



CARVED OVAL MIRROR BY LEON JALLOT

In 1899, Leon Jallot (1874–1967) was hired to head up the furniture workshops of L'Art Nouveau, Siegfried Bing's famous Parisian showrooms from which the style gained its name. When the business closed in 1903, Jallot set up on his own at 17 Rue Sedaine and first exhibited his own work at the 1904 *Salon des Beaux-Arts*.

Unusually, in a period of extravagant decoration, Jallot's designs were simple and reserved. He had spent the previous ten years at the workbench becoming an accomplished cabinetmaker and also hours studying in museums; the resulting furniture is founded on tradition, grace, proportion and above all, a desire to reveal the natural beauty of the timber.

"There is a phrase that M. Jallot constantly has on his lips, and which he never tires of repeating...: balance above all, everything depends on balance. Indeed the merit of his work consists primarily in the balance of proportions... True to his motto, although he sometimes allows himself to be swept away by inspiration, he instinctively returns to simplicity."

Later stone-white painted and finely carved hardwood oval frame, with the characteristic floral decoration of Jallot's hand and period. Traces of original gilding.

France, circa 1920's
W 80cm x H 98cm | W 31¾in x H 38¾in
£13,800

SERPENTINE SOFA RU EDITIONS

With an elegant serpentine outline both to back and arms, standing on square tapered legs with wood finish of choice, with fully upholstered and buttoned back and side with buttoned foam-core seat cushion. Seen here in RU Alpaca Muffle (4199).

W 220cm x H 86cm x D 95cm | W 86¾in x H 34in x D 37½in
Lead time 10–12 weeks
Fabric required for upholstery 18 meters
£7,500 + VAT





'CAPRI' LAMP BY ISABELLE SICART

Born in Marseille in 1970, Isabelle Sicart lives and works in Paris. After studying Ceramics at the Graduate school of Applied Arts, she joined the *Lalique* creation studio in 1991. After these initial years of experience, Isabelle Sicart then began to design her first collection in 1999, eight years after starting her career at *Lalique*. This first ceramic collection was for the design firm *Les Céramiques*. A year later, she created an earthenware collection.

Isabelle Sicart designed collections for French furniture-maker *Les Migrateurs* as well as designing lamps for French pottery maker, the *Faïencerie de Lunéville*. Since 2004, she has been producing and modelling her own ceramic objects, unique pieces or in limited series. Her work is a mixture of classicism and surrealism.

Contemporary
H 43.5cm x Dia. 22cm | H 17in x Dia. 8¾in
£4,000 + VAT

RARE PAIR OF EASY CHAIRS BY FRITS HENNINGSEN

The chair clearly owes its parentage to Henningsen's Wingback chair designed in 1935 but here the lines sweep fittingly with the post-war mood.

Galerie Eric Philippe exhibited a prototype of this model at Fiac Paris in 2007; it had a more complicated upholstered 'tongue' to the shoulders. Here the ergonomics of the design are all within the sub-frame of the seat.

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, and the flowing curves seen in much of his furniture references that objective.

Easy chair with sinuously shaped ebonised mahogany frame, seat and back tightly re-upholstered with black leather and stuffed with horsehair and Algerian grass.

Designed 1954. These examples made in the 1950's
by cabinetmaker Frits Henningsen
Provenance: Carl Hansen & Søn, Gelsted
W76.5cm x H 89cm x D 61cm
£60,000



A PAIR OF IRON STANDING LAMPS

A pair of mid 20th century brass and faux leather standing lamps with patinated steel looped bases with orange shade covers and white painted interiors both with applied painted surfaces.

Sweden, circa 1950
Manufactured by Falkenbergs Belysning
Stamped FLB 7071
H 135cm | H 53¼in
£9,800

A PAIR OF ARMCHAIRS

The woven sea-grass armchairs designed for Fritz Hansen during the 1930's are perhaps better recognized in the *Schlegel oeuvre* but his series of seating for the company extended to the High-Back chair offered here, a long sofa and simple single side chairs. Fritz Hansen was undergoing a rapid modernisation during this period under the guiding hand of Søren Hansen - later to become CEO and owner of the firm - who employed many young designers who would go on to become great names in Nordic design; Arne Jacobsen, Mogens Lassen, Magnus Stephensen and Schlegel himself.

A pair of early 20th century beech elbow chairs with webbed seagrass backrest above over scrolled arms above seagrass seats.

Designed by Frits Schlegel
Manufactured by Fritz Hansen
W 58.5cm x H 79cm x D 69cm | W 23in x H 31in x D 27¼in
£14,000



AN OCTAGONAL PARQUETRY CENTRE TABLE

Such centre tables in satinwood with inset stained hardwood highlights are typical of the mid 19th century Biedermeier movement. Tables often had multiple columns supporting the top and were constructed of locally sourced woods such as Oak, Ash or Cherry. The botanical and classical motifs inlaid in the top correlate to the latter half of the period, as the tastes of the rising middle classes moved away from Romantic-era classism of the early Napoleonic influenced style to an increasingly ornate feel.

Unsigned, this table cannot be attributed to a particular workshop, however it clearly shows the influence of Josef Danhauser, who's output of furniture designs spread far and wide throughout the Austrian Empire.

A mid 19th century octagonal centre table with a geometrically inlaid top with flowers standing on a cluster of columns and canted base.

Probably Vienna, mid-nineteenth century
H 79cm x Dia. 95cm | H 31¼in x Dia. 37½in
£18,500





A PAIR OF 'CORDONATO' HANGING LIGHTS BY VENINI

Carlo Scarpa was employed as the artistic director of Venini from 1932 to 1946 during which time he helped design and create many new and revolutionary pieces. During his fourteen-year tenure he was responsible for leading many new innovations in glass blowing and manufacturing including the *Battuti*, *Tessuti*, *Granulari* and *Murrine* techniques.

His work was famed for its technical prowess and innovation and these chandeliers are a good example. They employ a technique called Cordonato, which refers to the distinctive ribbed, or roped design that we see, giving the chandeliers their distinct globular appearance with excellent light dispersal and refraction. Indeed, during the second World War Venini was the only company that exhibited at the 1942 Biennale and brought a new range of products of innovative shapes and colours.

A pair of early 20th century globular ridged glass chandeliers with patinated brass caps.

Italy, circa 1940
Attributed to Carlo Scarpa
H 35cm x Dia. 35cm | H 14in x Dia. 14in
£15,000

AN UPHOLSTERED ARMCHAIR

Frits Henningsen (1889-1965) was a Danish furniture designer and manufacturer who achieved very high levels of quality and exclusivity with his solely handmade pieces. As furniture became increasingly industrialised and mass manufactured in the 20th century Frits refused to mechanise his manufacture believing in the craftsmanship and quality associated with the traditional, labour-intensive manufacturing methods used in the 19th century.

From the 1940's onward Frits slowly distanced himself from fellow designers who began to include an increased angularity into their furniture designs. He avidly believed in the homeliness of the curve, as can be seen in this chair with its comfortably shaped back rail, down swept arms and interestingly, shaped side seat rail.

A mid 20th century stained beech and leather-bound easy chair. The seat, back and sides upholstered with patinated leather and edged with brass studs.

Denmark, circa 1930's-1940's
W 63.5cm x H 82cm x D 71.5cm | W 35in x H 32¼in x D 28in
£18,000



PAIR OF 'BOMBAY' ART DECO TUB CHAIRS

Though essentially French in form, the chairs carry an air of the exotic, the black ebony distinctly Indian in appearance and association. The curving, flowing profile and luxuriant finish of the forearms and legs are filled with zoomorphic energy, the finely carved contours almost alive to the touch. These chairs speak of an Art Deco that is distinctly Asian and not knowingly European.

Bombay's Art Deco is one of the 20th Century's architectural treasures, a style which first appeared in India with an eagerness to adopt contemporary, westernised trends and an emerging, international modernity. 1930's Bombay saw its educated middle class and building stock rapidly expand and with it the need for a new architectural style that found the requisite optimism in Art Deco, with its innate capacity as a style to amalgamate measured opulence with localised influences and culture.

With ebonised front arms and legs, the generous tub-shaped back with a down-sweeping motion, re-upholstered in RU 'Onyx' velvet.

Bombay, circa 1940
W74cm x H77cm x D 84cm | W29¼in x H30½in x D 30¼in
£12,500

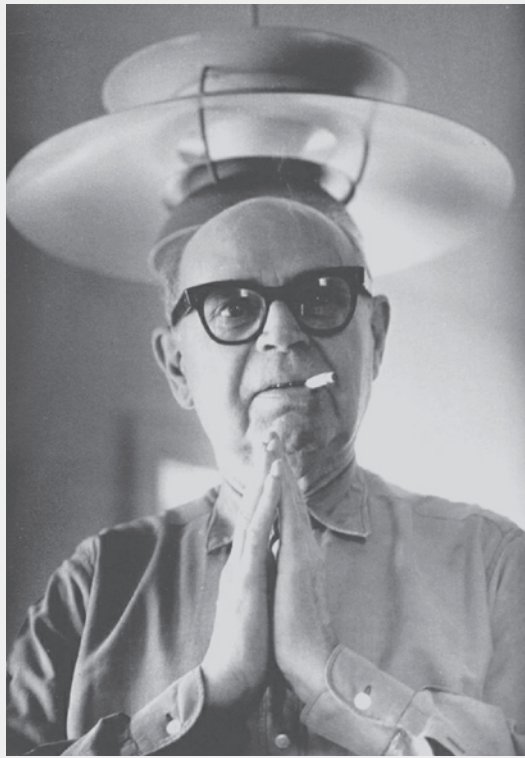
BLACK LEATHER FLOOR LAMP BY VALENTI

Leather was increasingly becoming more important post-war as a material that gave a luxurious touch to design. With recovering prosperity and economic enrichment taste increasingly became more middle class. Jacques Adnet's leather coverings would perfectly capture the mood for 'chic' objects and much of the design world followed suit. Even modernist stalwarts such as Mategot joined in, his so called 'Elegant Materials' collection in considered homage to his contemporary.

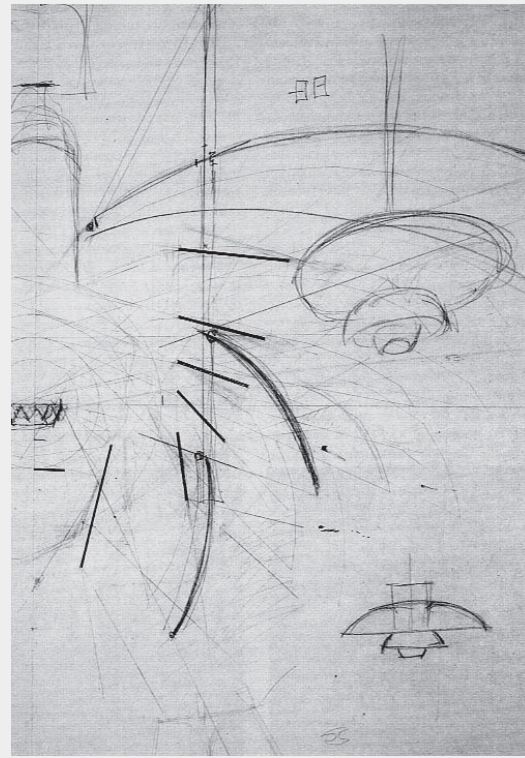
The shade and base mirroring each other's 'trumpet' shape, the shade being directable, the black textured leather with linen stitching.

Spain, circa 1950's
H 142.5cm x Dia. 41cm | H 51¼in x Dia. 16in
£9,000





Poul Henningsen



Literature: 'Light Years Ahead, the story of the PH Lamp' by Louis Poulsen 1994. Original PH Sketch, p.123

PH 6/5 COPPER LANTERN BY POUL HENNINGSEN

One of the many theories behind Henningsen's 'graduating' shade system was that light from the source should never be visible to the viewer. By layering the shades in varying positions and using the warm colour of the copper underside (as opposed to the cold glare of white enamel), the lantern's light is spread and warmed whilst obscuring the bulb.

'PH' was a Danish architect who was also involved in writing political literature and cinema. His main passion however, was for lighting. During his career he designed a number of remarkable buildings and pieces of furniture, but most notably, he created over 100 innovative lighting designs in conjunction with Louis Poulsen & Co.

With graduating copper 3-shade form beneath copper canopy and support chain. This shade combination is designed to create warm light for the home.

Denmark, circa 1926-1928
PH 6/5 Copper Lantern by Poul Henningsen (1894-1967)
Stamped PH 6, Patented. Manufactured by Louis Poulsen
H 45cm x Dia. 60cm | H 17¾in x Dia. 23¾in
£34,500



SET OF EIGHT 'P40' ARMCHAIRS BY GIANFRANCO GUALTIEROTTI

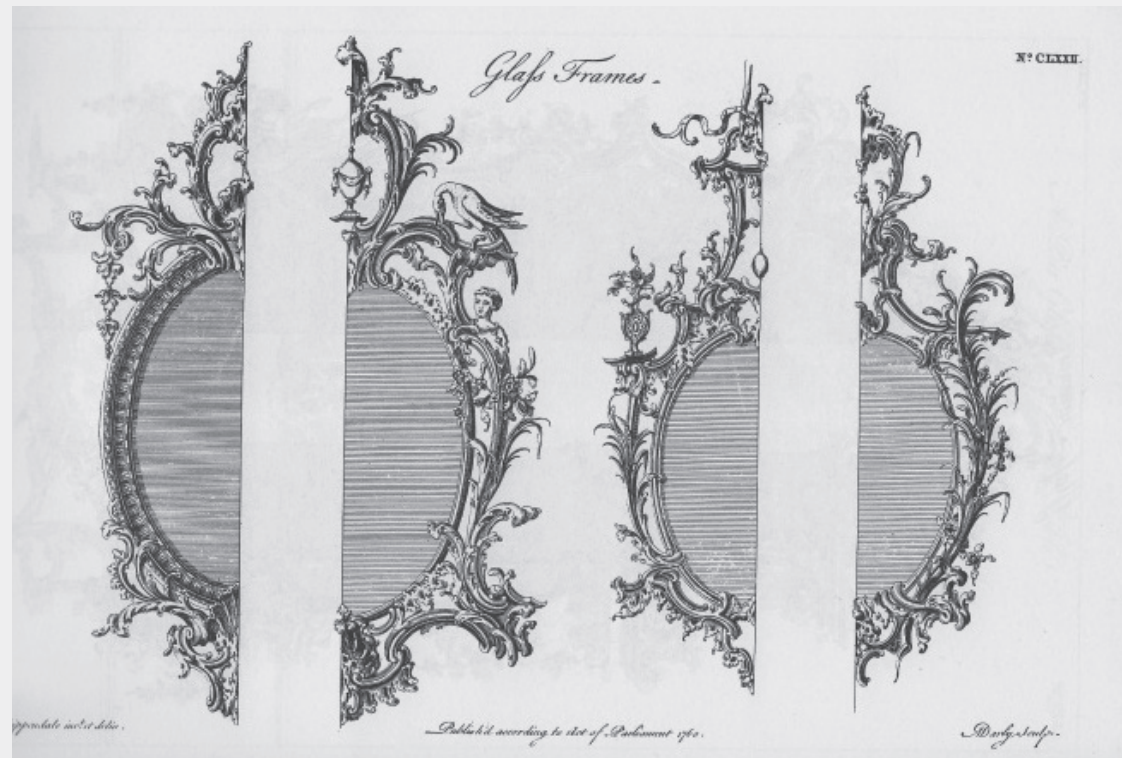
Brimming with classic 1980's Italian chic these armchairs were part of a collection called Losanga. The leather-work is distinctly linear in appearance, a look which is accentuated by the stiff-stitched edges, all contrasting elegantly with the polished chrome frame. Most importantly the chairs are extremely comfortable; the curved 'yoke' backrest creates the perfect support above the sloping seats. The chairs received second prize at the prestigious 'NeoCon' fair in Chicago in 1987.

Chromed tubular steel base, the seat and top rail upholstered in patinated leather, stamped Fasem.

Designed by G. Vegni & G. Gualtierotti in 1985
Manufactured by Fasem, Italy
W 63.5cm x H 76.5cm x D 53.5cm
£18,500







A plate from Thomas Chippendale's, a Gentleman & Cabinetmaker's director, 1754

A PAIR OF CONSOLE TABLES BY ORIEL HARWOOD

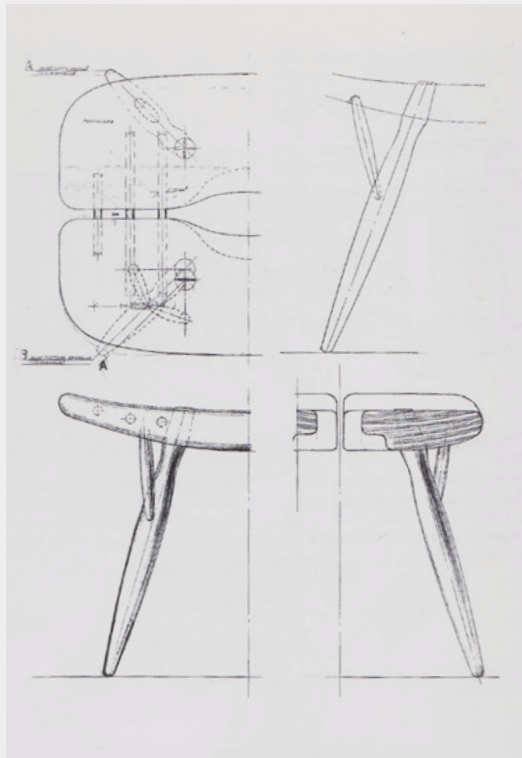
Oriel Harwood's audacious pieces are naturalistic in design and draw deep inspiration from close up photographs of vegetative forms. Her works are often described as providing "flagrant escapism" and hark back to an earlier time in the mid 18th century when furniture designer such as Matthias Lock and Thomas Chippendale were drawing naturalistic and complex designs in their pattern books.

Direct parallels can be drawn between these early whimsical, elaborate and fanciful drawings and the carved and moulded palm folds and intertwined cut branches seen in these console tables. The surface of the untreated plaster almost reminds us of the gesso surface of an 18th century gilded table or mirror prior to the application of its gold leaf.

A pair contemporary plaster three branch palm fold console tables with demi-lune tinted polished plaster tops mounted on iron frames by Oriel Harwood.

England, circa 2000's
W88cm x H 74cm | W34¾in x H 29¼in
£15,000





A Pirkka 'Sauna Stool' for cooling after a bath, 1955



Packaging design and assembly instructions, 1957

AN EASYCHAIR (MODEL 2021) AND A SAUNA STOOL

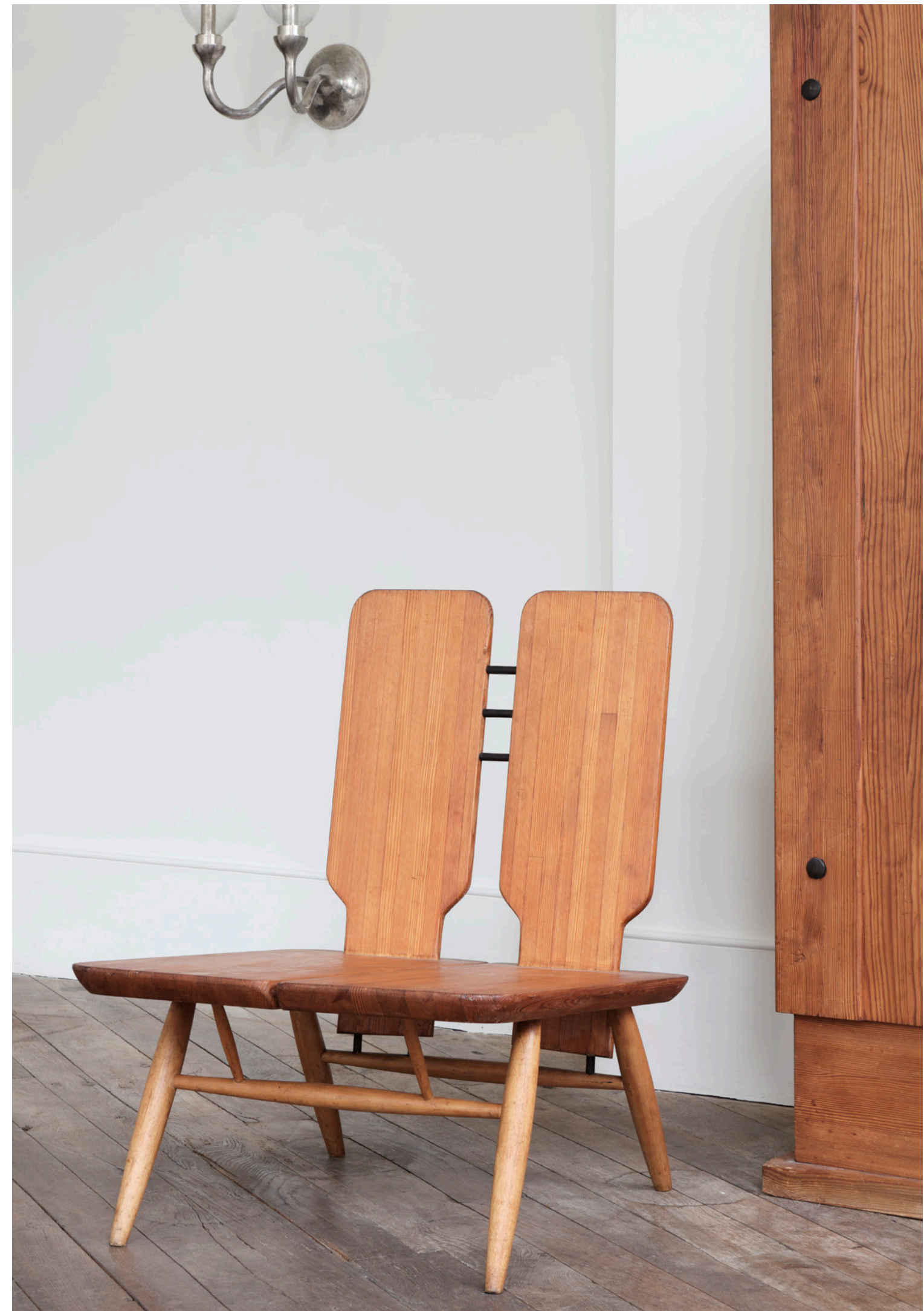
Ilmari Tapiovaara (1914–1999) with his fellow Finn, Alvar Aalto, is amongst the greats of Nordic designers of the mid-twentieth century. His education in design included stints with Finmar Ltd's London offices in 1937 before working for two months at le Corbusier's offices during that autumn. His outlook, like that of Aalto, was very much Anglo-American, which was reinforced in the 1950's when he taught at the Illinois Institute of Technology in Chicago; presumably a result of his involvement in the 1947/1948 "Competition for Low-Cost Furniture Design" at MOMA in New York.

The Pirkka range of furniture, designed from 1955 to 1962, was a combination of ideas taken from the Finnish vernacular tradition and of Tapiovaara's earlier experience in in-expensive 'knock-down' furniture. The pieces were targeted at small and medium sized homes. The whole range was constructed in solid wood by Laukaan Puu Ltd and Askö Ltd.

Demountable low seating in solid and boarded pine with split seats and back with ebonised dividers, standing on turned legs with dividing and supporting stretchers.

Manufactured by Laukaan Puu Ltd. Helsinki Finland
Signed branded underneath

Exhibited at "First Eurodomus" in Genoa in 1966
Referenced in *Pekka Korvenmaa* p.137
W 59cm x H 75cm x D 57cm | W 23¼in x H 29¾in x D 22½in
Easychair £13,800 | Stool £7,750



ALEV EBÜZZIYA SIESBYE (B.1938)
BOWL

“I remember the day that I fell in love with the sea. I was quite small at the time. My whole life has been a love affair with the sea.” Alev Ebüzzıya Siesbye is a potter born in Istanbul in 1938. Her love affair with the sea is a deep emotional fact that says something about her as a person, but does not reflect specifically in her work - “I don’t believe in Nature,” she insists. Nor are natural shapes found in her pottery.

“I am obsessional - I do nothing but pots. Large pots, very large pots, small pots and pots that range in between. Pots in the blues of the ancient Middle East. Pots in beige with thin white and orange stripes, white pots with thin brown stripes, grey pots, yellow pots, pots in browns and blacks. All her work is in stoneware, a medium she has refined and perfected.

The importance of her art is now well recognised. In the foreword of the catalogue for August’s retrospective of her work at the Museum of Decorative Art in Copenhagen - which moved to Istanbul - Bodil Busck Laursen wrote: “Alev Siesbye’s significance to a large number of Danish ceramic artists cannot be stressed enough. Her unique, glowing colour schemes and the subtle lines so characteristic of her bowls have left their mark on ceremicists from Denmark and abroad.” This is praise indeed, for Denmark and its Museum of Decorative Art are the epicentre of ceramic stoneware.

But you do not need to read fine tributes in catalogues to realise that than Alev is a considerable artist. Her pots speak for themselves. They are objects of outstanding beauty, sensuous in shape and so thin that it seems impossible they can be made of stoneware. “When I first made stoneware I was criticised - stoneware is supposed to be heavy, not delicate as my stoneware is.”

She says that it is the work that teaches her “Your work in always ahead of you. I fight the pot and the pot fights back. Its a dialogue. Sometimes I make a glaze for a form- sometimes a form for a glaze. It’s the pot that tells you how to decorate it.”



Born in Turkey and educated just outside the English town of Tunbridge Wells, Alev first in Istanbul, then in Germany, before moving to Copenhagen. In Turkey she says that she learnt only that she wanted to be a potter, the most important lesson of her life.

It was in Copenhagen that she learnt about quality and the feel for materials. “It’s important to understand the materials that you use. You cannot do good work if the material is not good. Clay and glazes need understanding. You need a dialogue with them. You personalise them. They are like your handwriting.”

Alev is involved in a never-ending battle to create ever more beautiful pots, and every pot she creates consists of clay, glaze and a large chunk of her own soul. There is a colossal passion in both the work and the potter and a distain for mere design. “I hate design,” she says. Her studio in Paris, where she now lives, is an elegant space, but functionality takes precedence “An artist empties places. I love to look at things from different angles.”

When she is asked which potter she most admires, Hans Coper is the name that springs from her lips, yet their work could not be more different. And Lucie Rie? “Wotruba (the Austrian sculptor) said that I am a descendent of Lucie Rie. I cannot see this myself. No potter inspired me.” It is not the pottery at recent centuries that has influenced her, rather ancient Cycladic art, Anatolian sculpture, the sculpture of ancient Mesopotamia.

Her training was rigourous. In Germany, she worked on the production line in ceramic factories, then as a Freelance designer for Rosenthal. In the 1960s she designed for Royal Copenhagen in Denmark, where she learnt a lot from the master potter Nils Thorsson. Her life has been one of learning how to make pots, each better than the last.

Over the years, Alev has won numerous prizes, and her work is to be found in thirty-five museums around the world. Each of Alev’s pots has its own personality. Standing together however these pots seem like a family, each giving an added strength to the one next to it. There is a magic to these pots, a magic that makes them feel different from other pots. They have their roots in the depths of prehistory.

“Turkey is a very powerful country emotionally, a magic country” she says. This is Alev’s magic. It comes as no surprise, having seen her pots, that she is in love with the sea. Only an element so wide and all-embracing as the ocean could possibly interest a potter whose life energy is dedicated to the single task of making the perfect pot.” Written by Lord McAlpine of West Green, for Cornucopia Magazine, 2002

A unique large-scale bowl with unglazed line and zig-zag pattern, decorated with anthracite glaze and purple inclusions.

Signed ‘Alev 78’
H 27cm × Dia. 41cm | H 10¾in × Dia. 16¼in
£26,000



