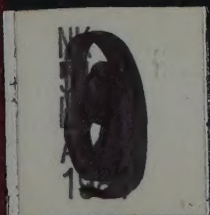


René Lalique et Cie.

LALIQUE GLASS

The Complete
Illustrated Catalogue
for 1932



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LALIQUE GLASS

THE COMPLETE ILLUSTRATED CATALOGUE
FOR 1932



LALIQUE GLASS

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FOR 1932

RENÉ LALIQUE et CIE.

THE CORNING MUSEUM OF GLASS, CORNING
in association with
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INTRODUCTION TO THE DOVER EDITION

In 1872, at the age of twelve, René Lalique (1860–1945) won his first design award at the Lycée Turgot in Paris. His seminal years as an art student occurred when the decorative arts in France were being infused with new ideas from abroad, the influence of Japanese art on the Impressionists was at its height in France, and the attitudes of the Pre-Raphaelites and William Morris were being felt as well. The exhibit of the work of Burne-Jones in 1892 was the talk of Paris and it was in part to become the source of the motifs used by the Symbolists. Lalique was affected not only by the ideas then current in Paris but also by those in the art world of London, for in the late seventies he was a student at both the École des Arts Décoratifs and the College of Sydenham in London.

A succession of his own shops in the Place Vendôme and on the Rue Royale brought Lalique to the attention of the social arbiters of his day, and he was to number among his patrons individuals as diverse as Sarah Bernhardt and Calouste Gulbenkian. In the 1890s he began his experiments with glass in his first shop on the Rue Thérèse; by 1911 glass had begun to predominate on the shelves of his Rue Royale atelier.

In many ways, 1911 was the *annus mirabilis* for design in French glass. Not only had glass as a medium become important to Lalique, but Maurice Marinot was also to establish himself in this year as a master of French studio glass. The factory that Lalique had opened two years previously at Combs-la-Ville, forty miles east of Paris, was well on its way in establishing him as one of France's grands verriers.

Lalique's factory closed during World War I and it was not until 1921, with the return of Alsace-Lorraine to French gov-

ernance, that he reopened, this time in Wingen-sur-Moder in the Bas Rhin. From then until the factory closed in 1937, the name of Lalique was synonymous with fine art glass not only in France but throughout the world. (Marc Lalique rebuilt his father's factories after World War II damage.)

In 1933 the Musée des Arts Décoratifs presented a retrospective exhibit of all of Lalique's work in various media, a signal honor for a living artist. In many ways, this exhibit and the 1932 publication of his *Catalogue des Verreries de René Lalique*, reprinted here, mark the high-points of his life as an artist in glass.

This catalogue of 1932 is one of the more important documents of the Art Nouveau and Art Deco movements. The illustrations of the 1,500 or more objects in glass from Lalique's workshop make the catalogue an invaluable resource for the collector or the scholar, as does the listing of the design numbers and the price of the selections (in 1932 French francs) in clear or colored glass.

Unfortunately, the *Catalogue* has not been readily available to the public. There are complete copies in the Library of the Metropolitan Museum of Art and the Library of The Corning Museum of Glass in Corning, New York, and a copy (minus the price-list page) in the Cooper-Hewitt Museum Library. It is with great pleasure, therefore, that The Corning Museum of Glass, in cooperation with Dover Publications, is able to make the work of René Lalique available as an inexpensive reprint to lovers of the decorative arts.

JOHN H. MARTIN
Deputy Director, Administration
The Corning Museum of Glass

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NOTE

Dover Publications is pleased to be able to make accessible to the public the extremely rare Lalique catalogue of 1932, a work of great importance to the connoisseur of art glass. The copy reproduced here, lent by the Library of The

Corning Museum of Glass, was damaged by the flood of 1972, creating imperfections on some of the pages. None of the flaws, however, obliterates the overall shape or design of any of the objects illustrated.

RENÉ LALIQUE

RENEWER OF DECORATIVE ART

At the same time that he satisfies the many people in France and abroad who deal in his objects, by publishing an illustrated catalogue of the art glass of which he is the creator, René Lalique gives his admirers and friends the richest occasion of reliving, merely by turning these pages and without any commercial concern, the hours of deep aesthetic joy that they received when they first beheld those objects endowed with such a lofty artistic value and such an imperishable charm of novelty.

Having myself followed Lalique's evolution since his earliest days as a jeweler through all the manifestations that have contributed to make the setting of our lives more pleasant, I cannot indeed forget that, no matter how widely distributed his works are thanks to industrial processes, he is first and foremost an artist and one of the artists of our generation who have done the most to assure a leading rank to the art of their country.

Yes, without ceasing to be an artist, René Lalique has become an industrialist. Is it imaginable that if Bernard Palissy or Benvenuto Cellini were living in the twentieth century, they would still practice their art in the way they did? The dogma of what might be called the "uniqueness" of the work of art will always be meaningful; but we are living in times when, as a result of the spread of artistic taste and the constant rise of the level of existence from the material standpoint as well as the general cultural standpoint, the fact that a work of art is unique and exists only in a single copy is of primary interest only to collectors and specialized art lovers. In any case, it is a certainty that the true "artistic" value of an object no longer consists exclusively in its rarity. For example, in what way would a drinking glass, a wine carafe, the platter of a crystal dessert set signed by Lalique be more harmonious in form, more charming in ornament, more beautiful in material, if there were only one, two or ten of them in the world? One thing has nothing to do with another.

The thing that made modern French decorative art feeble for such a long time, the thing that has made it take so long to gain acceptance not only among the public, the very broad public, but even and especially among the élite, was its lack of means to establish its production on an industrial basis. There were many artists who could create the models but the manufacturers, either through routine or through their habitual striving to make the least effort,

preferred to go on and on reproducing the old models, inspired (and generally very badly inspired) by the traditional styles, Louis XV and Louis XVI in particular, to which their success had been due.

In that way some of the most vigorous branches of French decorative art, glass, ceramics, goldsmithing, iron-work, which in the past had produced so many exquisite or magnificent works, which are still the pride of all museums in the world, had withered and dried up and were bearing nothing but dead fruit.

To understand and measure properly the importance of the role played by René Lalique in this rebirth or, to be more exact, resurrection of industrial arts in France, the riches and fertility of which were shown in the International Exposition of 1925, one need only recall the closing years of the nineteenth century, that is, the ten years or so that elapsed between the World's Fair of 1889 and that of 1900. Emile Gallé, of Nancy, ceramicist, glassmaker, cabinetmaker, had triumphed in 1889. René Lalique triumphed in 1900 as a jeweler.

The principal source of inspiration of the master jeweler was nature, interpreted with a striking freedom and familiarity and an exquisite feeling for color.

Gustave Kahn was correct when he wrote: "The principal characteristic of René Lalique is to have concentrated in the field of jewelry the attainments of all the plastic arts and the resources of all techniques, joined together by an innovator. Lalique is not simply a jeweler or a goldsmith; he is a painter, he is a sculptor, he is an enamelist, he is a metal engraver, he is a glassmaker." But all this, which of course is a great deal, would be nothing if Lalique were not gifted with the magnificent imagination and marvelous productivity without which there is no great artist—that is, great creator. And these are the two qualities—which by the way are really only one—that give him his exceptional, unique place in modern French art.

After the World's Fair of 1900, those who had only a superficial knowledge of Lalique's character and talent imagined that, having gained the triumphant success as a jeweler that I have just mentioned, he would specialize in the art of jewelry.

Now, Lalique had long been attracted by glassmaking. He had long thought that this unique material had not yielded all the results that could be obtained from it; he

believed that the uses to which this material could be put were practically unlimited; and, as we shall see, he was right.

Moreover, the experiments he had undertaken had been so successful that he could confidently plan the newest and boldest solutions. The large panels and bas-reliefs of cast glass that he had executed for the outer door and one of the inner doors of his home on the Cours-la-Reine turned out so well that he was encouraged to follow the path that he felt was possible and along which he felt himself irresistibly drawn.

But that was only the beginning; before long Lalique was organizing in a more original and personal manner the production plan necessary for a full yield from the two factories he had founded: the first in the neighborhood of Paris, at Combs-la-Ville, the second at Wingen in Alsace. This production was considerable from the artistic point of view as well as the industrial, these two points of view always being closely linked—an essential condition for success. What is especially remarkable here is the harmony that Lalique has constantly maintained between the two viewpoints, making completely sure that he was not sacrificing the first to the second, that is sacrificing spiritual to material interests, his prestige and convictions as an artist to the demands of his industrial success. Therefore, his art objects properly so called, the table services, lighting equipment, furnishings and decorative ensembles produced by his workshops, all bear the imprint of the same creative will, the same gifts of ingenuity, refinement, elegance and imagination that constitute his personality and are the dominant features of his talent.

Before studying each of the categories of works in which this personality and talent are so brilliantly expressed, I think it is useful to emphasize one of their principal characteristics, the one that makes it possible to distinguish the works of René Lalique so easily among the innumerable creations of modern French decorative art. I mean the sense of ornamentation that is peculiar to him and the predilection for ornament that is so much a part of him and dominates his entire output.

Today's fashion has no use for ornament. Bareness is the rule in the decorative arts. There are people who are literally made sick by the presence of an ornament on any object, a tablecloth, drapery, wallpaper, a piece of furniture, a lamp, etc. This is a type of snobbery just like any other and one that will soon be replaced by some other type. For, if it is true that an excess of ornament is blameworthy *a priori*, it is also true that by a well thought-out and judicious use of ornament, perfectly satisfying effects can be obtained; it is only a question of proportion. Certain art objects from Persia, from the Byzantine and Romanesque periods, Middle Ages and Renaissance are typified by a richness of ornament that takes nothing away from their artistic value.

These are the traditions that René Lalique is following in his loyalty to ornament; so who can blame him for doing so? Let's look only at the results; in art, only results count

and principles are meaningless. When Lalique, inspired by motifs from the plant or animal kingdom or by combinations of lines and masses without a particular meaning, composes a vase, a goblet, a lamp, a chandelier, a bowl, a carafe, when he has such a feeling for ensemble, logic and rhythm in conceiving the form, and the ornament suitable to that form and the purpose of the object, he is obeying reasons that escape us, he is yielding to impulses that we cannot analyze, he is possessed by what some writer has called "the irrepressible need to create." Consequently there is nothing systematic or mechanical in his art, but a charming spontaneity, an inexhaustible inventive verve, a miraculous diversity. It is amazing to see with what suppleness and freedom he develops his ornamental themes, something like certain musicians or modern poets who excel in suggesting impressions, sensations and dreams of extreme attractiveness by felicitous and unforeseen combinations of notes and words.

Let us now see how René Lalique applies this quite individual conception of decorative art and uses it to produce works so different in nature, purpose, proportions and technique.

Perhaps the area of his production in which Lalique exercises his creative facilities most freely is in the art object properly so called, the object devoid of any precise use, what Pharisees would scornfully call the "useless object" (if a beautiful thing can possibly be useless). Whether he chooses for his material colorless, polished or frosted glass, opaline glass or colored glass (black, smoky, jade-green, sapphire-blue, red, rainbow); whether he uses the technique of molded or cut glass or combines these two processes, his imagination knows no limits except those it sets itself in order to obtain perfection in achieving the dream by which it was obsessed in relation to the mass of the object, its general form and the role it is to play decoratively speaking in view of the total effect sought after. And some of these vases, fruit bowls, basins, bud vases, urns seem to have been sculptured, modeled from blocks of precious stone. In some cases, the glass takes on the hardness and cutting edge of metal; in other cases, the dense and clear-cut opacity of certain minerals; in other cases, the look of an unknown, mysterious, undefinable material reminiscent of the skin of fruits or the flesh of flowers; in yet other cases, an unusual brilliance, a sovereign splendor that equals the brilliance and splendor of the most radiant sea shells. And yet in all these cases, one can never forget that the material is actually glass.

The same remark applies to another category of art objects recently created by the magician Lalique: I mean the animal figurines he has just created, which seem to me fully worthy of a place in the showcases of collectors and on the étagères of discriminating people alongside the most famous animal figurines in the world, those made in Japan and Denmark. Here Lalique reveals himself as an animal artist of the first order, expert in rendering in significant strokes the general and typical bearing, the familiar

and characteristic movements of those of our lesser brothers toward which he has felt especially attracted. Some of Lalique's animals, even though they are not yet very numerous, are large-size species: an elephant, a rhinoceros, a bison, an ox, a reindeer, modeled with rare expansiveness and charming wit, and singularly educational, their reduced proportions clearly pointing out their actual mass and their respective shapes. Among the feathered tribe, there are pigeons and sparrows, greedy and plump, that are so lifelike and faithful to reality that you expect to hear the pigeons coo and the sparrows chirp. The clear glass of which these animals are made suits them to perfection; there is nothing surprising about that—they weren't conceived to be executed in any other material and it is impossible to imagine them made of bronze or earthenware.

Let us hope that Lalique wastes no time in expanding this new area of his activity. I say the same about the statuettes of women that I recently saw appearing in his workshop. They are objects of the most winning charm and the most exquisite artistic quality.

Thus, every day, the great master of glass enriches his treasury for our greater joy, for the greater joy of the greatest number and for his own joy.

But although it is certainly very important to make available to the greatest number of purchasers art objects, true art objects, at a price at which such people had previously been offered the very opposite, that is, a thousand knick-knacks of the most dubious taste, as devoid of artistic value as of material value, as poor in conception as in execution and material, and suitable only to corrupt the aesthetic sense of the masses, it is, I believe, no less important to make available to the public objects of daily use as beautiful in form as in execution at moderate prices.

The showcases of the great museums of decorative art testify to the fact that our ancestors were surrounded in their life by everyday objects that were all art objects. Were they aware of this or not? It hardly matters; the fact is assured.

Recalling these blessed eras, the great Anglo-American painter Whistler, in one of his lectures, summoned up the image of the primitive warrior or plowman returning home and receiving a refreshing drink in a perfectly made goblet. What other goblet could he have been offered? There weren't any others. "The common people lived among marvels of art, ate and drank from masterpieces; there was no article of everyday use, no luxury article, no needful object that had not been designed by a master and made by his workmen." And I might add that the same was true up to the end of the eighteenth century. And suddenly things changed. The world underwent the invasion of ugliness; machine technology aggravated the situation by deluging the entire universe with products that were as vulgar as they were pretentious. Who would have thought that it would be the same machine technology

that would save us from them? But for that to happen, it was necessary to accomplish the union of the artist and the manufacturer. The artist had to cease believing that it was unworthy of him to work for the manufacturer and the manufacturer himself had to consent to seek out the artist and work together with him... or finally, and this is the best situation of all in every respect, the artist had to become his own manufacturer.

Who can fail to see that the entire independence that Lalique gained by becoming an industrialist has allowed him, in his production of glassware for the table, to create wonders that would have been impossible if he had been subordinate to outside manufacturing techniques foreign to his conceptions, to equipment that did not belong to him personally, and to a personnel over which he did not have all the necessary authority and supervision?

Do you suppose that he could otherwise have improved and perfected certain techniques as he has done, obtained the fullest results from them as he has done, so that he has been able to place on the market the numerous models of table services sprung from his imagination and, one may even say, from his hands?

When mentally reviewing the productions of the past in the area that we have been discussing, glass table services, and seeing again in our memory the tumblers, carafes and pitchers made in the workshops of France, Italy, Germany, Spain and Bohemia since the Renaissance, we find it impossible at first that an artistic glassmaker could invent anything new. We forget that the combinations that the form of an object permits are almost infinite, almost unlimited. Lalique proved this by actually producing a great variety of models whose specific source in the past cannot be pointed out. It is a question of proportion, no doubt, because everything in art is based on that.

What is strange and surprising is, that after creating so many other table services, Lalique can still be original with each new one. The reason is that he is always logical and rational and abhors eccentricity, that his art is primarily natural, as natural as possible.

Having reached total mastery, the full possession of the resources of his trade, having in fact broadened the technical possibilities of the art of glass, it would be surprising if Lalique did not desire to extend the field of his experiments beyond anything attempted so far in the use of this flexible and living material.

At the Exposition of Modern Decorative and Industrial Arts in Paris in 1925, Lalique gave a brilliant demonstration of the innumerable applications of glass in architecture and interior decoration. The entire arrangement of the perfume section at the Exposition, the decoration of the dining room in the Sèvres porcelain exhibit and the monumental fountain located in front of the entrance to the Court of Trades were all done by him. As for his own pavilion, in its conscious and refined simplicity it was truly a product of his supple and strong talent, simultaneously based on a sense of proportion and a readiness to be

bold. The white marble floor slabs, the light-colored wood in the ceilings, the glass doors stamped with silvery flowers, the ironwork of the showcases, the large glass ceiling light, all sparkled, sang and lived a glistening and gentle, weightless and enchanting life of its own, as if in a fairy palace.

No one will be surprised to hear that a success like that enjoyed by Lalique at the 1925 Exposition—which was no whit less than that he had enjoyed in 1900—has been rich in consequences. I wish I had the room to describe adequately the interior decoration ensembles with which Lalique has enriched modern art since 1925.

The productivity and diversity of René Lalique's talent, the richness of his imagination are inexhaustible.

The man who handles matter and molds it for such different purposes, who adorns human dwellings with charming forms and decorations, who composes such precious bouquets of light and glass to illuminate our hours of leisure and meditation, who clothes the walls of our homes with such exquisite adornments and creates heavenly décor for the greater joy of our eyes and spirit, is truly a magician.

Was I not right when I said a moment ago that among all his artist-decorator colleagues Lalique is the one who has contributed the most to placing French decorative art in the forefront of world production of decorative art?

Gabriel Mourey

CATALOGUE
DES VERRERIES DE
RENÉ LALIQUE

EXPOSITION PERMANENTE :
24, PLACE VENDÔME, PARIS
VENTE EN GROS :
40, COURS ALBERT 1^{ER}, PARIS

PARIS. MARS 1932
RENÉ LALIQUE & C^{IE}
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RENÉ LALIQUÉ

Rénovateur de l'Art Décoratif

En même temps qu'il donne satisfaction aux dépositaires de ses œuvres en France et à l'Étranger, par la publication d'un catalogue illustré des verreries d'art dont il est le créateur, René Laliqué fournit à ses admirateurs et à ses amis, la plus précieuse occasion de revivre, en parcourant les pages, sans aucun souci d'ordre commercial, les heures de vive joie esthétique que leur procura l'apparition de ces objets doués d'une si haute valeur d'art et d'un charme de nouveauté irrésistible.

Ayant suivi, moi-même, depuis ses débuts comme joaillier, l'évolution de Laliqué à travers toutes les manifestations qui ont contribué à rendre plus plaisant le décor de la vie, je ne puis oublier, en effet, que, quelque grande que soit la diffusion de ses œuvres grâce aux procédés industriels, il est avant tout un Artiste et l'un des artistes de notre génération qui a le plus fait pour assurer à l'art de son pays le premier rang.

Oui, sans cesser d'être un artiste, René Laliqué est devenu industriel. Peut-on imaginer que s'il vivait au vingtième siècle, un Bernard Palissy, un Benvenuto Cellini pratiquerait son art comme il l'a pratiqué ? Le dogme de ce que l'on pourrait appeler « l'unicité » de l'œuvre d'art aura toujours sa raison d'être ; mais nous vivons en un temps où, par suite de la diffusion du goût artistique, de l'élévation constante du niveau de la vie, tant au point de vue matériel qu'au point de vue de la culture générale, nous vivons en un temps, dis-je, où le fait

qu'une œuvre d'art soit unique, n'existe qu'à un seul exemplaire, présente surtout de l'intérêt aux yeux des amateurs et des collectionneurs : Il est certain, en tout cas, que la véritable valeur « artistique » d'un objet ne consiste plus, exclusivement, dans sa rareté. En quoi, par exemple, un verre à boire, une carafe à vin, l'assiette d'un service à dessert en cristal, signé de Laliqué, serait-il plus harmonieux de forme, plus charmant de décor, plus beau de matière, s'il n'y en avait qu'un, ou deux, ou dix au monde ? Ceci n'a rien à voir avec cela.

Ce qui a fait la faiblesse de l'art décoratif français moderne pendant si longtemps, ce qui a fait qu'il a mis si longtemps à s'imposer non seulement au public, au grand public, mais même et surtout à l'élite, c'est de n'avoir pas eu les moyens d'établir sa production sur des bases industrielles. Il y avait bien des artistes pour créer des modèles mais les fabricants, soit par esprit de routine, soit par habitude du moindre effort, préféreraient reproduire indéfiniment les vieux modèles, inspirés (et généralement fort mal inspirés) des styles anciens, Louis XV et Louis XVI en particulier, auxquels ils avaient dû leur succès.

C'est ainsi que quelques-unes des branches les plus vigoureuses de l'art décoratif français, la verrerie, la céramique, l'orfèvrerie, la ferronnerie qui, dans le passé, avaient engendré tant d'œuvres exquises ou magnifiques — lesquelles sont encore l'orgueil de tous les musées du monde — s'étaient atrophiées, desséchées, ne portaient plus que des fruits morts.

Pour bien comprendre et mesurer l'importance du rôle joué par un René Lalique dans cette renaissance, ou, pour être plus exact, dans cette résurrection des arts industriels de la France qui a montré, à l'Exposition Internationale de 1925, toute sa richesse et sa fécondité, il suffit d'évoquer les dernières années du dix-neuvième siècle, c'est-à-dire, les quelque dix ans qui s'écoulèrent entre l'Exposition Universelle de 1889 et l'Exposition Universelle de 1900. Emile Gallé, céramiste, verrier, ébéniste, nancéen, avait triomphé en 1889; René Lalique triompha, en 1900, comme bijoutier.

La principale source d'inspiration du maître-bijoutier était la nature, interprétée avec une liberté et une familiarité saisissante, un sentiment de la couleur. exquis.

Gustave Kahn a eu raison d'écrire que la « caractéristique principale de René Lalique, c'est d'avoir fait converger vers le bijou les efforts de tous les arts plastiques, les moyens de toutes les techniques, mariées par un novateur. Lalique n'est simplement ni joaillier, ni orfèvre; il est peintre, il est sculpteur, il est émailleur, il est ciseleur, il est verrier ». Mais tout cela, qui, certes, est beaucoup, tout cela ne serait rien si Lalique n'était pas doué de la magnifique imagination et de la prodigieuse fécondité sans lesquelles il n'est point de grand artiste, c'est-à-dire de grand créateur. Et ce sont ces deux qualités qui, d'ailleurs, n'en font qu'une, qui lui assignent une place exceptionnelle, une place unique dans l'art français moderne.

Au lendemain de l'Exposition Universelle de 1900, ceux qui ne connaissaient que superficiellement le caractère et le talent de Lalique, purent imaginer qu'y ayant remporté, comme bijoutier, le succès triomphal dont je viens de parler, il se spécialiserait dans l'art du bijou.

Or, Lalique, avait depuis longtemps été attiré par le travail du verre; il pensait depuis longtemps que l'on n'avait pas encore tiré de cette matière unique tout le parti que l'on pouvait en tirer; il estimait que les emplois auxquels cette matière se prêtait étaient, en quelque sorte, illimités: et il avait raison, on le verra.

D'ailleurs, les recherches auxquelles il s'était livré avaient abouti à d'assez heureux résultats pour lui permettre d'enviesager, en toute confiance, les solutions les plus neuves et les plus hardies. Les grands panneaux et les bas-reliefs de verre coulé qu'il avait exécutés pour la porte extérieure et pour l'une des portes intérieures de sa maison du Cours-la-Reine étaient des réussites bien faites pour l'encourager dans la voie qu'il entrevoyait vers laquelle il se sentait irrésistiblement attiré.

Mais ce n'était là qu'un commencement et Lalique ne tardait pas à orienter de façon plus originale et plus personnelle la production nécessaire au plein rendement des deux usines qu'il avait fondées: la première dans les environs de Paris, à Combs-la-Ville, la seconde, à Wingen, en Alsace. Production considérable tant au point de vue artistique, qu'au point de vue industriel, ces deux points de vue restant toujours étroitement liés: condition essentielle de succès. Ce qui est singulièrement remarquable, ici, c'est l'harmonie que Lalique n'a jamais cessé de maintenir entre celui-ci et celui-là, veillant jalousement à ne point sacrifier le premier au second, c'est-à-dire les intérêts spirituels aux intérêts matériels, son prestige et ses convictions d'artiste aux exigences de sa réussite industrielle. Aussi, les objets d'art proprement dits, les services de table, les appareils d'éclairage, les ensembles mobiliers et décoratifs qui sortent de ses ateliers conservent-ils tous l'empreinte de la même volonté créatrice, des mêmes dons d'ingéniosité, de raffinement, d'élégance, de fantaisie qui constituent sa personnalité, d'éléments dominants de son talent.

Avant d'étudier chacune des catégories d'œuvres dans lesquelles se manifeste avec tant d'éclat cette personnalité et ce talent, il ne me paraît pas inutile d'en mettre en lumière un des caractères principaux, celui par lequel il se fait qu'entre les innombrables créations de l'art décoratif français moderne, celles de René Lalique se distinguent si aisément. Je veux parler du sens de l'ornementation qui lui est particulier et de la préférence pour l'ornement qui est la sienne propre et qui domine toute son œuvre.

La mode d'aujourd'hui condamne l'ornement : le nudisme est de règle dans l'art décoratif. Il est des gens que la présence d'un ornement sur un objet quelconque, couvert de table, tissu d'ameublement, papier peint, meuble, lampe, etc..., rend littéralement malades. Snobisme comme un autre, et qui sera bientôt remplacé par un autre. Car, s'il est vrai que la surcharge ornementale doit être à priori condamnée, il ne l'est pas que l'on ne puisse tirer de l'emploi réfléchi, judicieux de l'ornement des effets parfaitement satisfaisants : ce n'est qu'affaire de mesure. Certains objets d'art de la Perse, de l'époque byzantine et de l'époque romane, du moyen âge et de la Renaissance sont d'une richesse ornementale qui n'enlève rien à leur valeur artistique.

C'est de ces traditions que se réclame René Lalique en demeurant fidèle à l'ornement. Qui donc oserait l'en blâmer ? Ne regardons qu'aux résultats ; seuls, en art, les résultats comptent ; les principes ne signifient rien. Quand Lalique, en s'inspirant de motifs tirés de la flore ou de la faune ou de combinaisons de lignes et de volumes, sans signification aucune, compose un vase, une coupe, une lampe, un lustre, un bol, une carafe, quand il en conçoit avec autant d'unité, de logique, d'eurythmie, la forme et l'ornementation qui convient à cette forme et à la destination de cet objet, il obéit à des raisons qui nous échappent, il cède à des impulsions qu'il nous est impossible d'analyser, il est possédé de ce que je ne sais plus qui appelle « l'irrépressible besoin de créer. » Par suite, il n'y a rien dans son art de systématique, ni de mécanique, mais une spontanéité charmante, une verve inventive inépuisable, une diversité prodigieuse. C'est merveille de voir avec quelle souplesse et quelle liberté il développe ses thèmes ornementaux, un peu à la façon de certains musiciens ou de certains poètes modernes qui excellent à suggérer par d'heureuses et imprévues rencontres de notes et de mots des impressions, des sensations, des rêves d'une indicible séduction.

Cette conception de l'art décoratif, si individuelle, voyons maintenant comment René Lalique l'applique et en use pour

réaliser des œuvres si diverses et de caractère et d'emploi, de proportions et de technique.

□ □

En ce qui concerne l'objet d'art proprement dit, l'objet dénué de toute destination précise, ce que des pharisiens appelleraient avec mépris l'objet « inutile » (si tant est qu'il puisse exister une chose belle qui soit inutile) c'est peut-être dans cette branche de sa production que Lalique exerce le plus généreusement ses facultés créatrices. Qu'il adopte comme matière le verre blanc, brillant ou dépoli, le verre opalin, le verre de couleur : noir, fumée, vert jade, bleu saphir, rouge, le verre irrisé ; qu'il emploie la technique du verre moulé ou du verre taillé ou qu'il combine ces deux procédés, son imagination ne connaît de limite que celles auxquelles elle se contraind elle-même pour atteindre à la perfection en réalisant, selon le volume, la forme générale de l'objet, le rôle qui lui est assigné, décorativement parlant, en vue de l'effet cherché, le rêve dont elle était hantée. Et certains de ces vases, de ces coupes, à fruits, de ces vasques, de ces cornets à fleurs, de ces urnes, ont l'air d'avoir été sculptés, modelés dans des blocs de pierres précieuses. Et tantôt, ici, le verre prend la fermeté et le tranchant du métal ; tantôt, là, l'opacité dense et nette de certains minéraux ; tantôt ici, l'aspect d'une matière inconnue, mystérieuse, indéfinissable, qui évoque l'écorce des fruits ou la chair des fleurs ; tantôt, là, un éclat inouï, une splendeur souveraine qui égale l'éclat et la splendeur des coquilles les plus radieuses... sans que jamais, cependant, l'on puisse oublier que c'est de verre que tout cela est fait.

La même remarque s'applique à une autre famille d'objets d'art récemment créée par le magicien qu'est René Lalique : je veux parler de la ménagerie à laquelle il vient de donner le jour et qui me paraît entièrement digne de prendre place dans les vitrines des collectionneurs et sur les étagères des gens de goût, à côté des plus célèbres ménageries d'art du monde,

la japonaise et la danoise. Lalique s'y révèle un animalier de premier ordre, expert à fixer en traits significatifs l'allure générale et typique, le geste familier et caractéristique de ceux de nos frères inférieurs vers lesquels il s'est senti particulièrement attiré. Quelques uns des animaux de Lalique, pour peu nombreux qu'ils soient encore, sont des animaux d'importance : un éléphant, un rhinocéros, un bison, un bœuf, un renne, modelés avec une ampleur rare et un esprit charmant et singulièrement éducateurs, dans leurs proportions réduites, de leurs volumes réels et de leurs physiologies respectives. Parmi la gent ailée, des pigeons et des moineaux, gourmands et replets, si ressemblants et si vivants que l'on s'attend à entendre les roucoulements des uns et les pépiements des autres. Le verre blanc dont sont faites ces bêtes leur sied à merveille; rien d'étonnant à cela : elles n'ont pas été conçues pour être exécutées en une autre matière et il est impossible de les imaginer faites de bronze ou de terre céramique.

Souhaitons que Lalique élargisse, sans tarder, ce nouveau domaine de son activité. J'en dirai autant au sujet des statuettes féminines dont j'ai salué la naissance récente dans ses ateliers. Ce sont des objets du charme le plus prenant et de la qualité d'art la plus exquise.

Chaque jour, ainsi, le maître ès arts du verre enrichit son trésor pour notre plus grande joie, pour la plus grande joie du plus grand nombre et pour sa propre joie.

□ □

Mais, s'il est, certes, fort important de mettre à la disposition et à la portée du plus grand nombre des objets d'art, de véritables objets d'art au taux courant auquel lui était offert naguère tout le contraire, c'est-à-dire, mille bibelots du goût le plus équivoque, aussi dénués de valeur artistique que de valeur matérielle, aussi pauvres de conception que d'exécution et de matière et qui ne servaient qu'à corrompre le sens esthétique des masses, il ne l'est pas moins, à mon avis, de mettre à la

disposition du public des objets d'usage quotidien aussi beaux de forme que d'exécution à des prix moyens.

Les vitrines des grands musées d'art décoratif témoignent du fait que nos aïeux ne vivaient entourés que d'objets usuels qui étaient des objets d'art. En avaient-ils conscience ou non ? Peu importe : le fait est certain.

Rappelant ces époques bénies, le grand peintre anglo-américain Whistler évoquait, dans une de ses conférences, le retour du guerrier primitif ou du laboureur à qui l'on tend à boire dans une coupe parfaite. Quelle autre coupe aurait-on pu lui offrir ? Il n'y en avait pas d'autre. « Le peuple vivait dans les merveilles de l'Art, mangeait et buvait dans des chefs d'œuvre; pas d'article d'usage quotidien, de luxe ou de nécessité qui ne fût point sorti du dessin du maître et fait par ses ouvriers. » Et l'on peut dire que jusqu'à la fin du dix-huitième siècle il en fut de même. Et tout à coup les choses changèrent. Le monde subit l'invasion de la laideur; le machinisme aggrava la situation en inondant l'univers entier de productions vulgaires autant que prétentieuses. Qui aurait pu croire que ce serait le même machinisme qui nous en délivrerait ? Mais il fallait, pour cela, que fût accomplie l'union de l'artiste et du fabricant, que l'artiste cessât de considérer comme indigne de lui de travailler pour le fabricant et que le fabricant lui-même consentît à recourir à l'artiste et à collaborer avec l'artiste... ou, enfin, ce qui vaut mieux encore à tous les égards, que l'artiste devînt son propre fabricant.

Qui ne voit que l'indépendance entière que s'est assurée Lalique en devenant industriel lui a permis de réaliser, en ce qui concerne la production de ses verreries de table, des prodiges qu'il n'aurait pu réaliser s'il avait été tributaire de moyens de fabrications extérieurs, étrangers à ses conceptions, d'un outillage qui ne lui aurait pas appartenu en propre et d'une main d'œuvre sur laquelle il n'aurait pas eu toute l'autorité et toute l'action nécessaires ?

Croit-on qu'il aurait pu mener à bien, perfectionner, comme il l'a fait, certaines techniques, en tirer tout le parti qu'il en a

tiré — grâce à quoi il lui a été possible de lancer sur le marché les nombreux modèles de services de table sortis de son imagination et, on peut le dire, de ses mains ?

Quand on jette, par la pensée, un regard sur les productions du passé dans l'ordre de choses qui nous occupe, le service de table en verre, et que l'on revoit, par le souvenir, les verres à boire, les carafes, les aiguillères, sortis des ateliers de France, d'Italie, d'Allemagne, d'Espagne, de Bohême, depuis la Renaissance, il semble d'abord impossible qu'un artiste verrier invente rien de nouveau. L'on oublie que les combinaisons auxquelles se prête la forme d'un objet sont presque infinies, presque illimitées. Laliq ue l'a prouvé en donnant corps à une aussi grande diversité de modèles dont on ne pourrait dire d'aucun quelle est sa source dans le passé. Question de proportion, sans doute, car tout en art se résume là.

L'étrange et l'étonnant, c'est que Laliq ue parvienne, en créant, après tant d'autres, un service de table, à être original. La raison en est qu'il ne cesse jamais d'être logique et rationnel, qu'il a horreur de l'excentricité; que son art est, avant tout, naturel, aussi naturel que faire se peut.

□ □

Etant parvenu à l'entière maîtrise, à la possession totale des ressources de son métier, que dis-je ? ayant élargi les possibilités techniques de l'art du verre, il eut été surprenant que Laliq ue n'ambitionnât pas d'étendre le champ de ses expériences au-delà de ce qui avait été tenté jusqu'à ce jour par l'emploi de cette matière si souple et si vivante.

A l'Exposition Internationale des Arts Décoratifs et Industriels Modernes de Paris, en 1925, Laliq ue fit la démonstration éblouissante des innombrables applications du verre à l'architecture et

à la décoration intérieure. L'aménagement de la classe de la Parfumerie, la décoration de la Salle-à-Manger exposée par la Manufacture de Sèvres, la fontaine monumentale qui précédait l'entrée de la Cour des Métiers étaient signés de son nom. Quant au pavillon qu'il s'était réservé, il était bien, dans sa simplicité volontaire et raffinée, le produit de son talent souple et fort, épris de mesure et d'audace à la fois. Les marbres blancs du dallage, les bois clairs des plafonds, les portes de verre timbrées de fleurs argentées, les ferronneries des vitrines, le grand plafonnier de verre, tout cela étincelait, chantait, vivait d'une vie scintillante et douce, immatérielle, enchanteresse : l'on eut dit un palais féérique.

Qu'un succès comme celui que remporta Laliq ue à l'Exposition de 1925, nullement moindre que celui qu'il avait remporté à celle de 1900, ait eu des suites, ne surprendra personne. Que n'ai-je ici la place de faire état, comme il conviendrait, des créations de grande décoration dont Laliq ue a enrichi l'art moderne depuis 1925.

La fécondité, la diversité du talent de René Laliq ue, la richesse de son imagination, sont inépuisables.

L'homme qui manie la matière et la dompte à des fins si différentes, qui pare de formes et de décors charmants les demeures humaines, compose pour éclairer nos loisirs et nos méditations des bouquets de lumière et de verre si précieux, revêt les murs de nos intérieurs de si exquises parures et ordonne, pour la plus parfaite joie de nos yeux, et de notre esprit, des décors paradisiaques, est un véritable magicien.

N'avais-je pas raison en disant, tout à l'heure, que Laliq ue est, de tous ses confrères, artistes-décorateurs, celui qui a le plus contribué à mettre au premier rang, dans la production universelle des Arts Décoratifs, l'Art Décoratif Français ?

Gabriel MOUREY.

Boîtes et Bonbonnières (Boxes and Candy Dishes)

Numéro	Planche	Description	Blanc	Couleur	Numéro	Planche	Description	Blanc	Couleur
79	41	BOITE à cigares, Roméo (couvercle à glissière)	550		84	43	BOITE ronde Vallauris	450	185
80	41	— à cigares, Corona	600		85	45	— œuf poussins	410	
81	43	— ronde Saint-Marc		450	86	41	— ronde grande primevères (200 mm.)	275	325
82	45	— œuf pervenches	90	400			— carrée palmettes	240	
83	41	— carrée Sultane	350	450					

Bijouterie (Jewelry)

Bracelets

1326	87°	BRACELET extensible, 25 rondelles, dahlias	385	440	1333	86	BRACELET extensible, coqs	350	400
1327	87	— 32 rondelles, zig-zag	335	385	1334	86	— mésanges	350	400
1328	87	— 36 rondelles, plates	450	500	1335		— palmettes	350	400
1328	87	— 36 rondelles, plates émaillées			1336		— Renaissance	350	400
					1337		— griffons	350	400
					1338		— moineaux	350	400
					1339		— soleils	350	400
1329		— cerisier	550	600	1340	86	— mugnets, haut	400	450
1330	86	— poussins	350	400	1341	86	— — bas	400	450
1331	86	— fougères	350	400	1342		— Mauricette	350	400
1332	86	— sophora	350	400	1343		— créneaux	350	400

* Illustration du collier.

Colliers (Necklaces)

Numéro	Planche	Description	Blanc	Couleur	Numéro	Planche	Description	Blanc	Couleur
1500		COLLIER grosses graines, boules ovales, 12 motifs			1512	87*	COLLIER zig-zag, 85 motifs	900	1000
1505	85	— lierre	400	500	1513	87	— boules (dahlias et rondelles plates), 23 boules	950	1050
1509	85	— muguet, 20 motifs		450	1514		— lotus, 22 motifs		600
1510	85	— — 24 —		300	1515	87	— fougères, 22 —		600
1511	87	— dahlias, 60 —	800	900	1516	86	— décors divers	1500	

* Illustration du bracelet

Pendentifs (Pendants)

Numéro	Description	Blanc	Couleur	Numéro	Description	Blanc	Couleur
1631	PENDENTIF ovale, sirènes	150		1645	PENDENTIF cœur, figurine ailée	200	
1632	— — fuchias	150		1646	— — cupidon	185	
1638	— — figurine écharpe, de face	150		1647	— carré, 2 figurines et fleurs	150	
1639	— — figurine écharpe, de dos	150		1661	— rond, 2 danseuses	150	
1640	— — figurine ailée	200		1662	— — figurine dans les fleurs	150	
1641	— — figurine se balançant	200		1663	— — cigognes	150	
1642	— — rond, 2 figurines et fleurs	200					
1643	— — 3 papillons	150					
1644	— — 2 perruches	150					

Bouchons de Radiateur (Hood Ornaments)

Numéro	Planche	BOUCHON DE RADIATEUR	Blanc	Couleur	Numéro	Planche	BOUCHON DE RADIATEUR	Blanc	Couleur
1122		5 chevaux	280		1145	76°	Libellule, grande	385	
1123		comète	275		1146	75°	grenouille	245	275
1124		faucon	285		1147	88	Victoire	450	
1126	77°	archer	285		1152	76°	Longchamps	350	
1135	88	coq nain	400	435	1153	88	Epsom	350	
1136	75°	tête de bélier	285		1157	77°	sanglier	245	275
1137	76°	— de coq	420		1158	76°	perche	295	320
1138	76°	— d'aigle	400		1160	88	vitesse	420	460
1139	75°	— d'épervier	245	275	1161	77°	coq Houdan	370	400
1140	77°	— de paon	320	350	1164	77°	pintade	295	
1141	77°	lévrier	285		1181	112°	hibou	385	
1142	77°	St-Christophe	285		1182	112°	renard	635	
1143	77°	hirondelle	285		1183	112°	Chrysis	460	485
1144	88	libellule, petite	275						

* Illustrés sans monture.

Brûle Parfums à Alcool (Spirit-burning Censers)

2650	102	BRÛLE PARFUMS papillons	200	250		Système complet seul net	10,50
2651	102	— sirènes	200	250		Pastille	7,75
2652	102	— faune	400			Mèche et clou	1,25
2653	102	— carrousel	400			Tube verre	1,50

Buvards (Blotter Handles)

Número	Planche	Blanc	Couleur	Número	Planche	Blanc	Couleur
150	61	325		155	61	325	
	BUVARD grosses feuilles				BUVARD feuilles d'artichauts		
151	61	325		156	61	325	
	-- escargots				-- mânes		
152	61	325		157	61	325	
	-- cerises				-- 2 sirènes face à face, couchées		
153	61	325					
	-- faune et nymphe						
154	61	325					
	-- 2 sirènes enlacées, assises						

Cachets (Seals)

		Gravure :	1 lettre : 40 frs	2 lettres : 65 frs	3 lettres : 100 frs		
175	63	CACHET tête d'aigle	165	185	62	CACHET armes d'Angleterre	200
176	63	-- 4 figurines, face	100		62	-- double marguerite	185
177	63	-- -- angle	100		64	-- rond, 3 papillons	150
178	62	-- rond, bleuets	100	120	64	-- 2 perruches et fleurs	150
179	62	-- anneau; lézards	100		64	-- 2 figurines et fleurs	200
180	63	-- mouche	175		64	-- ovale, figurine ailée	200
181	63	-- statuette drapée	175	190	64	-- figurine	200
182	65	-- poisson	125	150		se balançant	
183	65	-- sauterelle	95	110	63	-- figurine, mains jointes	175
184	63	-- motif aigle (bouchon d'encrier)	325		63	-- victoire	65
185	63	-- -- souris --	325		64	-- ovale, sirènes	150
186	63	-- -- pigeons --	325		64	-- fuchsias	150
187	62	-- perruches	185		64	-- rond, cigognes	150
188	62	-- hirondelles	185		65	-- lapin	45
189	62	-- vase de fleurs	185		65	-- dindon	45
190	62	-- papillon, ailes fermées	175		65	-- chien	45
192	62	-- -- ailes ouvertes	175		65	-- renard	45
193	64	-- rond, figurine dans les fleurs	150		65	-- souris	45
194	64	-- rond, 2 danseuses	150		65	-- canard	45
						moineau	45

Cachets (Seals)

Numéro	Planche	CACHET	Blanc	Couleur	Numéro	Planche	Blanc	Couleur
221	108	naïade	70	70				
222	108	— pélican	45	45				
223	108	— pinson	50	50				
224	108	— caravelle	50	50				
225	108	— bélier	50	50				
226	108	— chamois	45	45				
227	108	— écureuil	80	80				
228	108	— faune	60	60				
229	108	— athlètes	55	55				
230	108	— 2 colombes	60	60				
231	108	— Nice	125					

Cadres (Frames)

250	67	CADRE 2 figurines et fleurs	600		258	67	CADRE inséparables	250	300
253	66	— mugnets	225	250	259	66	— étoiles	450	550
254	66	— bleuets	600		260	66	— lys	600	725
255	67	— Laurea	650		263	66	— guirlandes	225	250
256	67	— bergeronnettes	375	425	264	67	— naïades	300	
257	66	— hirondelles	275	325					

Cendriers (Ashtrays)

Numéro	Planche	CENDRIER	Blanc	Couleur	Numéro	Planche	CENDRIER	Blanc	Couleur
275	70	2 zéphyrus	65	75	299	71	PAQUERETTE	90	100
278	71	— archers	90	100	300	70	— Simone	80	90
279	71	— ovale feuilles	135	150	301	71	— Louise	90	100
280	70	— — Médicis	135	150	302	71	— Berthe	90	100
281	70	— carré Vézelay	60	80	303	69	— carré Anna	100	110
282	70	— octog. fauveltes	125	150	304	71	— rond Irène	90	100
283	68	— rond canard	60	70	305	70	— — Nicole	90	100
284	68	— — moineau	60	70	306	71	— carré Marsan	40	
285	68	— — lapin	60	70	307	69	— — Varèse	80	100
286	68	— — souris	60	70	308	69	— rond Sumatra	90	100
287	68	— — dindon	60	70	309	109	— — naïade	85	85
288	68	— — statuette de la fontaine	80	100	310	109	— — pélican	60	60
289	71	— octog. Alice	75	80	311	109	— — pinson	70	70
290	68	— rond chien	60	70	312	109	— — caravelle	65	65
291	68	— — renard	60	70	313	109	— — béliet	65	
292	71	— — Trianon	125		314	109	— — chamois	60	
293	69	— — Anthéor	110	135	315	109	— — écoreuil	95	95
294	69	— — Cuba	90	100	316	109	— — faune	75	
295	69	— — Tabago	90	100	317	109	— — dahlia	80	
296	70	— — Jamaïque	90	100	318	109	— — et papillon	130	
297	70	— — Grenade	90	100	319	109	— — athlètes	70	
298	69	— — Martinique	90	100	320	109	— — 2 colombes	75	75

Coffrets (Chests)

Numéro	Planche	Blanc	Couleur	Numéro	Planche	Blanc	Couleur
350				354		1650	
	COFFRET monnaie du pape	2400			COFFRET papillons		
	5 plaques				1 plaque		
351	-- papillons	2400		355	chrysanthèmes	1650	
	5 --				1 plaque		
353	-- monnaie du pape			356	figurines	3300	
	1 plaque	1650			5 plaques		

Coupes et Assiettes (Bowls and Plates)

375	COUPE sirènes	2200	2500	399	37	300	400
376	-- trépied, sirène	800	925	400	32	250	350
377	-- Martigues	900	1100	401	34	250	300
378	-- cyprins, plate		900	402	33	300	375
379	-- -- refermée		900	403	31	375	500
380	-- ondines, ouverte	185	200	404	35	200	225
381	-- -- fermée	185	200	405	35	160	225
382	-- lys satiné	160	200	406	34	900	900
383	-- volubilis	80	100	407	33	900	900
385	-- vasque, coquilles	165	235	408	35	200	225
387	-- sur pied, Clairvaux	250	275	409	37	160	900
388	-- -- Saint-Denis			410	36	800	900
	émail	250	275	411	35		
389	-- filix	160	250	412	31		
389	-- -- émail	250	300			1200	
390	-- gazelles	275	335	413	107	350	350
391	-- Saint-Vincent	325	450	414	107	400	400
392	-- Cernuschi	325	375	415	107	210	210
393	-- Armentières	375	425	3001	36	330	330
395	-- Vernon		65	3002	36	175	175
396	-- Mont-Dore		100	3003	39	225	260
397	-- véronique		90	3023	38	350	375
398	-- nonnettes		70	3100	39	140	140
					COUPE bol fleur	émail	
					Assiette Calypso		
					églantine		
					chasse chiens	émail	
					1 figurine et fleurs	--	
					ondines		
					filix		
					moqueurs		

Coupes et Assiettes (Bowls and Plates)

Numéro	Planche	Blanc	Couleur	Numéro	Planche	Blanc	Couleur
3210	37	60	100	3223	34	100	100
	COUPE dahlias				COUPE gui n° 1 émail		
3213	39	60	100	3224	34	80	80
	— chicorée				— n° 2 (205 mm.)		
3223	34	100	100	3224	34	80	80
	— gui n° 1 (240 mm.)				— n° 2 émail		

Encriers (Ink wells)

425	73	75	80	433	72	300	350
	ENCRIER nénuphar				ENCRIER r o n d escargots		
426	73	325	350	434	74	375	425
	— 3 papillons				— 4 sirènes		
427	73	750	875	437	72	275	325
	— biches				— Cernay		
428	72	750	750	438	74	1800	
	— plateau aigle				— rectang. Colbert		
429	72	750	750		(50 épreuves)		
	— souris				— Sully	350	400
430	72	750	750	439	74	650	750
	— pigeons				— Mirabeau		
431	72	325	375	440	73		
	— r o n d mères				(couvercle & glissière)		
432	74	300	350				
	— serpents						

Flacons (Bottles)

Numéro	Planche	Blanc	Couleur	Numéro	Planche	Blanc	Couleur
475	51	185	200	502	51	50	
476	52	150		503	52	100	
477	53	100		504	53	80	
478	51	80		505	53	300	
482	53	200		506	52	80	
483	51	80		507	52	130	165
484	52	80		508	51	65	80
485	51	50		510	53	185	
486	53	80		511	52	350	
487	52	200		512	52	350	
488	53	250		513	53	50	
489	53	350		514	51	115	140
490	53	450		515	52	45	55
491	52	100	125	516	51	45	55
492	53	200		517	52	80	100
493	51	500		518	51	25	
494	51	225	250	519	53	100	125
495	54	225	250	520	53	45	55
496	53	250		521	51	55	65
497	52	35		522	52	70	80
498	52	110		523	53	40	50
499	52	150		524	51	80	100
500	52	165		525	102	125	
501	51	225		526	102	150	

Garnitures de Toilette (Toilet Sets)

Numéro	Planche	Blanc	Émail	Numéro	Planche	Blanc	Émail	
575	56	140	150	600	54	70	75	
576	56	120	130	600	54	80	80	
577	56	100	110	601	54	60	65	
578	—	95	105	601	54	70	70	
579	56	60	65	602	54	50	55	
580	56	140	150	602	54	60	60	
581	56	120	130	603	54	65	70	
582	56	120	130	603	54	75	75	
583	56	100	110	604	54	55	60	
584	56	120	130	604	54	65	65	
<i>Se fait en verre transparent ou satiné</i>								
590	55	130	140	605	54	40	45	
591	55	120	130	605	54	50	55	
592	55	100	110	606	54	30	35	
593	55	80	90	607	54	40	40	
594	55	110	120	608	54	50	55	
595	55	95	105	608	54	60	60	
596	55	80	90	609	102	180	190	
597	55	50	55	610	102	170	180	
598	55	110	120	ENFANTS flacon				800
599	55	80	90	boîte				800
<i>Myosotis (bouchon figurine)</i>								
				611	57	800	900	
				flacon n° 1				800
				612	57	700	800	
				— n° 2				700
				613	57	600	700	
				— n° 3				600
				614	57	800	900	
				boîte n° 1				800

Garnitures de Toilette (Toilet Sets)

Numéro	Planche		Blanc	Émail	Numéro	Planche	Blanc	Émail
615	115	DAHLIA	115	125				
616	115	—	90	100	flacon n° 1			
617	115	—	65	75	— n° 2			
618	115	—	40	50	— n° 3			
619	115	—	140	150	— n° 4			
620	115	—	90	100	boîte n° 1			
621					— n° 2			
622								
623	114	DUNCAN	150	160	flacon n° 1			
624	114	—	130	140	— n° 2			
625	114	—	110	120	— n° 3			
626	114	—	90	100	— n° 4			
627	114	—	150	160	boîte n° 1			
628	114	—	130	140	— n° 2			
629	114	—	60	60	épinglier			
630	114	—	100	100	coupe à peignes			
631	114	—	80	80	bol à éponge			

Jardinières (Flower Bowls)

Numéro	Planche	Blanc	Couleur	Numéro	Planche	Blanc	Couleur
3460	92	JARDINIÈRE	acanthés			500	
3461	92	—	Saint-Hubert			800	
3462	92	—	mésanges			1000	

Miroirs (Mirrors)

675	59	MIROIR	Narcisse couché	682	59	MIROIR	ovale, tête	250
677	58	—	rond, 2 oiseaux	683	59	—	Narcisse debout	250
678	58	—	— 2 chèvres	684	58	—	rond, muguets, gland de soie	550
679	58	—	— 3 paons, gland de soie	685	60	—	grand, églantines	2800
680	59	—	ovale, sauterelles	686	60	—	— épines	2800
681	59	—	Psyché					

Motifs Décoratifs (Decorative Objects)

Numéro	Planche	Description	Blanc	Couleur	Numéro	Planche	Blanc	Couleur
1100	90	GROS POISSON vagues	2200	2450	1150	93	125	
1100	90	— — vagues sur socle bronze monture électrique			1151	93	125	
1101	90	— — algues	2750	3000	1154	92	250	
1101	90	— — algues sur socle bronze monture électrique	2000	2250	1155	92	250	
1106	91	MOTIF hirondelles, socle verre	2725	2975	1156	92	250	
1107	91	— — — bronze	1300		1165	93	125	
		— — bronze seul			1166	93	125	
1108	92	— — 4 danseuses, socle bronze	350		1167	93	125	
1108	92	— — 4 danseuses, socle bronze, mont. électr.	1200		1169	91	10000	
1109	89	SURTOUT 2 cavaliers, socle bronze monture électrique	1300		1170	90	3000	
1110	89	— — 3 paons, socle bronze, monture électrique	8000		1171	90	2800	
1111	92	OISEAU DE FEU	8000		1172	90	2800	
1111	92	— — socle bronze, mont. électr.	1900		1173	90	2800	
1149	93	MOINEAU fer	2450		1174	92	3000	
			125		1175		15000	
					1177	91	12000	
					1178	94	200	
					1179	94	60	
					1180	94	60	
					1199	101	450	
					1200	101	450	

Pendules (Clocks)

Numéro	Planche	Blanc	Couleur	Numéro	Planche	Blanc	Couleur	
725	79	PENDULE électrique, feuilles	950	1100	731	111	PENDULE 8 jours, roitelets	1125
726	78	—	3500	1500	732	110	—	1175
727	79	—	4350	1500	733	110	—	1175
728	78	—	—	3500	734	110	—	1075
729	80	—	2200	2500	735	110	—	1100
					736	80	—	1000

pile de rechange net 12

Pendulettes (Small Clocks)

760	80	PENDULETTE 8 jours, 4 perruches	700	764	79	PENDULETTE 8 jours, naïades	550
761	78	—	700	765	79	—	550
762	78	—	700	766	110	—	500
763	80	—	700	767	110	—	850

Presse-Papiers (Paperweights)

Numéro	Planche	Blanc	Couleur	Numéro	Planche	Blanc	Couleur
801	75	250	300	1156	92	250	300
802	75	225	250				
803	401	150		1157*	77		
804	401	150		1158*	76		
1126*	77	150		1159	77		
1128	75	400	500	1161*	77		
1135*	76	265	300	1162	76		
1136*	75	150		1164*	77		
1137*	76	285		1165	93		
1138*	76	265		1166	93		
1139*	75	110	140	1167	93		
1140*	77	185	215	1168	75		
1141*	77	150		1176	75		
1142*	77	150		1181*	112		
1143*	77	150		1182*	112		
1145*	76	250		1183	112		
1146*	75	110	140	1191	113		
1148	75	100	125	1192	113		
1149	75-93	125		1193	113		
1150	93	125		1194	113		
1151	93	125		1195	113		
1152*	76	215		1196	113		
1154	77-92			1197	113		
1155	92	250					

Voir aussi statuettes Planches 81, 83 et 113

* Peuvent être montés en bouchons de radiateur moyennant un supplément de 135 frs

Statuettes

Numéro	Planche	Description	Blanc	Couleur	Numéro	Planche	Blanc	Couleur
826	84	STATUETTE joueuse de flûte	1250	1500	837	82	1900	
827	84	tête penchée	1250	1500	838	—	1900	
828	83	voilée, mains jointes	750	850	839	—	1900	
829	83	moyenne, voilée	350	400	840	—	1800	
830	83	— nue	350	400	841	82	1700	
831	83	sirène	250	275	842	—	1600	
832	81	naïade	300	350	843	—	1600	
833	83	Suzanne	550	625	844	—	1500	
833	83	— sur socle bronze monture électr.	1100	1175	845	—	1500	
834	83	Thaïs	550	625	846	—	1400	
834	83	— sur socle bronze monture électr.	1100	1175	847	—	1400	
835	81	nue, bras levés	1350		848	82	1350	
835	81	— sur socle bois, monture électrique	1750		849	—	1350	
836	81	nue, socle lierre, sur socle bois	1900	2350	1160	81	285	325
					1183	112	325	350

Les n° 837 à 849 sur socle bois rectangulaire

Les Statuettes "SOURCE DE LA FONTAINE" non illustrées sont des variantes des n° 837, 841, 848.

Vaporisateurs (Atomizers)

Numéro	Planche	ÉPINES	flacon n°	Blanc	Émail	Numéro	Planche	SIRÈNES	MIMOSA	ENFANTS	DAHLIA	flacon n°	Blanc	Émail
650		—	n° 1	200	210	660							275	325
651		—	n° 2	175	185	662							150	160
652		—	n° 3	155	165	663	102						190	200
653		—	n° 4	125	135	664	115						115	125
654		FLEURETTES	n° 1	205	215	665	115						90	100
655		—	n° 2	175	185	666	115						65	75
656		—	n° 3	145	155	667	114						130	140
657		PERLES	n° 1	135	140									
657		—	n° 1	145										
658		—	n° 2	115	120									
658		—	n° 2	125										
659		—	n° 3	95	100									
659		—	n° 3	105										

Vases

Numéro	Planche	Blanc	Couleur	Numéro	Planche	Blanc	Couleur
875	1	2000	2200	919	10	550	650
876	6	1000	1200	920	27	625	725
877	3	2000	2400	921	2	350	
878	8	1300	1500	924	4	290	
880	2	1200	1400	925	10	525	625
881	2	1200	1400	926	9	450	
882	2	1200	1400	929	12	275	325
883	5			930	8	275	325
				931	7	225	275
886	5	1250	1400	932	9	225	275
890	1	850	950	934	8	275	325
891	1	875	975	935	8	250	300
892	1	900	1000	936	7	200	250
893	7	800	900	937	9	200	250
894	4	750	850	938	11	200	250
894	1	750	825	940	9	125	150
894	1	875	1000	941	9	150	160
896	1	500	550	942	8	125	190
897	9	650	750	943	3	140	160
900	1	300	350	944	7	200	250
901	14	575	675	945	11	200	
902	6	650	750	948	12	125	150
903	2	575	650	949	9	100	125
904	5	500	575	950	7	90	
905	2	500	575	951	14	85	
906	18	350	425	952	14	90	100
907	2	350		953	11	90	
908	5	400		954	21	80	90
909	7	450		955	11	100	
911	4	425	500	956	4	75	85
912	4	425	500	957	11	70	80
914	4	600	700	958	27	200	250
915	5	300	375	959	11	60	70

Vases

Numéro	Planche	Blanc	Couleur	Numéro	Planche	Blanc	Couleur
960	12	115	135	998	18	975	1150
961	11		2850	999	19	1000	1100
962	14		2750	1000	21	400	500
963	20	500	600	1001	23	450	500
964	12	1650	1850	1002	22	390	425
966	17	525	625	1003	11	140	190
967	13	600		1004	23	200	235
968	13	325		1005	20	200	235
969	13	425		1006	22	600	675
970	13	585		1007	14	100	125
972	17	275	325	1008	11	90	100
973	13		650	1010	4	150	160
973	13	600		1011	22	375	450
974	12	300	400	1013	25	475	575
975	12	450	500	1015	23	900	1000
976	19	300	375	1016	25	200	225
977	18	375	450	1017	20	300	325
978	15	625		1019	20	100	135
980	17	160	200	1020	23	175	
981	19	325	365	1021	21	750	850
982	17	400	450	1022	23	300	350
984	25	125	150	1023	25	225	290
986	18	275	325	1024	22	1200	1500
987	19	375	450	1025	23	500	600
988	14	875	975	1026	21	80	
989	18	250	300	1027	21	80	
990	18	825	950	1028	21	80	
991	18	115	140	1029	21	80	
992	19	140	160	1030	22	900	1000
993	16	1200	1400	1031	25	800	900
994	18	175	290	1032	3	160	200
995	17	250		1033	15	160	200
997	20	1500	1650	1034	15	160	200

Vases

Numéro	Planche	Blanc	Couleur	Numéro	Planche	Blanc	Couleur
1035	26	375	425	1057	104	1500	
1036	27	335	385	1058	104	400	450
1037	27	325	375	1059	104	1400	
1038	28	400	450	1060	105	125	150
1039	27	280	325	1061		80	
1040	27	300	350	1062	106	1300	
1041	26	250	275	1063	103	1000	
1042	24	230	280	1064	106	1000	
1043	24	190	235	1065	103	800	
1044	16	175	200	1066	106	750	
1045	16	150	175	1067	106	800	
1047	28	215	265	1068	103	550	
1048	29	2000	2200	1069	103	550	
1049	26	375	425	1070	104	750	
1050	26	400	450	1071	103	1300	50
1051	24	450	500	1072	105		120
1052	28	750	825	1073	105		120
1053	29	700	775	1074	105		120
1054	28	2800	3500	1075	105		120
1055	26	150	180	1076	105		120
1056	105	550					

Deux erreurs typographiques dans les illustrations indiquent : n° 1056 Bornes au lieu de Bornéo, et n° 1072 Laiterons au lieu de Laiterons.

Vases

Numéro	Planche	Blanc	Couleur	Numéro	Planche	Blanc	Couleur
543483							

Vases

Blanc Couleur

Numéro Planche

Blanc Couleur

Numéro Planche

334692

LIBRARY
MURRAY STATE UNIVERSITY

Divers (Miscellaneous)

Numéro	Planche	Blanc	Couleur	Numéro	Planche	Blanc	Couleur
1121		55	65	1198	CHRIST	1500	
1125	GOBELET porte-cigarettes, lierre	800		1198	— sur socle chromé	3000	
1163	SUPPORT cariatide	600	700	1198	— — bois	1800	
2110	SERRE-LIVRES amours	1000					
	CANDELABRE roitelets						

SERVICES DE TABLE
(DINNER SERVICE)

(1) N. B. — Les articles faisant partie de cette rubrique sont extraits du catalogue " Services de Table ". Leur exclusivité ne peut être garantie au même titre que celle des " Objets d'Art ".

Brocs et Carafes (Bottles and Carafes)

Numéro	Planché	Description	Émail ou Couleur		Numéro	Planché	Description	Émail ou Couleur	
			Blanc					Blanc	
3152	96	CARAFE pyramidale	150		3166	96	CARAFE plate, épines	190	225
3153	95	— plate, 2 danseuses	700		3169	96	— Dundee	175	200
3155	95	— fine marguerite		450	3170	98	— bantam	100	
3155	95	— avec bouchon verre		525	3171	98	— padoue	100	
3156	95	— masque		450	3172	98	— faverolles	100	
3156	95	— avec bouchon verre		525	3173	98	— nippon	100	
3156	95	— avec bouchon argent		625	3174	98	B R O C bambou	125	
3157	96	— aubépine	525	600	3175	98	CARAFE coquelicot	100	
3158	96	— 6 figurines		600	3176	99	B R O C Jaffa	200	200
3161	97	— marguerites bouchon pointu	275	325	3177	99	— Blidah	250	250
3163	95	— coquilles	250	300	3178	99	— Hespérides	250	250
3164	95	— vrilles de vigne	200		3179	99	— Bahia	200	200
3165	95	— raisins	225	275	3180	99	— Sétubal	250	250

Caves à Liqueurs (Cellarets)

1184	100	CAVE A LIQUEURS pan et bacchantes	2700		1189	100	CAVE A LIQUEURS vigne	2250	
1185	100	— flacon seul pan	300		1190	100	— flacon seul	250	
1186	100	— — bacchantes	300		1201	100	— Glasgow	2250	
1187	100	— — enfant	2250		1202	100	— flacon seul	250	
1188	100	— — flacon seul	250						

Gobelets et Verres (Tumblers and Glasses)

Numéro	Planche	Gobelet	Émail		Numéro	Planche	Émail		
			Blanc	Couleur			Blanc	Couleur	
3400	97	Gobelet 6 figurines		100	3750	96	VERRE	165	200
3401	95	— raisins	50	60	3751	96	— à pied, 4 grenouilles		200
3402	—	— épines	40	50	3753	97	— bague chiens		150
3404	97	— marguerites	100	110	3754	96	— lézards		200
3405	97	— spirales	12	12	3755	97	— chasse chiens n° 1		150
3406	97	— lotus	11	12	3756	97	— — n° 2		130
3407	97	— pavot	11	12	3757	96	— vrilles de vigne	40	
3409	98	— coquelicot		5	3758	96	— liseron	45	
3410	99	— Jaffa	20	20	3764	98	— bantam	10	
3411	99	— Blidah	25	25	3765	98	— padoue	10	
3412	99	— Hespérides n° 1 (125 mm.)	25	25	3766	98	— faverolles	10	
3413	99	— Bahia	20	20	3768	98	— bambou	25	
3414	99	— Sétubal	25	25	5244	98	— nippon (77 mm.)	9	
3417	—	— Hespérides n° 2 (105 mm.)	20	20					

Plateaux (Trays)

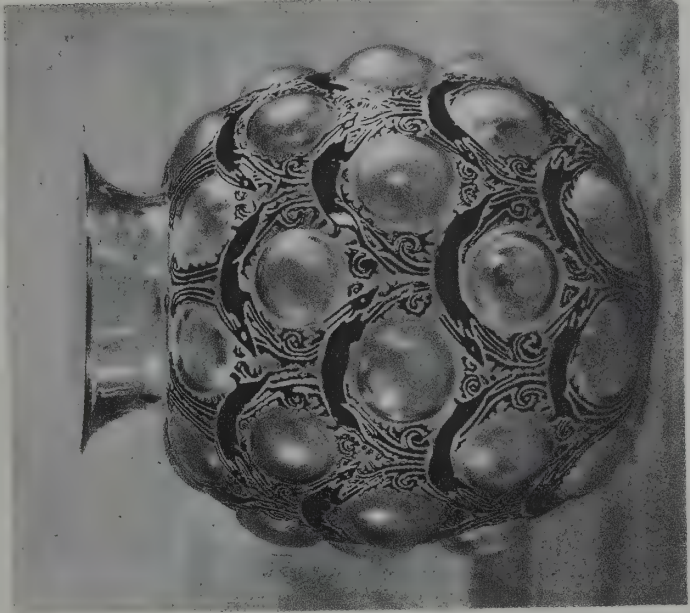
3670	95	PLATEAU rond, raisins	435	500	3679	98	PLATEAU rond, coquelicot	100	
3671	—	— épines	435	500	3680	99	— Jaffa	200	200
3674	98	— bantam	125		3681	99	— Blidah	200	200
3675	98	— padoue	125		3682	99	— Hespérides	200	200
3675	98	— faverolles	125		3683	99	— Bahia	200	200
3677	97	— nippon	100		3684	99	— Sétubal	200	200
3678	98	— bambou	125						



891

CAMEES

255 mm.



875

ANTILOPES

280 mm.



890

LUTTEURS

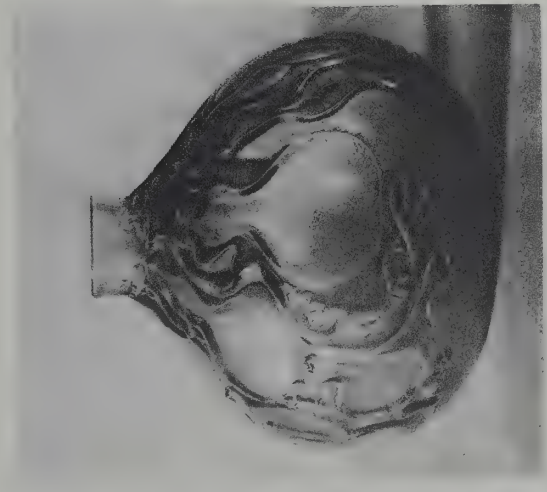
137 mm



894

BAIES

265 mm.



900

COURGES

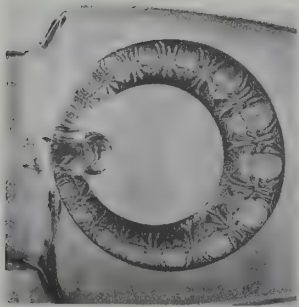
200 mm.



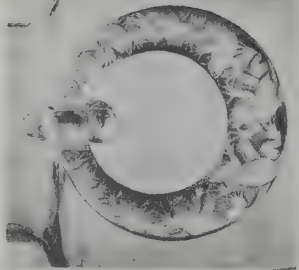
896

SERPENT

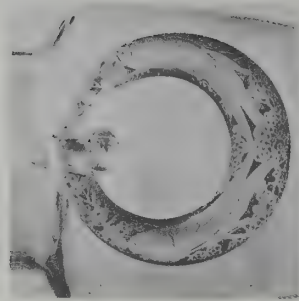
260 mm.



882 ANNEAU SCARABÉES



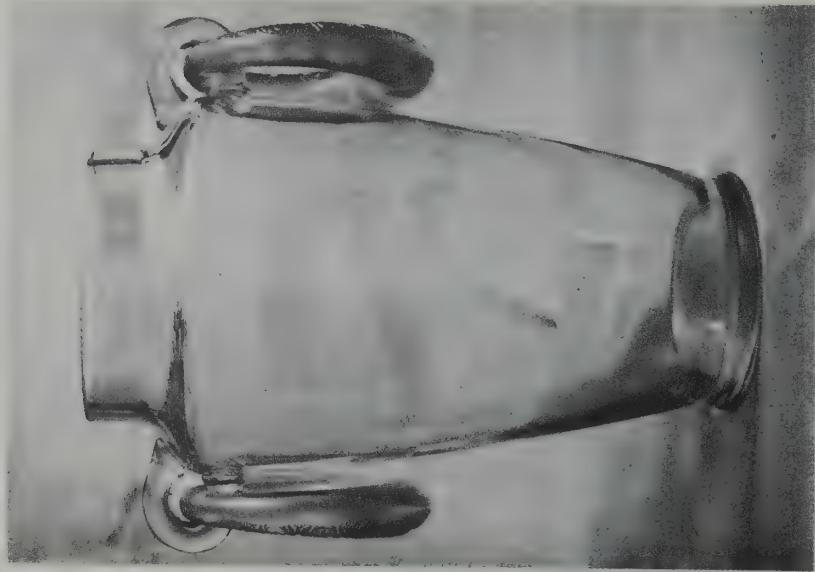
881 ANNEAU LÉZARDS



880 ANNEAU PIGEONS



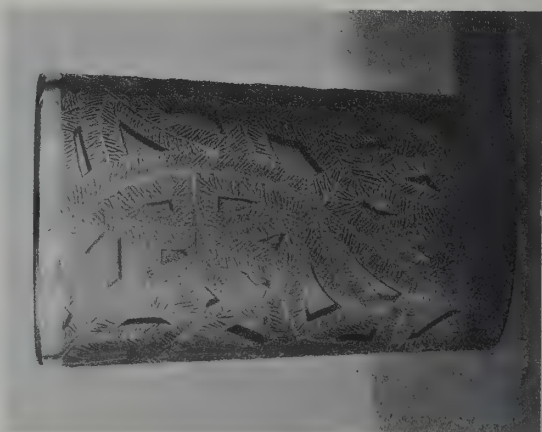
907 BORDURE BLEUETS 170 mm.



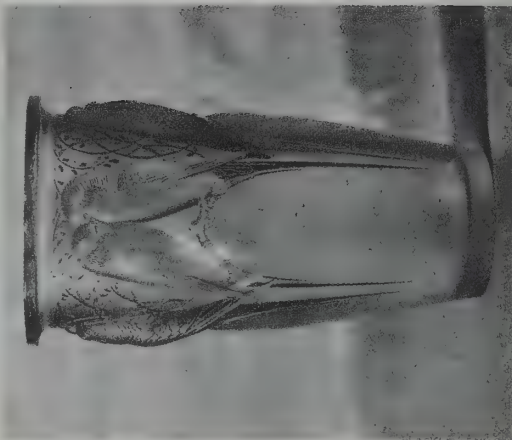
880 VASE 2 ANNEAUX 340 mm.



903 GOBELET 6 FIGURINES 200 mm.



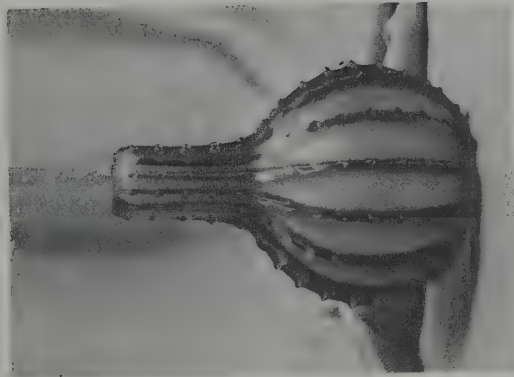
921 ÉPICEA 240 mm.



905 CEYLAN 250 mm.

R. LALIQUE

VASES



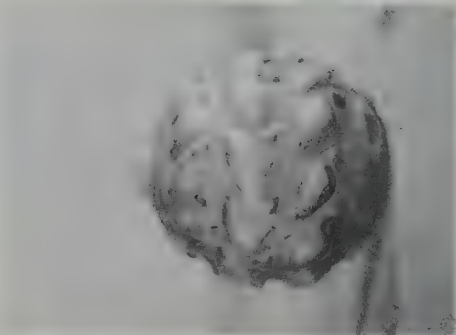
943 DENTÉLÉ 190 mm.



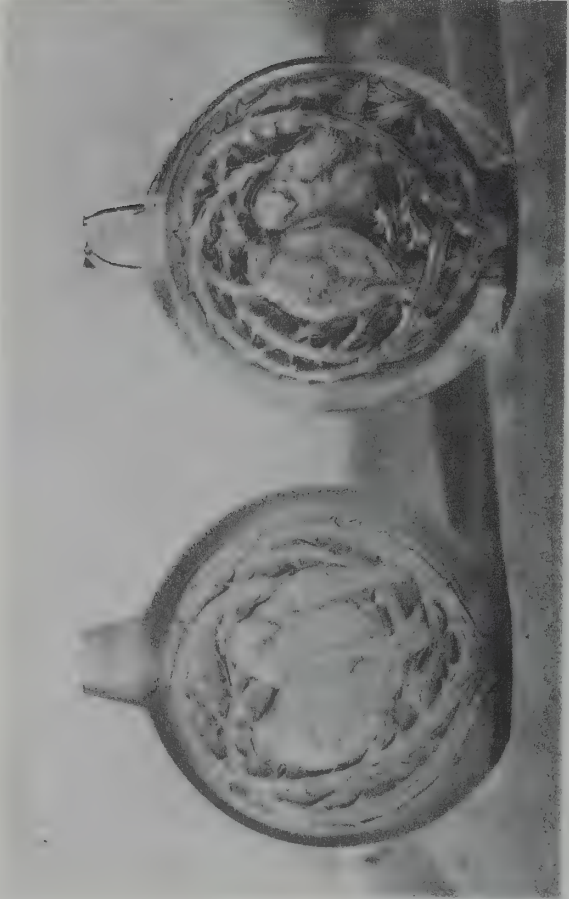
877 GRANDE BOULE LIERRE 350 mm.



1092 RAISINS 165 mm.

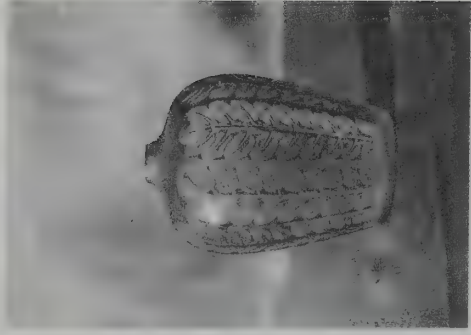


1010 CAMARET 140 mm.

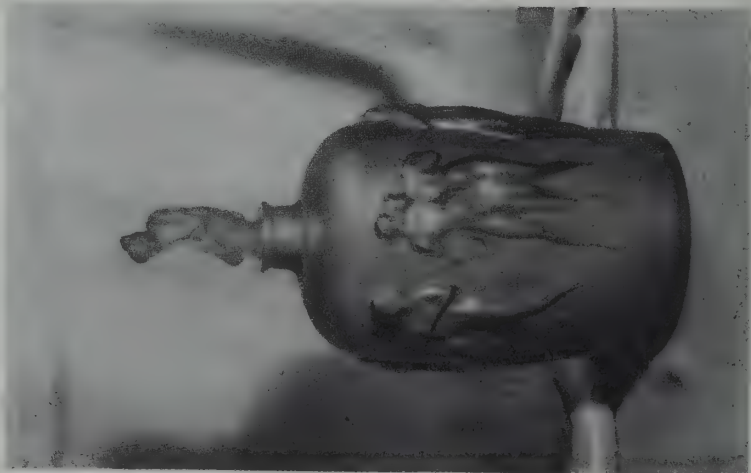


911 2 MOINEAUX DORMANT 210 mm.

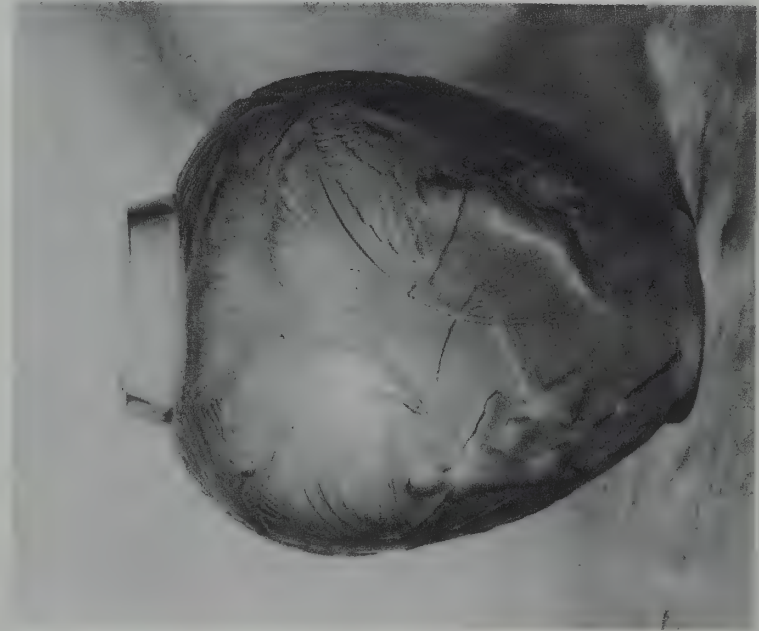
912 2 MOINEAUX BAVARDANT 210 mm.



956 Tournai 130 mm.



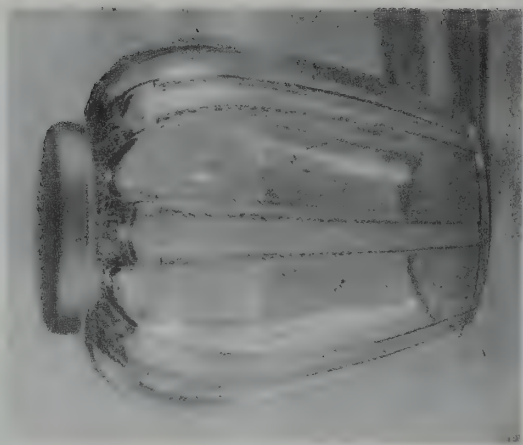
914 12 FIGURINES AVEC BOUCHON 295 mm.



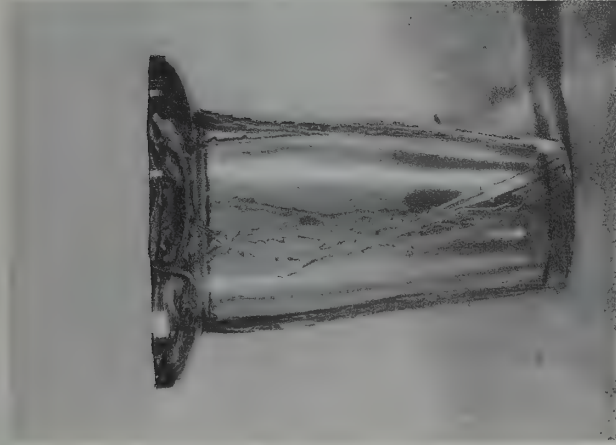
893

ARCHERS

260 mm.



924 CARIATIDES COUVERT 210 mm.



908 BORDURES ÉPINES 200 mm.



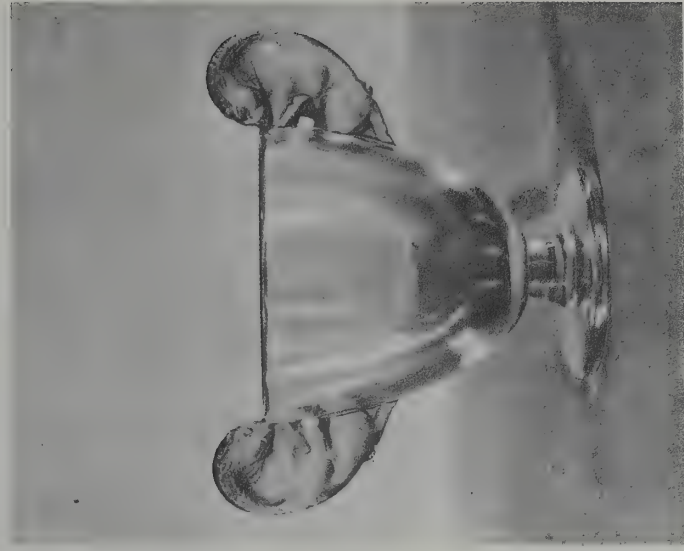
833 MÉPLAT SIRÈNES 370 mm.



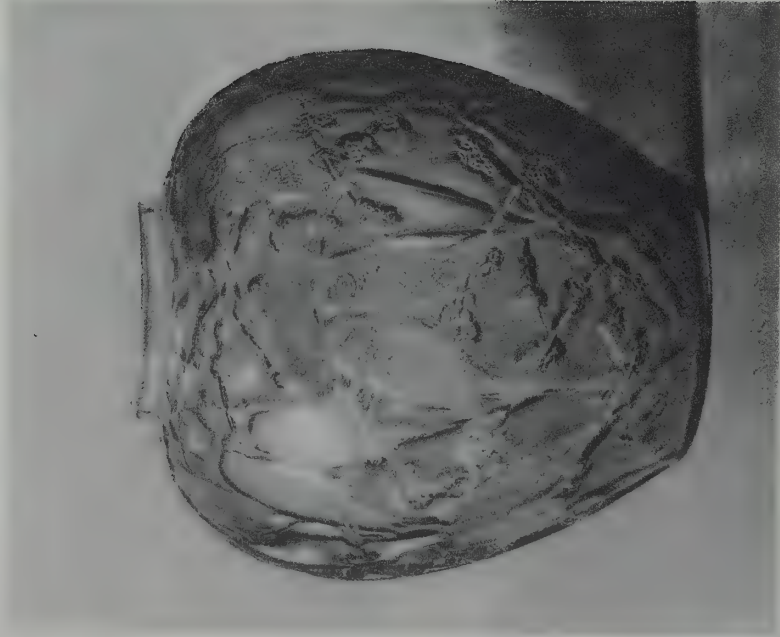
886 6 FIGURINES ET MASQUES 250 mm.



915 CRISTAL 2 SAUTERELLES 240 mm.



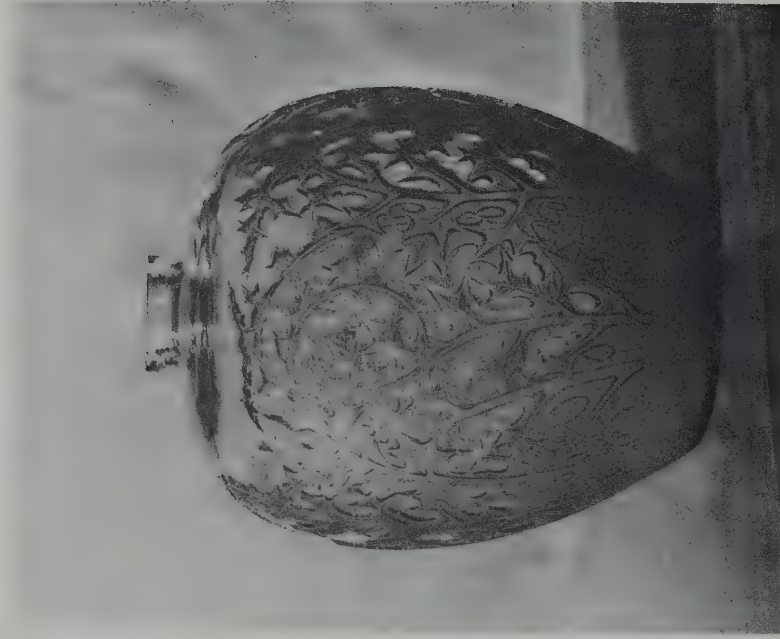
904 BÉLIERS 200 mm.



876

PERRUCHES

260 mm.



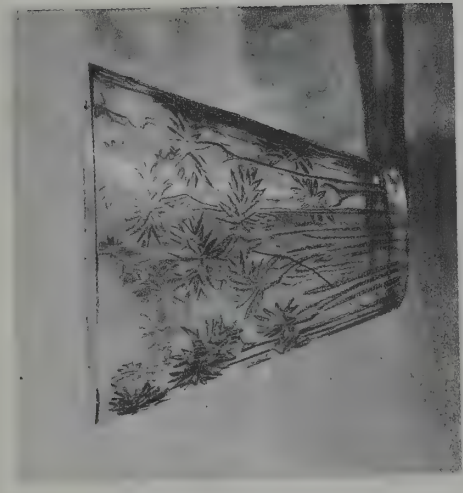
902

ACANTHES

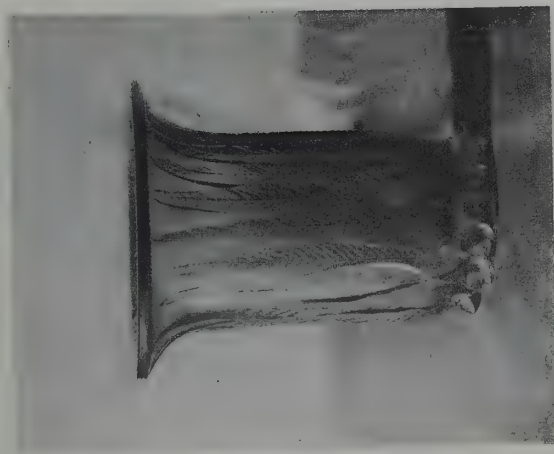
290 mm.



950 MÉDUSE 175 mm.



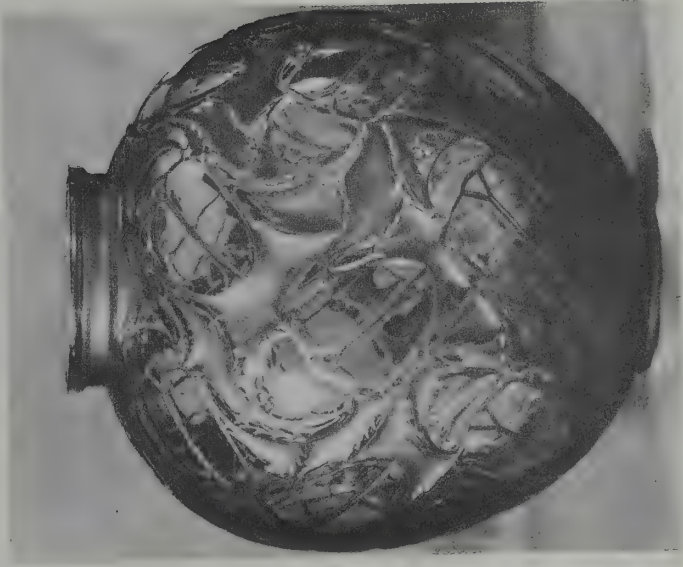
909 BLEUETS 180 mm.



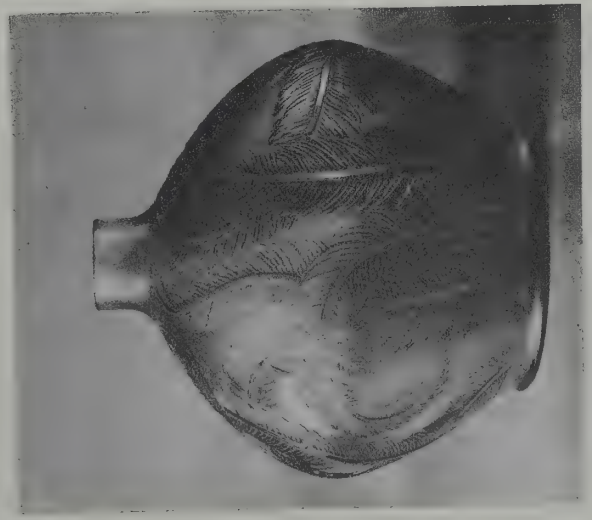
936 EUCALYPTUS 170 mm.



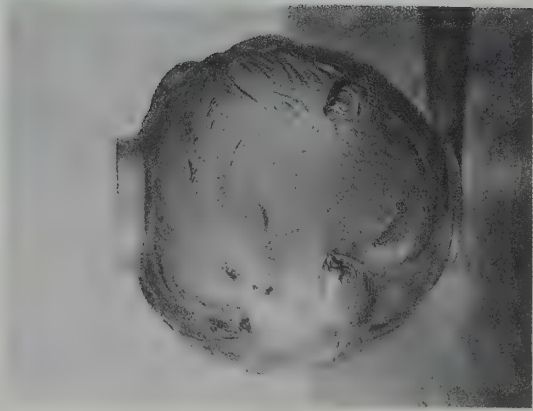
931 ESCARGOT 220 mm.



892 GROS SCARABÉES 300 mm.



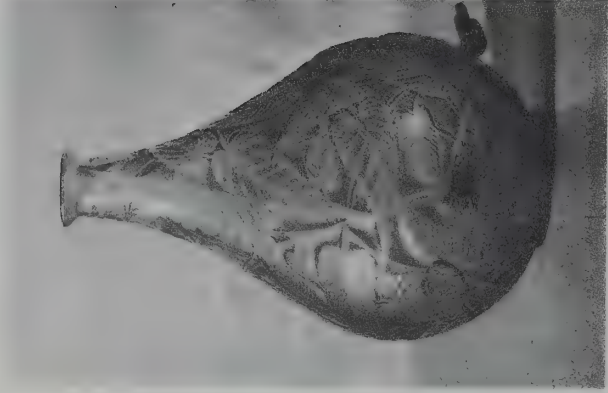
944 PLUMES 210 mm.



934

FORMOSE

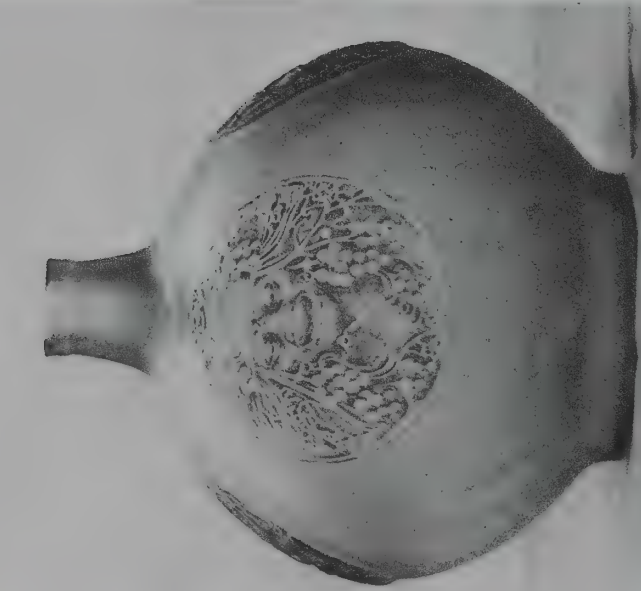
180 mm.



935

SAUGE

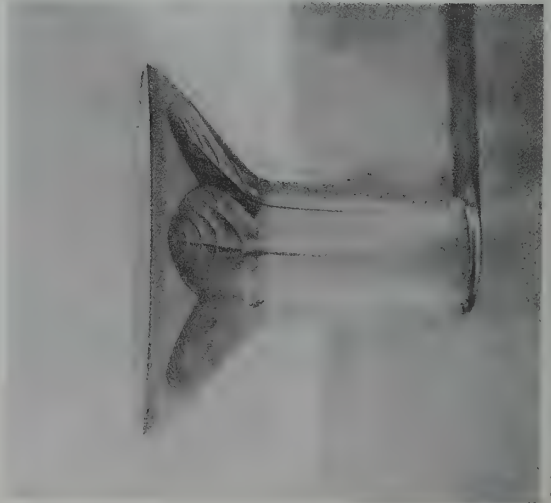
260 mm.



878

4 MASQUES

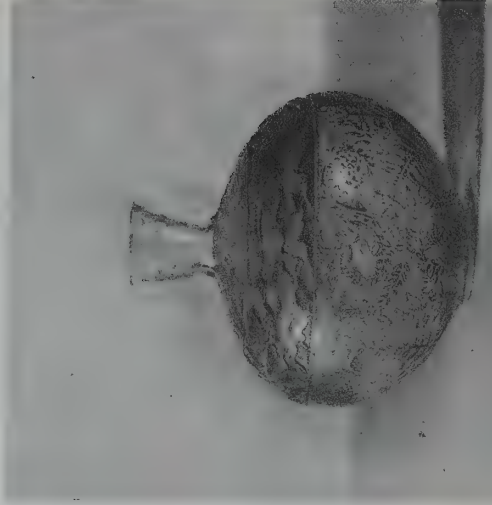
320 mm.



930

VIOLETTES

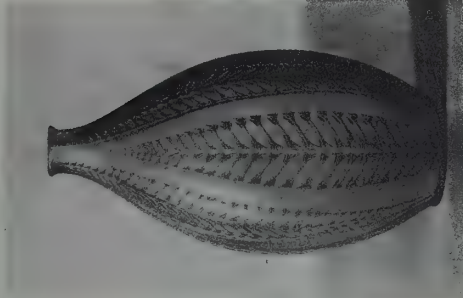
160 mm.



942

LIÈVRES

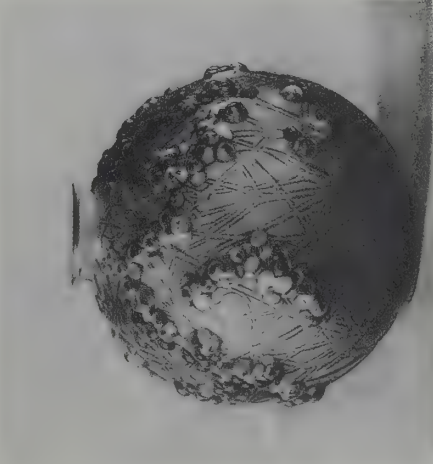
150 mm.



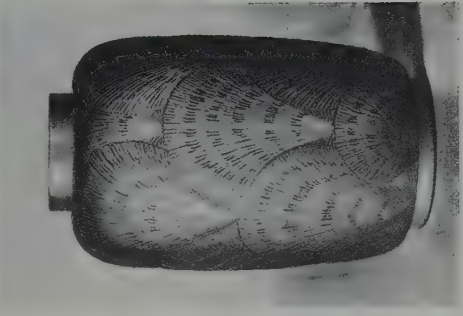
949 ACACIA 200 mm.



940 NÉFLIERS 150 mm.



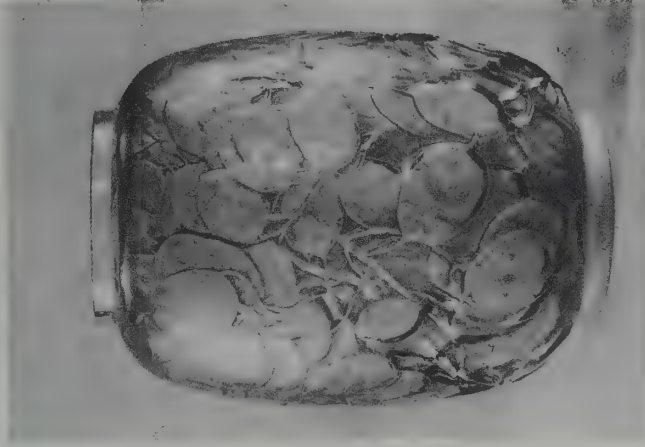
937 DRUIDES 190 mm.



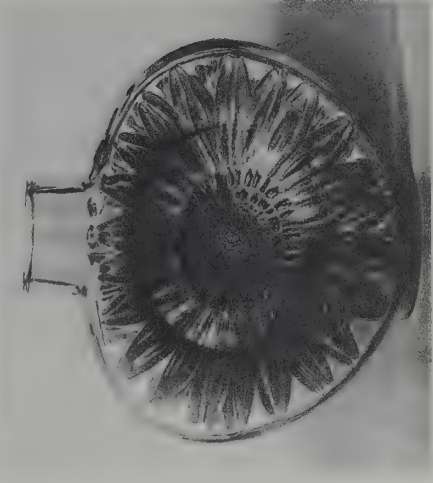
932 COQUILLES 190 mm.



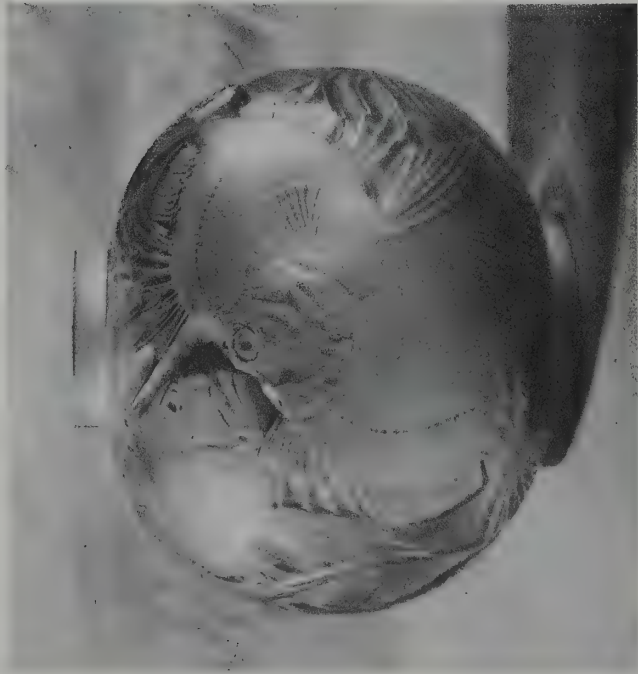
941 ESTÉREL 150 mm.



897 MONNAIE DU PAPE 230 mm.



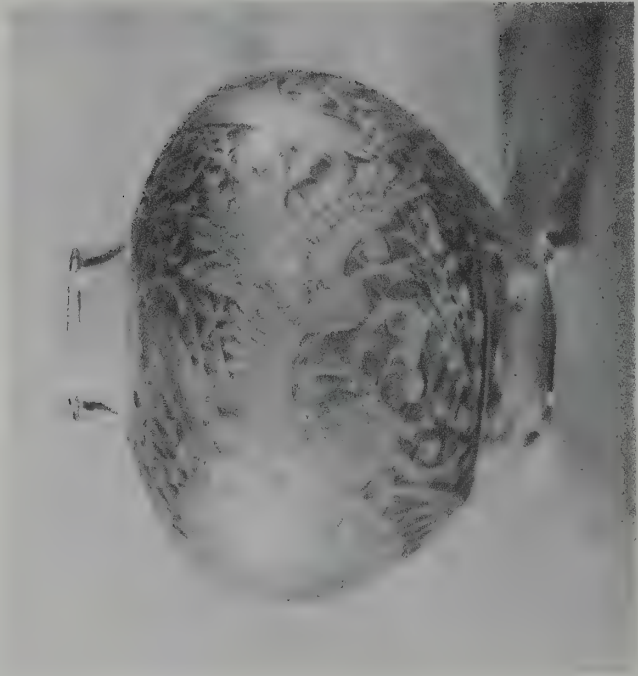
926 SOLEIL 200 mm.



925

POISSONS

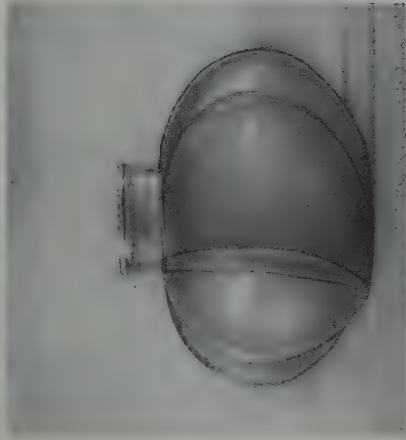
246 mm.



919

ARAS

240 mm



1003

PÉRIGORD

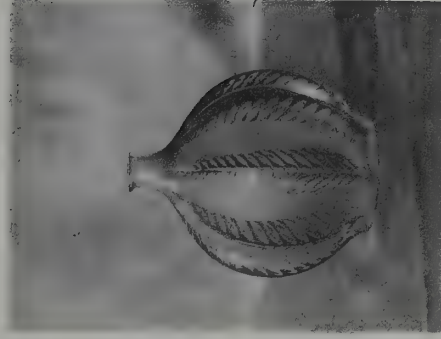
152 mm.



969

PERLES

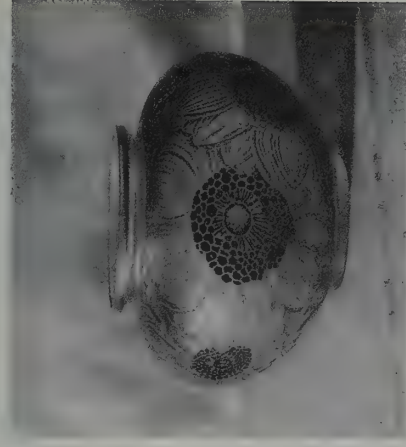
120 mm.



957

MALINES

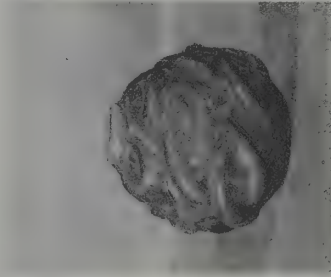
120 mm.



938

DAHLIAS

140 mm.



1003

OLÉRON

80 mm.



955

TÉHÉRAN

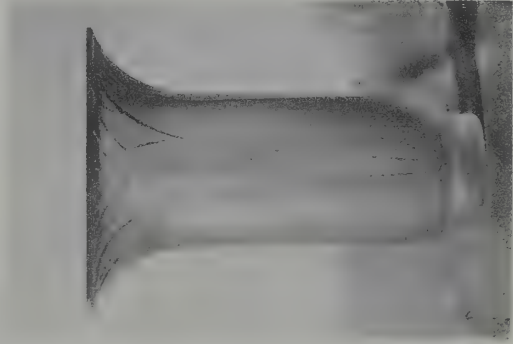
80 mm.



961

CLUNY

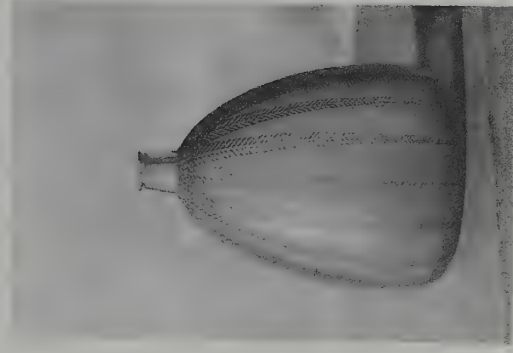
260 mm.



945

LOTUS

200 mm.



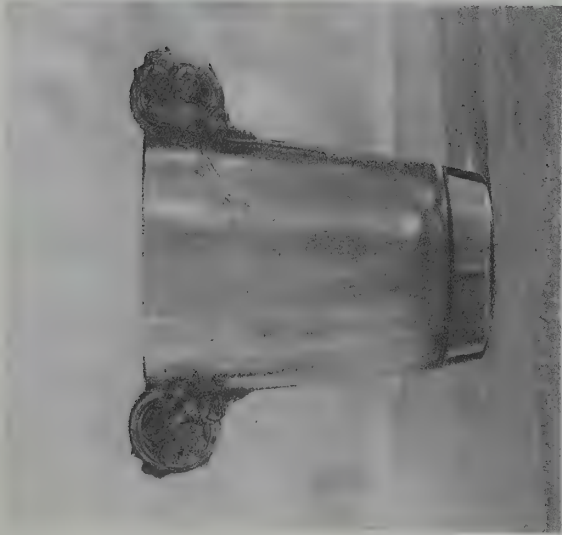
953

MIMOSA

170 mm.

R. LALIQUE

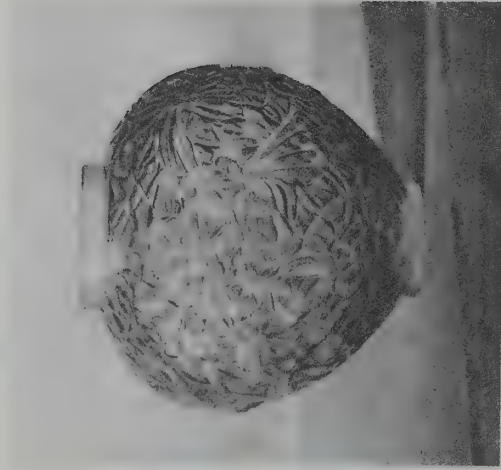
VASES



974

CHAMARANDE

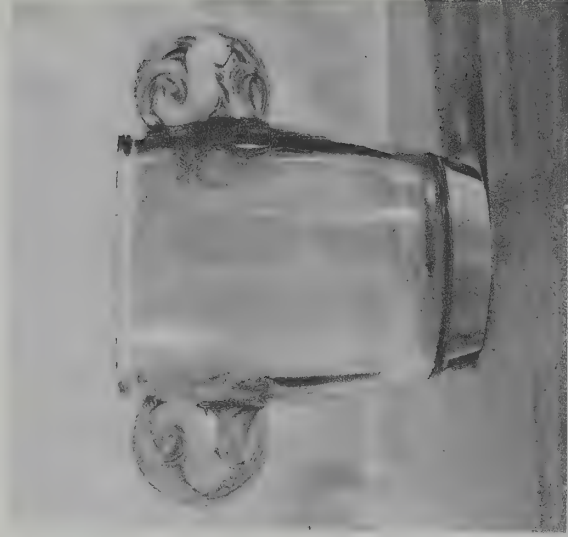
195 mm.



948

GUI

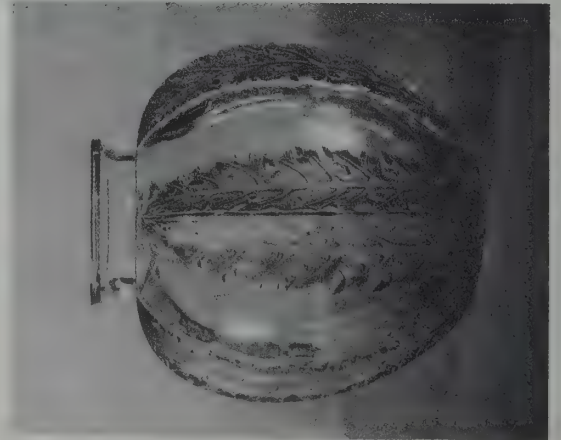
170 mm.



975

YVELINES

195 mm.



922

CHARDONS

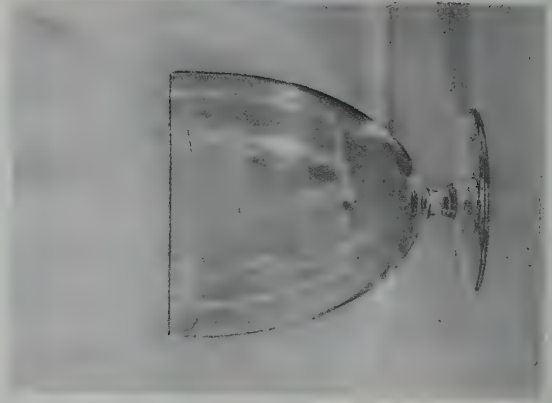
200 mm.



964

ORANGES (émaillé)

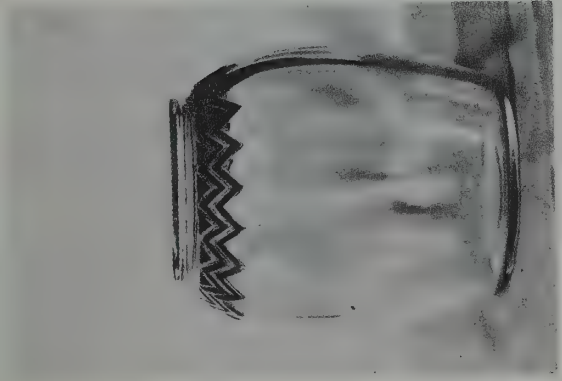
280 mm.



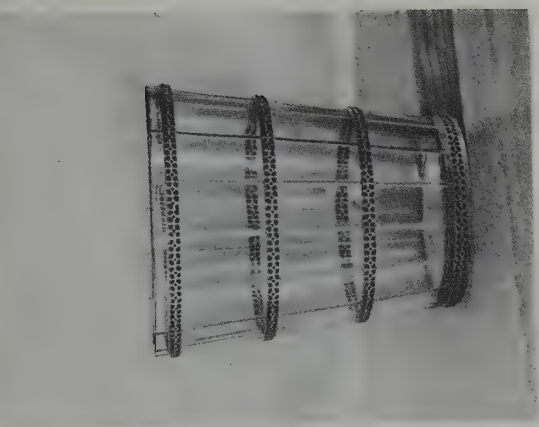
960

BEAULIEU

165 mm.



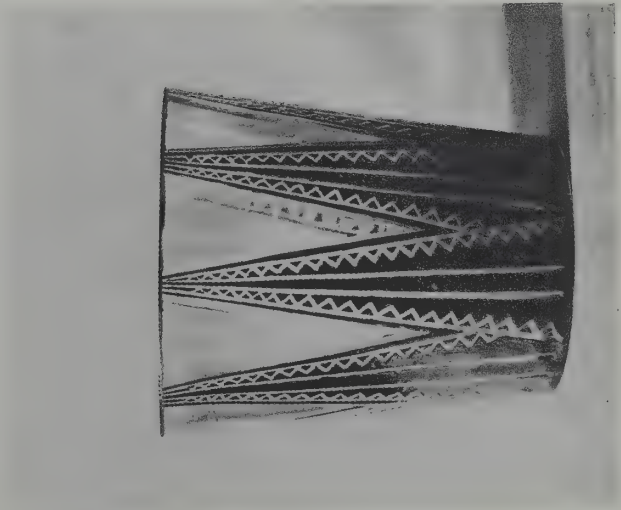
968 KOUDOUR 180 mm



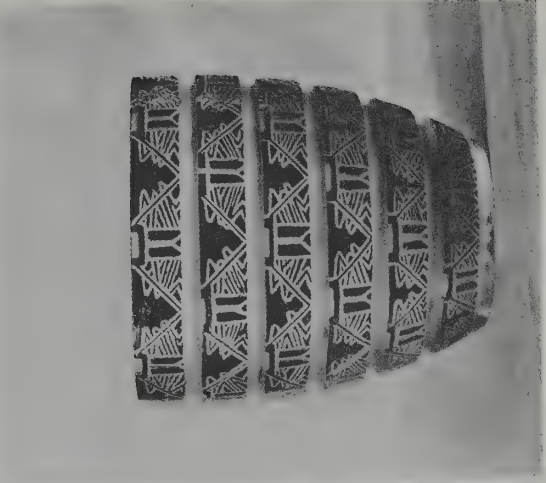
969 MORGAN 160 mm.



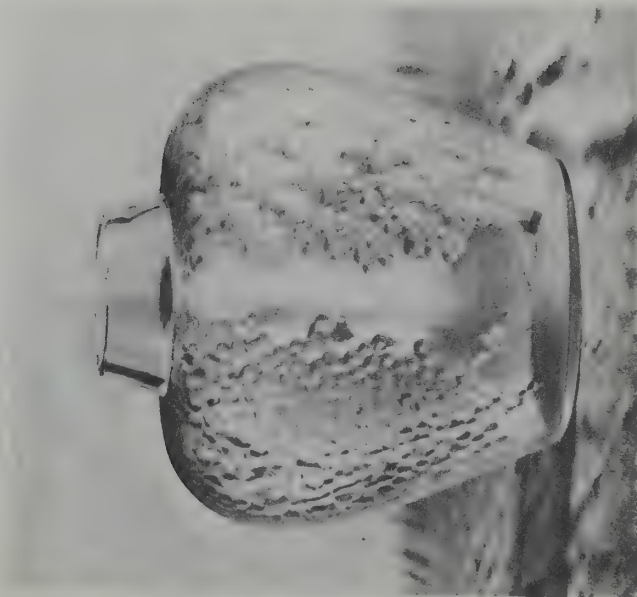
973 TOURBILLONS 200 mm.



970 NIMROUD 196 mm.



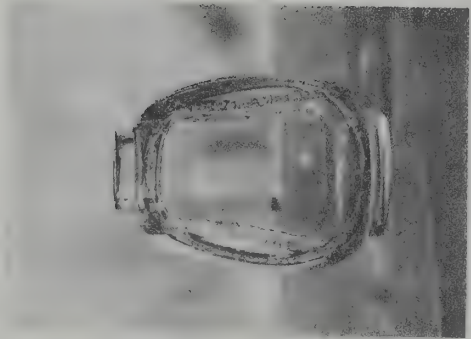
967 LAGAMAR 185 mm.



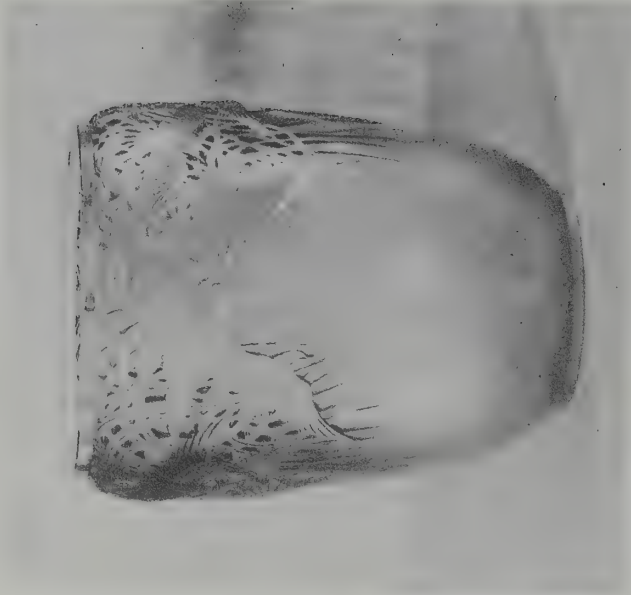
901

POIVRE

250 mm.



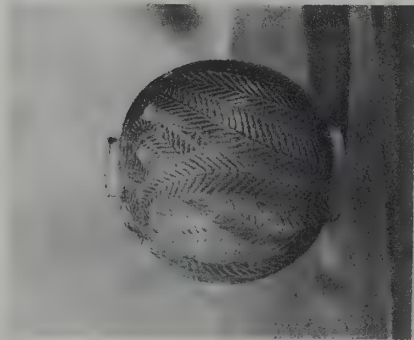
951 GUIRLANDE DE ROSES 140 mm.



988

AIGRETTES

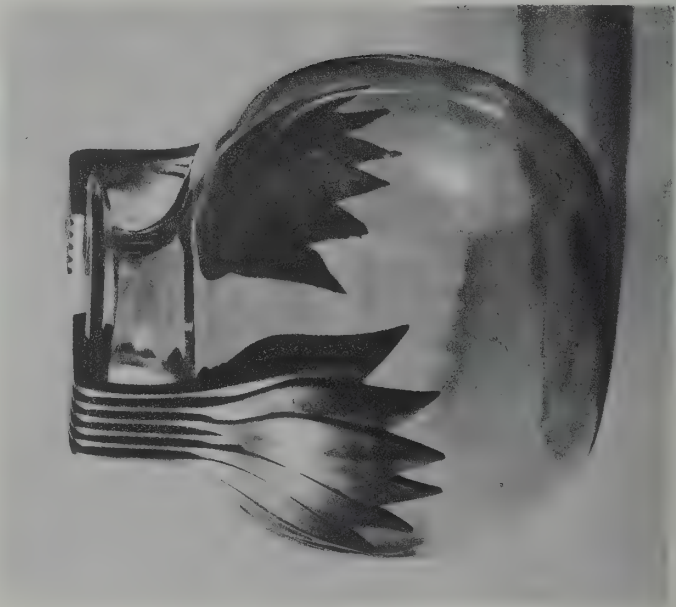
267 mm.



962

PALMES

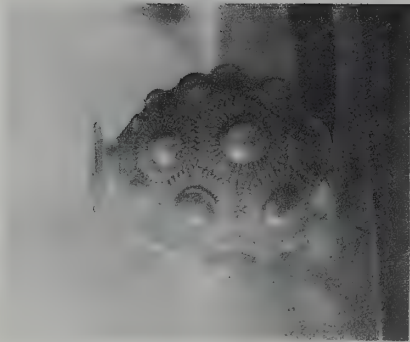
120 mm.



962

SEN LIS

260 mm.



1007

TOURNESOL

120 mm.

VASES

R. LALIQUE

PLANCHE 15



1033 COQS ET PLUMES 155 mm.



978

CHARMILLE

355 mm.



1034 COQS ET RAISINS 155 mm.



1044

RENONCULES

155 mm.



983

BELLECOUR

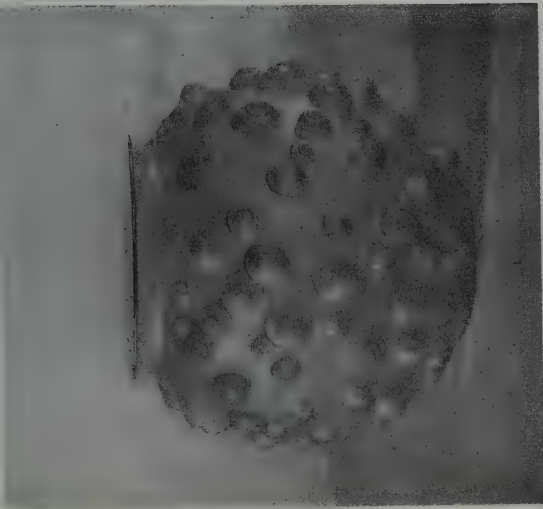
283 mm.



1045

GRENADE

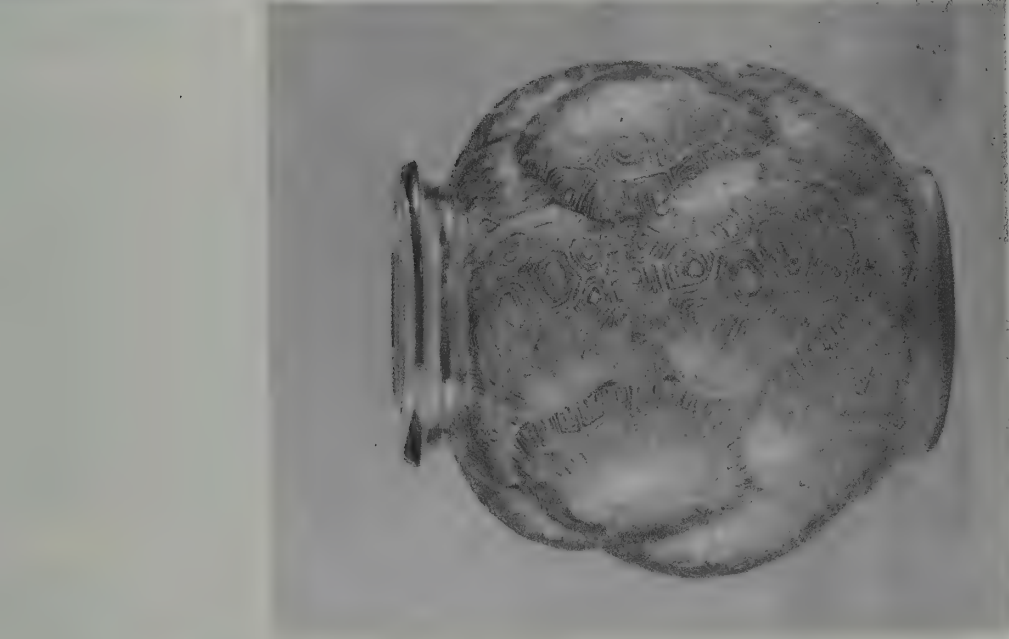
120 mm.



980

PALISSY

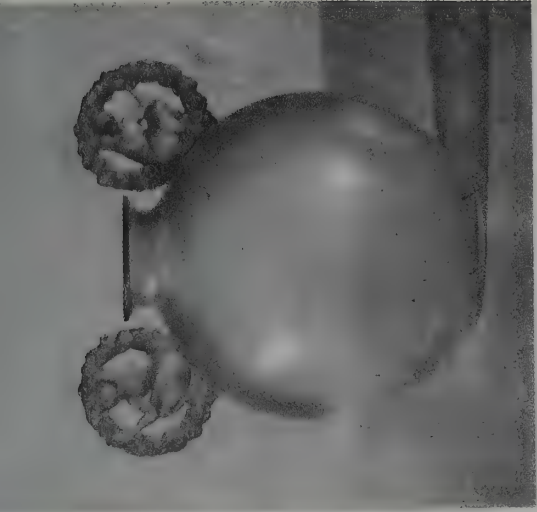
165 mm.



966

TORTUES

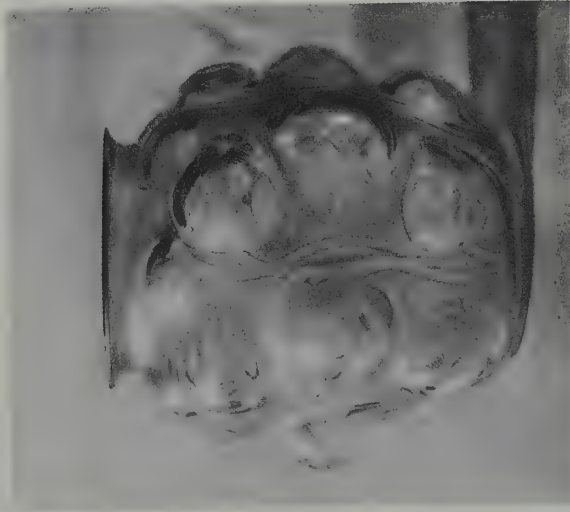
270 mm.



982

RONCARD

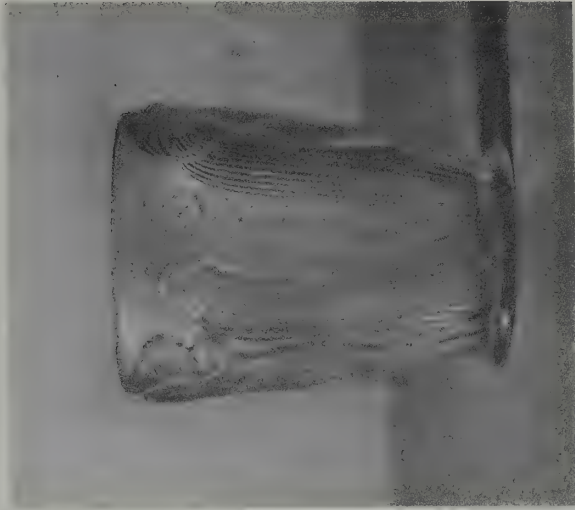
208 mm.



995

TULIPES

205 mm.



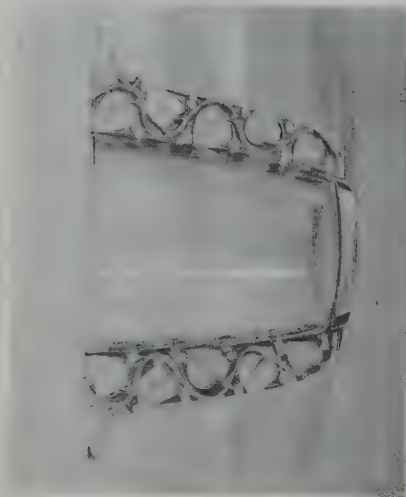
972

DANAIDES

185 mm.

R. LALIQUE

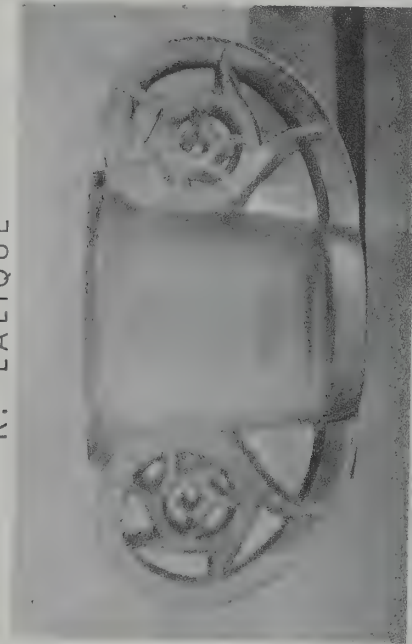
VASES



984

HONFLEUR

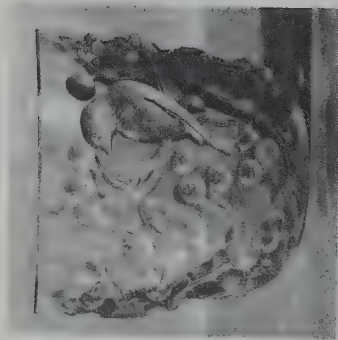
140 mm.



990

PIERREFONDS

155 mm.



986

AVALLON

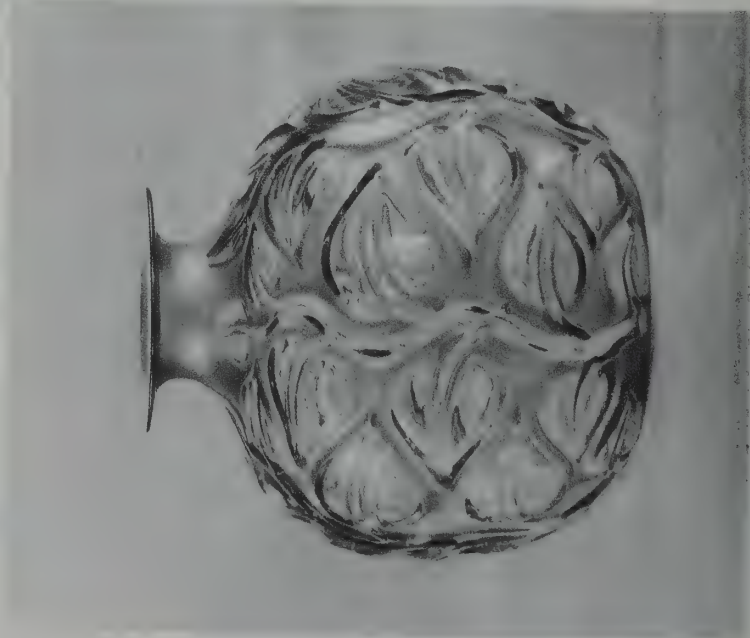
145 mm.



991

RAMPILLON

127 mm.



977

SOPHORA

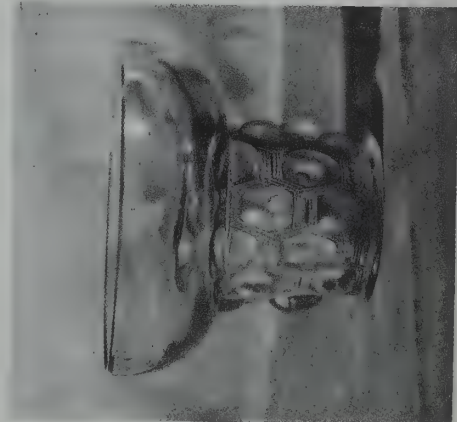
260 mm.



906

FONTAINE

155 mm.



989

BEAUTREUILLS

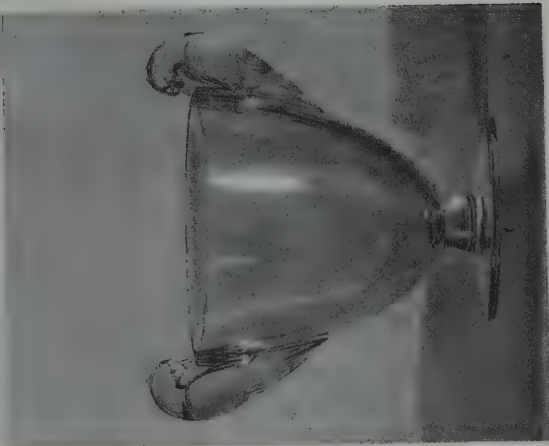
145 mm.



998

AUCANTON

999



976

ORNIS

190 mm.



981

BOUCHARDON

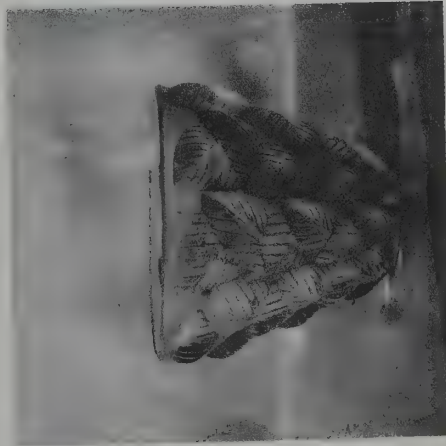
128 mm.



989

ORAN

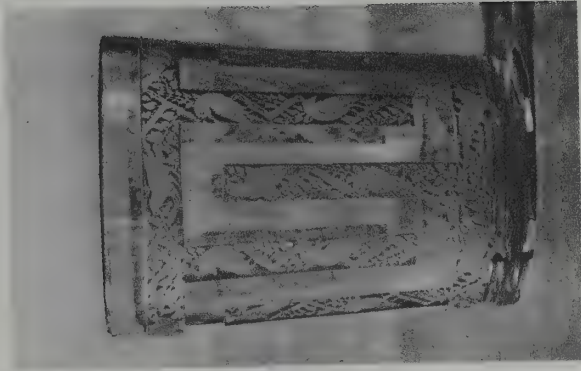
260 mm.



992

MOISSAC

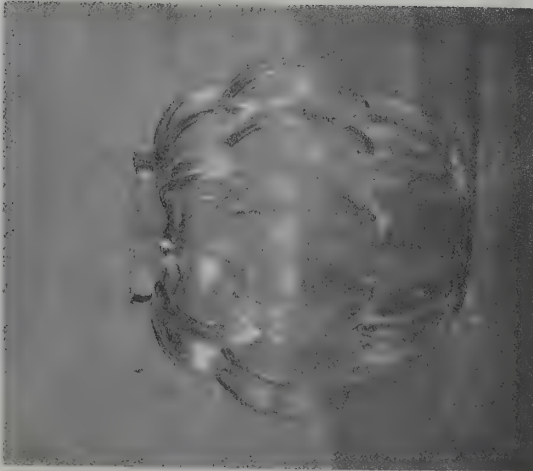
130 mm.



987

GRIMPEREAUX

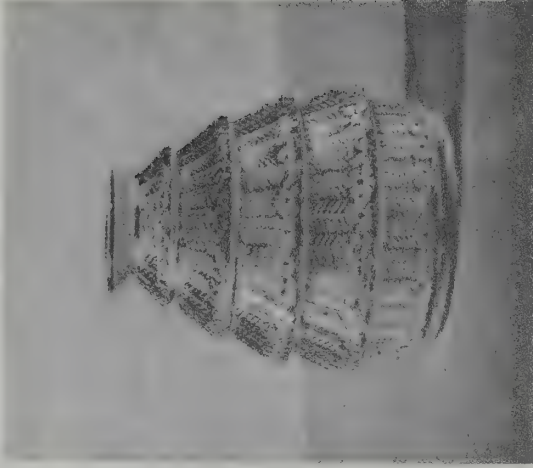
208 mm.



1005

NIVERNAIS

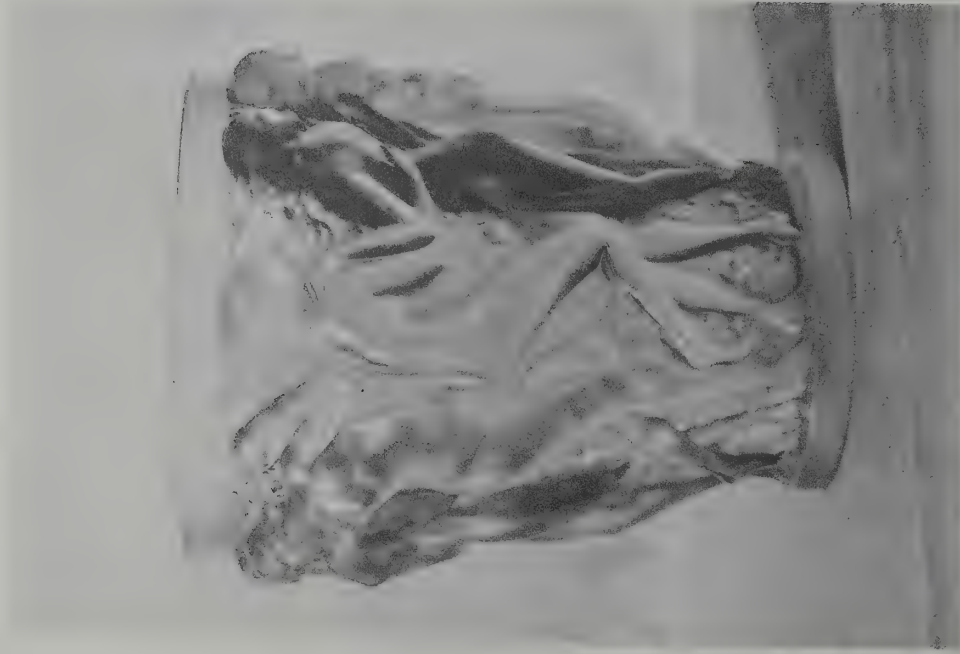
150 mm.



1019

FERRIÈRES

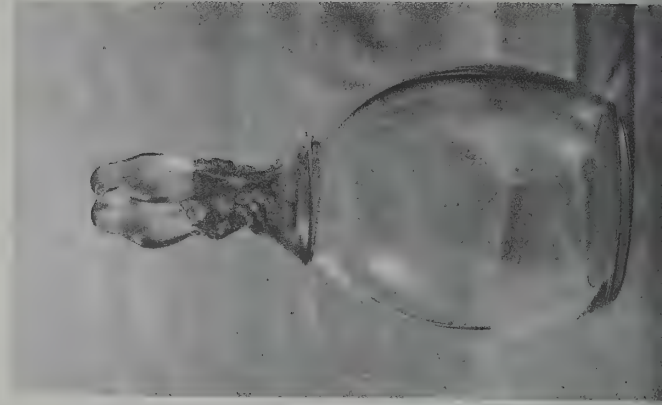
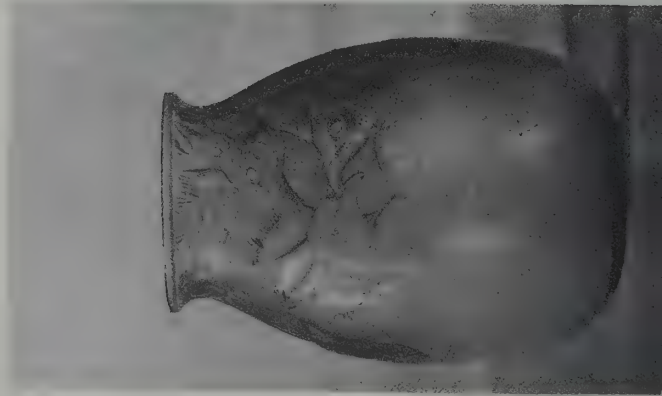
170 mm.

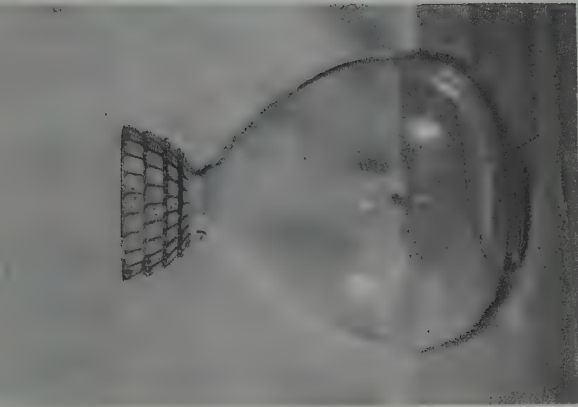


997

BACCHANTES

250 mm.





1026

DELFT

210 mm.



1027

ROTTERDAM

200 mm.



1028

BREDA

200 mm.



1029

UTRECHT

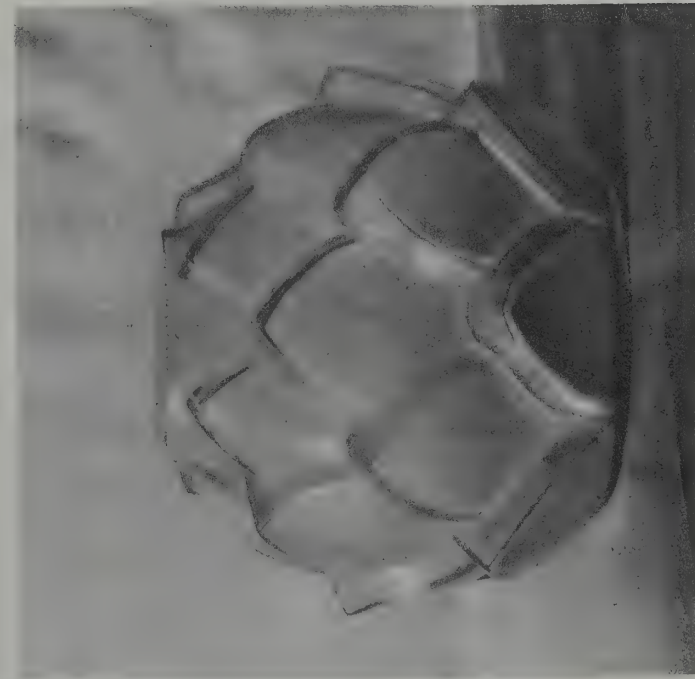
190 mm.



954

ÉGLANTINES

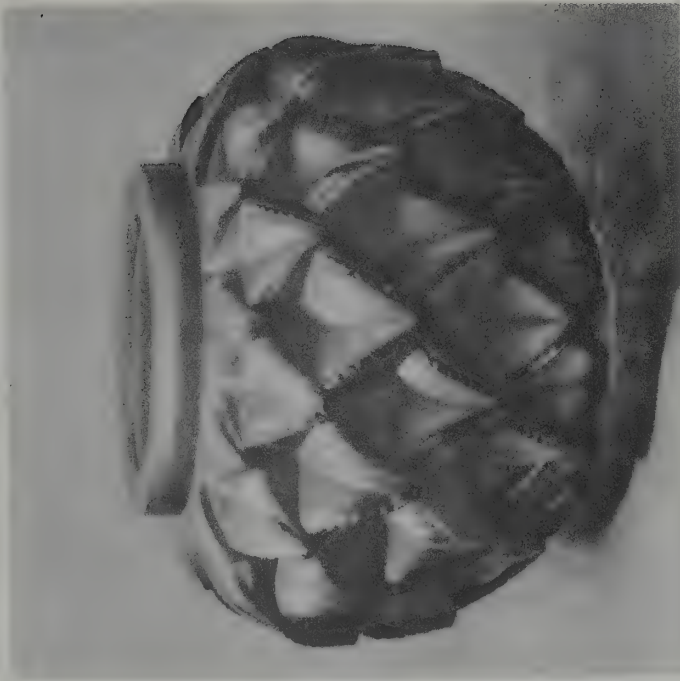
120 mm.



1000

ARMORIQUE

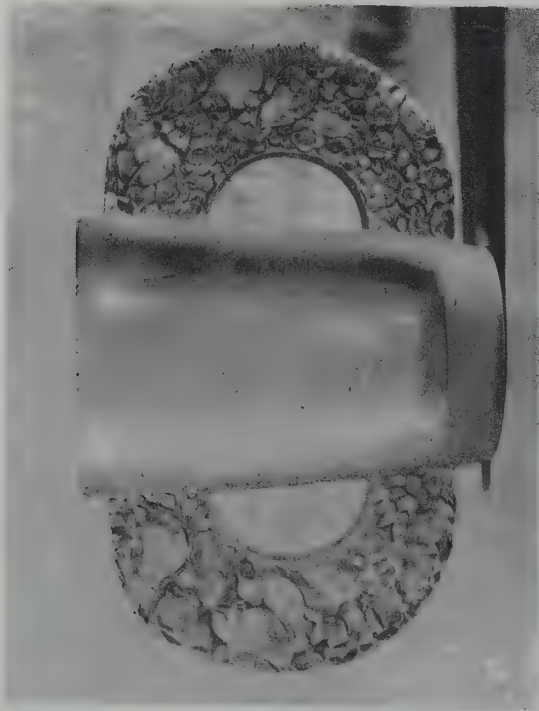
220 mm.



1021

LANGUEDOC

225 mm.



1024

PÉTRARQUE

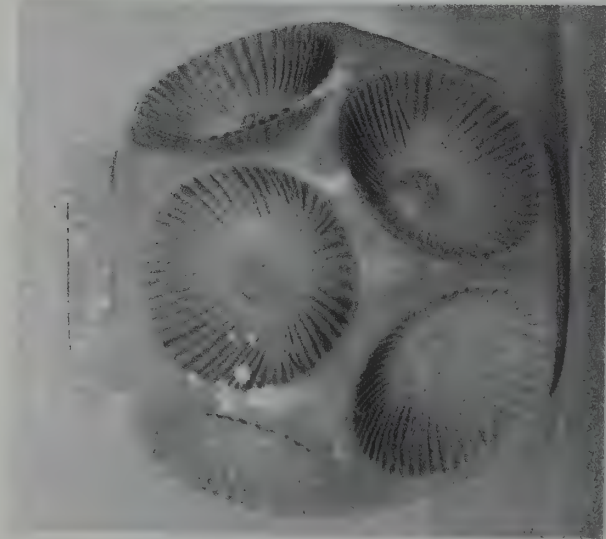
224 mm.



1030

MARGARET

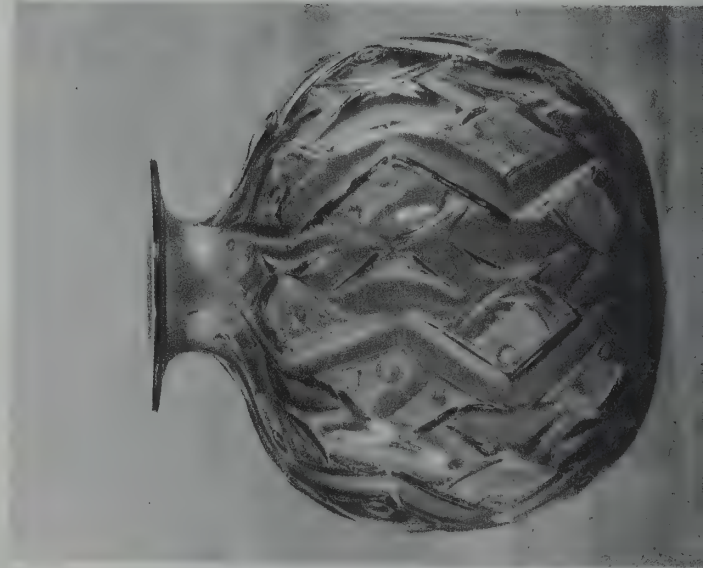
230 mm.



1006

PICARDIE

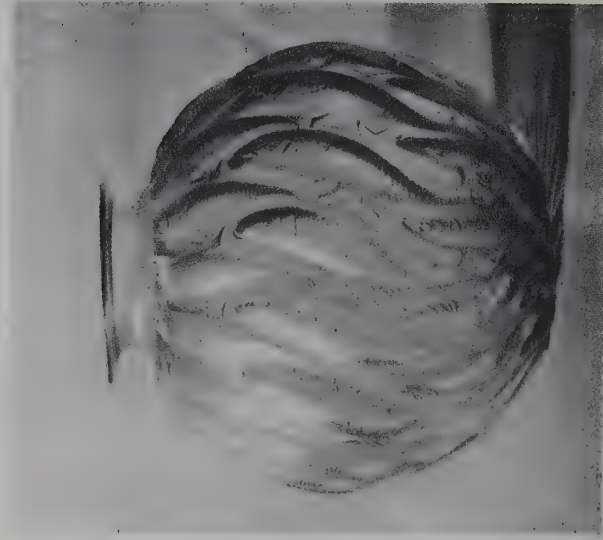
240 mm.

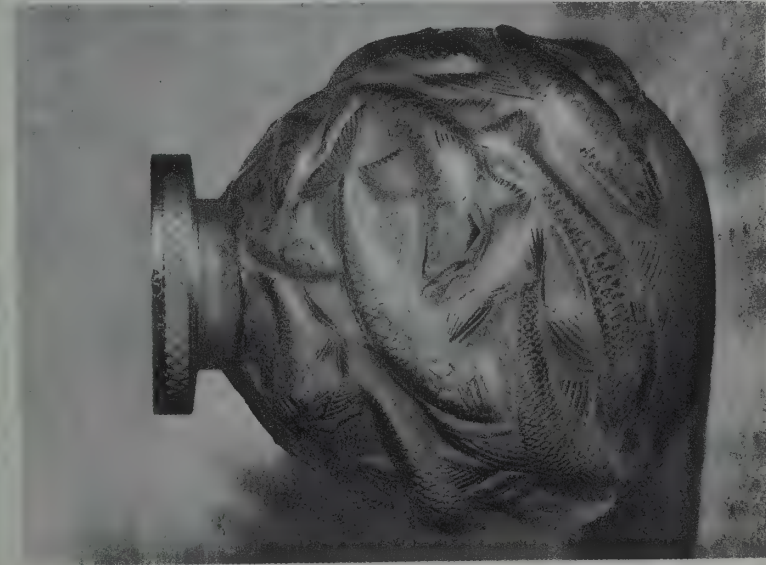


1002

MARISA

240 mm.

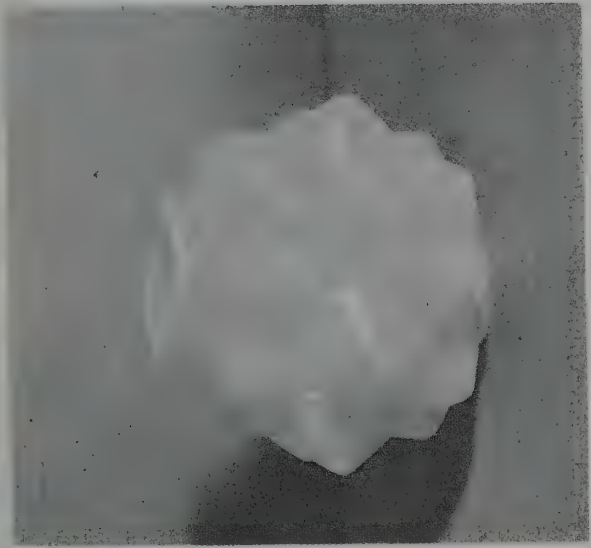




1015

SALMONIDES

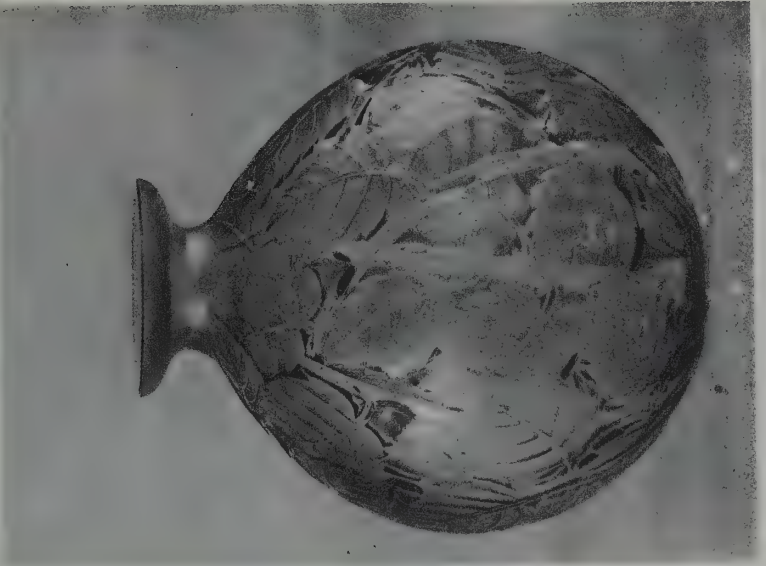
290 mm.



1004

CHAMPAGNE

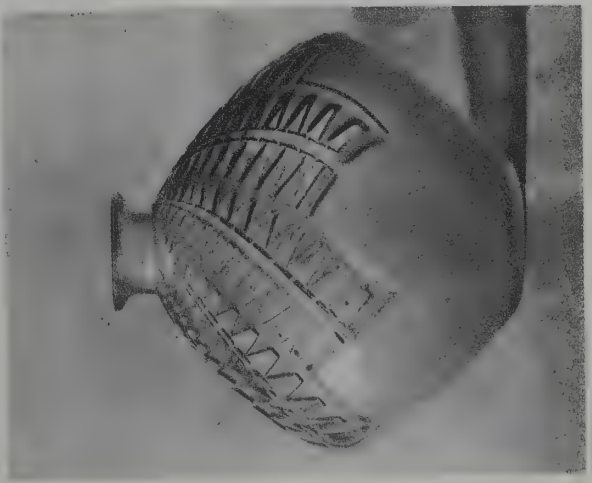
155 mm.



1025

MILAN

286 mm.



1022

MONTARGIS

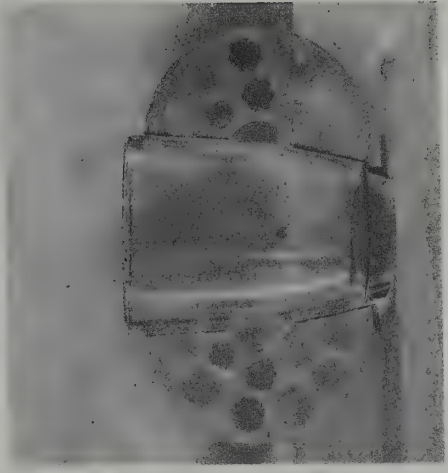
205 mm.



1001

DOROGNE

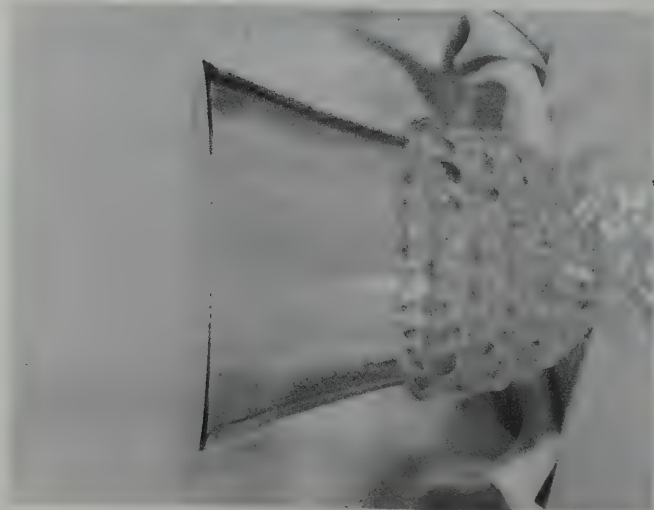
180 mm.



1020

CAUDEBEC

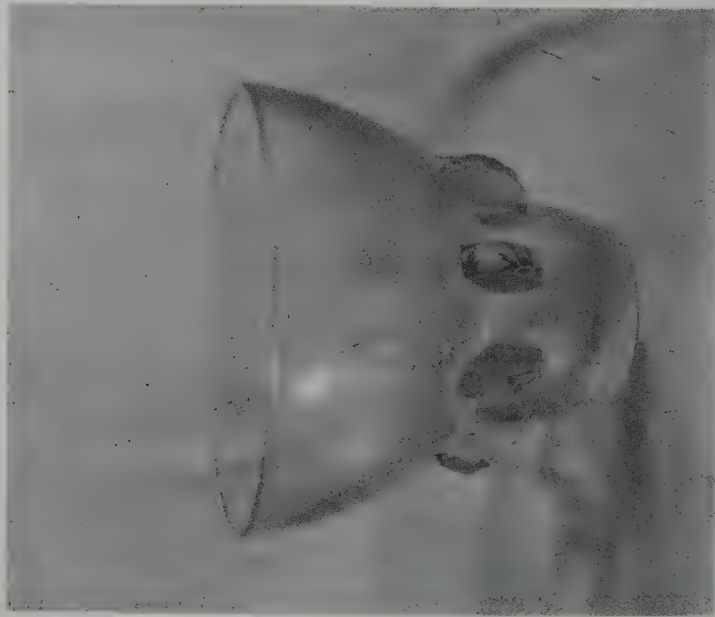
145 mm.



1042

GRAINES

200 mm.



1051

CARTHAGE

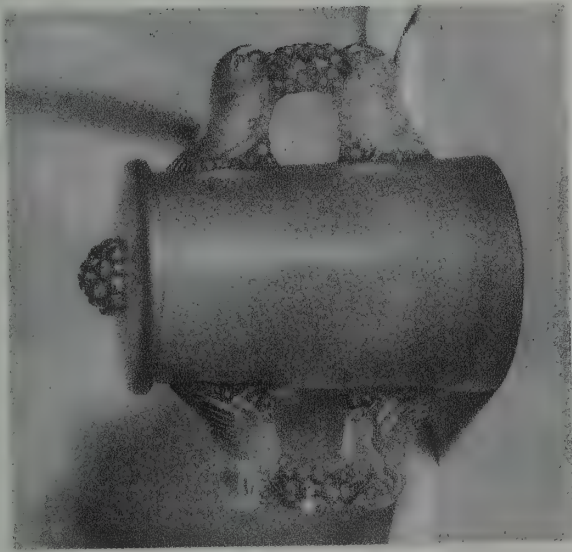
180 mm.



1043

PIRIAC

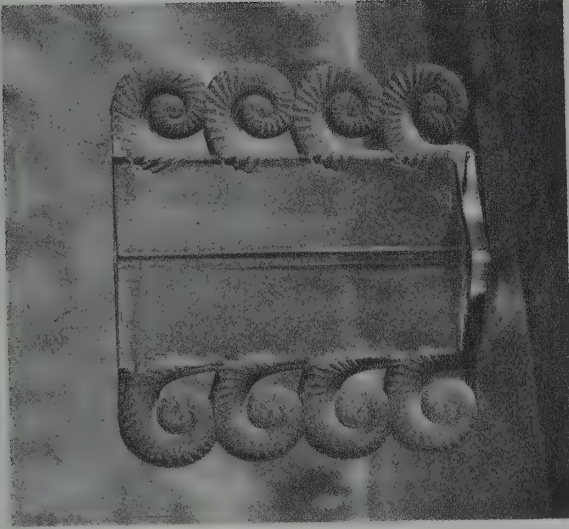
185 mm.



1031

SYLVIA

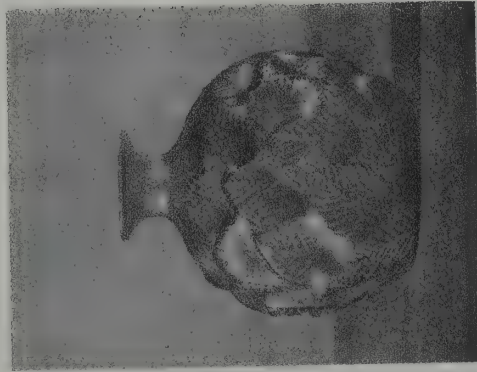
230 mm.



1023

AMIENS

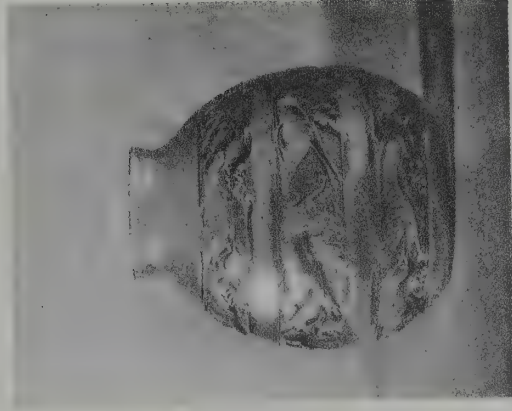
140 mm.



984

ORMEAUX

168 mm.



1016

SOUDAN

180 mm.



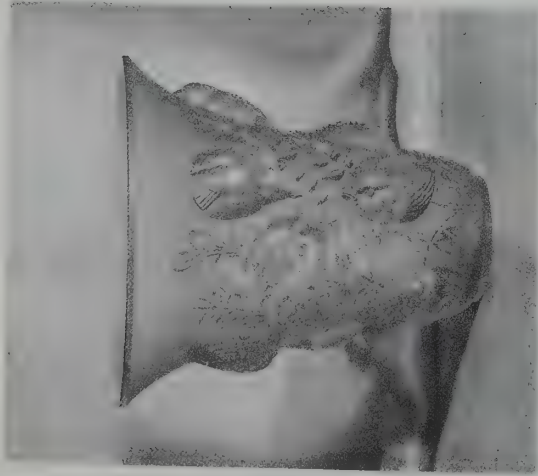
1013

TRISTAN

204 mm.

R. LALIQUE

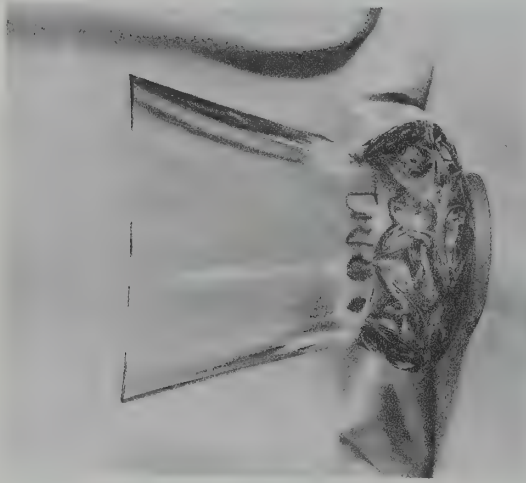
VASES



1055

SAINT FRANÇOIS

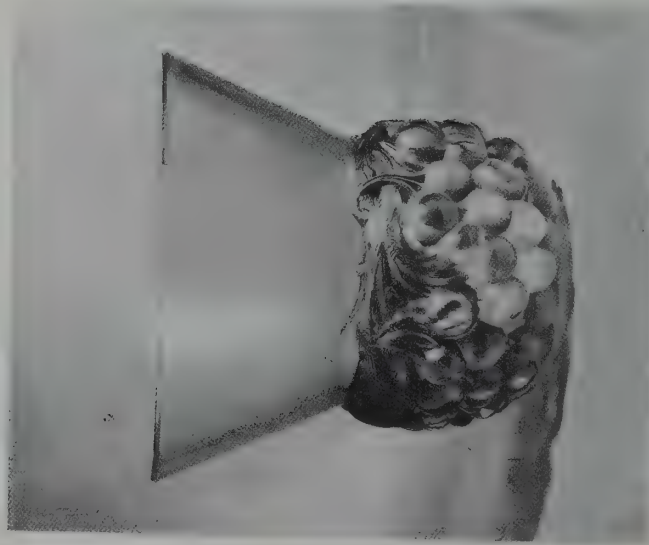
175 mm.



1041

LIERRE

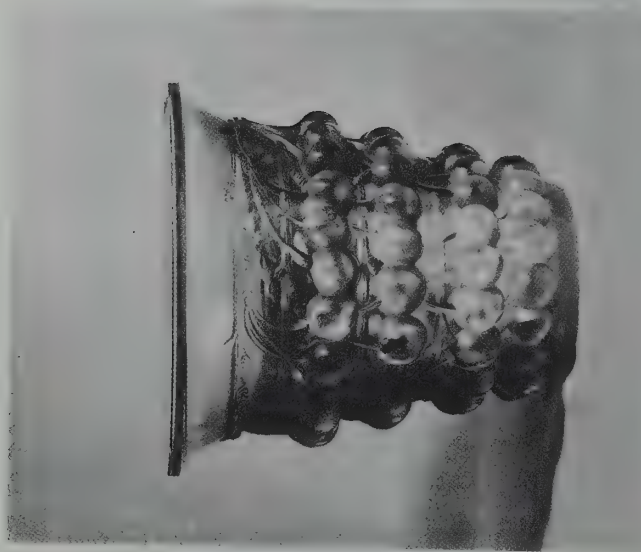
170 mm.



1035

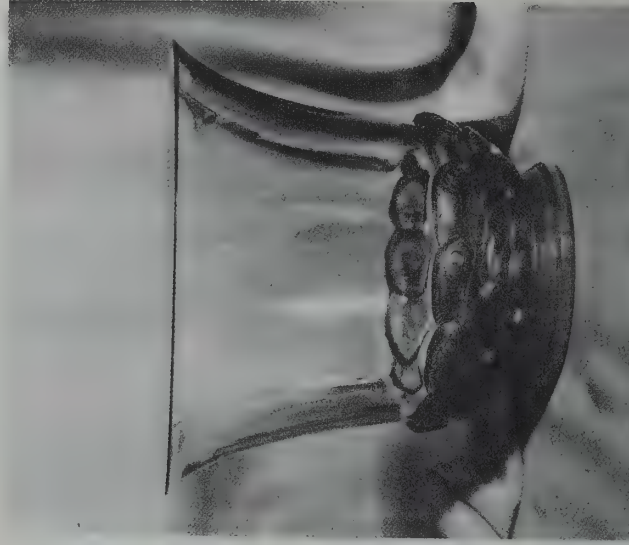
CERISES

200 mm.



1050

MONTMOBENCY



1040



1036

FONTAINEBLEAU

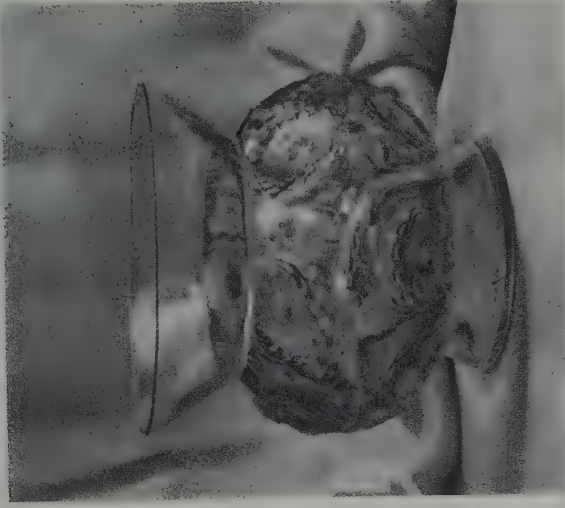
175 mm.



958

ALBERT

170 mm.



1039

ESOUICIS

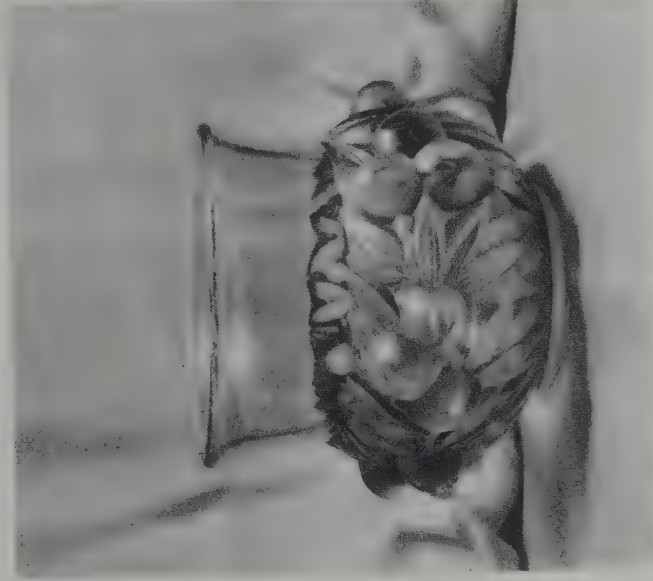
180 mm.



1040

LILAS

240 mm.



1037

PRUNES

185 mm.



920

MARTINS PÊCHEURS

250 mm.

R. LALIQUE

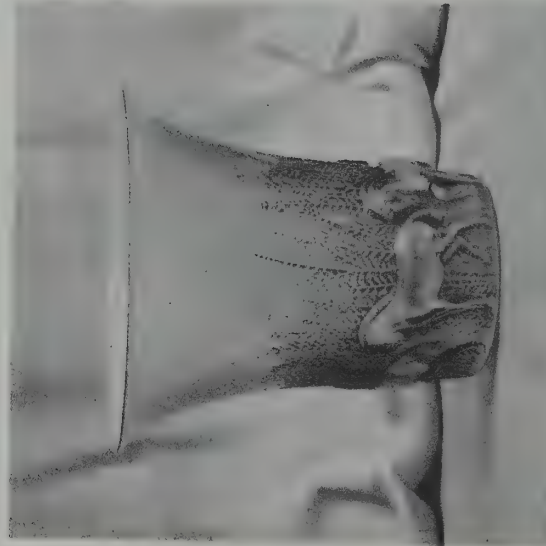
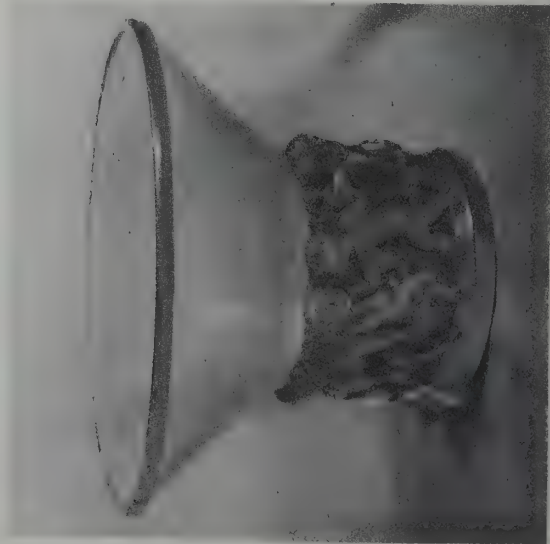
VASES



1054

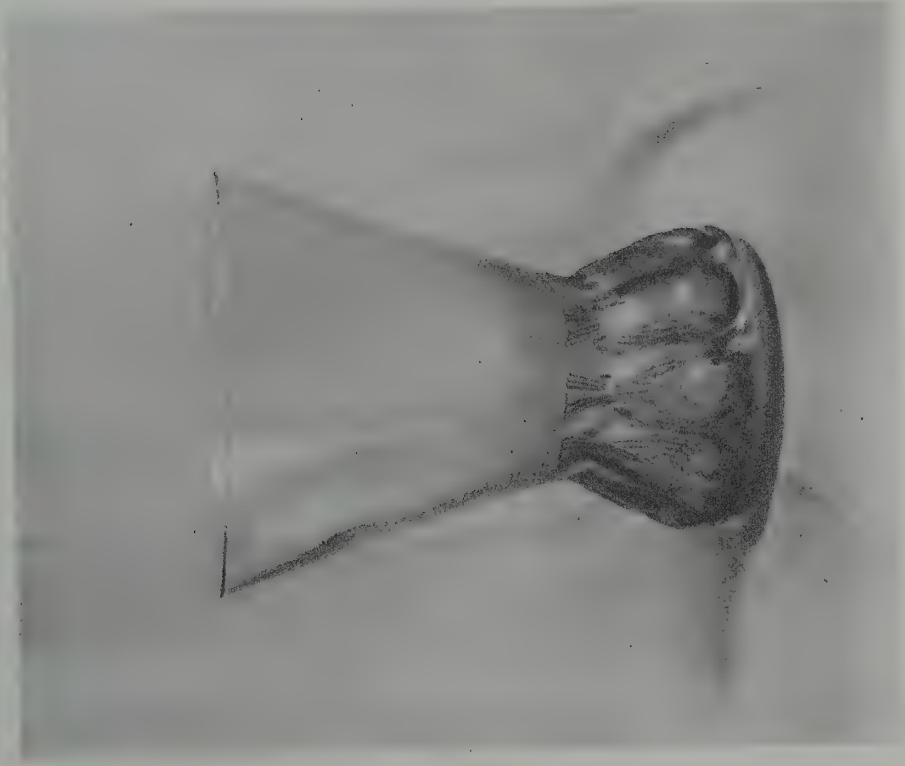
NADICA

270 mm.



R. LALIQUE

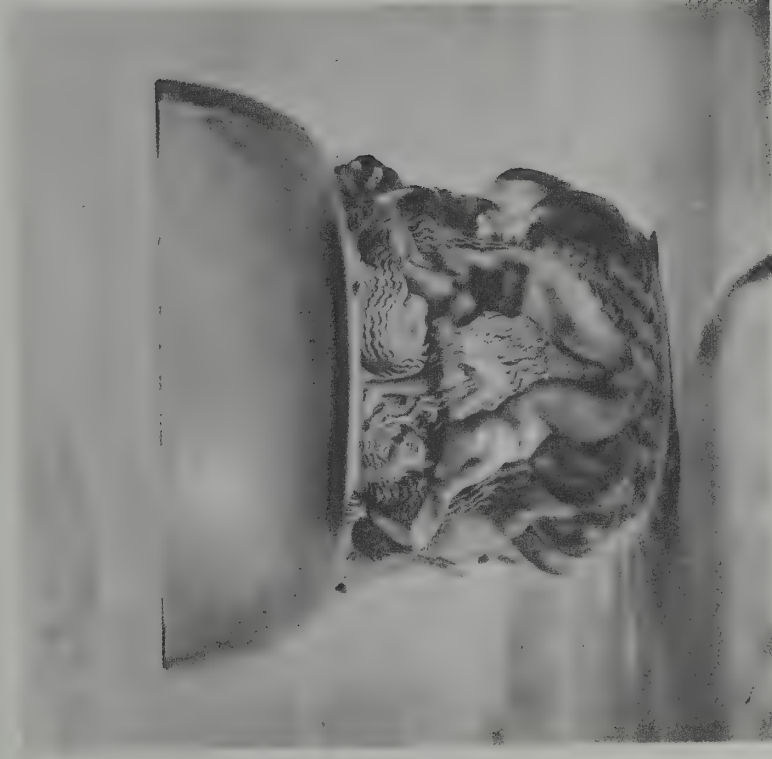
VASES



275 mm.

TUILERIES

1063

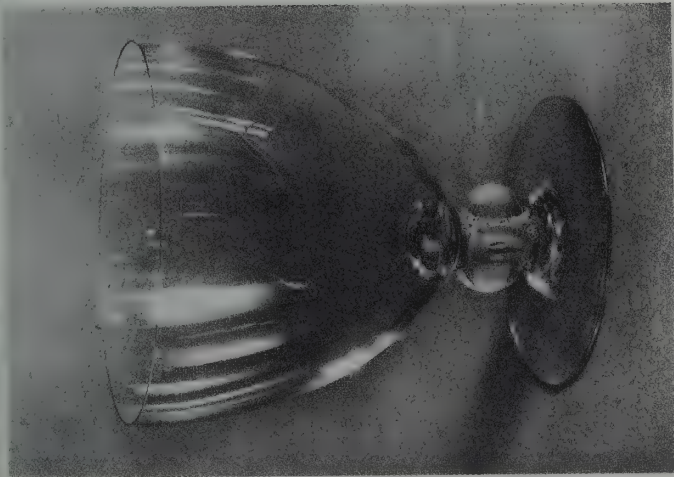


450 mm.

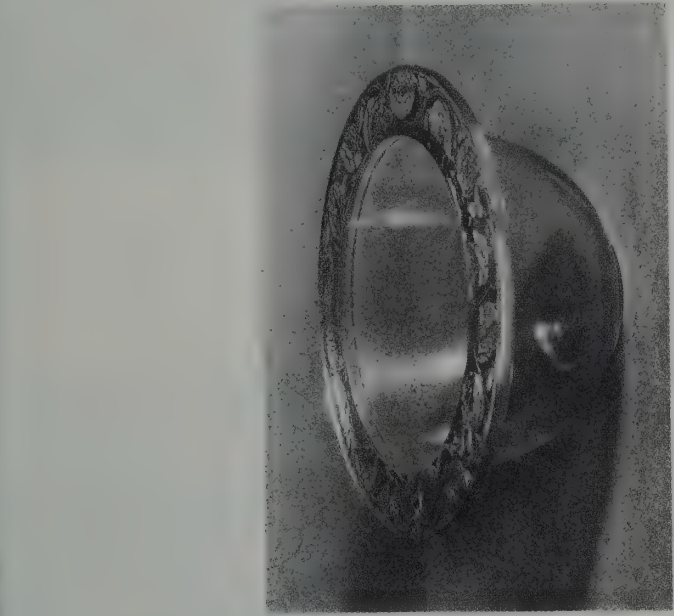
NAIADES

1048

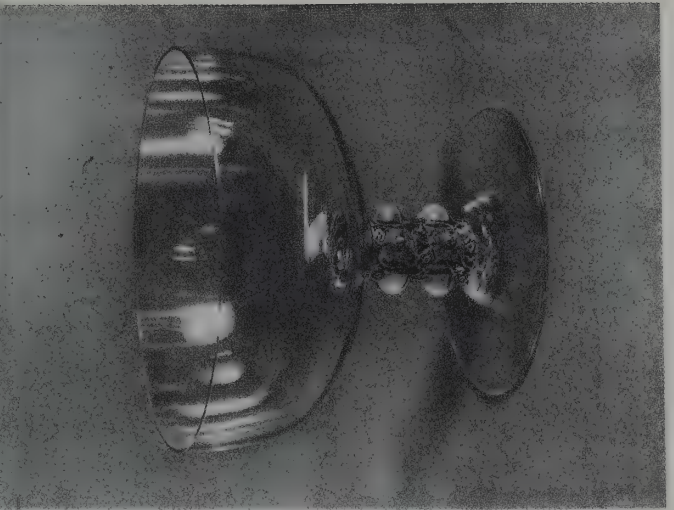




387 CLAIRVAUX 220 mm.



392 CERNUSCHI 270 mm.



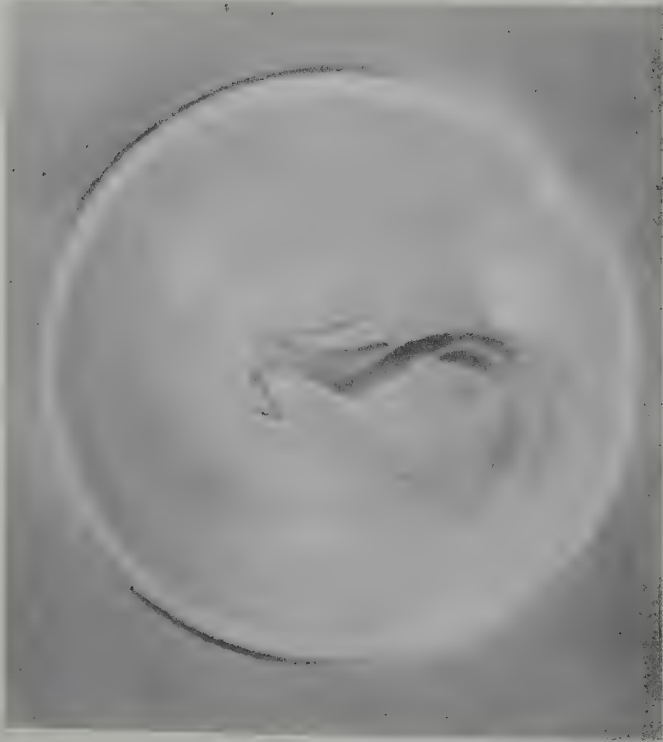
388 SAINT-DENIS 170 mm.



403 MADAGASCAR 300 mm.



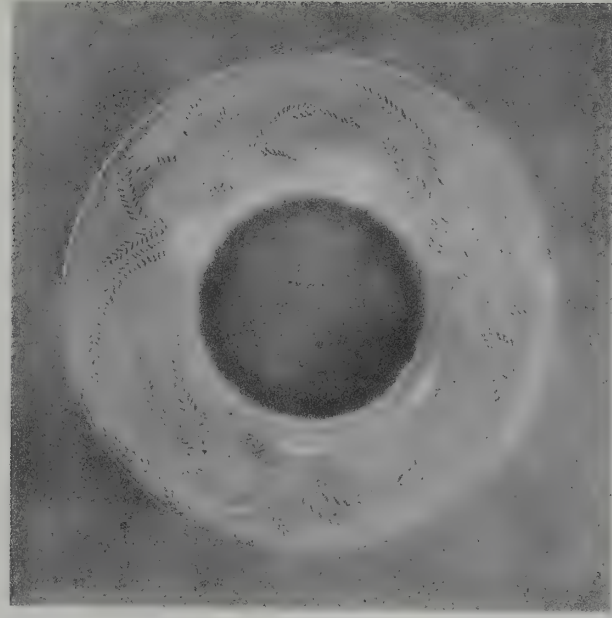
412 CRISTAL 2 OISEAUX MOQUEURS 410 mm.



376

TRÉPIED SIRÈNE

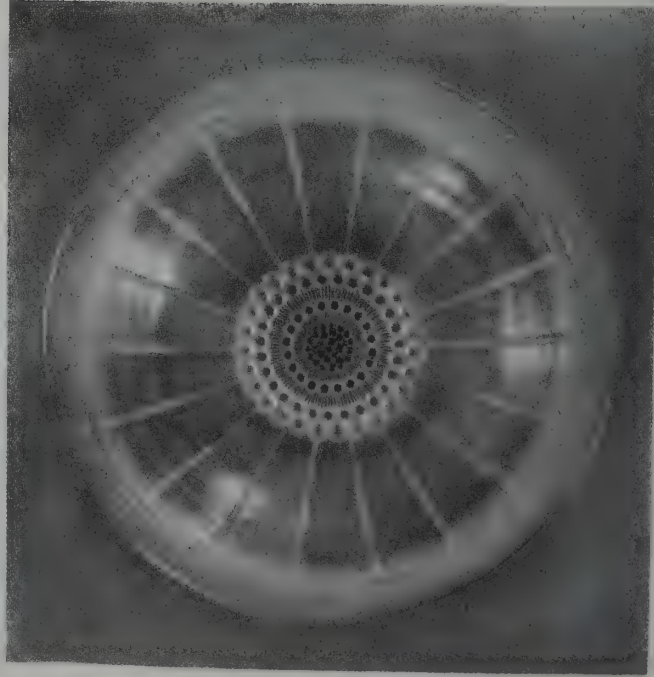
360 mm.



390

GAZELLES

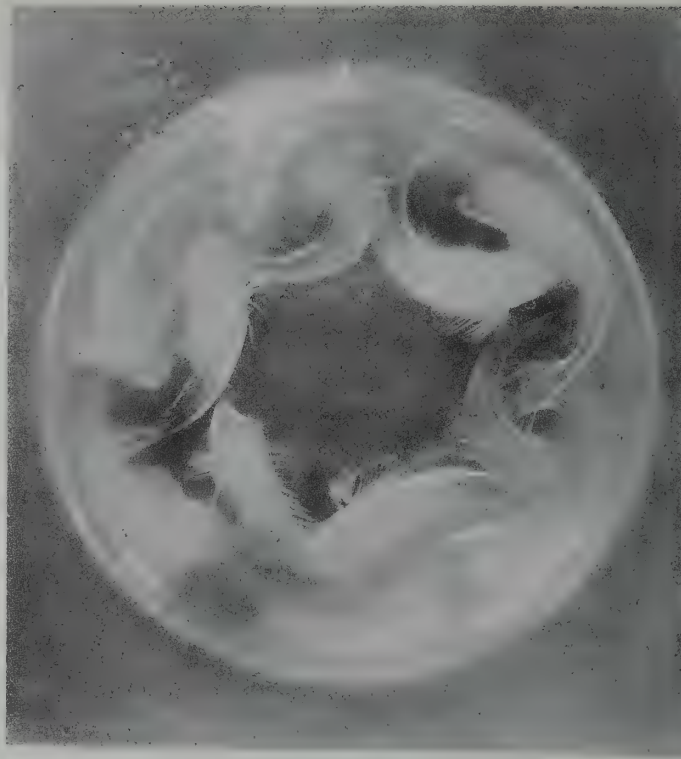
295 mm.

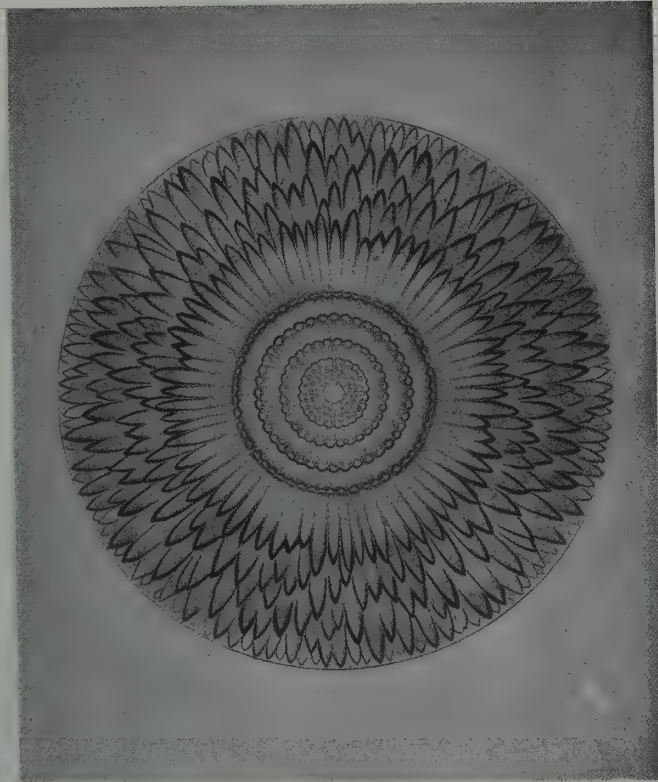


400

CRÉMIEU

300 mm.

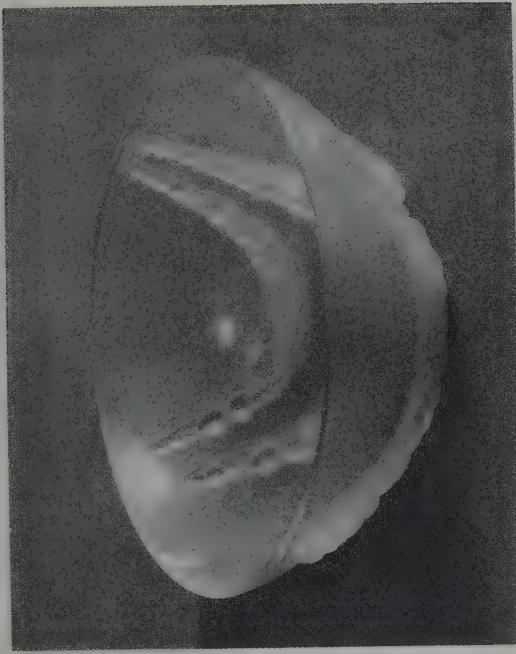




407

FLORA BELLA

390 mm.



402

VILLENEUVE

310 mm.



391

SAINT-VINCENT

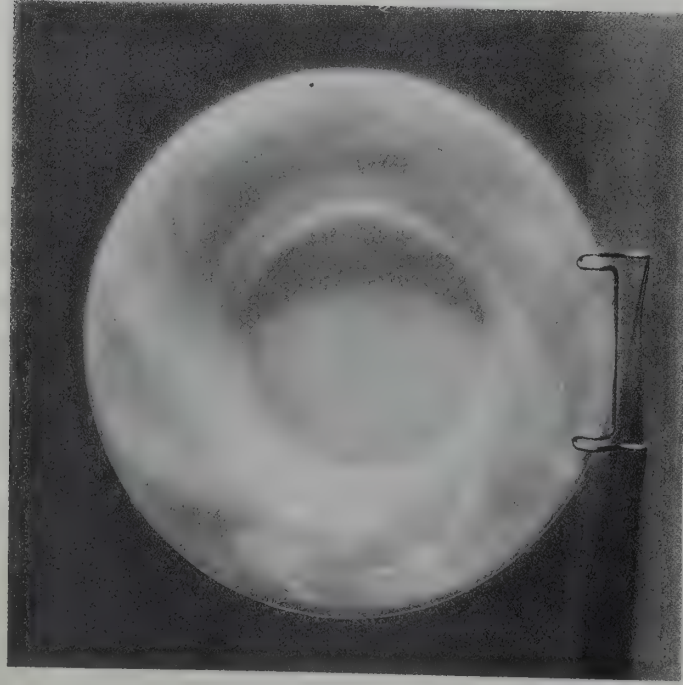
345 mm.



376

CYPRINS PLATE

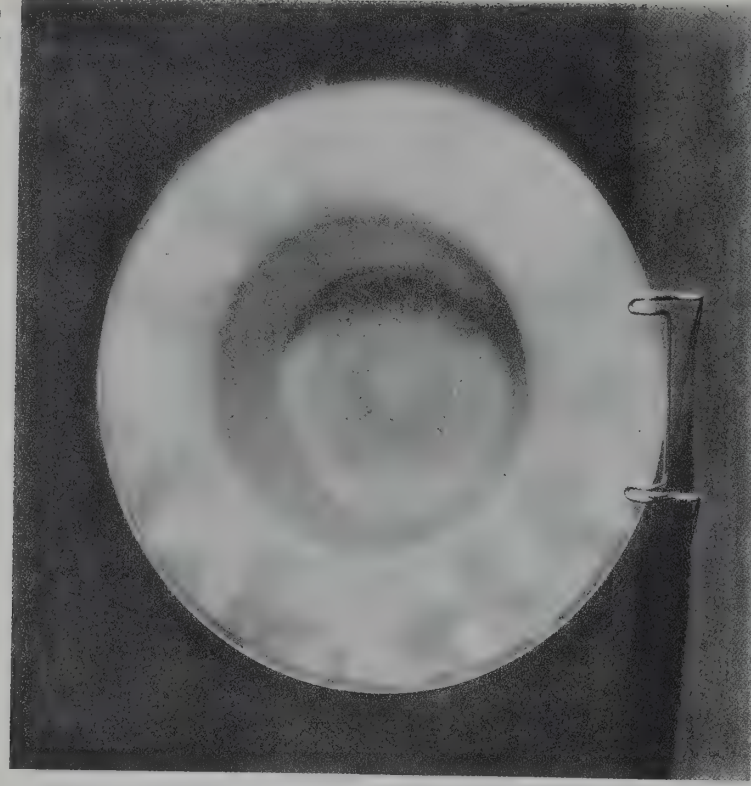
410 mm.



375

SIRENES

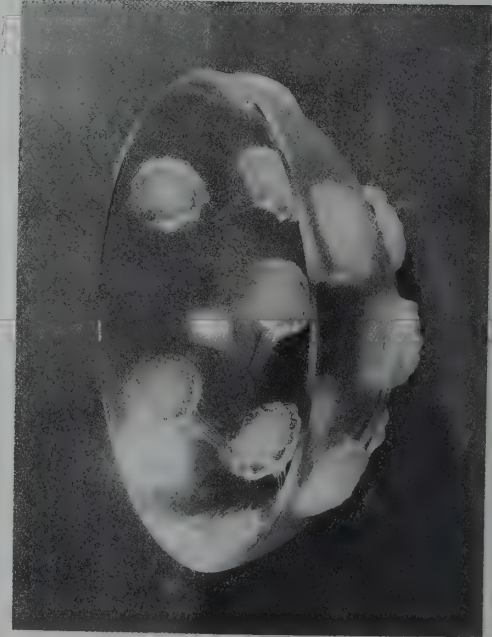
360 mm.



408

PHALÈNES

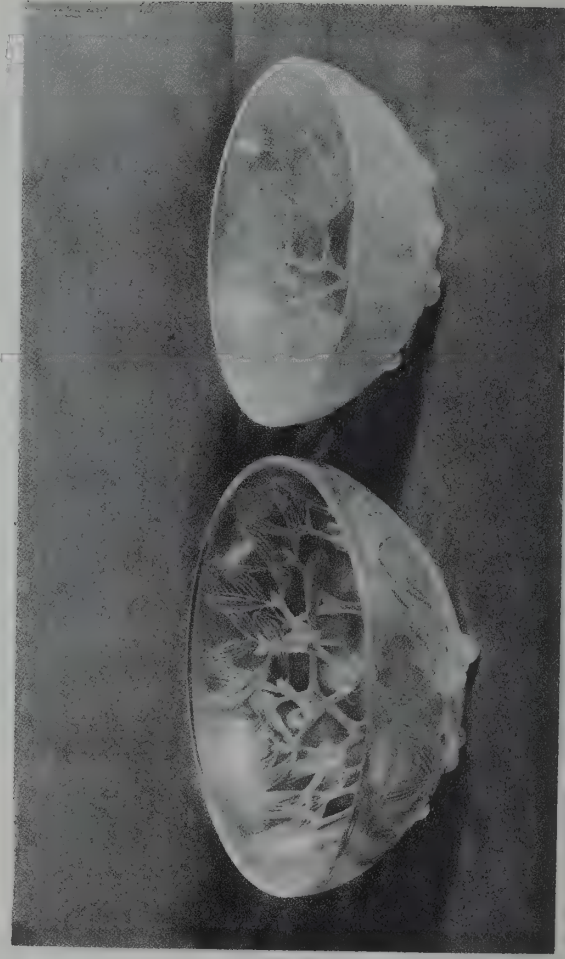
390 mm.



401

TOURNON

305 mm.



3223

GUI N° 1 OPALE

240 mm.

3224

GUI N° 2 OPALE

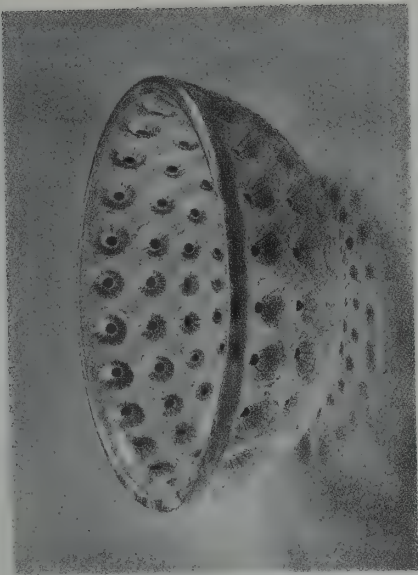
205 mm.



408

ANVERS

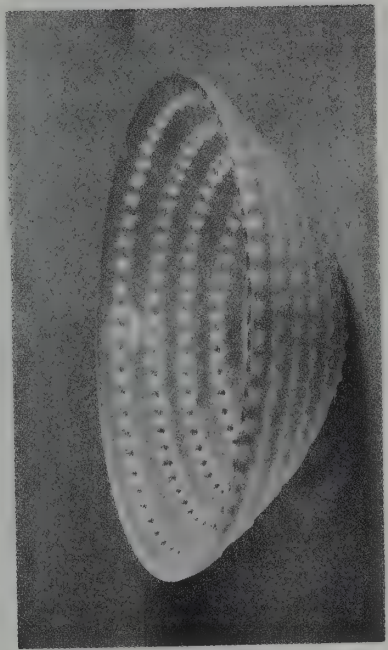
390 mm.



404

NEMOURS

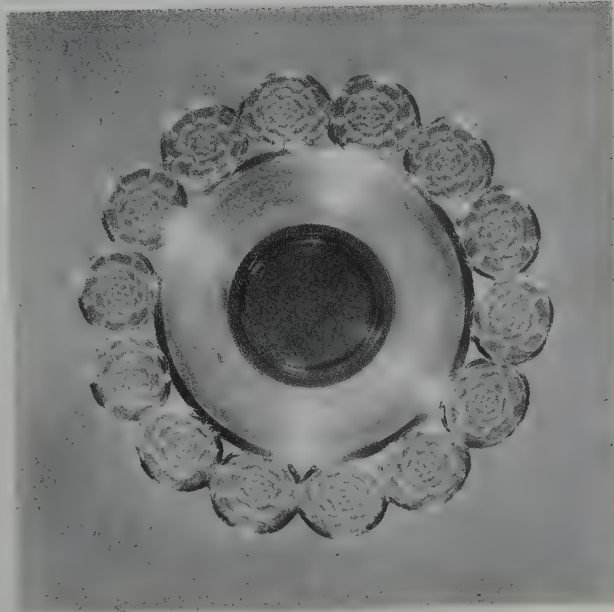
255 mm.



405

FLEURVILLE

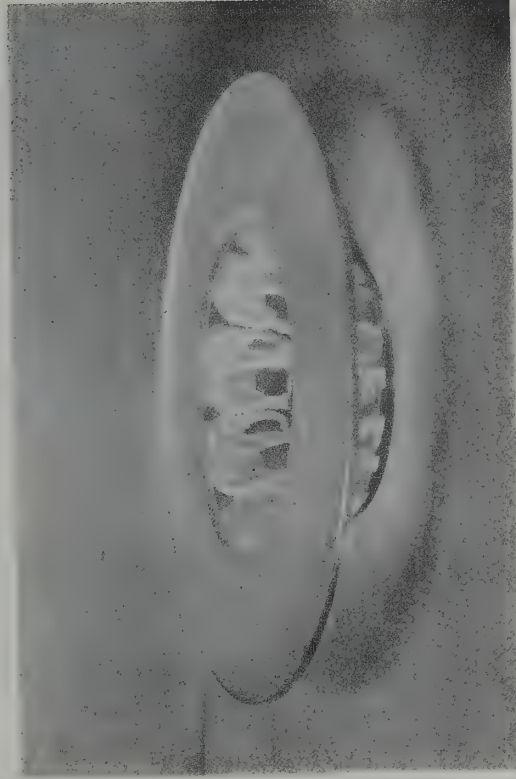
292 mm.



393

ARMENTIÈRES

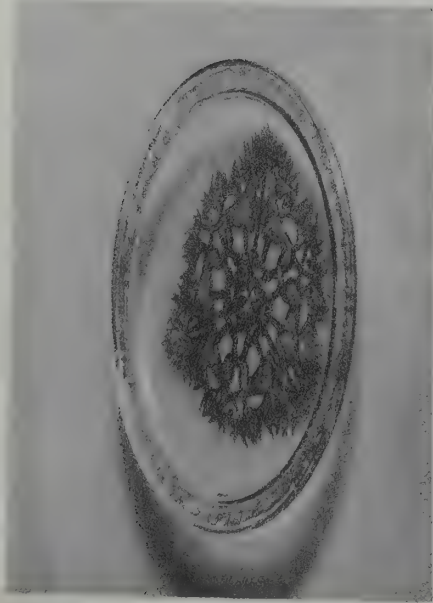
260 mm.



411

ÉLÉPHANTS

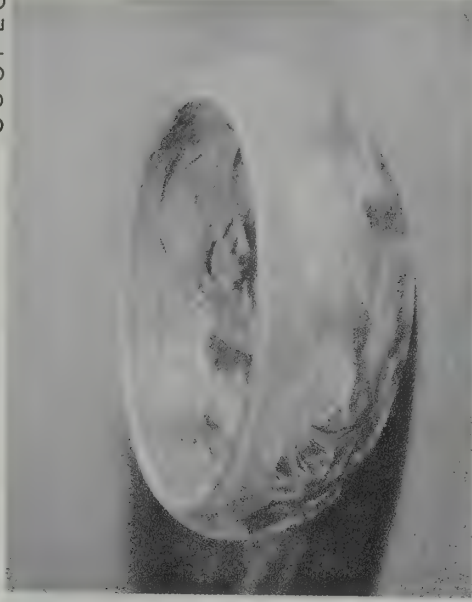
385 mm.



3001

ASSIETTE CHASSE, CHIENS

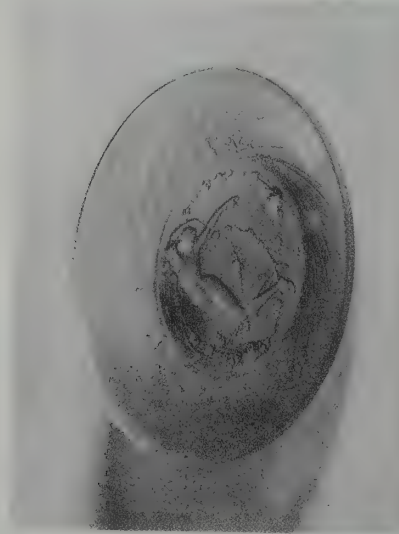
210 mm.



379

CYPRINS REFERMÉE

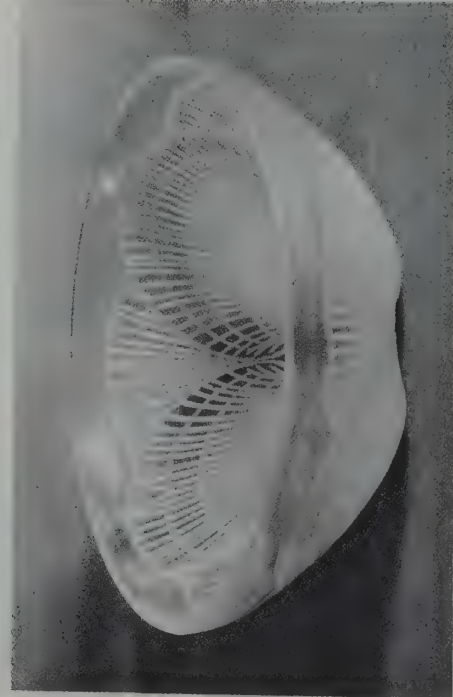
340 mm.



3002

ASSIETTE FIGURINE ET FLEURS

170 mm.



385

VASE COQUILLES

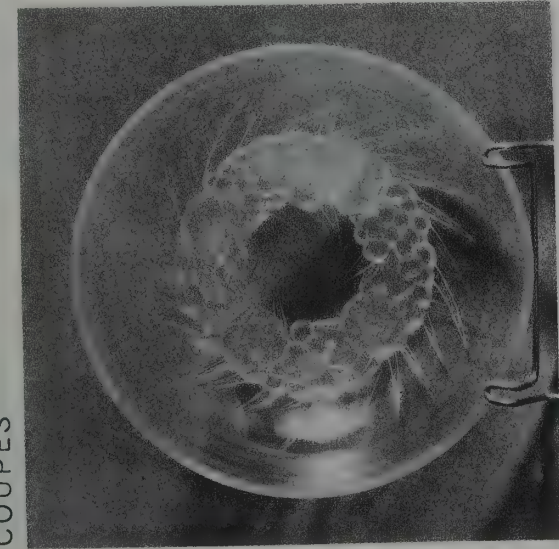
300 mm.



410

ANGES

365 mm.



396

MONT-DORE

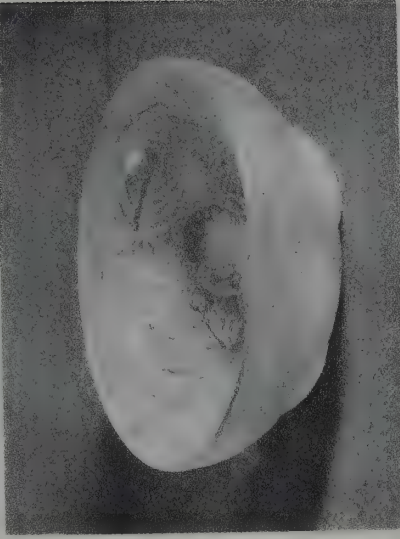
220 mm.



382

LYS

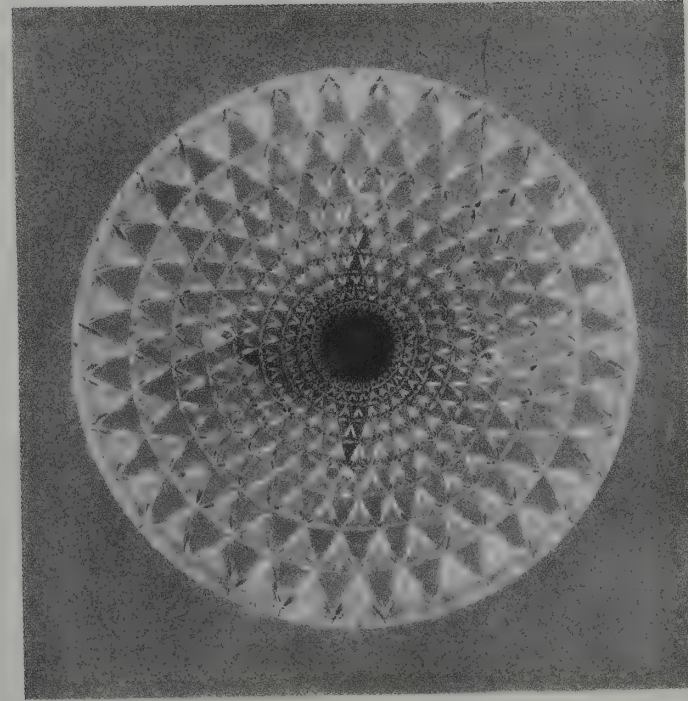
235 mm.



3210

DAHLIA

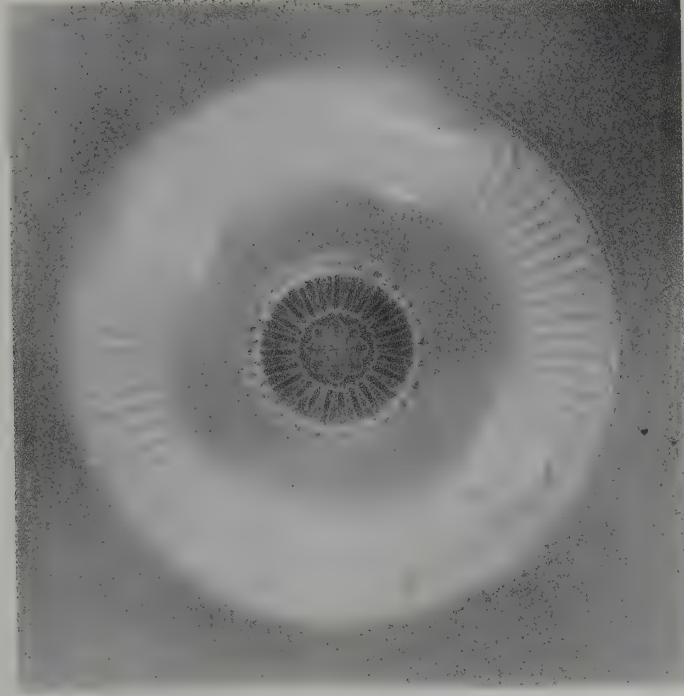
239 mm.



409

ROSACE

315 mm.



399

MONTIGNY

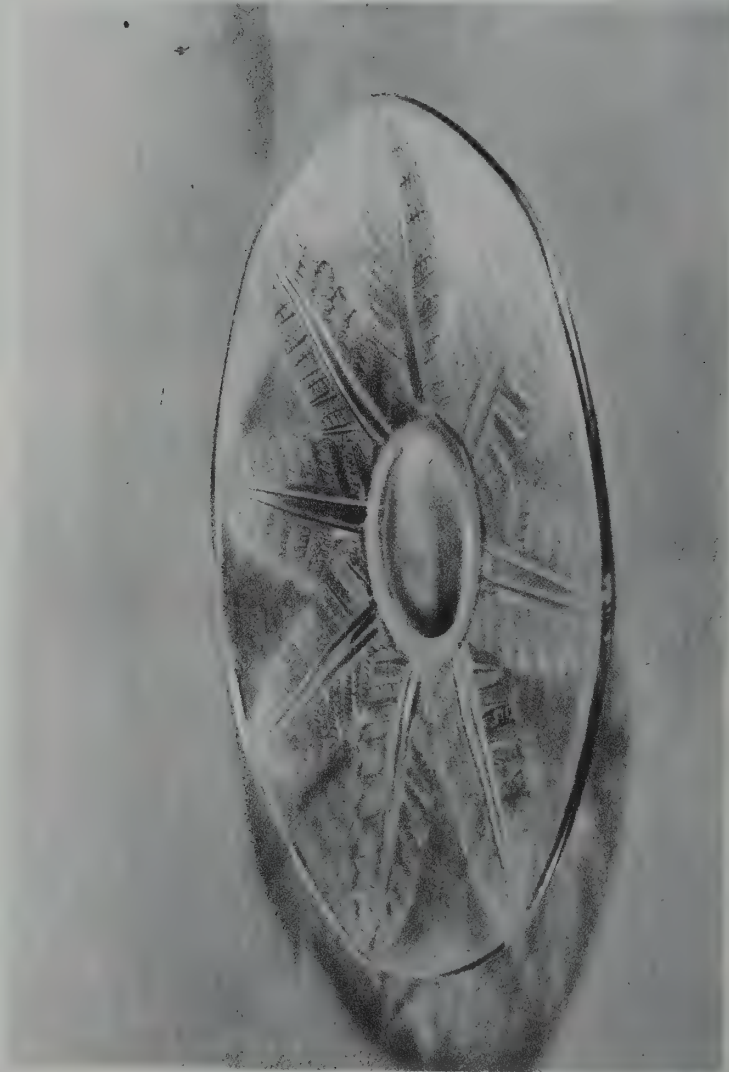
300 mm.



389

COUPE FILIX

330 mm.



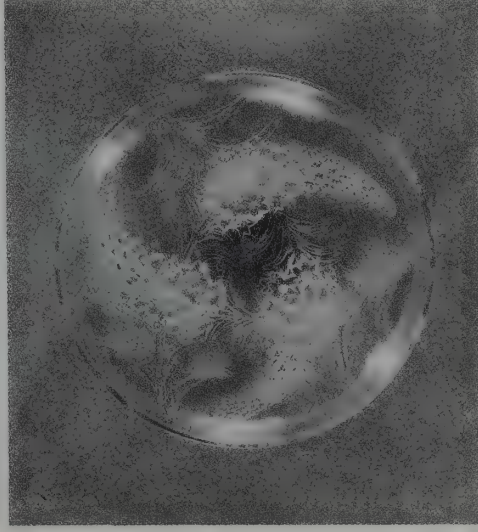
3023

ASSIETTE FILIX

440 mm.



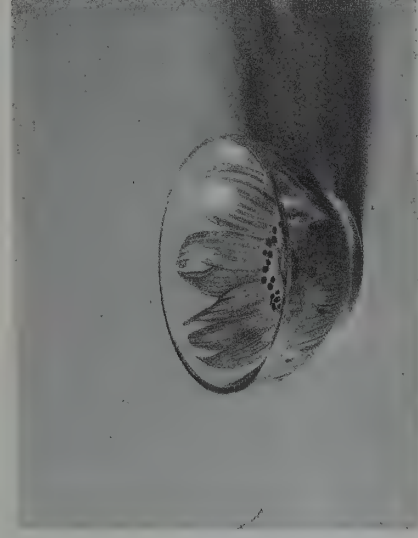
398 NONNETTES 218 mm.



397 VÉRONIQUE 218 mm.



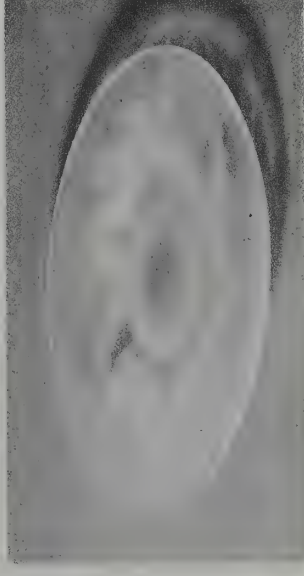
381 ONDINES REFERMÉE 190 mm.



3100 BOL FLEUR 115 mm.



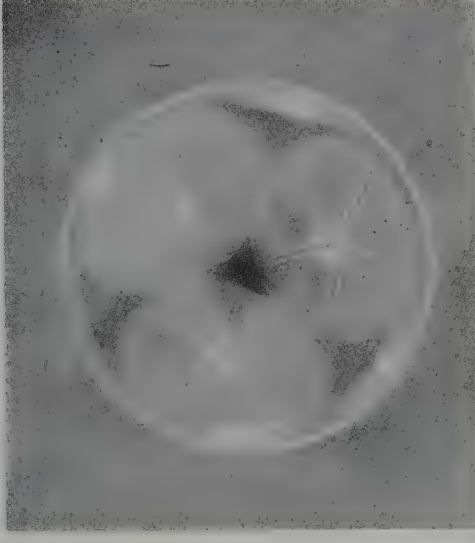
3213 CHICORÉE 240 mm.



3003 ASSIETTE PLATE ONDINE 270 mm.



395 VERNON 218 mm.

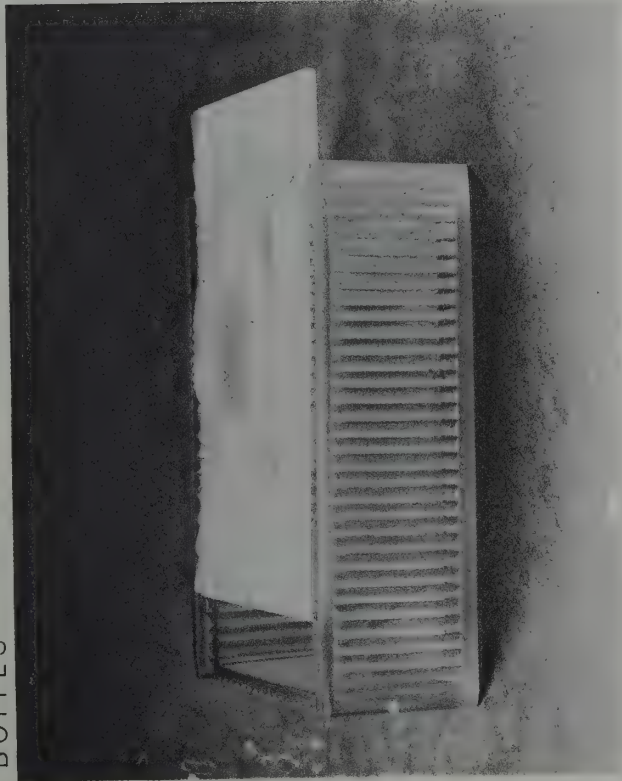


383 VOLUBILIS 210 mm.



380 ONDINE OUVERTE 210 mm.

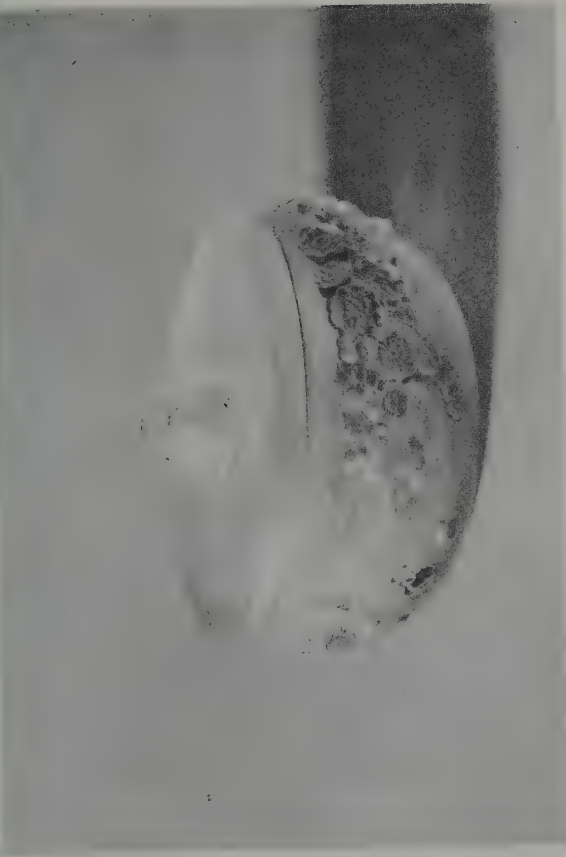




79

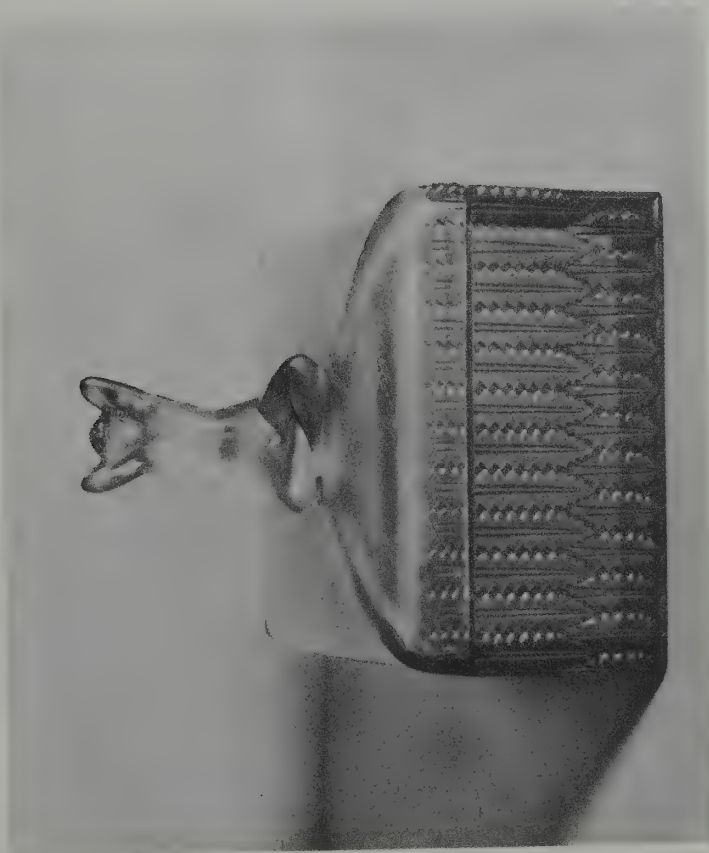
BOITE A CIGARES ROMÉO

225 mm.



PRIMEVERES

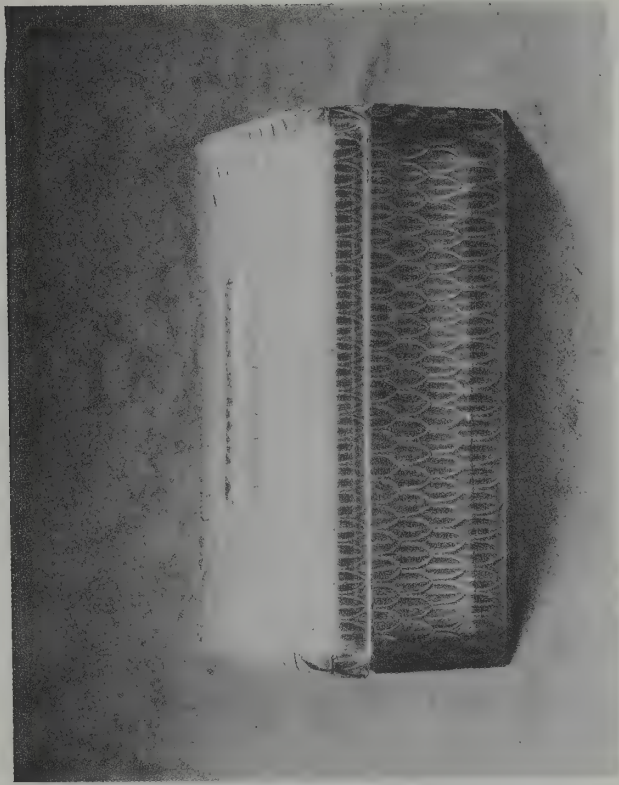
160 mm.



83

SULTANE

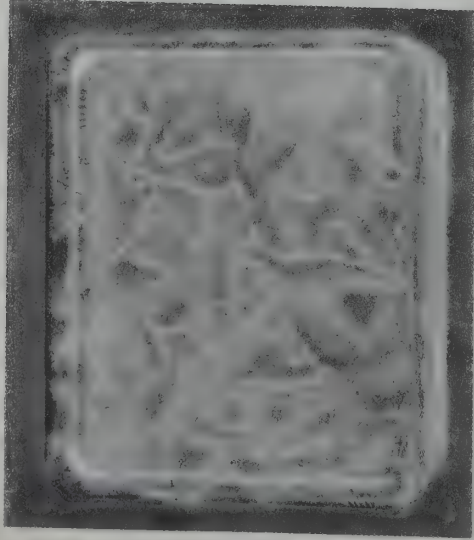
140 mm.



80

BOITE A CIGARES CORONA

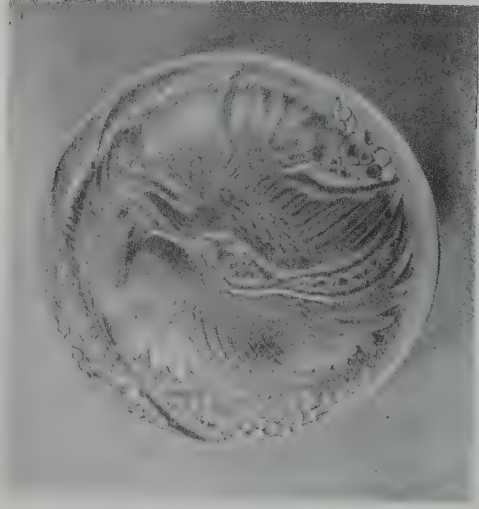
220 mm.



53

CIGARETTES HIRONDELLES

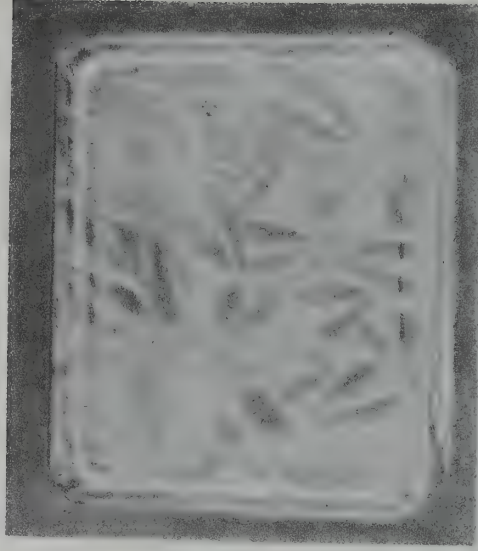
100 mm.



60

RAMBOUILLET

85 mm.



54

CIGARETTES ZINNIAS

100 mm.



64

ISABELLE

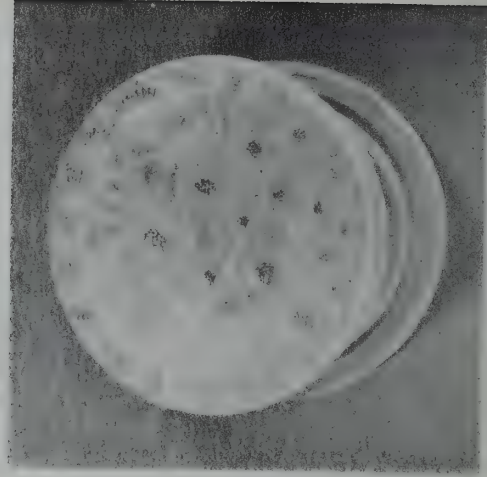
80 mm.



1

PAON

120 mm.



69

MARGUERITES

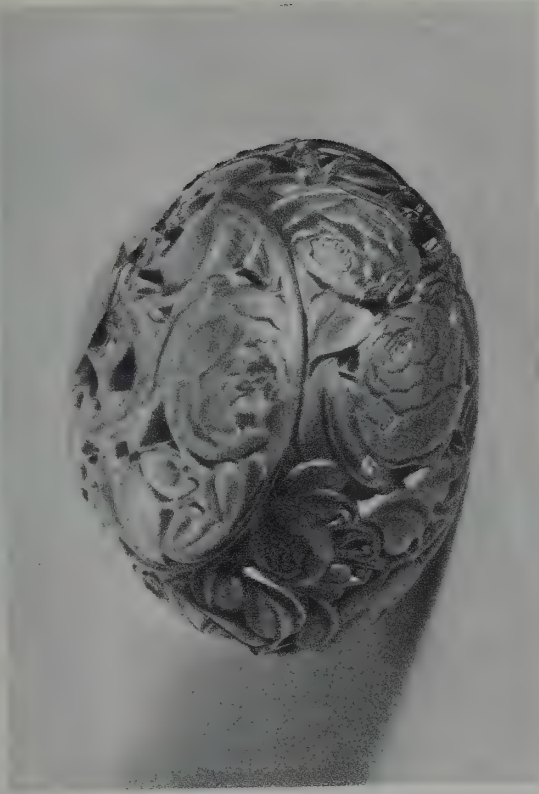
80 mm.



81

SAINT-MARC

250 mm.



78

DINARD

130 mm.



84

VALLAURIS

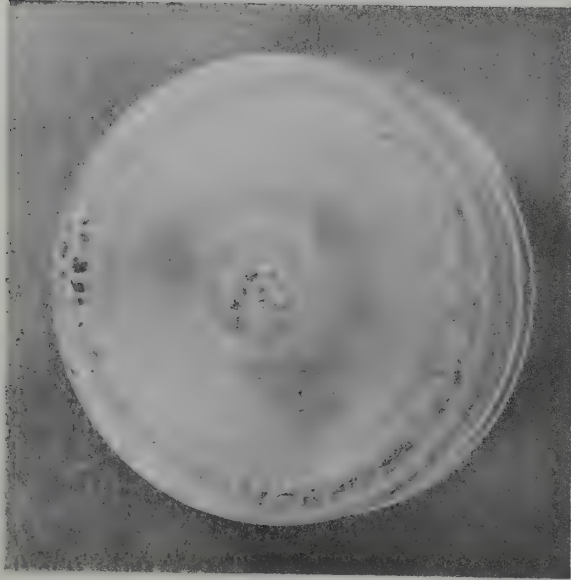
155 mm.



3

AMOUR ASSIS

118 mm.



28

GUIRLANDE DE GRAINES

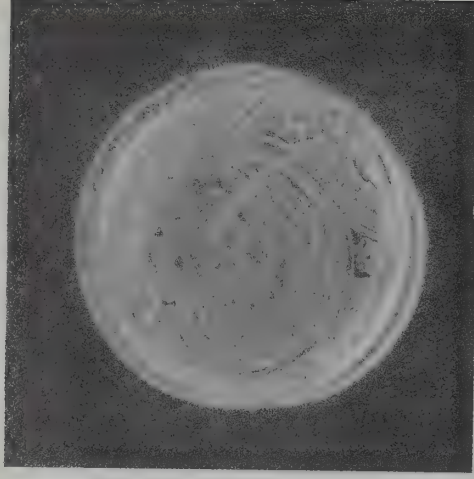
100 mm.



68

VAUCLUSE

75 mm.



67

LUCIE

75 mm.



66

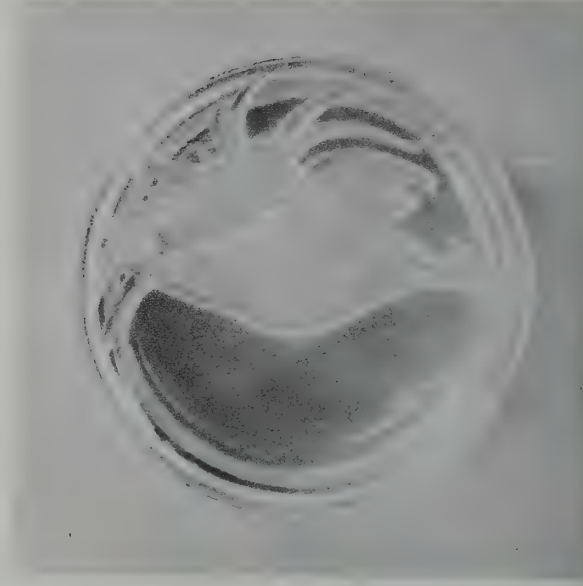
DEGAS

80 mm.

63

CHEVEUX DE VÉNUS

65 mm.



2

COO

105 mm.



4

ROSES EN RELIEF

160 mm.



75

ROGER

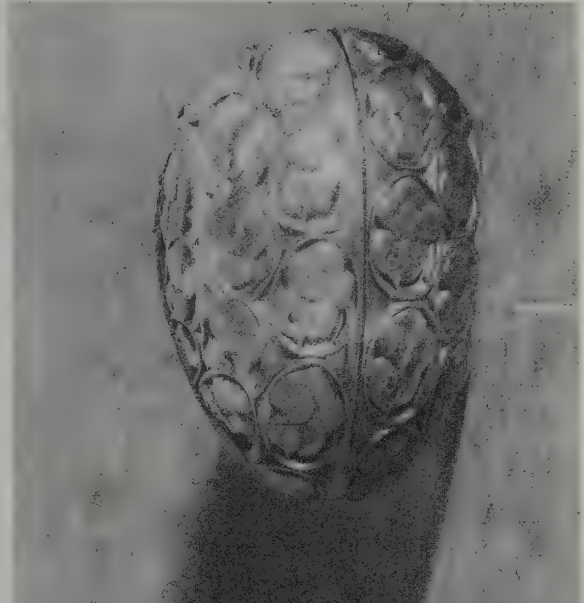
135 mm.



82

ŒUF PERVENCHES

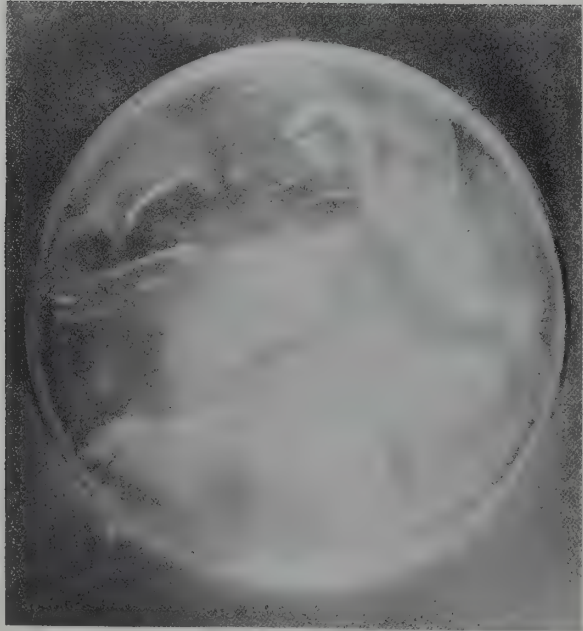
115 mm.



85

ŒUF POUSSINS

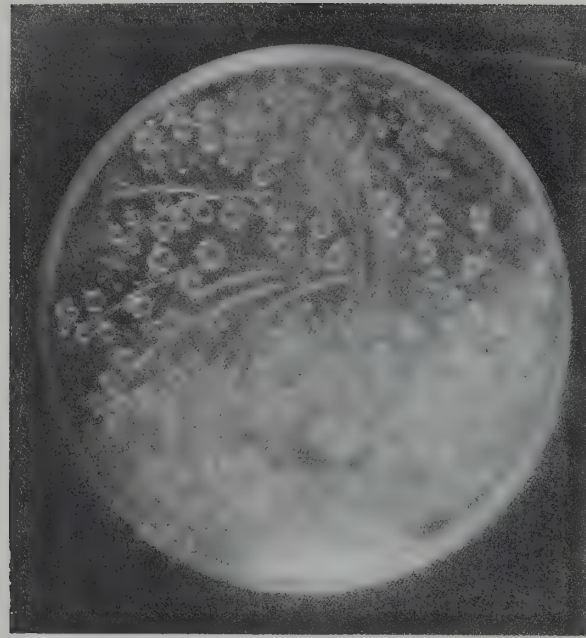
115 mm.



42

GRANDE CYPRINS

255 mm.



41

GRANDE MUGUETS

235 mm.



47

6 DAHLIAS

210 mm.

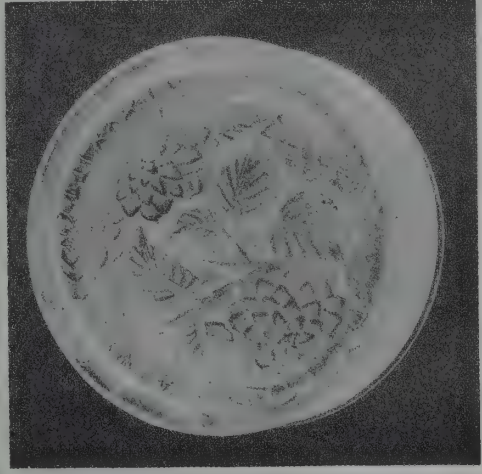
46

3 DAHLIAS

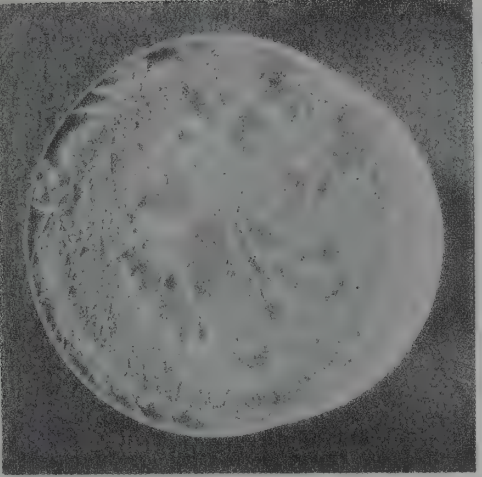
210 mm.



59 FONTAINEBLEAU 85 mm.



61 MEUDON 85 mm.



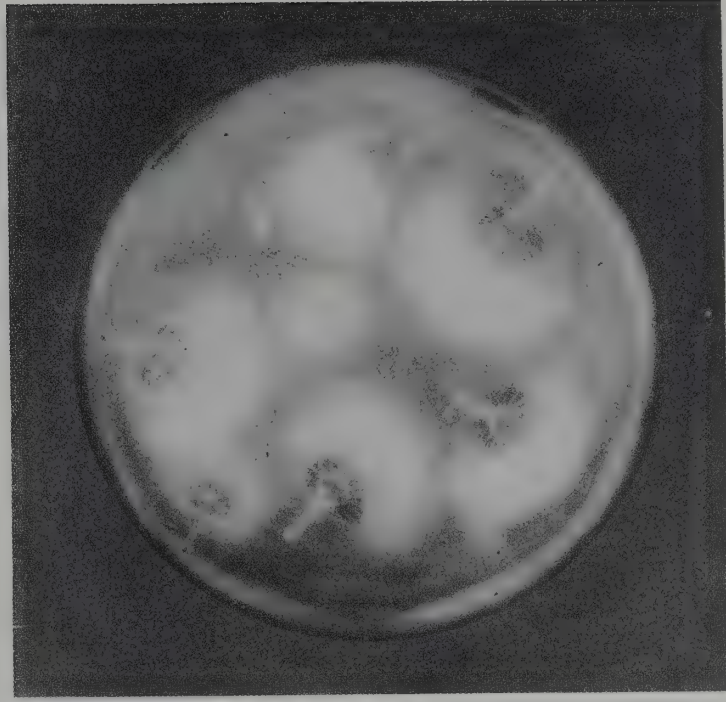
26 POMMIER DU JAPON 85 mm.



9 FIGURINE
ET RAISINS 70 mm.

11-2 FIGURINES
ET BRANCHES 70 mm.

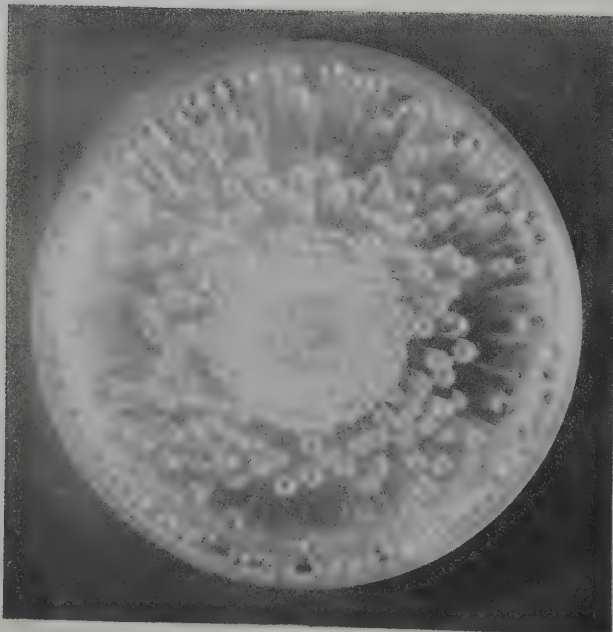
10 FIGURINE
ET BOUQUETS 70 mm.



HROUPES

29

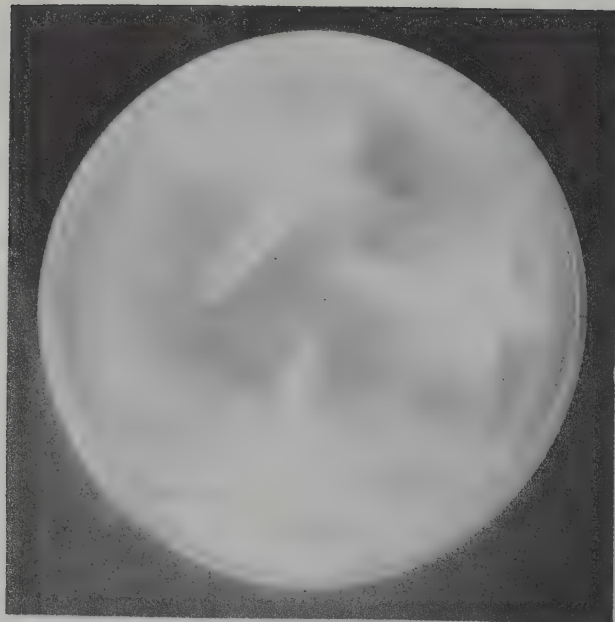
140 mm.



50

TOKIO

170 mm.



51

LIBELLULES

170 mm.



49

CLÉONES

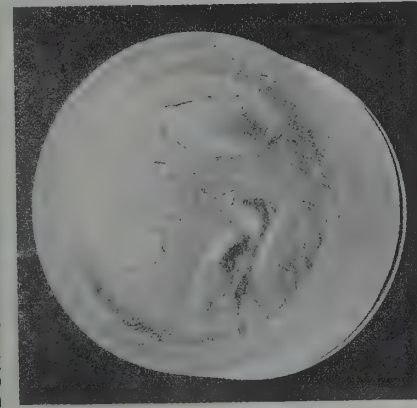
170 mm.



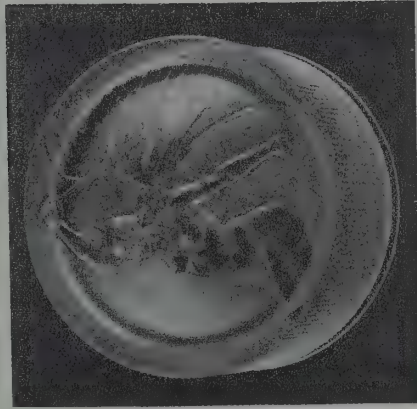
52

MÉSANGES

170 mm.



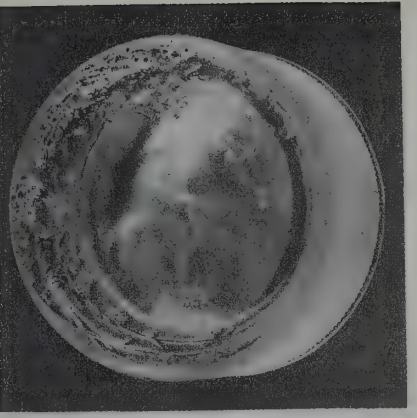
30 3 PAONS 70 mm.



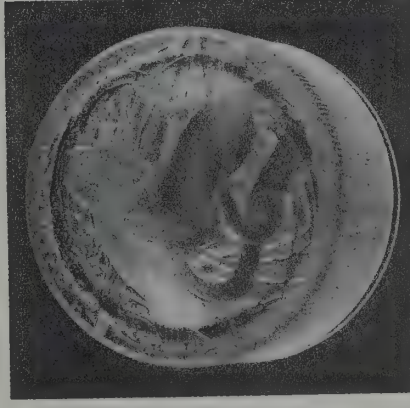
31 VICTOIRE 70 mm.



32 2 FIGURINES 70 mm.



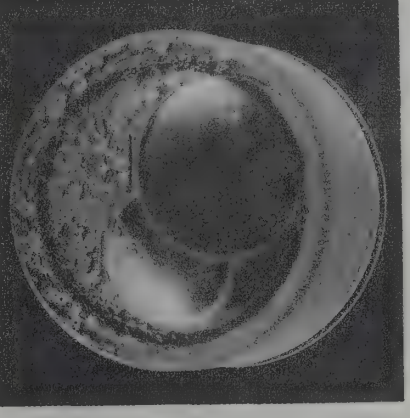
33 1 GRAND VASE 70 mm.



34 2 PIGEONS 70 mm.



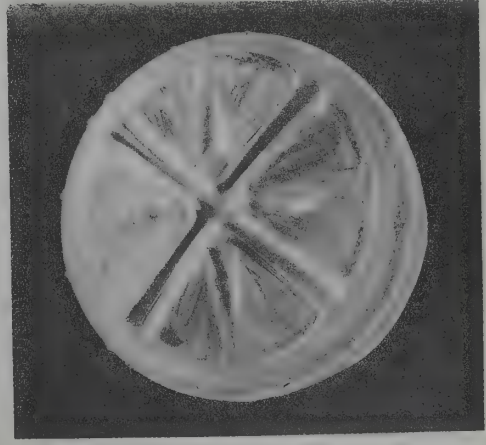
35 2 OISEAUX 70 mm.



37 VASES 70 mm.



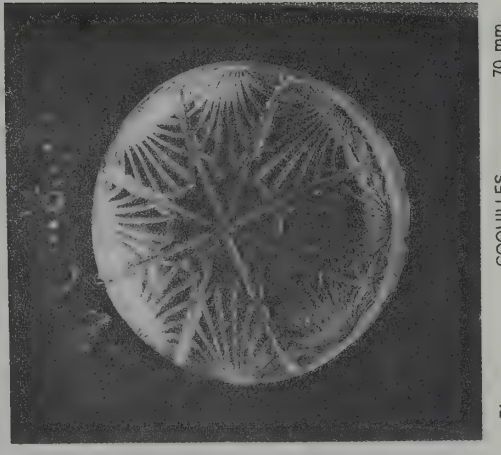
39 ANGES 70 mm.



14 4 PAPILLONS 80 mm.

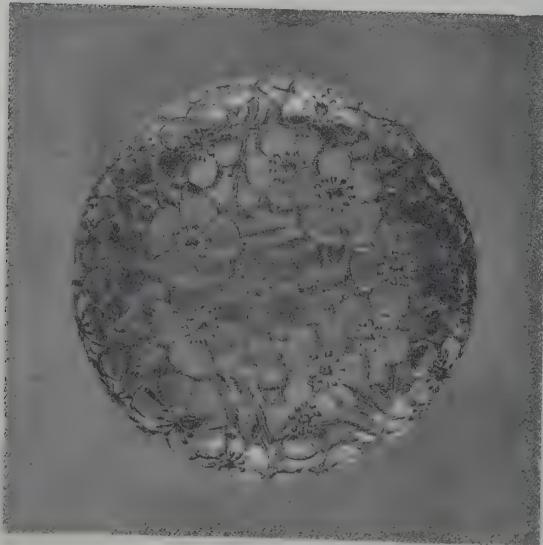


15 4 SCARABÉES 85 mm.



71 COQUILLES 70 mm.

BOITES



70

EMILIANE

85 mm.

R. LALIQUE

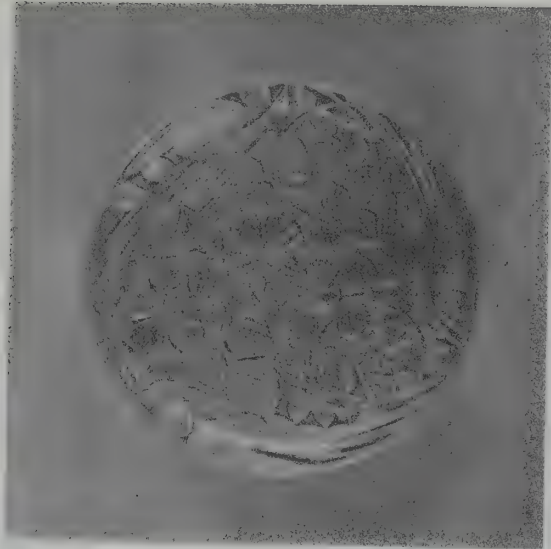


62

CHANTILLY

85 mm.

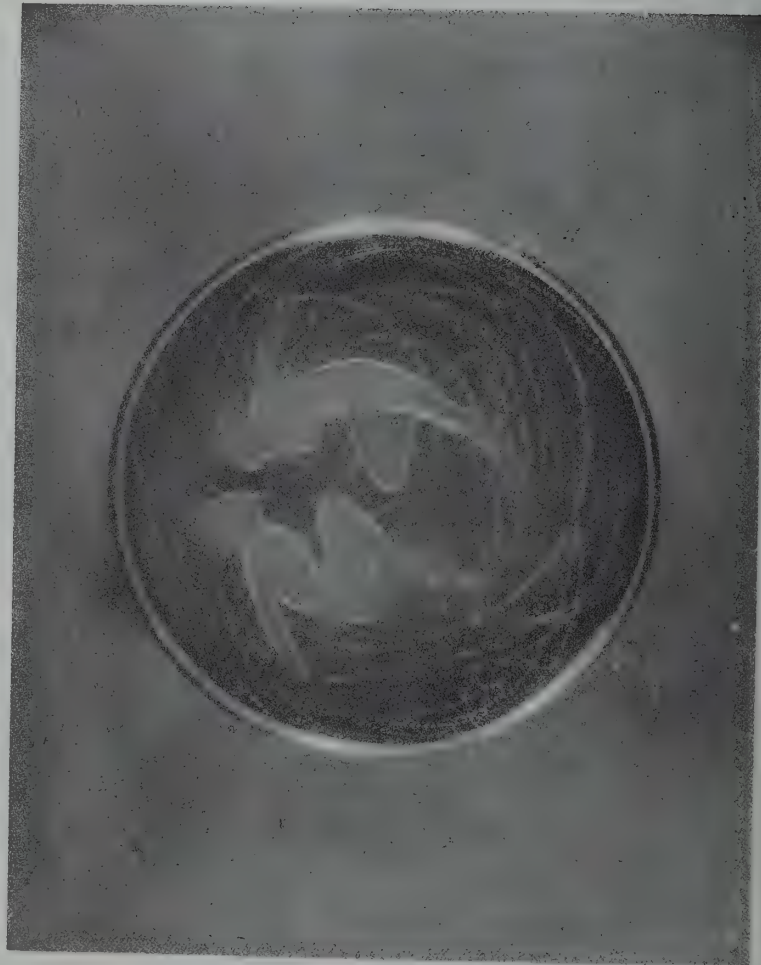
PLANCHE 49 bis



58

COMPIEGNE

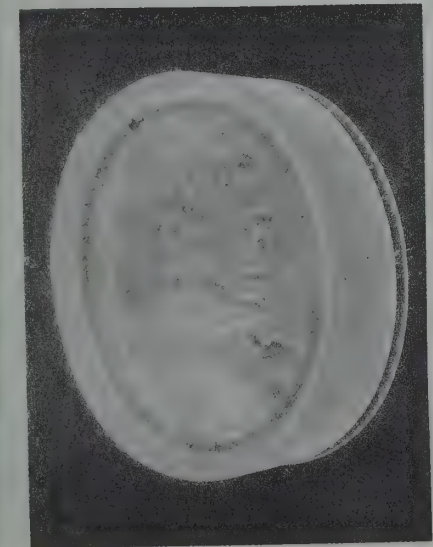
85 mm.



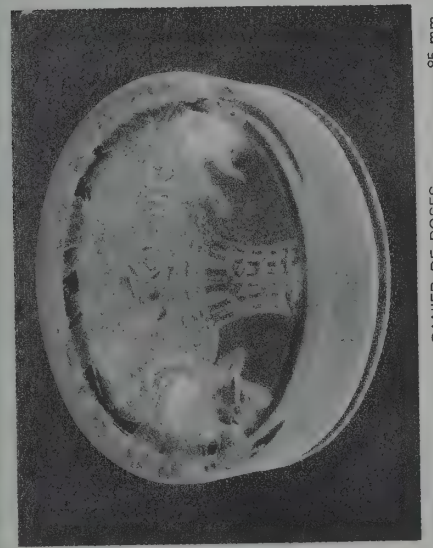
43

2 SIRÈNES

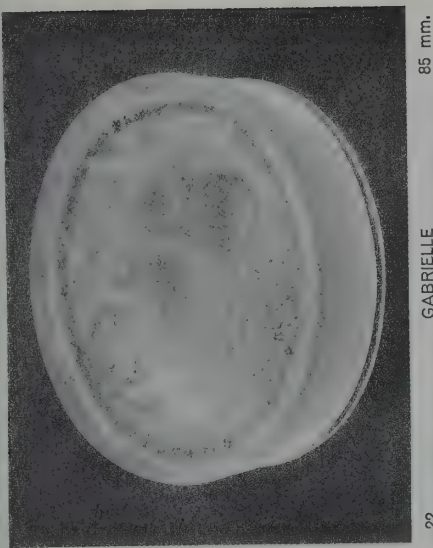
265 mm.



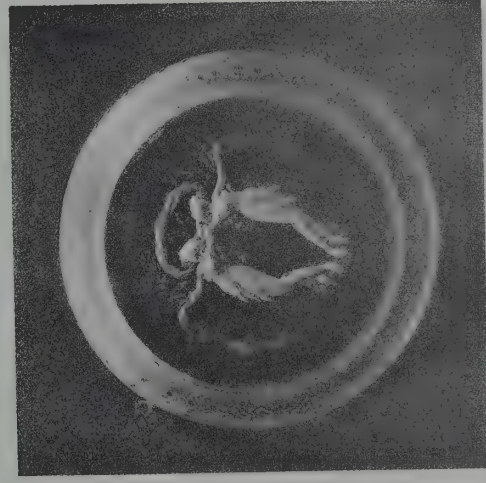
20 AMOURS 85 mm.



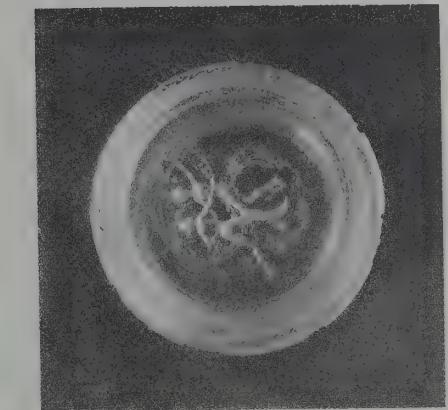
21 PANIER DE ROSES 85 mm.



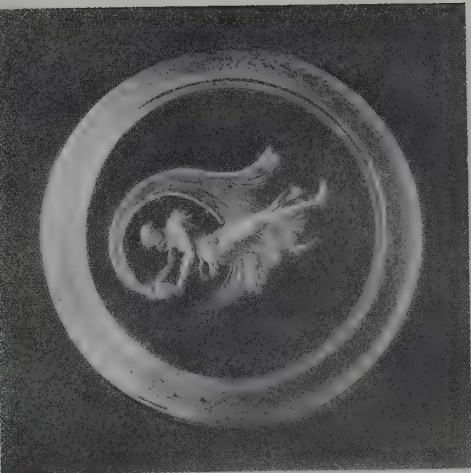
22 GABRIELLE 85 mm.



5 LOUVECIENNES 90 mm.



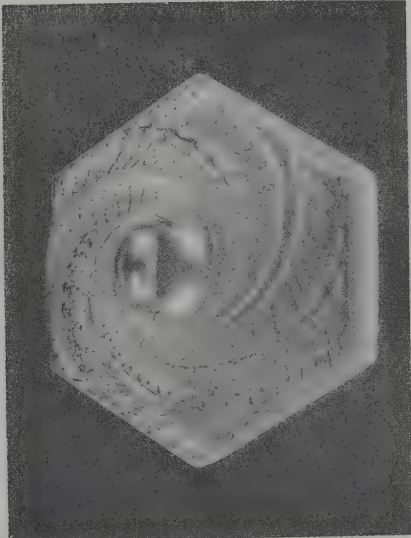
7 FONTENAY 65 mm.



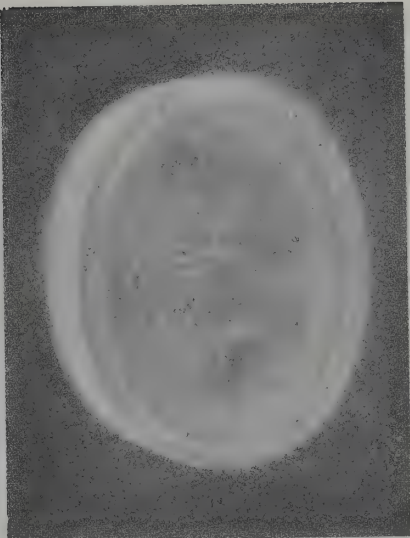
6 ERMENONVILLE 90 mm.



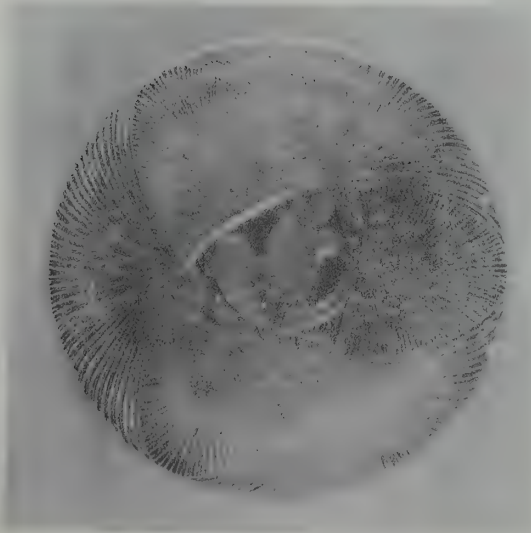
23 CYGNES 85 mm.



76 SAINT-NECTAIRE 85 mm.



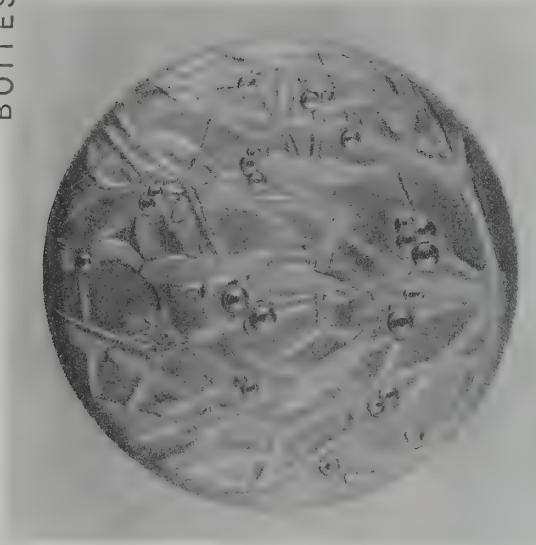
24 2 DANSEUSES 85 mm.



57

GENEVIÈVE

103 mm.



65

GUI

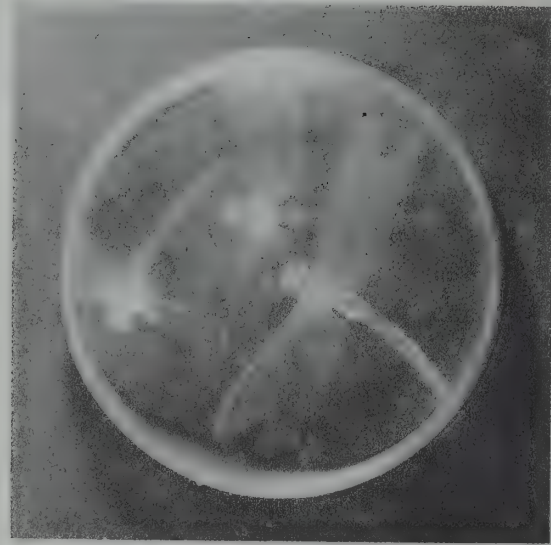
100 mm.



44

CIGALES

265 mm.



45

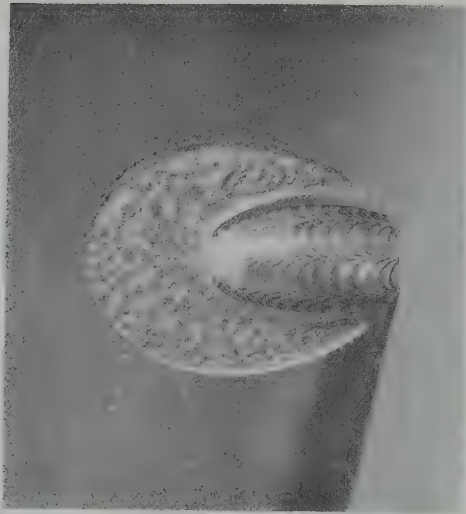
GEORGETTE

210 mm.





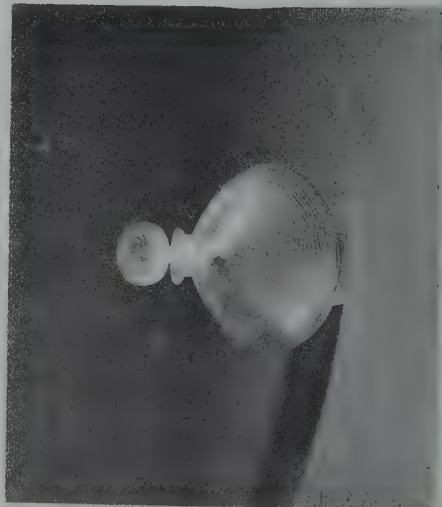
483 OLIVES 110 mm. 514 AMPHYTRITE 95 mm. 524 TANTOT 150 mm. 502 SERPENT 90 mm. 478 PETITES FEUILLES 102 mm.



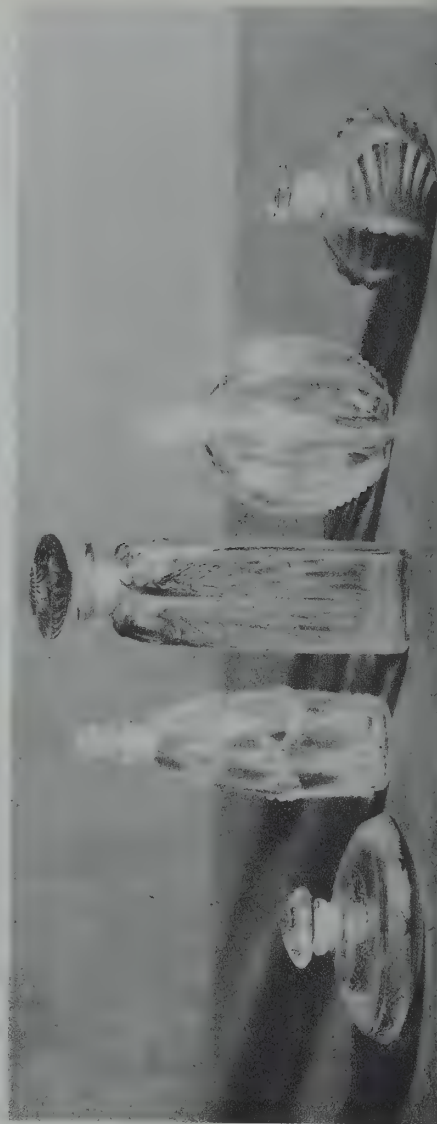
483 BOUCHON FLEURS DE POMMIER 140 mm.



494 BOUCHON CASSIS 110 mm. 501 GROS FRUITS 130 mm. 495 BOUCHON MURES 110 mm.



508 TELLINE 100 mm.



485 LENTILLE 50 mm. 618 PALERME 118 mm. 475 CIGALES 130 mm. 521 GRÉGORE 98 mm. 510 CAMILLE 70 mm.

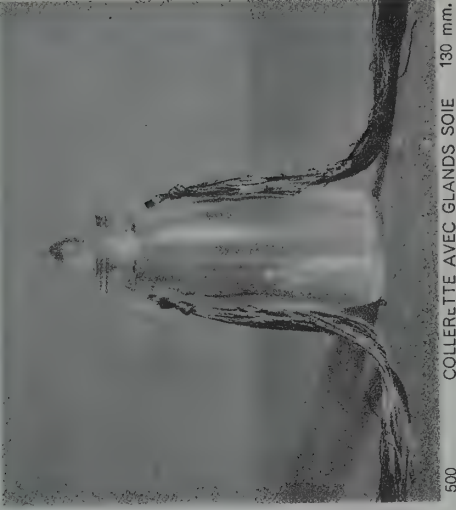


476 PAVOT 70 mm. 499 ANSES ET BOUCHON MARGUERITE 120 mm.

503 CARRÉ HIRONDELLES 90 mm.

498 3 GUÉPES 120 mm.

522 (LOTUS) HELÈNE 67 mm.



500 COLLÈRETTE AVEC GLANDS SOIE 130 mm.



506 LEPAGE 115 mm.

515 MARQUITA 85 mm.

517 CLAMART 110 mm.

491 SALAMANDRES 95 mm.

497 SPIRALES 100 mm.



487 PANIER DE ROSES 100 mm.

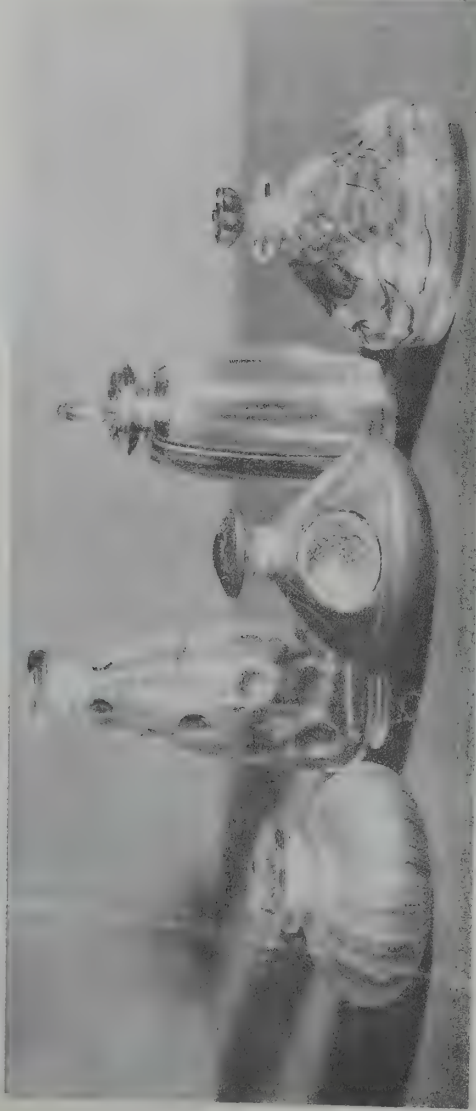
484 CAPRICORNE 80 mm.



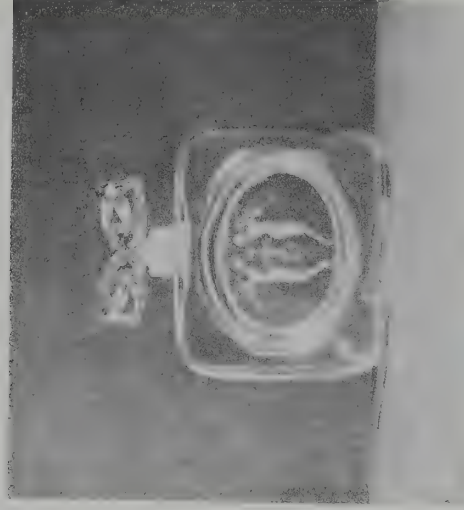
512 PLAT 6 DANSEUSES 60 mm.

507 BOUCHON EUCALYPTUS 135 mm.

511 PLAT 3 GROUPES 2 DANSEUSES 80 mm.



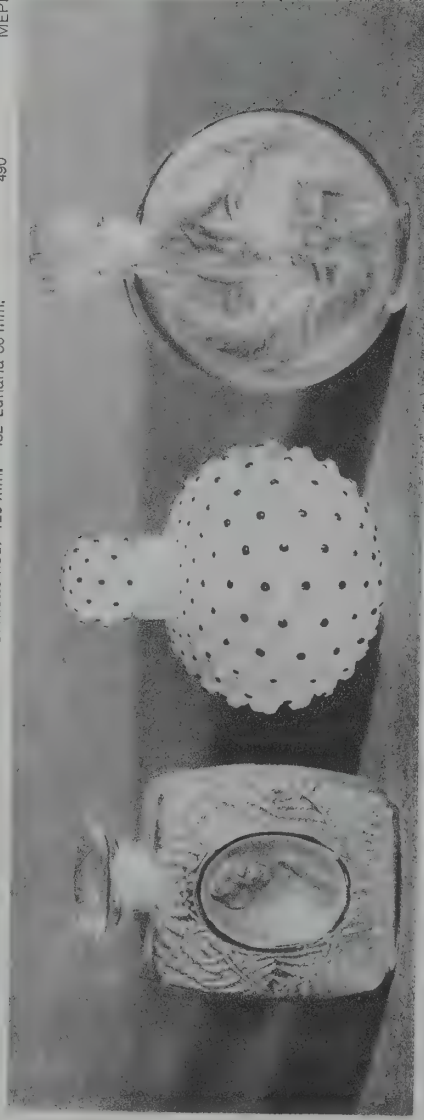
477 A côtes bouchon papillon 60 mm. 486 Fleurs concaves 120 mm. 505 4 Soleils 75 mm. 510 Carnette fleur 120 mm. 482 Lunaria 80 mm.



490

MÉPLAT 2 FIGURINES

120 mm.



489 FOUGÈRES 90 mm.

519 CACTUS 98 mm.

488 ROSACE FIGURINES 110 mm.



498 BOUCHON 3 HIRONDELLES 120 mm.



492 NÉPHAR 120 mm.

520 AMÉLIE 73 mm.

504 PAN 127 mm.

503 AMBROISE 75 mm.

513 GLYCINES 120 mm.



590 120 mm.

592

70 mm.

ÉPINES

592 95 mm.

596

40 mm.

593

85 mm.

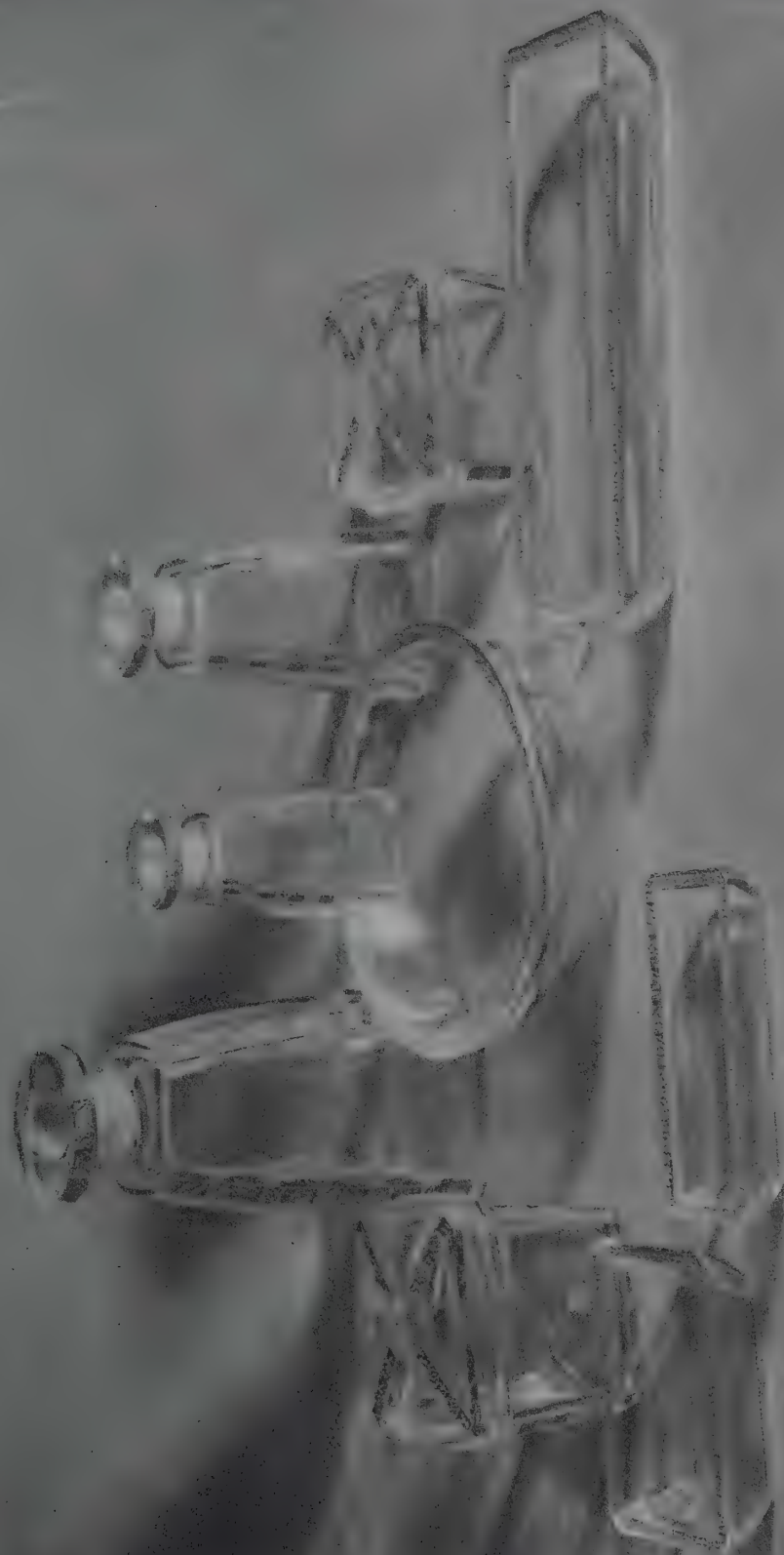
595

60 mm.

591 110 mm.

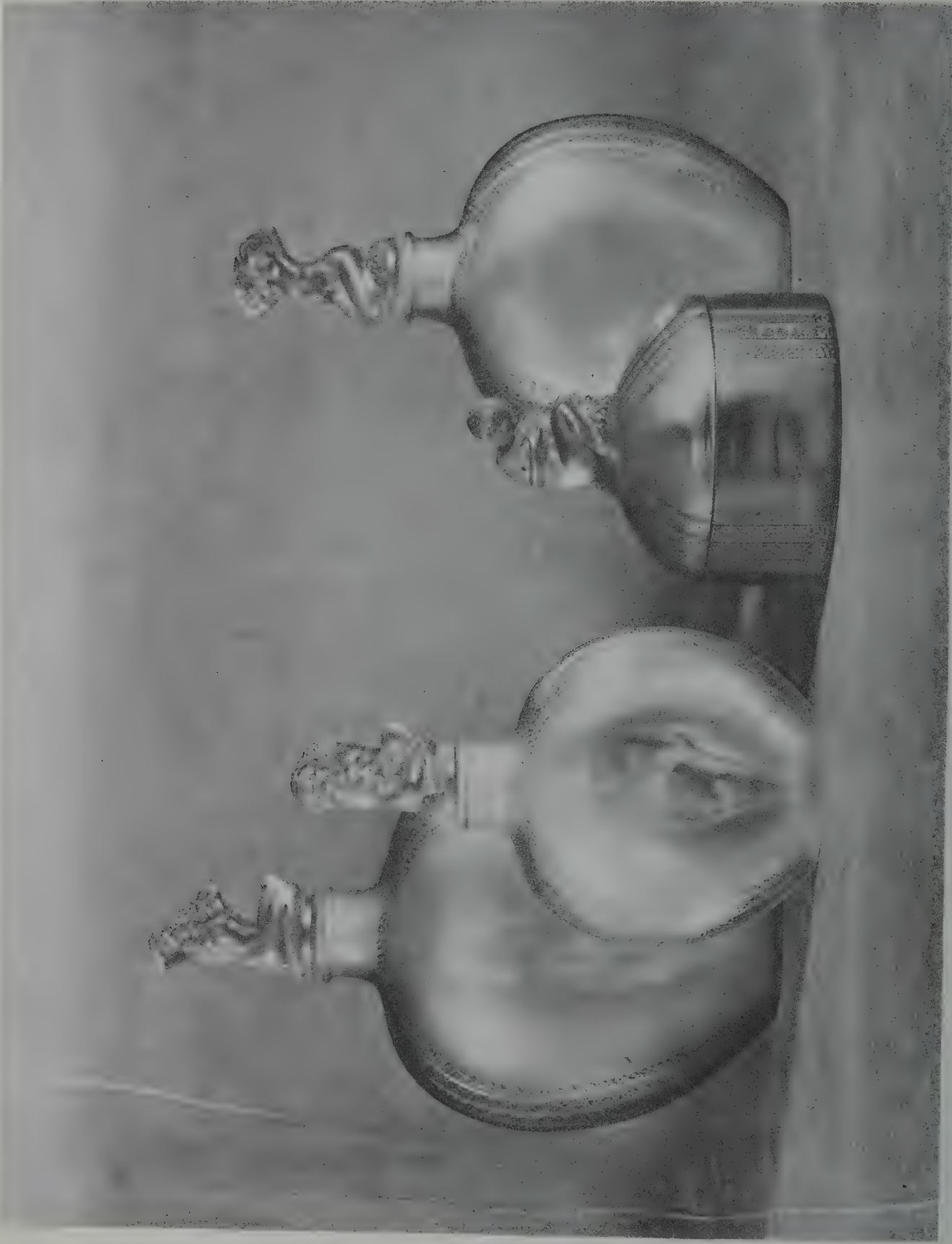
599

110 mm.



FLEURETTES

- | | | | | | | | |
|-----|---------|-----|---------|-----|---------|-----|---------|
| 575 | 200 mm. | 576 | 160 mm. | 581 | 60 mm. | 582 | 240 mm. |
| 577 | 130 mm. | 578 | 130 mm. | 583 | 110 mm. | | |
| 584 | 180 mm. | 585 | 130 mm. | | | | |



MYOSOTIS

611 290 mm.

613 230 mm.

614 118 mm.

612 260 mm.



2 CHEVRES

160 mm.

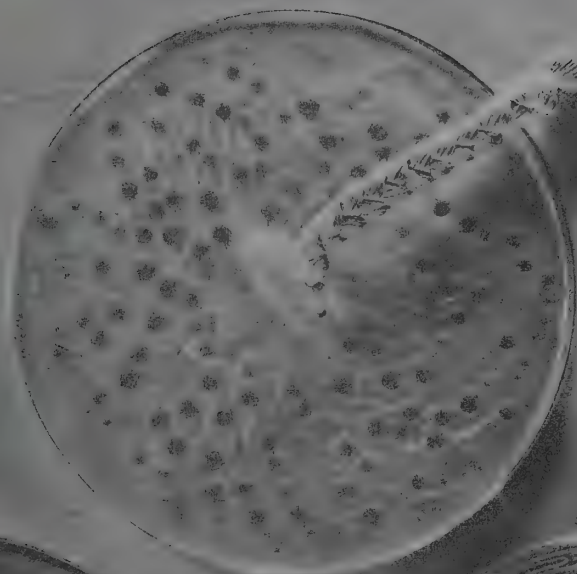
2 OISEAUX

160 mm.



3 PAONS

160 mm.



MUGUET

160 mm.

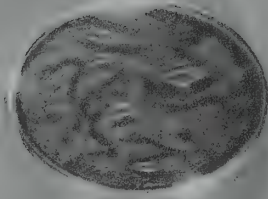
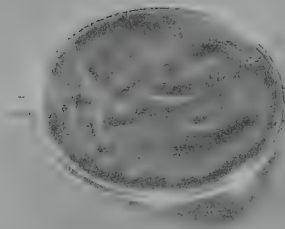
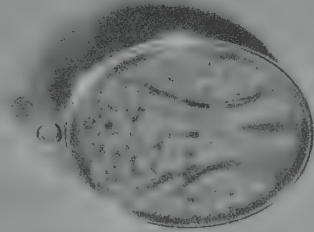
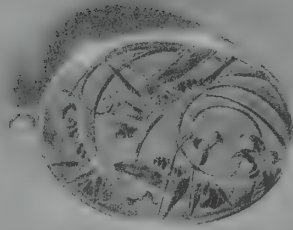
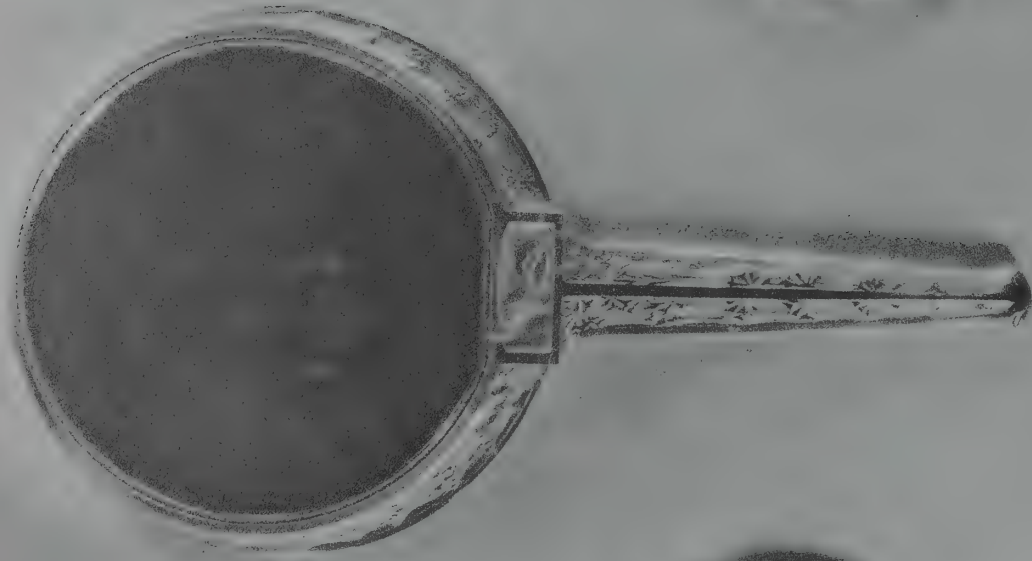
684



678

677

679



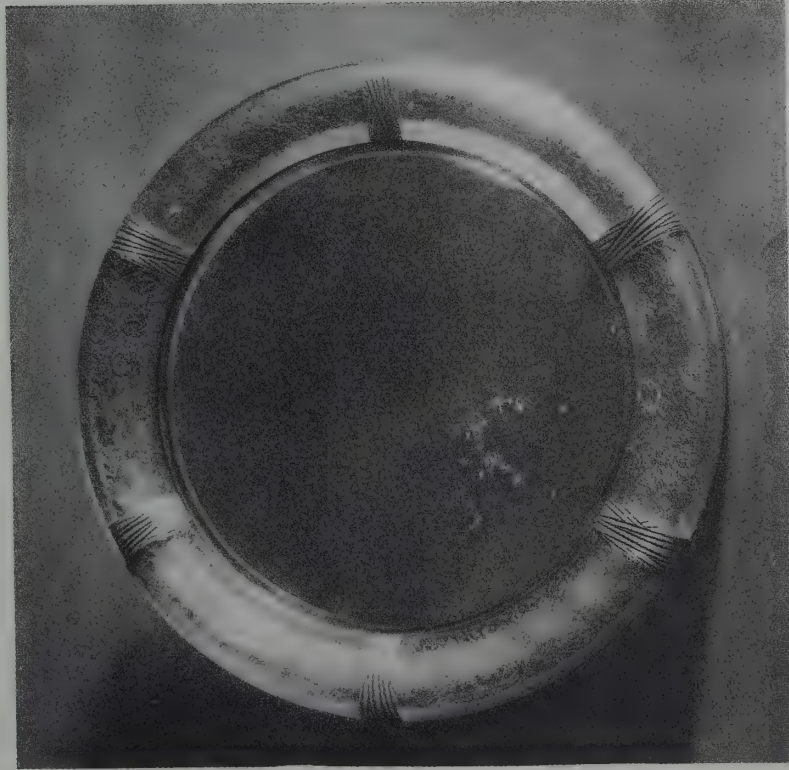
680 SAUTERELLES 70 mm.

682 TÊTE 70 mm.

675 NARCISSE COUCHÉ 350 mm.

681 PSYCHÉ 70 mm.

683 NARCISSE DEBOUT 70 mm.



685

Rond Grand Eglantines

430 mm.



686

Rond Grand Épines

430 mm.



155 FEUILLES D'ARTICHAUT
154 SIRÈNES ENLACÉES ASSISSES
156 MURES

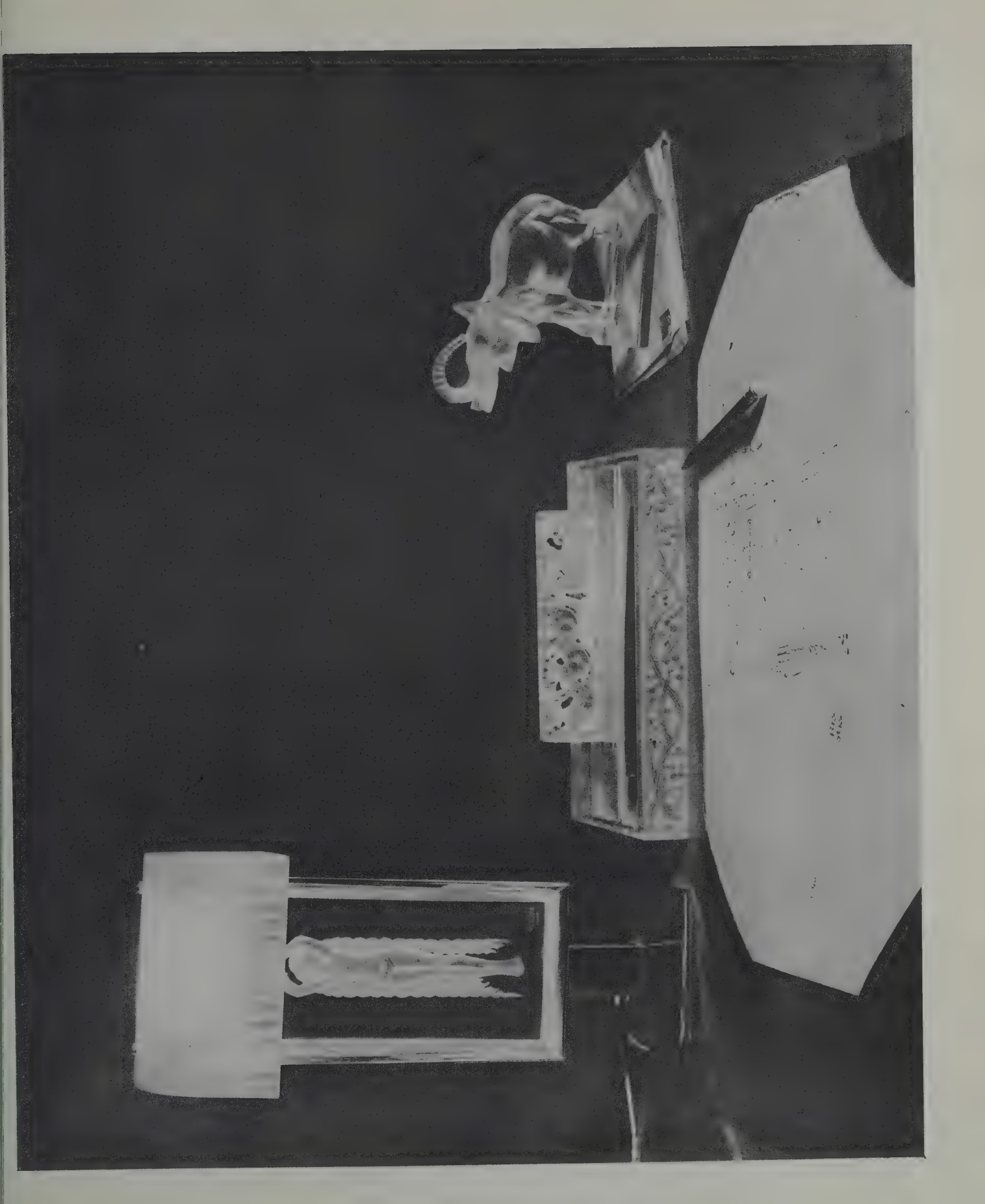
160 mm.
160 mm.
160 mm.

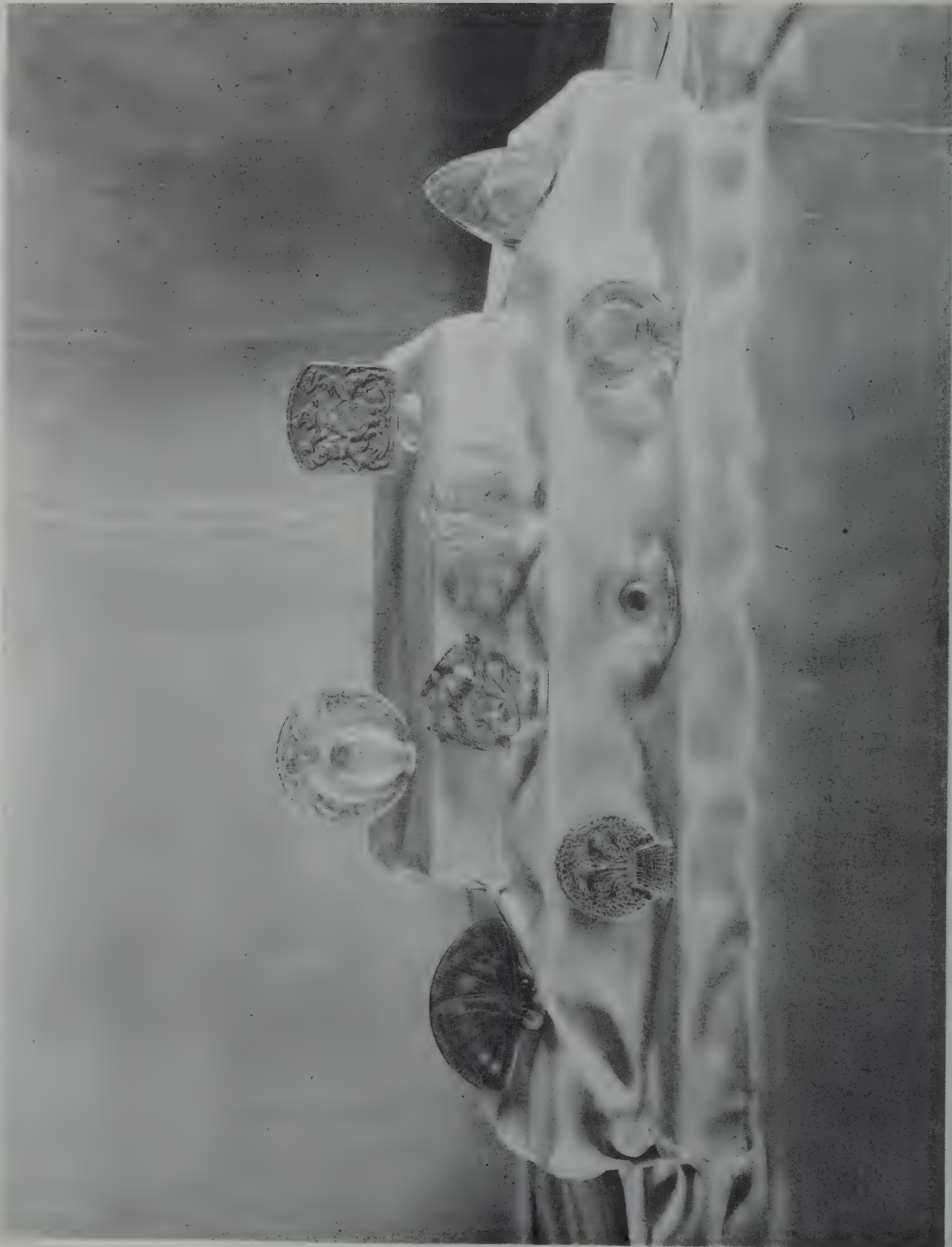
150 GROSSES FEUILLES
152 CERISES

160 mm.
160 mm.

153 FAUNE ET NYMPHE
157 2 SIRÈNES FACE A FACE COUCHÉES
151 ESCARGOTS

160 mm.
160 mm.
160 mm.





* 192 PAPILLON AILES FERMÉES 60 mm.
 178 BLEUETS 45 mm.

169 VASE FLEURS 60 mm.
 188 HIRONDELLES 55 mm.
 196 DOUBLE MARGUERITE 40 mm.

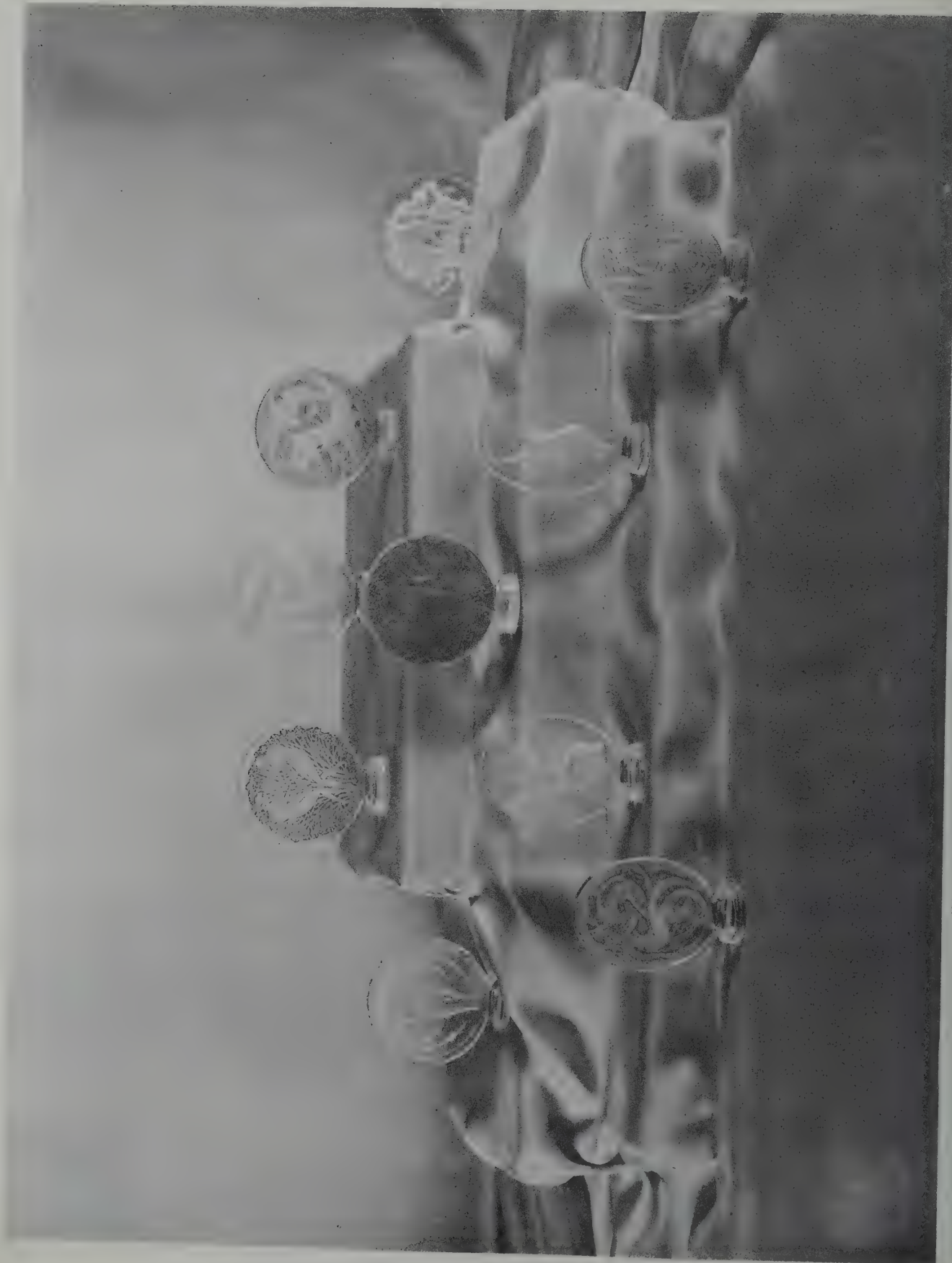
195 ARMES D'ANGLETERRE 60 mm.
 187 PERRUCHES 55 mm.

** 192 PAPILLON AILES OUVERTES 50 mm.
 179 ANNEAU LÉZARDS 45 mm.

* 1 lre : 109 Papillon ailes ouvertes 50 mm.



175 TÊTE D'AIGLE 78 mm. 186 PIGEONS 100 mm. 188 SOURIS 105 mm. 180 MOUCHE 65 mm.
 176 4 FIGURINES FACE 55 mm. 209 FIGURINE MAINS JOINTES 95 mm. 177 4 FIGURINES ANGLE 55 mm.
 181 STATUETTE DRAPEE 63 mm. 210 VICTOIRE 45 mm.



194 2 DANSEUSES 60 mm. 197 PAPILLONS 65 mm. 213 CIGOGNES 70 mm. 198 2 PERRUCHES ET FLEURS 65 mm.
200 2 FIGURINES ET FLEURS 60 mm. 193 FIGURINE DANS LES FLEURS 65 mm. 201 FIGURINE AILLÉE 69 mm. 212 FUCHSIAS 70 mm.
202 FIGURINE SE BALANÇANT 69 mm. 211 SIRÈNES 70 mm.



216 CHIEN 85 mm.

214 LAPIN 57 mm.

218 SOURIS 57 mm.

219 CANARD 63 mm.

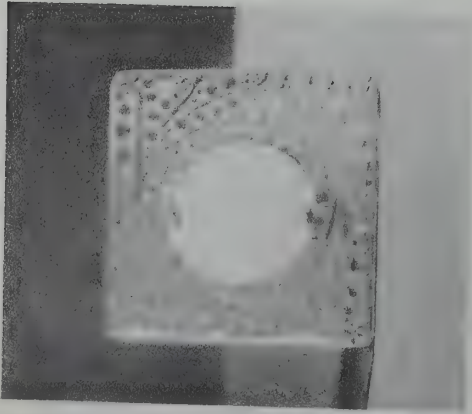
220 MOINEAU 50 mm.

217 RENARD 45 mm.

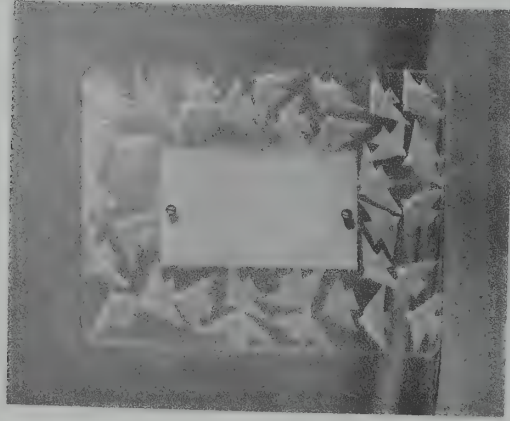
183 SAUTERELLE 40 mm.

182 POISSON 45 mm.

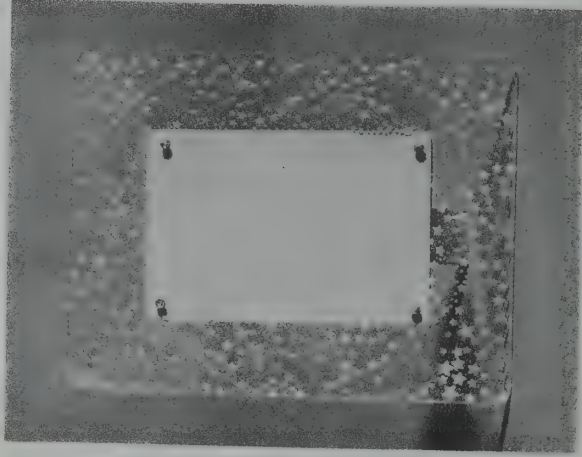
215 DINDON 64 mm.



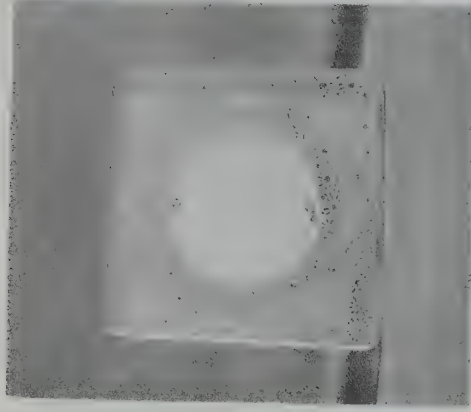
253 MUGUETS 100 mm.



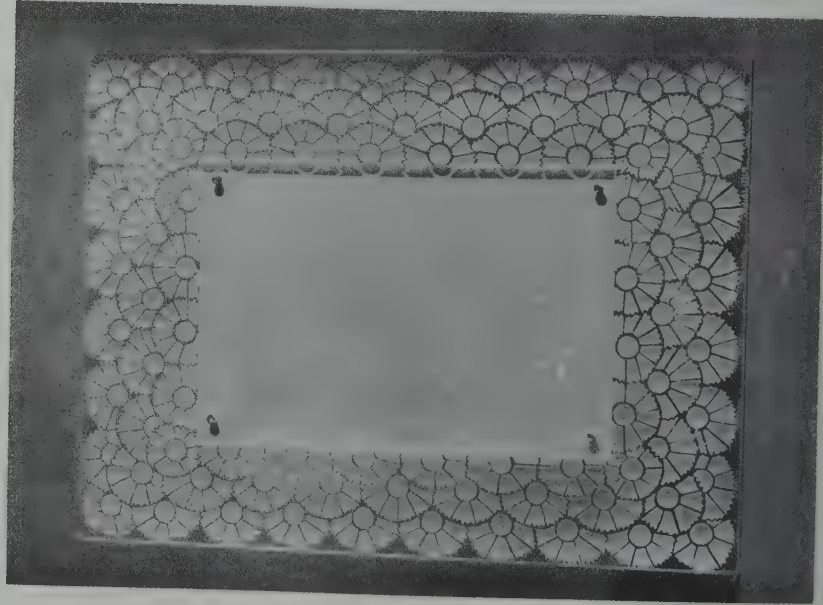
257 HIRONDELLES 130 mm.



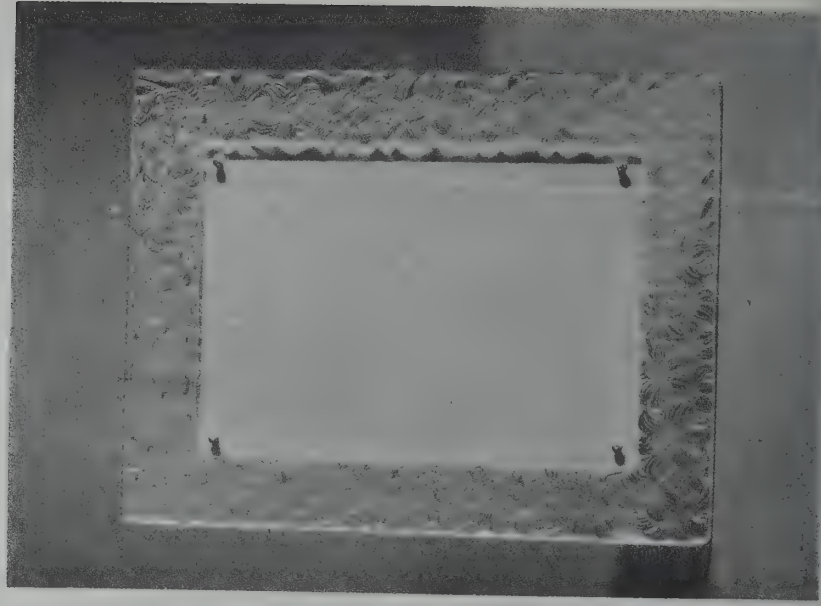
259 ÉTOILES 160 mm.



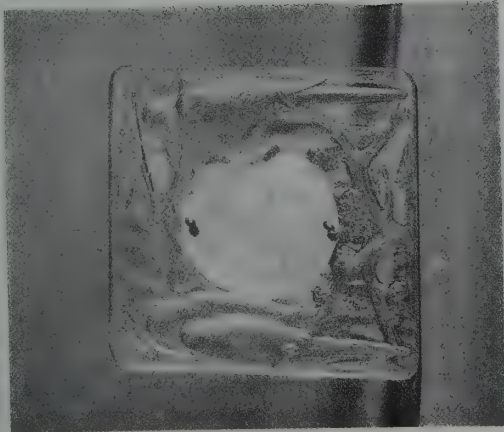
263 GUIRLANDES 100 mm.



264 BLEUETS 245 mm.



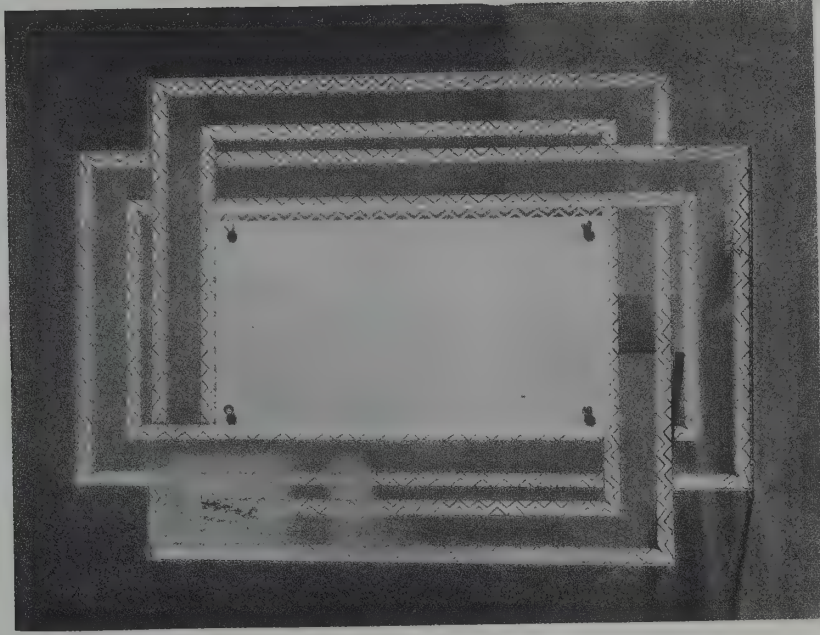
260



258

INSÉPARABLES

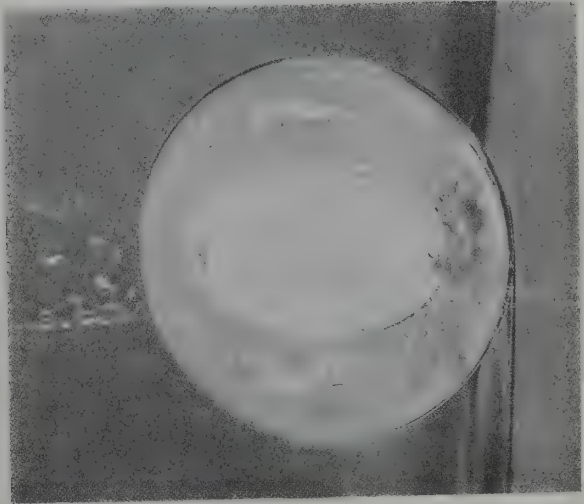
110 mm.



255

LAUREA GRAND MODÈLE

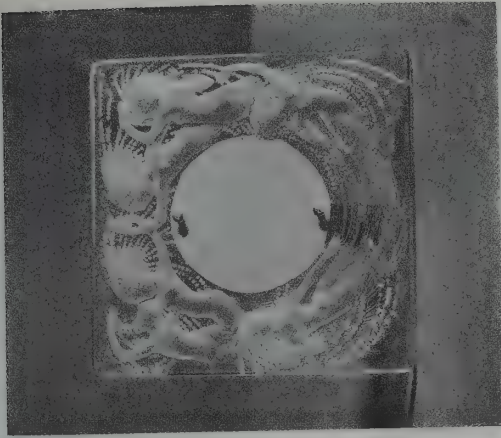
165 mm.



250

2 FIGURINES ET FLEURS

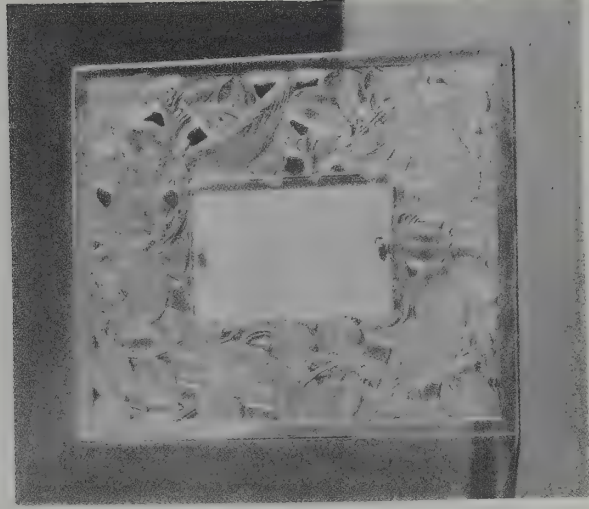
130 mm



264

NAIADES

113 mm.



256

BERGERONNETTES

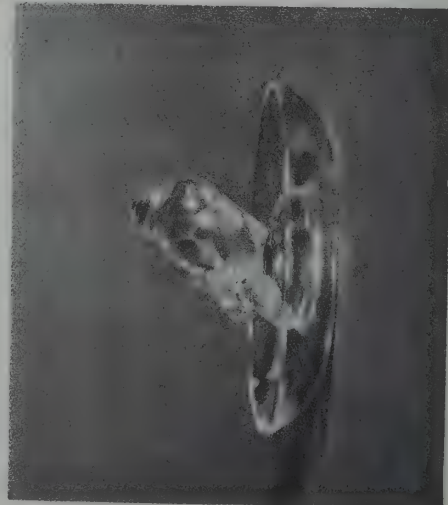
153 mm.



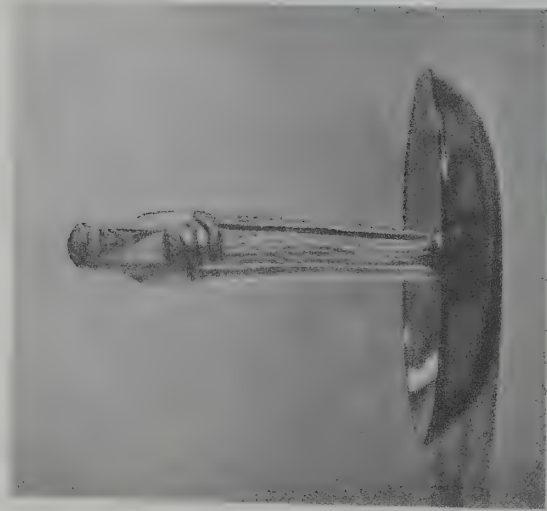
285
LAPIN
120 mm.



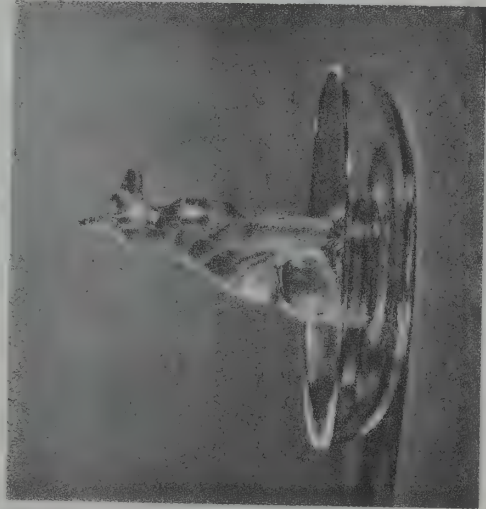
283
CANARD
120 mm.



284
MOINEAU
120 mm.



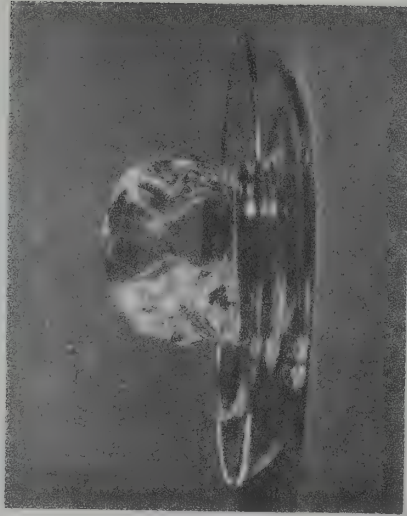
288
STATUETTE
120 mm.



290
CHIEN
120 mm.



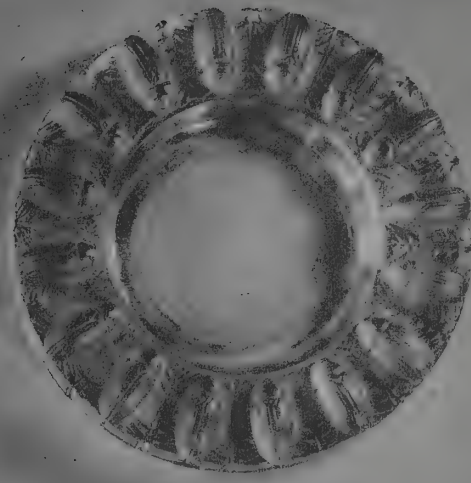
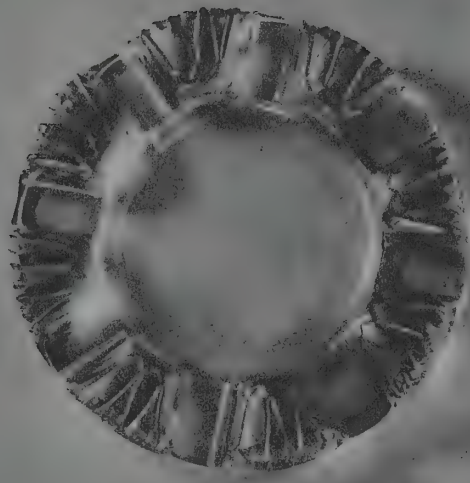
286
SOURIS
120 mm.



291
RENARD
120 mm.



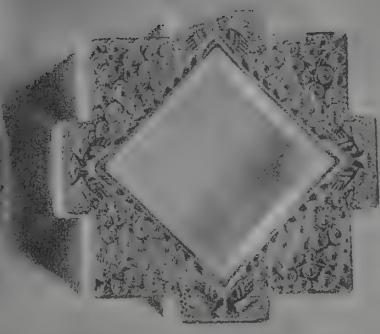
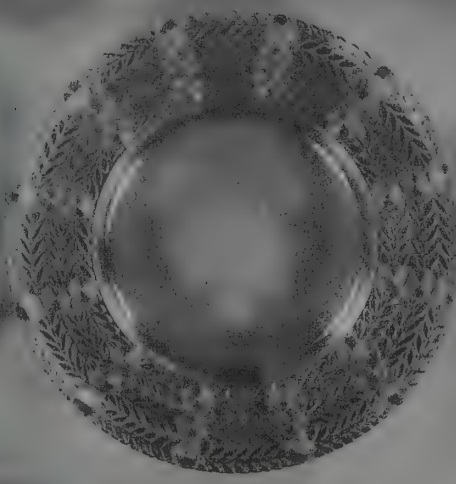
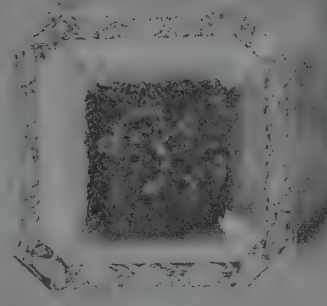
287
DINON
120 mm.



140 mm.
140 mm.

MARTINIQUE
TABAGO

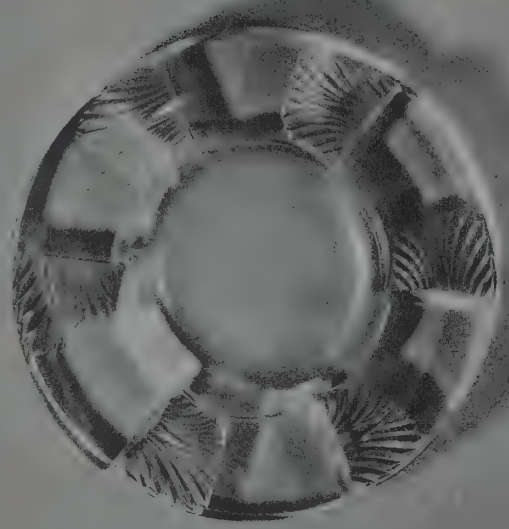
298
295



86 mm.
139 mm.
90 mm.

ANNA
SUMATRA
VARESE

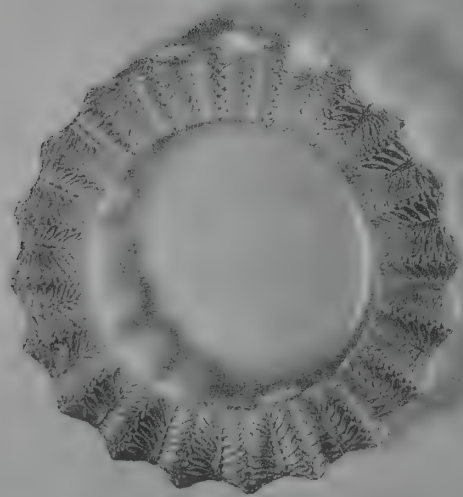
303
308
307



148 mm.
138 mm.

CUBA
ANTHEOR

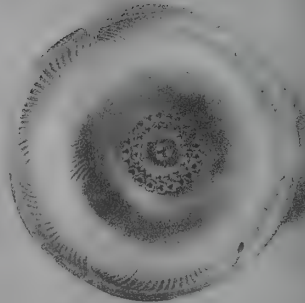
294
293



296

JAMAÏQUE

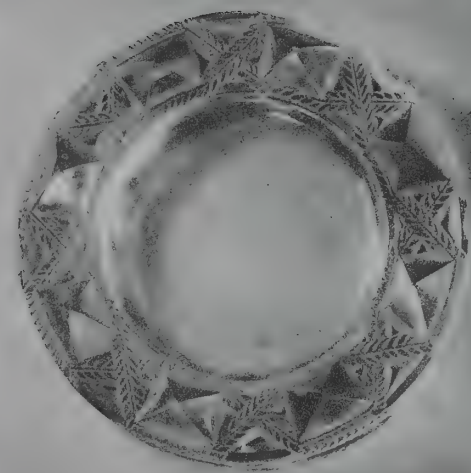
140 mm.



305

NICOLE

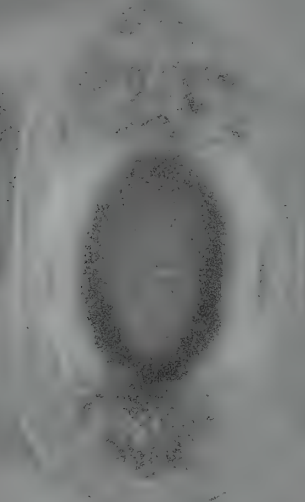
87 mm.



297

GRENADE

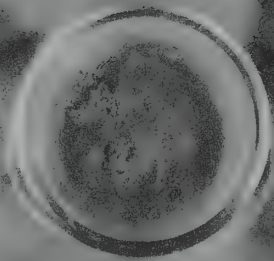
138 mm.



280

MÉDICIS

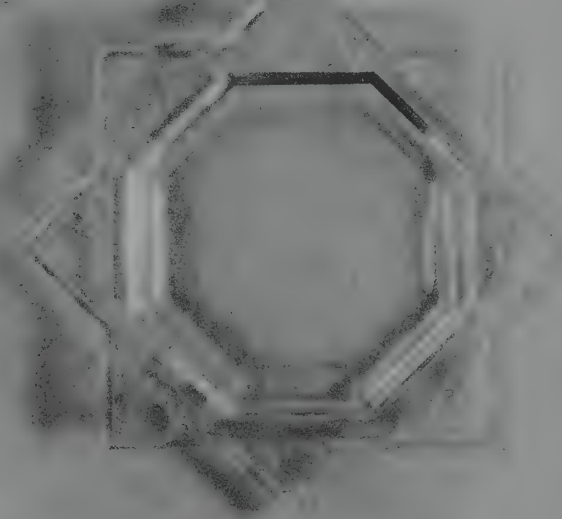
145 mm.



275

ZÉPHYRS

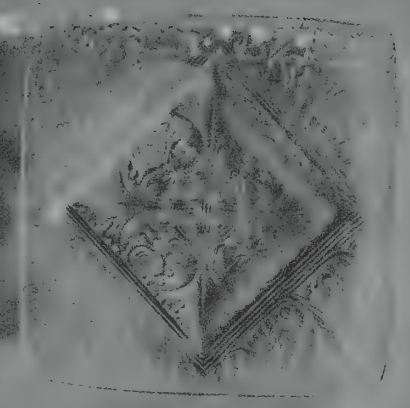
80 mm.



282

FAUVETTE

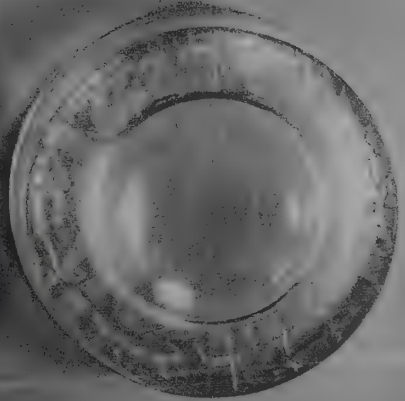
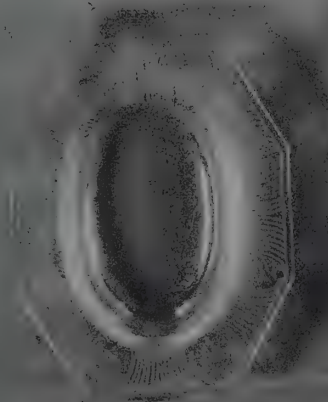
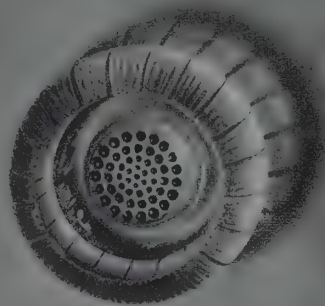
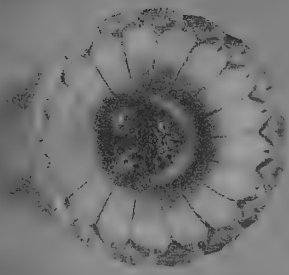
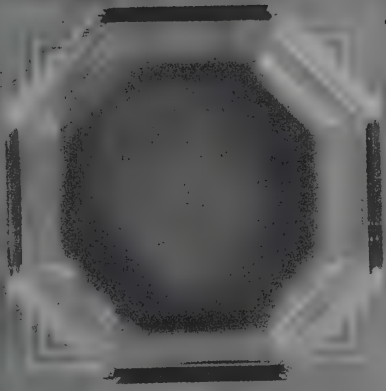
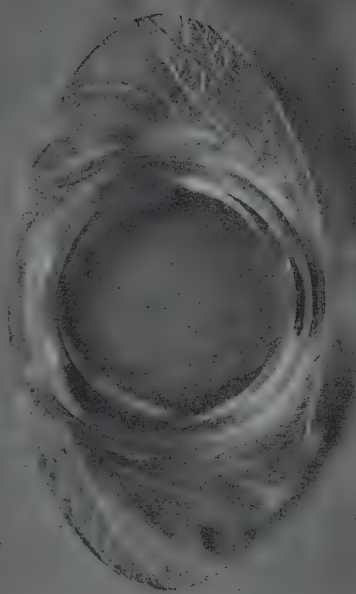
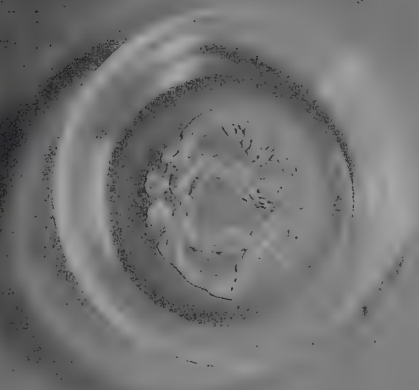
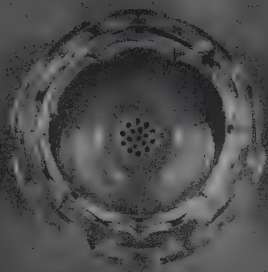
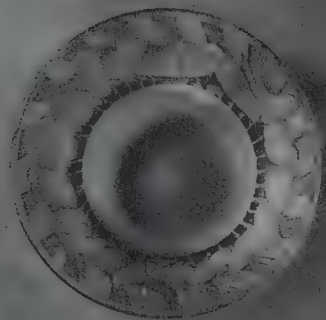
175 mm.



281

VEZELAY

115 mm.



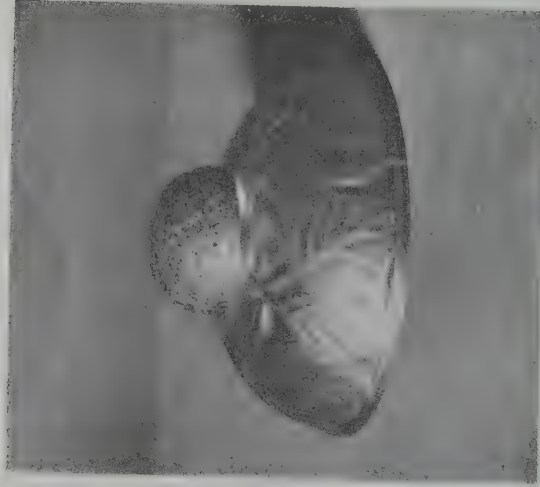
302	BERTHE	73 mm.	IRÈNE	94 mm.
289	ALICE	110 mm.	LOUISE	75 mm.
278	ARCHERS	110 mm.	TRIANON	110 mm.
279	FEUILLES	170 mm.	304	
306	MARSAN	115 mm.	301	
299	PAQUERETTE	77 mm.	292	



433

ESCARGOTS

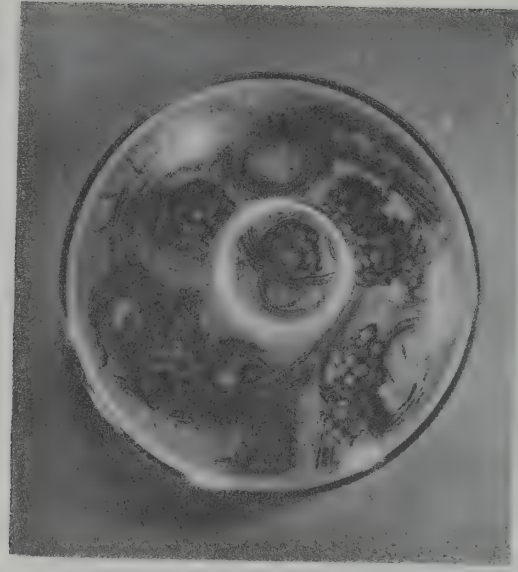
150 mm.



437

CERNAY

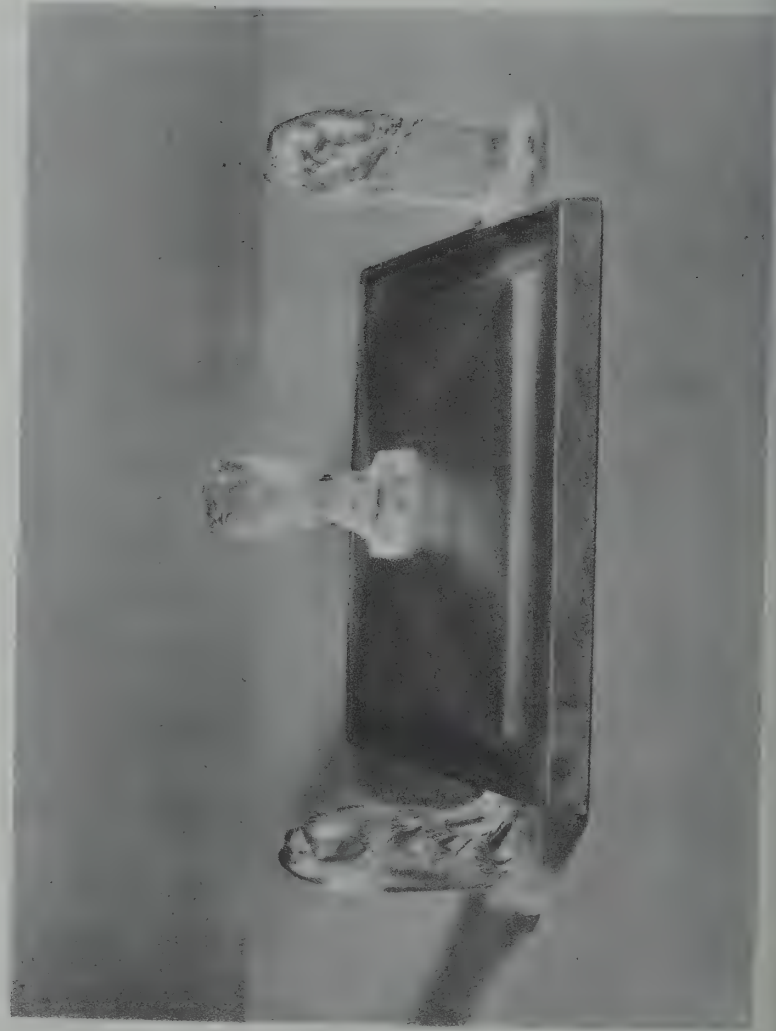
155 mm.



431

MURES

150 mm.



430 PIGEONS

428 AIGLE 222 mm.

429 SOURIS



427

BICHES

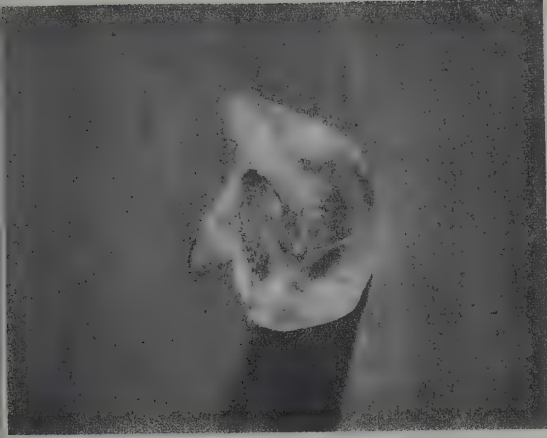
150 mm.



425

NÉUPHAR

85 mm.



426

3 PAPILLONS

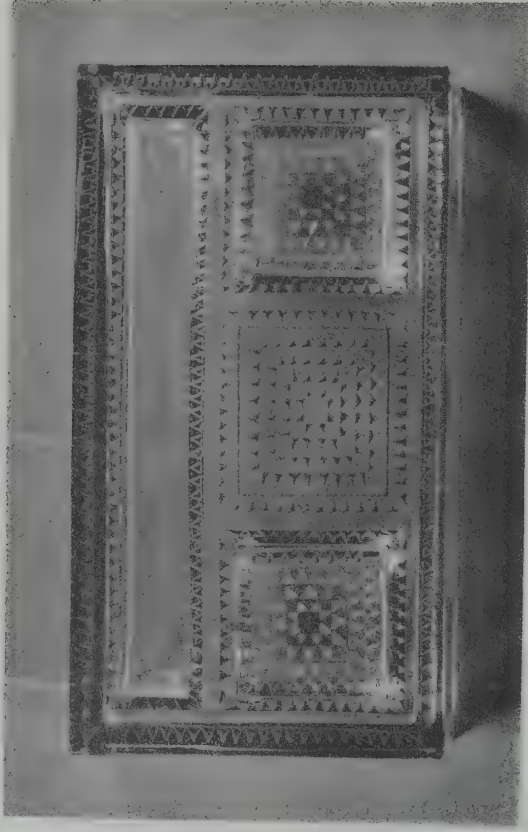
98 mm.



440

MIRABEAU

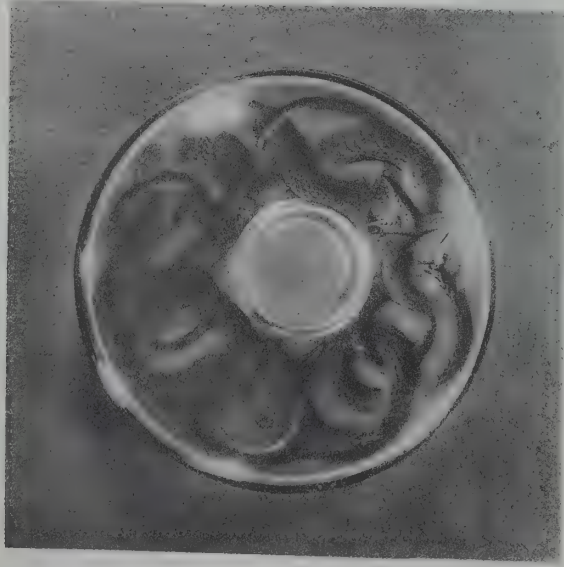
257 mm.



439

SULLY

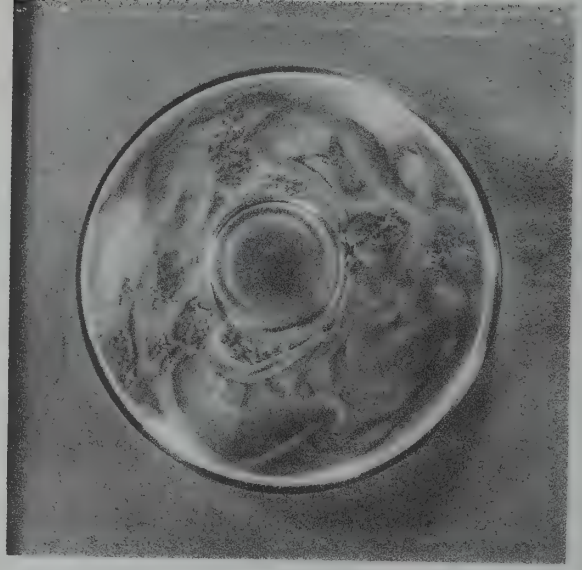
250 mm.



432

SERPENTS

150 mm.



434

4 SIRENES

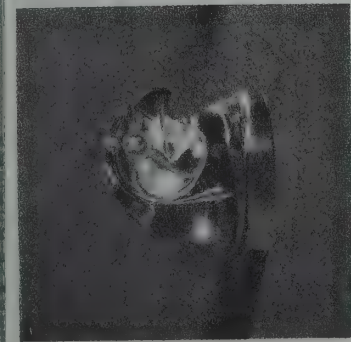
150 mm.



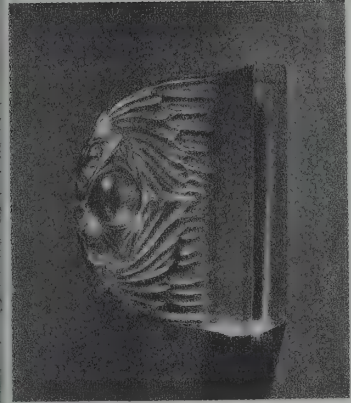
438

COLBERT

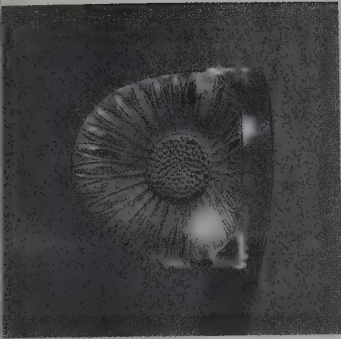
150 mm.



1139 TÊTE D'ÉPÉRIER 61 mm.



801 2 AIGLES 100 mm.



802 DOUBLE MARGUERITE 80 mm.



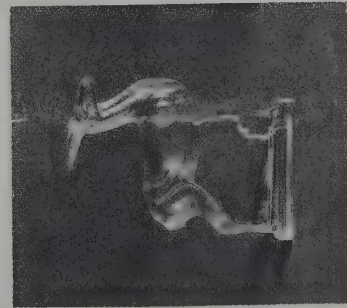
1136 TÊTE DE BÉLIER 90 mm.



1128 2 TOURTERELLES 120 mm.



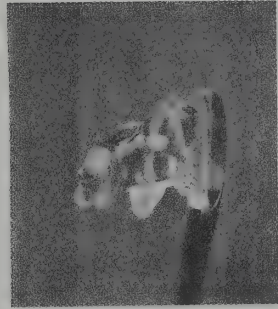
1149 MOINEAU FIER 97 mm.



1148 ANTILOPE 85 mm.



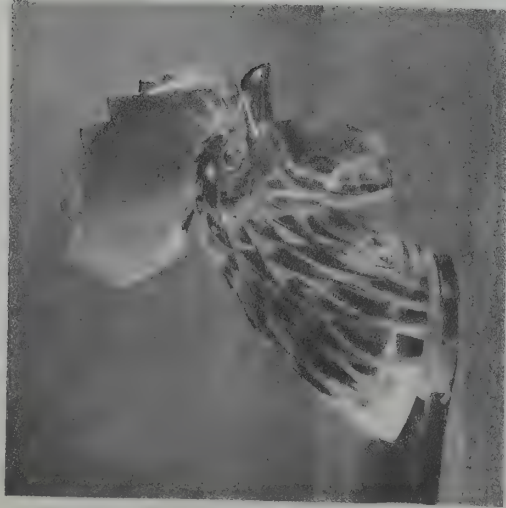
1176 BARBILLON 90 mm.



1146 GRENOUILLE 86 mm.



1168 DAIM 80 mm.



1137

TÊTE DE COQ

180 mm.



1162

CHAT

110 mm.



1152

LONGCHAMPS

155 mm.



1138

TÊTE D'AIGLE

107 mm.



1145

GRANDE LIBELLE

210 mm.



1135

PERCHE

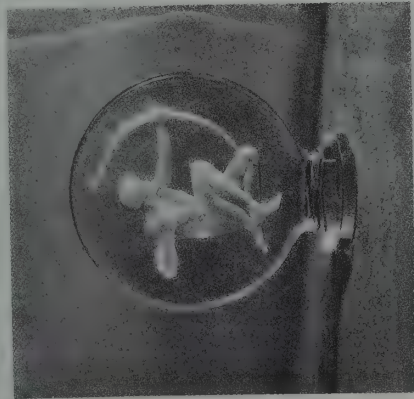
180 mm.



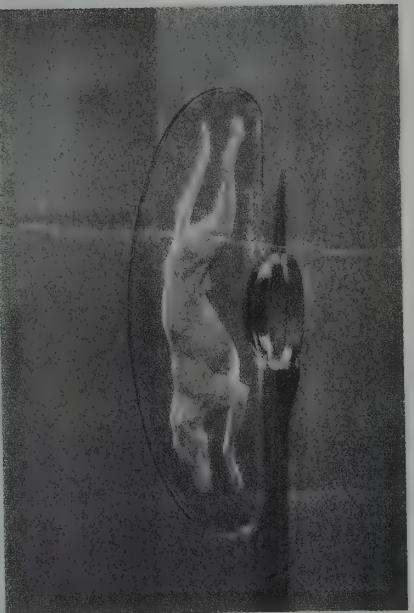
1136

CORMORAN

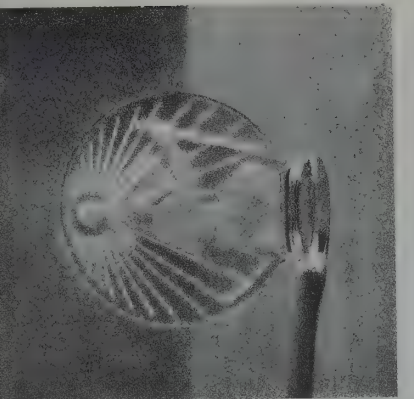
205 mm.



1126 ARCHER 130 mm.



1141 LEVRIER 200 mm.



1142 SAINT CHRISTOPHE 130 mm.



1154 MOINEAU AILES CROISEES (sur socle) 125 mm.



1161 COQ HOUDAN 200 mm.



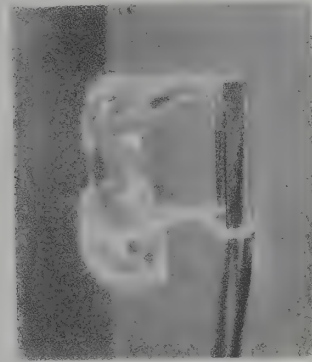
1143 HIRONDELLE 150 mm.



1140 TÊTE DE PAON 177 mm.



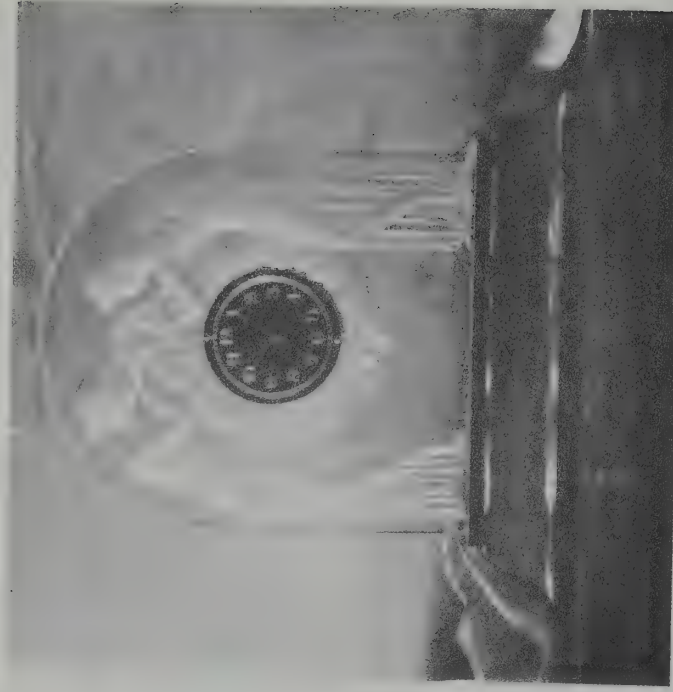
1157 SANGLIER 93 mm.



1159 CHEVAL 63 mm.



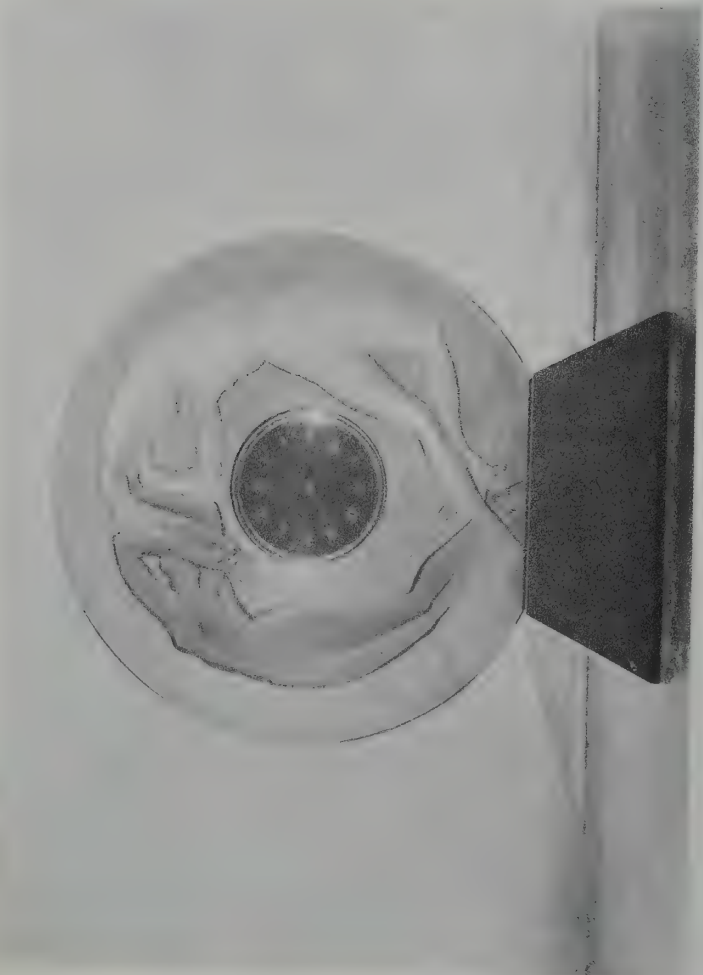
1164 PINTADE 100 mm.



726

2 FIGURINES

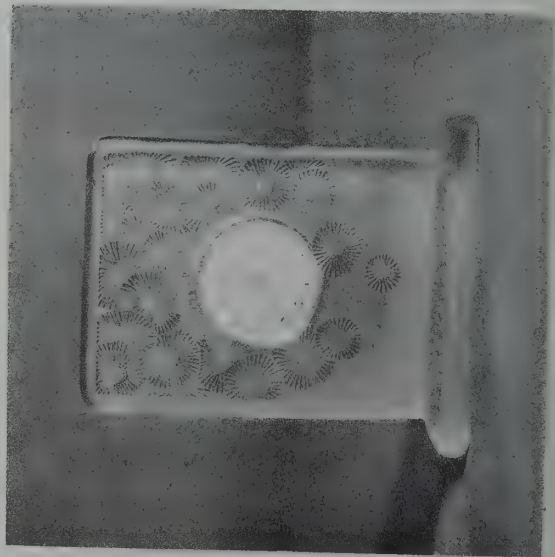
370 mm.



728

LE JOUR ET LA NUIT

374 mm.



762

BOUQUET DE MARGUERITES

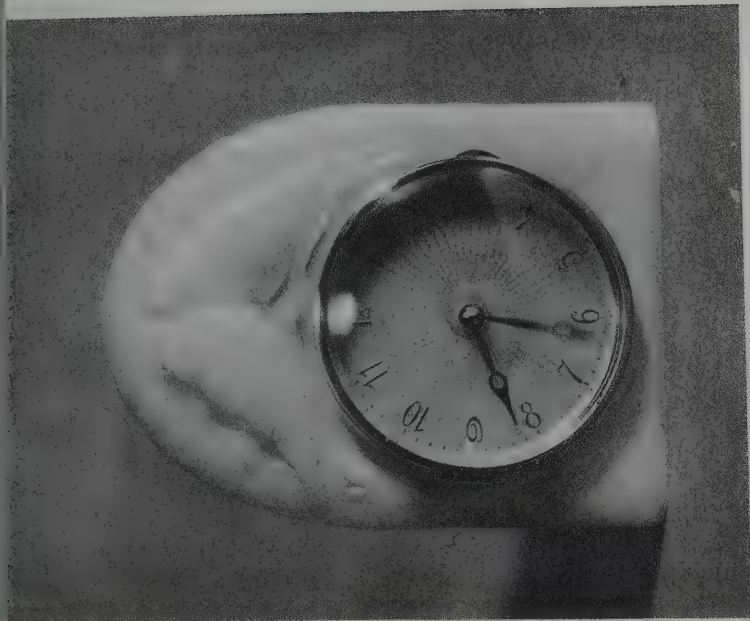
150 mm.



761

5 HIRONDELLES

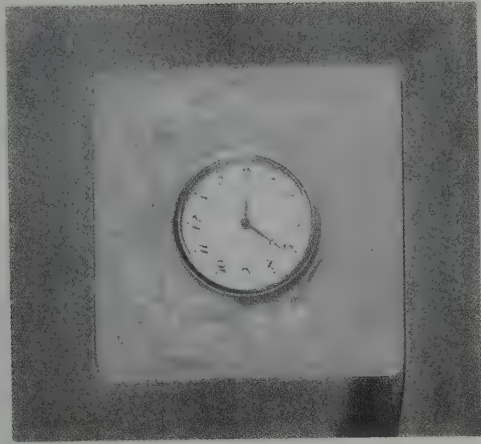
150 mm.



727

2 COLOMBES

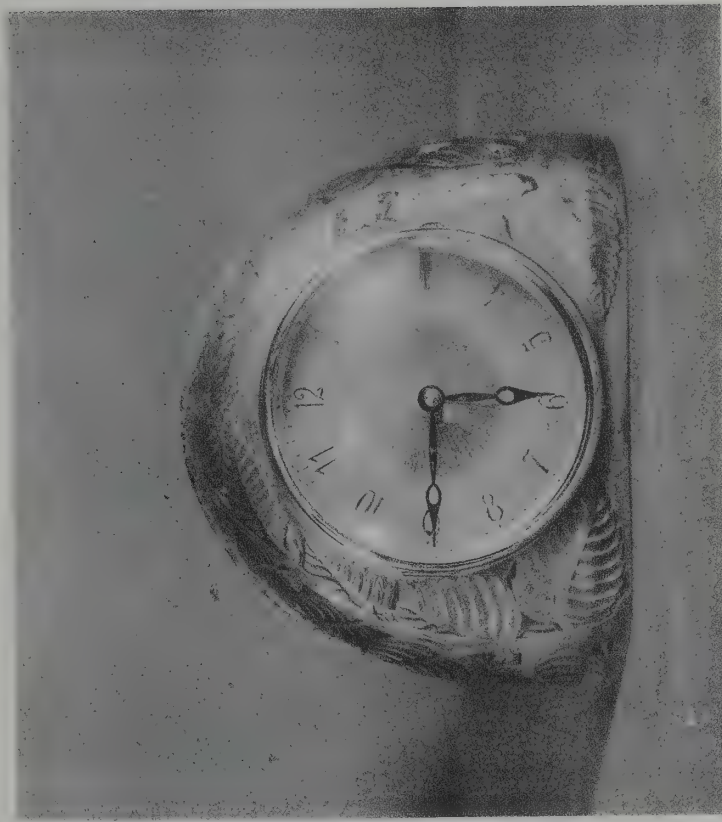
222 mm.



764

NAIADES

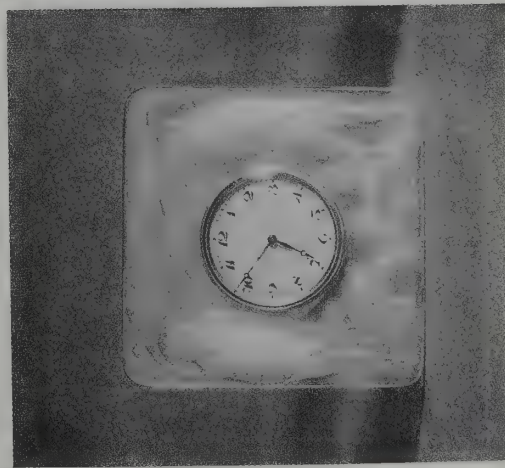
113 mm.



726

FEUILLES

170 mm.



765

INSÉPARABLES

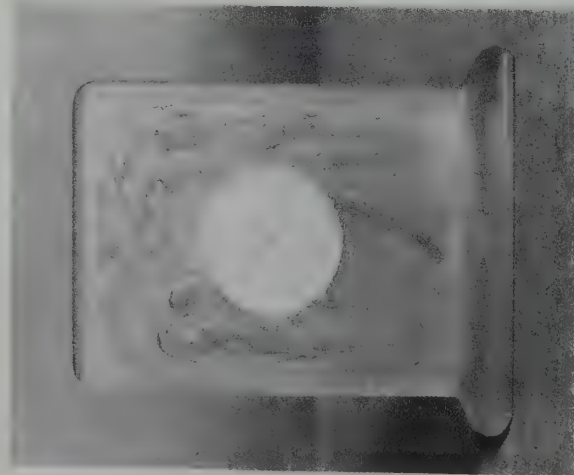
110 mm.



736

HÉLÈNE

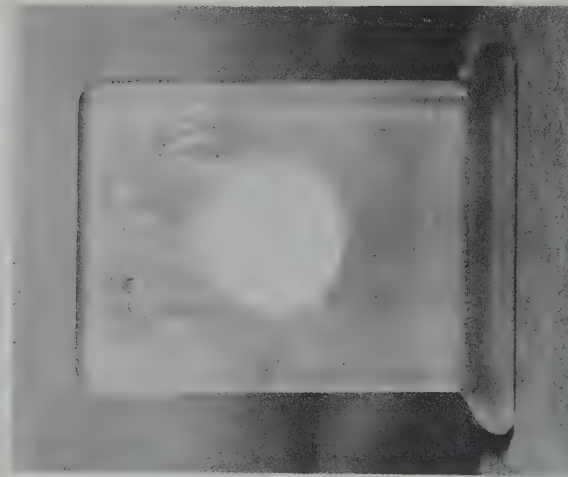
200 mm.



760

4 PERRUCHES

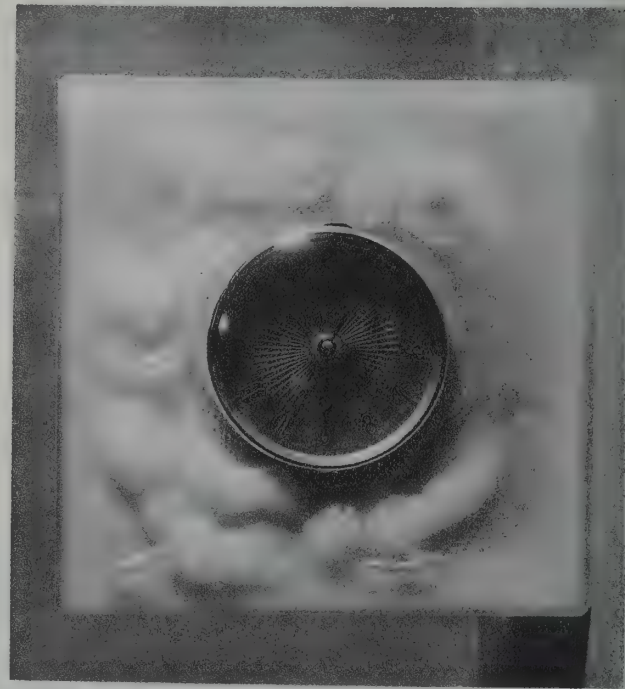
150 mm.



763

6 HIRONDELLES

150 mm.



700

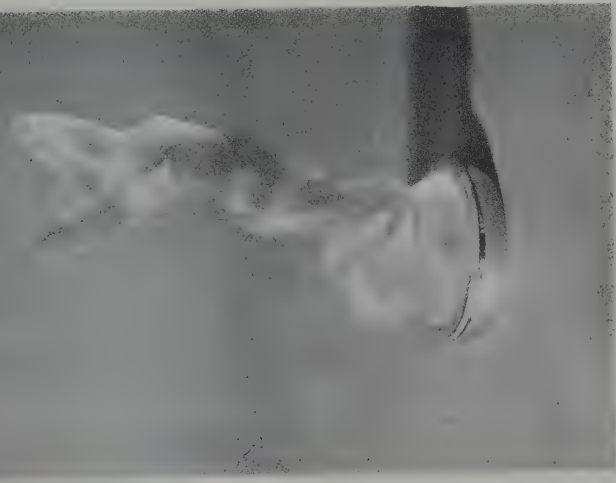
SIRÈNES

260 mm.

STATUETTES D'ARTISTE



835 GRANDE NUE (bras levés) 660 mm.



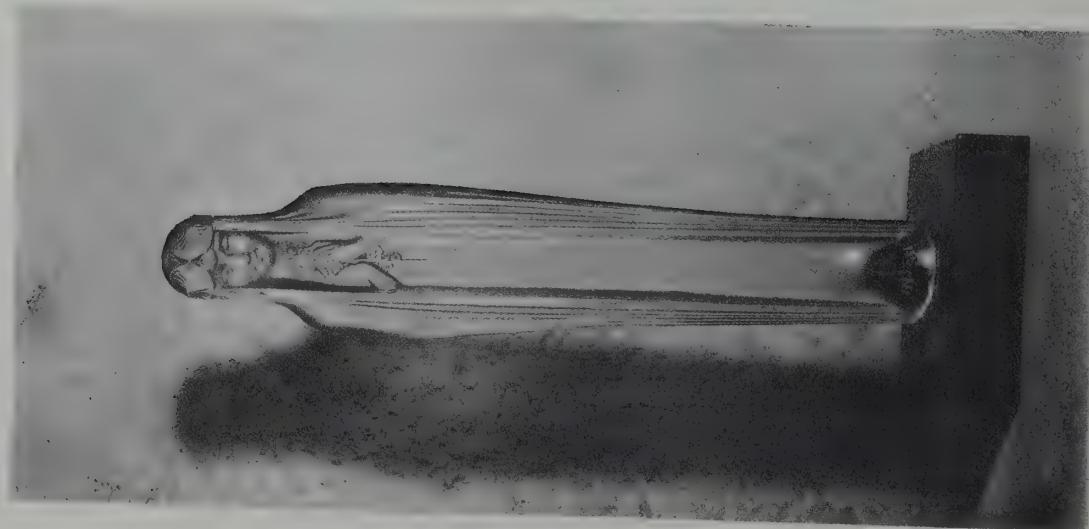
1160 VITESSE 185 mm



832 NAIADE 130 mm.



836 GRANDE NUE (scole bois) 410 mm.
Longs cheveux



837

SOURCE DE LA FONTAINE

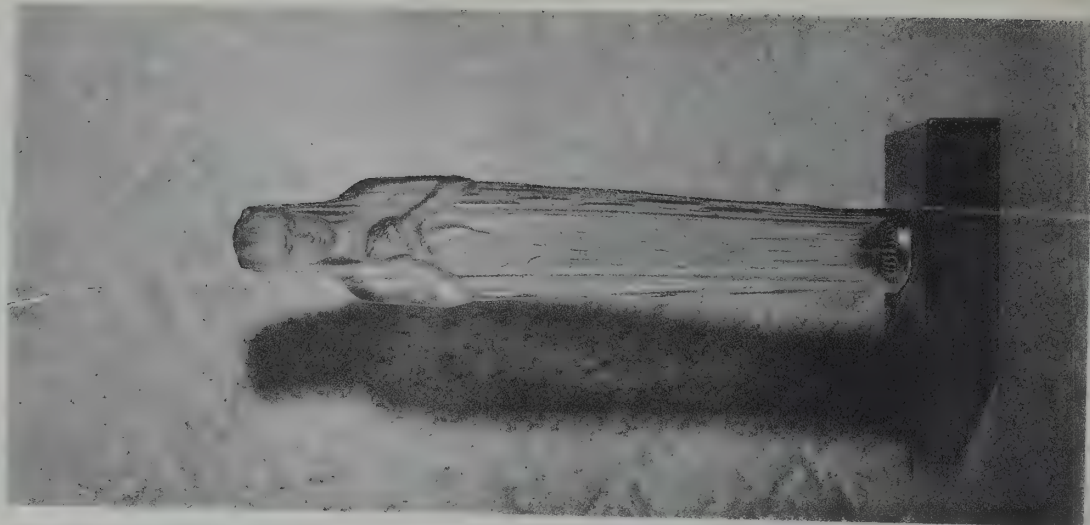
700 mm.



848

SOURCE DE LA FONTAINE

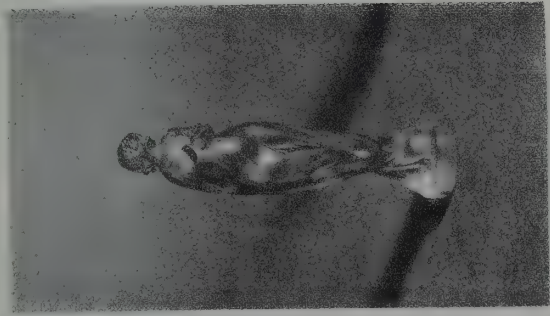
470 mm.



841

SOURCE DE LA FONTAINE

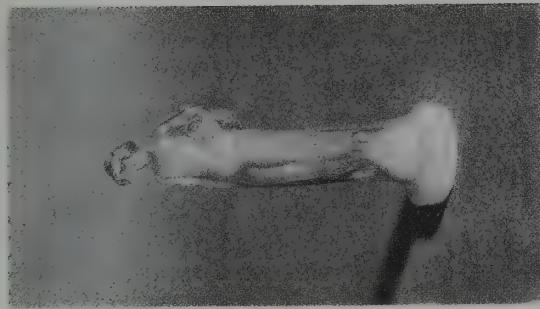
630 mm.



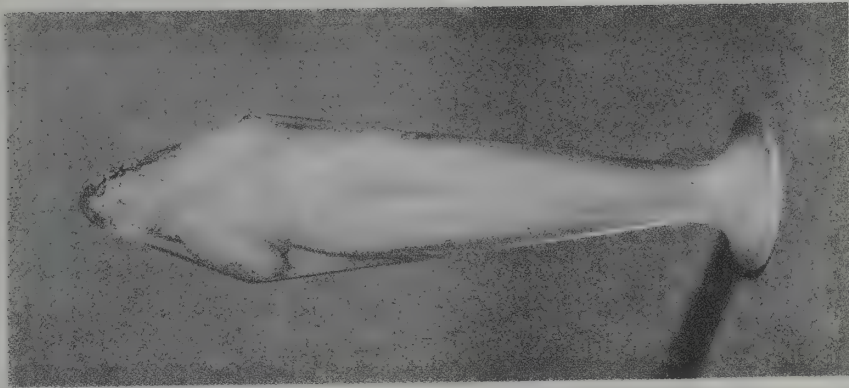
829 MOYENNE VOILÉE 150 mm.



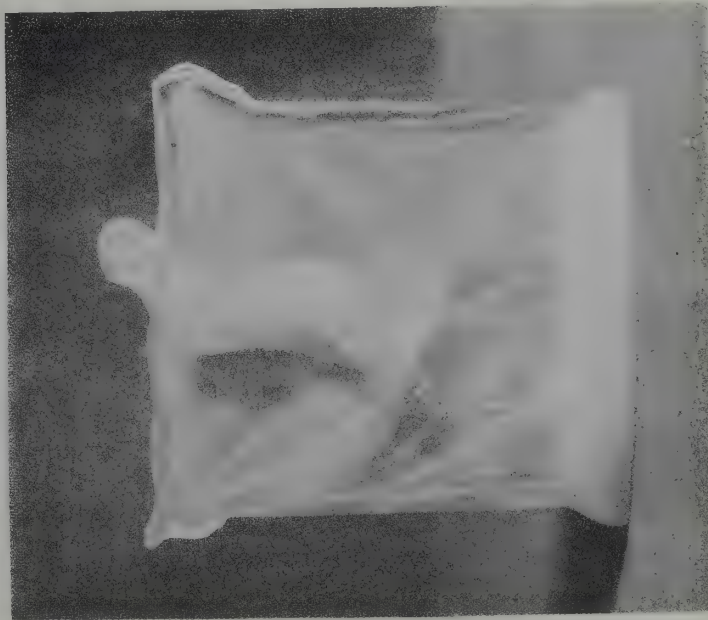
831 SIRÈNE 100 mm.



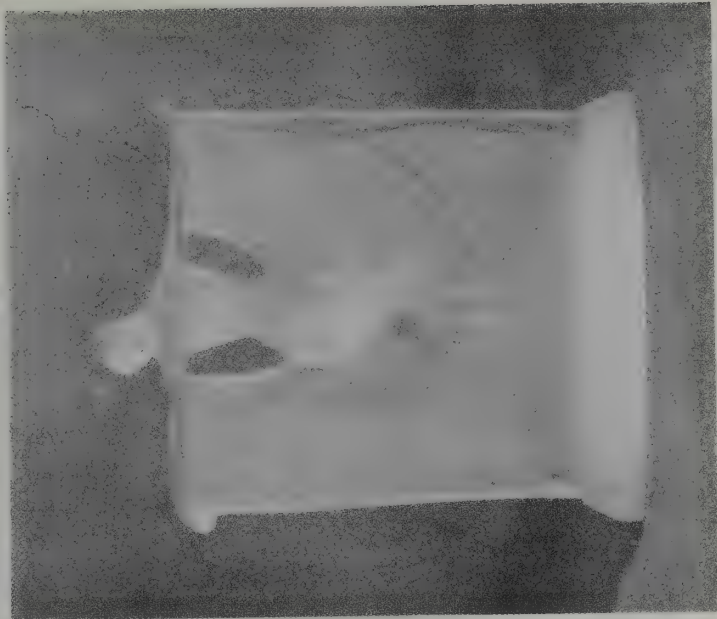
830 MOYENNE NUÉ 150 mm.



828 VOILÉE, MAINS JOINTES 280 mm.



834 THAIS 230 mm.



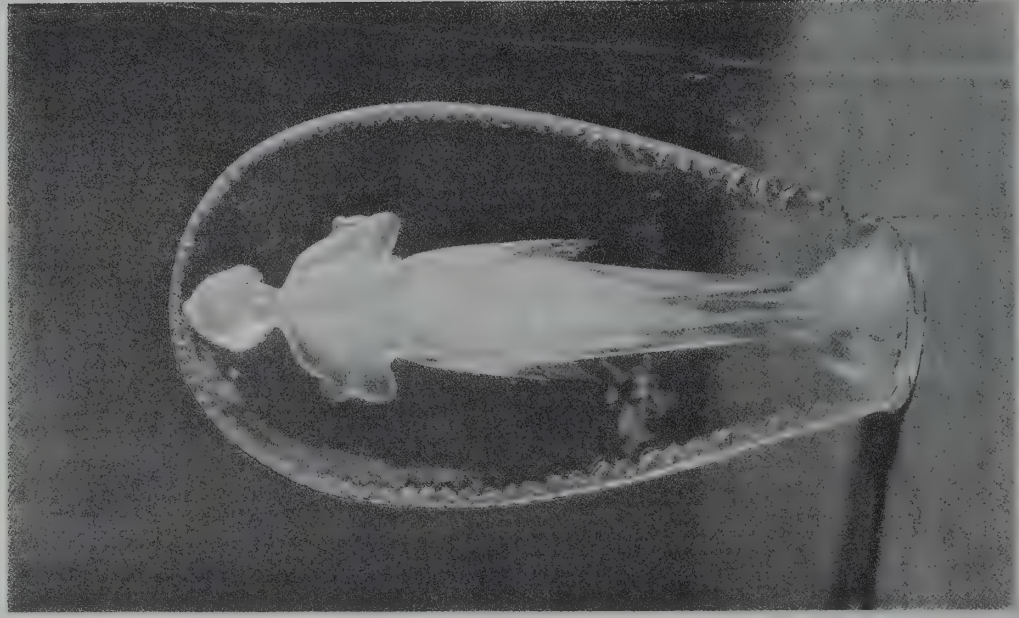
833 SUZANNE 230 mm.



827

TÊTE PENCHÉE

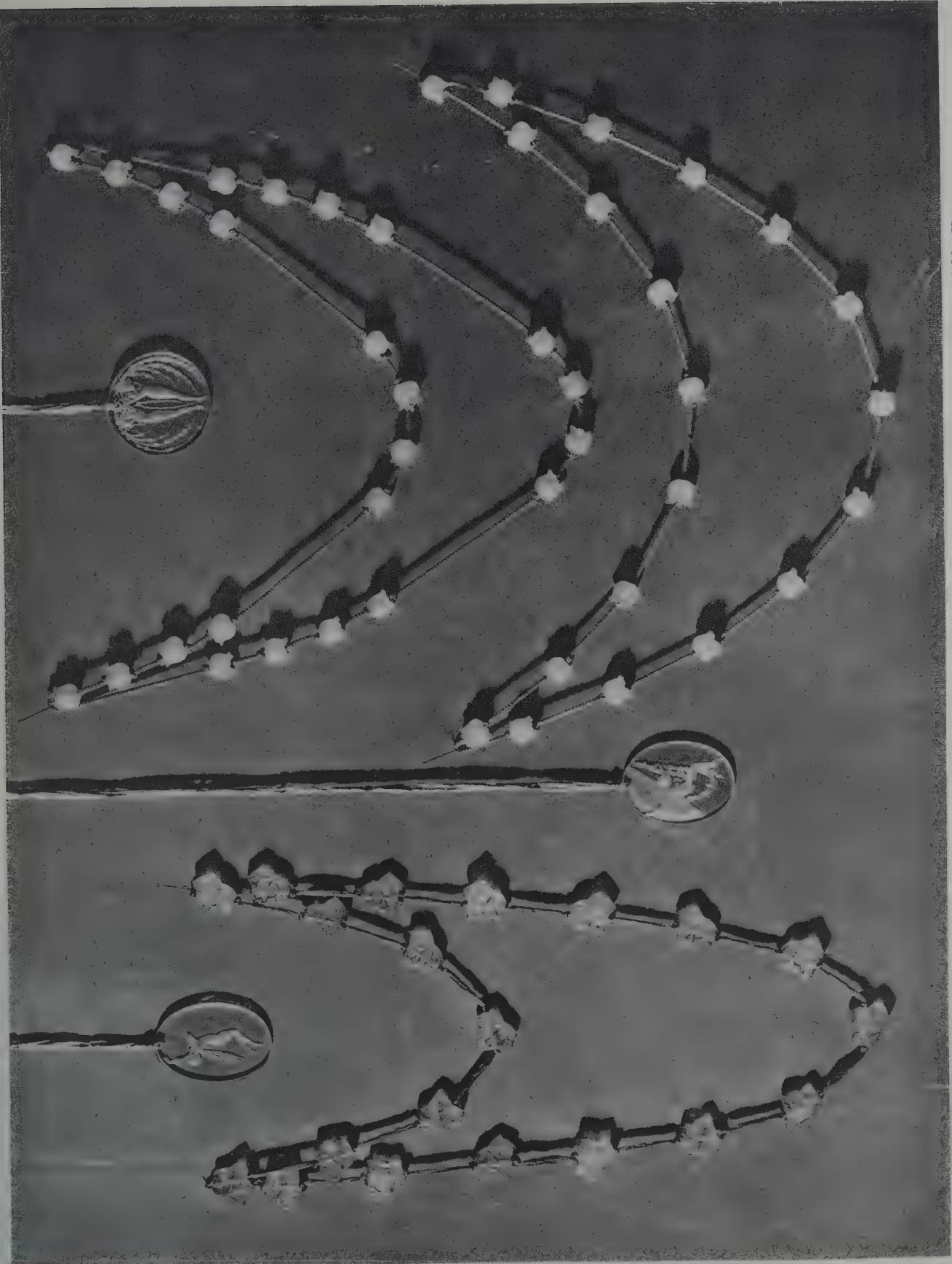
370 mm.



826

JOUeuse DE FLUTE

370 mm.



1642 PENDENTIF ROND 2 FIGURINES ET FLEURS 55 mm.
 1510 COLLIER MUGUET 24 MOTIFS 14 mm.
 1509 COLLIER MUGUET 20 MOTIFS 14 mm.

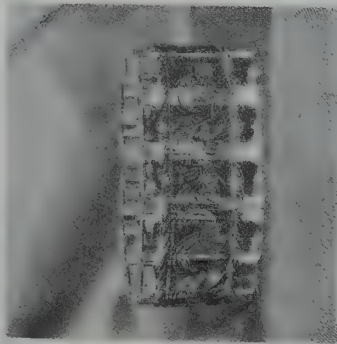
1640 PENDENTIF OVALE FIGURINE AILEE 60 mm.
 1505 COLLIER LIERRE 24 mm.
 1641 PENDENTIF OVALE FIGURINE SE BALANÇANT 60 mm.



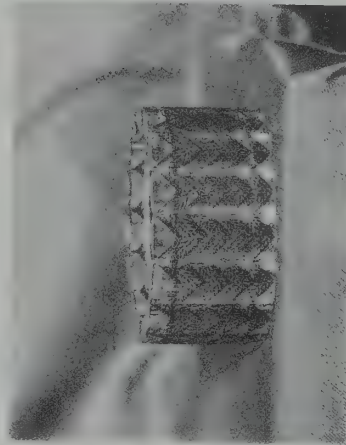
1334 BRACELET MESANGES 38 mm.



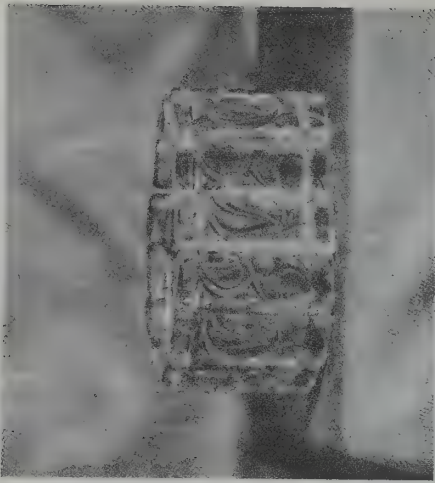
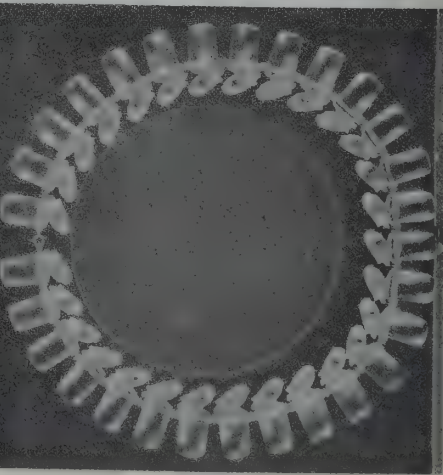
1340 BRACELET MUGUET HAUT 34 mm.



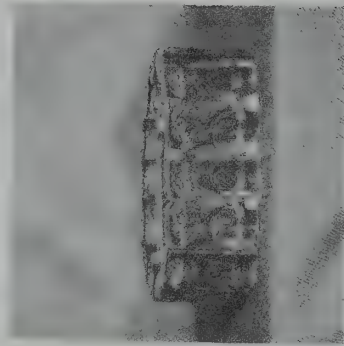
1333 BRACELET COOS 33 mm.



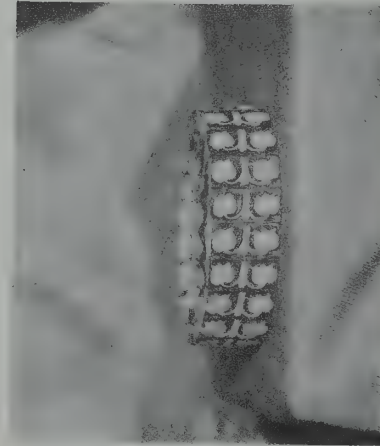
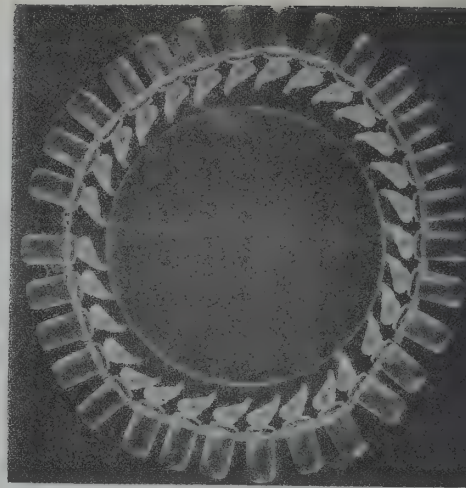
1331 BRACELET FOUGERES 34 mm.



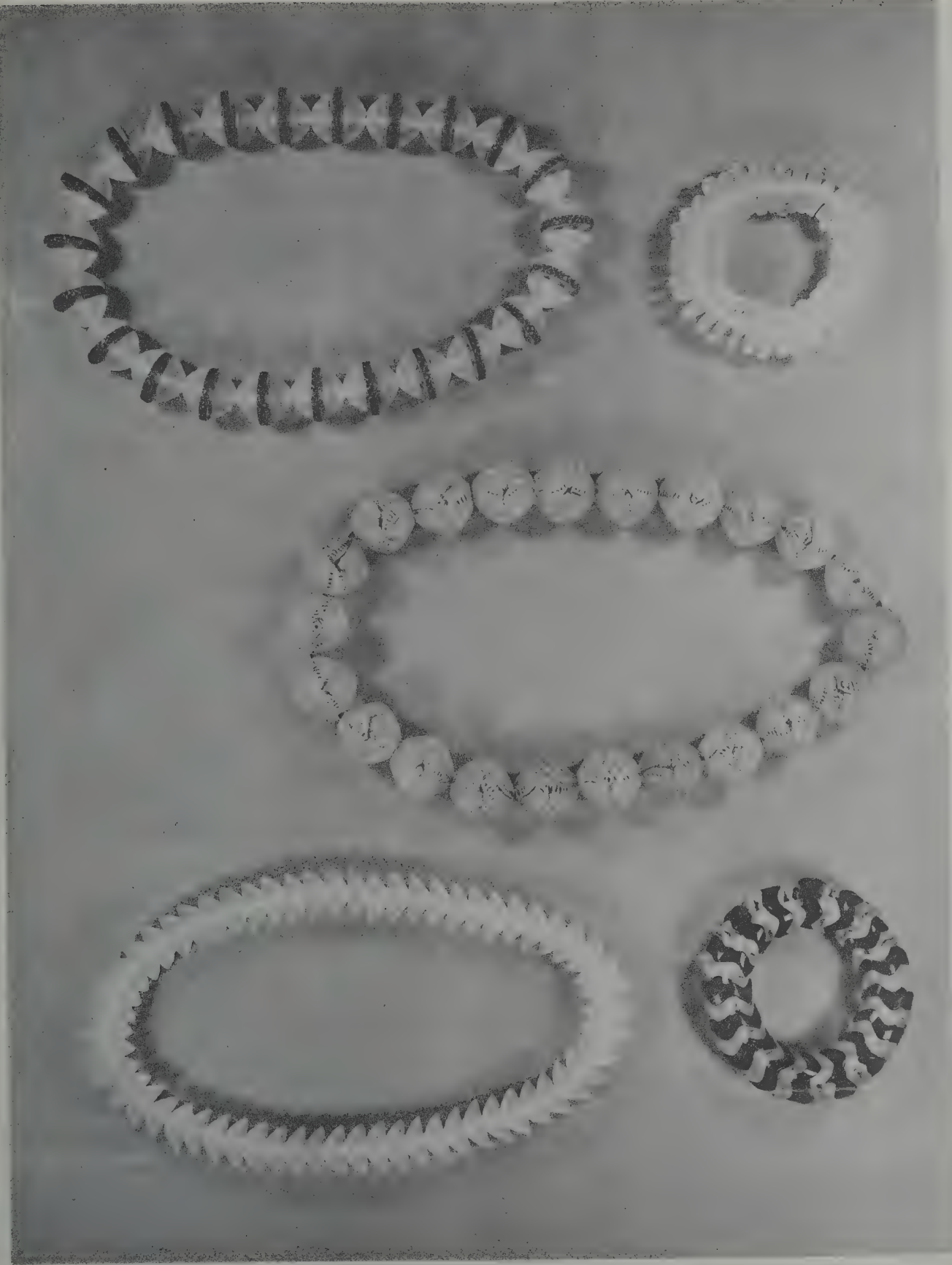
1332 BRACELET SOPHORA 37 mm.



1330 BRACELET FOUSSINS 25 mm.



1341 BRACELET MUGUET BAS 19 mm.



1511	COLLIER DAHLIAS	20 mm.
1327	BRACELET ZIG-ZAG	20 mm.
1515	COLLIER FOUGÈRES	25 mm.
1513	COLLIER BOULES DAHLIAS ET RONDELLES PLATES	20 mm.
1328	BRACELET RONDELLES PLATES	20 mm.



1147

VICTOIRE

256 mm.



1160

VITESSE

185 mm.



1153

EPSOM

182 mm.



1135

COO NAIN

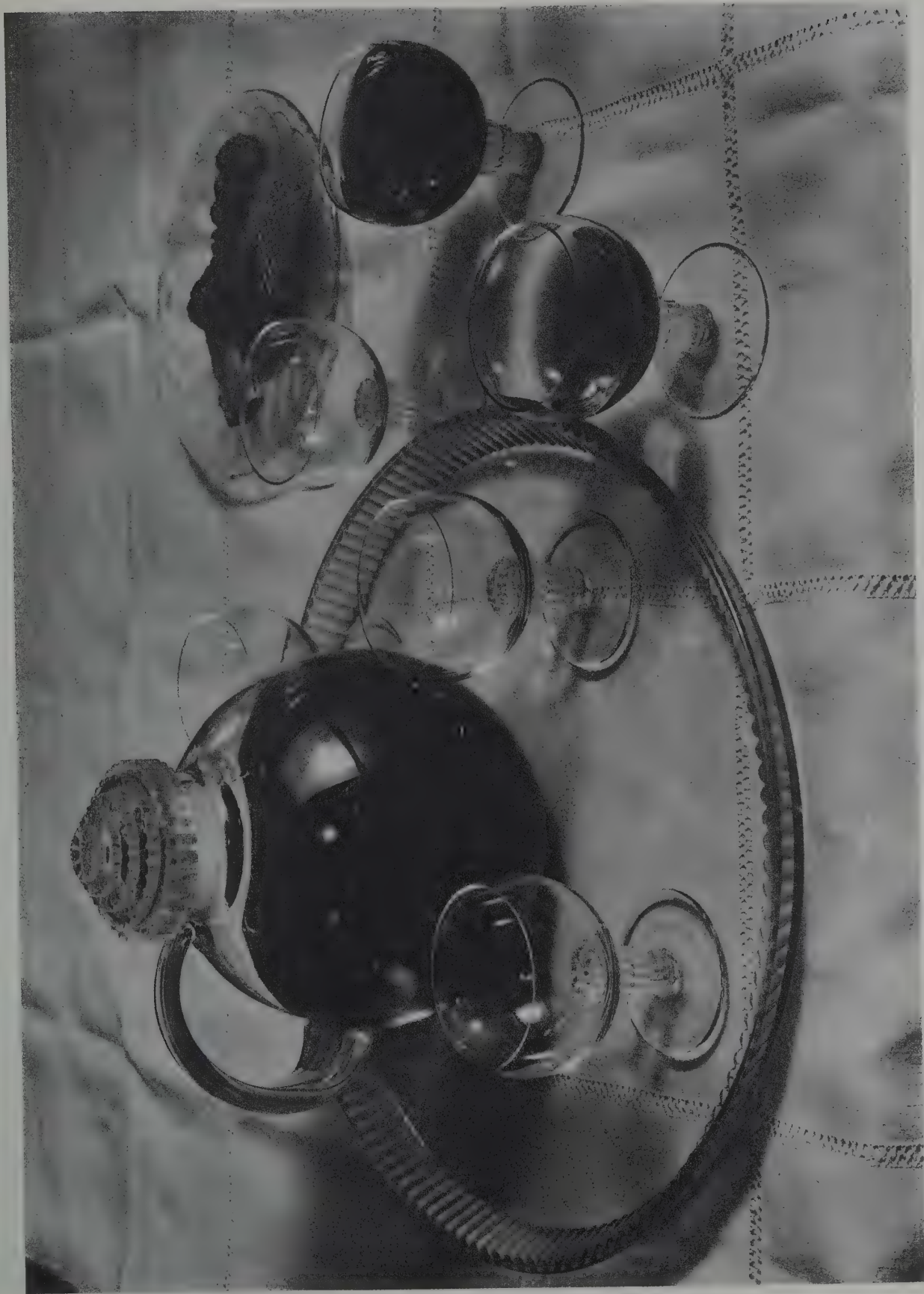
205 mm.

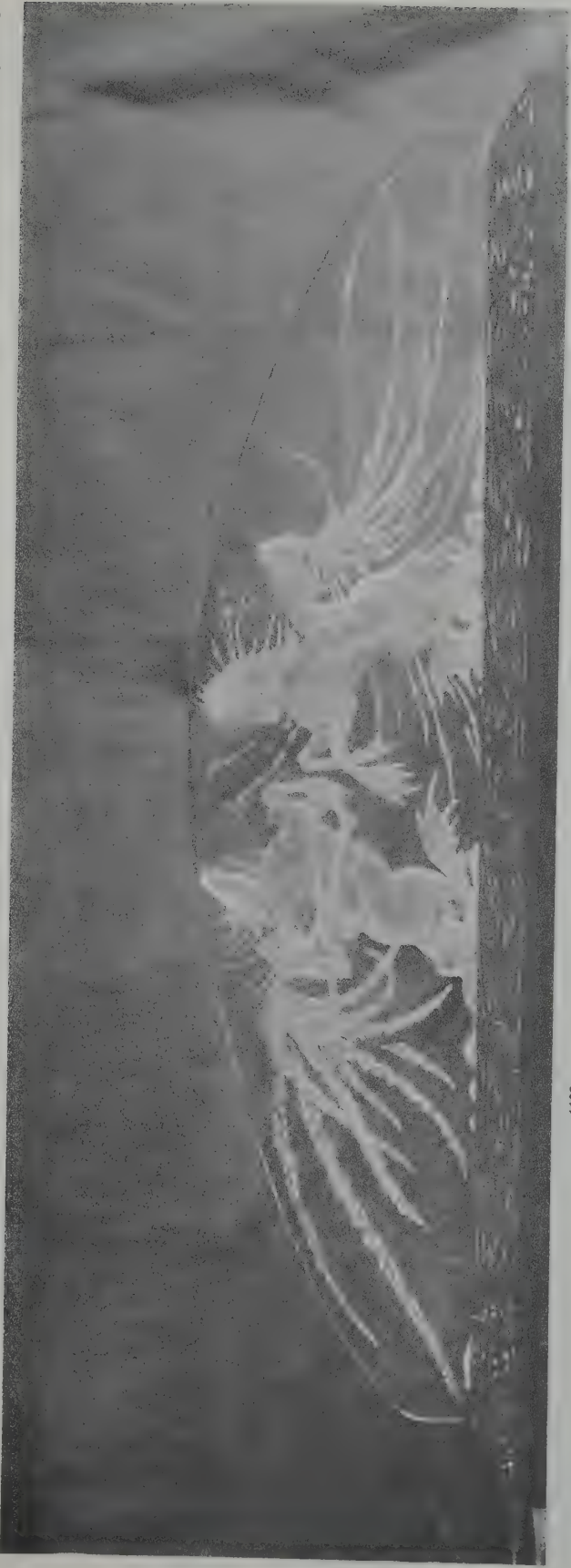


1144

PETITE LIBELLULE

162 mm.





1108

DEUX CAVALIERS

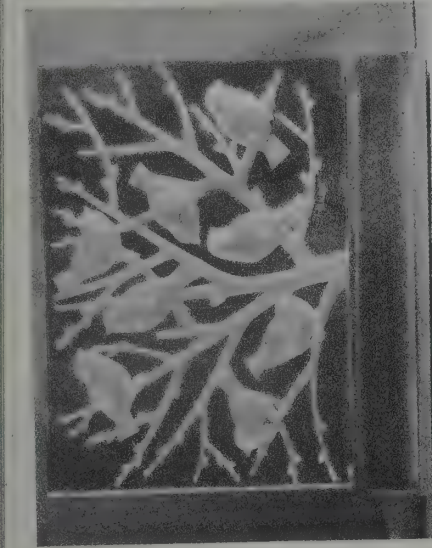
910 mm.



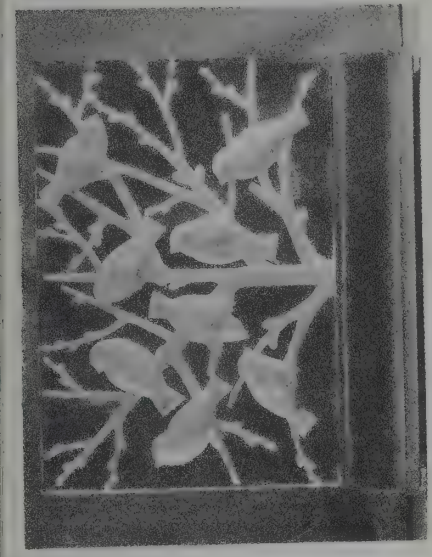
1110

TROIS PAONS

910 mm.



1171 FAUVETTES A 380 mm.



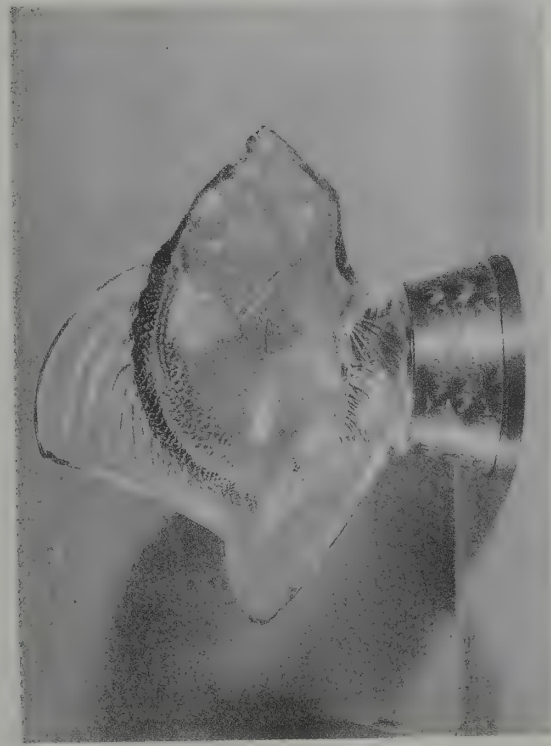
1172 FAUVETTES B 380 mm.



1173 FAUVETTES C 380 mm.



1170 YESO 520 mm.



1100 GROS POISSON VAGUES 310 mm.



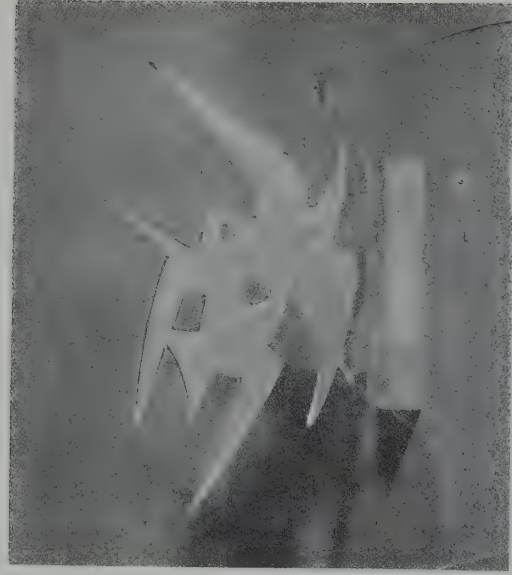
1101 GROS POISSON ALGUES 290 mm.



1177

TULIPES

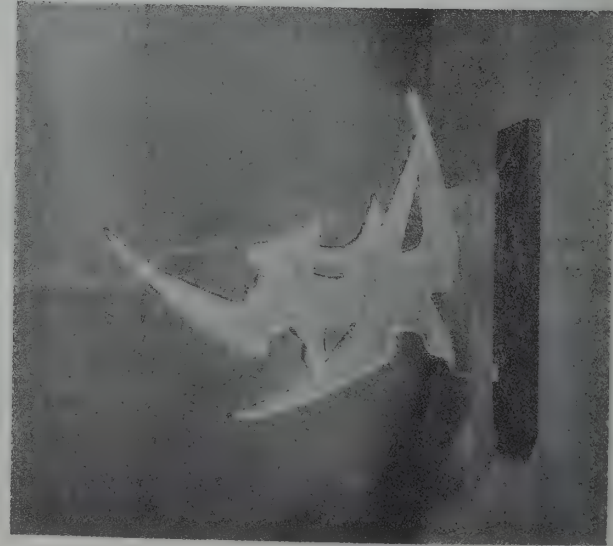
655 mm.



1106

HIRONDELLES SOCLE VERRE

370 mm.



1107

HIRONDELLES SOCLE BRONZE

360 mm.



1169

CARAVELLE

640 mm.



3461

JARDINIÈRE SAINT-HUBERT

485 mm.



3462

JARDINIÈRE MÉSANGES

535 mm.



1111

OISEAU DE FEU

430 mm.



1156

AILES FERMÉES

1155

AILES OUVERTES

1154

AILES CROISÉES

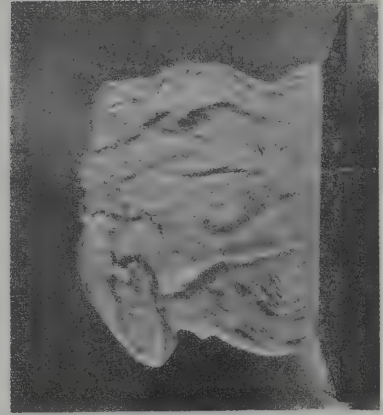
MOINEAUX SUR SOCLE 120 mm.



3460

JARDINIÈRE ACANTHES

455 mm.



1108

4 DANSEUSES

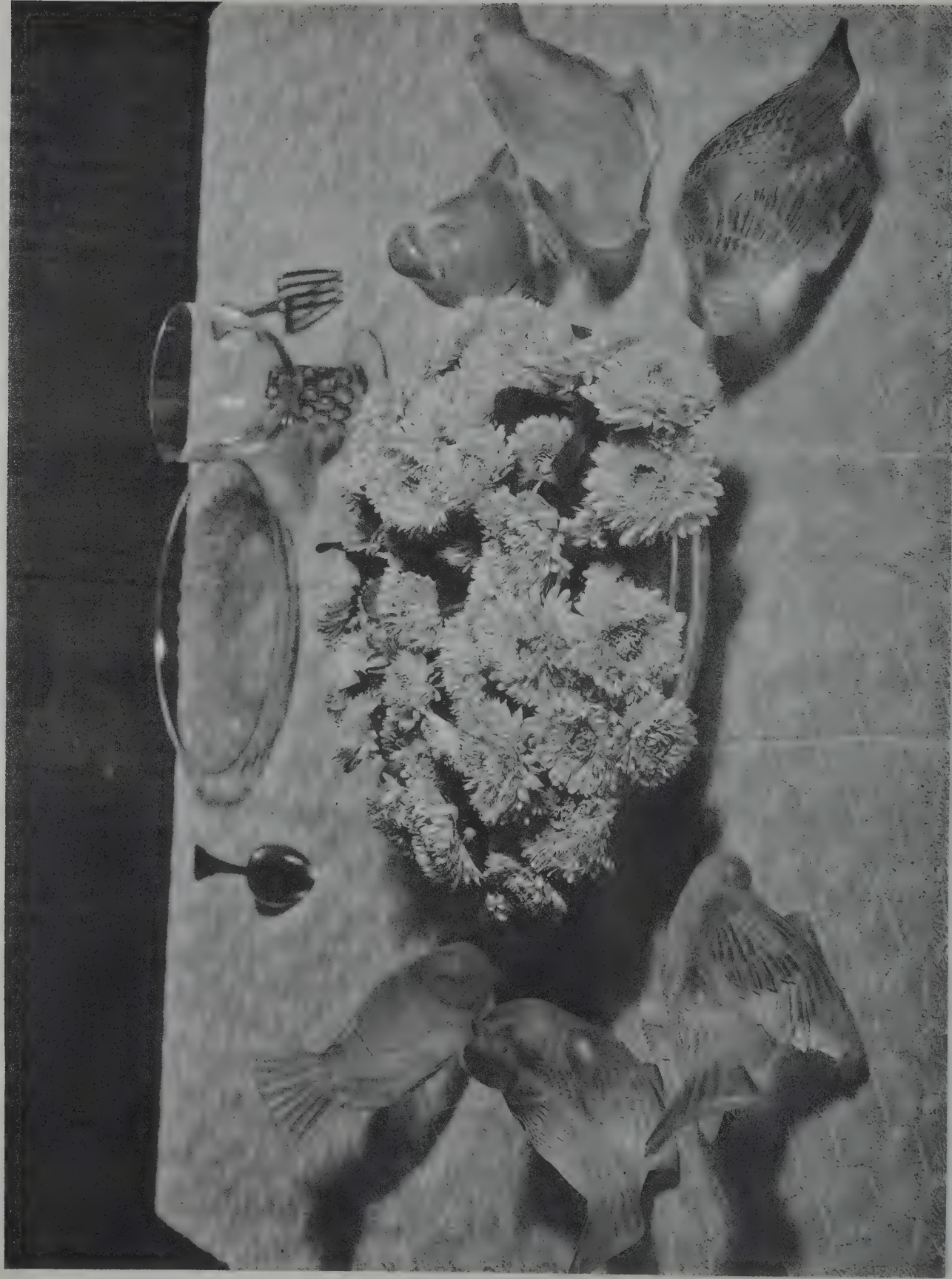
220 mm.



1174

NID D'OISEAUX

475 mm.



1150 HARDI
1167 MOQUEUR
1185 COQUET

MOINEAUX 120 mm.

1149 FIER
1151 TIMIDE
1166 SOURNOIS

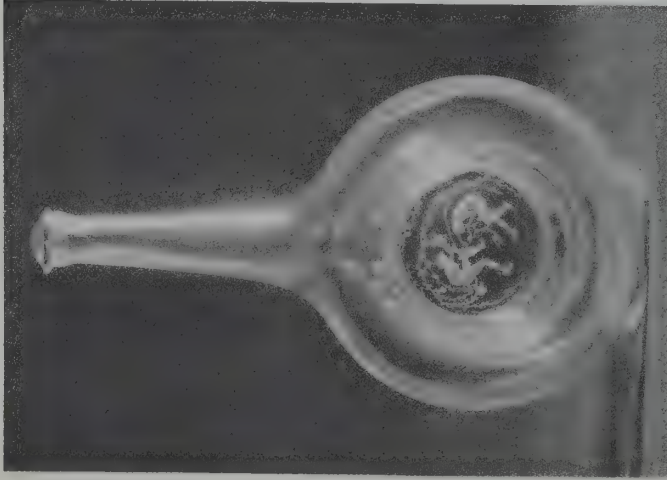


1180 ANÉMONE FERMÉE 90 mm.

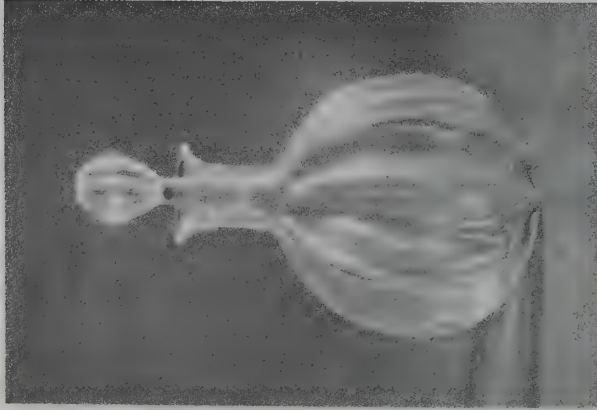
1178 VASE ANÉMONES 160 mm.

1179 ANÉMONE OUVERTE 107 mm.

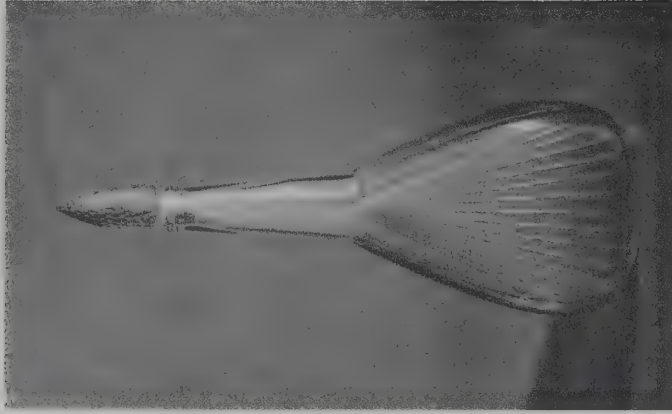
1180 ANÉMONE FERMÉE 90 mm.



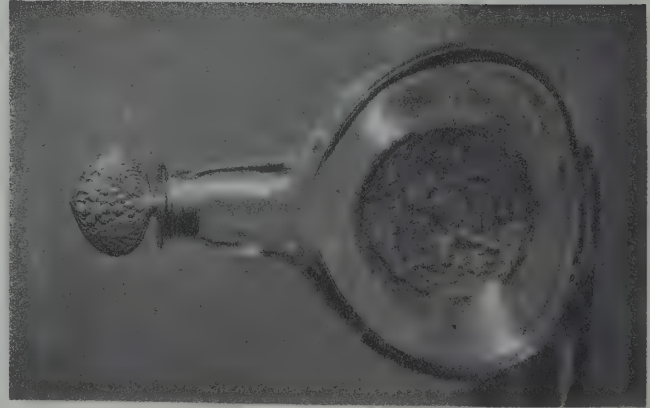
3153 CARAFE PLATE 2 DANSEUSES 345 mm.



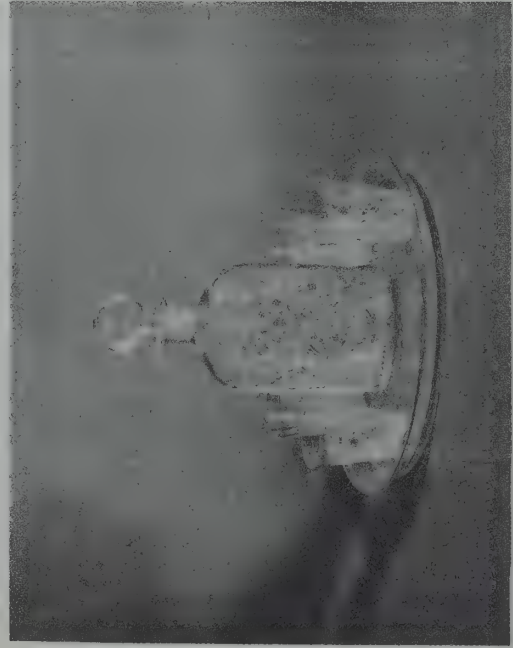
3164 CARAFE VRILLES DE VIGNE 260 mm.



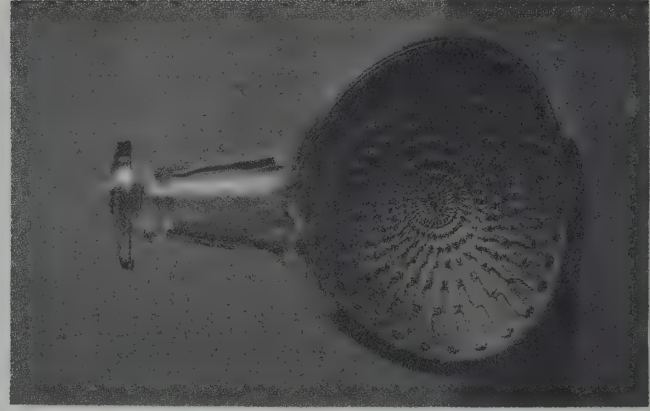
3163 CARAFE COOUILLES 340 mm.



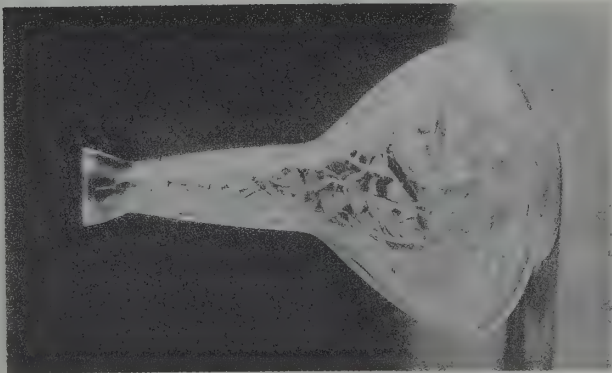
3156 CARAFE MASQUE 310 mm.



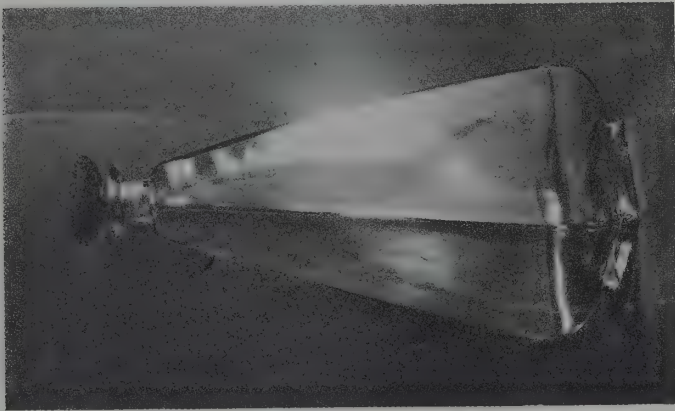
3165 CARAFE RAISINS 270 mm.
 3401 GOBELET — 90 mm.
 3670 PLATEAU — 300 mm.



3155 CARAFE REINE MARGUERITE 250 mm.



3166 CARAFE PLATE ÉPINES 260 mm.



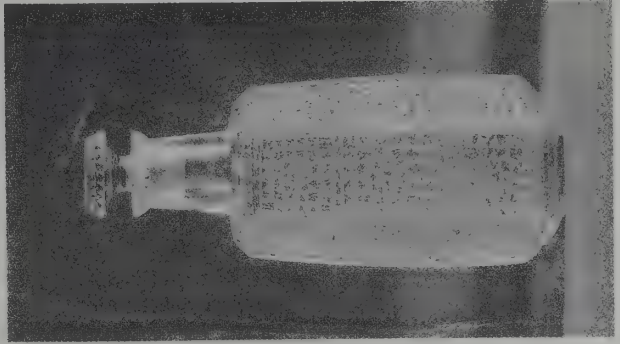
3152 CARAFE PYRAMIDALE 310 mm.



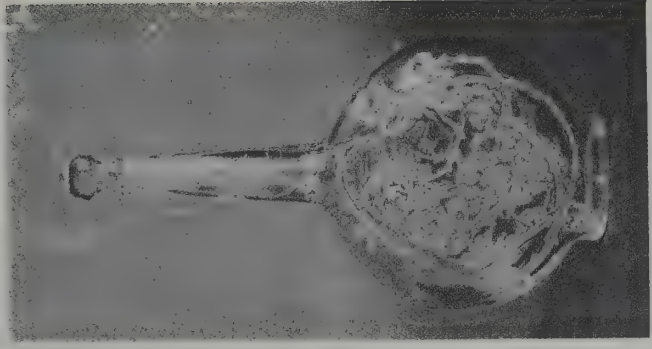
3757 VRILLES DE VIGNE 170 mm.

VERRES

3758 LISERON 130 mm.



3169 CARAFE DUNDEE 280 mm.



CARAFE AUBÉPINE 320 mm.

3157



3750 FRISE PERSONNAGES 143 mm. 3751 4 GRENOUILLES 140 mm.

VERRES

3754 BAGUE LÉZARDS 135 mm.



3407

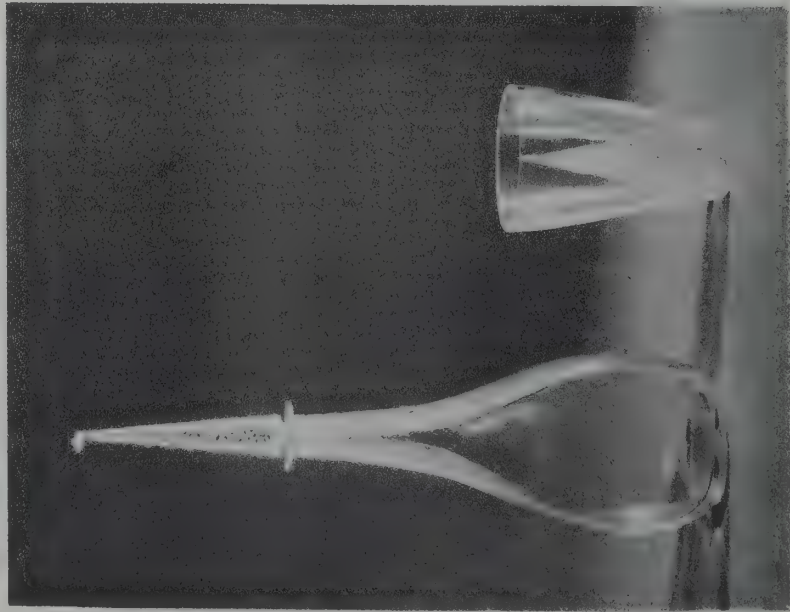
PAYOT 80 mm.

3405

SPIRALES 78 mm.

3406

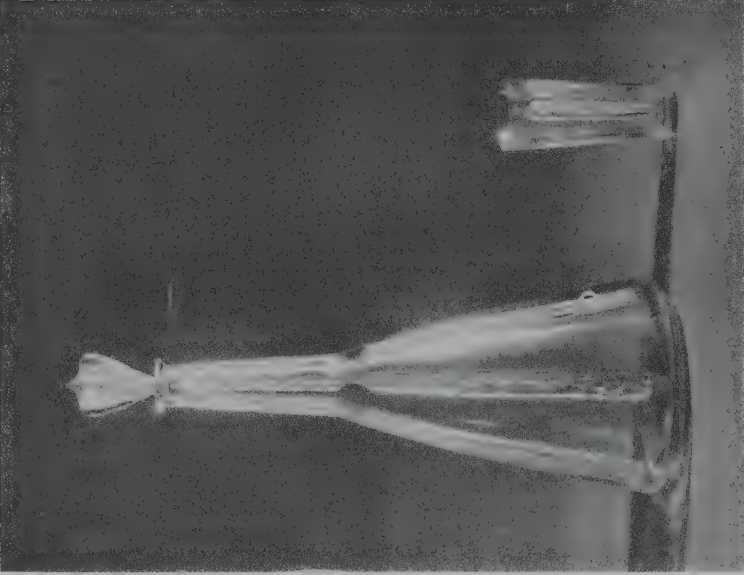
LOTUS 80 mm.



3161

CARAFE 360 mm.

MARGUERITES BOUCHON POINTE 125 mm. GOBELET 3404



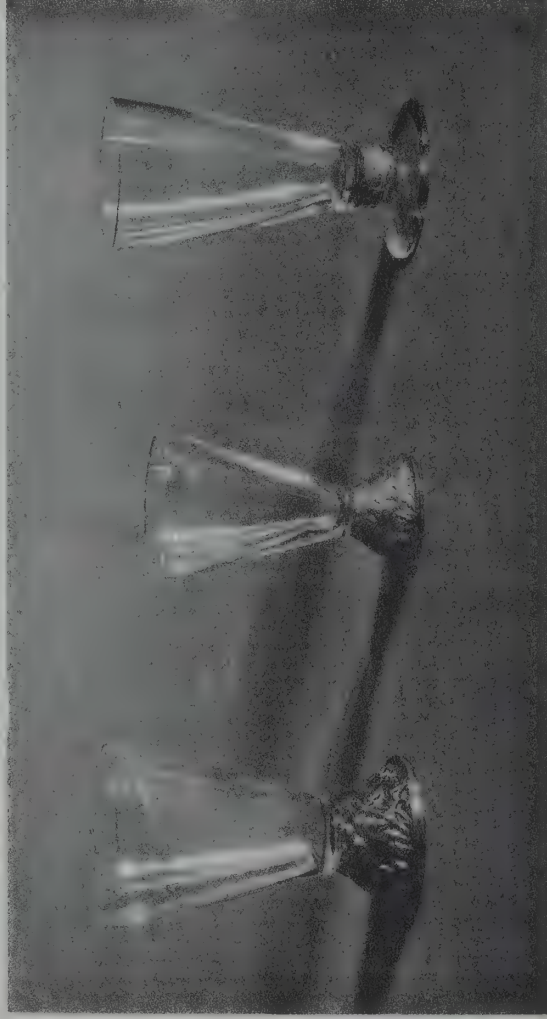
3158

CARAFE 350 mm.

SIX FIGURINES

3400

GOBELET 100 mm.



3753

BAGJES CHIENS

3755 CHASSE CHIENS N° 1 190 mm.

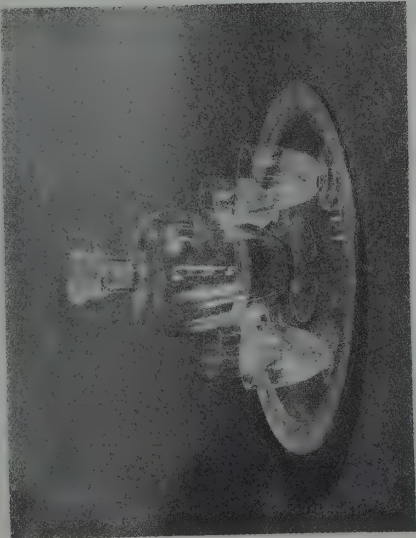
3756 CHASSE CHIENS N° 2 110 mm.

3753 CHASSE CHIENS

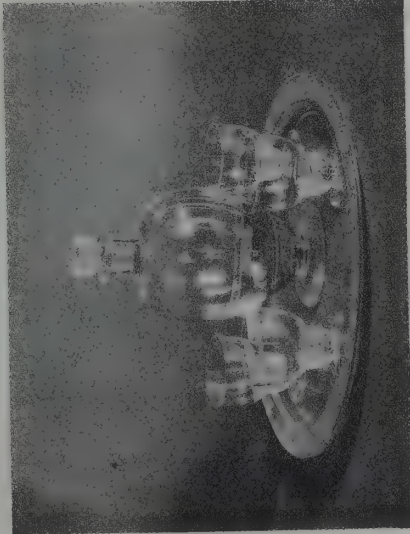
190 mm.

110 mm.

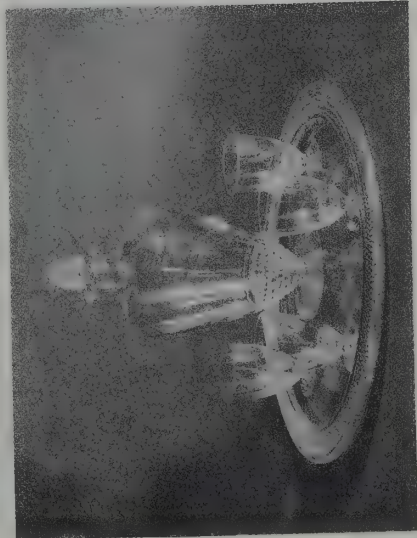
3753 BAGJES CHIENS 190 mm.



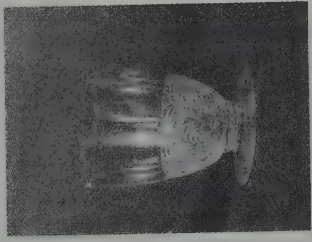
FAVEROLLES 3676 PLATEAU 355 mm.
3172 CARAFE 225 mm.



PADOUE 3675 PLATEAU 355 mm.
3171 CARAFE 220 mm.



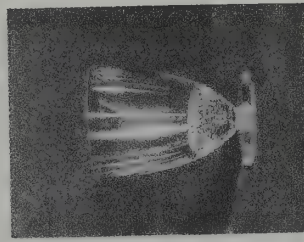
NIPPON 3677 PLATEAU 340 mm.
3173 CARAFE 245 mm.



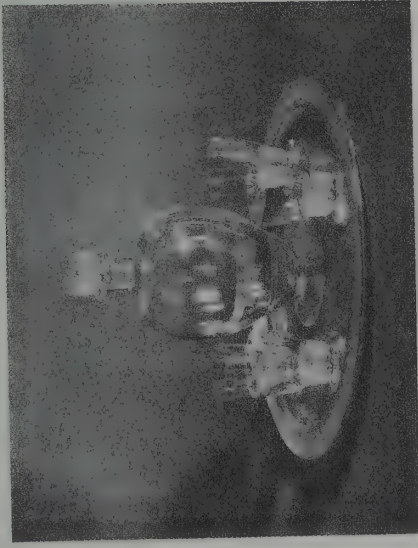
VERRE 75 mm.
FAVEROLLES



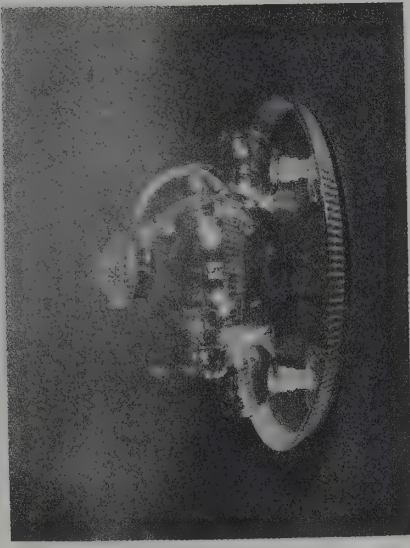
VERRE 80 mm.
PADOUE



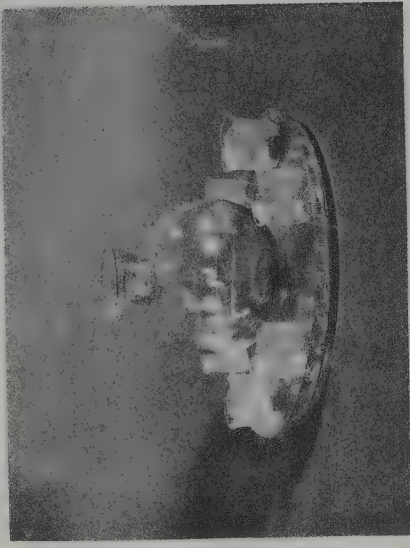
VERRE 80 mm.
NIPPON 77 mm.



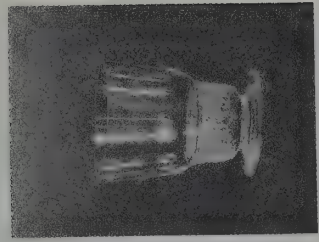
BANTAM 3674 PLATEAU 355 mm.
3170 CARAFE 215 mm.



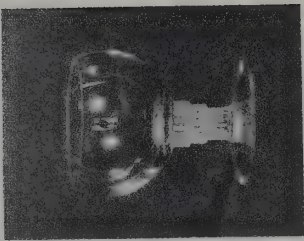
BAMBOU 3678 PLATEAU 335 mm.
3174 BROC 175 mm.



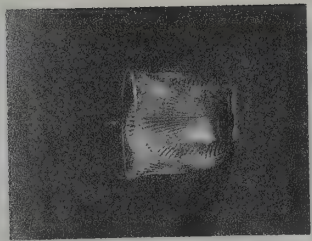
COQUELICOT 3679 PLATEAU 320 mm.
3175 CARAFE 170 mm.



VERRE 75 mm.
BANTAM



VERRE 80 mm.
BAMBOU



GOBELET 50 mm.
COQUELICOT



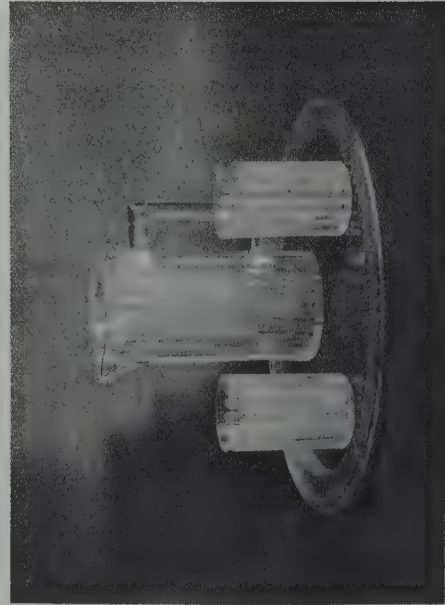
SETUBAL
3180 BROCC 180 mm 3884 PLATEAU 460 mm. 3414 GOBELET 120 mm.



BLIDAH
3177 BROCC 200 mm. 3681 PLATEAU 420 mm. 3411 GOBELET 128 mm.



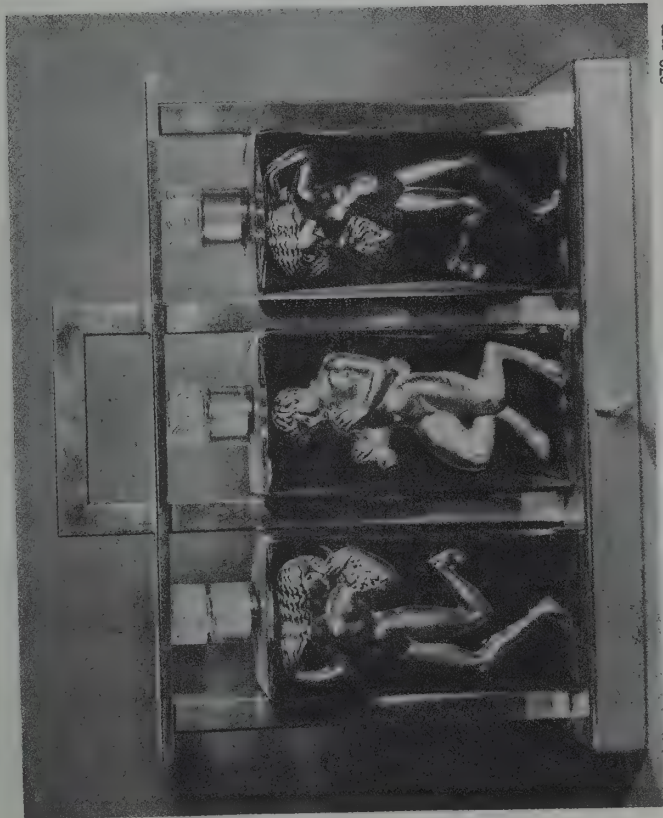
BAHIA
3179 BROCC 230 mm. 3883 PLATEAU 420 mm. 3413 GOBELET 125 mm.



JAFFA
3176 BROCC 230 mm. 3580 PLATEAU 420 mm. 3410 GOBELET 120 mm.



HESPERIDES
3178 BROCC 220 mm. 3412 PLATEAU 420 mm. 3412 GOBELET 125 mm.



1184
1186

FLACON BACCHANTE

CAVE PAN ET BACCHANTES

370 mm.
220 mm.

1185

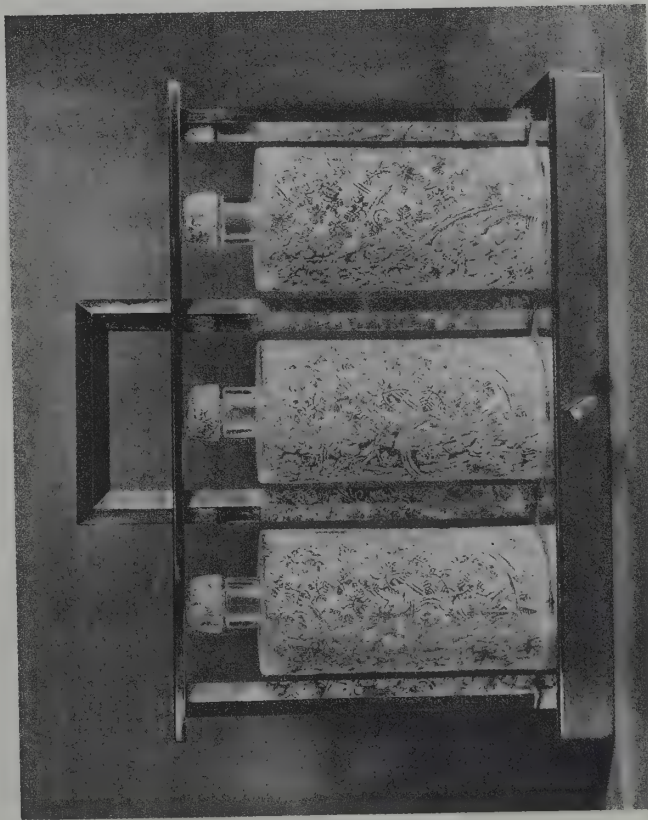
FLACON PAN



1187
1188

CAVE ENFANT
FLACON

370 mm.
205 mm.



1189
1190

CAVE VIGNE
FLACON

370 mm.
205 mm.

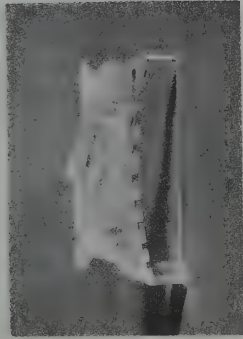


1201
1202

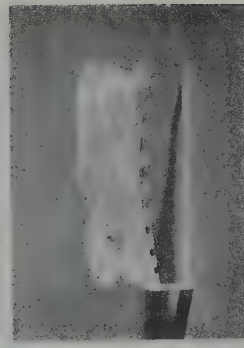
CAVE GLASCOW
FLACON

370 mm.
205 mm.





803 2 SARDINES 100 mm.



804 3 SARDINES 100 mm.



1163

SERRE-LIVRE AMOURS

135 mm.



1199

PIGEON LIEGE

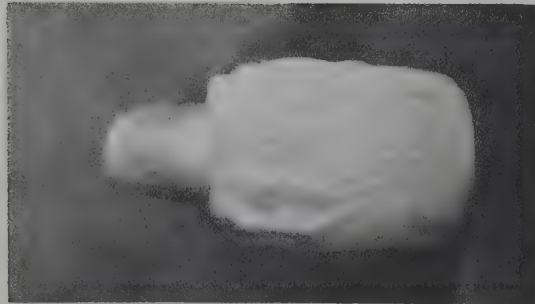
240 mm.



1200

PIGEON NAMUR

240 mm.



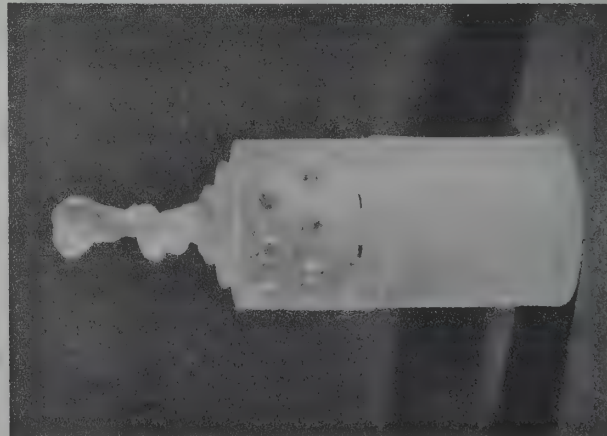
2651 BRÛLE PARFUMS 180 mm.
SIRÈNES



609 FLACON 100 mm. 663 VAPORISATEUR 110 mm. 610 BOÎTE 80 mm.
ENFANTS



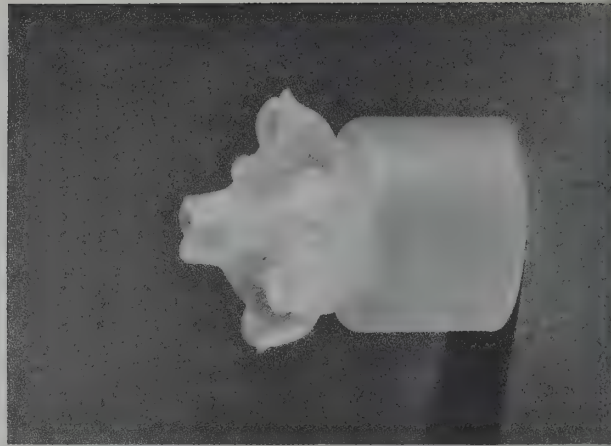
2650 BRÛLE PARFUMS 190 mm.
PAPILLONS



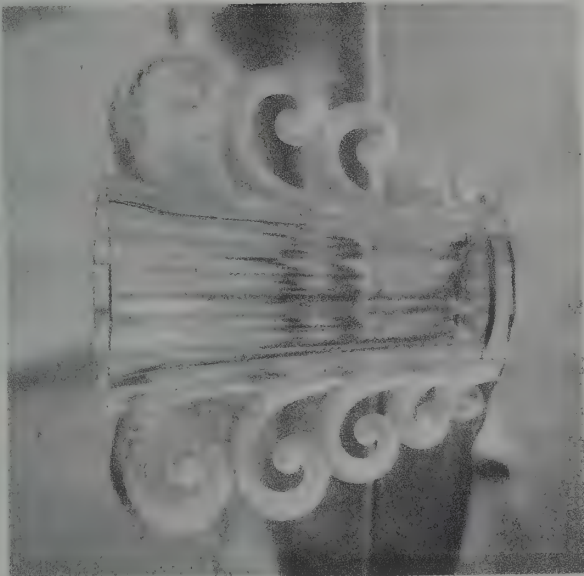
2652 BRÛLE PARFUMS FAUNE 210 mm.



525 MUGUET 100 mm. 526 CLAIREFONTAINE 120 mm.
FLACONS



2653 BRÛLE PARFUMS CAROUSEL 135 mm.



190 mm.

BEAUVAIS

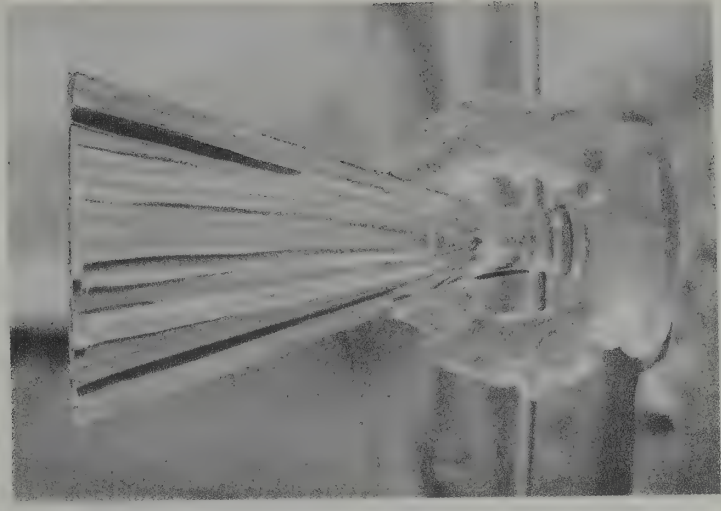
1069



225 mm.

GRILLONS

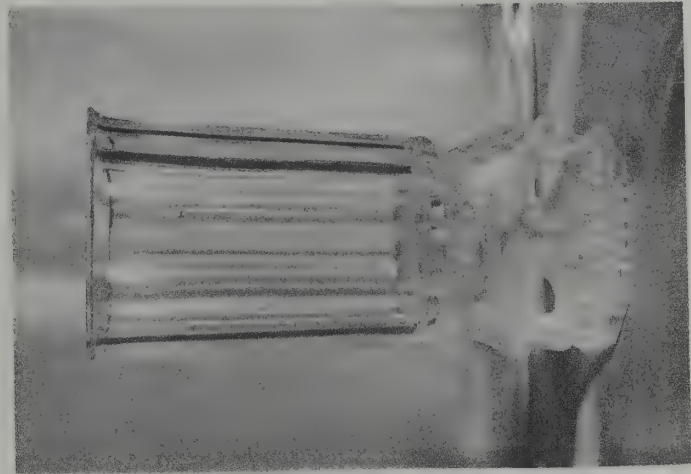
1063



285 mm.

ROITELETS

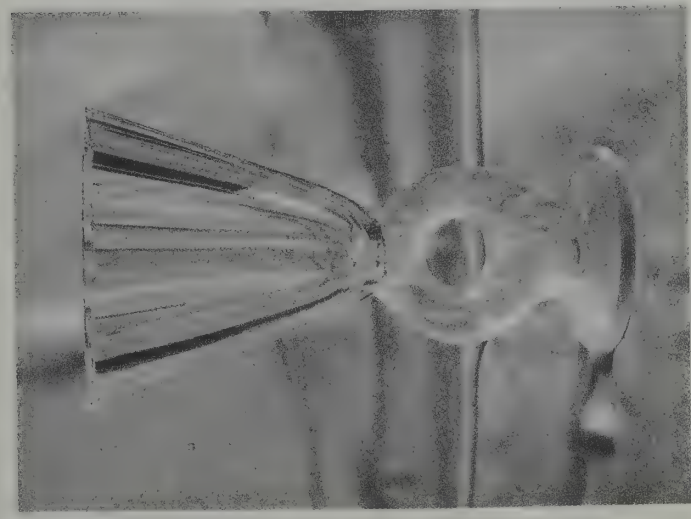
1065



285 mm.

MERLES

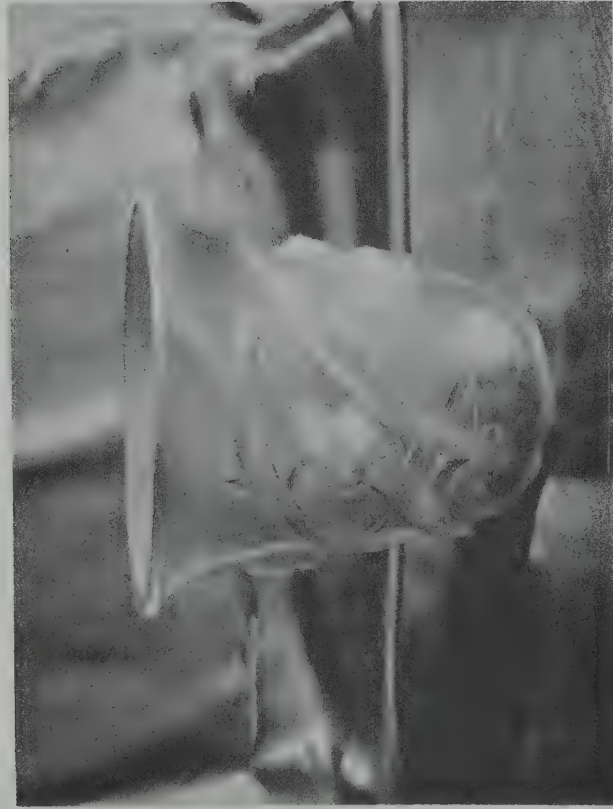
1071



250 mm.

COQ

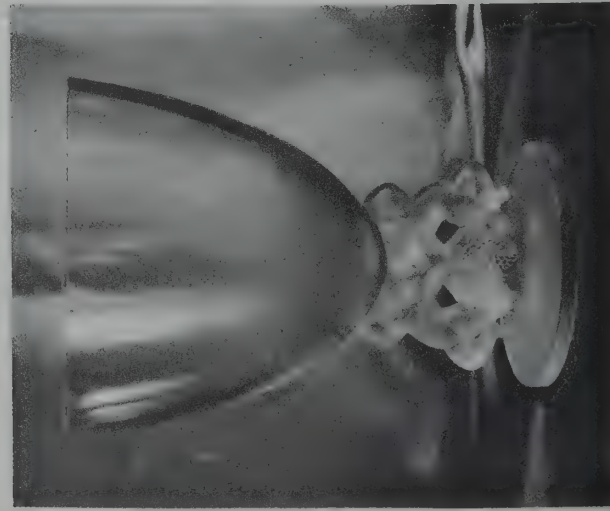
1068



1068

MURES

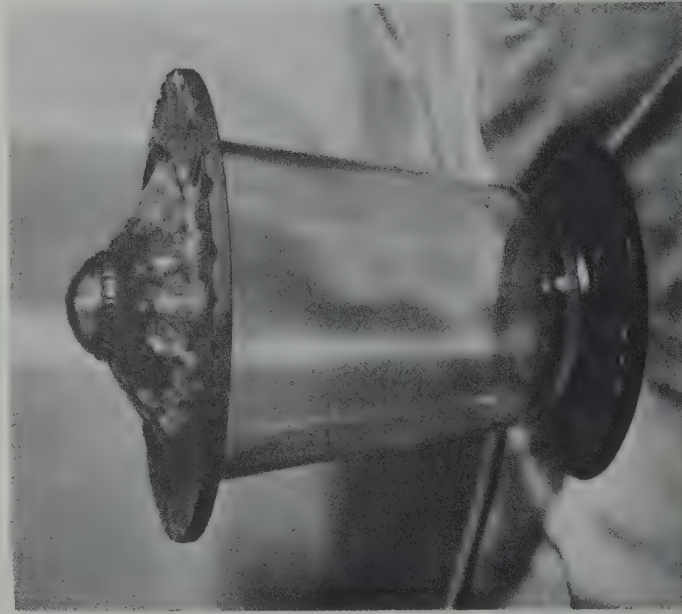
190 mm.



1070

ENFANTS

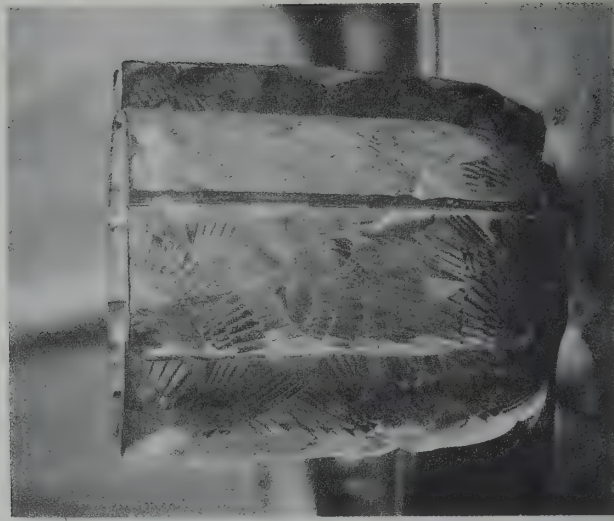
270 mm.



1067

CHRYSANTHEME

230 mm.



1069

BAL

205 mm.



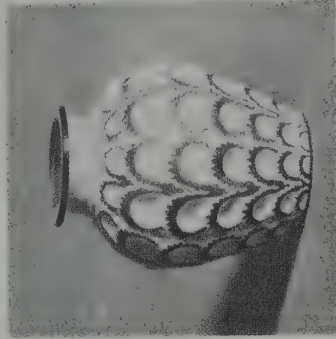
1076

CANARDS 135 mm.



1074

LE MANS 100 mm.



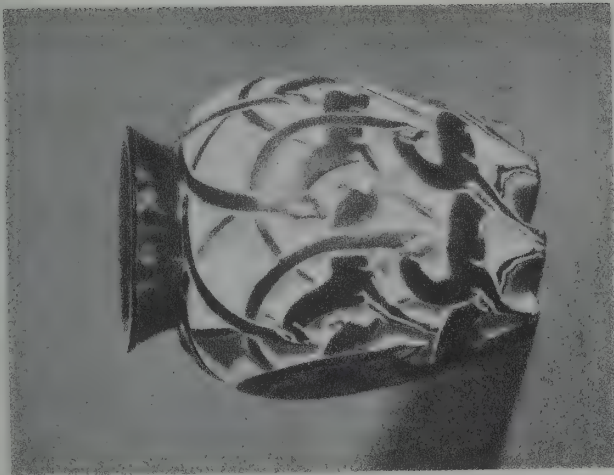
1072

LAIDERONS 80 mm.



1073

BRESSE 105 mm.



1075

CHAMOIS 125 mm.



1056

BORNES

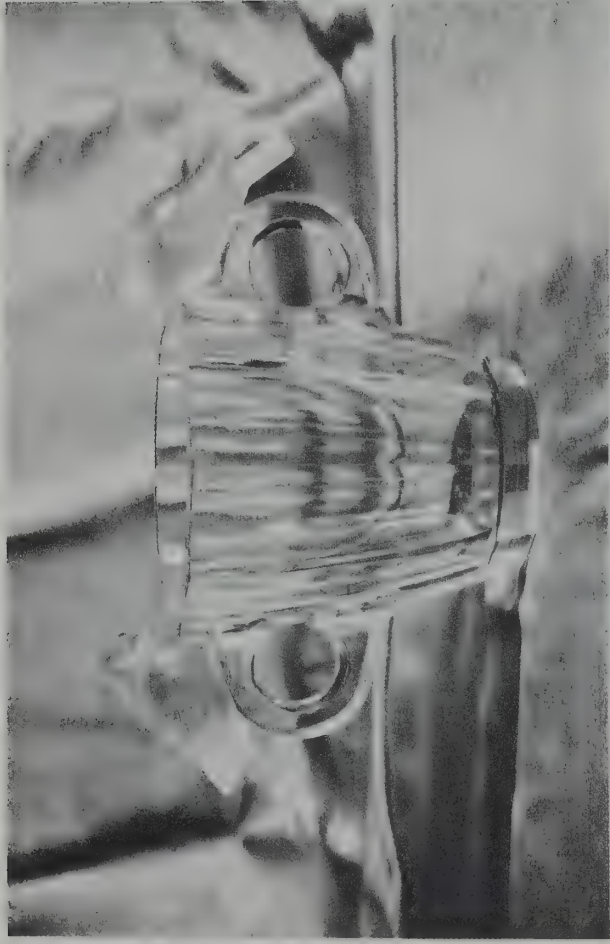
240 mm.



1060

SPIRALES

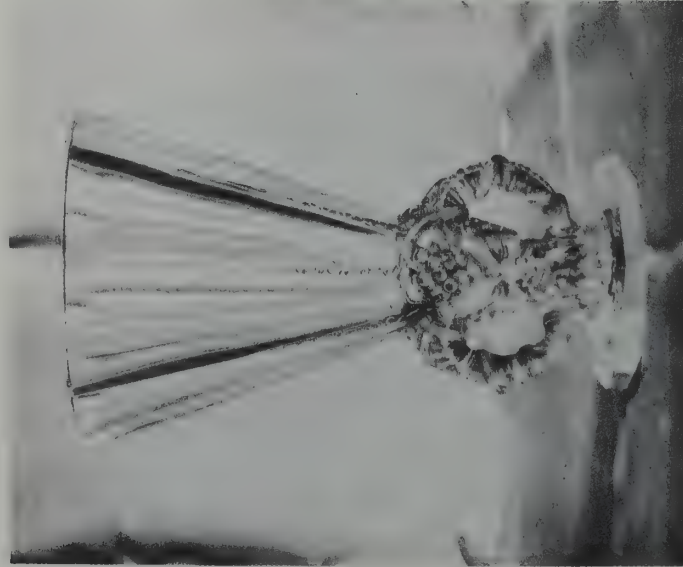
165 mm.



1066

DEUX PIGEONS

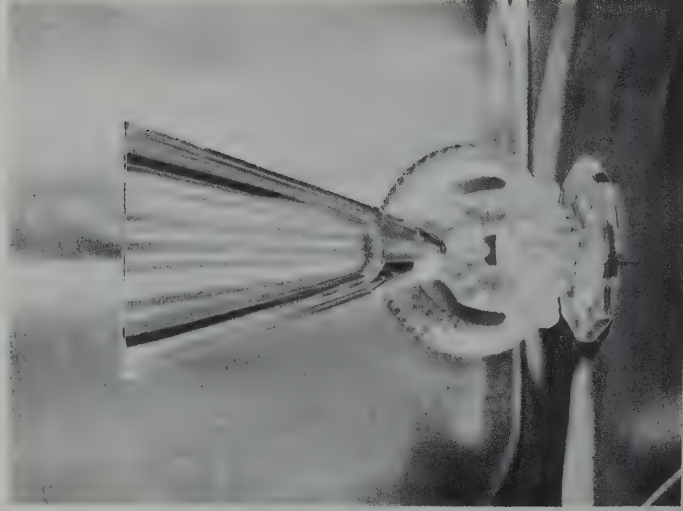
215 mm.



1062

FAUNE

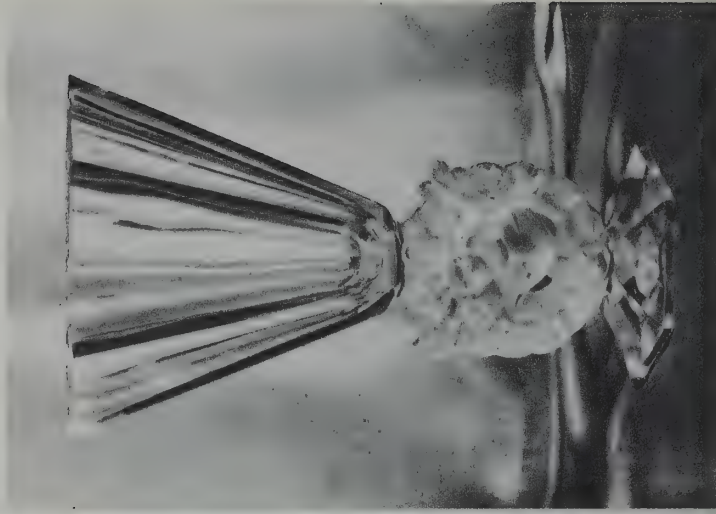
322 mm.



1067

ECUREUILS

260 mm.



1064

MÉSANGES

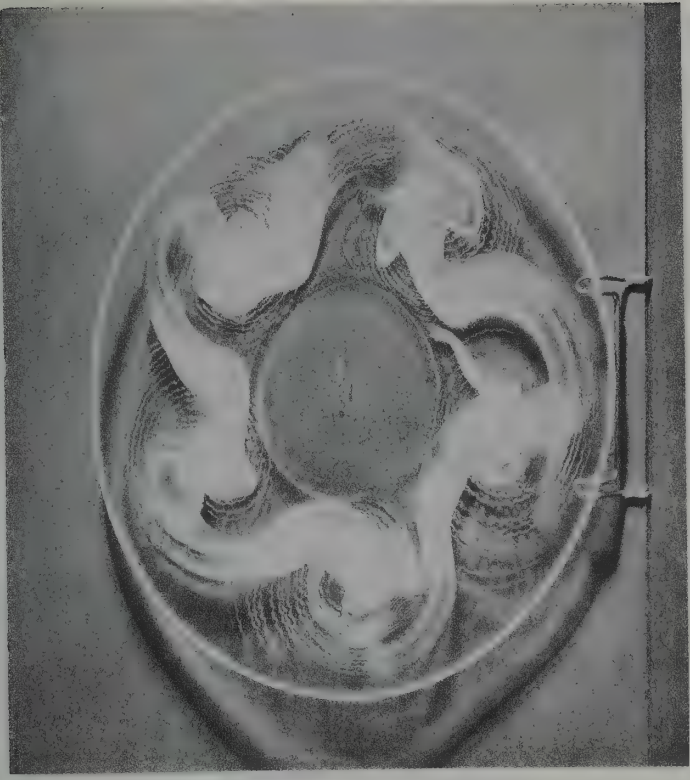
328 mm.



413

COUPE CALYPSO

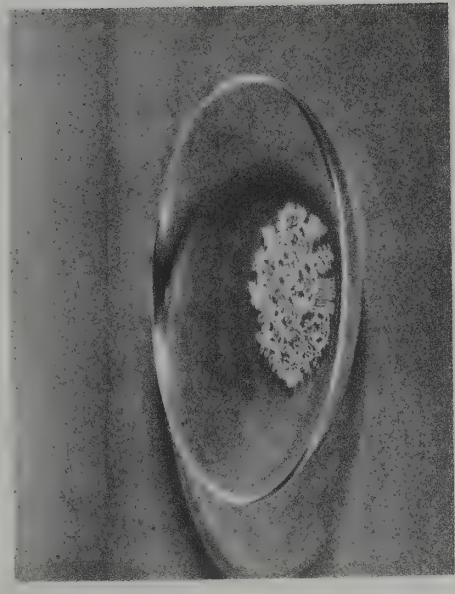
300 mm.



414

ASSIETTE CALYPSO

385 mm.



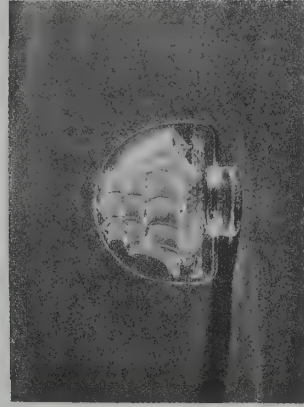
415

ASSIETTE EGLANTINE

250 mm.



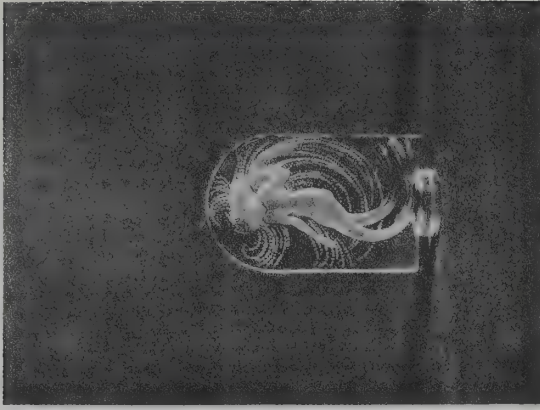
229 ATHLÈTES 96 mm. 228 FAUNE 74 mm. 226 CHAMOIS 48 mm.



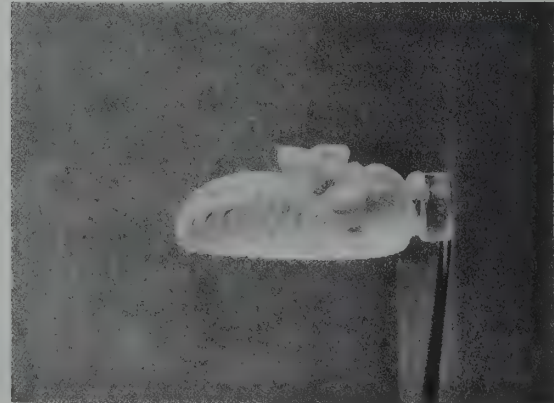
224 CARAVELLE 46 mm.



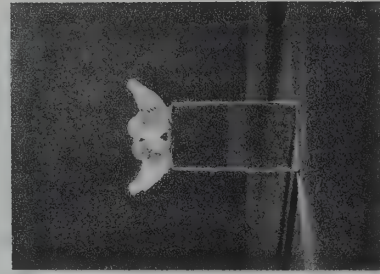
223 PINSON 38 mm.



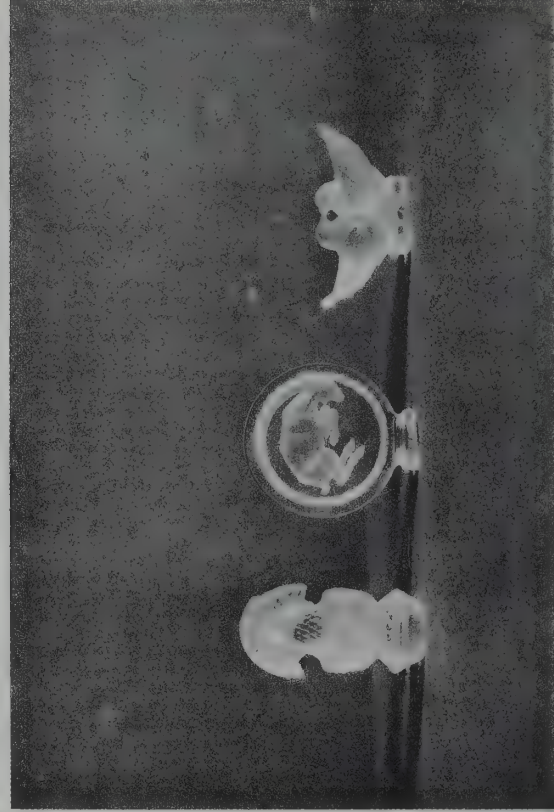
221 NAIADE 84 mm.



227 ÉCUREUIL 102 mm.



231 NICE 70 mm.

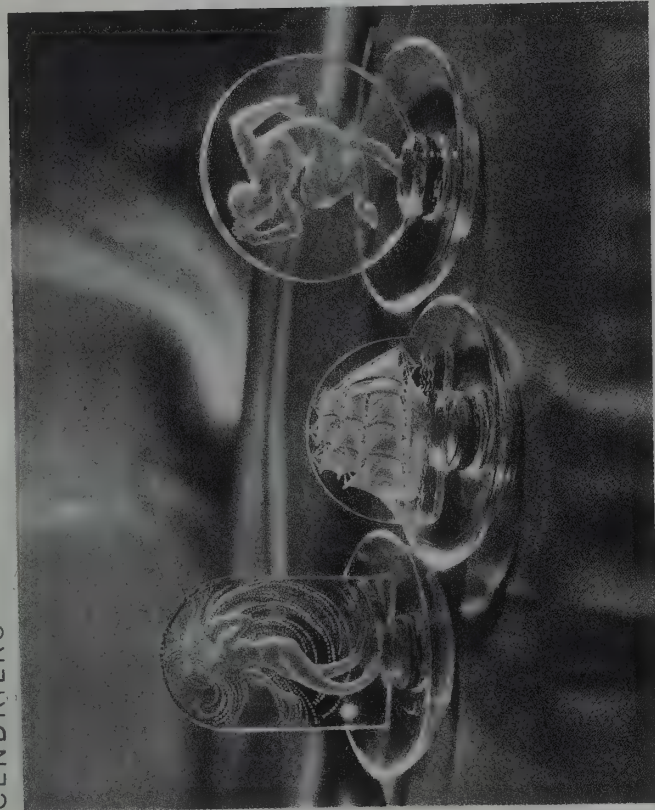


222 PÉLICAN 78 mm.

225 BELIER 92 mm.

230 DEUX COLOMBES 45 mm.

CENDRIERS



309 NAIADE h. 100 mm.

312 CARAVELLE h. 65 mm.

316 FAUNE h. 90 mm.



320 DEUX COLOMBES h. 50 mm.

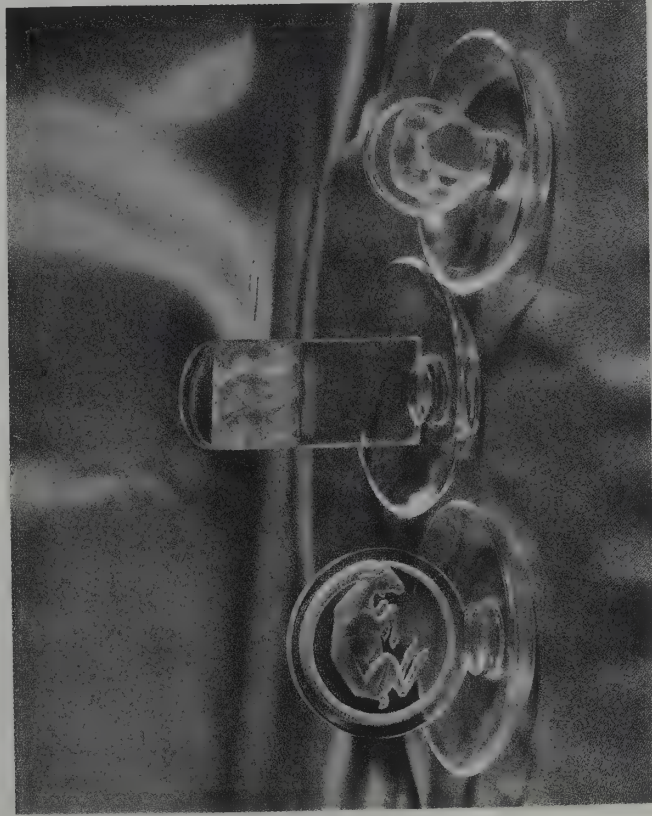
310 PÉLICAN h. 85 mm.

311 PINSON h. 55 mm.



315

ÉCUREUIL h. 120 mm.



313 BÉLIER h. 75 mm.

319 ATHLÈTES h. 105 mm.

314 CHAMOIS h. 455 mm.

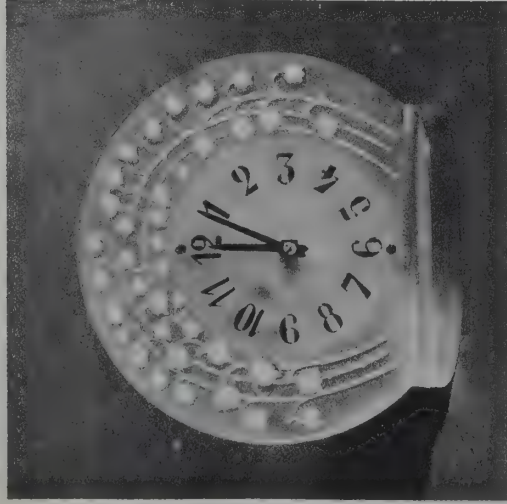


318

DAHUA ET PAPIILLON h. 165 mm.

317

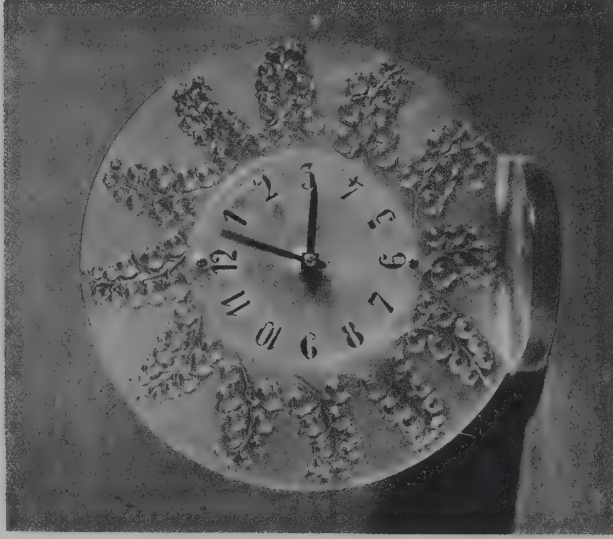
DAHUA h. 105 mm.



784

MARLY

170 mm.

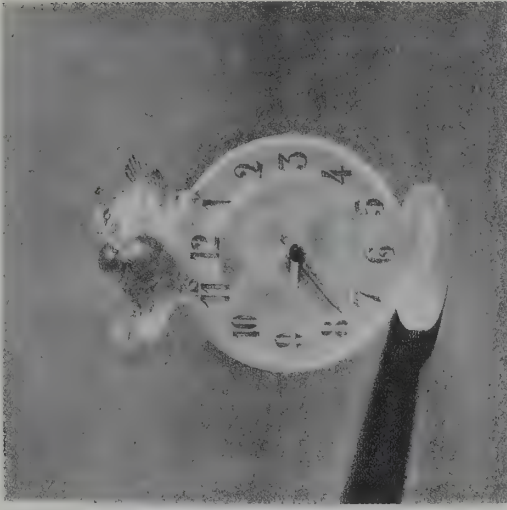


785

733

MUGUET

210 mm.



787

ANTOINETTE

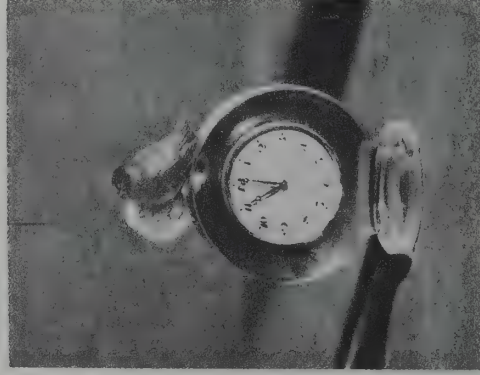
150 mm.



788

ROSSIGNOLS

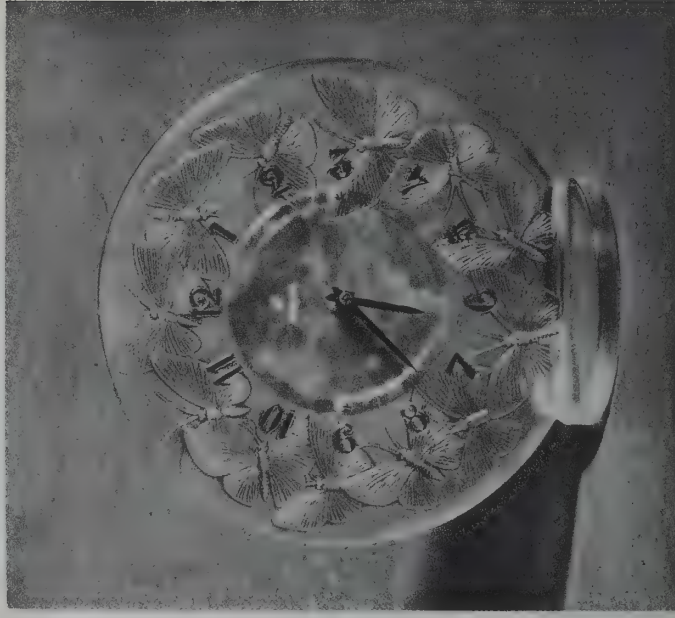
205 mm.



786

PIERROTS

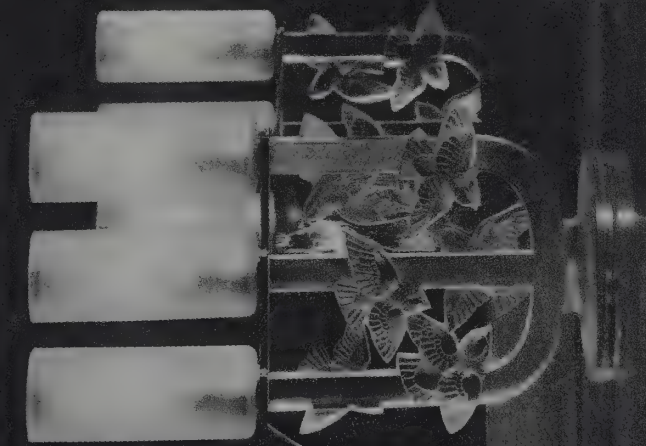
125 mm.



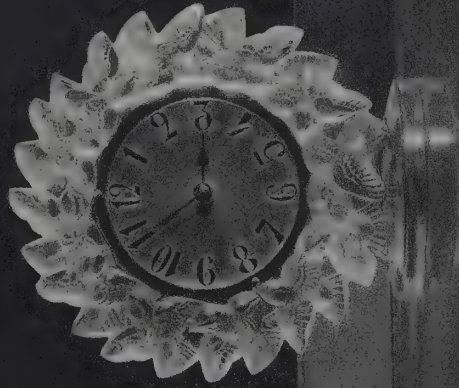
732

PAPILLONS

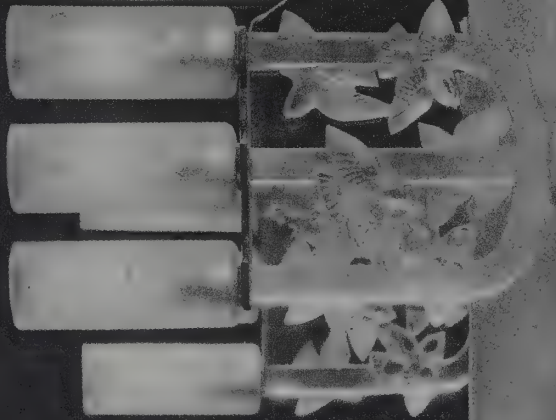
225 mm.



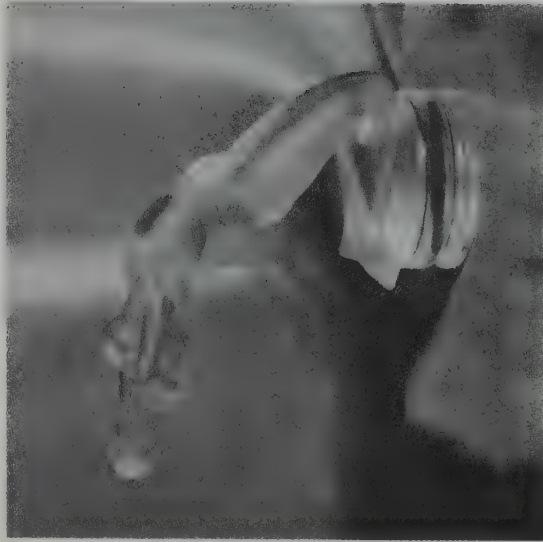
2110 CANDELABRE ROITELETS 275 mm.
3 branches



731 PENDULE ROITELETS 200 mm.



2110 CANDELABRE ROITELET 275 mm.
3 branches



1183

CHRYSIS

135 mm.



1181

HIBOU

205 mm.



1182

RENARD

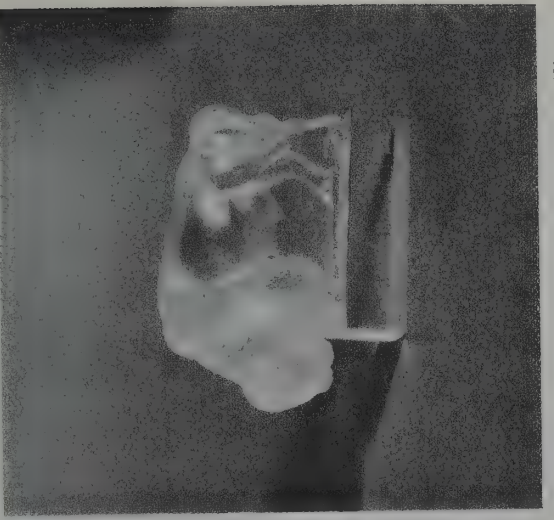
210 mm.



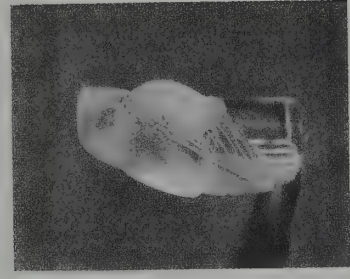
1194 TAUREAU 105 mm.



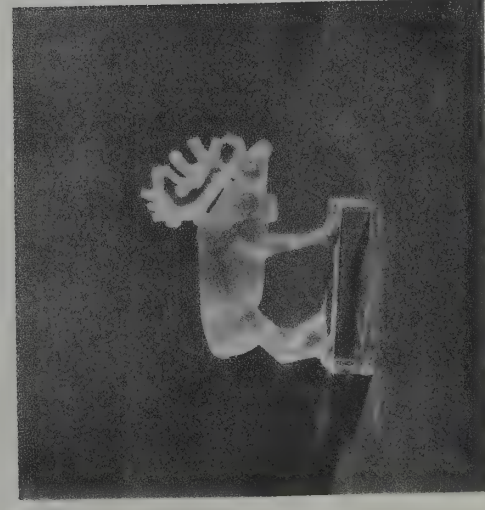
1191 ÉLÉPHANT 150 mm.



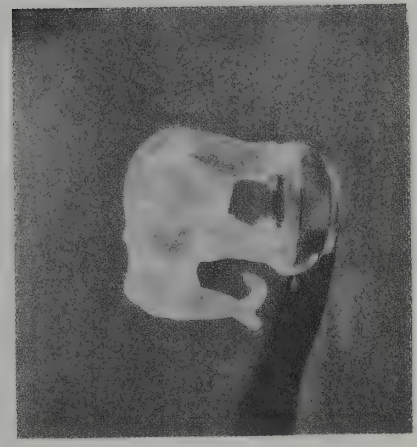
1196 BISON 120 mm.



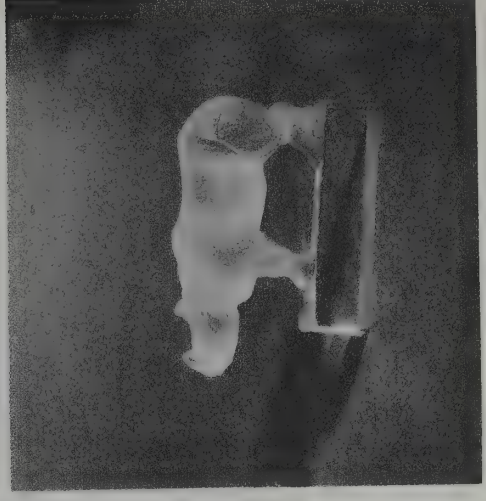
1193 CHOUETTE 90 mm.



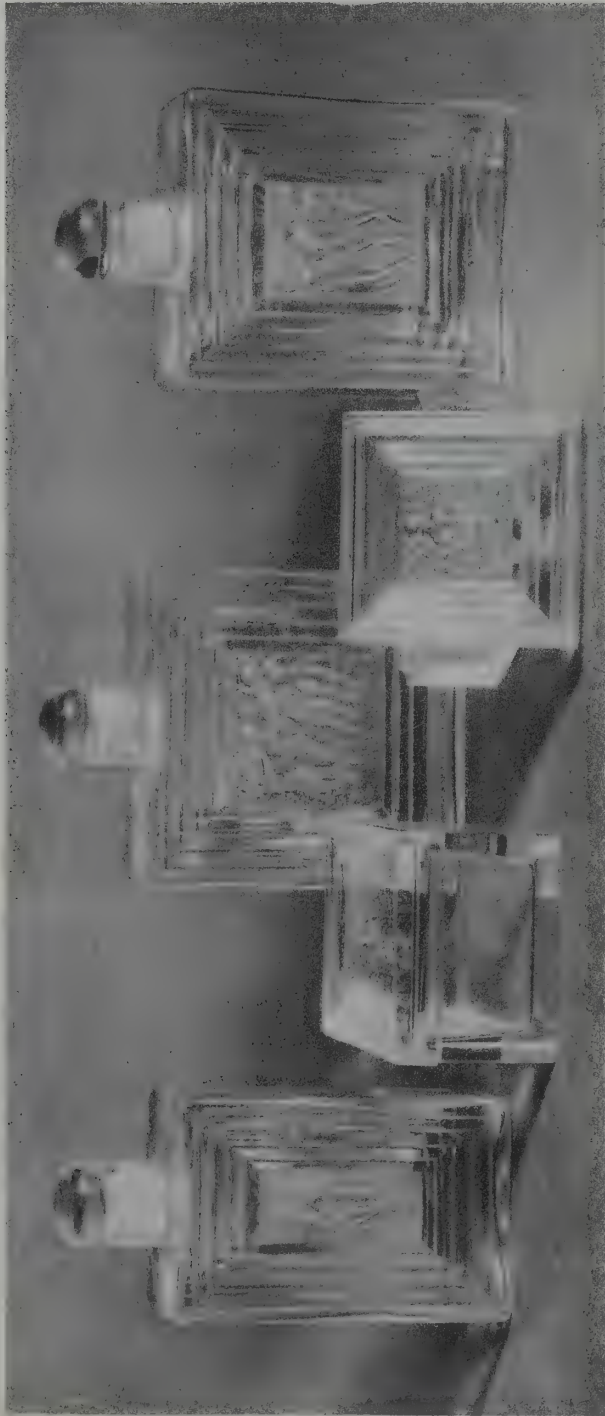
1197 RENNE 90 mm.



1192 TOBY 85 mm.



1195 RHINOCÉROS 110 mm.



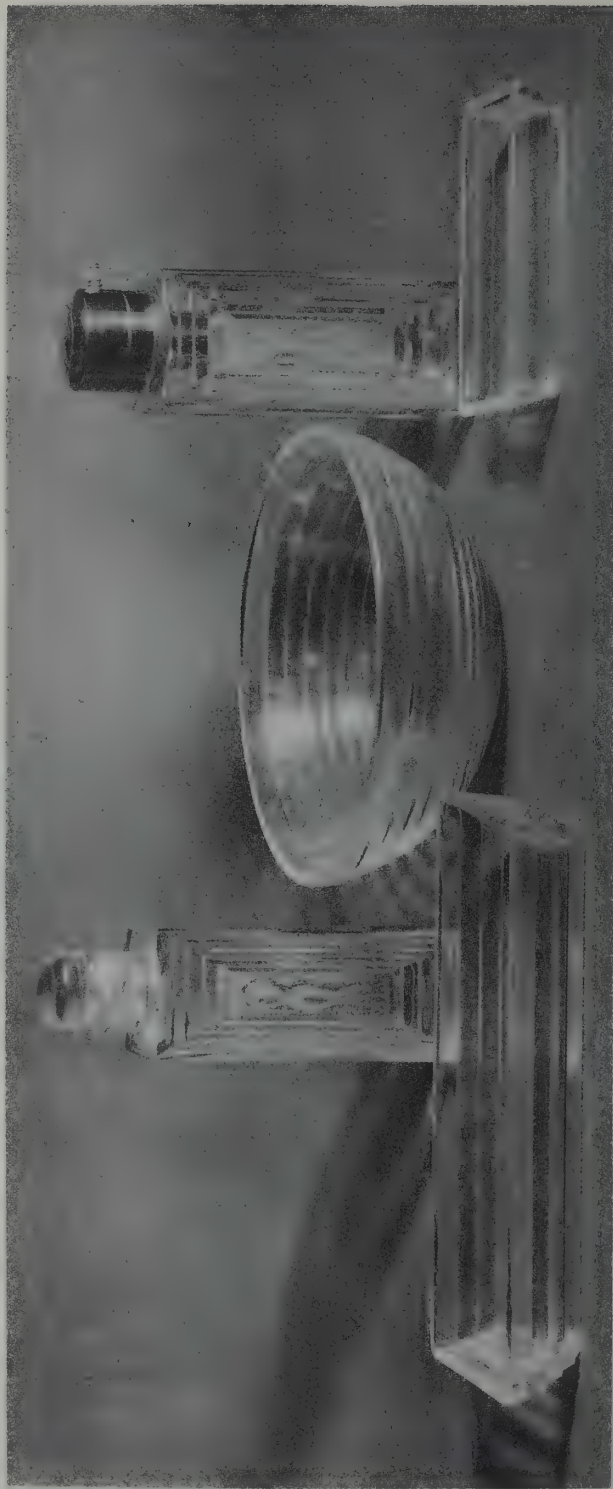
625 FLACON 3 190 mm.

623 BOITE 1 70 mm.

DUNCAN FLACON 1 190 mm.

628 BOITE 2 60 mm.

624 FLACON 2 190 mm.



630

626 FLACON 4 190 mm.
COUPE A PEIGNES

631

DUNCAN BOL A ÉPONGE

200 mm.

627

VAPORISATEUR 190 mm.
ÉPINGLIER 130 mm.



617	FLACON 3	130 mm.	616	FLACON 2	180 mm.	615	DAHLIA FLACON 1	210 mm.	664	VAPORISATEUR 2	180 mm.		
	618	FLACON 4	90 mm.	619	BOITE 1	80 mm.		620	BOITE 2	70 mm.	665	VAPORISATEUR 3	130 mm.
											666	VAPORISATEUR 4	90 mm.

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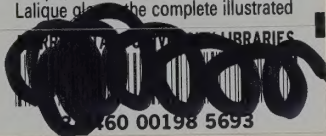
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