

ROSE UNIACKE

1950'S FRENCH UPHOLSTERED SOFA WITH RATTAN BACK

Very much in the manner of Jean Royère, this sofa is certainly inspired by his designs. The biomorphic elephant-like feet and curvaceous rounded forms are found in his 'Ours Polaire' (Polar Bear) series, along with the use of rattan, a material Royère was known to experiment with, to provide functional decoration and exterior wraps to seating.

The curving mahogany top rail, rattan back and sides with six rosewood veneered stump feet with hidden ceramic castors, upholstered in RU Hazel Velvet (5628) with large single feather and down seat cushion.

France, circa 1950
H89cm x W209cm x D89cm
£32,000

1970'S CERAMIC TABLE LAMP BY GEORGES PELLETIER

Lamp base with brown and ochre enamelled ceramic proof, the surface open-worked with circles and decorated with cabochons.

Georges Pelletier (b.1938) uses clay as a raw and sculptural material, allowing light to pass through the surfaces of his lamp bases for dramatic effect.

France, circa 1970
H25cm x D27cm (excluding shade)
£2,500





PAIR OF 1960'S CHERRY WOOD ARMCHAIRS

By the early 1960s Paolo Buffa had begun collaborating with the Italian manufacturers Cassina. Around this time he was experimenting with designs that echoed the rise of Minimalism. Compared to his earlier, more traditional, opulent pieces, his designs produced during the 50s and 60s embodied more streamlined forms, and later made their way into companies like Cassina di Meda. The shaped armrests in particular show evidence of Buffa's signature curvaceous and fluid form.

Manufactured by Cassina, with cherry wood frame and loose seat and back cushions upholstered in RU Herringbone Toffee Wool (4761).

Italian, circa 1960
H70cm x W70cm x D80cm
£14,000



SET OF FOUR ART DECO GLOBE TABLE LAMPS

A period set of four
art deco globe table lamps
(two large and two small).
Crisp white glass proofs.
Frames reminiscent of silver
metal shells.

As illustrated on previous page:
Height: 26cm (large), 17cm (small)
£6,500

B35 TUBULAR STEEL & LEATHER ARMCHAIR BY MARCEL BREUER

Following the success of his Wassily chair, Breuer continued to experiment with tubular steel furniture. Like the Wassily chair, the B35 was not a direct representative of the Bauhaus school, but is clearly in line with the Bauhaus design and construction principles, with a modern, stripped-down form made of industrial materials rarely seen in contemporary mass produced furniture.

One such example is a Thonet B35 cantilevered lounge chair of 1928-29, found in Paris a few years ago and restored by MoMA. It was described by Mr. Johnson, walking with a visitor through the show, as “one of the most completely thought-out designs – terrific, completely logical, and one of the most interesting.”

“A piece of sculpture, but I wouldn’t want to sit in it” said Mr Johnson of the NY Times of another Breuer design, the Thonet B25 chaise, which is a 1929 tubular steel and rattan chair whose seat is suspended by two coiled springs. “Anyway, what’s comfort got to do with a furniture design?” Mr. Johnson asked mischievously.

Model designed by Marcel Breuer
circa 1928-29 and manufactured
by Thonet in the 1930s.

Steel tubular cantilevered
frame with beech armrests and
original black leather.

As illustrated overleaf:
H81.5cm × W64cm × D90cm
£18,000

MID CENTURY SHALLOW GLAZED BOOKCASE

This striking glazed bookcase is unusual both in terms of its shallow frame and in its design, which combines Arts & Crafts simplicity with neo-classical formalism. The thirty rectangular glazed panes, divided by walnut glazing bars, are typically Arts & Crafts in style, whilst the ebonised trim adds an elegance to an otherwise rather plain design. Moreover, whilst the stand is typical of the early twentieth century, the design of the bookcase itself harks back to Regency and even Palladian notions of symmetry, simplicity and proportion; the central double-fronted protruding bay is flanked by a pair of smaller, recessed single-fronted cases.

Attributed to Reynolds of Ludlow.
Polished walnut and ebonised
hardwood, the upper body of three
glazed sections, on stand.

England, circa 1950
H172cm x W154cm x D27cm
£21,000

LARGE GLOBE CHANDELIER BY ÉMILE GALLÉ

Large Gallé ball lamp in blown clear
glass with a light orange-yellow undercoat
and an orange-brown overlay with
polished etched relief decoration of nasturtium.
Laterally etched relief signature.

France, circa 1905
Globe diameter: 34cm
Height including cap: 36cm
£22,000



RARE 'CHANDIGARH' SETTEE BY PIERRE JEANNERET

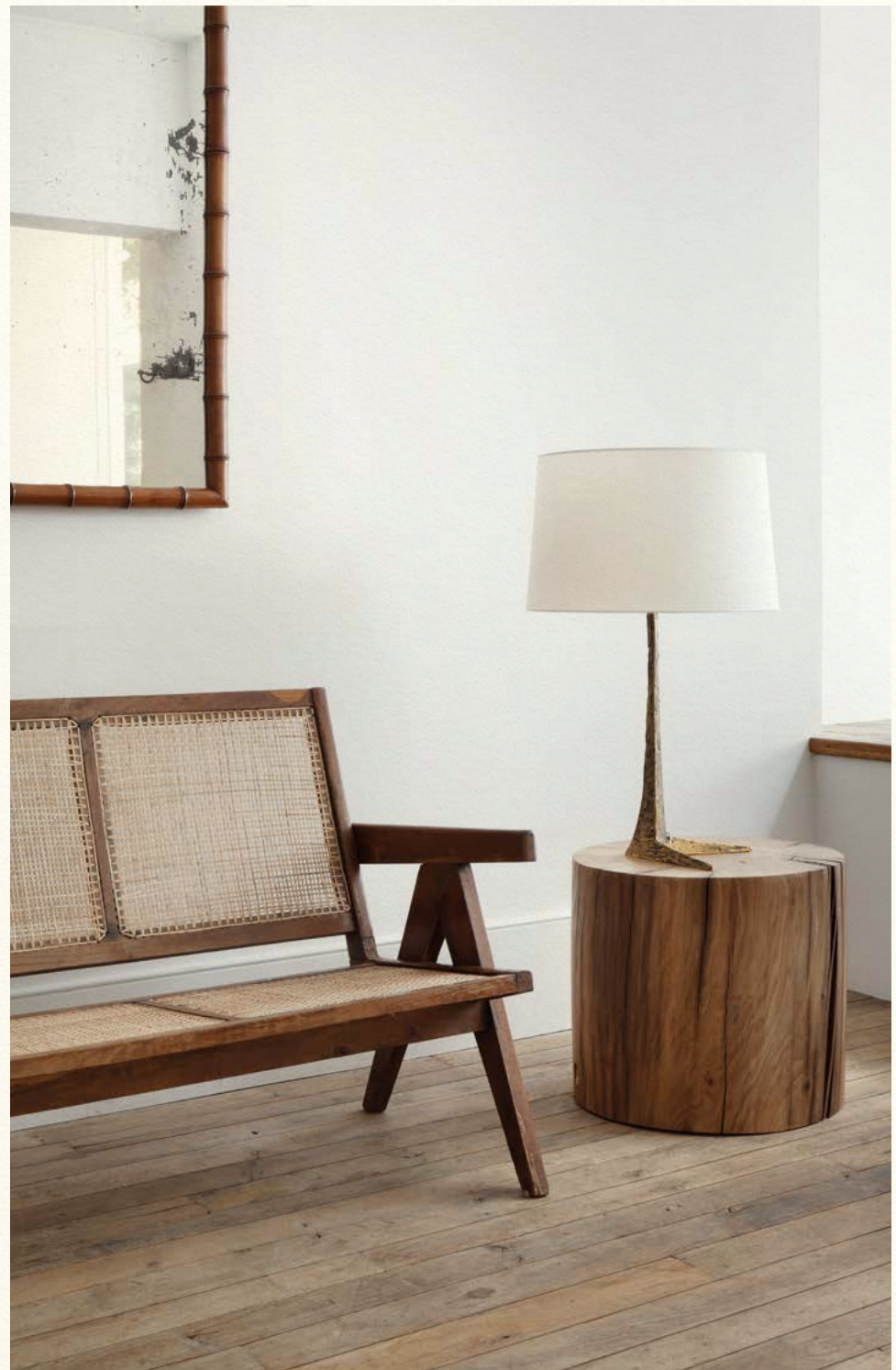
In the 1950s, Pierre Jeanneret (1896-1967) collaborated with Le Corbusier on several architectural projects in India. They were instrumental in designing the city of Chandigarh, which became one of their most iconic works. Chandigarh is the capital of the Indian states of Punjab and Haryana and is considered a modernist masterpiece of urban planning and architecture.

Jeanneret was responsible for many of the city's public buildings, urban layouts, and furniture designs. His contributions to the furniture designs in Chandigarh have become highly sought after and are considered collector's items today. His furniture designs often used local materials and traditional craftsmanship techniques, blending them with modernist aesthetics.

Teak and cane, with
inverted V leg assembly.

Provenance:
English private collection.

One of only ten known
Chandigarh, India circa 1955
H74cm x W140cm x D65cm
POA



'SQUALE' TABLE LAMP BY FELIX AGOSTINI

The design pays direct homage to Alberto and Diego Giacometti. Agostini became known for the abstract, stylized, and surrealist style of his work, which often depicted historical or mythological subjects. From 1955 he started to sculpt with gypsum, the prototype of his most renowned creations (thereafter cast in bronze). Agostini's sculptures were characterized by their finely detailed surfaces and their sense of movement and expression.

As illustrated on previous page:
In Gilt Bronze
Belgium, circa 1960
H49cm x W24cm x D22cm
£15,000

SILVERED WROUGHT IRON TABLE MIRROR BY EDGAR BRANDT

Since Edgar Brandt's work was always being copied, even by his own workers, Brandt had a policy of always stamping his objects.

The Art Deco silvered wrought iron oval-shaped swivel mirror on stepped lozenge shaped base, with scrolling supports and clam shell details.

As illustrated overleaf:
Stamped 'E.Brandt' to top
and 'FRANCE' to base.
France, circa 1925
H54cm x W37cm x D15.5cm
£7,800

ART DECO PARCHMENT DESK ATTRIBUTED TO JEAN PASCAUD

The four tapered splayed legs are indicative of Pascaud's pieces manufactured in the 1930s. Pascaud loved to adorn his elegant, minimal designs with ornamental features such as the finely textured handles, and exotic materials such as shagreen.

This desk is likely a product of Pascaud's 1934 designs for the pair of ocean liners that he was commissioned to decorate, *The Normandie* and *The Pasteur*. It could however be more likely that the desk was created for the offices of the French Ministry of Education or the Minister of Public Education's offices at the Rochechouart Hotel in Paris.

Two-pedestal desk originally entirely sheathed in parchment with later shagreen top.

With eight side drawers and central entablature also with a drawer, with saber-style legs with gilded bronze sabots, the drawer handles also of gilded bronze with an ornate and finely textured surface.

France, circa 1935
H74cm x W114cm x D57cm
£28,000





**PAIR OF 'ÉDITION COMTE'
BRASS GUERIDONS
BY JEAN-MICHEL FRANK**

Together with a certificate
of authenticity from
the Comité Jean-Michel Frank,
dated 13th September 2018.

Provenance:
Sans Souci Palace, Buenos Aires,
Argentina Famille Durini,
Argentina, owner of the hotel Private
collection, London.

Literature:
The Stylemakers, Minimalism
and Classic Modernism,
M.A.Teitel-baum, Philip Wilson
Publishers, 2010, similar
models p. 206, 237 Jean-Michel
Frank, P.-E. Martin-Vivier,
Éditions Norma, 2006, similar
model p. 216

Édition Comte, Argentine,
circa 1935
H72cm x D38cm
£60,000



RARE CHERRYWOOD & WICKER ELBOW CHAIR BY JACQUES ADNET

One of the most elegant and innovative 20th-century French furniture designers, Jacques Adnet (1901-1984) created a simple, unadorned signature style that brought a unique fashion sensibility to design and decor.

A cherrywood and wicker chair, with
steam bent armrests and back.

Literature:
Illustrated in *Mobilier et
Décoration* n°6 1950
(image 1, p.48 and image 2, p.49)

French, circa 1950
H91cm x W66cm x D88cm
£24,000



ART DECO ROSEWOOD GAMES TABLE

Certainly inspired by the famous 'Dubly' model by Ruhlmann. The stamp, to the underside of the table base, suggests a maker in Villeurbanne, just outside of Lyon—one of the centres of French furniture production.

Each of the four sides of the table contains a drawer with room for game pieces and a slider, all with bone ball pulls. The top of the table is decorated with bone inlays of the four suits and flips over to reveal a green baize playing surface on the reverse and the light maple storage interior.

This table incorporates several signatures of Ruhlmann's Art Deco style, including delicate, tapered legs, the use of expensive exotic materials like mahogany and bone detailing. The tall, slim sabre legs, which make up most of its vertical size, add the impression of height and fragility. The feet are not directly beneath the tabletop, but at a slight angle to it, making it seem as if the legs just barely prop the table up rather than supporting its full weight. This gives the table a lightness that might otherwise elude the dark-grained wood.

Mahogany, maple,
beech, bone and green baize.

France, circa 1930
H78cm x W81cm x D81cm
£35,000





ART NOUVEAU SIDE TABLE BY THONET

A two tier steam bent stained
beech side table.

Model 9231, designed circa 1904
with manufacturer's paper label marked
THONET VIENNA

Literature: M. Thonet and G. Thonet,
Meubles de bois courbé, sales catalogue,
Vienna, 1904, p.126
G. Renzi, Il mobile moderno:
Gebrüder Thonet Vienna, Jacob & Josef Kohn,
Milan, 2008, pp.44-45

As illustrated overleaf:
H69cm x W87cm x D40cm
£12,000

ARTS & CRAFTS LIBERTY PANEL BY CHARLES VOYSEY

This wonderful and rare Arts & Crafts textile panel in jacquard woven silk, wool and cotton, depicts stylised tulips, flowers and leaves in soft, earthy tones. Hand-woven by Alexander Morton & Co circa. 1900, the design is attributed to Charles Voysey.

C.F.A Voysey (1857-1941) was a renowned architect, furniture and textile designer whose iconic designs were heavily influenced by the work of William Morris, the Arts & Crafts movement and Art Nouveau. Voysey felt that "simplicity in decoration is one of the essential qualities without which no true richness is possible." He often worked in a limited colour palette, as showcased in this panel.

Arts & Crafts Liberty textile panel
attributed to Charles Voysey. Silk, wool and
cotton on linen-backed stretchers.

As illustrated overleaf:
England, circa 1900
H114cm x W72cm
£4,800

ART NOUVEAU WALNUT ARMCHAIR BY LOUIS MAJORELLE

In the French tradition of the *ébéniste*, Louis Majorelle (1859-1926) designed and manufactured much of his own furniture. He was one of the outstanding designers of the Art Nouveau style and the organic sensuousness of the movement can be seen in the biomorphic lines of the carved walnut frame and fluid, curving composition.

With carved arm supports,
rails and front feet in the 'Art Nouveau' style.
Upholstered with double
pipe in RU Barley Sugar Velvet (7982).

France, circa 1905
H93cm × W63.5cm × D56cm
£7,500

SMALL ART NOUVEAU IRIDESCENT GLASS BOWL BY LOETZ

With gadrooned body and beautiful
iridescent glass.

Austria, circa 1900
H7.5cm × D19cm
£2,500



'PLUTON' TABLE LAMP BY FELIX AGOSTINI

Known for the abstract, stylized, and surrealist style of his lamps and sculptures, often depicting historical and mythological subjects, Agostini's lamp depicts a God or hero of classical legend in dramatic pose (under the weight of a lamp shade). Paying homage to Alberto and Diego Giacometti consolidated his position as a leading mid-century sculptor.

From 1955 he started to sculpt with gypsum, the prototype of his most renowned creations (thereafter cast in bronze). Such sculptures and lamps were notable for merging classical motifs with cutting-edge mid-century design. Agostini's sculptures were characterized by their finely detailed surfaces and their sense of movement and expression.

In Gilt Bronze
Belgium, circa 1960
H24cm x W16cm x D11cm
£15,000



ART DECO WROUGHT IRON CONSOLE TABLE

The S scrolled legs with marble top and base are very much in the manner of Edgar Brandt or Raymond Subes and the leading iron-works of 1920s Paris. One of the highlights of the 1925 Paris Exposition was Brandt's display room, stand 45 in the Salon d'Ameublement. In an unusual octagonal room he presented luxurious wrought-iron objects, including a very similar silvered wrought iron and marble console table (image 4, p.51) with elegant S scrolls and mottled marble top and stepped plinth base.

There was a proliferation of iron workshops in post-war Paris, with many of the most skilled blacksmiths and technicians dividing their time between competitors. As such, designs cross-pollinated between workshops and Expositions spread ideas and inventive techniques, such as the scrolling supports and the very 'Subian' marble plinth bases. As a rule Brandt was fastidious in stamping his work, as protection against smaller ateliers copying his designs, and this probably disqualifies our console from his workshop but undoubtedly it belongs to one of his close contemporaries.

An early 20th century Art Deco console table with stepped marble top supported on three S scrolled wrought iron uprights on stepped white carrara marble bases.

French, circa 1925
H82cm x W137cm x D36cm
£15,000



VERY RARE PAIR OF 'CHANDIGARH' CHAIRS BY PIERRE JEANNERET

Pierre Jeanneret (1896–1967) was responsible for many of the Chandigarh's public buildings, urban layouts, and furniture designs. His contributions to the furniture designs have since become highly sought after and are considered collector's items today. Displaying the design characteristics that became his trademark, the chairs use local materials and traditional craftsmanship techniques while blended with a modernist aesthetic and Jeanneret's 'signature' bold compositions.

Few examples of this chair design are known; four examples were ordered by the architect Michel Weill for his apartment in Neuilly and a pair was ordered by the architect Yves Korbendau for his home in Rabat, Morocco.

Teak frame with cane weave and wrap,
the legs with inverted V assembly.

Provenance:
English private collection.

Chandigarh, India circa 1955
H81cm × W50cm × D61cm
POA

LARGE FAUX BAMBOO FRAMED PIER MIRROR

The stained and carved satinwood 'faux
bamboo' frame with oxidised
mercury mirror plate and panelled back.
In excellent original condition.

England, circa 1890
H135cm × W65cm × D4cm
£7,500



'GOOD LIVING' CZECH DAYBED

This stained beech daybed designed by Brno architects Jaroslav Grunt and Jan Vaněk was likely inspired by the designs of Viennese architect Josef Hoffmann. The daybed's simple yet attractive 'spindle' form is reflective of the designs produced in Czechoslovakia during the 1920s and 1930s. Jan Vaněk's interior design was always focused on the needs of the general public and civilised mass housing, in compliance with his life credo: "For good living for everybody".

Jaroslav Grunt and Jan Vaněk
for a housing project
in the Czech Republic, 1928
(image 3, p.50).
Seat and back cushions
upholstered in RU Carob Heavy
Weight Linen (6401).

H92cm x W204cm x D87cm
£12,000





WROUGHT IRON CHANDELIER BY CARLO RIZZARDA

Carlo Rizzarda (1883-1931) was a pupil of the famous blacksmith Alessandro Mazzucotelli and we can see his teacher's influence in the chandelier's distinctive hanging tassels, very much a decorative trademark of the elder Master. When considering the materials at play, it is remarkable that the design succeeds in offering such a profound feeling of lightness. Rizzarda's virtuosic handling of metal has produced an intricately delicate and nimble work of art.

Produced in the Liberty Style, the Italian variant of Art Nouveau, Rizzarda's chandelier asks to be treated as Art, not merely just an object of function. Much decorative inspiration of the period was still hugely influenced by Japanese Art and textiles, with designers like Edgar Brandt actively using Japonist motifs throughout their metal work, such as the stylised storks of 'Les Cigognes d'Alsace'. Likewise, the deer and gazelle became popular pictorial motifs of the period, with designers recreating compositions reminiscent of Rococo pastoral scenes, with figures or animals among large scale flora or framework. The central animal motif became a distinctive Rizzarda trademark, which he re-used on a great number of his lights.

Forged and wrought iron with green patina, the six light chandelier with central stylised impala and hanging tassels.

Italy, circa 1925
H97cm x D60cm
£24,000



LARGE STONEWARE VASES BY PAUL PHILP A0117 & A0118

“My work, for much of the last 25 years, has been aiming for a sense of classical serenity, to evoke a certain feeling of timelessness,” Philp says. Other than these simple acknowledgements, Philp does not wish to attach further meaning to his pieces, preferring to allow the viewer to trust in their intuition when experiencing his work.

An unusually tall
angular vessel. China and Devon
ball clay. Unglazed.

A0117
H51cm × W29cm × D20cm
£3,800

A0118
H52.5cm × W30cm × D22cm
£3,800

LARGE OAK WINE PLINTH II

Cut from a 19th Century wine press
beam of solid Belgium Oak,
with both circular and rectangular voids.
An intriguing example of lost
industrial function transcending into
artistic form.

Belgium, early 19th Century
H100cm × W47cm × D47cm
£3,600



LARGE 'POP ART' SNAIL TABLE LAMP BY SERGIO CAMILLI

Sergio Camilli designed the Chiocciolona Lamp roughly twenty years after he founded the innovative Italian furniture company Poltronova in 1957. Internationally recognised for his fervent creative impulses, the fibreglass snail being a quintessential reflection of this.

Pop or 'popular' Art had a double meaning, being "art for the masses" and something shocking (such as having a large snail as a lamp). This combination was quite in the spirit of its time - as a style, Pop Art took shape in America in the 50-60s, largely being a protest against abstract art, faceless minimalism and humourless constructivism, which had become popular earlier. The progenitors of pop art were often illustrators, comics artists, photographers and advertisers. The display, colour and technique came to the fore, while the meaning receded into the background.

The materials used in Pop Art were those widespread in the 1960s, of mass production and multi-coloured plastic. Unsurprisingly, wooden furniture in pop art is rare. Plastics, fibreglass, smooth streamlined shapes, minimal detail, maximum colour - this is what real Pop Art is about.

Model Chiocciolona or Snail.
Designed in 1974 and manufactured
by Bieffeplast. With transparent
fibreglass body and internal plastic,
glass and metal fittings.

Italy, circa 1975
H34cm x W54cm x D54cm
£7,500

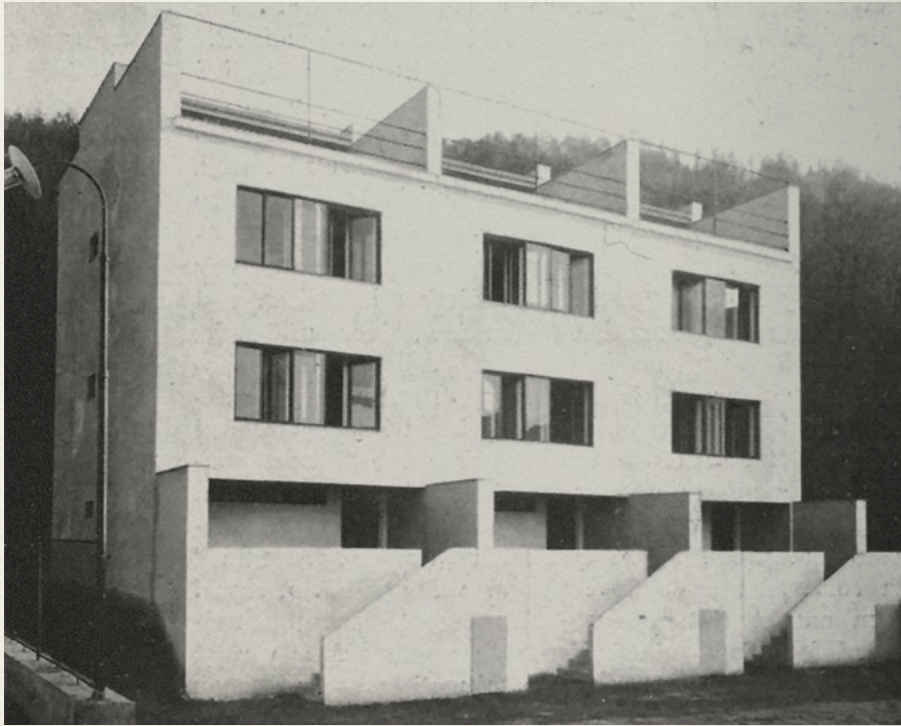




1. The Cherrywood & Wicker Elbow Chair by Jacques Adnet as illustrated in Mobilier et Decoration n°6 1950



2. The Cherrywood & Wicker Elbow Chair by Jacques Adnet as illustrated in Mobilier et Decoration n°6 1950



3. The art deco housing project in the Czech Republic (1928) for which Jaroslav Grunt and Jan Vaněk designed the stained beech 'Good Living' Czech daybed. Jan Vaněk's interior design was always focused on the needs of the general public, in compliance with his life credo: "For good living for everybody"



4. The S scrolled legs with marble top and base are very much in the manner of Edgar Brandt or Raymond Subes and the leading Ironworks of 1920s Paris. One of the highlights of the 1925 Paris Exposition was Brandt's display room, stand 45 in the Salon d'Ameublement. In an unusual octagonal room he presented luxurious wrought-iron objects, including a very similar silvered wrought iron and marble console table with elegant S scrolls and mottled marble top and stepped plinth base.

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

