





ROSE UNIACKE



## THE MAN WHO ILLUMINATED FINLAND

*To experience anything visually,  
we are completely led by light. It is a life giver  
and creator of atmosphere.*

Rarely is light ever controlled as beautifully or poetically as it was by the world-famous Finnish lighting designer Paavo Tynell (1890-1973). He was an industrial designer, often referred to as 'the man who illuminated Finland' through his world-renowned and extremely sought-after work, formed mostly from perforated and polished brass (as per the Brass Pendants over the page). He was a true pioneer of Nordic lighting design, with his early work proving to be of a functionalist nature during the first stages of his awe-inspiring career.

Tynell became the lighting designer of choice for a number of distinguished architects including Aarne Ervi and the remarkable Alvar Aalto. The growing accessibility of electricity during this time meant that more and more private households were looking to install light fixtures, coupled with increased industrialisation across Finland. Aalto's career also ran in parallel with this rapid economic growth, developing his rational modernist style as exemplified by the clean lines and modular simplicity (of models A604 & the Hand Grenades A111).



## UTÖ DINING TABLE BY AXEL EINAR HJORTH

Hjorth's Sportstugemöbler collection was intended for Swedish summer houses, displaying a mix of modernism and provisional handicraft espoused by the designer during the 1930s. These pieces were named after Stockholm's archipelago islands, including Blidö, Sandhamn, Toro and Lovö. Hjorth was always happy to combine a range of styles, including the linear compositions of French Art Deco, the solidity and weight of brutalism and the rustic charms of the Arts & Crafts (Svensk Form).

Utö stained pine table, the model was designed by Axel Einar Hjorth in 1932. The drawing in NK's customer ledger in the Nordic Museum's archive is dated January 7th, 1932.

Literature: Catalogue, Furniture from A/B Nordiska Kompaniet, 1936, model depicted. Christian Björk, Thomas Ekström & Eric Ericson, Axel Einar Hjorth - Möbelarkitekt, 2009, model pictured p.128.

Provenance: Manufactured for Nordiska Kompaniet in the 1930's.





## HIGH BACK 'LOVÖ' CHAIRS BY AXEL EINAR HJORTH

Solid stained Swedish Pine with blackened iron rivets. Complete with later velvet squab cushions. Set of six - other quantities available, please enquire for details.

As illustrated on previous page:  
Sweden, circa 1930  
H97cm x W48cm x D43cm

## 'LOVÖ' STAINED PINE SIDE TABLE

Stained Swedish Pine, with quadruped jointed base leading to four-sided tapering stem supporting circular top.

From the Nordiska Kompaniet produced 'Lovö' Collection, consisting of both sturdy and handsome 'Sports Cabin' Pine furniture. Named after the charming Lovön island, part of the Stockholm archipelago to the west of the city.

Designed by Axel Einar Hjorth for  
Nordiska Kompaniet  
Sweden, circa 1930  
H58cm x Dia. 62cm

## VERY LARGE 'SPORT'S CABIN' PINE SOFA

Originally intended to be sat against the interior wall of a Swedish Summer House, the back is stained dark as to be un-viewed. This impressively long sofa would have been purpose built for the Sports Cabin market, when affluent Swedes began to acquire and furnish rural cabins in the early 20th century for the then emerging bourgeoisie concept of the Summer Holidays.

Stained pine frame with  
RU Jack Frost Wool covered cushions.

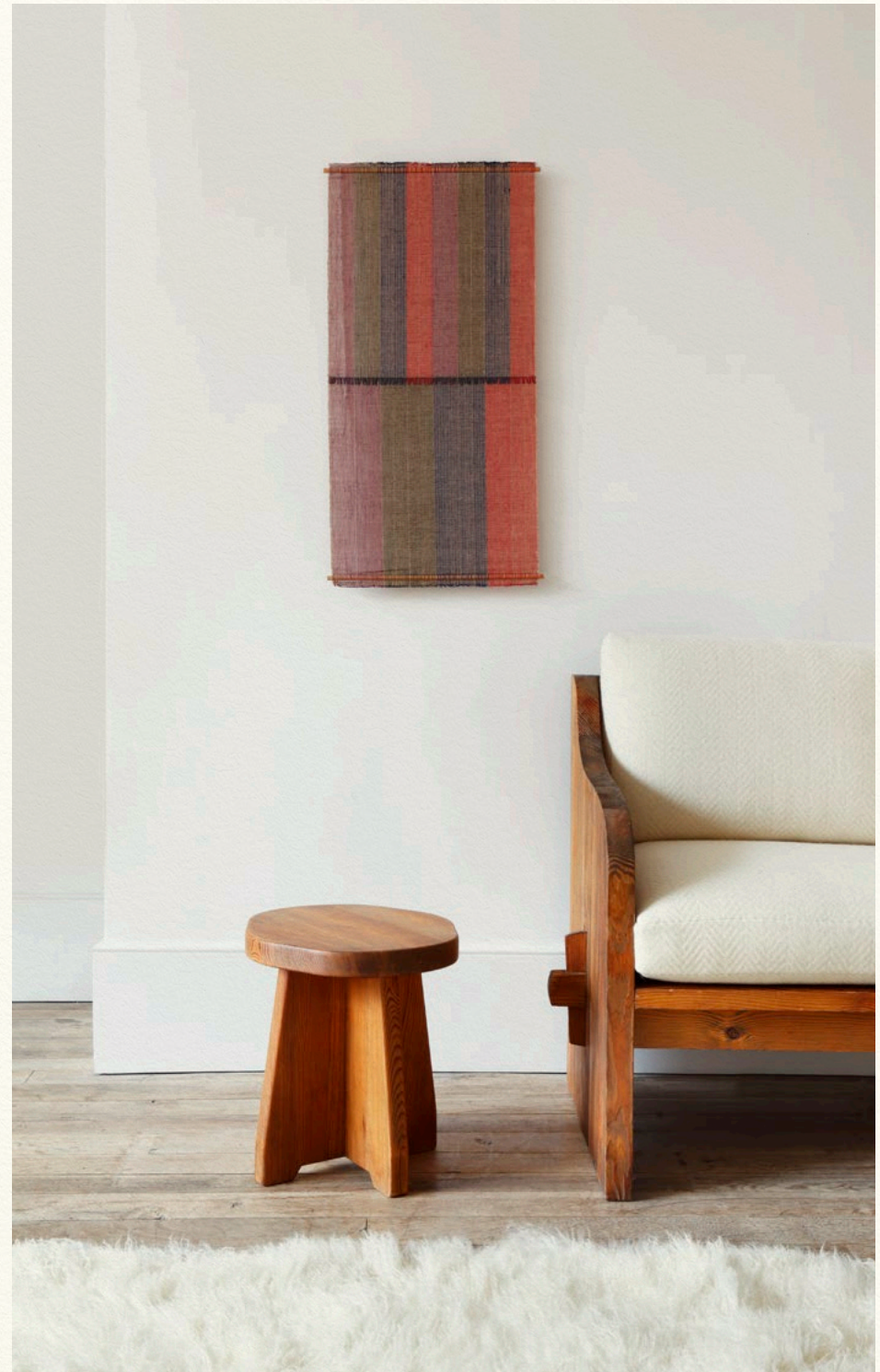
As illustrated overleaf:  
Sweden, circa 1940  
H81cm x W280cm x D60cm



**'BERGA'**  
STAINED PINE SIDE TABLE  
BY DAVID ROSÉN

In the 1930s the Swedish government legislated for annual vacations and the esteemed company A/B Nordiska Kompaniet began offering pine furniture tailored for this purpose. Many affluent Swedes had previously ordered their living and dining room furniture from the grand Stockholm department store, so it seemed natural for them to turn to the same company for the furnishings of their sports cabins. Particularly prolific in the 1950s at NK, 'Berga' series designer David Rosén's continues his illustrious predecessor's (Axel Einer Hjorth) bold and chunky pine aesthetic, with handsome crosssection joints and unashamed functionality.

Designed by David Rosén and  
manufactured by Nordiska Kompaniet  
Sweden, circa 1950





## RARE PINE SWEDISH DRESSER BY OTTO DAHLIN

The manufacturing quality and aesthetic of the cabinet is very much reminiscent of the Sports Cabin furniture produced by Axel Einar Hjorth for the esteemed Nordiska Kompaniet company during the same period. Dahlin had his own Stockholm Atelier and, much like NK, catered to the increasing number of affluent Swedes who had begun acquiring rural 'sports cabins.' Close to major cities, these cabins served as a more modern and healthier way to relax, with outdoor activities enthusiastically encouraged, especially by the Swedish government who had recently put into legislation mandatory annual summer holidays

Very rare dresser or bookcase  
made by Otto Dahlin AB of Stockholm.  
Constructed of solid pine with  
wrought-iron hinges and wavy form  
upper section with three shelves.  
Sweden, circa 1940

## LONG HAIR TIBETAN LAMB RUG

Natural white.  
Please enquire for details.  
Sizes available or bespoke.





LARGE PAIR OF  
PIERCED BRASS PENDANT LIGHTS  
BY PAAVO TYNELL

Pierced brass and glass  
Manufactured by Taito Oy, Helsinki  
Finland, circa 1950  
H160cm x Dia.55cm





1950'S CEILING LIGHT  
MODEL A604

Alvar Aalto  
Ceiling light model A604, 1950s  
White lacquered metal and brass  
Stamped Valasistustyö  
H18cm x Dia.29cm





PAIR OF  
'HAND GRENADE' PENDANT LIGHTS  
BY ALVAR AALTO

The name of Aalto's 'Hand Grenade' lights came from their aesthetic resemblance to the German designed 'stick' grenade used in the First World War. In an era when Architects were expected not only to design the bones of a building but the entirety of its interior, Aalto would design his own, specified lighting. Aalto designed hundreds of light fixtures over the course of his career. Usually creating a custom fixture to lend each project a distinct character. This model was created specifically for the Finnish Engineers' Association building and the council chamber of SÄYNÄTSALO Town Hall, both of which were fully designed by Aalto.

White lacquered metal and brass  
rods stamped by the maker showing these  
are first production. The lights retain  
their original wiring and are unpolished  
or restored.

Model No. A111, circa 1952  
for Valaistustyö Ky, Helsinki, Finland  
H48cm x Dia. 18cm





## 1950'S OAK GAMES TABLE BY VICTOR COURTRAY

Solid and veneered oak,  
the square Games or Card Table with  
retractable top in parquetry  
checkerboard and lined with green felt,  
four shelves on each corner with  
ashtray and glass holders, the legs of  
slender tapered sabre form.

### Provenance:

Commissioned by the decorator to a  
Doctor in Saint-Jean-de-Luz, by descent.

France, circa 1950  
H71.09cm × W66.01cm × D66.01cm





**REGULAR WOVEN PIECE  
BY PETER COLLINGWOOD**

Linen, wood dowels.  
Not signed. A charming name  
to the piece, as catalogued  
by Peter Collingwood's daughter.

Provenance:  
Bought from the family estate.

As illustrated on page 9:  
H84cm × W43cm

**EARLY MACRO  
EXPERIMENT IN RED,  
BLACK & HEMP**

No signature  
but Peter Collingwood handwritten  
description. There is a small ink stain.  
Linen, wood and copper.

Provenance:  
Bought from the family estate.

As illustrated on page 23

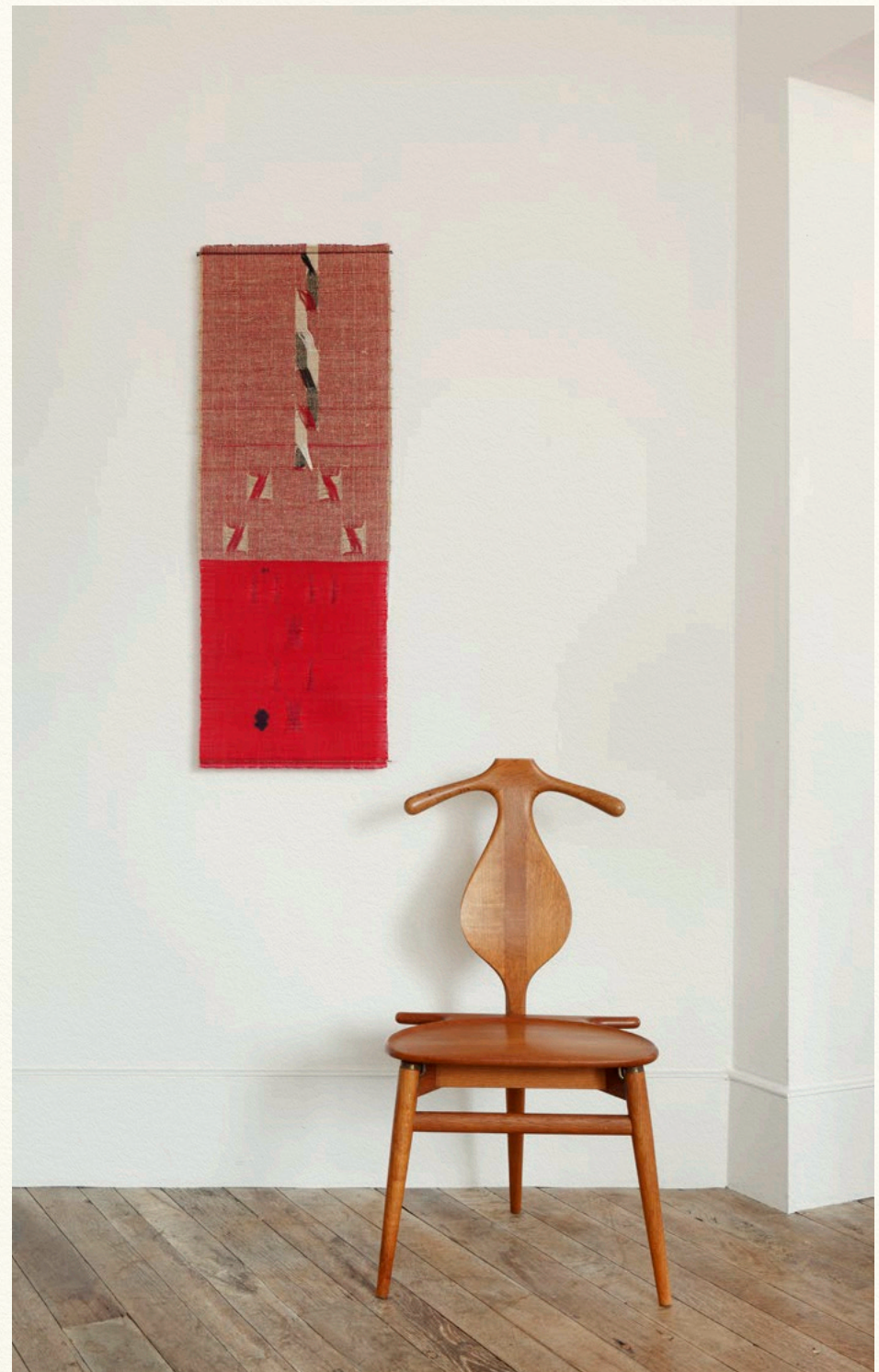


## VALET CHAIR BY HANS WEGNER

The final version of the Valet Chair (It's Danish name is 'Jakkens Hvile', which translates as 'The jacket's Rest') was first shown at the Danish Cabinetmaker's Guild Exhibition in 1953, when Wegner finally seems to have been satisfied with the design. As a rule his chairs are always meticulously functional, which first and foremost means they must be easy to sit on. However, of all Wegner's 500 or more chair designs, it is probably the one that demands the most effort to sit upon and maintain balance. The mitigating circumstance is that the chair wasn't really meant for sitting, but rather to serve as a piece of sculptural furniture, with coat and trouser hanging elements and hidden storage for change and keys. Seen in this light, the chair's appearance suits its practical intentions, yet it retains a playful aura. With its distinctly anthropomorphic appearance, the composition rises into a single vertebral-column shape bulging on both sides like a torso, while the seat resembles a human posterior and the coat hanger top suggests shoulders and arms.

Produced by master cabinetmaker  
Johannes Hansen Stamped  
with Johannes Hansen manufacturers  
mark underneath the seat.

Valet Chair, model no.  
JH540, circa 1953, teak and oak  
Seat height: 45cm





## WALNUT COFFEE TABLE

*"It is an art and soul-satisfying adventure to walk the forests of the world, to commune with trees," Nakashima said, "to bring this living material to the work bench, ultimately to give it a second life." Thus were pieces such as the Minguren Coffee Table created, to highlight wood's natural beauty, most notably by including the tree's rough outer layer or the 'free edge' as Nakashima called it.*

American black walnut, rosewood, single slab top with all-around free edges. Together with the original drawing and copy of the invoice.

Provenance:  
Private client North Carolina, acquired directly from the artist.

Minguren I coffee table, 1976  
Nakashima Studio, USA  
38cm × W1510cm × D71cm







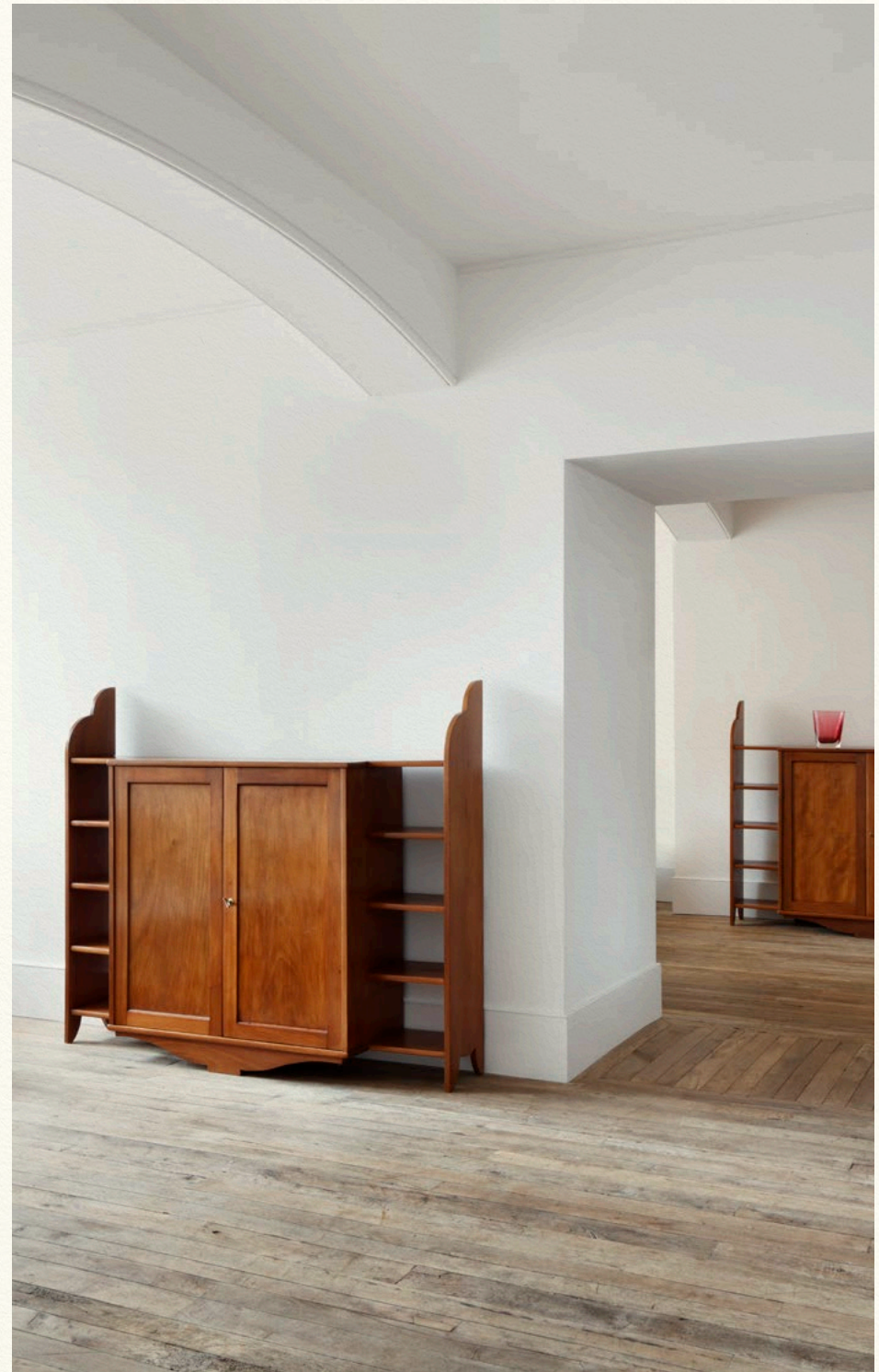


PAIR OF  
ACAJOU WALL CABINETS  
BY EUGÈNE PRINTZ

The pair of bookcases see Printz turning his hand to a more functional form of furniture. They were originally designed as part of a collection of furniture for the rooms in the Cité Universitaire in Paris, a unique place where multiple rooms were designed - one per country - for the students. These pieces were to be both functional, space efficient and robust.

A pair of polished mahogany wall cabinets composed of a central body with a two door frame opening in the centre. Open side shelves are placed on either side with cut-out uprights.

France, circa 1930





AKARI 1P  
TABLE OR FLOOR LAMP  
BY ISAMU NOGUCHI

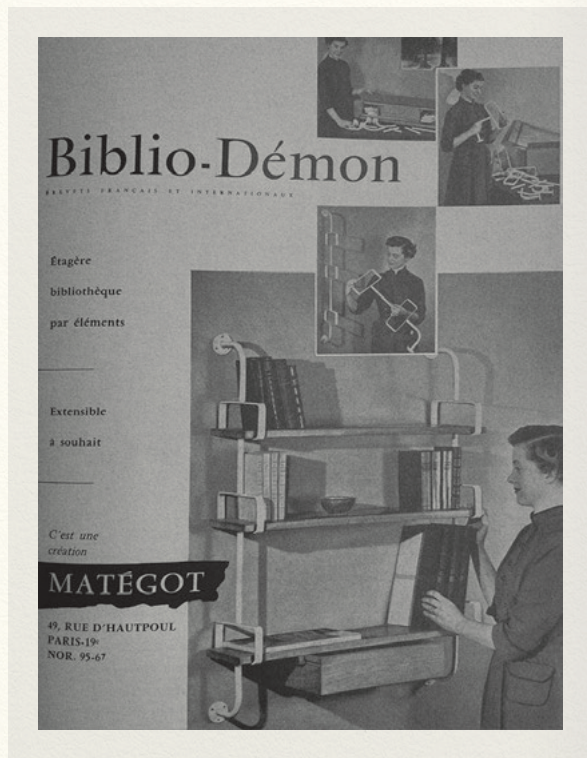
Noguchi produced his first Akari lantern at the Ozeki lantern factory, Gifu in June/July 1951 and they subsequently went into commercial production the following year being sold in Tokyo & Osaka. In 1953, following patent applications (granted in 1956) for the design, the lights were retailed by Bonniers, New York and in 1955 they began to be both produced and sold in Europe. Noguchi commented: *“What I did was to bring an ancient art into our modern art by integrating it with electricity. I coined for them the name AKARI, which in Japanese means light as illumination, just as our word light does. It also suggests lightness as opposed to weight”*.

Metal on ball feet, rice  
paper shades with red ink signature.

Smaller Model 1P  
Produzione Ozeki & Co,  
Giappone, circa 1970







Advertisement by Matégot's Paris based workshop for the Biblio-Démon in 1953

**'BIBLIO DÉMON'  
WALL MOUNTED SHELVES  
BY MATHIEU MATÉGOT**





## 'BIBLIO DÉMON' WALL MOUNTED SHELVES BY MATHIEU MATÉGOT

The modular shelf-library with 'Demon' supports was designed to be used in different ways, depending on the wall space and storage required. Easily mountable and dismountable, it was widely advertised for the domestic market. Dealing with restricted space was the principle focus of French decoration at the time, with themes such as 'Youth and the Living Environment.' Mategot's 'Hotel Room for North Africa,' where he furnished the interior of one of three bungalows, shows a comfortable and light ensemble, where the Biblio Démon makes one of its first public appearances. With restrained panache Mategot's bookcase elegantly captures the alliance of 'the useful and the beautiful' as demanded by the requirements of the age and Salon curators such as Paul Breton.

Black lacquered steel supports  
and oak shelves, including floor supports.

As illustrated on previous page:  
France, circa 1954

## EARLY 'FLAGLINE' CHAIR BY HANS WEGNER

The defining characteristic of the Flagline Chair is its use of hand-woven 'halyard' rope—a strong and hardy material much used in sailing and flagpoles. As legend attests, Hans Wegner's vision for the chair arose during a hot summer's afternoon in 1949 as he relaxed on the beach, ingeniously shaping the design while digging himself into the sand with a shovel. Later, back in the summer-house, the 'King of Chairs', as he was often referred to, made his first preliminary design sketches, utilising the perfect lean-back position and seating angles that he had conceived on the beach.

Unveiled in 1950 at the Copenhagen Design museum, the chair received mixed reviews, Kaare Klint famously likening it to something from the gynecologist's office. But the fashion world fawned and it was splashed across magazines, with models posing on its tightly wound string seat.

However, the chair was difficult to make. For several decades it was manufactured by Danish brand Getama in small quantities but by the late '80s it had gone out of production altogether. It was simply ahead of its time

Provenance:  
Private collection, Esbjerg, Denmark.  
Acquired from the above, 2014.  
Private collection, UK.

Literature:  
Dansk Kunsthåndværk, no. 5,  
1950, p. 86.

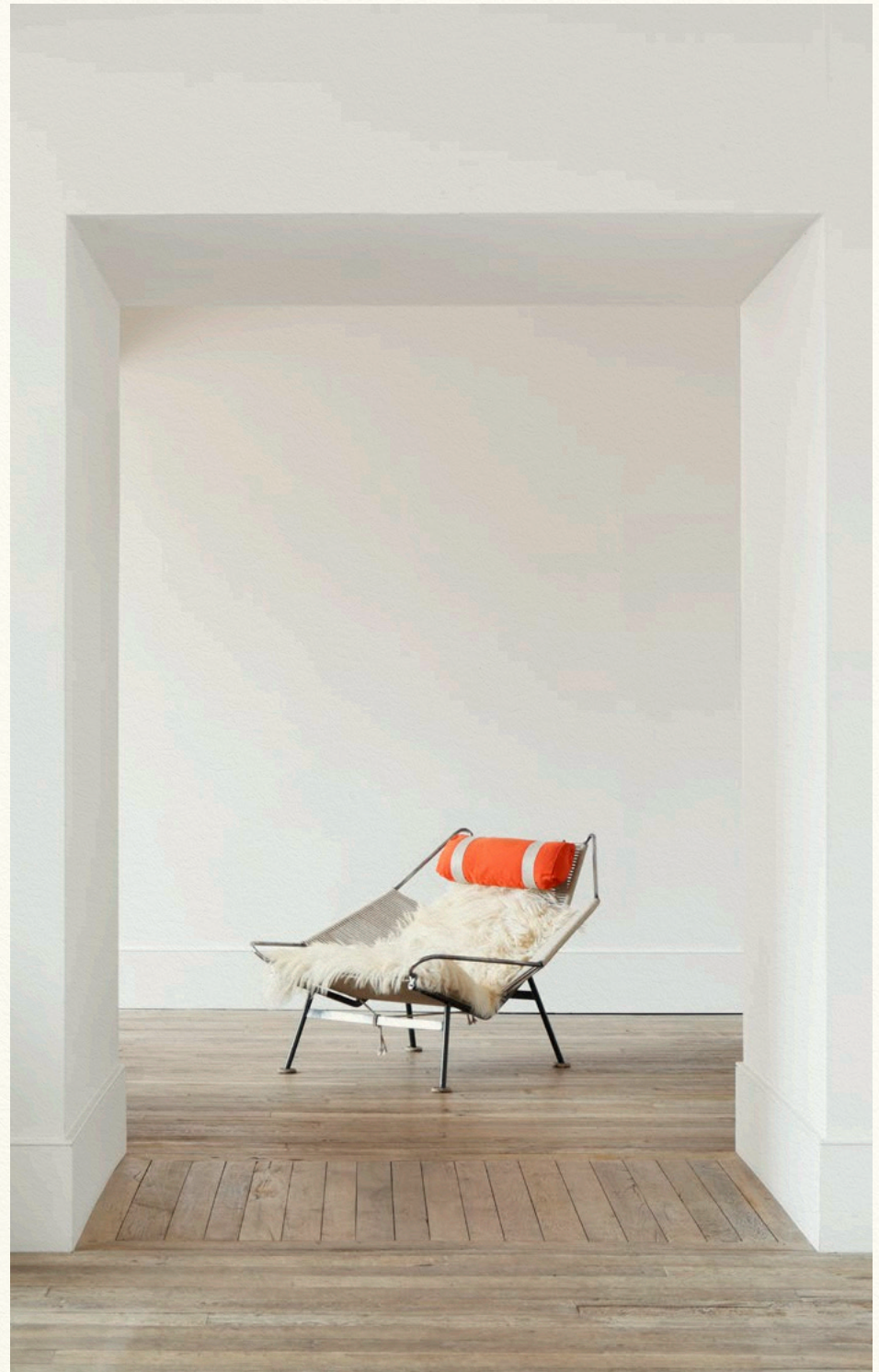
As illustrated overleaf:  
Flag Halyard lounge chair,  
model no. GE 225, designed 1950  
Original green lacquered steel  
and chromed frame, wooden 'shoes',  
flag halyard, orange canvas  
pillow, long-haired sheepskin  
Manufactured by Getama





Wegner demonstrating the perfect 'lean-back' position.

**EARLY 'FLAGLINE' CHAIR  
BY HANS WEGNER**





## TALL CERAMIC VASE

A beautiful and unusual tall Japanese pod vase used for long-stemmed flower arrangements. Traditionally branch flowers, such as cherry blossoms and plum blossoms, are used for bud vases in Japan, often in combination with pansies or eucalyptus. The drip celadon glaze features a variety of tones due to the layering of the bluish-green colour, creating a rustic uneven texture on the surface.

Japanese celadon on dark clay 1950's Japan,  
early Shōwa period (1926 CE-1989 CE)  
H69cm x D34cm





## PAIR OF ART DECO TABLE OR WALL LIGHTS

Gauthier's work is characterised by the use of bold geometric patterns in pressed or moulded glass, utilised within innovative designs that capture the elegant spirit of Art Deco. As with these lights, intricate patterns are pressed into the glass that comes powerfully alive when illuminated.

Each with moulded or pressed glass shades and silvered mounts.

Made by Etablissement 220  
Margin Jean Gauthier ('EJG')  
France, circa 1930  
H15cm x W24cm x D24cm

## ART NOUVEAU 'ICE BLUE' TABLE LAMP

A small Art Nouveau bronze lamp with glacial blue vaseline glass shade with moulded leaf decoration over squared base with beaded elements.

As illustrated overleaf:  
French, circa 1910  
H32cm x Dia. 12cm





**SET OF 4  
CONSOLES FROM LA SCALA  
OPERA HOUSE**

A set of four highly unusual painted and gilded cast iron console tables in the neo-classical manner with inset rosso levanto marble tops over classical frieze on scrolled legs terminating in upturned toe.

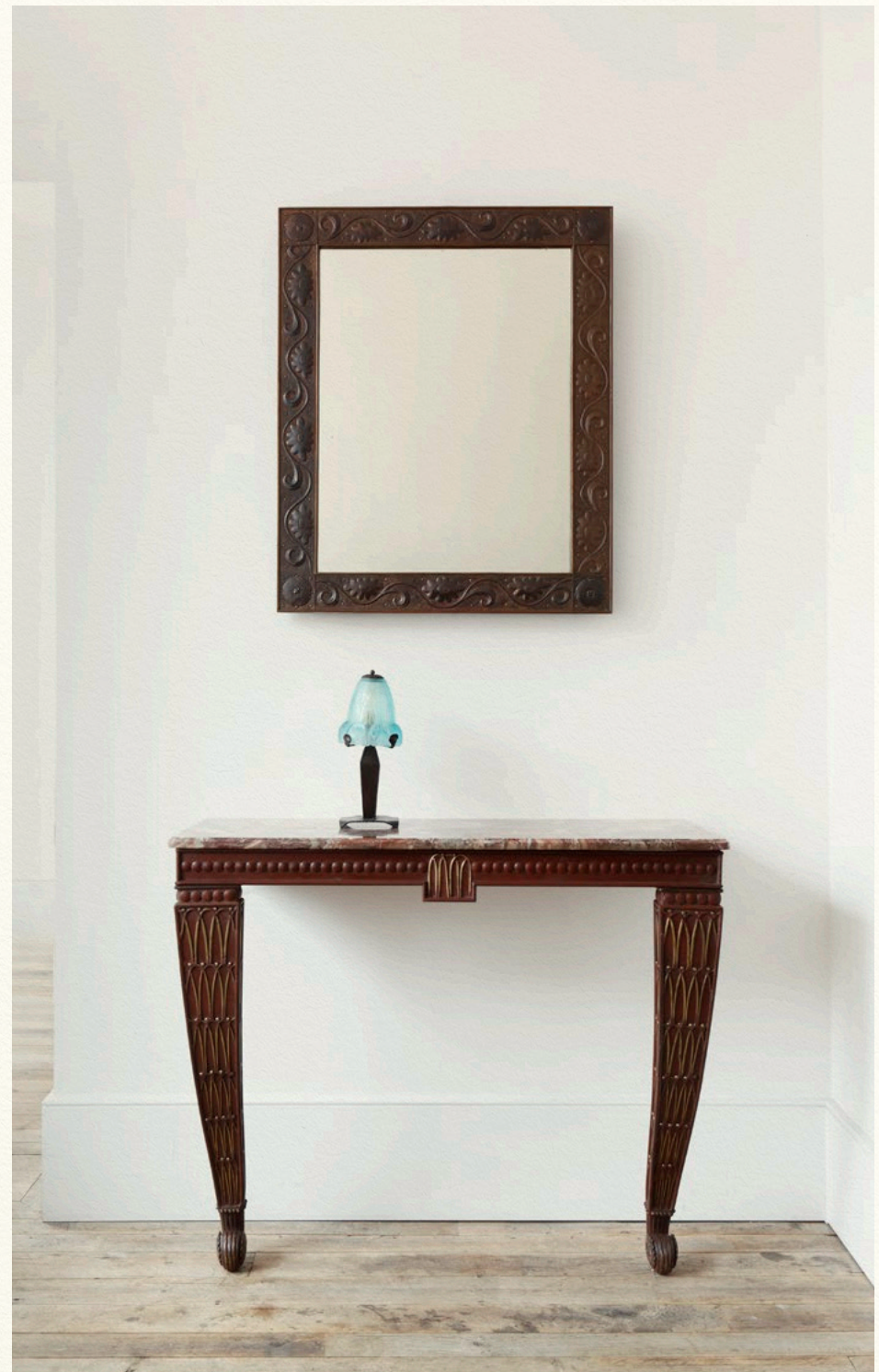
Provenance:  
La Scala opera house, Milan.

Italian, circa 1940  
H87cm x W103cm x D41cm

**ARTS & CRAFTS  
REPOUSSE COPPER MIRROR**

Beaten and repousse copper  
with an oak slip frame.

England, 1900  
H85cm x W70cm





PAIR OF ART DECO  
'RINCEAUX' PLAFONNIERS  
(NO. 2468)

The 'Rinceaux' pattern was one Lalique, often know as the Master of Transparency, regularly returned to, having developed the look in the mid 1920s. Featuring a relief of interlaced clear crystal elements, reminiscent of fans or honeycomb, the balance in the composition arises from the purity of the geometrical lines and the beauty of its dynamic and steady movement.

Designed by Rene Lalique in 1926 and made at the Verrerie d'Alsace glassworks at Wingen-sur-Moder in Alsace France. Clear and frosted moulded glass. Wheel-engraved R. LALIQUE FRANCE to rim.

Chain length: 70cm  
H10cm x Dia. 38cm





## SWEDISH 'DANDELION' MIRROR

Sinuous plant motifs and extravenous carving are some of the stylistic traits associated with Art Nouveau furniture. In Sweden, as with much of continental Europe, fin-de-siecle artists and designers looked to nature for inspiration, with a rejection of the burgeoning consumer culture and growing industrialisation. The 'dream' of moving to the countryside proliferated, a space where art and design would fuse in harmony with the surrounding nature.

Large carved giltwood  
and mahogany frame, with finely rendered  
dandelions, honeysuckle and  
anemones in open relief frame surmounted  
with stepped neo-classical frieze.

Sweden, circa 1900  
H160cm x W100cm





Rose Uniacke  
76-84 Pimlico Road, London SW1W 8PL  
T +44 (0)20 7730 7050  
mail@roseuniacke.com www.roseuniacke.com



