



ROSE UNIACKE

## PAIR OF 19TH CENTURY OVERSIZED MAHOGANY OCCASIONAL CHAIRS

European neo-classical furniture of the early 19th century can be difficult to attribute to a maker or country of origin. With the rise of Napoleon and his new, expansive Empire, the classical ideal spread throughout Europe. Architecture, art, furniture and dress all harked back to the perceived ideals of the Roman past. This particular pair of chairs has elements from various chair designs by the Danish makers K.F Schinkel and G.C.Hilker. Most notable are the small and intricately carved winged sphinxes framing the painted roundel.

A pair of mid 19th century Late Empire occasional chairs of unusually wide proportions with turned knop finials over fluted columned supported back with painted verdigris rosette enclosed in round wooded frame by two winged sphinx. Generously curved armrests are supported on turned uprights enclosing caned seats on turned column legs surmounted with gilded detail with cross stretcher. The squab cushion upholstered in RU Gingerbread (5629).

Literature: H.C.Stiling, Patterns for table legs, pl.8 in Tegniger udgivne ad Foreningen af Snedkere til Kundskabens Fremme i Professionens Theori. 1845

Possibly Danish, circa 1845  
Seat height: 46cm  
£16,000



SET OF FIVE 1960'S  
'AVENUTRINA D'ORO'  
BUBBLE WALL SCONCES  
BAROVIER & TOSO

The Aventurina technique involves gold flakes embedded in glass, when it is in a molten state. When the glass is slowly cooled, it gives an exquisite sheen. Thereafter, it is blown into the required shapes. Since the process cannot be effectively controlled, the artisans named the technique 'aventurina' meaning 'chance'.

Of considerable technical quality and hand-crafted finish, consistent with Barovier's extensive oeuvre, the tulip shaped sconces made of Pulegoso glass (multitude of bubbles of all sizes) are infused with gold flakes (Aventurina) and secured with patinated brass fixings.

Italy, circa 1960  
Attributed to Barovier & Toso  
£18,000



## SWEDISH 'LOVÖ' SIDE TABLE

The round top with a bevelled edge,  
raised on a cruciform base,  
labelled to the underneath with  
a brass badge.

Sweden, circa 1930  
Designed by Axel Einar Hjorth  
for Nordiska Kompaniet  
H50cm x D60cm  
£35,000

## EARLY 18TH CENTURY GILTWOOD MIRROR

This elegant giltwood frame is a fabulous example of 18th century Italian design. It is symmetrical in appearance with an outwards profile and demonstrates the opulent harmony of Italian woodwork of this period. A simple fluted inner wood frame is adorned with pierced botanical detail, including acanthus leaves, and fluid, three-dimensional scrolls. The natural theme is amplified by the composition of the frame itself: the woodwork fans out at each corner, denoting the organic inspiration for the piece. Its significant size suggests it could have originally served as a frame for a portrait of a wealthy patron, or a religious subject. The luxurious and spectacular nature of the Baroque style is profoundly felt in the ornate and theatrical, almost serpentine nature of the sculpted foliage.

As illustrated overleaf:  
Italian, circa 1720  
£28,000



## REGENCY ROSEWOOD SOFA

Up until the death of his father in 1820, George IV spent a great deal of his time, energy and money setting the taste of his generation. With his elaborate and extensive building project of Carlton House he laid the foundation for the Regency style that lasted for the best part of thirty years. Whilst Carlton House didn't survive his transition from Prince Regent to Monarch, the furniture did, forming today's collection at Buckingham Palace as well as establishing the style of the extensive renovations at Windsor Castle. His taste for expensive furniture supplied by the best London makers of the time such as Morel & Seddon and Thomas Parker inspired the aristocracy to follow in his footsteps and redecorate their homes in the classical taste.

Whilst not attributable to a specific maker, this sofa has all the hallmarks of a piece inspired by the works of Thomas Hope, the leading classicist of the day. His book entitled "Household Furniture and Decoration" published in 1807 was the first work to mention directly "Interior Design" as a recognised concept. It espoused the use of top quality woods in furniture construction as well as ornamentation with metal mounts. Exotic woods such as rosewood, satinwood and zebra wood, which could be polished to a high sheen and give a visually striking surface and depth of colour, previously unachievable with mahogany.

A very large and fine Regency period sofa with shaped back support above over scrolled arms, beautifully ornamented with rich classical ormolu mounts in the form of trailing laurel leaves. The well figured cushioned base is supported on downswept sabre legs terminating in handsome ormolu scrolled toes finishing in recessed castors.

Now re-upholstered in RU Gingerbread Velvet (5629) with double-pipe.

English, circa 1820  
£25,000



## LARGE LATE REGENCY STONE TABLE

The scale and grandeur of this stone table, specifically the powerful straight lines of the table top, are considered distinguishing features of classical furniture. The legs reveal a gentle Gothic decorative profile, with curling crockets - an element common to historic Gothic architecture - adorning the trestle edges. However, as with much Regency and historical revivalist design, the table is not Gothic at all, if compared to Pugin and the ecclesiastical elaboration of the latter half of the century.

A monumental and  
grand early 19th century stone  
centre table with  
exceptionally shaped and thick  
triiform legs.

Provenance: Elisabeth Frink,  
Woolland House, Dorset.

English, circa 1830  
£54,000



ART NOUVEAU  
COPPER CACHE POT  
BY JEAN DUNAND

“Dinanderie was the name used during the Middle Ages to denote the various articles required for ecclesiastical or domestic use made of copper or of its alloys, brass and bronze, with which the name of Dinant on the Meuse was so intimately associated; and as we have no word in modern English which would in the same way embrace all branches of this important artwork, we have adopted it as the most convenient for our purpose.”

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

A hammered, chased and patinated Copper Jardiniere. Of bulbous form standing on a double-stepped 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).

As illustrated overleaf:  
Signed and dated – John-Jean Dunand, 1906  
£28,000

STAINED PINE  
STORAGE BENCH

An acid-stained pine bench with three separate storage units underneath the seat. It sits atop six pine block legs placed in relation to the size of the compartments within. Designed for form as much as function, the partial structural asymmetry on the lower half is balanced out by the continuous sheets of pine sitting on top.

A label situated on the back of the chests indicates their provenance: the staff room at St Sigfried's Sanatorium in Vaxjo, which was originally founded in the 14th century.

As illustrated overleaf:  
Swedish, circa 1930  
H43cm x W196cm  
£12,000

## PAIR OF 'LOVÖ' STAINED PINE CABINETS

Stained Swedish Pine, the shelved interior with two drawers and cast-iron strapwork, on pedestal base.

Provenance: Purchased for a summer residence on Långholmen island outside Stockholm.

Sweden, circa 1930  
Designed by Axel Einar Hjorth  
for Nordiska Kompaniet in 1932  
H155cm x W100cm x D46cm  
£100,000

## VÄRMDÖ STAINED PINE ARMCHAIR

A rare Axel Einar Hjorth 'Värmdö' stained pine armchair. Manufactured by Nordiska Kompaniet in the 1930s. The model was designed in 1937.

Re-covered in  
RU Alpaca Muffle (4199).

Provenance:  
Finngårds fåbodar, Dalarna.

Seat height: 46cm  
H79cm x W65cm x D73cm  
£21,000



## PAIR OF TALL 1930'S BLOCK-PRINTED 'DE MEDICI' FORTUNY PANELS

Of 17th Century inspiration, the fabric's pattern resembles the historic 'De Medici' design produced by Fortuny. The Medici family's wealth and influence, which began in textiles and grew from banking to the papacy, reached far beyond Italian borders and even further beyond the time of their reign. Patrons to some of the world's greatest artists, especially from the Florentine Renaissance, the Medici pattern glorifies the family's love of both beauty and power with dramatic ornamentation and large, stylised floral medallions.

Archive block printed  
cotton twill in red and silvery  
gold by Mariano Fortuny  
on stretchers, signed to side.

Italy, circa 1930  
H307cm x W60cm  
£24,000

## GLAZED 'MINGEI' STONEWARE BASKET

Mingei Pottery dish with  
reeded handle.

As illustrated overleaf:  
Japan, 1920's to 1930's  
H16cm x W32cm  
£2,8 00



## CERAMIC MUG IN MOSS GREEN RU EDITIONS

The RU Ceramic collection includes a range of textures and sizes in serene, earth tones. These mugs are hand thrown stoneware and hand-painted in a moss green glaze. Made in England, they come in limited edition batches with slight glaze-colour and texture variations.

Dishwasher safe but  
hand wash recommended  
H10.5cm x D8cm  
£45 + VAT

## UTÖ DINING TABLE

The model was designed by  
Axel Einer Hjorth in 1932. The drawing  
in NK's customer ledger in the  
Nordic Museum's archive is dated  
January 7th, 1932.

Literature: Catalogue, Furniture  
from A/B Nordiska Kompaniet,  
1936, model depicted. Christian Björk,  
Thomas Ekström & Eric Ericson,  
Axel Einar Hjorth - Möbelarkitekt,  
2009, model pictured p. 128

Utö stained pine table, manufactured  
for Nordiska Kompaniet in the 1930's  
H74cm x W170cm x D64cm  
£65,000



**PINE 'LOVÖ'  
BOOKSHELF BY  
AXEL EINAR HJORTH**

Stained Swedish Pine with  
five shelves and cupboard door with  
wrought iron strap hinges.

Sweden, circa 1932  
Designed by Axel Einar Hjorth  
for Nordiska Kompaniet  
H110cm × W185cm × D35cm  
£45,000



## TRIANGULAR MARBLE COLUMN

The rise of the Grand Tour in the mid 18th century directly coincided with a resurgence in interest in classical architecture, sculpture and art. Led predominantly by the sons of the English aristocracy, young men travelled to the continent to learn of the noble classical traditions and to view ancient ruins. These tourists, as well as improving their learning, were often great collectors of art which was brought home to furnish their English houses. A whole industry was built around servicing the needs of these tourists; ateliers sprang up, portraits and sculptures were commissioned, and ancient artifacts were purchased. Most prized of all were original Roman antiquities.

This marble column, whilst bearing many of the hallmarks of an original 1st century piece, was probably commissioned by a Grand Tourist in the mid 18th century. The classical lines and structure of the tapering triangular form are complimented by the ornate surfaces and rams head corner capitals. This column, like other pieces brought to England from the continent, ended up in an English country house - in this case the collection of 20th century figurative artist Anthony Fry.

Of tapering triangular form, the top with three rams heads to each corner; each flat surface carved with finely depicted scrolling leafy and flowering tendrils sprouting from ferns in full leaf. The base with a paw foot to each corner. Various old areas of restoration and a large rectangular infill to one surface, seemingly of the same period to the original carving.

Provenance: Anthony Fry (1927-2016).  
Longridge House, Box, Wiltshire. Sold West  
Country auction, 2016.

Literature: A similar triangular candelabra base with rams head, claw foot and expressive floral detail is in the Apollo and Daphne Room, Piazzale Scipione Borghese, Rome

18th century of the Roman School  
£54,000



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

