

ROSE UNIACKKE



HIGH BACK CHAIR  
BY FRITS SCHLEGEL (1896-1989)  
DENMARK CIRCA 1930

PAD 2017

## AESTHETIC PERIOD HALL LANTERN

THE DESIGN ATTRIBUTED TO EW GODWIN  
(1833 - 1886)

ENGLISH, CIRCA 1870'S

BRONZE, BRASS AND CELADON JADE.

### DIMENSIONS:

H: 76cm

W: 33cm

D: 33cm

£42,000

The backplate pierced and worked in low relief with the elevation taking the form of a 'Torii' - the entrance to a Shinto shrine - with paired square-section columns to each corner framing an arched niche each with roundels containing carved celadon jade discs. The upper section taken from the Japanese 'Irimoya,' a hip-and-gable roof; triangular openings to each pediment over a sloping hip ridge ending in a kicked up point. Construction in brass and contrasting bronze, the various layers with visible pegged construction; this being both structural and deliberately decorative.

The design of the roof and lower balcony element taken directly from EW Godwin's design for 'Japanese Wood Construction' from *The Building News*, Feb. 12th 1875.





Whilst Godwin never visited Japan, he drew early influence from imported woodblock prints and was further able to derive inspiration from Aimé Hubert's 'Le Japon Illustré' published in 1870.

The exceptional metalworking, educated design and inclusion of rare imported components all point to this lantern having been commissioned by one of the greats of London's Aesthetic movement. Edward William Godwin must be considered the front-runner. We have seen his published designs being used to anchor the design but the less tangible elements are the eight Chinese jade bi discs. The Victoria & Albert Museum hold in their collection the 'Monkey Cabinet' (No. 7-1958) designed by Godwin for his own use between 1870 and 1876; so called due to the use of ivory 'netsuke' handles in the form of monkeys. Additionally the doors are set with Japanese carved boxwood panels:

Susan Weber Soros's "The Secular Furniture of EW Godwin" suggests that ..."both the netsuke and the carved boxwood panels might have been acquired from Liberty's East Indian Art Warehouse on Regent Street, where Godwin often shopped in the 1870s; Elizabeth Aslin has pointed out that... it was not unusual for Godwin to incorporate actual Japanese articles of decoration into his pieces. An early sideboard at the Bristol Museums and Art Gallery, for example, has pieces of Japanese watercolour inserted into its top panels, and a cabinet he designed for Collinson and Lock has panels cut from a Japanese lacquer box.



## A 'JAZZ AGE' GAMES TABLE, AMERICA, CIRCA 1925 - 1930

PROVENANCE: PRIVATE COLLECTION,  
RIVERSIDE COUNTY, CA

### DIMENSIONS:

H: 81.5cm

W: 44cm

D: 49cm

£24,000

Nickel-plated steel and gilt bronze mounted, comprising two chairs with pewter velvet backs and seats, the geometric relief-decorated chess table with rounded corners and hidden end storage compartments. Stamped lettering 'JTT' to underside.

The highly influential Parisian Exposition International des Arts Décoratifs et Industriels Modernes in 1925 was later mimicked in New York when Macy's Department Store hosted the International Exposition of Art in Industry in 1928. Here émigré designers and homegrown talent exhibited across a range of disciplines all following the radical Art Deco aesthetic begun in postwar Europe.

The use of metal in furniture design had been spearheaded by the likes of KEM Weber and Paul Frankl; the former falling into the influences of the Bauhaus, whilst Frankl was more influenced by the burgeoning, vertical architecture of the US but working principally in timbers.



A SET OF TEN ANTHÉOR  
ARMCHAIRS DESIGNED BY  
MATHIEU MATÉGOT (1910 - 2001)

FRANCE, CIRCA 1951 - 1955

DIMENSIONS:

H: 81cm

W: 62cm

D: 62cm

£26,000

This long set of dining armchairs were amongst a group of designs Matégot created in the early 1950's to growing acclaim. His creative output being brought to public attention - and the critical attention of French magazines - through his participation in many group exhibitions alongside the likes of Jean Prouvé, Jean Royère and Georges Jouve with whom Matégot collaborated frequently.

The curvaceous, even frivolous, profile of the Anthéor is at odds with many of the harder edged progressive designs of his contemporaries and even his own designs. It shows a designer and a nation beginning to move away from the austerity of the war years, whilst also harking back to the influential design coming out of 1930's France. The luxurious flowing works of Gilbert Poillerat's metalwork or that of René Drouet.





The signature material of Matégot is undoubtedly perforated sheet metal, as seen on these seats, whose creative origins lie in his years as a prisoner of war when he was surrounded by off-cuts in a factory and made a mini Bugatti to great effect. This experience never left him and led to his consistent use of the perforated quatrefoil throughout his career, which carried the added bonus of allowing him to avoid decorative traps or over-complications in the designs as the pattern was already there. He did not invent the use of the material for furniture but he elevated it to heights beyond his contemporaries and gave grace to even the most mundane household object.

We have been unable to trace the original commission for which the twenty available chairs were created but it is a rare survival that they have remained together for the past 60 years.

## 'TORCHERES DITES FLAMMES' WALL LIGHT

DESIGNED AND MANUFACTURED BY  
SERGE MOUILLE (1922 - 1988)

### DIMENSIONS:

H: 60cm

DIA: 30cm

£20,000

Exhibited: Serge Mouille: Lumières et Rémanences.  
Château Thierry, Aisne, France.

Pierre Émile Pralus writes perfectly about the  
'Flame' light in his 2006 monograph on Mouille:

*"Three days before the Salon des Arts Ménagers  
opened in February 1962, a stretch of wall in the  
stand was empty. What was to be put there? Serge  
Mouille consulted his arsenal of shapes, including,  
needless to say, the Cone:*

- *Oval shaped, it produced the Moule;*
- *Cut and developed horizontally, the Escargot;*
- *Torn in the middle, the Saturne;*
- *Coiled on itself, the Conque.*

*All that remained to do was to cut it into a spiral  
like the Escargot but develop it vertically... The wall  
lamp was hung on the wall using a ring.*

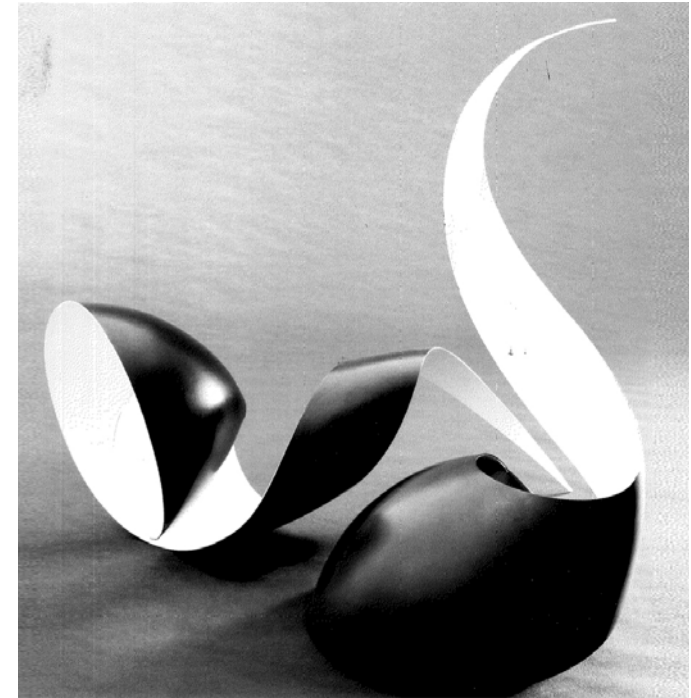






Manufacture was in the hands of Serge Mouille himself, because his associate Rogier still could not manage to symmetrically coil a right-hand wall lamps and a left-hand wall lamp to create a pair. Each pair took three-quarters of an hour for the cutting and shaping operations. In spite of the success enjoyed by this model, Serge Mouille's reluctance, which put off this lengthy and demanding work until the last minute, guaranteed that not many of these models were produced.

In addition, here was a model, which grouped together every factor that had certain shortcomings:



- Types of lamps (wall lamps) that had become somewhat obsolete;
- Very conspicuous "1950's" aesthetic
- Rather poor objective capacity for lighting;
- Ordinary materials;
- And last of all, extreme fragility.

How many 'Torchères' must have been crushed with no remorse!"

A French Classic - Serge Mouille. Pierre Émile Pralus (Pub. Les Éditions du Mont Thou)

## PAIR OF ART DECO 'BOMBAY' TUB CHAIRS

BOMBAY, CIRCA 1940

### DIMENSIONS:

H: 77cm

W: 74cm

D: 84cm

£12,500

With ebonised front arms and legs, the generous tub-shaped back with a down-sweeping motion, re-upholstered in textured cream linen.

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 texture 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. 1930s 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.

## PH 6/5 COPPER LANTERN BY POUL HENNINGSEN

STAMPED PH6/PATENTED

PH 6/5 COPPER LANTERN

BY POUL HENNINGSEN (1894 - 1967)

DIMENSIONS:

H: 45cm

D: 60cm

£34,500

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

Manufactured by Louis Poulsen, Denmark, circa 1926 - 1928

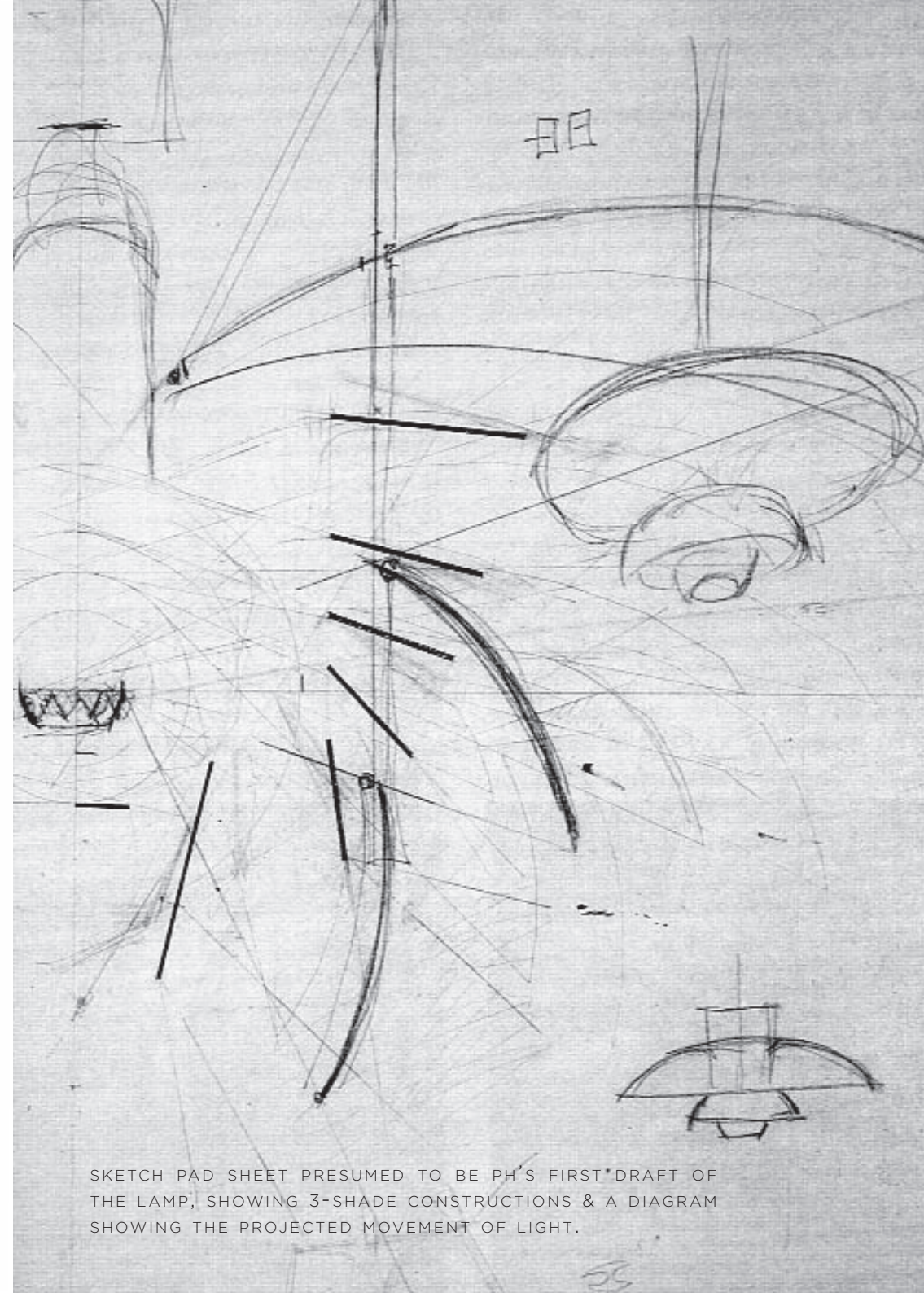
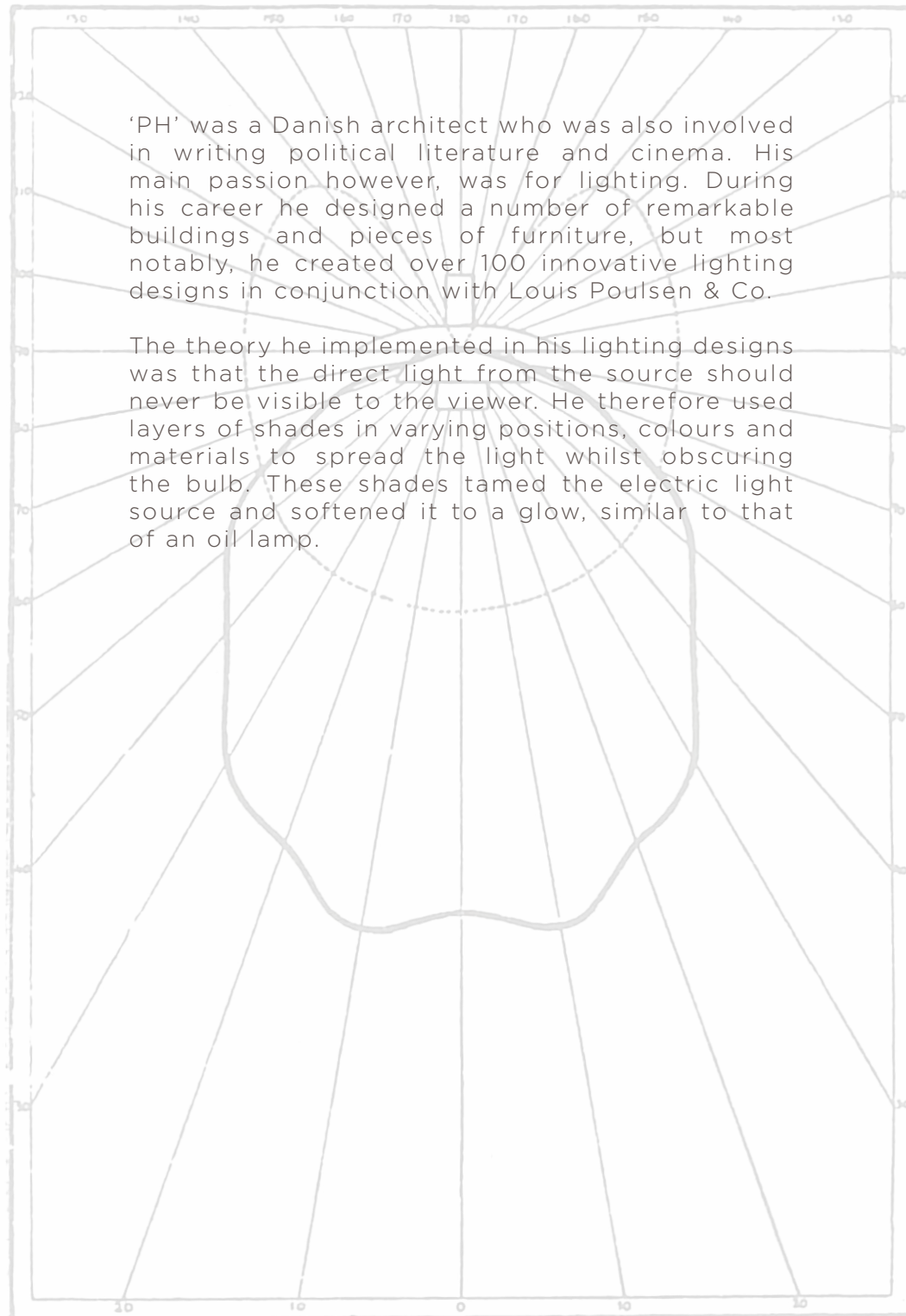
One of the many theories behind Henningsen's 'graduating' shade system was that light from the source should never be visible to the viewer. By layering the shades in varying positions and using the warm colour of the copper underside (as opposed to the cold glare of white enamel), the lantern's light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

The light source is thus visibly softened to a glow, similar to that of an oil lamp and becomes glare-free, ideal for domestic use.



'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.

The theory he implemented in his lighting designs was that the direct light from the source should never be visible to the viewer. He therefore used layers of shades in varying positions, colours and materials to spread the light whilst obscuring the bulb. These shades tamed the electric light source and softened it to a glow, similar to that of an oil lamp.



SKETCH PAD SHEET PRESUMED TO BE PH'S FIRST DRAFT OF THE LAMP, SHOWING 3-SHADE CONSTRUCTIONS & A DIAGRAM SHOWING THE PROJECTED MOVEMENT OF LIGHT.

## HIGH BACK CHAIR

DESIGNED BY FRITS SCHLEGEL (1896-1989)

DENMARK, CIRCA 1930

PROVENANCE: DANSK MØBELKUNST,  
COPENHAGEN, 2004  
CHRISTIES, LONDON, 2000

### DIMENSIONS:

H: 109.9cm

W: 63.5cm

DIA: 68.6cm

£15,000

Stained beech frame, seat and back upholstered with original woven sea grass manufactured by Fritz Hansen. The underside bearing a label with handwritten details, indicating the chair was one of a pair.

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.





Frits Schlegel was a Danish architect born in Frederiksberg, Copenhagen in 1896. In 1915 he finished a masonry apprenticeship and then went on to study at the Royal Danish Academy of Fine Arts until 1923. He won several prizes as a young graduate including the small gold medal in 1924 for a stadium design and the large gold medal in 1927 for a university in Aarhus. He is well known for pioneering functionalism internationally and was one of the first to explore the use of concrete in architecture. Schlegel worked with Edward Thomsen from 1916 - 1934 and also with Gudmund Nyeland Brandt from 1920, going on to set up his own workshop in 1934 where he worked until his death.

It was during the 1930s when Schlegel particularly focussed on designing furniture, having been inspired by the Bauhaus movement. Schlegel was a functionalist architect. He saw possibilities in the aesthetics of modernist design and materials; he was one of the first architects in Denmark to experiment with concrete in architecture. Early works show inspiration from the French architect Auguste Perret - le Corbusier's one-time employer - a world leader in reinforced concrete construction. This is reflected in one of Schlegel's most important works, Mariebjerg Kapel & Krematorium.

A PAIR OF STITCHED LEATHER  
WALL SCONCES BY  
JACQUES ADNET

FRANCE, CIRCA 1950

DIMENSIONS:

H: 52.5cm

W: 44.5cm

D: 17cm

£15,000

Jacques Adnet (1900-1984) was one of the most important French designers, architects, and interior designers of the Art Deco period and the 20th Century. He was inspired by pre-classical styles and believed that furniture should be functional and geometrically simplistic. Adnet developed his signature style of iconic leather-covered furniture in the late 1940s whilst working with Hermès.

Once Adnet had graduated from l'École des Beaux-Arts he lived and worked in close proximity with his twin brother Jean at Studio La Maitrise until the age of 28. He then went on to direct La Compagnie des Arts Français from 1928-1960, working with François Jourdan, Charlotte Perriand and Georges Jouve in his team of decorators. Adnet was also president of Salon des Artistes Decorateurs from 1947-1949 and director of the École Nationale Supérieure des Arts Décoratifs in Paris from 1959-1970. As of the 1950s Adnet created furniture and carried out important commissions, including the President's private apartments at the Elysée Palace and the meeting room at the *UNESCO headquarters in Paris*.



STITCHED SADDLE LEATHER OVER STEEL FRAME WITH  
GILT METAL DETAILING INCLUDING CENTRAL STAR,  
THE ORIGINAL TALL PAPER SHADES WITH GILT TRIMS.





## A FIN-DE-SIÈCLE WRITING TABLE

FRANCE, CIRCA 1890 - 1910

### DIMENSIONS:

H: 75cm

W: 140cm

D: 75.5cm

£16,500

Retaining its original tooled leather top with cross-banded border and a moulded brass edge. The frieze - with double drawers and bronze 'wreath' handles - inlaid with silvered metal, palmwood and ebony details standing on tapering square-section legs with canted corners and ball feet.

Apparently unmarked, apart from the handles, this beautifully made writing table shows influences of Carlo Bugatti and Eugenio Quarti whilst lacking the sinuous, whiplash lines of the Art Nouveau. More restrained, more influenced by the Neo-Classical and with a knowing twist to the standard form, it falls outside a recognized makers oeuvre.

## A 'TIT MELLIL' THREE SEATER CANAPE SOFA

DESIGNED BY MATHIEU MATÉGOT (1910 - 2001)

PIASA, MAY 2014

PRIVATE COLLECTION, PROVENCE

DIMENSIONS:

H: 94cm

W: 196cm

D: 84cm

£25,000

*"In 1953, Matégot took part in the interior design of the Tit Mellil airfield, six kilometres from Casablanca. This commission came about because the year earlier he had open the factory in the immediate vicinity. In the end, its activity was insufficiently profitable, and it had to close in 1956, the same year that Morocco became independent. Matégot was in charge and decorating the bar, restaurant dining room and the reading room of this airfield, built by the excellent architect Jean-François Zevaco....In the dining room, in which a monumental exposed stone fireplace reigns, Matégot arranged lacquered metal and perforated sheet metal tables, surrounded by metal and rattan armchairs the same ones that had been exhibited at the Salon des Artistes Décorateurs in 1952."*



Mathieu Matégot - Patrick Favardin.  
(Galerie Matthieu Richard & Norma Éditions)

The so called 'Tit Mellil' sofa is also illustrated in a working drawing for a 'Waiting Room' held in the Matégot archives. Dated 5/9/52, he has drawn the sofa sitting alongside a 'Férotin' armchair also designed in 1952 and described in Jousse Entreprise catalogue of Matégot as:

*'... Intended for "winter gardens and living-rooms" in the advertisement of the day. Apart from the model, which he owned in his own apartment, the few known examples come from the aerodrome of Tit-Mellil designed by the architect Zevaco in Casablanca... rarely seen in collections public or private, this rarity perhaps being due to its more widespread distribution in North Africa than France...'*

ARTS AND CRAFTS EXTENDING  
OAK DINING TABLE,  
MODEL NO. 403

DESIGNED AND MANUFACTURED BY CHARLES  
P. LIMBERT COMPANY, GRAND RAPIDS AND  
HOLLAND, MICHIGAN

CIRCA 1900 - 1910

DIMENSIONS:

H: 76.5cm

W: 127cm

L: 127cm

£18,500

Charles P. Limbert (1854 - 1923) took his design influences from many European sources; a turn-of-the-century catalogue starts:

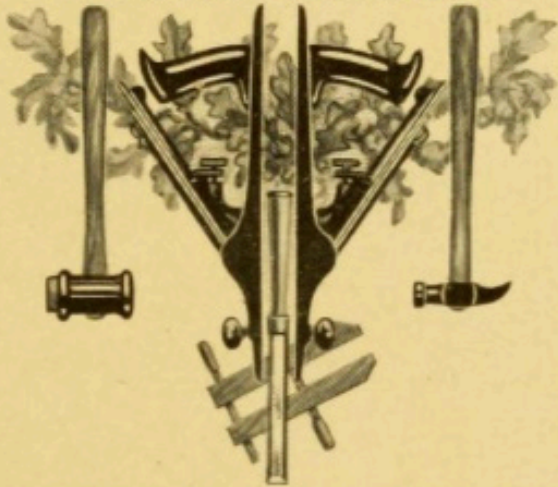
*"We issue this booklet to illustrate some of the most beautiful and effective pieces of furniture designed and constructed after the type made famous by William Morris, which is now much cultivated by European artists... in America it is known as Arts and Crafts."*

But it was the Dutch population around Grand Rapids that gave him real inspiration. Restraint and construction became decoration; an avoidance of carved and turned enrichment:



# Charles P. Limbert Company

Cabinet Makers

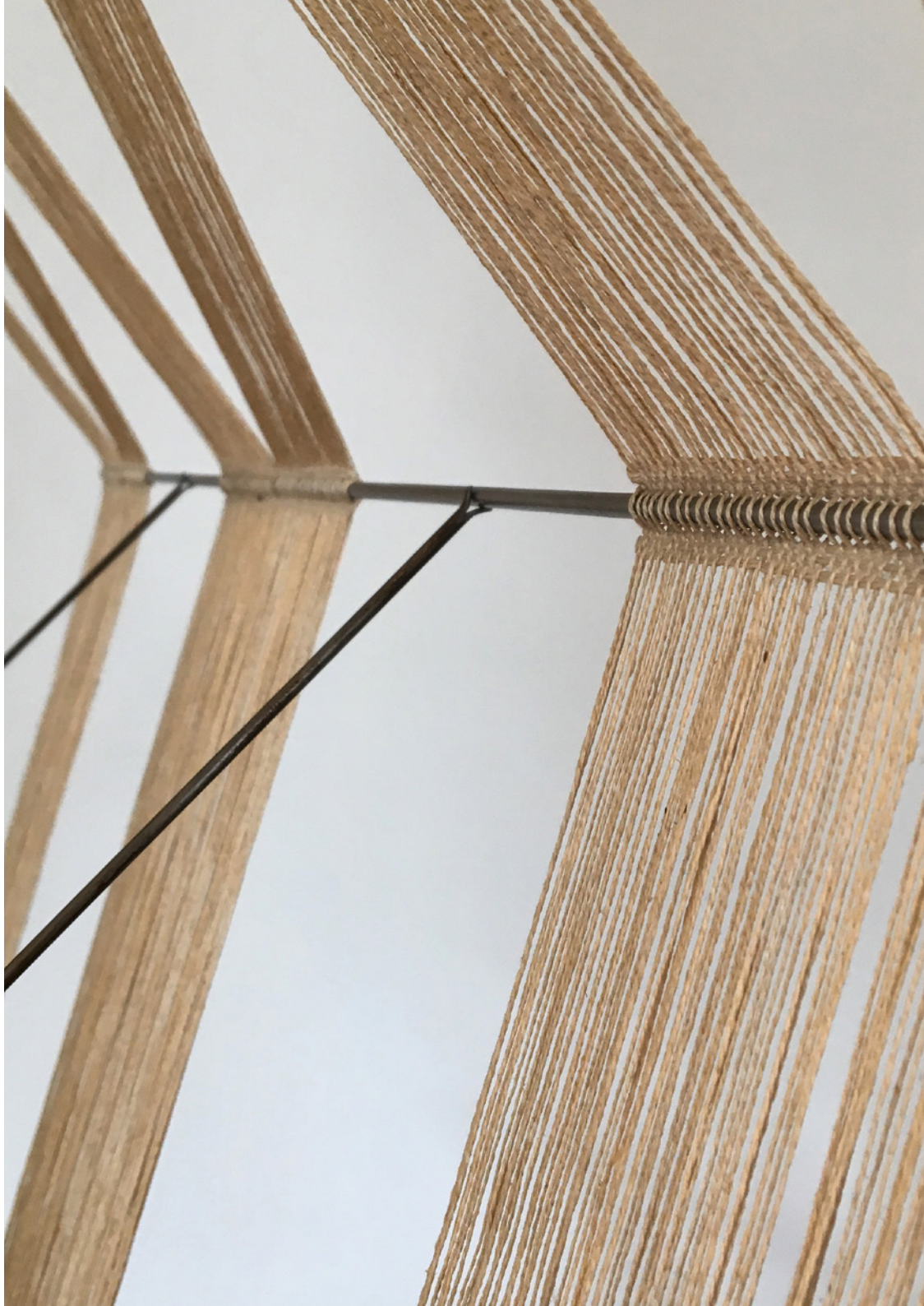


*"...The more skillful the craftsman becomes in the exercise of his own particular branch of craft, the less he is disposed to cover, or have covered, the surfaces of his productions with carving or other ornamentation... And a most delightful tale it is."*



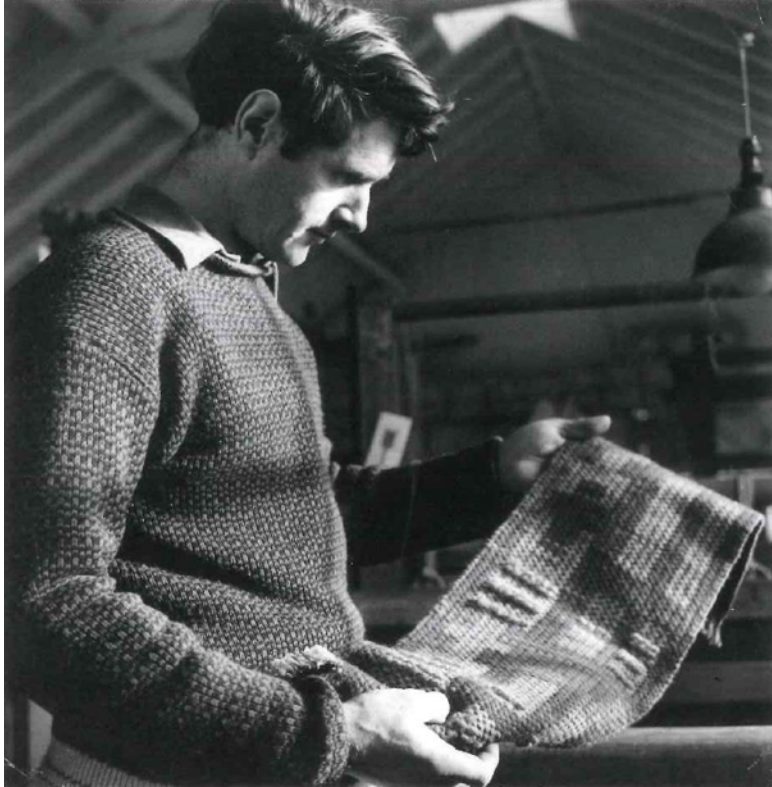
# NOTES

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ROSE UNIACKKE

PETER COLLINGWOOD



ABOVE: PETER COLLINGWOOD IN HIS WORKSHOP WITH SAMPLE COMMISSIONED FOR THE COUNCIL OF INDUSTRIAL DESIGN. IMAGE COURTESY OF: THE JOURNAL, FOR WEAVERS, SPINNERS AND DYERS.

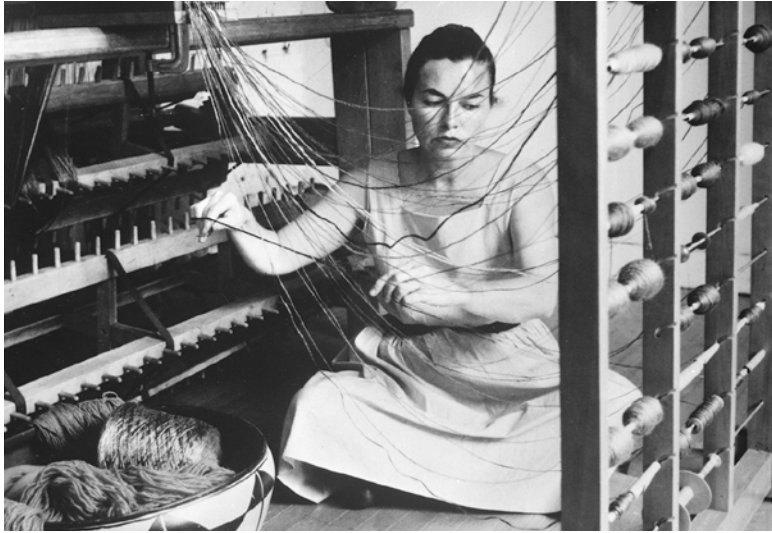
## PETER COLLINGWOOD (1922 - 2008)

Collingwood's place as 'artist-craftsman' has always been outside the 'art world,' yet to have been - alongside Hans Coper - the first living British artist to exhibit at the Victoria & Albert Museum in 1969, would bring expectations of worldwide renown.

I write, of course, as a commercial gallery, the very same type of operation that John Pope-Hennessy (Director of the Victoria & Albert Museum) mentioned in the forward of the Coper / Collingwood catalogue that accompanied the aforementioned exhibition:

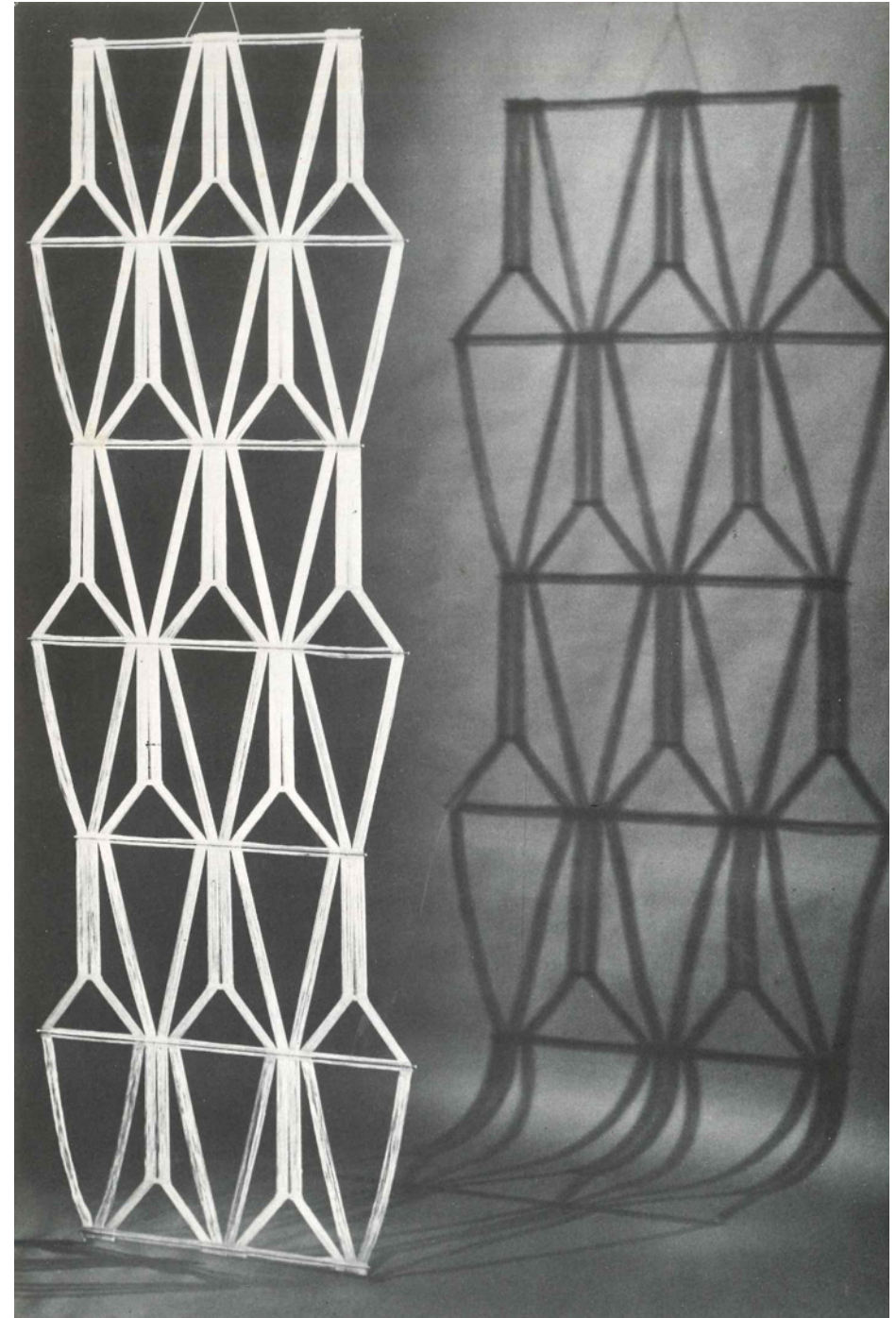
*"It has long been clear that artist-craftsmen in Britain are suffering both from the indifference of commercial galleries to their relatively low-priced wares and from the absence of exhibition facilities in the larger museums..."*

That said Collingwood went on to exhibit widely and internationally. His work is found in museum collections across the world; the Cooper Hewitt, for example, commissioned a monochrome macrogauze in 1973 while the V&A hold a small collection of early samples and a Macrogauze from the eponymous 1969 exhibition.



LENORE TAWNEY AT WORK IN  
HER NEW YORK STUDIO, 1958  
IMAGE COURTESY OF CRAFTS COUNCIL

He first travelled to the USA in 1962 / 1963, on a teaching and lecture tour; this continued throughout his career extending both his influence on weaving in the later half of the twentieth century and ensuring financial survival. This first visit was instrumental in the creation of the first Macrogauze weaving. I have been unable to hear Tanya Harrod's interview with Collingwood (1) but her publication for the Yale University Press suggests that his first 3D piece, using the sprang technique, was a result of seeing Lenore Tawney's (1907 - 2007) 'The Flame'. Tawney, an influential American fibre artist, had studied with László Moholy-Nagy and Alexander Archipenko before being associated with a number of Minimalist and Abstract artists in 1950's New York. Collingwood's work was more technically driven, the result of 10 years 'apprenticeship' in commercially driven environments and whilst he never considered himself an artist (2) he clearly had an informed eye.







PETER COLLINGWOOD  
AT WORK ON THE LOOM  
IMAGE COURTESY OF FIRSTSITE

The description in Tanya Harrod's book is slightly at odds with Linda Theophilus' interview (3) a year earlier but a combined reading of the two makes it clear that Collingwood had matured technically and artistically since taking up weaving in earnest under Ethel Mairet in 1950. His understanding of the loom, its perceived limitations and how to circumvent them had developed into the Macrogauze:

*"These were quick to weave and generated an ongoing series, which held the attention because of the tension between the ambiguity of their structure and Collingwood's logical use of mathematical sequences."* Tanya Harrod.

PREVIOUS PAGE (RIGHT)  
PETER COLLINGWOOD MACROGAUZE 22, 1968  
IMAGE FROM V&A CATALOGUE COLLINGWOOD / COPER

(1) THE CRAFTS IN BRITAIN IN THE 20TH CENTURY; YALE UNIVERSITY PRESS, 1999. INTERVIEW 1ST FEB. 1991 FOR 'SOURCES OF INSPIRATION - CRAFTS'

(2) PETER COLLINGWOOD - MASTER WEAVER: 'DID YOU THINK OF YOURSELF AS AN ARTIST? NO NEVER. I REMEMBER INVITING PEOPLE TO COFFEE - HANS COPER AND KEITH NEW - AND THEY WERE TALKING ABOUT BRATBY, THEY ALL HAD OPINIONS ABOUT HIM. I JUST HAD TO BLUFF...'

(3) PETER COLLINGWOOD - MASTER WEAVER; FIRSTSITE AND CRAFTS COUNCIL, 1997.

MACROGAUZES, AN EXTRACT FROM  
LINDA THEOPHILUS IN CONVERSATION  
WITH PETER COLLINGWOOD, 1997

*"It is the looms precision that I try to use in developing wall-hangings aiming to produce something both controlled and impersonal. This may mean subtracting from the basic structure of the loom in order to give a new facility, as in the Macrogauze technique. That the warp threads run parallel to each other from one end of a textile to the other is part of the definition of weaving, but in Macrogauzes the warp no longer carries this restriction. Strips of warp can therefore move sideways, cross each other, twist, coalesce, separate and even enter and leave the weave in the form of weft. The resulting textile can be close or open, flat or three-dimensional, rectangular or shaped. In all cases the warp is dominant, almost a kind of thread engineering, but this should only be apparent to another weaver."*

**LT:** When you first made Macrogauzes, you worked open sections in solid cloth. Later when you had reduced the weft to a minimum, it seems to me, you were working with space and shadows as well as thread.

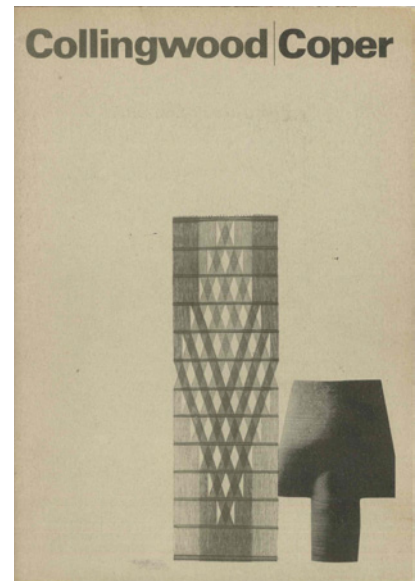
**PC:** I'm not too keen on the shadows - people like to hang them away from the wall, but I like them against the wall, so that they look like drawn lines. Jack Lenor Larsen talked about the masterful use of negative space - I'm not quite sure what he meant.

**LT:** You work a lot in black-and-white.

**PC:** Yes it's because I'm no good with colour - EM told me that you're okay as a weaver, but you're no good at design or colour - but it is also because I like to be able to trace the threads, to see what they are doing, the warp moving about. In the ones I've done in colour you can't see that so clearly. If it was interesting, I might use the technique in a different way, to get different effects. I either do them in all natural or all-black-giving the option. This is also an economic thing - because I have lots of bobbins already wound with black and natural. If someone says, I want that in a red and blue, I would have to wind up 16 bobbins; that would take a lot of time. I have always used linen for macro gauzes because I like the look of linen - by its nature it hangs in a straight line which when the hanging is against the wall gives me the look of the graphic design in black ink, which I like.

**LT:** It's interesting to hear you talk about the very graphic quality...

**PC:** With macrogauzes you were being two completely different people - when you are working out a design on paper, you are using your aesthetic sense, sense of proportion and so on. When you were making it, you're like an engineer - you have to be absolutely sure that the tension is correct - threads moving it more of an angle will be looser when you take them off the loom, see you must put a higher weight on the slanting threads than on the straight threads. So after acting as an artist designing the drawing, you become a technician to make it as perfect as possible.



RIGHT: (ABOVE) EXHIBITION CATALOGUE COLLINGWOOD/  
COPER, VICTORIA & ALBERT MUSEUM, 1969

RIGHT: (BELOW) COLLINGWOOD / COPER. VICTORIA &  
ALBERT MUSEUM, JANUARY - MARCH 1969. IMAGE COURTESY  
KEITH SMITH, FLICKR



## EDUCATION

1942-46 St Mary's Hospital Medical School  
1938-42 Epsom College

## AWARDS

1994 Annual Medal, Society of Designer Craftsmen  
1989 Annual medal and Prize, Worshipful  
company of weavers.  
1974 OBE  
1963 Gold Medal, Munich International  
Handicrafts Exhibition

## SELECTED EXHIBITIONS

2009 Peter Collingwood / Hans Coper,  
Galerie Besson, London  
2004 Beyond Tradition, Contemporary  
Ply-Splitting Fiber Sculptures, Portland USA  
2002 Small Works in Fiber, NY, Chicago & Tokyo  
2001 From across the Pond, Browngrotta  
Arts, USA  
1999 UN (Limited), Crafts Council Gallery  
1988 Master Weaver, Retrospective exhibition,  
Colchester, Warwick, Bath, USA, Sweden  
1997 First Choice, Devon, UK  
1995 A Connoisseur's Choice, Glasgow  
1993 Contemporary English Crafts,  
Washington, USA  
1988 Contemporary British Crafts, Kyoto/Tokyo

## COMMISSIONS

1999 Textile used as design on stamp (2nd class)  
1997 Macrogauze triptych, for University Of East  
Anglia, Colchester  
1997 Steelweave, 3D Macrogauze in stainless steel  
yarn. Centre for Performing Arts, Kiryu, Japan  
1993 3D Macrogauze for Wellesley Office Park,  
Mass, USA

## PUBLIC COLLECTIONS

1984 Macrogauze, Mcdonald Art Gallery,  
Christchurch, NZ  
1975 Hangings, Cooper Hewitt Museum, NY, USA  
1975 Rugs & Hangings Copenhagen  
Kunstindustrimuseums, Denmark.  
1975 Rugs & Hangings Oslo  
Kunstindustrimuseums, Norway  
1974 Rug, Philadelphia Museum of Art, USA

3D MACROGAUZE WALL HANGING  
BY PETER COLLINGWOOD

MACROGAUZE - M. 3D NO.6/3

DESIGNED AND WOVEN BY PETER  
COLLINGWOOD (1922 - 2008)

PROVENANCE: COMMISSIONED DIRECTLY  
FROM PETER COLLINGWOOD IN 1989

DIMENSIONS:

H: 300cm

W: 94cm

£21,000

A slightly later version of Model 3D was sold at Phillips in 2009; this offered version was in a red dyed linen and numbered 6. The original design was conceived in the early Seventies and examples are held in the Reading Museum collection (1973) and the Shipley Art Gallery, Tyne & Wear (1978).

Interestingly the linen used in the offered example, clearly having been hung since its weaving in 1989, has taken on a warmer patination to that in the Shipley Collection (see link):

<http://collectionssearchtwmuseums.org.uk/#details=ecatalogue.287162>



'MACROGAUZE' WALL HANGING BY  
PETER COLLINGWOOD

MACROGAUZE - M184 NO.9

DESIGNED AND WOVEN BY PETER  
COLLINGWOOD (1922 - 2008)

NATURAL LINEN WITH STEEL ROD

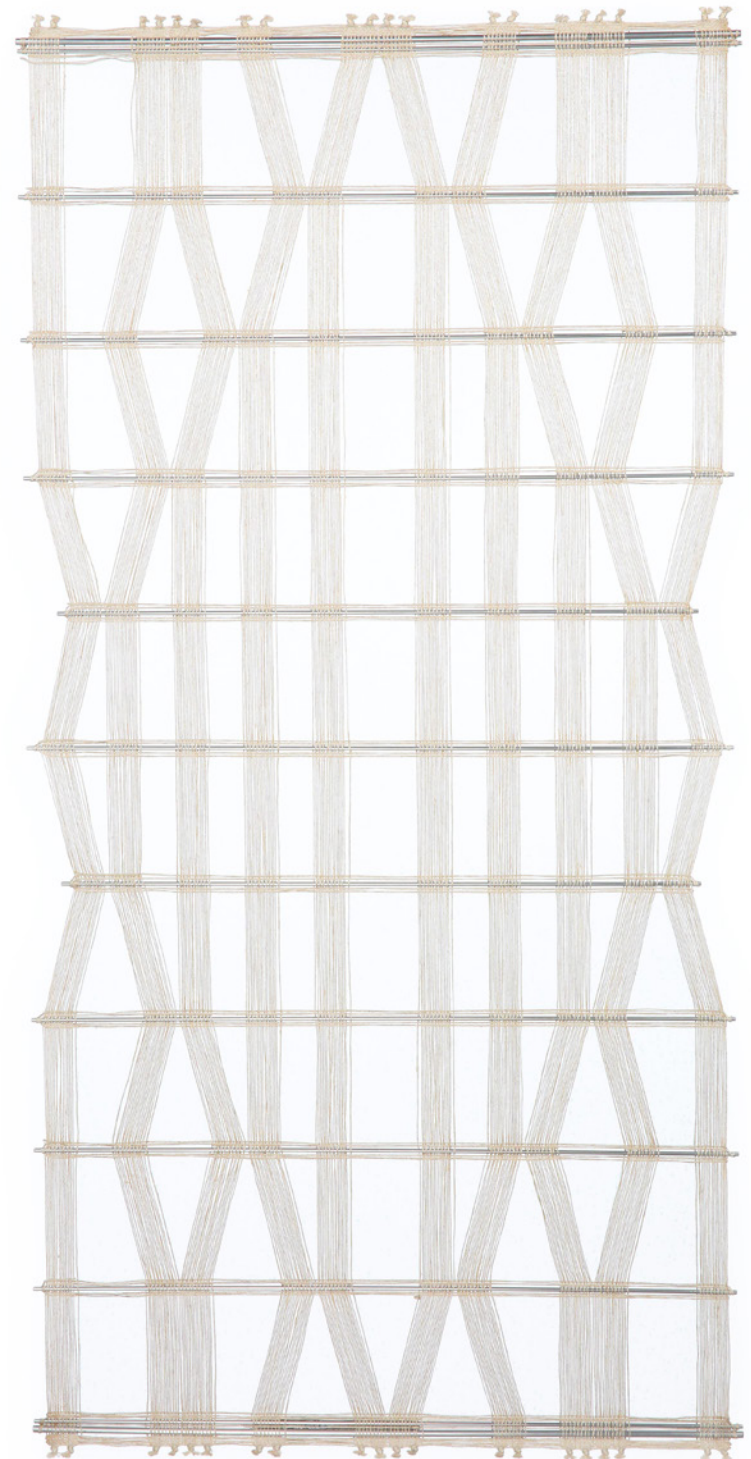
PROVENANCE: PRIVATE COLLECTION  
WILTSHIRE, ORIGINALLY PURCHASED FROM  
PRIMAVERA GALLERY, CAMBRIDGE

DIMENSIONS:

H: 107cm

W: 53cm

£14,000



'MACROGAUZE' WALL HANGING BY  
PETER COLLINGWOOD

AN EARLY BLACK AND CREAM LINEN  
MACROGAUZE HANGING, WOVEN THREADS  
AND STEEL RODS, MADE C.1965

DIMENSIONS:

H: 133.5cm

W: 42cm

£18,000

This macrogauze does not bear the artist's usual steel label but it has been verified by the Collingwood family literature: for a similar example see Collingwood/Coper (London: V&A, 1969), no. 10.

<https://vads.ac.uk/large.php?uid=59356&sos=0>



'MACROGAUZE' WALL HANGING BY  
PETER COLLINGWOOD

MACROGAUZE - M.141, No.11

DESIGNED AND WOVEN BY PETER  
COLLINGWOOD (1922 - 2008)

BLACK AND NATURAL LINEN  
WITH METAL RODS

SIGNED STAMP TO LOWER ROD

DIMENSIONS:

H: 99.5cm

W: 61cm

£10,000





'MACROGAUZE' WALL HANGING BY  
PETER COLLINGWOOD

MACROGAUZE - M84 NO.24. CIRCA 1970 - 1975

CROSSED AND TWISTED WARPS; WARP: BLACK  
AND NATURAL LINEN; WEFT: NATURAL LINEN.  
STEEL ROD

DIMENSIONS:

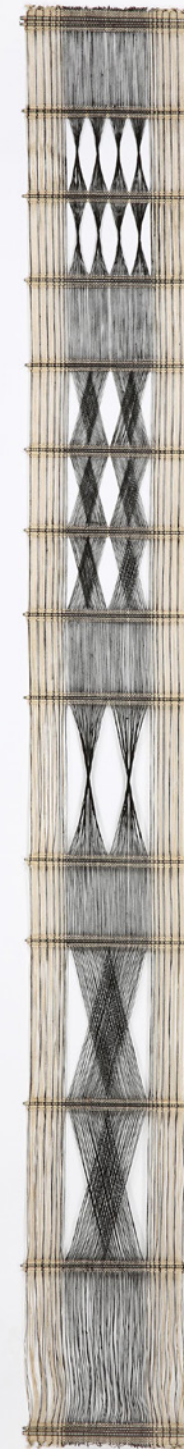
H: 178cm

W: 22cm

£12,000

The same design, though a metre longer, was exhibited at the Minories Art Gallery, Colchester in 1998 (Fig 26 - 3.19); illustrated on page 46. 'Peter Collingwood - Master Weaver' exhibit list states:

*"This is a very popular design and has been repeated over 230 times."*



'MACROGAUZE' WALL HANGING BY  
PETER COLLINGWOOD

MACROGAUZE - M.216 NO.6

DESIGNED AND WOVEN BY PETER  
COLLINGWOOD (1922 - 2008)

BLACK AND NATURAL LINEN  
WITH METAL RODS

PROVENANCE: PRIVATE COLLECTION  
WILTSHIRE, ORIGINALLY PURCHASED FROM  
PRIMAVERA GALLERY, CAMBRIDGE

DIMENSIONS:

H: 89cm

W: 43.5cm

£14,000



MACROGAUZE WALL HANGING BY  
PETER COLLINGWOOD

MACROGAUZE - M22 NO.6

BLACK LINEN WITH STEEL ROD

DIMENSIONS:

H: 163cm

W: 37.5cm

£14,000

