

ROSE UNIACKE

DANISH
TEAK PEDESTAL DESK
BY ARNE VODDER

This simple, yet elegant desk was designed by one of Denmark's most acclaimed Mid-Century designers, Arne Vodder, whose profound understanding of organic materials made him an imposing figure in Danish Modernism. This piece likely featured within his collaboration with Sibast furniture during the 1950s and 60s, much of which was used to furnish distinguished offices all over world, notably those of Jimmy Carter, Pope Paul V, and the UN offices in Geneva.

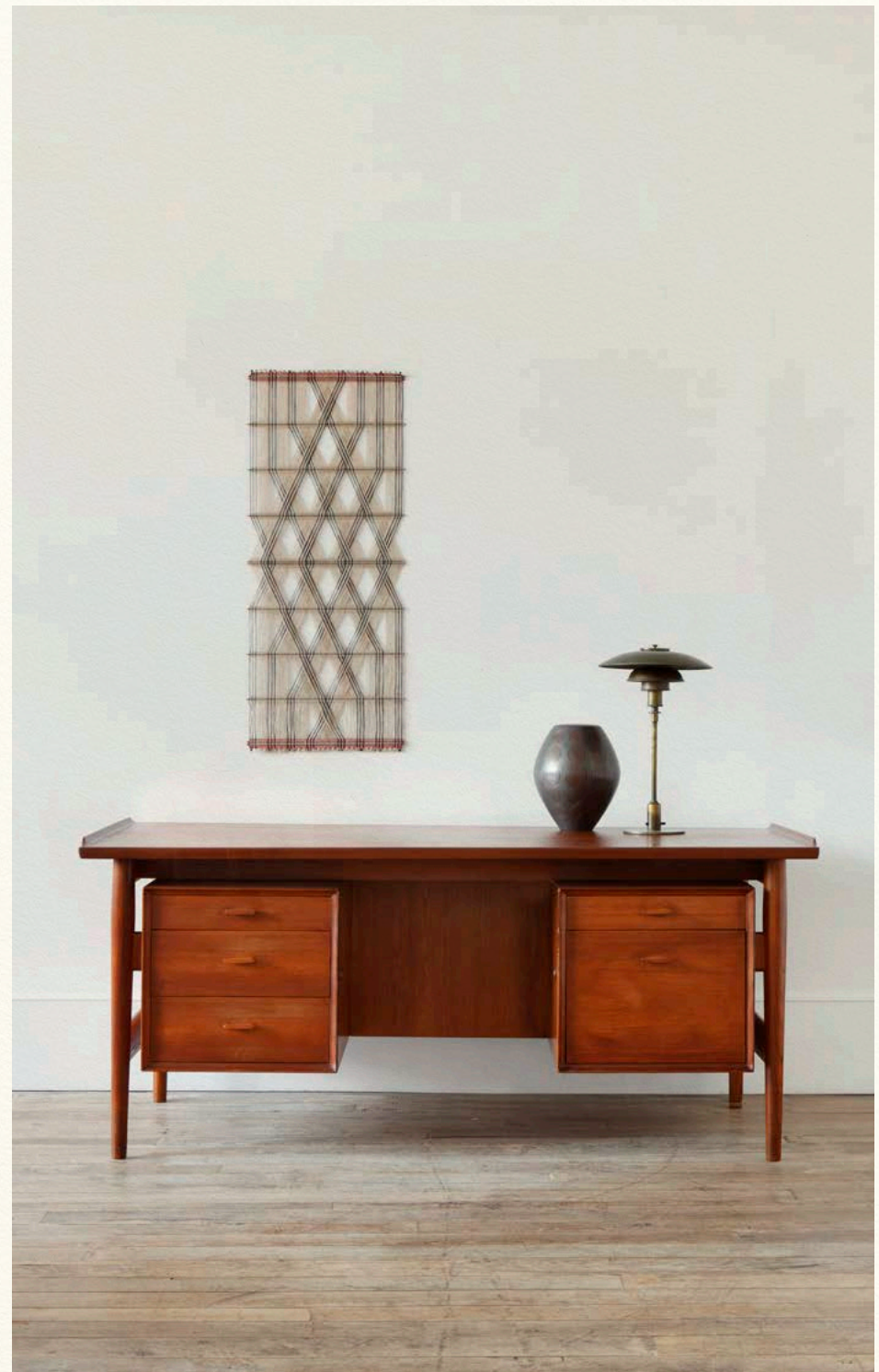
A richly coloured teak desk of generous scale and sculptural form, the tapering legs set away from the main structure, the drawer handles with contrasting metal details and the top with a gently curving side rim. In excellent original condition.

Denmark, circa 1960
H 72cm x W 167cm x D 80cm
£15,000

MICROGAUZE M. 201, NO 1.

Woven natural linen on steel rods.
Signed Peter Colingwood.
Provenance: Private Collection, UK.

H 102cm x W 42cm
POA



COPPER PH 3/2 TABLE LAMP BY POUL HENNINGSEN

Designed by Poul Henningsen for Louis Poulson, the PH series claimed instant success and was sold and used all over the world, including the renowned Bauhaus Dessau building. Henningsen saw electrical light as a vehicle to 'enlighten' the masses by improving their home and work environments, hence the multiple concentric shades designed to emit only reflected light by obscuring the light source, and thus eliminating visual glare.

Brass stand, copper shades.
Stamped PH-3 patented.

Designed in 1927, produced in 1930
H 47cm x Dia. 30cm
£35,000

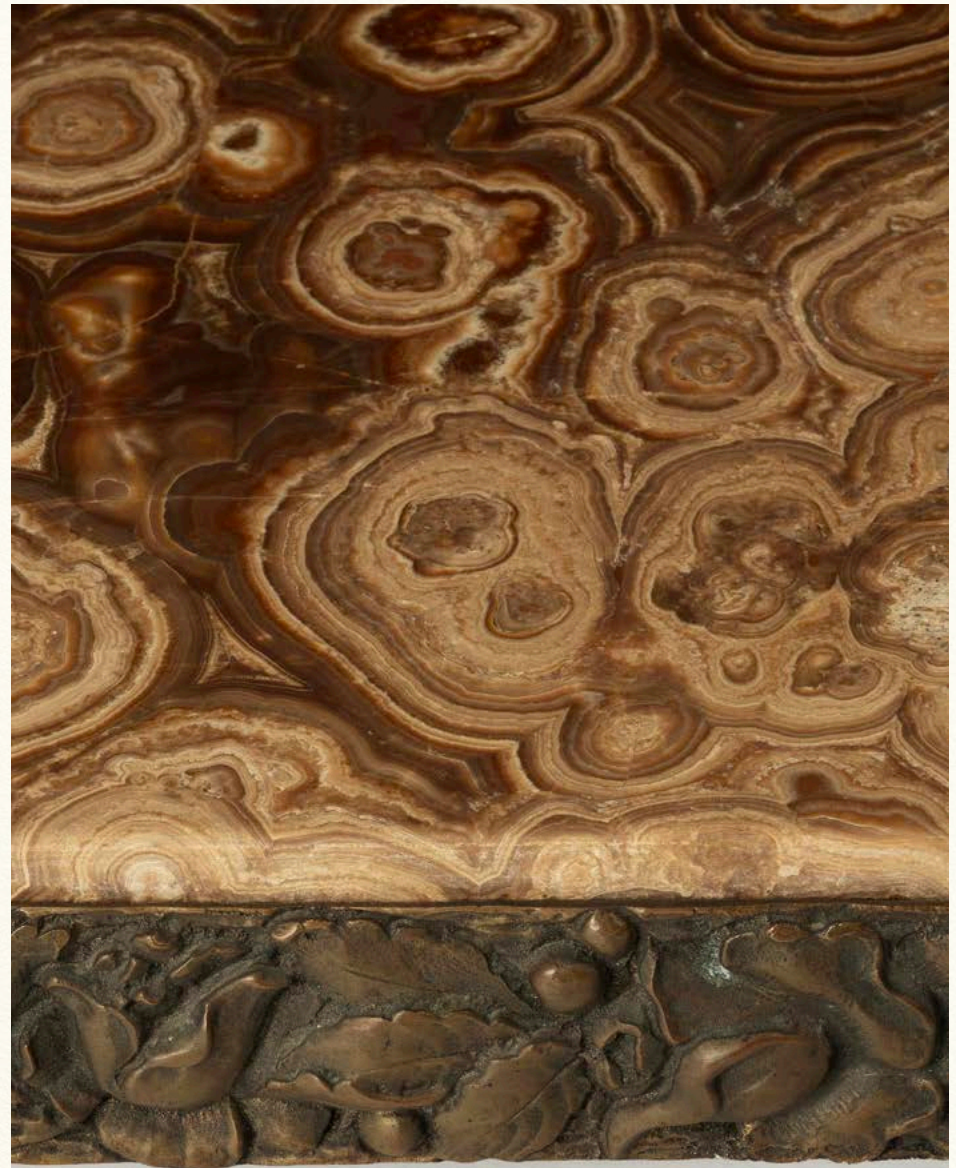


LARGE 19TH
CENTURY ALABASTER
TOP WITH BRONZE
FOLIAGE BORDER

Alabaster, a fine-grained, translucent stone, has been used for centuries in art and architecture due to its delicate, luminous qualities. Italian artisans, particularly from the regions of Tuscany and Volterra, have honed the craft of working with alabaster, creating stunning pieces that highlight the stone's natural elegance.

A fine late 19th century Alabaster table top with intricately moulded brass banding beautifully detailed with flora and fauna.

H 5cm x W 141.5cm x D 61cm
£28,000



THE 'LANTE' VASE BY THE VAL D'OSNE FOUNDRY AFTER PIRANESI

The Lante Vase is said to have been found in fragments in Hadrian's Villa at Tivoli, and is known to have been in the Villa Lante as early as 1639. It was acquired by Giovanni Volpato and sold by him to Colonel John Campbell (later 1st Lord Cawdor) in 1788. Obtaining an export licence proved to be difficult and Thomas Jenkins played an important role in securing it. It was at the sale of Lord Cawdor's collection in 1800 that the Duke of Bedford purchased the vase for £735.79. A retailer of fine cast iron ornaments, J.J. Ducler was recorded as supplying cast iron works through Paris as early as 1810 in the Pas-de-Calais. The factory was sold in 1878 to the Fonderie de la Haute-Marne and all of the firm's models were subsequently bought by the Val d'Osne foundry. However, prior to the firm's sale, critics at the 1867 Paris Exposition Universelle proclaimed that "*Ducler is the great manufacturer of works in cast iron, to whom Paris is so largely indebted for the grace and elegance that supply so many of the adornments of its streets*".

Cast iron, based on the
fragments of a monumental vase found
in Hadrian's Villa at Tivoli

France, mid 19th Century
£52,000

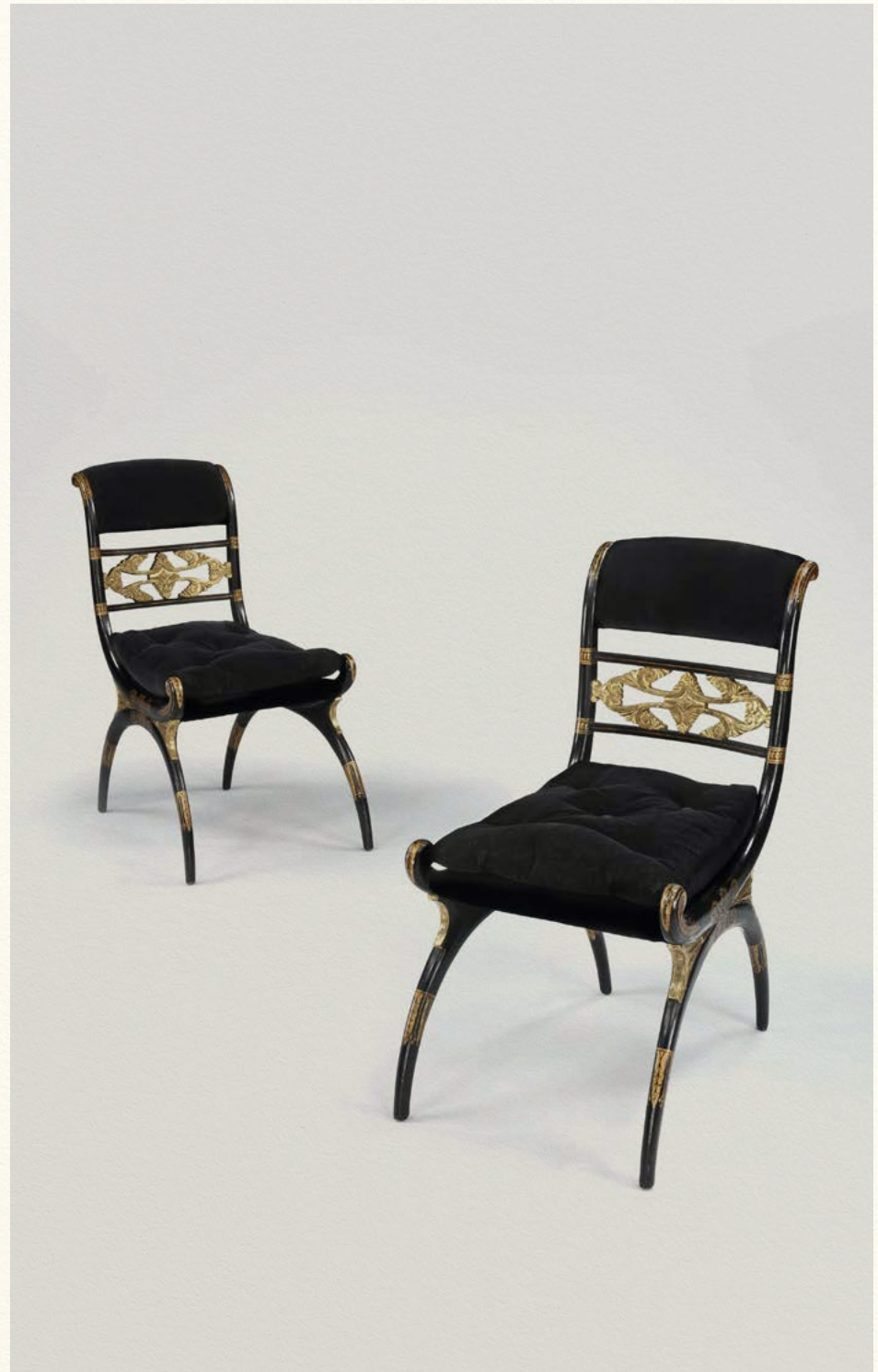


PAIR OF REGENCY
EBONISED & PARCEL GILT
CURULE SIDE CHAIRS

A very similar chair is illustrated in Ackermann's (*Regency Furniture and Interiors*, Pauline Agius, Marlborough, 1984, p.81, pl.63) where it is referred to as the Carlton House chair: "we presume from having been made for the august personage whose correct taste has so classically embellished that beautiful palace". He notes that they are available "from the ware-rooms of Messrs. Morgan and Sanders of Catherine-street, Strand". With similarities to a chair from the Collection of Sir Roderick and Lady Jones illustrated in *Regency Furniture 1795-1830*, Margaret Jourdain, London, 1965, fig.75, p.49.

Each with padded top-rail and gilded carved acanthus-filled splat on curved X-frame supports with gilded decoration.
Upholstered in RU black 'Onyx' velvet (4201) with buttoned loose squab seat cushions.

English, early 19th Century
Provenance: William Kelly Simpson, NY
H 84cm x W 46cm x D 65cm
£28,000



RARE 'FIORE DI VETRO'
PENDANT CHANDELIER
BY BAROVIER

Ercole Barovier's romantic 1950s chandelier is made up of delicate Murano glass segments, including large gold-infused moulded flowers and spikey 'rostrato' elements, a signature of his factory. For many years Barovier & Toso ruled over Murano's glass industry, and under the direction of Ercole Barovier, won many awards during the 1940s and 50s for their innovations in glass.

With large 'basket of flowers' pendant shade, consisting of moulded glass flowers with gold fleck infused flowers layered behind, with a 'rostrato' glass canopy, stem and supporting finial. Of wonderful scale and quality.

Italy, circa 1940
H 110cm x Dia. 51cm
£21,000



REGENCY PAINTED ELBOW CHAIR

A fine early 19th century neo-classical desk chair in the manner of Thomas Hope Greek key motif decorative shaped back supports over caned seat with elaborately scrolled shepherd crook arms over down swept sabre legs terminating in small bun feet, with loose squab cushion in Rose Uniacke Cocoa Velvet (5626). The whole in an elegant very dark green and gilded painted scheme.

As illustrated overleaf:
English, circa 1820
H 83cm x W 52.5cm x D 56cm
£12,000

LARGE 19TH CENTURY 'REPOUSSE' PORTUGUESE MIRROR

Repousse work is one of the earliest forms of decorative metal-work with its origins as early as the 3rd century BC. Metal is poured into a shaped mould and when cooling hammered to create an intricate low level relief which is then burnished to create a polished finish. It is an economical and practical method of creating complex designs without loss or waste of metal whilst retaining thickness.

A very large late 19th century ebonised ripple frame and repousse work mirror in the Baroque style with elaborate shaped mirrored backed cresting over central bevelled and aged plate framed by four bevelled border plates, each side framed by additional repousse work panels.

As illustrated overleaf:
Portuguese, circa 1880
H 178cm x W 112cm
£18,000

SET OF FOUR COMPOSITE GARDEN PLANTERS

Two matched pairs of large and small limestone composite bowl-shaped planters, all with attractive lichen-covered patina.

As illustrated overleaf:
England, 20th Century
Small: max Dia. 30cm/11.8" and H 25cm/9.8"
Large: max Dia. 41cm/16.2" and H 35cm/13.8"
H 35cm x Dia. 41cm
£6,800



SET OF 10 LAKE COMO 'VETRI SCAVO' WALL SCONCES

'Scavo' refers to a hot surface decoration technique whereby, during production, the surface of the glass is covered in salts and oxides, and sometimes ash, and then reheated to produce a rough opaque finish to replicate an ancient 'excavated' look. The shapes and colours often mimic Roman or Etruscan glassware.

Bronze and 'Vetri a Scavo'
murano glass. Originally made
for a Lake Como Hotel.

Probably Seguso, circa 1960
Can be sold as pairs
H 25cm x W 45cm x D 20cm
£42,000



RARE GEORGE III OVAL MIRROR

Jewel-like alternating cut-glass facets inside a rare giltwood frame are elements very much used in the works of John Dederek Ayckbourn. On the back of their success manufacturing and cutting glass in London during the 1770's, the German immigrants Herman and Dederek Ayckbourn sent John to Dublin in the 1780's to capitalise on the boom of Irish glass following the opening of the Waterford factory.

An unusual and rare
George III Irish oval mirror with
water gilt border enclosing
interlocking blue and opaline glass
lozenged cut glass panels with
characterful replaced 18th century
glass panel.

Irish, circa 1780
H76.17cm x W50.78cm
£32,000



PAIR OF EIGHT ARM 'BRIDAL BOUQUET' CHANDELIERS

These are instantly recognisable from Paavo Tynell's 'Concerto', or otherwise known 'Bridal Bouquet' line. Its poetic composition is commonly interpreted as the 'anatomy of a flower' with the plate acting as the soil from which flowers grow while the rods descend, reminiscent of the roots. The frosted glass shades radiate a diffused, warm light that is beautifully captured by the reflecting brass, exhibiting Tynell's well-deserved title as the man who illuminated Finland'.

Paavo Tynell for Taito Oy,
chandelier from the 'Concerto' series,
brass, glass, metal mesh.

Literature:
Finland House Lighting:
harmony in lighting
for harmony in living, original
designs by Paavo Tynell,
New York, 1940s, p.6. Idman,
no.135, 1953, p.58 for the
four-armed version of the model;
no.136, 1954, p.49 for the
six-armed version of the model.

Finland, circa 1948
Model n°9029/8
H 110cm x Dia. 75cm
£65,000



ART NOUVEAU
COPPER CACHE POT
BY JEAN DUNAND

Jean Dunand was one of the most significant and influential artists of the Art Deco period, who worked in a multitude of media including sculpture, lacquer-work and jewellery. His father was a goldsmith which undoubtedly influenced his pursuit of the decorative arts. Attending the École des Arts Industriels de Genève, he then became an apprentice to the sculptor Jean Dampé and exhibited his work for the first time at the Exposition Universelle in Paris in 1900. He soon began experimenting with different techniques and materials, resulting in his move into dinanderie work. Using predominately copper, his beautiful pieces were regularly exhibited in the Salon de la Nationale des Beaux Arts and the Salon d'Automne, cementing his burgeoning reputation as a master of the Art.

Dinanderie: A History and
Description of Mediaeval Art Work in Copper
and Bronze - J. Tavenor-Perry, 1910.

A hammered, chased and patinated
Copper Jardinière. Of bulbous form standing
on a doublestepped plinth; the body
of the vessel with a repeated motif of stylised
flowering Irises and retaining a deep,
lustrous patina.

Provenance: Exhibited at the Paris Salon,
1906 (illustrated Paris Salons,
Volume 5-A. Duncan; Private Collection,
Germany until 2012).

Signed and dated - John-Jean Dunand, 1906
H 25cm x Dia. 33cm
£18,000



PAIR OF 18TH CENTURY GILTWOOD CORNER TABLES

These unusual torcheres reflect the influence of William Kent (1685-1748) and his circle with the inclusion of the central mask and draped floral legs. The face shares a particularly close affinity to the design of a table by William Jones as seen in plate 28,30 in his publication 'The Gentleman or Builder's Companion, for Frames to Tables'.

A pair of mid 18th century carved corner giltwood torcheres with triangular form with later Brescia de Seravezza tops over a centrally framed carved bacchanalian face on downswept acanthus leaf clad legs terminating on hairy claw feet all surmounted on a shaped and moulded base.

English, circa 1740
H 95cm x W 46cm x D 29.5cm
£14,800



PAIR OF BAROQUE MARBLE CENTRE TABLES

A pair of carved giltwood and painted in-the-round console tables, with marble tops above bold scrolled and acanthus leaf carving to the shaped frieze on four tapering carved 'cassetta' column legs terminating in shaped 'minaret' toes, the whole in a strong Neoclassical design, with later Marron Imperial tops.

Portugal or possibly Sicily, 17th century
H 82.5cm x W 122cm x D 55cm
£45,000

EXCEPTIONAL EARLY 18TH CENTURY SWEDISH PIER MIRROR WITH BLUE GLASS BORDER FRAME

This Swedish Pier Mirror is attributed to the work of Burchardt Precht, who was a leading furniture maker and sculptor in Sweden during the late 1600s and early 1700s. Mirrors such as this would have been considered the height of refinement during this period due to their cost. It is likely that this piece was part of Precht's appointment as 'carver of the court' at the Swedish royal residence Drottningholm Palace in 1682. Though the distinctive flowerfilled baskets are a particular feature of Gustav Precht, his work is often very difficult to tell apart from his father Burchardt.

Details overleaf



**EXCEPTIONAL EARLY
18TH CENTURY SWEDISH PIER
MIRROR WITH BLUE
GLASS BORDER FRAME**

The frame of blue glass with gilt-lead alloy mounts of flower baskets and cherubs and gilt gesso mouldings surrounding the original mirror plate with hand-ground bevelling, probably re-silvered in the 19th Century. The glass with some minor cracks, otherwise of exceptional condition and quality.

Provenance: Acquired by Douglas Hogg, 1st Viscount Hailsham, Attorney General (1924-1928), Secretary of State of War (1931-1935) and Lord High Chancellor of Great Britain (1935-1938). Thence by descent to Quintin Hogg, 2nd Viscount Hailsham, later Baron Hailsham of St. Marylebone, Lord Chancellor (1970-1974, 1979-1987) Thence by descent to the Hon. James Hogg, Wherwell Priory, Hampshire.

Sweden, circa 1720
Probably by Burchardt Precht (1698-1763)
H 149cm x W 82cm
£85,000



18TH CENTURY VENETIAN BEADED CHANDELIER

The brass cage frame with giltwood base and canopy, supporting 6 scrolling arms with candle fittings, all decorated with rock crystal beading, pandeloques, flowers and drops. Now wired for electricity.

Venice, mid 18th Century
H 110cm x W 80cm
£35,000



19TH CENTURY ROCOCO STYLE CONSOLE TABLE

The curling lines of the console are explicitly Rococo in manner, the finely carved vine-like leaves climbing up through the undulating forms of the frame. Such is the naturalistic manner and realisation of the leaves, which dominate the design, that the console almost anticipates the emerging style of Art Nouveau, with its flowing organic shapes, extraneously carved elements and sinuous lines (a movement which borrowed heavily from the Rococo itself).

Southern German carved
giltwood console in Rococo style.
The cabriole shaped legs are
adorned with rocaille scrolls, foliage
motifs and climbing leaves,
with a massive asymmetrical floral
element to the center and sides of
the frieze. With a Rouge Royal marble
top of serpentine outline.

Southern Germany, early 19th Century
H 82.5cm x W 161cm x D 70cm
£18,500



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