

OBJEKT I

GLASS • CERAMICS • METALWARE • DESIGN



Objects For Sale • Curated by Mark Hill

MARKHILL.NET

Welcome to the first issue of

OBJEKT

As I write, we're in the midst of 'self-isolation' a term coined this year to save lives. I decided to produce this e-catalogue to (hopefully!) sell some of my stock, and also to give you something to read that I hope you'll find interesting.

In each issue, I'll be selecting 20 objects from my stock or my private collection and offering them for sale. Prices will start at under £100, with most in the low to mid-hundreds of pounds. Payment and postage and packing information is on the right hand page but, in all instances, please do contact me if you have any questions or want to make an offer.

The pieces in this issue are focused on affordability, with readable and accurate cataloguing that reveals the story behind each 'objekt'. I'd like to thank [Mike & Debby Moir](#) and Robert Bevan Jones for information that I've used in cataloguing a couple of the pieces in this issue. Many of the pieces here could form the backbone of any collection, or look great as a stand-alone piece. In every instance, I believe that the piece is appealing and the story is interesting.

OBJEKT will be sent out to my mailing list and social media followers first, and you will have an **exclusive** period of 14 days from 8th April 2020 to buy any item. Simply send an email to books@markhillpublishing.com, or give me a call on the number below.

Thereafter, any items that haven't yet sold will be posted on my own website, markhill.net, and bada.org, the website of the British Antiques Dealers Association, of which I am a member. If you've been sent this issue by a friend, to receive OBJEKT yourself, please sign up to [my mailing list here](#) to receive future issues and my newsletters.

Enjoy!




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Payment

PayPal - books@markhillpublishing.com

Bank transfers to my UK bank account in pounds sterling only, with any fees paid.

Postage & Packing

All items purchased will be sent via Royal Mail's 'signed for' service. Postage & packing in the UK is free for most items. Otherwise, all postage and packing is charged at cost - I won't make money from this. If you would like a quote in advance, please contact me. Objects will be well-packed!

Collection In Person

It is possible to meet me in Central London to collect an item in person, once this isolation period is over.

Offers

Please contact me if you're tempted by something and want to discuss the price.



Mark Hill is an expert on the BBC 'Antiques Roadshow' and has presented four primetime series on antiques, collecting, and interiors for BBC2. He began his career at Bonhams, and then became a Specialist at Sotheby's before working with an internet company where he founded and ran a ground-breaking alliance with eBay Live Auctions. As well as being the co-author of the annual, internationally-published 'Collectables Price Guide' with Judith Miller from 2003-17, he has researched, written, and published twelve books on 20th century design and decorative arts. A Freeman of the City of London, he is an Accredited Lecturer of The Arts Society and lectures across the world.

A 1960s MSTISOV OR MOSER 'ROMANA' VASE DESIGNED BY HANA MACHOVSKA

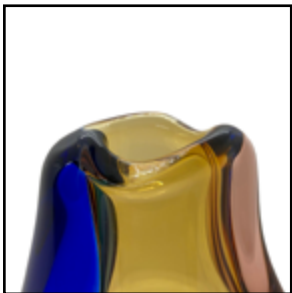
The 'Romana' vase is one of the most elegant designs of the 1960s, with its balanced choice of colours and form. I love the design so much that I used another example on the back cover of *'Hi Sklo Lo Sklo'*, my first book on Czech glass. Designed by Hana Machovska in 1961, it was produced at the Mstisov Glassworks until they closed in 1964, and production was moved to Moser.

The design was inspired by 'Rhapsody', with its applied straps, designed in 1960 by Machovska's mentor Frantisek Zemek (1913-60). As one would expect with a prestigious name like Moser, the range was sold by high-end retailers like Harrods in London. Other forms in the range included a bowl, a basket and a double candleholder, but none are as elegant as the vase.

On this example, the yellow body has a small internal bubble about a quarter of the way up on the right hand side, and a pale elongated teardrop shape caused by the yellow powdered enamel used to colour the body above. I consider both as 'birthmarks of creation', and they do not detract from the design.

22.5cm high, 14cm widest

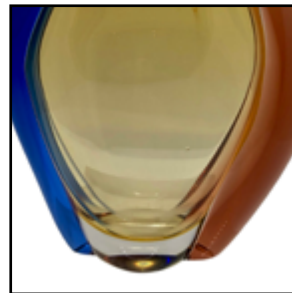
£195



Rim



Detail of Body



Detail of Base



A MID-1960s SKRDLOVICE 'SABINA' CYLINDER VASE

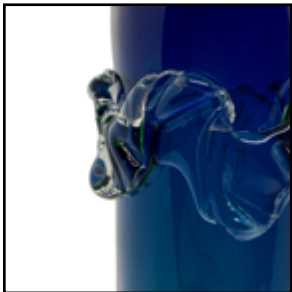
During the 1960s, creativity at the Skrdlovice factory reached new heights. This was due to an expansion of the number of designers, major improvements in the quality of manufacture, the release of innovative ranges in a riot of colours, and a steady and strong distribution network.

From 1962-67, Miloslava Svobodova (1936-2005) was one of the leading designers at Skrdlovice, and contributed much to the artistic style of the factory. Moving designs forward into the new decade, she balanced youthful vigour and artistry with a strong awareness of what the market wanted.

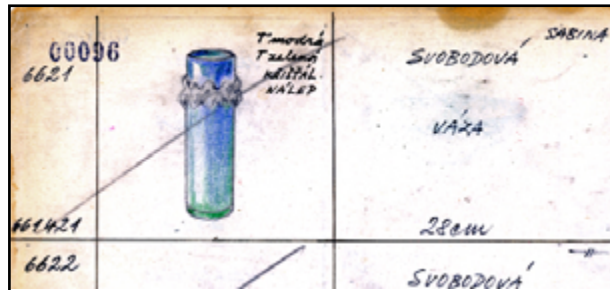
Shown in the factory pattern book as pattern number 6621, this design was produced from early 1966 for a few years in different sizes, this being the largest. The strong graduated green to blue body is embellished with a wavy, undulating trail of colourless glass that cleverly has a green underlying layer that can only be seen from the side. As such, it appears colourless, green, or blue depending on the angle it is viewed from. Examples are very hard to find today.

27.4cm high, 9.5cm widest

£230



Detail Of Trail



Pattern Book Drawing



AN EARLY 1970s SKRDLOVICE BIOMORPHIC VASE

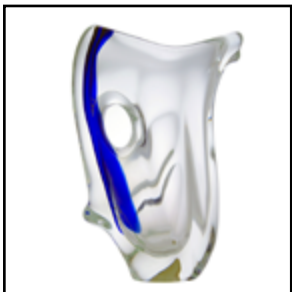
Designed by Rudolf Beránek in 1969, this appears in the Skrdlovice factory pattern book as pattern number 6913. It follows a range of vases and sculptural forms in organic, asymmetric, and biomorphic forms designed around 1960 by Emanuel Beránek, Rudolf's uncle and the founder of the Skrdlovice company.

The form is typical of 1950s and early 1960s designs in Czechoslovakia, and indeed Scandinavia. Appearing as it did nearly a decade after this trend, sales quantities were not large, making examples rare today. The Skrdlovice pattern book shows that only 1,200 examples would be made in three sizes (this is the medium size), but it is unknown if production ever reached that amount.

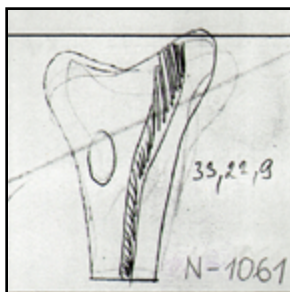
As well as echoing 1950s forms, the medium of glass is explored in this design - here it appears almost like flowing water. The undulations, waves and ripples on each are unique, and this is an excellent example. The vase also unusually bears its original factory gold foil and paper label.

21cm high, 14cm widest

£150



Back



Pattern Book Drawing



Label



A LATE 1950s HARRACH 'HARRTIL' BUD-SHAPED VASE

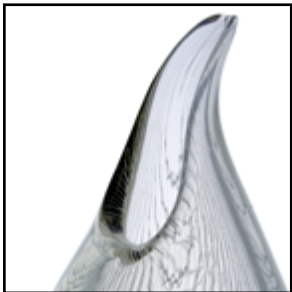
The instantly-recognisable Harrtil range was one of Harrach's most important ranges during the 1950s. The idea of using woven glass fibres (from Czech manufacturer Vertex) inside layers of glass was devised by their head of production Miloš Půlpitel in 1954, after he was inspired by antique Venetian 'lace' glass and (reputedly) seeing a mass of overhead telephone cables.

This form was designed by Rudolf Schwedler in the mid-1950s and is typical of European glass design during this time, with its organic, asymmetric, and curving bud-like form. The foot of the vase has a very slight yellow tinge, which 'lifts' the curving body.

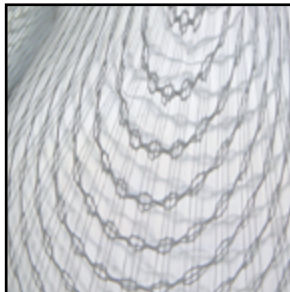
With the Harrtil range, bowls are considerably more common than vases - for every ten bowls or ashtrays you see, you'll only see one vase. This example is the piece shown on p77 of my book *'Sklo: Czech Glass Design from the 1950s-70s'*, and comes from my private collection.

18cm high, 7.5cm wide

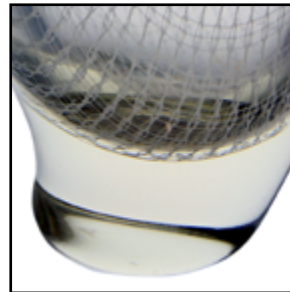
£175



Detail of Rim



Detail of Internal Web



Detail of Base

A LATE 1940s SKRDLOVICE 'ANTIQUE GLASS' BOTTLE

The bubbly 'antique glass' range was the first official range designed by Emanuel Beránek (1899-1972) at his new Skrdlovice factory, and was produced from 1942 until c1950. As resources available to Beránek at the time were basic, he devised a type of glass that would hide imperfections. Salts such as sodium carbonate were added to create the many bubbles that run through the body of this glass.

Many of the shapes are unusual, and hark back to Ancient examples, or have natural inspirations. Designed in 1946, this design is scarce - it is comparatively large and is not as apparently functional as a vase, so would have sold in lower quantities. The typical light blue body is decorated with enamel powders and has two applied matching lime green 'ram's horn' handles. Ram in Czech is 'Berán', and 'Beránek' is effectively a little ram, or a lamb.

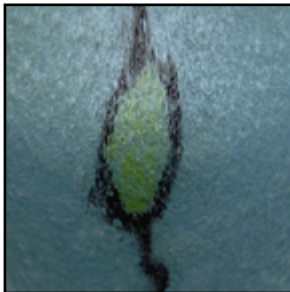
This is the actual bottle vase photographed on page 11 of the book *'Beránek & Skrdlovice: Legends of Czech Glass'*, by Robert Bevan Jones & Jindřich Pařík, giving you the chance to own a piece shown in this landmark book.

27cm high, 9.5cm widest

£300



Base



Detail



Pattern Book Drawing



**A 1970s PRACHEN BOWL IN A RARE COLOURWAY,
DESIGNED BY JOSEF HOSPODKA**

This bowl is from a scarce range designed in 1969 by Josef Hospodka (1923-89), and promoted in the January 1970 issue of *Czechoslovak Glass Review*. The range comprised a number of different vases with largely geometric forms and applied random trails or prunts of glass impressed with various motifs such as circles of dots or a grid. If you look closely, these applications hold a secret – they are a different colour to how they appear.

On this example, the prunts are not the same colour as the bowl, but are light blue, as can be seen when they are viewed from the side. When viewed directly against the body, they appear the same colour of the body, or even to be colourless.

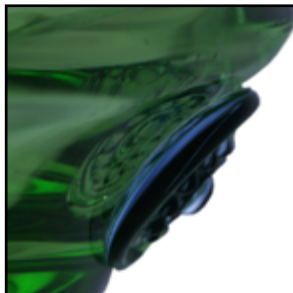
Bowls tend to be scarcer than vases, and this example is made considerably more scarce due to the unusual bright, almost neon, green colourway. In over 12 years, I've never seen another example. Despite being made over four decades ago, it's very zingy and contemporary!

16.5cm wide, 10.5cm high

£120



Prunt seen from the front



Prunt seen from the side



Range Launch Image, 1970



**A RARE CHLUM U TREBONE GLASS 'VASE OBJECT'
DESIGNED BY PAVEL HLAVA**

Pavel Hlava's (1924-2003) sculptural vases and 'vase objects' with internal protrusions are legendary within the lexicon of postwar Czech glass design. They are made from heat-sensitive glass, known as 'Garnet' at Chlum U Trebone (Cesky Cristal). Colloidal gold is added to the colourless glass batch, which adds a warm golden yellow colour. When it is re-heated, the longer it is re-heated for and the stronger the heat, the colour changes from yellow to amber to orange to a fiery red. The protrusions make use of this heat-sensitive nature of the glass, and also question interior space, exterior form and functionality.

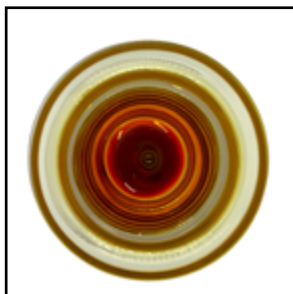
The shaped and graduated body of this early 1970s example works with the strong red columnar protrusion to create an interesting optical effect. Although sometimes produced in a series, each piece is unique as it was handmade, typically by Hlava himself, or under his direct guidance. This example is scruffily signed on the base by Hlava with a diamond point '*P Hlava Czechoslovakia*'. On a lighter note, this always reminds me of the control column in the Tardis!

19.5cm high, 18cm wide

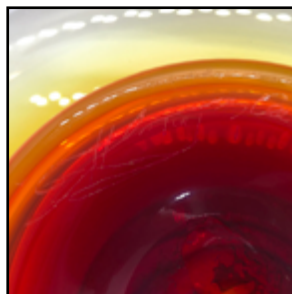
£1,200



Laying On Its Side



Top



Signature



A BORSKE SKLO VASE DESIGNED BY JOZEF ROZINEK

Out of all the glass that I've found recently, this is one of my absolute favourites. The organic, floriform shape, the curve, and the colours all work so very well together - it's a hugely appealing design that is also typical of the period.

Although no paperwork has been found to confirm the attribution, the design is attributed to Josef Rozinek, who is best known as one half of the duo who designed the incredible fish sculptures for Exbor. The other half was Stanislav Honzík. The key to this attribution is in the colours and the way they flow on this vase from yellow to pink to a zingy green in the body, to yellow to turquoise in the base. You see the same effects on their fish sculptures. Fish sculptures began to be designed in 1958, so this design probably dates from the early 1960s.

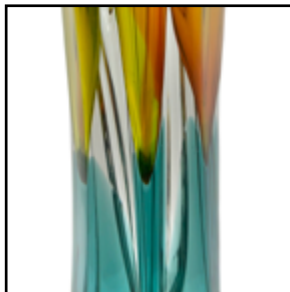
For me, it's sculpture meeting a functional vase. Whichever angle you view it from, the form is fascinating and the different shapes work so well with the colours to give an interesting optical effect. You literally want to move it around...

24.3cm high

£220



Another 'Side'



Detail of Colours



Detail of Rim



One 'Side'

The 'Front'

A CHINESE 'SANG DE BOEUF' GLASS DISH

The Chinese are not known for their glass, due in part to the success of their major export - porcelain - and the presence of jade. After glass was developed during the Warring States period (475-221 BC), the production of ornamental and decorative glass reached a high point in design during the 18th and 19th centuries. This example probably dates from the early 20th century, and has a pleasing network of fine scratches from wear and use on the base.

This bowl is triple-cased, having a sang de boeuf interior and exterior, with an opaque white lining to give the impression of being made from porcelain. Sang de boeuf is the French term for 'ox blood', and was developed from 1705-1712 by the Chinese as a glaze for porcelain. They wished to imitate the forgotten monochrome glazes on ceramics used by Ming Emperors for sacrificial rituals.

The mark cut into the base reads '*Qianlong nianzhi*', indicating that it was made during reign of the Emperor Qianlong from 1736-96. This does not necessarily mean it was produced in the 20th century as a fake, as the Chinese often reproduced or copied earlier works as a form of veneration to their ancestors and their successes. The colour on this beautifully formed example is wonderfully strong, recalling its inspiration.

13.3cm wide, 4cm high

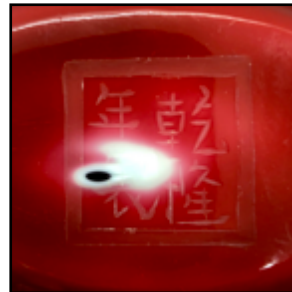
£85



Detail of Casing



Detail of Casing



Mark on Base (*The white is the white layer showing through.*)



A THERESIENTHALER ENAMELLED VASE, c1911 DESIGNED BY LUDWIG HOHLWEIN

This vase is from a rare range of enamelled glass tableware that was commissioned in 1911 by Eduard Rau, the Munich-based agent and retailer for the Theresienthaler glassworks. All have boldly-coloured humorous caricatures enamelled by hand onto thickly-blown colourless bubbly glass that may have a light green tinge.

Theresienthaler produced the designs, which were devised by the celebrated German graphic designer Ludwig Hohlwein (1874-1949), who is best known for his work with posters during the 1920s & 30s. His style is typified by high colour contrasts and interlocking flat planes of colour. Over 150 individual designs were produced, and themes for the caricatures included sportsmen, country life, students, and occupational characters.

Tableware such as jugs and small beakers are most commonly seen forms - vases are extremely rare. This aged flute player surrounded by cats is likely to be a street entertainer.

15.5cm high, 9cm widest

£280



Detail Of Musician's Face



Detail of A Cat



Original Catalogue Cover



A DELIGHTFUL 1950s-60s MINIATURE MURANO GLASS 'FAZZOLETTO' OR HANDKERCHIEF VASE

The *fazzoletto*, or handkerchief vase, was designed c1949 by Paolo Venini and Fulvio Bianconi for Venini. Typical of the whimsical designs of the mid-century modern renaissance in designs on Murano, it was intended to mimic a handkerchief falling through space. Bianconi was said to have been influenced by the skirts of fashionable Italian ladies blowing in the wind as they walked.

This very fine quality example is made from *filigrana* canes melted into a colourless body. The colour combination of bright yellow, green, and purple is extremely unusual and very appealing. The miniature size makes it even more so! The form of each fazzoletto is unique, as each piece is made and formed by hand.

The red and silver foil scalloped label on the base indicates that this example was made in the 1950s or 1960s. The label is similar to those used by Seguso, although this attribution cannot be confirmed. A charming, jaunty miniature!

6.5cm high, 10cm widest

£135



Back



Top



Original Venini Drawing



AN ISLE OF WIGHT STUDIO GLASS 'PINK & BLUE SWIRLS' LARGE ATTENUATED BOTTLE

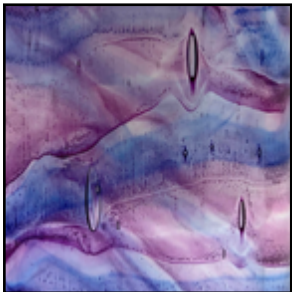
Designed by Michael Harris, the 'Attenuated Bottle' is one of the hallmark shapes produced at Isle of Wight Studio Glass, together with the iconic 'Fish' vase. It was deemed important at the time by Ronald Stennett-Willson, founder of King's Lynn Glass and erstwhile Reader of Glass at the Royal College of Art, as he included a full page photograph of them in his landmark book *'Modern Glass'*, published in 1975.

Unusually for Harris, who was very commercially aware, 'Pink & Blue Swirls' was not a hit when it was released in 1974. The colours were deemed unfashionable, and the internal bubbles that were intended to show the piece was handmade were seen as 'faults' by the public. As such, it was withdrawn from production around two years later. Attenuated bottles are amongst the hardest shapes in the range to find today.

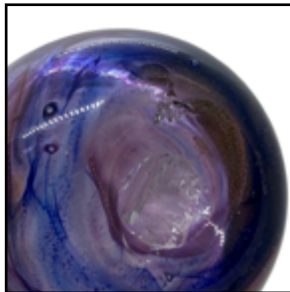
This is slightly larger than the larger of two sizes offered at the time. It is the actual bottle photographed on page 82 of my book *'Michael Harris: Mdina Glass & Isle of Wight Studio Glass'*, published in 2006, and comes from my private collection.

39.5cm high, 6.5cm widest

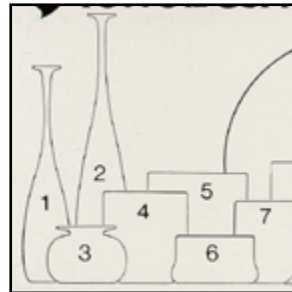
£260



Bubbles & Swirls



Base showing pontil mark and two chips from production.



1970s Factory Product Page



A 1960s BITOSSI 'LIBERTY' LARGE LIDDED JAR DESIGNED BY ALDO LONDI

The names of Bitossi and their designer Aldo Londi are synonymous with mid-century modern Italian ceramics. Joining in 1946, and retiring in 1976, he produced thousands of designs that were sold across the world. Although 'Rimini Blu' (1960) is his best-known, 'Liberty' is not far behind it.

Designed in 1957 and produced until 1969, it is typical of Londi's plundering of multiple sources to produce an innovative design focusing on texture, history, pattern, and colour. Here, the paisley designs picked out in green and brown against an ochre ground were inspired by imported Persian and Indian fabrics. The form is derived from traditional Indian and Italian ceramics. The sandy colour of the glaze is most accurate in the image of the base.

Large pieces such as this, with its fitted lid, are scarce today as they were more expensive in their day, so fewer sold. This example is unmarked but retains its paper label for Rosenthal-Netter, one of the largest importers and distributors in the US, indicating it was produced for the American market.

46.5cm high

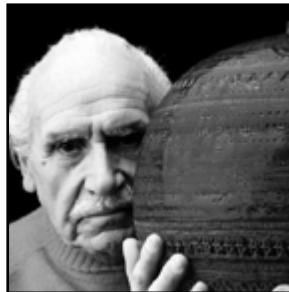
£220



Detail of Pattern



Rosenthal-Netter Inc. Label



Aldo Londi (1911-2003)



A RARE EARLY 1960s BITOSSİ 'SETA' SMALL VASE DESIGNED BY ALDO LONDI

Before the iconic 'Rimini Blu', designed in 1960, dominated production and sales at Bitossi, the widest range their designer Aldo Lodi (1911–2013) produced was for 'Seta'. Designed from 1957 onwards, the name means silk in Italian. Seta is characterised by *sgraffito* decoration, simple patterns in bright colours, and gilt details on an earthy ground.

This small vase is typical of the range, with its alternating bands of a brown and white grid and gilt swirls. The glossy orange neck roots it firmly in the 1960s. Like so much Italian pottery of this period, Seta pieces are usually damaged, with chips on the body or foot. This example is in excellent condition noting some small areas of wear to the gilding on the rim.

The base is marked 'V•112/18 ITALY', which are typical Bitossi export marks. I acquired this vase in the US, where many of the best, largest, and most unusual examples of Bitossi ceramics were sent. Until now, it has been in my private collection.

18.5cm high, 7.4cm wide

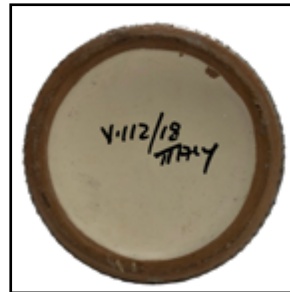
£110



Detail of Neck & Rim



Detail of Pattern



Mark on Base



A RUSCHA STRIPED RARE FLOWER GLOBE

In West German Pottery from the 1950s-70s, Ruscha are a legendary name. Founded in 1905, the company employed many of the most talented designers and glaze technicians to come up with many forms and decors that are highly sought-after by collectors today.

This appealing decor is possibly a variant of 'Zebra', designed in 1968 by the notable Cilli Wörsdörfer. If not, it will date from the late 1950s or early 1960s, as the form number dates to the mid to late 1950s.

This form is extremely rare, probably because it is not immediately practical. However, I can assure you that it looks fantastic with some unusual shaped flowers or grasses! The base is impressed with the shape number '841' and the size number '1'. Further painted marks reinforce the shape number, and 'Handgemalt' indicates that it was decorated by hand.

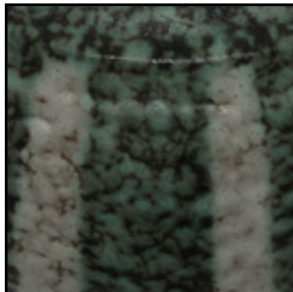
I love the proportional form and its futuristic looks - it's been in my private collection for years. The Death Star meets mid-century modern ceramics!

10cm high, 9.5cm wide

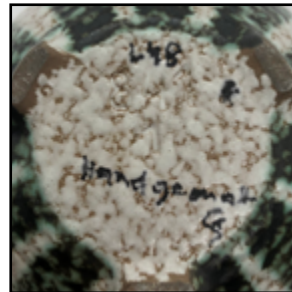
£55



Detail of Flower Holes



Detail of Stripes



Marks on Base



A RORSTRAND SMALL DISH WITH A MICRO-CRYSTALLINE GLAZE, DESIGNED BY GUNNAR NYLUND

I've always loved complex micro-crystalline glazes, and this is a great example from my private collection. Founded in 1726, Rorstrand was one of Sweden's most prestigious ceramics companies, alongside Gustavsberg.

Gunnar Nylund (1914-97) was appointed Art Director in 1931 and became known for his complex matte feldspar haresfur and crystalline glazes on stoneware bodies, which became highly influential on the Scandinavian Modern movement. Dating from around the 1950s, this is an excellent example, and is fully signed on the base with the 'GN' monogram.

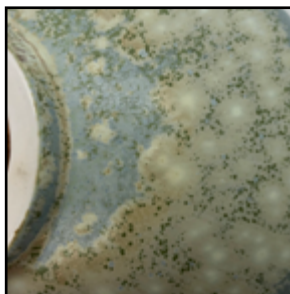
I had trouble photographing this as the colours appear different when photographed. The overall tone is lighter and tinged less blue and more light green to my eyes. Still, as well as being attractive to the eye under any light, it's a wonderfully balanced and tactile piece, with a sensual semi-matte finish typical of Nylund's award-winning glazes.

13.7cm widest, 3.3cm high

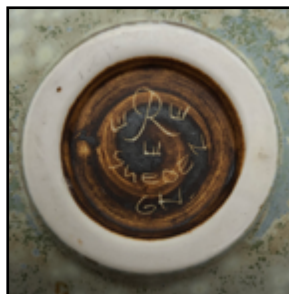
£85



Gunnar Nylund



Glaze In Sunlight



Inscribed Mark



AN AMAZING HUNGARIAN RAM JARDINIÈRE DESIGNED BY GEZA GORKA

Mid-century modern Hungarian ceramics are a relatively new collecting area, but they were placed firmly on the map by the exhibition of ceramics from the Graham Cooley Collection in 2015, and the accompanying book '*Forma Hungarica: Post-War Hungarian Ceramics*' by Peter Langh.

From my private collection comes this bizarre beast, a jardinière in the form of a three-legged ram looking backwards over its body. But there's more - the glaze is bonkers! Recalling a crocodile's skin in colour and texture, it's crazed all over with wide and deep cracks in tonal greens and white. Amazing, and highly complex. The different heights of the patches of glaze have even been manipulated on the head to show eyes, a nose, and other facial features.

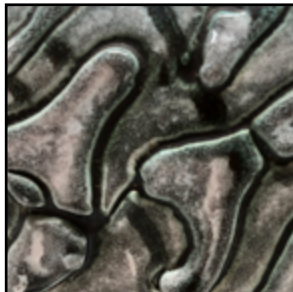
Geza Gorka (1894-1971) is one of the most legendary names in Hungarian ceramics of the period, and is considered one of the two most influential designers and makers, along with István Gádor. Produced in the late 1950s or early 1960s, the base is impressed with the Gorka logo.

20cm long, 17cm high

£180



Detail of Bowl



Detail of Glaze



Mark on Base



A 1960s FRATELLI FANCIULLACCI OVAL CURVING DISH

Fratelli Fanciullacci are one of the 20th century's most important 'forgotten' ceramics factories. From c1910 until the factory's destruction by flooding in 1966, they were one of Italy's largest producers of 'fast fashion' ceramics, following whatever was the prevalent style of the moment.

Their mid-century modern designs were produced by Demetrio Fanciullacci, and typify the 1950s & 60s with their brightly colourful abstract or stylised patterns. This early 1960s bowl is typical of their most successful range, where abstract patterns were handpainted over a textured matte glaze that had been sprayed on. The base is marked '6862 ITALY', with a blue outline, another hallmark of their designs.

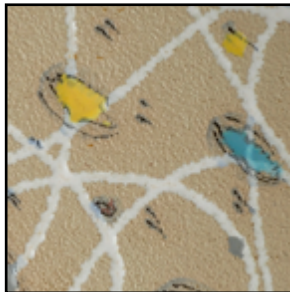
This is the dish photographed on page 107 of my book on Italian mid-century ceramics, *'Alla Moda: Italian Ceramics of the 1950s-70s'*, published in 2012, and comes from my private collection.

23.4cm widest, 6cm highest

£75



Derelict Fratelli Fanciullacci
Factory, Montelupo, Italy



Glaze Detail



Painted Mark

A VICTORIAN TERRACOTTA WATER COOLER

I've always felt rather sorry for these Victorian terracotta water coolers, or water decanters. I think they're rather lovely objects. I'm fond of the balanced and proportional form, and the strong brownish-red of terracotta contrasted against the yellow and teal green. I also like the detailed, angular Greek Key pattern contrasted against the plain body. It all just works for me!

A number of potteries made these in the late 19th century, including Watcombe in Torquay, who employed the notable designer Dr Christopher Dresser. I don't know who made this one, but I'd be happy to say 'attributed to Watcombe', due to the form and the pattern of the transfer-printed band. The body and the transfer each have a nick from production, and the base has been covered with some material, which has been removed, but these are trifling issues and it's still very handsome.

And if you don't wish to pour cooled water from it when you're dining, you can just shove (or neatly arrange) a bunch of flowers in it. I've been using it as a vase for years.

21.5cm high, 13.5cm wide

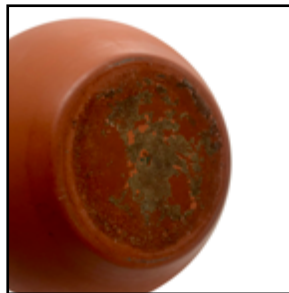
£35



Detail of Shoulder



Detail of Transfer



Base



AN ART DECO CARVED WOOD SCULPTURE OF A GIRL OR YOUNG LADY CLUTCHING A BOOK

Did she not want to do her homework? Or did she not enjoy her latest page-turner? Look at that expression with those pursed lips and eyebrows! Whatever it was, this girl has a real attitude!

Probably carved in Austria or Germany, the angularity of the stylisation places her either sometime during the Modernist movement of the early 20th century, or the Art Deco movement of the 1920s-30s. However, her fashionably bobbed hair makes me lean towards the Art Deco period.

She has been carved by hand out of a single block of hard wood that has then been stained dark and brought up to a gentle shine. She shows signs of 'a life', as there are various scuffs, scratches and lighter areas, such as on the back of the head, but I prefer this to a perfect surface. Undoubtedly unique, she's been 'throwing shade' at me from our living room mantelpiece for years, so she comes from my private collection.

25cm high, 15cm wide

£150



Side

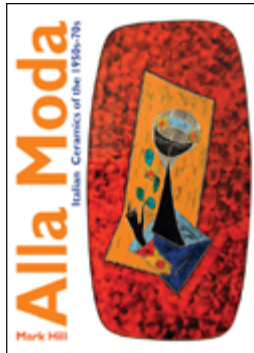


Back



Detail of Face





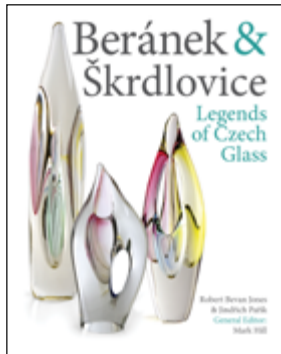
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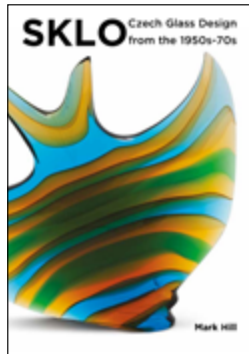
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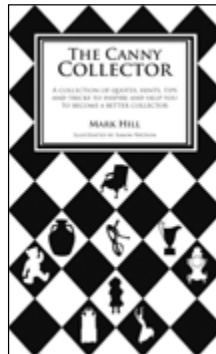
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