

SOTHEBY'S

FOUNDED 1744

20th Century Decorative Arts

NEW YORK

SATURDAY, NOVEMBER 7, 1992



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20th Century Decorative Arts

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AUCTION

Saturday, November 7, 1992 at 10:15 a.m. and 2 p.m.
1334 York Avenue (at 72nd Street)
New York, NY 10021
Telephone: (212) 606-7000

EXHIBITION

Saturday, October 31	1 pm to 5 pm
Sunday, November 1	1 pm to 5 pm
Monday, November 2	10 am to 5 pm
Tuesday, November 3	10 am to 5 pm
Wednesday, November 4	10 am to 5 pm
Thursday, November 5	10 am to 5 pm
Friday, November 6	10 am to 1 pm

In sending absentee bids this catalogue may be referred to as 6357 "STAR"

Cover Illustration: Lot 120

Catalogue \$27 at the gallery, \$34 by mail, \$41 overseas

SOTHEBY'S
FOUNDED 1744

*For information on buying and selling at auction
refer to the appendix at the back of the catalogue.*

Buying ii

Selling iii

Absentee Bidding iv

International Locations vi

North American Offices viii

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LATIN AMERICAN PAINTINGS

August Uribe 606-7290

MUSICAL INSTRUMENTS

Leah Ramirez 606-7190

19TH CENTURY EUROPEAN PAINTINGS DRAWINGS & SCULPTURE

Nancy Harrison 606-7140
Benjamin F. Doller
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19TH CENTURY FURNITURE, DECORATIONS & WORKS OF ART

Elaine Whitmire 606-7285

OLD MASTER PAINTINGS & DRAWINGS

George Wachter 606-7230
Heidi Chin
Christopher Apostle
Drawings
Scott Schaefer

PAPERWEIGHTS & GLASS

Lauren K. Tarshis 606-7180

PHOTOGRAPHS

Beth Gates-Warren 606-7240
Denise Bethel

PORCELAIN: EUROPEAN & CHINESE EXPORT

Letitia Roberts 606-7180

PRE-COLUMBIAN ART

Stacy Goodman 606-73
Fatma Turkkan-Wille
(Consultant)

PRINTS (OLD MASTER & MODERN)

Susan Pinsky 606-7
Mary Bartow
Dr. Nancy Bialler
Tokyo
Ruth Ziegler 606-71

PRINTS (CONTEMPORARY)

Robert Monk 606-71

RUGS & CARPETS

William F. Ruprecht 606-79
Mary Jo Otsea
James A. Ffrench

RUSSIAN ART, ICONS, OBJECTS OF VERTU

Gerard Hill 606-71

SILVER

Kevin L. Tierney 606-71
Ian Irving

SPORTS MEMORABILIA

Robert Levine 606-74
William Mastro
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VINTAGE CARS

David Patridge (603) 786-23
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WATCHES, CLOCKS & SCIENTIFIC INSTRUMENTS

Daryn Schnipper 606-71
Kevin L. Tierney 606-71

SOTHEY'S ARCADE AUCTIONS

Sarah L. Shinn 606-74
Decorations
Wiebke Moore 606-74
Victoria Ayers
Paintings
Jennifer Roth 606-75
Evelyn Tompkins
Furniture
Nancy Smith 606-75
Peter Lang
Jewelry
Ann Limer Lange 606-73
Jennifer Foley
Rugs
James A. Ffrench 606-79

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CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser relative to the property listed in this catalogue. The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

1. Goods auctioned are often of some age. The authenticity of the Authorship of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material.

2. Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. A premium of 10% will be added to the successful bid price (the "buyer's premium") and is payable by the purchaser as part of the total purchase price.

4. We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. In the event of any dispute between bidders, or in the event of doubt on our part as to the validity of any bid, the auctioneer will have the final discretion to determine the successful bidder, cancel the sale, or to reoffer and resell the article in dispute. If any dispute arises after the sale, our sale record is conclusive. Although in our discretion we will execute order or absentee bids or accept telephone bids as a convenience to clients who are not present at auctions, we are not responsible for any errors or omissions in connection therewith.

7. If the auctioneer decides that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he decides that any advance thereafter is insufficient, he may reject the advance.

8. Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer, and such bidder thereupon (a) assumes full risk and responsibility therefor, and (b) will immediately pay the full purchase price or such part as we may require. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of 1 1/2% per month of the total purchase price if payment is not made in accordance with the conditions set forth herein. All property must be removed from our premises by the purchaser at his expense not later than 10 business days following its sale and, if it is not so removed, (i) a handling charge of 1% of the total purchase price per month from the tenth day after the sale until its removal will be payable to us by the purchaser, with a minimum of 5% of the total purchase price for any property not so removed within 60 days after the sale, and (ii) we may send the purchased property to a public warehouse for the account, risk and expense of the purchaser.

If any applicable conditions herein are not

complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including without limitation the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession or in the possession of any of our affiliated companies, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. Payment will not be deemed to have been made in full until we have collected good funds.

9. Lots marked with ☐ immediately preceding the lot number are offered subject to a reserve, which is the confidential minimum price acceptable to the Consignor. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances

where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 4% in New York City and ranges from 4% to

8¼% elsewhere in New York.

11. These Conditions of Sale and Terms of Guarantee, as well as the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone or other means, the purchaser shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York.

12. We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser. If we obtain on behalf of the purchaser an export license for an item containing an endangered species, there will be a charge of \$150 for each license obtained.

13. In no event will our liability to a purchaser exceed the purchase price actually paid.

TERMS OF GUARANTEE

Sotheby's warrants the authenticity of authorship of each lot contained in this catalogue on the terms and conditions set forth below.

Definition of Authorship. "Authorship" is defined as the creator, period, culture, source of origin, as the case may be, as set forth in the **BOLD TYPE HEADING** of a lot in this catalogue, as amended by any oral or written classroom notices or announcements. If there is a "Glossary" of terms in this catalogue, please note that any such heading represents a qualified statement or opinion and is not subject to these Terms of Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue, other than that appearing in **BOLD TYPE HEADING** and subject to the exclusions in 5 and 6 below.

Guarantee Coverage. Subject to the exclusions in 5 and 6 below, Sotheby's warrants the Authorship (as defined above) of a lot for a period of five years from the date of sale of such lot and only to the original purchaser of record at the auction. If it is determined to Sotheby's satisfaction that the **BOLD TYPE HEADING** is incorrect, the sale will be rescinded as set forth

in 3 and 4 below, provided the lot is returned to Sotheby's at the original selling location in the same condition in which it was at the time of sale.

3. **Non-Assignability.** The benefits of this warranty are not assignable and shall be applicable only to the original purchaser of record and not to any subsequent owners (including, without limitation, heirs, successors, beneficiaries or assigns) who have, or may, acquire an interest in any purchased property.

4. **Sole Remedy.** It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful bid price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the consignor shall not be liable for any incidental or consequential damages incurred or claimed.

5. **Exclusions.** This warranty does not apply to:
(i) Authorship of any paintings, drawings or sculpture created prior to 1870, unless the lot is determined to be a counterfeit (a modern forgery intended to deceive) which has a value

at the date of the claim for rescission which is materially less than the purchase price paid for the lot; or (ii) any catalogue description where it was specifically mentioned that there is a conflict of expert opinion on the Authorship of a lot; or (iii) Authorship which on the date of sale was in accordance with the then generally accepted opinion of scholars and experts; or (iv) the identification of periods or dates of execution which may be proven inaccurate by means of scientific processes not generally accepted for use until after publication of the catalogue, or which were unreasonably expensive or impractical to use.

6. **Limited Warranty.** As stated in paragraph 1 of the Conditions of Sale, neither Sotheby's nor the Consignor makes any express or implied representations or warranties whatsoever concerning any property in the catalogue, including without limitation, any warranty of merchantability or fitness for a particular purpose, except as specifically provided herein.

The following are examples of the terminology used in this catalogue. Please note that all statements in this catalogue as to authorship, period, culture, source or origin are qualified statements and are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue.

Tiffany Fevrile Glass Bowl, 1892-1920, the ovoid vessel in amber iridescence, *inscribed L. C. T. Favrile*. This heading and inscription indicate that the piece, in our opinion, is a product of the Tiffany studios and is inscribed with a correct signature.

Iridescent Glass Bowl, circa 1900, the ovoid vessel in amber iridescence, *bears Tiffany signature*. This heading and inscription indicate that the piece, in our opinion, is of the period but not necessarily Tiffany, and that the signature was added at a later date.

GLOSSARY FOR SCULPTURE

The following are examples of the terminology used in this catalogue. Please note that all statements in this catalogue as to authorship, period, culture, source or origin are qualified statements and are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue.

Maurice Giraud-Rivière, Bronze Figure of a Woman, circa 1925

This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After Maurice Giraud-Rivière, circa 1925

This heading indicates that the casting was done by another, *i.e.*, artisans at a foundry.

GLOSSARY FOR FURNITURE

The following are examples of the terminology used in this catalogue. Please note that all statements in this catalogue as to authorship, period, culture, source or origin are qualified statements and are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue.

Ebene de Macassar Ivory-Inlaid Bonheur du Jour, Designed by Emile-Jacques Ruhlman, circa 1925

This heading with designer and date included means that the piece is, in our opinion, by the artist and of the period indicated with no major alterations or restorations.

Ebene de Macassar Ivory-Inlaid Bonheur du Jour, Designed by Emile-Jacques Ruhlman, circa 1925

This heading with the attribution of the artist indicates that, in our opinion, the piece exhibits characteristics of the artist and is of the period indicated with no major alterations or restorations.

Art Deco Style Ebene de Macassar Bonheur du Jour

The inclusion of the word "style" indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

Catalogue descriptions of ceramics, glass, silver objects of vertu, sculpture and decorations may indicate in parentheses major repairs or damages. This is a cataloguing service intended as an aid to prospective bidders. Clients are advised that all lots should be inspected personally prior to the sale date. If one is unable to view the sale in person, a condition report may be obtained by telephoning the 19th and 20th Century Works of Art Department at (212)606-7170. **Notwithstanding any condition reports or catalogue descriptions provided, all lots are offered and sold "AS IS" in accordance with paragraph 1 of the Conditions of Sale.**

◆ **Special Notice to Purchasers in Sale 6357, Lot 438.** Notwithstanding paragraph 10 of the Conditions of Sale, and in accordance with Section 1116(a) of the New York State Tax Law, we are not obligated to collect New York State or local sales tax on the total purchase price of lot 438 sold by us at this sale and delivered to purchasers in New York State. Deliveries outside of New York State may be subject to the sale or compensating use tax of another state. Where a duty of collection of such taxes is imposed on us by law, we will require payment thereof by the purchaser.

Name of Artist

Subject to Conditions of Sale and Terms of Guarantee set forth in this catalogue, each lot is guaranteed to be the work of the artist whose name appears in **Bold Type Heading**. This heading may precede a single lot or a series of lots by the same artist.

Title

If there is generally accepted title for the print, that title is given at the beginning of the lot description. If the work does not have a title or the title is not known to us, a descriptive title is given in brackets.

References

Wherever possible, standard catalogues of the artist's works are cited in parentheses following the title. This is done to facilitate identification and to indicate where the reader might seek further information with respect to any of the subjects mentioned below.

Medium

The primary medium is identified following the title or reference. The terms used are intended as a general description and may not cover all the techniques employed by the artist. It is generally understood, for example, that a work described as an "etching" may include a few touches of "drypoint"; conversely, a work described as a "drypoint," or as an "aquatint," according to its predominant character, may in many instances have some underlying etched lines.

Date

Unless otherwise indicated, the date given is the date of execution of the "plate" or "master." For works printed after 1949, if the date or approximate date of printing is other than the date of execution of the "plate" or "master," this will be indicated.

A date preceded by "c." (*circa*) represents a generally accepted approximate date, or our best judgment of the approximate date. A date set off with

brackets is intended only as a rough indication of the period of execution and/or printing.

State

Unless otherwise indicated, the print is an impression of the only state, final state, or only published state.

Signature

A print is described as "signed" only if it has, in our opinion, a manuscript signature of the artist. A manuscript signature which, in our opinion, is probably that of the artist, but which we consider to be open to serious question is described as "signed(?)."

In any case in which the name of the artist or engraver appears on the print, and this name is not described as a manuscript signature or otherwise specifically described, this name constitutes a signature "in the plate."

Edition

Within the limits of available information, every reasonable effort is made to state fully the relevant information as to the extent of the edition or editions of a given print. If the print described is an artist's proof or Hors Commerce, etc., the size of the regular edition is usually given. Unless otherwise indicated, each work is described in this catalogue which is printed after 1949 is offered as part of a limited edition. For these, the size of the edition is indicated explicitly (as in the case of works marked with the individual print number and the aggregate number in the edition, separated by a slash: e.g. "numbered 27/50").

Quality and Condition

When deemed relevant, and within practical limitations, an attempt is made to characterize quality and to indicate significant defects in condition. This is done as an aid to prospective bidders, but clients are advised that all prints should be carefully inspected personally, as quality and the seriousness of defects may prove to be a matter of personal judgment. If the margins are known or

believed to be full (as printed or published), this is stated. **It should be noted that this service in no way negates paragraph 1 of the Conditions of Sale which states that all lots are sold "AS IS."**

*An asterisk at the end of a description indicates that an item has not been examined outside of the frame.

Framing

Whenever possible, "framed" prints are sold in the frames in which they have been received. Sotheby's takes responsibility neither for the appearance of frames nor for their conformity to proper standards of conservation.

Buyers are advised to check the materials used in framing any print against the guidelines provided in Sotheby's pamphlet "Framing and Preservation of Works of Art on Paper," or any other standard reference work on conservation. In no event will we be liable for damage to glass or frames, regardless of the cause.

Measurements

Measurements are given height before width, in millimeters and in inches. Unless otherwise indicated, etchings and engravings are measured by the maximum dimensions of the indentation produced by the plate. Woodcuts, lithographs and serigraphs are measured by the maximum dimensions of the image.

ORDER OF SALE

FIRST SESSION, SATURDAY, NOVEMBER 7, 1992 AT 10:15 A.M.

	LOTS
SILVER	<i>1 - 60</i>
AMERICAN, ENGLISH AND CONTINENTAL SILVER,	
INCLUDING WIENER WERKSTATT	<i>1 - 16</i>
GEORGE JENSEN SILVER	<i>17 - 55</i>
JAPANESE SILVER	<i>55 - 59</i>
OTHER METALWORK AND JEWELRY	<i>61 - 65</i>
FRENCH CAMEO GLASS	<i>66 - 108</i>
PATE-DE-VERRE	<i>109 - 114</i>
AUSTRIAN GLASS	<i>115 - 118A</i>
LALIQUE	<i>119 - 150</i>
OTHER LATER GLASS	<i>151 - 192</i>

SECOND SESSION, SATURDAY, NOVEMBER 7, 1992 AT 2:00 P.M.

	LOTS
SCULPTURE	<i>193 - 206</i>
CERAMICS	<i>207 - 245</i>
PAINTINGS AND PRINTS	<i>246 - 276</i>
DECORATIONS	<i>277 - 319</i>
FURNITURE	<i>320 - 394A</i>
AMERICAN ARTS AND CRAFTS	<i>395 - 399</i>
AMERICAN GLASS	<i>400 - 419</i>
TIFFANY	<i>420 - 478</i>

20th Century Decorative Arts

First Session:

Saturday, November 7, 1992

at 10:15 am

LOTS 1 TO 192



2



4

SILVER

Property of Various Owners

□ 1

A Set of Twelve American Silver Service Plates, 20th Century, plain with wide borders, 314 ozs. Diameter 11 in. (27.9 cm.)

\$3,000-4,000

□ 2

A Swiss Silver Circular Two-Handled Soup Tureen, Cover and Stand, Baltensperger, 20th Century, hammered finish, partly fluted flared sides raised on scrolled panel feet, matching handles, domed cover with scrolled ring finial, plain stand, 94 ozs. Length over handles 14 5/8 in. (37.1 cm.)

\$2,000-3,000

□ 3

A Group of Swiss Silver Table Articles, Baltensperger, 20th Century, comprising: hemispherical Vase, a low circular Compote, and a rectangular Tray with rounded angles, all with hammered finish, 75 ozs. Height of vase 4 in. (10.2 cm.); Diameter of compote 8 3/4 in. (22.2 cm.); Length of tray 16 7/8 in. (42.9 cm.)

\$1,500-2,000

□ 4

A Pair of Mexican Silver and Wood Two Light Candelabra and a Pair of Silver and Wood Bon Bon Dishes, William Spratling, Taxco, 1947-67, the candelabra with rosewood base and arms, silver sconces centered by a silver bowl, the silver dishes with mahogany handle and base, the silver partly decorated with circular studs, marked on bases. Lengths 10 1/2 in. (26.7 cm.) and 8 1/4 in. (21 cm.)

\$1,500-2,500



5

Property from the Collection of Jerome K. Ohrbach

□ 5

An American Silver Tea and Coffee Set with Square Tray, Allan Adler, Studio City, Ca., circa 1950-60, comprising: Teapot, Coffee Pot, Sugar Bowl and Creamer, oviform with openwork zig-zag bases, the plain square tray with hammered surface, 102 ozs. Height of coffee pot 9 1/2 in. (24.1 cm.)

\$2,000-3,000



6

□ 6

A Group of American Silver Hollowware, Allan Adler, Studio City, Ca., circa 1950-60, comprising: a hemispherical bowl with openwork foot, *diameter* 12 $\frac{1}{4}$ in. (31.5 cm.)

four plain cups and saucers, *diameter* 3 $\frac{7}{8}$ in. (10 cm.)

four tapered cylindrical beakers, *height* 2 in. (4.8 cm.)

four circular ashtrays, *diameter* 3 $\frac{7}{8}$ in. (8.5 cm.)

sixteen cylindrical casters, *height* 2 $\frac{1}{4}$ in. (5.6 cm.)

86 ozs. excluding plastic plugs for bases of casters. 33 pieces.

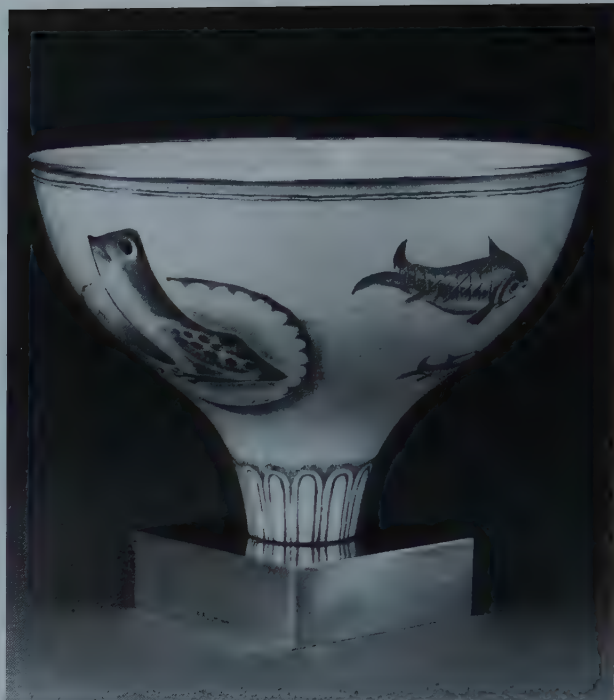
\$1,500-2,000

Various Owners

□ 6A

An American Silver and Enamel Bowl, R. Pawzinger, circa 1950, on square silver base, the flared bowl enamelled with a dragonfly, lotus, fishes and a frog on a lily pad on white ground above a band of flutes, the interior counter-enamelled in yellow, brass base plate. *Diameter at rim* 8 $\frac{1}{2}$ in. (21.6 cm.); *height* 6 $\frac{3}{4}$ in. (17.1 cm.)

\$2,000-3,000



6A

□ 7

An American Silver Flatware Set, Lebolt & Co., Chicago, circa 1930, Lebolt pattern, plain with hammered finish, comprising:

twelve dinner knives

twelve soup spoons

twenty-four teaspoons

pair of salad servers

one olive spoon

one gravy ladle

two serving forks

one small pierced server

twelve dinner forks

twelve dessert forks

eight butter knives

one tart server

one sauce ladle

one preserves spoon

one serving spoon

one pickle fork

118 ozs. excluding dinner knives. 92 pieces. Together with twenty Lebolt flatware bags.

\$2,750-3,250

□ 8

A Group of American Table Articles, Lebolt, Chicago, circa 1930, all with hammered finish, comprising: a pair of Table Candlesticks, with circular bases, slender stems and campana sconces, detachable nozzles, numbered 534; two pairs of vase-shaped Casters, one pair with gilt covers and interiors, one of each marked on base and numbered 825; and a circular Nut Bowl with wavy rim, numbered 298, 14 ozs. 10 dwts. excluding candlesticks. 7 pieces. Together with seven Lebolt bags. *Height of candlesticks* 8 in. (20.3 cm.)

\$1,200-1,500



8
7



9

□ 9

A German Silver Large Ice Pail with Cover, Maker's Mark a Cup, circa 1925, of tub form, hammered finish, projecting cylindrical handles, detachable stepped rim and flat cover with cylindrical finial, *marked on base*, 118 ozs. excluding glass liner. *Height 11 $\frac{5}{8}$ in. (29.5 cm.)*

\$2,000–2,500



10

□ 10

An English Arts and Crafts Loving Cup, Wakely & Wheeler, London, 1906, spherical bowl with trumpet base, hammered finish, and engraved with contemporary monogram, the base rim also engraved with contemporary inscription, applied with three forked foliate scroll handles, 40 ozs. In fitted oak presentation box with monogrammed brass plaque, lock with key. *Height 8 $\frac{3}{4}$ in. (22.2 cm.)*

\$1,200–1,500



□ 11

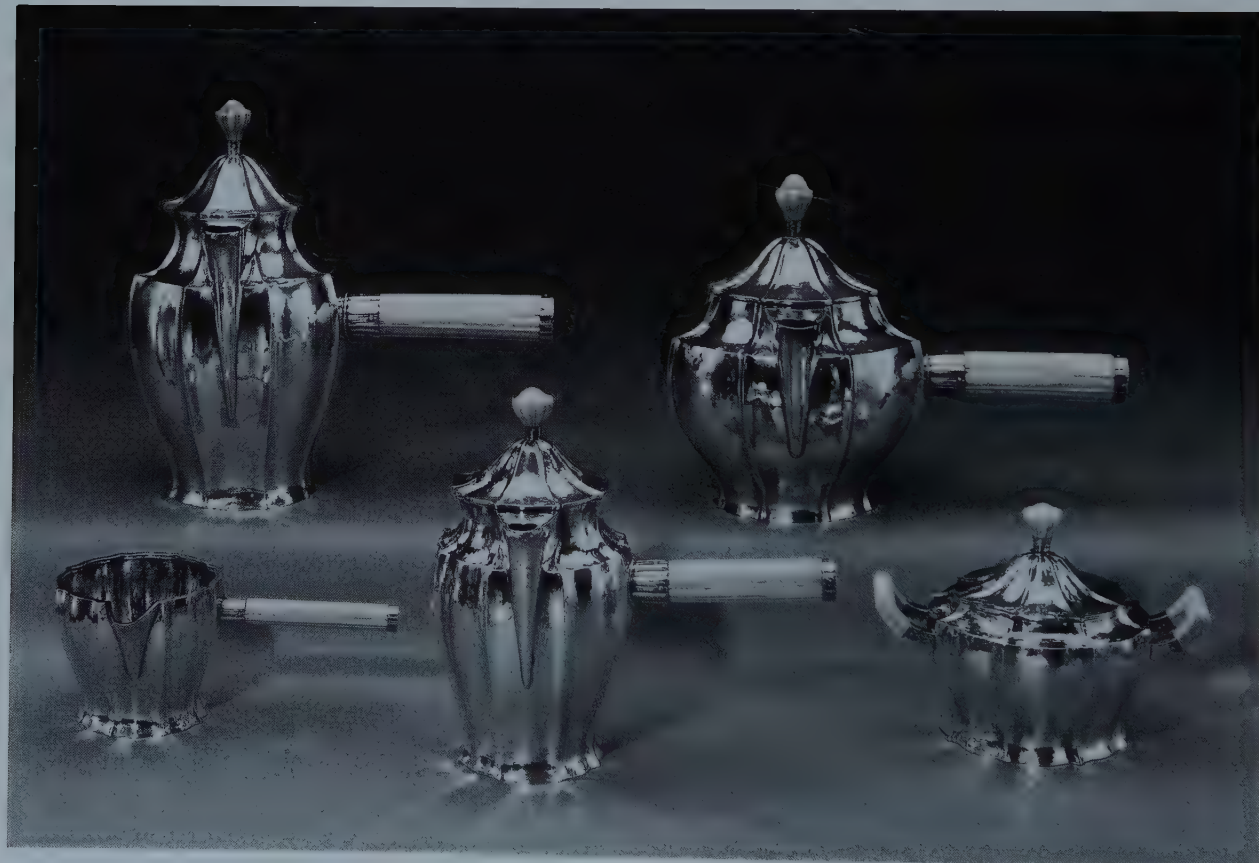
A German Silver and Jeweled Circular Box and Cover, Friedr. W. Kaiser, Dresden, circa 1925, the hemispherical bowl with simple scroll supports, domed cover with tapered silver and ivory finial rising from a cluster of silver-gilt flowers set with amethysts, cabochon garnets, and moonstones, hammered surface, gilt interior, 10 ozs. 10 dwts. gross. *Diameter 4 $\frac{3}{8}$ in. (11.1 cm.)*

\$2,000–3,000

11



13



13A



14

□ 12

An Italian Silver Centerpiece Bowl on Stand, S.A. Calderoni, Milan, circa 1920, with hammered surface, formed as a boat-shaped bowl with ivory knop stem and domed foot, resting on a burrwood panel held by seated naked male figures, all mounted on a conforming shaped larger bowl with ivory bun feet, 159 ozs. gross. *Length of stand 21 in. (53.3 cm.)*

\$2,000–3,000

□ 13

An Austrian Silver Centerpiece, Eduard Friedmann, Vienna, circa 1910, the oval bowl chased with a band of spiral foliage and raised on an oval fluted flared trunk-form stem, *marked on base*, 39 ozs. excluding cut-glass liner. *Height 9 in. (22.9 cm.)*

A similar centerpiece is illustrated in Waltraud Neuwirth's *Wiener Gold-Und Silberschmiede Und Ihre Punzen 1867-1922*, pl. 41, p. 197. It is also illustrated in Annelies Krekel-Aalberse's *Gendstil und Art Deco Silver*, pl. 196, from the collection of the Badisches Landes Museum, Karlsruhe.

\$4,000–6,000

□ 13A

A Wiener Werkstatte Silver Coffee Pot, Designed by Josef Hoffman, Vienna, circa 1910, of lobed and ribbed pear form with incurved neck and hammered surface, fluted straight ivory handle, matching bud finial, *fully marked*. Together with the following made to match: a Demi-Tasse or Hot Milk Jug, Creamer and covered sugar Bowl, *by Alexander Birkl, Vienna*, and a Teapot, also matching, *by Lameyer, German*, all circa 1910-20, 63 ozs. 10 dwts. *Height of coffee pot 8½ in. (21.6 cm.)*

\$7,000–9,000

□ 14

A Wiener Werkstatte Silver Three Piece Table Garniture, designed by Josef Hoffmann, circa 1910, comprising: a flared square Centerpiece and a pair of flared Vases, decorated with fan fluting and hammered surface, *marked on base of centerpiece and on base rims and top rims of vases*, 900 standard, 30 ozs. *Heights 3½ in. (8.9 cm.) and 8½ in. (21.6 cm.)*

\$7,000–9,000



15

□ 15

A French Silver Flatware Set, Claude Lalanne, Paris, 1974, the handles of elongated leaf shape, the serving spoon with lily pad shaped bowl, comprising:

eight dinner knives	eight dinner forks
eight lunch knives	eight lunch forks
eight soup spoons	one serving spoon
one cake knife	

the dinner knives, dinner forks, lunch knives, lunch forks, and soup spoons stamped LALANNE and individually numbered 5/1/12, 6/1/12, 7/1/12, 8/1/12, 9/1/12, 10/1/12, 11/1/12, and 12/1/12, the serving spoon stamped LALANNE, the cake knife stamped LALANNE and numbered 5/1/12. 65 ozs. excluding knives, 42 pieces.

Sold with a "Certificat D'Authentification" signed and dated 1974 by Claude Lalanne

Claude Lalanne was born in Paris and studied architecture at the Ecole des Beaux Arts and the Ecole des

Arts Decoratifs. From 1956 onward, she began working with her husband, Francois-Xavier Lalanne. They held their first joint exhibition in 1964 at the Gallery J in Paris, and they have continued to exhibit internationally.

About the time Claude Lalanne first exhibited with her husband, she learned to work in *galvanoplastique* (electrotype). She primarily creates pieces which may be used in a domestic setting or may be worn. She continues to work in Paris.

The Cooper-Hewitt Museum has recently acquired nine pieces from this edition.

See *Les Lalannes: Claude and Francois-Xavier Lalanne*, Marise Del Re Gallery, exhibition catalogue, 1988, where pieces from this edition are illustrated.

\$8,000–12,000



16

□ 16

A French Silver Flatware Set, Jean E. Puiforcat, Paris, after 1973, Cannes pattern, comprising:

twelve dinner knives	twelve dinner forks
twelve lunch knives	twelve dessert spoons
twelve dessert forks	twelve teaspoons
twelve butter spreaders	one serving spoon
one serving fork	one sauce ladle
one slice	two small olive forks

143 ozs. 10 dwts. excluding knives. *90 pieces.*

\$8,000–12,000



17

□ 17

A Danish Silver Flatware Set, Georg Jensen Silversmithy, Copenhagen, after 1945, Acorn pattern, comprising:

- | | |
|------------------------------|---------------------------|
| twelve dinner knives | twelve dinner forks |
| twelve lunch knives | twelve lunch forks |
| twelve soup spoons | twelve butter spreaders |
| twelve teaspoons | twelve cocktail forks |
| eighteen citrus fruit spoons | twelve salad forks |
| one cheese plane | pair of salad servers |
| one cold meat fork | one cream ladle |
| one cake knife | one pierced serving spoon |
| two serving spoons | two serving forks |
| one butter knife | |

150 ozs. weighable. 139 pieces.

\$7,000–9,000

□ 18

A Danish Silver Flatware Set, Georg Jensen Silversmithy, Copenhagen, after 1945, Acorn pattern, comprising:

- | | |
|------------------------|----------------------|
| eight lunch knives | eight lunch forks |
| eight dessert spoons | eight dessert forks |
| eight butter spreaders | ten iced tea spoons |
| six teaspoons | two larger teaspoons |
| one serving spoon | two serving forks |

74 ozs. excluding lunch knives. 61 pieces.

\$3,000–4,000



20

□ 19

A Danish Silver Part Flatware Set, Georg Jensen Silversmithy, Copenhagen, after 1945, Acorn pattern, comprising:

- | | |
|---------------------------|----------------------------|
| twelve lunch knives | twelve lunch forks |
| twelve soup spoons | twelve dessert forks |
| twelve teaspoons | thirteen demi-tasse spoons |
| nine butter spreaders | one bouillon spoon |
| eight dessert knives | pair of sugar nips |
| pair of carvers | one preserve ladle |
| one cocktail fork | one serving fork |
| two serving spoons | |
| one pierced serving spoon | |

Together with the following, Royal Danish pattern, *by International*, eight dinner knives, eight lunch forks, eight dessert forks, eight soup spoons, seven teaspoons, 148 ozs. weighable 139 pieces.

\$5,000–6,000

□ 20

A Danish Silver Flatware Set, Georg Jensen Silversmithy, Copenhagen, after 1945, designed by Harald Nielsen, Pyramid pattern, comprising:

- | | |
|--------------------------|--|
| twelve dinner knives | twelve dinner forks |
| twelve lunch knives | twelve lunch forks |
| twelve fish knives | twelve fish forks |
| twelve soup spoons | twelve pastry forks |
| twelve dessert spoons | ten coffee spoons |
| twelve teaspoons | twelve demi-tasse spoons |
| six large serving spoons | pair of salad servers |
| two cold meat forks | one butter knife |
| one sauce ladle | one cream ladle |
| two cheese knives | one cheese plane |
| two sugar spoons | one bottle opener |
| four salt spoons | four salt cellars with blue glass liners |

stamped with London import marks for 1972, 194 ozs. 10 dwts. weighable. 169 pieces.

\$14,000–18,000



21

□ 21

A Danish Silver Flatware Set, Georg Jensen Silversmithy, Copenhagen, 1933-1944, designed by Georg Jensen, Continental pattern, with Art Deco monogram MMF, comprising:

twelve dinner knives	twelve dinner forks
twelve lunch knives	twelve lunch forks
twelve fruit knives	twelve butter spreaders
twelve dessert spoons	twelve dessert forks
twelve tablespoons	twelve soup spoons
twelve iced tea spoons	twelve cocktail forks
twelve bouillon spoons	twelve ice cream spoons
twelve grapefruit spoons	twelve teaspoons
twelve coffee spoons	twelve small coffee spoons
twelve demi-tasse spoons	pair of fish servers
twelve salt spoons	one sauce ladle
pair of salad servers	pair of carvers
two cream ladles	one cheese plane
one cake knife	one pickle fork
one berry spoon	one jam spoon
one lemon fork	
one tomato server	

235 ozs. excluding knives and four servers. 256 pieces.

The Continental pattern was the first complete flatware set made by Georg Jensen in 1906.

\$10,000-15,000



22

□ 22

A Danish Silver Flatware Set, Georg Jensen Silversmithy, Copenhagen, after 1945, Cactus pattern, comprising:

four dinner knives	four dinner forks
eight lunch knives	eight lunch forks
eight soup spoons	eight bouillon spoons
eight dessert spoons	eight dessert forks
eight teaspoons	six coffee spoons
eight butter spreaders	eight dessert knives
one pie server	

96 ozs. excluding knives. 87 pieces.

\$3,800-4,200



22 A

Property from a California Private Collection

□ 22A

A Danish Silver Flatware Set, Georg Jensen Silversmithy, Copenhagen, after 1945, Scroll pattern, comprising:

eight large dinner knives	eight large dinner forks
eight iced tea spoons	ten large dinner spoons
six large teaspoons	eight oval-bowled dessert spoons
eight medium teaspoons	five coffee spoons
seven demi-tasse spoons	seven butter spreaders
four bouillon spoons	eight fish knives
eight child's or tea forks	eleven fruit knives
eight salad forks	two cold cut forks
two meat forks	one gravy ladle
one sauce ladle	two jam spoons
one berry spoon	one cake server
one cake knife	one large serving spoon and fork
one stuffing spoon	one cheese knife
pair of carvers	one medium serving
two round serving spoons	

192 ozs. excluding dinner and fruit knives and four servers with stainless fittings. *134 pieces.*

\$12,000–18,000



23
24

Various Owners

□ 23

A Danish Silver Circular Centerpiece Bowl, Georg Jensen Silversmithy, Copenhagen, after 1945, numbered 1131A, designed by Henning Koppel, plain, marked on base, 36 ozs. 10 dwts. Diameter at rim 11 in. (27.9 cm.)

\$1,800–2,200

□ 24

Two Danish Silver Cigarette Boxes, Georg Jensen Silversmithy, Copenhagen, numbered 712 and 712A, designed by Sigvard Bernadotte, both rectangular on four bracket feet, with horizontally ribbed sides, curved rectangular thumbpiece, the larger 1933-44, the smaller stamped with London import marks for 1959, both marked on bases, 21 ozs. 8 dwts. Length 8 in. (20.3 cm.) and 5¼ in. (13.3 cm.)

\$1,500–2,000



26

□ 25

A Danish Silver Compote and Service Plate, Georg Jensen Silversmithy, Copenhagen, after 1945, numbered 641B and 587C, the first with openwork leaf and bud stem and spreading circular bowl, designed by Ove Brobeck, the plate with hammered finish, designed by Johann Rohde, marked on bases, 31 ozs. Diameters 7 in. (17.8 cm.) and 11 in. (27.9 cm.)

\$1,500–2,000

□ 26

A Danish Silver Three Compartment Serving Bowl, Georg Jensen Silversmithy, Copenhagen, 1925-32, numbered 323C, circular, the interior divided into three segments centered by a fluted quadrangular beaded handle, border with panels of beading at intervals, rim foot, marked on base, 24 ozs. Diameter 9 in. (22.9 cm.)

\$2,500–3,500



28



30



27

□ 27

Three Danish Silver Bowls, Georg Jensen Silversmithy, Copenhagen, 1925-32, the first circular with ten-sided lobed base applied with beads, numbered 42A, the second a small oval bowl matching the preceding, numbered 42D, third a circular bowl on leaf and berry stem, numbered 17B. Together with another similar but smaller, after 1945, numbered 17A, all marked on bases, 24 ozs. 10 dwts. 4 pieces. Widths $6\frac{1}{2}$ in. (16.5 cm.) to $5\frac{1}{8}$ in. (13 cm.)

\$2,000-3,000

□ 28

A Danish Silver Three Piece Coffee Set, Georg Jensen Silversmithy, Copenhagen, after 1945, numbered 2D, designed by Georg Jensen, Blossom pattern, comprising: Coffee Pot, Creamer and Covered circular Sugar Bowl, marked on bases, 42 ozs. Height of coffee pot 9 in. (22.9 cm.)

\$2,500-3,500

□ 29

A Danish Silver Three Piece Demi-Tasse Set with Tray, Georg Jensen Silversmithy, Copenhagen, after 1945, numbered 235B, 235C, and 71A, comprising: a Demi-Tasse Pot, Creamer, and Sugar Basket, openwork leaf and berry stems, the handles rising from buds, the oval tray Blossom pattern, marked on bases, 28 ozs. Length of tray $10\frac{1}{8}$ in. (27.6 cm.)

\$3,000-4,000

□ 30

A Group of Danish Silver Table Articles, Georg Jensen Silversmithy, Copenhagen, a covered bowl on openwork curved leaf and berry stem, 1919-27, designed by Johan Rohde, number obscured but presumably 43, an open bowl on ten sided beaded foot, with glass liner, 1925-32, number obscured, a boat-shaped table lighter with ten sided beaded base, 1925-32, numbered 12, 23 ozs. gross excluding glass liner. Height of covered bowl $5\frac{1}{2}$ in. (14 cm.); diameter of open bowl $6\frac{7}{8}$ in. (16.2 cm.)

\$2,000-3,000



32

33
35

34

□ 31

A Danish Silver Compote and Small Two-Handled Bowl, Georg Jensen Silversmithy, Copenhagen, 1925-1932, numbered 574B and 580B, the compote with plain circular bowl, openwork leaf and berry stem, domed foot, *marked on base, designed by Johan Rohde*, the circular body with hammered surface and applied with two scroll strap handles, *marked on base, designed by Harald Nielsen*, 29 ozs. 12 dwts. Height of compote 6 $\frac{5}{8}$ in. (16.8 cm.); diameter of bowl over handles 6 $\frac{1}{2}$ in. (16.5 cm.)

\$2,500-3,000

Property of a Private Collector

□ 32

A Danish Silver-Mounted Cut-Glass Decanter, Georg Jensen Silversmithy, Copenhagen, 1933-44, numbered 100B, fluted pear-shaped glass body, the stopper of melon form rising from scrolls and berries. Height 11 $\frac{5}{8}$ in. (29.5 cm.)

\$1,000-1,500

□ 33

A Danish Silver Cocktail Shaker, Georg Jensen Silversmithy, Copenhagen, 1925-32, numbered 497, fluted lower body applied with clusters of beads, tapered neck applied with clusters of berries and scrolled wires to form handles, detachable cap with bud finial, foliate pierced strainer, *marked on base*, 16 ozs. 10 dwts. Height 9 $\frac{1}{4}$ in. (23.5 cm.)

\$1,800-2,200



31

□ 34

A Danish Silver Ice Water Pitcher with Strainer, Georg Jensen Silversmithy, Copenhagen, circa 1951, numbered 5C, of baluster form, the teak wood handle carved with beading matched on the handle sockets, fitted with a detachable inner cover partly pierced in foliate pattern, *marked on base and cover*, the foot engraved with an inscription, 31 ozs. gross Height 9 $\frac{1}{2}$ in. (24.1 cm.)

The inscription reads "Danmarks Apotekerforening 1936-1951."

\$2,000-3,000



36
37

□ 35

A Danish Silver Cigarette Box, Georg Jensen Silversmithy, Copenhagen, 1919, numbered 195, designed by Georg Jensen, rectangular, the hinged cover embossed with a patera and with border of oval beads, wood lined, *marked on base*, 830 standard, 24 ozs. gross. *Length* 7 in. (17.8 cm.)

\$1,500–2,000

See illustration on previous page

□ 36

A Danish Silver Two-Handled Sugar Bowl and Creamer, Georg Jensen Silversmithy, Copenhagen, after 1945, numbered 17A, designed by Georg Jensen, of boat form with leaf and berry scroll handles, oval bases applied with beads. Together with two similar ladles in two sizes, *by the same*, also after 1945, numbered 21, 12 ozs. 10 dwts. 4 pieces. *Lengths* 6 in. (15.2 cm.); and 5 in. (12.7 cm.)

\$1,200–1,500

□ 37

A Danish Silver Three Piece Condiment Set, Georg Jensen Silversmithy, Copenhagen, after 1945, numbered 788, designed by Harald Nielsen, comprising: Salt, Pepper and Mustard Pot, two with blue enameled interiors and each on openwork base sheltering a gamebird, *marked on bases*, 10 ozs. gross. *Heights* 2³/₈ in. (6 cm.) to 4¹/₄ in. (10.8 cm.)

Provenance:

Collection of Clare Booth Luce.

\$1,200–1,500



38 39 40

□ 38

A Danish Silver Circular Vegetable Dish and Cover, Georg Jensen Silversmithy, Copenhagen, 1925-32, numbered 290A, designed by Georg Jensen, with borders of oval beads and melon-shaped wood finial, *marked on base*, 22 ozs. 10 dwts. *Diameter* 9¹/₈ in. (23.2 cm.)

\$1,800–2,200

□ 39

A Danish Silver Covered Bowl, Georg Jensen Silversmithy, Copenhagen, 1919-27, numbered 228B, circular, the rim with blossoms at intervals, lobed borders, leaf and berry cluster finial, *marked on base*, 830 standard, 14 ozs. 10 dwts. *Diameter* 7⁵/₈ in. (19.4 cm.)

\$1,500–2,000

□ 40

A Danish Silver Sauce Boat, Stand and Ladle, Georg Jensen Silversmithy, Copenhagen, the first leaf and bead pattern, after 1945, numbered 177, the ladle similar, with London import marks for 1948, numbered 141, the stand shaped oval with openwork leaves and tendrils at intervals, 1925-32, numbered 393B, each piece *marked*, 23 ozs. *Length of stand* 8¹/₈ in. (20.6 cm.)

\$2,000–2,500



41

42

43



45

44

□ 41

A Danish Silver Circular Bowl with Oval Foot, Georg Jensen Silversmithy, Copenhagen, 1925-32, numbered 6, designed by Johan Rohde, the flared bowl on leaf and berry stem above a stepped oval foot, marked on base, 13 ozs. Diameter $6\frac{3}{8}$ in. (16.2 cm.)

\$1,800-2,200

□ 44

A Danish Silver Dish, Georg Jensen Silversmithy, Copenhagen, after 1945, numbered 2E, designed by Georg Jensen, Blossom pattern, of shallow boat form with rim foot, marked on base, 14 ozs. Length $10\frac{7}{8}$ in. (27.6 cm.)

\$1,800-2,200

□ 42

A Danish Silver Hot Water or Coffee Jug, Georg Jensen Silversmithy, Copenhagen, 1925-32, numbered 43C, designed by Johan Rohde, of baluster form, with openwork bead and scroll foot and carved ivory handle, loose cover with bud finial, marked on base, 22 ozs. 10 dwts. Height 8 in. (20.3 cm.)

\$1,200-1,500

□ 45

A Danish Silver Dish, Georg Jensen Silversmithy, Copenhagen, after 1945, numbered 2A, designed by Georg Jensen, Blossom pattern, of tub form, the blossoms fitted to each side, rim foot, marked on base, 8 ozs. 10 dwts. Length $7\frac{7}{8}$ in. (20 cm.)

\$1,200-1,500

□ 43

A Danish Silver Compote, Georg Jensen Silversmithy, Copenhagen, 1927, numbered 242, designed by Johan Rohde, flared bowl on leaf and berry stem centered by a bud, on stepped circular base, marked on base, stamped with London import marks for 1927, 15 ozs. Diameter $7\frac{7}{8}$ in. (18.1 cm.)

\$1,400-1,800



48

46

47

Various Owners

□ 46

A Danish Silver Oval Centerpiece Bowl, Georg Jensen Silversmithy, Copenhagen, after 1945, numbered 296A, Grapevine pattern, of oval form, the rim hung with grape clusters, the foot banded with similar applied ornament on chased leaf ground, *marked on base*, 66 ozs. *Length* 14½ in. (36.8 cm.)

\$12,000–16,000

□ 47

A Danish Silver Oval Centerpiece Bowl, Georg Jensen Silversmithy, Copenhagen, 1925–32, numbered 296B, Grapevine pattern, *marked on base*, 26 ozs. *Length* 10¾ in. (27.3 cm.)

\$4,000–6,000

□ 48

A Pair of Danish Silver Table Candlesticks, Georg Jensen Silversmithy, Copenhagen, after 1945, numbered 263A, Grapevine pattern, *marked on bases*, 22 ozs. 10 dwts. *Height* 5⅞ in. (14.9 cm.)

\$5,000–6,000



49

50

52

51

□ 49

A Danish Silver Centerpiece Bowl, Georg Jensen Silversmithy, Copenhagen, 1925-32, numbered 19B, with flared hemispherical bowl with beaded and lobed rim, openwork leaf, bud and berry cluster stem, domed foot, the base with an inscription, *marked on base*, 33 ozs. 10 dwts. $9\frac{1}{2}$ in. (24.1 cm.)

\$3,500-4,000

□ 51

A Danish Silver Centerpiece Bowl, Georg Jensen Silversmithy, Copenhagen, circa 1923, numbered 197A, with flared hemispherical bowl, openwork leaf, bud and berry cluster stem, domed foot, *marked on base*, stamped with London import marks for 1923-24, 21 ozs. 4 dwts. Diameter $7\frac{3}{4}$ in. (19.7 cm.)

\$2,000-2,500

□ 50

A Danish Silver Centerpiece Bowl, Georg Jensen Silversmithy, Copenhagen, after 1945, numbered 19A, with flared hemispherical bowl with beaded and lobed rim, openwork leaf, bud and berry cluster stem, domed foot, *marked on base*, 23 ozs. 10 dwts. Diameter $7\frac{3}{4}$ in. (19.7 cm.)

\$2,000-3,000

□ 52

A Danish Silver Centerpiece Bowl, Georg Jensen Silversmithy, Copenhagen, 1925-32, numbered 197C, with flared hemispherical bowl, openwork leaf and berry stem, domed foot, *marked on base*, 44 ozs. Diameter $9\frac{7}{8}$ in. (25.1 cm.)

\$3,000-4,000



53

□ 53

A Danish Silver Six Piece Tea and Coffee Set with Matching Two-Handled Oval Tray, Georg Jensen Silversmithy, Copenhagen, 1919-after 1945, numbered 2, 2A, 2B, 2D, and 2S, designed by Georg Jensen,

Blossom pattern, comprising: Coffee Pot, Teapot, Hot Water Pot, one large Creamer, one small Creamer, and an oval Sugar Box and Cover, *marked on bases*, 178 ozs. *Height of coffee pot* $8\frac{5}{8}$ in. (21.9 cm.); *length of tray over handles* $25\frac{5}{8}$ in. (64.5 cm.)

\$12,000-18,000

□ 55

A Pair of Danish Silver Five-Light Candelabra, Georg Jensen Silversmithy, Copenhagen, after 1945, numbered 383A, designed by Georg Jensen, on fluted domed bases, central ring handles, all decorated with cascading and spiralling berries, *marked on bases*, 193 ozs. *Height* $10\frac{5}{8}$ in. (27 cm.)

This design by Georg Jensen was introduced in 1921. The signed original design is reproduced in Jorgen E.R. Moller, *Georg Jensen: The Danish Silversmith*, p. 58.

\$28,000-32,000

□ 54

A Danish Silver Caviar Tureen and Cover, Georg Jensen Silversmithy, Copenhagen, 1919-circa 1927, numbered 169, on four berry cluster feet headed by chased leaves and with matching finial, removeable openwork inner rim and plated liner, *marked on cover, rim and cover*, 100 ozs. 10 dwts. excluding liner. *Height* $14\frac{5}{8}$ in. (37.1 cm.)

\$20,000-30,000





56

□ 56

A Japanese Silver Six Piece Tea and Coffee Set with Two-Handled Tray, Miyamoto Shoko, Tokyo, circa 1902, comprising: Teapot, Coffee Pot, Covered Sugar Bowl, Creamer, Waste Bowl, Hot Water Kettle on Lampstand and oval two-handled Tea Tray, all decorated in high relief with irises in a pond on a hammered ground, handles and supports of lampstand also decorated with irises, iris flower finials, the tray engraved in the center with monogram, all the other pieces engraved underneath with same monogram, repairs, one finial loose, *each marked on base, the tray also with maker's name*, 225 ozs. gross. Together with matching spherical Cigar Lighter, by Arthur & Bond, Yokohama. Length of tray over handles 25 $\frac{1}{4}$ in. (64.1 cm.)

\$6,000–8,000



59

58

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□ 57

A Japanese Silver Centerpiece Bowl, Early 20th Century, *bombé* sides decorated in high relief with irises on a hammered ground, plain tall rim foot, 42 ozs. 10 dwts. including loose flower grid. *Diameter* 10½ in. (26.7 cm.)

\$1,200–1,800

□ 58

A Japanese Silver Bottle Holder, Arthur & Bond, Yokohama, Early 20th Century, formed as an upright dragon, with claws holding the neck clamp, 23 ozs. *Height* 15 in. (38.1 cm.)

\$2,500–3,500

□ 59

A Japanese Silver Centerpiece Bowl, Early 20th Century, hemispherical on pedestal foot, decorated all over in high relief with dragons, 70 ozs. *Diameter* 10 in. (25.4 cm.)

\$2,000–2,500

□ 60

No Lot



61



62

OTHER METALWORK AND JEWELRY

Property of Various Owners

□ 61

An Enameled Silver Pendant, designed by Theodor Fahrner for Braendle-Stil, circa 1925, the rectangular pendant within demi-lune borders, enameled in shades of blue and chocolate brown, pendent from a chain composed of alternating squares and rectangles. *Length of pendant* $2\frac{1}{8}$ in. (5.4 cm.)

Although this pendant is not signed, it compares favorably with chain designs by Fahrner. He is known to have made designs for Firma Gustav Braendle in Germany and Ateliers Paul Brandt in Paris.

\$2,500–4,000

□ 62

A Lalique Gold and Enamel Hatpin, circa 1900, the two-sided fan-shaped pin head cast in low relief with four muscular mice tormenting a furry feline, the ground enameled in dark green, *impressed LALIQUE*. *Length* $9\frac{1}{8}$ in. (23.8 cm.); *width* $1\frac{1}{4}$ in. (3.2 cm.)

\$1,500–2,000



63

□ 63

A Württembergische Metallwarenfabrik (WMF) Silver-Plated Metal Wine Service and Tray, circa 1906, comprising a Decanter, six Tumblers and a two-handled Tray, the decanter and tumblers cast at the neck with lozenge devices conjoined by stringing, the circular tray cast with a stellate device at center, raised on four integral feet, scrolling handles, *impressed factory marks*. 8 pieces. *Height of decanter* $13\frac{1}{8}$ in. (33.3 cm.); *diameter of tray over handles* $15\frac{1}{4}$ in. (38.7 cm.)

\$2,500–4,000



64

Property from the Collection of Mr. Rod Stewart, Los Angeles

□ 64

A German Silver-Plated Metal and Glass Centerpiece, probably Württembergische Metallwarenfabrik (WMF), circa 1900, the elongated canoe-form vessel in emerald green glass, fitting into a scrolling and whiplash foliate cast silver-plated metal frame with exaggerated whiplash handles, *unsigned*. Plating worn, two minor chips to glass. Height 12½ in. (31.8 cm.); length 27½ in. (69.9 cm.)

\$1,500–2,000



65

Another Owner

□ 65

A Württembergische Metallwarenfabrik (WMF) Silver-Plated Metal Inkstand, circa 1915, the molded rectangular base fronted by a pen tray centered by a cartouche encircled by scrolling leaves and berries supporting a central plinth mounted with a vintage airplane with bird-like wings, flanked by hinged square inkwell covers cast with leaves and berry finials, *impressed factory marks*. Ink inserts replaced, losses from airplane, two small cracks to base. Height 5½ in. (14 cm.); length 13 in. (33 cm.)

\$2,000–3,000

FRENCH CAMEO GLASS

Property of Various Owners

□ 66

Two Daum Nancy Enameled Cameo Glass Cabinet Vases, circa 1915, each with trumpet-form neck and bulbous base raised on a low foot in gray glass mottled with white and purple, cut with violets and leafage, enameled in green, purple and yellow, heightened in gilt, *signed in cameo DAUM/NANCY with croix de Lorraine. Heights 4⁷/₈ in. (12.4 cm.); and 4 in. (10.2 cm.)*

\$1,200–1,500

□ 67

A Daum Nancy Enameled Cameo Glass Covered Box, circa 1915, the low domical cover and bulbous base in gray glass mottled with sunshine yellow and crimson, cut with flowering branches, enameled in shades of green, brown, gray, and deep red, *signed in enamel DAUM/NANCY with croix de Lorraine and FRANCE. Height 2¹/₄ in. (5.7 cm.)*

\$1,000–1,500

□ 68

A Daum Nancy Enameled Cameo Glass Vase, circa 1910, ovoid with serrated lip, the clear glass sides streaked with vertical stringing in palest lemon yellow, champagne and peach shading to spring green at the foot, the acid-etched sides overlaid and enameled with undulating poppy blossoms, leafage, wheat sheaves and grasses in shades of Chinese red, chocolate brown and charcoal gray heightened with gilding, the base further decorated with gilt strapwork, *signed in gilt DAUM/NANCY with croix de Lorraine. Height 3¹/₄ in. (8.3 cm.)*

\$1,200–1,500

□ 69

A Daum Nancy Enameled Cameo Glass Winter Landscape Vase, circa 1915, the flattened baluster vessel in gray glass mottled with orange and lemon yellow, cut with a barren winter forest landscape, enameled in black and frosty white, *signed in enamel Daum/Nancy with croix de Lorraine. Height 4³/₄ in. (12.1 cm.)*

\$1,000–1,500

□ 70

A Daum Nancy Enameled Cameo Glass Vase, circa 1915, the squat ovoid vessel in gray glass internally mottled with lemon yellow and purple, cut with spring blossoms and leafage, enameled in shades of red and green, *signed in enameled cameo DAUM/NANCY with croix de Lorraine. Height 2¹/₂ in. (6.4 cm.)*

\$1,000–1,500

□ 71

A Daum Nancy Enameled Cameo Glass Vase, circa 1915, beaker-form, in rich opalescent glass, cut with an amusing scene with a young goose girl tending her flock, enameled in pink, rose and black, the rim heightened in gilt, *signed in gilt Daum/Nancy with croix de Lorraine. Height 4³/₄ in. (12.1 cm.)*

\$1,000–1,500

□ 72

A Daum Nancy Enameled Cameo Glass Vase, circa 1910, the inverted pyriform vessel in clear glass mottled with lemon yellow and mustard, overlaid and enameled with leafy branches being pollinated by buzzing bees in shades of chocolate brown, mustard and grass green, *signed in intaglio DAUM/NANCY with croix de Lorraine. Height 8³/₄ in. (22.2 cm.)*

\$4,000–5,000

□ 73

A Daum Nancy Enameled Cameo Glass Landscape Vase, circa 1915, of rectangular section, in gray glass internally mottled with orange and lemon yellow and cut with a barren winter forest landscape, enameled in black, frosty white and pale lavender, *signed in enamel Daum/Nancy with croix de Lorraine. Height 7¹/₂ in. (19.1 cm.)*

\$2,500–4,000

□ 74

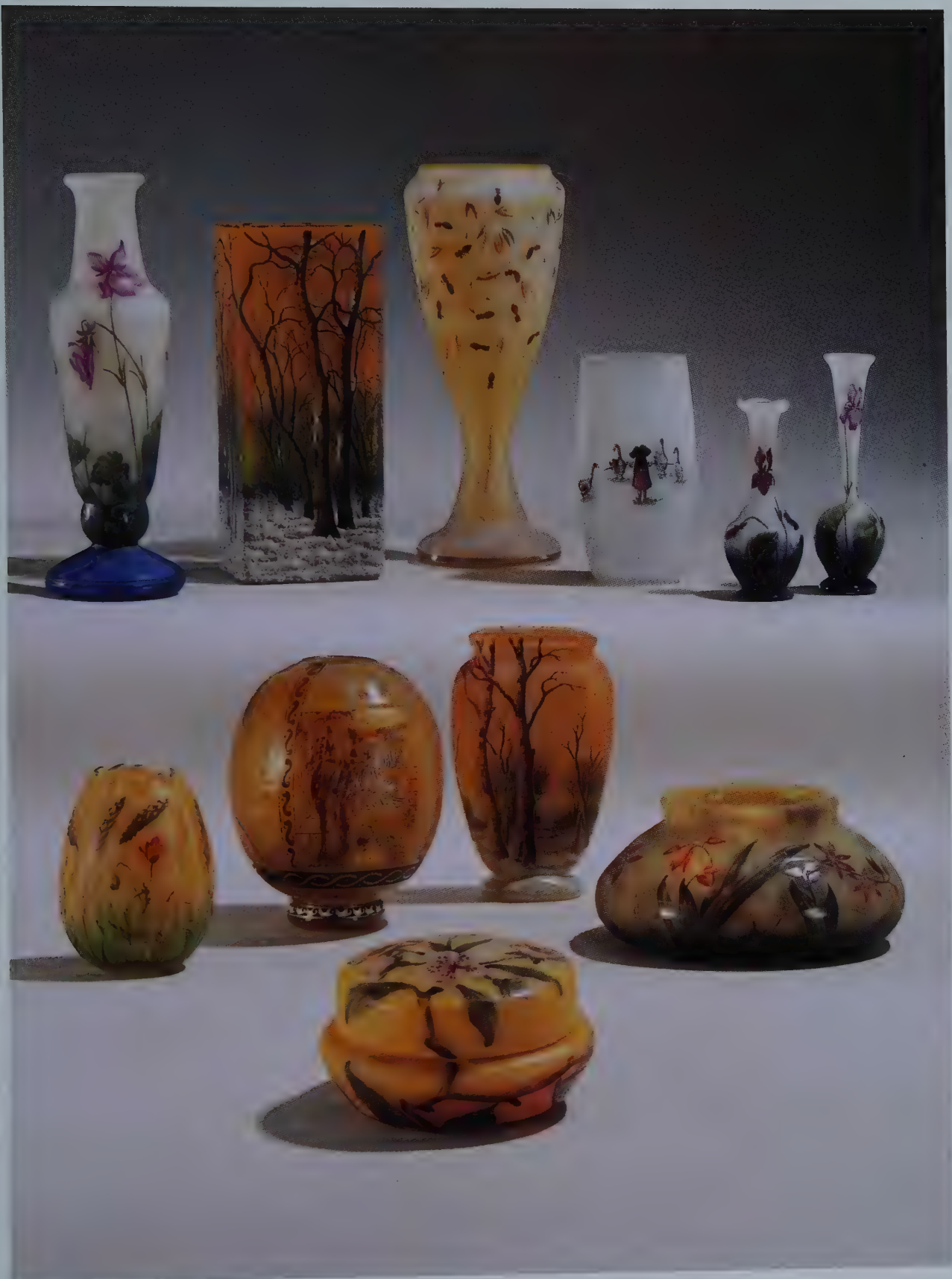
A Daum Nancy Enameled Cameo Glass Vase, circa 1910, the shouldered baluster vessel in clear glass mottled with gray shading to deepest purple, overlaid and enameled in purple, lavender, grass green, lemon yellow and tomato red with sprays of violet blossoms, buds and leafage, *signed in enameled cameo DAUM/NANCY with croix de Lorraine. Height 8⁵/₈ in. (21.9 cm.)*

\$2,000–3,000

□ 75

A Bergun & Scherer Enameled Cameo Glass Vase, circa 1900, ovoid in deep amber glass, overlaid and enameled on the obverse with a panel enclosing classical women within a foliate ground in shades of rust, white and emerald green heightened with gilding, the short circular foot further enameled in black and white with leafage, *signed in gilt B/S/VERREURIE D'ART/DE LORRAINE within a thistle. Height 4³/₈ in. (11.1 cm.)*

\$4,000–6,000



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□ 76

A Daum Nancy Mold-Blown Cameo Glass Landscape Vase, circa 1915, the shouldered swollen cylindrical vessel with everted lip in gray glass mottled with crimson, lemon yellow and green, overlaid with mottled emerald green and black and molded in low relief with leafy trees in the foreground with a quaint village in the distance finely wheel-carved and partially *martelé*, signed in intaglio *DAUM/NANCY* with *croix de Lorraine*. Height 11³/₈ in. (28.9 cm.)

\$6,000–9,000

□ 77

A Daum Nancy Cameo Glass Vase, circa 1910, the ovoid shouldered vessel in gray glass internally decorated with mottled lemon yellow, dark yellow, rose and deep burgundy, overlaid with rose and burgundy, acid-etched and wheel-carved with hibiscus blossoms and leafage, the shoulder wheel-carved with *martelé*, signed in intaglio *DAUM NANCY FRANCE* with *croix de Lorraine*. H. 13 in. (33 cm.)

\$6,000–9,000

□ 78

A Daum Nancy Cameo Glass Landscape Vase, circa 1910, the slender cylindrical neck and flattened spherical body in gray glass streaked with lemon

yellow and salmon, overlaid in chocolate brown and cut with a river landscape with boating, a leafy tree in the foreground, signed in cameo *DAUM/NANCY* with *croix de Lorraine* and 387. Height 19¹/₂ in. (49.5 cm.)

\$2,500–4,000

□ 79

An Unusual Daum Nancy Applied Cameo Glass Vase, circa 1910, the shouldered baluster vessel with everted rim in gray glass internally streaked with rose and yellow and scattered gold foil inclusions, overlaid with lime green and cut with stalks of wheat and pendent leafy berried vines, the ground *martelé*, an applied molded cicada in blue, green, black and yellow glass perched on a leaf on one side, signed in intaglio *DAUM/NANCY* with *croix de Lorraine*. Height 13 in. (33 cm.)

\$10,000–15,000

□ 80

A Daum Nancy Mold-Blown Cameo Glass Landscape Vase, circa 1915, the shouldered swollen cylindrical vessel with everted lip in gray glass internally mottled with crimson, violet and ochre, overlaid in deepest red/black and molded in low relief with gnarled leafless trees in the foreground with wheel-carved blossoms and *martelé* background, signed in intaglio *DAUM/NANCY* with *croix de Lorraine*. Height 11³/₈ in. (28.9 cm.)

\$6,000–9,000



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□ 81

A Daum Nancy Enameled Cameo Glass Landscape Vase, circa 1910, the attenuated ovoid vessel raised on a cushion-form foot, the gray glass sides streaked with gray-blue, lime green and turquoise, overlaid and enameled with a river landscape with leafy birch trees on grassy banks in the foreground in shades of grass green, spring green, rust, puce and charcoal gray, signed in enamel DAUM/NANCY with croix de Lorraine and PP. Height 19⁵/₈ in. (49.8 cm.)

\$6,000–8,000

□ 82

A Daum Nancy Wheel-Carved Cameo Glass Vase, circa 1910, the cylindrical vessel with bulging neck in gray glass mottled with lemon yellow shaded with maroon, overlaid and finely wheel carved with trumpet blossoms, buds, leafage and grasses in shades of cherry red and maroon, the neck *martelé*, the flattened circular foot further carved with leafage, signed in intaglio DAUM NANCY FRANCE with croix de Lorraine. Height 16¹/₄ in. (41.3 cm.)

\$3,000–5,000

□ 83

A Daum Nancy Cameo Glass Landscape Vase, circa 1910, the cylindrical body in gray glass internally decorated with mottled yellow, orange, rose, violet and indigo, overlaid with mottled spring and forest green, cut with a verdant landscape, signed in cameo DAUM/NANCY with croix de Lorraine. Minor rim chip. H. 13 in. (33 cm.)

\$3,000–4,000

□ 84

A Good Daum Nancy Enameled Cameo Glass Vase, circa 1910, the cylindrical vessel with slightly flaring rim raised on a bulbous base in gray glass streaked with purple and white and cut with violet blossoms and leafage above reserves enclosing grasshoppers framed by whiplash devices, enameled in shades of green and violet blue and heightened in gilt, signed in gilt DAUM/NANCY with croix de Lorraine. Drilled. Height 22 in. (55.9 cm.)

\$5,000–8,000



□ 85

A Daum Nancy Applied, Wheel-Carved Cameo Glass and Wrought-Iron Dragonfly Lamp, circa 1910, the shouldered open conical shade and baluster base in gray glass mottled with pale blue and violet, overlaid with mottled shades of green, brown and yellow and cut with lotus blossoms and leafage; the shade with two applied and finely wheel-carved dragonflies, the base with one, has simple three-arm wrought-iron mount, *shade and base signed in intaglio DAUM NANCY with croix de Lorraine. Height 19½ in. (49.5 cm.); diameter 9½ in. (24.1 cm.)*

\$35,000–45,000



88

87

86

Property from the Collection of Mr. Rod Stewart, Los Angeles

□ 86

A Gallé Mold-Blown Cameo Glass Lamp Shade, circa 1925, the domical shade in gray glass mottled with lemon yellow and overlaid with deep red, molded and cut in low relief with clusters of ripe cherries pendent from leafy branches, *signed in cameo Gallé*. Together with a wrought-iron lamp base conformingly cast with clusters of cherries and leafage. 2 pieces Diameter 12 $\frac{1}{4}$ in. (31.1 cm.)

\$7,000–10,000

Property of Various Owners

□ 87

A Müller Frères Cameo Glass and Wrought-Iron Lamp, circa 1920, the bullet-form shade and baluster base in opalescent lemon yellow streaked with

lemon yellow and sapphire blue, overlaid in cherry red and maroon and cut with poppy blossoms, buds and leafage, simple wrought-iron mounts, *acid stamped MULLER FRES/LUNEVILLE*. Height 20 $\frac{3}{4}$ in. (52.7 cm.)

\$8,000–12,000

□ 88

A D'Argental Cameo Glass and Wrought-Iron Lamp, circa 1920, the domical shade and baluster base in opalescent lemon yellow glass splashed with rose red, overlaid in deepest rose red and strawberry red and cut with trailing vines of morning glories and columbine blossoms and leafage, foliate wrought-iron mounts, *signed in cameo d'Argental with croix de Lorraine*. Height 24 $\frac{3}{4}$ in. (62.9 cm.); diameter of shade 13 in. (33 cm.)

\$6,000–9,000

□ 89

An Early Gallé Enameled Cameo Glass 'Syrian' Vase, circa 1885, the waisted pear-form vessel with cylindrical foot and flaring collar in pale green-tinged gray glass, cut with all over intricate interlacing patterns and enameled in burgundy, red and turquoise, heightened in gilt, *inscribed Emile Gallé/a Nancy*. Height 10³/₄ in. (27.3 cm.)

\$5,000–8,000

□ 90

A Gallé Enameled Cameo Glass Vase with Applied Decoration, circa 1910, the waisted cylindrical vessel in transparent lime-green glass streaked with cherry red, overlaid and enameled with sprays of exotic orchids and leafage in shades of dusty rose, pink, lavender, puce and lemon yellow, the sides further decorated with intaglio-carved leafage heightened with chocolate brown enamel, two blossoms with applied cabochon stamens with conforming decoration, *signed in intaglio Cristallerie d'Emile Gallé Nancy/modèle et décor déposé*. Height 15 in. (38.1 cm.)

\$4,000–6,000

□ 91

A Good Gallé Enameled Cameo Glass Vase, circa 1900, the bulbous floriform vessel raised on a double rolled base with irregular lobed rim, in clear glass tinged with amber, overlaid in deep amber and cut with clematis blossoms and leafage, enameled in brilliant orange, brick red, yellow and brown heightened with gilding, the interstices about the petaled base partially *martelé*, *signed in cameo Gallé*. Height 10¹/₄ in. (26 cm.)

\$7,000–10,000

□ 92

A Gallé Enameled and Wheel-Carved Glass Ewer, circa 1890, the waisted cylindrical vessel with applied loop handle and thick trailings, in pale amber glass, broadly wheel-carved with diagonal fluting and carved on one side with lily blossoms and leafage, enameled in pale pink and brown, heightened in gilt, *inscribed Cristallerie/d'Emile Gallé/Nancy/Modèle et décor Déposés*. Height 13¹/₈ in. (33.3 cm.)

\$6,000–9,000

□ 93

A Gallé Fire-Polished Cameo Glass Bowl, circa 1900, the bulbous vessel in opalescent glass internally decorated with olive green splashes, overlaid in rose and cut with magnolia blossoms and leafage, the ground with *martelé*, *signed in cameo Cristallerie/de Gallé/Nancy*. Height 4¹/₂ in. (11.4 cm.); diameter 10 in. (25.4 cm.)

\$4,000–6,000

□ 94

A Gallé Enameled Glass Vase, circa 1900, the flattened ovoid vessel with trumpet-form neck in palest champagne glass, the ribbed sides finely enameled with sprays of wildflowers and leafage in shades of rose, burgundy, maroon, chocolate brown, lime green and sea green, *signed in enamel E. Gallé/Nancy*. Height 10¹/₂ in. (26.7 cm.)

\$3,000–5,000

□ 95

A Gallé Enameled Glass Atomizer, circa 1900, of flattened lobed contour, the transparent pale champagne walls delicately enameled with a dragonfly in flight reserved against a length of scrolling lace finely painted with florets, in shades of aquamarine, sapphire blue, black and white heightened with gilding, *signed in enamel Emile Gallé/Nancy déposé*. Mounts replaced. Total height 6³/₄ in. (17.1 cm.)

\$2,500–3,000

□ 96

A Gallé Enameled Cameo Glass Bud Vase, circa 1900, the slender trumpet-form vessel with bulbous rim, in pale amber glass, cut with trailing blossoms and leafage, enameled in deep red, orange, green and black, heightened in gilt, the textured ground stained brown, *signed in gilt cameo Gallé*. Height 7 in. (17.8 cm.)

\$1,200–1,800

□ 97

A Gallé Enameled Glass Stoppered Perfume Bottle, circa 1900, the spherical body with squared sides, the transparent champagne walls enameled on the obverse with a thistle blossom and thorny leafage, the reverse with a *croix de Lorraine*, in shades of white, dusty rose, maroon and black, heightened with gilding, the domed stopper enameled with a thistle, *signed in enamel E. Gallé/déposé*. Height 5⁵/₈ in. (14.3 cm.)

\$1,500–2,000

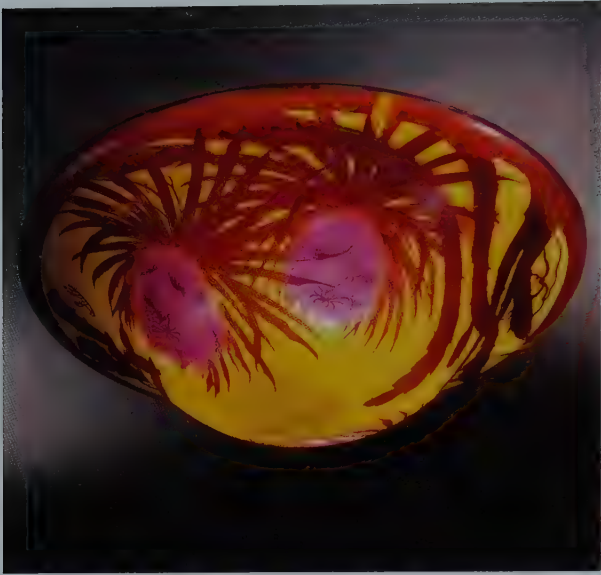
□ 98

A Gallé Enameled Cameo Glass Vase, circa 1900, of flattened ovoid contour, the clear glass acid-etched sides overlaid and enameled on the obverse with the *Croix de Lorraine* surrounded by thistles and thorny leafage in shades lime green, rose, maroon, peach, white and chocolate brown heightened with gilding, *signed in intaglio Gallé within a leaf*. Height 10¹/₁₆ in. (25.6 cm.)

\$4,000–6,000



	89	90		91		92	
94		97	93	95		98	96



99

□ 99

A Gallé Cameo Glass and Gilt-Bronze Plafonnier, circa 1900, the domical shade with opalescent yellow sides, overlaid in tomato red, maroon, orange and bubble gum pink and cut with night blooming cirrus blossoms, buds and leafage, *signed in cameo Gallé*; simple gilt-bronze mounts. *Diameter 15 5/8 in. (39.7 cm.)*

\$9,000–12,000



100

□ 100

A Pair of Gallé Cameo Glass and Silvered-Bronze Appliques, circa 1900, each demi-lune shade in gray glass splashed with pale salmon, overlaid in salmon and nutmeg brown and cut with nasturium blossoms, buds and leafage, fitting into silvered-bronze mounts cast with scrolling leafage, *signed in cameo Gallé*. *Height 9 1/8 in. (23.2 cm.)*

\$3,000–5,000



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102

□ 101

A Gallé Cameo Glass Vase, circa 1900, of expanding cylindrical contour, the pale yellow opalescent glass walls overlaid in cherry red and maroon and cut with pendent magnolia blossoms, buds and leafage, *signed in cameo Gallé*. Height 18 in. (45.7 cm.)

\$5,000–8,000

□ 103

A Gallé Cameo Glass Vase, circa 1900, the tall waisted cylindrical vessel in gray glass overlaid in burnt orange and crimson, cut with stalky delphinium blossoms and leafage, the whole fire-polished, *signed in cameo E Gallé*. Height 20½ in. (52.1 cm.)

\$3,000–5,000

□ 102

A Gallé Cameo Glass Vase, circa 1900, identical to the preceding, *signed in cameo Gallé*. Height 18 in. (45.7 cm.)

\$4,000–6,000

□ 104

A Gallé Cameo Glass Vase: La Chêne, circa 1895, the shouldered flattened ovoid vessel in deep olive green glass overlaid in deep amber and cut with oak branches pendent with leaves and acorns, the ground partially *martelé*, the whole fire-polished and additionally acid-etched on the interior and exterior with the skeletal texture of decayed leaves, *signed in intaglio Gallé*. Height 9⅞ in. (24.4 cm.)

\$6,000–9,000



105

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108

□ 105

A Gallé Cameo Glass Vase, circa 1900, the shouldered tapering ovoid vessel with everted rim in gray glass internally mottled with lemon yellow, overlaid in blue and purple and cut with clusters of hibiscus blossoms and leafage, *signed in cameo Gallé*. Height 8 $\frac{1}{4}$ in. (21 cm.)

\$1,000–1,500

□ 106

A Gallé Cameo Glass Landscape Vase, circa 1900, the baluster vessel in gray glass splashed with amber, overlaid in lime green and chocolate brown and cut with a river landscape with leafy trees in the foreground, *signed in cameo Gallé*. Height 12 $\frac{1}{2}$ in. (31.8 cm.)

\$2,000–3,000

□ 107

A Gallé Wheel-Carved Cameo Glass Vase, circa 1890, pyriform with floriform lip, the clear glass sides streaked with champagne, overlaid in champagne and finely wheel carved with jack-in-the-pulpit blossoms and leafage, the body further intaglio carved with leafage and tendrils, *signed in cameo within a jack-in-the-pulpit blossom Cristallerie Emile/Gallé/a Nancy*. Height 10 $\frac{1}{2}$ in. (26.7 cm.)

\$2,000–3,000

□ 108

A Gallé Cameo Glass Vase, circa 1900, the cylindrical vessel in gray glass streaked with bands of rich amber opalescence, overlaid in cherry red and mulberry and cut with pendent leafy trumpet vines, *signed in cameo Gallé*. Height 11 $\frac{3}{4}$ in. (29.8 cm.)

\$3,000–5,000

PÂTE-DE-VERRE

Property of Various Owners

□ 109

A G. Argy-Rousseau Pâte-de-Verre Paperweight: Papillon de Nuit (Bloch-Dermant 23.28), circa 1923, cast as a cube of gray glass internally streaked with deep forest green and molded on one corner and top with moths in full relief, *molded G. ARGY-/ROUSSEAU*. Height 2 $\frac{7}{8}$ in. (6.7 cm.)

\$1,000–1,500

□ 110

An A. Walter Pâte-de-Verre Figure of a Bird, modeled by Henri Bergé, circa 1925, well modeled in full relief, the plump bird standing on a shaped oval base, in shades of turquoise, aquamarine, lemon yellow and maroon, *signed AWALTER NANCY and B.* Height 4 in. (10.2 cm.)

\$2,000–3,000

□ 111

A G. Argy-Rousseau Pâte-de-Verre Pendant: Bouquet de Fleurs (Bloch-Dermant 24.44), 1924, circular, molded in low and medium relief with a ribbon-tied bouquet of flowers in shades of Chinese red, lavender, pink and charcoal reserved against a gray ground splashed with lavender and pink, *signed G.A.R.*; silk cord. Diameter 2 $\frac{7}{8}$ in. (6.7 cm.)

\$1,000–1,500



114

113 111

110

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112

□ 112

A G. Argy-Rousseau Pâte-de-Verre and Wrought-Iron Veilleuse: Papillons (Bloch-Dermant 24.26), 1926, the almost spherical shade in gray glass splashed with lavender and Chinese red, molded in shallow relief with three butterflies with outspread wings reserved against a stylized foliate ground in shades of Chinese red, lavender, purple, black and chocolate brown, simple wrought-iron mount, *signed G. ARGY-ROUSSEAU*. Height 5 in. (12.7 cm.)

\$8,000–12,000

□ 113

A G. Argy-Rousseau Pâte-de-Cristal Luminière: Feuillage Rayonnant (Bloch-Dermant 24.20), 1924, square, molded in low and medium relief with an unfurling fern frond within a surround of radiating ovoid petals in shades of emerald green and chocolate brown reserved against a lemon-yellow ground, *signed G. ARGY-ROUSSEAU*, black-painted base. Height of panel $8\frac{3}{8}$ in. (20.6 cm.); length of panel 10 in. (25.4 cm.)

\$3,000–4,000

□ 114

A Décorchemont Pâte-de-Cristal Vase, dated 1927, the expanding paneled vessel in gray glass internally mottled with cobalt blue and turquoise, molded in low relief with a geometric band at the lip, raised on a circular base, *molded DECORCHEMONT, inscribed A765*. Height $6\frac{1}{2}$ in. (16.5 cm.)

\$6,000–9,000



115



117

118A

116

118

AUSTRIAN GLASS

Property of Various Owners

□ 115

A Good Unsigned Loetz Iridescent Glass Vase, circa 1900, the trumpet-form vessel with pale lemon opalescent walls decorated on the lower half with deep cinnamon wavy lines between maroon borders, the whole decorated with randomly-placed silvery-amber oil spottings. *Height 14 $\frac{3}{8}$ in. (36.5 cm.)*

\$10,000–15,000

See illustration on preceding page

□ 116

An Unsigned Loetz Silver-Overlay Iridescent Glass Vase, circa 1908, the bulbous floriform vessel in green glass decorated with damascene trailings in blue/green, yellow/green and yellow, the whole overlaid with swirling arabesques of engraved silver with a shaped cartouche engraved *Lucy Shaw/to/Townie/January/1908*. Several losses to overlay. *Height 12 $\frac{1}{2}$ in. (31.8 cm.)*

\$1,500–2,000

□ 117

A Loetz Iridescent Glass Vase, circa 1900, the pyriform vessel with indented sides in rich lemon-yellow iridescence, decorated with silvery-blue, purple and lavender drippings, trailings and bosses, inscribed *Loetz/Austria*. *Height 5 $\frac{1}{2}$ in. (14 cm.)*

\$3,000–5,000

□ 118

An Unsigned Loetz Acid-Etched Iridescent Glass Vase, circa 1900, the bulbous dimpled base with tapering cylindrical neck and everted rim, in emerald green glass, decorated with a pattern of acid-etched chestnut leaves, the whole in iridescence, with original retailer's paper label. *Height 13 $\frac{3}{4}$ in. (34.9 cm.)*

\$2,500–4,000

□ 118A

A Good Loetz Iridescent Glass Vase, circa 1900, the ovoid vessel with pulled scrolling lip in olive green glass decorated with silvery blue iridescent damascene trailings, inscribed *Loetz/Austria*. *Height 5 in. (12.7 cm.)*

\$2,000–3,000

LALIQUE

Property of Various Owners

□ 119

A Lalique Molded and Frosted Glass Lamp: Bague Personnages (Marcilhac 2152), model introduced 1913, the inverted conical shade and trumpet-form base with slightly ribbed sides centering a band molded in high relief with nude female figures cavorting in a bower, gray patine, inscribed *R. Lalique France at a later date*. *Height 18 $\frac{1}{2}$ in. (47 cm.)*

Provenance:

Christie's New York, December 16, 1983, sale 5478, Elmore, lot 228.

\$15,000–18,000



119



120

□ 120

A Lalique Molded Green Glass Vase: Languedoc (Marcilhac 1021), model introduced 1929, the spherical vessel molded in high relief with bands of leafage with serrated edges, *inscribed R. Lalique No. 1021. Height 9 1/8 in. (23.2 cm.)*

\$15,000–20,000

See detail on cover

□ 121

A Lalique Molded and Frosted Glass Lamp: Saint-Nabor also called Arceaux (Marcilhac 2162), model introduced 1927, the conical shade and base molded in deep relief with three tiers of graduated fiddleheads, the shade resting on an integral cylindrical support, *base molded R. LALIQUE. Height 13 3/4 in. (34.9 cm.); diameter of shade 11 1/4 in. (28.6 cm.)*

\$10,000–15,000



121



122

123

124

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□ 122

A Lalique Amber Opalescent Glass Bowl: Martigues (Marcilhac 377), model introduced 1920, the shallow circular vessel in thick rich amber opalescent glass molded on the exterior in medium relief with spiky fish swimming in a circle, *molded R. LALIQUE, inscribed FRANCE. Diameter 14³/₈ in. (36.5 cm.)*

\$2,500–4,000

□ 124

A Lalique Molded Opalescent Glass Bowl: Poissons No. 1 (Marcilhac 3262), model introduced 1931, the shallow circular bowl molded in low relief on the exterior with scaly fish in formation performing a water ballet to the tune "I'm Forever Blowing Bubbles", *molded R. LALIQUE. Diameter 11¹/₂ in. (29.2 cm.)*

\$900–1,200

□ 123

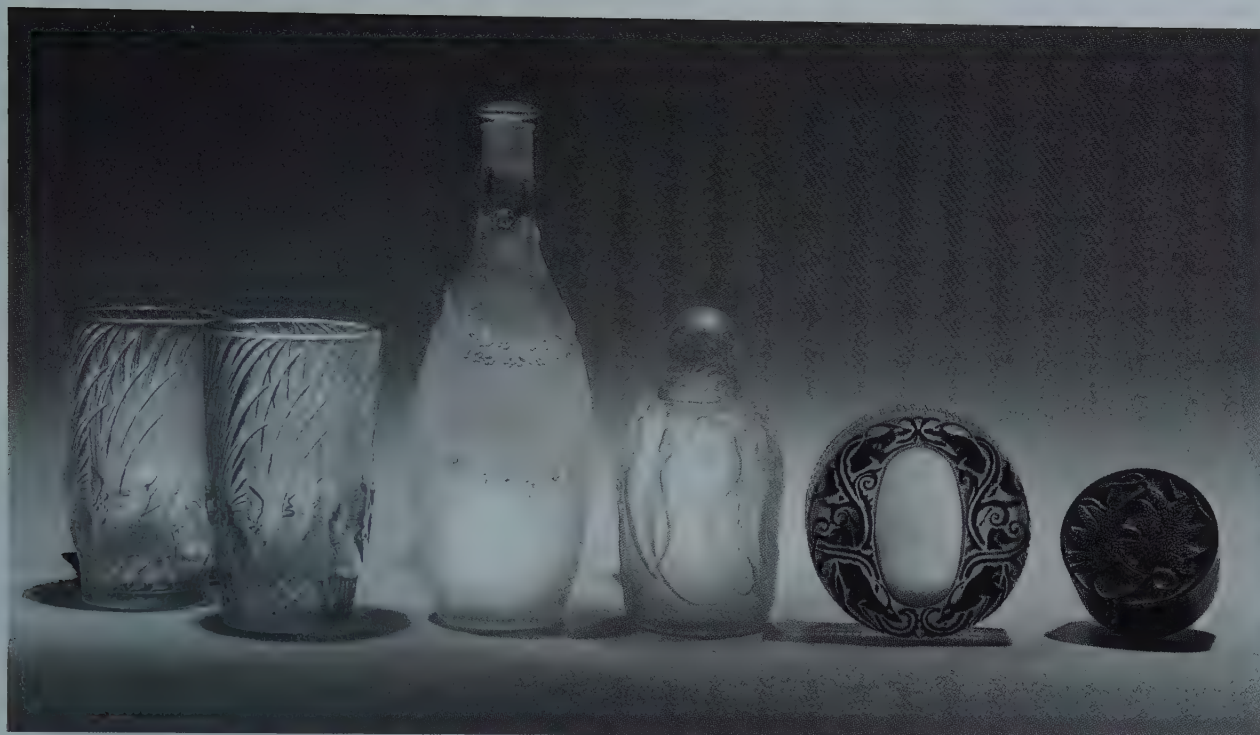
A Lalique Opalescent Glass Bowl: Martigues (Marcilhac 377), model introduced 1920, the shallow circular vessel in thick opalescent glass molded in medium relief on the exterior with spiky fish swimming in a circle, *molded R. LALIQUE. Diameter 14³/₈ in. (36.5 cm.)*

\$2,000–3,000

□ 125

A Lalique Opalescent Glass Covered Box: Deux Sirènes (Marcilhac 43), model introduced 1921, circular, molded on the interior of the cover in bas and medium relief with two sea nymphs with long swirling hair, clear glass base, *molded R. LALIQUE. Diameter 10¹/₄ in. (26 cm.)*

\$3,000–4,000



130

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126

□ 126

A Lalique Black Glass Covered Box: *Véronique* (Marcilhac 25), model introduced 1919, circular in black glass, the cover molded in low relief with two ribbon-tied bouquets, *molded R. LALIQUE, inscribed France. Diameter 3 1/8 in. (7.9 cm.)*

\$1,500–2,000

□ 129

A Lalique Molded and Frosted Glass Eau de Toilette Bottle: *L'Origan* for Coty (Utt, C.10), model introduced 1910, the elongated ovoid bottle and flattened domical stopper in gray glass, the sides molded with encircling garlands of blossoms, *unsigned. Height 11 in. (27.9 cm.)*

\$1,800–2,500

□ 127

A Lalique Enameled Glass Box: *Tananarive* also called *Antilope* (Marcilhac 74), model introduced 1925, the clear glass lid molded and enameled in black bas relief with antelopes crouched amongst leafy branches surrounding a clear glass oval, the base with fluted sides, *inscribed R. Lalique. Diameter 4 3/4 in. (12.1 cm.)*

\$1,500–2,000

□ 130

A Pair of Lalique Molded and Frosted Grey Glass Beakers: *Coq Et Plumes* (Marcilhac 1033), model introduced 1928, each tapering cylindrical vessel molded in medium and low relief with a band of strutting roosters, their feathery tails encircling the acid-etched sides, traces of blue *patine*, *inscribed R. LALIQUE, FRANCE. Height 6 1/4 in. (15.9 cm.)*

\$1,200–1,500

□ 128

A Lalique Molded and Frosted Glass Perfume Burner: *Sirènes* (Marcilhac 2651), model introduced 1920, the swollen conical vessel and deep domical lid in gray glass, the base molded about the sides with nude mermaids in various poses, the cover molded with their flowing hair, *inscribed R. Lalique. Small chip to side of lid. Height 6 3/4 in. (17.1 cm.)*

\$1,000–1,500



134

133

132

131

□ 131

A Lalique Amber Glass Vase: Monnaie du Pape (Marcilhac 897), model introduced 1914, cylindrical with incurvate shoulder, the rich amber sides molded in low relief with overlapping *monnaie du pape* leafage, molded R. LALIQUE. Height 9¹/₈ in. (23.2 cm.)

\$2,500–3,000

□ 133

A Lalique Molded and Frosted Glass Vase: Charmilles (Marcilhac 978), model introduced 1926, spherical, the frosted glass walls molded in low and medium relief with overlapping leafage, traces of blue *patine*, molded R. LALIQUE. Height 14 in. (35.6 cm.)

\$4,000–6,000

□ 132

A Lalique Molded and Frosted Glass Vase: Languedoc (Marcilhac 1021), model introduced 1929, spherical, molded in medium and high relief with tiers of overlapping leafage with serrated edges, traces of brown *patine*, inscribed R. Lalique France. Minor flecks to foot. Height 8⁷/₈ in. (22.5 cm.)

\$4,000–6,000

□ 134

A Lalique Molded and Frosted Opalescent Glass Vase: Ceylon (Marcilhac 905), model introduced 1924, the expanding cylindrical vessel with flat rim, molded in low relief with pairs of lovebirds *affrontè*, perched amidst leafy branches, retains pale blue *patine*, inscribed R. LALIQUE FRANCE. Height 9¹/₄ in. (23.5 cm.)

\$1,500–2,000



138

135

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□ 135

A Lalique Molded and Frosted Opalescent Glass Statuette: Naiade (Marcilhac 832), model introduced 1920, the mermaid with flowing hair and curled scaled tail, holding a conch to her ear, *unsigned*. Base slightly ground. Height $5\frac{1}{8}$ in. (13 cm.)

\$2,000–3,000

□ 137

A Lalique Molded and Frosted Glass Statuette: Sirène (Marcilhac 831), model introduced 1920, in gray glass, the crouching mermaid wringing the sea from her hair, circular base, *unsigned*. Base slightly ground. Height $4\frac{1}{8}$ in. (10.5 cm.)

\$1,200–1,500

□ 136

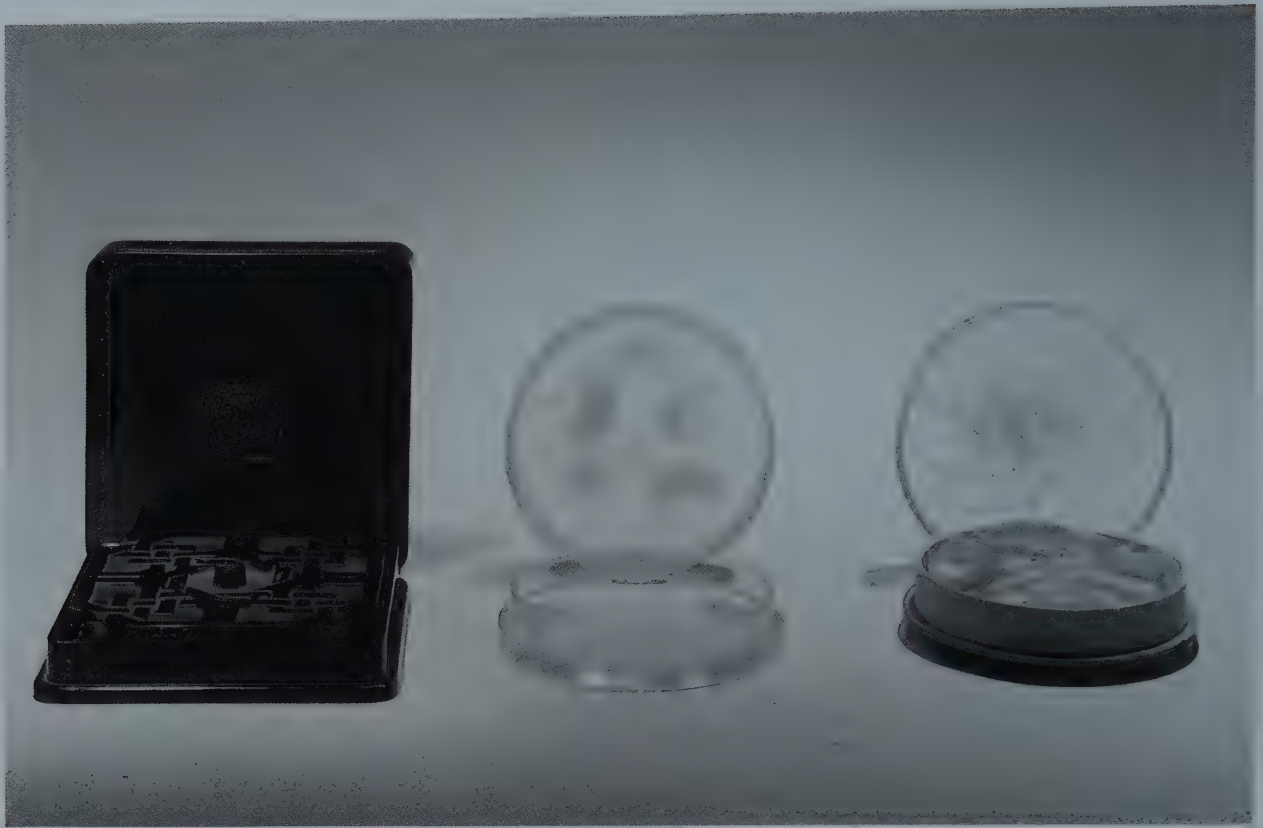
A Fine Lalique Blue Glass Perfume: Bouchon Cassis (Marcilhac 494), model introduced 1920, the slightly bulging cylindrical vessel in clear glass molded with vertical stringing with original blue *patine*, the arched tiara stopper molded in full relief with pendent berried branches, *molded R. LALIQUE*. Minor chip to base of stopper. Height $4\frac{3}{8}$ in. (11.7 cm.)

\$5,000–8,000

□ 138

A Lalique Glass Figure: Deux Tourterelles (Marcilhac 1128), model introduced 1925, cast in full relief in yellow and blue tinged opalescence, the entwined lovebirds perched on a flower-strewn circular base, *inscribed R. Lalique* Height $4\frac{5}{8}$ in. (11.7 cm.)

\$1,500–2,000



141

140

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□ 139

A Lalique Opalescent Glass and Satin Covered Perfume Case: *Quatre Flaçons* for Houbigant (Marcilhac p. 965), model introduced 1928, the circular slightly opalescent circular lid molded on the interior in medium relief with scrolling leafage, the interior fitted with four arched bottles molded with conforming leafage, *molded R. LALIQUE/HOUBIGANT*; fitted satin-covered box. One bottle cracked. *Diameter 5½ in. (14 cm.)*

\$3,000–5,000

□ 141

A Lalique Black Glass Covered Perfume Case: *Quatre Parfums D'Orsay* for D'Orsay (Marcilhac p. 964), model introduced 1927, square with slightly domed lid molded at center in shallow relief with the arms of D'Orsay, the interior fitted with four bottles and a covered box, all cast in low relief with strapwork, simple square box, *perfumes molded R. LALIQUE/FRANCE*. One stopper frozen and broken, one bottle broken, cover with one minor chip. *6⅞ in. (16.8 cm.) square*

\$3,000–5,000

□ 140

A Lalique Opalescent Glass Covered Powder Box: *Houppes, Boîte Ronde* (Marcilhac 29), model introduced 1921, circular, the rich opalescent sides molded on the interior with powder puffs in medium relief, the box with slightly opalescent glass sides, *molded R. LALIQUE*. Together with a Lalique Rampillon Vase (Marcilhac 991), in clear glass, *inscribed R. LALIQUE/FRANCE*. *2 pieces. Diameter 5⅞ in. (14.3 cm.)*

\$1,500–2,000

□ 142

A Pair of Lalique Molded and Frosted Glass *Plafonniers*: *Stalactites* (Marcilhac 2454), model introduced 1912–1914, each domical shade in gray glass molded with rows of stalactites, each suspended from four chains and ceiling cap in silvered metal, *inscribed R. LALIQUE FRANCE*. Several minor chips. *Height 18 in. (45.7 cm.); diameter 10¼ in. (27.3 cm.)*

\$3,500–4,500



145

□ 143

A Lalique Molded and Frosted Glass Plafonnier: Stalactites (Marcilhac 2454), model introduced 1912-1914, the inverted domical shade in gray glass molded with pendent stalactites, *molded monogram Verrierie d'Alsace/FRANCE*. Lacks hardware for hanging. Diameter 10 $\frac{3}{4}$ in. (27.3 cm.)

\$2,500-3,000

□ 144

A Lalique Molded and Frosted Glass Plafonnier: Dahlias (Marcilhac 2457), model introduced 1923, the domical shade in gray glass molded in low and medium relief with full-blown dahlia blossoms and leafage, suspended from four twisted cords conjoined to a cylindrical frosted glass ceiling mount, *molded R. LALIQUE*. Diameter 12 in. (30.5 cm.)

\$1,500-2,000

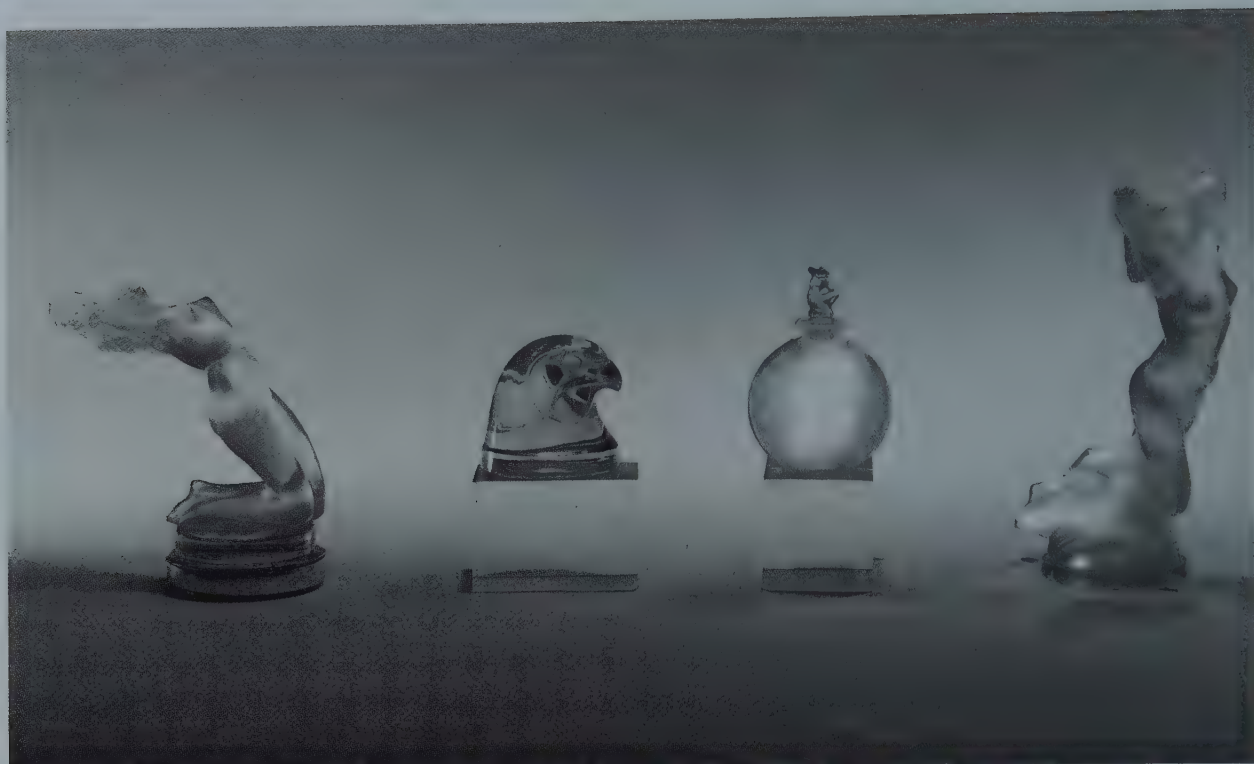
□ 145

A Lalique Molded and Frosted Glass Chandelier: Papillons (Marcilhac 2450), model introduced 1914, composed of eight shaped rectangular panels molded in medium relief with butterflies in flight, fitting into a chromed-metal radiating support above a hemispherical drop finial cast with upright panels of marguerites and leafage between raised borders. Ceiling cap and chains lacking. Diameter 24 in. (61 cm.)

\$12,000-18,000



142 (one of pair)



146

147

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149

□ 146

A Lalique Molded and Frosted Glass Mascot: Chyrsis (Marcilhac 1183), model introduced 1931, molded in full relief with a nude female figure kneeling on a circular base, with arched back and trailing hair, *acid stamped R. LALIQUE FRANCE*. Chrome mount. Total height 5½ in. (14 cm.)

\$2,000–3,000

□ 147

A Lalique Molded and Frosted Glass Paperweight: Tête d'Épervier (Marcilhac 1139), model introduced 1928, molded in full relief with the head of a sparrow-hawk, circular base, *molded LALIQUE FRANCE*. Height 2½ in. (6.4 cm.)

\$1,500–2,000

□ 148

A Lalique Molded and Frosted Glass Perfume Bottle: Amphitrite (Marcilhac 514), model introduced 1920, in gray glass, the flattened ovoid bottle molded as a spiraling shell, the stopper cast as a miniature nude maiden seated on a rock, retains traces of pale brown *patine*, *molded LALIQUE*. Minor rim chips. Height 3⅞ in. (9.8 cm.)

\$1,500–2,000

□ 149

A Lalique Molded and Frosted Glass Statuette: Vitesse (Marcilhac 1160), model introduced 1929, in gray glass, cast as a nude maiden leaning into the breeze, her arms overhead holding her hair, *molded R. LALIQUE and FRANCE*. Height 7⅞ in. (18.7 cm.)

\$3,000–5,000

□ 150

A Lalique Three-Piece Molded and Frosted Glass Table Garniture: Fourgères (Marcilhac 2118), model introduced 1934, comprising: a rectangular molded bowl centerpiece and a pair of candlesticks, each in clear glass molded in low relief with leafy vines, the centerpiece with flaring sides, each cylindrical candlestick with a flaring lip and raised on a wide flaring base, the underside colored with brown *patine*, *each candlestick acid-stamped R. LALIQUE*. Chips to corners of centerpiece. Length of centerpiece 13¾ in. (34.9 cm.)

\$2,000–3,000



152

151

153

OTHER LATER GLASS

Property of Various Owners

□ 151

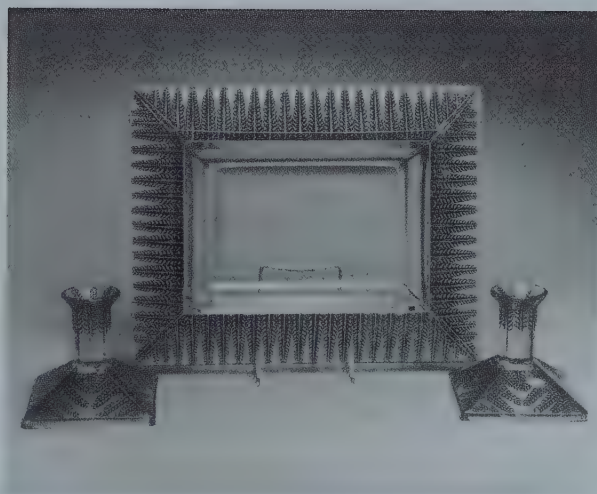
A Sabino Opalescent Glass Covered Box, circa 1925, the circular lid in pearly opalescence, molded on the interior in low and medium relief with three mermaids rising from a churning sea, *molded SABINO.PARIS*; satin-covered circular box. *Diameter 9 in. (22.9 cm.)*

\$1,500–2,000

□ 152

A Sabino Opalescent Glass Figural Plaque: Masque de Triton, 20th century, ovoid, molded in high relief with the head of a cherubic Triton, in rich blue-yellow opalescence, *signed in intaglio Sabino France*. Together with a wooden stand. *2 pieces. Diameter 15¼ in. (38.7 cm.)*

\$4,000–6,000



150

□ 153

A Sabino Opalescent Glass Vase: La Danse, 20th century, ovoid, molded in high relief with a band of cavorting nude female figures, *inscribed Sabino/Paris*. *Height 14⅞ in. (35.9 cm.)*

\$2,000–3,000



157

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□ 154

A Good Schneider Wheel-Carved Internally-Decorated Glass Vase, circa 1925, the attenuated ovoid vessel with clear glass walls enclosing an all over pattern of air bubbles, the sides with two applied black glass handles, the terminals finely wheel carved with a bouquet of flowers, a tendril extending down to the mottled purple glass circular foot, *signed in intaglio Schneider. Height 15¼ in. (38.7 cm.)*

\$3,000–5,000

□ 156

A Good Daum Nancy and Louis Majorelle Wrought-Iron Mounted Internally-Decorated Glass Vase, circa 1925, the spherical vessel with bulging sides in clear glass mottled with rose, tomato red and chocolate brown with silver and gold metallic inclusions, blown into a strap work wrought-iron frame with a central band cast with geometric motifs, *inscribed Daum Nancy/France with croix de Lorraine and L. Majorelle. Height 11⅞ in. (28.3 cm.)*

\$3,000–5,000

□ 155

A Schneider Internally-Decorated Glass Vase with Applied Decoration, circa 1925, the slender cylindrical neck and spherical body raised on a circular foot, the sides in clear glass streaked with lemon yellow shading to deepest purple, the neck and waist with applied orange glass ring turnings, the body with four applied angular handles in clear glass streaked with pumpkin orange, *signed in intaglio Schneider. Height 14⅞ in. (36.5 cm.)*

\$3,000–5,000

□ 157

A Schneider Internally-Decorated Glass Vase, circa 1925, the spherical vessel with flaring rim, in thick clear glass, the ribbed walls internally decorated with a random pattern of bubbles, raised on a pedestal base in mottled deep violet, the shoulder overlaid in orange, wheel-carved with a band of stylized flowerheads. *inscribed Schneider and acid-stamped FRANCE H. 6½ in. (16.5 cm.)*

\$2,500–4,000



159 (two of six)

□ 158

A Daum Nancy and Majorelle Internally-Decorated Glass and Wrought-Iron Vase, circa 1925, the ovoid vessel in clear glass mottled with lavender shading to sky blue with irregularly-shaped gilt-foil inclusions, blown into a wrought-iron mount cast with alternating flowerheads and mistletoe leafage between scrolling lines and wavy borders, *signed in intaglio DAUM NANCY with croix de Lorraine and L. MAJORELLE*. Height 8¼ in. (21 cm.)

\$2,000–3,000

□ 159

A Set of Six Austrian Enameled Glass Goblets, circa 1925, in clear glass, each with large globular bowl raised on a thick stem and broad foot, three enameled about the bowl with prancing winged putti amidst floral festoons, the other three enameled with peacocks and posing nude maidens, all in blue, green, red, yellow and black, *each inscribed Vedar and numbered*. Small chip to one. Heights 7½ in. (19.1 cm.)

\$1,500–2,000



160

□ 160

A Maurice Marinot Acid-Etched Glass Vase, circa 1925, the ovoid vessel in thick clear glass internally decorated with deep cobalt blue swirls and splashes of white, deeply acid-etched with a coarse zigzag band, *inscribed Marinot*. Height 6½ in. (16.5 cm.)

\$6,000–9,000



161

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□ 161

An Orrefors Engraved Glass Bowl: Fireworks, designed by Edward Hald, model introduced 1924, the flaring cylindrical vessel in clear glass engraved with figures in a park with fireworks overhead, *inscribed Orrefors Hald 248.C5.(?)*. Two chips to rim. Height 8¼ in. (21 cm.)

\$3,000–5,000

□ 163

An Orrefors Ariel Glass Vase, designed by Vicke Lindstrand, dated 1937, the bulbous ovoid vessel in thick clear glass internally decorated with stylized figures and animals in sporting pursuits, *inscribed Orrefors/Lindstrand/Ariel, 1937 N.6, Sweden*. Height 8¼ in. (21 cm.)

\$1,500–2,000

□ 162

An Orrefors Engraved Glass Vase, designed by Vicke Lindstrand, designed 1935, the cylindrical upper section in thick optically wavy clear glass raised on a black glass foot, engraved with a nude male diver, *inscribed Orrefors Lindstrand 1304. M. R.* Height 7⅞ in. (18.1 cm.)

\$3,000–5,000

□ 164

An Orrefors Engraved Glass Vase, designed by Simon Gate, 1925, the ovoid vessel with lobed neck and double-loop handles, the slightly gray clear glass walls finely engraved with a band of nude female figures cavorting in a mountainous landscape between checkerboard and zigzag borders, *inscribed Orrefors Gate 234.25.A.D.* Height 9⅞ in. (23.2 cm.)

\$1,500–2,000



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ITALIAN GLASS

Property of Various Owners

□ 165

A Seguso Vetri d'Arte Cased Glass Center Bowl, Model 2905, circa 1936, the wide shallow bowl in opalescent glass cased with pale swirling ribbed amber glass, the low foot and tooled side handles in cased pale green glass over white with gold foil inclusions. *Height 4 $\frac{1}{8}$ in. (10.5 cm.); diameter 14 $\frac{1}{4}$ in. (37.5 cm.)*

\$5,000–8,000

□ 166

Two Barovier and Toso Glass Pidgeons and an Oval Dish, circa 1940's, the pouting birds in opalescent glass decorated with gold foil, their eyes and beaks in black glass, nesting into an oval dish also in opalescent glass with gold foil inclusions further cased in clear glass. *3 pieces Height 5 $\frac{3}{4}$ in. (14.6 cm.); length 15 in. (38.1 cm.)*

\$1,500–2,000

□ 167

A Fratelli Toso Glass Figural Candlestick, circa 1930, the stylized figure in clear glass seated on a folded cushion of white glass flanked by curved arms each supporting a candle holder, raised on a pedestal base, the elements all in white and clear glass with gold foil inclusions. *Bobèche lacking. Height 9 $\frac{1}{2}$ in. (24.1 cm.)*

\$3,000–5,000

□ 168

A Barovier and Toso Glass Centerpiece, circa 1940, the scrolling leaf-form vessel raised on a circular base in white glass cased within clear and decorated with gold foil inclusions, applied at each end with a stylized pear. *Height 6 $\frac{1}{2}$ in. (16.5 cm.); length 14 $\frac{1}{4}$ in. (36.2 cm.)*

\$1,500–2,000

□ 169

A Murano Glass Vase, circa 1940, the bell-form vessel raised on a low pedestal base in white glass decorated with gold foil cased in clear and further decorated with applied trailing. *Height 5 $\frac{5}{8}$ in. (14.3 cm.)*

\$1,500–2,000

□ 170

A Barovier and Toso 'Christian Dior' Series Glass Decanter, designed by Ercole Barovier, circa 1969, the elongated hexagonal bottle with flaring cylindrical neck and bulbous stopper, composed of overlapping canes in red, yellow, green and black resembling a tartan plaid, the stopper in red/orange glass, unsigned. Height 9⁵/₈ in. (24.4 cm.)

\$3,000–5,000

□ 171

A Venini Inciso Glass Center Bowl, designed by Paolo Venini, circa 1956, the deep canoe-form vessel in thick gray glass cased over orange, cut on the exterior with fine concentric linear striations, acid-stamped *venini/ITALY/murano within a circle*. Height 7¹/₄ in. (18.4 cm.); length 11³/₈ in. (28.9 cm.)

\$4,000–6,000

□ 172

A Venini Filigrano Stoppered Decanter, circa 1959, the thick flattened teardrop-form vessel in clear glass enclosing spiraling purple glass filaments, has conforming stopper, unsigned. Height 16 in. (40.6 cm.)

\$1,500–2,000

□ 173

A Venini Filigrana a Rete Glass Vase, circa 1954, the shouldered tapering bottle-form with wide neck, in pale gray glass enclosing a basket-weave pattern of paired white spiral canes about the middle, acid-stamped *venini/murano/ITALIA*. Height 13³/₈ in. (34 cm.)

\$3,000–5,000

□ 174

A Venini Figural Glass Vase, designed by Fulvio Bianconi, circa 1948, designed as a stylized female torso in blue-green glass decorated with overlapping diagonal latticino trailing in white, the whole with subtle iridescence, acid-stamped *venini/murano/ITALIA*. Height 15¹/₄ in. (38.7 cm.)

\$5,000–8,000

□ 175

A Venetian Cased Glass Vase, probably by Venini, circa 1960, the thick elongated teardrop-form vessel in gray glass cased over deep red and smoky gray, unsigned. Height 16⁵/₈ in. (42.2 cm.)

\$2,000–3,000

□ 176

A Venini Striped Glass Vase, designed by Fulvio Bianconi, circa 1955, the expanding cylindrical vessel with irregular rim composed of vertical stripes of amber, blue/green and black glass, acid-stamped *venini/murano/ITALIA*. Height 8¹/₄ in. (21 cm.)

\$3,000–5,000

□ 177

A Napoleone Martinuzzi Pulegoso Glass Candlestick, circa 1928, in bubbled blue/green glass with slight iridescence, the cylindrical candle holder above a bulbous short stem and sweeping domical base with rolled edge. Height 6⁷/₈ in. (17.5 cm.)

\$2,000–3,000

□ 178

A Venini Blown Glass Beverage Set, circa 1959, comprising a Pitcher and seven Glasses, all in clear glass and decorated with spiraling red, blue, and aquamarine glass canes, the pitcher, bulbous with cylindrical neck and pulled spout, the glasses each rounded, pitcher acid-stamped *venini/murano/ITALIA*. Height 10 in. (25.4 cm.)

\$4,000–6,000

□ 179

A Barovier & Toso Dorico Glass Bowl, designed by Ercole Barovier, circa 1960, composed of radiating square murrinas in turquoise blue and white glass within a clear glass matrix, the hemispherical bowl with irregular rim, unsigned. Height 4¹/₈ in. (10.5 cm.); diameter 9⁵/₈ in. (24.4 cm.)

\$2,000–3,000

□ 180

A Venetian Battuto Glass Vase, probably by Venini, circa 1954, the flattened teardrop-form vessel in thick gray glass cased over deep red and smoky gray, the surface with all over *martelé*, unsigned. Height 11³/₄ in. (29.8 cm.)

\$3,000–4,000



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□ 181

A Barovier and Toso Glass Bowl, circa 1950, the thick oval bowl in clear glass internally decorated with gold foil inclusions and deep purple air-trapped lattice work, further cased in clear glass. *Height 4¼ in. (12.1 cm.); length 11½ in. (29.2 cm.)*

\$1,500–2,000

□ 185

An A.V.E.M. Murano Glass Vase, circa 1960, the cylindrical vessel flattened and flaring at the rim, in marine green glass, internally decorated with silver foil and strewn with multicolored glass canes encased in clear glass. *Height 8½ in. (21.6 cm.)*

\$1,500–2,000

□ 182

A Murano Glass Vase, possibly designed by Archimede Seguso, circa 1950, the flaring cylindrical vessel decorated with an applied thick spiral trailing, in pale green transparent glass. *Height 7¾ in. (19.7 cm.)*

\$1,500–2,000

□ 186

A Venini Glass Hurricane Shade, circa 1960, the double waisted cylindrical vessel in clear glass decorated with red, blue and green canes in a spiral pattern. *Height 10½ in. (26.7 cm.)*

\$2,000–3,000

□ 183

A Pulegoso Glass Vase, by Ferro Toso Barovier circa 1933, the baluster vessel in pale lime green glass raised on a clear glass foot with ribbed side handles in clear glass internally decorated with gold foil inclusions. *Height 14 in. (35.6 cm.)*

\$4,000–5,000

□ 187

A Murano Glass Vase, probably by Venini, circa 1960, the cylindrical vessel with narrow neck in clear glass decorated with emerald green spiral canes. *Height 8½ in. (21.6 cm.)*

\$2,000–3,000

□ 184

A Murano Glass Vase, designed by Archimede Seguso circa 1970, the thick flaring ovoid vessel in clear glass cased over deep purple and red glass, inscribed Archimede Seguso/Murano. *Height 9½ in. (24.1 cm.)*

\$1,800–2,500

□ 188

A Venini Glass Hour Glass, designed by Paolo Venini, circa 1957, in bi-colored green and cobalt glass. *Height 9½ in. (24.1 cm.)*

\$2,000–3,000



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□ 189

A Murano Glass Vase, probably by Venini, circa 1955, the ovoid vessel in clear glass internally decorated with alternating red and green glass canes in a spiral pattern. *Height 6 $\frac{3}{8}$ in. (16.2 cm.)*

\$2,500–3,000

□ 190

A Murano Glass Vase, probably by Venini, circa 1955, vasiform, in clear glass decorated with vertical canes in cobalt blue and white glass. Burst air bubble at side. *Height 6 $\frac{3}{8}$ in. (16.2 cm.)*

\$1,200–1,800

□ 191

A Murano Glass Vase: Bolla (Bubble), probably designed by Tapio Wirkkala, circa 1970, the bulbous vessel with elongated neck in red and blue glass. *Height 10 $\frac{7}{8}$ in. (27.6 cm.)*

\$3,000–5,000

□ 192

An Alfredo Barbini Eight-Piece Glass Creche Set, dated 1968, comprising: a Baby Jesus in a Manger, Joseph, Mary, three Wiseman, a Cow and an Ass, in various colors of glass and employing various techniques, all inscribed *A. Barbini/1968*. *Heights 10 $\frac{1}{2}$ in. (26.7 cm.) to 2 $\frac{3}{4}$ in. (7 cm.)*

\$3,000–5,000



192

END OF FIRST SESSION

20th Century Decorative Arts

*Second Session:
Saturday, November 7, 1992
at 2:00 pm*

LOTS 193 TO 478



193

SCULPTURE

Property of Various Owners

□ 193

Demetre Chiparus (Roumanian, Wk. 1914-1933). A Bronze and Ivory Figure: Fan Dancer, circa 1925, the kneeling figure clad in beaded costume and holding two opened fans, her face and hands carved in ivory, silver, red and polished bronze patinas, mounted on a rectangular brown onyx base, inscribed *Chiparus*, impressed *MADE IN FRANCE* and with foundry stamp under base *L. N./PARIS/J. L.* Minor wear to patina, chips to base. Height 14¾ in. (37.5 cm.); length 16½ in. (41.9 cm.)

\$25,000–35,000

□ 194

An Ivory Figure of a Maiden, circa 1915, the nude maiden, with hair pulled into a topknot; onyx base, inscribed *D. Chiparus*. Height of figure 5¼ in. (13.3 cm.)

\$3,000–5,000



194



195

□ 195
Gustave-Joseph Chéret, (French, 1838-1894). A Bronze Triptych: Venus et Amour, late 19th century, each panel cast in low and medium relief with Venus pursued by Cupid in the light of a full moon, rich brown patina heightened with gilding, *inscribed Joseph Chéret/E. SOLEAU.PARIS*. Framed. Height of each panel $6\frac{3}{4}$ in. (17.1 cm.); width $13\frac{1}{4}$ in. (33.7 cm.); framed $20\frac{1}{2}$ X $27\frac{3}{4}$ in. (52.1 X 70.5 cm.)

\$3,000–5,000



196

□ 196
François André Clemencin (French, 1878-?). A Bronze Group of Diana and Hound, circa 1925, the frisky hound leading his mistress as she races toward her prey, traces of silver and gilt patinas; on a rectangular base further mounted on black marble, *inscribed A. Clémencin*. Height $18\frac{1}{4}$ in. (46.4 cm.)

\$1,500–2,000



197

□ 197
***Delagrange. A Gilt-Bronze Figure of Loïe Fuller, circa 1900, the dancer cast with outstretched arms supporting lengths of voluminous drapery, circular base, *inscribed DELAGRANGE EPURES*. Height $14\frac{3}{4}$ in. (37.5 cm.)

\$3,000–5,000



198

□ 198
Amedeo Gennarelli (Italian, Wk. first half 20th Century). A Bronze Figural Group of Two Archers, dated 1930, greenish/brown patina, *inscribed A. Gennarelli/1930*. Height $24\frac{1}{2}$ in. (62.2 cm.); length 26 in. (66 cm.)

\$4,000–6,000



199



□ 199

Maurice Guiraud-Rivière (French, 1881-?). **A Bronze Equestrian Group of a Charioteer**, dated 1928, the muscular driver struggling to restrain his surging steeds, dark brown and golden brown patinas, inscribed *M. GUIRAUD-RIVIERE*, with circular foundry stamp *L N/PARIS/J L.* Height 13 in. (33 cm.); length 33½ in. (85.1 cm.)

\$7,000–10,000

□ 200

A Bronze and Ivory Figure of a Mandolin Player, circa 1925, the young musician dressed in baggy pants, loose kerchief and wide-brimmed hat, her head and hands well carved in ivory; variegated onyx base, inscribed *L. Hely (?)*. Total height 18¼ in. (46.4 cm.)

\$3,000–5,000



201

- 201
Paul Jouve (French, Wk. 1920's). A Bronze Figure of a Stalking Lion, circa 1925, black patina, rectangular base, inscribed JOUVE, Length 32½ in. (82.6 cm.)
 \$10,000–15,000

- 202
Gustav Schmidt-Kassel (German, Wk. 1925). A Polychromed-Bronze and Ivory Figure of Pierrette, circa 1925, the young clown with arms outstretched wearing a patterned costume, polychromed in shades of green and red heightened with gilding, her head and hands well carved in ivory, impressed Schmidt-Kassel Fec; on a dished onyx base. Height of figure 11¼ in. (28.6 cm.)

\$3,000–5,000



202



203

□ 203

Jean Lambert-Rucki

LE MARCHAND DE LUNE

signed, yellowish/green patina
Height 6 ft. 4 in. 193 cm.

\$10,000–15,000



204

Property from the Collection of Mr. Rod Stewart, Los Angeles

□ 204
Raoul François Larche (French, 1860-1912). A Gilt-Bronze Figural Fairy Lamp, circa 1900, the delicate winged nude maiden hovering above four fixtures encircled in leafy surrounds, raised on tapering reeded stalks above a square shaped base also cast with leafage, rubbed gilt-bronze patina, signed RAOUL LANCHE. Height 27¼ in. (69.2 cm.)

\$18,000–25,000

Property of Various Owners

□ 205
Agathon Leonard (French, 1841-?). A Gilt-Bronze Figural Lamp, circa 1900, cast as a maiden in flowing pleated gown with high bodice and widely flaring sleeves, holding a flowing length of drapery overhead which encloses two small light fixtures, inscribed A. Leonard/Scpl., and with circular foundry stamp SUSSE FRERES EDITEURS/PARIS. Height 23¾ in. (60.3 cm.)

\$7,000–10,000



205



206

□ 206
Pierre LeFaguays (French, Wk. 1920-1935). A Bronze Figure of an Athlete, circa 1925, the muscular figure straining against a lever, irregular oval base, dark greenish/brown patina, inscribed P. LEFAGUAYS, impressed BRONZE and with circular foundry mark. Height 11⅞ in. (28.3 cm.); length 18¾ in. (47.6 cm.)

\$2,000–3,000



207

208

CERAMICS

Property of Various Owners

□ 207

A Martin Brothers Salt-Glazed Stoneware Face Jug, dated 1892, the bulbous ovoid vessel with short neck, pulled spout and applied handle, molded in low relief with a smiling grotesque face and incised with clusters of grapes pendent from leafy vines, further decorated in black, chrome green and iron slips under a rich textured salt-glaze, *inscribed Martin Bros/London & Southall/2-1892. Height 8⁷/₈ in. (20.6 cm.)*

\$1,500–2,000

□ 208

A Martin Brothers Salt-Glazed Stoneware Face Jug, dated 1892, the bulbous ovoid vessel with short cylindrical neck, pulled spout and applied handle, molded in low relief with a smiling grotesque face amidst incised clusters of raspberries and leafage, decorated in black slip under textured salt-glaze, *inscribed Martin Bros./London & Southall and 2-1892. Height 8⁵/₈ in. (21.9 cm.)*

\$1,500–2,000



209

210

209

□ 209

A Pair of Weiner Keramik Figures, designed by Michael Powolny, 1905-1912, each cast as a blond-haired putto carrying an urn overflowing with fruit and flowers, birds perched within, glazed in polychrome, dark green oval base, *impressed factory marks and numbers, decorator's initials K.B. in black overglaze. Height 11 in. (27.9 cm.)*

\$1,500–2,000

□ 210

A German Ceramic Figural Centerpiece, designed by Wilhelm Süss, manufactured by Werkstätten der Grossh Majolika, Karlsruhe, circa 1912, the oval vessel cast with scrolling handles, the center handles cast with putti at either side seated on clusters of grapes, the sides cast with floral festoons, glazed in blue, turquoise green, ochre yellow and black, *impressed factory marks, numbered and impressed Made in Germany. Height 8³/₄ in. (22.2 cm.); length 15¹/₄ in. (38.7 cm.)*

Wilhelm Süss (1861-1933) was director and chief designer for the Karlsruhe Majolika Manufactur from 1901-1914. For similar examples by Wilhelm Süss see *Die Kunstwelt*, June-September 1912, pp. 657-659.

\$1,500–2,000



211

212

213

□ 211

An Amphora Glazed Earthenware Bust, circa 1900, cast as a serene maiden in stylized medieval gown and headdress, raised on a tapering rectangular base molded with a frieze on the front with a maiden on horseback in a forested meadow, the sides with branching handles, all in shades of tan, brown and olive green heightened in gilt, *impressed factory marks and numbers*. Minor chips. Height 18 $\frac{3}{8}$ in. (46.7 cm.)

\$1,500–2,000

Property of Various Owners

□ 214

An Ernst Wahliss Ceramic Portrait Plaque, circa 1900, the rectangular portrait modeled in low relief depicting the profile of a maiden, within a shaped molded surround cast with berries, in shades of flesh, moss green and shaded gold, *impressed Made in Austria/Ernst Wahliss/Turn Wien, inscribed 315*. Several surface scratches. 16 $\frac{1}{2}$ in. by 15 in. (41.9 cm. by 38.1 cm.)

\$1,000–1,500

Property from the Collection of Mr. Rod Stewart, Los Angeles

□ 212

A Pair of Royal Dux Porcelain Figural Vases, circa 1900, each irregular bulbous vessel cast with a maiden on one side dressed in flowing gown, with swirling waves and blossoms encrusted about the sides, glazed in shades of green, pink, tan and brown, heightened in gilt, *impressed factory marks and numbers*. Hairline crack to rim of one. Heights 16 in. (40.6 cm.)

\$2,000–3,000

□ 213

A Royal Dux Porcelain Figural Centerpiece, circa 1900, cast as two maidens in flowing gowns, flanking a large stem, their arms upraised and supporting a large blossom-form vessel, glazed in shades of pale green, pink and tan, the whole heightened in gilt, *impressed factory marks and numbers*. Height 19 in. (48.3 cm.)

\$2,000–3,000



214



215



216



217

□ 215

An Important Dalpayrat Glazed Ceramic and J. Jozon Gilt-Bronze Figural Vase, circa 1900, the large shouldered baluster vessel with thick handles and rim roughly modeled, in mottled shades of rich brown fluid glaze, a gilt-bronze muse in flowing gown and long draped shawl stands on one side, her shawl trailing about the shoulder enveloping her lyre, swirling gilt-bronze base, *vessel with incised monogram, bronze inscribed J. Jozon, impressed 8143*. Minor chips to vessel. Height 37½ in. (95.3 cm.)

\$7,500–10,000

□ 216

A Reinhold Hanke Salt-Glazed Stoneware Figural Soup Tureen, circa 1904, the shallow domical lid with cut strap handle above a bulbous shouldered base incised with whiplash motifs and concentric turnings, raised on three legs molded as stylized grotesque bats, the designs decorated in cobalt blue slip, *numbered 2163*. Height 10¼ in. (26 cm.)

\$3,000–5,000



219

218

221

220

□ 217

A Pair of Silver-Plated Metal-Mounted Villeroy & Boch Ceramic Vases, circa 1900, each bulbous cylindrical vessel glazed in deep cobalt blue with splashes of drizzled white, within a three-handled mount cast with leaves, berries and blossoms, above a molded, pierced foot, *metal unsigned, vases impressed V & B/S monogram and numbered 156C. Height 15 in. (38.1 cm.)*

\$3,000–5,000

□ 218

Two Riessner, Stellmacher & Kessel Porcelain Portrait Vases, Turn Teplitz, Bohemia for Amphora, circa 1905, the first spherical, the other ovoid with quatre-lobed lip, each painted on the obverse with a bust portrait of a young maiden with flowers entwined in her flowing tresses; reserved against a forest landscape in shades of olive green, chocolate brown and white heightened with gilding, *printed factory marks, impressed numbers. Heights 7 and 10⁷/₈ in. (17.8 and 27.6 cm.)*

\$1,500–2,000

□ 219

A Continental Porcelain Vase, early 20th century, the shouldered ovoid vessel finely painted with a lily pond with carp swimming under lotus blossoms and lily pads, in shades of blue, rose, white and pink, *stamped Wallrafen, impressed and incised numerals. Height 12 in. (30.5 cm.)*

\$1,500–2,000

□ 220

An Amphora Earthenware Ewer, circa 1910, the cylindrical neck cast with a Bacchus mask above a globular body cast with panels of tesserae depicting stylized flowers and leafage, angular handle, glazed in iridescent green, red and silver heightened with gilding, *impressed factory marks. Height 10¹/₄ in. (26 cm.)*

\$1,200–1,500

□ 221

A Riessner, Stellmacher & Kessel Porcelain Vase, Turn Teplitz, Bohemia for Amphora, circa 1905, in Secessionist style, the ovoid vessel with cylindrical neck, cast with stylized roses and trailing tendrils, glazed in sea green, gray blue and navy blue, heightened with gilding, *impressed factory marks and numerals. Height 17¹/₈ in. (43.5 cm.)*

\$1,200–1,800



222

Property from the Collection of Mr. Rod Stewart, Los Angeles

□ 222

A Rosenberg Glazed Earthenware Vase, circa 1900, the bulbous vessel with tapering neck, everted rim and molded arched handle, decorated with fanciful lizards amidst a stylized landscape, in shades of green, brown, blue, yellow and black, *printed factory mark, impressed numbers, decorator's mark in black enamel*. Together with a Gouda Vase and a Gouda Clock in the Art Nouveau style, both glazed in shades of teal blue, purple, mauve, green and black, *painted factory marks*. 3 pieces. Height 12¼ in. (31.1 cm.)

\$2,000–3,000

Property of Various Owners

□ 223

A Teco Glazed Pottery Vase, Shape 89, designed by William J. Dodd, circa 1902, the sharply shouldered bulbous vessel with waisted cylindrical neck and everted rim, raised on a low circular foot, with four graceful leaf-form handles scrolling from shoulder to lip, in dark green matt glaze, *impressed TECO, inscribed 9*. Hairline crack to one handle. Height 11 in. (27.9 cm.)

\$1,200–1,800

□ 224

A Teco Glazed Ceramic Vase, Shape 251, designed by William D. Gates, circa 1905, the large tapering cylindrical vessel with four tapering leaf-form handles, glazed in thick green matt, *signature obscured by glaze*. Cracks to one handle. Height 17⅞ in. (45.4 cm.)

\$5,000–8,000

□ 225

A Teco Glazed Pottery Vase, Shape 118, the design attributed to Fritz Albert, circa 1910, the cylindrical vessel cast with four oval indentions at the rounded shoulder forming handles, glazed in dark green matt, *impressed factory mark and incised 118*. Height 10¾ in. (27.3 cm.)

\$2,500–4,000

□ 226

A Rookwood Standard Glaze Ceramic Vase, decorated by Arthur Conant, dated 1919, the shouldered swollen cylindrical vessel decorated with shallow incising depicting exotic fowl strutting on the ground amidst foliage, glazed in olive green hare's fur and lime green, *impressed factory marks, inscribed artist's monogram*. Height 9⅞ in. (25.1 cm.)

\$3,000–5,000

□ 227

A Haviland Limoges Art Nouveau Porcelain Vase, the large baluster vessel molded about the rim with stylized blossoms with four ring handles, decorated with stylized daffodil blossoms and leafage with four dragonflies, in shades of purple, green, yellow, tan and brown against a pale blue sky, *printed factory marks*. Height 18¾ in. (47.6 cm.)

\$3,000–5,000

□ 228

A Teplitz Glazed Ceramic Vase, circa 1900, the bulbous vessel with elongated cylindrical neck pulled at one side with a small looped handle, decorated with pendent clusters of wisteria blossoms and leafage in shades of blue, purple and green, against a ground shaded with tan and ochre, the whole heightened in raised gilt, *printed factory marks, impressed numbers*. Height 19⅞ in. (49.2 cm.)

\$1,800–2,500

□ 229

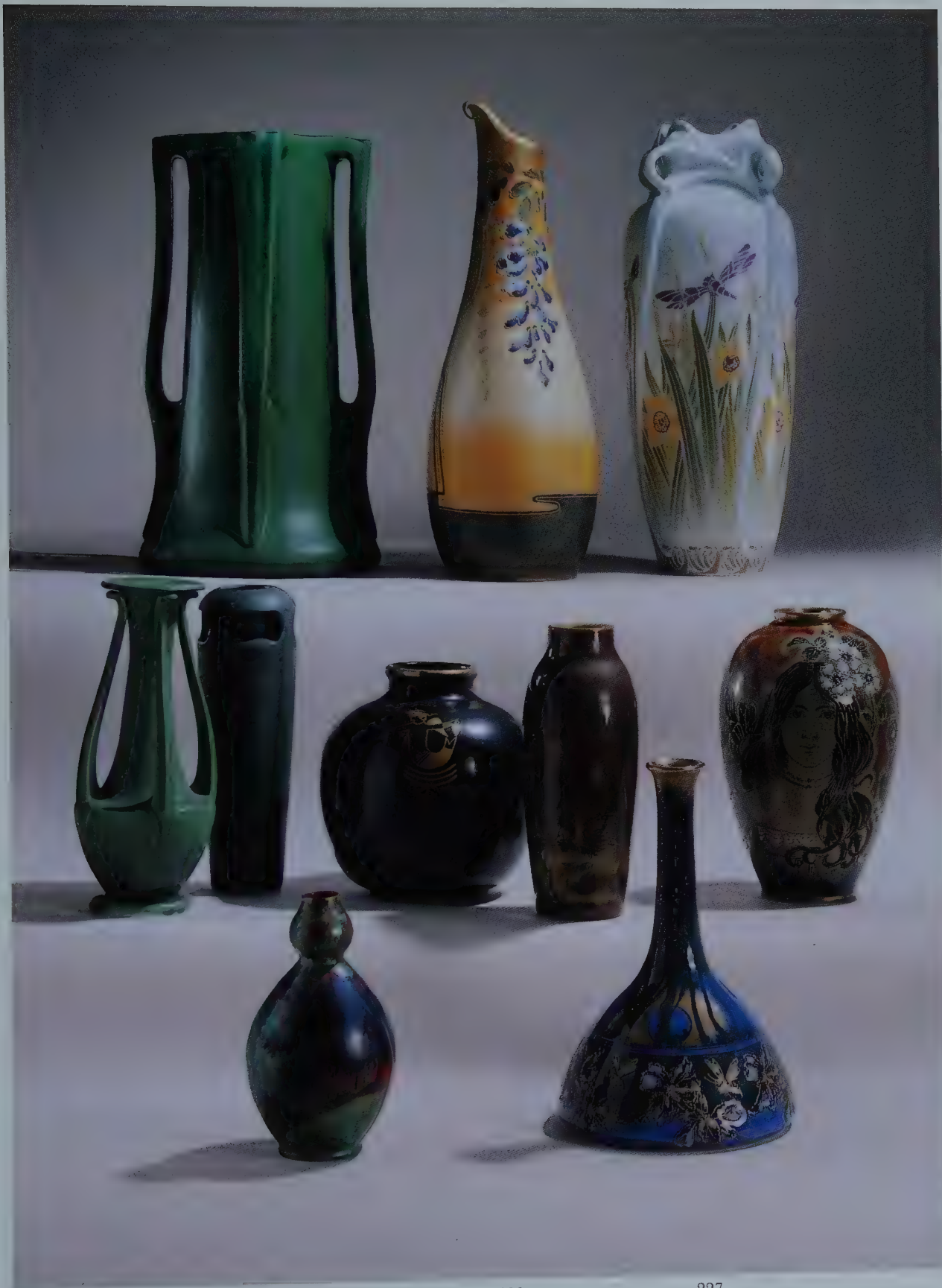
A Gio Ponti Earthenware Vase, manufactured by Richard Ginori, circa 1930, the bulbous ovoid vessel with everted rim in cream colored earthenware glazed in dark brown and decorated with stylized figures depicting the four seasons in gilt, *printed factory marks RICHARD GINORI/FABRICAIO IN ITALY/MADE IN ITALY and numbered*. Height 8⅞ in. (20.6 cm.)

\$2,000–3,000

□ 230

Two Riessner, Stellmacher & Kessel Porcelain Vases, Turn Teplitz, Bohemia for Amphora, circa 1900, the first ovoid and decorated on the obverse with the bust of a young woman with flowers in her long tresses in shades of olive green, navy blue, chocolate brown and white heightened with gilding, *printed factory marks, impressed 488*, the other with a slender cylindrical neck and conical body painted with a forest landscape at sunrise above a lower border decorated with bees hovering over full-blown flowers in shades of forest green, chocolate brown and medium blue heightened with gilding, *printed factory marks, impressed 467*. Heights 10½ and 11½ in. (26.7 and 29.2 cm.)

\$1,500–2,000



223

224
225

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230



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232

□ 231

A Zsolnay Iridescent Glazed Ceramic Vase, circa 1900, the double gourd-form vessel decorated with a forest landscape with leafy trees in the foreground, glazed in purple, green, red, blue and amber iridescence, *raised and incised factory marks*. Height 8 $\frac{7}{8}$ in. (20.6 cm.)

\$1,200–1,500

See illustration on preceding page

□ 232

A Rorstrand Porcelain Coffee Pot, circa 1900, the tapering cylindrical vessel with softly modeled handle, spout and lid resembling iris blossoms and leafage, decorated in shades of blue, rose, mint green and lavender, *printed factory marks*. Height 9 in. (22.9 cm.)

\$1,200–1,800

□ 233

A Rorstrand Porcelain Vase, circa 1900, the slightly swollen cylindrical vessel molded in low relief with blossoms about the lip, shaded in mauve, lavender and mossy green, *printed factory marks and impressed numbers*. Restorations at rim. Height 10 in. (25.4 cm.)

\$1,000–1,500

□ 234

A Rorstrand Porcelain Vase, circa 1900, the bulbous vessel molded in low relief about the irregular rim with blossoms and leafage in shades of pink, lavender and mossy green, *printed factory marks and numbers*. Height 7 $\frac{3}{16}$ in. (18.3 cm.)

\$1,200–1,500

□ 235

A Meissen Porcelain Figure of a Blackamoor, modeled by Prof. Paul Scheurich, 1922, the exotic figure dressed in flowing robes, seated before a leafy bush, a parrot perched on his right hand, glazed in pastel tones, *crossed swords mark in underglaze blue, incised A1068, impressed 1530. Height 8½ in. (21.6 cm.)*

Literature:

Hermann Jedding, *Meissener Porzellan des 19. und 20 Jahrhunderts*. Keyzers, 1981, pl. 183

Meissen Porzellan von 17 bis zur Gegenwart. Catalogue Stadt Köhn Kunstgewerbemuseum, 15 July-2 October, 1983, no. 18

\$1,500-2,000

□ 236

A Rosenthal Porcelain Figural Clock, designed by Gustav Oppel, decorated by Kurt Severin, circa 1925, the circular drum-form clock cast with gilt chapter ring, surmounted by a nude female figure with a length of drapery flowing about her limbs, flanked on one side by a young boy blowing a horn, on the other with a posy; on a rectangular base with scrolled ends above an apron cast with flowers and leafage; on four outward flaring feet, the white body heightened in lime green, lemon yellow dusty rose, turquoise and gilt, *printed factory marks and Schoenberg in green enamel. Height 14¼ in. (36.5 cm.)*

cf. *Rosenthal, Hundert Jahre Porzellan*, Kestner-Museum Hannover et al, 1982-1983, no. 54, p. 67, illustrated in color, where it is model no. K776 and entitled "Early Morning".

Provenance:

Sotheby's New York, June 12, 1987, Sale 5600, Rouseau, lot 53.

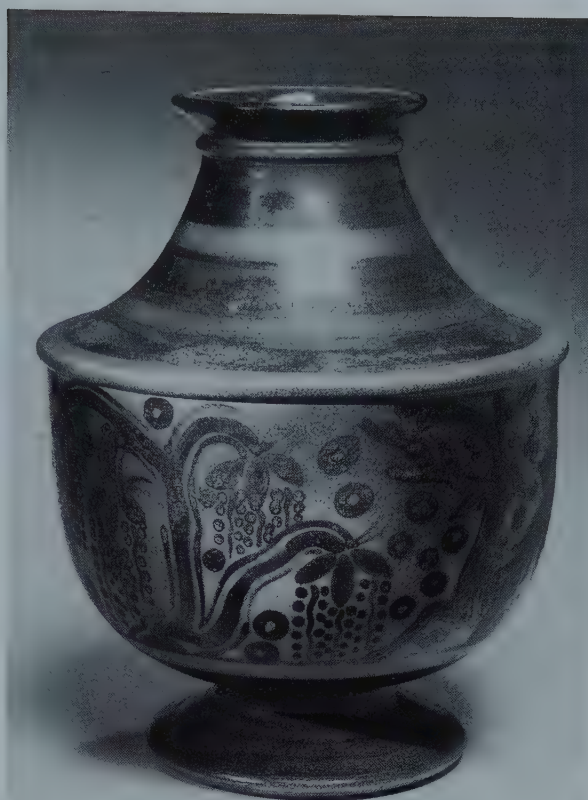
\$3,000-5,000

□ 237

Two Rosenthal Porcelain Figures: Pierrette and Harem Girl, decorated by Constanin Holzer-Defanti and Gustav Oppel, circa 1920, the first, Pierrette, dressed in a short costume with double ruff, the white body glazed in green and blue, *molded CONST. HOLZER/DEFANTI, printed factory marks, Schwalb in green enamel*; the other with a harem girl clothed in baggy pants seated on cushions, the white body glazed in lavender, puce, yellow and black, *molded artist's monogram, printed factory marks. Heights 12¾ and 5¼ in. (32.4 and 13.3 cm.)*

cf. *Rosenthal, Hundert Jahre Porzellan*, Kestner-Museum Hannover et al, 1982-83, no. 35, p. 54, (Pierrette), where it is model no. 579.

\$1,500-2,000



239

Property from the Collection of Mr. and Mrs. N. B. Garvan

□ 238

A Set of Six Rozenburg Porcelain Coffee Cups and Saucers, decorated by J.M. Van Rosson and J. Schellink, circa 1904, each paneled cup and octagonal saucer finely painted with various spring flowers including crocuses, irises and lilies, one also with a bird, in rich shades of yellow, blue, lavender and green, *stamped and enameled factory marks. Minor chips.*

\$1,500-2,500

Property of Various Owners

□ 239

A Primavera Salt-Glazed Stoneware Vase, circa 1920, the tapering conical neck above a bulbous base raised on a low foot, in buff-colored stoneware, decorated with two antelopes in a stylized forest between broad bands, in shades of brown, gray and black slips with textured 'orange peel' salt glaze, *impressed PRIMAVERA with hatchet, in oxide PERUDE CERF ET GIRAULT TOURS and FRANCE. Height 15 in. (38.1 cm.)*

\$3,000-5,000



240

□ 240

A René Buthaud Earthenware Pottery Vase, circa 1930, the hand-thrown ovoid vessel with wide flat lip in cream colored earthenware, decorated with three Junoesque figures in various poses, in iron oxide, nickel and manganese, heightened with platinum lustre, *signed RB*. Rim restored. Height $13\frac{3}{4}$ in. (34.9 cm.)
\$10,000–15,000



241

□ 241

A French Art Nouveau Ceramic Figural Clock, circa 1900, the circular copper clock face set within stylized icebergs glazed shiny gray, surmounted by three curious polar bears in mat cream glaze, illuminated from within, *inscribed Puchegger*, *impressed factory marks and DEPOSÉ*. Height 12 in. (30.5 cm.); length $18\frac{1}{2}$ in. (47 cm.)

\$2,500–4,000



244

242

243

245

□ 242

A Goldschneider Earthenware Figure of a Woman, circa 1925, after a model by Lorenzel, the young woman wearing an elegant patterned evening dress, glazed in cobalt blue, gray, white and cream heightened with gilding, *impressed factory marks*. Height 11³/₄ in. (29.8 cm.)

\$1,200–1,800

□ 244

A Goldschneider Earthenware Figure of an Elegant Lady, circa 1925, the sophisticated matron wearing a long red fur-trimmed coat with matching muff and hat, glazed in red, white, gray and black, *impressed factory marks*. Height 15¹/₄ in. (38.7 cm.)

\$1,800–2,500

□ 243

A Goldschneider Earthenware Figure of a Spanish Dancer, circa 1925, the elegant senorita dressed in elaborate lacy costume, holding a fan in her right hand, glazed in rose, black, yellow and cream, *incised factory marks*. Height 16 in. (40.6 cm.)

\$1,800–2,500

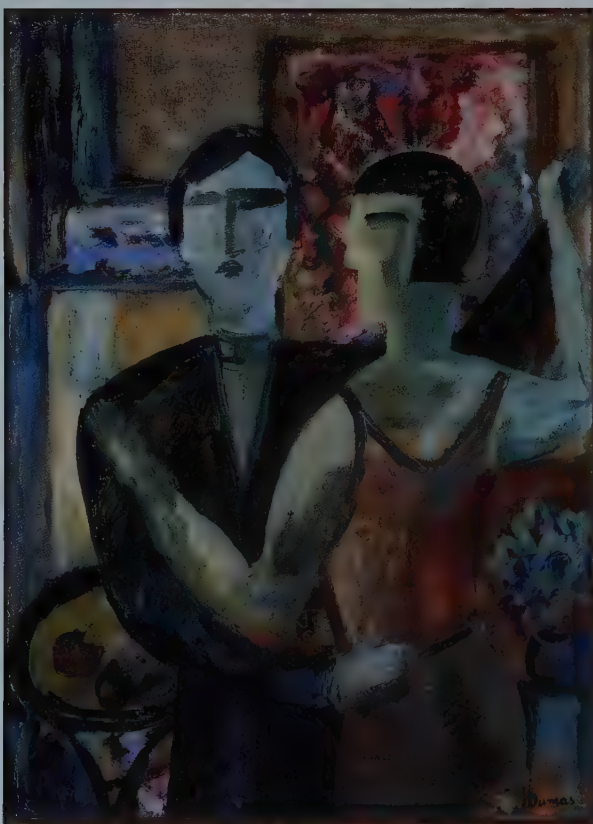
□ 245

A Goldschneider Earthenware Figure: Rose, circa 1925, cast as a maiden holding up her voluminous yellow skirt with jeweled girdle, stepping forward, with baskets of roses flanking, triangular shaped molded base, *impressed and printed factory marks, inscribed Rose*. Several minor chips to base. Height 21¹/₂ in. (54.6 cm.)

\$3,000–5,000



246



247

PAINTINGS AND PRINTS

Property of Various Owners

□ 246

Valentine Lecomte

DANSEURS ACROBATES

oil on canvas, signed, exhibition label dated 1929
framed.

37 $\frac{3}{4}$ by 45 $\frac{3}{4}$ in. 95.9 by 116.2 cm.

\$8,000–12,000

□ 247

*****Dumas**

COUPLE DANCING

oil on canvas, signed l.r., framed.

28 $\frac{1}{4}$ X 23 $\frac{3}{4}$ in. 71.8 X 60.3 cm.

\$4,000–6,000



248

□ 248
Gaston Pagurau

NUDE PLAYING THE HARP

oil on canvas, framed, signed and dedicated l.r.
33 $\frac{3}{4}$ by 23 $\frac{1}{4}$ in. 85.7 by 59.1 cm.

\$5,000–8,000

□ 249
Millioli (?)

SAN REMO

oil on board signed and dated 1925, framed.
16 by 12 $\frac{1}{8}$ in. 40.6 by 30.8 cm.

\$1,500–2,000

□ 250
Léon Rosenthal *La Verrerie Française*, G. Vanoest, Editor, Paris and Brussels, 1927; thirty-nine pages, thirty-two black and white plates, paper covers.

\$800–1,200

Property from the Collection of Mr. Rod Stewart, Los Angeles

□ 251
G. Clairin. Theodora, lithograph printed in colors, by F. Champenois, Paris, circa 1900, generally good condition, apart from minor creasing, several repaired



251

tears, framed.* Not examined out of frame. [Sight]
6 ft. 4 $\frac{1}{4}$ in. by 27 in. (1.95 m. by 68.6 cm.)

\$3,000–5,000

Property of Various Owners

□ 252
Theophile-Alexandre Steinlen (French, 1859-1923). **Le Locataire**, lithograph printed in colors, by G. Cochon, Paris, 1913, generally good, laid down on canvas, slight soiling. 63 $\frac{3}{4}$ in. by 46 $\frac{7}{8}$ in. (1.62 m. by 1.19 m.)

\$1,000–1,500



253



254



255



256

□ 253

Jules Chéret. **Casino de Paris**, lithograph printed in colors by Imprimerie Chaix, Paris, circa 1895, generally good condition, slight creasing, framed.* Not examined out of frame. *Sight 32½ in. by 22¾ in. (82.6 cm. by 57.8 cm.)*

\$1,800–2,500

□ 254

Jules Chéret. **Musée Grévin**, lithograph printed in colors by Imprimerie Chaix, Paris, 189?, generally good condition, framed.* Not examined out of frame. *Sight 47¾ in. by 33¾ in. (1.21 m. by 85.7 cm.)*

\$3,000–5,000

□ 255

Jules Chéret. **Eldorado**, lithograph printed in colors by Imprimerie Chaix, Paris, 1894, generally good condition apart from a few abrasions, creasing, several repaired holes and a small water stain in top left, framed.* Not examined out of frame. *Sight 48 in. by 38½ in. (1.22 m. by 97.8 cm.)*

\$1,500–2,000

□ 256

Jules Chéret. **Pantomimes Lumineuses**, lithograph printed in colors by Imprimerie Chaix, Paris, 1892, generally good condition, loose sheet, framed.* Not examined out of frame. *48 in. by 32¼ in. (1.22 m. by 81.9 cm.)*

\$2,000–3,000



257

Property from the Collection of Mr. Rod Stewart, Los Angeles, California

□ 257

Alphonse Mucha. *The Arts (Les Arts)* (Rennert/Weill 54), four lithographs printed in colors by F. Champenois, Paris, 1898, generally good condition apart from some water staining to Poetry, minor losses to edges, framed.* Not examined out of frame. [Sight] 22 $\frac{3}{8}$ in. by 13 $\frac{3}{4}$ in. (56.8 cm. by 34.9 cm.)

\$12,000–18,000



258



259



260

□ 258

Alphonse Mucha. Bieres de la Meuse (Rennert/Weill 27), lithograph printed in colors, by F. Champenois, Paris, 1897, generally good condition apart from minor creasing, several repaired tears, framed.* Not examined out of frame. 4 ft. 9¼ in. by 37¾ in. (1.45 m. by 95.9 cm.)

\$7,000–10,000

□ 259

Alphonse Mucha. 1918-1928 (Rennert/Weill 112), lithograph printed in colors, by K. Kriz, Praha, 1928, generally good condition, framed.* Not examined out of frame. [Sight] 45¾ in. by 30¾ in. (1.16 m. by 78.1 cm.)

\$2,500–4,000

□ 260

Alphonse Mucha. Job (Rennert/Weill 51), lithograph printed in colors, by F. Champenois, Paris, 1898, generally good condition apart from minor creasing and several repaired tears, framed.* Not examined out of frame. 4 ft. 11¼ in. by 39¼ in. (1.51 m. by 99.7 cm.)

\$6,000–9,000

□ 261

Alphonse Mucha. Flirt Bisquits (Rennert/Weill 72), lithograph printed in colors, by F. Champenois, Paris, 1899, generally good condition, framed.* Not examined out of frame. 24¾ in. by 10¾ in. (62.9 cm. by 27.3 cm.)

\$1,200–1,800



262

□ 262

Alphonse Mucha. Champagne Ruinart (Rennert/Weill 16), lithograph printed in colors, by F. Champenois, Paris, 1896, generally good condition apart from several repairs, framed.* Not examined out of frame. [Sight] 5 ft. 8¼ in. by 23 in. (1.73 m. by 58.4 cm.)

\$5,000–8,000



263

□ 263

Alphonse Mucha. Hamlet (Rennert/Weill 63), lithograph printed in colors, by F. Champenois, Paris, 1899, generally good condition apart from some creasing and repaired tears, framed.* Not examined out of frame. [Sight] 6 ft. 10 in. by 29⅞ in. (2.08 m. by 74.6 cm.)

\$6,000–9,000



264

□ 264

Alphonse Mucha. *Heures du Jour* (The Times of the Day) (Rennert/Weill 62), four lithographs printed in colors by F. Champenois, Paris, 1899, appear to be in good condition, not examined out of frames. 41 in. by 14 $\frac{3}{4}$ in. (1.04 m. by 37.5 cm.)

\$12,000–18,000

□ 265

Alphonse Mucha. *Bénédictine* (Rennert/Weill 58), lithograph printed in colors, by F. Champenois, Paris, 1898, generally good condition apart from some repaired tears around edges, creases, framed.* Not examined out of frame. 6 ft. 9 $\frac{3}{8}$ in. by 29 $\frac{1}{2}$ in. (2.07 m. by 74.9 cm.)

\$4,000–6,000



265

□ 266

Alphonse Mucha. *La Primevere et la Plume* (The Primrose and the Quill) (Rennert/Weill 64, Variant 2), lithograph printed in colors by J. Royer, Paris, 1899, margins trimmed, losses to edges, some staining, framed. 21 $\frac{1}{4}$ in. by 9 $\frac{1}{8}$ in. (54 cm. by 23.2 cm.)

\$1,000–1,500



267

□ 267
Alphonse Mucha. *Lorenzaccio* (Rennert/Weill 20, Variant 1), lithograph printed in colors, by F. Champenois, Paris, 1896, generally good condition apart from several repaired tears along margins, creasing, minor abrasions, framed.* Not examined out of frame. 6 ft. 8¼ in. by 27¾ in. (2.04 m. by 70.5 cm.)

\$5,000–8,000



268

□ 268
Alphonse Mucha. *Médée* (Rennert/Weill 53), lithograph printed in colors, by F. Champenois, Paris, 1898, generally good condition apart from some repaired tears, slight soiling, framed.* Not examined out of frame. 6 ft. 9⅞ in. by 28¾ in. (2.07 m. by 73 cm.)

\$6,000–9,000



269



270

Property of Various Owners

□ 269

Alphonse Mucha. *La Dame Aux Camelias* (Camille) (Rennert/Weill 13), lithograph printed in colors by F. Champenois, Paris, 1896, good overall condition apart from losses and repairs to edges, minor creasing, some staining, holes, two loose sheets not laid down, rolled. 81½ in. by 30½ in. (2.07 m. by 77.5 cm.)

\$6,000–9,000

□ 270

Alphonse Mucha. *Salonbo*, lithograph printed in colors, loose sheet, margins trimmed, stains on border, framed. 15½ in. by 11¾ in. (39.4 cm. by 29.8 cm.)

\$3,000–5,000

□ 271

Alphonse Mucha. *Cassan Fils, Variant 1* (Rennert/Weill 11), lithograph printed in colors by Cassan Fils, Toulouse 1896, in good condition, full loose sheet, framed. 21½ in. by 11½ in. (54.6 cm. by 29.2 cm.)

\$2,000–3,000



271

□ 272

Alphonse Mucha. *La Topaze* (Topaz) (Rennert/Weill 73), lithograph printed in colors, by F. Champenois, Paris 1900, staining, minor creases, small whole at top center, laid down on paper, margins trimmed, retains original period frame. $38\frac{3}{4}$ in. by $15\frac{1}{4}$ in. (98.4 cm. by 38.7 cm.)

\$3,000–5,000

□ 273

Alphonse Mucha. *Le Rubis* (Ruby) (Rennert/Weill 73), lithograph printed in colors, by F. Champenois, Paris 1900, slight staining, minor losses to edges, laid down on paper, margins trimmed, retains original period frame. $38\frac{3}{4}$ in. by $15\frac{1}{4}$ in. (98.4 cm. by 38.7 cm.)

\$3,000–5,000

□ 274

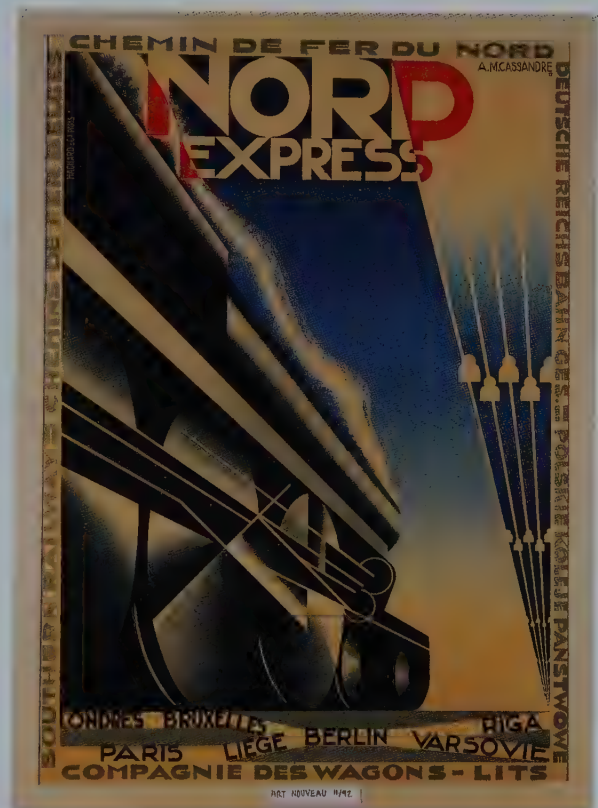
A. M. Cassandre. *Nord Express*, lithograph printed in colors, by Hachard et Cie, Paris, 1927, generally good condition, minor creasing, framed.* Not examined out of frame. Sight $41\frac{1}{4}$ in. by $29\frac{1}{4}$ in. (1.05 m. by 74.3 cm.)

\$5,000–8,000



272

273



274



275

□ 275

A. M. Cassandra. Thomson: La Main-d'Oeuvre Electro-Domestique, lithograph printed in colors, by Alliance Graphique, Paris, 1931, good condition, loose sheet, framed.* Not examined out of frame. 10½ in. by 7 in. (26.7 cm. by 17.8 cm.)

\$1,000–1,500



276

□ 276

Erté (Romanin de Tiroff). (Russian, 1882-1990)

ROBE EXCENTRIQUE THÉÂTRE DES FOLIES BERGÈRE

pencil, gouache and ink on paper, signed, stamped on the reverse ERTE/Romain de Tiroff/9. RUE DE GIVRY, PARIS, dated 1919, framed. 11⁵/₁₆ by 8³/₈ in. 28.7 by 21.3 cm.

\$5,000–7,000



277

278

279

DECORATIONS

Property of Various Owners

□ 277

Théodore Goujon (French Wk. 1900). A Parcel-Gilt Bronze Figural Clock, circa 1900, the lozenge-form clock face with chapter ring cast with swirling clouds reserved against a starry ground, held aloft by a winged muse, nude but for diaphanous flower-trimmed drapery about her hips extending into the shaped base, flanked by triangular pierced vide poches cast in low relief with Art Nouveau flowerheads and leafage, the reverse cast with clouds and stars, has pendulum and two keys, rich brown patina, *inscribed Theo/Goujon and with circular foundry stamp enclosing LOUCHET/PARIS/FONDEUR. Height 19½ in. (49.5 cm.)*

\$4,000–6,000

□ 278

Louis Chalon (French, 1866-?). A Gilt-Bronze Figural Jardinière, circa 1900, ovoid raised on entrelac supports, the obverse cast in low and medium relief with an Art Nouveau maiden clothed in diaphanous drapery reserved against a foliate ground, the reverse with foliage, has liner, *inscribed L. Chalon/COLIN. Length 19¾ in. (50.2 cm.)*

\$2,500–4,000

□ 279

Gustav Gurschner (Austrian, 1873-?). A Bronze Figural Candlestick, circa 1900, in the form of an elegant young woman with closed eyes partially clothed in simple flowing drapery, holding a waisted candle cup in each arm, rich brown patina, *inscribed KUNST.ERZGIESSEREI(?)/WIEN/66G. Height 16⅝ in. (42.2 cm.)*

\$3,000–5,000



280



281



282

□ 280

A Gustav Gurschner Cast and Patinated-Bronze and Polished Shell Figural Night Light, dated 1899, the stylized semi-nude somnambulist maiden on her nightly walk of death, her hair flowing in the wind and hovering over a polished seashell enclosing a small fixture; raised on a foamy crest of a wave continuing to a whiplash base, dark brown patina, inscribed *Gurschner*, dated 8.99. Height 20³/₄ in. (52.7 cm.)

\$20,000–25,000

□ 281

A Gustav Gurschner Figural Bronze Centerpiece, circa 1900, cast as three crouching putti wearing garlands about their heads, struggling to support a bulbous urn raised on a base cast with stylized flowerheads, golden patina, has liner, impressed *MADE IN/AUSTRIA WKE GURSCHNER* and numbered 514/115. Height 4⁷/₈ in. (11.1 cm.); diameter 10 in. (25.4 cm.)

\$1,500–2,000

□ 282

A Pair of Austrian Art Nouveau Cut Glass and Gilt-Metal Candelabra, circa 1900, each tapering hexagonal clear glass standard supporting four-branched intertwining whiplash and foliate arms, each supporting a floriform candle holder, centered by another, raised on a rippled paneled floriform base further mounted on an hexagonal clear glass base, unsigned. Wear to gilt, several cracks to arms, old repairs. Height 24³/₄ in. (62.9 cm.)

\$2,500–4,000



283

□ 283

G. Flamand. A Gilt-Bronze Figural Jardinière, circa 1900, the four-sided vessel cast on the obverse with an Art Nouveau maiden with a butterfly in her flowing tresses, the sides with two C-scroll handles with berried leafy terminals; the base cast with the head of an old bearded man, *inscribed G. Flamand*. Together with another gilt-bronze Figure of an Art Nouveau maiden wearing a diaphonous dress with flowers in her long tresses, *base molded FEUFOLLET*. 2 pieces. Height 15 in. (38.1 cm.)

\$1,500–1,800



284

□ 284

An American Slag Glass, Gilt-Bronze and Glass Bead Iris Lamp, early 20th century, the shade composed of six lobed slag glass panels in emerald green streaked with rich pearly opalescence, enclosed within a gilt-bronze framework cast with iris blossoms and leafage, the framework hung with opalescent glass beaded fringe; the cylindrical standard above a circular base cast at the edge with flowerheads in medium relief, has finial. Height 25 in. (63.5 cm.); diameter of shade 17 in. (43.2 cm.)

\$3,000–5,000

□ 285

Louis August Moreau (French 1855-1919). A Pair of Patinated White Metal and Marble Figural Vases: Dawn and Dusk, circa 1900, each bulbous vessel with cylindrical neck, Dawn cast with a young nude youth at the shoulder holding a torch seated on a garland of morning glories, Dusk cast with a nude maiden holding a shroud overhead and seated on a crescent of the moon, dark brown patina, mounted on a circular marble base, *each inscribed L. Moreau*. Liners lacking. Heights 13³/₈ in. (34 cm.)

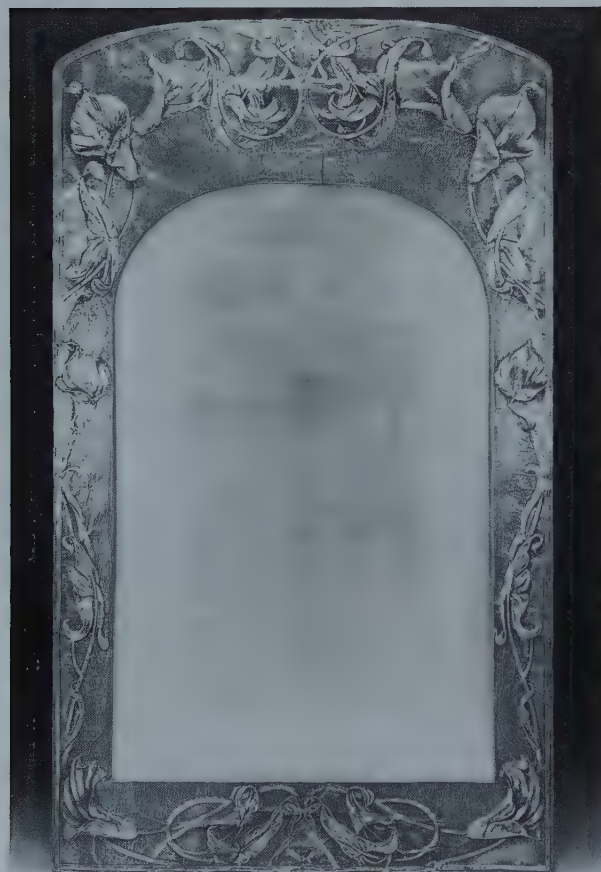
\$2,000–3,000



285



286



287



288

□ 286

A Fine Viennese Art Nouveau Enamel-on-Copper Vase, circa 1900, the shouldered ovoid vessel with short straight neck, finely painted on the obverse with a maiden in a meadow standing before a bubbling brook reserved against a ground finely painted with Art Nouveau flowers and leafage between bands of khaki and pale blue, the neck painted with a sunburst between floral sprays, all in bright shades of green, pink, maroon, yellow, blue and puce. *Height 5 $\frac{3}{4}$ in. (14.6 cm.)*

\$1,500–2,000

□ 287

An Art Nouveau Hammered Silver and Brass Mirror Frame, first quarter 20th century, the arch-topped rectangular beveled mirror plate within conforming wooden surround, decorated with applied hammered silver-colored metal with stylized blossoms and leafage about a textured brass ground. *6 ft. $\frac{3}{4}$ in. by 43 in. (1.85 m. by 1.09 m.)*

\$2,500–3,500

Property from the Collection of Mr. Rod Stewart, Los Angeles

□ 288

An Orivit Gilt-Metal and Unsigned Daum Nancy Two-Arm Lamp, circa 1900, each squash blossom-form shade in gray glass mottled with tangerine orange and crimson, pendent from a wide scalloped fixture pendent from a whiplash vining standard conjoined to a circular molded base, *base impressed ORIVIT/2386*. Base regilt, chips to upper rims of shades. *Height 16 $\frac{3}{4}$ in. (42.5 cm.)*

\$3,000–4,000



□ 289

An Important Daum Nancy Cameo Glass and Louis Majorelle Gilt-Bronze Chandelier, circa 1900, the central standard terminating with a bulbous domical shade in gray glass overlaid with mottled burnt orange and striped in lime green, branching above to sinuous twin arms curving to three branches at either end, each terminating to a flori-form fixture in gray glass overlaid with mottled lime green and pale pinkish-orange and cut with stylized petals and leafage, has pierced foliate ceiling cap, shades inscribed *DAUM/NANCY* with *croix de Lorraine*. Height 5 ft. 10 in. (1.78 m.); length 6 ft. (1.83 m.)

\$18,000–25,000

□ 290

A Daum Nancy Mottled Glass and Majorelle Gilt-Bronze and Marble Lamp, circa 1900, adapted originally from a chandelier, the deeply waisted domical shade in gray glass mottled with white and striped with purple, raised on three whiplash arms above a bulbous molded standard expanding to a trilobate base mounted on conforming white-veined marble, has finial, shade signed in intaglio *DAUM/NANCY* with *croix de Lorraine*. Height 45 in. (1.14 m.); diameter 22½ in. (57.2 cm.)

To see an illustration of this model as it would have been originally intended, see Alastair Duncan, *Louis Majorelle, Master of Art Nouveau Design*, New York, 1991, p. 216, fig. 168.

\$15,000–20,000



290



291

□ 291

An Important Pair of Gallé Cameo Glass and Gilt-Bronze Sconces, circa 1900, the bronze attributed to H. Guimard, each pierced backplate finely cast with scrolling whiplash designs, with a single downward curving arm supporting a fixture, the floriform shades in opalescent glass cased with brilliant ruby red, finely carved with veined petals, and fire-polished, shades signed in intaglio Gallé. Height 20 in. (50.8 cm.); width 12⁵/₈ in. (32.1 cm.)

\$20,000–30,000



292

□ 292

A Pair of Unsigned Daum Nancy Mottled Glass, Gilt-Bronze and Mahogany Sconces, circa 1900, each floriform shade in gray glass internally mottled with white and sunshine yellow and streaked with bubblegum pink, each held by a floriform socket terminating in a sinuous stem, mounted on a shield-shaped wall support. One shade with internal crack, chips to upper aperture. Height 15¹/₂ in. (39.4 cm.)

\$2,000–3,000



293

□ 293

A Müller Frères Mottled Glass and Wrought-Iron Chandelier, circa 1900, the shallow circular central shade in gray glass mottled with ochre yellow, orange and cobalt blue, fitting into a conforming surround centering a large oval framework wrought with roses and leafage, the outer edge with eight curved arms each supporting a pendent conforming floriform shade, all suspended from a central support composed of four square hammered rods cast with leafy festoons, has conforming ceiling cap, *shades acid-stamped MULLER FRÈS/LUNEVILLE*. Height 40 in. (1.02 m.); length 36 in. (91.4 cm.)

\$7,000–10,000

□ 294

A Müller Frères Mottled Glass and Wrought-Iron Chandelier, circa 1900, the shallow domical shade in gray glass internally mottled with lemon yellow, orange and purple, fitting into a circular hammered iron framework wrought with clusters of grapes and leafage, with three scrolling arms each supporting smaller conforming shades; suspended from elongated chain links similarly wrought with grapes and leafage, has ceiling cap, *shades acid-stamped MULLER FRÈS/LUNEVILLE*. Height 38 in. (96.5 cm.); diameter 27 in. (68.6 cm.)

\$3,000–5,000

□ 295

A Pair of Art Nouveau-Style Bronze and Mottled Glass Five-Light Sconces, 20th Century, each with whiplash foliate backplate composed of intertwining leafage supporting five curved leaf-form arms, each with a fixture above a *bobèche* and a mottled glass shade in orange streaked with cobalt blue. Central arm to one repaired. Height 42 in. (1.07 m.)

\$8,000–12,000



294



295



296



297

□ 296

A Daum Nancy Mottled Glass and Wrought-Iron Torchère, circa 1920, the large domical shade in gray glass internally mottled with orange and lemon yellow, fitting into a scrolling three-arm support conjoined with stylized pine cones, raised on strap supports, the base similarly cast, shade inscribed DAUM/NANCY with croix de Lorraine. Height 6 ft. 2½ in. (1.89 m.); diameter 23 in. (58.4 cm.)

\$5,000–8,000

□ 297

A Pair of Müller Frères Mottled Glass and Wrought-Iron Lamps, circa 1925, each shaped domical shade in gray glass richly mottled with tomato red streaked with purple, blown into a framework composed of hammered wrought-iron, raised on a three-arm support above a baluster base of conforming design, each shade inscribed Muller Fres Luneville. Height 24¾ in. (62.9 cm.); diameter 14 in. (35.6 cm.)

\$7,000–9,000



300



299

Property of Various Owners

□ 298

An Edgar Brandt Cast and Wrought-Iron Fire Screen, circa 1925, the rectangular frame cast with dentils enclosing a panel wrought with stylized scrolling leafage centering an antelope, above a lower panel wrought with flowerheads; raised on scrolling strap feet, impressed E. BRANDT. Height $36\frac{3}{4}$ in. (93.3 cm.); width $30\frac{1}{4}$ in. (76.8 cm.)

\$10,000–15,000

□ 299

An Edgar Brandt Bronze Jardinière, circa 1925, the inverted bell-form vessel with integral lug handles case on the obverse with a fantastic fritillary, impressed E. BRANDT. Height $10\frac{1}{8}$ in. (25.7 cm.); length over handles $20\frac{3}{4}$ in. (52.7 cm.)

\$15,000–20,000

□ 300

A Pair of Edgar Brandt Cast and Wrought-Iron Figural Bookends, circa 1925, each thick L-form support with tapering scrolled top, set with a stylized fountain spewing into the open mouth of a pelican, impressed E. BRANDT. Height $6\frac{7}{8}$ in. (17.5 cm.)

\$2,500–4,000



298



301

□ 301

An Edgar Brandt Wrought-Iron and Daum Nancy Glass Chandelier, circa 1925, the inverted bell-form shades in pale amber glass internally decorated with gold foil inclusions, fitting into sockets wrought with scrolls and leafage raised on upward curved arms conjoined to an inverted domical lower section, also wrought with scrolls and leaves and set with three upright spheres, suspended from a standard similarly wrought, has conforming ceiling mount, *shades inscribed DAUM NANCY with croix de Lorraine, iron unsigned. Height 41 in. (1.04 m.); diameter 26 in. (66 cm.)*

\$8,000–12,000

□ 302

A Daum Nancy and Edgar Brandt Mottled Glass and Wrought-Iron Chandelier, circa 1925, the shallow domical shade in gray glass streaked and mottled with rust, rose and purple, fitting into a double ring support cast with leafage interspersed with bosses cast with flowerheads, six scrolling arms conjoined to simple links and domed ceiling cap, *shade signed in intaglio DAUM NANCY with croix de Lorraine, mount stamped E. BRANDT. Diameter 17½ in. (44.5 cm.)*

\$6,000–9,000

□ 303

A French Art Deco Mottled Glass and Gilt-Bronze Figural Lamp, the shade probably Schneider,



302

circa 1925, the ovoid shade in clear glass mottled with lemon yellow shading to salmon and midnight blue, suspended from a foliate gilt-bronze support and phoenix-form scrolling arm continuing to a shaped ovoid base cast with a stylized bud and leafage, *base signed indistinctly C. Repe (?), Height 14½ in. (36.8 cm.)*

\$2,000–3,000



303



304 (one of pair)

□ 304

A Pair of French Silvered-Bronze Two-Arm Sconces, circa 1925, each torch-form standard supporting two curved arms, each with a bulbous candle holder cast with gadrooning, has candle inserts, fitted with modern shades, *unsigned*. Height 17 in. (43.2 cm.); length 12 in. (30.5 cm.)

\$3,000–5,000

□ 305

A Dunand Inlaid Dinanderie Tray (Marcilhac, no. 643, p. 27), circa 1925, the ten-sided shallow vessel inlaid with silver geometric motifs against a patinated ground, *signed JEAN DUNAND 3960*. Two small holes drilled at top. Diameter 23¼ in. (59.1 cm.)

Literature:

Mobilier et Décoration, February 1926, p. 36.

This model was included at the Exposition Internationale des Arts Décoratifs et Industriels Moderne, Paris, 1925.

\$1,500–2,000

□ 306

A Pair of Maison Desny Silver-Plated Cocktail Goblets, circa 1925, each conical goblet raised on a triangular base and supported by a tapering side bracket, *unsigned*. Height 4⅞ in. (10.5 cm.)

\$1,000–1,500

□ 307

A Claude Linossier Inlaid Dinanderie Bowl, circa 1925, the wide-mouthed vessel with *martelé* sides patinated charcoal and decorated about the rim with silvered zigzags and triangles, the neck and foot with applied silvered ring turnings, *impressed LINOSSIER, inscribed 441*. Diameter 9¾ in. (24.8 cm.)

\$4,000–6,000



305



306



307



308

□ 308

A Pierre Bobot Four-Panel Lacquer Screen: View of Montmartre, circa 1935, lacquered and incised with a view of Montmartre with the Moulin Rouge and Sacre Coeur in the foreground, in shades of white, ochre, red and green reserved against a tortoiseshell lacquer ground, heightened with gilding, incised Pierre Bobot and with monogram Prs.B. Height 5 ft. 10 in. (1.78 m.); length 6 ft. 6 in. (1.98 m.)

Another screen from this series, The Monuments of Paris, was offered at Sotheby's Monaco, 13 October, 1991, Sale Hi, lot 304.

\$9,000–12,000

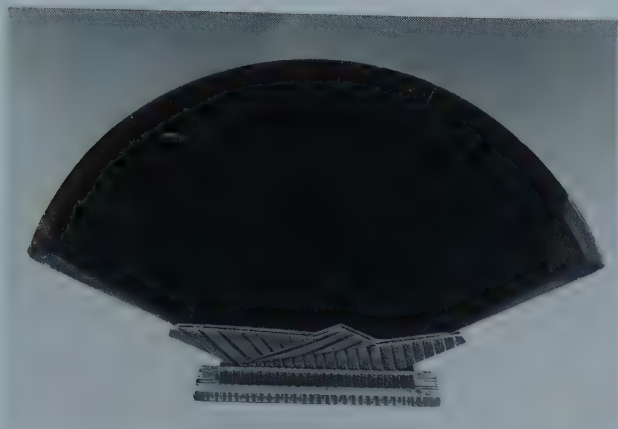
□ 309

A Zadounaïsky Wrought-Iron and Copper Standing Ashtray, circa 1925, the U-form wrought-iron support with scrolling terminals centering two square copper-lined ash trays; raised on a square base, impressed ZADOUNAISKY. Height 23½ in. (59.7 cm.)

\$2,000–3,000



309



310

□ 310

A Zadounaisky Wrought-Iron Mirror, circa 1925, the fan-form beveled glass plate fitting into a support composed of intersecting triangles; raised on a stepped channeled rectangular base, *impressed M. ZADOUNAISKY. Length 21 $\frac{3}{8}$ in. (54.9 cm.)*

\$2,000–3,000

□ 311

A Painted Plaster Lamp, attributed to Jean Michel Frank, circa 1935, the standard composed of two discs above a circular foot. *Height 18 $\frac{1}{2}$ in. (47 cm.)*

\$5,000–8,000



311

□ 312

A Raymond Subes Wrought-Iron and Alabaster Lamp, circa 1925, the shallow domical shade with straight sides in veined alabaster above a standard composed of tapering hammered straps overlapping at the top and hung with stylized beading, above a circular base set with radiating leaves, has finial, *unsigned. Shade with restorations. Height 19 $\frac{3}{4}$ in. (50.2 cm.); diameter 10 in. (25.4 cm.)*

\$6,000–9,000

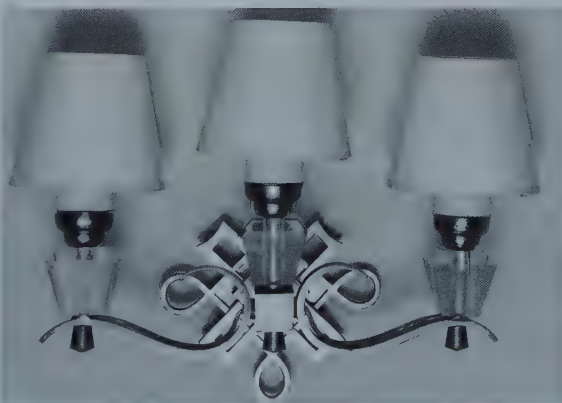


312

□ 313

A Pair of Jules Leleu Brass and Lucite Three-Arm Sconces, circa 1935, each with a back plate formed of intersecting rectangles and loops supporting a central branch with square lucite candle socket flanked by two scrolling arms with conforming sockets. *Height 6 $\frac{1}{2}$ in. (16.5 cm.); length 11 $\frac{3}{4}$ in. (29.8 cm.)*

\$3,000–5,000



313 (one of pair)

□ 314

A Pair of Jules Leleu Brass and Lucite Sconces, circa 1935, en suite with the preceding. *Height 6 in. (15.2 cm.); length 6 in. (15.2 cm.)*

\$1,000–1,500



316



315

□ 315

A Molded Glass Mirror, second quarter 20th century, probably French or American, the rectangular gray glass frame molded in medium relief with stylized palmette leafage and enclosing a rectangular mirror plate. *36½ in. by 24 in. (92.7 cm. by 61 cm.)*

\$2,000–3,000

□ 316

A Thànhlé Red Lacquer and Gilt Four-Panel Folding Screen, mid 20th Century, each rectangular panel lacquered in brilliant red, the whole decorated with a scene with spotted Japanese deer grazing in a meadow with bamboo in the distance, the reverse in plain red lacquer, *signed Thànhlé*. One hinge loose, gilt rubbed. *Height 5 ft. 1⅞ in. (1.56 m.); length 5 ft. 3 in. (1.6 m.)*

\$5,000–8,000



317

□ 317

An A. Mazoyer Enameled Glass and Wrought-Iron Lamp, circa 1925, the domical shade in gray glass enameled in blue, green, ochre, white and black with stylized blossoms and leafage, raised on a three-arm support above a strapwork standard and tripartite base composed of three coiling sections, *shade signed in enamel A. Mazoyer with monogram, base impressed MADE IN FRANCE. Height 14½ in. (36.8 cm.); diameter 7 in. (17.8 cm.)*

\$1,500–2,000

□ 318

An American Wrought-Iron and Painted-Metal Figural Fire Screen, attributed to Isidore Konti, circa 1925, the serpentine crest above a rectangular frame, in heavily wrought iron raised on scrolling trestle supports, enclosing a scene with Pan playing his pipes while two nude female figures cavort in a woodland setting, *unsigned. Height 32¾ in. (83.2 cm.); length 47¾ in. (1.21 m.)*

A larger version of this screen, also unsigned, was offered in these rooms, 16 March, 1990, sale 5985, Wood, lot 469

\$4,000–6,000



318

□ 319

A Steuben Iridescent Glass Mosaic and Painted Wrought-Iron Table, model number 6722, circa 1925, the square top with center inlaid with tessellated mosaic pattern of amber iridescent glass, bordered by three rows of small square tiles in golden amber iridescent glass and black glass, fitting into a molded surround raised on a scrolling wrought-iron X-form base cast with leaves at the upper corners, painted black, *unsigned. Height 20 in. (50.8 cm.); length 20 in. (50.8 cm.); width 20 in. (50.8 cm.)*

\$2,000–3,000



319



320

FURNITURE

Property of Various Owners

□ 320

An Austrian Bentwood Dressing Table, circa 1910, the central beveled full-length rectangular mirror flanked by hinged side mirrors and low cabinets, each with white marble top, above a single short drawer and lower cabinet door, each lower cabinet within a rounded bentwood frame, the whole mounted with polished brass hardware. *Height 6 ft. 11 in. (2.11 m.); width 5 ft. (1.52 m.); depth 16 in. (40.6 cm.)*

\$10,000–15,000

□ 321

An Austrian Upholstered Tub Chair, circa 1920, the curved rounded back continuing to the arms, raised on square legs conjoined by a U-form base, upholstered in taupe leather.

\$3,000–5,000



321



322

□ 322

A Josef Hoffmann Bentwood and Aluminum Side Chair, circa 1902, the arched back with rectangular seat set with large round aluminum nail heads; raised on square legs and conjoined by a U-form stretcher, aluminum sabot. Lacks upholstery, three nail heads missing.

\$3,000–5,000



323

□ 323

An Austrian Painted-Wood Plant Stand, probably designed by Josef Hoffmann, circa 1910, the octagonal upper tier pierced with a grid pattern of squares raised on an octagonal column above a larger, lower octagonal section, the lower tier raised on eight octagonal legs, further raised on an octagonal base, painted white. *Height 43 in. (1.09 m.); length 21½ in. (54.6 cm.); width 21½ in. (54.6 cm.)*

\$4,000–6,000





325

326

Property from the Collection of Mr. Rod Stewart, Los Angeles

□ 324

A Good Gallé Fruitwood Marquetry Vitrine, circa 1900, the rectangular top with molded edge above a glazed upper section, the doors and sides with carved surrounds of *ombellifère* blossoms and leafage and set with three carved and painted beetles, the back panel inlaid in various woods with a variety of butterflies, the lower section with central door inlaid in various woods with butterflies, flowering digitalis and a snail, flanked by open shelves and raised on square molded feet, *signed in marquetry Gallé. Height 5 ft. 6¾ in. (1.7 m.); width 29½ in. (74.9 cm.); depth 16 ft. ½ in. (4.89 m.)*

\$15,000–20,000

□ 325

A Jacques Gruber Carved Mahogany Writing Desk, circa 1900, the shaped inset tooled-leather writing surface decorated with a border of stylized clematis blossoms and leafage within a thickly carved and molded conforming surround set with two shaped triangular shelves at the rear corners, the carved divided center drawer set with bronze handles cast as leafy vines, the molded apron also set with tooled leather panels, the whole raised on tapering channelled legs. *Height 34¾ in. (88.3 cm.); length 4 ft. 10 in. (1.47 m.); depth 33 in. (83.8 cm.)*

\$25,000–40,000

□ 326

A Jacques Gruber Carved Mahogany Upholstered Armchair, circa 1900, the rounded U-form molded back rail raised above pierced back supports enclosing an upholstered D-form seat; raised on channelled legs conjoined by subtle molded aprons, upholstered in black leather.

\$3,000–5,000



327

□ 327

A Jacques Gruber Etched Glass, Burled Wood and Mahogany Vitrine, circa 1900, in two parts: the upper section with a bevelled glass case, flanked by shaped red glass panels, acid etched with rambling wild rose blossoms and leafage; the lower section with

shaped bracketed corner shelves above an arcaded lower shelf with pierced back panels flanking a demi-lune bracketed shelf; raised on tapering molded legs. *Height 6 ft. 8 in. (2.03 m.); width 42 in. (1.07 m.); depth 19¼ in. (48.9 cm.)*

\$15,000–20,000



328

□ 328

A Jacques Gruber Carved Mahogany and Cameo Glass Vitrine, circa 1900, the arched cornice carved in full relief with clusters of grapes and trailing leafage above a cabinet door carved with wheat sheaves, set with acid-etched glass panels cut with clusters of trailing vines in shades of red, flanked by rounded

side panels fronted by open-bracketed shelves, the brackets similarly carved with grape vines, above short drawers and single opposing paneled cabinet doors also carved with wheat sheaves, the whole raised on cabriole legs. One glass panel cracked. *Height 8 ft. 1½ in. (2.48 m.); width 5 ft. 8 in. (1.73 m.); depth 23 in. (58.4 cm.)*

\$15,000–20,000



330

329

□ 329

A Jacques Gruber Carved Fruitwood Side Chair, circa 1900, the arched molded crest rail above a pierced back carved with single stalks, the shaped central splat upholstered with tooled leather depicting a pendent cluster of grapes, leaves and intertwining vines, the shaped leather-upholstered seat raised on four molded tapering legs, the rear legs with molded angled brackets.

\$2,500–4,000

□ 330

A French Art Nouveau Carved Walnut Games Table, circa 1900, in the manner of *Eugène Gaillard*, the rectangular top with gently serpentine edges hinged and opening to reveal a green baize playing surface with tooled and gilt leather border, the frieze carved with undulating waves; raised on four cabriole legs pierced and carved with whiplash leafage. *Height 30 in. (76.2 cm.); length opened 33 in. (83.8 cm.); width 21½ in. (54.6 cm.)*

\$2,000–3,000



330 A

□ 330A

A Majorelle Mahogany and Fruitwood Marquetry Amoire, circa 1900, the door with shaped rectangular mirror plate within a surround inlaid in various woods with clusters of pendent wisteria blossoms and leafage beneath a cornice with fritillaries, flanked on one side by a shaped shelf above a rectangular shelf flanked by a range of spindles and an integral circular vide poche, the shaped cabinet door opening to two sliding shelves, the base with a single long drawer. *Height 9 ft. 9 in. (2.96 m.); width 4 ft. 4 in. (1.32 m.); depth 24 in. (61 cm.)*

\$10,000–15,000



331

□ 331

A Majorelle Carved Mahogany Five-Piece Upholstered Salon Suite: Fougères, circa 1900, comprising a Settee, a pair of Armchairs, and a pair of Side Chairs, the settee with slightly bowed molded crest rail carved at center with two snails flanked by stylized pierced fern fronds enclosing a rectangular upholstered back, the serpentine seat flanked by undulating arms also carved with unfurling fern fronds, the armchairs and side chairs *en suite*, upholstered in deep crimson silk. *Length of settee 4 ft. 7 in. (1.4 m.)*

\$20,000–30,000



332

□ 332

A Majorelle Carved Mahogany and Fruitwood Marquetry Bed and Night Table, circa 1900, the bed with arched top rail above a range of square shaped spindles, the headboard panel inlaid in various woods with pendent wisteria blossoms and leafage flanked by twisted square columns, the footboard conforming; the night stand with rectangular top above a narrow open shelf and a drawer with scalloped lower edge, inlaid in various woods with three butterflies above an open shelf and lower cupboard door inlaid with blossoms and leafage and opening to a marble-lined compartment, the front legs carved with twisted square motifs. *Height of bed 5 ft. 3½ in. (1.61 m.); width 5 ft. 3½ in. (1.61 m.); length 7 ft. (2.13 m.); height of night table 35¼ in. (89.5 cm.)*

\$7,000–9,000



333

□ 333

A Majorelle Carved Mahogany and Fruitwood Marquetry Dressing Table, circa 1900, the shield-shaped double glass mirror pivoting within a conforming surround inlaid in various woods with sprays of stylized blossoms, flanked by three shaped shelves at various heights, the rectangular top with rounded ends inset with a leather surface and conformingly inlaid, above a rounded drawer and open lower shelf; raised on square molded legs twisting at the foot. *Height 4 ft. 9 in. (1.45 m.); length 39 in. (99.1 cm.); depth 23½ in. (59.7 cm.)*

\$8,000–10,000



334

□ 334

A Majorelle Carved Mahogany and Fruitwood Marquetry Fall-Front Desk, circa 1900, the rectangular top with arched surround above an arcaded open shelf carved with blossoms and berries, the fall front inlaid in various woods with magnolia blossoms and leafage, opening to a fitted interior with two small drawers, above a shaped lower shelf, the front rails carved with leafage, blossoms and berries. *Height 5 ft. 7 in. (1.7 m.); width 3 ft. (91.4 cm.); depth 17 in. (43.2 cm.)*

\$12,000–15,000



337

336

335

338

□ 335

A French Art Nouveau Carved Mahogany Pedestal, circa 1900, the circular top raised on a central standard pierced and carved with upright arrowroot blossoms and leafage continuing to a border of blossoms around the top, the cushion-form circular base raised on three flattened ball feet. *Height 47½ in. (1.21 m.); diameter 15 in. (38.1 cm.)*

\$2,500–4,000

□ 336

A Majorelle Carved Mahogany Pedestal, circa 1900, the square top with molded edge raised on four sweeping molded legs carved at the top with scrolling clusters of berries, conjoined by two lower shelves and raised on four shaped pointed feet. *Height 4 ft. 7¾ in. (1.42 m.); width 20 in. (50.8 cm.)*

\$2,500–4,000

□ 337

A Majorelle Carved Mahogany Etagère, circa 1900, the shield-shaped top with molded edge fronting a pierced and leaf-carved backboard; raised on a front support carved with foliage, two graduated ovoid lower shelves. *Height 4 ft. ½ in. (1.23 m.); width 22 in. (55.9 cm.); depth 16 in. (40.6 cm.)*

\$2,000–3,000

□ 338

A Majorelle Carved Mahogany and Burled Wood Pedestal, circa 1900, the rectangular burled-wood top rotating on a square base; raised on four sweeping molded legs continuing to ridged feet conjoined by a lower burled wood shelf and arched aprons. *Height 41¼ in. (1.05 m.); width 20 in. (50.8 cm.); depth 17½ in. (44.5 cm.)*

\$3,000–5,000



340

339

340

□ 339

A Majorelle Fruitwood Marquetry Two-Tier Tea Table, circa 1900, the rectangular top inlaid in various woods with stylized orchids and leafage within a molded surround with outset corners, above a lower rectangular shelf with bowed sides similarly inlaid; raised on sweeping molded legs. *Height 31½ in. (80 cm.); length 32¼ in. (81.9 cm.); depth 24½ in. (62.2 cm.)*

\$3,000–5,000

□ 340

A Pair of Majorelle Carved Mahogany Upholstered Armchairs, circa 1900, each with a molded U-form crest rail continuing to sloping arms above a three-part upholstered back, the D-form seat with slightly swollen apron carved with stylized flower-heads; raised on four square molded legs, upholstered in mauve velvet.

\$7,000–10,000



341

342 (one of four)

343 (one of a pair)

Property from the Collection of Kareem Abdul-Jabbar

□ 341

A Majorelle Carved Mahogany Love Seat: Les Clématites, circa 1900, the pierced back rail carved with clematis vines and leafage enclosing shaped upholstered panels flanked by open carved arms, the upholstered seat with serpentine apron carved with flowers and leafage; raised on tapering outward flaring legs, upholstered in dark satin fabric. *Length 4 ft. 3 in. (1.3 m.)*

\$10,000–15,000

□ 342

Four Majorelle Carved Mahogany Side Chairs: Les Clématites, circa 1900, en suite with the preceding.

\$8,000–12,000

□ 343

A Pair of Majorelle Carved Mahogany Armchairs: Les Clématites, circa 1900, en suite with preceding.

\$8,000–12,000



344

345



346

□ 344

A Good Majorelle Fruitwood Armchair: Les Clématites, circa 1900, the pierced back rail carved with clematis vines and leafage above two pointed and arched upholstered panels flanked by wing arms enclosing an upholstered seat with serpentine front carved with conforming flowers and leafage; raised on molded carved legs, upholstered in dark blue suede.

\$6,000–9,000

□ 345

A Majorelle Carved Mahogany Etagère: Les Orchidéés, circa 1900, the rectangular top with bowed front and pierced carved back rail above two shaped lower shelves supported by a paneled back and a branching front leg carved with orchid blossoms and leafage. *Height 4 ft. 3 in. (1.3 m.); width 21½ in. (54.6 cm.); depth 17 in. (43.2 cm.)*

\$4,000–6,000

□ 346

A Majorelle Fruitwood Marquetry and Gilt-Bronze Table, circa 1900, the shaped rectangular top with molded edge inlaid in various woods with flowers and leafage; raised on four molded shaped legs conjoined by a lower shelf, the sabots cast as arrowroot blossoms and leafage. *Height 29¾ in. (75.6 cm.); length 38½ in. (97.8 cm.); width 21 in. (53.3 cm.)*

\$5,000–8,000



347

□ 347

A French Art Nouveau Fruitwood Fire Screen, circa 1900, the molded rectangular frame with rounded upper corners carved with radiating blossoms and raised on a molded trestle base. Now set with a modern beveled and sandblasted glass panel depicting cattails and lotus blossoms. *Height 42 in. (1.07 m.); width 24 in. (61 cm.); length 13 in. (33 cm.)*

\$2,000–3,000



348

349

350

□ 348

A French Mahogany Commode, circa 1900, the inset square marble top within a molded surround above a single short drawer and marble-lined cabinet, the molded top continuing to shape straight legs ending in flaring carved feet. *Height 35 in. (48.3 cm.); width 19 in. (48.3 cm.)*

\$3,000–5,000

□ 349

A Gallé Fruitwood Marquetry Sellette, circa 1900, the square top with outset corners inlaid in various woods with magnolia blossoms and leafage; raised on bracketed carved legs conjoined by a lower lobed shelf also inlaid with magnolia blossoms, *signed in marquetry Gallé. Height 43 in. (1.09 m.); width 23¾ in. (60.3 cm.); depth 23½ in. (59.7 cm.)*

\$4,000–6,000

□ 350

A C. Gothier Fruitwood Marquetry Two-Tier Tea Table, circa 1900, the rectangular top with molded edge inlaid with a bordered pattern of woodbine berries and leafage, raised on four arched molded legs conjoined by a lower rectangular shelf similarly inlaid, the top shelf with bronze handles, *signed in marquetry G. Gothier. Height 30 in. (76.2 cm.); length 32 in. (81.3 cm.); depth 24½ in. (62.2 cm.)*

\$2,000–3,000



351



352

□ 351

Two Majorelle Carved Mahogany Night Tables, circa 1900, each with demi-lune bracketed upper shelf projecting from a molded backplash, the rectangular top with molded front enclosing a single drawer, one with an arrangement of three open shelves, the other with two open shelves and a lower single cabinet door; raised on a molded base. *Height 41¼ in. (1.05 m.); width 15½ in. (39.4 cm.); depth 13½ in. (34.3 cm.)*

\$4,000–6,000

□ 352

A Majorelle Mahogany Partner's Desk: Les Algues, circa 1900, the rectangular top with inset red leather writing surface flanked by raised side shelves, above an arrangement of paired, shaped short drawers surrounding an arched knee-hole; raised on tapering legs carved with flowers and leafage, the drawers with foliate bronze mounts. *Height 33½ in. (85.1 cm.); length 4 ft. 9¼ in. (1.47 m.); width 32⅞ in. (82.9 cm.)*

\$6,000–9,000



353

□ 353

A French Art Nouveau Carved Mahogany Vitrine, circa 1900, the rectangular molded top with an arched upper section enclosing a drawer, the drawer front carved in low relief with stylized orchid blossoms around a landscape of distant mountains and a rising sun, above a single beveled glass door opening to a shelved interior; raised on shaped molded legs carved with orchids and leafage. *Height 6 ft. 1 in. (1.85 m.); width 27 in. (68.6 cm.); depth 14 1/4 in. (36.2 cm.)*
\$8,000–12,000

□ 354

A Majorelle Carved Mahogany Dining Table and Eight Chairs: Chicorée, circa 1900, the table with rectangular top with slightly swelling sides and molded edge raised on four shaped, molded legs with carved buttressed supports; the sides chairs, each with gently arched back rails raised above leaf-carved side supports enclosing a shaped cane panel, the shield-shaped cane seats on shaped legs carved with conforming decoration. Together with two leaves. 11 pieces. *Table Height 30 in. (76.2 cm.); length extended 8 ft. (2.44 m.); width 46 1/4 in. (1.19 m.);*

\$12,000–15,000

□ 355

A Majorelle Mahogany Marquetry Sideboard: Les Algues, circa 1900, en suite with the preceeding, the patterned arched backsplash carved at center with leafage flanking a blossom above a variegated tan marble top within a molded surround above a single frieze drawer, the lower section with an arrangement of shaped open shelves with supports similarly carved with leafage. *Height 4 ft. 8 in. (1.42 m.); length 5 ft. 4 1/2 in. (1.64 m.); depth 18 in. (45.7 cm.)*

\$6,000–9,000



354



354

355

354



356

□ 356

A Jacques Gruber Mahogany Rosewood and Cameo Glass Vitrine, dated 1904, the single cabinet door with molded mullions enclosing acid-etched leaded glass panels depicting clematis blossoms and leafage in shades of violet and purple, beneath a molded cornice carved with stylized orchid blossoms with arched backboard, the whole flanked by paneled sides above rounded open shelves, the lower section with two drawers and open shelves raised on a molded base, signed *J. Gruber/04*. Height 7 ft. 8 in. (2.34 m.); width 4 ft. 7 in. (1.4 m.); depth 17½ in. (44.5 cm.)

\$15,000–20,000



357

Property of Various Owners

□ 357

An Important Hector Guimard Leaded Glass, Oak and Pine Entrance, executed for the **Castel Henriette, Sèvres, circa 1899-1900**, the pointed transom enclosing leaded glass panels in yellow, blue, green and pink striated rippled glass, above a center door set with conforming glass panels above lower carved pine panels, flanked by narrower side doors

with conforming leaded panels and carving, fitted with original cast bronze hardware, has replacement side moldings and threshold. *Height 9 ft. 8½ in. (2.96 m.); width 7 ft. (2.13 m.)*

This entrance is sold with a certificate from Yves Plantin stating that it was removed from Castel Henriette in Sèvres during the demolition of the building in 1969. He notes that it was an interior entrance which separated the salon from the entrance hall.

\$60,000-90,000



358

□ 358

A Hector Guimard Leaded Glass and Pine Door, executed for the Castel Henriette, Sèvres, circa 1899-1900, the gently arched door frame enclosing a leaded glass panel at top in pink, green and yellow striated opalescent ripple glass, above six carved panels, set with original hardware. Height 7 ft. 2 3/8 in. (2.19 m.); length 30 1/4 in. (76.8 cm.)

This door is accompanied by a certificate from Yves Plantin stating that this door was removed from the Castel Henriette in Sèvres during its demolition in 1969. He notes that this door separated the salon from the office.

\$15,000-20,000



359

□ 359

A Hector Guimard Oak, Pine, Cast Iron and Glass Door, executed for the Hotel Devron-Levent, circa 1908, the rectangular frame divided into three vertical sections at the top, each enclosing a pink and white striated glass panel and a cast-iron grill composed of stylized stalky blossoms and scrolling whiplash leafage, above three lower wood panels. Height 7 ft. 3 1/4 in. (2.22 m.); width 31 1/4 in. (79.4 cm.)

This lot is sold with a certificate from Yves Plantin which states that this door was removed from the Hotel Devron-Levent during its demolition in 1970. He notes that the iron work was executed at the Boujoud Foundry in St. Dizier to Guimard's designs of 1907.

\$15,000-20,000



360 (one of pair)



361

□ 360

A Pair of French Burled Wood Side Chairs, circa 1925, each with a rounded arched back enclosing a D-shaped seat; raised on square tapering legs, upholstered in black and white checked fabric.

\$2,000–3,000

□ 361

A Majorelle Art Deco Mahogany Silver Chest, circa 1925, the rectangular top with rounded ebonized side handles above a range of four fitted drawers with gilt-bronze handles and locks, raised on four tapering square legs conjoined by a lower rectangular shelf, has four keys, *branded MAJORELLE/NANCY*. Height 31¾ in. (80.6 cm.); length 24 in. (61 cm.); width 14½ in. (36.8 cm.)

\$3,000–5,000

□ 362

A Pair of French Art Deco Gilt-Wood Upholstered Armchairs, circa 1925, the sloping U-form back rail ending in gently swollen reeded arm supports enclosing a D-shaped seat cushion, upholstered in pale grey silk velvet and gray and tan striped silk.

\$4,500–5,500



362 (one of pair)



363



364 (one of eight)

□ 363

A Dominique Rosewood Sideboard, circa 1925, the rectangular gray and white veined marble top within a molded surround above a single apron drawer, a beveled glazed cabinet drawer below opening to a mirrored interior, flanked by curved cabinet doors; raised on conforming pedestal bases set with circular handles. *Height 40 in. (1.02 m.); length 4 ft. 1½ in. (1.26 m.); width 21 in. (53.3 cm.)*

\$3,000–5,000

□ 364

A Set of Eight Dominique Mahogany Upholstered Dining Chairs, circa 1925, each with gently arched rounded crest rail above a rectangular upholstered back, the over upholstered seat raised on squared tapering legs, the front ending in shagreen sabot.

\$4,000–6,000



365

□ 365

A Jacques-Emile Ruhlmann Mahogany and Ivory Chiffonier, circa 1923, the rectangular stepped top with bowed front above two slightly bowed doors with circular ivory escutcheons opening to a shelved interior; raised on tapering legs inlaid with ivory stringing with scrolling terminals and ivory sabots. *Height 4 ft. 4½ in. (1.33 m.); width 36¼ in. (92.1 cm.); depth 14⅜ in. (36.5 cm.)*

\$20,000–30,000





367

□ 366

A Jean Dunand Four-Panel Lacquer Screen, (Marcilhac no. 112, p. 214) circa 1925, the rectangular panels decorated with a jungle scene with three monkeys in trees, in shade of amber, golden yellow, moss green, brown and black heightened in gilt, the obverse in mottled lacquer; raised on stepped feet, signed Jean Dunand. Height 5 ft. 9¼ in. (1.77 m.); width of each panel 29⅜ in. (74.6 cm.)

Provenance:

Sotheby's Monaco, March 11, 1984, lot 210

\$20,000–30,000

□ 367

A French Ebenè de Macassar Art Deco Side Cabinet, circa 1930, the rectangular top above a pair of wide doors veneered with a pattern of diagonal squares of matched ebenè de macassar, opening to a shelved interior in mottled deep red lacquer, the sides and top also with patterned veneer; raised on a molded base. Height 5 ft. (1.52 m.); length 5 ft. 5½ in. (1.66 m.); width 21 in. (53.3 cm.)

\$7,000–10,000



368



369



370

□ 368

A French Bronze-Mounted Stained Oak Draw Leaf Dining Table and Six Chairs, attributed to Krass, Lyon, circa 1928, the rectangular top with draw ends above a trestle base with U-form supports at either end, the feet with fluted bronze mounts; the chairs each with curved back above a D-shaped seat raised on shaped tapering legs, upholstered in original brown leather. *Height* 29 $\frac{1}{4}$ in. (74.3 cm.); *length with leaves* 9 ft. 8 $\frac{3}{4}$ in. (2.97 m.); *width* 41 in. (1.04 m.)

\$6,000–9,000

□ 370

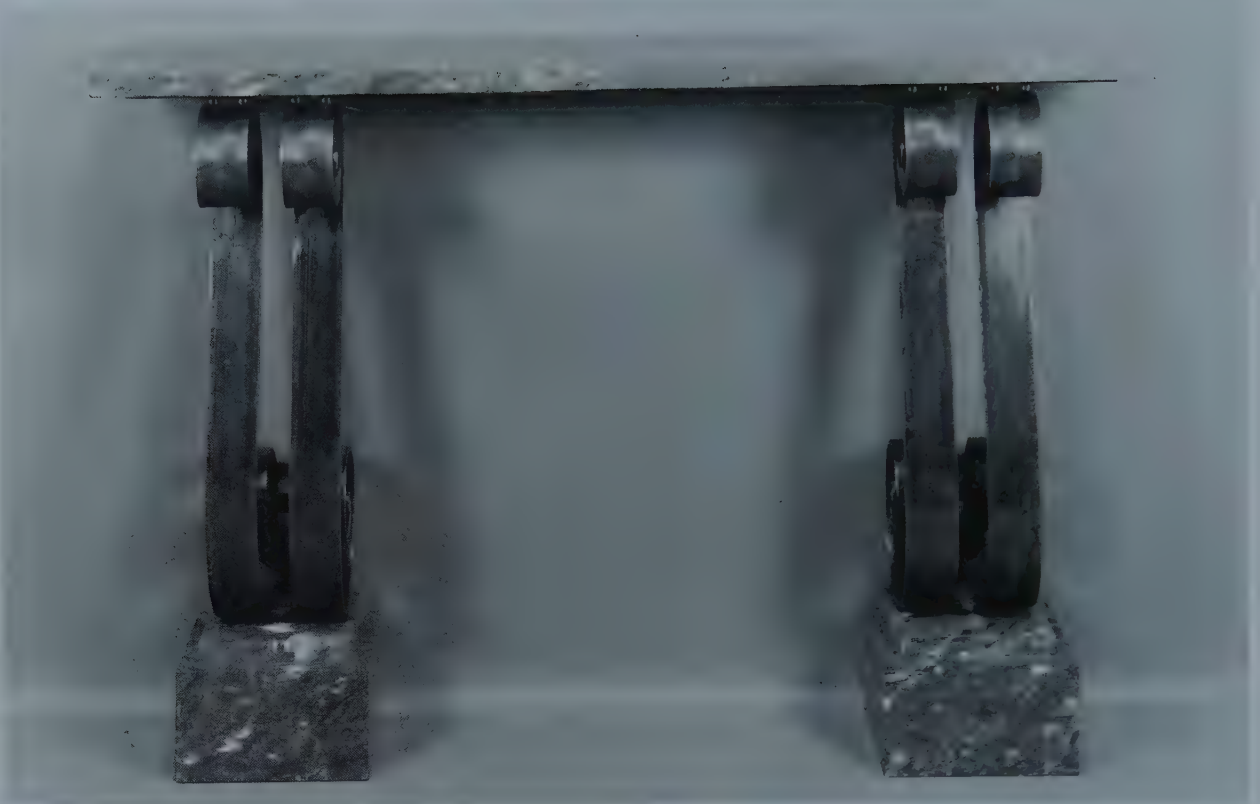
A French Art Deco Galuchat Desk and Chair, circa 1930, in the manner of Jean-Michel Frank, the desk with rectangular top above a single frieze drawer raised on square tapering legs; the chair, with curved back above a white leather upholstered seat raised on square tapering legs, the surfaces all veneered in natural galuchat. *Height* 29 $\frac{7}{8}$ in. (75.2 cm.); *length* 37 $\frac{1}{2}$ in. (95.3 cm.); *width* 25 $\frac{7}{8}$ in. (65.1 cm.)

\$20,000–30,000

□ 369

A French Art Deco Rosewood Sideboard, circa 1930, the rectangular top with shaped front, above an arrangement of three cabinet doors opening to shelved interiors, raised on bulbous stylized cabriole legs ending in bronze sabot. *Height* 41 $\frac{1}{2}$ in. (1.05 m.); *length* 6 ft. 10 in. (2.08 m.); *width* 19 $\frac{1}{4}$ in. (48.9 cm.)

\$4,000–6,000



371



372

□ 371

A French Marble and Wrought-Iron Console, circa 1925, in the manner of Raymond Subes, the rectangular red, gray and white-veined marble top raised on paired scrolling wrought-iron supports, above square stepped marble bases. Height 38 in. (96.5 cm.); length 4 ft. 7 in. (1.4 m.); width 12 $\frac{7}{8}$ in. (32.1 cm.)

\$4,000–6,000

□ 372

A Zadounaïsky Parcel-Gilt Wrought-Iron and Glass Console, circa 1930, the rectangular glass supported on a shelf conjoined by wishbones, the apron pierced with interlaced scrolls. Length 39 $\frac{1}{2}$ in. (1 m.); depth 9 $\frac{1}{2}$ in. (24.1 cm.)

\$3,000–5,000

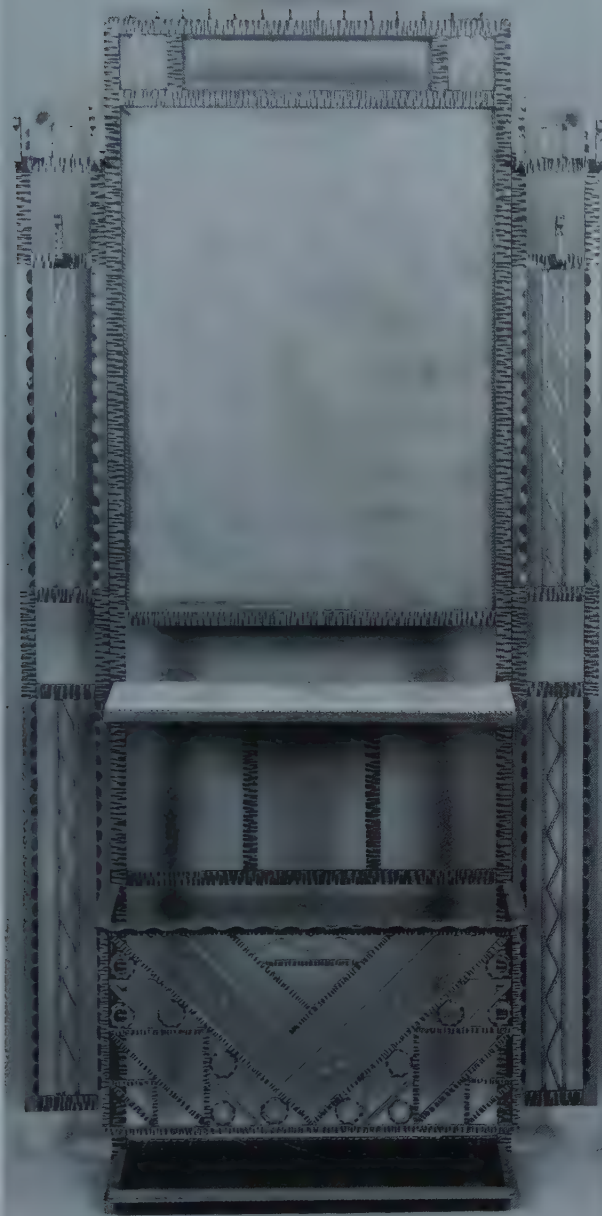


373

□ 373

A Zadounaïsky Parcel-Gilt Wrought-Iron and Glass Hanging Shelf, circa 1930, the double scrolling support conjoined by interlaced ribbons centering two square shelves. Height 21 $\frac{1}{2}$ in. (54.6 cm.)

\$2,500–4,000



374



375 (one of pair)

□ 374

A French Art Deco Wrought-Iron and Marble Hall Stand, circa 1925, the beveled rectangular mirror plate within a textured wrought-iron surround flanked by coat hooks, above a rectangular variegated orange, black and white marble shelf and a lower umbrella stand, the whole wrought with circles, wavy lines and zigzags. Height 6 ft. 8½ in. (2.05 m.); width 39½ in. (1 m.); depth 11 in. (27.9 cm.)

\$4,000–6,000

□ 375

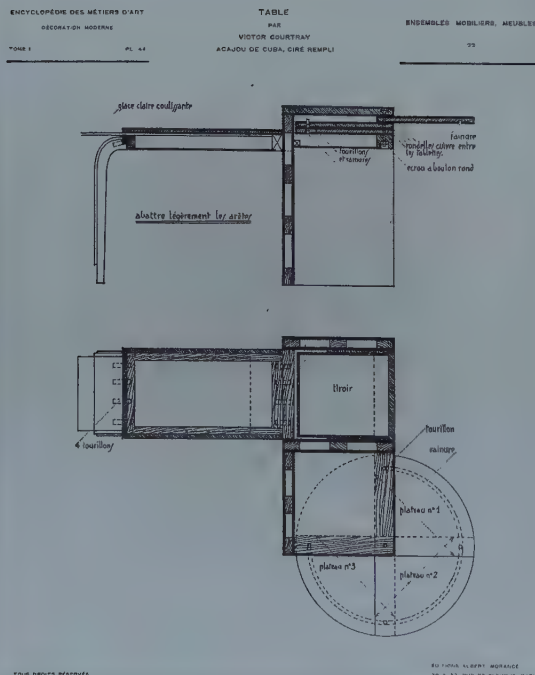
A Pair of Armand-Albert Ratteau Gilt-Wood and Gesso Open Armchairs, circa 1925, in 18th century Italian Grotto style, each with a ribbon-pierced splat above a shaped rectangular seat above an apron and outward flaring legs carved with entwined leafage, polychromed; upholstered in original brown leather, branded A.A. RATTEAU and numbered.

cf. AA RATEAU, The Delorenzo Gallery, text by Alastair Duncan, September, 1990, p. 42, a photograph of the gilding workshop in the Neuilly-Levallois studios which illustrates these chairs in production.

\$10,000–15,000



376



376 (detail)

□ 376

A Victor Courtray Cuban Mahogany Desk, circa 1927, L-shaped, the rectangular top above a single frieze drawer and knee hole, set at right with a three-part revolving carousel, with a rectangular return raised by a single rounded leg. Height 28 $\frac{3}{4}$ in. (73 cm.); length 4 ft. 3 in. (1.3 m.); width 39 $\frac{1}{2}$ in. (1 m.)

Literature:

Encyclopedia de Metiers d'Art, Editions Albert Morancé, n.d., pl. 44

Les Echos des Industries D'Art, October, 1927, no. 27, p. 18.

\$6,000–9,000

□ 377

A Pierre Lardin French Bronze-Mounted Ébené de Macassar Dining Table and Eight Leather Upholstered Mahogany Dining Chairs, circa 1930, the table with rectangular top veneered with a lozenge pattern above a slightly tapering frieze, raised on four tapering square legs set with bronze sabot; the chairs, each with curved back rail above a tapering rectangular upholstered back section, the D-shaped seat raised on tapering legs, upholstered in brown leather. Height 30 in. (76.2 cm.); length 6 ft. 6 $\frac{1}{2}$ in. (1.99 m.); width 39 in. (99.1 cm.)

\$14,000–18,000



377



378



379

□ 378

A Pierre Lardin French Bronze-Mounted Ébenè de Macassar Sideboard, circa 1930, *en suite* with the preceding, the stepped rectangular top above a pair of cabinet doors set at center with rectangular panels carved in shallow relief with leaping antelopes amidst tropical foliage, flanked by outer doors, each set with a rondel in gilt-bronze cast as cruising Centaurs, all opening to shelved interiors, the side cabinets each with drawers; raised on a square molded base and square shaped legs ending in bronze sabot. Height 42 in. (1.07 m.); length 7 ft. 2½ in. (2.2 m.); depth 20 in. (50.8 cm.)

\$6,000–9,000

See illustration on preceding page



380

□ 379

A Eugène Printz Palmwood and Bronze Corner Cabinet, circa 1930, the triangular top above two plain doors veneered in vertically grained palmwood, the top door opening to a cabinet with fall front and an open shelf lined in sycamore, raised on three scrolling patinated bronze feet, the doors set with matching handles. Height 4 ft. 10½ in. (1.49 m.); distance to corner 17 in. (43.2 cm.)

\$15,000–20,000

□ 380

A Pair of Leon Jallot Palmwood, Aluminum and Leather Upholstered Club Chairs, circa 1929, each of cube form, the frames veneered in palmwood and raised on a base sheathed in aluminum, the curved arms, rolled back and seat upholstered in orangish-tan leather.

\$10,000–15,000

□ 381

A Paul T. Frankel Painted Wood 'Skyscraper' Cabinet, circa 1929, in two sections, the upper section with an asymmetrical arrangement of shelves, opening at front and at the side, above a lower section composed of two cube-like pedestals at either end with shelves opening to the sides, centering long open shelves, the exterior painted black, the shelf interiors in brick red. Height 7 ft. 6 in. (2.29 m.); length 6 ft. 6½ in. (1.99 m.); width 18½ in. (47 cm.)

\$7,000–10,000



381



382 (one of four)

□ 382

A Set of Four Paul T. Frankl Lacquered and Gilt-Wood Skyscraper Dining Chairs, circa 1928, in the Chinese style, each with shaped central back splat in black lacquer flanked by elongated Greek key sides in gilt, above an upholstered rectangular seat within a molded frame; raised on square legs lacquered in black and red, the front legs set with pierced gilt brackets, *each impressed CFC 2739, one seat retaining metal Skyscraper tag.*

An identical set of chairs from the collection of Sally Fenelon-Young, Springfield, Massachusetts were sold in these rooms, 26 October, 1978, sale, lot 556.

\$7,000–10,000



□ 383

A Paul T. Frankl Mahogany Skyscraper Chair, circa 1930, the square back and arms above a range of triangular spindles enclosing a square seat; raised on square legs, retains original label SKYSCRAPER/FURNITURE/FRANKL GALLERIES/4 EAST 48th ST NEW YORK.

\$2,000–3,000

383



384



385 (one of a pair)

Property from the Collection of Mr. John Delorean, New York

□ 384

A Polychromed and Carved Limewood and Glass Console and Pier Mirror, designed by T. H. Robsjohn-Gibbings, circa 1937, the rectangular mirror cut with a grid pattern, with shaped cornice with stylized flame finials, the columnar sides terminating with long-necked fowl; above a console table carved to resemble a giant lotus blossom raised on a demi-lune columnar base; has rectangular plate glass top, mirror frame and console painted in rubbed verdigris. *Height of mirror 8 ft. 2 in. (2.49 m.); width of mirror 4 ft. 3 in. (1.3 m.); height of console 37 in. (94 cm.); width of console 5 ft. (1.52 m.)*

Provenance:

Mrs. J. O. Weber, Bel Air, California
Conrad Hilton Sotheby's, New York, February 5, 1981, sale 4534Y, lot 57

\$8,000–12,000

□ 385

A Pair of Leather Upholstered Carved Fruitwood Armchairs, designed by T. H. Robsjohn-Gibbings, circa 1937, probably for Peterson Studios, each with rounded upholstered back flanked by shaped open arms centered by a waisted over-upholstered seat; raised on tapering reeded legs.

\$3,000–5,000



386

□ 386

A Carved Amboyna and Harewood Low Table, designed by T. H. Robsjohn-Gibbings for Schmieg-Hungate and Kotzean, circa 1937, the rectangular top with raised ends above a block-form shelf with reeded edge raised on a recessed fretwork-carved pedestal. Height 19 in. (48.3 cm.); length 38 in. (96.5 cm.); width 20 in. (50.8 cm.)

Provenance:

Mrs. J. O. Weber, Bel Air, California

Conrad Hilton

Sotheby's, New York, February 5, 1981, sale 4534Y, lot 109

\$2,000–3,000

□ 387

An Inlaid and Carved Sycamore Coffee Table, designed by T. H. Robsjohn-Gibbings for Peterson Studios, circa 1937, the rectangular top with scrolling ends carved with a central panel of fish scales; raised on a pedestal base inlaid with Greek key devices. Height 17 in. (43.2 cm.); length 47 in. (1.19 m.); width 27¾ in. (70.5 cm.)

Provenance:

Mrs. J. O. Weber, Bel Air, California

Conrad Hilton

Sotheby's, New York, February 5, 1981, sale 4534Y, lot 65

\$3,000–5,000

□ 388

A Carved Fruitwood Desk, designed by T. H. Robsjohn-Gibbings for Peterson Studios, circa 1937, the shaped rectangular top above three frieze drawers, raised on two pedestal supports each with three drawers; further raised on carved fretwork feet. Height 30 in. (76.2 cm.); length 4 ft. 11½ in. (1.51 m.); width 34 in. (86.4 cm.)

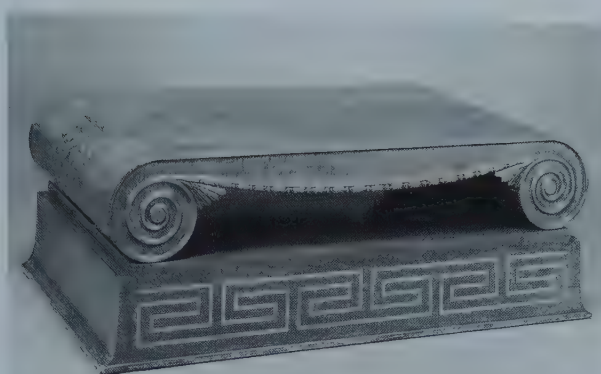
Provenance:

Mrs. J.O. Weber, Bel Air, California

Conrad Hilton

Sotheby's, New York, February 5, 1981, sale 4534Y, lot 97

\$4,000–6,000



387



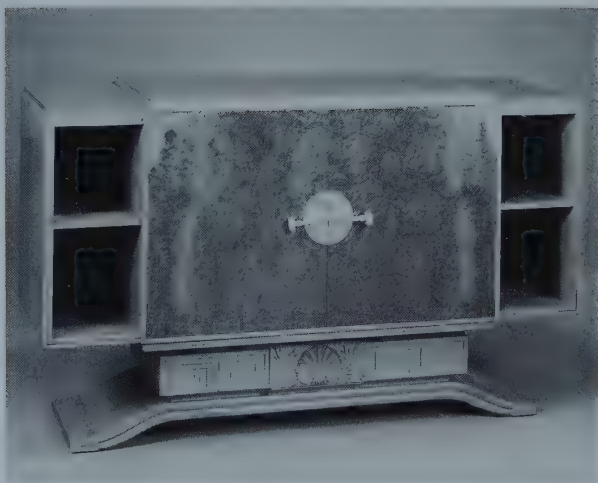
388



389



391 (one of six)



390

□ 389

A Bleached Burl Walnut Upholstered Desk Chair, designed by T. H. Robsjohn-Gibbings for Peterson Studios, circa 1937, the curved back and D-shaped seat swiveling on a truncated base in burl walnut; upholstered in gray-blue velvet.

Provenance:

Mrs. J. O. Weber, Bel Air, California

Conrad Hilton

Sotheby's, New York, February 5, 1981, sale 4534Y, lot 26

\$2,000–3,000

□ 390

A Carved Harewood and Amboyna Wood Commode, designed by T. H. Robsjohn-Gibbings for Peterson Studios, circa 1937, the rectangular top with raised center section above a pair of doors enclosing an arrangement of six drawers and flanked at either side by two open shelves, raised on a recessed pedestal carved with fretwork centering a shell medallion. Height 36 in. (91.4 cm.); length 5 ft. (1.52 m.); width 21 in. (53.3 cm.)

Provenance:

Mrs. J.O. Weber, Bel Air, California

Conrad Hilton

Sotheby's, New York, February 5, 1981, sale 4534Y, lot 113

\$3,000–5,000



392 (two of four)

Property of Various Owners

□ 391

A Set of Six Richard Meier Lacquered Wood Armchairs, modern, each with back and arms composed of three parallel curved square rails above a D-shaped molded seat; raised on square legs joined by a U-form lower stretcher, lacquered black.

\$3,000–5,000

□ 392

A Set of Four Donghia Silver-Leaf Carved Wood Upholstered Armchairs, modern, each with an oval upholstered back within a fluted surround flanked by padded arm rests with conforming fluted supports, enclosing a shaped oval upholstered seat above a fluted apron; raised on fluted tapering legs, upholstered in purple and green geometric brocade, branded *DONGHIA* and cast woven fabric label *DONGHIA*.

\$5,000–8,000

□ 393

A Set of Four Donghia Silver-Leaf Carved Wood Upholstered Armchairs, modern, identical to the preceding.

\$5,000–8,000

□ 394

A Set of Four Donghia Silver-Leaf Carved Wood Upholstered Armchairs, modern, identical to the preceding.

\$5,000–8,000



394A

□ 394A

A Donegal Wool Carpet, designed by Gavin Morton, circa 1900, rectangular, the forest green field set with stylized geometric floral designs in red, golden ochre, celery green, gray/blue and brown, within a multiple border. 12 ft. 11 in. by 10 ft. 4 in. (3.94 m. by 3.15 m.)

Literature:

For a similar example designed by Gavin Morton, see Malcolm Haslam, *Arts and Crafts Carpets*, New York, 1991, p. 97, fig. 61.

\$8,000–12,000

AMERICAN ARTS AND CRAFTS

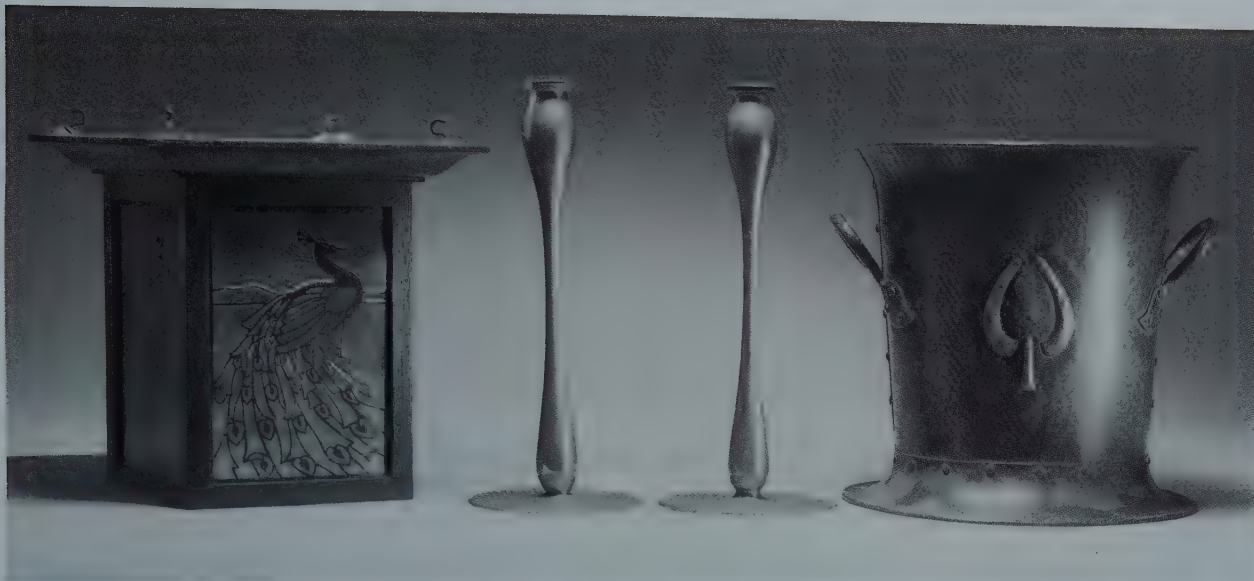
Property of Various Owners

□ 395

An American Arts and Crafts Oak and Enameled Glass and Paper Hall Lantern, attributed to Ernest A. Batchelder, circa 1915, the rectangular oak frame set on four sides with rectangular enameled glass panels shading from blue-lavender to rose enclosing cutout silhouettes of peacocks. Height 11¼ in. (28.6 cm.)

cf. Anderson et al, *California Design, 1910*, Peregrine Smith, Inc. Santa Barbara, 1980, pp. 13-29 and 82 for a discussion on Batchelder's tile and glass designs.

\$5,000–8,000



395

396

397

□ 396

A Pair of Robert Jarvie Brass Candlesticks, circa 1910, each with a gently swelling cylindrical standard raised on a flattened circular foot, have *bobêches*, cast Jarvie. Height 13½ in. (34.3 cm.)

\$3,000–5,000

□ 397

A Gustav Stickley Hammered Copper Jardinière, model number 276, circa 1905, the flaring cylindrical vessel with riveted side seams above a flaring base also attached with rivets, with *repoussée* stylized leaves on either side, flanked by heavy wrought-copper handles, retains original patina, *impressed factory mark*. Height 11⅞ in. (30.2 cm.)

\$2,000–3,000

□ 398

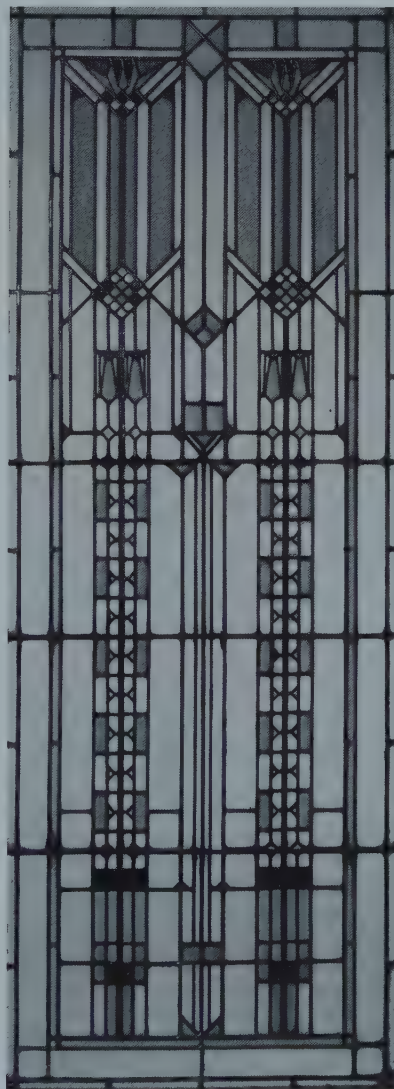
An American Leaded Glass Window Panel, designed by George Washington Maher, circa 1910, the rectangular panel with cruciform central design with stylized geometric floral motif in iridescent olive green glass, frosted glass and clear gently rippled glass, with wide and thin leading used to further delineate the design, has replacement modern wooden frame. Two cracks to glass panels, leading loose. 4 ft. 4½ in. by 15¾ in. (1.33 m. by 40 cm.)

\$2,500–4,000

□ 399

An American Prairie School Leaded Glass Geometric Window, circa 1910, rectangular, composed of geometric sections depicting highly stylized flower forms in pale green, white, mottled reddish/amber, deep amber and pale amber, against a clear glass ground, bordered by frosted glass tiles, within the original wooden casement. 4 ft. 8 in. by 20½ in. (1.42 m. by 52.1 cm.)

\$3,000–5,000



399



403

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AMERICAN GLASS

Property of Various Owners

□ 400

A Pairpoint Reverse-Painted Glass and Patinated-Metal Garden of Allah Lamp, circa 1920, the large Chesterfield shade painted on the reverse with an Egyptian desert landscape with pyramids, camels and travellers, in shades of orange, blue, green, purple and brown; on a paneled base cast with lion heads, *shade printed The Pairpoint Corp., base impressed PAIRPOINT MFG CO. with monogram and B 3065. Height 25 $\frac{7}{8}$ in. (65.7 cm.); diameter 15 in. (38.1 cm.)*

\$2,000–3,000

□ 401

A Pairpoint Reverse-Painted Glass and Patinated-Metal Dahlia Lamp, circa 1920, the Stratford shade painted on the reverse with dahlia blossoms, leafage and a humming bird in shades of orange, green, purple and black reserved on a lime green ground; on a baluster base cast with overlapping leafage, has finial, *shade printed The Pairpoint Corp., base unsigned. Height 21 $\frac{3}{4}$ in. (55.2 cm.); diameter 13 $\frac{1}{2}$ in. (34.3 cm.)*

\$3,000–5,000

□ 402

A Pairpoint Reverse-Painted Glass and Patinated-Metal Scenes of Allah Lamp, circa 1920, the drum-form shade painted on the reverse with an Egyptian desert scene with pyramids, travellers riding camels, palm trees, palaces and temples, in shades of rose, brown, blue, sand and yellow; on a standard cast with two candle arms above a clear glass knob; further raised on an octagonal marble base, *shade printed The Pairpoint Corp. Height 26 in. (66 cm.); diameter 15 $\frac{7}{8}$ in. (40.3 cm.)*

\$3,000–5,000

□ 403

A Pairpoint Reverse-Painted Glass and Patinated-Metal Lamp, circa 1915, the Chesterfield shade in gray glass painted on the interior with a Venetian scene in polychrome, raised on a four-armed support above a baluster standard cast with scrolling leafage, *shade unsigned, base with impressed factory marks. Height 22 $\frac{1}{2}$ in. (57.2 cm.); diameter 15 $\frac{1}{2}$ in. (39.4 cm.)*

\$4,000–6,000



404

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407

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□ 404

A Pairpoint Reverse-Painted Blown-Out Glass and Patinated-Metal Floral Bouquet Lamp, circa 1920, the conical shade with irregular lower edge in gray glass molded in medium and high relief with clusters of roses, morning glories, tulips and irises painted on the reverse in shades of soft pink, burgundy, purple, lemon yellow, grass green and white; on a cylindrical standard cast with Adam swags; shaped triangular foot, *shade stamped The Pairpoint Corp'n/Posted July 9, 1907, base impressed PAIRPOINT MFG. CO. with monogram and B 3014. Height 20 in. (50.8 cm.); diameter 16 in. (40.6 cm.)*

\$8,000–10,000

□ 406

A Pairpoint Reverse-Painted Blown-Out Cased Green Glass and Patinated-Metal Floral Bouquet Lamp, circa 1920, the large Marlboro shade molded with garlands of flowers, painted on the reverse in shades of yellow, red, green and blue reserved against a cased green glass ground decorated with scrolling foliage and leafage; on a paneled cylindrical standard and dished square base cast with flowers and leafage, *shade printed Pairpoint Corp. July 9-19., base impressed Pairpoint MFG Co. with monogram and B 3020. Height 22½ in. (67.3 cm.); diameter 15½ in. (39.4 cm.)*

\$7,500–10,000

□ 405

A Pairpoint Reverse-Painted Blown-Out Glass and Patinated-Metal Hollyhock Lamp, circa 1920, the Stratford shade painted on the reverse with hollyhocks and leafage in shades of orange, green and purple reserved on a lavender and yellow ground; on a vasisform standard cast with flower-filled baskets and cornucopias and rampant felines adorseé, has finial, *shade printed The Pairpoint Corp., base impressed PAIRPOINT with monogram and D 3053. Height 21 in. (53.3 cm.); diameter 13½ in. (34.3 cm.)*

\$3,000–5,000

□ 407

A Pairpoint Reverse-Painted Glass and Patinated-Metal Floral Lamp, circa 1920, the Tivoli shade in acid-etched gray glass painted on the reverse with rose bouquets between scrolling cartouches in shades of yellow, red, pink and green reserved against a combed creamy white ground; on a cylindrical standard and shaped square base, *shade printed The Pairpoint Corp'n, base impressed THE PAIRPOINT MFG CO. Height 23½ in. (59.7 cm.); diameter of shade 16 in. (40.6 cm.)*

\$3,000–5,000



410

408

409

□ 408

A Pairpoint Reverse-Painted Glass and Patinated-Metal Lamp, circa 1920, the hexagonal Directoire shade in gray glass with acid-etched finish, painted on the interior with a Garden of Allah scene, in shades of blue, green, yellow and black against a shaded roseate ground, raised on a three-arm support above a fluted standard supported by three scrolling buttresses cast with leafage, further raised on a tripartite molded base, *shade unsigned, base cast PAIRPOINT with monogram, numbered D8094*. Upper shaft loose. Height 23 in. (58.4 cm.); diameter 17 in. (43.2 cm.)

\$2,500–3,000

□ 410

A Pairpoint Puffy Reverse-Painted Glass and Patinated-Metal Palm Tree Lamp, circa 1920, the molded deep domical shade in gray glass with irregular lower rim, painted on the reverse in shades of green, red, white and black to resemble palm leaves, raised on a four-arm support above a baluster base, incised with stylized leafage, *shade printed The Pairpoint Corp., base impressed PAIRPOINT MFG. CO., P within a diamond and C3050*. Height 22 in. (55.9 cm.); diameter 14½ in. (36.8 cm.)

\$5,000–8,000

□ 409

A Pairpoint Reverse-Painted Glass and Patinated-Metal Landscape Lamp, circa 1920, the Berkeley shade in gray glass with textured acid-etched finish painted on the interior with a pleasant leafy forest with flowering bushes in shades of green, blue, brown, yellow and red; raised on a classical urn-form base, has finial, *shade printed PAIRPOINT and with decorator's signature ONA. M.(?)*, base impressed PAIRPOINT, P within a diamond, D8015 and MADE IN U.S.A.. Height 21¼ in. (54 cm.); diameter 15⅞ in. (40.3 cm.)

\$3,000–5,000

□ 411

A Handel Slag Glass, Bronze Filigree and Cast Bronze Lamp, circa 1910, the nine-sided paneled shade set with curved glass panels in shades of burgundy, green and white striated glass, the border in white, green and amber glass, overlaid with panels of stylized foliage and palm trees on tropical shores, the lower panels set with whiplash devices, raised on a gnarled tree trunk base, has finial, *shade impressed HANDEL*. Crack to one lower panel in shade. Height 30½ in. (77.5 cm.); diameter 20 in. (50.8 cm.)

\$4,000–6,000



411



412

□ 412

A Handel Reverse-Painted Glass and Patinated-Metal Lamp, (De Falco/Hibel p. 101), circa 1920, design number 6749, the domical shade in chipped and sand-finished glass, painted on the interior with a seascape viewed from a tree-lined sandy beach, in shades of turquoise, sky blue, chocolate brown, rust, grass green; on a paneled baluster base, has finial, shade signed in enamel *HANDEL 6749 R*, impressed *HANDEL Lamps PAT'D NO/97964*, base with cloth label. Height $23\frac{1}{2}$ in. (59.7 cm.); diameter $12\frac{1}{8}$ in. (30.8 cm.)

\$8,000–10,000



□ 413

A Handel Painted Glass and Patinated-Metal Lamp, circa 1920, the sharply conical shade in chipped and sand-finished glass well painted on the exterior with spatulate leafage reserved against a ground decorated with spongework in shades of lime, olive and emerald green, the interior painted mustard on a baluster standard cast with leafy trees, has finial, shade signed in enamel *HANDEL. #5564/U.S. Patents/Mo 979661*. Height $22\frac{3}{4}$ in. (57.8 cm.); diameter $18\frac{1}{4}$ in. (46.4 cm.)

\$2,500–4,000

413



414



416



415

□ 414

A Handel Leaded and Enameled Glass and Patinated Metal 'Egyptian' Lamp, circa 1920, the pyramidal shade with irregular lower border, each side with the enameled glass face of a sphinx with a stylized headdress and winged surround in striated red and white and blue and green glass, the ground in striated pale green and white glass; raised on a urn-form base, has finial, *shade impressed HANDEL*. Minor repairs and alterations to shade, base repatinated. Height 25 in. (63.5 cm.); length of shade 18 in. (45.7 cm.); width of shade 18 in. (45.7 cm.)

\$5,000–8,000

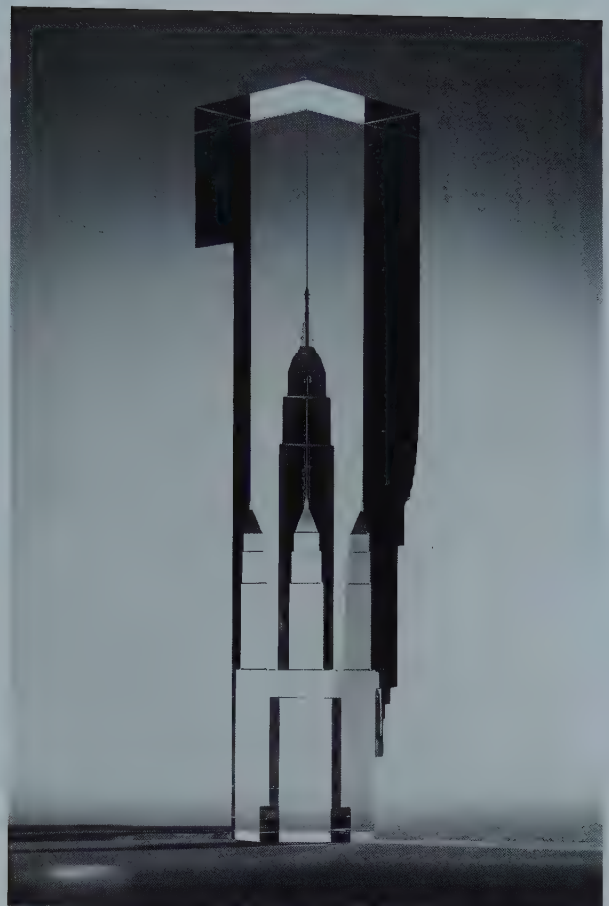
□ 415

A Handel Reverse-Painted Glass and Patinated-Metal Floral Lamp (De Falco/ Hibel p. 163), circa 1920, design number 6688, the domical shade in chipped and sand-finished glass well painted on the interior with sprays of roses and leafage in rich jewel-like shades of pink, red, yellow, green and blue reserved against a rainbow-hued ground further painted with two butterflies in flight; on a base with standard composed of three scrolling legs raised on a tiered circular foot, has finial, *shade signed in enamel HANDEL 6688 R, impressed HANDEL Lamps PAT'D No/97964, base with cloth label*. Height 23½ in. (59.7 cm.); diameter 17¾ in. (5.2 m.)

\$15,000–20,000



417



418

□ 416

A Handel Reverse-Painted Glass and Patinated-Metal Lamp, decorated by George Palme (De Falco/Hibel p. 143), circa 1920, design number 6814, the domical shade in chipped and sand-finished gray glass painted on the interior with exotic birds in flight or perched on exotic flowering leafage, in shades of yellow, turquoise, sapphire blue, orange, purple and green reserved against a shaded lavender and yellow ground, on a baluster base cast in shallow relief with sprays of flowers, circular foot, has finial, *shade signed in enamel Handel, and artist signed, impressed HANDEL Lamps PAT'D NO /97964, base with cloth label. Height 22 in. (55.9 cm.); diameter 17 $\frac{3}{4}$ in. (45.1 cm.)*
\$18,000–22,000

□ 418

A Steuben Cut Glass Sculpture: New York, New York, designed by Paul Schulze, model 0353, introduced 1985, rectangular, the sides cut and polished to reflect the skyscrapers of New York including the Woolworth Building, Chrysler Building, Empire State Building and the twin towers of the World Trade Center. Together with the original red leather silk-lined presentation box. 2 pieces. *Height 16 $\frac{3}{4}$ in. (42.5 cm.)*

The original issue price of this sculpture was \$27,500.
\$5,000–8,000

□ 417

A Rare Handel Reverse-Painted Glass and Patinated-Metal Peacock Lamp, decorated by Henry Bedigie, circa 1920, the domical shade in chipped and sand-finished gray glass finely painted on the exterior with two peacocks in flowering leafy trees in shades of rose, orange, green, blue, brown and iridescent copper reserved against an iridescent burnt umber ground; on a classical standard cast with three leaf-molded scrolling supports above a circular base cast with leaf tips, *shade enameled HANDEL 7121 and Bedigie, base unsigned. Height 23 $\frac{3}{8}$ in. (60 cm.); diameter of shade 17 $\frac{5}{8}$ in. (44.8 cm.)*

\$7,000–10,000

□ 419

A Quezal Iridescent Glass Floriform Vase, circa 1925, the cylindrical vessel with widely flaring lip, the exterior in pearly opalescence decorated with spring green striated feathering edged in brilliant amber iridescence, the domed foot and interior in brilliant amber iridescence, *inscribed Quezal/800. Height 10³/₈ in. (26.4 cm.)*

\$1,500–2,000

TIFFANY

Property of Various Owners

□ 420

A Tiffany Favrile Paperweight Glass Vase, 1892-1928, the shouldered ovoid vessel in amber glass decorated with pulled lappets in deep amber glass shaded with emerald green and purple, the interior in amber iridescence, *inscribed L. C. Tiffany-Favrile 1843. Height 4¹/₂ in. (11.4 cm.)*

\$4,000–6,000

□ 421

A Tiffany Favrile Glass Vase, circa 1919, the shouldered ovoid vessel with rich grass green cased iridescent sides, *inscribed L.C. Tiffany Inc., Favrile 6797N 1650. Height 7³/₄ in. (19.7 cm.)*

\$1,800–2,500

□ 422

A Tiffany Favrile Glass Tel el Amarna Vase, circa 1916, the shouldered ovoid vessel in rich deep blue iridescence, the neck decorated with a double band of amber iridescent zigzags edged in opalescent green between amber iridescent ring-turned borders, the foot in black iridescence, *inscribed L.C. Tiffany Favrile 1032K. Height 8⁷/₈ in. (22.5 cm.)*

\$3,000–5,000

□ 423

A Tiffany Favrile Paperweight Glass Paris Salon Vase, circa 1913, the shouldered ovoid vessel in thick clear glass internally decorated with meandering prunus branches, blossoms and leafage in white, emerald green, yellow, black and brown, *inscribed L. C. Tiffany-Favrile 3311H Paris Salon. Sick inside. Height 6³/₄ in. (17.1 cm.)*

\$4,000–6,000

□ 424

A Tiffany Favrile Glass Vase, circa 1900, ovoid with lobed neck, the amber iridescent walls decorated at the shoulder with deep blue iridescent lappets edged in amber iridescence and reserved against an opalescent ground speckled with amber iridescent spottings, *inscribed L.C.T. N2863 and with original Tiffany Glass and Decorating Company paper label. Height 7³/₄ in. (19.7 cm.)*

\$1,200–1,800

□ 425

A Good Tiffany Favrile Wheel-Carved Cameo Glass Vase, circa 1907, of bulging cylindrical contour in rich deep maroon glass washed with silvery-amber iridescence, the sides overlaid and finely wheel carved with sprays of delphinium, *inscribed L.C. Tiffany Favrile 4896B and with original Tiffany Glass & Decorating Company paper label. Height 10³/₈ in. (26.4 cm.)*

\$8,000–12,000

□ 426

An Unusual Tiffany Favrile Glass Vase, 1892-1920, the bulbous trilobed vessel in golden amber iridescent glass, decorated with thick trailings in amber glass, the interior with cypriote-like surface, *inscribed o4328. Height 10³/₈ in. (27 cm.)*

\$1,500–2,000

□ 427

A Tiffany Favrile Glass Jack-in-the-Pulpit Vase, circa 1905, the widely flaring face in brilliant amber-gold iridescence with a halo of pink iridescence about the rim; raised on a slender transparent amber iridescent standard shading to deep rich amber iridescence on the domed circular foot, *inscribed L.C.T. Y3406. Height 19¹/₄ in. (48.9 cm.)*

\$10,000–15,000



426
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428

□ 428

A Fine and Rare Tiffany Favrile Glass and Bronze Peacock Chandelier, 1899-1918, the deep domical shade composed of radiating peacock feathers in shades of purple, deep blue, green, amber and white striated opalescent glass, the 'eyes' in deep cobalt blue, emerald green and golden amber, the rim with beaded border; the vented upper ring supporting six fixtures, pierced finial suspended from a heavy chain, has ceiling mount, *unsigned*. Several cracked tiles. Height 5 ft. (1.52 m.); diameter 26 in. (66 cm.)

\$80,000-120,000

□ 429

A Tiffany Favrile Glass and Bronze Dragonfly Lamp, 1899-1928, the conical shade composed of eight dragonflies with overlapping outspread wings in emerald green striated opalescent glass overlaid with bronze filigree, their bodies in mottled deeper green glass and with red glass cabochon eyes, against a ground of striated green and reddish amber glass, raised on a three-arm support above a shaped ribbed standard and gently waisted domical ribbed base further raised on five ball feet, shade impressed *TIFFANY STUDIOS NEW YORK 1462-12*, base impressed *TIFFANY STUDIOS/NEW YORK/29733* with monogram. Height 22¼ in. (56.5 cm.); diameter 17 in. (43.2 cm.)

\$12,000-18,000



429



430

□ 430

A Tiffany Favrile Glass and Bronze Dogwood Lamp, 1899-1920, the domical shade with an all over pattern of blossoming dogwood in rich opalescence mottled with palest yellow, rose and lemon yellow, reserved against a confetti glass ground in clear, olive green, lime green, sapphire blue and rose, the lower border in striated turquoise rippled glass; on an unusual base composed of two opposing tiers of scrolling leafage, further raised on a circular base with central channelled knop, rich brown-green patina, has finial, shade impressed *TIFFANY STUDIOS NEW YORK*, base impressed *TIFFANY STUDIOS/NEW YORK/586*. Height 22 $\frac{1}{4}$ in. (56.5 cm.); diameter of shade 15 $\frac{7}{8}$ in. (40.3 cm.)

\$20,000-25,000

□ 431

A Tiffany Favrile Glass and Bronze Eighteen-Light Lily Lamp, 1899-1928, each amber iridescent lily-form shade fitting into a petaled socket suspended from a slender curved standard above a bronze base cast as overlapping lily leaves and buds, dark brownish/green patina, sixteen shades inscribed *L.C.T. Favrile*, two shades inscribed *L.C.T.*, base impressed *TIFFANY STUDIOS/NEW YORK/383*. One shade with internal crack. Height 21 $\frac{3}{4}$ in. (55.2 cm.)

\$35,000-45,000



431



432

□ 432

A Tiffany Favrite Glass and Bronze Drop-Head Dragonfly Lamp, 1899-1928, the domical shade composed of nine dragonflies with outspread wings in shaded confetti glass in shades of green, red, blue and clear glass, overlaid with bronze filigree, their bodies in mottled amber and green opalescent glass, with emerald green cabochon eyes, against a tessellated mottled and striated green and white ground set with oval green glass cabochons in various sizes; raised on a cylindrical standard cast as a fluted column and set with geometric designs, above a broad circular base similarly cast, has pigtail finial, *shade impressed TIFFANY STUDIOS NEW YORK, base impressed TIFFANY STUDIOS/NEW YORK/529. Height 36½ in. (92.7 cm.); diameter 22½ in. (57.2 cm.)*

\$50,000–80,000

□ 433

A Tiffany Favrite Glass and Bronze Turtleback Tile Hall Lantern, 1899-1928, the spherical bronze shade support cast with geometric designs and blown with deep olive green glass, the lower hinged opening set with a round deep emerald green turtleback tile with rainbow hued iridescence, suspended from an oval-linked chain, has upper hook and ceiling mount, *unsigned. Height 36 in. (91.4 cm.); diameter 9 in. (22.9 cm.)*

\$5,000–8,000



434

433

□ 434

A Tiffany Favrite Glass and Bronze Hall Fixture, 1899-1928, the onion-form shade in pale opalescent glass decorated with pulled feathering in pale green heightened in gold iridescence, fitting into a pierced circular mount with beaded rim suspended from three beaded chains about a central standard, has ceiling mount, *unsigned. Height 18½ in. (47 cm.); diameter 5 in. (12.7 cm.)*

\$2,500–4,000

□ 435

A Tiffany Favrite Glass and Bronze Lamp, 1899-1928, the domical shade in bronze cast with swirling scrolls and leafage and blown with deep green glass, raised on three supports around a converted oil-can insert fitting into a bulbous urn cast with overlapping leaf tips above a beaded socle; raised on a three-leg base resembling a small table cast with shells and scrolling devices, the legs ending in animal feet, mounted on a curved molded triangular base, further mounted on a circular base with beaded edge, *shade impressed D903, base impressed TIFFANY STUDIOS/NEW YORK. Height 30¼ in. (76.8 cm.); diameter 12½ in. (31.8 cm.)*

\$10,000–12,000



435



436

□ 436

A Tiffany Favrite Glass and Bronze Nasturtium Lamp, 1899-1928, the broad domical shade with incurvate lower rim composed of an overall pattern of nasturtium blossoms in various shades of red, orange, yellow and amber striated and mottled opalescent glass, the leafage in various shades of green, against a ground of striated white, green and amber glass, raised on an adjustable standard cast with scrolling coils continuing to a circular base cast with radiating palmettes and raised on four petal-form feet, has finial, *shade impressed TIFFANY STUDIOS/NEW YORK*, *base impressed TIFFANY STUDIOS/NEW YORK/28620*. Height 31½ in. (80 cm.); diameter 22 in. (55.9 cm.)

\$50,000–80,000

□ 437

A Tiffany Favrite Glass and Gilt-Bronze Eighteen-Light Lily Lamp, 1899-1928, each gently paneled amber iridescent glass lily shade fitting into a petaled socket pendent from a slender curved rod standard conjoined to a base cast with overlapping lily pads, leaves and buds, gilt-bronze patina, *shades inscribed L.C.T. Favrite*, *base impressed TIFFANY STUDIOS/NEW YORK/383*. Height 21¼ in. (54 cm.)

\$35,000–45,000



437

*Property of the Kirkpatrick Foundation, Oklahoma City,
Oklahoma*

◆ □ 438

A Very Fine and Rare Tiffany Favrile Glass and Bronze Mosaic Spider Web Lamp, 1899-1918, the domical shade with open top and undulating rim composed of eight spider webs in various shades of pale aquamarine, mottled blue, striated and rippled glass streaked with pink, amber, blue and green, the webs suspended from blossoming apple boughs in pink, rose, and white striated opalescent glass, the leaves in bright emerald and spring green, the branches wrought in patinated bronze on the exterior; raised on an undulating conforming support of pierced branching apple blossoms and leafage above eight slender trunks conjoined to a baluster mosaic base set with daffodil blossoms in white, pale green and golden amber glass above leafage in various shades of green striated glass against a deep cobalt blue sky, the slender trunks continuing to a circular base, *shade impressed TIFFANY STUDIOS NEW YORK, base impressed 146. Height 28 in. (71.1 cm.); diameter 20½ in. (52.1 cm.)*

Provenance:

Mr. Oscar Green, Palm Beach, Florida, circa 1940

Mr. J.W. Boardman-Milligan

Mr. John E. Kirkpatrick, Oklahoma City

\$400,000-600,000





444

□ 444

A Tiffany Favrite Glass and Bronze Laburnum Floor Lamp, 1899-1920, the domical lobed shade with irregular lower border with an all over pattern of blossoming laburnum in shades of mottled yellow and ochre, the leaves in mottled aquamarine and green, the branches in striated purple and brown; on a slender cylindrical standard with applied stringing continuing into the leaf-molded circular base; further raised on four petal-form feet, has finial, *shade impressed TIFFANY STUDIOS/NEW YORK/1589, base impressed TIFFANY STUDIOS/NEW YORK/379. Height 5 ft. 2 in. (1.58 m.); diameter 21 in. (53.3 cm.)*

Provenance:

Sotheby Parke Bernet Inc., New York, 1 November, 1979, sale 4294, lot 616

\$60,000-90,000

□ 445

A Tiffany Favrite Glass and Gilt-Bronze Swirling Leaf Lamp, 1899-1928, the domical shade with straight lower border composed of radiating graduated rectangular tiles in green and white striated opalescent glass, with a medial band of swirling lemon leaves in violet, purple, green and white striated opalescent glass; raised on a simple paneled stick support on a circular molded base cast with integral lug feet, has replaced finial, *shade impressed TIFFANY STUDIOS/NEW YORK, base impressed TIFFANY STUDIOS/NEW YORK/531. Height 27 in. (68.6 cm.); diameter 18 in. (45.7 cm.)*

\$8,000-12,000



445



446

□ 446

A Tiffany Favrite Glass and Bronze Peony Lamp, 1899-1928, the broad domical shade with incurvate lower rim decorated with white peony blossoms and leafage, the blossoms in shades of green and white, creamy yellow and white, multicolored confetti glass and white striated and mottled opalescent glass, the leafage in various shades of green striated and mottled opalescent glass, against a ground shading from white to opalescent teal blue, the lower border with two rows of turquoise and white opalescent ripple glass tiles, raised on a simple paneled standard above a circular base cast with integral lug feet, has finial, shade impressed *TIFFANY STUDIOS* and 1505, base impressed *TIFFANY STUDIOS/NEW YORK/531*. Height 32½ in. (82.6 cm.); diameter 22 in. (55.9 cm.)

\$40,000-60,000

□ 446A

A Fine Tiffany Favrite Glass and Bronze Dragonfly Lamp on a Rare Mosaic Dragonfly Base, 1899-1920, the domical shade in striated amber opalescent glass, the lower rim with six dragonflies in flight, their bodies and wings in striated purple, cobalt blue and rose, their wings overlaid in bronze filigree and set with amber cabochons; raised on a base cast with three dragonflies on a ground of mosaic tiles in green with iridescent trailings, has finial, dark brown patina; impresses *TIFFANY STUDIOS* 1525, base impressed *TIFFANY STUDIOS/NEW YORK*.

Height 18½ in. (47 cm.); diameter 14 in. (35.6 cm.)

\$25,000-35,000



446A

□ 447

A Tiffany Favrite Glass and Bronze Three-Light Lamp, 1899-1928, each inverted bell-form amber iridescent glass shade fitting into a vented socket above a curved arm about a central urn, raised on a waisted fluted standard, further raised on a stepped, molded base cast with radiating gadrooning and leafage, greenish/brown patina, *shades inscribed L.C.T. Favrite, base impressed TIFFANY STUDIOS/NEW YORK/310. Height 22 in. (55.9 cm.)*

\$3,500-4,500

□ 448

A Tiffany Favrite Glass and Bronze Desk Lamp, 1899-1928, the stalactite shade in ribbed amber glass decorated with subtle trailing in pale silvery-blue, the whole tinged with roseate iridescence, suspended from a caged support pendent from a scrolling armature wrought with coiling tendrils above a molded circular base, dark brownish/green patina, *shade inscribed S1555, base impressed TIFFANY STUDIOS/NEW YORK/7818. Height 25 in. (63.5 cm.); diameter of shade 5½ in. (14 cm.)*

\$5,000-8,000

□ 449

An Unusual Tiffany Favrite Glass and Bronze Six-Light Lily Lamp, 1899-1928, the six amber iridescent glass lily shades contained within petaled sockets suspended from slender curved stems conjoined to a small central urn pendent from a coiling standard, suspended from a hook above a tripartite coiling standard, raised on a circular base cast with radiating petals, greenish/brown patina, *shades inscribed L.C.T., one further inscribed Favrite, base impressed TIFFANY STUDIOS/NEW YORK/4158. One shade repaired. Height 24½ in. (62.2 cm.)*

\$12,000-18,000

□ 450

A Tiffany Favrite Glass and Bronze Adjustable Desk Lamp, 1899-1928, the domical shade in opalescent glass decorated with applied pulled lily pads radiating from the upper aperture, the whole with brilliant amber iridescence, pivoting within a harp support above an adjustable standard and base cast as an inverted lily blossom with alternating petals extending to form feet, *shade inscribed L.C.T., base impressed TIFFANY STUDIOS/NEW YORK/10991 and 470. Height lowered 20 in. (50.8 cm.); diameter 10 in. (25.4 cm.)*

\$6,000-8,000

□ 451

A Fine Tiffany Favrite Glass and Bronze Six-Light Candelabrum, 1899-1920, the inverted bell-form shades in deep opalescent amber glass decorated with green striated feathering edged in amber iridescence, superimposed by subtle opalescent plaid stringing, the interior in rich blue opalescence, fitting onto angular candle arms conjoined to a knopped cylindrical standard above a flattened circular foot, *shades inscribed L.C.T. Favrite, base impressed TIFFANY STUDIOS/NEW YORK/496/13058. Height 16½ in. (41.9 cm.)*

Provenance:

Christie's New York, 30 May, 1981, sale 5063, Pisces, lot 346.

\$5,000-8,000

□ 452

A Tiffany Favrite Glass and Gilt-Bronze Linen Fold Lamp, 1910-1920, the hexagonal shade composed of rectangular amber linen fold panels above ruffled linen fold border tiles; the four-sided standard and square base cast with geometric stringing, has finial, *shade impressed TIFFANY STUDIOS NEW YORK 1948, base impressed TIFFANY STUDIOS/NEW YORK. Height 19¼ in. (48.9 cm.); diameter of shade 12½ in. (31.8 cm.)*

\$2,500-4,000

□ 453

A Tiffany Favrite Glass and Bronze Three-Light Lily Lamp, 1899-1920, the gadrooned circular base supporting three slender rod standards, each with floriform sockets supporting lemon-yellow opalescent lily-form shades decorated with wintergreen striated feathering edged in brilliant amber iridescence, *shades inscribed L.C.T., base impressed TIFFANY STUDIOS/NEW YORK/319. One shade chipped and repaired at upper rim. Height 13 in. (33 cm.)*

\$3,000-5,000

□ 454

A Pair of Tiffany Favrite Glass and Silvered-Metal Candlestick Lamps, 1899-1920, each with a conical shade with rich caramel opalescent sides decorated on the lower section with brilliant amber iridescent striated lappets, fitting on a cylindrical silvered-metal and composition support above an amber iridescent trumpet-form base molded with scrolling ribs, *shades inscribed L.C.T., bases inscribed L.C.T. Favrite 5. Height 16⅞ in. (41 cm.)*

\$2,500-4,000

□ 455

A Tiffany Favrite Glass and Bronze Coffrette, 1899-1928, the small rectangular hinged box with bronze framework with reddish/green patina, set with iridescent deep blue glass bosses and enclosing panels of iridescent damascene decorated glass in green and gold, lined in deep green velvet, *unsigned. One end of hinge damaged, clasp lacking. Height 4⅞ in. (12.4 cm.); length 7¾ in. (19.7 cm.); width 5 in. (12.7 cm.)*

\$3,000-5,000

□ 456

A Tiffany Favrite Glass and Bronze Dragonfly Pendant, 1899-1928, the figure with deep amber opalescent confetti glass wings overlaid with bronze filigree, the sectioned body in deep mottled amber, the eyes set with deep green iridescent glass cabochons, against a ground of mottled pea green opalescent glass, suspended from chains, *unsigned. Length 10 in. (25.4 cm.)*

\$2,500-3,500



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457

□ 457

A Fine Tiffany Favrile Glass and Gilt-Bronze Peony Floor Lamp, 1899-1928, the domical shade with incurvate lower border composed of an all over pattern of peony blossoms in various stages of development in shades of deep rose, blood red, pink and mauve striated opalescent glass, with leafage in mottled and striated green and blue-green opalescent glass, the ground in teal blue, amber and green striated opalescent glass, raised on a slender cylindrical standard wrought with coiling tendrils continuing to a cushion-form base cast with radiating leafage; further raised on four petal-form feet, has finial, *shade impressed TIFFANY STUDIOS NEW YORK 1505, base impressed TIFFANY STUDIOS/NEW YORK/379.* Height 5 ft. 4 in. (1.63 m.); diameter 22 in. (55.9 cm.)

\$100,000-150,000



458

□ 458

A Tiffany Favrite Glass and Gilt-Bronze Ceiling Fixture, circa 1900, the rectangular ceiling mounted fixture with sides pierced with paired lozenges enclosing amber iridescent glass prisms alternating with circles enclosing spirals and wavy lines, the hinged face with looping wire border enclosing twisted wire circles set with amber cabochons alternating with spirals and loopings, the interstices set with deep amber cabochons, the whole backed by a sheet of opalescent glass, *impressed Tiffany Glass and Decorating Company monogram*. Opalescent glass replaced. Height 4¼ in. (10.8 cm.); length 23 in. (58.4 cm.); width 21¼ in. (54 cm.)

\$7,000–10,000

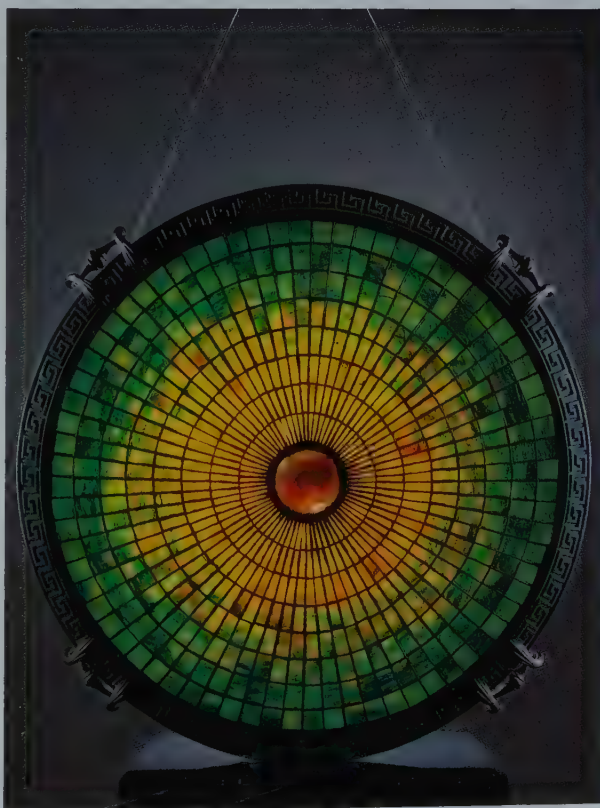


459

□ 459

A Tiffany Favrite Glass and Bronze Six-Light Chandelier, 1899–1928, the central spherical shade in amber iridescent glass suspended from three circular chains about a central fixture with three arched arm supports conjoined to a circular ring with six pendent fixtures, each supporting a paneled bell-form amber iridescent glass shade, alternating with three graduated amber iridescent glass spheres suspended from circular chains, has ceiling mount, *shades inscribed L.C.T., two inscribed Favrite*. Height 29 in. (73.7 cm.); diameter 16 in. (40.6 cm.)

\$10,000–15,000



460

□ 460

A Tiffany Favrite Glass and Bronze Geometric Chandelier, 1899–1920, the shallow circular shade composed of radiating bands of striated emerald green glass tiles shading to lemon yellow and centering a pale amber iridescent turtle-back tile, the bronze rim cast with four handle-form supports, *impressed TIFFANY STUDIOS NEW YORK*. Diameter 24¾ in. (62.9 cm.)

\$7,000–10,000



□ 461

A Tiffany Favrite Glass and Bronze Turtleback Tile Floor Lamp, 1899-1928, the domical shade with incurvate lower rim composed of a pattern of radiating graduated rectangular tiles in heavily mottled green and white opalescent glass above a lower band of thick deep emerald-green turtleback tiles with rainbow-hued iridescence; raised on a cylindrical standard cast with scrolling coils continuing to a circular base cast with radiating palmettes, further raised on four petal-form feet, has pigtail finial, *shade impressed TIFFANY STUDIOS NEW YORK, base impressed TIFFANY STUDIOS/NEW YORK/28620. Height 5 ft. 9 in. (1.75 m.); diameter 23½ in. (59.7 cm.)*

\$25,000-35,000

□ 462

A Tiffany Favrite Glass and Bronze Greek Key Border Lamp, 1899-1920, the domical shade with straight lower border composed of radiating bands of deep lime and spring green tiles richly mottled with amber and yellow, the lower border with a running Greek Key pattern in striated emerald-green glass reserved against an amber ground; on an adjustable base formed of four channelled supports ending in animal-paw feet; further raised on a shaped X-form base, has finial, *shade impressed TIFFANY STUDIOS NEW YORK 1444, base impressed TIFFANY STUDIOS/NEW YORK/491. Height 21½ in. (54.6 cm.); diameter of shade 16 in. (40.6 cm.)*

\$12,000-15,000

□ 463

A Tiffany Favrite Glass and Bronze Daffodil Lamp, 1899-1928, the conical shade with straight lower rim composed of downward undulating daffodil blossoms in shades of creamy yellow, pale amber and white striated opalescent glass, the leafage in various shades of green, against a striated green and white opalescent glass ground; raised on a cylindrical standard cast with leaf tips and wrought with coiling tendrils above a cushion-form base cast with radiating gadrooning and three rows of overlapping leaf tips, had finial, *shade impressed TIFFANY STUDIOS/NEW YORK, base impressed TIFFANY STUDIOS/NEW YORK/8620. Shade slightly warped, old repair, several cracked tiles. Height 25½ in. (64.8 cm.); diameter 20 in. (50.8 cm.)*

\$12,000-15,000



462

463

464

□ 464

A Tiffany Favrite Glass and Bronze Turtleback-Tile Border Lamp, 1899-1920, the domical shade composed of radiating bands of lime and grass green tiles striated with rich opalescence and centering a band of rich and emerald green iridescent glass turtleback tiles; on a paneled standard and dished circular base further raised on four integral lug feet, rich brown-green patina, has finial, *shade impressed TIFFANY STUDIOS/NEW YORK*, base impressed *TIFFANY STUDIOS/NEW YORK/533*. Height 21 $\frac{3}{8}$ in. (54.3 cm.); diameter of shade 16 in. (40.6 cm.)

\$8,000–12,000

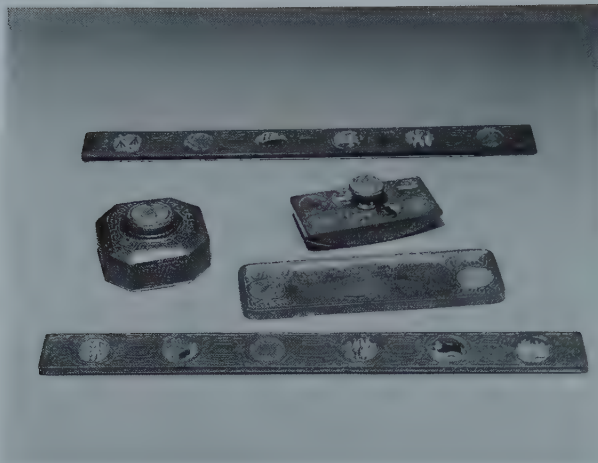
□ 465

A Tiffany Favrite Glass and Bronze Eight-Light Chandelier, 1892-1928, the circular crown pierced with scrolling rope work between borders of coiled rope work and supporting eight floriform sockets with amber iridescent shades with wasted panel sides alternating with interlocking chains with ball terminals, *shades inscribed L. T.* Height 21 in. (53.3 cm.)

\$9,000–12,000



465



466



469



467

468

□ 466

A Tiffany Studios Enameled-Bronze Part Desk Set, 1899-1918, in the Zodiac pattern and comprising a pair of Blotter Ends, a Covered Inkwell, a Rocker Blotter and a Pen Tray, all well cast and finely enameled in rich shades of orange, cream, turquoise, lemon yellow, grass green and mustard, *impressed TIFFANY STUDIOS/NEW YORK and numbered*. 5 pieces. Length of blotter ends 19¼ in. (48.9 cm.)

\$2,000-3,000

□ 467

A Tiffany Favrite Glass and Bronze Turtleback-Tile Lamp Base, 1899-1920, the oil lamp base with an ovoid standard cast with a medial band of deep blue iridescent glass turtleback tiles, fitting into a three-arm support and raised on a slightly domed circular foot, *oil lamp insert impressed TIFFANY STUDIOS/NEW YORK/6816*. Height 15¼ in. (38.7 cm.)

\$3,000-5,000

□ 468

A Tiffany Studios Bronze Geometric Lamp Base, 1899-1918, the cylindrical standard and circular foot cast with squares and rectangles, *impressed TIFFANY STUDIOS/NEW YORK/528*. Depatinated. Height 26½ in. (67.3 cm.)

\$3,000-5,000

□ 469

A Tiffany Favrite Glass and Gilt-Bronze Three-Light Lily Lamp, 1899-1928, each gently paneled amber iridescent glass lily shade fitting into a petaled socket pendent from a slender curved rod support conjoined with a crooked handle into a bulbous socket, above a cushion-form base cast with gadrooning and overlapping leaf tips, *two shades inscribed L.C.T.*, base *impressed TIFFANY STUDIOS/NEW YORK/320*. Height 8¼ in. (21 cm.)

\$3,000-5,000



470

□ 470

A Tiffany Favrile Glass and Gilt-Bronze Piano Lamp, 1899-1920, the lobed shade in rich pearly opalescence decorated with amber and green striated feathering pivoting on an adjustable socket, the C-scroll arm with acanthus terminal raised on a dished circular base, *shade inscribed L.C.T., base impressed TIFFANY STUDIOS/NEW YORK/687. Height 12¾ in. (32.4 cm.); diameter of shade 5¾ in. (14.6 cm.)*

\$2,000-3,000

□ 471

A Tiffany Studios Gilt-Bronze Desk Set, 1899-1918, in the Zodiac pattern and comprising a pair of Blotter Ends, a covered octagonal Inkwell, a Stamp Box, a Rocker Blotter, an Ashtray, a Pen Tray, a large Letter Rack and a Letter Opener, *impressed TIFFANY STUDIOS/NEW YORK and numbered. 9 pieces.*

\$2,500-4,000

□ 472

A Tiffany Favrile Glass and Bronze Curtain Border Floor Lamp, 1899-1920, the domical shade composed of radiating bands of rich grass green mottled glass tiles above a pattern of lozenge devices and vertical tiles in rich mottled and striated amber and grass green glass tiles; on a slender cylindrical standard and circular base, further raised on four petal-form feet, *shade impressed TIFFANY STUDIOS NEW YORK 4516, base impressed TIFFANY STUDIOS/NEW YORK/877. Height 6 ft. 6½ in. (1.99 m.); diameter of shade 24½ in. (62.2 cm.)*

\$20,000-30,000



472



473



475



474

□ 473

A Tiffany Favrite Glass and Silvered-Bronze Empire Jewel Lamp, 1899-1920, the octagonal shade composed of sloping panels, each set with oval stylized foliate medallions composed of opalescent 'jewels' reserved against a charcoal gray ground within 'jeweled' opalescent and striated pink, lime green and yellow glass tile borders; on a paneled silvered-bronze standard and circular dished base, has finial, shade impressed *TIFFANY STUDIOS/NEW YORK 1953*, base impressed *TIFFANY STUDIOS/NEW YORK/532*. Height $25\frac{3}{4}$ in. (65.4 cm.); diameter $22\frac{1}{4}$ in. (56.5 cm.)

\$12,000-18,000

□ 474

A Tiffany Favrite Glass and Gilt-Bronze Ten-Light Lily Lamp, 1899-1928, each gently ribbed floriform shade in amber iridescent glass shaded with pink and blue, fitting into a petaled socket pendent from a slender curved standard, conjoined to a base cast with overlapping lily pad leafage and buds, shades inscribed *L.C.T. Favrite*, base impressed *TIFFANY STUDIOS/NEW YORK/381*. Patina dirty, one shade with internal crack at top, several minor chips. Height $20\frac{1}{2}$ in. (52.1 cm.)

\$15,000-20,000



476

□ 475

A Tiffany Favrite Glass and Bronze Geometric Lamp, 1899-1928, the domical shade with wavy lower border composed of radiating curved sections of pale green and white striated opalescent glass, raised on a cylindrical standard with conical base cast with radiating fluting, has finial, *shade impressed TIFFANY STUDIOS NEW YORK, base impressed TIFFANY STUDIOS/NEW YORK/339. Height 19 in. (48.3 cm.); diameter 16 in. (40.6 cm.)*

\$6,000-8,000

□ 476

A Tiffany Favrite Glass and Bronze Floral Bouquet Chandelier, 1899-1920, the sharply conical shade with an all over pattern of flowering blossoms in shades of mottled amber, ochre and lemon yellow and spiky leafage in striated emerald and lime green, reserved against a ground of fractured glass tiles shading from deep sapphire blue and lavender to blue gray, the lower border set with a band of opalescent tiles striated with emerald green, beaded lower rim, original hook, chains and finial, *impressed TIFFANY STUDIOS/NEW YORK. Diameter 28 1/4 in. (71.8 cm.)*

Provenance:

Sotheby Parke Bernet, 19 June, 1979, sale 4266B, lot 386

\$45,000-60,000



□ 477

A Tiffany Favrile Glass and Bronze Hydrangea Floor Lamp, 1899-1920, the domical shade with irregular lower border with an all over pattern of mottled hydrangea blossoms in pale green and white mottled glass with leafage in various shades of green mottled and striated opalescent glass, against a sky in gray/blue mottled opalescent glass; raised on a cylindrical standard applied with stringing ending in tightly wound coils about the cushion-form base, further raised on five petal-form feet, has pigtail finial, *shade impressed TIFFANY STUDIOS NEW YORK*, *base impressed TIFFANY STUDIOS/NEW YORK/1095*. Height 6 ft. 6 in. (1.98 m.); diameter 24 in. (61 cm.)

\$100,000-150,000

□ 478

A Fine Tiffany Favrile Glass and Bronze Laburnum Lamp, 1899-1928, the deep gently paneled domical shade with irregular lower rim composed of pendent clusters of laburnum blossoms in shades of mottled golden yellow and pale amber opalescent glass, with leafage in various shades of green striated glass, against a deep purple and cobalt blue striated glass sky shading to delicate turquoise at the lower rim; raised on an adjustable cylindrical standard cast with coiling tendrils continuing to a cushion-form base cast with radiating leafage, raised on four petal-form feet, has finial, *shade unsigned*, *base impressed TIFFANY STUDIOS/NEW YORK/6852*. Height 31½ in. (80 cm.); diameter 21 in. (53.3 cm.)

\$70,000-90,000

END OF SALE



*For information on buying and selling at auction
refer to the appendix at the back of the catalogue.*

Buying ii

Selling iii

Absentee Bidding iv

International Location vi

North American Offices viii

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Certain property sold at auction may be subject to the provisions of the Endangered Species Act of 1973, the Marine Mammal Protection Act of 1972, the Migratory Bird Act of 1982 and the New York State Environmental Conservation Law. Although licenses can be obtained to export some items which are the subject of these laws, other items may not be exported (such as items containing whale bone), and some property may not be resold in the United States. Upon request, Sotheby's is willing to assist a purchaser in attempting to obtain appropriate licenses. However, there is no assurance that an export license can be obtained. Sotheby's will charge a minimum fee of \$150 per item if it is able to obtain an export license. Please check with the expert department or with the Art Transport Department if

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As an example:

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If you have property you wish to sell at auction, please call the appropriate expert department to arrange for a consultation. (A list of expert departments appears in the front of this catalogue.) If you are unsure which department would handle your property, or if you have a variety of objects to sell, please call one of our general representatives:

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Thomas Denzler, (212) 606-7120

Decorative Arts Representative
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You may bring your property, or photographs if it is not portable, directly to our galleries where our experts will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

Our experts will provide a free preliminary auction estimate, subject to a final auction estimate after first-hand inspection, if you send a clear photograph of each item, or a representative group of photographs if you have a large collection. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition, and any other relevant information.

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Sellers are charged 10% of the successful bid price for each lot sold for \$7,500 or more. A commission of 15% is charged for each lot sold for \$2,000 or more but less than \$7,500, and 20% for each lot sold for less than \$2,000. There is a minimum handling charge of \$100 for any lot sold. If your property fails to reach the reserve price and remains unsold, you pay a reduced commission rate of 5% of the reserve figure. The minimum handling charge for any object that does not sell is \$75. (For more information about reserves, please refer to "Reserves" in "Guide to Prospective Buyers.")

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Printed lists of the prices realized at each auction are available at our galleries approximately three weeks following the auction, and are sent directly to catalogue purchasers and subscribers.

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ABSENTEE BIDS

If you are unable to attend an auction in person, and wish to place bids, you may give Sotheby's Bid Department instructions to bid on your behalf. Our representatives will then try to purchase the lot or lots of your choice for the lowest price possible, and never for more than the top amount you indicate. This service is free and confidential. Please note: Sotheby's offers this service as a convenience to clients who are unable to attend the sale, and although we will make every effort, Sotheby's will not be responsible for error or failure to execute bids.

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To place bids, please use the absentee bid form provided in this catalogue. Be sure to accurately record the lot numbers and descriptions and the top price you are willing to pay for each lot. "Buy" or unlimited bids will not be accepted. Always indicate a "top limit" - the amount to which you would bid if you were attending the auction yourself.

Alternative bids should be indicated by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful. Bids must always be placed in the same order as the lot numbers appear in the catalogue.

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Bids may be placed by telephone, but are accepted only at Sotheby's discretion and at the caller's risk. Telephone bids should always be confirmed by letter or telegram.

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The "top limit" you indicate on your bid form is for the hammer price exclusively. Please keep in mind that a premium of 10% will be added to the hammer price of each lot you buy and is payable by you together with the applicable sales tax which is applied to the total cost of your purchase. (The total cost includes the buyer's premium).

SUCCESSFUL BIDS

Successful bidders will be notified and invoiced within a few days of the sale. All bidders will receive a list of sale results if they purchased the sale catalogue or enclose a stamped self-addressed envelope with their absentee bid form.

FOR MORE INFORMATION

To place telephone bids, or for further information, please call Roberta Louckx at (212) 606-7414, or the regional office in your area.

GUIDE FOR SHIPMENT OF PURCHASES

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If your bid is successful, we can arrange to have your property shipped to you. As shipping costs can be expensive, we suggest that you request a quotation from our Art Transport Department at (212) 606-7511. If an estimate of shipping costs is not requested prior to shipment, we will act according to the instructions you provide. All shipments will be C.O.D.

The packing and shipping of items by Sotheby's employees is undertaken solely at our discretion. Furniture, larger items and high-valued property may require the services of professional packers.

Upon receipt of payment, Sotheby's will instruct packers and carriers. Your attention is drawn to the Conditions of Sale which require payment and clearance promptly after the sale. In default of these conditions, lots may be transferred to a public warehouse at the risk and expense of the

purchaser. As stated in the Conditions of Sale, we are not responsible for the acts or omissions of carriers or packers, whether or not recommended by us. Packing and handling of purchased lots by us is at the entire risk of the purchaser.

Please allow 4 - 6 weeks for delivery.

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FOR MORE INFORMATION

To receive an estimate of shipping costs, or for further information, please call Leslie Bryre Kirkman at (212) 606-7511, or the regional office in your area.

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SALE CODE	"STAR" 6357

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IMPORTANT

Please see "Guide for Absentee Bidders" opposite this sheet.

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Date _____

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Zip Code

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Item

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A DELICATE MATTER: THE ART OF CONTEMPORARY GLASS

February 25-26, 1993

Though glass has been around for centuries, the birth of the glass movement in 1962 opened a new chapter in the history of this ancient material. This symposium will trace the evolution of Contemporary glass from its early roots at the turn of the 20th century to its maturation into a revolutionary new art form today. Parallel trends in Contemporary painting and sculpture will be explored and the place of glass in the art market today will be considered. Illustrated lectures, workshops, gallery and private collection visits will be enhanced by glassblowing demonstrations at The New York Experimental Glass Workshop in Brooklyn. Enrollment will be limited.

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April-May 1993

The progressive design and innovative technology that has characterized 20th century furniture and decorative arts from the Arts and Crafts movement to the present will be explored in this series. The simple and stylized designs of the Arts and Crafts movement will be examined and compared to the elegant, organic style of Art Nouveau objects, including the masterworks of Louis Comfort Tiffany. Subsequent lectures will address the emergence of the Bauhaus avant-garde and the linkage of art and industry in International Style interiors. Offered in conjunction with Sotheby's Graduate Program, The American Arts Course, this series will be limited to twenty participants.

For fee and registration information or for a copy of the 1992-1993 Public Programs Brochure, please write or call: Sotheby's Educational Studies, 1334 York Avenue, New York, NY 10021, (212) 606-7822.

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