,000 \$19,700-26,300 €17,400-23,200





**Provenance**

City Hall, Aarhus

**Literature**

Jens Lindhe, ed., *Aarhus Rådhus*, Copenhagen, 1991,  
p. 50 for a technical drawing  
Félix Solaguren-Beascoa, *Jacobsen*, Copenhagen,  
1991, pp. 62, 183 for images and a technical drawing



**53. Finn Juhl** 1912-1989

*'Tivoli' sofa, model no. 57, designed for the Furniture Dealers' Association, Tivoli Gardens Concert Hall, Copenhagen, designed 1957*

Painted metal, teak, fabric.

75.2 x 223.4 x 85 cm (29 $\frac{5}{8}$  x 87 $\frac{7}{8}$  x 33 $\frac{1}{2}$  in.)

Manufactured by Bovirke, Copenhagen, Denmark.

**Estimate**

£40,000-50,000 \$52,500-65,700 €46,400-58,000

**Provenance**

Estate of Hertha Loeser, Hannover

**Literature**

Esbjørn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, p. 56

Arne Karlsen, *Danish Furniture Design: in the 20th Century*, Volume 2, Copenhagen, 2007, p. 109





**54. Paavo Tynell** 1890-1973

*Rare 'Wivex' four-armed wall light, designed for the Wivex Restaurant, Tivoli Gardens, Copenhagen, 1946*  
Brass, perforated brass, painted metal.  
83.5 x 41.5 x 20 cm (32 $\frac{7}{8}$  x 16 $\frac{3}{8}$  x 7 $\frac{7}{8}$  in.)  
Manufactured by Taito Oy, Finland. Side impressed with manufacturer's mark *MADE IN FINLAND/TAITO*.

**Estimate**

£10,000-15,000 \$13,200-19,700 €11,600-17,400

**Provenance**

Wivex Restaurant, Tivoli Gardens, Copenhagen, 1946  
Private collection, Finland  
Acquired from the above by the present owner, 2013

**Literature**

*Finland House Lighting: Harmony in Lighting for Harmony in Living, Original Designs by Paavo Tynell*, sales catalogue, New York, n.p.  
for a five-armed example of the model  
Charlotte and Peter Fiell, eds., *Decorative Art 30s and 40s*, Cologne, 2000, p. 534 for a five-armed example of the model  
Marianne Aav, Eeva Viljanen, *Paavo Tynell ja Taito Oy*, exh. cat., Design Museum, Helsinki, 2005, p. 96 for a five-armed example of the model

**55. Vilhelm Lauritzen** 1894-1984

*Large adjustable table lamp*, designed 1928  
Painted aluminium, nickel-plated aluminium,  
nickel-plated brass, nickel-plated tubular brass, Bakelite.  
44 x 22.2 x 34.5 cm (17 $\frac{3}{8}$  x 8 $\frac{3}{4}$  x 13 $\frac{5}{8}$  in.)  
Manufactured by Louis Poulsen, Copenhagen, Denmark.

**Estimate**

£15,000-20,000 \$19,700-26,300 €17,400-23,200

**Provenance**

Vilhelm Lauritzen Arkitekter, Copenhagen

**Literature**

Sigurd Schultz, 'Dansk Møbelhanhaandværk', *Nyt Tidsskrift For Kunstindustri*, no. 1, January 1929, p. 149  
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*,  
*Volume 1: 1927-1936*, Copenhagen, 1987, p. 65  
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*,  
*Volume 2: 1937-1946*, Copenhagen, 1987, pp. 141, 149

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Teknologisk Instituts Udstillingslokaler, Copenhagen, 27 October – 11 November 1931, stand 18.







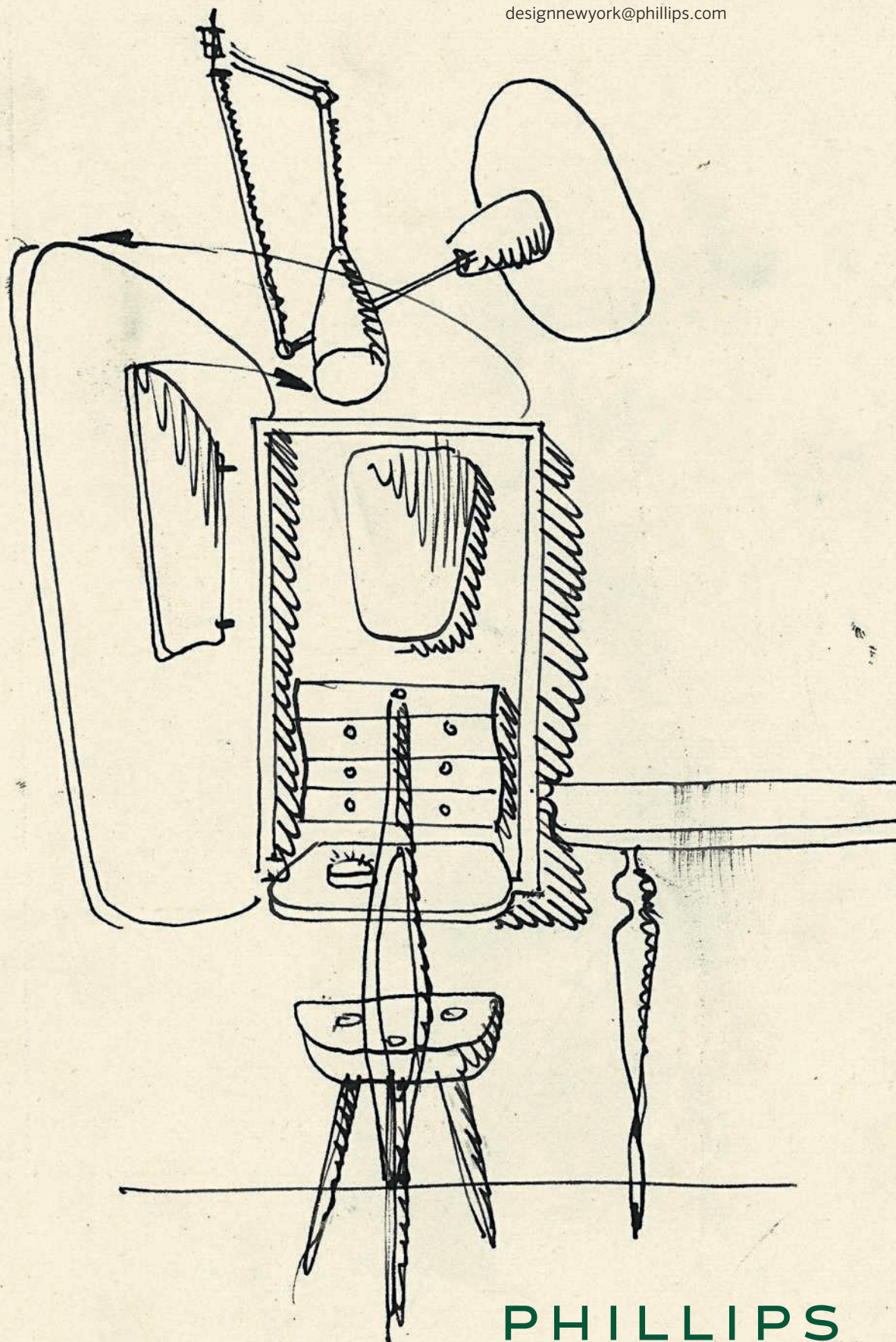




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Design Masters  
New York, December 2016

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If you cannot attend the auction, you may bid live on the telephone with one of our multilingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least £500. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer’s premium and VAT, which we can execute on your behalf in the event we are unable to reach you by telephone.

**Online Bidding**

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at [www.phillips.com](http://www.phillips.com). The digital saleroom is optimised to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe Flash Player. Follow the links to ‘Auctions’ and ‘Digital Saleroom’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

**Absentee Bids**

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

**Employee Bidding**

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

**Bidding Increments**

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

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

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

**3 The Auction**

**Conditions of Sale**

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

**Interested Parties Announcement**

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

**Consecutive and Responsive Bidding; No Reserve Lots**

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

**4 After the Auction**

**Payment**

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

**Credit Cards**

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

**Collection**

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

**Loss or Damage**

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

**Transport and Shipping**

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

**Export and Import Licences**

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

**Endangered Species**

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

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

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

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

## Important Notices

### Items Sold under Temporary Admission

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

### Identification of Business or Trade Buyers

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

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

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

## VAT and Other Tax Information for Buyers

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

### 1 Property with No VAT Symbol

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

### 2 Property with a † Symbol

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

### 3 Property with a \$ Symbol

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

### 4 Property Sold with a ₣ or Ω Symbol

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

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



## 5 Exports from the European Union

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

- The amount in lieu of VAT charged on the buyer's premium for property sold under the Auctioneer's Margin Scheme (i.e., without a VAT symbol).
- The VAT on the hammer price for property sold under the normal VAT rules (i.e., with a † or a § symbol).

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

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

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

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

- For lots sold under the Auctioneer's Margin Scheme or the normal VAT rules, Phillips is provided with appropriate original documentary proof of export from the EU within three months of the date of sale. Buyers carrying their own property should obtain hand-carry papers from the Shipping Department to facilitate this process.
- For lots sold under temporary admission, Phillips is provided with the original correct paperwork duly completed and stamped by HMRC which shows the property has been exported from the EU via the UK within 30 days of payment date. It is essential for shippers acting on behalf of buyers to collect copies of original import papers from our Shipping Department. HMRC insist that the correct customs procedures are followed and Phillips will not be able to issue any refunds where the export documents do not exactly comply with governmental regulations. Property subject to temporary admission must be transferred to another customs procedure immediately if any restoration or repair work is to be carried out.

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

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

## 6 VAT Refunds from HM Revenue & Customs

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

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

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

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

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

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

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

## 7 Sales and Use Taxes

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

## Conditions of Sale

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

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

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

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

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

## 5 Conduct of the Auction

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

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

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

(d) The sale will be conducted in 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 £100,000, 20% of the portion of the hammer price above £100,000 up to and including £1,800,000 and 12% of the portion of the hammer price above £1,800,000. 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](http://www.phillips.com) (the 'Privacy Policy') and available on request by emailing [dataprotection@phillips.com](mailto:dataprotection@phillips.com). By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you promotional and marketing materials about us and our services. If you would prefer not to receive such information, please email us at [dataprotection@phillips.com](mailto:dataprotection@phillips.com). Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

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

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

#### **13 Limitation of Liability**

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

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

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

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

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

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

#### 14 Copyright

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

#### 15 General

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

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

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

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

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

#### 16 Law and Jurisdiction

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

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

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

## Authorship Warranty

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

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

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

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

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

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<b>Viewing</b>	<b>International Business Manager</b>
15 – 21 September 2016	Adam Clay +44 20 7318 4048
Monday – Saturday 10am – 6pm	<b>Head of Sale</b>
Sunday 12pm – 6pm	Madalena Horta e Costa
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<b>Front cover</b>	Cordelia Lembo +1 212 940 1265
Lot 31. Poul Henningsen, ‘Paris’ ceiling light, designed 1925 (detail)	<b>Specialist</b>
<b>Back cover</b>	Sofia Sayn-Wittgenstein
Lot 22. Axel Johann Salto, ‘Sommervase’, 1957 (detail)	+44 20 7318 4023
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## Index

- |  |                                 |
|--|---------------------------------|
| <b>Aalto, A.</b> 16, 17, 41                                | <b>Malmsten, C.</b> 24          |
| <b>Asplund, E. G.</b> 25                                   | <b>Mogensen, B.</b> 12          |
| <b>Frank, J.</b> 36, 38                                    | <b>Nilsson, B.</b> 2, 26        |
| <b>Henningsen, F.</b> 27                                   | <b>Pajamies, E.</b> 46          |
| <b>Henningsen, P.</b> 5, 10, 13, 19, 28,<br>31, 33, 49, 50 | <b>Salto, A. J.</b> 21, 22, 23  |
| <b>Hjorth, A. E.</b> 3, 4, 15, 30                          | <b>Sarpaneva, T.</b> 47         |
| <b>Jacobsen, A.</b> 7, 45, 52                              | <b>Suenson, P.</b> 9, 39        |
| <b>Juhl, F.</b> 14, 53                                     | <b>Thylstrup, G.</b> 29         |
| <b>Kaipiainen, B.</b> 37                                   | <b>Toikka, O.</b> 43            |
| <b>Kindt-Larsen, E.</b> 6                                  | <b>Tuominen-Niittylä, K.</b> 48 |
| <b>Kindt-Larsen, T.</b> 6                                  | <b>Tynell, P.</b> 40, 42, 54    |
| <b>Kjærholm, P.</b> 44                                     | <b>Vodder, A.</b> 34            |
| <b>Klint, K.</b> 8, 32                                     | <b>Wanscher, O.</b> 35, 51      |
| <b>Lauritzen, V.</b> 20, 55                                | <b>Wegner, H. J.</b> 18         |
|  | <b>Wirkkala, T.</b> 1, 11       |











