

ROSE UNIACKE

PAIR OF 'CHESA LARIA' WALNUT SOFAS

The Chesa Laria design is characteristic of a post-war era shaped by the radical changes of modernization: the need to reconcile the technological advances of industrial development with a look to historical continuity. Utilising modularisation and a pronounced aesthetic simplicity, Caccia references both the past and present, with a playful take on shape and line (as seen with the boldness of the finials). Epitomizing the values of the Milanese aristocracy to which he was born, he manages to combine the broad scope of cultural memory with an instinctive formal restraint, his work offering a meticulous synthesis of historical awareness and imaginative audacity.

Bibliographie: Adalberto Dal Lago,
Arredamento Moderno, Milan,
Éditions Fratelli Fabbri, 1966,
p.56, ill. 25.

The Canapé model L4 with
polished modular walnut frame with large
corner ball finials, with loose single
seat mattress and back cushions covered
in RU Snowdrift (#6447).

Italy, circa 1960
Designed by Luigi Caccia Dominioni
in 1959 and manufactured by Azucena
Seat height: 48.5cm
H85cm x W200cm x D94cm
£32,000



LARGE SLAB OF SAPELE COFFEE TABLE

Constructed from Sapele wood, the coffee table is comprised of a highly figured continuous slab of rare old growth wood, resting on four later wooden cube feet. Sapele is a slow-growing, deciduous to evergreen tree with a rounded crown, and mature trees can reach heights up to 40-60 metres with trunk diameters of over two metres. Sometimes referred to as Sapele Mahogany, it grows in large sections of Western and Central Africa.

As illustrated on previous page:
H41,5cm x D200cm
£9,500

PAIR OF MATCHED JAPANESE EXPORT CHRYSANTHEMUM BENCHES

A pair of profusely carved early 20th Century Arts and Crafts period wooden benches, with deeply carved stylised sunflower motifs and pierced sides and backs.

As illustrated overleaf:
The benches were originally imported by Liberty & Co in flatpack from Japan as part of their oriental collection, circa 1910
H95cm x W89cm x D56cm
£16,500

PENDANT CHANDELIER BY TOMASO BUZZI

Using Lattimo Aurato (golden milk colour) and Pulegoso glass (multitude of bubbles of all sizes), the internal brass structure supports decorative palm-like elements in a circular crown formation.

A ridged bowl structure encloses the lower section and ends with a decorative floral finial. The rod, also covered in glass, ends with the original ceiling rose.

Literature:

Anna Venini Diaz de Santillana,
Venini Catalogue Raisonné
1921-1986, Milan, 2000

Franco Deboni, Venini Glass:
Its history, artists and techniques,
Volume 1, Turin, 2007, pl. 136

Designed by
Architect Tomaso Buzzi
(1900-1981) for Venini
Italian, circa 1934
H73cm x W50,78cm
£15,000



AT304 EXTENDING TABLE IN TEAK

With its curving wish-bone shaped trestle legs and bold brass mechanisms, the table brings a powerful sculptural presence to the room. Wegner revered the primacy of wood as a material—his surfaces are allowed to gather patina and character with age, to show a life led. Wegner believed that striking aesthetics must be based on a foundation of practicality: a table must be sturdy and useful before it is chic.

AT304 extending drop-leaf
table in teak, oak and brass. Stamped.

Provenance: Previously
owned by Florence Thompson's
grandmother Ingeborg
Barbaro Stigsdotter Tarras-Wahlberg
who went to industrial design
school in Copenhagen between the
years 1948 and 1949 where
she was a student of architect and
industrial designer Finn Juhl.

Denmark, circa 1953
H71cm x W239cm x D86cm
£45,000

SILVER INLAY FLOWER VASE

With the original tomobako,
inscribed (spinning top shaped flower
vessel) and signed by the artist.

Signed on the base, Shoji
H29,5cm x D20,5
£16,500



PAIR OF
19TH CENTURY ITALIAN
'PRINCE OF WALES FEATHER'
CHAIRS

Walnut dining or side
chairs with finely hand-carved
and pierced splats in the
shape of the Prince of Wales feather,
with wide, overstuffed seats
and gracefully curved sabre legs
covered in RU cobnut.

Italian, circa 1870
Seat height: 43cm
H90cm x W50cm x D50cm
£8,500



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 for the student 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.

French, circa 1930
H150cm × W180cm × D43,5cm
£32,000

LARGE GLOBE PENDANT LANTERN WITH NET

Designed by Harald Elof Notini for Böhlmarks Lampfabrik. Model number 11555. Ceiling rose and bracket in matt brushed brass, with vanilla coloured glass globe with fretted rattan basket net (allegedly for safety in case of breakages).

Literature: Catalog, Böhlmarks-Elektrisk Belysningsarmatur, 1950, model depicted p. 41.

As illustrated overleaf:
Sweden, circa 1940
Max height: 105cm including stem
H57cm × D44cm
£15,000



ARTS AND CRAFTS OAK PEDESTAL WRITING DESK

In solid English oak
with ebonised handles, with large
rectangular top supported
by two panelled pedestal supports.
Design number: 748 / 141.

An almost identical desk was
completed for Gordon Russell by
the cabinet maker J. Driessche
on the 13.2.31.

England, circa 1931
H77cm x W152cm x D90cm
£25,000

WEINER WERKSTATTE WICKER ARMCHAIR

Wicker armchair covered
in RU Cordoroy in Conker.

Austria, circa 1902
Designed by Hans Vollmer
Provenance: Hardwick Court,
Gloucestershire
Seat Height: 40cm
H77cm x W75cm x D80cm
£15,000



SET OF SIX 19TH CENTURY KLISMOS CHAIRS BY GILLOW

A set of six 'Klismos' oakside chairs,
made by Gillow & Co. Lancaster c.1880.

Chairs stamped 'L12205',
three chairs stamped 'Gillow & Co, Lancaster'.

The carved and shaped backrests,
above seats caned, on curved tapering
legs each 89cm high, 46cm wide (6).

The chairs also come with a
loose squab cushion in RU Hemp (#5669).

Literature: V&A, Museum
no.W.8-1990, see similar example illustrated

Note: These chairs were designed as
part of the original furnishings of the
Law Courts in the Strand, which like
the building itself, were all designed in the
offices of George Edmund Street.

H89cm x W46cm
£22,000



VERY EARLY
PETER COLLINGWOOD
MACRO GAUZE

Peter Collingwood was described as the pre-eminent British artist weaver on his death in 2008; his technical and aesthetic innovations have been appreciated across the globe. His first 'Macrogauze' was created in 1964, combining steel and brass with linen threadwork. This first 'Macrogauze' generated an ongoing oeuvre in both 2D and 3D based around mathematical sequences. Collingwood's work has been widely exhibited; the best known being 'Coper/Collingwood' at the V&A in 1969.

Woven linen and rare wooden
dowels, unsigned.

As illustrated on page 9:
Provenance: Acquired
directly from the artist
H127cm x W44cm
POA

LARGE RED 'SOMMERSO'
VASE BY SEGUSO

Flavio Poli developed the Sommerso technique with help from from Carlo Scarpa, which literally means 'submerged' in Italian. The technique is used to create several layers of glass, often of contrasting colours, inside a single object, giving the illusion of 'immersed' colours on top of each other without mixing.

As illustrated overleaf:
Murano Venice, circa 1950
Designed by Flavio Poli
for Seguso Vetri d'Arte
H45cm x D55cm
£3,500

'BIBLIO DÉMON' WALL MOUNTED SHELVES

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 (image 1, p.30) 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.

France, circa 1954
H208cm x W109cm x D24cm
£32,000



ART DECO WROUGHT IRON MIRROR

In the Neo-classical manner, with tuliped crestrail and decorative open frame with Greek Keys to lower corners, the mirror plate bevelled. Of impressive scale and finish.

French, circa 1930
H140cm x W120cm x D5cm
£8,500

ARTS AND CRAFTS OAK BOOKCASE

Of two-stack tallboy form in the Neo-classical manner, the glazed upper doors and panelled lower body decorated with pierced brass escutcheons. Retaining original pair of keys.

As illustrated overleaf:
England, circa 1920
£15,000



PAIR OF ART DECO WALNUT TUB CHAIRS

Dufrène studied at École Nationale Supérieure des Arts Décoratifs before being employed in 1899 alongside a variety of (now) famous designers such as Henry van de Velde and Victor Horta at Maison Moderne. He exhibited widely, taught and was a founding member of Société des Artistes Décorateurs in 1904.

The gently serpentine frames, with simple moulded edges and scrolls to the fronts of the arms sitting on bun feet, enclose deep sprung seats now upholstered in RU Peach Melba.

France, circa 1920's.
Attributed to Maurice Dufrène
(1876–1955)
Seat height: 45cm
H71,5cm × W69,5cm × D76cm
£14,500

SET OF FOUR ROSTRATO WALL SCONCE UPLIGHTERS

Each sconce is formed using Barovier's 'rostrato' technique, a practice which involves delicately manipulating the glass to form soft spikes.

Murano Italy, circa 1930
H21cm × W21cm × D15cm
£15,000



MURANO TEN ARM 'LATERAL' CHANDELIER

Both arms and shades are made of the most beautiful Murano swirl and bubble glass. The spiral horn-shaped arms are connected to a rectangular gold-chromed metal base, each arm holds a clear bubble glass shade finished with scalloped finals. Each lamp shade contains one light bulb. The chandelier is supported by a central golden metal pole embellished with a blown glass sphere, a carved and giltwood detail and a blown glass cup.

Murano Italy, late 1940s
H94cm x W128cm x D50cm
£18,000

PAIR OF MAHOGANY TRAY TABLES BY PETER HVIDT

The removable tray tops and delicately turned frame of light coloured and attractively figured mahogany.

As illustrated overleaf:
Denmark, circa 1946
Designed by Peter Hvidt
Model No 1775 manufactured
by Fritz Hansen
H56cm x W65cm x D45cm
£15,000



PAIR OF CHROMIUM- PLATED TUBULAR STEEL AND WICKERWORK CHAIRS

This chair was a refinement of the first, somewhat complex tubular-steel chair without arms that Marcel Breuer designed in 1926. That design was used to furnish interiors at the Dessau Bauhaus school and in its masters' houses. The revised design—which changed the form of the front legs and screwed the back legs to the base—might be seen as having been composed from one of Breuer's Bauhaus stools (later nesting table), laid on its side to form the seat and base, to which was added a U-shaped length of tube (turned upside down) comprising rear legs and back. It was simple in appearance and widely used in Breuer's well-published interiors of the period. The chair was made in small batches and retailed by Breuer and Lengyel's Standard-Mobel by mid-1927 and later by the firm of Thonet.

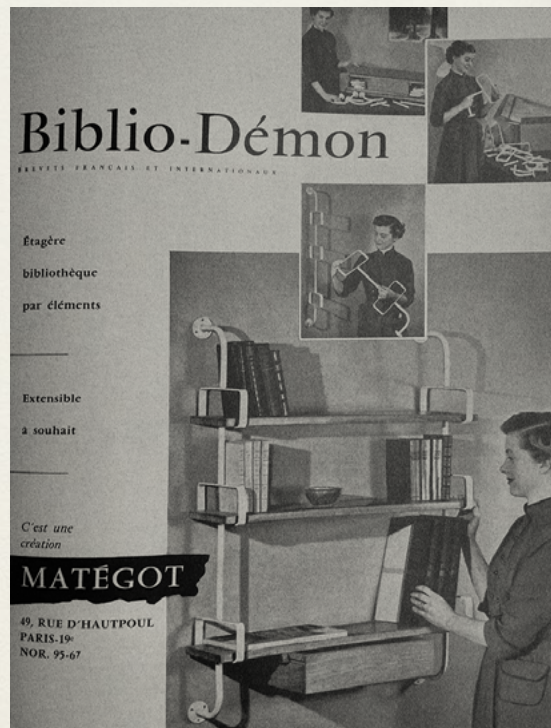
MODEL B5—A pair of chromium-plated tubular steel and wickerwork chairs.

Provenance:

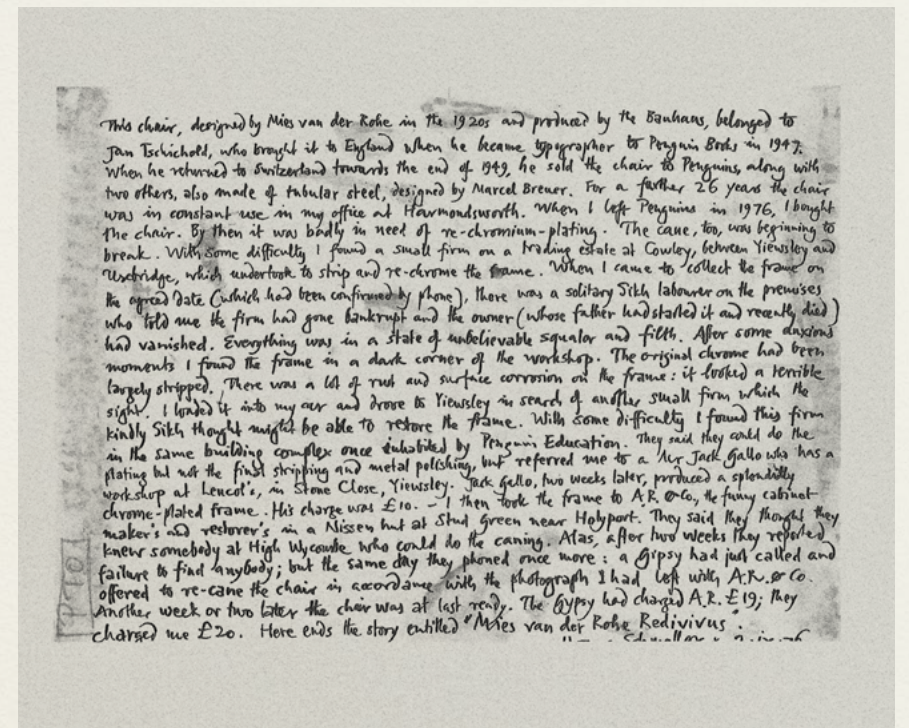
Jan Tschichold (1902–1974)
at Penguin Books, Harmondsworth;
Hans Peter Schmoller (1916–1985)
(image 2, p.31)
at Penguin Books, Harmondsworth;
Then by descent.

Designed by Marcel Lajos Breuer
(1902–1981) between circa 1926–1927
This pair of chairs probably mid-
1940's and manufactured by Thonet
H84cm × W44cm × D54cm
£38,000





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



2. Excerpt from Hans Peter Schmöller's letter with regard to the interesting life and ownership of the Marcel Breuer Chairs

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