

ROSE UNIACKE
MASTERPIECE 2020 COLLECTION

**'EASY CHAIR NO. 1'
WITH FIXED READING STAND IN
SOLID & LAMINATED BEECH
WITH PLAITED LEATHER STRAPS
& A LINEN HEAD CUSHION
BY BRUNO MATHSSON**

Mathsson's series of beech laminated chairs - working, easy & lounge - were born out of a commission in 1930 for chairs at Värnamo Hospital; the brief being comfort without traditional sprung upholstery. Unloved by the hospital staff, Mathsson continued to develop the design and technique between 1933 & 1936; studying the "mechanics of sitting" to find the perfect curvature.

In March 1936, his designs were exhibited in Gothenburg at the Röhsska Arts & Crafts Museum, widening his audience and placing him at the forefront of Swedish designers at the time. Röhsska holds an example of the offered chair in its permanent collection (RKM 71-1968) which may be the prototype, as its front stretcher sits much closer to the floor.

The following year saw him exhibiting - and winning a Grand Prix - at the Paris Expo which launched him internationally; the result being a commission from Edgar Kaufmann Jr. who ran the design department at MOMA in New York. He also exhibited furniture at the World Expo in New York and at San Francisco's Golden Gate Exhibition in the Swedish Pavilion.

[See Röhsska Museum example »](#)

Designed by Bruno Mathsson (1907-1988) in 1934
Manufactured by Karl Mathsson, Varnamo, Sweden
The head rest is not original
W65cm x H85cm x D100cm
£18,000





ANITA – A FREESTANDING
LIBRARY BOOKCASE
IN ENAMELLED STEEL & PINE
BY BRUNO MATHSSON

Bruno Mathsson was born in Värnamo, Sweden. His father, Karl, whose furniture business would later manufacture many of Bruno's designs, was a fourth-generation master joiner and gave his son a thorough knowledge of wood technology. From the beginning, Bruno was fascinated by the possibilities of developing the form and function of furniture using new wood technology. In the 1920s and 1930s he became deeply involved in studying and developing the functional possibilities of wood.

In 1931 Mathsson developed his first chair, the Grasshopper, for Värnamo Hospital to place in a reception area. (It was said that people found it so ugly it was quickly relegated to the attic.) But this innovative chair, with its woven, webbed seat stretched across a frame whose arm rest and legs were made of one arched wooden piece sculpted into an interpretation of a grasshopper's legs, was his first expression of what furniture could and should be. He stripped away traditional upholstery, making the hemp webbing both functional and aesthetically pleasing, and began to develop the ultimate seating, which should, he believed, have the ability to separate into a lounge chair, an easy chair, and a work chair. He thought that individual furniture designs should interact with the room in which they were placed and with the architecture. He also discarded traditional ideas on the height of chairs and tables and created slender furniture forms and seating adapted to lower horizontal surfaces. Function and comfort were his primary objectives, and the mechanics of seating occupied his mind. Inspired by Le Corbusier, he experimented with the physiology of the seating curves adjusted according to the body, which in turn resulted in prototypes for the work, easy, and lounge chairs. His furniture is undoubtedly influenced by the bentwood designs of Alvar Aalto, but Mathsson's commitment to bentwood and his range and virtuosity of the material



exceeded all of his contemporaries, including Marcel Breuer, among others. Mathsson possessed an uncanny feeling for the material qualities of bentwood. His furniture designs are unique in their sensuously undulating lines and the elegant, organic way in which their contours echo the human form.

Mathsson's international reputation was launched with the bentwood furniture he exhibited in the Swedish pavilion at the 1937 World Exposition in Paris. Edgar Kaufmann Jr. saw the furniture and recommended that the Eva Chair, then called the Work Chair, be purchased for the public rooms at the new Museum of Modern Art building in New York City, designed by Philip Goodwin and Edward Durrell Stone and completed in 1939. That same year, Mathsson furniture was shown at the Swedish pavilion at the New York World's Fair, which provided further impetus for his extensive popularity and influence in the United States. During the 1940s Artek Pasco distributed the furniture, which became a commercial success, appearing in numerous domestic and public buildings designed by leading modern architects across the country. In 1949 Baldwin Kingrey, the largest retailer of modern furniture in the Midwest, gave Mathsson a one-man show in its Chicago store that received extensive publicity.

In the 1960s, Dux Industries, the Swedish furniture company, began manufacturing and distributing Mathsson bentwood furniture. Mathsson began working with tubular steel. His most audacious design from this period is the super ellipse table created in collaboration with Piet Hein, the Danish mathematician. The elegant table rested on span legs that could easily be removed with a tension mechanism. The span leg gave the impression of the elliptical form hovering in space. Mathsson continued to actively explore design possibilities into the 1980s, and he once again became interested in the office environment and the ergonomics of seating. He soon began designing for the electronic age, including computer tables and work stations. Today Mathsson furniture is manufactured by Bruno Mathsson International and by Dux Industries.

Designed by Bruno Mathsson (1907-1988) circa 1960

Manufactured by Dux Industries, Sweden

W182.5cm cm x H193cm x D73cm

£26,000



PAIR OF HANGING PENDANT LIGHTS ATTRIBUTED TO OSLER

The Edwardian period moved away from the traditionally more conservative Victorians, bringing a more relaxed feel to the era. Alongside the focus on luxury, there were huge advancements in technology, with middle to upper class households finding themselves with electricity. Electric lighting and its associated glass appendages increasingly became the focus of the 'modern' interior, with a general move towards a fresher, less formal aesthetic.

In contrast to the heavy, dark gothic influences that characterised the Victorian period we find a lighter neo-classical style in the canopies, the silvered fret-work airy and graceful.

The influence of Art Nouveau can be seen in the tear-drop shaped glass shades, the form looking to nature, soft and romantic. The iridescent glass radiates artistic refinement and encapsulates the period's fascination with nature, sensuality and exotic flowers.

Influential designers of the late 19th Century, such as the Christopher Dresser, had sought to remake the domestic world of the British middle classes, bringing sophistication and beauty into the household, a place he felt cursed by dark historicism and clumsiness, amongst other aesthetic sins. The pendant lights and their bright translucence share this same spirit of renewal, representing an elegant mix of feminised classicism and organically-inspired form, underpinned by ever-improving technological advance.

*Beauty has as many meanings as man has moods.
Beauty is the symbol of symbols. Beauty reveals everything,
because it expresses nothing. When it shows itself,
it shows us the whole fiery-coloured world.*

Oscar Wilde, 1890

Tear-drop shaped coloured Vaseline glass shades hanging
from silvered open-fretwork canopies

England, circa 1900
H34cm x Dia. 16cm
£6,000



AN OAK & MARQUETRY CHEST
OF DRAWERS WITH THE DRAWING
FOR THE MARQUETRY PANEL
BY SIR ROBERT LORIMER

Lorimer designed this chest of drawers as part of a collection of furniture he had made to celebrate the marriage of his sister, Janet, to David Chalmers. It would not be too far-fetched to imagine that the topic of decoration - hunting scenes - was deliberately linked to the Chalmers house, Fox Covert on Corstorphine Hill outside Edinburgh.

The Studio's critic, writing about the exhibition of 1896 sang the praises of Lorimer's earlier work, recounting that 'the furniture designed by [him] at the last exhibition was so good that this time one refers to his contributions with some degree of certainty that they will be admirable'. Certainly, the oak furniture made by Wheeler in the last decade of the 19th century is amongst some of the most charming of Lorimer's output. There are several pieces still at Kellie from this period which incorporate similar marquetry panels. The 1896 Exhibition included an oak chest with a marquetry scene of a huntman and his hounds, which is broadly identical to that used on Janet's chest, and also on a dresser made for Earlshall.

Sir Robert Stodart Lorimer (1864-1929) was a prolific Scottish architect noted for his restoration work on historic houses and castles, and for promotion of the Arts and Crafts style.

Lorimer was born in Edinburgh, the son of James Lorimer, who was Regius Professor of Public Law at Edinburgh University from 1862 to 1890. He was educated at Edinburgh Academy and later at Edinburgh University. He was part of a gifted family, being the younger brother of painter John Henry Lorimer, and father to the sculptor Hew Lorimer. In 1878 the Lorimer family acquired the lease of Kellie Castle in Fife and began its restoration for use as a holiday home.





A detail of Lorimer's accompanying design for the marquetry panel

Lorimer began his architectural career working for Sir Robert Rowand Anderson, and went on to form his own practice in 1893. He was influenced by Scottish domestic architecture of the 16th and 17th centuries and the Scots Baronial style of Kellie Castle where he had spent much time as a young man. Early in his career, Lorimer became influenced by the ideas of William Morris, and went on to become a committed exponent of the Arts and Crafts style of architecture. He assembled a collaboration of artists and craftsmen and, collectively, they exhibited furniture at Arts and Crafts exhibitions in London. In 1896 he was elected to the Art Workers Guild.

Lorimer designed a series of cottages in the Arts and Crafts style in the Colinton area of Edinburgh, the so-called "Colinton Cottages". Constructed using traditional methods and materials, each cottage included a garden layout and interior design, including furniture, in keeping with the Arts and Crafts concept. By 1900, eight cottages had been built and four others were under construction. The decline in popularity of the Arts and Crafts movement from 1900 saw the direction of Lorimer's work change, and he undertook several large scale country house commissions, mainly designed in the Scots Baronial style. Ardkinglas Estate, 1906, on Loch Fyne is a particularly notable example of a Scots Baronial country house.



The outbreak of World War I restricted the demand for large new houses and his attention shifted to restoration projects. He already had a reputation as one of Scotland's leading restoration architects following the restoration of Earlshall in 1899 and Hill of Tarvit in 1905, both in Fife. He went on to carry out significant alteration and restoration works at Lennoxlove House in East Lothian and Dunrobin Castle in Sutherland.

Although much of his work, and reputation, was in the sphere of domestic architecture, Lorimer also carried out significant public works. Principal amongst these include his design for the new chapel for the Knights of the Thistle in St Giles Cathedral, Edinburgh in 1911. He received a knighthood for his efforts and went on to gain the commission for the Scottish National War Memorial at Edinburgh Castle in 1919, subsequently opened by the Prince of Wales in 1927.

Lorimer became President of the professional body in Scotland, the Incorporation of Architects in Scotland, and it was during his tenure in office that the body received its second Royal Charter, permitting use of the term 'Royal' in the title. He died in Edinburgh in 1929.

Comparable model:

[See on bonhams.com](http://bonhams.com) »

[See on regionalfurnituresociety.files.wordpress.com](http://regionalfurnituresociety.files.wordpress.com) »

[See on canmore.org.uk](http://canmore.org.uk) »

Designed by Sir Robert Lorimer (1864-1929) in 1892

Manufactured by Wheeler of Arncroach

Marquetry by Whytock & Reid, Edinburgh

Provenance: Sir David & Lady Chalmers (Lorimer's sister),

Fox Covert, Edinburgh. By descent to Lyon & Turnbull, 2001 where sold alongside an oak settle by Lorimer and part of the Chalmer's wedding present from her brother.

Purchased by Paul Reeves (supplied replacement marble top)

Private Collection, Edinburgh

W107cm x H80.5cm x D44.5cm

£22,000



Fox Covert, Corstorphine Hill, Edinburgh (demolished)

A CARVED STONE-WHITE PAINTED & GILDED MIRROR

Born to a furniture builder at the famed Atelier di Varedo, Borsani developed his precocious sense of design during his studies in Fine Art and architecture in Italy in the 1930s. A tendency in his designs for smooth, flowing linear patterns frequently went hand in hand with the designer's eagerness to create furniture which was both beautiful and practical: built to accommodate and facilitate the needs of its users, and to fit naturally and effortlessly into their lives.

Borsani's predilection for curvilinear forms is demonstrated clearly in this parcel-gilt mirror. The original mirror-glass is bordered by a fine trim of gold leaf at the inner edge of the rectangular frame, in a graceful, lace-like pattern. Striated carvings move outwards from the glass, ending in leaf-like, gilt segments which delicately furl inwards to create a rippling effect.

The Baroque-like gilded detail to the frame is evidence of a more ornate style of decoration in mid-century design. The artist Lucio Fontana, with whom Borsani closely collaborated, was particularly fascinated by the spatial explorations made possible with the Baroque style. This fascination can be clearly seen in Fontana's wall decoration, *Arlecchini*, designed in 1954 for a private apartment in Milan entrusted to the Borsani Design Studio. Clear echoes can be seen in the swirling, playful festoon motifs in this work and the below mirror and dressing table designed by Borsani in 1946, also included in the apartment.

This mirror's graceful detail has an undeniable liveliness to it, suggesting the particular enjoyment of sinuous line and pattern that was so key to Borsani's oeuvre.

References: *Lucio Fontana and Osvaldo Borsani From a Private Milanese Residence*, Wanda Rotelli, Sotheby's

In the manner of Osvaldo Borsani (1911–1985) circa 1940
W60cm x H78cm
£7,800





A FIGURED OAK WRITING
TABLE ON CABRIOLE LEGS IN
THE LOUIS XV TASTE
BY FRITS HENNINGSEN

As one would expect from the cabinetmaking workshops of Frits Henningsen, the offered writing table is superbly manufactured & uses a wonderfully book-matched pair of wide planks as the show-stopping top. What is more unexpected, is his influence for the table's design, deriving from French pieces of the early to mid-Eighteenth century, rather than that of 18th century England for which he is better known.

The lines of the imperceptibly curved top, sit with perfect ease on the concave frieze - with three flush drawers - and cabriole legs on faceted hoof feet. If we did not know the maker and country of origin, it might be easy to mistake the table for a provincial work of the period.

Henningsen must have been influenced by a table in the Danish Museum or palace collections, however we cannot place an example as the likely trigger. The Parliament buildings in Copenhagen do have a similar design of library table, dated to 1918 by Thorvald Jorgensen. Perhaps these were a model that Henningsen wanted to improve upon; him being a competitive outlier from the rest of the Copenhagen design world.

It was characteristic of Frits Henningsen's whole aesthetic attitude as expressed in the motto in his business-like visiting card, 'Elegant and Unpretentious Furniture.' This was a rather well chosen description of the practice that we must surely follow in our endeavours to further simplicity and unpretentiousness.

AE Morck, 1930

The inside left drawer housing is stamped '4829'.
Two further penciled numbers read '731' in red crayon
and '4908' in pencil. Retaining an original key.

Designed & Manufactured by Frits Henningsen (1889-1965)

Circa 1940's

W180cm x H73cm x D84.5cm

£24,000







AN OAK & HIDE UPHOLSTERED SIDE CHAIR BY FRITS HENNINGSEN

The chair clearly owes its parentage to Henningsen's masterpiece 'Wingback' chair designed in 1935. The same elongated, sinuous, carved legs with their rich patina support the precisely upholstered seat and back with its nipped in waist and gently flaring back.

Frits Henningsen is one of the most admired furniture designers of the 20th century and was a significant figure in Danish design. Whilst many of his peers turned to using straighter lines in their work, Henningsen stressed the importance of achieving comfort and elegance.

Designed & manufactured by Frits Henningsen (1889-1965)
Copenhagen, circa 1940's
W51cm x H96.5cm x D63.5cm
£12,000



A HAMMERED, CHASED &
PATINATED COPPER JARDINIÈRE
BY JEAN DUNAND

Of bulbous form standing on a double-stepped plinth; the body of the vessel with a repeated motif of stylised flowering Irises (?) and retaining a deep, lustrous patina.

Dinanderie was the name used during the Middle Ages to denote the various articles required for ecclesiastical or domestic use made of copper or of its alloys, brass and bronze, with which the name of Dinant on the Meuse was so intimately associated; and as we have no word in modern English which would in the same way embrace all branches of this important artwork, we have adopted it as the most convenient for our purpose.

Dinanderie - A History and Description of Mediæval Art Work in Copper and Bronze, J. Tavenor-Perry, 1910

Signed & dated: John-Jean Dunand, 1906
Provenance: Exhibited at the Paris Salon, 1906
(illustrated Paris Salons, Volume 5 - A. Duncan),
Private Collection, Germany until 2012
H25cm x Dia.33cm
£32,000



Dans une maisonnette presque villageoise de Montrouge, les trois ateliers de M. Dunand répondent aux phases successives du travail. Dans le premier sont le foyer et l'enclume du forgeron, le plateau tournant où la pièce à recuire viendra présenter successivement toutes ses parties au chalumeau; la *bigorne*, enclume très allongée dont une corne porte à son extrémité un *tax* mobile (inventé et fabriqué par John Dunand comme la plupart de ses outils), masse d'acier arrondie dont la forme est appropriée au genre du martelage que l'artiste veut obtenir, et qu'il peut changer à volonté; la *ressingue* pour le travail du repoussé de dedans en dehors; enfin un autre plateau horizontal et mobile autour d'un pivot, où la pièce, bien centrée, tournera en face d'un



JOHN DUNAND.

Cache-pot en cuivre.

index qui se meut le long d'une tige verticale, chaque fois qu'il faudra vérifier si elle est bien ronde.

Tous les vases, même les plus grands et les plus fuselés, sont venus, par martelage à froid, d'une plaque de métal circulaire. Le centre en est d'abord creusé au maillet de bois, le disque devient une poche, puis une sorte de manchon; alors cette ébauche vient coiffer la *bigorne*, et le marteau d'acier, frappant sans relâche, toujours en cercles serrés, en zones successives autour du vase, à partir du fond et en allant vers les bords, modèle lentement le métal sans revenir deux fois sur un même point. Car toute partie frappée perd sa malléabilité; quand une zone de martelures est achevée, la série suivante ne pourra plus chasser les molécules métalliques vers le fond; elles ne joueront que vers le bord ou de côté, et c'est ainsi que le col s'allonge et que s'élargit la panse. Quand le vase a été martelé tout entier, le métal est écroui; il faut le recuire, le refroidir... et recommencer. Le travail entre deux recuits, c'est la *chaule*: il en faudra trente, parfois quarante avant que la pièce ait sa forme définitive; et à chaque chaude, il n'est pas un demi-centimètre carré du métal qui n'ait subi l'écrasement du marteau. On comprend que pour se plier à une technique pareille, il faille, avec des muscles solides, une patience à toute épreuve.

Paris Salon exhibition, 1906



Detail of stamped signature



Jean Dunand (1877-1942)

'RÅGEN' – A LINEN & WOOL TEXTILE PANEL DESIGNED BY MÄRTA MÅÅS FJETTERSTRÖM

Wall-hanging of hand-woven natural linen in warp and weft with a design in vegetable-dyed coloured wools in shades of blue, black and natural white. Pattern with zig-zag motifs in grid formation.

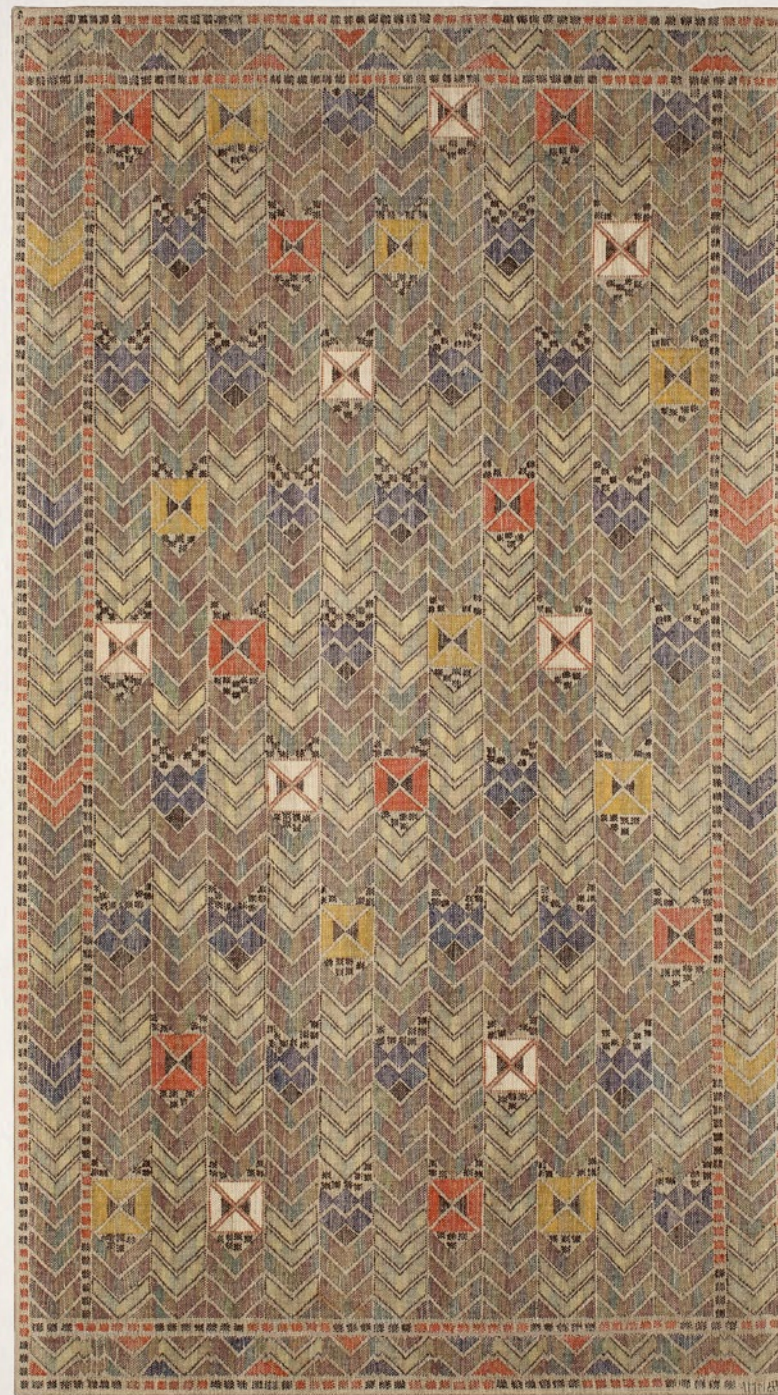
Märta Måås Fjetterström (1873-1941) was one of Sweden's most prominent textile artists of the 20th century. Her designs were strongly influenced by Swedish textile traditions, in particular folk textiles from Scania (Skåne). This design, called 'The Rye' (Rågen), is held in the permanent collection of the Victoria & Albert Museum, London (no. 1056-1967).

In the inter-war period Scandinavian artists were greatly admired for their high standard of design and especially for the production of woven patterns. Märta Måås Fjetterström occupies a central position in the history of Swedish textile design. Although she trained as a painter, she gradually became totally absorbed in the folk weaving traditions of south-western Sweden and established a weaving studio at Båstad, which continues to produce her designs. Both the technique and the designs used at the studio are rooted in the local folk tradition.

Designed by Märta Måås Fjetterström (1873-1941) in 1929

Woven, post 1945, at Fjetterström's workshop
under the management of Barbro Nilsson (1899-1983)
hence the 'AB MMF' stitched monogram

W143cm x H260cm
£18,000



**'MODEL B5' – A PAIR OF
CHROMIUM-PLATED TUBULAR
STEEL & WICKERWORK CHAIRS
BY MARCEL BREUER**

This chair was a refinement of the first, somewhat complex tubular-steel chair without arms that Marcel Breuer designed in 1926. That design was used to furnish interiors at the Dessau Bauhaus school and in its masters' houses. The revised design - which changed the form of the front legs and screwed the back legs to the base - might be seen as having been composed from one of Breuer's Bauhaus stools (later nesting table), laid on its side to form the seat and base, to which was added a U-shaped length of tube (turned upside down) comprising rear legs and back. It was simple in appearance and widely used in Breuer's well-published interiors of the period. The chair was made in small batches and retailed by Breuer and Lengyel's Standard-Mobel by mid-1927 and later by the firm of Thonet.

Breuer's establishment of his own furniture firm (small though it was) was the source of great tension between the designer and Walter Gropius, the head of the school, who expected all Bauhaus designers to put their work forward for manufacture or licensing by the school's own limited company, established in 1926 (Bauhaus GmbH). In her diary, Ise Gropius wrote about 'a very unpleasant event with Breuer ... [who has] made a deal about his metal chairs with a Berlin friend without telling anybody and that will now lead to great difficulties in the negotiations ... for a Bauhaus GmbH.' She noted the sense of betrayal felt as, 'during the final negotiations [for the new company] one of the most important pieces





“Improvement for good”. Marcel Breuer’s furniture.
Exhibition at the National Museum of Modern Art in Tokyo
(3 March - 7 May 2017) / National Museum
of Modern Art Tokyo

of the enterprise has been removed’. Although Breuer had been thinking of leaving the Bauhaus since at least November 1926, the incident over the furniture led him to resign formally two weeks later in April 1927, though he was convinced to stay until the end of the next school term. (V&A Museum No. W.61-1977).

Designed by Marcel Lajos Breuer (1902-1981)
Manufactured by Standard-Möbel,
circa 1926-1927 or Thonet post 1927
Provenance: Jan Tschichold (1902-1974) at Penguin Books,
Harmondsworth, Hans Peter Schmoller (1916-1985)
at Penguin Books, Harmondsworth, then by descent
W44cm x H84cm x D54cm
£38,000



A METAL AND RATTAN MIRROR ATTRIBUTED TO ADNET

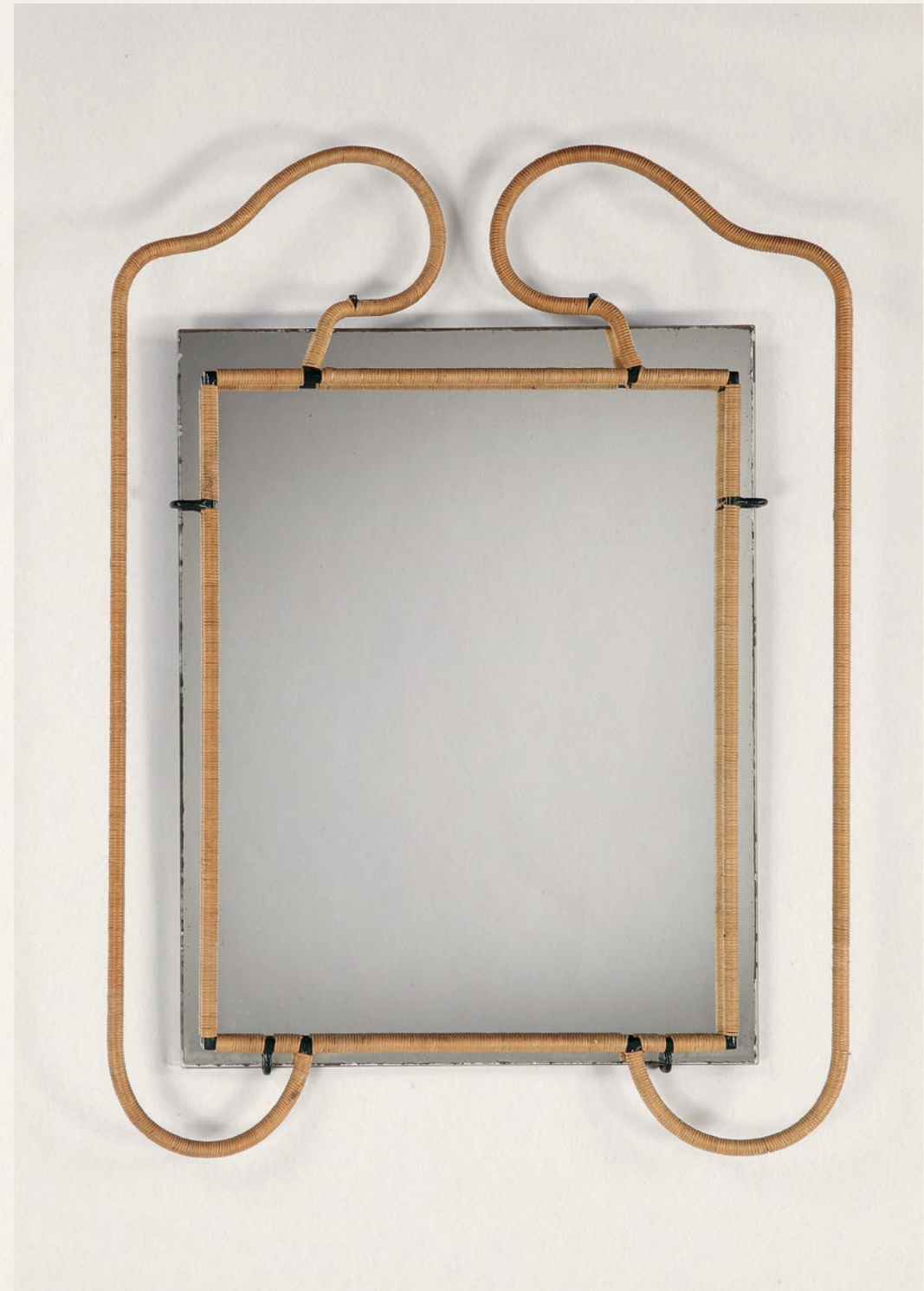
Jacques Adnet's prolific career in design was one of the most significant of his generation. He was a leading furniture designer of the Art Deco style, which came to dominate much of the aesthetic of the early 20th century. During his time as artistic director of La Compagnie des Arts Français, he led several important interior design projects, working with some of the most revered artists and artisans. Above all, Adnet was committed to high quality of craftsmanship, a value which, for him, is said to have 'transcended notions of the traditional and the modern'. He was passionate about progress in design, and following the Second World War emphasised that contemporary decorative art must continue to thrive amidst hardship, particularly that of his own country.

Adnet's perfectionism and dedication to exceptional quality resulted in furniture of recognisable refinement. He gave particular emphasis to the linear structure of his designs: frames were simplified, with careful, elegant proportions. Subtle, and always exquisitely executed features such as visible leather stitch-work, imitation bamboo frame-work and chromed metal lend texture and sophistication to his pieces.

The delicate structure of this metal and rattan mirror is no exception. The tubular frame comes forward beyond the flat plane of the mirror plate, lending the minimal design an unusual three-dimensionality. The curvature at the pinnacle and two lower corners allude to the swirling baroque forms of a classical gilt mirror-frame, with the golden tones of the beautifully woven rattan adding to this effect. The natural texture and warmth of the material also offer a welcome contrast to the cool metal of the mirror-glass.

Rattan had been introduced to America and Europe from the Philippines in the early 20th century, following the popularity of bamboo and other similar materials during the height of the British Empire. Many were drawn to the 'tropical' nature of these pieces, and the sense of escapism they brought to interior and outdoor spaces - a particularly valuable commodity during the inter and post-war years.

Designed by Jacques Adnet (1900-1984) France, circa 1950
W49cm x H65cm x D8cm
£14,500



AN ANTHROPOSOPHICAL CHIP-CARVED 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.

The accompanying photographs show the bookcase in situ at Michael House School in 1934; a Steiner educational school recently closed down.

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.



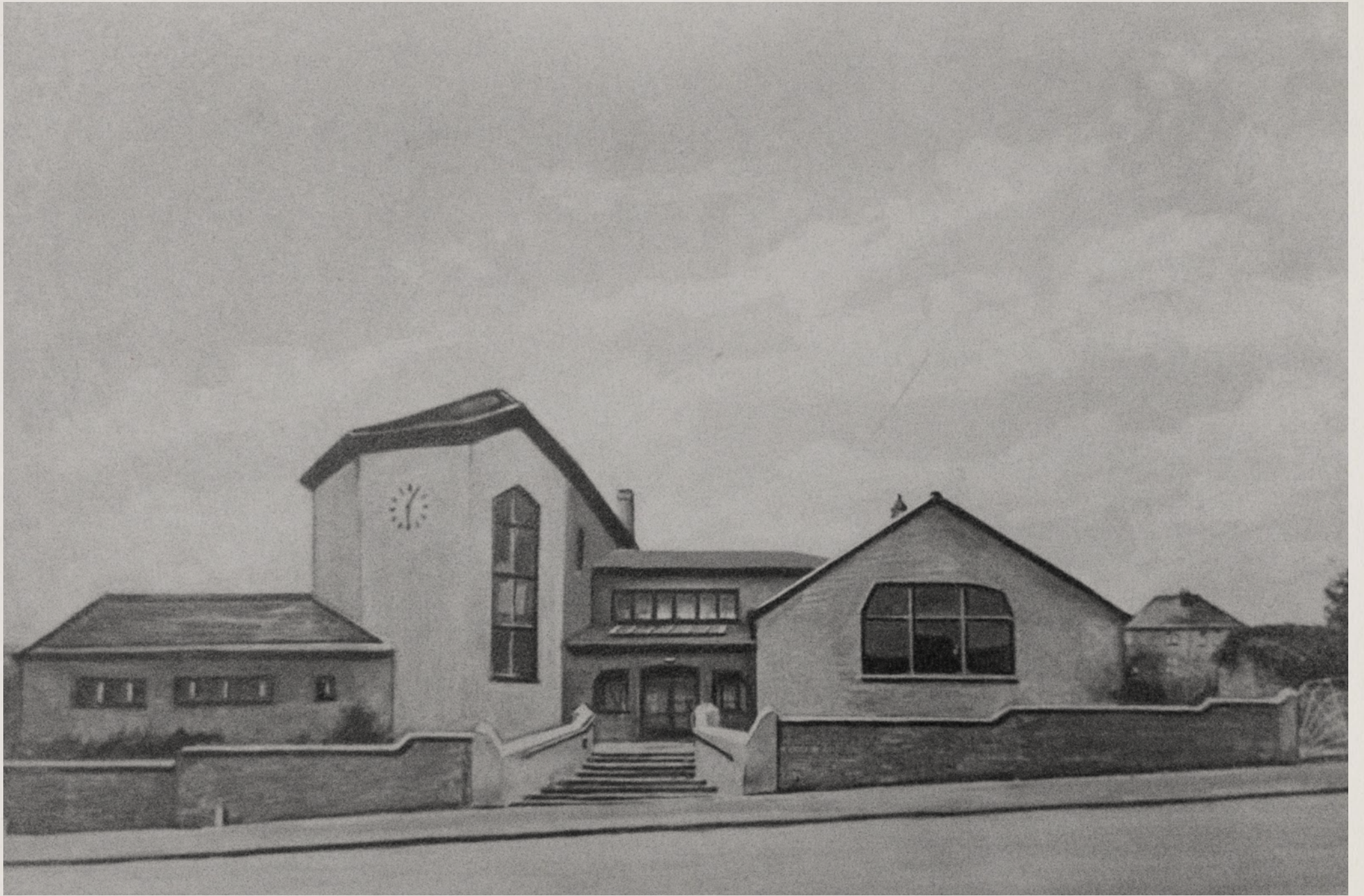


Children's graffiti to the backboards

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.

English, 1933-1934
 Provenance: Designed for Michael House,
 Heanor in 1933; UK art market, 2019
 W155cm x H190cm x D36cm
 £25,000





Michael House School, Heanor, 1934

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