

ROSE UNIACKE

BLUE GOLD

Rose Uniacke's collection for the Treasure House Fair is a gentle meditation on the colour blue - its history, its particular aesthetic quality and the symbolism that it has acquired over the years since its first known use in art and antiques.

The blue of the sky, the blue of the sea, the purest and most tranquil colour in nature's palette, has always been the rarest and most expensive to produce, for which reason indigo came to be known as 'Blue gold' in the 17th and 18th centuries. And before indigo, there was ultramarine - even rarer, even more coveted, even more expensive.

Ultramarine, which means literally 'from beyond the sea', was both extremely costly to source and extremely difficult to produce. It was made from lapis lazuli, a semi-precious stone mined in Afghanistan and traded, by sea, with Ancient Egypt, so although it was the most brilliant, high quality and most stable blue, its scarcity, extravagant cost shaped how it was used. Reserved, in the Renaissance, only for the Virgin Mary's robes, it came to symbolise beyond-earthly power, truth, majesty, and infinite purity.

These qualities, the rarity, beauty and artistry of blue in all its different forms and expressions, are explored and played on in Rose Uniacke's exquisite collection for this year's stand at the Treasure House Fair.

A highlight of the stand is the exceptional table, whose blue and green marble top is inlaid with daisies and a micro mosaic of the Pliny doves, attributed to the Roman mosaicist Giacomo Raffaelli. The original, recorded by the ancient historian Pliny, was taken from Hadrian's Villa in 1737 and subsequently much copied. It is a piece of rare distinction and charm, standing on a bespoke bronze base.

Behind it, on walls upholstered in rich bilberry velvet from Rose's own fabric line, is a 17th century cushion-frame French mirror with unusual blue painted decoration, highlighted with pewter repoussé plate work. In playful contrast, either side of the mirror, are a pair of delicate 1950s blue glass wall sconces, produced by Fontana Arte. Slim, bluebell-coloured, conical, sat-in-glass shades rise out of simple brass holders.



18TH CENTURY LANCASTRIAN OAK SETTEE

A charming mid 18th century provincial oak settee with upright padded back, the rear of which is supported by iron banding with out swept arms with two loose cushions on slatted seat on four straight legs. The whole with gentle carved banding. Now covered in Rose Uniacke Pickle Velvet.

Such sofas are characteristic of the north west of England, most notably Lancashire and Cheshire, where simple oak coach chairs and settles sharing a similarly planked or slatted seat base have long been a feature of provincial interiors.

As illustrated on previous page:
English, circa 1760
H85cm × W220cm × D67cm
H33.48in × W86.65in × D 26.39in

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 thus eliminating visual glare.

Early PH 4/3 desk lamp, 1930s
Large brown brass and copper shades.

Provenance:
Private collection, Denmark.

As illustrated on previous page:
H42cm × Dia.33cm

16TH CENTURY TUSCAN 'GAMBLING' TABLE

Probably from the Lombardy or Piedmont regions. It was common for games tables of this period to be lower than modern tables, even around 60cm high. Stools were built lower and the tables were made to suit lounge areas with low seating. The twelve counters in the coin slide drawer point to a games table, while hidden or sliding functional compartments were hallmarks of 16th and 17th Century furniture from Tuscany and Lombardy.

It is also too small to be a coin management or rent table and the drawers aren't lockable.

A fine and early mid 16th century
walnut games table with oval top hiding
two sliding drawers over central
turned column on triform shaped feet.
One drawer being a later replacement.

As illustrated on previous page:
Italian, 16th Century
H70.5cm × W81cm × D50.5cm
H27.77in × W31.9in × D19.89in

KITAMURA JUNKO
STONEWARE VASE
BY KITAMURA JUNKO

Inspired by the ancient 15th-century Korean tradition of punch'ong ware with slip-inlay, Kitamura creates a thickly walled, wheel-thrown ceramic vessel with intricate impressed designs, consisting of minuscule concentric dots and geometric punch-work. The design gives the appearance of melding together with the adjoining configurations to make intricate patterns recalling textiles or celestial constellations when inlaid with a creamy white slip.

H20cm × Dia.16cm
H7.88in × Dia.6.3in

DAUM ART NOUVEAU
'DAHLIAS' PLAFONNIER
BY DAUM

The deep, circular,
unperforated bowl in
multi-layered glass
with acid etched decoration
in black and brown on
a yellow and grey-white-marbled
ground with Dahlia flowers.

With original gilt bronze
foliate mounts, canopy and chain.
Engraved then acid-etched
'DAUM Nancy France'.

Nancy, France, circa 1910
H50cm × Dia.40.5cm
H19.69in × Dia.15.95in



17TH CENTURY REPOUSSÉ 'BLUE' MIRROR

Blues, often derived from plants or wood, were part of the 17th century palette but more frequently found on larger case pieces than singular mirrors. The primary stable blue pigments available to craftsmen at this time were dark, rich blue pigments like smalt or azurite.

Repoussé is a very old technique (used extensively in ancient Egypt) of hammering soft metal on the reverse side of sheets to create designs in low relief. The technique allowed metalworkers to produce elaborate designs without the difficulty of casting.

A late 17th century cushion frame mirror with unusual blue painted decoration highlighted with pewter repoussé plate work, the whole surrounding the original heavily foxed plate.

French, circa 1680
Weight 6.35kg
H64.5cm × W59cm × D8cm
H25.4in × W23.24in × D3.15in



ART NOUVEAU
'AMPELOPSIS' PLAFONNIER
BY ÉMILE GALLÉ

Delicately made of multi-layered glass with an acid-etched, amber, russet, and brown floral decoration on a gray-white background. With original blackened wrought iron foliate mounts and canopy. Acid-etched 'GALLÉ' coat of arms in cameo style.

A pioneering French artist and a defining figure of the Art Nouveau movement, Gallé developed signature cameo glass techniques featuring naturalistic, botanical, and insect motifs, combining artistic design with scientific botanical accuracy. See his crayon and water colour study for Virginia Creeper (ampelopsis) and Rosehip.

France, circa 1900
H50cm × Dia.40cm
H19.69in × Dia.15¾in



LARGE GOTHIC STYLE OAK LINEN FOLD CABINET EDWARD WELBY PUGIN

These decorative linen fold oak panels exemplify the designs of A.W.N Pugin, who was the leading exponent of the Gothic Revival style in England. He admired what he saw as the honesty and purity of medieval art, and deplored the meaningless repetition of historical motifs. The linenfold relief also offered a useful, if elegant way, to break up large, plain expanses of oak.

The doors to this cupboard mirror panelling that was commissioned for the House of Lords. Made in Pugin's interpretation of the Gothic Revival, they feature carved motifs inspired by medieval tracery and linen fold patterns.

The term 'linenfold' refers to ornament of parallel mouldings on wood panels, with the ends carved to give the appearance of folded cloth and the illusion of vertical folds. There are comparable Pugin Linenfold Panels from the Palace of Westminster in both the Met and V&A Collection

A very similar cabinet was sold at Bonhams, Knightsbridge on 15th July 2009, believed to have originated from the House of the Commons and removed in the early 1980's when it was acquired by the seller.

A fine mid 19th Century oak wardrobe in the 'Gothic' style, very much in the manner of Pugin, the top pediment with crenelations and carved flowers above two large cupboard doors with linen fold carved details above five ogee bracket feet. The panelled interior with three rows of hanging pegs.

Width of door: 160cm
Width of top ledge: 173cm
Attributed to
AWN Pugin for Crace & Co
England, circa 1850
H239cm x W173cm x D60cm
H94.13in x W68.14in x D23.63in



LARGE 19TH CENTURY 'UMBRIAN' WALNUT BAMBOCCI

Three drawers decorated with
geometric panels, moulded base,
bracket feet, with brass
handles and escutcheons.
In the Renaissance Revival style.

Central Italy, early 19th century
H107cm x W148cm x D62cm
H42.14in x W58.29in x D24.42in



GUSTAVE SERRURIER-BOVY ART NOUVEAU BRASS AND COPPER GARNITURE

The distinctive aesthetic is reminiscent of late Belgian Art Nouveau and Serrurier-Bovy's industrial-modern phase, particularly the use of metal strap-work and the quintessential 'Auriol' font for the clock numerals.

The combination of two metals and pierced decoration are characteristic of Serrurier & Cie's work, though the use of cast brass could indicate a date after Serrurier-Bovy's death in 1910.

The movement is by S. Marti, a renowned clockmaker in Paris in the second half of the 1800s. Samuel Marti established his business in 1841 in Montbéliard, in Doubs, a department in northeast France that was the birthplace of many of the most prestigious clockmakers. This particular movement has a count-wheel strike system and a platform escapement consistent with high-end Art Nouveau production.

The clock movement by
Samuel Marti of Montbéliard
The clock marked
'S. Marti Medaille d'or Paris 1900'
and inscribed with the
numbers '412', '4' and '8'

Clock: H50.5cm
Candelabra: H42 cm

Attributed to 'Serrurier et Cie'
Belgium, early 20th Century
H50.5cm, H19.89in



LATE 17TH CENTURY OCTAGONAL GILDED MIRROR

A late 17th century
Venetian Baroque mirror
with octagonal gilded and carved
wood frame with stylised
acanthus leaf decorative border
framed by leaf and apple
inner raised mirror surround.

Retaining original plate
North Italian, circa 1690
H90cm × W78cm
H35.45in × W30.72in

PAIR OF DEMI-LUNE WALNUT 'FRATINO' TABLES

Probably from
the Lombardy Region.
Italy, 18th Century



GOTHIC REVIVAL
WALNUT ARMCHAIR
BY A.W.N. PUGIN

The gently sloping arms of the chair, coupled with lamb's tongue chamfers, are very similar to a Pugin chair in the Houses of Parliament 00224. Not meant as frivolous decoration the design offers comfort in a solid, even monastic manner, reminiscent of a Bishop's Crook.

Pugin championed a revival of organic medieval forms, departing from the rigid, straight-lined classicism of previous eras. The Gothic Revival style, as personified by the Palace of Westminster, was a deliberate aesthetic choice representing a mix of nationalistic pride, moral tradition and religious devotion.

Walnut frame with
Rose Uniacke Foxtail
Velvet upholstery. Stamped
HOLLAND & * and E.KENNY
to both back legs.

Literature:
Historic Furniture & Decorative
Arts Collection, Houses of Parliament,
London, no.POW 00224
for a related armchair

Designed by Pugin
H55cm, H21.66in

Attributed to A.W.N.
Pugin for Holland & sons

As illustrated on previous page:
England, circa 1880
H101cm × W68cm × D73cm
H39.78in × W26.78in × D28¾in

MAX INGRAND
PAIR OF BLUE GLASS
WALL SCONCES

Cobalt Blue was a signature of Max Ingrand's style and time at Fontana Arte. Notwithstanding its glamorous historical lineage, the colour Blue was still considered premium as cobalt oxide was significantly more expensive and technically demanding than iron or the sulphuric compounds used for amber or green glass.

Developed for Fontana Arte by Ingrand, his Cobalt Blue was known to have been inspired by the blue stained glass of Chartres Cathedral. Requiring precise control over the glass composition and cooling process to achieve this particular colour, it is still considered a major challenge in glass chemistry.

Shaped blue-satin glass
shades within brass holders.
Maker's mark to brass wall
fixings. The central panels
are an ethereal pale
aquamarine while the wing
panels are cobalt blue.

Designed by Max Ingrand
for Fontana Arte

As illustrated overleaf:
Italy, circa 1950
H28cm × W15cm × D11cm
H11.03in × W5.91in × D4.33in

LARGE 19TH CENTURY ITALIAN GILTWOOD CURULE WINDOW SEAT

During the 19th Century much of Italian design returned to the Baroque style, with heavy bulky legs and sculptural carving. Implicit in this aesthetic is also the influence of Ancient Rome, where the bold use of large lion paws and martial motifs could be found in artefacts and sarcophagi excavated from numerous archaeological sites.

Scrolled ends with theatrically over-sized and bold of character lion paw feet. Re-upholstered in Rose Uniacke Java Velvet.

As illustrated overleaf:
Italy, circa 1850
H85cm x W120cm x D 55cm
H33.48in x W47.26in x D 21.66in

LARGE 19TH CENTURY VENETIAN ETCHED GLASS MIRROR

With rectangular six-part central mirror within borders of foliage and twisted glass canes.

Provenance:
Private Collection,
United Kingdom

As illustrated overleaf:
Italy, late 19th Century
H130cm x W100cm x D8cm
H51.2in x W39.39in x D3.15in



17TH CENTURY LOMBARDY SECRETAIRE CHEST OF DRAWERS

A tall and unusual late 17th century chest of drawers with plain bordered top with canted corners over four drawers the top enclosing a writing slide with three uniform drawers underneath. The underside of the top has an intricately carved gilded leaf detailing. The canted corners with up-scrolled acanthus leaf detailing at the top over punched and gilded detail the whole terminating in over scrolled gilded ogee bracket feet.

Italian, Lombardy, Milan, circa 1680
H105cm × W141cm × D 58cm
H41.35in × W55.53in × D 22.84in

PAIR OF LARGE 17TH CENTURY BRONZE CANDLESTICKS

Solid bronze candlesticks of typical form with candle pricket over drip pan on baluster support terminating in tri-form base on paw feet.

Northern Italian, circa 1690
H47cm × Dia. 19cm
H18.51in × Dia. 7.48in

COBALT ART GLASS VASE

Green and cobalt blue chamfered glass vase by Jan Beranek Art Glass. With maker's label

Czech, circa 1970
H16cm × W19cm × D12cm
H6.3in × W7.48in × D4.73in





Dining Table No. 303. The plate 160 × 86 cm, Height 72 cm. Material: Oak.
Artist: Architect Hans J. Wegner. Performance year 1950.

HANS WEGNER RARE 'SAWHORSE' DESK BY HANS WEGNER

Hans Wegner's cross-leg Desk was produced in very limited numbers. The two drawers are suspended from the underside of the tabletop rather than built into the structure, leaving the table with a restrained functionality that seems to capture the very essence of an 'Architect's' Desk.

Model AT303

Free-standing 'architect's' desk
with teak top and solid oak cross
pin (or Sawhorse) frame with brass
stretcher and two drawers.

Literature:

Andreas Tuck/Salesco catalogue,
1959 (Table without drawers)
Manufactured and marked
by Andreas Tuck, Odense

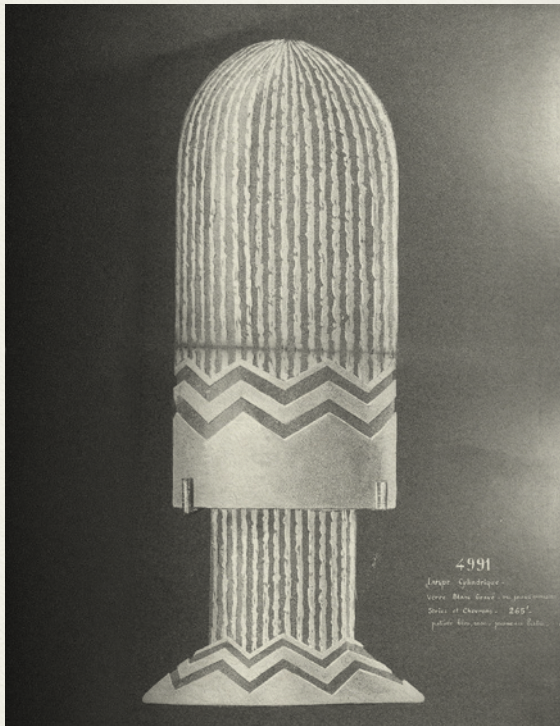
As illustrated overleaf:
H72cm × W160cm × D86cm
H28.36in × W63.02in × D33.87in

SIMONE PROUVÉ
PANNEAU 030517
BY SIMONE PROUVE

This weaving by Simone Prouvé is made up of various hand spun synthetic fibres and metal strips. Prouvé used materials such as fibreglass, more commonly known for their insulating capabilities, to prevent the ageing of her work.

Simone Prouvé, b.1931 - 2024
Panneau 030517, Unique, 2017 fibreglass,
copper and stainless steel
Signed S. PROUVÉ and dated on the reverse
H141.93cm × W101.97cm
H55.9in × W40.16in





Cylindrical Lamp. White Cut/Etched Glass - or opaque yellow gold.
Stripes & Chevrons - 265'. Patinated blue, pink, yellow or bistre.

DAUM LARGE ART DECO TABLE LAMP BY DAUM

A rare and important modernist lamp in the Art Deco style. The cylindrical foot rests on a truncated cone-shaped base, with a deeply acid-etched rotating detail, with wrought-iron shade support. Base and lampshade each signed DAUM Nancy France à la Croix de Lorraine.

Streaks and chevrons,
Daum reference no.4991,
the model created around 1925

Provenance:
Private collection, Brussels

Literature:
Clotilde Bacri-Daum-Éditions
Michel Aveline, 1992.

As illustrated on previous page:
The drawing of the lamp model
is reproduced on page 205

H55cm
H21.66in

**MARUYAMA ŌKYO
JAPANESE SCREEN,
18TH CENTURY EDO PERIOD**

Provenance:
Purchased from Martinuzzi's son

Inscribed:
Kafu shinpitsu Ōzui kan
(viewed and authenticated
by Ōzui, as a genuine work
by his father) A two-fold paper
screen painted in ink and colour
on a buff ground with
a lake and ashi (reeds).
Inscription in Chinese,
due to the artist's influence
by Chinese art.
Seal: Ōzui

Designed by:
Maruyama Ōkyo
Japanese Screen,
18th century Edo period
H169cm × W187cm
H66.56in × W73.65in

**ART DECO COPPER
DINANDERIE VASE**

Of large gourd-shaped form,
decorated with silver and coloured
stylised geometric sunbursts,
rectangular motifs and lines.

France, circa 1925
H35cm



PAIR OF AVENTURINA D'ORO 'COACH' WALL LANTERNS

Based on the form of a coach or carriage light, the lamps have a distinctive lower section or 'tail'. This was once of practical necessity, when 19th Century carriage lamps were lit by oil or candles. The lower section acted as a handle or a socket that allowed the lamp to be slotted into a bracket on the side of a horse-drawn coach.

The ribbed and molded glass uses the Aventurina technique, involving embedding gold flakes when 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 makers named the technique 'aventurina' meaning 'chance'.

Designed by:
Napoleone Martinuzzi for Seguso
H3.5cm x W91cm x D51cm
H1.38in x W35.84in x D20.09in



CARLO ENRICO RAVA
WALNUT CONSOLE TABLE
BY ENRICO RAVA

Rava was especially interested in console tables due to their dynamic architectural quality and connection to the wall, almost like an extension of the room. His was an architecture committed to a new modernism and its relationship to the furniture that inhabited it. The specific structural quality of the console as an object became a mathematical challenge that captured Rava as he moved away from rationalist principles towards experimentation and interest in the decorative.

As a symbol of power and hierarchical taste, the console table became an appropriate motif for Rava, a designer celebrated for his structural innovation and appeal to the Modernist elite.

Polished Walnut, with three
curvaceous cabriole legs beneath
veneered top of angled application,
the serpentine-shaped apron above
connecting lower shelf.

As illustrated overleaf:
Attributed to
Carlo Enrico Rava
Italy, circa 1950
H90cm × W127cm × D35cm
H35.45in × W50.02in × D13.78in

SMALL ART NOUVEAU
IRIDESCENT GLASS BOWL
BY LOETZ

As illustrated overleaf:
With gadrooned body and
beautiful iridescent glass.

Austria, circa 1900
H7.5cm × Dia.19cm

IRIDESCENT GLASS BOWL
BY LOETZ

As illustrated overleaf:
With gadrooned body.

Austria, circa 1900
H7.5cm × Dia.19cm

RARE 18TH CENTURY PIEDMONTESE 'CIMASA' MIRROR

The Louis XIV style mirror displays the distinctive 'marginal mirrors' typical of 18th Century Turin craftsmanship, otherwise known as 'double layer' or framed margins. The plated round medallion to the middle of the crest is also a decorative motif common to the region.

The giltwood pierced openwork
Piedmontese cimasa (pierced scrollwork)
frame with marginal mirror plates,
the crest with carved openwork and central
mercury glass medallion.

Piedmont, Italy, 18th century
H178cm × W114cm × D7cm
H70.11in × W44.9in × D2.76in



**IMPORTANT 18TH CENTURY
TWELVE ARM
GENOESE CHANDELIER**

Of large and impressive scale, the carved gilt-wood central base with 12 scrolling gilt bronze arms decorated with hundreds of precious crystal drops creating garlands joined by different levels enriched with crystal pendants and flowers.

Genoa, Italy, 18th century
H130cm × Dia.110cm
H51.2in × Dia.43.32in





Ancient Roman floor mosaic of doves.
Excavated at Hadrian's Villa near Rome in 1737

'PLINY DOVE' AND DAISY MARBLE MOSAIC TOP

The slab could very well be the work of the prolific Roman mosaicist Giacomo Raffaelli, who worked for the Vatican Mosaic Studio. This central subject is taken from an ancient Roman floor mosaic of doves that was excavated by Giuseppe Foriatti at Hadrian's Villa near Rome in 1737. Organised using tiny natural stone cubes, the original mosaic was rumoured to have been made by Sosos of Pergamon, described by Pliny the Elder in his encyclopaedia. In 1764 this mosaic was displayed in the Capitoline Museum, seen by many travellers who copied the piece extensively. Following the death of Raffaelli, a tabletop displaying said scene was described amongst the contents of his workshop, 'a table in mosaic, unfinished, five palmi and seven inches long and two palmi and ten inches high within the middle the cup with Foriatti's Doves'.

With later bronze base.
Micro-Mosaic top featuring the
'Capitoline Doves' to the
centre, surrounded by bright green
malachite ring and lapis lazuli
rectangular border of Brecciate marble
hues of emerald green, teal and
aquamarine. A rare and very refined
complexion of patterning, with
Pietra Dura inlays shaped like daisies.
Attributed to the Vatican Mosaic Studio

As illustrated overleaf:
H3.5cm x W91cm x D51cm
H1.38in x W35.84in x D20.09in





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

