



ROSE UNIACKE



LARGE  
PH 6/5 PENDANT LIGHT  
BY POUL HENNINGSEN

The PH series claimed instant success and was sold and used all over the world. 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.

With brass canopy and  
copper shades. Stamped 'Patented'.

Produced by Louis Poulsen,  
Copenhagen, Denmark, early 1930s  
Poul Henningsen (1894-1967)  
H 45cm x Dia. 60cm

18TH CENTURY  
LOMBARDY WALNUT  
SECRETAIRE CHEST  
OF DRAWERS

A tall and elaborately decorated mid 18th century chest of drawers of serpentine form with carved giltwood frieze, surmounting four uniform drawers. Framed by carved and canted corners on four ogee bracket feet. The whole, in beautifully figured walnut to the drawer fronts and side panels.

North Italian, circa 1760  
H 105cm x W 141cm x D 58cm





## PAIR OF ENAMELLED BOWLS BY PAOLO DE POLI

This enameled copper pair by Italian designer Paolo De Poli captures the vibrant artistry characteristic of the Mid-Century Modern era. One bowl features a striking blue-indigo exterior with a rich red-purple interior, blending cool and warm tones. The other boasts a radiant golden yellow exterior, complemented by a soothing green interior. Both pieces showcase De Poli's mastery in enamel work, with a harmonious balance of vivid color and refined texture.

Signed base 'De Poli'  
Paolo De Poli (1905-1996)  
Italy, circa 1960  
H4cm x Dia.15cm

## ENAMELLED VESSEL BY PAOLO DE POLI

This Mid-Century enameled copper centerpiece bowl by Paolo De Poli features a soft pale blue/green exterior, contrasted by a stunning interior that transitions from a warm peach to vibrant shades of blue and green.

Signed base 'De Poli'  
Paolo De Poli (1905-1996)  
Italy, circa 1960  
H4cm x Dia.15cm





VERY LARGE  
CORDONATO WALL SCONCE  
BY BAROVIER & TOSO

Of fabulous scale and technical ambition, the exceptionally tall cordonato glass wall light is a stunning display of Italian glass making. Built of thirteen sections of cordonato glass and clamped together with a brass back-plate and end plates.

By Barrovier & Toso (1291)  
Murano, Italy, circa 1950s  
H 134cm x W 25cm x D 13cm





PAIR OF CORDONATO  
WALL SCONCES  
BY BAROVIER & TOSO

Cordonata glass derives its name from the Italian word meaning “corded” or “ribbed”. The effect is achieved by applying molten glass threads onto a base layer and then carefully shaping them with tools or molds.

A large pair of mid century cordonato  
glass wall lights, with brass fixings.

Barovier & Toso (1291)  
Murano, Italy, circa 1950  
H 59cm x W 20cm x D 10.5cm





## PAIR OF REGENCY PAINTED SPOONBACK CHAIRS

A pair of cream painted and decorated Regency spoon back chairs with pierced backs on downswept legs terminating in original brass bestial leg and paw feet castors, with upholstered seat and tied seat squab cushion in Rose Uniacke Cobnut Velvet.

The dynamic profile of the spoonback is reminiscent of the stylised profile of the facial openings of the Corinthian Helmet, a reference typical of the archaeological revivalist style of the Regency period.

English, circa 1820  
Seat height 43cm  
H 91cm x W 54cm x D 68.5cm

## AESTHETIC MOVEMENT WALL CABINET BY COALBROOKDALE

In the Anglo-Japanese style, of semi-bowed form, the open gallery with copper inlaid foliate panels above removable ebonised wood shelf, enclosing a backplate cast with stylised foliage, all above pierced and curved bracket supports. The reverse numbered 376762 and with lozenge mark for 1869.

Attributed  
to Christopher Dresser.

Made by the  
Coalbrookdale Company,  
(1709-2017)  
England, circa 1870  
H 109cm x W 57cm x D 16cm





## EXQUISITE JAPANESE ENAMELLED VASE

Decorated with mottled and  
coloured enamelling.  
Of exquisite finish and quality.  
With original  
Tomobako (wooden storage box)  
signed to base.

As illustrated overleaf:  
By Watanabe Kunio (born 1967)  
Japan, late 20th Century  
H 26.5cm × W 12

## TALL CELADON GLAZED PORCELAIN RIBBED VASE

With undulating  
hand, carved surface glazed  
in a soft celadon blue,  
using the 'shinogi' technique.  
With original  
Tomobako (wooden storage box)  
signed to base.

As illustrated overleaf:  
By Ono Kotaro (born 1953)  
Japan, late 20th Century  
H 27.5cm × W 11.5cm

## EBONISED AND PARCEL GILT OPEN BOOKCASE BY OWEN JONES

A large ebonised and parcel gilt  
floor standing bookcase.

Provenance:  
James Mason (1824-1903)  
Eynsham Hall, Oxfordshire.  
Dispersed circa 1954;  
Suffolk Antique Trade 2017

Once part of a larger library  
formation, the water colour designs  
for the proposed furnishing of  
Eynsham Hall are in the collection  
of the library of Reading University.  
The proposal for the library  
shows this bookcase on page 39.

As illustrated overleaf:  
Designed by Owen Jones (1809-1874)  
Manufactured by  
Jackson & Graham, London  
English, circa 1873  
H 181cm × W 240cm × D 33.5cm

## CELADON GLAZED JAPANESE PORCELAIN VESSEL

A simple vase-shaped 'silhouette'  
coalesced within a beautiful  
celadon glaze. With original Tomobako  
(wooden storage box) signed to base.

As illustrated overleaf:  
By Maeta Akihro (born 1954)  
Japan, early 21st Century  
H 24cm × W 19.5cm × D 17.5cm







## FROSTED TABLE LAMP BY DAUM

Acid-etched frosted glass  
and wrought iron.

Shade and base both engraved  
Daum Nancy France  
with Cross of Lorraine.

Footnotes:  
Provenance Christie's,  
21st November 1987, lot 89

Table lamp, circa 1925  
H 40cm x Dia. 38cm

## WALNUT VENEERED CUSHION FRAME MIRROR WITH GILT REPOUSSE MOUNTS

With an unusual  
carved giltwood finial  
Dutch, circa 1700  
H 93.5cm x W 79cm x D 7cm





AESTHETIC  
MOVEMENT EBONISED  
PEDESTAL DESK  
ATTRIBUTED  
TO DANIEL COTTIER

Cottier developed an original and highly distinctive style, employing delicately painted surface decoration, often on gold or ebonised ground. His designs frequently drew on the prevailing Japanese style associated with the aesthetic movement but also on Egyptian and Greek sources.

As a designer Cottier became an important international figure and his influence and enterprise extended across several continents. He was even professionally associated with the Van Gogh brothers, recruiting a close Dutch friend of theirs to manage his London gallery.

An ebonised and parcel gilt  
late 19th century partners desk with  
four graduated drawers to  
one side with fretwork gallery on the  
reverse over two kneehole  
cabinets, all on four turned and  
knopped feet.

As illustrated on previous page:  
England, circa 1880  
H 74cm × W 122cm × D 73cm

RARE 'POP ART'  
SNAIL SHELL TABLE LAMP  
BY CARLO NASON

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.

Large 'Conchiglia'  
ambient table lamp. Made of glass  
the light is a colourless and  
yet opal white, sitting on a white  
sheet metal base.

As illustrated overleaf:  
Produced by AV Mazzega, designed  
by Carlo Nason  
Murano, Italy, circa 1960  
H 21cm × W 35cm × D 30cm

WILLIAM & MARY  
WALNUT MIRROR WITH  
CARVED CREST

A late 17th century William  
and Mary period walnut mirror,  
with intricately cut foliate  
cresting containing nesting birds.

As illustrated overleaf:  
English, circa 1680  
H 117cm × W 78cm



ITALIAN ROSEWOOD  
CONSOLE TABLE  
BY CARLO ENRICO RAVA

A sinuous, mid-century East-Indian rosewood, demi lune console table, with shaped frieze that seamlessly blends into serpentine legs terminating in a rounded point, the whole piece is of organic and minimalist form.

Rava was a founding member of Gruppo 7. Established in 1926, it consisted of a group of young Italian architects who challenged the decorative excesses of the Art Nouveau. They aimed to create an architectural language based on clarity, geometric purity and high quality materials. These principals extended into his furniture designs.

The Manifesto of Rationalism, which he contributed to and published in the magazine *Rassegna Italiana* (1927), outlined their vision for architecture and furniture free of ornamentation, focusing instead on structural logic and spatial harmony. The purer expression of this thinking can be seen in the console.

Literature:

Enrico Frevrie, *'Dimostrazione di qualità del nostro lavoro'*,  
*Domus*, no. 226, April 1948, p. 56

Guglielmo Ulrich,  
*Arredatori Contemporanei*,  
Milan, 1949, n.p.

Irene de Guttry and Maria  
Paola Maino, *Il Mobile Italiano degli  
Anni '40 e '50*, Bari, 1992, p. 32

Carlo Enrico Rava (1903-1985)  
Italy, circa 1950  
H 52cm x W 100cm x D 33cm





EARLY  
PH 5/4 PENDANT LAMP  
BY POUL HENNINGSEN

To solve the 'problems' of electric lighting and create warm, glare free light became the driving force in all of Poul Henningsen's work as a lighting designer. He developed a system with varying numbers of shades in different positions, hues and materials to replicate the soft glow of the oil lamp, whose qualities PH lamented had been lost in the inexorable march towards modernity.

An early PH 5/4  
pendant lamp. Copper shades,  
nickel plated metal.

Provenance:  
Private collection, Denmark.  
Private collection, London.

Stamped 'Pat. appl.'  
Poul Henningsen, (1894-1967)  
Produced by Louis Poulsen,  
1927 to 1928  
Copenhagen, Denmark  
H 30cm x Dia. 50cm





### 17TH CENTURY LOMBARDY OVAL CENTRE TABLE

The occasional table reflects the North Italian Baroque style, characterised by ornate details and a sense of grandeur that is visible in the dramatic shapes throughout.

The supportive beams and X shaped base display the meticulous craftsmanship and attention to detail that Lombardi tables are known for.

An oval, walnut table with  
extravagantly carved frieze and over-  
shaped serpentine legs topped  
by a centrally mounted, wavy stretcher.

As illustrated on previous page:  
North Italian, circa 1690  
H 73.5cm x W 101cm x D 77cm

### 'PH 3/2' 'QUESTIONS MARK' FLOOR LAMP BY POUL HENNINGSEN

Originally, the 'Question mark' was designed as a table reading light, which later developed into a taller floor lamp. The adjustable head allows for directable light, whilst still maintaining a diffused glow due to its layered glass. The shade was designed to reduce glare and distribute light effectively, a signature of Poul Henningsen's works. Another nickname for the light is 'The Water Pump'.

3/2 'Question Mark' floor lamp.  
Early rare edition with browned brass  
base and stem in three levels,  
supporting original amber coloured  
glass shades.

Provenance:  
Private collection, Denmark.  
Purchased from the above by the  
present owner.

As illustrated overleaf:  
Poul Henningsen (1894-1967)  
Manufactured by Louis Poulsen,  
Copenhagen, Denmark, 1930s  
H 149cm x W 33cm x D 37cm



## 17TH CENTURY WALNUT 'OS DE MOUTON' SETTEE

A mid 17th century Baroque period sofa with high upholstered back and seat covered in a fine green velvet. Supported on a figured walnut frame, the carved sheep's horn-shaped stretchers giving the iconic style its evocative name: Os de Mouton.

Re-upholstered in  
Rose Uniacke Cotton Velvet Pickel.

France, circa 1730-1750  
H104cm x W174cm x D94cm

## PANNEAU 020211 BY SIMONE PROUVÉ

"Polyethylene is the flagship material of translucency. Simone Prouvé weaves with polyethylene to create panels combining incredible lightness with unsuspected robustness."

Provenance:  
Acquired from the artist.

Materials: Polythen  
Signed and numbered  
France, circa 2011  
H 220cm x W110cm





RARE TABLE  
LAMP MODEL NO.9212B  
BY PAAVO TYNELL

Rare table lamp, model  
no.9212B, circa 1948  
Tubular brass, brass, leather.

Provenance:  
Private collection Finland.

Literature:  
Arkkitehti, December 1948, n.p.  
for a Taito Oy advertisement.

Paavo Tynell (1890-1973)  
Manufactured by Taito Oy  
Helsinki, Finland circa 1948





SET OF TEN  
'SPIDER BACK' ARMCHAIRS  
BY SIR EDWIN LUTYENS

These black 'spider-web' armchairs were originally part of a set of 21 and were installed by Sir Edwin Lutyens for the Board Room of Country Life Magazine headquarters. He also designed the building, at Tavistock Street, Covent Garden, in 1905. The design of the back references shield-shaped splat designs by the 18th century cabinet-maker George Heppelwhite.

The then editor of Country Life, Edward Hudson, was a champion and patron of Lutyens. In 1901, Hudson acquired Lindisfarne castle and commissioned Lutyens to transform it into a private residence. He also designed and built Hudson's home in Berkshire, Deanery Garden, between 1897 and 1902, before taking the commission for the Country Life headquarters. Originally, as per the example in the V&A, a 'CL' monogram (for Country Life) was in the centre of the chair-backs.

Ebonised birch frame  
with Rose Uniacke Onyx velvet  
covered seats, one chair stamped  
to underside A.M

Provenance:  
Commissioned for  
the Boardroom of Country Life  
magazine, circa 1905  
Property of Future PLC, removed  
from the offices of  
Country Life magazine

Literature:  
See drawing No.73, E. L. Lutyens,  
17 Queen Anne's Gate, S.W.  
1 May 1931, for a similar chair design  
V&A Accession no W.6-1944

Seat height: 47cm





## 'LOVÖ' PINE SIDE TABLE BY AXEL EINAR HJORTH

Hjorth's Sportstugemöbler collection was intended for Swedish summer houses of his design, displaying a mix of modernism and provisional handicraft espoused by the designer during the 1930s. These (usually unlabelled) pieces were named after Stockholm's archipelago islands, including Blidö, Sandhamn, Toro and Lovö.

Hjorth was always happy to combine a range of styles, including the linear compositions of French Art Deco, the solidity and weight of brutalism and the rustic charms of the Arts & Crafts (Svensk Form).

### Provenance:

Sports cottage on Storholmen in  
the Stockholm archipelago.  
The house was built around 1934  
and furnished with furniture  
designed by Axel Einar Hjorth.

An Axel Einar Hjorth 'Lovö'  
table, manufactured by  
Nordiska Kompaniet in the 1930s.

Model designed in 1932  
H 73cm × W 50cm × D 49.5cm

## FROSTED CUBOSFERA TABLE LAMP BY ALESSANDRO MENDINI

Glass cube table lamp  
with frosted interior, containing  
two bulb fittings.

Designed by  
Mendini for Fidenza Vetraria  
Mendini, Alessandro (1931–2019)  
Italy, circa 1968  
H 17.5cm × W 16cm × D 16cm





## BLACK CHALICE BY GEORGES JOUVE

Underside incised  
with artist's cipher and JOUVE.

Provenance:  
Hemisphere Gallery, London  
Private collection, London,  
acquired from the above, 1999.

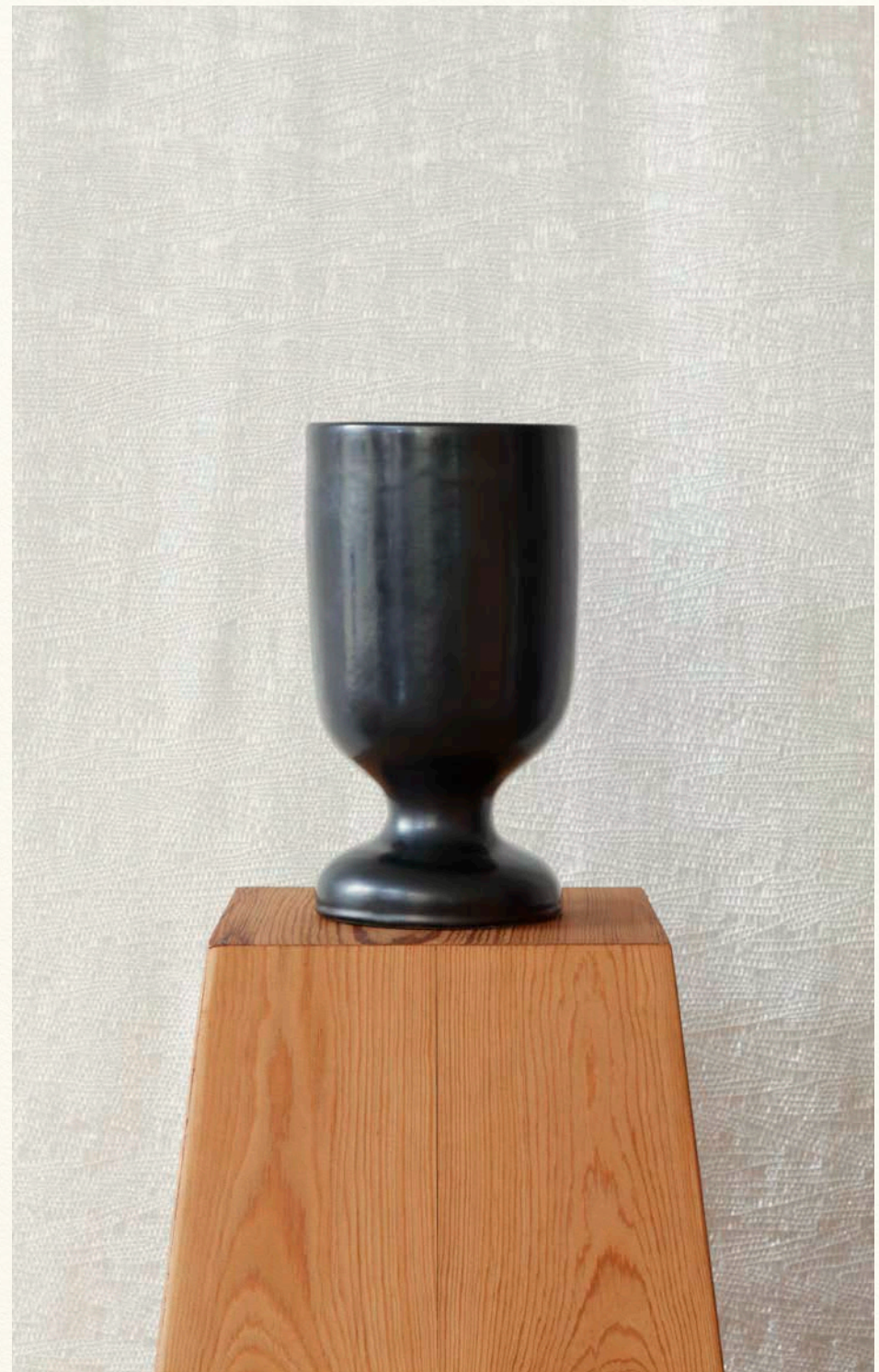
Literature:  
Michel Faré, Jouve Ceramiste,  
Paris, 1965, p.71 for similar  
examples Philippe Jousse and  
Galerie Jousse Entreprise,  
Georges Jouve, Paris, 2005, pp.53,  
100-01, 157, 288, 292  
for similar examples.

Glazed stoneware  
Chalice, circa 1955  
H 26cm x Dia. 14.5cm

## SCULPTURAL PINE PLINTH BY ROSE UNIACKE

Limited Edition  
Of reclaimed pine, built into  
tapering pedestals of  
plinth-like modernist form.

H 101.56cm x W 45.7cm





RARE  
PH SEPTIMA 4 CHANDELIER  
BY POUL HENNINGSEN

Building on the Septima 5 from 1928 the Septima 4 features seven distinctive clear and frosted glass shades arranged in an alternating pattern allowing the frosted areas of one shade to overlap the clear sections of the one below. This a clear diffusion of light without producing glare.

The PH Septima series of lights were discontinued due to material shortages in World War II.

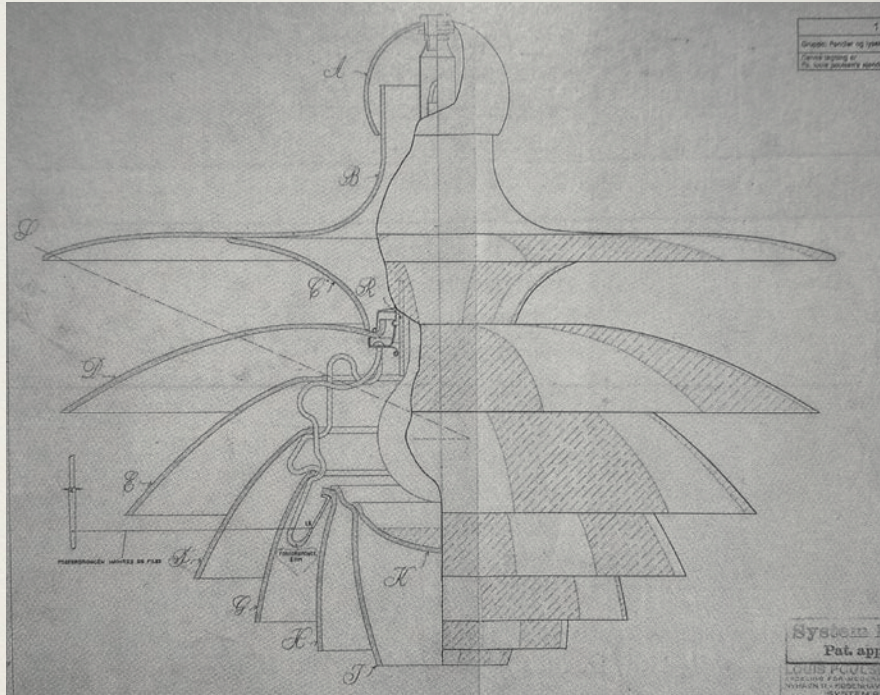
Rare seven shade chandelier  
with patinated nickel plated fittings,  
the shades with frosted sections.

Literature:  
Light years ahead, The Story of  
the PH Lamp, 1994

Poul Henningsen (1894-1967)  
Denmark, circa 1931  
H 39cm x Dia. 39cm







Poul Henningsen's drawing of the 'seven-shade crown'  
Septima Chandelier in 1928.



Original watercolour proposal by Owen Jones  
for the Enysham Hall Library, showing six sections of bookcase.



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