



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 Gorden 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' oak side 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 × 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 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

Dufrère 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.

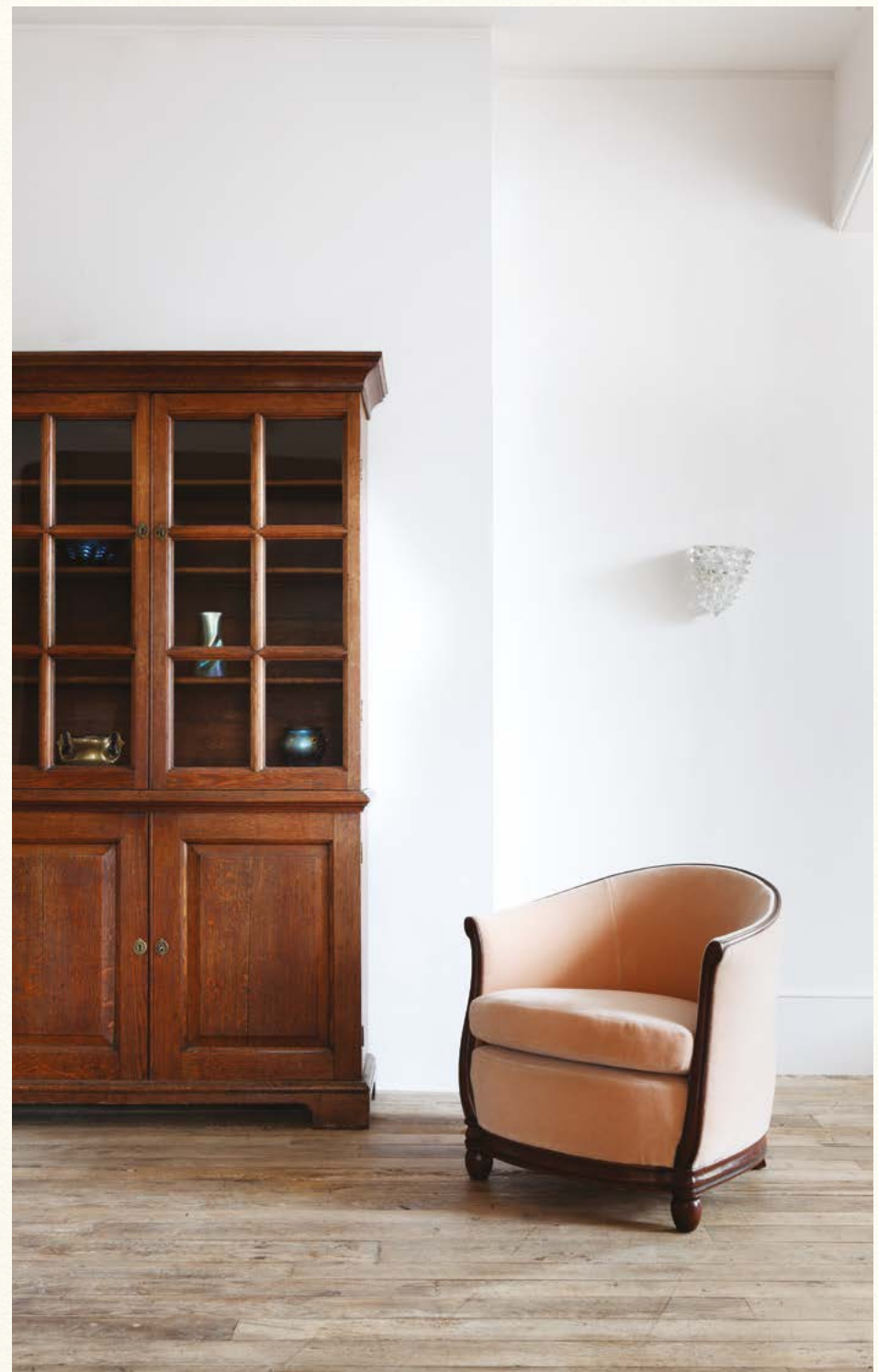
The gently serpentine frames, with simple moulded edges and scrolls to the fronts of the arms sitting on bun feet, enclose deep sprung seats now upholstered in RU Peach Melba.

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

## SET OF FOUR ROSTRATO WALL SCNCE 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 x W21cm x 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 Schmolzer (1916–1985)  
(image 2, p.31)  
at Penguin Books, Harmondsworth;  
Then by descent.

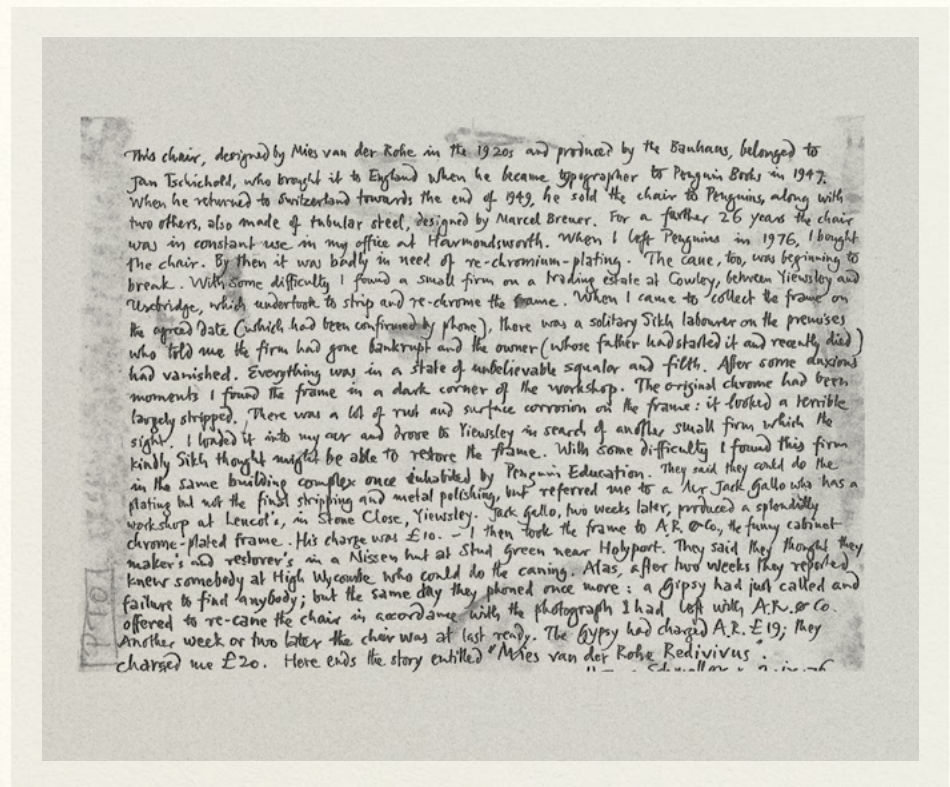
Designed by Marcel Lajos Breuer  
(1902–1981) between circa 1926–1927  
This pair of chairs probably mid-  
1940's and manufactured by Thonet  
H84cm × W44cm × D54cm  
£38,000







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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