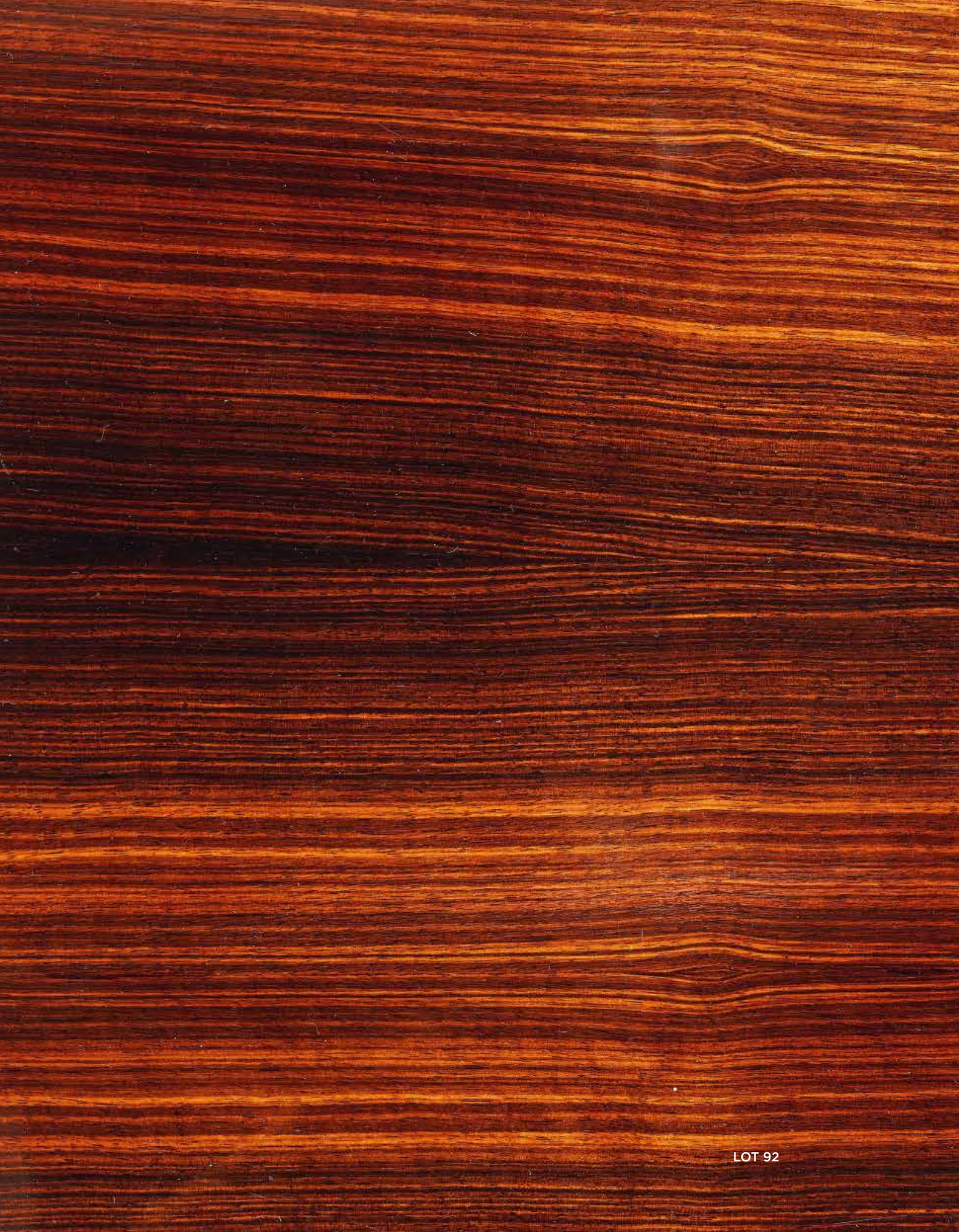


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LEMPERTZ  
1798



LEMPERTZ AUCTION 1137  
17 SEPTEMBER 2019 BRUSSELS



LOT 92

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**FROM ART NOUVEAU TO ART DECO 1900-1930**  
**LEMPERTZ AUCTION 1137**  
**17 SEPTEMBER 2019 BRUSSELS**



LOT 37

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## PREVIEW

### **COLOGNE**

NEUMARKT 3

SATURDAY 31 AUGUST

10 AM - 2 PM

MONDAY 2 SEPTEMBER

10 AM - 5:30 PM

### **BRUSSELS**

6 RUE DU GRAND CERF

TUESDAY 10 SEPTEMBER - SATURDAY 14 SEPTEMBER

10 AM - 6 PM

SUNDAY 15 SEPTEMBER

11 AM - 5 PM

MONDAY 16 SEPTEMBER

10 AM - 4 PM

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## SALE

### **BRUSSELS**

6 RUE DU GRAND CERF

TUESDAY 17 SEPTEMBER 2019

2 PM

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Grote Hertstraat 6 Rue du Grand Cerf Brussel 1000 Bruxelles Belgium  
T +32.2.5140586 F +32.2.5114824  
brussel@lempertz.com





1

**LIGHTHOUSE MODEL WITH A WORLD  
CLOCK**

First half 20th C., the case attributed  
to Doll & Co. in Nuremberg.

Lacquered copper and iron panel,  
brass skeleton pendulum movement  
with anchor escapement, the blades  
with eight clock faces driven via a  
cardan shaft. The central dial inscribed  
"New York", the others illegible save  
for "Moscow". The finial formed as a  
nautical arrangement comprising a  
mast flying the American flag, a sailor,  
and an anchor. The lacquer defective,  
the finial loose.

€ 4,000 - 7,000



#2

**A CHRYSSELEPHANTINE FIGURE  
OF A DANCER**

Paul Philippe, Paris, 1920s.

Metal figure with bronze and polychrome lacquer, carved ivory, red and white marble. Engraved P. Phillippe. Slightly mottled surface.

H with base 38.8, W 21.7 cm.

€ 7,500 - 9,000

3

**A PAIR OF ART NOUVEAU BRONZE  
CANDLESTICKS**

Paris, George de Feure for Siegfried  
Bing, Maison de l'Art Nouveau,  
circa 1900.

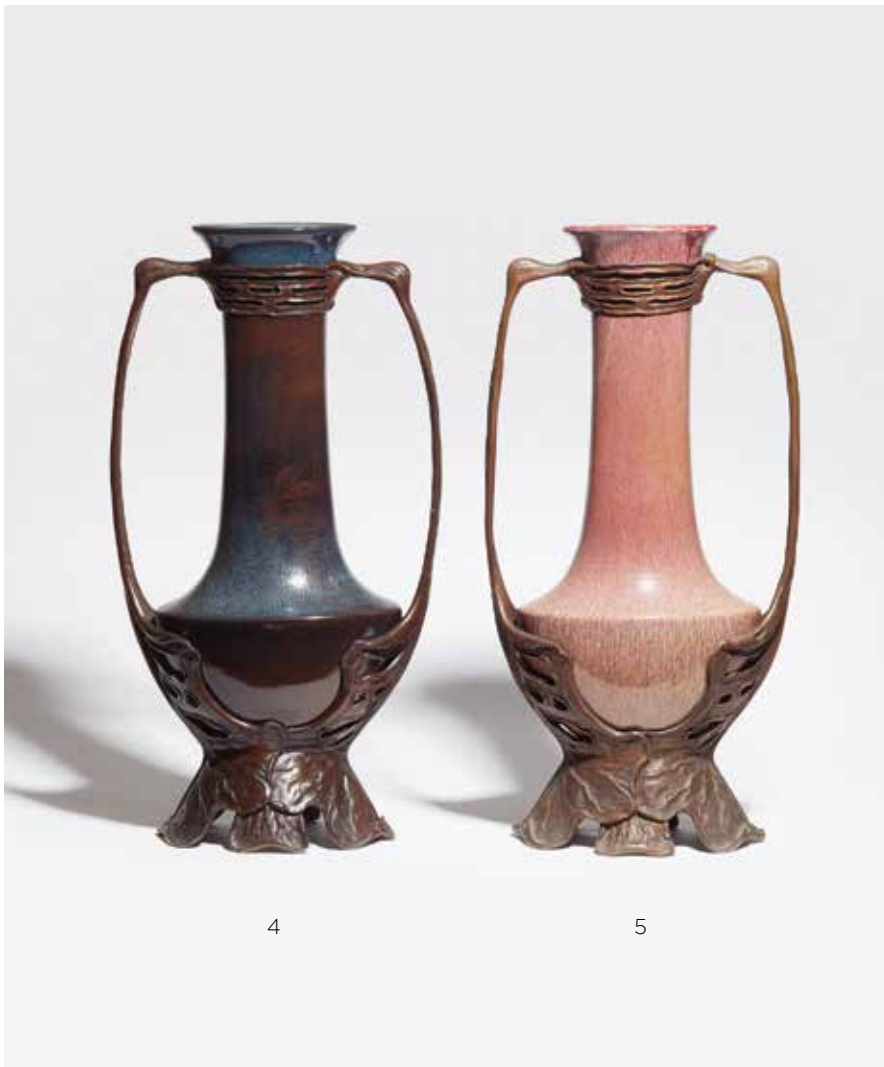
With golden patina. Screw-mounted  
four piece candlesticks. Unmarked.  
One nozzle slightly loose.

H 28 cm.

Literature

Cf. Duncan, *The Paris Salons*, vol. V,  
Woodbridge 1999, p. 210.

€ 1,500 - 2,000



4

5

4

**A LARGE OTTO ECKMANN VASE**

The vase attributed to Berlin KPM,  
designed by Otto Eckmann, circa 1898,  
produced by Otto Schulz.

Ceramic (possibly porcelain), blue and  
manganese grand feu glaze decor  
with bronze accents, brown patinated  
bronze mountings. Engraved with  
conjoined monogram OE to the front  
and back. The neck restored.

H 52 cm.

Literature

Cf. Wichmann, *Jugendstil Floral  
Funktional*, Munich-Herrsching 1984,  
p. 97, illus. 200.

€ 1,800 - 2,000

5

**A LARGE OTTO ECKMANN VASE**

The vase attributed to KPM Berlin,  
designed by Otto Eckmann, circa 1898,  
produced by Otto Schulz.

Ceramic (possibly porcelain), opaque  
oxblood coloured copper oxide glaze  
and bronze mountings. Engraved with  
conjoined monogram OE to the front  
and back. The neck restored, a screw  
to the handle missing.

H 51 cm

Literature

Cf. Wichmann, *Jugendstil Floral  
Funktional*, Munich-Herrsching 1984,  
p. 97, illus. 200.

€ 1,500 - 2,000





‡ 6

**AN IMPORTANT LUCIEN GAILLARD  
SILVER MOUNTED DISH**

Circa 1900, the ceramic attributed to Atelier de Glatigny, Versailles.

Vermeil and ivory mounted stoneware dish with forest green glaze. Engraved to one side L. GAILLARD, maker's mark LG, mark for mixed materials with maximum 2% weight (Tardy, p. 204).

**Literature**

An Atelier Glatigny vase with mountings by this maker in the Museum für Kunst und Gewerbe Hamburg, inv. no. 1900.250.

Lucien Gaillard came from a family of goldsmiths: His grandfather Amédée Alexandre Gaillard (1811-1882) founded a studio in Paris in 1840 which was continued by his son Ernest (1836-1909). Lucien was taught by his father as of 1879 and took over the running of the studio on the Rue La Boétie in 1892. He was a member of the Chambre syndicale des bijoutiers, joailliers et orfèvres and his works, which included silver-mounted ceramics, received a grand prize at the Paris world fair in 1900.

€ 9,000 - 10,000



7

**SIX DAUM FRÈRES GLASS GOBLETS  
"AUX CHRYSANTHÈMES"**

Nancy, circa 1903.

Clear glass with gilt deep etched decor, shimmering orange and honey yellow glass bases and glass cabochons with coloured inclusions. Semi-spherical bowls, disc shaped nodes and funnel shafts. Each decorated with three chrysanthemum flowers surrounding central cabochons. Each with deeply etched E. Gallé signature on a golden leaf to the underside.

H ca. 9.9 cm.

€ 3,000 - 3,500



8

**A DAUM FRÈRES VASE PARLANT  
"JE MEURS OÙ JE M'ATTACHE"**

Nancy, circa 1895.

Partially matte etched green glass with deep cameo carvings, red enamel decor and gilding. Patriotic vase with an inscription and ivy tendrils. Gold DAUM NANCY signature and cross of Lorraine.

H 26.8 cm.

Literature

Cf. cat. Daum, Paris-Nancy 2000, no. 201 ff.

€ 1,600 - 2,000



9

**AN EARLY ÉMILE GALLÉ GLASS  
BEAKER**

Nancy, circa 1880–90.

Brown tinted clear glass with smoky patina, raised enamel decor, traces of gilding, floral appliques. Small diamond etched signature to the base “E.Gallé Nancy”.

H 16.5 cm.

€ 800 – 1,000

10

**AN EARLY SWEDISH ART NOUVEAU  
GLASS VASE**

Lessebo, Kosta Glasbruk, designed by Gunnar Wennerberg, late 19th/early 20th C.

Matte glass with white powder and manganese-coloured thread inclusions, raised etched overlay in opaline, yellow ochre and manganese. Rounded form with tall neck decorated throughout with raised cameo tendrils and two crocus flowers. Engraved signature in brown Kosta 279, GWennerberg.

H 26.8 cm.

€ 3,500 – 4,000



11

**THREE RHEINISCHE GLASHÜTTEN  
STEM GLASSES**

Cologne-Ehrenfeld, circa 1902.

Clear glass with etched red overlay and pale green twisted glass bases. Unmarked. The rim of the champagne bowl ground down.

H ca. 15.5 cm.

Literature

Cf. Hilschenz Glassammlung Hentrich, Düsseldorf 1973, p. 106 f.

€ 1,400 – 1,600





12

**AN EMILE GALLÉ GLASS VASE WITH  
CATERPILLAR DECOR**

Nancy, circa 1880-90.

Transparent smoky glass with gilt contoured polychrome enamel decor and gold accents. Of squat cylindrical form with horizontal wavy mouldings and slightly flared rim. Decorated with flowers, foliage and a caterpillar to the centre. Brown enamel signature "E.G." with cross of Lorraine and Déposé Emile Gallé à Nancy to the underside.

H 24.5 cm.

€ 9,000 - 10,000

13

**AN EMILE GALLÉ VASE PARLANTE  
"FUMÉE EST PLAISIR"**

Nancy, circa 1898.

Thick smoky glass with gilt edged polychrome relief enamel decor and gilding. Conical vase of oval section. Etched signature E. Gallé Nancy 69.

H 14 cm.

Literature

Cf. this form in cat. Nancy 1900, Jugendstil in Lothringen, Mainz 1980, no. 215.

€ 3,500 - 4,000



14

**AN IMPORTANT EMILE GALLÉ GLASS  
WATER LILY VASE**

Nancy, circa 1890-95.

Smoky glass with matte interior, deeply etched, patinated, gilt, and polychrome relief enamel decor. Slightly ribbed conical vase with scalloped rim and water lily decor. Diamond etched signature Cristallerie de Gallé à Nancy 14 to the underside in a lily pad outline.

H 24 cm.

€ 6,500 - 7,000



15

**AN EMILE GALLÉ GLASS VASE  
"MANTE RELIGIEUSE"**

Nancy, circa 1880-90.

Ribbed clear glass with gilt edged polychrome relief enamel and gold and silver powder decor. An important early vase with fine relief decor depicting chrysanthemum blooms surrounding a central praying mantis. Brown enamel signature E.G. and *déposé* Emile Gallé à Nancy with cross of Lorraine.

H 24.5 cm.

€ 15,000 - 20,000

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16  
**A ROZENBURG EGGSHELL PORCELAIN VASE WITH CHRYSANTHEMUM DECOR**

The Hague, Haagsche Plateelbakkerij Rozenburg, 1903, decor designed by Samuel Schellink.

Black stamped Rozenburg mark, painter's mark of Samuel Schellink, year mark for 1903, model nos.

H 18 cm.

€ 2,000 - 2,500



17  
**AN IMPORTANT ROZENBURG EGGSHELL PORCELAIN VASE WITH CLEMATIS DECOR**

The Hague, Haagsche Plateelbakkerij Rozenburg, 1899, decor designed by Samuel Schellink.

Square section baluster form vase with bombé shoulders and exceptionally finely painted Jugendstil decor. Green stamped Rozenburg mark, black painter's mark of Samuel Schellink, year mark for 1899, model nos.

Provenance

Purchased in Lempertz auction 955 on 14th May 2010, lot 604.

Exhibitions

Exhibited in the Focke Museum in Bremen, 1976.

€ 5,000 - 7,000



18  
**A ROZENBURG EGGSHELL PORCELAIN VASE WITH PARROT TULIPS**

The Hague, Haagsche Plateelbakkerij Rozenburg, 1905, decor designed by Samuel Schellink.

Grey stamped Rozenburg mark, painter's mark of Samuel Schellink, year mark for 1905, model nos.

H 23.4 cm.

€ 2,500 - 3,000





19  
**AN EMILE GALLÉ GLASS VASE  
 "CHRYSANTHÈMES"**

Nancy, circa 1896.

Etched milk glass with amber overlay. Etched "Cristallerie d'E. Gallé Nancy" and "modèle et décor déposés" around a chrysanthemum flower.

H 34.4 cm.

€ 3,000 - 4,000



20  
**A LARGE EMILE GALLÉ BALUSTER  
 FORM VASE "AUX CHRYSANTHÈMES"**

Nancy, circa 1890.

Matte clear glass with red overlay and lacquer decor, violet iridescent powder inclusions, cameo etched and "ice glass" decor. Etched Japonisme style Gallé signature with star to the lower edge.

H 48 cm.

€ 5,000 - 8,000



21  
**A DÉSIRÉ CHRISTIAN GLASS VASE  
 "COQUELICOT"**

Meisenthal, 1890-1900.

Colourless iridescent glass with yellow underlay, red and green overlay and cameo carved poppy flowers. Etched signature D. Christian.

H 22.5 cm.

Literature

A vase of similar form housed in the Gerda Koepff collection (Rike/Schmitt ed., Munich-New York 1998, no. 73).

€ 1,500 - 2,000



22

**A DAUM FRÈRES GLASS LAMP  
"TULIPE PERROQUETS"**

Nancy, presumably 1919-20.

Matte etched glass with red and yellow powder inclusions and green overlay. Original patinated metal mountings and older wiring. Two-piece table lamp comprising shade and base with corresponding parrot tulip decor. Both pieces with cameo signatures.

H 47.5 cm.

Literature

Cf. the design sketch and this lamp model in Büttiker, Daum Nancy, Zurich 2000, no. 30, 86.

€ 7,000 - 8,000





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23

**A TALL DAUM FRÈRES VASE  
"CERISIERS EN FLEURS"**

Nancy, circa 1906.

Matte etched glass with yellow and red powder inclusions and coloured enamel cherry blossom decor. Cameo signature DAUM NANCY with cross of Lorraine.

H 62 cm.

€ 5,000 - 8,000





24

**A DAUM FRÈRES GLASS DISH  
"VIOLETS"**

Nancy, circa 1909-10.

Matte etched glass with cloudy white and blue powder inclusions, green overlay and coloured enamel violet flower decor. Round bowl with lobed rim. Cameo signature DAUM NANCY with cross of Lorraine.

D 15 cm.

€ 2,700 - 3,000



25

**A DAUM FRÈRES GLASS VASE  
"VIOLETS"**

Nancy, circa 1906.

Matte etched glass with cloudy yellow, pink, and white powder inclusions and coloured enamel violet flower decor.

Cameo signature DAUM NANCY FRANCE.

H 34.2 cm.

Literature

Cf. cat. Daum, Paris-Nancy 2000,  
no. 286 ff.

€ 4,500 - 5,000





26

**A MULLER FRÈRES GLASS VASE  
"COQUELICOT"**

Luneville, after 1919.

Matte etched glass with yellow underlay, pale blue powder inclusions, and red/amethyst coloured overlay, decorated with poppy flower motifs. Cameo MULLER FRES LUNEVILLE signature.

H 15.5 cm.

€ 1,000 - 1,200

27

**A WMF GLASS BUD SHAPED VASE**

Geislingen, Württembergische Metallwarenfabrik, circa 1926.

So-called "Myra-Kristall" blown glass with yellow etching and iridescent decor. Unmarked.

H 15.5 cm.

Literature

Cf. Hilschenz, Glassammlung Hentrich, Düsseldorf 1973, no. 60.

€ 300 - 500



28

**A DAUM FRÈRES LANDSCAPE VASE  
"SOLEIL COUCHANT"**

Nancy, after 1910.

Matte etched glass with yellow, blue and red powder inclusions and green overlay. Decorated with a woodland motif at sunset. Cameo DAUM NANCY signature with cross of Lorraine.

H 15 cm.

€ 1,200 - 1,400



29

**A FRITZ RICHTER-ELSNER CARVED  
MARBLE TABLE LAMP**

Circa 1900/early 20th C.

Lamp formed as a putto with a sea snail, with electrical wiring. Engraved Richter-Elsner.

H 18, W 27.5 cm.

€ 800 - 1,000



30

**AN ALFRED FINOT PÂTE-DE-VERRE  
PAPERWEIGHT**

Nancy, produced by Victor Amalric Walter, circa 1913.

Opaque pale flesh coloured pâte-de-verre with green, brown, and yellow powder inclusions. A rare dish decorated with a lady laying amid branches. Cast signatures AWALTER NANCY and A. Finot.

W 23, D 18 cm.

Literature

A further example entitled "Danaé" in the Musée des Beaux-Arts de Belgique, Brussels, inv. GC 060.

€ 3,500 - 4,000

31

**A RARE HENRI BERGÉ PÂTE-DE-VERRE  
STEMBOWL**

Nancy, produced by Victor Amalric Walter, circa 1920.

Opaque pâte-de-verre with yellow, blue and red pigment inclusions, decorated with a beetle. Cast signature AWALTER NANCY and HB fc., the base inscribed in white paste "Collection de la Marquise de Sévigny".

H 15.2, D 18 cm.

€ 2,500 - 3,500





32

**A VICTOR AMALRIC WALTER PÂTE-DE-VERRE DISH**

Nancy, circa 1920.

Turquoise pâte-de-verre with yellow and reddish brown pigment inclusions. A rounded dish or ashtray with fish decor in relief. Engraved signature AWALTER NANCY.

D 14.5 cm.

€ 4,000 - 6,000



33

**A VICTOR AMALRIC WALTER PÂTE-DE-VERRE DISH**

Nancy, circa 1925.

Yellow pâte-de-verre with red and blue pigment inclusions. Rounded trapezoid dish or ashtray with butterfly decor in relief. Engraved signature AWALTER NANCY.

W 16.5, D 17 cm.

€ 3,000 - 4,000

34

**AN IMPORTANT ERNEST CARRIÈRE FAIENCE DISPLAY PLATE**

Produced by Théodore Deck, circa 1870-90.

With polychrome underglaze and overglaze decor and craquelure. Signed "ERNEST CARRIÈRE", impressed mark "THEODORE DECK CERAMIC" and "TH. DECK", incised with a dot in a triangle. With craquelure, drilled holes to the reverse for wall hanging.

D 61 cm.

€ 4,000 - 6,000





35

**A MEISSEN PORCELAIN DISH WITH  
A COCKATOO**

Modelled by Paul Walther, 1907.

Blue crossed swords mark to the back  
of the base, incised model no. X 129,  
impressed 150 and black painter's mark 1.

H 45 cm.

Literature

This model published in Bergmann,  
vol. I., Erlangen 2010, no. 807.

€ 4,500 - 5,000

36

**A MEISSEN PORCELAIN DISH WITH A  
GUYANA TOUCAN**

Modelled by Paul Walther, 1909,  
made shortly after.

Blue crossed swords mark with  
pronounced pommels and III, incised  
model no. A 204 and 46, impressed 8.

H 28, D 35.2 cm.

€ 4,000 - 6,000



37

**A MEISSEN PORCELAIN PLATTER WITH  
A BIRD OF PARADISE**

1918-33, the decor attributed to Paul  
Börner or Hermann Zeillinger.

Painted to the centre with an exotic  
bird perching on a branch, the rim with  
cacti and exotic plants. Blue crossed  
swords mark with dot, impressed  
model no. 4017, impressed 19.

D 48.5 cm.

Provenance

Private collection, Baden-Württemberg.

€ 3,000 - 4,000



38

**A KPM PORCELAIN GROUP OF THE BRIDE AS EUROPA WITH THE BULL**

1911, modelled by Adolph Amberg, December 1909.

The base stamped AMBERG, blue sceptre mark, red and underglaze blue sceptre mark, year letter L, black painter's mark 140/425 and 83., impressed mark, incised model no. 9366.

H 40,5 cm.

€ 2,500 - 3,000



39

**A LARGE NYMPHENBURG PORCELAIN FIGURE OF A SILVER PHEASANT**

Modelled by Theodor Kärner, 1914, decor by Robert Böck, 1924.

Impressed Th KÄRNER. to the side of the base, signed above within the decor R. Böck 1924 in white. impressed shield mark, additional mark to the front in underglaze blue, impressed model no. 500 and 1. A minor chip to the beak tip.

H 40,4, L 60 cm.

Literature

The model published in Woeckel, Die Tierplastik der Nymphenburger Porzellanmanufaktur, Berlin-Munich, 1978, no. 105., illus. 113.

€ 2,500 - 3,000



40

**A NYMPHENBURG PORCELAIN GROUP OF A SAINT BERNARD AND A FOX TERRIER**

Designed by Willy Zügel, 1913, produced shortly after.

Showing two dogs fighting over a leash on an oval plinth. Impressed shield mark, green stamped shield mark and Nymphenburg beneath the Electoral crown, impressed model no. 385 and 5. The lead restored.

H 23 cm.

Literature

This model published in Woeckel, Die Tierplastik der Nymphenburger Porzellanmanufaktur, Berlin-Munich 1978, no. 153, illus. 159.

€ 1,200 - 1,400



41

**A BRONZE FIGURE OF A HERON**

The model by Paul Walther (1876-1933).

Bronze with matte chocolate brown patina on a black wooden base. Artist's monogram PW.

H with base 42 cm.

€ 3,000 - 4,000



42

**A BRONZE FIGURE OF A PERCHING GULL**

Copenhagen, the model by Knud Max Møller (1879-1965).

Cast bronze with reddish brown patina. Engraved signature Kmøller.

H 27.5 cm.

€ 2,000 - 3,000

43

**A BRONZE FIGURE OF A LABRADOR PUPPY**

The model by Otto Jarl (1856-1915).

Bronze with fine chocolate brown patina on a black marble base. Cast signature Jarl. Minor chips to the edge of the base.

H with base 22 cm.

€ 1,000 - 1,500







44

**A BRONZE FIGURE OF A GOAT**

The model by Paul Walther (1876-1933).

Bronze with chocolate brown patina on a black marble base. With artist's monogram PW.

H with base 26 cm.

€ 4,000 - 5,000



45

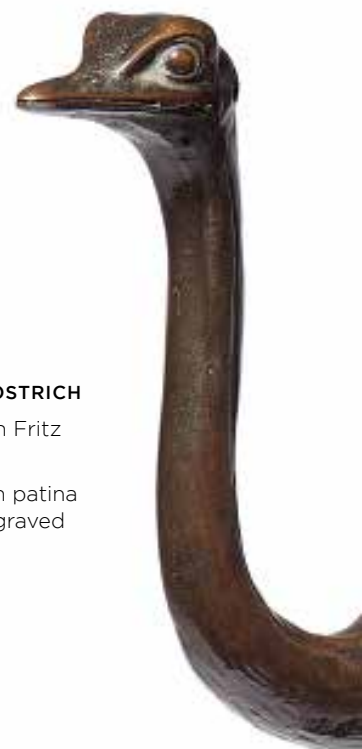
**A BRONZE FIGURE OF AN OSTRICH**

The model by Max Hermann Fritz (1873-1948).

Bronze with brownish green patina on a black marble base. Engraved signature M. Herm. Fritz.

H with base 38 cm.

€ 3,000 - 4,000





46

47

46

**A BRONZE FIGURE OF A STANDING  
BOAR**

Model by Paul Walther (1876-1933), cast  
by Max Andrä, Seebischütz Landkreis  
Meißen, 1913.

Bronze with reddish chocolate brown  
patina to the sides. Artists monogram  
PW, foundry stamp BEI M. ANDRÄ  
SEEBISCHÜTZ 1913.

H 20, W 32 cm.

€ 7,500 - 8,500

47

**A BRONZE FIGURE OF A PIG WITH  
PIGLETS**

The model by Paul Walther (1876-  
1933), cast by Max Andrä, Seebischütz  
Landkreis Meißen, 1913.

Bronze with slightly mottled golden  
brown patina. Artist's signature  
PW, foundry stamp BEI M. ANDRÄ  
SEEBISCHÜTZ 1913.

H 15, W 31 cm.

€ 7,500 - 8,500



48

**A BRONZE FIGURE OF A RECUMBENT LIONESSE**

The model by Rudolf Löhner (1890-1971).

Bronze with dark brown patina on a red marble base. Engraved signature LÖHNER.

H with base 13, W 27 cm.

€ 1,200 - 1,400



49

**A BRONZE GROUP "PANTHÈRE SAISSANT UN CERF"**

Modelled by Antoine-Louis Barye, cast by Ferdinand Barbedienne Paris, probably late 19th C.

Bronze with fine brown patina. A large group depicting a panther attacking a stag. Signed to the integral plinth "BARYE" and with foundry stamp to one side on the reverse "F. BARBEDIENNE FONDEUR".

H 38, L 57 cm.

Literature

An earlier cast in the Louvre in Paris in: Kjellberg, Les Bronzes du XIXe siècle, Paris 2005, p. 84.

€ 3,000 - 4,000



50

### **A BRONZE FIGURE OF A REARING HORSE**

The model by Paul Scheurich, 1934, the cast by Richard Barth Berlin-Mariendorf.

Bronze with reddish brown patina and decorative green flecks on a black marble base. Signed to the side of the base SCHEURICH, caster's stamp RICH. BARTH BLN. MARIENDORF.

H with base 43.5 cm.

#### Literature

Cf. a further example and a photograph of the monument to the Regiment in Wiesbaden illus. in Rafael, Paul Scheurich, Meissener Manuskripte Sonderband VIII, Meissen 1995, no. 62.2.

In 1934, Paul Scheurich was commissioned to create a monument in honour of the Field Artillery Regiment no. 27 "Oranien". Unexpectedly, he presented a model of a rearing horse with no direct connection to the regiment. The quality of the

naturalistic depiction appealed to the patron's tastes and the Meissen manufactory purchased the design in 1937. However, the Ministry cancelled the commission in 1938 and thus there are only very few (possibly only two) bronze examples of Scheurich's rearing horse in existence.

€ 6,000 - 8,000

**AN IMPORTANT BRONZE GROUP  
"ELÉPHANT ET MAHOUT"**

The model by Gustave Adolphe Hierholtz, first quarter 20th C., cast by Susse Frères, Paris.

Cast, chased, and patinated bronze. Made in lost wax technique. Signed G. Hierholtz, foundry stamp Susse Frères Ed. Paris and cire perdue.

H 53, L 55, W ca. 25 cm.

**Literature**

This French artist listed with the alternative spelling "Hierholz" in Kjellberg, *Les Bronzes du XIXe siècle*, Paris 2005, p. 406. He is known to have participated in the salon as of 1907.

€ 10,000 - 15,000





52

**CROUCHING PUMA**

Paul Jouve (1878-1973).

Watercolour over chalk pastel and black tempera on laid paper. Signed upper left: Paul Jouve Framed under glass.

28.5 x 51 cm.

Provenance

Auctioned by Sotheby's Amsterdam (labelled) undated.

Big cats are among the most prominent motifs in the oeuvre of the French artist Paul Jouve, who already achieved acclaim in the 1892 Salon with a depiction of a lion when he was aged just 16. For the Paris World Fair in the year 1900 he was commissioned by the architect René Binet to paint a 100 meter long animal fries. Animals remained a treasured subject to him throughout his long and successful career, either as book illustrations, prints, drawings, paintings, or sculptures.

€ 4,000 - 6,000



53

**CREEPING LEOPARD**

Ludwig Heinrich Jungnickel (1881-1965).

Watercolour and charcoal on paper. Monogrammed lower right: lhj Framed under glass.

35.5 x 47.5 cm

Provenance

Galerie J. H. Bauer, Hannover, catalogue 32, no. 206.

€ 1,000 - 1,500



54

**A NYMPHENBURG PORCELAIN FIGURE  
OF A PANTHER**

Modelled by Hans Behrens, decor by  
Friedrich Christi, 1913.

A naturalistically painted model of a  
rolling panther. Sepia toned monogram  
"FCh 1913" to the back of the plinth,  
impressed shield mark, impressed  
model no. 143.

W 36.7 cm.

€ 1,500 - 2,000

55

**NO LOT**





56

**A SET OF FOUR LALIQUE GLASS  
"KORA" APPLIQUES**

Verrerie Lalique, this model  
still produced today.

Moulded glass with chrome-  
plated metal mountings.  
Etched signature Lalique  
France.

H 19, W 46 cm.

€ 6,000 - 9,000





57

**A BRONZE FIGURE OF A LEOPARD**

Modelled by Fritz Behn, cast by C. Leyrer München.

Bronze with brown patina. Monogrammed to the integral plinth "FB" and with the foundry stamp "C. LEYRER MÜNCHEN" to the reverse. A short surface scratch to the back right leg.

H 18.5 cm.

Literature

Cf. the life-sized version in: Hugo Schmidt (ed.), Fritz Behn als Tierplastiker, Munich 1922, illus. p. 21.

€ 2,000 - 3,000



58

**LE GUÉPARD**

Georges Lavroff (1895-1991).

Silver-plated bronze and black marble.  
Engraved signature G. Lavroff.

H 21.5, L 61.5 cm.

€ 4,000 - 6,000





**A SET OF EIGHT THONET CHAIRS  
NO. 436**

Gebrüder Thonet, Vienna, circa 1906.

Bent dark red painted beechwood, replaced cane upholstery. Branded THONET, four chairs with additional paper labels/trademarks. Some repairs.

H 92, depth 42 cm.

**Literature**

The chair no. 32 is already included in the 1886 catalogue, but in a version with a back height of 96 cm and the stretcher is almost entirely round. In the 1906 catalogue the model is shown in a slightly differing form as "Sessel Nr. 436" with a seat height of 92 cm (Museum Boppard, <http://museum-boppard.de/museumsrundgang/thonet-produktvielfalt/#kataloge>).

€ 6,000 - 8,000





60

**AN ADOLF LOOS "CAFÉ MUSEUM"  
CHAIR**

Made by J. & J. Kohn, 1889-1899.

Bent dark red painted beech wood,  
perforated, cast iron. The painting of  
the seat slightly retouched.

H 88, depth of seat 42 cm.

Literature

Cf. Mang, Thonet Bugholzmöbel, Vienna  
1982, p. 103. Cf. Ottillinger, Adolf Loos  
Wohnkonzepte und Möbel-entwürfe,  
Salzburg-Vienna 1994, p. 127 ff.

€ 9,000 - 10,000



61

**CHANDIGARH LIBRARY CHAIR BY PI-  
ERRE JEANNERET**

Made in the 1950s for the Panjab Uni-  
versity Library, Chandigarh.

Teak with replaced cane upholstery.

H 83.5, W 55, D 66 cm.

In 1950, Le Corbusier was commis-  
sioned to design the capital city of the  
state of Haryana and Punjab in the  
newly independent India. He created a  
bold master plan for a series of public  
buildings in concrete. The architect  
entrusted his cousin Pierre Jeanneret  
with the interior design and decorating.  
Local craftsmen were engaged for  
the realisation of the project and they  
worked using their own techniques.

€ 3,000 - 4,000





62

**AN ADOLF LOOS OFFICE CHAIR**

Made by Friedrich Otto Schmidt, Vienna, circa 1900.

Oak with white leather upholstery.

H 89, depth of seat 46 cm.

Literature

Cf. Ottillinger, Ottillinger, Adolf Loos Wohnkonzepte und Möbelentwürfe, Salzburg-Vienna, 1994, p. 133, no. 172. Rostás, Friedrich Otto Schmidt, Budapest 2010, p. 198, no. 256, model no. 8132, here described as "Wulstlehnfauteuil".

Adolf Loos used this chair in the decor of several private apartments as well as a bookstore in Vienna.

€ 3,000 - 4,0000

63

**A RARE BERNHARD HOETGER HARDWOOD CHAIR**

Circa 1924.

Red painted hardwood with cane upholstery. Unusual three-legged chair with narrow back, carrying handle, and two stretchers between each leg. Losses to the polychromy, traces of earlier insect damage.

H 73, W 47.5, depth of seat 35 cm.

Provenance

Haus Hoetger in Worpswede, later Osthaus. The circle of friends of Karl Ernst Osthaus.

Exhibitions

A further example exhibited in the Kunstsammlung Museen Böttcherstraße, Bremen.

Literature

Cf. cat. Bernhard Hoetger. Skulptur. Malerei. Design. Architektur, Bremen 1998, p. 274, illus. 203.

€ 4,000 - 6,000



64

**A CHROME PLATED METAL AND  
BAKELITE TEAPOT**

England or USA, 1930s/1940s.

With estate stamp.

H 15.8 cm.

Provenance

From the estate of the Bauhaus pupil  
Hans Keßler (1906-2000).

€ 300 – 400



65

**A TIN-PLATED BRASS TEA CADDY**

Attributed to the Bauhaus metal works,  
pre 1933.

Baluster form box with loose slip lid.  
With estate stamp. Some surface wear.

H 13.7 cm.

Provenance

From the estate of the Bauhaus pupil  
Hans Keßler (1906-2000).

€ 500 – 1,000

66

**A BAUHAUS BRASS BOX**

Attributed to Hans Przyrembel,  
Bauhaus metal works, Dessau,  
circa 1926.

Cylindrical, the upper section  
forming the tightly fitting slip lid.  
Impressed mark BAUHAUS.

H 9, D 6 cm.

Literature

A hand-worked example in the  
collection of the Bauhaus in Dessau.  
For more on Przyrembel cf. cat. Die  
Metallwerkstatt am Bauhaus, Berlin  
1992, illus. 26 f and p. 319.

€ 6,000 – 8,000



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67

**A BAUHAUS WOVEN PANEL**

Bauhaus weaving works, Weimar, circa 1924, attributed to Benita Koch-Otte.

Woven wool mounted on canvas and framed. With a central geometric motif along a vertical axis. Some repairs.

132 cm x 64 cm.

**Provenance**

Purchased at auction in Germany in 1999 as a Bauhaus work.

**Literature**

Illus. in Polster/Fischer/Simon, Bauhaus Design, Cologne 2009, p. 110.

Despite the hall runner format, it is unlikely that this textile was ever used as a floor covering. The geometric design is more reminiscent of a wall hanging. In contrast to a tapestry, this piece has a continuous weft, which means that the weft threads run all the way across the warp.

€ 5,000 - 7,000





68

**A TUBULAR STEEL TABLE LAMP**

Leipzig, Körting & Mathiesen AG (KANDEM), design attributed to Heinrich Siegfried Bormann, circa 1932.

Grey lacquered, the wiring replaced.

Max. 49.5 cm.

Literature

A variation published in cat. Die Metallwerkstatt am Bauhaus, Berlin 1992, no. 28.

€ 1,000 - 1,500

69

**A PAIR OF LUDWIG MIES VAN DER ROHE CANTILEVER CHAIRS MR 20**

1927.

Lacquered tubular steel, oak, iron thread.

H 77.5, W 56, D 79 cm.

Provenance

Collection of Annie Leibovitz.

€ 4,000 - 6,000





70

**A RARE SET OF SIX CLUB CHAIRS**

Attributed to Alfred Porteneuve based on an earlier design by Jacques-Émile Ruhlmann from 1917.

Wooden corpus with leather upholstery.

H 85, depth of seats 57 cm.

*Literature*

For more information on Porteneuve's life cf.: Duncan, *Art Deco Furniture*, London 1984, p. 127.

The design „Hydravion Berger“ by Ruhlmann in: Camard, Ruhlmann, *Catalogue raisonné*, New York 4/2014, p. 87.

Alfred Porteneuve was born in Paris in 1896. He already began working for his

uncle, the famous decorator Jacques-Émile Ruhlmann, whilst studying architecture in the Ecole Supérieure des Beaux-Arts and joined his company in around 1920. In 1925, Porteneuve collaborated with his uncle and other artists and designers on the decoration of the “Hôtel du Collectionneur” pavilion for the Exposition Internationale des Arts Décoratifs et Industriels Modernes, for which François Pompon designed his

famous polar bear sculpture. Following Ruhlmann's death in 1933, his nephew was responsible for carrying out the running commissions and taking inventory of the firm's stock. In 1934, Alfred Porteneuve opened his own shop under his name, although he continued to produce designs by Ruhlmann. He furnished numerous private apartments and offices, as well as the ship SS Pasteur for the North German Lloyd in 1938. The podium of the Palais des Nations in Geneva is also among his most well-known designs. Porteneuve passed away in 1949. Porteneuve simplified the complex and characteristic design of Ruhlmann's “Hydravion Berger” by exchanging the carved front legs of the original for geometric forms. In this example, the edges of the rectangular armrests are also left plain.

€ 15,000 – 20,000



‡ 71

**A LIBRARY CABINET "BIBOL TROIS  
PLEINES"**

After a design by Jacques-Émile Ruhlmann, circa 1923, possibly produced by Alfred Porteneuve.

Palisander and mahogany on mahogany corpus, ivory, and metal mountings.

H 151.5, W 147.5, D 55 cm.

Literature

For more information on Porteneuve's life cf. Duncan, *Art Deco Furniture*, London 1984, p. 127.

No. 2035AR-2334NR in Camard, Ruhlmann, *Catalogue raisonné*, New York 4/2014.

€ 7,000 - 10,000

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72

**A SÈVRES PORCELAIN RUHLMANN  
VASE NO. 3 ON A CUBIC GILT BRONZE  
BASE**

1932, model by Jacques-Émile Ruhlmann, 1926, decor designed by Irène Roy-Chambon, 1932.

Signed below the upper edge "I ChamBon". Black stamped Sèvres mark, year letter e.

H with base 22, D 24.6 cm.

Literature

A further example in the Musée national de céramique Sèvres, inv. no. MNC25550.

€ 12,000 - 15,000



73

**A DAUM FRÈRES GLASS VESSEL  
"LA MARQUISE DE SÉVIGNÉ"**

Nancy, Daum Frères.

Turquoise tinted moulded and etched glass. Etched signature DAUM NANCY with cross of Lorraine and LA MARQUISE DE SÉVIGNÉ. Traces of limescale to the interior.

H 12 cm.

€ 1,000 - 1,500



74

**A SÈVRES PORCELAIN TRIBOUT VASE  
NO. 3**

Produced in 1934, model by Georges Tribout, decor designed by Suzanne Fourcade 1934.

Grey stamped Sèvres mark, year letter f, dreher's mark PN, 19.4.33, green painter's mark FB d'ap. Fourcade. 26-34.

H 35 cm.

Literature

Suzanne Fourcade's design sketch in French state ownership in the archive of the Musée national de Céramique in Sèvres (N°Inventaire 2013.D.6490).

€ 1,500 - 2,000

75

**A CRISTALLERIE SCHNEIDER ART DECO  
GLASS VASE**

Epinay-sur-Seine, 1930s.

Blue tinted clear glass with amethyst coloured powder inclusions to the base, broad applied handles. Etched signature SCHNEIDER.

H 16.5 cm.

€ 400 - 800





76

**A MEISSEN PORCELAIN VASE WITH CLEMATIS DECOR**

Circa 1910.

Painted to the display side with flowering clematis in vivid blue and violet tones in an ochre coloured surround. Blue crossed swords mark with pronounced pommels, incised model no. S. 180, impressed mark 67.

H 35 cm.

€ 2,800 - 3,000



77

**A MARCEL GOUPY ART DECO GLASS VASE**

Paris, 1920s.

Mouth blown clear glass with opaque polychrome enamel decor. Blue enamel M. Goupy signature.

H 22.5 cm.

Goupy studied at the Ecole Nationale des Arts Décoratifs in Paris. He began collaborating with the Parisian merchant Georges Rouard in 1909 and became artistic director of his firm following Rouard's death in 1929. He remained in this position until 1954, designing models and decor for glass and ceramics including matching sets of table glass and porcelain.

€ 800 - 1,000



78

**A CRISTALLERIE SCHNEIDER BLUE WATERLILY VASE**

Epinay-sur-Seine, circa 1928-30.

Matte milk glass with blue powder inclusions and etched overlay with amethyst coloured powder inclusions. Etched signature Le verre français.

H 28 cm.

Literature

Cf. Joulin/Maier, Charles Schneider, Le Verre français - Charder Schneider, Augsburg 2004, p. 202 f.

€ 400 - 800

**A LARGE CAMILLE FAURÉ VASE**

Limoges, after 1929.

Partially silver-plated metal with relief enamel in white and translucent blue over metal foil, black enamel. Cita model. Gold signature C. FAURÉ Limoges.

H 25,5 cm.

*Provenance*

Purchased in 1974 from Kunsthandel F. W. Nees, Wiesbaden.

*Literature*

This model in Shayo, Camille Fauré, Woodbridge 2007, p. 50.

€ 5,000 - 6,000

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80

**A CAMILLE FAURÉ FLORAL VASE**

Limoges, 1935-40.

Silver-plated metal with polychrome translucent relief enamel decor over silver foil. Jack model. Signed in black C. FAURÉ. Limoges.

H 11 cm.

€ 1,000 - 1,500

81

**A CRISTALLERIE SCHNEIDER GLASS VASE "PAPILLONS"**

Epinay-sur-Seine, 1925-1928.

Matte milky glass with cloudy white and blue powder inclusions and etched orange overlay. Engraved signature Le Verre Français.

H 55 cm.

€ 4,000 - 6,000



82

**A LOETZ WITWE GLASS CALLING CARD DISH**

Klostermühle, Loetz Witwe for E. Bakalowits Söhne, Vienna, circa 1902.

Cobalt blue glass with matte iridescent silver and metal inclusions. Incised in outline Loetz Austria.

H 11.5, D ca. 25.5 cm.

Literature

Cf. Ricke et al. (ed.), Lötz, Böhmisches Glas 1880-1940, vol. 1, Munich 1989, p. 177, illus. 186.

€ 4,000 - 5,000







83

**AN EDGAR BRANDT PAPERWEIGHT**

Circa 1921-1932.

Chrome-plated cast iron. Pierced spherical form with mistletoe relief on a square base. Stamped EDGAR BRANDT. Slight surface corrosion.

H 9.5 cm, the base 9 x 9 cm.

Literature

Illus. in cat. Edgar Brandt. Kunstschmied des Art Déco, Cologne 2002, p. 48 f.

€ 1,200 - 1,500

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84

**A GLASS LAMP WITH GRAPEVINE DECOR**

The shade Daum Frères, the base Edgar Brandt, circa 1925.

Matte etched glass with cloudy red and yellow powder inclusions and opaque manganese overlay, later wiring. Two-part table lamp with bell shaped shade on a pierced column-like shaft and a fluted semi-spherical base. The shade with etched signature DAUM NANCY between two Lorraine crosses, the base stamped BRANDT. One shade support reattached with solder.

H 33 cm.

€ 3,500 - 4,000



**A HALF MOON CABINET ATTRIBUTED  
TO EDGAR BRANDT**

Circa 1934.

Burl wood veneer on hardwood corpus,  
interior veneer mahogany, chrome-  
plated metal mountings. An elegant  
segment-shaped cabinet with finely  
patterned burl wood veneer and two

large curved doors with rounded hand-  
les, containing four shelves. Signed to  
the lockplate FONTAINE BTÉ PARIS.

H 164, W 119, D 53 cm.

Literature

Cf. Derys, Mobilier et Décoration,  
Paris 1934, p. 3 ff.

€ 10,000 – 15,000



86

**A DAUM FRÈRES ART DECO GLASS  
STANDING LAMP**

Nancy, circa 1920, the mountings by  
Caron.

Milk glass with etched decor in cast  
iron mountings. Elegant standing lamp  
on a hexagonal cast iron base with  
floral motifs and tendrils. Etched DAUM  
NANCY FRANCE with cross of Lorraine,  
the mountings stamped CARON. The  
wiring removed.

H 183, D 52 cm.

€ 3,000 - 4,000



87

**A DINING TABLE NO. 1219 ATTRIBUTED  
TO JULES LELEU**

Designed in 1929.

Patterned veneer on oak corpus, metal  
feet. An imposing drop-leaf design. The  
winder presumably later.

H 72, W 175, (288.5 when extended),  
D 104 cm.

Literature

Cf. Siriex, *Leleu Décorateurs Ensembliers*,  
Saint-Rémy-en-l'Eau 2007, p. 163, the  
design sketch also illustrated. The table  
was first presented at the Salon des Ar-  
tistes Décorateurs in 1929. An identical  
piece was also supplied for the dining  
room of Monsieur Renaud (ibid., p. 33).

€ 4,000 - 6,000



88

**A JULES LELEU BERGÈRE AND OTTOMAN**

Late 1920s/1930s.

Red stained hardwood, upholstery, and replaced textile covers. The stool apron stamped J. Leleu.

H chair 78, seat depth 60 cm, H stool 44 cm.

€ 4,000 - 6,000

89

**A PAIR OF ART DECO STYLE ARMCHAIRS**

France, after 1930.

Dark stained and lacquered beech, upholstered, the textile coverings replaced.

H 91.5, seat depth 41 cm.

€ 1,000 - 1,500



90

**A PAIR OF ARMCHAIRS ATTRIBUTED TO  
JULES LELEU**

Designed in 1929.

Red hardwood (possibly mahogany),  
upholstery and replaced textile covers.  
The back of the apron stamped 3778  
7690 and 3779 7691.

H 77, depth of seats 61 cm.

Literature

Cf. Siriex, Leleu, Saint-Rémy-en-l'Eau  
2007, p. 166.

€ 6,000 - 8,000



91

**A SET OF SIX BEECHWOOD CHAIRS  
ATTRIBUTED TO JULES LELEU**

Designed in 1925.

Upholstered with replaced textile  
covers. Impressed 18550812. With older  
repairs and traces of glue.

H 85, depth of seats 43 cm.

Literature

Cf. Jutheau, Jules et André Leleu,  
Paris 1989, p. 43.

€ 6,000 - 8,000





#92

**AN IMPORTANT ART DECO STYLE  
GENTLEMEN'S WRITING TABLE**

Palisander on palisander corpus, chrome-plated metal mountings, replaced iron locks and brass mountings. An unusual curved office desk. With a central curved drawer to the front flanked by two doors and four drawers. The upper section with a large shelf-like niche. Fine vertical veneer throughout.

H 78, W 233, D 72.5 (radius) cm.

€ 10,000 - 15,000



93

**A FRENCH ART DECO ARMCHAIR**

Presumably 1930s.

Chrome-plated steel, studded black leather upholstery. An unusual piece of furniture with trapezoid legs and J-shaped armrests.

H 92.5, depth of seat 51 cm.

€ 2,000 - 3,000

94

**A FRENCH SWIVEL CHAIR**

Mid-20th C.

Painted and lacquered oak and beech, black leather upholstery. An unusual rotating armchair on four slanted angular supports, painted to resemble burl veneer.

H 86, depth of seat 47 cm.

€ 1,000 - 1,500



95

**A CURVED OFFICE DESK BY A FOLLOWER OF JACQUES ADNET**

Formerly attributed to Jacques Adnet, circa 1935-40.

Patterned burl veneer on oak corpus, faux leather writing surface, chrome-plated metal mountings. An unusual desk of characteristic trapezoid form with two rounded compartments concealing drawers, supporting a curved top.

H 75.5, W 199, D 73.5 (radius) cm.

€ 6,000 - 9,000





96

**A SET OF TWELVE CHARLOTTE  
PERRIAND WALL LIGHTS "CP1"**

Paris, circa 1960.

Black and white enamelled steel,  
plastic, wiring.

16.5 cm x 12.5 cm.

Literature

Cf. Barsac, Charlotte Perriand  
Complete Works, vol. 3, 1956-1968,  
Paris 2017, p. 106.

€ 6,000 - 9,000



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97

**A SET OF THREE JEAN PERZEL WALL LIGHTS NO. 650**

This model first made in 1935.

Clear and satinated glass, gilt and white painted metal. Marked J. Perzel.

H 50, W 46 cm.

€ 3,000 - 4,000

98

**A PAIR OF JEAN PERZEL WALL LIGHTS NO. 650**

This model first made in 1935.

Clear and satin glass, chrome-plated and white painted metal mountings. Marked J. Perzel.

H 50, W 46 cm.

€ 2,000 - 3,000



**AN EBONISED WOOD COFFEE TABLE  
ATTRIBUTED TO RENÉ DROUET**

First third 20th C.

With brass mountings, the top with silver foil under glass. An elegant round table with a central baluster support on three scroll feet. The top decorated with concentric amorphic motifs in the style of the glass artist Max Ingrand. The glass top cracked through the centre.

H 51, D 110.5 cm.

René Drouet (born 1899) studied at the Ecole Boule and apprenticed under Maurice Dufrène at the Galeries Lafayette. In 1919 he was employed at DIM (Décoration Interieure Mobilier), a company founded in the same year by the architect René Joubert and the theatre set designer Georges Mouveau. When he opened his own studio, he specialised in the production of cast iron furniture throughout the 1940s. For table tops he often collaborated with the glass artist Max Ingrand.

€ 4,000 - 6,000



‡100

**A PAIR OF ART DECO STYLE  
GUERIDONS**

Palisander veneer and metal mountings.

H 60, D 70 cm.

€ 2,000 - 3,000



‡101

**A COFFEE TABLE IN THE STYLE OF  
MAISON DOMINIQUE**

Palisander veneer, cut glass top and wiring.

H 55.5, D 88 cm.

€ 1,000 - 1,500

102

**A PAIR OF JEAN PERZEL WALL LIGHTS**

Second quarter 20th C.

Satin glass and clear cut glass, gilt and white painted metal mountings.

Marked J. Perzel.

H 15, W 50 cm.

€ 4,000 - 6,000



103

**A BURL VENEER DRESSER ATTRIBUTED TO JULES LELEU**

Designed in 1929.

Burlwood veneer on oak corpus, chrome-plated metal handles and lockplates, iron locks. An imposing sideboard with five central drawers flanked by two doors with concealed locks.

H 95, W 240.5, D 56 cm.

*Literature*

Cf. Siriex, *Leleu Décorateurs Ensembliers*, Saint-Rémy-en-l'Eau 2007, p. 33, a similar sideboard in the dining room of Monsieur Renaud. Jules Leleu created several similar pieces for the apartment of Comte de Rivaud and for the daughter of Edgar Brandt (p. 34 ff).

€ 3,000 - 4,000



104

**A LALIQUE GLASS VASE "BICHES"**

Verrerie Lalique, the model produced 7th June 1932, made after 1945.

Black modelled glass with deer motifs. Model no. 1082, produced after 1947 as model no. 2015 and after 1951 as 12-214. Etched signature Lalique ® France, original Lalique label.

H 17.5 cm.

Literature

Marcilhac, Paris 1994, Nr. 1082.

€ 500 - 1,000



105

**A LALIQUE GLASS VASE "BICHES"**

Verrerie Lalique, model produced 7th June 1932, made after 1945.

Moulded amber glass vessel with deer motifs. Model no. 1082, produced after 1947 under the model no. 2015 and after 1951 under 12-214. Etched Lalique ® France signature, original Lalique label.

H 18 cm.

Literature

Marcilhac, Paris 1994, no. 1082.

€ 500 - 1,000

106

**A KARLSRUHE EARTHENWARE VASE "REH VOGEL"**

Großherzogliche Majolika-Manufaktur Karlsruhe, designed by Max Laeuger, 1921/22.

Red earthenware with black slip decor over white engobe and green outlines, clear lead glaze. Impressed shield mark with double M, impressed model no. 1847 and PROF LÄUGER Baden, impressed marks, illegible underglaze blue mark.

H 25.5 cm.

Literature

Cat. Karlsruher Majolika, 1979, p. 406.

€ 900 - 1,000





107

**A SMALL LOETZ WITWE BOHEMIAN  
GLASS JARDINIÈRE**

Czech Republic, Klásterský Mlyn/  
Klostermühle, circa 1911,  
decor designed by Adolf Beckert.

Clear glass with opaque polychrome  
enamel decor.

H 9, D 12 cm.

Literature

Cf. cat. Das Böhmisches Glas 1700-1950,  
vol. IV, Passau 1995, illus. IV.225. One of  
just a few decor designs produced by  
Adolf Beckert in Klostermühle.

€ 1,400 - 1,600

108

**A BOHEMIAN GLASS GOBLET AND  
COVER**

Czech Republic, Kamenický Šenov Glass  
Art School and F. Pietsch Glass Works,  
circa 1920.

Colourless glass with black and gold  
painted decor over matte etching.

H 14.5 cm

Literature

Cf. cat. Das Böhmisches Glas 1700-1950,  
vol. IV, Passau 1995, illus. IV.430 ff.

€ 600 - 800



109

**A LALIQUE GLASS VASE "EUCALYPTUS"**

Verrerie Lalique, model produced 18th  
June 1925, made shortly after.

Modelled opalescent clear glass with  
partially matte etched surface. Model  
no. 936. Signed R. LALIQUE in relief,  
etched "France". Faults to the base  
caused by the production process, a  
bubble to the rim.

H 16.5 cm.

Literature

Marcilhac, Paris 1994, no. 936.

€ 1,500 - 2,000



110

**A LALIQUE GLASS VASE  
"PIERREFONDS"**

Verrerie Lalique, model produced 21st  
September 1926, made shortly after.

Moulded clear glass with partially  
matte etched surface, the handles  
separately attached. Model no. 990.  
Carved signature R. LALIQUE FRANCE.

H 15.5 cm.

Literature

Marcilhac, Paris 1994, no. 990.

€ 3,500 - 4,500



111

**A LALIQUE GLASS VASE "CARTHAGE"**

Verrerie Lalique, model produced 18th  
September 1930, made shortly after.

Moulded smoky glass with partially  
matte etched surface. Model no. 1051.  
Etched signature R. LALIQUE FRANCE.

H 18 cm.

Literature

Marcilhac, Paris 1994, no. 1051.

€ 1,600 - 1,800





112

**A COPENHAGEN SILVER DISH**

Fritz Sophus Christian Heimbürger  
(1871-1944), 1926.

Semi-spherical bowl awarded as a racing prize, with martele decor and the inscription "DET DANSKE TRAVSELSKAB", on a laurel-clasped base. Marked HEIMBÜRGER, assay mark for 1926, "wardein" stamp of CF Heise.

H 14.2, D 18.6 cm, 440 g.

€ 500 - 800



113

**A WMF GALVANIZED SILVER PLATED  
BRASS DISH**

Geislingen, Württembergische Metall-  
warenfabrik, circa 1930, designed by F.  
A. Breuhaus de Groot.

WMF mark for 1910-30 (cf. Bröhan IV,  
p. 546).

L 32; W 11 cm.

Literature

An identical dish from the estate of  
Breuhaus de Groot sold by Lempertz in  
auction no. 894, lot 436.

The architect and designer Fritz August  
Breuhaus de Groot was taught by Peter  
Behrens at the Düsseldorf School of  
Applied Arts. He led the "Contempora"  
school of applied arts in Berlin from  
1932-1938. His designs, including nume-  
rous vessels, candlesticks, and cutlery  
sets for WMF in Geislingen, can today  
be found in international museums and  
collections.

€ 900 - 1,000



114

**A SILVER SWAN PENDANT**

Germany, after a design by Philipp Wolfers from 1901, the original produced by Wolfers Frères.

Silver with plique-à-jour enamel, paste stones, and pearls. Stamped hallmark 925.

H 8.5 cm.

Literature

The original version in gold in the collection of the Rijksmuseum in Amsterdam, obj. no. BK-1977-246.

€ 1,000 - 1,200

115

**A ROMAN MICROMOSAIC FRAMED MIRROR**

Late 19th/early 20th C.

Coloured glass stones and original cut glass mirror plate on wooden corpus. An unusual piece originally designed as a standing toilette mirror with a raised floral micromosaic border. The hinged stand removed, some stones missing.

H 68, W 48 cm.

€ 4,000 - 6,000







116

**A JEAN DESPRÉS SILVER BRACELET**

Chain bracelet comprised of five complete geometric motifs and one halved motif forming the clasp. Engraved J. Després with dash, maker's mark and French hallmark.

L when open 20.8 cm, 73 g.

Literature

Cf. Gabardi, Jean Després maestro orafo tra art déco e avanguardia, Milan 1999, for the marks cf. p. 202.

€ 4,500 - 5,000

117

**A JEAN DESPRÉS SILVER RING**

Martelé band and oblong silver and vermeil bezel with a geometric relief. Maker's mark JD, fineness stamp. With signs of wear.

Ring size 54, H 3.1 cm, 21 g.

Literature

Cf. Gabardi, Jean Després maestro orafo tra art déco e avanguardia, Milan 1999, for the marks cf. p. 202.

€ 2,000 - 2,500



118

**A JEAN DESPRÉS SILVER BROOCH**

Silver and vermeil brooch, the central stone possibly onyx. Oblong geometric brooch. Engraved J. Després with dash, maker's mark and mark for mixed materials under 3% weight (Tardy, p. 203). A small chip to the central stone.

L 7.5 cm, 37 g.

Literature

Cf. Gabardi, Jean Després maestro orafo tra art déco e avanguardia, Milan 1999, p. 41 and p. 48, for the marks p. 202.

€ 2,500 - 3,000



119

**A RARE MEISSEN PORCELAIN FIGURE OF THE DANCER LOIE FULLER**

Modelled by Theodor Eichler, 1911, produced soon after.

Blue crossed swords mark with pronounced pommels, red painter's mark 64, incised model no. B 255, and impressed no. 127. A small ground down patch to the edge of the gown made during the production process.

H 26 cm.

€ 2,500 - 3,000



120

**A BRONZE ALLEGORICAL FIGURE OF VICTORY BY JAN STURSA**

Jan Stursa, circa 1920.

Dark brown patinated bronze on a reddish marble plinth. Signed 'STURSA'. A fine crack to the right bicep.

H with plinth 67 cm.

€ 1,500 - 2,000



121

**A BRONZE PORTRAIT HEAD BY PIERRE LE FAGUAYS**

Pierre Le Faguays (1892-1962).

Bronze with slightly green tinted shimmering patina. Engraved artist's signature LeFaguays and cire perdue, caster's mark Susse Fres Ed Paris. The patina around the hair slightly mottled.

H with marble base 46.2 cm.

€ 2,500 - 3,000

122

**LE DÉBARDEUR DU PORT D'ANVERS**

The model by Constantin Emile Meunier (1831-1905), presumably cast before 1914.

Bronze with greenish patina. Engraved C. MEUNIER. The patina slightly mottled.

H 45.5 cm.

€ 1,500 - 2,000



123

**A BRONZE GROUP OF TWO HAULERS**

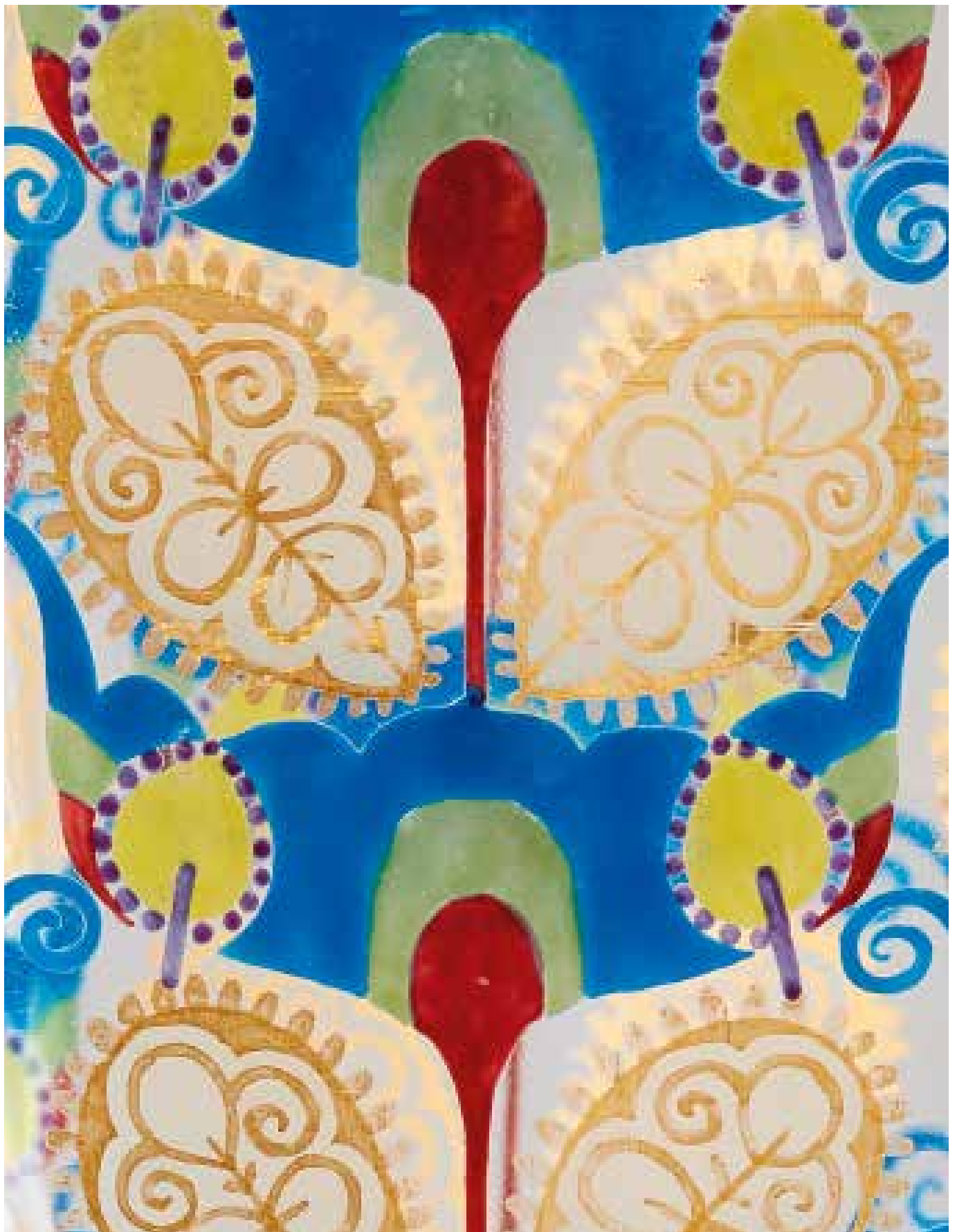
The model by Henri Louis Levasseur (1853-1934), cast Paris.

Signed H. LEVASSEUR, foundry stamp SOCIETE DES BRONZES DE PARIS and no. 848.

H 50 cm.

€ 1,000 - 1,500







124

**A BOHEMIAN GLASS GOBLET AND COVER**

Czech Republic, Novy Bor, Haida and Johann Oertel Glass Art School, circa 1914.

Clear glass with matte etching, polychrome enamel decor and gilding.

H 29 cm.

Literature

Cf. Bröhan (ed.), *Glaskunst der Moderne*, Munich 1992, illus. 235, illus. 104. Cf. cat. *Das Böhmisches Glas 1700-1950*, vol. IV, Passau 1995, illus. IV.444 ff.

€ 600 - 800

125

**A PAIR OF MARIUS ERNEST SABINO GLASS "CASCADE" TABLE LAMPS**

1920s/1930s.

Moulded clear glass with matte etching on gilt bronze base with replaced wiring. Signed SABINO 4645 PARIS DÉPOSÉ.

H 64 cm.

€ 2,000 - 3,000



126

**A PAIR OF LIMOGES PORCELAIN BOOKENDS FORMED AS NATIVE AMERICANS**

Designed by Camille Tharaud, circa 1925.

Underglaze stamped Tharaud mark, green stamped CT mark, Limoges France.

H 19 cm.

€ 600 - 800





127

**A PALM TREE STANDING LAMP**

Italy, 20th C.

Gilt and tin-plated sheet metal,  
travertine, wiring.

H 177, W 66 cm.

€ 1,000 - 1,500



† 128

**A PAIR OF ART DECO STYLE CONSOLE  
TABLES**

Palisander veneer on palisander core,  
chrome-plated metal mountings.

H 93, W 131, D 29.5 cm.

€ 2,000 - 3,000



129

**AN ART DECO STYLE COFFEE TABLE**

20th C.

Painted and lacquered hardwood with gilding and veneer. Decorative Art Deco style table with two table tops separated by four golden spheres.

H 59, D 90 cm.

€ 500 - 1,000



130

**AN ISAMU NOGUCHI EBONISED WOODEN COFFEE TABLE**

Designed in 1944.

Scratches to the glass top, the wooden edge chipped.

H 30, W 127, D 91 cm.

€ 1,200 - 1,500





131

**TWO CAMILLE FAURÉ ENAMEL VASES**

Limoges, after 1924.

Silver plated metal, opaque decor in polychrome translucent enamel over silver foil. Bleuet model and preliminary design. Gold and silver signature C.FAURÉ. Limoges.

H 18.1 and 9.8 cm.

€ 1,000 - 1,500



132

**A PAIR OF WMF GALVANIZED SILVER-PLATED BRASS VASES**

Geislingen, Württembergische Metallwarenfabrik, mid-20th C.

WMF mark with EPBRASS GERMANY. With minimal wear.

H 24.7 cm.

€ 200 - 300



133

**A PAIR OF WMF IKORA VASES**

Geislingen, Württembergische Metallwarenfabrik, circa 1929.

Brass/copper with polychrome patina. Model no. 15/1001. Unmarked.

H 26.3 cm.

€ 700 - 800





134

**A PIERO FORNASETTI FOLDING  
SCREEN**

Milan, 1991.

Colour printed wood, lacquered and hand-painted, black lacquer, metal mountings. Four panels on eight rollers. Signed to the lower right: FORNASETTI - MILANO No 1 di 5/91. Minimal chips to the outer corners.

H 205, W of each panel 50 cm.

Literature

Illus. in: Mauriès, Fornasetti Designer of Dreams, London 1991, reprint 2006, p. 190.

€ 3,000 - 4,000

# Conditions of Sale

## I. In General

The art auction house, Lempertz N.V. (henceforth referred to as 'Lempertz') conducts public auctions as commissioning agent in its own name and on behalf of the accounts of the submitter. The identity of the submitter remains in principle unknown.

These conditions of sale are applicable to all contracts concluded by Lempertz. Anyone who makes a commitment with Lempertz or who attends an art auction, viewing day or any other similar event, acknowledges and accepts these conditions of sale.

These conditions of sale are originally drawn up in the Dutch language. In case of conflict or discordance between the Dutch version and the translated version, the Dutch version is conclusive.

The lots are sold in the state in which they are found at the moment of the allocation ('as is'). The absence of any reference to the state of the lot does not mean that the lot is in a good state or is free from damages, defects or restorations.

The United Nations Convention on Contracts for the International Sale of Goods is not applicable.

## II. The Auction process & the process of bidding

### II.1. Submission of bids

**1. Bids in attendance** – The floor bidder receives a bidding number on presentation of his identity card. Lempertz reserves the right to grant entry to the auction. Lempertz reserves the right to deny access to her premises or participation in the auction.

**2. Bidding in one's own name and on one's own account** – Every bidder is considered to act in his own name and on his own account and is personally liable for making the payment.

**3. Bids in absentia** – Bids can also be submitted either in writing, telephonically or via the internet. The placing of bids in absentia must reach Lempertz at least twenty four (24) hours before the beginning of the auction to ensure the proper processing thereof.

The lot must be mentioned in the bid placed by the bidder, together with ticket number and lot description. In the event of ambiguities, the listed ticket number becomes applicable. The instruction to bid must be signed by the bidder. The buyer does not have a right of withdrawal (art. VII 53,11° and VII 73,11° Belgian economic law code).

Telephonic bids – Lempertz cannot vouch for the establishment and maintenance of a connection. In submitting a bid placement, the bidder declares that he agrees to the recording of the telephone conversation.

Bids via the internet – Lempertz only considers bids via the internet if the bidder has registered himself on the internet website beforehand. Lempertz treats these bids in the same way as placed bids in writing. Lempertz cannot vouch for the establishment and maintenance of a connection.

**4. Bank guarantee and other guarantees** – Lempertz has the right to require a bank guarantee or any other guarantee from the bidder to prove his creditworthiness.

**5. Obligation to provide information (anti-money laundering legislation)** – The bidder provides a copy of the identity documents of the bidder and, as the case may be, of the actual buyer on whose account the bidder occurs.

### II.2. Carrying out the auction

**6. Allocation** – The hammer will come down when no higher bids are submitted after three calls for a bid. In extenuating circumstances, Lempertz is entitled to refuse the acceptance of a bid or to reserve the allocation.

The bidder, who places the highest bid (the buyer), himself or through a third person, buys the lot at the hammer price. The sales contract is concluded between Lempertz and the buyer.

**7. Bids for an absentee bidder** – Bids for absentee bidders are only played to an absolute maximum by Lempertz if this is deemed necessary to out-bid another bid.

**8. Reserve** – Lempertz can bid on behalf of the submitter up to the agreed limit without revealing this and irrespective of whether other bids are submitted.

**9. No liability of Lempertz** – Even if bids have been placed, Lempertz is not liable if the hammer has not come down, except in the case of wilful intent.

**10. Dispute or error with respect to the allocation** – Lempertz decides to whom the lot is allocated in case of error or dispute with respect to the allocation.

If several individuals make the same bid at the same time, and after the third call, no higher bid ensues, then the case is decided by lot/fate.

If a higher bid that was submitted on time, was erroneously overlooked and immediately queried by the affected bidder, or if any doubts arise regarding its allocation, Lempertz can cancel the sale and reoffer and resell the lot in dispute.

**11. The refusing of bids** – Lempertz reserves the right to refuse certain bids.

**12. Lempertz's discretion** – Lempertz has the right at its absolute and sole discretion to withdraw any catalogue lots from the sale, to offer any lot in an order different from that given in the catalogue, to transfer the catalogue lots to a later auction, and to divide or combine any catalogue lots.

**13. Once a lot has been knocked down, the successful bidder is obliged to buy it** – The bidder to whom the lot was allocated, is obliged to buy the lot at the purchase price. If a bid is accepted conditionally, the bidder is bound by his bid until four (4) weeks after the auction unless he withdraws from the conditionally accepted bid at the latest one day after the auction.

**14. Transfer of ownership and risk** – The risk relating the allocated lot is directly transferred to the buyer upon the fall of the hammer. The transfer of ownership to the buyer takes place after the reception of the full purchase price by Lempertz.

## III. The Completion of the auction transaction after the allocation of the lots

**15. Calculation of the purchase price** – The purchase price consists of the hammer price, plus the premium, the VAT and the resale right.

**16. Buyers' premium** – The Buyer pays a premium of 24 % calculated on the hammer price up to a hammer price of € 400.000 and 22 % on any amount surpassing € 400.000.

**17. VAT** – The Buyer pays 21 % VAT on the premium (margin scheme – article 58 §4 W.BTW). The Buyer pays a VAT of 21% on the net invoice price (hammer price + premium) for the lots which are characterized in the Catalogue by an asterisk ( \* ) (normal VAT regime).

The exports to third countries (i.e. non-EU) are exempted from VAT, and so will be exports made by companies from other EU member states if they state their VAT identification number.

If an auction participant personally exports a lot to a third country (i.e. non-EU), Lempertz refunds the VAT as soon as Lempertz has received the proof of export and import, and provided that it was included in the purchase price.

**18. Reservation for invoices** – An invoice issued during the auction or immediately after the auction requires verification. Lempertz cannot be held liable for errors in these invoices.

**19. Payment** – Successful bidders attending the auction in person pay the purchase price to Lempertz immediately after the auction. The purchase price is immediately due and payable, also for buyers who did not attend the auction in person.

Bank transfers are to be made exclusively in Euros. Cheques cannot be accepted. When the purchase price amounts to €3.000,00 or more, the buyer cannot pay in cash (anti-money laundering legislation). This also applies when the purchase price of different lots together amounts to €3.000,00 or more.

The payment is not deemed to have been effected before Lempertz has received it in cash or before the bank account of Lempertz has been duly credited.

The payments of the buyer to Lempertz always firstly serve for the settlement of the oldest outstanding debt of the buyer to Lempertz.

**20. An invoice corresponding to another client** – The request to issue an auction invoice in the name of a client other than the bidder has to be made immediately after the auction. Lempertz reserves the right to refuse such a request. The bidder and the buyer are jointly and severally bound by all obligations arising from that bid.

**21. Late payment and non-payment** – In case of late payment, interests amounting to 1% of the purchase price a month are, automatically and without any prior notice of default, charged from the due date onwards.

In case of non-payment within five (5) working days after the auction, Lempertz is entitled (at its discretion):

- o to insist on performance of the agreement; and/or
- o to dissolve the purchase agreement by simple written notification, without any prior notice of default and without any intervention by the courts. Lempertz can reoffer and resell the lot at an auction; and/or
- o to claim damages for non-performance from the buyer in default, such as – but not limited to – the payment of the difference between the agreed purchase price and the new purchase price of the lot after a new auction, plus the cost of resale. Under no circumstances the defaulting buyer is entitled to the possible surplus when the lot is sold at a higher purchase price at the new auction; and/or
- o to retain the lot as well as any lot allocated to the buyer at the same auction or at any other auction. Lempertz has the right to release the lots only when the total amount due for all the lots has been duly paid. Lempertz can transport, store and insure the lots at the expense of the buyer.

Lempertz has the right to reject or not take into account any bids placed by or on the account of the defaulting buyer during future auctions.

**22. Collection of purchased lots** – The buyer is obliged to collect the purchased lot immediately after the auction. The lot will not be surrendered to the buyer until the reception of full payment by Lempertz. Lempertz is not liable for the purchased lots, except in the case of wilful intent.

**23. Transport, dispatch or shipping** – Every transport, dispatch or shipping of purchased lots is organised by the buyer on his own responsibility. Without any exception the transport, dispatch or shipping takes place at the expense and the risk of the buyer.

**24. Failure to collect purchased lots** – In case the buyer does not collect the purchased lots within four (4) weeks after the auction, Lempertz is entitled to store and insure the not-collected lots at the expense of the buyer. In that case, the store and insure costs are 1% of the hammer price a month. Lempertz is not liable in the event of loss or damage, except in case of intentional acts.

#### IV. State of the purchased lots

**25. The Buyer' duty to investigate** – All lots put up for sale at the auction can be viewed and inspected prior to the auction. The buyer undertakes to inspect and investigate the lots before the auction. The buyer is considered to be fully and personally informed at its own risk about the state and quality of the lots, as well as about the authenticity of the lots and the conformity of the lots with the description in the catalogue. The buyer bears the risk of the identification of the lot.

**26. The awareness of the buyer** – The buyer acknowledges that it is not possible for Lempertz to examine all lots in detail. The buyer acknowledges that Lempertz is reliant upon the information of the submitter for the description of the lots such as for example in the catalogue.

The buyer acknowledges that every statement in the catalogue, the brochures or any other publicity, as well as in any condition report from Lempertz, in relation to authorship, origin, creation, age, attribution, quality and state of the lot is only an opinion and not a fact. The buyer acknowledges that Lempertz does not warrant and cannot give any warranty as to the authenticity of the lot.

The buyer acknowledges that the lots submitted are usually from a certain age, so that it is impossible that the lots are in perfect condition.

**27. statements and descriptions of the lots** – All statements and descriptions in the catalogue and related specifications on the internet are compiled in good faith. They are derived from the status of the information available at the time of compiling the catalogue.

Every statement or description in the catalogue, the brochures or any other publicity, as well as in any condition report from Lempertz, in relation to authorship, origin, creation, age, attribution, quality and state of the lot is an opinion and not a fact and cannot be considered as a reality. The statements and descriptions in the catalogue are provided for information purposes only, without any warranty. The same applies for illustrations and images in the catalogue, as well as any other oral or written information.

The statements, descriptions and illustrations are no part of the contractual agreed characteristics. The certificates or certifications from artists, their estates or

experts are no part of the agreement, unless if they are explicitly mentioned in the catalogue text.

**28. The state of the lot at the moment of the allocation ('as is')** – The buyer purchases the lots in the state in which they are found at the moment of the allocation, with their defects and imperfections. The state of the lot is not always mentioned in the catalogue. The absence of any reference to the state of the lot does not imply that the lot is in a good state or that the lot is free from damages, defaults or restorations.

#### V. Copyright

**29. Photography and publicity** – The submitter and the buyer grant the right to Lempertz to photograph and publish each lot in its possession in relation to the auction and in any other relation. Lempertz acquires and preserves the copyright on all images and can use them at its own discretion, even after the lot has been sold.

#### VI. Liability and warranty

**30. The nature of the obligations** – The obligation of the buyer and the submitter resulting from the contractual relation are result obligations ('*obligation de résultat*'), unless expressly provided otherwise. The obligations of Lempertz arising from the contractual relation are best efforts obligations ('*obligation de moyen*').

**31. Joint and several liability** – The buyer, the bidder and anyone who buys for joint account, are jointly and severally liable for all obligations arising from the sale.

**32. No liability/warranty for the lots** – The buyer buys the lots in the state in which they are found at the moment of allocation, with their defaults and imperfections. Lempertz does not give any warranties in this regard. Lempertz cannot be held liable for the damages resulting from a default, a loss or a damage to the purchased lot, irrespective of the legal basis, except in the case of wilful intent.

**33. No liability for the catalogue or condition report** – Lempertz is not liable if the lots differ from the statements, descriptions and illustrations in the catalogue or from any other information (for example online). Lempertz is not liable for a condition report drawn up at the request of bidder.

**34. No liability/warranty for non-authenticity** – Lempertz does not warrant the authenticity of the lots and is not liable for non-authenticity of the lots, except in case of wilful intent. The liability for bodily injury or damages caused to health or life remains unaffected.

**35. Limitation of liability** – In any case the liability of Lempertz is limited to the total purchase price which was effectively paid by the buyer.

**36. Claims against the submitter** – In the event of variances from the catalogue descriptions which result in negation or substantial diminution of value or suitability of the lot, Lempertz is entitled to pursue its rights against the submitter through the courts. In the event of a successful claim against the submitter, Lempertz does only reimburse the buyer the total purchase price paid. Under no circumstances this amount exceeds the amount of the claim against the submitter which was granted and effectively paid.

Lempertz, has the right to transfer its claim for damages against the submitter for any damage arising from the inauthenticity of the auctioned lot to the buyer, without any further liability.

#### VII. Miscellaneous

**37. Place of performance** – The place of performance of the obligations resulting from the contractual relations is Brussels.

**38. Applicable law** – Belgian law is applicable to the contractual relations. The provisions of the United Nations Convention on Contracts for the International Sale of Goods (CISG) are not applicable.

**39. Dispute settlement** – All disputes resulting from or relating to the contractual relation will be resolved exclusively by the courts and tribunals of Brussels.

**40. waiver of set-off or merger confusion** – The buyer and the submitter waive their right to invoke set-off or merger confusion. The buyer is not entitled to invoke article 1653 of the Belgian Civil Code in relation to buyer's disturbance.

**41. Partial nullity** – If one or more provisions of these conditions of sale would be declared completely or partially null and void, then this nullity is limited to this provision and the remaining provisions of these conditions of sale are not affected, unless otherwise provided.

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# LEMPERTZ

1798

Absentee Bid Form auction 1137, Brussels  
The Modern Style, 9/17/2019

Lot	Title	Bid price €
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

The above listed bids will be utilized to the extent necessary to overbid other bids. The bids are binding, the listed catalogue numbers are valid. The commission and value added tax (VAT) are not included. The bidder accepts the conditions of sale. Written bids should be received by at latest the day before the auction. Telephone bidding is only possible for lots worth more than € 1.000,-.

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Telephone Fax E-Mail

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References and identification may be required for new clients

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Date Signature

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## Export

Exports to third (i.e. non-EU) countries will be exempt from VAT, and so will be exports made by companies from other EC member states if they state their VAT identification number. Persons who have bought an item at auction and export it as personal luggage to any third country will be refunded the VAT as soon as the form certifying the exportation and the exporter's identity has been returned to the auctioneer. Our staff will be glad to advise you on the export formalities.

Exports to countries outside the European Community are subject to the regulations of the 1970 UNESCO-Agreement.

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## CITES

Items marked † are subject to CITES export restrictions. For these items, export licences to non-EU countries are usually not granted. We don't sell ivory less than 50 years old.

All works of art of more than € 2,500 were compared with the database contents of the Art Loss Register Ltd.

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## Photographer

Robert Cusack, Cologne

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www.kaedesign.de, Cologne

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## Printer

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## Shipping Instructions

Lempertz SA is prepared to instruct Packers and Shippers on your behalf and at your risk and expense upon receipt of payment and instructions.

Please note that for logistical reasons the furniture (except the ones marked with †) will only be stored in Brussels until the 24 September. From 26 September, the pick-up point will be Lempertz Cologne, Kronengasse 1.

For information:

T +32.2.25140586 [bruxelles@lempertz.com](mailto:bruxelles@lempertz.com)

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