



'RÅGEN' – A LINEN AND WOOL TEXTILE PANEL

Märta Måås Fjetterström (1873–1941) was one of the most prominent textile artists of the 20th century. Her designs were strongly influenced by Swedish textile traditions, in particular folk textiles from Scania (Skåne). An example of 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.

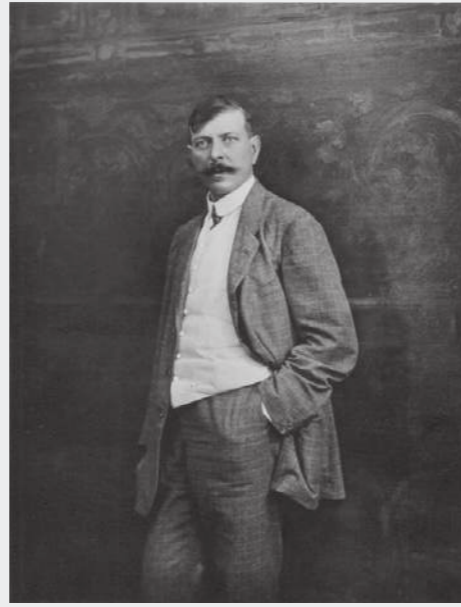
Wall-hanging of hand-woven natural linen in warp and weft with a design in vegetable-dyed coloured wools in shades of blue, black and natural white. Pattern with zigzag motifs in grid formation.

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
W260cm x H156.5cm | W102¾in x H61¾in
£18,000





Palazzo Castiglioni, Milano



Alessandro Mazzucotelli

A PAIR OF ART NOUVEAU WALL LIGHTS IN THE MANNER OF ALESSANDRO MAZZUCOTELLI

It is claimed that Alessandro Mazzucotelli (1865-1938) the Milan based master Blacksmith once said:

“Iron should be treated like a woman: she seems hard and terrible, but with a little fire she turns soft like wax. And when it seems to rebel, do not mistreat and hammer it furiously, no! You have to treat it gently and caress it...”

Alessandro Mazzucotelli was known throughout Europe in the early Twentieth century and exhibited at the *Exposition Internationale Des Arts Decoratifs Et Industriels Modernes* in Paris, 1925.

Blackened wrought iron with fabric covered globe shade the botanically-inspired detailing very much alive with the mannerisms of Art Nouveau, including serpent's tail and scales.

Milan, circa 1900
H 19,5cm x D 36cm | H 7 7/8in x D 14in
£9,500



SECESSIONIST MULTIFACETED
BRASS HANGING LANTERN
IN THE MANNER OF ADOLF LOOS

The Lantern's aesthetic strongly empathises the move away from the naturalistic Art Nouveau style and towards a geometric simplicity typical of emerging modernism which valued function and well-chosen materials above superfluous ornamentation.

"Quality materials and good workmanship do not make up for lack of ornamentation, they far surpass it in luxurious. More than that, they make ornament redundant." (Adolf Loos, *Ornament and Crime*, 1917 - p.182).

Multi-faceted pendant lantern in patinated brass with twenty four bevelled glass panels, sitting on four small ball finials with a circular, centrally rising canopy hanging from a chain of elongated rings.

Vienna, circa 1900-1910
Probably manufactured by Friedrich Otto Schmidt
H 30.5cm x Dia. 23cm | H 12in x Dia. 9in
£6,500





Collection Gustav Falck. England, 1790-1800 from
 'The Art of Furniture' by Ole Wanscher, 1966



Collection Gustav Falck. England, 1790-1800 from
 'The Art of Furniture' by Ole Wanscher, 1966

'THE ENGLISH CHAIR' – A PAIR OF MAHOGANY LIBRARY CHAIRS

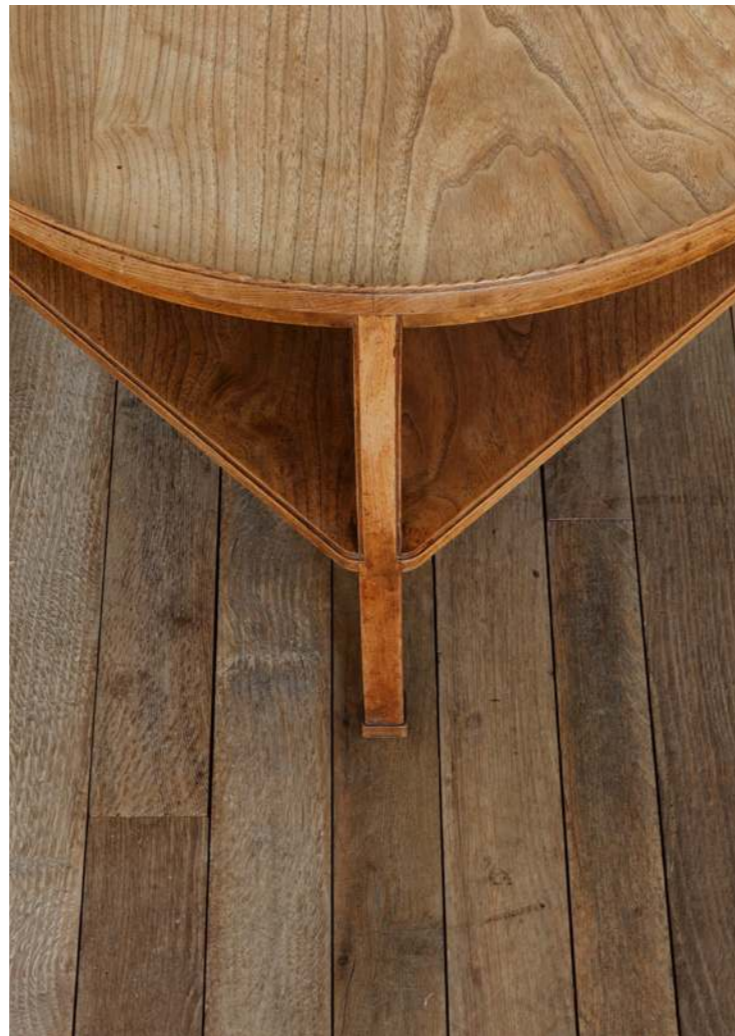
Gorm Harkær's 2010 monograph discusses the origin of this design: "Klint mentioned 'the English chair' on a postcard to Rigmor Andersen. During his travels he wrote from Paris, "Falck's chair must be labelled as a copy of an old English chair," and there is reason for this. The easy chair with cane sides and back that Rud. Rasmussen Snedkerier had made for the exhibition was a copy of a fine old English chair owned by Gustav Falck that had been included in the Danish Museum of Art & Design's 1928 exhibition of 18th century English furniture in Danish collections. The chair had been much admired, especially by Klint, and was made the subject of detailed studies. With Falck's permission, Klint had had a number of copies made by Rud. Rasmussen Snedkerier. While the original was made of Cuban mahogany and had casters under the legs, Rud. Rasmussens made it from both this wood and other types..."

The frames of each chair in solid mahogany retaining a rich patina. Sides, seats and backs in replaced woven cane to the original pattern supporting the original shaped leathers cushions.

Designed by Kaare Klint (1888-1954), circa 1928-1930
 Manufactured by Rud. Rasmussen Cabinetmakers
 (labels not present)

W 61cm x H 90cm x D 70cm | W 24¼in x H 35½in x D 27¾in
 £38,000





Detail of 'Condor' vase by Raoul Lachenal

AN ASH CIRCULAR TWO-TIER SIDE TABLE

"The concept 'sofa table' did not exist in Klint's terminology. He designed various smoker's tables to hold the necessary pipe tobacco, cigars, cigarettes, ash-trays, and matches as well as cups or glasses. Another category was radio tables, which had a square top, while the smoker's tables could also be circular. All were made as variations on a theme..." (Gorm Harkær, Kaare Klint, 2010)

The top of sun bleached figured ash, with a vertical band to the edge and a square shelf beneath, standing on square section legs with block feet.

Designed by Kaare Klint (1888-1954), circa 1928-1930
 Manufactured by Rud. Rasmussen Cabinetmakers (label not present). Commissioned from Klint by Einar Utzon-Frank (1888-1955) and perhaps a prototype
 H 51.5cm x Dia. 77cm | H 20½in x Dia. 30½in
 £14,000



AN ART NOUVEAU SOFA BY LEON JALLOT (1874–1967)

In 1899, Leon Jallot (1874–1967) was hired by 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.

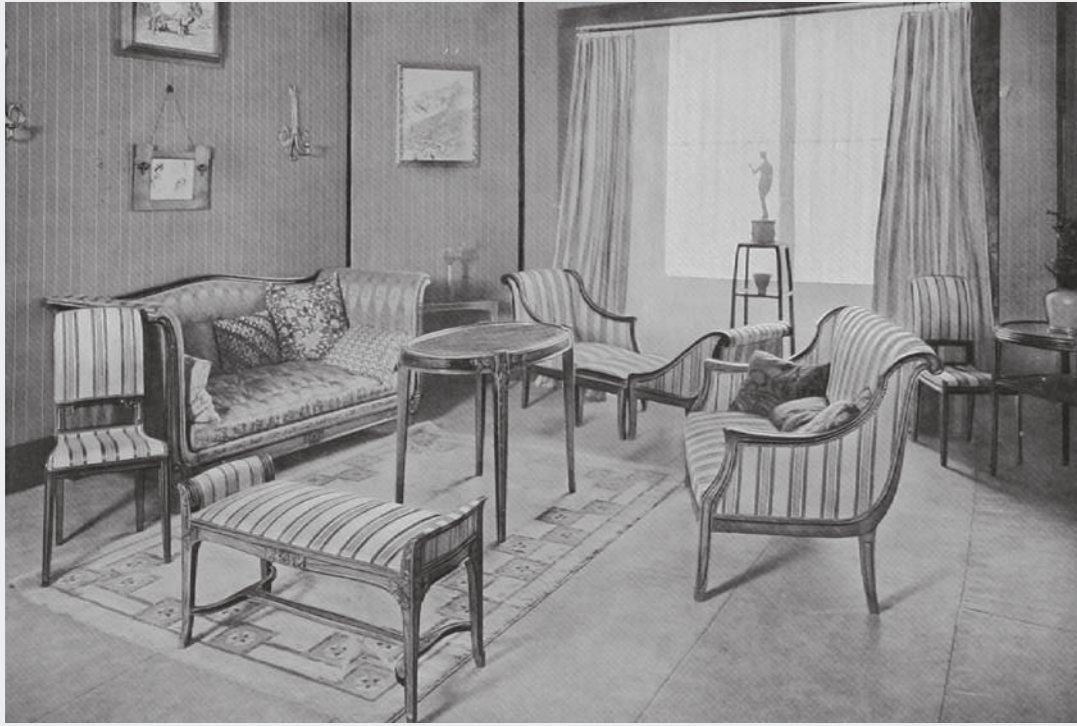
"There is a phrase that M. Jallot constantly has on his lips, and which he never tires of repeating...: balance above all, everything depends on balance. Indeed the merit of his work consists primarily in the balance of proportions... True to his motto, although he sometimes allows himself to be swept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

This sofa carries the same designs as a 'Salon Suite' Leon Jallot exhibited in April 1912. The room is photographed in *Art et Décoration - Revue Mensuelle d'Art Moderne* and shows how the original upholstery might have looked.

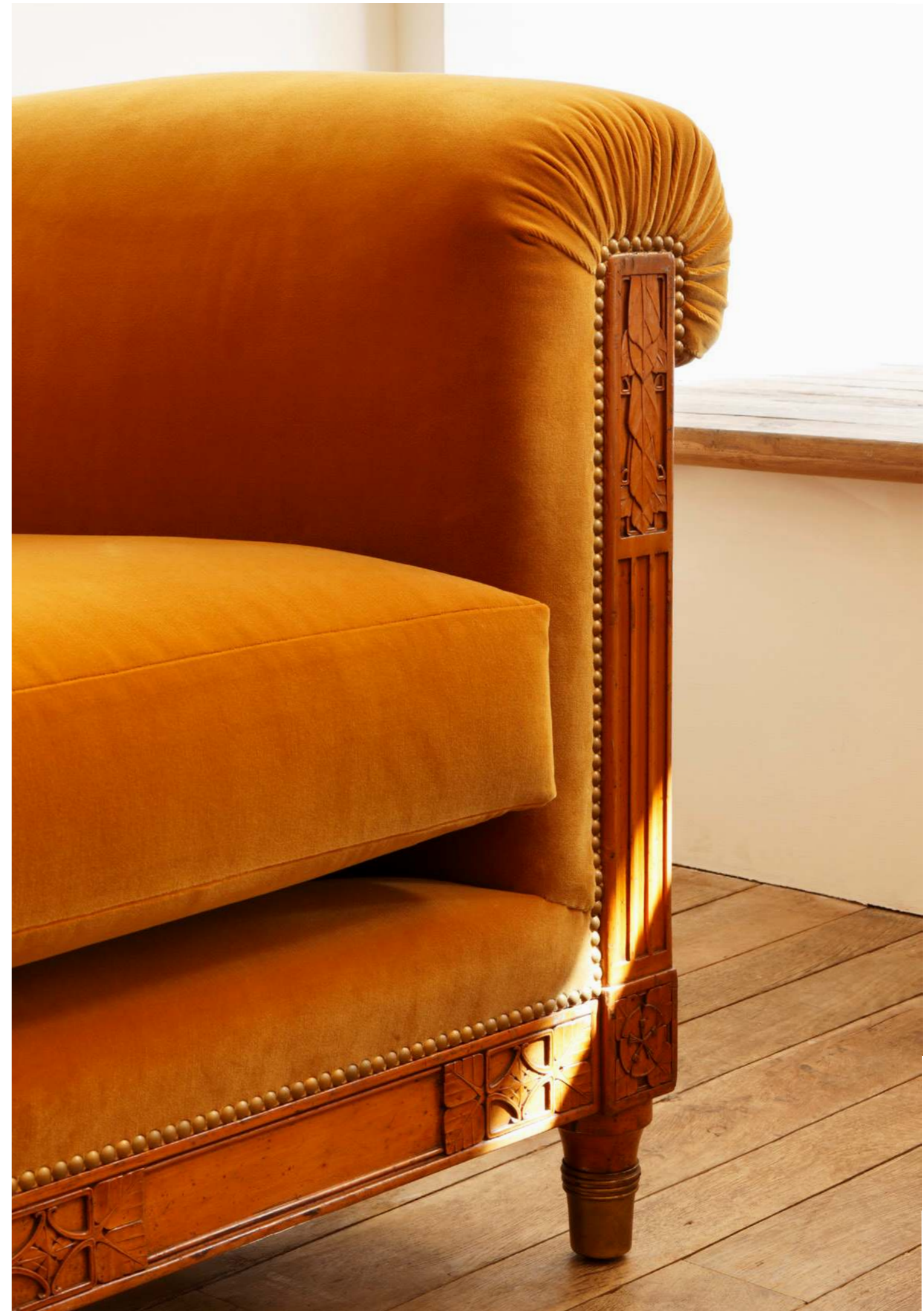
The pearwood frame carved with the characteristic curving flourishes of the period, the legs standing on turned gilt-brass feet. Now upholstered in mohair velvet.

France, circa 1910–1920
W 190cm × H 72cm × D 80cm | W 75in × H 28½in × D 31¾in
£18,000



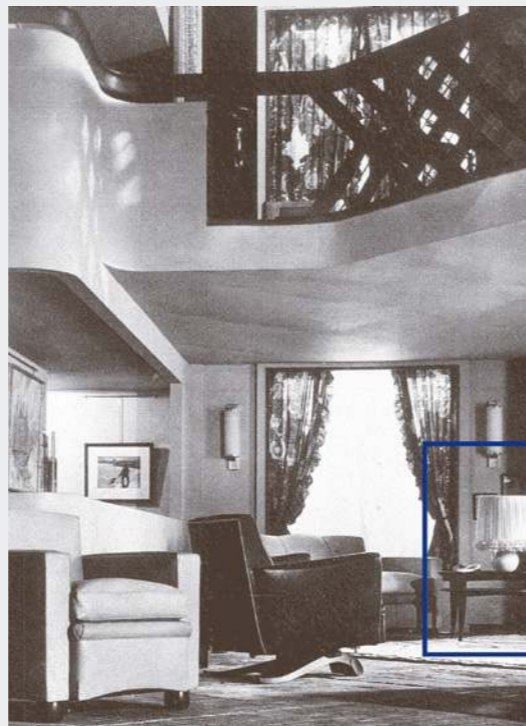


Art et Décoration, Revue Mensuelle d'Art Moderne. Avril 1912





Craquelure ceramic lamp signed to base 'JB | France', detail



1932, *Salon des Artistes Décorateurs* showing a similar lamp

A CRAQUELURE CERAMIC LAMP BY JEAN BESNARD (1889 – 1958)

This simple glazed shape of table lamp seems to have been a collaboration between Besnard and Jacques Émile Ruhlmann (1879–1933).

Florence Camard illustrates a single drawing in Ruhlmann's hand in her 2009 monograph; numbered 3301a it illustrates a working sketch for both the potter and the shade maker, though there is no indication of colour. We can also see the same model used in a photograph of 1932, showing Ruhlmann's stand at the *Salon des Artistes Décorateurs*.

Turquoise glazed earthenware with a tight surface decoration of craquelure, a small flared opening mounted with later brass fittings.

France, circa 1930's
Signed to base 'JB | France' & remnants of an old label
H 43,5cm × Dia. 25,5cm | H 17in × Dia. 10in
£12,000



AESTHETIC MOVEMENT POLYCHROME PAINTED WARDROBE

Attributed to Dyer, Harper and Dyer via the registration mark, and a design sketch from 1874, the wardrobe exhibits the characteristic stencilled decoration that the firm became known for. They exhibited a similar wardrobe at the Paris Exhibition of 1867, purchased by the Empress of France, and a passage from the Art Journal supplement 1867 states that the stencilled decoration was 'as refreshing to the eye as if the woods had been of the rarest and most costly'.

Whilst being of conventional classical configuration, the decorated panels of stylized floral works and details of Japanese calligraphy firmly place this piece as part of the Art Furniture Movement of the 1870's and 1880's. These Anglo-Japanese characteristics very much derive from Christopher Dresser, conveying the appearance of Japanese lacquered furniture merged with a Neo-Classical profile.

Dresser championed the merits of Japanese drawings and the precision of the rendering, citing its crispness of touch and angularity, its power of delineating natural forms with simplicity. In his 1882 publication, *Japan, its Architecture, Art & Art Manufactures*, he shows various native illustrations in order to demonstrate that 'no other people can make drawings live as can the Japanese'. The cabinet's stencilled decoration (in particular the almost abstract line drawings on the central panels) faithfully follow Dresser's vision of line drawing accompanied with bold, flat colouring. There is even the inclusion of ornamental 'faux' Japanese crests, decorative motifs whose original subtext has long since disappeared.

Above all, the wardrobe, through its gentle sifting of styles and simplicity of construction, departs radically from Victorian cabinetwork, and celebrates Dresser's desired ambition to raise 'common' furniture to the status of Fine Art.

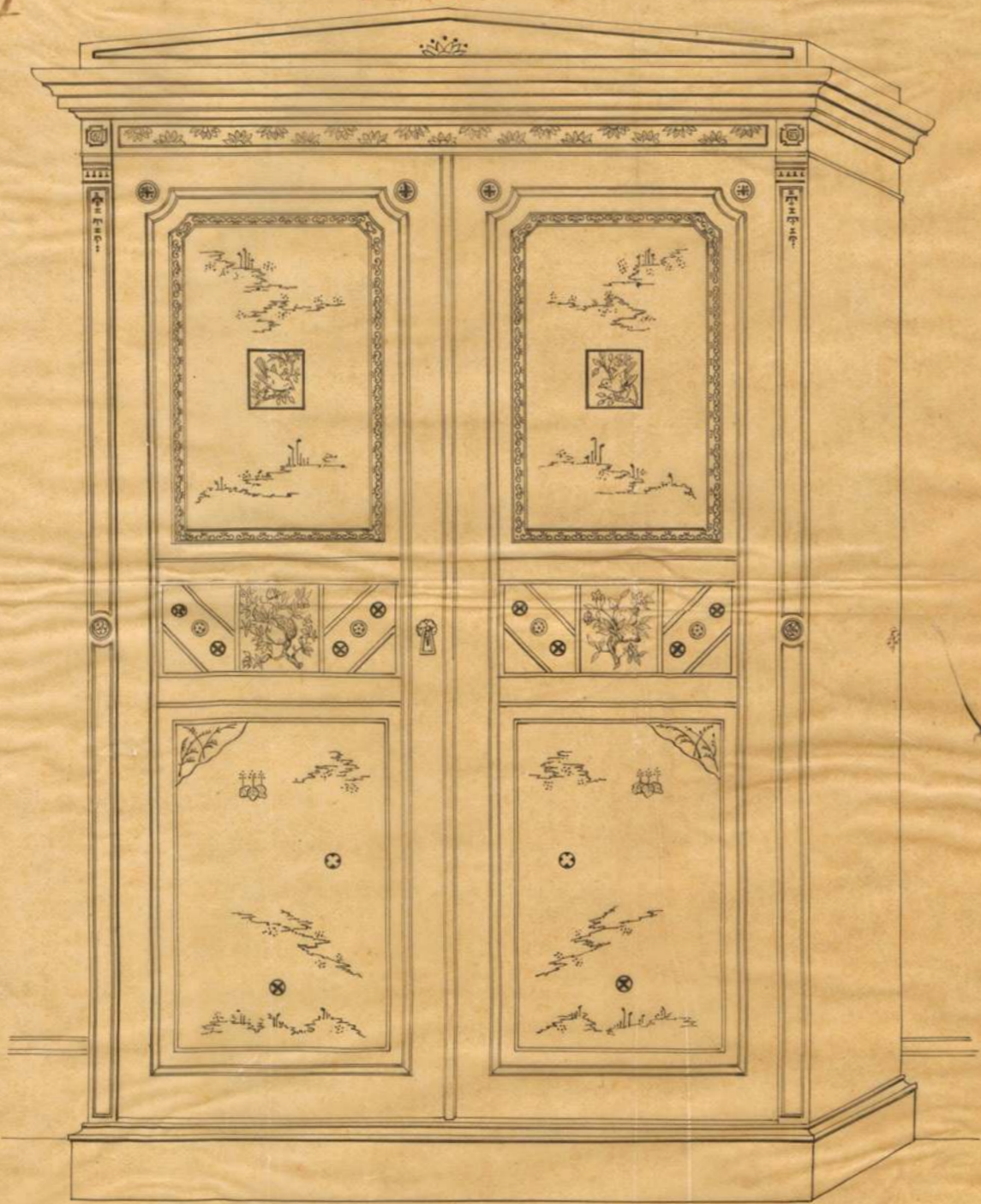
A two door painted deal pedimented wardrobe with Japoneseque decoration, including floral, bird and geometric motifs. With patent registration mark for 1874, numbering 280637 and inscribed 'Japanese'.

England, circa 1874
Made by Dyer, Harper and Dyer
W 123cm x H 220cm x D 60cm | W 48½in x H 86¾in x D 23¾in
£16,000



Clap
II

280637



DYER, HARPER & DYER

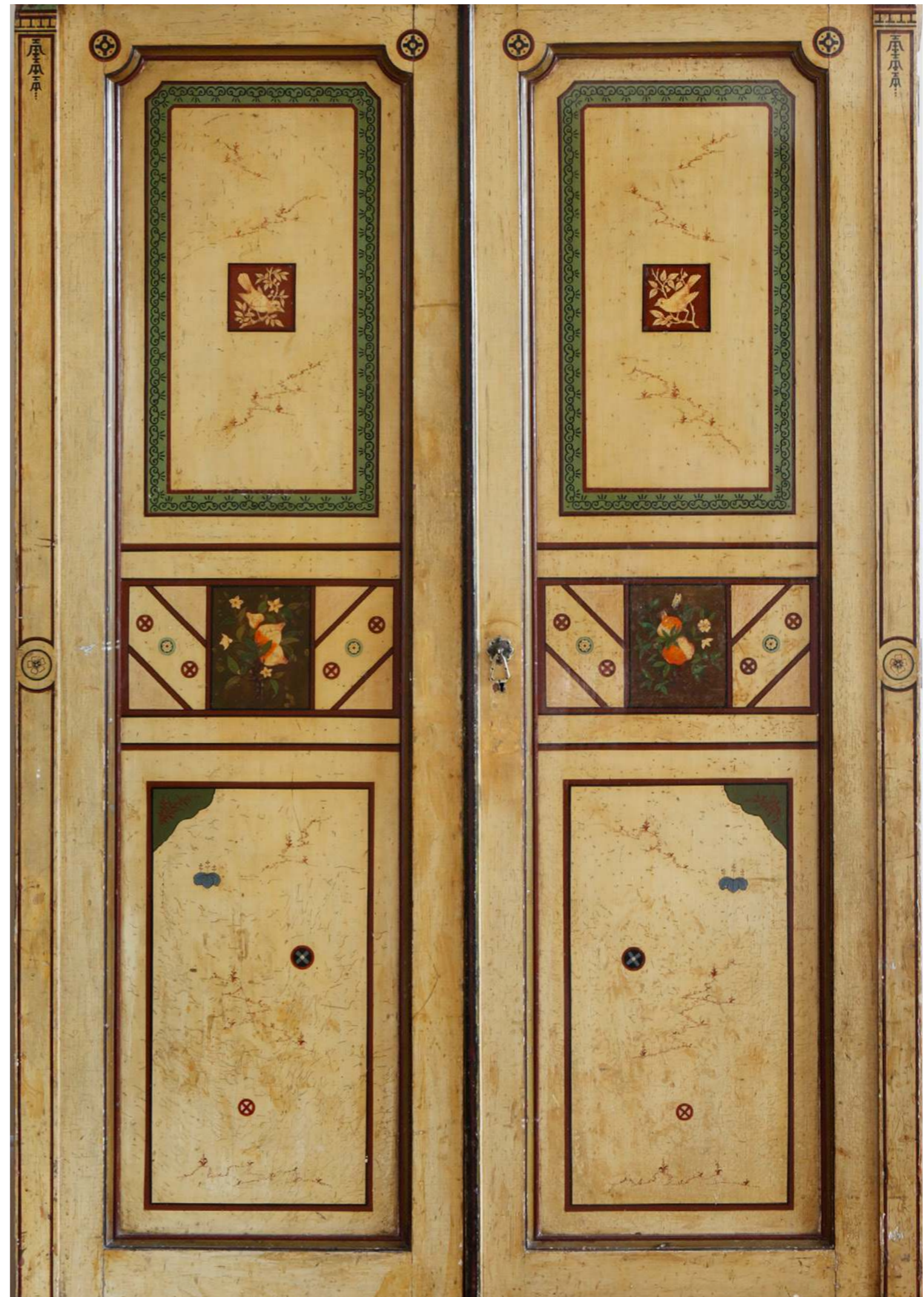


Illustration from the National Archives, Kew

A PAIR OF SIDE CHAIRS DESIGNED BY A.W.N. PUGIN

The decorative design on this pair of chairs bears close similarities to three designs sent in a letter (V&A archive) to Crace in November 1849, though the overall construction is not noted in Pugin's archives of this period. The V&A collection holds a quantity of drawings for designs in this same Medievalist manner, each unidentified but all for the attention of Crace. It is suggested (AWN Pugin, Master of Gothic Revival) that "it was from drawings such as this one that Crace was able to create a range of Pugin-style furniture, even long after Pugin's death..."

Similarities can be drawn with furnishings designed by Pugin for Tynesfield, Eastnor Castle, Gawthorpe Hall and the Palace of Westminster; these included cabinetmaking by both JG Crace and Gillows.

In carved and stained oak with cane-work seats; each carved with quatrefoils, stylised flowerheads and holly leaves. With old printed Fortuny squab seats.

England, circa 1840's-1850's
Manufactured by either John Gregory Crace or John Webb
W 45cm x H 83cm x D 42cm | W 17¾in x H 32¾in x D 16¾in
£14,500



'COPENHAGEN' CHAIR MOGENS VOLTELEN (1908 – 1995)

In Mogens Voltelen's own words:

"The Copenhagen Chair consists of a powerful and simple frame of natural wood with rounded forms, and with natural leather back and seat. The person who is seated in the chair does not touch any wood at all. He rests entirely on the elastic, taut leather that yields to the body's form and is stretched so that it provides support precisely where it is needed".

This simple principle, which was carried out one hundred per cent here, is the reason why the Copenhagen Chair has so surprisingly many of the characteristics that you will also value when you choose a chair:

- Comfortable to sit in... fit... not feathers, makes the chair comfortable;
- Flattering... modern, elegant line but also harmonizes with old furniture;
- Grows more beautiful as the years pass... the sun, light, contact... gives a finer and finer patina;
- Solid;
- Easy to move;
- Easy to clean;
- Does not take up much space.

Tan leather and stained oak frame, retaining the original leather seat, back and sling armrests mounted with studded brass nails.

Denmark, designed in 1936
Design executed by Niels Vodder
£16,500





Stockholm Exhibition, 1930 for Nordiska Kompaniet

PINE 'LOVO' SOFA BY AXEL EINAR HJORTH

Part of the serially produced 'Lovo' Collection intended for the summer houses of his design, the sofa is a fine example of the aesthetic mix of modernism and provisional handicraft espoused by Hjorth during the 1930's. These (usually unlabeled) pieces were named after Stockholm's archipelago islands, including Bli-dö, Sandhamn, Toro and Lovö.

The use of the solid stained pine, and details such as the large mortise and tenon joints, are fabulously distinct in style, material and character, giving the sofa an indigenous Swedish feel while cleverly introducing the pure functionalism of international modernism. Unlike many of his contemporaries Hjorth did not conform to the socially-oriented ideas produced by Svensk Form (the Swedish Society of Crafts and Design) and was happy to utilise aesthetics to his required purpose, in this case the production of relaxing interiors for the holiday homes of the middle classes.

Of bold construction and character, using solid stained pine sections with trestle end stretchers with large mortise and tenon joints, with a hinged hidden storage compartment beneath the seat. Recently re-upholstered with seat and back single cushions in RU Lotus Velvet (4194).

Nordiska Kompaniet, Sweden 1930's
W200cm x H77cm x D78cm
£18,500





'LOVO' CABINET BY AXEL EINAR HJORTH

Hjorth's Sportstugemöbler collection was intended for Swedish summer houses of his design, the cabinet is a fine example of the aesthetic mix of modernism and provisional handicraft espoused by Hjorth during the 1930's. These (usually unlabelled) pieces were named after Stockholm's archipelago islands, including Blidö, Sandhamn, Toro and Lovö.

As a designer Hjorth was happy to combine a range of styles and within the cabinet can be seen the linear composition of French Art Deco, the powerful weight of brutalism and the rustic air of the Arts & Crafts. Unlike many of his contemporaries Hjorth did not conform to the socially-oriented ideas produced by Svensk Form (the Swedish Society of Crafts and Design) and was happy to utilise aesthetics to his required purpose, in this instance the production of relaxing interiors for the holiday homes of the middle classes.

Stained Swedish Pine, the shelved interior with two drawers and cast-iron strapwork, on pedestal base.

Sweden, circa 1932

Designed by Axel Einar Hjorth for Nordiska Kompaniet
W 99cm x H 155cm x D 46cm | W 39in x H 61¼in x D 18¼in
£26,000



A PAIR OF 'RUGIADOSO' HANGING LANTERNS

Ercole Barovier (1889-1974) created and patented the technique of Rugiada (or Rugiadoso) in 1938; blown glass is applied with minute fragments of glass during the hot-working of the material, giving a brilliance to the refraction of artificial light.

Whilst we have no design name for the offered lanterns, it is easy to speculate at a number of influences of their conception. Be it the centuries old trade between the Venetians and the turban wearing Ottoman Empire or one need only look across from the island of Murano, back past the Church of San Michele, to the domes on the island itself. The segmented leaded domes of St. Mark's Basilica could happily have served as the pattern for these lanterns and once their lights are switched on, the same warm glow of the Basilica's mosaics is achieved; albeit if only as a lowly imitator.

Each lantern with its original conical ceiling rose from which hang the segmental 'Turks Hat' globes with a smaller coupe shape to the base. Chains replaced.

Murano, circa 1940's-1950's
H 58,5cm x Dia. 58,5cm | H 23in x Dia. 23in
£28,000



AN EBONISED GREEK-REVIVAL LIBRARY CHAIR

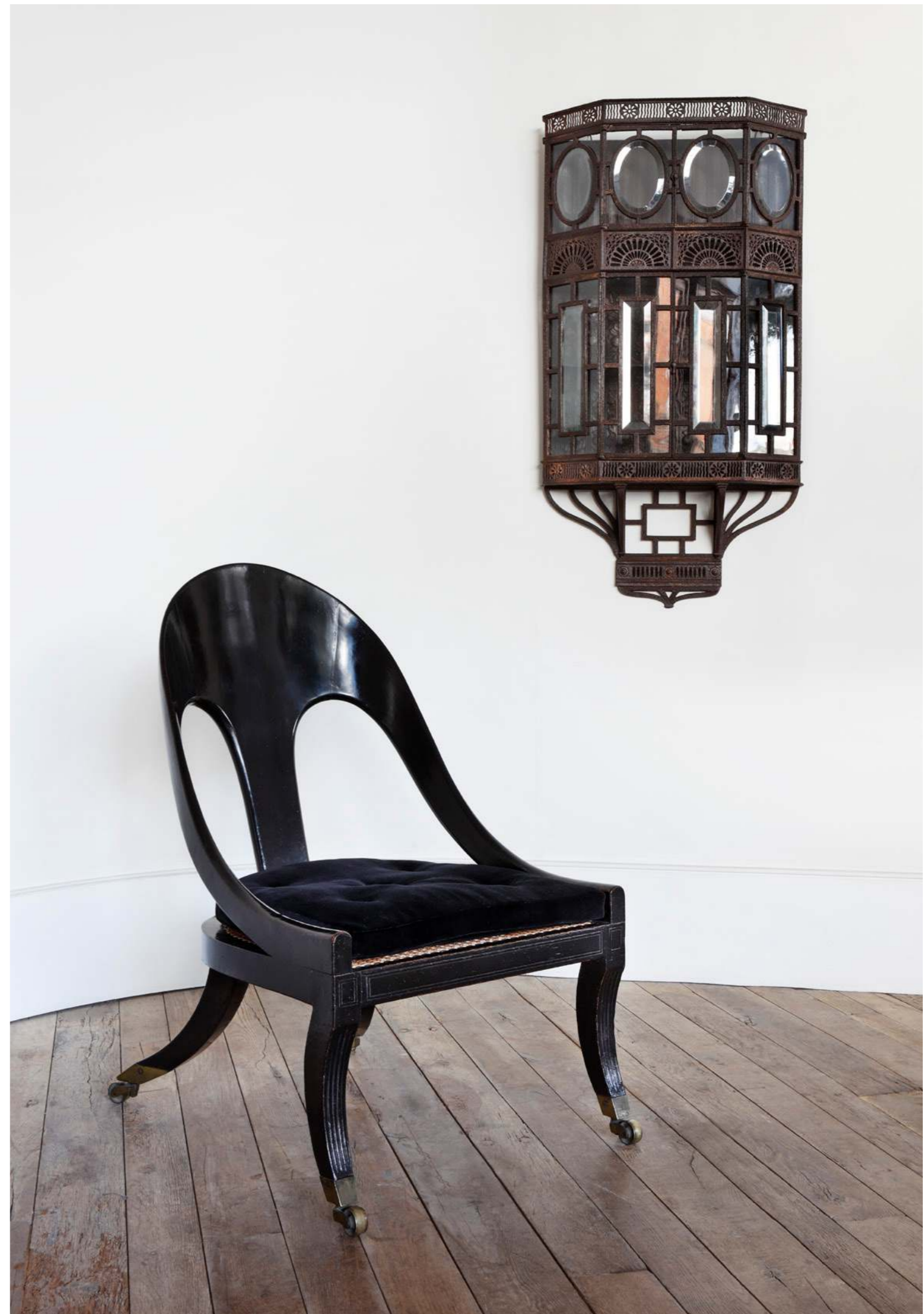
The simplicity of the sabre legs and spoonback shape is typical of the archaeological revivalist style of the Regency period, where the forms of ancient Greece and Rome (and Egypt) were mined for inspiration, often from source. This created a more academic and bolder, eclectic style, as opposed to more restrained neo-classicism of the Georgian past.

Leaders of Regency taste, such as Thomas Hope, whose detailed knowledge of Antiquity was drawn from his extensive travels and personal collections, are important not so much in that their ideas were ever actually made but in the fact that they were widely copied by the furniture makers of the period. Hope's vision blended ancient with modern, an objective perfectly captured in the dynamic profile of the spoonback, the composition reminiscent of the stylised profile of the facial openings of the Corinthian Helmet, a visual reference the designer would undoubtedly have been aware of, inferring all kinds of latent martial and classical subtext.

By the first decade of the 19th century elements such as the sabre leg, inspired directly by the Ancient Greek Klismos chair, had been completely absorbed into English Regency design, illustrated in the London Chair maker's guide and carvers book of prices 1829, and would have appeared dated by the late 1830's.

The ebonised frame with pierced spoonback decorated above a caned seat with squab cushion covered in black velvet, on sabre legs, square brass caps and castors.

England, circa 1800-1820
W 56cm x H 86.5cm x D 69cm | W 22in x H 34in x D 27in
£16,000



AESTHETIC MOVEMENT CAST IRON CABINET

Remarkably well documented, this cabinet was made by the Coalbrookdale Company in 1882 (please see 1882 design sketch No.16), by which time Christopher Dresser had become the company's chief designer, having been supplying designs since the mid 1860's, and the design would certainly have fallen under his remit.

As early as 1862 Dresser was heralding cast-iron as the 'style of the day' and, ever the botanist, claimed from an early stage that Coalbrookdale's works would 'form excellent studies for the treatment of plants in iron'. Dresser was increasingly embracing cast-iron as the modern, low cost material perfectly equipped to free his furniture (in his in particular) from the clutches of ponderous Victorian historicism, one of the many cogs in his mission to create a new 'Aesthetic' style for 'every homestead artistic in the truest sense of the word'.

This cabinet design has previously been loosely attributed to Thomas Jeckyll (1827-1881) in recognition of its undoubted quality but the registration date is five years after he suffered a breakdown and subsequent commitment to asylum from whence he never returned, so the attribution, however tempting, is unlikely.

Dresser's later Coalbrookdale designs constitute a more stylized, less expensive alternative to wrought iron and gradually drop any reference to Gothic Ecclesiasticism, being characteristic of his merging of Japanese and Botanical Art (such as the foliate backplate). The cabinet uses a variety of design motifs, unmistakably borrowed from Asian sources. The harmonious, symmetrical arrangement of voids, the open brackets and the linear 'latticework' are all features regularly found in Chinese and Japanese architecture and furniture.

Also typical is the incorporation of stylised sunflowers and flame motifs into the metalwork, and serve to highlight how British designers were happy to openly plunder from the exotic past and present, often without care for cultural reference or context.

The Aesthetic Movement itself was triggered by a display of Japanese decorative art at the London International Exhibition of 1862, coupled with an urge to drive away the 'musty' Gothic revival. For almost two centuries Japan had been closed to foreign contact, but by the mid 1870's the Japanese were producing items specifically for the western market and conversely British manufacturers, such as Coalbrookdale, were increasingly copying Japanese designs for everyday objects.

In the Anglo-Japanese style, of semi-bowed form, the pierced gallery above glazed panels with twin doors and a cast frieze above further glazed and bevelled panels and two further doors, enclosing a backplate cast with stylised foliage, all above pierced and curved bracket supports, with some glass replaced and traces of old painted decoration. Diamond registration mark for 1882 and numbered 376762

Attributed to Christopher Dresser
Made by Coalbrookdale Company
W 59cm x H 112cm x D 20.5cm | W 23¼in x H 44½in x D 8in
£18,000

