

ROSE UNIACKE

LETTING IN THE LIGHT: THE FURNITURE OF HOPE AND TRANQUILITY

In the dark middle decades of the last century a quiet rebellion took place against the brutality of urban modernism. Social and political, as well as artistic, it was characterised by a brave refusal of despair, an insistence on optimism and a belief that, out of the ashes of war, a new and better society could be built for all.

Nowhere was this more clearly epitomised than in the Scandinavian 'sports cabins' pioneered by Gustaf Odel, beautiful, affordable holiday houses in the healing environment of woods, lakes and mountains, where everything was designed to be 'primitive but practical'. The cabins as well as their custom-designed furniture have a clean, pared-back aesthetic, expressive of a belief in humanity combined with a deeply artistic sensibility.

Here, in Odel's words, 'one should relax and live as naturally as possible. That is the charm.'

Rose Uniacke's stand beautifully recalls this moment when the possibility of health and hope flowered among the Scandinavian designers. In her own thoughtful and innovative curation she has brought together a wider collection of pieces, adding furniture from Italy and Austria, to embody and redefine this spirit of optimism, humanity and possibility. Through the delicacy of Paavo Tynell's floral lights, to the airy simplicity of the Aalto dining suite the stand is a reminder of the tranquility of a lifestyle rooted in harmony with nature and the healing power of quiet luxury and sustainable design.

ART DECO MIRROR

Hammered wrought-iron rectangular frame with rounded top corners, the open-work perimeter decorated with spirals, stylised flowers and berries. Enclosing the original mirror plate.

France, circa 1930
H128cm x W89cm

CONSOLE BY CARLO ENRICO RAVA

The curves of the slender console are typical of Rava's distinctively sinuous furniture designs. In particular the arched stretcher to the base, a constructive motif he used throughout the late 1940s and 50s. As a founding member of Gruppo 7, he challenged the decorative excesses of Art Nouveau and sought an architectural language based on clarity, geometric purity and high quality materials.

Stained mahogany demi-lune console with Verde Alpi Marble top.
Designed by Carlo Rava and
manufactured by Marelli & Colico.

Italian, circa 1956
H81cm x W96cm x D23cm



ART NOUVEAU TABLE LAMP BY DAUM

Small Art Nouveau glass
table lamp or night light, the blackened
wrought iron base decorated
with oak leaves, signed to glass shade
'DAUM NANCY'.

As illustrated on previous page:
France, circa 1925
H28cm × Dia.13cm

PAIR OF ITALIAN PARQUETRY MIRRORS

In the revivalist manner, the mirrors frame decoration is a play on the 17th Century fashion for molded and ebonised elements. With varying inlaid lines of boxwood and ebony, coupled with raised and bevelled square reliefs, this classic decorative treatment, typical of Northern European cabinetry and framing, looks towards the disciplined linear arrangements of Art Deco.

With geometric boxwood
and ebonised parquetry details.

As illustrated overleaf:
Italy, Circa 1910
H84cm × W68cm × D3,5cm

EARLY PH 4/3 DESK LAMP BY POUL HENNINGSEN

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.

Early PH 4/3 desk lamp, 1930s
Large brass and copper shades
Manufactured by Louis Poulsen,
Copenhagen, Denmark
H42cm x Dia. 33cm

PITCHED PINE PLINTH BY ROSE UNIACKE

A pitched pine plinth of
hexagonal form with inset top
and canted corners.

Rose Uniacke editions
H48cm x W38cm x D38cm





Original photograph of the Sofa in-situ in Gottlob's home

SOFA WITH DRAWERS BY KAJ GOTTLÖB

Kaj Gottlob designed the present sofa in 1918 for his home at Rosenvængets Hovedvej 29 in Copenhagen where it was used until Gottlob passed away in 1976. It was originally designed and made with black, slightly shiny upholstery and according to the notes on the watercolour sketch drawing, the sofa cost 600 Danish Kroner to make. Photos from Gottlob's home taken in the last year of his life shows the present sofa with a striped wool fabric woven by Lis Ahlmann. The sofa is one of the early pieces made in collaboration with cabinetmaker A.J. Iversen, a prolific partnership that for decades to follow would produce iconic pieces, their critical acclaim taking off when Iversen showcased Gottlob's designs at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris, for which Iversen won the prize of honour. The careful execution and rich detailing characteristic of their collaborations is evident in the curvy, sculptural back and the subtle Neoclassical references of the carved swirls on the armrests.

With carved Cuban mahogany frame, front with two drawers and bun handles. Sides, seat and back recently re-upholstered in RU Heavy Weight Cotton Velvet in Copper Beech.

As illustrated overleaf:
Designed by Kaj Gottlob and made in 1918 by cabinetmaker A.J. Iversen
H86cm × W200cm × D67.5cm

Provenance: The sofa was designed and made for Gottlob's own home where it stood until he passed away in 1976. Whence by descent in the family. Acquired from Kaj Gottlob's family by previous owner.



**'SPACE AGE'
SPONGE TABLE LAMP
BY ANDRÉ CAZENAVE**

Dedicated to design, inspired by nature and exploration, Cazenave was especially interested in introducing organic, even alien, pieces to contemporary interiors; natural shapes that succeeded in bringing the outside in, reconnecting people with nature, even when contained in the midst of their modern home. His lamps, designed in an era of space exploration, continue to remind us to be aware of the earth beneath our feet and plethora of fauna still to be found. This iconic design serves as a continual reminder of the necessity and beauty of nature in an ever-changing, fast-paced technical world.

Sponge model table lamp,
with spherical body in marble powder
and polyester placed on a circular
aluminum base. Designed by Cazenave
for Atelier A. Maker's label to reverse.

As illustrated overleaf:
France, circa 1968
H18cm × Dia.33cm

**PAIR OF
SIDEBOARD CABINETS
BY ROBERT HERITAGE**

As televisions became more widespread and integrated into the home, the desire for furniture that could not only support the TV but also enhance the living room's aesthetic grew. Sleek, minimalist console designs emerged, reflecting the growing trend towards incorporating TVs into living rooms with a more integrated and elegant Danish look.

Honduran Rosewood and teak,
each sideboard fitted with sliding front panels,
one fitted with four drawers, the other
with two drawers. There is a characteristic
rim on the upper countertops,
a typical Heritage design characteristic

England, circa 1958
Designed by Robert Heritage for Archie Shine
H48cm × W213cm × D46.5cm

**PAIR OF ELBOW CHAIRS
BY FRITS SCHLEGEL**

A pair of beech elbow chairs
with webbed seagrass backrests, with over-
scrolled arms above seagrass seats.
Model 1462.

As illustrated overleaf:
Designed by Frits Schlegel
Manufactured by Fritz Hansen
Denmark, circa 1930
H78cm × W58cm × D58cm



RARE SANDHAMN CORNER CABINET BY AXEL EINAR HJORTH

The 'Sandhamn' series was the first of the 'Sportstuge' furniture that Hjorth designed for NK, named after various islands in the Stockholm archipelago. Meticulously manufactured by the Nordiska Kompaniet's carpentry workshop in Nyköping, their early entry into Hjorth's 'Sports Cabin' oeuvre means that 'Sandhamn' pieces are generally very exclusive and rare, with high levels of craftsmanship and detailing, in comparison to other later models in the stained pine series.

A rare Axel Einar Hjorth
'Sandhamn' stained pine cabinet,
designed in 1929.

Manufactured for
Nordiska Kompaniet in 1932
Stained pine and wrought iron
With NK label and serial number
H180cm x W55cm x D95cm

Provenance: Sports cabin on
Stora Elgön in the Stockholm archipelago.
The house was built in the 1930s
and decorated with furniture designed
by Axel Einar Hjorth.

GLOBE HANGING LANTERN BY FLAVIO POLI

Brass skull-cap canopy, ceiling
rose and large ringed chain, supporting
Murano 'pitted' glass globe shade of
'moon' like character and surface texture.

Italy, circa 1940
Designed by Flavio Poli for Seguso
The globe is 30cm diameter, max drop 78cm
H78cm x Dia.30cm

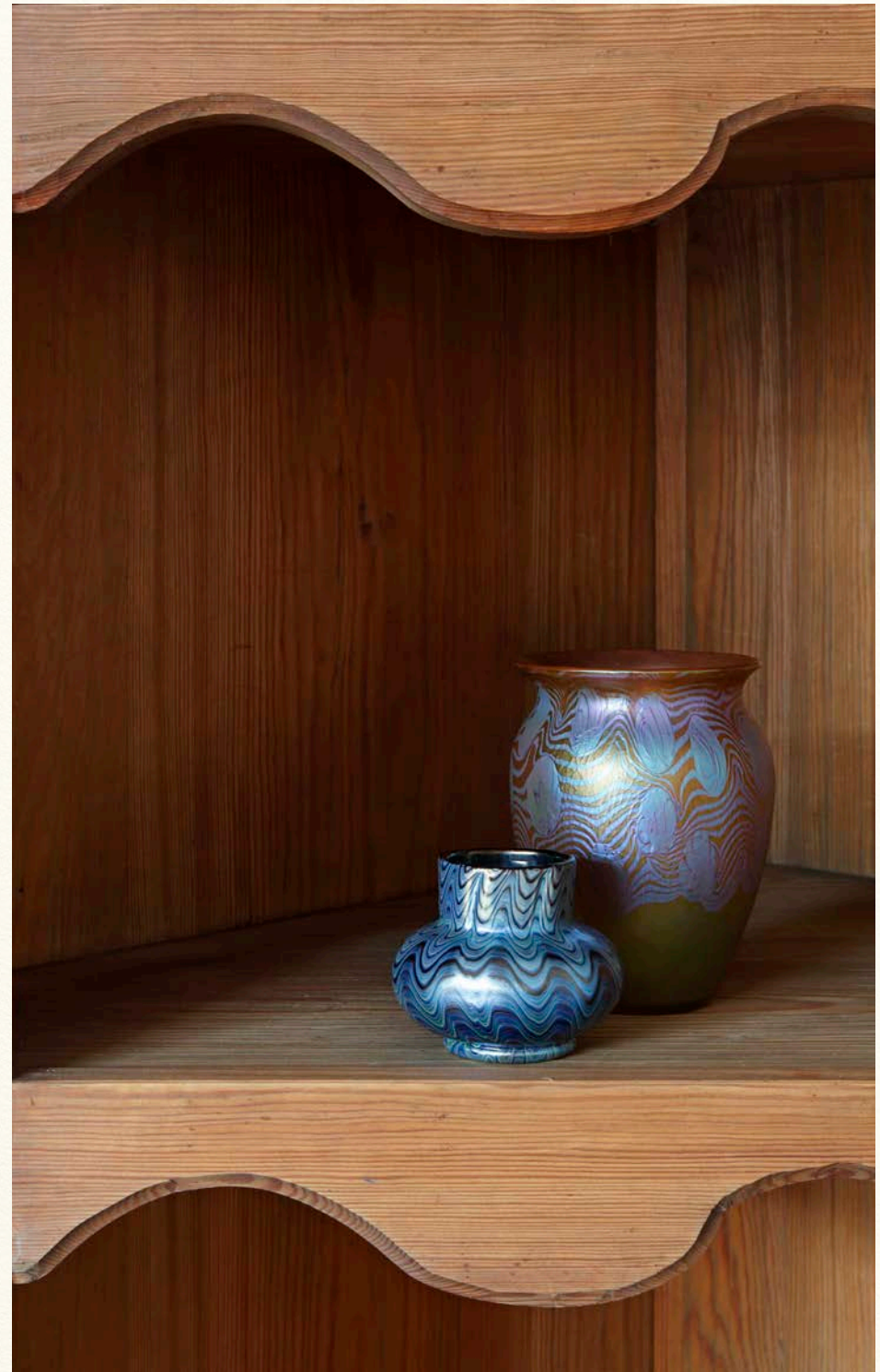


SMALL
ART NOUVEAU
IRIDESCENT VASE
BY LOETZ

Signed to base, PG6893 decor
Austria, circa 1900
H7.5cm x Dia.9cm

ART NOUVEAU
IRIDESCENT VASE
BY LOETZ

With Argus PG4/340 decor
Austria, circa 1903
H14cm x Dia.12cm



MODERNIST BAR CART

The drinks trolley is the epitome of post war optimism, fusing progressive social history with style and functionality. A symbol of growing societal leisure time, these often heavily styled and mobile carts allowed hosts to serve guests with an air of playful sophistication, without the necessity of staff or the inherent risks of a hand-held drinks tray.

Of bold and functional stream-lined form, built of solid polished walnut, the two-tiered construction with brass handles, brass side rails and original steel and rubber wheel castors.

Italy, 1950s
H86cm x W112cm x D54cm

'TAMBOUR' SCREEN BY JOMAIN BAUMANN

A tambour screen consisting of slender stained or patinated pine slats linked with an internal wire system allowing the screen to be coiled, unfurled or undulated to fit the space.

Jomain Baumann's furniture took inspiration from the earlier Art Deco period. His room dividers were his most notable pieces and epitomise mid century French design blending utility, aesthetic clarity and artisanal detail.

Bibliography:
Architectural Digest n. 486, p. 282

French, circa 1930
H150cm x W187cm



MARTINI GLASS BY ROSE UNIACKE

The hand blown lead free crystal was designed for everyday use as well as more formal settings. Influenced by the Viennese Secession movement, it is crafted using traditional methods in the heart of the Hungarian glass blowing district.

Manufactured in Transdanubia with a heritage stretching back to 1878, the crystal used is manufactured using environmentally friendly processes in a factory that has modernised throughout the 20th century.

As illustrated on previous page:
Rose Uniacke glass collection
H14cm x Dia.13cm

PAIR OF 1950'S PENDANT LIGHTS BY SEGUSO

Seguso were a prominent Venetian glassmaking family, tracing their roots back to 1397. They have subsequently become one of the oldest and most respected glassmaking dynasties in the world. After being recorded in the Libro d'Oro of Murano in 1605, the Seguso family grew to international fame in the 19th century, and established Vetreria Archimede Seguso in 1948.

The large lidded urn shaped
hand-blown shades with inner frosted
shades, on central brass stems
with gold leaf infused glass canopies.

As illustrated on previous page:
Italian, circa 1950
H90cm x Dia.32cm

the elegance of another era

Here are exciting new lighting effects that enliven traditional settings, soften modern, lend a gay festive feeling to any interior they grace. For the finer home or public place Concerto is sheer theatre. Although generously scaled, their see-through look has the airy lightness needed in today's smaller, lower-ceilinged rooms. Naturally, they have the lighting features you expect of Finland House Originals.



10302



10303

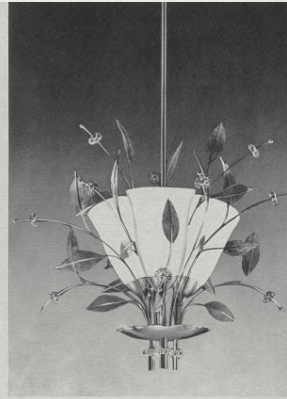
10122: Delicate tracery of spiral rosettes on stems, mesh leaves and large oval glassware. Perfect transitional design for any setting. Body length 11"; width: 18". Solid Brass. 3-40W.

10302: Classic simplicity of sculptured conour blends with all decorating schemes and color themes. Length: 11"; width: 8 1/2"; extension: 7". Solid Brass. 1-75W.

10303: Twin version of 10302 for important locations. Harmonious blend of brass and oval glass lends itself to many applications. Length: 15"; width: 12"; extension: 7". Solid Brass. 2-75W.

original designs for
finland house

by *Paavo Tynell*



10122

Image from Finland House Catalogue, late 1940s, showing model no. 9602 Bridal Bouquet

PAIR OF THREE ARM 'BRIDAL BOUQUET' CHANDELIERS BY PAAVO TYNELL

These two lights are instantly recognisable from Paavo Tynell's 'Concerto', or otherwise known 'Bridal Bouquet' line. The 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'.

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.

Pair of three arm 'Bridal Bouquet'
ceiling lights model n°9029/3

As illustrated overleaf:
Brass, brass wire mesh, glass
Manufactured by Taito Oy,
Helsinki, Finland, circa 1950
H70cm x Dia.45cm

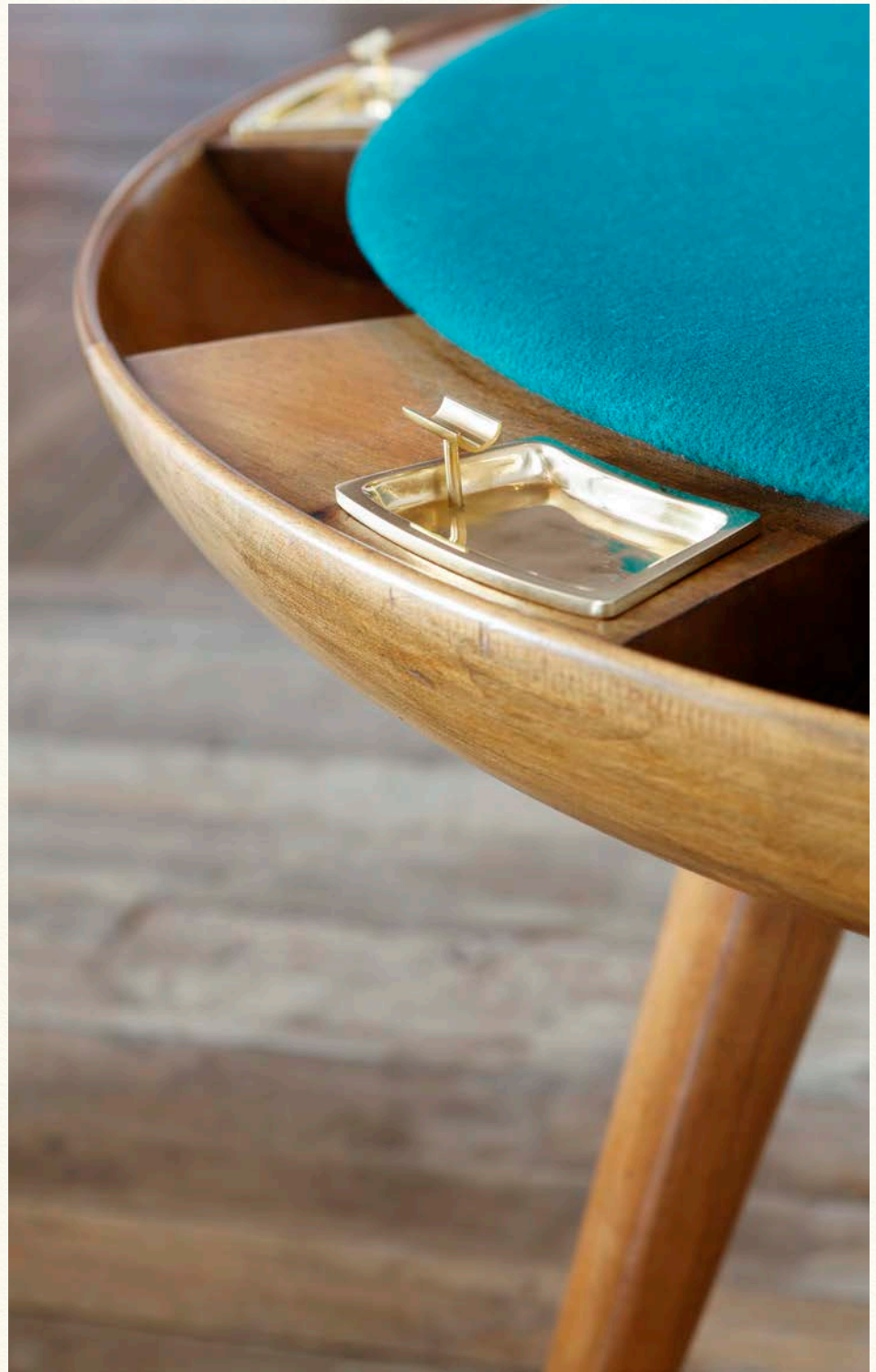
GAMES TABLE BY GIO PONTI

With a new focus on leisure, driven by post-war economic prosperity and a booming consumer culture, the games table increasingly became a staple of homes, hotels and of course, the casino. As families moved into larger suburban houses and spent more time entertaining at home, dedicated games tables and versatile modular furniture offered practical and stylish solutions for these new domestic habits.

In collaboration with
Lio Carminato for Casa & Giardino.
Polished walnut frame
with original green baize top and
polished brass ashtrays.
Minor signs of historic usage.

Italy, circa 1940
H75cm x Dia.110cm





COCKTAIL SHAKER BY ROSE UNIACKE

Made by one of the few remaining traditional silversmiths in the UK with a long history and heritage of metalwork, using the same time-honoured methods of the past.

Our Cocktail Shakers are hand spun and then hammered by the last such hammer craftsman in Sheffield. These are both made with a technique called Spinning, a method of producing circular shapes such as bowls and cups from a flat silver disc. The metal spinning trade is one that dates back to antiquity and was a skill used in the Ancient Egyptian era. The earliest known pictorial evidence can be traced to the 4th Century tombs of the Egyptian Pharaoh, Petosiris, from the early Ptolemaic period. This craft is on the critically endangered list at Heritage Crafts. It takes practice and years of experience to learn to spin metal. Spinners understand how different metals behave, becoming skilled at looking at designs and understanding how best to achieve the required form.

British silver has had fastidious rules in place for centuries regarding the stamping of sterling silver. These rules concerned the Assay Office, from which the silver quality was verified, as well as the maker's mark and the date of the piece, ensuring that any piece of British sterling silver can be dated exactly. These pieces have been assayed by the Sheffield Assay Office, established in 1773.

As illustrated on previous page:
Rose Uniacke editions
H21.5cm x Dia.8cm

PANNEAU 041215 BY SIMONE PROUVÉ

This particular piece is a great showcase of her passion for unconventional materials, and the acquired techniques from her research in the 90's. It is composed of a large range of unusual fibres not commonly used for weaving. Aramid (or Kevlar as its known) has a high tensile strength, high modulus strength, and is lightweight.

As with all of Prouvé's work, this is a unique piece. Using lots of monochrome tones with blue hues, she creates what one can only assume is a modern seascape with gently lapping waves.

Prouvé liked to leave us and our imaginations to run freely, not making any obvious depictions of places or things. However, hoping that we might form an image out of her abstract lines and shapes, finding something personal in her work.

Materials: Aramid,
clevyl, stainless steel and polyester.

As illustrated overleaf:
Signed, dated and titled, French, 2015
Provenance: Family of the artist
H158cm x W125.5cm
H45cm x W40cm x D24cm

SET OF FOUR LARGE 'GRANIGLIA' LEAF WALL LIGHTS

Graniglia glass is a technique where glass is poured onto a flat surface and then textured by dusting it with various substances like grit (graniglia in Italian) before it cools and is cut. This creates a textured, granular surface, with a distinct, decorative aesthetic.

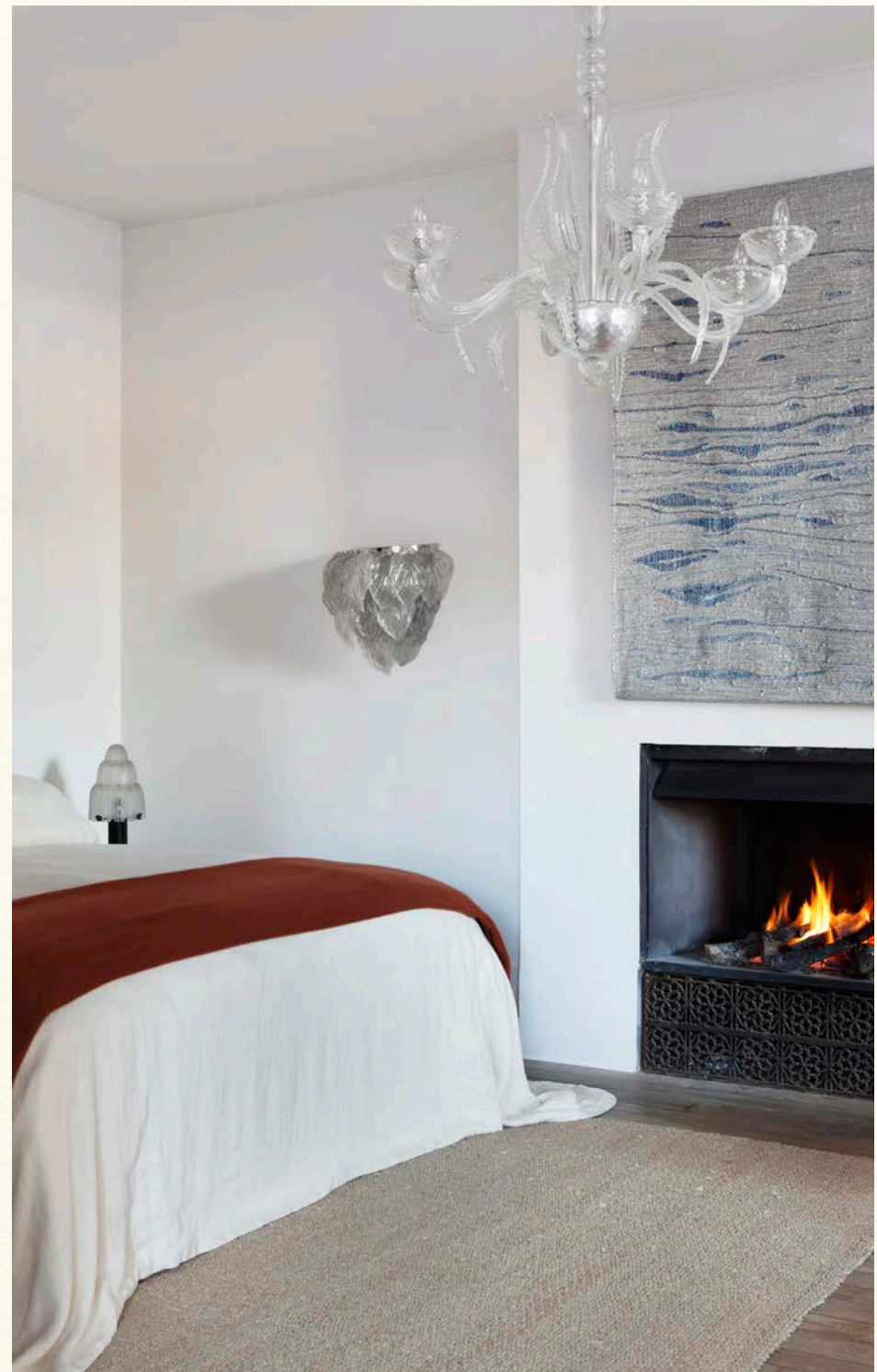
With pressed glass
overlapping textured leaves on steel
semi circular supports.

Murano, Italy, circa 1970

ART DECO 'WATERFALL' TABLE LAMP BY MARIUS-ERNEST SABINO

With frosted glass waterfall
shade sitting on top of a patinated metal
base in the manner of Edgar Brandt,
consisting of four squared sectional columns
with beaded decor. Unsigned.

French, circa 1920
Base width: 14.5 cm
H45cm x Dia.20cm



**PAIR OF FLOOR
LAMPS, MODEL 9609
BY PAAVO TYNELL**

A pair of floor lamps, model 9609,
circa 1950. Lacquered metal, brass, rattan
with wooden slatted shades.

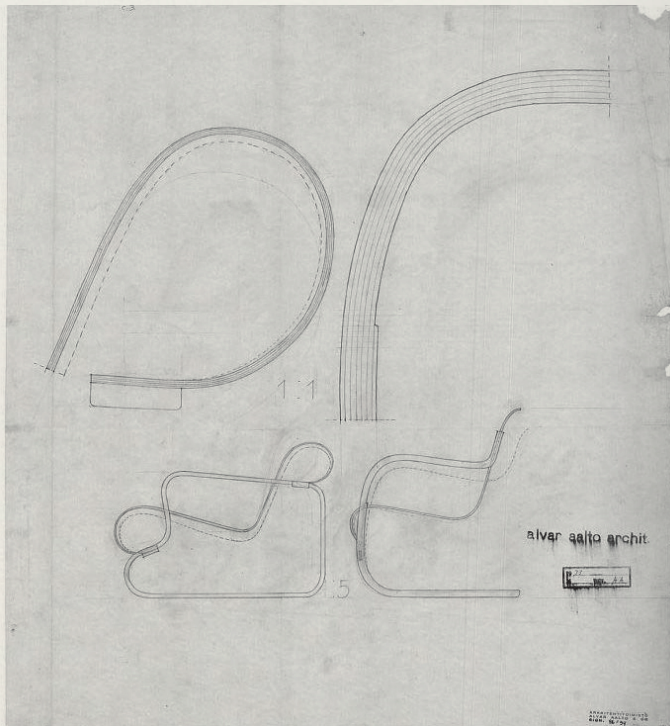
Manufactured by Taito Oy, Finland
Stamped, TAITO
H153cm x Dia. 56cm

**RARE 1930'S BENCH
BY FRITS SCHLEGEL**

Beech frame with seat and
back of woven seagrass.
In fabulous original condition.

Manufactured by Fritz Hansen
Denmark circa 1930
H78cm x W180cm x D67cm





Alvar Aalto sketch showing plywood 'bent knee' leg design, 1933

EARLY DINING SUITE BY ALVAR AALTO

Alvar Aalto's avant-garde approach to plywood in the 1930s revolutionised furniture design by transforming the industrial material into a warm, ergonomic and fluid medium. Eschewing the cold, rigid metal tubing favoured by many contemporaries, Aalto explored and perfected wood-bending techniques that lent an organic, human-centered feel to modernism.

One of Aalto's key innovations was a technique known as the "bent knee" or "L-leg," which he patented in 1933. As seen in the cantilevered chairs, this method allowed him to produce strong, stable, and flexible curves that could be directly attached to tabletops and chair seats, eliminating the need for complex joints or internal, costly frameworks. The legs consist of layers of birch wood strips cut down the grain and then glued and bent together into shape.

Four Model 21 cantilever chairs
and a Model 91 circular table all in laminated
Satin Birch.

As illustrated overleaf:
Designed by Alvar Aalto in 1929 for Finmar
Made in Finland, 1930
Chairs: H83.5cm × W48cm × D55cm
Table: H72cm × Dia.127cm

Provenance: From the personal
collection of F. E McWilliam, and thence
by descent to the current owner.
By family repute this dining suite was
purchased by F. E McWilliam in
the 1930s from Heals, and has remained
in the family since.

Literature: Artek Catalogue, 1939,
republished by the Alvar Aalto Museum, 2003.
'A Dining Room' by Bowman Bros., London,
Decorative Art', The Studio Year Book, 1938.



**LARGE BLACK
AND WHITE GLAZED DISH
BY BEATE ANDERSON**

Stoneware dish decorated with
a matte glaze, with patterns painted on
top with a brush dipped in black oxide.
Signed to base 'Beate 2000'

As illustrated on previous page:
H7.5cm × W35cm × D38cm

**PANNEAU 020510
BY SIMONE PROUVÉ**

This particular piece is a great showcase of her passion for unconventional materials, and the acquired techniques from her research in the 90's. It is composed of a large range of unusual fibres not commonly used for weaving.

Materials:
Trevira, kanekalon and clevyl.

Signed, dated and titled, French, 2010
Provenance: Family of the artist
H223.91cm × W212.92cm

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