



ROSE UNIACKE



## ROSA DEI VENTI TABLE, DESIGNED BY MARIO CEROLI

Untreated Russian pinewood with a multiple ornamental stepped base, several radial arranged ribs holding the table top, which is inlaid with glazed marquetry with compass motif. Stamped 'Ceroli'.

The Mobili Nella Valle series was originally inspired by the metaphysical paintings of Giorgio de Chirico (1888-1978) who produced a long series of works depicting furniture in outdoor spaces (image 3, p.46). These played on the Surrealist idea that objects, placed outside their normal context, could disclose deeper and mysterious meanings.

Ceroli, Mario (born 1938)  
From the 'Mobili nella valle' series  
Designed in 1971 and manufactured by  
Poltronova, Pistia between 1985 and 1995  
H72cm x D164cm  
£25,000





## LARGE MURANO GLASS WALL LIGHTS BY SEGUSO

These sets of 'stratificato' Murano glass wall lights employ layers of the 'Cordonato' technique, which was a popular decorative feature in glass-blowing of the period. 'Cordonato', meaning 'rope' refers to the inspiration of the design, while 'stratificato', is Italian for 'layered', refers to the way in which these rope details are juxtaposed.

Italy, circa 1930  
Seguso (founded 1397)  
Set of 10, priced per pair  
H40cm × W18.5cm × D9cm  
£6,600

## SMALL MURANO GLASS WALL LIGHTS BY SEGUSO

These sets of 'stratificato' Murano glass wall lights employ layers of the 'Cordonato' technique, which was a popular decorative feature in glass-blowing of the period. 'Cordonato', meaning 'rope' refers to the inspiration of the design, while 'stratificato', is Italian for 'layered', refers to the way in which these rope details are juxtaposed.

Italy, circa 1930  
Seguso (founded 1397)  
Set of 8, priced per pair  
H30cm × W18cm × D8.5cm  
£5,250

## SET OF EIGHT UTÖ DINING CHAIRS BY AXEL EINAR HJORTH

Stained pine chairs in the 'Windsor' style with spindled comb-back and recessed seat. Named after the small island of Utö in the Eastern Stockholm archipelago, Utö means 'outer island'.

The model was designed for Nordiska Kompaniet in 1932. The original design drawing is kept in the Nordic Museum's archives, dated 7th January 1932, Sweden.

Literature: Christian Björk,  
Thomas Ekström and Eric Ericson,  
Axel Einar Hjorth: Möbelarkitekt

As illustrated overleaf:  
H80cm × W46cm × D41cm  
£24,000







## LARGE CORTECCIA SUSPENSION LIGHT BY VENINI

This handblown chandelier employs the 'Corteccia' technique, to create a swirling decorative surface. The word 'Corteccia' derives from the Latin 'Corticia', meaning 'bark', and is used to define the shape, grain and pattern formed by the vertical lines and grooves on the bark of a tree. The iridescent sheen is typical of Venini glassware of this period.

While working on various lighting projects for Venini in 1934, Scarpa was also engaged in innovative glassware experiments in form and material, some of whose results were seen at the 19th Venice Biennale and in a range of lamps at the 6th Triennale in Milan 1936 (image 5, p. 47). In this exhibition most of the models, including a similar shape to the above, stem from the application of a modular construction principle, with a metal skeleton or framework upon which are fixed sections of undulating and ribbed glass. The combined impact brought remarkable light effects and a charismatic, decorative presence, along with a diffused and discreet gleam.

With patinated brass chain  
and ceiling rose.

Literature: Marino Barovier,  
Carlo Scarpa Venini 1932-1947, pp. 60

Italy, circa 1936  
Venini (born 1921)  
Probably designed  
by Carlo Scarpa for Venini  
H126cm x D40cm  
£28,000





## PAIR OF GLASS TABLE LAMPS ATTRIBUTED TO PIERRE CARDIN

Best known for his futuristic and inventive fashion designs from the 1950s onwards, Pierre Cardin's multi-disciplinary talents afforded him great success in other creative fields, most notably furniture. His furniture and homewares designs, which are thought to be inspired by the increased interest in Art Deco in the 1970s, feature simple, symmetrical forms, lacquer and figured veneer finishes, and accents in metals such as aluminum and brass. The pair of table lamps are typical of Cardin's formalist and linear approach to design.

The rectangular glass bodies  
featuring an acid-etched mesh pattern,  
with original woven drum shades  
with linen trims.

As illustrated overleaf:  
Italy, circa 1970  
H70cm x D45cm  
£6,500

## PAIR OF CHEST OF DRAWERS BY GEMLA

A pair of polished birch commodes of squared form with six drawers. They are, by contrast, much more formal in style than Gemla's typical bentwood designs. The polished birch veneer sits atop an ash frame, one of the two woods that Gemla use almost exclusively (the other being beech). A label situated on the back of the chests indicates their provenance: the staff room at St Sigfried's Sanatorium in Vaxjo, which was originally founded in the fourteenth century.

During the early 20th Century Gemla's usual remit was dining and occasionally lounge chairs, which makes this unique commission particularly interesting.

As illustrated overleaf:  
Sweden, circa 1930  
Gemla Fabrikers (founded 1861)  
Provenance - St Sigfrieds Sjukhus, Vaxjo  
H82.5cm x W100cm x D57cm  
£15,000







S:T SIGFRIDS SJUKHUS

Paviljong ..... för män  
kvinnor

Våning ..... botten-  
tr.

Personalbum

Ritn. nr

25 b.

Färg

63/72

*Oktober*



## AN ENAMEL DECORATED & BEATEN PEWTER FRAME

This frame is both beautifully conceived and manufactured, suggesting the work of multiple hands. The overall design is both restrained and impactful, the quality of beating and chasing is highly competent and the enamel work brings all the skills together in its execution.

The stylised WW motif at the corners ought to suggest a specific commission but sadly this has been lost over the century.

An early 20th century  
beaten and patinated copper mirror frame  
with polychrome enamel decoration  
and applied bosses.

England, circa 1900-1910  
Attributed to Liberty & Co.  
H86cm x W58cm x D3cm  
£12,000





## SMALL IRIDESCENT GLASS VASE WITH GEMS BY LOETZ

Iridescent glass  
decorated with turquoise  
and ruby cabochons.

Austria, circa 1900  
H13cm × D13.7cm  
£3,200

## IRIDESCENT GOURD-SHAPED GLASS VASE BY LOETZ

The Diaspora Decor or 'Dekor Diaspora', the term for punctuated glass such as this, was a popular aesthetic in glassware between 1902-1903. A variation of this technique was revived in the 1930s, largely employed on orange and red backgrounds and spun with fine threads of glass. The steel moulds used for the indentations were also used for other decorations after 1930.

H17cm × D10cm  
£2,800





## ITALIAN CONSOLE TABLE WITH ONYX TOP

In 1948 'Ico' and his wife Luisa (who had trained under Gio Ponti) opened their own studio—La Ruota—at 24 Via Diaz, Como. Their work was illustrative of Italian design of the period, combining wood, metal and glass, with elegance and flair resulting in their designing for many companies including Cassina. Such was their links to the company that Luisa was employed to design their showroom interiors in Rome and Ico became their art director. Having trained initially in building construction, Ico also worked on architectural commissions, including the Pinacoteca in Como which now houses the couple's archive. The photographic archive includes many of their early Como interiors it would also appear that Ico had similar photographic interests to Carlo Mollino.

A walnut and Egyptian  
alabaster serpentine side table.

Italy, circa 1950  
Attributed to Domenico  
'Ico' and Luisa Parisi (1916–1996)  
H89cm × W116.5cm × D39cm  
£15,000





## SET OF SIX 19TH CENTURY CHAIRS

George Edmund Street (British 1824-1881), a set of four 'Klismos' oakside chairs, made by Gillow & Co. Lancaster c.1880, all chairs stamped 'L12205' three chairs stamped 'Gillow & Co, Lancaster' The carved and shaped backrests, above caned seats and curved tapering legs.

Literature: V&A, Museum no. W.8-1990,  
see similar example illustrated.

Note: These chairs were designed as part  
of the original furnishings of the Law Courts  
in the Strand, which like the building itself,  
were all designed in the offices of  
George Edmund Street (image 2, p.46).

Street, George Edmund (1824-1881)  
H89cm x W46cm  
£22,000





## 19TH CENTURY ITALIAN OLIVE WOOD INLAID TABLE

Decorated with ebony and other exotic woods in swirling patterns. An extremely fine example of arabesque inspired patterned inlay, with circular top supported by lobed baluster stem on three legs with lion claw feet.

Abstract decorative motifs, which speak of a cultural shift towards Modernism, can be seen in the stylised circular elements on the baluster stem. Delicate patterns of lines and spherical motifs, along with the contrasting palette of dark and light, form a playful juxtaposition of shapes and colour. Such stylised motifs also show the gradual modernist movement towards simplification of form and abstraction. As such, the table is an intriguing mix of transitional aesthetics, with contemporary elements blending with more traditional foliate motifs and lion paw feet.

Northern Italy, circa 1850  
H82cm × D78.5cm  
£15,000

## RED PH TABLE LAMP 4/3

Patinated brass, red lacquered metal, gilt edging.

Bibliography: Louis and Tina Jorstian,  
Poul Erik Munk Nielsen, *Light Years Ahead:  
The Story of the PH Lamp*, Poulsen Publishing, 1994.  
Similar model reproduced on p.147

As illustrated overleaf:  
Circa 1930  
Henningsen, Poul (1894-1967)  
Edition Louis Poulsen  
Engraved 'Pat. Appl'  
H43cm × W32cm  
£34,000

## WALNUT PEDESTAL DESK BY NAKASHIMA

The present desk, constructed in American walnut, is a bespoke design by American-Japanese architect George Nakashima (1905-1990). Dating to 1955, the work is comprised of its simple bevelled edge top, supported by two sets of drawers, punctuating the middle and far right of the walnut plank.

Nakashima completed his first pedestal desk around 1950. This version had, by contrast, one pedestal, and it was not until 1955 that he began constructing a more balanced, 'double pedestal' design, but on a much smaller scale. Given the designer's explicit spiritual relationship with nature and thereby woodwork, as well as his Buddhist and Shinto background, it is possible to interpret the piece as Nakashima's attempt at restoring balance to the chaos of modern living. The desk exemplifies nature's powerful ability to support itself and exhibit its own rational beauty.

Throughout his career, Nakashima spoke openly of his desire to imbue trees with a 'new life'. The wood for this piece would have been sourced from the woodland surrounding Nakashima's furniture workshop in New Hope, Seattle, which he established between 1941-1942, contributing to this intimate narrative between designer and materials.

The modular yet organic design speaks of the innovative nature of Nakashima's woodwork, a style which drew upon Japanese studio practices, as well as on American and International Modern styles, situating this piece in the height of what we would describe as 'art furniture'. This *mélange* of styles was the culmination of an American education, combined with multiple visits to Japan—the first in 1925 to visit his family. However, his fusion of these practices truly came to fruition during the early 1950s when Nakashima and his family were interned at camp Minidoka in Idaho, as were all families of Japanese descent residing in America at the outbreak of the Second World War.

As illustrated overleaf:  
USA, circa 1955  
Nakashima, George (1905-1990)  
H72cm × W300cm × D55cm  
£110,000







## SEPTIMA 5 LIGHT BY POUL HENNINGSEN

The seven-shade glass chandelier, also known as the Septima, was developed in 1927-31 and was first exhibited at the Design Museum Denmark (Kunstindustrimuseet) in September 1928 in prototype form. The first version of the Septima was based on the PH 5/5 lamp with four extra shades added, in clear and frosted glass respectively, the latter produced by sandblasting and later by a photochemical process called heliography.

Due to the expense and complexity of production, the Septima's commercial potential was never realised and by the outbreak of WWII Louis Poulsen had ceased its manufacture. Original models are thus considerably rare, and their legacy particularly significant. The Septima was to pave the way for the iconic Artichoke Light, with Poul Henningsen using the 1920s design drawings as the basis of his design in 1958 for the Langelinie Pavilion in Copenhagen (image 4, p.47).

Chromed metal and glass.

Manufactured by Louis Poulsen  
H40cm x D50cm  
£49,500





## 1970'S CARRARA MARBLE 'TRIPTYCH' SIDE TABLE ATTRIBUTED TO ANGELO MANGIAROTTI

Established in 1969, Up & Up employed the most cutting-edge designers of the day to push the boundaries of marble. Alongside Mangiarotti they produced designs by Ettore Sottsass, Achille Castiglioni and Alessandro Mendini.

A Carrara Marble sideboard or console in three parts, consisting of a larger central section with a raised shelf.

Mangiarotti, Angelo (1921-2012)  
Designed in the 1970s for 'Up & Up'  
H75cm x W200cm x D40cm  
£26,000

## PANNEAU INOX

The textile panel's intricate yet minimal appearance speaks of Simone Prouvé's profound engagement with Modernism, and its favouring of a new economy of line. From an early age, she worked in close contact with some of the key proponents of the Modernist revolution, such as Alexander Calder, Charlotte Perriand and Pierre Jeanneret. Indeed, it is possible to interpret the Surrealist, almost automatist lines as a two-dimensional product of Calder's prolific mobiles.

As illustrated overleaf:  
Prouvé, Simone (1931-)  
H180cm x W99cm  
£22,000





## SET OF SIX 1930'S WALNUT DINING CHAIRS

A set of six walnut chairs with upholstered mohair seats, the backs gently flared at the corners, their central three splats carved in an inverted trapezium to both reflect the outward movement of the design and provide comfort and support to the sitter. Large brass pins punctuate each side of the velvet seat, whilst the silhouette of the seat back is gently curved.

A version of these chairs are illustrated in Sir Lawrence Weaver's 'High Wycombe Furniture' published in 1929.

The trade label on the underside of each chair reads 'Modern Decoration, Rowley / 140-2 / Church Street. W8'. The Rowley gallery was established in 1898 at 6 High Road, Silver Street, Kensington by Albert James Rowley and his wife Emma. In 1909, Silver Street was renamed and thus the address changed to 140 Church Street. The company specialised in picture mounting and framing, restoration and gilding and hosted several exhibitions; they later developed into producing carved and inlaid wood panels and furniture. Rowley was heavily influenced by the work of William Morris and the Arts & Crafts movement; indeed, a friend of his from St. Paul's School in Hammersmith, Frank Brangwyn, worked under Morris for several years, offering Rowley proximity and insight to his techniques and artistic manner.

England, circa 1930  
H84cm x W45cm x D50cm  
£18,500





## PAIR OF DEMI-LUNE PLASTER CONSOLE TABLES

Painted plasterwork, the reinforced stucco leg is designed as a cluster of water reeds or Bulrush, set on a Rococo style plinth. The demi-lune tabletops imitate marble, also known as stucco marble.

White stucco plants were one of Serge Roche's signature motifs, variants recurring as standing lamps, coffee tables, consoles or pedestal tables.

France, circa 1930  
Attributed to Roche, Serge (1898-1988)  
Possibly sold by Drouot Richelieu, March 2000  
H81.5cm x W54cm x D31cm  
£35,000

## ART DECO BAMBOO FLOOR LAMP

Stylised bamboo trunk stem,  
consisting of rings of wood with ebonised  
sections, all on an ebonised circular base.  
With original parchment shade.

As illustrated overleaf:  
Italy, circa 1930  
H175cm x D58cm  
\*dimensions include shade  
£5,500





## PANNEAU POLYETHYLENE

Despite the textile's almost square format, there is an illusory horizontal emphasis, not only due to the layers of decorative lines, but their pronounced colour contrast to the more neutral beige backdrop. Indeed, the earthy tones speak of the organic inspiration behind the piece: despite the artificial nature of the thread in the panneau, Prouvé was deeply influenced by natural materials: wool, linen and cotton, and their origin.

Simone Prouvé trained in weaving techniques in Paris, Sweden and Finland. Her interest in weaving began in making paper string figurines, and dressing them in various handmade outfits. In 1953 she left France to train in Sweden and began to perfect her technique. Upon her return to France, she worked closely with her father, Jean Prouvé, expanding her projects in size and working in a more architectural, rather than purely design framework.

One of her earliest commissions was for a set of benches by Charlotte Perriand: she produced the first fabric meter units to the standard of the Modulor, as devised by Le Corbusier, for the seat cushions. The benches were exhibited in March 1956 at the opening of the Steph Simon Gallery in Paris.

Her later engagement in colour was a product of her meeting with future husband André Schlosser in 1963. His comparable artistic drive excited a desire to allow colour to dominate and act as an agent in the dynamism inherent within her tapestries.

A hanging textile  
with zigzagging lines, ascending  
from left to right, fading from yellow,  
to green to an earthy brown.

Prouvé, Simone (1931-)  
H195cm x W216  
£24,000





## STAINED PINE STORAGE BENCH

An acid-stained pine bench with three separate storage units underneath the seat. It sits atop six pine block legs placed in relation to the size of the compartments within. Designed for form as much as function, the partial structural asymmetry on the lower half is balanced out by the continuous sheets of pine sitting on top.

As illustrated overleaf:  
Sweden, circa 1930  
Inköpt under 1930-talet tillsammans  
med auktionens Utöbord.  
H43cm x W196cm  
£12,000

## MACRO-GAUZE WALL HANGING BY PETER COLLINGWOOD

His first 'Macro-gauze' was created in 1964 as a response to a visit to the United States in 1963; particularly the work of Lenore Tawney; a pioneering artist who combined steel and brass with linen threadwork. This first 'Macro-gauze' generated an ongoing oeuvre in Peter Collingwood's work, in both 2D and 3D, the compositions based around mathematical sequences and geometric patterns.

First edition M191 Macro-gauze  
weaving, with signed stamp  
'Peter Collingwood M191 No.1'  
to lower rod.

As illustrated overleaf:  
England, 1980's  
£42,000







## AN ANTHROPOSOPHICAL ADZED OAK BOOKCASE

The bookcase typifies the language of forms that grew out of Steiner's philosophy, which, although based on organic and crystalline forms, also shows the influence of Cubism and Expressionism. The absence of right angles, the solid cross sections and faceted sides lend this piece an appearance at once sculptural and dynamic, whilst also utterly functional.

See accompanying images showing the school in 1934 and a slightly later classroom image with the bookcase in situ (image 6, p.47).

Rudolf Steiner (1861-1925) was one of the most influential—and also one of the most controversial—reformers of the twentieth century. He founded the Waldorf schools, inspired artists such as Piet Mondrian, Wassily Kandinsky and Joseph Beuys and is regarded as one of the key initiators of organic architecture.

Steiner created his most important work of architecture in Dornach, Switzerland: the Goetheanum built from 1924 to 1928. It still ranks as an architectural milestone, marking the first use of concrete to construct a sculpturally formed edifice of such imposing size. Yet Steiner's horizons went far beyond architecture and design. Trained as a scientist and philosopher, Steiner advocated a holistic view of humanity and gave over 5,000 lectures espousing the worldview of anthroposophy in which art, science and spirituality are united. Hundreds of clinics, bank institutes, farms and Waldorf schools bear witness to the wide dissemination of Steiner's ideas. Many aspects have long established themselves in the social mainstream—including biocosmetics, a heightened environmental consciousness and biodynamic agricultural products, to name a few examples.

England, 1933-1934  
Provenance: Designed for Michael House,  
Heanor in 1933  
H190cm x W155cm x D36cm  
£25,000

## DAYBED BY OWEN JONES

It appears that the suite of furniture was originally covered with a woven Jacquard silk to Owen Jones' design called 'Sutherland'. This was woven by Warner, Sillett & Ramm.

An armchair (circ.35-1954), a side chair (circ.523-1953), an open armchair (circ.34-1954), a dressing table (circ.33-1954) and a centre table (circ.522-1953) were donated to the V&A in 1954 by The Home Office when it was being used as a police training college.

Very few other pieces from this commission have surfaced. They include an occasional table (with Paul A. Shutler in 2009), another occasional table (with Blairman & Sons in 2013) and a small centre table (with Mallett in 1998).

Watercolour designs for the proposed furnishing of Eynsham Hall are in the collection of the library of Reading University. The proposal for the conjoined drawing room, music room and card room shows the en suite armchair, but with two sofas of a more elaborate model from Jones's well known commission for Alfred Morrison. An example of the latter survives in a private London collection. The watercolour does show our daybed, drawn end on beside the Drawing Room fireplace and with what appears to be the occasional table previously with Shutler (Image 1, p.46).

Presumably James Mason preferred the simpler design of the armchair to be applied to the sofas, although sofas of both designs may have been made. Our sofa is therefore likely to be one of a pair supplied for the music and card rooms.

Veneered with sycamore, rosewood  
and walnut, all covered in RU Argent (5377).

Provenance: James Mason (1824-1903)  
Eynsham Hall, Oxfordshire.  
Dispersed circa 1954; Suffolk Antique Trade 2017

England, circa 1873  
Jones, Owen (1809-1874) Designed  
by Owen Jones and manufactured by  
Jackson & Graham, London  
H75cm x W174cm x D65.5cm  
£45,000



## AESTHETIC MOVEMENT EBONISED BÉRGÈRE

The Bérgère is an easy chair version of the wicker chair that Godwin designed for his own use in 1867, and again later for Dromore Castle.

Ebonised wood, with caned seat,  
back and arm panels, with later black  
velvet squab cushions.

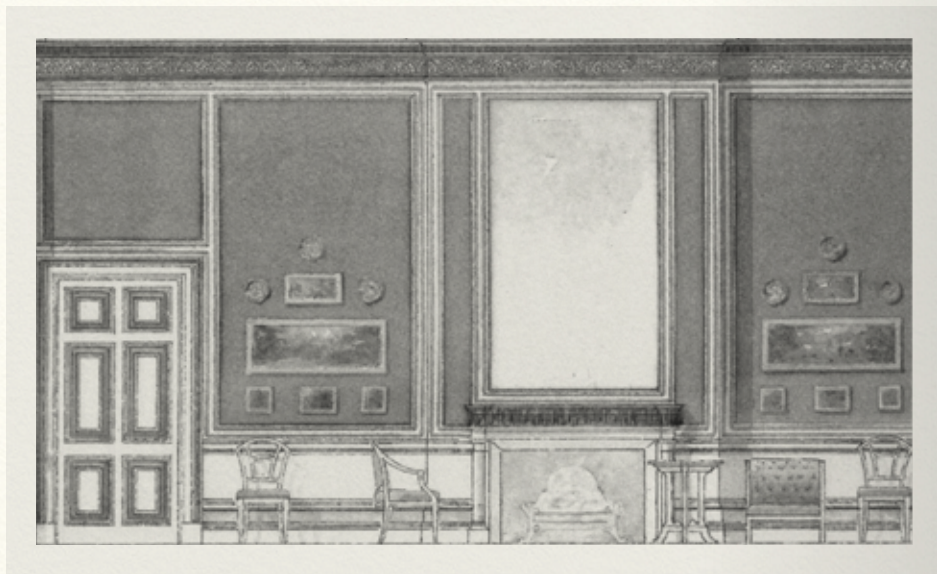
Literature: Soros, Susan *The Secular Furniture*  
of E. W. Godwin, Yale 1999, p. 96, no. 116 and p. 88,  
no. 107, where this armchair is illustrated

Provenance: Paul Reeves, London  
Property from an Important Private Collection

In the manner of Godwin, Edward (1833-1886)  
Probably made by William Watt  
H90cm × W61.5cm × D75cm  
£24,000



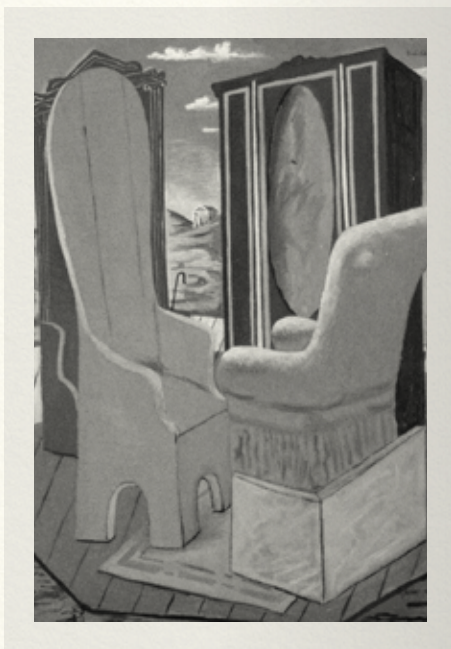




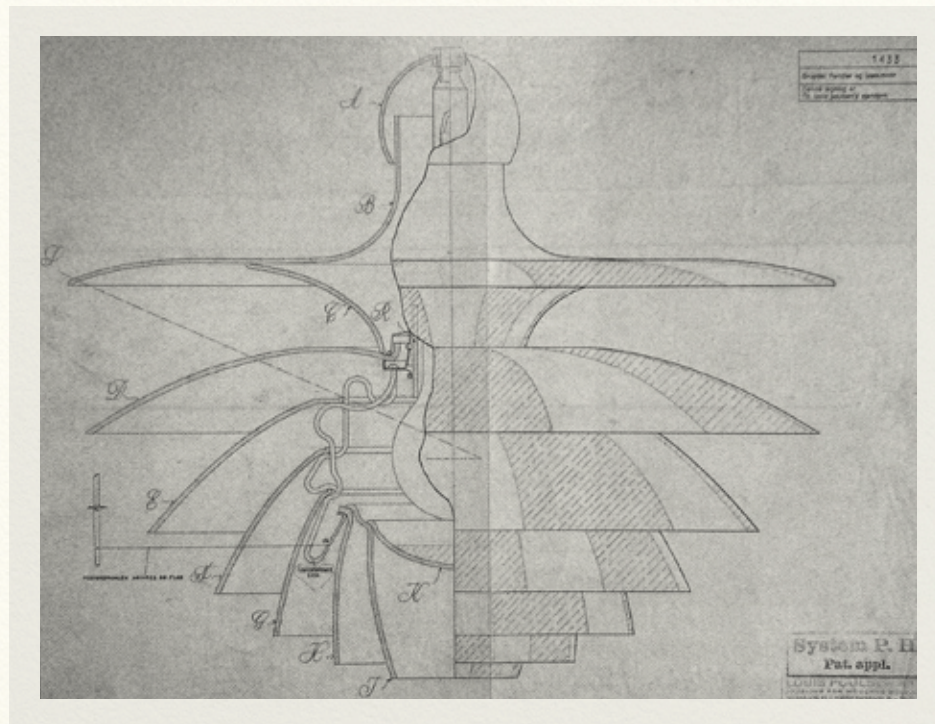
1. Watercolour by Owen Jones for Eynsham Hall, with fireplace and Daybed



2. George Edmund Street with design for the New Law Courts



3. Furniture in the Valley by Giorgio de Chirico, 1927



4. Design drawing for the 'seven-shade' Septima by Poul Henningsen, 1928



5. Venini's Stand at 6th Triennale in Milan in 1936



6. Michael House School



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