

ODYSSEY TO NEW YORK

Gifts, in ancient times, were carried back and forth across what Homer called 'the wine-dark sea', given from king to king. They weren't just small offerings. They were the most precious possessions, the most beautifully crafted objects, gold and silver vessels, scented cedar wood and ivory furniture, armour, jewellery, richly dyed textiles - the best that the king had in his store. They were given for two reasons: as an act of friendship, to an ally, and to show what kind of king the giver was, what kind of culture he represented.

This is the first time that Rose Uniacke has sent objects across the sea to represent her at the New York Winter Show. Travelling across, not Homer's Aegean, but the cold and choppy Atlantic, comes a collection worthy of a Homeric king and in the same ancient spirit of homage and friendship.

Rose has had many private commissions in America, not least of which is her recent reimagining of the Jane Hotel for San Vicente West Village, but this is the first time that her distinct style and internationally acclaimed aesthetic is made available to the American general public.

Among the most imposing pieces on the stand is a large Gio Ponte writing desk, made to commission in Milan circa 1946. Italian walnut with the original black vinyl desk surface punched with polka dots, it stands on tapering legs finished in brass sabots. Its playful compatriot piece, a parchment gaming table by Paolo Buffa, inlaid with brass stars, has brass ashtrays and stands on slender, pin legs.

Equally striking is the collection of Axel Einar Hjorth sports cabin furniture, including twin cabinets made of stained Swedish pine, standing on pedestal bases. The centre of the stand is given to a monolithic dining table, hewn from a single Juerena tree trunk, by the ecologically avant-garde Brazilian architect and sculptor Jose Zanine Caldas. It is paired here with eight chairs by Axel Einar Hjorth, perfectly complementary in their natural simplicity, their softly rounded, solid backs, studded with blackened iron rivets.

By contrast Jean Royere's set of three white glass and brass nesting tables feel refined and elegantly sophisticated, balancing the open-air grandeur of the Swedish and Brazilian pieces with a flavour of mid-century Paris. A rare gilded parcloze mirror from the early 18th century brings echoes of France under the ornate extravagance of the Sun King.

On the walls of the stand, Simone Prouvé's pale triptych tapestry, soothes and calms with its cloud-like, boulder forms in muted blue-greys, enlivened with tiny touches of red, along with delicate hangings by Peter Collingwood and a large 1920s Fortuny panel.

Lighting is provided by the masters of mid-century Scandinavia, including delicate four-shade pendants and a rare question-mark floor lamp, all by Poule Henningsen. Also from Scandinavia are a rare table lamp, by Paavo Tynell, its simple bent head like a drooping flower.

Finally, to bring the collection home, an American Aesthetic Movement mirror by the Herter brothers, who were German immigrants designing and working in New York in the late 19th century. Its striking golden marquetry, set against a polished black surface recalls the Japanese lacquerware that was such a strong influence on the Aesthetic Movement.

The stand, with its ebonised oak floor and wall-panels upholstered in Rose Uniacke velvet, is a showcase for all that is finest in European design, with a particular focus on the 20th century, collected and put together with Rose's characteristic erudition and eye for quality of craftsmanship. Her unique ability to combine the different aesthetics of each place – the austerity of Scandinavia with the grandeur and playfulness of Italy and the refinement of France – results in a collection of unusual harmony, an atmosphere of exquisite quality, serenity and intimacy.

BOOKCASE BY JACQUES ADNET

A mid century metal, ebonised and stitched leather bookcase with seven shelves of graduating depth in the manner of Jacques Adnet.

French, circa 1960
H185cm × W140cm × D28cm
H73in × W55¼in × D11¼in

'811' LOUNGE CHAIR BY GIO PONTI

Polished walnut frame, original support straps and padded seat and back cushion recently re-covered in Rose Uniacke Gingerbread Velvet. Designed by Gio Ponti and produced by Cassina, Meda, Italy, circa 1958

Literature:
Cassina Studio's Catalogue 1964
P.C. Santini, The Years of Italian Design
Portrait of Cesare Cassina, Electa,
Milan, 1981, pp. 109, 114

H85.5cm × W70.5cm × D90cm
H33.67in × W27.77in × D35.45in





802 disegno di Carlo De Carli / poltrona con piede in legno / larghezza cm. 72 / profondità cm. 82 / altezza cm. 75 / altezza del sedile cm. 38 /



802 disegno di Carlo De Carli / divano a tre posti con piede in legno / larghezza cm. 184 / profondità cm. 82 / altezza cm. 75 / altezza del sedile cm. 38 /



572 disegno dell'Ufficio Tecnico Cassina / struttura in noce / ciliegio / mogano / tinta ebano / larghezza cm. 65 / profondità cm. 100 / altezza cm. 95 / altezza del sedile cm. 43 /



805/1 disegno di Carlo De Carli / frassino naturale o tinto / larghezza cm. 63 / profondità cm. 78 / altezza cm. 82 / altezza del sedile cm. 40 /



811 disegno di Gio Ponti / struttura in noce / ciliegio / mogano / tinta ebano / larghezza cm. 70 / profondità cm. 98 / altezza cm. 82 / altezza del sedile cm. 31 /

Cassina Studio's 1964 Catalogue, with model 811 designed by Gio Ponti



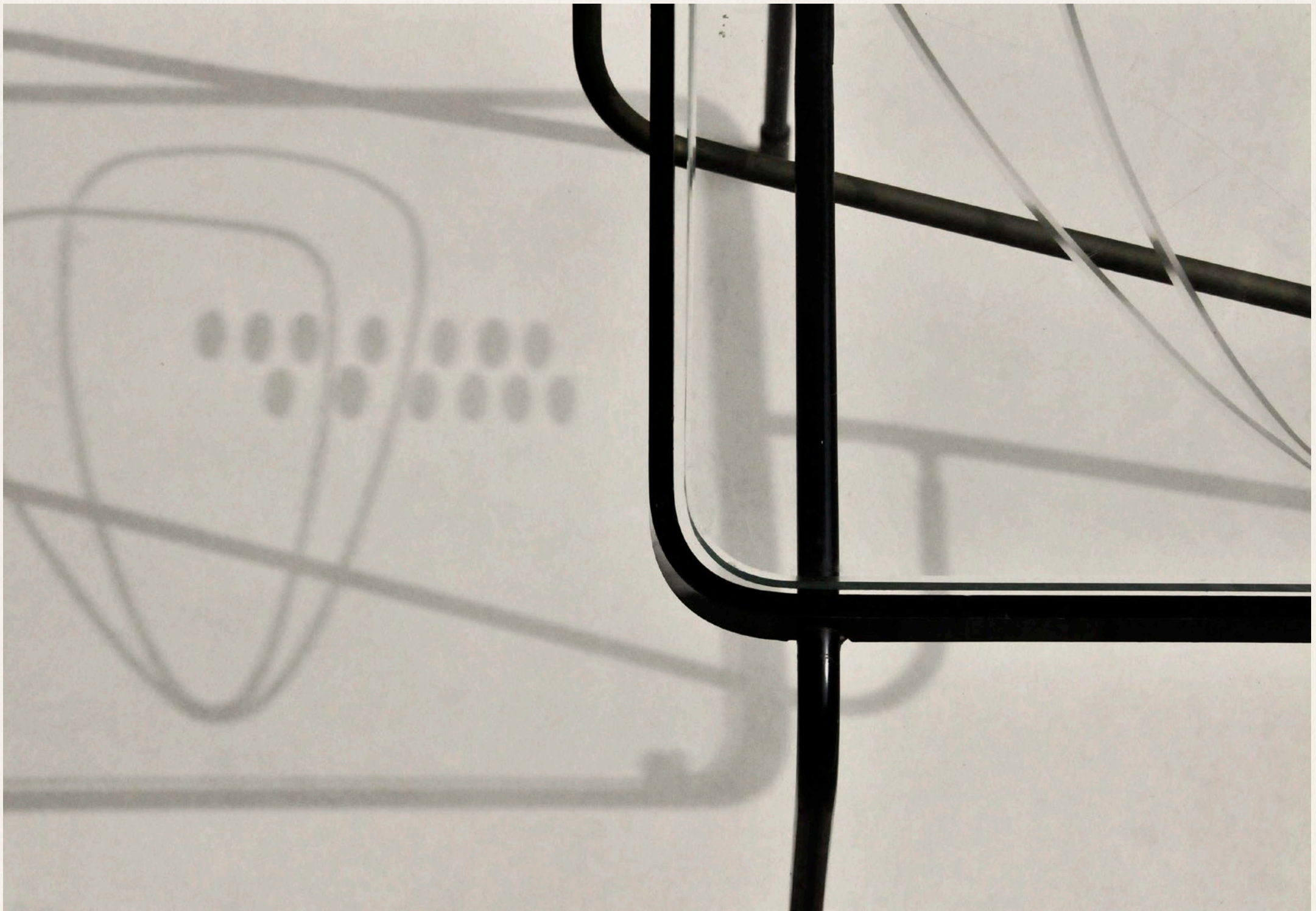
PAIR OF
NESTING TABLES
BY MATHIEU MATEGOT

Structure in black lacquered
metal and brass, glass tray tops with
engraved geometric motifs.

Literature:
Patrick Favardin, p. 98, Mathieu Matégot,
Norma Editions, 2014

France, circa 1956
H43cm × W50cm × D38cm
H17in × W19¾in × D15in





PAIR OF
'GRAND SATURNE'
WALL SCONCES
BY SERGE MOUILLE

Serge Mouille named the wall light 'Grand Saturne' (or Saturn) due to the lamp's distinctive shape, featuring a central reflector encircled by an outer edge, being reminiscent of the planet Saturn and its orbital rings. Created with a partial cut to the metal, this allows the outer edge to bend revealing a sculpted ring.

Lacquered steel,
aluminium and brass wall fittings.

Literature:
Pierre-Émile Pralus, Serge Mouille:
a French classic, Éditions du
Mont Thou, Saint Cyr au Mont d'Or,
2006, p.183 for the same model

French, 1957
H30.98cm × W24.98cm × D23.99cm
H12.2in × W9.84in × D9.45in



PH 5/4
PENDANT LAMP 1926
BY POUL HENNINGSEN

Designed by Poul Henningsen (1894-1967) for Louis Poulsen, the PH series claimed instant success and was sold and used all over the world, including the renowned Bauhaus Dessau building. 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.

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

Designed by
Poul Henningsen, 1926/7
Produced by Louis Poulsen,
circa 1928, Copenhagen, Denmark.
Stamped 'Pat. appl.'
H30cm x Dia.50cm
H11.82in x Dia.19.69in



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 brown brass and copper shades
Manufactured by Louis Poulsen,
Copenhagen, Denmark
H42cm x Dia.33cm
H16.54in x Dia.13in



**RARE TABLE LAMP,
MODEL NO. 9212B
BY PAAVO TYNELL**

Tubular brass, brass, leather.

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

Rare table lamp,
model no. 9212B, circa 1948
Manufactured by Taito Oy,
Helsinki, Finland
H51cm x Dia.25cm
H20.09in x Dia.9.85in



LARGE 'DENUNCIA'
DINING TABLE
BY JOSÉ CALDAS

Mid century dining table, sculpted from Juerana wood, a species native to Central Brazil. The tabletop and legs are formed from split and hollowed-out sections of trunk and held together by a central stretcher.

Inspired by local craftsmen who carved boats and furniture from felled trees, Caldas began experimenting with large-scale sculptural furniture carved directly from solid trunks—a series known as Móveis Denúncia. Caldas combined aesthetic sensitivity with ecological awareness; he was a devoted environmental steward and wrote extensively on the subject. He tried to use only trunks that had already been felled, or he planted a tree for each trunk he used.

As illustrated overleaf:
Jurerna wood, Brazil, circa 1970
H78cm × W205cm × D94cm
H30.72in × W80.74in × D37.02in

SET OF
EIGHT LOVÖ HIGH
BACK CHAIRS
BY AXEL EINER HJORTH

From the Nordiska Kompaniet produced 'Lovö' Collection, consisting of handsome 'Sports Cabin' pine furniture. Named after the charming Lovön island, part of the Stockholm archipelago to the west of the city.

Stained Swedish Pine with
blackened iron rivets. Complete with
later velvet squab cushions.

As illustrated overleaf:
Sweden, circa 1932
Seat height: 44cm
Designed by Axel Einer Hjorth
for A/B Nordiska Kompaniet
H97cm × W48cm × D43cm
H38.2in × W18.9in × D16.94in

CANDELABRUM
BY KARL HAGENAUER

Brass, partly black patinated,
the underside of the round foot
marked WHW.

Literature:
MAK, Vienna, Collection:
Hagenauer Archive, inventory
no. HAGP 4-628

As illustrated overleaf:
Designed by Karl Hagenauer,
commissioned by Werkstätte
Hagenauer, Vienna, circa 1936
H27.7cm × W28.8cm
H10.91in × W11.34in



EARLY
PH 4/4 PENDANT LAMP
BY POUL HENNINGSEN

A rare and very early pendant executed in 1927, with the harlequin-shaped airholes at the lamp house. It is unusual to see an original white/gold painted copper pendant in this condition. The lamp also has the original opal glass cup for the lower shade so it doesn't glare if installed high.

Literature:

Louis Poulsen, *Light Years Ahead:
The Story of the PH Lamp*,
Copenhagen, 1994, pp. 166-170

An early PH 4/4,
pendant lamp, 1927
Original white/gold painted
copper shades, gold painted
undersides, nickel plated socket.

Marked 'Pat. Appl.'

Manufactured by Louis Poulsen,
Copenhagen, Denmark 1927-1928.
shade size 4/4, 40 cm

Dia. 40 cm

Dia. 15 3/4 in



'LOVÖ' SIDE TABLE BY AXEL EINER 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).

Model designed in 1932
An Axel Einar Hjorth 'Lovö' table,
manufactured by Nordiska
Kompaniet in the 1930s
H73cm × W50cm × D49.5cm
H28¾in × W19.69in × D19½in



PH '3/2'
'QUESTION MARK'
FLOOR LAMP
BY POUL HENNINGSEN

Browned brass,
Bakelite fittings and original
white coloured shades.

PH '3/2' 'Question mark'
floor lamp, circa 1931
Manufactured by Louis Poulsen,
Copenhagen, Denmark
Marked 'Patented'
Shade size 3/2, 30 cm
H131cm
H51.6in



PAIR OF
LOVÖ CABINETS
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).

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

Literature:
NK's Summer Catalogue, 1936
of Garden and Sports Cabin Furniture,
1936, model pictured (unpatinated)

Sweden, circa 1930
Designed by Axel Einar Hjorth for
Nordiska Kompaniet
H155cm × W46cm × D102cm
H61.05in × W18.12in × D40.17in



PAIR OF
'FOUR SHADE PENDANTS'
BY POUL HENNINGSEN

The 'Four-shade pendant' was designed from 1927-1931 and presented first time at the exhibition 'Dit Hjem' in Forum, Copenhagen 1931 in a larger version. The present size with socket house and canopy of brown bakelite was made at Louis Poulsen from 1933.

Bakelite, brass, yellow painted
glass shades, cord.

Poul Henningsen 1894-1967
Pair of 4/3,5/3
'four-shade pendants', circa 1933
Stamped 'Patented'
Manufactured by Louis Poulsen,
Copenhagen, Denmark.
H23cm x Dia.33cm
H9.06in x Dia.13in



PARCHMENT
GAMES TABLE
BY PAOLO BUFFA

A mid century games table with reversible parchment and baize lined top with ribbed edges hiding a central maple lined storage well with four turreted corners over truncated conical legs in cherry wood with brass ends hiding ashtrays.

This table is believed to have made in the early 1940's in Bovisio Mombello by Mose Turri, a furniture maker who worked extensively with Buffa to bring his pieces to life. The quality of the piece is evident given the interesting woods chosen to the weighty and solid cast ashtrays inset into the playing surface. Small and intricate details such as the brass stars add to the luxurious and whimsical feel of the piece.

Italian, circa 1940
H73cm × W85cm × D85cm
H28¾in × W33.48in × D33.48in





PAIR OF PIERCED
BRASS PENDANT LIGHTS
BY PAAVO TYNELL

Pierced brass and glass
Manufactured by Taito Oy
Helsinki, Finland, circa 1950
H160cm x Dia.55cm
H63.02in x Dia.21.66in



SET OF
THREE 'CRÉNEAUX'
NESTING TABLES
BY JEAN ROYÈRE

Set of three nesting tables
in gilded and patinated iron, with
clear white glass tops bordered
by original mirrored edges

Literature:
Jacques Lacoste & Patrick Seguin,
Jean Royère, vol. 1,
Editions Galerie Jacques Lacoste
& Galerie Patrick Seguin,
Paris, 2012, referenced
on pp. 26, 31, and 32, and on
a period photograph on p. 270

H40cm × W50.3cm × D29.7cm
H15¾in × W19.8in × D11.7in



**RARE CIRCULAR
'TORQUOISE' MIRROR
BY LUCIE RIE**

Turquoise and silver glaze,
original rush backing and wire loop.

As illustrated overleaf:
Lucie Rie 1902-1995
Rare circular mirror, circa 1952
Dia. 16cm
Dia. 6.3in

**RARE
CIRCULAR MIRROR
BY LUCIE RIE**

Gold glaze with concentric
texture, original rush backing and
wire loop impressed LR seal.

As illustrated overleaf:
Rare circular mirror, circa 1952
Dia. 18cm
Dia. 7.09in



**RARE CIRCULAR
'GOLD' MIRROR
BY LUCIE RIE**

Gold glaze with radiating
texture, original rush backing and
wire loop impressed LR seal.

As illustrated overleaf:
Rare circular mirror, circa 1952
Dia. 19cm
Dia. 7.48in



PAIR OF
BRONZE 'CROISILLON'
TABLE LAMPS
BY JEAN-MICHEL FRANK

Literature:

Pierre-Emmanuel
Martin-Vivier, Jean-Michel Frank:
The Strange and Subtle Luxury
of the Parisian Haute-Monde
in the Art Deco Period, New York,
2006, pp. 139, 156, 199, 250, 252,
for similar examples

Produced by Comte,
Buenos Aires, Argentina, circa 1938
H24.6cm x Dia.15.9cm
H9.69in x Dia.6.26in



UNIQUE CUSTOM WRITING DESK BY GIO PONTI

Designed by Gio Ponti; this desk was made by Fratelli Radice for a private commission in Milan, possibly for an office library, in solid and veneered Italian walnut. The slightly curved structure is optically enhanced by a veneered wood band showing tonal gradations. This is readily visible to the back of this desk. The entire top surface is covered in vinyl with a punched-in polka dot pattern. Specific patterns, particularly polka dots, were already used by Ponti in two other private Milanese commissions; in 1941 and 1942. The tapering legs terminate in brass sabots, in the Pontian manner.

Solid and veneered Italian walnut,
original black vinyl, punched holes in
polka-dot pattern, brass sabots.

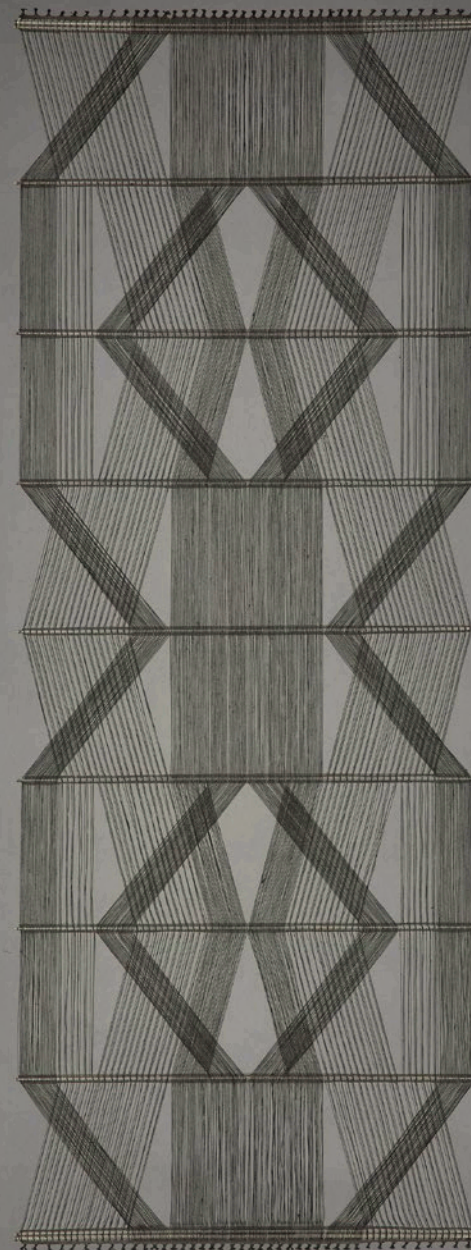
Gio Ponti ue Custom Desk,
circa 1946-47
Produced by Frattelli Radice,
Milan, Italy.
H80cm x W190cm x D68cm
H31.5in x W74.8in x D26.7in



M63 NO.24
MACROGAUZE
BY PETER COLLINGWOOD

Peter Collingwood (1922–2008) was at the forefront of weaving for fifty years. His wall hangings use the traditional craft to create visual abstraction and are admired worldwide. Trained, after national service, by the master weaver Ethel Mairet, he worked with Alastair Morton, who became the visionary Artistic Director at the Edinburgh Weavers. In 1952, Peter set up a studio at Archway in North London and sold his work in Liberty's and Heal's. He also exhibited at the Red Rose Guild and the Arts and Crafts Society. He later moved to Digswell Arts Trust in Hertfordshire, where he met and exhibited with Hans Coper. Collingwood moved to Nayland near Colchester in 1964, where he worked until his death in 2008.

Linen and steel rods
Signed and stamped
'Peter Collingwood M. 63 No. 24'
England, circa 1970
H164cm × W63cm

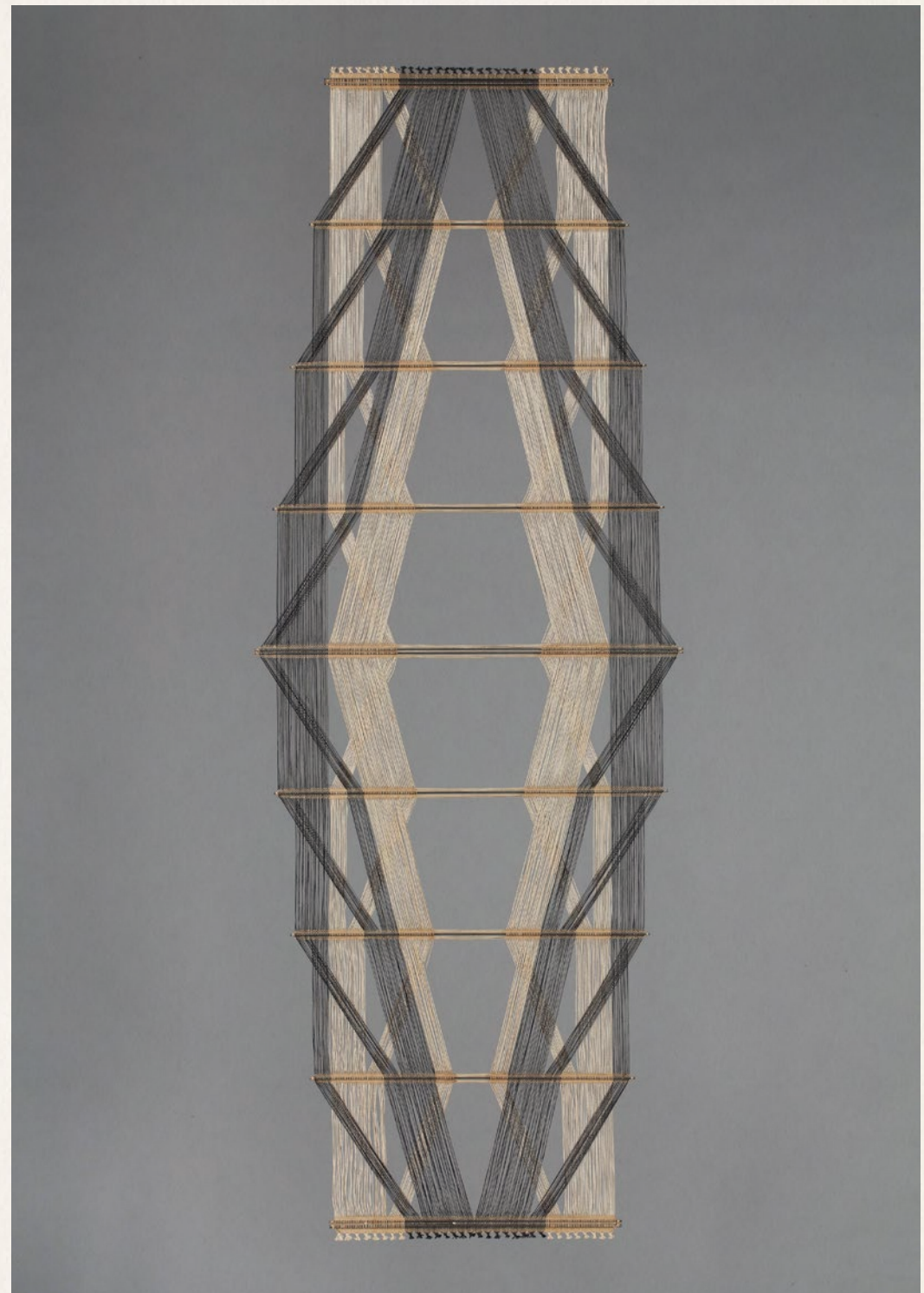


M161A NO.17 MACROGAUZE BY PETER COLLINGWOOD

The threads of Macrogauze M161A follow linear, and zigzagging lines, layered over each other in their alternate black and beige pigments, in a way that would have been impossible before Collingwood formulated his innovative technique. The macrogauze method relies heavily on the vertical nature of the weave, with very little thread moving horizontally. The steel rods have a structural purpose of ensuring that the artwork hangs flat. However, the natural bends and twists of the hanging is what gives the macrogauze a sense of movement as well as direction: the warp serves as a structural feature, allowing the piece to support itself.

The 'Macro-gauze' was first created in 1964 as a response to a visit to the United States in 1963; particularly the work of Lenore Tawny; a pioneering artist who combined steel and brass with linen threadwork. This groundbreaking 'Macro-gauze' generated an ongoing oeuvre in Peter Collingwood's work, in both 2D and 3D, the compositions based around mathematical sequences and geometric patterns.

Linen and steel rods
Signed and stamped
'P. Collingwood M. 161/A No. 17'
England, circa 1970
H170cm x W62cm
H66.96in x W24.42in



PANNEAU 020504
BY SIMONE PROUVÉ

This weaving by Simone Prouvé consists entirely of dyneema, a form of polyethylene known for its high-strength level. It is seen used for nautical equipment, as well as for military and emergency supplies. Of all high-performance fibers, dyneema delivers the lowest carbon footprint per unit strength. Prouvé was very aware of the environmental impact of her fibres, choosing materials that she considered less harmful and toxic. Controlling this highly resistant and robust fibre in her weaving, exhibits the level of expertise and craftsmanship Prouvé attained over the years.

By creating abstract lines and shapes, Prouvé allows us to freely interpret the design of her weaving, much like seeing shapes in clouds passing through the sky. The shades of blue and silver add to the cool, flowing appearance of the piece.

Simone Prouvé, b. 1931–2024
Panneau 020504, Unique, 2004
Dyneema, Polyamide,
Stainless Steel, Kanekalon, Kermel
Signed S. PROUVÉ and
dated '27.6.04' on the reverse

H199cm × W124cm



TRIPTYQUE 011093-1993 BY SIMONE PROUVÉ

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

The simplicity of the design and colour palette make this a very harmonious piece. The various shades of white and grey, as well as the curved lines, resemble colours and shapes found in nature, a familiar source of inspiration for many of Prouvé's weavings.

Simone Prouvé, b. 1931-2024
Panneau 011093, Unique, 1993
Stainless steel, glass,
nomex and Kanekoalon
Signed S. PROUVÉ and dated
on the reverse
H214.9cm x W99.96cm
H84.64in x W39.37in



**'VOLCANIC'
SHALLOW BOWL
BY LUCIE RIE**

Stoneware, heavy volcanic thick white
and grey glazes with a strong spiral
inside and out.

Exhibited:

Lucie Rie: A Survey of her Life and Work',
Sainsbury Centre for Visual Arts,
Norwich, November 1981;
The Victoria & Albert Museum, London,
17 February–28 March 1982, item 212

Illustrated:

John Huston, ed., Lucie Rie: A Survey of
her Life and Work, exh. cat., Crafts Council
and The Victoria & Albert Museum,
London, 1981, illustrated, item 212, p. 89
Tony Birks, Lucie Rie, Marston House 1994,
p. 207 for a photograph of this
Bowl in Lucie Rie's Studio
Tony Birks, Lucie Rie, Marston House 2009,
p. 204–205, and p. 207 for a photograph
of this Bowl in Lucie Rie's Studio

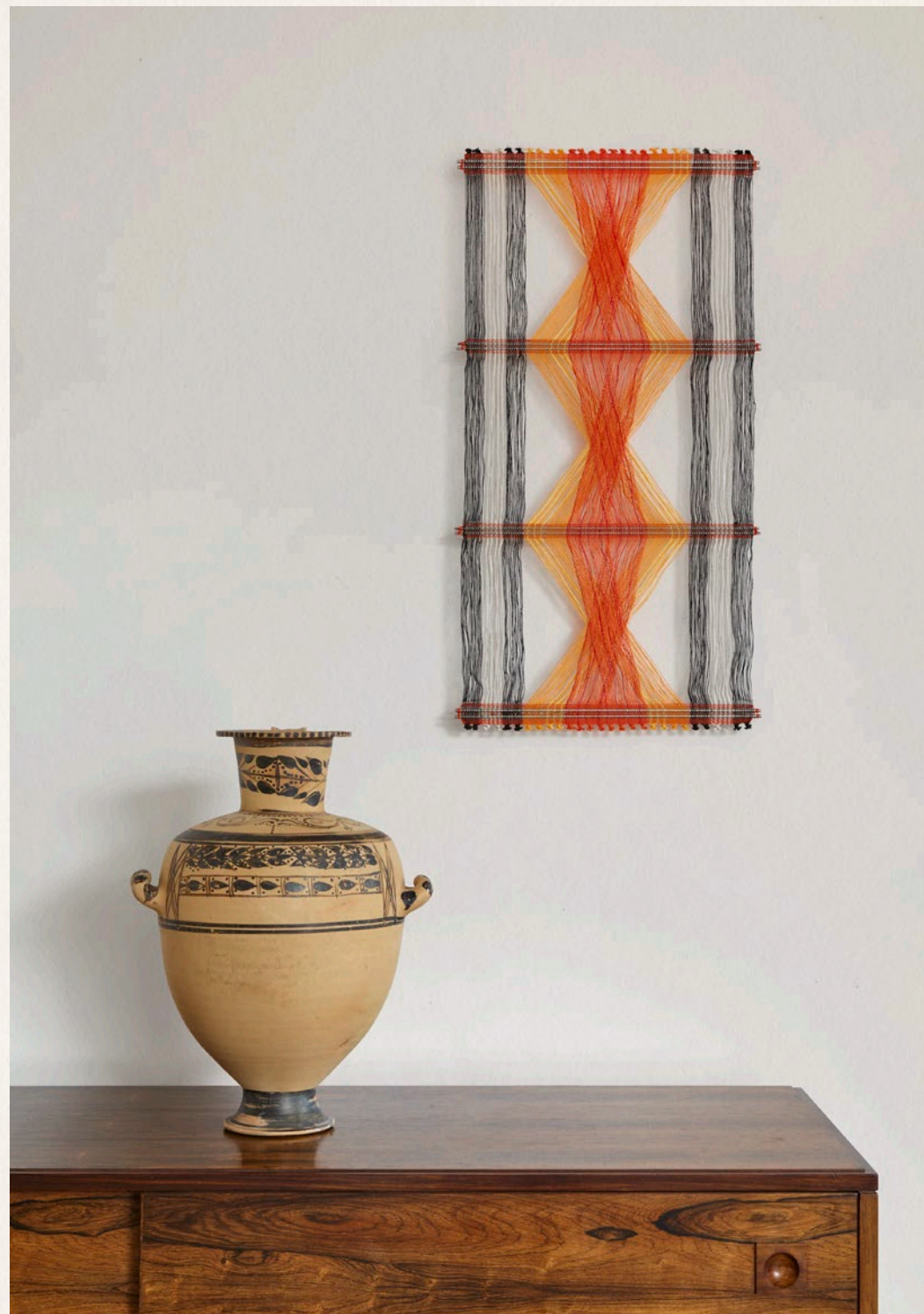
Lucie Rie 1902–1995
Shallow Bowl, 1981
Impressed with artist's seal
Dia. 12.75cm
Dia. 5.02in



SMALL
M234 MACROGAUZE
BY PETER COLLINGWOOD

Throughout Peter Collingwood's career he adopted a fearless obsession with breaking looms and then rebuilding them to create systems of moveable rigid heddles. During the mid-sixties this practice allowed him to develop the graphically dramatic Macrogauze technique made by crossing over warp threads at different angles rather than following parallel vertical lines. This eventually led Collingwood into three-dimensional, installation art with an airy, weightless and spirited quality, demonstrating the inventive potential of textile art.

Linen and steel rods
Signed and stamped
'Peter Collingwood M230'
England, circa 1987
H71cm x W37.7cm
H27.96in x W14.85in



HYDRIA VASE WITH
GREEK INSCRIPTION,
3RD CENTURY BC

This type of vase owes its modern name to one of the main findspots, namely a cemetery in Hadra near Alexandria, where these vessels served as funeral urns and hence were sometimes furnished with details of the deceased. Most hydria date from the 3rd cent. B.C. and some have been found outside Egypt (on Crete, Cyprus and Rhodes).

Clay, dark brown glaze
H43cm
H16.94in



**CANDLEHOLDER
BY KARL HAGENAUER**

Brass candleholder by
Karl Hagenauer model number 5297
Manufactured by
Werkstätte Hagenauer, Vienna, 1942
H12.8cm
H5.04in

**GOLD AURENE VASE
BY QUEZAL**

The iridescent surface shimmering
in gold with blue highlights.
The effect is similar to Tiffany's Favrite
glass. Signed to base.

United States, circa 1905
H18cm × Dia.11cm
H7.09in × Dia.4.33in



**BLUE
AURENE VASE
BY STEUBEN**

The iridescent surface
shimmering in blue with gold
highlights. The effect is
similar to Tiffany's Favrite glass.
Signed to base.

United States, circa 1910
H26.5cm × Dia.16cm
H10.44in × Dia.6.3in

**WHITE CERAMIC
BALL VESSEL**

White crackle
glaze stoneware bud vase
France, mid to late 20th Century
H12cm × Dia.11cm
H4.73in × Dia.4.33in



SMALL
ART NOUVEAU
IRIDESCENT VASE
BY LOETZ

Signed to base, PG6893
decor in the Rubin colourway
Austria, circa 1900
H7.5cm x Dia.9cm
H2.95in x Dia.3.54in



ART DECO
CRACKLED GOLD VASE
BY JEAN BESNARD

Blue and gold
glazed stoneware vessel.

Signed 'Jean Besnard FRANCE'
France, circa 1930
H25.5cm × W16cm × D9.5cm
H10.04in × W6.3in × D3.74in



RARE AMSTERDAM
SCHOOL LANTERN
BY DE NIEUW HONSEL

The Art Deco brass frame and
'coolie-hat' canopy with painted opaque
white glass shade. Similar ceiling
lights were commissioned for
the Tuschinski Cinema in Amsterdam.

Netherlands, circa 1920
H37.5cm × Dia.19cm
H14.77in × Dia.7.48in



NORTH ITALIAN COMMODE 'A BAMBOCCI'

The carcass and drawer linings in pine and poplar with gilded gesso mouldings and later inset tooled leather panels. The gilded cast brass drop handles formed as grotesque masks with child nereids. The acanthus clasped feet later, probably early twentieth century.

The back boards stamped with the
cipher 'CCR' under Noble's coronet

Italian, circa 1600-1650

H107cm × W146cm × D68cm

H42¼in × W57¾in × D27in



19TH CENTURY DUTCH MARQUETRY CUSHION MIRROR

Though very much in the Anglo-Dutch 17th Century style, an influence already prevalent in English furniture since the reign of William of Orange, there is an undeniable gesture towards the fashionable Aesthetic Movement of mid 19th Century Britain. The black background would certainly have appealed to the refined aesthetes of the day, in direct contrast to the gilded vulgarity, moralizing subjects and Rococo excesses of much of contemporary Victorian output.

Dutch cushion mirror
with ebonised frame and foliate
marquetry decoration.

Netherlands, circa 1860
H77cm × W68cm
H30.33in × W26.78in



RARE SET OF
SIX CHASSE CHIENS
GLASSES AND PLATE
BY RENÉ LALIQUE

A rare and early 20th century Art Deco glasses set and plate, finely etched with a mirrored motif of hunting hounds amidst dense undergrowth. The outer border features delicately engraved geese with lowered heads. Further highlighted with sepia staining to emphasise the intricate detailing. As far as is known, there are no Post War modern reproductions of the model.

Catalogue number: 3001
Signature identification:
"R LALIQUE FRANCE"
signature etched to underside
Date introduced: 1914.

Glass: H11.5cm x Dia.6.5cm
Plate: H2cm x Dia.21cm





REGENCY JARDINIÈRE

An unusual early 19th century Anglo Indian hardwood jardiniere with round, upturned gadrooned bowl. Embellished with layered carved oak leaves on rounded support terminating in quatrefoil base.

Regency Anglo-Indian furniture originated in colonial India, blending Indian craftsmanship with British design principles. This style emerged during the late 18th and 19th centuries, primarily for the British elite residing in India, who saw it as a symbol of their presence in India

India, made for the English
market, circa 1830
H39cm × Dia.50cm
H15.36in × Dia.19.69in



19TH CENTURY ASHFORD BLACK MARBLE COLUMN

Neo-classical Doric column of polished dark limestone on squared plinth base, with minor losses to base consistent with age and use.

Ashford Black Marble is the name given to a dark limestone, quarried from the mines near Ashford-in-the-Water, in Derbyshire, England. Once cut, turned and polished, its shiny black surface is highly decorative. Ashford Black Marble is a very fine-grained sedimentary rock, and is not a true marble in the geological sense.

Ashford Black Marble,
English, 19th Century
H125cm × Dia.40cm
H49.23in × Dia.15¾in



PAIR OF
TERRACOTTA
'ALI BABA' POTS

Of large olive oil jar form,
the rim with four integrally
moulded handles.

England, early 20th Century
H67cm x Dia.53cm
H26.39in x Dia.20.87in



LOUIS XVI
GILTWOOD 'PARCLOSE'
MIRROR

The Parclose design was usually a central plate surrounded by smaller, separated mirrored sections within an elaborate frame. The design, which dates back to the Louis XV period in France, allowed for the creation of larger-sized mirrors using smaller pieces of glass. Large sheets of glass were prohibitively expensive to make, if impossible with the manufacturing limitations of the period, while multiple panels allowed increased reflection and luminosity in the room in age of candle light.

Important giltwood 'parclose'
mirror in the neo-classical style.

France, mid 18th century
H116cm × W94cm
H45.69in × W37.02in



EARLY
'SALON' CHAIR
BY AUGUST THONET

Black stained beechwood,
steam-bent curved wooden bands
with gilt outlines in the grooves
to resemble drapery. Re-upholstered
in black velvet.

Literature:
Hackenschmidt, Thillmann,
exhibition, MAK Vienna,
Bugholz Vielschichtig, p. 166;
Das Thonet Buch, Munich 1987, p. 104.

Model number 4, designed
by Gebrüder Thonet and probably
August Thonet, c. 1883.
Manufactured by Gebrüder Thonet,
Bisritz, during the mid-1890s
H88cm × W41cm × D48cm
H34.66in × W16.15in × D18.91in



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.

Cast iron,
copper and ebonised wood.

England, circa 1870
Made by the Coalbrookdale Company
H109cm x W57cm x D16cm
H42.93in x W22.45in x D6.3in



FINE
AESTHETIC MOVEMENT
WALL MIRROR
BY HERTER BROTHERS NY

A mirror of similar design was probably made for the John Sloane residence in New York City circa 1882 where the firm were employed to decorate and furnish the library and parlour of the new home of John Sloane (1834-1905) at 997 Fifth Avenue. Some of the woodwork, furniture and decorative objects from this scheme are held at the Brooklyn Museum. See Stair, New York Americana at Stair, Thursday August 5th 2021, lot 289 where the mirror is marked 'Mr Sloan' verso.

Ebonised wood, with marquetry inlay and gilt embellishments, bevelled mirror plates.

Literature:
Howe K.S. et al Herter Brothers:
Furniture and interiors for
a gilded age, Harry N. Abrams in
association with the
Museum of Fine Arts, Houston,
1994, pp. 234-5.

USA, circa 1880
H154cm x W129cm
H60.65in x W50.81in





Period advertisement for the 19th-century
New York design firm, Herter Brothers



BLOCK PRINTED
COTTON PANEL
BY FORTUNY

Hand printed cotton twill, with a reddish ground possibly painted with a deeper orange dye to give a mottled effect after having been printed with green pigment with a large floral and foliate pattern covering the width of the fabric. The pattern is based upon a late 17th century French or Italian woven silk.

Italy, circa 1927
Green and red Fortuny fabric,
recently re-hung on stretchers
H183cm × W193cm × D2.5cm
H72.08in × W76.01in × D0.98in



**PAINTED MIRROR
BY GEORG FUCHS**

Painted and silvered pine,
mirror plate, painted mark
'GEORG CHS', original
Georg Fuchs studio paper label
'Georg Fuchs Muenchen
Von Der Tann Strasse No.26
No.Mk.T20946'.

Georg Fuchs (1856-1939)
Wall Mirror circa 1920
H56cm x W51cm
H22.06in x W20.09in

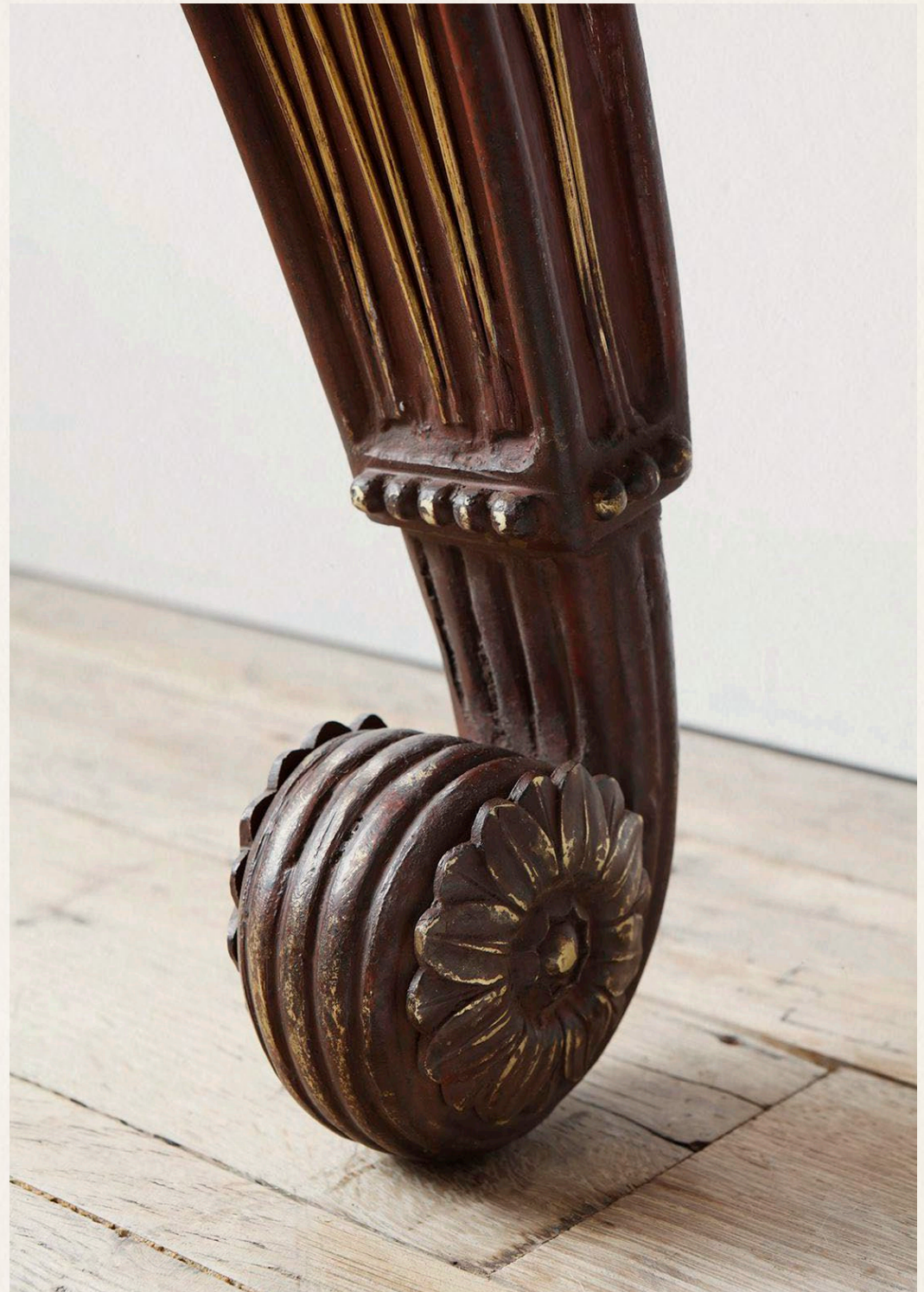


SET OF FOUR
CONSOLES FROM
LA SCALA
OPERA HOUSE

A set of four highly unusual
painted and gilded cast iron console
tables in the neo-classical
manner with inset rosso levanto
marble tops over classical
frieze on scrolled legs terminating
in upturned toe.

Italian, circa 1940
H87cm × W103cm × D41cm
H34.27in × W40.57in × D16.15in





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