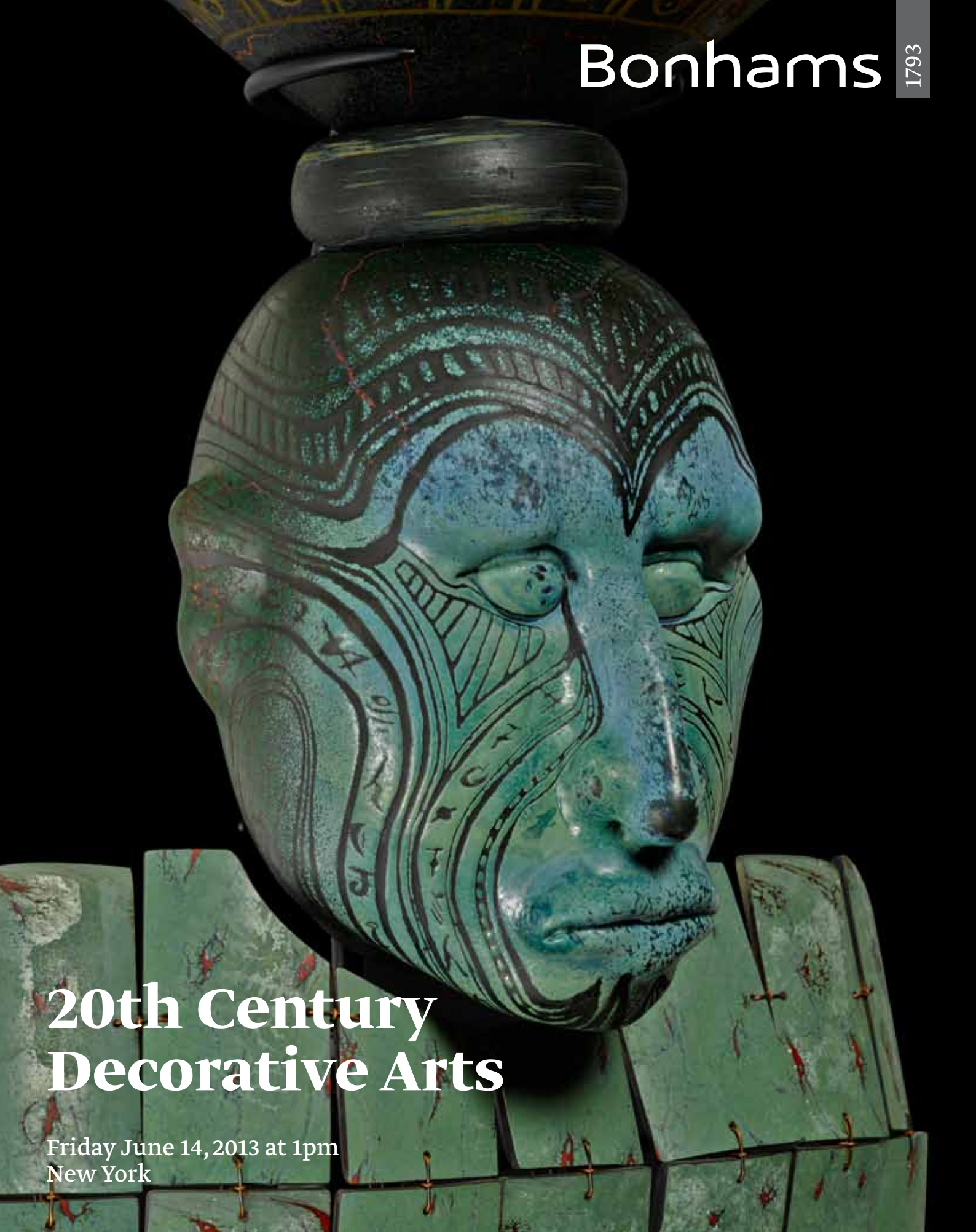


Bonhams

1793



20th Century Decorative Arts

Friday June 14, 2013 at 1pm
New York

20th Century Decorative Arts

Friday June 14, 2013 at 1pm

New York

Bonhams

580 Madison Avenue
New York, New York 10022
bonhams.com

Preview

Saturday June 8, 12pm to 5pm
Sunday June 9, 12pm to 5pm
Monday June 10, 10am to 5pm
Tuesday June 11, 10am to 5pm
Wednesday June 12, 10am to 5pm
Thursday June 13, 10am to 7pm
Friday June 14, 10am to 1pm

Bids

+1 (212) 644 9001
+1 (212) 644 9009 fax

To bid via the internet please
visit www.bonhams.com

Sale Number: 20976

Lots 1000 - 1303

Catalog: \$35

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Automated Results Service
+1 (800) 223 2854

Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/20976

Please see pages 2 to 6
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

Illustrations

Front cover: Lot 1266
Inside front cover: Lot 1101
Inside back cover: Lot 1202
Back cover: Lot 1039

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$50,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$1,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Connecticut, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility thereof, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be

liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

Mediation and Arbitration Procedures

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

CONDITIONS OF SALE - CONTINUED

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

Limited Right of Rescission

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of

such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

Limitation of Liability

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Auction Estimates

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent

to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

Consigning Your Property

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

Professional Appraisal Services

Bonhams specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

Estate Services

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.


Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.


Estimates


Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the  symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a  symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a  symbol next to the lot number.

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

California, Arizona, Colorado, Connecticut, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Monday June 24 without penalty. After June 24 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.



Important Notice to Buyers

Collection & Storage After Sale

Please note that all lots listed at the beginning of our printed catalog that are not collected by **5pm on Monday, June 24** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **that if buyers of listed lots also buy other non-listed items, these other lots will also be removed to the warehouse of Cadogan Tate**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

Lots will be available for collection from Cadogan Tate beginning at 9:30am ET on Monday, July 1.

Address:
Cadogan Tate Fine Art Storage Limited
41-20 39th Street
Sunnyside, New York, 11104

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9:30am to 4:30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at (t) 718 707 2849.

Handling & Storage Charges

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

Furniture/Large Objects

Transfer	\$75	
Daily storage	\$10	
Insurance (on Hammer + Premium +tax)	0.3%	

Small Objects

Transfer	\$37.50	
Daily storage	\$5	
Insurance (on Hammer + Premium +tax)	0.3%	

Please contact Catherine More at Cadogan Tate Fine Art Storage at
(t) 718 247 2070
(f) 347 468 9916 or
c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Michael Driver at
(t) 718 247 2064 or
m.driver@cadogantate.com

Payment

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

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Included Lots

1006	1115	1145	1198	1221	1241
1007	1116	1183	1199	1222	1242
1031	1117	1184	1200	1223	1243
1039	1118	1187	1203	1224	1266
1105	1119	1190	1204	1225	1275
1108	1120	1191	1205	1226	1279
1109	1121	1192	1206	1227	1280
1110	1122	1193	1207	1228	1281
1111	1123	1194	1210	1231	1282
1112	1124	1195	1211	1236	1283
1113	1143	1196	1212	1238	1299
1114	1144	1197	1213	1240	1302

GLOSSARY

Typical headings used in the catalog

The following are examples of the terminology used in the catalog. While every reasonable effort has been made to ensure that the statements made in the catalog are correct, all statements and terms in this catalog are subject to the provisions of the Conditions of Sale and the Galleries and Consignors make no warranties or representations with respect to any lot.

Art Nouveau & Art Deco Glass

A Lalique molded amber glass vase: Perruches

Circa 1930
This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

Sculpture

A gilt-bronze and tinted marble figure:

Nature Unveiling Herself Before Science
Louis Ernest Barrias, Circa 1890
This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

A gilt-bronze and tinted marble figure:

Nature Unveiling Herself Before Science
Cast and Carved from a model by Louis-Ernest Barrias, Circa 1890
This heading indicates that the casting was done by another, i.e., artisans at a foundry.

Notice Regarding Endangered Species

The export of a lot from the United States or import into certain countries may be subject to export and import regulations, licensure and/or other restrictions; in particular, lots containing animal materials such as ivory, rhinoceros horn, tortoise shell or whalebone may require the granting of one or more export or import licenses or may be banned from import altogether by some countries. Lots noted in the catalog with a Y next to the lot number (e.g., 1001^Y) contain one or more such animal materials. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export and import licences. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export or import license or denial of a license's issuance, purchased lots shall be paid for in accordance with the Conditions of Sale , and any such delay or denial shall not serve as the basis for the cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements and costs prior to bidding.

Ceramics

A Royal Doulton porcelain footed cup and cover

Circa 1910
This heading indicates that the cup and cover were made at the Doulton factory, circa 1910.

A Royal Doulton porcelain footed cup and a cover

Circa 1910
This heading indicates that the cup and cover were made at the Doulton factory, circa 1910, but also that the cup and saucer may not have been "born" together.

A Royal Doulton porcelain footed cup and a cover

This indicates that the cup and cover were made at the Doulton factory, but does not specify when, implying that their age is questionable.

Prints and Vintage Posters

Condition is noted according to a simplified rating, which has been accepted by most poster dealers. The following ratings, which have been used, with appropriate (+) or (-) indicate slightly better or worse condition.

Condition A: designates a poster in very fine condition; the colors are fresh; there is no significant paper loss, but there may be some slight blemish or scuffing.

Condition B: designates a poster in good condition; light staining may be more pronounced, but no in the image; if there is minor restoration it is not apparent; there may be some discoloration or lightstaining.

Condition C: designates a poster in fair condition; light staining may be more pronounced; restoration, folds or flaking are visible, and there may be some paper loss; but the poster is intact and the image clear.

All posters are linen-backed unless otherwise indicated. Some are unbacked, and some are framed.

Quality and Condition

Condition: Although we attempt to include information relating to significant damage, repair and restoration in each lot description, the absence of such reference does not imply that the lot is in good condition and free from faults. Prospective buyers should satisfy themselves by inspection, as to the condition of each lot. Condition reports can be provided on request but are for general guidance only and hence, of necessity, subjective. Whenever possible, please allow 48 hours for the reports to be compiled.

Order of Sale

Arts & Crafts & Tiffany Studios.....	1000 - 1040
Art Nouveau	1041 - 1131
Vienna Secessionstil	1132 - 1145
Art Deco	1146 - 1211
Modern Design	1212 - 1243
Contemporary Studio Works of Art.....	1244 - 1303



1000



1001



1002

Arts & Crafts & Tiffany Studios

1000

An Archibald Knox for Liberty & Co. Tudric enameled pewter and copper clock

circa 1902-1905

underside stamped TUDRIC 0384

height 6 3/4in (17.3cm)

\$2,000 - 3,000

Provenance:

Maurice and Margo Cohen, Detroit, Michigan

Christie's New York, *Fine and Decorative Arts, The Maurice & Margo Cohen Collection*, June 11, 1999, lot 380.

1001

An Archibald Knox for Liberty & Co. Tudric enameled pewter clock

circa 1902-1905

stamped 0636

height 5 5/8in (14.4cm)

\$4,000 - 6,000

Provenance:

Style Gallery, London

Maurice and Margo Cohen, Detroit, Michigan

Christie's New York, *Fine and Decorative Arts: The Maurice & Margo Cohen Collection*, June 11, 1999, lot 379.

1002

An Archibald Knox for Liberty & Co. six-piece pewter and rattan coffee and tea service

circa 1903

comprising a coffee pot; tea pot; hot water pot; sugar; creamer; and tray the coffee pot stamped H ENGLISH PEWTER LIBERTY & CO 0231; tea pot stamped H ENGLISH PEWTER MADE BY LIBERTY & CO 0231 13/4 PINTS; water pot stamped 0231; tray, sugar and creamer stamped RD 420290 TUDRIC 0231 MADE IN ENGLAND 3

height of coffee pot 8 3/4in (22.3cm)

tray width 19 3/4in (50.3cm); depth 14in (35.7cm)

\$7,000 - 10,000

Provenance:

Maurice and Margo Cohen, Detroit, Michigan

Christie's New York, *Fine and Decorative Arts, The Maurice & Margo Cohen Collection*, June 11, 1999, lot 391.

Literature:

Kurland Zabar, *Reflections: Arts & Crafts Metalwork in England and the United States*, 1989, p. 29, fig. 45 and Stephen A. Martin, ed., *Archibald Knox*, 1995, p. 110 for illustrations of the same coffee pot, teapot, hot water pot, sugar and creamer forms with similar honesty decoration in a martele finish.



1003
A Liberty & Co. Tudric enameled pewter clock
circa 1902-1905
underside stamped 0385
height 7 7/8in (20.2cm)
\$4,000 - 6,000

Provenance:
Christie's New York, September 26, 2007, lot 270.



1004
A Liberty & Co. Tudric enameled pewter and
copper clock
circa 1902-1905
stamped TUDRIC 0372
height 9 1/8in (23.2cm)
\$4,000 - 6,000

Provenance:
Maurice and Margo Cohen, Detroit, Michigan
Christie's New York, *Fine and Decorative Arts:
The Maurice & Margo Cohen Collection*, June
11, 1999, lot 382.

Mervyn Levy, *Liberty Style The Classic Years
1898-1910*, Rizzoli, New York, 1986, p. 40 for
an illustration of the model.



1005
A Grueby Faience Company mustard yellow
glazed earthenware vase
circa 1900
impressed GRUEBY FAIENCE Co BOSTON. USA.
height 7 1/2in (19cm)
\$1,500 - 2,000



1006

1006
A pair of Bradley & Hubbard painted cast-iron andirons
circa 1900
black patina, impressed *PAT APPLIED APRIL 24 1888/B & H/9509*
height 23in (58.4cm)
\$500 - 700

1007
A pair of Tiffany Studios bronze andirons
1898-1918
height 27in (68.5cm); width 15in (38cm); depth 25in (63.5cm)
\$15,000 - 20,000



1007





1008



1009



1010



1011



1012

1008

A Tiffany Studios gold Favrite glass decanter set

circa 1905

comprising a decanter with stopper and six goblets, the decanter inscribed *L.C. Tiffany-Favrile*, four goblets with firm's paper label height of decanter 8 5/8in (22cm); height of goblets 4 5/8 - 4 7/8in (11.8 - 12.5cm)

\$2,000 - 3,000

1009

A set of seven Tiffany Studios Favrite pastel glass goblets

1899-1919

one inscribed *L.C. Tiffany Favrile* height 6in (15.3cm)

\$2,500 - 3,500

1010

A Tiffany Studios Favrite glass and patinated bronze footed bowl

1899-1918

underside impressed with firm's mark and *LOUIS C. TIFFANY FURNACES INC. 500*

height 4 1/2in (11.5cm); diameter 12 3/8in (31.6cm)

\$800 - 1,200

1011

A tall Tiffany Studios decorated Favrite glass and gilt-bronze vase

1899-1918

glass inscribed *LCTiffany Favrile*, base impressed *TIFFANY STUDIOS NEW YORK 715*

height 24 1/8in (61.3cm)

\$4,000 - 6,000

1012

An American leaded glass Curtain Border shade

circa 1910

unsigned

diameter 25inches (63.7cm); approximate height 11inches (28.1cm)

\$5,000 - 7,000



1013



1014



1015



1016



1013
A Quezal decorated iridescent glass vase
First quarter 20th Century
inscribed *Quezal* and with remnants of a paper label
height 7in (17.5cm)
\$1,200 - 1,800

1014
Two Tiffany Studios Favrite glass vases
1899-1918
the smaller with applied decoration, the taller with applied scroll handles
respectively inscribed *L.C. Tiffany Favrite 1942*, and *L.C. Tiffany Favrite 2964F*
heights 4in (10.2cm); 4 1/2in (11.4cm)
\$1,000 - 1,500

1015
A near pair of Tiffany Studios bell-shaped gold Favrite glass shades
1899-1918
each inscribed *L.C.T.*
height 5 3/4in (14.7cm); diameters 4 1/8in (10.6cm) and 4 1/2in (11.5cm)
\$1,200 - 1,500

1016
A near pair of Tiffany Studios gold Favrite glass shades
1899-1918
each ruffled rim inscribed *L.C.T. Favrite*
height 5 5/8in (14.4cm)
\$1,500 - 2,000



1018

1017
 A Tiffany Studios patinated bronze, twisted wire and opalescent
 Favrite glass Moorish ceiling fixture
circa 1898
 unsigned
height 28 1/8in (71.5cm); diameter 8 1/2in (21.8cm)
 \$6,000 - 8,000

1018
 A Tiffany Studios silvered-bronze and opalescent Favrite glass
 ceiling fixture
circa 1898
 unsigned
height 7in (17.8cm); diameter 17 1/2in (44.5cm)
 \$8,000 - 12,000



1017



1019



1020



1021



1022



1023

Property of a Long Island Collector

1019
A Tiffany Studios gold Favrite glass decanter set circa 1910 comprising a decanter with stopper and six cordials, decanter inscribed *L.C. Tiffany-Favrile*, one cordial inscribed *L.C.T. Favrile*, two cordials inscribed *L.C.T.*, one further inscribed *T9989*, another *U8334*, and another *U2953* height of decanter and stopper 11 3/8in (29cm); height of cordials 1 3/4 - 1 7/8in (4.5 - 4.8cm) \$2,000 - 3,000

Property of various owners

1020
A Tiffany Studios Cypriote Favrite glass lamp base 1899-1919 inscribed *Louis C. Tiffany Favrile*, with gilt-bronze mounts overall height including finial 24 1/4in (61.6cm) \$1,000 - 1,500

1021
A Tiffany Studios gilt-bronze Adams picture frame 1899-1918 impressed *TIFFANY STUDIOS NEW YORK 1610* height 11 7/8in (30.3cm); width 8 7/8in (22.7cm) \$1,000 - 1,500

1022
A gilt-bronze mounted Quezal iridescent glass bud vase First quarter 20th Century glass inscribed *Quezal* height 20in (50.8cm) \$700 - 900

1023
A gilt-bronze mounted Quezal iridescent glass bud vase First quarter 20th Century underside of glass inscribed *Quezal* height 19 1/4in (49cm) \$700 - 900



1024



1025



1026



1027



1028

1024

A Tiffany Studios Favrite glass Peacock vase
circa 1921
inscribed *L.C. Tiffany-Favrile 3554P* and with
firm's paper label
height 8 5/8in (22cm)
\$5,000 - 7,000

1025

A Tiffany Studios decorated blue Favrite
glass and patinated-bronze counter
balance desk lamp
1899-1918
shade inscribed *L.C.T. Favrile*, base impressed
TIFFANY STUDIOS NEW YORK 417
height 14 1/4in (36.2cm); diameter 7 7/8in
(20.2cm)
\$12,000 - 15,000

1026

A Steuben gold Aurene and gilt-metal lamp
First quarter 20th Century
unsigned
height 11 1/2in (29.3cm)
\$500 - 700

1027

A Tiffany Studios decorated Favrite glass,
bronze and ebonized wood Mosque table
lamp
1899-1918
the shade and cover each inscribed *L.C.T. Favrile*
overall height 8 1/4in (21cm)
\$2,500 - 3,500

1028

A Tiffany Studios decorated Favrite glass and
gilt-bronze lamp
1899-1918
raised on a complementary Art Nouveau
gilt-bronze base cast with stylized hearts and
beads, unsigned
height 8 1/4in (21cm)
\$1,000 - 1,500



1029

1029
A Tiffany Studios Favrite cameo glass vase
circa 1907
inscribed *L.C. Tiffany Favrite 8802B*
height 11 1/2in (29.2cm)
\$8,000 - 12,000

Provenance:
The Estate of Thomas F. Walker
Christie's New York, Magnificent Tiffany,
December 17, 2011, lot 97.



1030

1030
A Tiffany Studios Favrite glass, silver foil and
bronze architectural panel
1899-1918
the four glass sections set in plaster
height 24 1/2in (62.3cm); width 8in (20.1cm)
\$4,000 - 6,000



1031

1031
A Tiffany & Company bronze Chinese mirror
designed by Edward C. Moore, circa 1900
height 48 1/4in (122.6cm); width 22 3/4in
(57.9cm), Lacking back panel
\$3,000 - 5,000



1032

Property of a West Coast Collector

1032

A Tiffany Studios Favrite glass and patinated bronze eighteen-light lily lamp

1899-1918

base impressed *TIFFANY STUDIOS NEW YORK 383*, shades signed *L.C. Tiffany-Favrite*

height 22in (56cm)

\$40,000 - 60,000



1033



1034



1035



1036

Property of various owners

1033
A Tiffany Studios patinated-bronze six arm candelabrum
1899-1918
with replacement snuffer, underside impressed *TIFFANY STUDIOS NEW YORK 11643*
height 15 1/4in (38.8cm); length 21in (53.3cm)
\$4,000 - 6,000

1034
A Tiffany Studios patinated-bronze counter balance lamp base
1899-1918
impressed *TIFFANY STUDIOS NEW YORK 416*
height 13 3/4in (35cm)
\$2,200 - 2,800

1035
A pair of Tiffany Studios patinated-bronze Cobra candlesticks
1899-1918
impressed *TIFFANY STUDIOS NEW YORK 1203*
height 7 1/2in (19.2cm)
\$1,800 - 2,500

1036
A Tiffany Studios reticulated bronze and Favrile glass Cobra candlestick
1899-1918
impressed *TIFFANY STUDIOS NEW YORK 5638* and inscribed 4260
height 8in (20.3cm)
\$1,000 - 1,500



1037

Property from a Private California Collection

1037

A Tiffany Studios Favrite glass and bronze Turtleback tile chandelier
1899-1918

shade tag impressed *TIFFANY STUDIOS NEW YORK*
approximate height 18in (45.7cm); diameter 30in (76.2cm)
\$50,000 - 70,000



Property of another owner

1038

A Tiffany Studios Favrite glass and patinated-bronze Jonquil and Daffodil table lamp
1899-1918

shade impressed *TIFFANY STUDIOS NEW YORK*
1917, base impressed *TIFFANY STUDIOS NEW YORK* 366

height 26 1/2in (67.4cm); diameter 20 1/4in
(51.5cm)

\$100,000 - 150,000

1038



1039

Property of a Long Island Collector

1039

A Tiffany Studios Favrite glass and patinated bronze Nasturtium chandelier
1899-1918

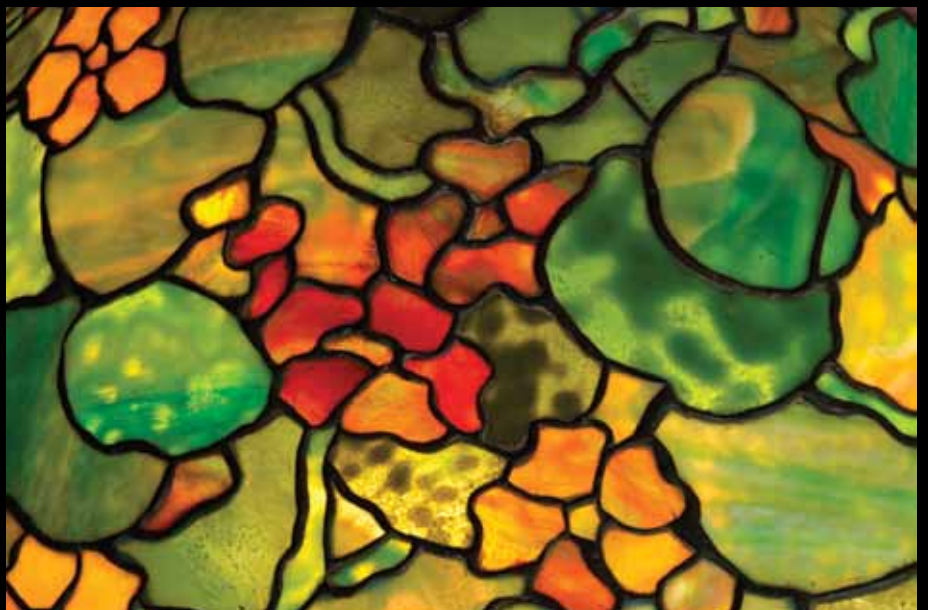
the shade tags impressed *TIFFANY STUDIOS
NEW YORK 10-6*

overall height 43in (109.2cm); diameter 28 1/2in
(72.5cm)

\$70,000 - 90,000

Provenance:

Lillian Nassau Ltd., New York



1039 (detail)



Property of another owner

1040
A Tiffany Studios Favrite glass and
patinated-bronze Dragonfly table lamp
1899-1918
small shade tag impressed *TIFFANY STUDIOS*
NEW YORK, base impressed *TIFFANY STUDIOS*
NEW YORK 388
height 26in (66.1cm); diameter 20 3/8in
(51.7cm)
\$140,000 - 180,000

1040

Art Nouveau

The following 19 lots of Art Nouveau lithographs are from a distinguished New York private collection. Formed over forty years, it reflects a discerning eye for line, color and draftsmanship, a fervent passion for the poster genre, and an adventurous quest for beauty. Essentially an ode to the collector's grandmother, an ethereal beauty who came of age at the turn of the century and possessed an air of feathery other-worldliness, this assemblage is imbued with idealized depictions of enchanting women that defined the era. The master illustrator who best captured the mysteries, sensuality and grace of these maidens is Alphonse Mucha. As displayed in the posters, magazine covers, postcards and decorative panels on offer, his distinctive style is at once recognizable. Whether rendering the acclaimed actress Sarah Bernhardt in a variety of theatrical roles (lots 1044, 1048, 1053, and 1058), allegorical females representing the four seasons (lot 1056), figures advertising a product (lot 1042), or a fine art exhibition (lot 1049), the "Mucha woman" is a mesmerizing confection of curves, unfurled hair, luxurious robes, jeweled accessories, pastel colors, and intriguing personality. The works evoke the feeling and atmosphere of the fin de siècle and Bonhams is proud to offer this fine collection which affords new and established collectors alike a wonderful opportunity to acquire some of the most enduring graphics of the late 19th century.

Property from a New York Private Collection

1041

Alphonse Mucha (Czechoslovakian, 1860-1939)

Monaco-Monte-Carlo, 1897

lithograph printed in colors by F. Champenois, Paris
signed and dated in the plate

42 3/4 x 29 1/2 in (108.7 x 75 cm), framed

\$8,000 - 12,000

Literature:

Jack Rennert and Alain Weill, *Alphonse Mucha: The Complete Posters and Panels*, G.K. Hall & Co., Boston, 1984, pp. 136 and 137 for a discussion and illustration of variant image.

1042

Alphonse Mucha (Czechoslovakian, 1860-1939)

Biscuits Lefèvre-Utile, 1896

lithograph printed in colors by F. Champenois, Paris
signed in the plate

24 7/8 x 17 1/2 in (63.3 x 44.5 cm), on wove paper, framed

\$5,000 - 8,000

Literature:

Jack Rennert and Alain Weill, *Alphonse Mucha: The Complete Posters and Panels*, G.K. Hall & Co., Boston, 1984, p. 114, pl. 22 for an illustration of this version of *Biscuits Lefèvre-Utile*.



1041



1042



1043



1044

1043

Alphonse Mucha (Czechoslovakian, 1860-1939)

Têtes Byzantines (Brunette and Blonde), circa 1897

two lithographs printed in colors by F. Champenois, Paris
signed in the plate

each 19 1/4 x 17 1/4 in (49 x 44 cm), laid down on paper, framed individually
\$6,000 - 8,000

Provenance:

Laura Gold, New York

Literature:

Jack Rennert and Alain Weill, *Alphonse Mucha: The Complete Posters and Panels*, G.K. Hall & Co., Boston, 1984, pp. 166-171 for a discussion and illustrations of the five variant versions of *Têtes Byzantines*, and pp. 168-169 for illustrations of the variant on offer.

1044

Alphonse Mucha (Czechoslovakian, 1860-1939)

Lefèvre-Utile, Sarah Bernhardt, 1903

lithograph printed in colors by F. Champenois, Paris
signed in the plate, with an inscription in the plate lower right

31 x 23 5/8 in (78.8 x 60.2 cm), backed on linen, framed
\$7,000 - 10,000

Literature:

Jack Rennert and Alain Weill, *Alphonse Mucha: The Complete Posters and Panels*, G.K. Hall & Co., Boston, 1984, see illustration p. 309 for this same image which depicts Sarah Bernhardt in the role of Princess Lointaine.



1045



1046



1047

1045

Alphonse Mucha (Czechoslovakian, 1860-1939)
Dance (from Les Arts series), 1898
 lithograph printed in colors by F. Champenois, Paris
 signed and dated in the plate
 23 1/2 x 15in (59.9 x 38.2cm), on wove
 paper, framed
\$4,000 - 6,000

Literature:

Jack Rennert and Alain Weill, *Alphonse Mucha: The Complete Posters and Panels*, G.K. Hall & Co., Boston, 1984, p. 213 for an illustration of *Dance*.

1046

Alphonse Mucha (Czechoslovakian, 1860-1939)
Music (from Les Arts series), 1898
 lithograph printed in colors by F. Champenois, Paris
 signed and dated in the plate
 23 1/2 x 15in (59.9 x 38.2cm), on wove
 paper, framed
\$4,000 - 6,000

Literature:

Jack Rennert and Alain Weill, *Alphonse Mucha: The Complete Posters and Panels*, G.K. Hall & Co. Boston, 1984, p. 215, pl. 54 for an illustration of *Music*.

1047

Alphonse Mucha (Czechoslovakian, 1860-1939)
Primrose, 1899
 lithograph printed in colors by Champenois, Paris
 signed and dated in the plate
 30 1/2 x 12in (77.5 x 30.5cm), on linen-backed
 wove paper, framed
\$4,000 - 6,000

Literature:

Jack Rennert and Alain Weill, *Alphonse Mucha: The Complete Posters and Panels*, G.K. Hall & Co., Boston, 1984, p. 241 for an illustration of *Primrose*.



1048



1049



1050

1048

Alphonse Mucha (Czechoslovakian, 1860-1939)
La Dame Aux Camelias; Gismonda; La Samaritaine; and Lorenzaccio, from Les Mâitres de l'Afiche, circa 1897
 four lithographs printed in colors
 each signed in the plate
 13 1/2 x 5 1/8in (34.3 x 13cm) to 14 1/8 x 5 1/8in (36 x 13cm), sight, each individually framed
\$4,000 - 6,000



1051



1051



1051

1049

Alphonse Mucha (Czechoslovakian, 1860-1939)
Salon des Cents/XXEME Exposition, from Les Mâitres de l'Afiche, PL. 94, circa 1897
 lithograph printed in colors by Chaix
 signed in the plate, with embossed stamp
 lower right
 15 5/8 x 11 1/4in (39.7 x 28.7cm), on wove paper, framed
\$1,500 - 2,000

1050

Alphonse Mucha (Czechoslovakian, 1860-1939)
Evocation, circa 1897
 monochromatic lithograph
 printed by F. Champenois, Paris, signed and dated in the plate
 25 x 10in (63.6cm x 25.4cm), on China paper, framed
\$1,500 - 2,000

Literature:

Jack Rennert and Alain Weill, *Alphonse Mucha: The Complete Posters and Panels*, G.K. Hall & Co., Boston, 1984, pp. 184-186 for *L'Annee Qui Vient*. See pl. 46 for a similar version to the lithograph on offer.



1051



1051

1051

Six Alphonse Mucha lithographically printed magazine covers
 circa 1898

Comprising *La Plume; Cocorico; Soleil du Dimanche; L'Illustration 1896 Noel 1897; Figaro; and Au Quartier Latin*
 9 5/8 x 6 3/4in (24.5 x 17.3cm) - 16 x 11 1/4in (40.7 x 28.7cm), sight, framed separately
\$2,500 - 3,000

1052

A French Art Nouveau lithograph in colors: Cognac Comandon
in the manner of Alphonse Mucha, printed by F. Champenois, circa 1898
 unsigned
 27 1/8 x 13 1/4in (69 x 33.8cm), on linen-backed paper, framed
\$1,500 - 2,000



1051



1052



1053 (part)



1054



1055 (part)



1055 (part)



1055 (part)

1053
An assemblage of Alphonse Mucha lithographically printed cards and ephemera circa 1900 comprising forty-four images of varying sizes, including the twelve months of the year, Fruit and Flower, and Cherry Blossom 3 1/2 x 1 5/8in (8.9 x 4.3cm) - 7 5/8 x 4 5/8in (19.3 x 11.7cm), sight, contained within seven frames
\$2,000 - 3,000

See all images on www.Bonhams.com

1054
Alphonse Mucha (Czechoslovakian, 1860-1939) *Société Populaire Des Beaux-Arts*, 1897 lithograph printed in colors by F. Champenois, Paris signed in the plate 23 3/4in x 17 7/8in (60.4 x 45.5cm), backed on linen, framed
\$3,000 - 5,000

Literature:
Jack Rennert and Alain Weill, *Alphonse Mucha: The Complete Posters and Panels*, G.K. Hall & Co., Boston, 1984, p. 117 pl. 23 for an illustration of *Société Populaire Des Beaux-Arts*.

1055
Alphonse Mucha (Czechoslovakian, 1860-1939) five lithographs printed in colors, circa 1900 of varying sizes, including *Documents Décoratifs*, plate 30 and plate 33; and *Chocolat Mexicain* *Chocolat Mexicain*: 6 1/8 x 7 1/8in (15.5 x 18.1cm) *Documents Décoratifs* pl. 30: 14 5/8 x 8 3/4in (37.2 x 22.3cm), sight, framed separately
\$1,500 - 2,000

See all images on www.Bonhams.com.



1056

Alphonse Mucha (Czechoslovakian, 1860-1939)

Four Seasons, 1896

four lithographs printed in colors by F.

Champenois, Paris

the suite comprising *Hiver*; *Printemps*; *Été*;

and *Automne*

each signed and titled in the plate

each approximately 41 1/4 x 21 3/4 in (104.8 x 55.4 cm), each linen-backed on Japan paper and framed individually

\$60,000 - 80,000

Provenance:

Laura Gold, New York

Literature:

Jack Rennert and Alain Weill, *Alphonse Mucha: The Complete Posters and Panels*, G.K. Hall & Co., Boston, 1984, pp. 92-95 for images of this series.

1056



1057



1058



1058



1059



1059



1059

1057
E. Rossi (Wk. late 19th century)
circa 1898
lithograph printed in colors
signed in the plate
28 1/4 x 13 3/4in (71.8 x 35cm), on board, framed
\$800 - 1,200

1058
Alphonse Mucha (Czechoslovakian, 1860-1939)
two lithographs printed in colors, circa 1900
comprising *La Samaritaine* from *Les Maîtres de l’Affiche*, signed in the plate with embossed stamp; and *Gismonda* from *Les Affiches Illustrées*, signed in the plate
respectively: 15 1/4 x 9 3/4in (38.7 x 24.8cm);
11 5/8 x 4 3/4in (29.7 x 12.1cm), sight,
framed separately
\$1,800 - 2,200

1059
Three Paul Berthon lithographs printed in colors
circa 1900
comprising *Sarah Bernhardt*
signed in the plate
21 7/8 x 16in (55.7 x 40.8cm), sight, framed
Queen Wilhelmina
signed in the plate
17 7/8 x 15 3/4in (45.6 x 40cm), sight, framed
L’Ermitage, from *Les Maîtres de l’Affiche*, printed
by Chaix, Paris
signed in the plate with embossed stamp
14 7/8 x 10 5/8in (37.9 x 27cm), sight, framed
\$1,000 - 1,500



1060



1061



1062



1063



1064

Property of a Florida Gentleman

1060

A Thomas Webb & Sons two-handled cameo glass Bamboo vase
circa 1900
with applied serpent handles, signed in cameo
THOMAS WEBB & SONS, bears remnant of
original Grosvenor Street, London, retailer's label
height 6 1/4in (16cm)
\$1,000 - 2,000

1061

A Thomas Webb & Sons cameo glass vase
circa 1900
unsigned
height 9 3/8in (24cm)
\$1,000 - 2,000

Property of various owners

1062

A Joseph Brocard enameled glass baluster
form vase
circa 1900
signed at the rim *Brocard*, underside
enameled 846
height 6 1/2in (16.5cm)
\$2,500 - 3,500

1063

An Emberton enameled and gilded glass tazza
circa 1900
unsigned
height 4 1/2in (11.6cm); diameter 5 7/8in (15cm)
\$800 - 1,200

1064

An Emberton enameled glass and silver-
plated perfume bottle
circa 1900
with interior clear glass stopper, underside
signed in enamel *J. P. Emberton*
height 5 3/4in (14.6cm)
\$1,000 - 1,500



1065



1066



1067



1068

1065
A Gallé cameo glass Morning Glory vase
circa 1900
signed in cameo Gallé
height 6in (15.2cm)
\$600 - 900

1066
A Gallé applied and enameled glass cruet and stopper
circa 1898
unsigned
height 7 3/4in (19.8cm)
\$800 - 1,200

1067
A Gallé cameo glass vase
circa 1900
signed in cameo Gallé
height 12in (30.5cm)
\$4,000 - 6,000

1068
A Gallé cameo glass floral vase
circa 1900
signed in cameo Gallé
height 7 7/8in (20cm)
\$2,500 - 3,500



1069

1069
A tall Daum Nancy enameled cameo glass vase
circa 1900
signed in cameo *DAUM NANCY* with the croix
de Lorraine
height 21 1/8in (53.8cm)
\$7,000 - 10,000



1070

1070
A Daum Nancy enameled cameo glass vase
circa 1900
signed in cameo *DAUM NANCY* with the Croix
de Lorraine
height 9 1/4in (23.5cm)
\$3,000 - 5,000



1071

1071
A Gallé cameo glass Scenic vase
circa 1900
signed in cameo *Gallé*
height 20 1/8in (51.1cm)
\$5,000 - 7,000



1072

1072
A Daum Nancy enameled cameo glass
Blackbirds vase
circa 1900
signed in enamel *DAUM Nancy with croix de*
Lorraine
height 8 3/4in (22.2cm)
\$7,000 - 10,000



1073

Property of a Florida Gentleman
1073
A Gallé cameo glass vase
circa 1900
signed in cameo *Gallé*
height 11 3/4in (30cm)
\$2,000 - 3,000



1074

Property of another owner
1074
A fine Gallé cameo glass table lamp
circa 1900
shade signed in cameo *Gallé*, base intaglio
signed *Gallé*
height 24in (61cm); diameter 9 1/2in (24.3cm)
\$18,000 - 25,000



1075

Property of a Florida Gentleman

1075
A Gallé cameo glass vase
circa 1900
signed in cameo Gallé
height 15 1/4in (39cm)
\$2,000 - 3,000



1076

Property of another owner

1076
A Daum Nancy mold-blown vitrified cameo
glass Chestnut vase
circa 1900
signed in the mold DAUM NANCY with Croix
de Lorraine
height 16in (40.5cm). Drilled.
\$8,000 - 12,000



1077

Property of an English Gentleman

1077
A Gallé cameo glass foliate lamp
circa 1900
shade and base each signed in cameo Gallé
height 17in (43cm); diameter 8 1/4in (21cm)
\$10,000 - 15,000

Provenance:
Raymond Toupenet, Paris.



1078



1079



1080



1081

Property from an Important East Coast Collection

1078

A Sèvres painted porcelain Bleeding Hearts vase

1895

stamped *DECORE A SEVRES RF 95/S 95*, incised *L 933 PN*

height 15 1/2in (39.3cm)

\$2,500 - 3,500

Property of another owner

1079

An Émile Decoeur glazed stoneware vase

circa 1925

inscribed *Decoeur*

height 12 1/4in (31.1cm)

\$1,000 - 1,500

Property from an Important East Coast Collection

1080

A Sèvres painted porcelain Chestnut and Hydrangea vase

circa 1908

stamped *MANUFACTURE NATIONALE DECORE A SEVRES RF 1908/S 1908*, incised *I 05 19*

height 12in (30.5cm)

\$1,200 - 1,500

1081

A Sèvres painted porcelain bottle-form vase

circa 1906-1910

stamped *DECORE A SEVRES RF 1910/S 06*

height 19 1/2in (49.5cm)

\$2,000 - 3,000

Property of an English Gentleman

1082

Max Blondat (French, 1872-1925)

Enfants et Grenouilles inkwell

gilt-bronze

inscribed MAX-BLONDAT, impressed LE VERRIER PARIS/3

height 10in (25.3cm); width 16in (40.6cm); depth 9 1/2in (24.1cm)

\$12,000 - 15,000

The plaster maquette for this iconic sculpture was originally exhibited in 1904, and a later marble version was created and exhibited in the Salon of 1907. That marble version had been intended to be purchased by the city of Buenos Aires for use as a fountain, but was not. Additional fountain versions were produced for the cities of Dusseldorf, Fontainebleau and Dijon, France and a marble example was produced by Blondat in 1913 for the city of Denver, Colorado. The original 1907 marble version did resurface in 2011, and was sold at auction to great acclaim.

Smaller versions were produced in porcelain and bronze and produced in an inkwell format, as in the offered example.

Provenance:

Raymond Toupenet, Paris.

Exhibited:

Dynamic Beauty: Sculpture of Art Nouveau Paris, New York, Macklowe Gallery, Autumn, 2011.

Literature:

Jean Laran, *La sculpture aux Salons*, *Art et Décoration*, June 1907, p. 197, for an illustration of the fountain.

Élégance, du 20ème siècle, L'Exposition des Porcelaines de Sèvres du style Art Déco, exhibition catalogue, Tokyo Metropolitan Teien Art Museum, October 2-December 19, 1993, Salon des Artistes Français, Paris, 1907, p. 113, pl. 95, for an example in porcelain.

Le Sculpteur Max Blondat (1872-1925) du Modern Style à l'Art Déco, Musée Départemental de l'Oise, Beauvais, 1979, pp. 7-8 for a fountain example.

Jessica Goldring and Benjamin Macklowe et al, *Dynamic Beauty: Sculpture of Art Nouveau Paris*, The Studley Press, Dalton, MA, 2011, p.60 for an illustration of this work.



1082



1083

1083

Leo Laporte-Blairsy (French, 1865-1923)

Figural Poppy Inkwell

gilt-bronze

inscribed Leo Laporte-Blairsy

height 5 5/8in (14.3cm); width 5 5/8in (14.3cm); depth 5 5/8in (14.3cm)

\$2,000 - 3,000

Provenance:

Bernard Liagre Gallery, St. Quen.

1084

A G. Collin gilt-bronze two-handled figural tray

circa 1900

inscribed G. Collin

height 3 1/4in (2cm); length 13in (33cm); depth 8in (20.3cm)

\$800 - 1,200

Provenance:

Raymond Toupenet, Paris.



1084



1085

1085

Firmin-Marcelin Michelet (French, 1875-1951)

Femme avec Garlande

gilt-bronze

inscribed *mf michelet. and Thiebaut Freres/Fumiere & Gavigot Fres.*

height 5 3/4in (14.5cm); width 5in (12.6cm)

\$1,500 - 2,000

Provenance:

Raymond Toupenet, Paris.

Exhibited:

Dynamic Beauty: Sculpture of Art Nouveau Paris, Macklowe Gallery, New York, Autumn, 2011.

Literature:

Jessica Goldring and Benjamin Macklowe *et al*, *Dynamic Beauty: Sculpture of Art Nouveau Paris*, The Studley Press, Dalton, MA, 2011, p. 217 for an illustration of this work.



1086

1086

Georges Flamand (French, wk. 1895-1920)

Japanesque Vase

parcel-gilt bronze

inscribed *G. Flamand*

height 4in (10.2cm)

\$1,500 - 2,000

Provenance:

Raymond Toupenet, Paris.

Exhibited:

Dynamic Beauty: Sculpture of Art Nouveau Paris, Macklowe Gallery, New York, Autumn, 2011.

Literature:

Jessica Goldring and Benjamin Macklowe *et al*, *Dynamic Beauty: Sculpture of Art Nouveau Paris*, The Studley Press, Dalton, MA, 2011, p. 125 for an illustration of this work.



1087

1087

Alexander Vibert (French, 1883-?)

Femme-Libellule

gilt-bronze

inscribed *A Vibert*, impressed *E. COLIN & Cie PARIS*

length 13in (33cm); width 9in (22.8cm)

\$1,200 - 1,800

Provenance:

Raymond Toupenet, Paris.

Exhibited:

Dynamic Beauty: Sculpture of Art Nouveau Paris, Macklowe Gallery, New York, Autumn, 2011.

Literature:

Jessica Goldring and Benjamin Macklowe *et al*, *Dynamic Beauty: Sculpture of Art Nouveau Paris*, The Studley Press, Dalton, MA, 2011, p. 247 for an illustration of this work.



1088

1088

Leopold Pierre Antoine Savine (French, 1861-1934)

Femme aux Paons

gilt-bronze

inscribed *L. Savine*, impressed *LOUCHET*

height 13in (33cm); width 9 1/2in (24cm);

depth 7in (17.7cm)

\$4,000 - 6,000

Provenance:

Raymond Toupenet, Paris.

Exhibited:

Dynamic Beauty: Sculpture of Art Nouveau Paris,
Macklowe Gallery, New York, Autumn, 2011.

Literature:

Jessica Goldring and Benjamin Macklowe et al,
Dynamic Beauty: Sculpture of Art Nouveau Paris,
The Studley Press, Dalton, MA, 2011, p. 234 for
an illustration of this work.



1089

1089

Lucien Charles Edouard Alliot (French, 1877-1956)

Siren Nautilus lamp

gilt-bronze, glass

inscribed *L. Alliot*

height 4in (10.1cm); length 9in (22.8cm); depth

7in (17.7cm)

\$4,000 - 6,000

Provenance:

Raymond Toupenet, Paris.

Property of various owners

1090

Gustave-Joseph Chéret (French, 1838-1894)

Cherubin et Grenouilles

gilt-bronze

inscribed *Joseph Cheret 146* and impressed

Soleau Paris

height 20in (50.8cm)

\$2,000 - 3,000



1090

1091

Paul-Francois Berthoud (French, 1870-1939)

Femme-libellule, circa 1900

figural vase, gilt-bronze

inscribed *P.F. Berthou.* and stamped *PARIS*

LOUCHET CISELEUR, with original liner

height 16 1/2in (41.9cm)

\$15,000 - 20,000



1091



1092



1093



1094



1095



1096

1092

Louis Chalon (French, 1866-1940)

Recumbent Female Nude

cold-painted patinated-bronze, on marble base
signed in the bronze *L. Chalon*
height 5 1/2in (14cm); length 11in (27.9cm);
depth 5 3/4in (14.8cm)

\$3,000 - 5,000

Property of an English Gentleman

1093

Georges Recipon (French, 1860-1920)

Le Porte Bonheur

parcel-gilt bronze
inscribed *Recipon*, impressed *SUSSE FRERES*
EDITEURS PARIS
height 6in (15.3cm); length 8in (20.3cm)
\$2,500 - 3,500

Provenance:

Raymond Toupynet, Paris

Literature:

Jessica Goldring and Benjamin Macklowe et al,
Dynamic Beauty: Sculpture of Art Nouveau Paris,
The Studley Press, Dalton, MA, 2011, p.224 for
similar example.

1094

A pair of Rambaud parcel-gilt bronze vases

circa 1900

each inscribed *F. Rambaud Sr.*
height 7 1/8in (18cm)

\$1,000 - 1,500

Provenance:

Raymond Toupynet, Paris.

1095

Charles Korschann (French, 1872-1943)

Vase

patinated-bronze
inscribed *Korschann*, impressed *LOUCHET*
height 5 3/8in (13.5cm)

\$1,500 - 2,000

Provenance:

Raymond Toupynet, Paris.

1096

Victorin Sabatier (French, wk. late 19th/early 20th centuries)

Femme Mirror

gilt-bronze
inscribed *V. Sabatier*
height 10 1/4in (26cm)
\$1,500 - 2,000

Provenance:

Raymond Toupynet, Paris.

Exhibited:

Dynamic Beauty: Sculpture of Art Nouveau Paris,
Macklowe Gallery, New York, Autumn, 2011.

Literature:

Jessica Goldring and Benjamin Macklowe et al,
Dynamic Beauty: Sculpture of Art Nouveau Paris,
The Studley Press, Dalton, MA, 2011, p. 231 for
an illustration of this work.

Property of various owners

1097

**A Majorelle wrought-iron and Daum Nancy
cameo glass lantern**

circa 1900

shade inscribed *Daum Nancy* with the Croix de
Lorraine
height 28 1/2in (72.5cm); diameter 5in (12.6cm)
\$5,000 - 7,000

Literature:

Alastair Duncan, *Majorelle Master of Art
Nouveau Design*, New York, Abbeville Press,
1991, p. 218, for identical iron mount.



1097

1098

A Majorelle wrought-iron and Daum Nancy cameo glass lantern
circa 1900
en suite with the preceding lot
 shade inscribed *Daum Nancy* with the Croix de Lorraine
height 28 1/2in (72.5cm); diameter 5in (12.6cm)
\$5,000 - 7,000

Literature:

Alastair Duncan, *Majorelle Master of Art Nouveau Design*, New York, Abbeville Press, 1991, p. 218, for identical iron mount.



1100

1099

A Majorelle wrought-iron and Daum Nancy cameo glass lantern
circa 1900
en suite with the preceding lots
 shade inscribed *Daum Nancy* with the Croix de Lorraine
height 28 1/2in (72.5cm); diameter 5in (12cm)
\$5,000 - 7,000

Literature:

Alastair Duncan, *Majorelle Master of Art Nouveau Design*, New York, Abbeville Press, 1991, p. 218, for identical iron mount.



1101

1100

An Art Nouveau glazed earthenware tile portrait: "Salon des Cents"
after Eugene Grasset, circa 1994
 mounted in a wooden frame
overall height 28in (71cm) x 23in (58.3cm); sight 22in (55.8cm) x 15in (38.1cm)
\$2,500 - 3,500

Eugene Grasset created this image for the poster for the second Salon des Cents. This salon, which premiered in April, 1894, was devoted solely to Grasset's works.

1101

Francois-Raoul Larche (French, 1860-1912)

Libellule

gilt-bronze

inscribed *RAOUL LANCHE*, impressed *SIOT PARIS*
height 27 1/2in (69.2cm)

\$15,000 - 20,000



Property of an English Gentleman

1102
Louis Chalon (French 1866-1940)
Femme d'Paris
 gilt-bronze figural vide-poche
 inscribed *L. Chalon*
 height 17 3/4in (45cm); length 19 1/2in (49.5cm)
\$8,000 - 12,000

Provenance:
 Raymond Toupenet, Paris.

Exhibited:
Dynamic Beauty: Sculpture of Art Nouveau Paris, Macklowe Gallery, New York, Autumn, 2011

Literature:
 Jessica Goldring and Benjamin Macklowe et al, *Dynamic Beauty: Sculpture of Art Nouveau Paris*, The Studley Press, Dalton, MA, 2011, p. 100 for an illustration of this work.



1103
An Emanuel Villanis and Daum Nancy gilt-bronze and glass figural lamp
circa 1900
 inscribed *E. Villanis*, shade inscribed *DAUM NANCY FRANCE* with croix de Lorraine, impressed foundry mark *L.V.DEPOSEE/BRONZE GARANTI AU TITRE/A 2907*
 height 17 1/2in (44.4cm); width 6 1/2in (16.5cm); depth 7 1/2in (19cm)
\$3,000 - 5,000

1104

A Jacques Gruber carved mahogany and
cameo glass tray

circa 1900

signed in cameo *Jacques Gruber*

height 3 1/2in (9cm); length 20 3/4in (53cm);

depth 8 1/8in (20.5cm)

\$2,000 - 3,000

Provenance:

Raymond Toupenet, Paris.

Property of another owner



1105

1105

A Gallé fruitwood marquetry-inlaid
mahogany Fuchsia and Moth three-tier shelf

circa 1900

signed in marquetry *Gallé*

height 24in (61cm) width 43in (109cm); depth

10in (25.4cm)

\$4,000 - 6,000

Literature:

Alastair Duncan and George de Bartha, *Gallé
Furniture*, Antique Collectors' Club, Woodbridge,
2012, p. 254, for identical example.

Property of an English Gentleman

1106

A Majorelle mahogany and fruitwood
marquetry inlaid ormolu-mounted tray

circa 1900

wood burned signature *L. Majorelle/ Nancy*

height 1 1/2in (3.7cm); length 25in (63.4cm);

depth 15 1/2in (39.3cm)

\$1,800 - 2,500

Provenance:

Raymond Toupenet, Paris.



1106

1107

An Emile Gallé mahogany and fruitwood
marquetry-inlaid Chestnut tray

circa 1900

signed in marquetry *Gallé*

height 3in (7.2cm); width 14 1/2in (36.7cm);

depth 11 1/2in (29.2cm)

\$1,000 - 1,500

Provenance:

Raymond Toupenet, Paris.



1107



1108

Property of various owners

1108

A pair of Eugene Vallin upholstered oak side chairs

circa 1900

height 41in (104.1cm) width 18in (45.7cm); depth 16in (40.6cm)

\$1,000 - 1,500

Literature:

Alastair Duncan, *The Paris Salons 1895-1914 Volume III: Furniture*, The Antique Collectors' Club, Woodbridge, 1996, pps. 555-556, for related examples.

1109

An Art Nouveau burled walnut, fruitwood and abalone marquetry-inlaid center table

probably French, circa 1912

height 30in (76.2cm); width 40in (101.5cm); depth 30 1/2in (77.5cm)

\$2,500 - 3,500

1110

A pair of Majorelle carved mahogany side chairs

circa 1900

with twist-carved lower leg

height 34in (86.3cm) width 16in (40.6cm); depth 15in (38.1cm)

\$1,000 - 1,500

Property from an Important East Coast Collection

1111

A Gallé fruitwood-marquetry inlaid mahogany Dragonfly Étagère

circa 1900

signed in marquetry Gallé

height 53 1/2in (136cm); width 35in (89cm); depth 23 1/2in (59.5cm)

\$12,000 - 18,000

Literature:

Alastair Duncan and Georges de Bartha, *Gallé Furniture*, Woodbridge, Antique Collectors' Club, 2012, p. 293, for a similar example.



1109



1110



1111



1112

Property of various owners

1112

An unusual Pierre Selmersheim ormolu-mounted carved rosewood asymmetrical upholstered screen

circa 1900

with original velvet upholstery

height 42in (106.7cm) width 25in (63.5cm); depth 13 1/2in (34.3cm)

\$800 - 1,200

1113

A pair of Tony Selmersheim upholstered fruitwood armchairs

circa 1900

height 38in (96.5cm) width 30 1/2in (77.5cm); depth 19 1/2in (49.5cm)

\$1,200 - 1,800

1114

A pair of Tony Selmersheim upholstered fruitwood side chairs

circa 1900

en suite with the preceding lot

height 36 1/4in (92cm) width 15 1/4in (39cm); depth 16in (40.5cm)

\$800 - 1,200

Property from an Important East Coast Collection

1115

A Majorelle abalone and fruitwood marquetry-inlaid carved rectangular table

circa 1900

signed in marquetry *L. Majorelle*

height 30in (76.2cm); width 36in (91.5cm); depth 26in (66cm)

\$3,500 - 4,500

Property of another owner

1116

A pair of Majorelle carved mahogany open-back side chairs

circa 1900

height 36in (91.3cm); width 15in (38.1cm); depth 17in (43.1cm)

\$1,000 - 1,500

Property from an Important East Coast Collection

1117

A Gallé fruitwood marquetry-inlaid mahogany two-tier table

circa 1900

signed in marquetry *Gallé*

height 32in (81.3cm); width 26in (66cm); depth 31in (78.7cm)

\$3,000 - 5,000



1113



1114



1115



1116



1117



1118

Property of another owner

1118

A Diot carved mahogany side table

circa 1900

height 26in (66cm); width 30in (76.2cm); depth 22in (55.8cm)

\$1,000 - 1,500

Property from an Important East Coast Collection

1119

A Majorelle fruitwood marquetry-inlaid mahogany Clématites Étagère

circa 1900

faintly branded L. Majorelle

height 56in (142.2cm); width 29in (73.6cm);

depth 13 1/2in (34.2cm)

\$5,000 - 7,000

Literature:

Alastair Duncan, *Louis Majorelle Master of Art Nouveau Design*, Harry N. Abrams, Inc., New York, 1991, pl. 42, p. 69 for an illustration of the model.

Property of various owners

1120

An unusual Majorelle carved and fruitwood-marquetry inlaid mahogany cabinet

circa 1900

inlaid with wisteria, butterflies and flowers, carved with a squirrel finial

overall height 107in (261.7cm); height of cabinet 93 1/2in (237.5cm); width 51in (129.5cm); depth 23in (58.5cm)

\$40,000 - 60,000

Literature:

Roselyne Bouvier, *Majorelle*, La Bibliothèque des Arts, Paris, 1991, p. 159 for an illustration of the model with a variant finial.



1119



1120



1121

1121
A good Majorelle carved mahogany Poppy side chair
circa 1900
height 40in (101.5cm) width 16in (40.5cm); depth 16in (40.5cm)
\$1,200 - 1,500

1122
A Majorelle fruitwood marquetry-inlaid mahogany Poppy side chair
circa 1900
upholstered in Poppy tapestry fabric
height 35in (89cm); width 16in (40.6cm); depth 15 1/2in (39.3cm)
\$1,000 - 1,500

Literature:
Alastair Duncan, *Majorelle Master of Art Nouveau Design*, New York,
Abbeville Press, 1991, p. 101, for identical model.



1122

1123
A Majorelle fruitwood marquetry-inlaid mahogany music stand
circa 1900
signed in marquetry L.Majorelle
height 45in (114.3cm); width 24in (62cm); depth 12in (30.5cm)
\$2,500 - 3,500

1124
A Camille Gauthier carved mahogany Ombelle music cabinet
circa 1900
height 53in (134.5cm) width 20 1/2in (42cm); depth 14in (35.5cm)
\$2,000 - 3,000



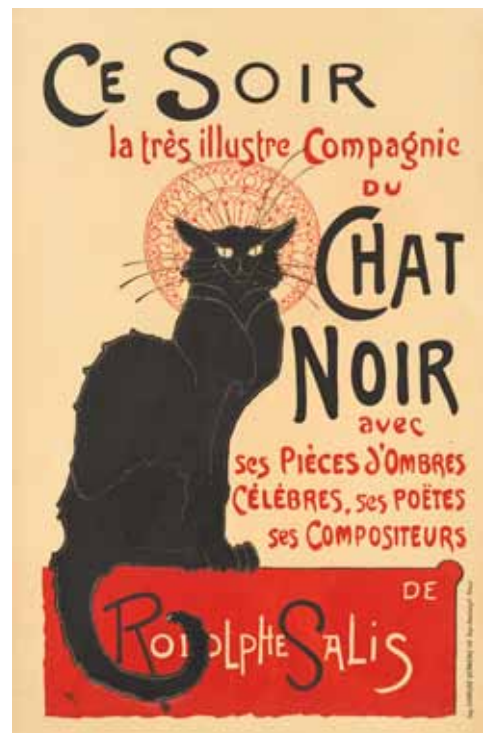
1124



1125



1126



1127

1125

Louis Abel-Truchet (French, 1857-1918)

Les Danseuses, 1900

lithograph printed in colors

printed by Eugene Vernaux, Paris, signed, titled and monogrammed

25 1/4 x 33in (64.2 x 83.8cm), on linen-backed Japan paper

\$1,500 - 2,000

1126

Otto Ludwig Naegele (German, 1880-1952)

Sommerfest, circa 1907

lithograph printed in colors

by Klein & Volbert, Munich

signed in the plate

48 3/4 x 36 1/4in (123.8 x 92.2cm), on linen-backed Japan paper

\$800 - 1,000

1127

Théophile Alexandre Steinlen (French/Swiss 1859-1923)

Ce Soir Chat Noir, 1896

lithograph printed in colors by Charles Vernau, Paris

signed in the plate

24 1/4 x 15 3/4in (61.6 x 40cm), on Japan paper and linen-backed

\$6,500 - 8,000



1128



1129



1130



1131

1128

Pal (Jean de Paleologue) (American, 1860-1942)

Cabourg, 1893

lithograph printed in colors

printed by Paul Dupont, Paris, signed in the plate *PAL*

58 x 37 1/2 in (47.5 x 95.4 cm), on linen-backed Japan paper

\$2,000 - 3,000

1129

Sacraggi(?) (Italian)

Rambler Bicycles, circa 1900

lithograph printed in colors

printed by V. Croizat, Torino, with indistinct signature

61 3/4 x 40 1/4 in (156.8 x 102.3 cm), on linen-backed Japan paper

\$2,500 - 3,500

1130

Jules Chéret (French, 1836-1932)

Théâtre de l'Opera, Carnaval (before letters), 1895

lithograph printed in colors

printed by Chaix, Paris, signed in the plate

49 x 34 5/8 in (124.5 x 88.1 cm), on linen-backed Japan paper

\$3,500 - 4,500

1131

Jules Cheret (French, 1836-1932)

Cleveland Cycles, 1901

lithograph printed in colors

printed by Chaix, Paris, signed in the plate

47 1/2 x 34 1/4 in (120.7 x 87.7 cm), on linen-backed Japan paper

\$2,500 - 3,500



1132



1133



1134



1135

Vienna Secessionstil

1132
A Loetz twisted iridescent glass vase
circa 1900
unsigned
height 7 3/4in (19.8cm)
\$4,000 - 6,000

1133
A Loetz decorated iridescent glass vase
circa 1900
unsigned
height 6in (15.3cm)
\$6,000 - 8,000

1134
A Loetz iridescent glass Peacock vase
circa 1900
unsigned
height 11 3/4in (30cm)
\$4,000 - 6,000

1135
A Loetz decorated iridescent glass vase
circa 1900
inscribed *Loetz Austria*
height 9 3/8in (23.8cm)
\$5,000 - 7,000



1136



1137



1138



1139



1140

1136
An Amphora glazed-earthenware jeweled
Dornenkrone vase
circa 1904
impressed AMPHORA/AUSTRIA and numbered
height 12 1/2in (31.8cm)
\$1,000 - 1,500

Literature:
Dr. Byron Vreeland. *Monsters & Maidens*,
Collector's Edition, Los Angeles, Fledermas Press,
2011, pps. 226-227 for other examples of this
decoration.

Property of an English Gentleman

1137
A Royal Dux parcel-gilt porcelain figural vase
circa 1900
impressed ROYAL DUX BOHEMIA/E/710/8
height 16 1/2in (42cm); width 13 1/2in
(34.3cm); depth 8in (20.3cm)
\$1,000 - 1,500

Provenance:
Raymond Toupenet, Paris.

Property of various owners

1138^Y
Bruno Zach (Austrian, 1891-1935)
Polo Player
patinated-bronze and carved ivory on onyx base
unsigned
height 8 3/4in (22.3cm)
\$3,000 - 5,000

1139
Josef Lorenzl (Austrian, 1892-1950)
Untitled
cold painted bronze, marble base
inscribed LORENZL, stamped 4627109
height 9 3/4in (24.8cm)
\$800 - 1,000

1140^Y
Bruno Zach (Austrian 1891-1935)
Fashion Lady vide-poche
patinated-bronze, carved ivory and onyx base
unsigned
height 8in (20.4cm); diameter 7in (17.8cm)
\$3,000 - 5,000



1141

1141
Gustav Gurschner
pair of figural candlesticks, circa 1900
 patinated-bronze
 the taller inscribed *GURSCHNER 12.1900 DEPO AUSTRIA* with underside impressed *MOD. 87*, the female figure inscribed *GURSCHNER 1901 AUSTRIA*, stamped *BERNDORF* and underside impressed *MOD NO 87*
 height 11in (28cm) and 10 3/4in (27.5cm)
 \$12,000 - 16,000



1142

1142
Bruno Zach (Austrian, 1891-1935)
Fencer
 cold painted and gilded bronze
 signed *Bruno Zach*; stamped *AUSTRIA*
 height 26in (66cm)
 \$8,000 - 12,000



1143



1144



1145

1143
A Vienna Secessionist brass-mounted wood cafe table
circa 1904
height 26in (66cm); diameter 23 1/2in (60cm)
\$2,000 - 3,000

1144
A Vienna Secessionstil bronze-mounted ebonized oak drop-front
"Dante" secrétaire
circa 1900
opening to a fitted interior
height 62 1/2in (158.8cm); width 39 1/2in (100.3cm); depth 19 1/2in (49.7cm)
\$4,000 - 6,000

1145
A group of six Gustav Siegel stained, bent beechwood chairs
model 415, produced by J. & J. Kohn, Vienna, circa 1904
comprising two armchairs and four side chairs, some bear original J. & J.
Kohn paper labels
armchair height 39 1/2in (100.4cm); width 24in (61cm); depth 18in (45.8cm);
side chairs 39in (99.1cm); width 18in (45.8cm); depth 18in (45.8cm)
\$6,000 - 9,000

Literature:
J. & J. Kohn *Der Kataloge von 1906*, Munchen, Graham Dry, 1916, p. 23.



Art Deco

1146

A René Lalique molded, enameled and
frosted glass vase: Baies

Marilhac 894, model introduced 1924

signed in the mold R. LALIQUE

height 7 1/8in (18.2cm)

\$10,000 - 15,000

1146



1147



1148



1149



1150

1147
A Rene Lalique molded and frosted glass vase: Muguet
Marcilhac 933, model introduced 1920
together with an R.Lalique molded figural covered box and five pieces of
Lalique stem ware; vase with blue *patine*, box with amber *patine*, vase
and box molded *R.LALIQUE* and *R.LALIQUE FRANCE*, stemware stamped
Crystal/LALIQUE/France
height of vase 6 1/4in (16cm); heights of stemware 5 3/4-6 1/2in (14.5-
16.5cm); height of box 1 1/2in (3.8cm); diameter 3 3/4in (9.5cm). Seven
Pieces.
\$1,000 - 1,500

1148
A René Lalique molded opalescent glass vase: Poissons
Marcilhac 925, model introduced 1921
inscribed *R. Lalique France No 925*
height 9in (22.9cm). Drilled.
\$800 - 1,200

1149
A René Lalique opalescent glass vase: Formose
Marcilhac 934, model introduced 1924
highlighted with green patina, unsigned
height 6 1/2in (16.7cm)
\$1,500 - 2,500

1150
A René Lalique molded frosted glass vase: Malesherbes
Marcilhac 1014, model introduced 1927
highlighted with blue patina, acid-stamped *R. LALIQUE* and inscribed
France
height 9 1/8in (23.3cm)
\$1,500 - 2,000



1151

1151
A René Lalique molded frosted glass and metal mirror: Épines
 Marclilhac 686, model introduced 1921
 etched *R. Lalique*
diameter 17in (43.3cm)
\$8,000 - 12,000

1152
An André Thuret blown glass scent bottle and stopper
circa 1925
inscribed andré thuret
height 5 1/2in (14cm)
\$1,000 - 1,500



1152



1153



1155



1154

1153
A Daum Nancy acid-etched cameo glass vase
circa 1925
inscribed *DAUM NANCY FRANCE* with the Croix
de Lorraine
height 11 3/8in (29cm)
\$3,000 - 5,000

1154
A Daum Nancy acid-etched glass vase
circa 1925
intaglio signed *DAUM NANCY FRANCE* with the
Croix de Lorraine
height 11 3/8in (29cm); diameter 13 3/8in (34cm)
\$1,000 - 1,500

1155
A Schneider two-handled mottled and
applied glass vase
circa 1925
inscribed *Schneider*
height 15 3/8in (39.1cm)
\$1,200 - 1,600



1156



1157



1157



1158

Property from an Important East Coast Collection

1156
A Camille Fauré enameled metal covered vase
manufactured by Limoges, circa 1925
signed in gilt FAURE Limoges FRANCE
height 11 1/2in (29.4cm)
\$4,000 - 6,000

1157
Two spherical Camille Fauré enameled metal
floral patterned vases
manufactured by Limoges, circa 1925
each signed in gilt C. FAURE Limoges.
each height 4 3/8in (11.2cm)
\$2,500 - 3,500

1158
A Camille Fauré enameled metal spherical
floral vase
manufactured by Limoges, circa 1925
signed in enamel C. FAURE.
limoges. FRANCE.
height 4 7/8in (12.5cm)
\$1,500 - 2,500



1159



1160



1160



1161



1162

Property of another owner

1159
A Paul-Louis Mergier dinanderie metal vase
circa 1925
signed *P. MERGIER*, underside stamped with indistinct numbers
height 13 1/2in (34.4cm); diameter 8 1/2in (21.8cm)
\$1,500 - 2,000

Property from an Important East Coast Collection

1160
Two metal overlaid and enameled porcelain vases
circa 1930
underside of the smaller vase stamped *SPAHR 1000 10*, the larger dragon
vase unsigned
heights 8 1/4in (21cm) and 10in (25.5cm)
\$800 - 1,200

1161

A Camille Fauré enameled metal vase
circa 1925
signed in gilt FAURÉ-Limoges FRANCE.
height 8 1/2in (21.7cm)
\$1,500 - 2,000



1163

1162

A pair of Gamet enameled metal vases
circa 1925
each signed in enamel GAMET FRANCE
height 6 1/2in (16.6cm)
\$3,000 - 4,000



1164

1163

A Camille Fauré enameled metal vase
manufactured by Limoges, circa 1925
signed in gilt C FAURÉ MOGES
height 3 3/4in (9.7cm); width 4in (10.2cm)
\$1,000 - 1,500



1165

Literature:

Alberto Shayo, *Camille Fauré/Limoges Art Deco Enamels/The Geometry of Joy*, The Antique Collectors' Club Ltd., Woodbridge, 2007, p. 144 for an illustration of the model.

1164

A Camille Fauré enameled metal ovoid vase
manufactured by Limoges, circa 1925
signed in gilt C. FAURE Limoges
height 9 3/4in (24.8cm)
\$4,000 - 6,000



1166

1165

A Camille Fauré enameled metal vase
manufactured by Limoges, circa 1925
rim interior signed in gilt C FAURÉ LIMOGES
height 10 1/8in (25.8cm)
\$2,500 - 3,500

1166

A Camille Fauré enameled metal vase
manufactured by Limoges, circa 1925
signed in gilt C FAURE LIMOGES
height 4 1/4in (10.9cm)
\$2,000 - 3,000

1167

Three small Camille Fauré enameled metal floral vases
manufactured by Limoges, circa 1925
each signed in gilt C. FAURE Limoges, the tallest vase further marked FRANCE
heights 3 3/4in (9.5cm); 3 7/8in (9.9cm); and 4 3/4in (12.2cm)
\$2,500 - 3,500



1167



1168



1169

Property of various owners

1168

A Georges Despret pâte-de-verre Plaque, 1903
signed in the mold *E Delos/1903*
height 12in (30.5cm); width 10in (20.4cm)
\$1,000 - 1,500

1169

An Henri Cros pâte-de-verre shade
circa 1925
unsigned
height 6 1/8in (15.5cm); diameter 3 3/4in (9.6cm)
\$1,200 - 1,500

1170

A Georges Despret pâte-de-verre Mother and Child sculpture
circa 1925
unsigned
height 6in (15.3cm); width 4in (10.2cm); depth 5in (12.7cm)
\$1,000 - 1,500



1170



1171

1171

A Georges Despret pâte-de-verre figure
circa 1925
modeled as a recumbent female nude, unsigned
height 4 1/2in (11.5cm); length 10 1/4in (26.1cm); depth 6 1/4in (16cm)
\$1,200 - 1,500

1172

A Jean Lurçat glazed earthenware figural plate
1950s
signed in glaze *Dessin/J.LURCAT/SANT VICENS/27*
diameter 9 1/2in (24cm)
\$500 - 700

1173

A set of six Colette Gueden for Primavera
enameled porcelain plates
1930s
each depicting fruit, flora and food
each signed *Colette Gueden* and verso *Colette Gueden/Primavera/Made in France*
diameter 10 1/4in (28cm)
\$400 - 600



1172



1173 (part)

Colette Gueden was a multi-talented artist, designing and decorating ceramics, furniture and lighting in France throughout the 1930s - 1960s.

1174

A rare Sèvres parcel-gilt porcelain and bronze applique, designed by Henri Rapin, executed by Jean-Baptiste Gauvenet and Leon-Charles Péluche

1923

bears decals *S/1923/DN* and *MANUFACTURE NATIONALE DÉCORÉ A SÈVRES/1923*

height 14 1/2in (36.8cm)

\$7,000 - 9,000

Another example of this rare applique is in the collection of the Museum Adrian, Geneva, Switzerland.

Provenance:

Sotheby's, New York, June 7 2002, sale 7808, lot 214.

Literature:

Jean-Paul Medant, *Sèvres, La Manufacture au XXème*

Siècle, 1992, Michel Avenline, Paris, p.79.

Exhibited:

Exposition Des Arts Internationale et Industriale Modern, Paris 1925, Le Pavillon de Sèvres.

Sèvres-Elegance du 20ème Siècle, Tokyo Metropolitan Teien Art Museum, October 2 - December 19, 1993, cat. no. 27.



1174

1175

Two Andre Plantard for Sevres glazed porcelain vases

circa 1930

each signed in glaze *A.PLANTARD*, and stamped *FAIENCE/SEVRES/MANUFACTURE NATIONALE/FRANCE*

heights 3 1/2in (8.8cm) and 7in (17.7cm)

\$700 - 1,000

Property from an Important East Coast Collection



1175

1176

A Sèvres incised and celadon-glazed porcelain globular vase

circa 1934

stamped *S/SEVRES/MANUFACTURE NATIONALE/FRANCE/9*

height 7 1/4 in (18.3cm)

\$1,000 - 2,000



1176

1177

A Sèvres incised and celadon-glazed porcelain covered jar

circa 1934

stamped *S/SEVRES/MANUFACTURE NATIONALE/FRANCE*

height 14 1/4in (37cm); diameter 11in (28cm)

\$2,000 - 3,000



1177



1178



1179



1180

Property of an English Gentleman

1178
Marcel Bouraine (French, 1886-1948)
Dancer
 gilt-bronze, marble base
 inscribed *Bouraine*
 overall height 20 1/4in (51.4cm); height of
 figure 14 1/4in (36.2cm)
\$2,500 - 3,500

Provenance:
 Raymond Toupenet, Paris.

Property of various owners

1179
Charles Mollins
Fan Dancer
 cold-painted and patinated-bronze, marble base
 base inscribed *Ch. Mollins*
 height 19 3/4in (50.3cm)
\$2,000 - 3,000

1180
An Art Deco patinated-bronze figure of a
Dancer
circa 1925
 marble base
 height 8 1/2in (21.7cm); overall length 11 3/4in
 (29.9cm); length of figure 9in (22.8cm)
\$800 - 1,200



1181

1181^Y
 Demetre Chiparus (Roumanian, 1886-1947)
Echo
 enameled and gilt-bronze, carved ivory, marble
 inscribed *Chiparus*
 height 15 1/2in (39.4cm)
 \$5,000 - 7,000

Literature
 Alberto Shayo, *Chiparus, Master of Art Deco*, New York, Abbeville Press, 1999, pl.120, p.189, for similar example.



1182

1182^Y
 Demetre H. Chiparus (Romanian, 1886-1947)
Maiden at the Wall, circa 1925
 cold-painted bronze and carved ivory
 signed *D. Chiparus*, on onyx base
 height 15 1/2in (39.4cm)
 \$6,000 - 8,000



1183

1183

A Lucite bench

attributed to Elsie De Wolfe for Grosfeld House, 1940s

height 27in (68.5cm); width 58 1/2in (148.5cm); depth 19in (48.3cm)

\$1,800 - 2,500

1184

A suite of eight Pierre Bobot lacquered and gold leaf panels

from the Roseland Ballroom, New York, circa 1947

etched PRS B within a box
height of each panel 87in (221cm); width 31in (78.7cm); depth 2in (5.1cm)

\$20,000 - 30,000

Works designed by Pierre Bobot were included at the Salon d'Automme in Paris in 1932, 1933 and 1934. In the 1940s, Bobot was brought to New York to design the walls of the famous Roseland Ballroom dance hall. The Roseland was known for showcasing famous jazz, swing and big band musicians of the day including Benny Goodman and Count Basie.



1184

1185

Three Peer Smed Calla Lily sterling silver serving utensils

comprising two salad servers and a cake server, each impressed *STERLING/PEER SMED/HAND WROUGHT*

lengths 9 1/2-11 1/2in (24.2-29.2cm) 3 Pieces.

\$2,500 - 3,500



1185

1186

A Norman Bel Geddes Manhattan chromium plated brass partial cocktail set

manufactured by Revere Copper and Brass Co., Rome, New York, 1937

comprising a cocktail shaker; a tray; and a pair of goblets, the shaker, tray and one goblet stamped *Revere ROME N.Y.*

shaker height 13in (33.1cm)

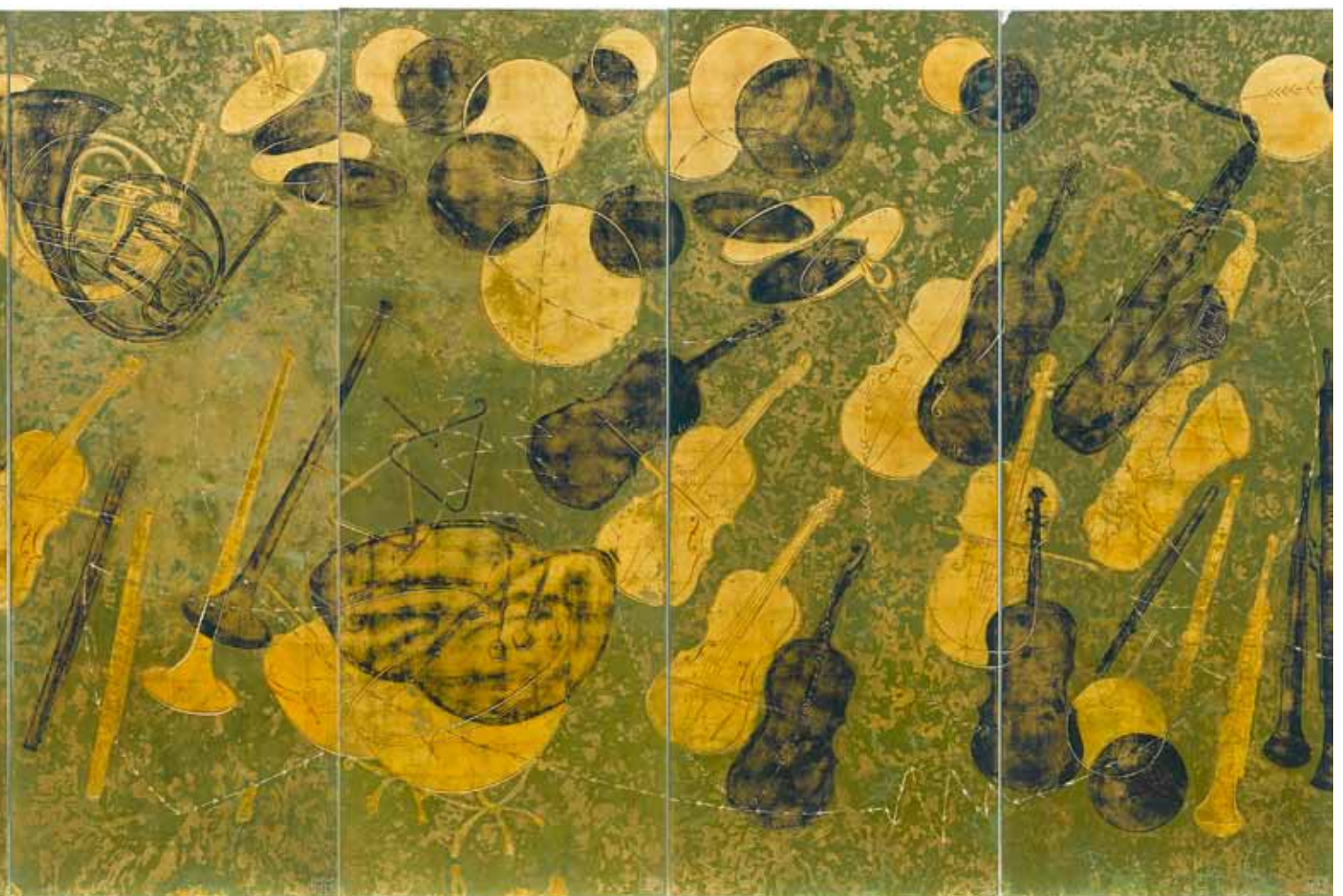
tray height 1in (2.5cm); width 14 1/2in

(36.8cm); depth 11 1/2in (29.3cm)

\$2,500 - 3,500



1186





1187



1188



1189

1187

An Oscar Bach silvered-brass floor lamp
circa 1930
with replacement shade
height 71in (180.3cm); diameter 18in (40.7cm)
\$4,000 - 6,000

1188

A Fada 188 All American Radio
1942
yellow case, red handle and matching knobs,
blue wraparound grille, the base with Fada gold
foil label and tube layout sticker
height 5 1/2in (14cm); length 9in (22cm); depth
5 1/2in (14cm)
\$6,000 - 9,000

1189

An Emerson AU190 radio 1937
the butterscotch case with matching knobs,
later brass carrying handle.
height 11 1/4in (29cm); width 7 1/4in (18.8cm);
depth 5in (13cm)
\$1,500 - 2,000

1190

A pair of Gilbert Rohde for Herman Miller
mahogany and leather nightstands
model 4140, circa 1940
each bears original foil label stamped
HERMAN MILLER/ FURNITURE CO./ZEELAND
MICH./ORIGINAL ROHDE DESIGN/Gilbert
Rohde DESIGNER
height 25in (63.5cm); width 18in (45.6cm);
depth 12in (30.5cm)
\$1,500 - 2,000

1191

A Paul Frankl for Johnson Furniture
mahogany and cork desk
circa 1940
stencil numbered 5010-218-1
height 28 1/2in (72.3cm); length 60in (152.4cm)
depth 25 1/2in (64.6cm)
\$8,000 - 12,000

1192

An American Art Deco ebonized and
fruitwood parquetry-inlaid aluminum
mounted console
attributed to Eugene Schoen, circa 1935
height 32in (81.3cm); length 48in (122cm);
depth 9 1/2in (24cm)
\$3,000 - 5,000



1190



1191



1192



1193

1193^Y

A Jules Leleu ivory inlaid burled wood occasional table

circa 1930

incised J. Leleu

height 22in (55.8cm); diameter 15 1/2in (39.3cm)

\$5,000 - 8,000

Provenance:

Maison Gerard, New York

1194

A René Gabriel oak and black glass table

circa 1955

height 15in (38.1cm); length 36in (91.5cm);

depth 25in (63.5cm)

\$1,000 - 1,500



1194

1195

A French Art Deco rosewood, abalone and fruitwood marquetry-inlaid low table

in the style of Jules Leleu, 1940s

height 17 1/2in (44.4cm); diameter 36in (91.4cm)

\$2,500 - 3,500

1196

A pair of René Gabriel mahogany open armchairs

circa 1930

height 29in (73.7cm); width 26in (66cm); depth 28in (71.1cm)

\$6,000 - 8,000

1197

A French Art Deco wood and sharkskin low table

20th Century, in the style of Jean-Michel Frank

height 14 1/2in (37cm); length 48 1/2in (123.1cm); depth 20 1/2in (52cm)

\$2,500 - 3,500

1198

A set of twelve René Drouet oak dining chairs

circa 1935

comprising two armchairs and ten side chairs

armchair height 39in (99cm); width 22in (55.8cm); depth 21in (53.4cm); side chair height

37 1/2in (95.2cm); width 18in (45.7cm); depth 20in (50.7cm)

\$7,000 - 10,000



1195



1196



1197



1198



1199 (part)



Property of a New Orleans Collector

1199
A Jules Leleu mahogany dining table and ten chairs
circa 1930
table height 28 1/2in (72.3cm); diameter 48in (122cm)
\$15,000 - 20,000

Provenance
Maison Gerard, New York.



1200

Property of various owners

1200

A fine Dominique mahogany and enamel cabinet with inset enameled Zodiac tiles
by Pierre Durantet, 1943
\$20,000 - 30,000

Pierre Durantet was a multi-talented *decorateur*, working in Paris from the late 1930s through the 1980's, designing furniture, lighting, and decorative objects. He worked in the circle that included Raphael, Maxime Old, and André Domin and Marcel Genevrière, the principals of the firm of Dominique, many of whom were like him, "Bouillistes", trained at the prestigious Ecole Boulle, and for all of whom he produced various commissions. He designed delicate works in lacquer, or enamel on metal, as in this example, which were, in the early days, baked in a small kiln in his atelier at night. In 1949 he became director of the firm of Raphael, with whom he maintained a lifelong

collaboration and a deep friendship, retiring in 1983, when the firm was dissolved. In the post war period, he wisely sought out public commissions and carried out a number of works for the Ville de Paris, including the decoration of the interior of the Hotel de Ville de Paris.

Literature:

Félix Marcilhac, *dominique Décorateur-Ensemblier du XXe Siècle*, Paris, Les Éditions de l'Amateur, 2008, p. 300.





1205

1201

An Emile-Jacques Ruhlmann macassar ebony and brass dressing mirror

circa 1925

the removable circular mirror with ebonized wood backing, underside impressed

RUHLMANN, brass frame faintly stamped

RUHLMANN

height 13 1/4in (33.7cm); width 14in (35.7cm); depth 4 5/8in (11.8cm)

\$5,000 - 8,000

Provenance:

Andy Warhol, New York

Sotheby's New York, The Property of Andy

Warhol. April 23, 1988, sale 6000, Vol.1, lot 282.

Another Owner.

The Present Owner.

1202

René Buthaud (French, 1886-1997)

Deux Femmes

oil on board, framed

signed *R.BUTHAUD*

height 28in (71cm); width 17 3/8in (44cm)

\$10,000 - 15,000

1203

A Michel Dufet fruitwood cabinet

circa 1929

height 67in (170cm); width 43in (109.2cm);

depth 22 1/4in (56.5cm)

\$3,000 - 5,000

This model was shown at the 1929 *Salon*

D'Automne, Paris.

Literature:

Florence Camard, *Michel Dufet*, Les Editions De L'Amateur, Paris, 1988, pps. 124-125 and 129.

1204

A Maison Ramsay gilded wrought-iron and onyx dining table

circa 1940

height 30in (76cm); length 72in (183.5cm);

depth 33 3/4in (86cm)

\$4,000 - 6,000

Provenance:

Robert Dickson & Lesley Randall, London

1205

A Marc Du Plantier rosewood, brass and glass sideboard

circa 1931

height 40in (101.5cm); width 114in (289.5cm);

depth 23in (59.5cm)

\$20,000 - 30,000

Provenance:

Count and Countess Bernard Pellissier de Féligonde.

Literature:

Art et Industrie, Magazine, January, 1932.

Yves Badetz, *Marc Du Plantier*, Paris, Editions

Norma, 2011, pages 38-39 for another example.



1206



1207

1206

A large and impressive Daum Nancy acid-etched glass chandelier

circa 1925

inscribed *DAUM NANCY with croix de Lorraine*

height 37in (94cm); diameter 25in (63.6cm)

\$7,000 - 10,000

Provenance:

Pruskin Gallery, London, 1988

1207

A French Art Deco nickeled-metal and glass vitrine

circa 1930

height 68in (172.7cm); width 36in (91.4cm);

depth 14in (35.6cm)

\$2,000 - 3,000

1208

A Jean Dunand carved, lacquered and gilt-decorated wood panel: Grape Harvesting

circa 1935

incised lower left *JEAN DUNAND* and numbered on the verso 14A20

height 24in (61cm); width 22in (56cm)

together with a letter from Jean Dunand's workshop entitled *The LINER NORMANDIE 1st class Smoking Saloon*, three black and white photographs of Normandie panels by Albin Salaün with annotations by Dunand's studio on the verso, a copy of *Normandie* published for the Compagnie Generale Transatlantique, a copy of Frank O. Braynard's *Picture History of the Normandie*, two circa 1935 Normandie Programmes, a patinated bronze Normandie circular medal dated 1935 in original box; and volume one, numbers one, two and three, and volume two, numbers one and two of *Fashions Art* magazines; a copy of volume one, number one of *Style Arts* magazine and a copy of *France VIA FRENCH LINE*

\$20,000 - 30,000

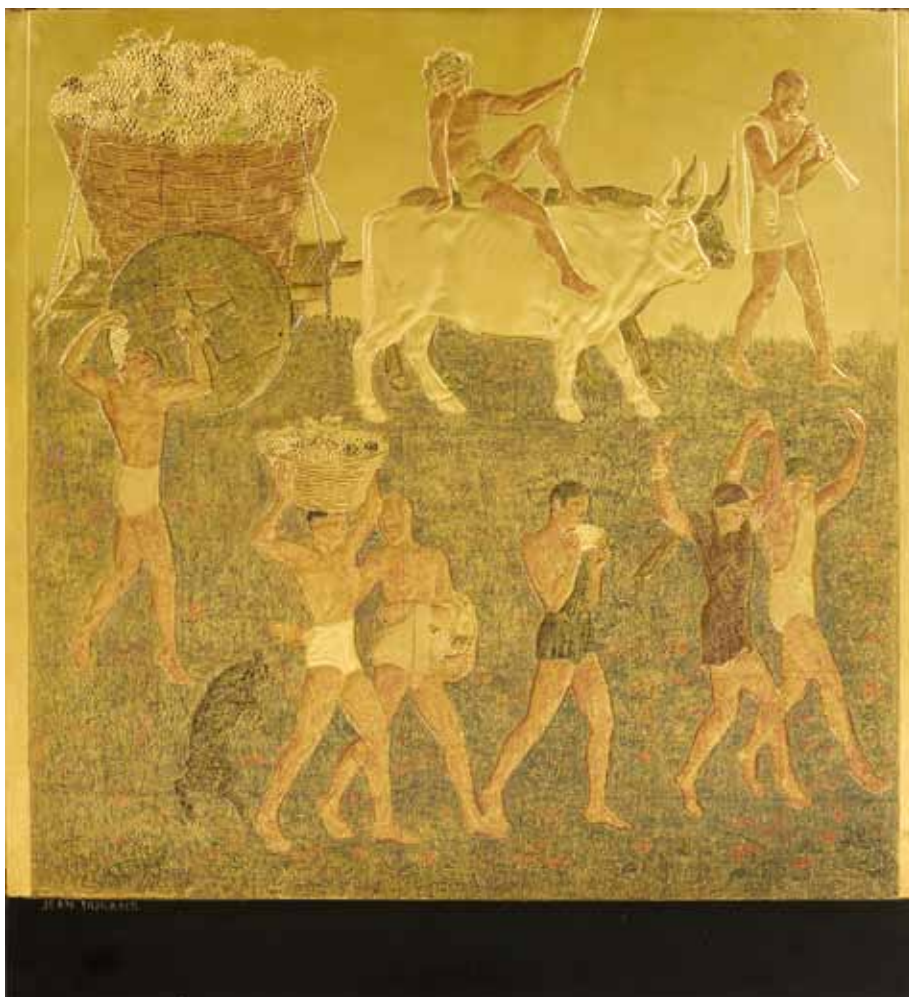
Provenance: Mr. and Mrs. Brevoort Barr

Literature:

Félix Marcilhac, *Jean Dunand His Life and Works*, Harry N. Abrams Inc., New York, p. 317, #1094 and #1099 for descriptions and an illustration of similar panels.

Marcilhac's book notes that these panels are "reduced-scale versions in colored lacquer and molded gold lacquer of the Normandie mural. Numerous versions of this scene were made by Jean Dunand, as was also the case with the other panels. Some of them could be mounted for use as occasional tables or as a firescreen".

The original owner of this panel, Mrs. Dessie M. Barr, was the editor of *Fashions Art* magazine. Mrs. Barr was influential in forging ties between American tradesmen and French fashion houses of the 1930s. It is likely that the relationships that she developed at this time with French avant garde designers led her to meet Dunand and acquire this piece.



1208



1208



1209



1210

1209
 A Jacques Adnet wool carpet
circa 1930
 monogrammed JA
length 9ft 9in (297cm); width 6ft 10in (208.2cm)
\$4,000 - 6,000

Provenance:
 Moderne Gallery, Philadelphia.

1210
 A Maxime Old bird's-eye maple armoire
circa 1930
 with mirrored interior
 branded Maxime Old
height 72in (182cm); length 82in (208cm); depth 22in (55cm)
\$1,500 - 2,000

Provenance:
 Todd Merrill Antiques, New York

1211

A Franziska Hosken ash and painted ash table

circa 1950

stamped *HOSK*

*height 25in (63.5cm); width 30 1/2in (77.5cm);
depth 20 1/2in (52cm)*

\$1,000 - 1,500

Ms. Hosken is a well known American architect, writer, feminist, and social activist who, with her husband James, founded the furniture company Hosken Inc. in the late 1940s. Their designs were distributed by Macy's, Knoll and Raymor.

Provenance:

Lin Weinberg Gallery, New York.

Modern Design

1212

A Frank Lloyd Wright for Heritage-Henredon hexagonal mahogany low table

circa 1955

stamped *HERITAGE HENREDON/Frank Lloyd Wright/453-C/955*

height 17in (43cm); length 48in (122cm); depth 48in (122cm)

\$2,000 - 3,000

In the mid 1950s, the furniture manufacturer Henredon commissioned Frank Lloyd Wright to design a series of pieces to be produced by Henredon with upholstery by Heritage of Grand Rapids. The collection, which Wright deemed *mathematically correct* in form, was introduced in Chicago's Merchandise Mart in September 1955 and marketed under the Heritage-Henredon label. It included dining room, bedroom and living room pieces, many detailed with the iconic *Greek Key* motif.

1213

A Mies van der Rohe for Knoll upholstered wood and leather Sofa

circa 1970

height 30in (76.2cm); length 89in (226cm);

depth 32in (81.3cm)

\$2,500 - 3,500



1211



1212



1213



1214

1214

A Henning Koppel for Georg Jensen
red "Strata" stainless steel assembled
flatware set

designed 1975

comprising 8 forks, 8 soup spoons, 8 teaspoons;
8 knives; 7 fruit knives, 2 serving forks, 4
espresso spoons; each impressed *GEORG*
JENSEN STAINLESS STEEL. 45 pieces.

\$600 - 800

1215

A Henning Koppel for Georg Jensen "New
York" stainless steel assembled flatware set
designed for the New York World's Fair, 1963

comprising 12 knives, 10 forks, 10 tea spoons;
10 salad forks, 10 dessert spoons, 10 soup
spoons, 6 ice tea spoons, 6 demi-tasse spoons,
2 salad servers, 1 serving spoon, each stamped
GEORG JENSEN/DENMARK. 77 pieces.

\$600 - 800

1216

An Arne Jacobsen for Georg Jensen
assembled "Arne Jacobsen" stainless steel
matte flatware set

designed 1957

comprising 9 forks, 10 knives, 10 salad forks, 6
tea spoons, 10 dessert spoons, 2 salad servers.
1 cake knife and a 2 piece child's set. each
impressed *GEORG JENSEN DENMARK* with
facsimile maker's monogram AJ. 50 pieces.

\$500 - 700



1215



1216



1217

1217

A Danish sterling silver flatware set

*by Orla Vagn Mogensen, Copenhagen, third quarter 20th century
Champagne, designed by Jens Harald Quistgaard (1919-2008)*

Comprising: 12-7 1/2in table forks, 12 salad forks, 12 butter spreaders, 24 teaspoons, 12 demitasse spoons, 12 iced beverage spoons, 12 cream soup spoons, 2 pc. fish serving set with engraved decoration: fork and slice; 1 cold meat fork, 2 graduated serving spoons, (*); 1 cake knife, 1 bottle opener, 12-8 1/4in table knives, *weight* *131.20oz. (115)

\$12,000 - 15,000



1218



1219

1218

A Harold Nielson for Georg Jensen silver bracelet

*impressed GEORG JENSEN/SILVERSMITHY/STERLING/DENMARK/38
width 2 1/2in (6.3cm)*

\$500 - 700

1219

**A Max Ingrand for Fontana Arte illuminated glass mirror element:
*Pistil***

model 2044, circa 1961

diameter 24 1/2in (62.3cm); depth 6in (15.2cm)

\$5,000 - 7,000

Literature:

Fontana Arte 6, manufacturer's catalog, unpaginated.

Pierre-Emmanuel Martin-Vivier, *Max Ingrand: Du Verre a la Lumière*, Editions Norma, Paris, 2009, pg. 216 for image of mirror model in full.



1220



1221



1222

1220

A Just Anderson bronzed metal Disko lamp
circa 1930
with replacement shade, base interior impressed
AJUST within a triangle and *DISKO METAL*
within a triangle
height 19 1/4in (48.9cm)
\$600 - 800

1221

A pair of Giani Moscatelli leather and
wood armchairs
circa 1970
bear paper labels stamped *BUSNELLI EXPORT/*
MEDA
height 29 1/2in (75cm); width 27in (68.6cm);
depth 23 1/2in (59.7cm)
\$2,000 - 3,000

1222

A set of six carved-rosewood Italian
Dining Chairs
1960s
height 45 1/2in (116cm); width 24in (61cm);
depth 18in (46cm)
\$1,800 - 2,500

1223

A Roger Capron wood and glazed-ceramic
"Sou-chong" low table
Vallauris, circa 1970
height 11 1/2in (29cm); width 53in (134.6cm);
depth 27in (68.5cm)
\$1,200 - 1,500

1224

A pair of Jens Nielsen beech plywood
"Laminex" folding chairs
produced by Westnova, Norway, 1966
in two parts
height 27 5/8in (70cm); width 20 3/4in (53cm);
depth 26in (66cm)
\$700 - 900

Literature:

Noritsugu Oda, *Danish Chairs*, San Francisco,
Chronicle Books, 1999, p. 203 for identical
example.

1225

A Roger Capron wood and glazed-ceramic
"Garrigue" low table
Vallauris, circa 1970
signed in glaze *R. CAPRON*
height 13 1/2in (34.2cm); width 48in (122cm);
depth 22in (56cm)
\$1,500 - 2,000

Provenance:

A private collection, New York.



1223



1224



1225



1226

Property from an Important East Coast Collection

1226

A Philip and Kelvin Laverne bronze, pewter and enamel rectangular low table

1960s

signed in intaglio PHILIP KELVIN LAVERNE

height 17in (43.2cm); width 42in (106.6cm);

depth 20in (51cm)

\$2,500 - 3,500

1227

A Philip and Kelvin Laverne bronze, pewter and enamel Chan pedestal dining table

1960s

signed in intaglio PHILIP KELVIN LAVERNE, bears remnants of original Philip Laverne paper label

height 27in (68.6cm); diameter 47in (119.3cm)

\$2,500 - 3,500



1227

1228

A Philip and Kelvin Laverne bronze, pewter and enamel Waterfall Table

1960s

signed in intaglio PHILIP KELVIN LAVERNE

height 15in (38cm); width 28in (71cm); depth

20in (50.7cm)

\$2,000 - 4,000

Property of various owners

1229

Two Bruno Gambone glazed ceramic vases

circa 1955

each underside glazed GAMBONE ITALY with traces of paper label

heights 21 1/2in (54.5cm) and 15 1/4in (38.8cm)

\$500 - 700

1230

A Guido Gambone glazed ceramic vase

circa 1955

underside glazed GAMBONE ITA

height 12in (30.5cm)

\$900 - 1,200



1228

Property from an Important East Coast Collection

1231

A Philip and Kelvin Laverne bronze, pewter and enamel Sung Legend low table

1960s

signed in intaglio PHILIP KELVIN LAVERNE

height 17in (43.2cm); width 51in (129.5cm);

depth 28 1/2in (72.3cm)

\$6,000 - 8,000



1229



1230



1231



1231 (detail)



1232



1233



1234



1235



1236



1237

Property of various owners

1232

Ettore Sottsass (Italian, 1917-2007)

Nilo; Euphrates; and Tigris, produced for Memphis, 1983

glazed porcelain

each signed E. Sottsass per MEMPHIS

respective heights 12in (30.5cm); 15 1/2in (39.4cm); 16in (40.8cm)

\$1,200 - 1,800

1233

George J. Sowden (British, 1942)

Metropole, produced for Memphis, 1982

laminated plastic and enameled metal

inscribed George J. Sowden METROPOLE FOR MEMPHIS, with firm's label
height 31 1/2in (80cm); width 9 1/2in (24.2cm); depth 9 1/2in (24.2cm)

\$800 - 1,200

Literature:

Memphis Milano, production catalog, mid 1980s, p. 81.

1234

Marco Zanini (Italian, born 1954)

Victoria, produced for Memphis, 1983

glazed ceramic, in two parts

underside with firm's printed mark

height 26in (66.1cm)

\$400 - 600

1235

Peter Shire (American, born 1947)

Théière Anchorage, produced for Memphis, circa 1982

silver-plated, lacquer and wood teapot

stamped MEMPHIS MILANO

height 15 1/2in (39.4cm)

\$2,000 - 3,000

Provenance:

Tajan, Paris, May 28, 2008, lot 77.

1236

Michele de Lucchi (Italian, born 1951)

First chair, produced for Memphis, design introduced in 1983

tubular steel and painted wood

height 36in (91.5cm); width 26 1/2in (67.4cm); depth 13 3/4in (35cm)

\$400 - 600

Literature:

Charlotte and Peter Fiell, *1000 Chairs*, Taschen, 2000, p. 243 for an illustration of the model.

1237

A set of Six Frank Gehry artist's proof cast and polished crystal goblets

manufactured by Amses Cosma Inc. for Swid Powell, 1990

each inscribed Gehry, acid-stamped AP Amses Cosma and numbered sequentially 89/100 through 94/100

height 7 1/2in (19.2cm)

\$4,000 - 6,000

An example of the finished model of this goblet form was exhibited in "The Architect's Table: Swid Powell and Post Modern Design" at the Yale University Art Gallery, September 25, 2007 - January 6, 2008.



1238



1239



1240

1238

An Alessandro Albrizzi acrylic "Floating Drinks" coffee table

circa 1970

height 12in (30.5cm); width 60in (152.4cm);

depth 42in (106.7cm)

\$3,000 - 5,000

1239

Ettore Sottsass (Italian, 1917-2007)

Alaska, produced by Rossi & Arcandi for

Memphis, 1982

silver-plated

stamped *MEMPHIS MILANO*, underside etched

ALASKA SOTTASS

height 12in (30.5cm)

\$2,000 - 3,000

Provenance:

Tajan, Paris, May 21, 2008, lot 58.

1240

A pair of Ross Lovegrove magnesium "Go" chairs

designed 2001, produced by Bernhardt

inscribed Lovegrove 005 and Lovegrove NY 005

height 30 1/2in (77.4cm); width 22 7/8in

(58cm); depth 26 3/4in (68cm)

\$1,000 - 1,500

This unusual chair was awarded 2001 *Best of NeoCon* and was included in Time Magazine's *Best Designs of 2001*.

Provenance:

A private collection, New York.

1241

A Max Ingrand for Fontana Arte glass console

circa 1960

height 36in (91.5cm); width 54 1/2in (138.4cm);

depth 13 1/4in (33.7cm)

\$10,000 - 15,000

1242

Feliciano Bejar (Mexican, 1920-2007)

Magiscope

reclaimed steel, automotive parts, cut glass

inscribed *Feliciano Bejar 1989*

height 75in (191cm) diameter 28in (71.1cm)

\$1,000 - 1,500

1243

Feliciano Bejar (Mexican, 1920-2007)

Fas de Luna Magiscope, 1989

reclaimed steel, automotive parts, cut glass

each panel inscribed *Feliciano Behar 1989*

height 47 1/2in (120cm) width 21in (53.3cm);

depth 28in (71.1cm)

\$1,000 - 1,500



1241



1242



1243



1244

THE IMPORTANT STUDIO GLASS FROM THE COLLECTION OF DR. ANTHONY TERRANA

Bonhams is proud to offer the outstanding Studio Glass Collection of Dr. Anthony Terrana. Comprised of twenty-three impressive works created by some of today's most gifted, innovative and influential artists in this burgeoning collecting field, this notable group inspires the mind with its exploration of the modern-day treatment of glass. 2013 marks the 51st anniversary of the birth of the American Studio Glass movement – a phenomenon which has brought glassmaking from the domain of factory craftsmen into the realm of artists working individually in studios, shattering the boundaries of traditional glass production. Artists who continue to propel this art form, including William Morris, Dan Dailey, Michael Glancy and Paul Stankard are well represented in the Terrana Collection.

A distinguished and well-known collector of photography and contemporary art, Dr. Terrana began collecting glass in the mid-1990s. Admirably, even his very first acquisition, William Morris's "Sable Antelope Canopic Jar" (lot 1265), reveals an extremely discerning eye. But this was not an overnight purchase. Rather it was one that involved unwavering passion and an exhaustive search. Familiar with the 1995 Canopic Jar series, and captivated by each vessel's juxtaposition of an exquisite and highly expressive animal head form lid atop a blown glass jar decorated with a petroglyphic motif, Terrana scoured the galleries hoping to find one. Production was small and availability nonexistent. The quest continued with such determination that one day Billy Morris himself learned of Terrana's keen interest, contacted him, and sold him "Sable Antelope" from his own personal collection.

Dr. Terrana thoroughly enjoyed the thrill of the hunt, and his enthusiasm is reflected in the dynamic, powerful, and intriguing qualities imbued in every object featured in the collection. It was important to Dr. Terrana that each piece should have a unique appeal and be lived with and appreciated daily. The decision to sell the assemblage stems from his desire to focus on other collecting areas, and its presentation at Bonhams offers an unparalleled opportunity for both new and established collectors alike to acquire superb works never before seen at auction.



1244 (reverse)

Contemporary Studio Works of Art

Important Studio Glass from the Collection of Dr. Anthony Terrana

1244

William Morris (American, born 1957)

Suspended Petroglyphic Urn with Horn, 1994

clay cast glass, slumped with copper

inscribed *William Morris 1994*

overall height 25in (63.5cm), width 24in (62.3cm); depth 6in (15.3cm) Together with a copy of the gallery invoice dated December 26, 1995

\$45,000 - 65,000

Provenance:

Friesen Gallery, Ketchum, Idaho, 1995



1245



1246



1247



1248

1245

Erwin Eisch (German, 1927)

Telefon, from the Jahresobjekt 1997 edition, 1997

mold blown, manipulated glass with gold luster

inscribed 12/15 E. Eisch 97

height 5 1/8in (13cm); width 6 1/8in (15.7cm); depth 5 1/4in (13.5cm)

Together with the original box and a copy of the gallery invoice dated December 9, 1997

\$2,500 - 3,500

A self-taught glassblower, Erwin Eisch is widely considered a founder of the Studio Glass movement in Europe. His fascination with German Expressionism and Surrealism is reflected in his seminal works, including *Golden Telephone*, which he created in 1972. A manipulation of an everyday form, and painted in a brilliant color, the sculpture captured the essence of modernity and was immediately exhibited at the Museum Bellerive in Zurich. The piece on offer is a tribute to the original design and was produced in a limited edition to commemorate the 25th anniversary of the creation of this funky *objet d'art*.

Provenance:

Habatat Galleries Inc., 1997

1246

Ross Richmond (American, born 1971)

Bust #39, 2002

blown glass with metal base

inscribed Ross Richmond 2002

overall height 8 7/8in (22.7cm)

\$700 - 900

Provenance:

Dane Gallery, Nantucket, MA, 2002

1247

Martin Blank (American, born 1962)

Male Torso, from the Nikkos Torsos series, 1996

bronze-patinated hand-sculpted glass

inscribed Martin M. Blank-96

height 17in (43.2cm)

\$2,500 - 3,500

Provenance:

Friesen Gallery, Ketchum, Idaho, 1996



1249

1248
Martin Blank (American, born 1962)
Female Torso, from the *Nikkos Torsos series*, 1996
 bronze-patinated hand-sculpted glass
 inscribed *Martin M. Blank '96*
 height 17 1/4in (43.8cm)
\$2,500 - 3,500

Provenance:
 Friesen Gallery, Ketchum, Idaho, 1996



1250

1249
Pino Signoretti (Italian, born 1944)
Visi
 mold blown and applied glass
 inscribed *Pino Signoretti*
 height 25in (63.5cm)
 Together with a photograph of the artist
 standing beside this sculpture.
\$3,000 - 5,000

This lot is accompanied by a certificate of
 authenticity from the Signoretti studio.

Provenance:
 Acquired directly from the Signoretti studio,
 Murano, Italy, 2010

1250
Mary Van Cline (American, born 1954)
The Passage of Time, 1997
 photosensitive cast glass, copper leaf patina
 amber plates repeatedly inscribed *the passage*
of time, with inscribed signature and date *Mary*
van Cline 1997
 height 18 1/8in (46.1cm); width 25in (63.5cm);
 depth 4 1/2in (11.5cm)
\$6,000 - 8,000

Provenance:
 Imago Galleries, Palm Desert, California, 1998



1251



1252



1253

1251

Dan Dailey (American, born 1947)

Waterfall

cased, carved and cast glass

inscribed *Dailey*

height 10 1/2in (26.8cm); diameter 8 1/2in (21.7cm)

Together with a copy of the gallery invoice dated April 2, 1998

\$4,000 - 6,000

Provenance:

Habatat Galleries, Inc., Pontiac, Michigan, 1998

1252

Hiroshi Yamano (Japanese, born 1956)

Fish Catcher #37, 2001

blown, sculpted, polished cut glass with engraved silver leaf and copper electroplating, composed of two elements

inscribed 2001 *Hiroshi Yamano*

overall height 14 1/2in (36.8cm); approximate diameter 12in (30.5cm).

Together with a copy of the gallery invoice.

\$4,000 - 6,000

Provenance:

Friesen Gallery, Ketchum, Idaho, 2001



1254

1253

Pino Signoretto (Italian, born 1944)

Three-piece garniture set

blown, applied, internally decorated and
filigrana reticello glass

comprising a pair of candlesticks and tazza, each
inscribed *Signoretto MURANO*

height of candlesticks 14 1/4in (36.3cm)

tazza height 8 1/4in (21cm); diameter 10in (25.4cm)

\$2,000 - 3,000

This lot is accompanied by a certificate of
authenticity from the Signoretti studio.

Provenance:

Acquired directly from the artist's studio,
Murano, Italy, 2010

1254

Paul Stankard (American, born 1943)

Nantucket Bouquet Assemblage, 1999

blown internally decorated glass

inscribed *Nantucket Bouquet 1999 Paul*

Stankard A7

height 8in (20.3cm); width 7 5/8in (19.4cm);

depth 4 1/4in (10.8cm)

\$20,000 - 30,000

Provenance:

Nantucket Glass Works, Nantucket, 1999



1254 (detail)



1255



1256



1257

1255
Shin-ichi Higuchi (Japanese, born 1947)
Moon and Pinetree, 1999
 pate-de-verre covered box
 box interior molded with a sea bird, lid interior
 signed and dated in the mold
 height 3 1/4in (8.4cm); width 6 1/2in (16.5cm);
 depth 6 1/2in (16.5cm)
\$4,000 - 6,000

Provenance:
 Habatat Galleries, Inc.

1256
Kimiaki Higuchi (Japanese, born 1948)
Peony, 1998
 pate-de-verre covered box
 box interior molded with a large peony blossom,
 lid interior signed in the mold Kimiaki '98
 height 4 3/4in (12.2cm); width 7 3/4in (19.8cm);
 depth 6in (15.3cm)
\$5,000 - 8,000

Provenance:
 Habatat Galleries, Inc.

1257
Bertil Vallien (Swedish, born 1938)
Compass, 1998
 cast glass with patinated steel stand
 inscribed B. Vallien PR298
 overall height 6 1/2in (16.7cm); length 23in
 (58.5cm); depth 7 3/4in (19.8cm)
\$6,000 - 8,000

Provenance:
 Imago Galleries, Palm Desert, California, 1999



1258

1258

Michael Glancy (American, born 1950)

Florentine Continuum, 1997

blown, engraved and electroplated glass with copper, acrylic base
signed and dated

overall height 11 3/4in (30cm); width 15in (38.1cm); depth 15in (38.1cm)

\$15,000 - 20,000

Provenance:

Robert Klein Gallery, Boston, 1997

Michael Glancy, one of the foremost glass artists of the late 20th century and beyond, studied with Dale Chihuly at the Rhode Island School of Design and began his career in the late 1960s. He gained

great notoriety from his exhibition at New York's Heller Gallery in 1980 and today his work is in the permanent collections of several prestigious museums including The Metropolitan Museum of Art, the Corning Museum of Glass, and the Victoria and Albert Museum in London. In his exquisite *Florentine Continuum* we see the artist's technical genius in electroplating and combining glass and metal, as well as the qualities Glancy is best known for — the expression of plane against volume, horizontal against vertical, metal against glass, and opacity against transparency.

We are grateful to Terry Davidson for his assistance in cataloging this lot.



1259

1259

Stephen Rolfe Powell (American, born 1951)

Vase, 1991

blown murrine glass

inscribed *Stephen Powell 1991*

31 7/8in (81cm); diameter 16in (40.7cm)

\$8,000 - 12,000



1260

1260

Kreg Kallenberger (American, born 1950)

Little Squaw River, 1996

cast, painted and polished glass, and stone

glass inscribed *K Kallen 46692* large stone

signed #46692 *K. Kallen "LITTLE SQUAW*

RIVER", small stone signed *K Kallen #46692*

height of glass 19 5/8in (50cm); width 11 1/8in

(28.3cm); depth 4 1/4in (10.9cm) Together with

a copy of the 1997 gallery invoice. *Four Pieces.*

\$4,000 - 6,000

Provenance:

Habatat Galleries, Inc., 1997

1261

Lucio Bubacco (Italian, born 1957)

White/Blue Baccanal, 2000

lampworked glass

unsigned

height 17in (43.1cm); width 10in (25.4cm);

depth 5 1/4in (13.4cm)

Together with a copy of the gallery invoice dated

April 21, 2000. *Two Pieces.*

\$7,000 - 9,000

Provenance:

Habatat Galleries Inc., 2000



1261



1262



1263

1262

Kari Russell Pool (American, born 1967)
By the Light of the Moon, 1998
 lamp-worked glass sculpture
 height 12 1/4in (31.2cm); width 18in (45.8cm)
 \$1,500 - 2,000

Provenance:
 Habatat Galleries, Boca Raton, Florida, 1998

Literature:
 Garth Clark, *The Artful Teapot*, New York, Watson-Guphill Publications, 2001, p. 115, for a related example.

1263

Dan Dailey (American, born 1947)
Flying Goats, from the *Circus Vases* series, 1998
 blown and applied glass with fabricated bronze
 inscribed in the bronze mount *Flying Goat*
 height 16 1/4in (41.3cm); diameter 14in (35.7cm)
 Together with a copy of the gallery invoice dated July 21, 1998
 \$18,000 - 24,000

Provenance:
 Imago Galleries, Palm Desert, California, 1998

Literature:
 Milton Glaser, William Warmus and Tina Oldknow, *Dan Dailey*, Abrams, New York, 2007, pp. 220-263 for illustrations of vessels from the *Circus Vase* series 1995-2003.



1264

1264

William Morris (American, born 1957)

Lechwe Situla, 2000

blown and applied glass with glass powders,
metal stand

inscribed *William Morris 00*

overall height 17 3/4in (45.1cm); width 12in
(30.5cm); depth 13in (33cm). Together with
a copy of the original William Morris invoice,
dated May 18, 2000.

\$25,000 - 30,000

Provenance:

Acquired directly from the artist's studio,
Stanwood, Washington, 2000



1265

William Morris (American, born 1957)

Canopic Jar: Sable Antelope, 1995

hand blown glass

neck interior inscribed *William Morris 1995*

overall height 48in (122.1cm); diameter 12in (30.5cm)

Together with a copy of the original 1995 invoice from artist's studio.

\$80,000 - 120,000

Provenance:

William Morris

William Morris Studio, Stanwood, Washington, 1995

Literature:

Gary Bonston, *William Morris: artifacts/glass*, Abbeville Press, New York, 1996, p. 85 for an illustration of the Canopic Jar on offer.

A tremendously skillful glass technician, William Morris has explored animal forms, burial urns, bones, cave paintings and tools, the adornment of our species, and man's ethnographic relationship to past, present and future civilizations. He invites us into his conceptual world with his gripping, mysterious and above all beautiful creations and leaves the viewer to ponder the broad themes of abstraction and material, as well as our culture and its place on this earth. The Morris works in the Terrana Collection (lots 1244, 1264, and 1265) are true masterworks. It should be noted that Morris has retired and is no longer working in glass.

We are grateful to Terry Davidson for his assistance in cataloging the Morris works on offer.

1265



1266 (detail)

1266

William Morris (American, born 1957)

Zhejiang Man, from the Man Adorned series, 2001

blown and applied glass, copper wire, metal stand
inscribed *William Morris 2001*

overall height including stand 77in (195.7cm); width 16in (40.8cm); depth 13in (33cm)

Together with a copy of the original invoice from the artist's studio dated February 3, 2003.

\$180,000 - 240,000

Provenance:

Acquired directly from the William Morris Studio, Stanwood, Washington, 2003

Literature:

Blake Edgar and James Yood, *William Morris Man Adorned*, Marquand Books, Inc. Seattle, in association with University of Washington Press, Seattle, 2001, pp. 3, 138, 139, 140, 142 and 143 for illustrations of the unique lot on offer.



1266



1267



1268

Property of various owners

1267
Lino Tagliapietra (Italian, born 1934)
Madras Vase, 1999
 blown and carved glass
 inscribed *Lino Tagliapietra 1999*
height 17in (43.3cm)
\$10,000 - 15,000

1268
Dale Chihuly (American, born 1941)
Gold Over Clear Raspberry Putti Venetian with Prunts, 1995
 blown, applied and internally decorated glass
 inscribed *Chihuly 95*
height 25 1/2in (64.9cm)
\$12,000 - 16,000



1269

1269
Dale Chihuly (American, born 1941)
Lime-Green Soft Cylinder with Mint Lip Wrap
blown glass
inscribed *Chihuly 1988*
height 15 1/2in (39.3cm)
\$12,000 - 18,000



1270



1271



1272



1273

Property from the Estate of Daniel Albrecht,
Phoenix, Arizona

1270

Philip Moulthrop (American, born 1947)

Holly vessel

inscribed *PCM PHILIP MOULTHROP HOLLY g.*

Ilex 2910

height 8 1/2in (21.6cm); diameter 11in (28cm)

\$1,500 - 2,000

1271

Philip Moulthrop (American, born 1947)

Spalted Red Maple vessel

inscribed *PCM PHILIP MOULTHROP SPALTED RED*

MAPLE Acer Rubrum 8990

height 3 1/2in (8.9cm); diameter 7in (17.8cm)

\$900 - 1,200

1272

Ed Moulthrop (American, 1916-2003)

White Pine vessel

M monogram, inscribed ED MOULTHROP WHITE

PINE PINUS STROBUS 201980

height 4 3/4in (12cm); diameter 6 1/4in (15.8cm)

\$1,500 - 2,000

1273

Philip Moulthrop (American, born 1947)

Cottonwood vessel

inscribed *PCM PHILIP MOULTHROP*

COTTONWOOD 5950

height 8in (20.3cm); diameter 10in (25.4cm)

\$1,800 - 2,500

1274

Ed Moulthrop (American, 1916-2003)

Pine vessel

M monogram, inscribed ED MOULTHROP WHITE

PINE PINUS STROBUS 901901

height 7 1/4in (18.3cm); diameter 10in (25.4cm)

\$3,000 - 5,000

Property of another owner

1275

**A George Nakashima for Widdicomb walnut
chest of drawers**

1960s

branded *GEORGE NAKASHIMA*, bears

WIDDICOMB/Grand Rapids woven label

height 53 3/4in (136cm); width 39 1/4in

(99.5cm); depth 21in (53.3cm)

\$2,000 - 3,000

Provenance:

A private collection, Miami

Delorenzo 1950, New York.



1274



1275



1276

Property from the Estate of Daniel Albrecht,
Phoenix, Arizona

1276

Philip Moulthrop (American, born 1947)

Swamp Red Maple vessel

inscribed PCM PHILIP MOULTHROP SWAMP RED
MAPLE Acer Rubrum 9801

height 8 1/2in (21cm); diameter 19in (48.3cm)

\$2,000 - 3,000

1277

Ed Moulthrop (American, 1916-2003)

Figured Tulipwood donut bowl

M monogram, inscribed ED MOULTHROP

FIGURED TULIPWOOD LIRIODENDRON

TULIPIFERA 909890

height 4 1/8in (10.4cm); diameter 8 3/4in (22.2cm)

\$1,200 - 1,800



1277



1278

1278

Philip Moulthrop (American, born 1947)

Spalted Red Maple thick walled vessel

inscribed PCM PHILIP MOULTHROP SPALTED RED
MAPLE Acer Rubrum 30910

height 9in (22.8cm); diameter 6 1/4in (15.8cm)

\$1,500 - 2,000

Property of various owners

1279

**Karon Hagemeister Winzenz (American,
born 1941)**

Four Monolithic Slab Sculptures

comprising Temple II, Temple III, Monolith III
and Monolith V

iron, wood and fiberglass resin

each signed, titled and dated 1989

heights 79 1/2in (202cm) - 87in (218.4cm);

width 14 1/2in (36.2cm)

\$6,000 - 8,000

Exhibitions:

RE/CONSTRUCTION/IS Works by Karon

Hegemeister Winzenz, Wriston Art Galleries,

Lawrence University, Appleton, Wisconsin, June

19-September 1, 1992.

1280

George Nakashima (American, 1905-1991)

Greenrock Console, 1987

walnut, oak

inscribed Loveland/George Nakashima 1987

height 25in (63.5cm); length 65in (165cm);

depth 16 3/4in (42.5cm)

\$30,000 - 40,000

1281

George Nakashima (American, 1905-1991)

Two-Part Cabinet

walnut

inscribed Loveland

overall height 56 1/2in (143.5cm); width 72in

(182.8cm) depth 22in (56cm)

\$15,000 - 20,000



1279



1280



1281



1282

1282
Sam Maloof (American, 1916-2009)
Rocking Chair, 1995
walnut and ebony
inscribed No 44 1995 Sam Maloof d.f.a. r.i.s.d. M.J. L.W. D.W.
height 48 1/4in; width 26 1/2in; depth 45 1/4in
\$18,000 - 25,000



1283

1283

Sam Maloof (American, 1916-2009)

Rocking Chair, 1998

walnut and ebony

inscribed No 13 1998 Sam Maloof d.f.a. r.i.s.d. M.J. L.W. D.W.

height 49in (124.5cm); width 26 1/2in (67.3cm); depth 45 1/4in (114.9cm)

\$18,000 - 25,000



1284



1285



1286



1287

1284

Harvey K. Littleton (American, born 1922)
Untitled, 1983
 blown, laminated, cut, polished and internally decorated glass
 both elements inscribed with a C within a circle and *Harvey K. Littleton 8-1983*
 height of larger element 13 1/2in (34.4cm);
 width 14 1/4in (36.4cm); depth approximately 6 1/4in (16cm)
\$8,000 - 12,000

Provenance:
 Holsten Galleries, Palm Beach, 1986

1285

Dale Chihuly (American, born 1941)
Seaform Bowl, 1981
 blown glass
 inscribed *Chihuly 1981*
 height 6 1/8in (15.8cm); width 15in (38.2cm);
 depth 12 1/4in (31.2cm)
\$3,500 - 4,000

1286

Jon Kuhn (American, born 1949)
Vase from the Chemically Treated Vessel Series, 1983
 internally decorated, cut and polished glass
 inscribed *Jon Kuhn CTVF 361 3/83*
 height 13 3/4in (35cm)
\$1,000 - 1,500

Provenance:
 Heller Gallery, New York

1287

Paul Soldner (American, 1921-2011)
Vessel
 glazed stoneware
 height 14 1/4in (36.2cm); diameter 13in (33cm)
\$800 - 1,200



1288

Property from the Collection of Daphne Farago

1288
Wayne Higby (American, born 1943)
Covered Jar
 hand thrown, raku-fired, glazed earthenware
 impressed artist's cypher
height 13 5/8in (34.5cm); diameter 13in (33cm)
\$4,000 - 6,000



1289

1289
Toshiko Takaezu (American, 1922-2011)
Pink Moon Pot
 glazed ceramic
 bears artist's monogram
height 20in (50.7cm); diameter 12 1/2in (31.7cm)
\$4,000 - 6,000



1290

1290
Michael Glancy (American, born 1950)
Golden Cascade, 1986
 electro-plated glass
 inscribed *GOLDEN CASCADE/1986/MICHAEL GLANCY*, monogrammed *MG*
 height 7 3/4in (19.6cm)
 \$7,000 - 10,000



1291

1291
Janet Prip (American, born 1950)
Faces Vase, 1989
 pewter
 stamped *janet prip* 1989
 height 13 5/8in (34.5cm)
 \$1,200 - 1,500



1292

1292
Janet Prip (American, born 1950)
Pair of Vases, 1990
 pewter
 stamped *janet prip* 1990
 height 13 5/8in (34.5cm)
 \$2,000 - 3,000



1293



1294



1295

1293

Richard Marquis (American, born 1945)

Marquis-Scarpa Vase #7, 1991

fused, slumped, blown and wheel-carved glass

bears *MARQUIS* murrina and horse murrina

height 5in (12.6cm); length 9 1/2in (24.1cm); depth 4in (10.1cm)

\$12,000 - 15,000

Literature:

Tina Oldknow and Richard Marquis, *Richard Marquis Objects*, Seattle, University of Washington Press, 1997, p.117, ill. 129a-129b.

1294

Dale Chihuly (American, born 1941)

Two-Handled Vessel

blown, iridized and applied glass

unsigned

height 2 3/4in (6.3cm); width 4 1/2in (11.4cm)

\$1,000 - 1,500

1295

Joel Philip Myers (American, born 1934)

Vase, 1981

blown and applied glass

inscribed *Joel Philip Myers 1981*

height 10 1/4in (26cm)

\$4,000 - 6,000



1296



1297



1298

1296
Richard DeVore (American, 1933-2006)
Asymmetrical Rim Vase
 hand-built glazed stoneware
 numbered in glaze 669
height 18 7/8in (48cm); diameter 11in (27.9cm)
\$3,000 - 5,000

1297
Ron Kent (American, born 1931)
Bowl
 turned wood
 incised *RON KENT 25A7*
height 5 1/4in (13.4cm); diameter 14 1/2in (36.8cm)
\$1,000 - 1,500

1298
Beatrice Wood (American, 1893-1998)
Bowl
 glazed earthenware
 signed in underglaze *BEATO*
height 3 1/8in (7.9cm); diameter 14 1/4in (36.2cm)
\$1,000 - 1,500

1299
Wendell Castle (American, born 1933)
Four Legged Desk and Two Chairs, 1990
 satinwood, mahogany, leather upholstery
 inscribed *Wendell Castle 1990*
height 29in (74.6cm); length 69in (174.3cm); depth 37in (74cm)
 Accompanied by the original drawing. *Four pieces*
\$30,000 - 50,000

This remarkable desk, commissioned from the artist in 1989, has an underside finished exactly as the top: with satinwood center framed by mahogany.



1299



1299



1299



1300



1301



1302

1300
Geert Lap (Dutch, born 1951)
Azur, 1986
 glazed earthenware
 inscribed *GEERT LAP 1986*, bears label entitled
azur 1986 with dimensions
height 7 5/8in (19.1cm); diameter 12 5/8in (32cm)
\$4,000 - 6,000

1301
Geert Lap (Dutch, born 1951)
Vase, 1988
 glazed earthenware
 incised *LAP 1988*
height 5 3/4in (14.6cm); diameter 12in (30.5cm)
\$3,000 - 5,000

1302
Tom Loeser (American, born 1957)
Chest of Drawers, 1992
 carved and painted oak, milk paint
height 33in (83.7cm); width 67in (170.2cm)
depth 21in (53.3cm)
\$15,000 - 20,000



1303

1303

Toots Zynsky (American, born 1951)

Bowl

fused and slumped glass threads

bears artist's monogram Z

height 8in (20.3cm); length 15 1/4in (38.7cm); depth 11 1/2in (28.5cm)

\$6,000 - 9,000

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'Almería' a Large and Impressive
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Ivory Sculpture, circa 1925
£200,000 - 300,000

Fine Furniture, Folk & Decorative Arts, Clocks & Silver

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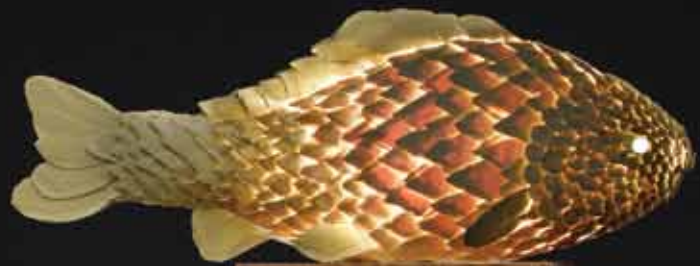
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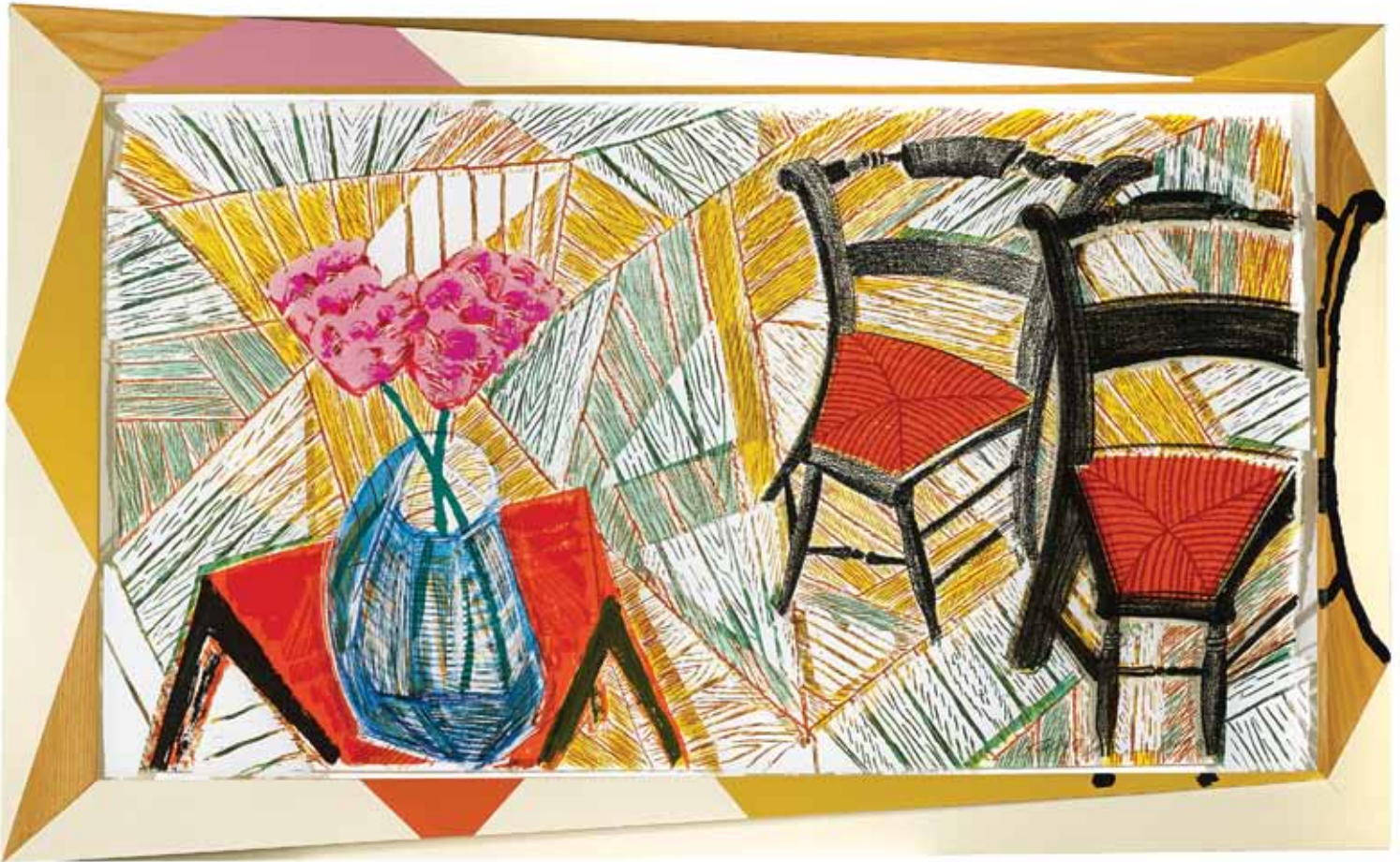
20th Century Decorative Arts

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Frank O. Gehry
Fish Lamp with chair base, circa 1984
Formica, wood, electric light and mixed
media construction
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