

**ACPL ITEM
DISCARDED**

8.294 M131
McClinton 2069417
roduction to Lalique
ass
OVERSIZE

748.294 M131
McClinton 2069417
roduction to Lalique
lass
OVERSIZE

SEP 3 '80

PUBLIC LIBRARY
ort Wayne and Allen County,
Indiana

**DO NOT REMOVE
CARDS FROM POCKET
OVERSIZE**



ACPL ITEM
DISCARDED

6.6.79



Digitized by the Internet Archive
in 2021 with funding from
Kahle/Austin Foundation

Introduction To

*Lalique
Glass*

Katharine Morrison McClinton

Wallace-Homestead Book Company
1912 Grand Avenue
Des Moines, Iowa 50305

COPYRIGHT © 1978
Katharine Morrison McClinton

ISBN 0-87069-238-0
Library of Congress Catalog
Number 77-87949

PUBLISHED BY



WALLACE-HOMESTEAD BOOK CO.
1912 GRAND AVENUE
DES MOINES, IOWA 50305

2069417

TABLE OF CONTENTS

	Preface	5
I	Rene Lalique and Lalique Glass	7
II	Lalique Tablewares	37
III	The Boudoir	47
IV	Furnishings for the Writing Desk	61
V	Lamps and Lighting Fixtures	69
VI	Clocks	77
VII	Figures and Decorative Motifs	79
VIII	Lalique Limited Edition Plates and other Current Collectibles	91
IX	Color Section	105



RENÉ LALIQUE
D'après l'aquarelle de René Binet.

René Lalique

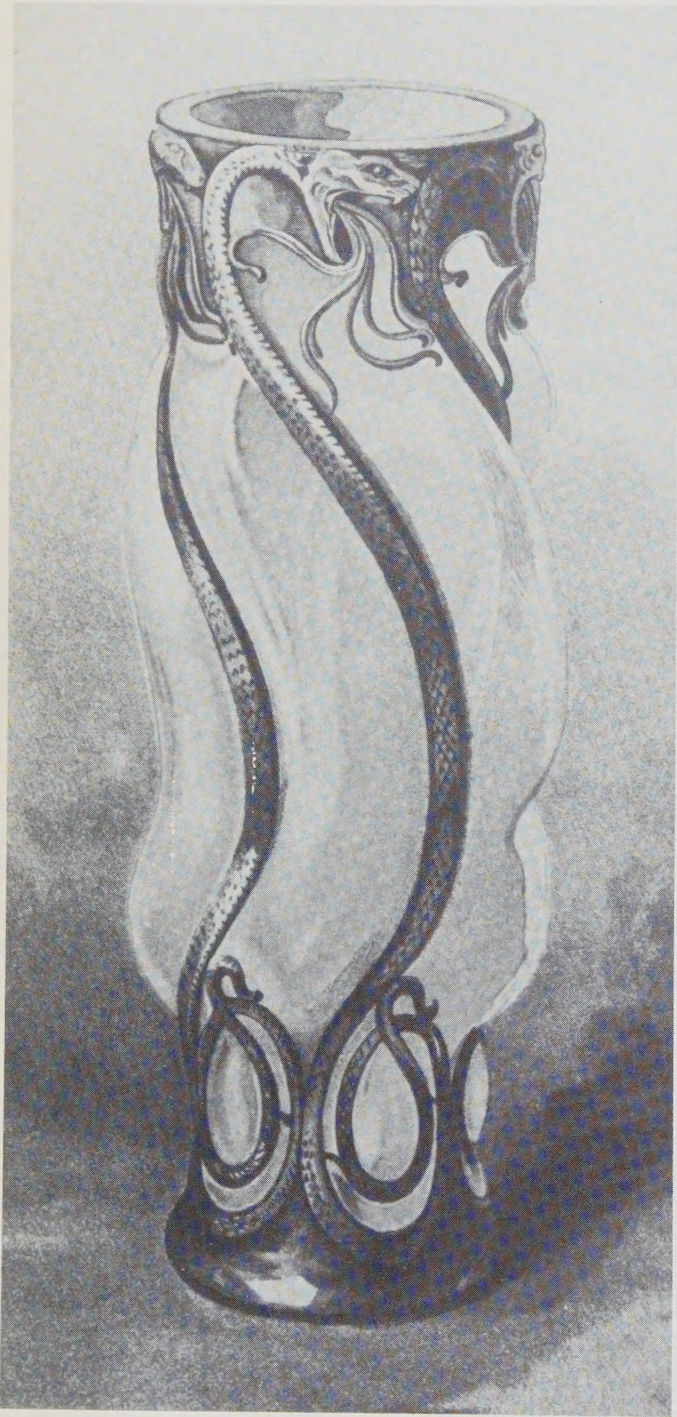
PREFACE

Certain important vases such as "Bacchantes," "Gros Scarabees," and "Tourbillons" have not been included in the illustrations of this book because they are so well known and also because they are illustrated in my first book *Lalique for Collectors*, Charles Scribner's Sons, New York, 1975. However since writing that book I have discovered new material including the information concerning pieces exhibited in the Paris Exposition of 1925.

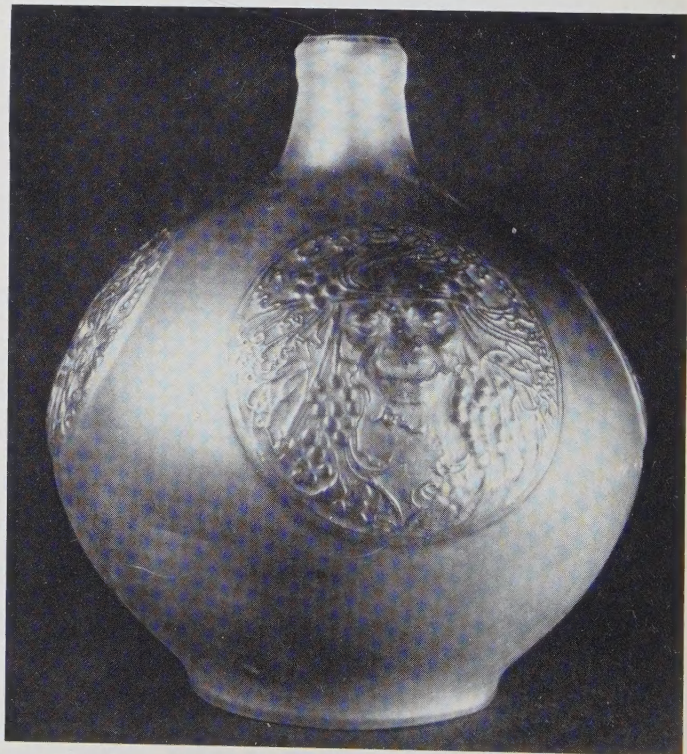
The majority of the illustrations in the book are from the important collection of Charles and Mary Magriel. Also included are pieces from the collection of Mary Lou Utt.

I owe a special thanks to Charles Magriel who has worked together with me on the selection of the illustrations. His cooperation has been most helpful.

Katharine Morrison McClinton
New York, December, 1977.



Vase of opalescent crystal mounted with serpents of silver. Signed: "R. Lalique." (*Art et Decoration*, December, 1898.)



Vase, "4 Masques," #878, 11½ inches high. Signed: "R.Lalique," block. C. 1911. (Charles and Mary Magriél Collection.)

Chapter I

RENE LALIQUE AND LALIQUE GLASS

The work of René Lalique (1860-1945) spanned the periods of Art Nouveau and Art Deco. Lalique began his career as a designer and maker of fine jewelry. His success in this field was so great that by 1900 he found himself deluged with more commissions than he could fill. Although Lalique continued to produce jewelry for some years his interest gradually turned to glass. He had a small atelier at Clairfontaine where he experimented and produced a few objects and panels of *cire perdue* and *pâte-de-verre* which he used in his jewelry. He also designed cups and small flacons with glass motifs combined with alabaster, gold and silver which he exhibited at the Salon of 1895 and he displayed some in his shop at 24 Place Vendome.

His models for perfume flacons caught the attention of the perfume manufacturer M. Francois Coty who approached Lalique with the project of designing bottles for Coty perfumes. Lalique agreed and his collaboration with Coty was successful from the start. At first the bottles designed by Lalique were produced by Legras & Cie de St. Dennis. In about 1909, Lalique opened his own glassworks at Combs-la-Ville where he manufactured bottles for a number of other perfume makers and also made his own vases, lamps and a few statuettes of molded, and engraved glass.

In 1921 Lalique acquired a larger glassworks at Wingen-sur-Moder in Alsace-Lorraine where he manufactured Lalique crystal in mass production until World War II. The opening of this factory marked the beginning of Verrerie d'Alsace René Lalique at Cie. The first glass from the factory was exhibited in 1925. The Paris Exposition Internationale des Arts Décoratifs et Industriels Moderne gave Lalique an opportunity to display the various categories of his glassmaking. He not only had an exhibit of articles from his factory but he was commissioned to design fountains and gates in the fairgrounds and also doorways, lighting fixtures and screens in several of the exhibition buildings including the Sèvres Pavillon. Lalique also had his own pavillon.

The Pavillon Lalique was entered through doors ornamented with panels of molded glass. In the center of the entrance hall was a tall monumental vase with relief figures of animals and

acanthus leaf borders. In the dining room of the exhibit was a glass table set with Lalique glassware and candelabra of grape design. Over the table hung a chandelier of Lalique glass. The collection of Lalique glass exhibited in the other rooms of the pavillon included vases and other decorative articles of glass.

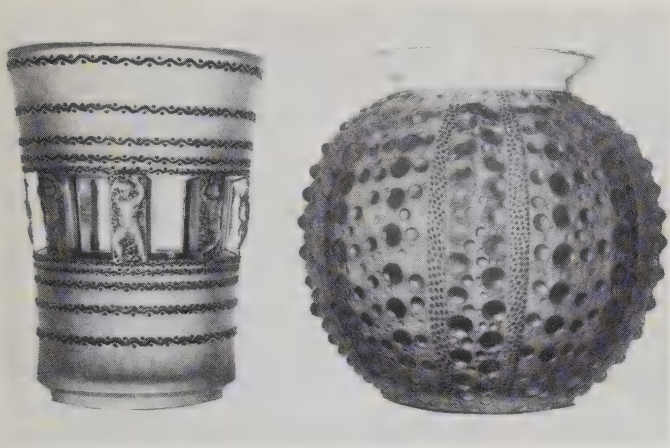
Between 1925 and 1935 Lalique attained world-wide recognition and became the most important and best known glass designer of his time. Among the larger pieces that he created in addition to illuminated fountains in Paris were the lighting arrangements for the liner *Normandie* and the decoration of several Roman Catholic chapels.

Although René Lalique was not involved in the actual production of the glass objects, he designed the majority of the articles that were manufactured by the firm. His knowledge of the material and his training as a craftsman gave his glass a quality not found in other mass produced glass.

Lalique glass is lead glass, either blown in the mold or pressed. There are also combinations of cutting and casting and some molded designs were treated with acids to produce a frosted, satiny effect. The combination of frosted surfaces with the bright glistening spaces of clear glass is one of the chief characteristics of Lalique glass. Some few unique pieces were made by the *cire perdue* or lost wax process.

The *cire perdue* or lost wax technique was a process originally used in metal casting. It consists of first making a wax model, then coating it with ceramic clay to form a mold. After the paste hardens, the paste covered model is then heated, melting the wax model which runs out of the holes in the mold thus destroying the original wax model. The molten glass is then poured into the clay mold. When the glass has hardened the mold is broken away leaving a perfect reproduction of the wax model in glass. Each piece is different or unique because the process involves the destruction of the mold. *Cire perdue* pieces have a rough pitted surface because there is no surface polishing. The pieces are frosty gray in color, sometimes with a very pale tan or greenish tint. *Cire perdue* allows for the reproduction of delicate and intricate detail. The results depend upon the skill of the craftsman.

Cire perdue was used by René Lalique for large important exhibition vases, for figures and sometimes for stoppers in the shape of figurines for bottles or flacons. Some *cire perdue* pieces were made by Lalique in his days of experimenting with glass techniques before he turned to mass production. The designs on pieces of Lalique *cire perdue* are in relief. The motifs of ornamentation include masks of Bacchus and Satyrs, dragonflies, fish, frogs, dancing cherubs, flowers and leafy foliage.



LEFT: Vase with small nude relief figures in panels. Borders of black enamel. Signed: "R.Lalique," block letters, sandblasted. RIGHT: Vase with design of dots in relief. Signed: "R.Lalique," block letters, sandblasted. (Fred Silberman.)



LEFT: Vase, dark amber-brown stylized leaves. Signed: "R. Lalique," block letters, sandblasted. (Primavera.) RIGHT: Vase, dark amber leaf design. Signed: "R. Lalique France," script. #984. (Carol Ferranti.)



LEFT: Vase, clear floral design. Signed "R. Lalique," block letters. (Neil Isman.) RIGHT: Vase with design of vertical stripes of clear and frosted glass. Signed "R. Lalique," block letters, sandblasted. (Primavera.)

There is a frog motif with jets of water spraying from the frog's mouth that is seen on several early vases and on a carafe in Musée des Arts Décoratifs in Paris.

Although pieces of *cire perdue* were thought to have been of early production, a group of *cire perdue* vases was produced in the 1920s and several vases of *cire perdue* were exhibited in the 1925 Paris exposition. In 1920 Lalique produced three clock cases in *cire perdue*. One had a design of roses, one of birds and the other was ornamented with cherry blossoms.

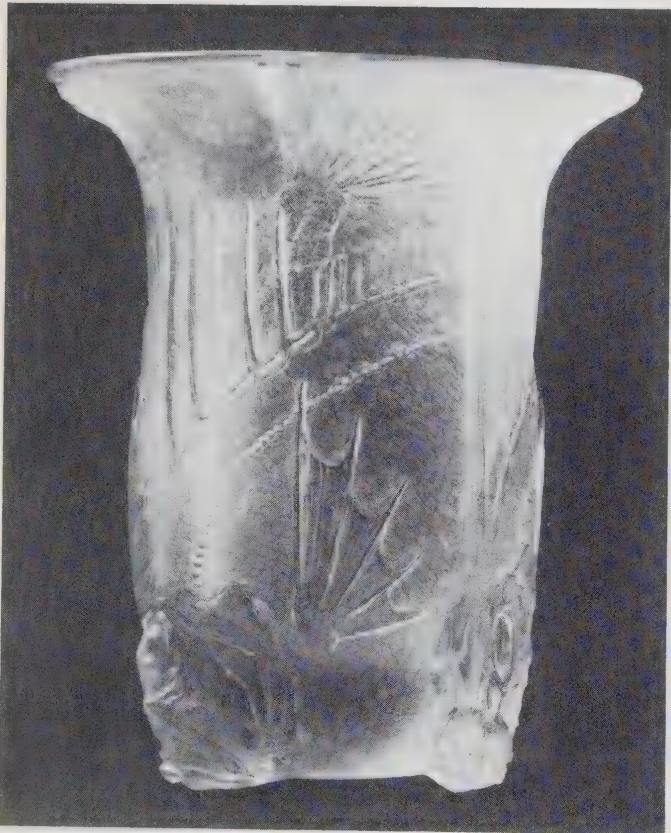
Two unique vases were illustrated in the periodical *L'Art et les Artistes*, 1921. One vase has a design of branches with hanging fruit in relief and the other vase labelled "Le Vase aux Chiens," is ornamented with borders of racing greyhounds in relief against a background of scratched lines. There is no description of the vases in the text. The vases were produced by the *cire perdue* technique. Several vases exhibited at the Exposition des Arts Décoratifs in Paris in 1925 were produced by this process. One vase has a shoulder ornamentation of pine cones in relief and a vase of similar shape has decorations of flowers in relief, while still another vase has a serpent encircling the neck of the vase. A cup-shaped vase is supported by four figures of nude boys. Just how much René Lalique himself had to do with the production of these unique vases is not known. However, Lalique was an experienced craftsman and he probably not only produced these vases but also the other *cire perdue* pieces that were exhibited in other important exhibitions of the 1920s and 1930s.

The question of the signature of pieces of *cire perdue* unique pieces is difficult. The majority of these pieces are signed with script signatures scratched in the glass but some have been seen with a scratched R. Lalique, block, and still others are engraved. John Jesse, a London dealer, who specializes in Lalique glass said: "The *cire perdue* pieces that I have seen are always signed in scripted signatures." There are not many *cire perdue* pieces available, but enough to make the search interesting. Since the pieces are rare they bring top prices.

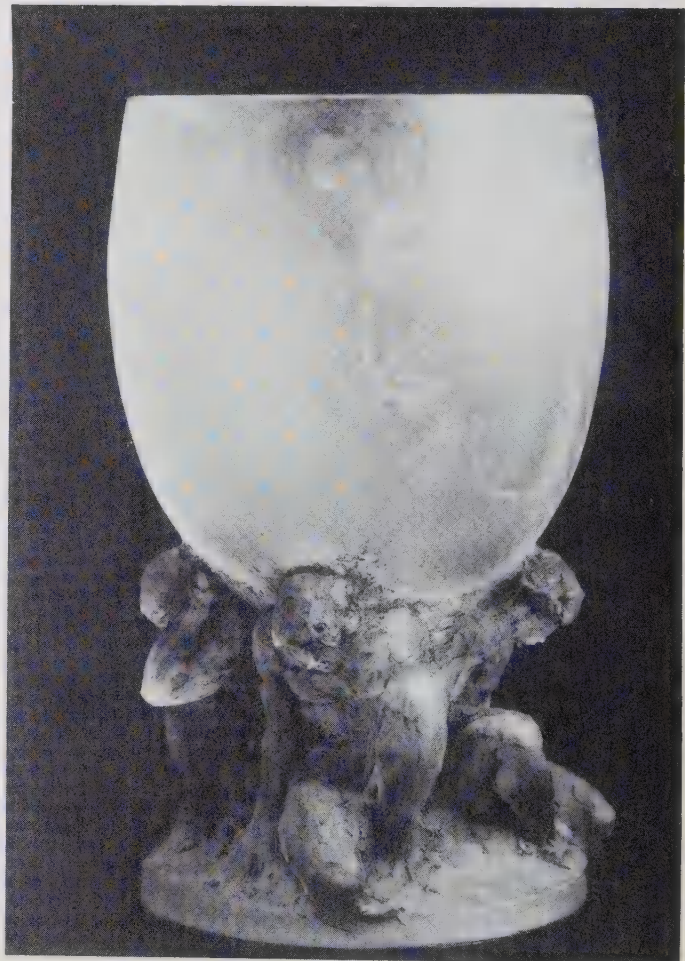
One of the early Lalique vases was the one with medallions of classic heads called "4 Masques." This vase was first produced in about 1911 but was continued in production for many years and was illustrated in the 1932 catalogue. It was produced in both *blanc* and *couleur*. The one most often seen is a light tan with a grainy opaque appearance a little similar to that of *cire perdue*. In 1912 *Art et Decoration* illustrated two early blown glass vases with long slender necks and applied ornaments on their globes — one with pine cones and one with branches of leaves. These vases may have been one of a kind since they are not known today.



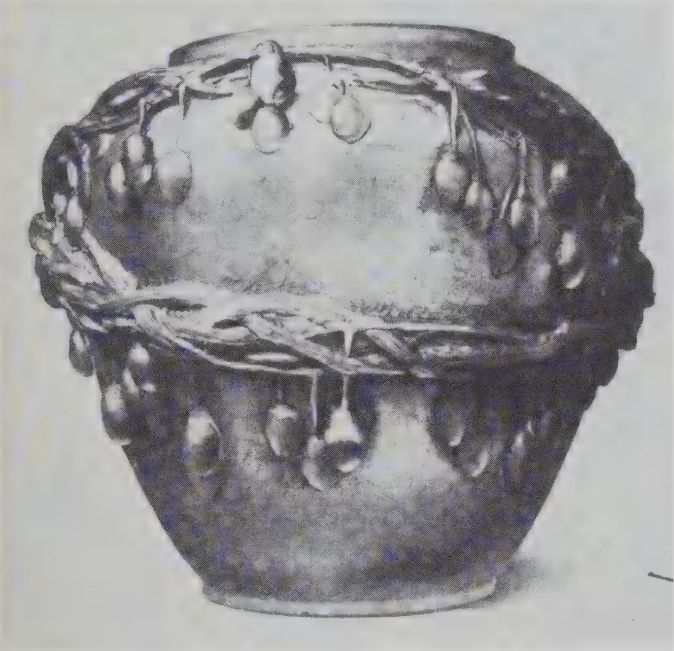
Cire perdue vase with serpent encircling lip. Signed "R. Lalique." Exhibited at 1925 Paris Exposition.



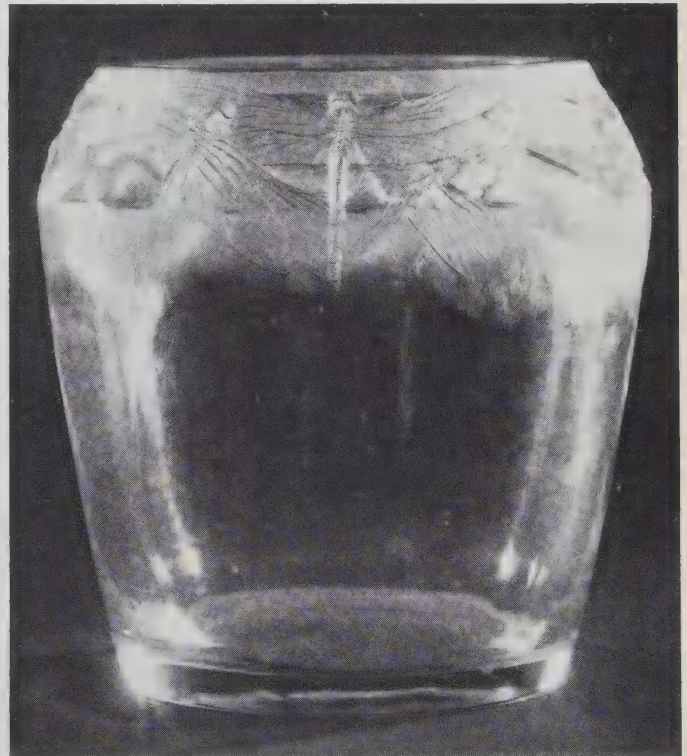
Cire perdue vase with design of frogs and insects. Signed "R.Lalique." Exhibited at Paris Exposition 1925.



Cire perdue vase upheld by nude figures. Signed "R. Lalique." Exhibited at Paris Exposition 1925.



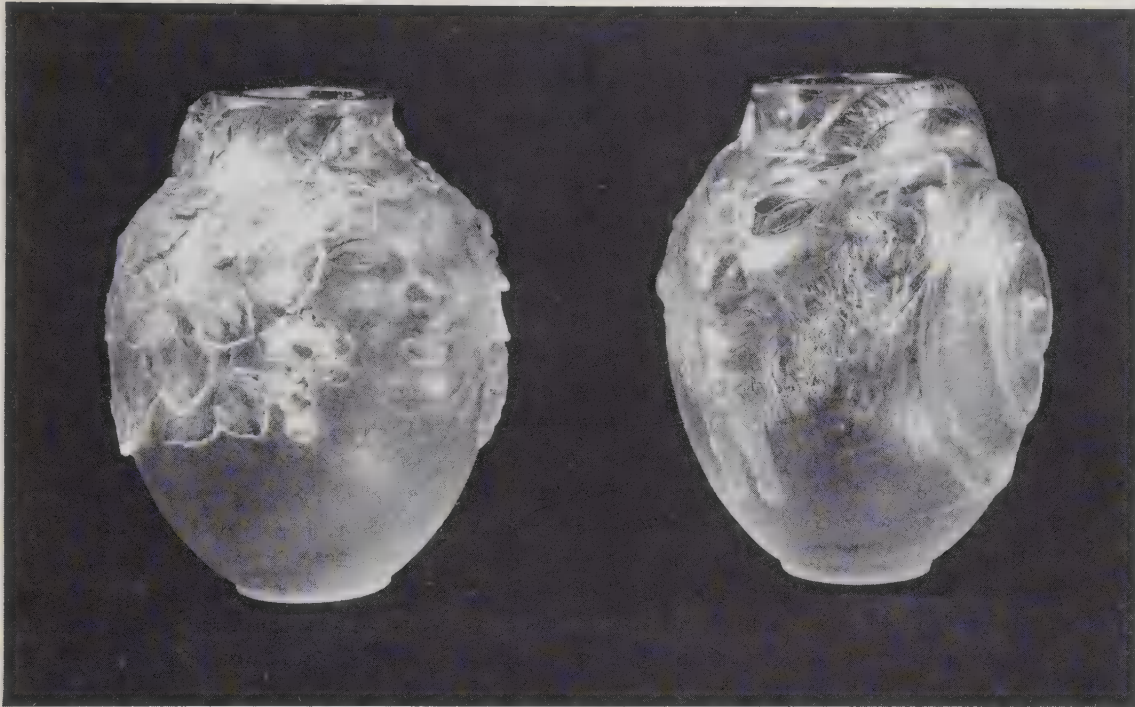
Two unique vases. TOP: vase with branches of hanging fruit. BOTTOM: "Le Vase aux Cheins"—racing greyhounds. (*L'Art et les Artistes*, 1921.)



Cire perdue vase with dragonflies around neck. "R. Lalique," block, engraved. C. 1925. (John Jesse.)



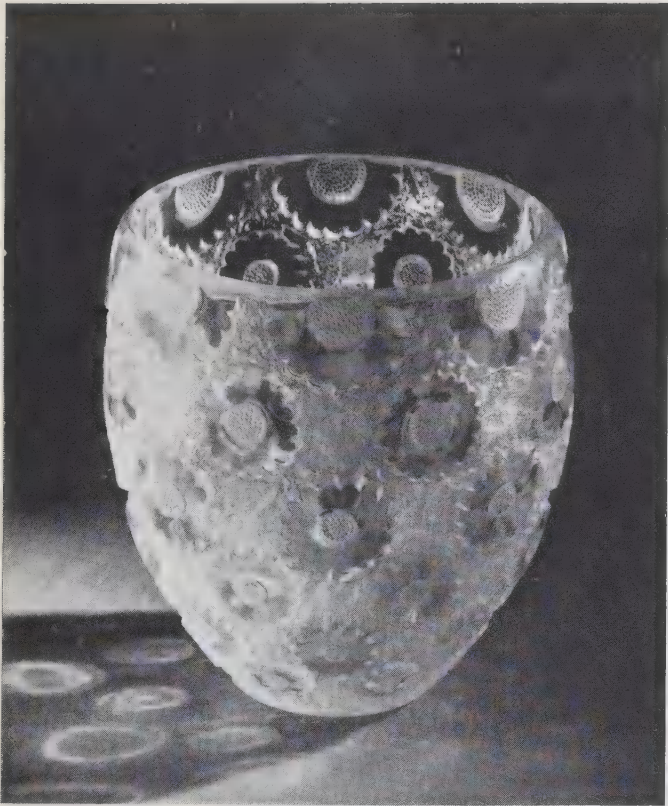
Cire perdue vase dandelion design. Signed "R. Lalique," block letters, incised in glass. "5-26 No 593" marked in mold. (The Corning Museum of Glass.)



Two *cire perdue* vases. LEFT: Head of Bacchus and molded grapes and leaves. RIGHT: Molded head of satyr. (Sybarites.)



Cire Perdue vase with base of figures of cherubs. Signed: "R. Lalique" in script. (Collection Charles and Mary Magriel.)



Vase "Paquerettes." Clear and frosted all-over design. "R.Lalique."
(John Jesse.)



LEFT AND RIGHT: Pair of small amber vases cock design. Signed: "R. Lalique," block letters, sandblasted. (Macklowe Gallery.)
CENTER: Vase, dark amber stylized leaf design. Signed: "R. Lalique," block letters, sandblasted. (Primavera.)

Lalique blown wares were almost all confined to stemware and large bottles, although some vases were also blown. Parts of the blown pieces such as handles were either molded or applied. The early pieces of Lalique were clear, gray or opaline and depended on the play of light for enhancement. Later the glass was color-smoked, red, blues, jade green, amber and black. Some pieces were accented with enamel. The 1932 catalogue describes the glass thus: *“verre blanc, brillant ou deploli, le verre opalin, le verre de couleur, noir fumee, vert jade, bleu saphir, rouge, de verre irise, emploie la technique du verre moule or du verre taillé or du combinaison.”*

Glass made before 1945 has been found in more than ten different colors including mauve and purple. Collectors today seem to be interested in the colored pieces as opposed to the opalescent glass; and dark colors, especially black, are usually sought by advanced collectors. Today the majority of the Lalique glass made is clear but there are combinations of clear and colored such as an applied border of colored flowers around the neck of a clear crystal vase.

The early pieces of Lalique glass were of naturalistic design—usually molded nudes, animals or flowers and foliage. The first commercial vase that René Lalique created, according to his granddaughter Marie-Claude Lalique, was the “Bacchantes,” a vase surrounded by dancing nude maidens. This vase is still being produced. This design and many other related designs are expressive of Lalique’s original interest in Art Nouveau which was first shown in his jewelry designs combining floral themes with nudes. The Art Nouveau designs combining animals, birds, fish, insects as well as nudes, flowers and foliage comprise over a third of his output. They are used not only on vases but on plates and bowls and small pieces such as ash trays and seals. The Art Nouveau theme is especially evident in such nude subjects as the “Danaïdes,” “Bacchantes,” “Nadica,” and “Sirene” all showing figures of curving nudes with flowing hair.

Although Lalique continued to use these motifs throughout his career, later his designs became stylized and came to reflect the geometric, angular characteristics of Art Deco. In the late 1920’s and 1930’s Lalique designed a series of vases including “Lagamar,” “Nimroud,” “Kondour,” and “Montargis” which show the influence of American Indian art. These designs are combined with black enamel. Other linear designs such as that of the vase “Tourbillons,” made for the 1925 exposition in Paris, are distinctly Art Moderne as the style Art Deco was then called. The vases that Lalique exhibited in the Salon of 1928 were of geometric design or stylized motifs of birds, turtles or sunflowers. They were mainly in

tones of clear glass, gray, dull greens or mauve. As time went on Lalique designs became more stylized and he emphasized abstract and geometric patterns.

Art Deco patterns shown in the 1932 catalogue were the vases "Canards," a stylized all-over diagonal design of ducks, "Le Mans" (roosters), "Bresse" (roosters), "Chamois" (chamois and branches) and "Laidérons," an all-over design of curved leaves. On other vases birds sing from zig-zag branches, fish swim in spiral schools and nudes once voluptuous, now bend in arches or stand erect to hold candles. However Lalique seldom reached the cold geometric functionalism of Art Deco but kept the pure roots of the beginnings of the Art Deco Movement.

All of Lalique's glass productions are of useful household articles. Lalique accepted commercial factory methods and mass produced his glass. Lalique glass covers an infinite range of articles for the collector from large decorative vases to tableware. Stemware, tumblers, pitchers, bowls and plates were made in great numbers. For the ladies there were perfume and cologne bottles and other boudoir accessories including jewel boxes, powder boxes and dresser trays. For house decoration there were screens and doors, molded figures. Compositions of fish, birds, ships and compositions of figures such as "Deux Cavaliers," etched on a plaque of glass, were lighted by electricity and mounted on bronze bases. There were also table lamps, chandeliers and wall sconces. Clocks and desk furnishings were made in dozens of designs and in quantities of thousands.

Among the important larger items were glass tables. The tables were square, rectangular or round with wide borders of molded fruit and flowers in relief. The tables were always made in limited numbers, possibly only to order. A few tables are again being made such as the round table with center support of molded and carved acanthus leaves. Fountains were also an important item made only to order.

Architectural glass is one of René Lalique's most important contributions. His use of glass in interior decoration not only included screens, glass panelling and lighting fixtures, but he also furnished complete schemes of decoration for rooms. Lalique was the first to use glass in architecture combining glass panels with steel to form walls and partitions.

There were many examples of the glass work of René Lalique in the Paris Exposition in 1925. In early 1930 Lalique exhibited a model chapel in a review of his work at the Pavillon de Marsan in Paris. This chapel was illustrated in *Mobilier & Decoration* in 1933. The model consisted of an altar complete with communion table, reredos with elongated figures of saints molded



Vase fish design. Signed: "R.Lalique." (John Jesse.)

in relief and an altar rail with molded designs of lilies. Lalique later designed and constructed several churches and shrines complete with altars, altar rails, crucifixes and figures of the Virgin and Child and saints all in glass. Lalique's religious figures are examples of a high order of ecclesiastic art and show Lalique's ability as a sculptor.

René Lalique combined his talents together with Edgar Brandt to make designs of glass and ironwork in attractive floor lamps and wall lights and chandeliers.

For the majority of his glass Lalique used the technique of molded glass (*verre moule*) or cut glass (*verre taillé*) or a combination of the two processes. His imagination knew no limits. The glass is monotone in contrast to the Art Nouveau glass of Gallé and other French glassmakers of the period just before Lalique. Sometimes the glass has the denseness of minerals and at other times it has a radiant brilliance, but it never loses its identity as glass. Although Lalique accepted the modern methods of machinery and mass production, in his best period his glass always reflected the genius of the artist that he was. Lalique broadened the technical scope of the art of glass and more than any other artist-decorator rejuvenated French decorative art of his time.

Each piece of Lalique glass is marked. The signatures up to 1945 are:

R. LALIQUE FRANCE (*a la roue*) (on the wheel) block.
 R. LALIQUE FRANCE. (sandblasted) block.
 R. LALIQUE FRANCE (*a la roue*).

LALIQUE FRANCE (sandblasted).
 LALIQUE FRANCE (*a la roue*).
 LALIQUE (block).
 LALIQUE FRANCE (*a la roue*).

LALIQUE (*a la roue*).
 LALIQUE FRANCE (diamond point tool).

Lalique glass is usually marked on the bottom or near the base. It is often marked in several places, in block letters and in script. When there is a number on a piece it refers to the design as recorded in the *Catalogue des Verreries de René Lalique*, 1932. None of the old pieces were marked with the initials R.L. After the death of René Lalique in 1945, the "R" was deleted from the signature. Although some of the original designs are still in production the mark on these reproductions no longer bears the initial "R." The "R. Lalique" marking is never used after 1945 but not all early pieces are thus marked. Also although the Lalique factory intended all pieces of Lalique glass to be marked, a few pieces

R LALIQUE

R Lalique France

R LALIQUE
FRANCE

TOP: R LALIQUE block. May be found *a la roue* or sandblasted, with or without FRANCE.

CENTER: R. Lalique France script facsimile signature.

BOTTOM: R LALIQUE FRANCE etched and curved as shown.



Vase, "Ornis." Light brown glass with two figures of birds as handles. (The Toledo Museum of Art.)

are found without marks. This gives an opportunity for faking and unfortunately both the engraved signature and etched mark are also being used by unscrupulous manufacturers and dealers on pieces made in Czechoslovakia, France and even in the United States. For this reason the collector must inspect the piece carefully. One way of judging age is to look for signs of wear on the embossed surfaces and to carefully examine the quality of the workmanship. The details of the design on the early pieces of Lalique glass were made by a combination of molding, engraving and hand polishing. However the best way to identify Lalique glass is to learn the Lalique vocabulary of design motifs.

Lalique glass was always a commercial product and the company sought to sell as many reproductions of each piece as possible. Although the demand was always great and the glass mass produced no one knows exactly how many copies of each piece were made. In spite of the large number, the high standard of design, originality and workmanship was always present. However, after the death of René Lalique the imagination of the designs lacked the creative touch. Many of the later pieces of Lalique glass are without distinction and do not have the finished detail of the older pieces. To a certain extent the quality of the glass itself has changed.

Collecting Lalique glass has become of prime importance to a great number of people. The advanced collector is only interested in the pieces made before 1945 and marked "R. Lalique." The large important vases thus marked such as "Archers," "Serpent," "Gros Scarabees," "Tortues," "Per-ruches," "4 Masques," and "Grasshoppers" are in special demand and prices on these vases have soared. Vases with nude figures such as "Danaïdes," "Nadica," and "Bacchantes" are also in demand as are any vases with figural bases or finials. Vases with Art Deco designs and accents of black enamel are also popular. Black glass, dark blue, dark green and browns are popular colors. The beauty of these dark colored pieces is best shown when displayed with the light shining through them. Some of the early iridescent vases are of fine quality. Also in great demand are the surtfoot or centerpiece lights such as "Deux Cavaliers," "Oiseau de Feu" and "3 Paons" (peacocks).

The beginning collector would do better to look to the smaller pieces of Lalique glass that are not yet in great demand. One could start with some of the figures of tiny animals. Some of these are still being produced from old molds. Many of them were originally made as seals or paperweights. The old pieces were marked "R.Lalique" in block letters. The ones in current production are marked "Lalique France" etched in small script. Perfume bottles also offer an introduction to collecting



Vase clear and frosted with molded geometric pattern. Signed: "R.Lalique." C. 1930. (The Toledo Museum of Art.)



Vase, dark blue frosted pattern on polished background. Signed: "R.Lalique." (The Toledo Museum of Art.)

Lalique. There are many attractive old bottles marked "R.Lalique" as well as the new bottles being made for Nina Ricci perfumes. The beginning collector also could start with the annual limited edition plates.

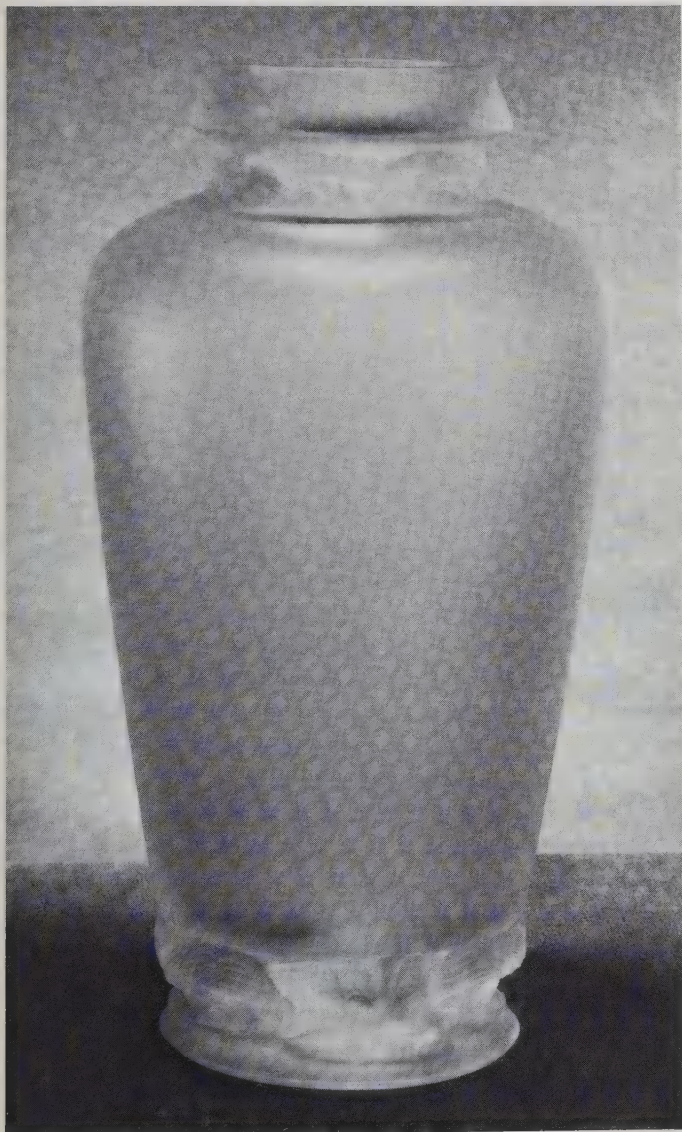
One of the most neglected categories of Lalique collecting is that of the tablewares. This includes plates of various sizes, bowls, goblets and glasses for wines, decanters, pitchers and trays. There are also tiny menu holders, place cards and knife rests as well as rare champagne stirrers.

If the beginner's purse allows there are small vases. A group of funnel-shaped vases of clear glass with various relief designs at their bases are attractive and available. The motifs include squirrels, birds—wrens and titmouse, a fawn or cock within a floral wreath. These vases were only produced in clear glass. They date before 1932 and are marked "R.Lalique" in block letters. Although they are not cheap they are not in great demand so the prices are reasonable and they are good buys. There are also several other attractive small vases. One in clear glass etched with delicate flowers is called "Bleuets." Another small vase has an eucalyptus leaf design and there is one with laurel leaves and berries. The best advice is to buy one good piece rather than several ordinary ones. However as the collector gets more selective he can always find a buyer for his less important pieces.

The most important catalogue of Lalique glass was that issued in 1932, *Catalogue des Verreries de Rene Lalique*. This catalogue included the extensive production of the products of the glassworks of Rene Lalique except for the lamps, lighting fixtures and small accessories such as menus, place cards, knife rests, and other small pieces for the dining table. There were several other catalogues including *Lalique Lights and Decorations* put out by Breves Galleries, London in 1930. There was also a catalogue with illustrations of lamps, candelabra and candlesticks.

The following is a list of R.Lalique vases made before 1932 and listed in the catalogue *Catalogue des Verreries de Rene Lalique*.

- #875—Vase. *Antilopes émaillé* Blanc and Couleur
- #876—Vase. *Perruches* Blanc and Couleur
- #877—Vase. *Grande boule, dierre (ivy)* . . Blanc and Couleur
- #878—Vase. *4 Masques* Blanc and Couleur
- #880—Vase. *2 anneaux (rings) pigeons* . . Blanc and Couleur
- #881—Vase. *2 anneau (rings) lézards* . . . Blanc and Couleur
- #882—Vase. *2 anneau scarabées* Blanc and Couleur
- #883—Vase. *Méplat (flat) sirènes, with figurine stopper* Blanc and Couleur



Vase, frosted glass with molded bands of birds at neck and base. Signed: "R. Lalique France," etched. (The Toledo Museum of Art.)



VASE DANAÏOS



VASE AEGLEON



PLATE VERNON



VASE ARCHERE



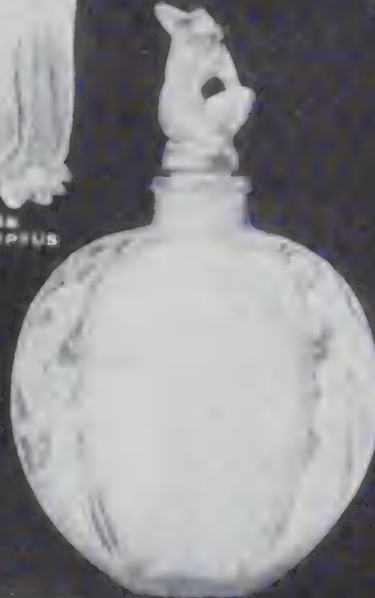
PLATE VERONIQUE



VASE
EUCALYPTUS



DECANTER SHELL



VASE
SIRENS



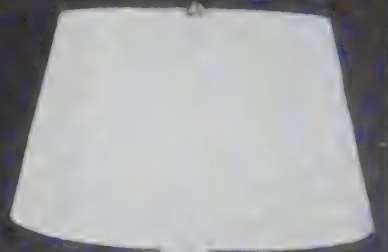
BOWL LILIES



VASE PEACOCKS



VASE SWAN



FISH TABLE LAMP



VASE SALMONIDES

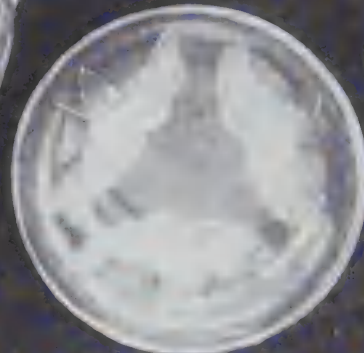


PLATE MONNETTE



VASE ACANTHUS

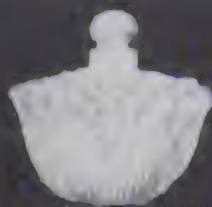
Group of Lalique glass articles from catalogue. C.1930 (John Jesse.)



AMBERINE
SCENT BOTTLE



ASHTRAY RABBIT



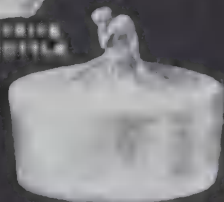
WYTH'S SCENT BOTTLE



GARR SEAL



4 BUTTERFLIES
POWDER BOX



DANCER
POWDER BOX

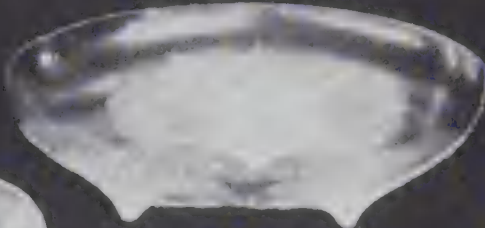


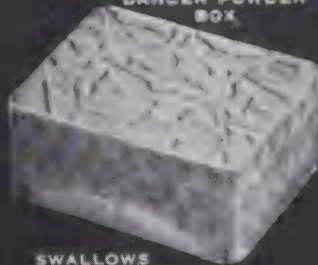
PLATE CONVULVUS



ASHTRAY DOVE



3 BIRDS
MENU HOLDER



SWALLOWS
CIGARETTE BOX



POWDER PUFF BOX



CLOCK SIRENS (RAISED)



CLOCK SIRENS (ENGRAVED)



CLOCK LOVEBIRDS



VASE REPLETS



BOX CURIE



VASE MOSAIC



BIRD PARAKEET



BOX GALANTINE



BOWL SHELL

#945—Vase.	<i>Lotus</i>	Blanc
#948—Vase.	<i>Gui</i> (mistletoe)	Blanc and Couleur
#949—Vase.	<i>Acacia</i>	Blanc and Couleur
#950—Vase.	<i>Méduse</i>	Blanc
#951—Vase.	<i>Guirlande de Roses</i> (mat)	Blanc
#952—Vase.	<i>Palmes</i>	Blanc and Couleur
#953—Vase.	<i>Mimosa</i>	Blanc
#954—Vase.	<i>Eglantines</i>	Blanc and Couleur
#955—Vase.	<i>Téhéran</i> (genre gravure)	Blanc
#956—Vase.	<i>Tournai</i>	Blanc and Couleur
#957—Vase.	<i>Malines</i>	Blanc and Couleur
#958—Vase.	<i>Albert</i>	Blanc and Couleur
#959—Vase.	<i>Perles</i>	Blanc and Couleur
#960—Vase.	<i>Beaulieu</i> (décor gravé)	Blanc and Couleur
#961—Vase.	<i>Cluny</i> (anses bronze)	Couleur
#962—Vase.	<i>Senlis</i> (anses bronze)	Couleur
#963—Vase.	<i>Tourterelles</i> (turtledoves)	Blanc and Couleur
#964—Vase.	<i>Oranges, emaille</i>	Blanc and Couleur
#966—Vase.	<i>Tortues</i> (tortoise)	Blanc and Couleur
#967—Vase.	<i>Lagamar, emaille</i>	Blanc
#968—Vase.	<i>Koudour</i>	Blanc
#969—Vase.	<i>Morgan</i>	Blanc
#970—Vase.	<i>Nimroud</i>	Blanc
#972—Vase.	<i>Danaïdes</i>	Blanc and Couleur
#973—Vase.	<i>Tourbillons</i> (swirls)	Couleur
#973—Vase.	<i>Tourbillons, émaillé</i>	Blanc
#974—Vase.	<i>Chamarande</i>	Blanc and Couleur
#975—Vase.	<i>Yvelines</i>	Blanc and Couleur
#976—Vase.	<i>Ornis</i>	Blanc and Couleur
#977—Vase.	<i>Sophora</i>	Blanc and Couleur
#978—Vase.	<i>Charmilles</i>	Blanc
#980—Vase.	<i>Palissy</i>	Blanc and Couleur
#981—Vase.	<i>Boucharдон</i>	Blanc and Couleur
#982—Vase.	<i>Ronsard</i>	Blanc and Couleur
#984—Vase.	<i>Ormeaux</i>	Blanc and Couleur
#986—Vase.	<i>Avallon</i>	Blanc and Couleur
#987—Vase.	<i>Grimpereaux</i>	Blanc and Couleur
#988—Vase.	<i>Aigrettes</i>	Blanc and Couleur
#989—Vase.	<i>Beautreillis</i>	Blanc and Couleur
#990—Vase.	<i>Pierrefonds</i>	Blanc and Couleur
#991—Vase.	<i>Rampillon</i>	Blanc and Couleur
#992—Vase.	<i>Moissac</i>	Blanc and Couleur
#993—Vase.	<i>Beliecour</i>	Blanc and Couleur
#994—Vase.	<i>Honfleur</i>	Blanc
#995—Vase.	<i>Tulipes</i>	Blanc and Couleur
#997—Vase.	<i>Bacchantes</i>	Blanc and Couleur
#998—Vase.	<i>Alicante</i>	Blanc and Couleur
#999—Vase.	<i>Oran</i>	Blanc and Couleur

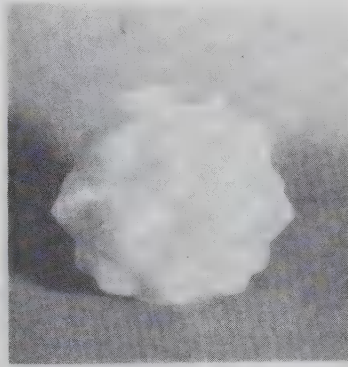


Vases by Rene Lalique. *Mobilier et Decoration*, 1926. UPPER RIGHT AND LEFT: Art Deco designs. LOWER LEFT: "Sophra." LOWER RIGHT: "Tortues."

- #1000—Vase. *Armorique* Blanc and Couleur
#1001—Vase. *Dordogne* Blanc and Couleur
#1002—Vase. *Marisa* Blanc and Couleur
#1003—Vase. *Perigord* Blanc and Couleur
#1004—Vase. *Champagne* Blanc and Couleur
#1005—Vase. *Nivernais* Blanc and Couleur
#1006—Vase. *Picardie* Blanc and Couleur
#1007—Vase. *Tournesol (Sunflower)* Blanc and Couleur
#1008—Vase. *Oléron* Blanc and Couleur
#1010—Vase. *Camaret* Blanc and Couleur
#1011—Vase. *Penthièvre* Blanc and Couleur
#1013—Vase. *Tristan* Blanc and Couleur
#1015—Vase. *Salmonides* Blanc and Couleur
#1016—Vase. *Soudan* Blanc and Couleur
#1017—Vase. *Borromée* Blanc and Couleur
#1019—Vase. *Ferrières* Blanc and Couleur
#1020—Vase. *Caudebec* Blanc
#1021—Vase. *Languedoc* Blanc and Couleur
#1022—Vase. *Montargis* Blanc and Couleur
#1023—Vase. *Amiens* Blanc and Couleur
#1024—Vase. *Pétrarque* Blanc and Couleur
#1025—Vase. *Milan* Blanc and Couleur
#1026—Vase. *À Tulipes Delft* Blanc
#1027—Vase. *À Tulipes Rotterdam* Blanc
#1028—Vase. *À Tulipes Breda* Blanc
#1029—Vase. *À Tulipes Utrecht* Blanc
#1030—Vase. *Margaret* Blanc and Couleur
#1031—Vase. *Sylvia, couvert* Blanc and Couleur
#1032—Vase. *Raisins* Blanc and Couleur
#1033—Vase. *Cogs et Plumes* Blanc and Couleur
#1034—Vase. *Cogs et Raisins* Blanc and Couleur
#1035—Vase. *Cerises (cherries)* Blanc and Couleur
#1036—Vase. *Fontainbleau* Blanc and Couleur
#1037—Vase. *Prunes* Blanc and Couleur
#1038—Vase. *Pinsons (finch)* Blanc and Couleur
#1039—Vase. *Soucis (marigold)* Blanc and Couleur
#1040—Vase. *Lilas* Blanc and Couleur
#1041—Vase. *Lierre (ivy)* Blanc and Couleur
#1042—Vase. *Graines* Blanc and Couleur
#1043—Vase. *Piriac* Blanc and Couleur
#1044—Vase. *Renoncules* Blanc and Couleur
#1045—Vase. *Grenade (pomegranate)* Blanc and Couleur
#1047—Vase. *Chevaux (horses)* Blanc and Couleur
#1048—Vase. *Naiades* Blanc and Couleur
#1049—Vase. *Monaco* Blanc and Couleur
#1050—Vase. *Montmorency* Blanc and Couleur
#1051—Vase. *Cartbage* Blanc and Couleur
#1052—Vase. *Farandole* Blanc and Couleur
#1053—Vase. *Tuileries* Blanc and Couleur



SALMONIDES 290 mm.



1004 CHAMPAGNE 150 mm.



1005 MILAN 295 mm.



1007 MONTARVIS 205 mm.



1001 DORDOGNE

Page of vases from *Catalogue des Verreries de Rene Lalique*, 1932.



Vase "Nimroud" by Rene Lalique. (*Mobilier et Decoration*, 1927.)

- #1054—Vase. *Nadica* Blanc and Couleur
 #1055—Vase. *Saint Francois*. Blanc and Couleur
 #1056—Vase. *Bornéo, émail*. Blanc
 #1057—Vase. *Chrysanthème*,
 (covered on wooden stand) Blanc
 #1058—Vase. *Mâres* Blanc and Couleur
 #1059—Vase. *Bali*. Blanc
 #1060—Vase. *Spirales*. Blanc and Couleur
 #1061—Vase. *À Tulipes Helder* Blanc
 #1062—Vase. *Faune, taillé* (cut) Blanc
 #1063—Vase. *Grillons, Taillé*. Blanc
 #1064—Vase. *Mésanges (tomtits) taillé*. Blanc
 #1065—Vase. *Roitelets (wrens), taillé*. Blanc
 #1066—Vase. *2 Pigeons, taillé* Blanc
 #1067—Vase. *Écureuils (squirrels), taillé* Blanc
 #1068—Vase. *Coq, taillé* Blanc
 #1069—Vase. *Beauvais, taillé* Blanc
 #1070—Vase. *Enfants* Blanc
 #1071—Vase. *Merles (blackbirds), taillé* Blanc
 #1072—Vase. *Laiterons (milky)*. Couleur
 #1073—Vase. *Bresse* Couleur
 #1074—Vase. *Le Mans* Couleur
 #1075—Vase. *Chamois* Couleur
 #1076—Vase. *Canards (ducks)* Couleur



Vase "Avallon," 5½ inches high. Signed: "R. Lalique," block letters C. 1926-27. (Charles and Mary Magriel Collection.)



Vase "Grimpereaux," 8½ inches high. Signed: "R. Lalique France," block letters, C. 1927. (Charles and Mary Magriel Collection.)



Vase "Oranges," emaille. 11 inches high. Signed: "R. Lalique," block letters, C. 1932. (Charles and Mary Magriel Collection.)



Vase with pattern of tiny leaf borders, triple handles. 8 inches high. Signed: "R. Lalique France," block letters. 1937-38. (Charles and Mary Magriel Collection.)



Vase with antelope figures at base. 7 $\frac{3}{4}$ inches high. Signed: "R. Lalique France." C. 1938. (Charles and Mary Magriel Collection.)

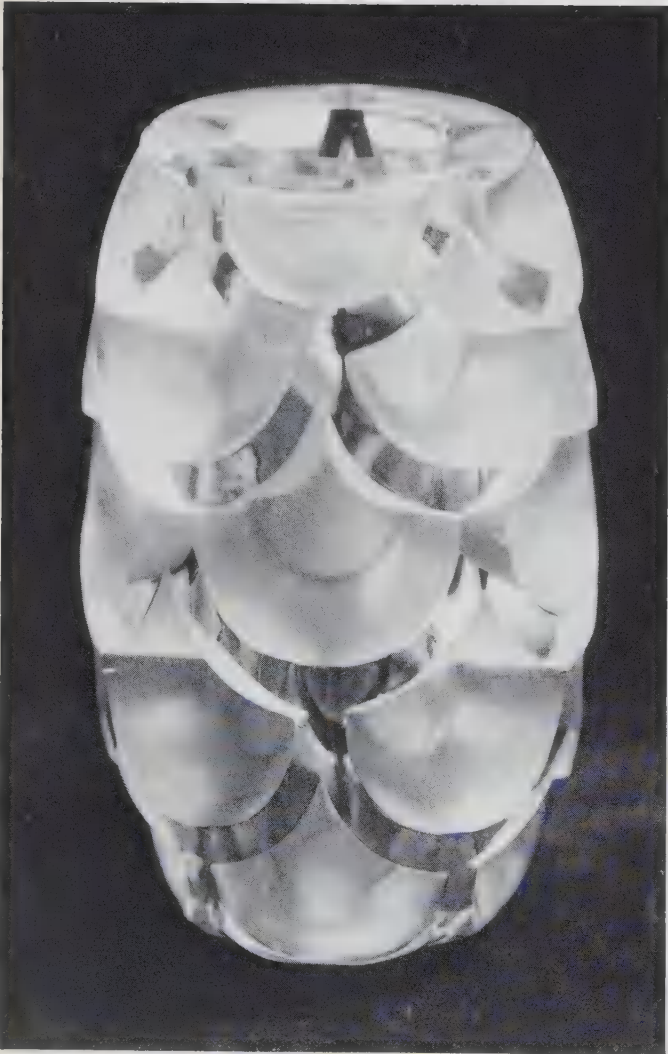
It should be noted that some of the vases were produced in both *blanc* (clear) and *couleur* and others only in *blanc*. Also some vases were *emaille* (enamelled) and a small group of vases were *taille* (cut). These were made only in clear glass.

The majority of the vases in this list were made after 1925. However Tourbillons, #973, was exhibited in the Paris Exposition of 1925. A vase, #598 and marked in the mold, 1926, was recently acquired by The Museum of Glass at Corning. The vase was made by the *cire perdue* process. There may have been different numbers for unique vases. Few such numbered vases have appeared and since the Lalique Company does not choose to reveal such data, which they may not have, no conclusions concerning the dating of vases can be drawn. The best information as to the date of a piece is given when the piece is illustrated in a periodical—it must have been produced before the date of publication.

It will be noticed that there are some numbers missing in the catalogue list. These numbers may belong to vases that were made but discontinued or they may have been reserved for unique vases made to special order. We may never know since the present Lalique management prefers to sell glass rather than solve such questions or reveal any past workings of the company. A complete list of articles shown in the Lalique pavillion at the Paris Exposition Internationale des Arts Decoratifs in 1925 would be of interest to the present day collector.



Vase with band of rabbits ("Lievres") 6¼ inches high. Mark, "R. Lalique," block letters on wheel. (Collection Mary Lou Utt.)



Art Deco design of heavy scallops. Signed: "R. Lalique France." (Charles and Mary Magriel Collection.)



Vase "Tourtelles" with removable top of love birds. 11½ inches high. Signed: "R. Lalique" in script C. 1932. (Charles and Mary Magriel Collection.)



2069417

Vase "Écureuils" (squirrels). 8½ inches high. Signed: "R.Lalique France," block letters. Before 1932. (Charles and Mary Magriel Collection.)



Vase with medallions of nude figures. 8½ inches. Signed: R. Lalique, block. (Charles and Mary Magriel Collection.)



Covered box, blanc (high quality lead glass). Acid frosted finish. "Dinard." C. 1930. Signed in mold in relief letters inside foot rim "R. LALIQUE" and in incised script on opposite sides of polished foot rim. "No. 78" and "R. Lalique France." (Royal Ontario Museum.)

Chapter II

LALIQUE TABLEWARES

In the 1920's, after Lalique had opened his glassworks at Wingen-sur-Moder he enlarged his production of glass to include many utilitarian articles for the house. Lalique's exhibit in the 1925 Paris exposition of the dining room made in collaboration with Manufacture de Sevres created much attention. Lalique designed the glass panels that concealed the lighting, and on the long marble serving table were wine glasses and candlesticks in molded Lalique glass. Although Lalique did not make the table he did produce tables by special order which were sold by Breves Galleries in London and a table was shown in the advertisement of this gallery in *Studio Yearbook*, 1931. This was a square table of glass supported on pillars with a relief of fruit and leaves at the base and edge of the table top. Other tables had center supports of large molded leaves.

From this time on Lalique produced a great quantity of articles for dining. These included a large group of articles for the service of food and the decoration of the dining table. There were cups, plates of several sizes, goblets, glass pitchers, and carafes. There are plates and bowls of various sizes with designs that include Lalique's whole repertoire of patterns and motifs. Several plates have the graceful "Sirene" or "Ondine" figure in the center and other plates have swimming gold fish or birds in their centers. Some plates and bowls are of clear glass with frosted relief borders on their rims. There are bowls with borders of roses, gazelles, greyhounds and monkey heads and a bowl with relief figures of marching elephants on its support. There is an opalescent bowl of scallop shell design in bluish tint and another bowl the exterior of which has a molded border of budgerigars perched among foliage. Another deep bowl of bluish tint has swimming nude nymphs in relief and another bowl has four clematis blossoms in relief. Other bowls have designs of flowers, leaves or angels under arches. One bowl with a large sunflower pattern is called "Flora Bella." Almost all of these designs of which there were over fifty—were also made in plates of several sizes including luncheon, dinner and crescent-shaped salad plate, covered butter dishes and *confituriers* for jam. The majority of these pieces were produced in both clear and color and some were decorated with



Wine glass, blanc (colorless lead glass). Molded and frosted 'Smiling Angel of Rheims' w/wheel engraved wings. Signed in stippled script on pontil: C. 1950-60 'Lalique France.' (Royal Ontario Museum.)

enamel. A few bowls were set on bases or tripod feet. Bowls and plates often have a sandblasted "R.Lalique" in block letters in their centers.

Finger bowls with matching saucers were produced in sixteen different patterns—some with petal-molded designs and centers with enamelled medallions. Cups and saucers have delicate handles of butterflies or flowers. Ice cream services consisted of a bowl and sauce dishes on a matching glass tray. There also are services for fresh fruit. Many of these pieces have a bluish tint.

Goblets and glasses were produced in various sizes and shapes with engraved designs of flowers and leaves or with relief motifs in their stems or at their bases. There were about thirty different designs and verres listed in the 1932 catalogue. The majority of them were produced in both clear and colored glass and some were enamelled. Tall goblets with slender stems and cups of flower forms were rare and so delicate that few have survived. Menus have patterns of fish, birds, butterflies, figurines, grapes and masks, and place card holders were made in relief designs of fruit—peaches, cherries, pears, grapes, and leaves—flowers and with figures of birds. There are also knife rests with ball ends of cut glass or relief designs and figures of dragonflies.

Surtout or centerpieces for the dining table were made up of many different segments of trays that fitted together. These could contain water for flowers or other decorations. Some had as many as eight different pieces. The surtouts were produced in a number of patterns including simple borders of bubbles or zig-zags. However, there was one surtout with figures of the four seasons. These figures were connected by baskets in designs related to the season. Another surtout had a design of swans. A surtout made for the President of the Republic consisted of three large shallow bowls set on bases of statuettes. Fourteen matching statuettes of nudes with relief ornamentation of grapes and leaves made to hold candles were set at intervals around the table. The bowls may have been unique but the figures made as statuettes or candlesticks were available in the grape design and also with an Egyptian figure.

The table and setting made for the President of the Republic were exhibited in L'Exposition de L'Oeuvre de Rene Lalique Au Pavillon de Marsan and illustrated in *Mobilier & Decoration*, 1933.



Cocktail shaker, grape design in relief. Mark, "R. Lalique" in script. (Courtesy Carol Ferranti.) Three place card holders with designs of baskets of fruit and flowers in relief. Mark, "R. Lalique France," block letters in mold. (D. Leonard Trent and Gerry.)



LEFT: Water pitcher, design of fruit and leaves. Mark, "R. Lalique," (Carol Ferranti.) RIGHT: Water pitcher, design of oranges and leaves. Mark, "R. Lalique." (Neil Isman.)



Cup with vine pattern. Mark, "R. Lalique." C. 1920-23 (The Metropolitan Museum of Art.)

The following lists from the 1932 catalogue give the designs of some of the articles for the dining table.

Goblets et Verres

- Goblet six figurines, enamel, or couleur.
- Goblet raisons (grape) white, enamel, or couleur.
- Goblet épines (thorns) clear, enamel, or couleur.
- Goblet marguerites, clear, enamel, or couleur.
- Goblet spirales, clear, enamel, or couleur.
- Goblet, lotus, clear, enamel, or couleur.
- Goblet pavot (poppy) clear, enamel, or couleur.
- Goblet coquelicot (red poppy), enamel, or couleur.
- Goblet, Jaffa, clear, enamel, or couleur.
- Goblet Blidah, clear, enamel, or couleur.
- Goblet Hesperides. (Made in two sizes) clear, enamel, or couleur.
- Goblet Bahia, clear, enamel, or couleur.
- Goblet Sétubal, clear, enamel, or couleur.
- Verre (glass) with frieze of figures. Clear, enamel, or couleur.
- Verre, four frogs at foot, enamel or couleur.
- Verre with band of dogs, enamel or couleur.
- Verre with band of lizards, enamel or couleur.
- Verre with hunting dogs no.1, enamel or couleur.
- Verre with hunting dogs no.2, enamel or couleur.
- Verre with vine tendrils, clear.
- Verre liseron (convolvulus), clear.
- Verre bantam (cock), clear.
- Verre padoue, clear.
- Verre faverolles, clear.
- Verre bambou (bamboo), clear.
- Verre nippon, clear.

Jardinières

- Jardinière acanthus, clear.
- Jardinière Saint-Hubert. (Handles with antelopes), clear.
- Jardinière mésanges (titmouse), clear.

Plateaux. (Trays)

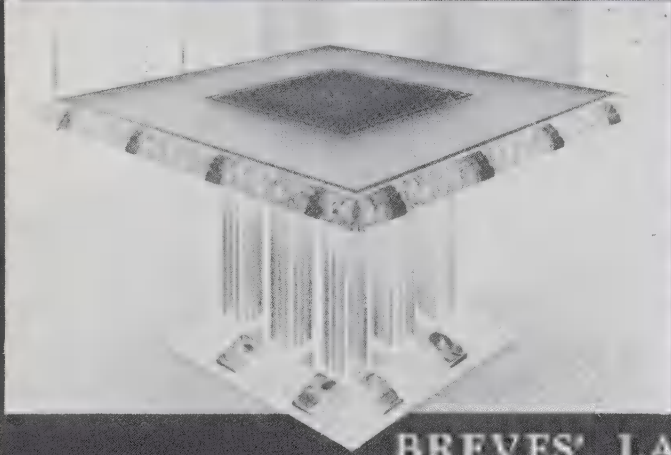
- Plateaux round, raisins (grapes), clear, enamel, or couleur.
- Plateaux round, épines (thorns), clear, enamel, or couleur.
- Plateaux round, bantam (cock), clear.
- Plateau round, padoue, clear.
- Plateaux round, faverolles, clear.
- Plateaux round, nippon, clear.
- Plateaux round, bambou, clear.
- Plateau round, coquelicot (red poppy), clear.
- Plateau round Jaffa, clear, couleur.
- Plateau round, Blidah, clear and couleur.
- Plateau round, Hesperides, clear and couleur.
- Plateau round, Bahia, clear and couleur.
- Plateau round, Sétubal, clear and couleur.

LALIQUE GLASS for the CONNOISSEUR

*Glass Table with design of
fruit and leaves - one of the
many exclusive exhibits at
Breves' Lalique Galleries.*

Among the works of René Lalique there are certain "collectors' pieces" of such beauty and rarity that they are seldom to be obtained outside Paris. The only exhibition in England which includes these desirable acquisitions is at Breves' Lalique Galleries.

Not merely a small selection, but the whole range of Lalique's creations is here presented, and the prices are as varied as the glass itself. Two books of interest to every connoisseur of glass - "The Art of René Lalique" and "Lalique Lights" - will be sent post free for 19. 6d.



R. LALIQUE
France

R. LALIQUE
FRANCE

R. Lalique
France

*Every genuine example
of Lalique Glass bears
one of the artist's
marks reproduced here.*

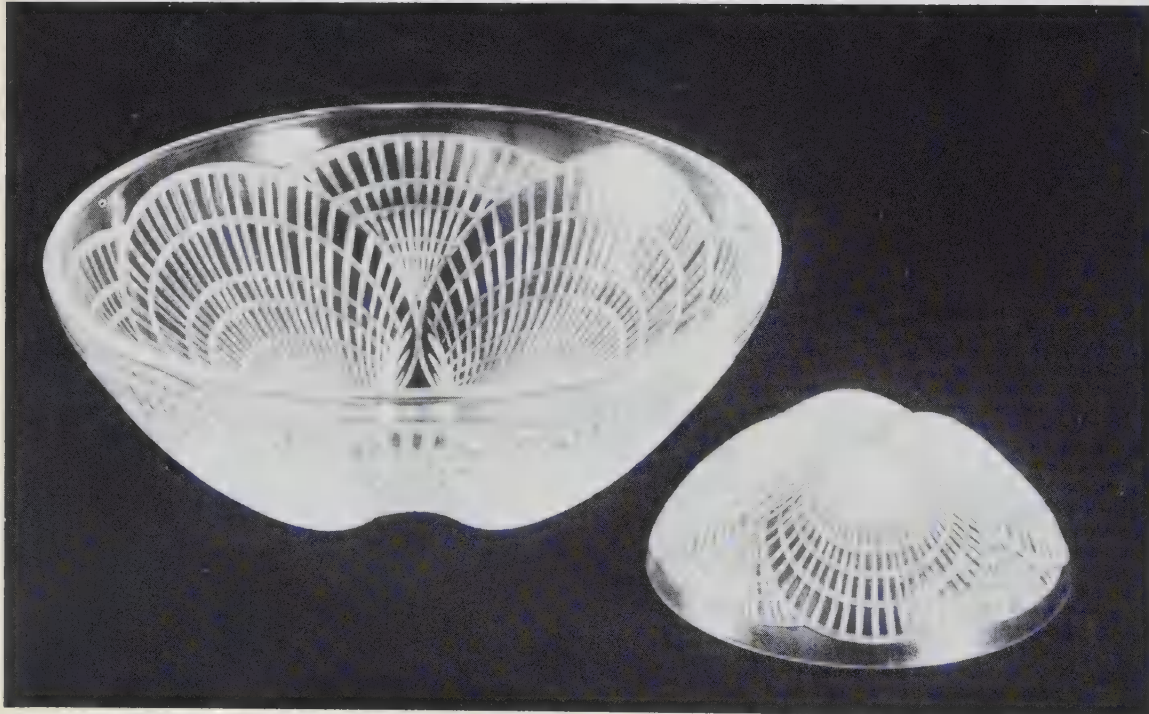
BREVES' LALIQUE GALLERIES
1 BASIL ST., SLOANE STREET, LONDON, S.W.3

(Off to Galleries)

(Close to Elephant & Castle Underground)

Telephone - Kensington 1128-7171

Ad of Breves Galleries, London showing Lalique table and Lalique marks. (*Studio Yearbook*, 1931.)



Opalescent bowl, scallop design. Diameter 9¼ inches. Mark, "R. Lalique France," block, sandblasted. N3200 in script. Matching bowl, 5⅛ inches diameter. Mark, "R. Lalique," block, sandblasted. (Collection Mary Lou Utt.)



Decanter with vertical bands of nude figures, urn-shaped stopper. Height, 14 inches. Mark, "R.Lalique," script on the wheel. (Collection Mary Lou Utt.)



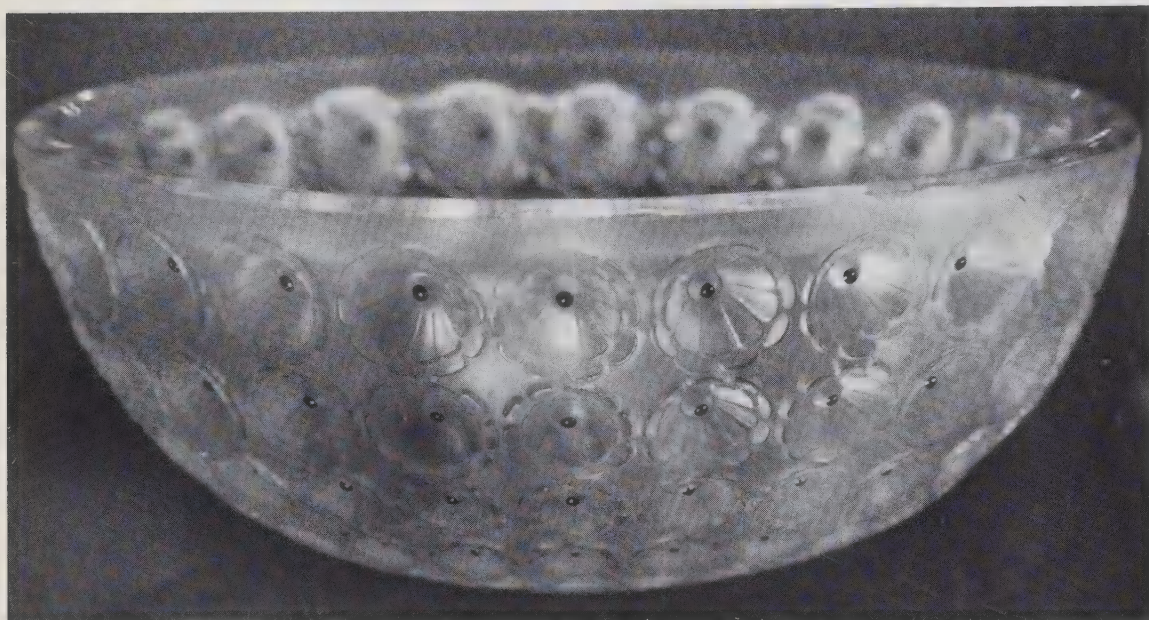
Goblet, six figurines, 7½ inches high. Signed: "R. Lalique," script. (Collection Charles and Mary Magriel.)

Services for orangeade consisted of a tall or round pitcher and glasses on a tray. There were five designs of these sets with fruit and leaf patterns in the 1932 catalogue. Services for port wine included a decanter and glasses on a tray. There was also a large group of decanters with glasses for five or six different kinds of wine. These carafes are especially worth collecting. They include round carafes with medallions of masks or figurines of nude dancers. There is also a shell form carafe, a carafe with vine tendrills, a grape design, a dahlia, a design of spines and a hawthorne pattern. Another carafe is in pyramid form. Some carafes have tall pointed or oval stoppers with relief designs. An attractive carafe has panels of figurines and matching glasses. Some carafes have matching trays.

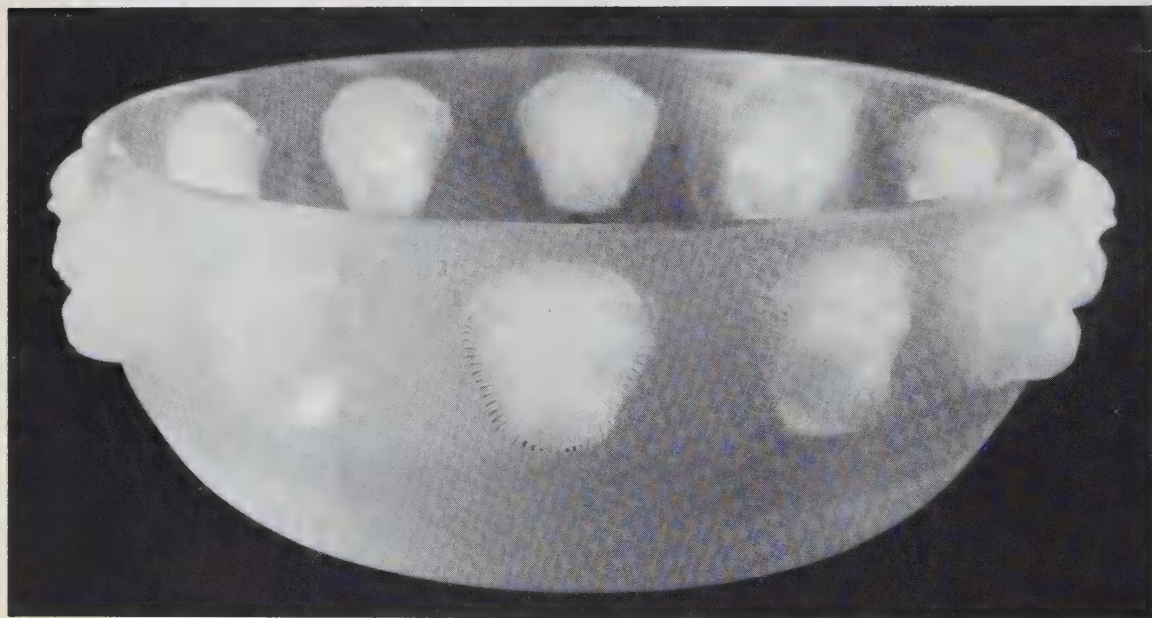
There are many glasses of different shapes. The funnel shaped glasses with relief designs in their stems are particularly attractive. Other glasses have relief designs of frogs or lizards in their bases. Small glasses were made for jiggers of brandy.

Caves-a-Liqueurs consisted of three flagons set in a silver stand. These flagons were made in several different designs including an allover vine pattern and figures of "Pan et Bacchantes." There were also flagons with stoppers of nude infants in relief.

There were flower vases for the dining table with relief designs at their bases and matching candlesticks and candelabra. Designs on candlesticks and candelabra include birds, floral patterns, leaves, and geometrics. There are rare single candlesticks in the form of caryatids, a design resembling an Egyptian lotus and a design of volutes. Another type of candlestick consisted of a round flat base of leaf and flowers in frosted relief. This had a center socket for the candle. Groups of candlesticks were combined into candelabra to hold three or more candles. Candelabra "Roitelet" has three branches with figures of flying birds and the three branch candelabra "Raisins" has bunches of grapes. This was the candelabra exhibited on the table in the Sèvres Pavillon in Paris in 1925.



Bowl "Nemours." Old pattern, current production. Mark "Lalique" in small script. (Lalique.)



Bowl "Madagascar" with molded monkey heads. Signed: "R. Lalique," block letters. (Collection Charles and Mary Magriel.)



Crystal table, five foot diameter, upheld by eight cactus fronds rising from a solid crystal base. Signed: "Lalique France." Script. (B.D. Howes and Son.)



Bowl with molded border of chicks. Signed: "Lalique France." Script. (Collection Charles and Mary Magriel.)



Dresser bottles with frosted figures in relief. Mark, "Lalique France," sandblasted. (Carol Ferranti.)

Chapter III

THE BOUDOIR

PERFUME FLACONS AND GARNITURE DE TOILETTE

Like other French artists René Lalique was interested in all things feminine. Almost from the beginning he created designs for perfume flacons. In 1897, a perfume flacon of Egyptian design with a lotus flower stopper was illustrated in an issue of *Art et Decoration*. Perfume flacons and small glass vases with metal ornamentation were exhibited by Lalique in London.

In about 1907 Lalique displayed some of his perfume flacons in the windows of his atelier on Place Vendome in Paris. The flacons attracted the attention of M.Francois Coty, the perfumer. Up to this time Lalique flacons had been produced in comparatively small numbers but Lalique mass-produced the flacons for Coty perfumes. A different design was created for each scent.

One of the earliest flacons was made for the Coty scent "Ambre Antique." The flacon is a graceful slender shape of amber-colored glass ornamented appropriately with figures of Grecian women in black outline. The bottle is marked "R.Lalique" in block letters. Both the bottle and the scent proved successful and were in production for many years. In the 1928 Coty catalogue the perfume is among those listed as "Lalique Series." In addition to "Ambre Antique," "Le Cyclamen," and "Styx" are listed with illustrations of the bottles. The bottle for "Le Cyclamen" is tall and slender and is etched with a design of graceful nude figures. It has a flat round stopper marked "Cyclamen" and "R.Lalique." Coty's perfume "Styx" was put up in a crystal bottle with a large molded stopper. Several other Lalique designs were also made for "Styx." There were also illustrations of Lalique flacons for "Amber Antique" and "Styx" in the Coty 1937 catalogue. Lalique also designed a flacon for the Coty scent "L'Effeurt." The design of this bottle shows a dancing nude in a panel with flowers of Art Nouveau style, and the stopper has a geometric design in black enamel. The bottle is marked "Lalique L'Effeurt Coty." The Lalique flacon for the Coty scent "Au Coeur des Calices" is a flat circular bottle with a decorative design in relief.



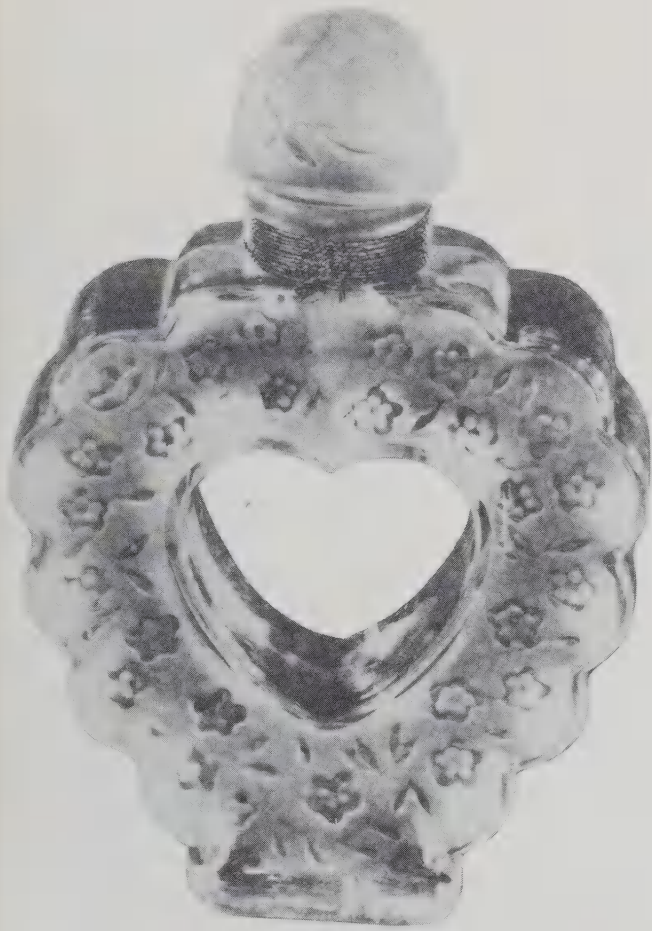
Perfume flacon with satyr stopper. "R. Lalique," C. 1925.



Perfume flacon, "Cree Hironelles." Signed: "R. Lalique." (John Jesse.)



Perfume flacons. LEFT TO RIGHT: Spines pattern. Mark, "R. Lalique," etched. (Neil Isman.) Large bottle, flower pattern; small vertical bottle, flower pattern. Mark, "R. Lalique," in the mold. Double dahlia bottle, mark, "R. Lalique," block sandblasted. (D. Leonard Trent and Gerry.)



Heart-shaped bottle made for Nina Ricci. Mark, "Lalique."



Flacon made for Roger et Gallet. Diadem stopper with etched daisies. Mark, "R.Lalique."

The round box decorated with a pattern of powder puffs was made for Coty's "L'Origan" powder. The scent "L'Origan" was introduced by Coty in 1907. Lalique later designed a covered vase in the powder puff design called "Houppes."

Between 1910 and 1925 Lalique produced flacons for many other French perfumers including D'Orsay, Arys, Forvii, Roger et Gallet, Rigaud, Vigny, and Worth. For Forvil Lalique designed a flacon with ropes of pearls for the scent "Perle Noire." For Worth Lalique produced a small blue glass flacon for the scent "Je reviens." The flacon for Vigny's "L'Ambre" was also designed by Lalique.

Some of the most decorative Lalique flacons were produced for D'Orsay perfumes. The flacon for "Fleurs Amis D'Orsay" was crowned with a diadem stopper of nudes and garlands of flowers. Another D'Orsay flacon had tall figures of Grecian women set in niches and still another flacon had a tall goddess-like figure for a stopper. Lalique also designed the flacon for the scent "Les Deux Colombes" by D'Orsay.

Lalique also designed the flacons for several Roger *et* Gallet perfumes. The flacon for "Le Jade" is deep turquoise with a design of tropical birds in relief. The flacon for "Paquet" has a diadem stopper engraved with daisies. Lalique also designed bottles for "Salvia" and "Syk" perfumes by Roger et Gallet. A half dozen bottles of various shapes with designs of flowers and nudes in relief and large mushroom stoppers were produced for Rigaud perfumes. There was also a group of bottles designed by Lalique for Arys including one for the scent "Un Jour Viendree." In fact between 1910 and 1925 Lalique mass produced millions of bottles for Paris perfumers.

In the 1950's Lalique produced a bottle for "Femme" for the perfumer Rochas. Also in the 1950's the first bottle, "Fille d'Eve," was produced for Nina Ricci. Since that time Lalique has continued to produce bottles for Nina Ricci including the heart-shaped bottle for the scent "Cour Joie," the bottle with the stopper of doves for "L'Air du Temps," and the heavy bottle with the neck of flowers in relief for "Farouche."

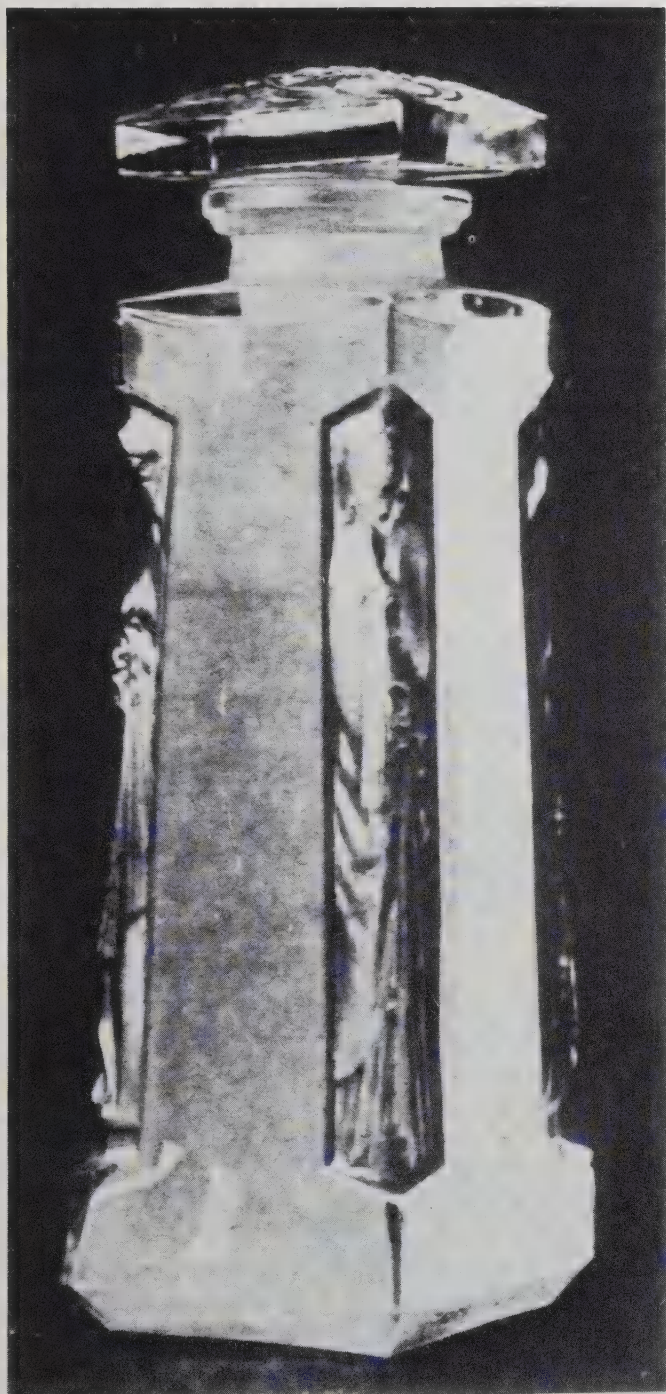
These mass produced flacons for perfume manufacturers proved so successful that Lalique made perfume flacons a part of his own regular line. The 1932 catalogue of Lalique lists different designs of flacons in stock at that date and is evidence of Laliques success in this field. The list from the catalogue is as follows:

Flacons

- Flacon four cigales (cicada), clear and color.
- Flacon pavot (poppy), clear.



Flacons and powder box "Cactus pattern. First made before 1932. Still in production. Mark, "Lalique," script. (Lalique.)



Flacon made for D'Orsay perfume. Draped figures of women in niches. Mark, "R. Lalique."

- Flacon bouchon papillons (stopper butterflies), clear.
- Flacon petites feuilles (little leaves), clear.
- Flacon lunaria, clear.
- Flacon olives, clear.
- Flacon capricorne, clear.
- Flacon lentilles, clear.
- Flacon fleurs concaves (concave flowers), clear.
- Flacon panier de roses (basket of roses), clear.
- Flacon rosace figurines (circle of figurines), clear.
- Flacon fougères bustes de femmes (woman with mirror), clear.
- Flacon méplat, two figurines, bouchon figurines (stopper figurines).
- Flacon salamandres, clear and color.
- Flacon nénuphar (water lily), clear.
- Flacon bouchon fleurs de pommier (stopper of apple blossoms), clear.
- Flacon bouchon cassis (stopper currants), clear and color.
- Flacon bouchon mures (stopper blackberries), clear and color.
- Flacon spirales, clear.
- Flacon three guepes (three wasps), clear.
- Flacon anses et bouchon marguerites (handles and stopper marguerites), clear.
- Flacon collerette, glands de soie (collar with silk tassels), clear.
- Flacon gros fruits (large fruits), clear.
- Flacon Pan, clear.
- Flacon four soliels (four suns), clear.
- Flacon lepage, clear.
- Flacon bouchon eucalyptus, (stopper eucalyptus), clear and color.
- Flacon telline, clear and color.
- Flacon carnette fleurs, clear.
- Flacon plat, three groupes de two danseuses, clear.
- Flacon plat, six danseuses.
- Flacon glycines (wisteria), clear.
- Flacon Amphitrite, clear and color.
- Flacon marquita (artichoke), clear and color.
- Flacon Camille, clear and color.
- Flacon clamart (leaves), clear and color.
- Flacon Palerme, clear.
- Flacon cactus, clear and color.
- Flacon Amelie, clear and color.
- Flacon Gregoire (oval bottle with vertical lines of limpets).
- Flacon Helene (lotus), clear and color.
- Flacon Ambroise, clear and color.
- Flacon tanot (leaves), clear and color.
- Flacon muguet (stopper of lily-of-the-valley), clear.
- Flacon Clairefontaine (stopper of lily-of-the-valley), clear.



Perfume flacons. LEFT: Nudes and blossoms in relief. CENTER: Band of nudes. RIGHT: "Pan." Mark, "R. Lalique," C. 1932. (John Jesse.)



LEFT: Perfume flacon with eucalyptus leaf stopper. 5¼ inches high. Mark, "R. Lalique" on wheel, script N924. On edge of bottle N507, France in script. CENTER: Powder box with three nudes. Mark, block on wheel, "R. Lalique France." (Collection Mary Lou Utt.)

As is evidenced by the preceding list there is a great variety of designs including Oriental, Classic, and even Art Deco. The forms also are varied—round, cylindrical, oval, cubical, and rectangular. Many of the designs are similar to those of large vases. There are shell forms, serpents, nude figures, and birds. The rarest and most valuable are the flacons with spreading decorative stoppers. These include one with three flying swallows, one with spreading eucalyptus leaves, one with a diadem stopper of crabapple blossoms, the ones with lily-of-the-valley and one with currants and the one with berries. Other flacons that are particularly desirable for the collector are the delicate clamshell called “Telline,” “Panier de Roses,” “Pavot” (poppy) and Lotus (Hélène). Two unique flacons were made with the stopper figure extending down into the bottle. These were “Jeunesse,” the figure of a nude cherub, and “Satyre,” a head and figure of a satyr.

Rene Lalique also designed *brûle parfums* and a whole group of bottles, boxes, and trays for the ladies' dressing tables under the title *Garniture de Toilette*. There were five different patterns of garniture de toilette listed in the 1932 catalogue.

The attractive “Epines” or thorn pattern has a relief design of thorny branches. The pieces include four covered jars of different sizes, three round covered boxes, and three rounded oblong trays of various sizes. Each piece is marked “R.Lalique” in block letters.

“Perles” is a design of festoons of ropes of pearls. The pieces made include a round bowl, two circular covered boxes, three bottles of graduating sizes, and three trays of different sizes. This pattern is also found on perfume flacons and on large vases.

The “Fleurettes” pattern is a flower design in relief on panels. The pieces consist of a bowl, three bottles with stoppers, two square, covered boxes and three oblong trays.

The “Myosotis” or forget-me-not pattern has narrow repeating borders of forget-me-not blossoms, and a sculptured figure of a nymph perched on a cushion of blossoms serves as the finial. There are three oval bottles of various sizes and a round box with the same sculptured finial. This pattern is the most attractive of the *Garniture de Toilette* sets because of the figure finials.

The “Dahlia” pattern also was made in the form of bowls, round bottles, round boxes with covers, and atomizers. The “Duncan” pattern of *Garniture de Toilette* consists of three square bottles with stoppers and panels of nude figures, a tall

rectangular flacon, a vaporizer, a *bol a eponge*, and two oblong trays. This pattern is still in production.

A pattern called "Enfants" has a wide relief band of nude infants around a flacon, a round box, and a vaporizer.

There are also *brule parfums* in several attractive patterns including butterflies and sirens and birds on a cylinder called "Carousel."

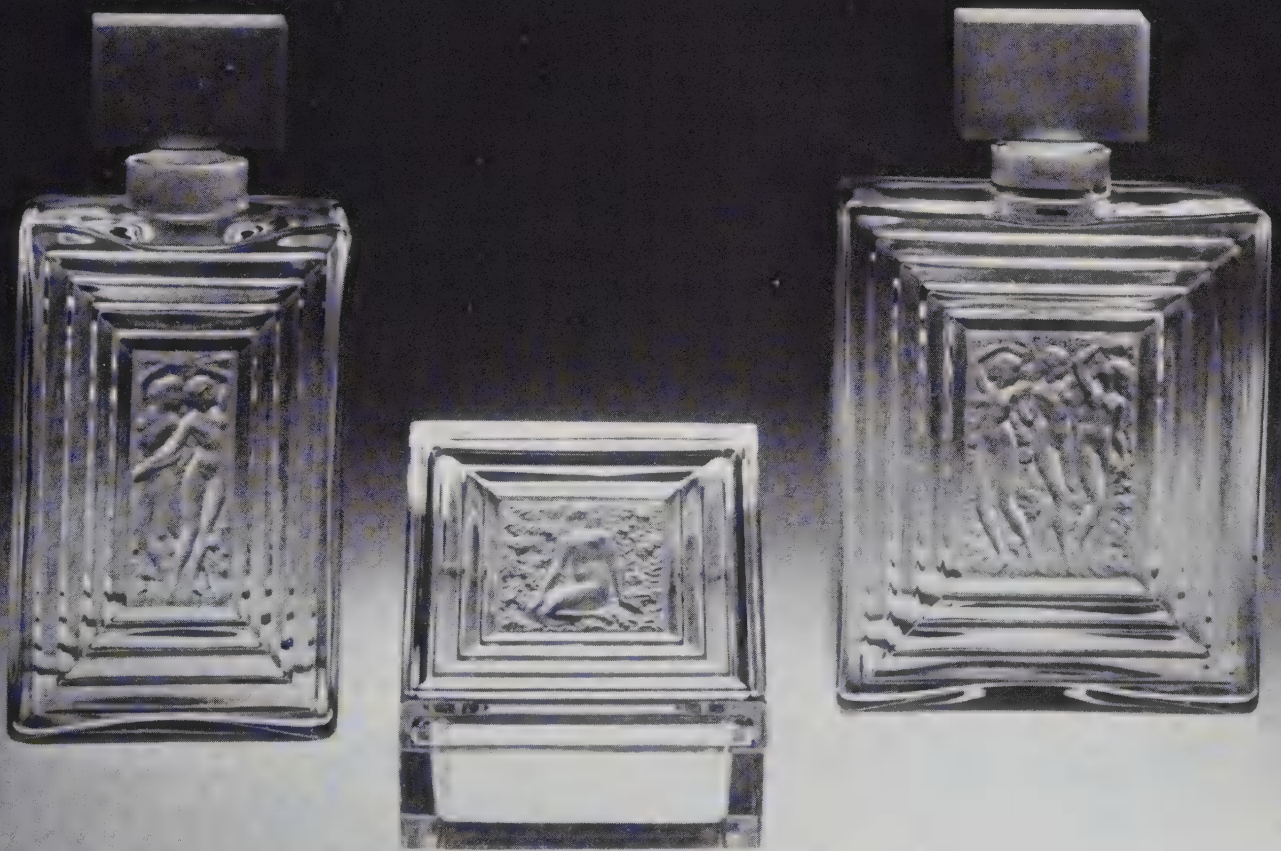
Such pieces as nail buffers, pin trays, hairpin saucers, and soap dishes are trivial except for the fact that the early pieces are well made and they do bear the signature "R.Lalique."

BOXES

Powder, ointment, and jewelry boxes were among the many boudoir accessories manufactured by Lalique & Cie. The boxes were of various sizes and shapes—round, square, rectangular, and even egg-shaped. The designs are characteristically Lalique with such motifs as birds, flowers, fish, and insects drawn from nature. The favorite motifs included the dragonfly, the beetle, butterflies, peacocks, swans, and small sparrows and wrens. There was a group of boxes with dancing nudes with garlands of flowers or veils and a box with two ballet dancers in tutus. Several boxes had figures of nudes as finials on their covers. Flowers of all sizes from dahlias, sunflowers, and marguerites to delicate lily-of-the-valleys and forget-me-nots decorate other boxes. The rose was a favorite and one box with a basket of roses is especially attractive. There were also boxes with conventional designs of leaves, vines, or bubbles. Delicate patterns are made of insect's wings on the box called "Cigales" and the dragonfly is stylized on a box called "Georgette," while beetles and ropes of leaves form the design on the box "Petite Cléones." For cat lovers there is a square box with an etched cat's head. This box is #90 and is not listed in the 1932 catalogue which ends in #87 so the box was probably produced after 1932.

Coffrets or jewel cases were rectangular with relief designs which included nude figurines, butterflies, and chrysanthemums enclosed in panels and mounted with metal clasps.

CRISTAL LALIQUE



Dressing table bottles and box. Old pattern, current production. Mark, "Lalique" script. (Lalique.)



Box. "Roger." Glass cabochons and enamel decoration. (John Jesse.)



Box with cover, opaque black glass. Signed: "R. Lalique" (The Metropolitan Museum of Art.)

The majority of the boxes were produced in clear crystal but many were also made in opalescent glass and in colors. A few boxes were made with bottoms of satin instead of glass. A group of rectangular boxes were produced for cigars or cigarettes.

There are two rare egg-shaped boxes, one with a relief design of periwinkle blossoms and one with a repeat pattern of chicks in ovals. There is also one hexagonal box with a spiral design of feathers.

While there are almost a hundred different box designs listed in the 1932 Lalique catalogue and all of these boxes were made in quantities of hundreds if not thousands, there do not seem to be many boxes in the shops today. Collectors for the most part ignore boxes, which is a mistake, for the box designs are excellent examples of Lalique's various patterns, and many of the boxes have delicate details not found on larger articles. Even in these small boxes we see the gifted imagination of Lalique and his artistry which he never sacrificed for the demands of mass production. These small articles show Lalique's creative ability and reflect the elegance and refinement and his fine sense of restrained ornamentation as much as some of his more important items. The majority of the boxes are marked "R.Lalique" in block letters.

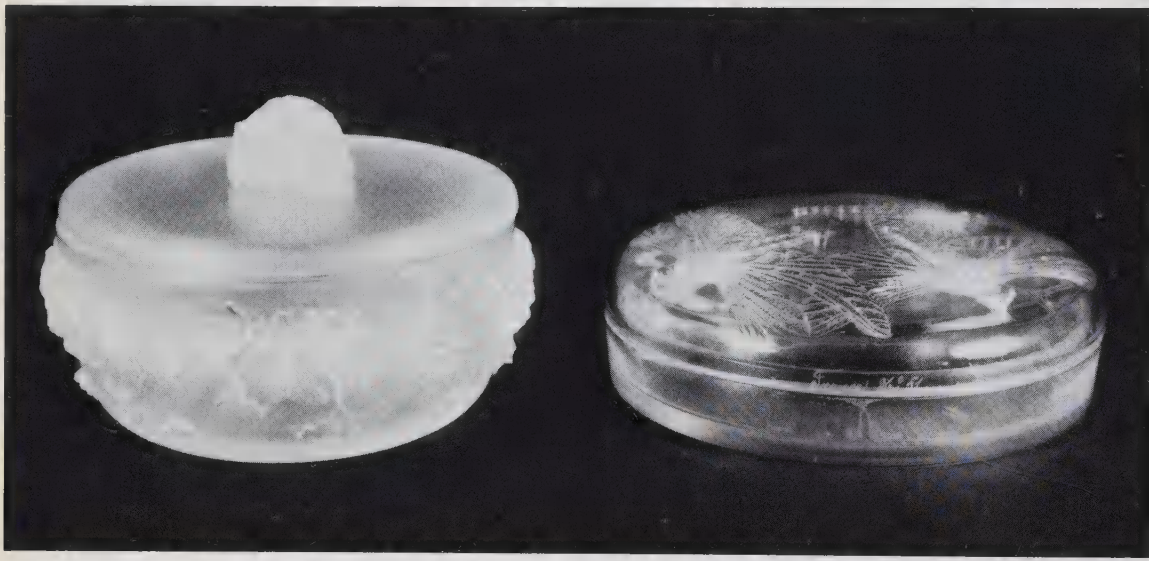
The boxes in current production are "Cactus" and "Dahlia," a box with an all-over floral pattern and a box with two nudes on the cover. These boxes were all first made after 1932 and possibly as late as 1950.

Mirrors were another article made for feminine use. Lalique made several different types and sizes of mirrors. Hand mirrors which were a part of dressing table furnishings were made with silver mountings and relate to Lalique's work as a jeweler. A hand mirror called "Narcisse Couche" was produced for many years. It was first made before 1932 and was illustrated in the catalogue of that year. Also in the 1932 catalogue was a group of round mirrors with silver mounts ornamented with designs of swallows, peacocks, lily-of-the-valley, and one with a design of goats. These mirrors were equipped with long silk tassels. Lalique also made a group of small oval mirrors which hung on chains or silk cords. These mirrors were also mounted with silver and had designs of nude figures, a Psyche and Narcisse. Lalique also produced large oval mirrors with frames of glass ornamented with relief designs of eglantine and hawthorne in clear crystal glass. These mirrors were made to hang on the wall. Larger mirrors and wall panels were made as a part of the rooms which Lalique designed.

Picture frames with borders of relief ornamentation in some of Lalique's favorite motifs such as birds, figurines, and flowers also seemed related to the boudoir. There also were mirrors with frames of Art Deco zig zags and interlacings. Picture frames were made in both clear and colored glass and contrasts of clear crystal and frosted surfaces.



Group of boxes from illustration in 1932 Lalique catalogue.



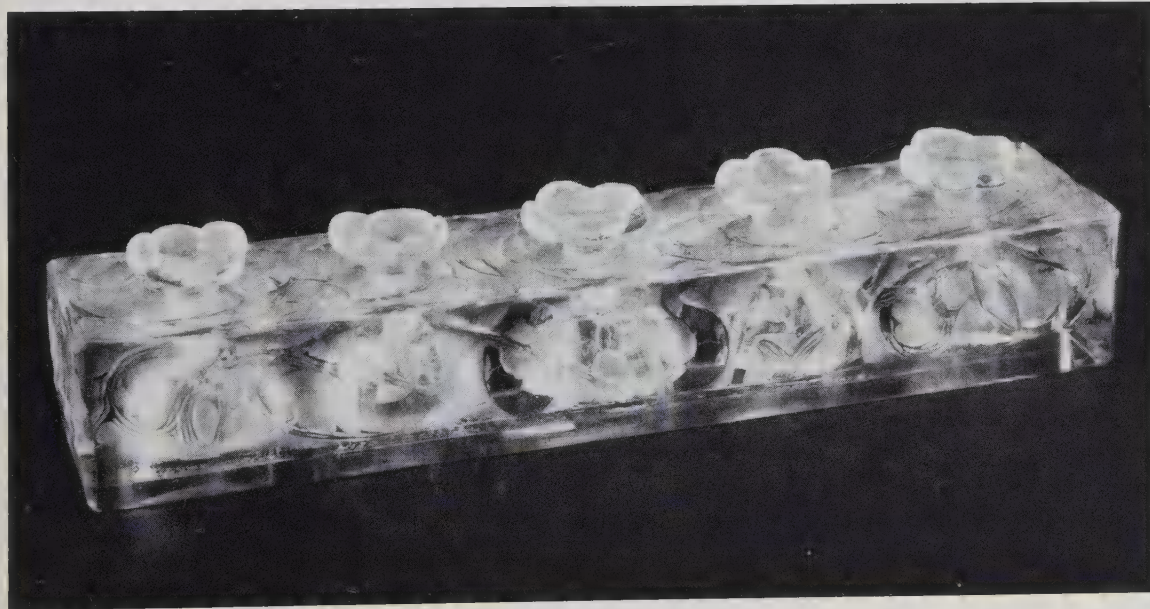
LEFT: Box, "Libellules." Signed: "R. Lalique France," block and number 51. RIGHT: Box, "Primaveres." Signed: "R. Lalique," block. (Collection Charles and Mary Magriel.)



Three boxes from illustrations in 1932 Lalique catalogue.



RIGHT: Perfume flacon with four faces. Signed: "R. lalique" and in script Guerlain, Paris. LEFT: Three-tiered perfume flacon, C. 1932. Signed: "R. Lalique" in script. (Collection Charles and Mary Magriel.)



Perfume testers made for D'Orsay perfumes. Signed: "R. Lalique," block letters. (Collection Charles and Mary Magriel.)



Three atomizers. CENTER: "Epines" pattern. All signed "R. Lalique," block. (Collection Charles and Mary Magriel.)

Chapter IV

FURNISHINGS FOR THE WRITING DESK

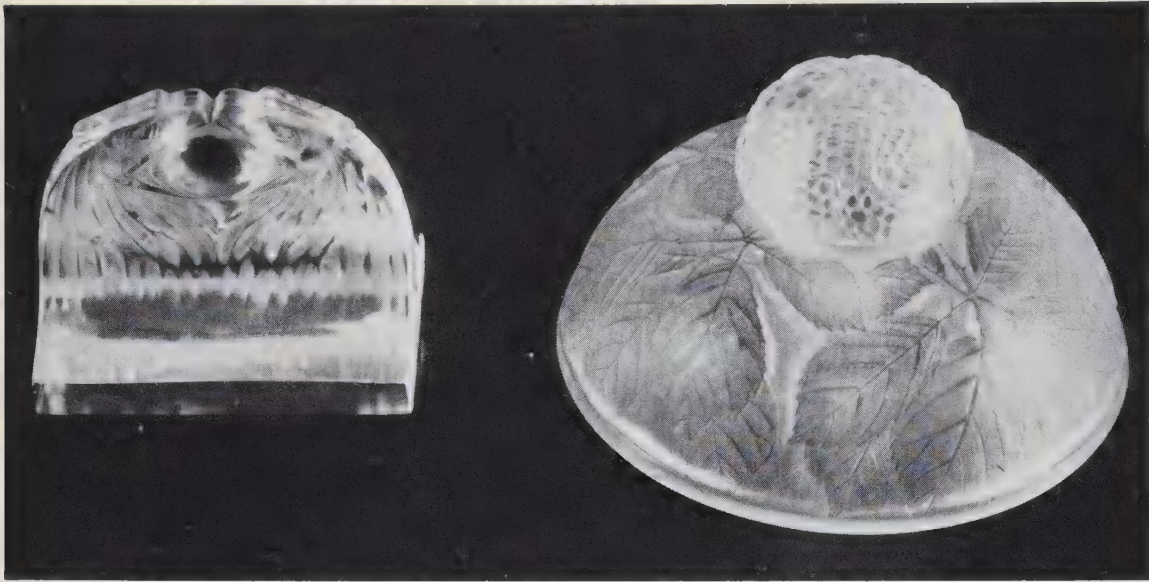
Among the many articles of decorative accessories that Lalique produced in great quantities were furnishings for the writing desk. These included inkstands and trays, blotter covers, seals, ash trays and bookends. Inkstands were made in various shapes—round, square, and rectangular. There also were trays which held an ink bottle and had a trough for pens. The majority of the articles were made in both clear and colored glass. The designs included birds, insects, serpents and one inkstand had a design of four sirens. The following list is taken from the 1932 catalogue of René Lalique & Cie, Paris:

Encriers (Inkstands)

- 425 Encrier nénuphar (water lily), clear, color, and enamel.
- 426 Encrier three papillons (butterflies), clear, color, enamel.
- 427 Encrier biches (doe), clear, color, and enamel.
- 428 Encrier plateau (tray) aigle (eagle), clear only.
- 429 Encrier plateau (tray) souris (mouse), clear only.
- 430 Encrier plateau pigeons, clear only.
- 431 Encrier round mûres (berries), clear, colored, and enamel.
- 432 Encrier round serpents, clear, colored, and enamel.
- 433 Encrier round escargots (snails), clear, colored, and enamel.
- 434 Encrier round, four sirenes, clear, colored, and enamel.
- 437 Encrier round "Cernay" (leaves with blossom lid), clear, color.
- 438 Encrier rectangular, "Colbert." Leaves and berries. (50 epreuves (trials), made in clear glass only.)
- 439 Encrier rectangular, "Sully" (zig zag pattern), clear, color.
- 440 Encrier rectangular "Mirabeau," (birds, fruit, and foliage), sliding lid, clear, colored, and enamel.

There were eight different designs of *buvards* or blotter covers listed in the 1932 catalogue. These were made only in clear glass, but the designs are interesting and include sirens, nymphs, and fauns. The designs as listed in the catalogue include:

- 150 Buvard grosses feuilles (large leaves), clear.
- 151 Buvard escargots (snails), clear.



LEFT: Paperweight, two eagles. Signed: "R. Lalique," block letters. RIGHT: Inkwell, frosted leaves, bud stopper. Signed: "R. Lalique" in the mold. (Carol Ferranti.)



Bookends, birds. Mark, "Lalique." (B.D. Howes and Son.)

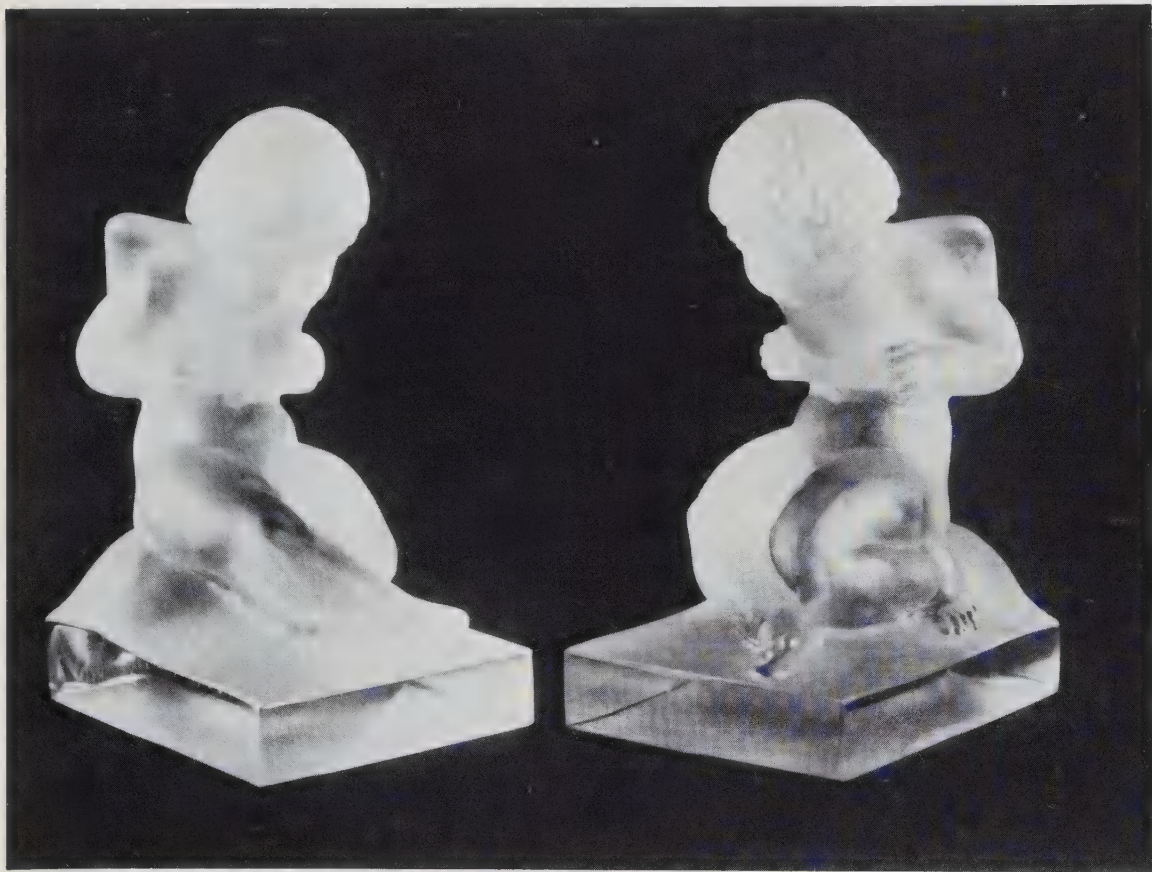
- 152 Buvard cerises (cherries), clear.
- 153 Buvard faune et nymphs (faun and nymph, nude figure), clear.
- 154 Buvard two sirenes enlacees, assises (two nudes embracing), clear.
- 155 Buvard feuilles d'artichauds (artichoke leaves), clear.
- 156 Buvard mures (berries), clear.
- 157 Buvard two sirenes face a face couchees (two sirens lying face to face), clear.

Paperweights were a popular item and more than fifty different designs were listed in the 1932 catalogue. These small figures included wild animals such as the moose, bison, antelope, wild boar, fox, rhinoceros, and elephant. Domestic animals included the horse, cat, and greyhound. Birds included the cock, eagle, sparrow, hawk, owl, peacock, and guinea fowl. There also are paperweights with a small figure of a frog, dragonfly, or various fish on each. The figure of St. Christopher is engraved on a circular disc of glass set on a glass base and the archer figure is similarly mounted. The kneeling figure of a nude with arms back of the head is called "Chrysis." There are several other small statuettes made as paperweights. All of these paperweights were made in clear crystal. The double marguerite, two eagles, two turtle doves, head of cock, head of sparrow, hawk head, peacock head, frog, antelope, wild boar, perch, horse, cat, deer, "Chrysis," and "Coq Houdan" were also produced in colors. All of the paperweights could be mounted as radiator caps at a small extra cost. Many of the paperweights are reproduced today. Those like the cat which are no longer produced are more desirable for the collector. The early paperweights are marked "R.Lalique" or "R.Lalique France" in block letters. Those still being produced are marked "Lalique" in script letters.

Over fifty designs of small seals were made by Lalique before 1932. The designs include figures of animals and humans. The figures of animals are similar to those of paperweights; often the same. They include rabbits, fox, squirrels, goats, mice, and dogs. There also were many figures of birds such as pigeons, sparrows, pelicans, eagles, ducks, and turkeys. The human figures include a veiled nude and a figure called "Victoire." There also was a group of seals with designs engraved on round, oval, or rectangular pieces of crystal. The designs of these include butterflies, flowers, birds, a fawn, athletes, and a ship, *Caravelle*. There is also a nude, "Naiade," a vase of flowers, a group of dancing nudes, and an engraved arms of Britain. These seals are from two to four inches in height and are made in clear and frosted crystal. A few were produced in color. The seals are marked "R. Lalique" in block letters. Some of the seal designs were made into



Ashtray, "Centennial Eagle." "Lalique" in script. (Lalique.)



Cherub bookends, 7½ inches high. Mark, "R. Lalique France," sandblasted. (Collection Mary Lou Utt.)

ashtrays with the small statuette of the figure standing in the center of the bowl. These include figures of a rabbit, a duck, a bird, a mouse, a fox, a dog, a turkey, and a graceful statuette called "Statuette de la Fontaine."

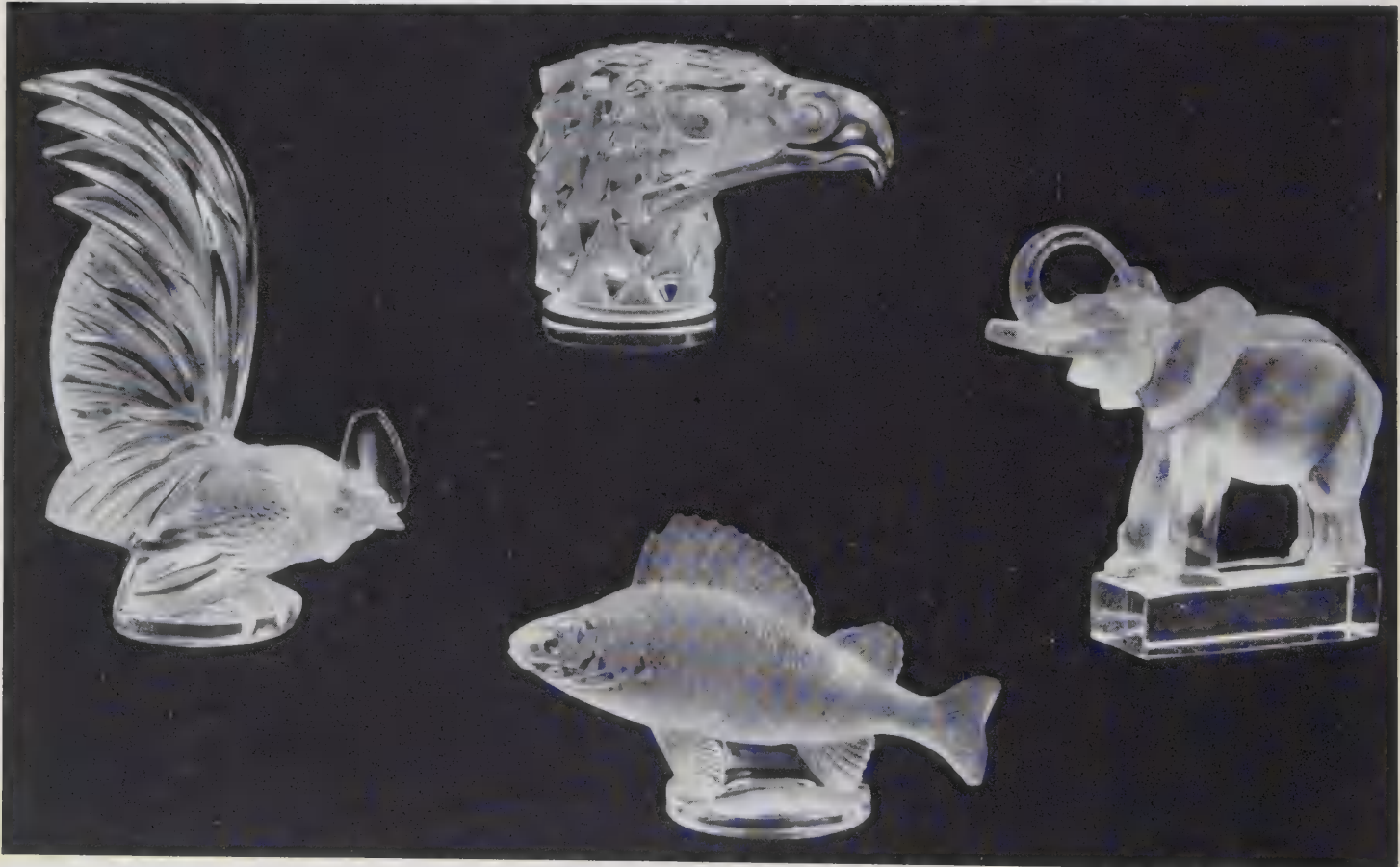
There was a group of round and octagonal ashtrays with relief frosted borders of flowers, leaves, birds, and insects. Another group had intaglio designs in the center of the tray and there was an ashtray with figures of two birds sitting on the rim. The majority of these ashtrays were made in both clear and frosted crystal and in color. The pieces are marked "R.Lalique" in block letters. These are listed as follows in the 1932 catalogue:

Cendriers (Ashtrays)

- 275 Cendrier round, two zephyrs, clear and colored.
- 278 Cendrier round, archers, clear and color.
- 279 Cendrier oval, leaves, clear and colored.
- 280 Cendrier oval, Medicis, clear and colored.
- 281 Cendrier square, Vezelay, clear and colored.
- 282 Cendrier octagonal, birds, clear and colored.
- 283 Cendrier round, duck figure, clear and colored.
- 284 Cendrier, figure of sparrow, clear and colored.
- 285 Cendrier, figure of rabbit, clear and colored.
- 288 Cendrier round, figure of mouse, clear and colored.
- 287 Cendrier round, figure of turkey, clear and colored.
- 288 Cendrier round, statuette de la fontaine, clear and colored.
- 289 Cendrier octagonal, Alice (border of nudes), clear and colored.
- 290 Cendrier round, figure of dog, clear and colored.
- 291 Cendrier round, figure of fox, clear and colored.
- 292 Cendrier round, Trianon (two nudes), clear only.
- 293 Cendrier, Antheor (figure and narrow borders), clear and colored.
- 294 Cendrier round, Cuba (stylized palm leaves), clear and colored.
- 295 Cendrier round, Tabago (border of beetles), clear and colored.
- 296 Cendrier round, Jamaïque (border of small leaves), clear, colored.
- 297 Cendrier round, Grenade (geometric border), clear and colored.
- 298 Cendrier round, Martinique (line border), clear and colored.
- 299 Cendrier round, Paquerette (daisy), clear and colored.
- 300 Cendrier round, Simone (triangle borders), clear and colored.
- 301 Cendrier round, Louise, clear and colored.



Figures of birds, satin finish. Mark, "Lalique." (Lalique.)



Paperweights produced from old molds. Mark, "Lalique" in script. (Lalique.)

- 302 Cendrier round, Berthe (relief border), clear and colored.
- 303 Cendrier square, Anna (relief border), clear and colored.
- 304 Cendrier round, Irene (border of birds), clear and colored.
- 305 Cendrier round, nicole (relief border), clear and colored.
- 306 Cendrier square, Marsan (line design), clear only.
- 307 Cendrier square, Varese, clear and colored.
- 308 Cendrier round, Sumatra, clear and colored.
- 309 round, naiade (figure of nude with strands of pearls etched on crystal), clear and colored.
- 310 Cendrier round, pelican (center figure of pelican, clear, colored).
- 311 Cendrier round, pinson (figure of bird in center), clear, color.
- 312 Cendrier round, caravelle (ship etched on crystal), clear, color.
- 313 Cendrier round, belier (figure of goat etched on crystal), clear.
- 314 Cendrier round, chamois (figure of chamois etched on crystal), clear.
- 315 Cendrier round, ecureuil (squirrel etched on crystal), clear, color.
- 316 Cendrier round, faune (faun etched on crystal), clear only.
- 317 Cendrier round, dahlia (relief design of dahlia), clear.
- 318 Cendrier round, dahlia and butterfly figure, clear.
- 319 Cendrier round, athletes etched on rectangle of crystal, clear.
- 320 Cendrier round, two doves (figures in center of bowl), clear, color.

There was a later ashtray with a mask in the center and a centennial ashtray with a figure of the American eagle and the dates 1776-1976 etched on an oval of crystal standing in the center of the tray. (This is a collector's item.) Many of the early ashtrays are still in production and are marked "Lalique France" in script instead of "R.Lalique."

Bookends were another desk accessory made by Lalique. Many of Lalique's popular figures were made to serve as bookends. The subjects include figures of children, the horse's head known as "Epsom," eagle heads, the cocks, a figure of a guinea fowl, figures of swallows. The figure of the nude "Chyris" also were made to serve as bookends. And there were figures of nude men. A few of these bookends including the figures of the swallows are still produced.



Lalique light. Two figurines holding wreath. Engraved on clear glass and set on bronze stand. Signed: "R. Lalique." (Collection Charles and Mary Magriel.)

Chapter V

LAMPS AND LIGHTING FIXTURES

Lalique's interest in house decoration led him to create a group of candelsticks and candelabra for the dining table. He also produced lamps and lights for desks, tables, and consoles. Many of Lalique's vases could be made into lamps with matching glass shades, and there were also glass shades for mounting on iron bases. A lamp with a glass vase form and shade of elongated petal design was illustrated in *Mobilier et Decoration* in 1927.

A large group of lamps was produced in the 1920's and illustrated in a catalogue of the time. Included was a lamp "Cariatides" which had a base with figures of cariatides in relief and a glass shade with vertical strips of leaf pattern. The lamp "Feuillage" has a glass base ornamented with a wide border of leaves and a matching shade of leaf design. Figures of nude children are at the base of a lamp called "Enfants" and the shade has an all-over design called "Larmes." Shades of this same line design were used on other lamps including one with an interlacing base design. This lampshade could be ordered to combine with other lamp bases. There was a group of bases that had engraved designs of animals, butterflies, grasshoppers, nudes, and centaurs on slabs of clear glass. This group of lamps included figures of dancing nudes, a figure of a nude with a bunch of grapes, and a figure of a nude with a streaming hair. These lamps all have shades of glass designed to harmonize. The lamps are all sandblasted "R.Lalique" in block letters.

The whole range of Lalique glass including lights and lighting fixtures was exhibited at Breves Lalique Galleries in London in the late 1920's and an advertisement appearing in the *Studio Yearbook*, 1931, lists two catalogues available, *The Art of Rene Lalique* and *Lalique Lights*. The lighting catalogue, dating from the 1920's, illustrates a large group of Lalique *lustres* or chandeliers, wall lights, and small decorative lights. A group of lamps with frosted glass bottle-shaped bases and engraved stoppers is especially attractive. The stoppers which encircle the bases are beautifully engraved with such designs as "Cupids," "Apple Blossom," "Pigeons," and "Love Birds." These are 16 inches in height. Another group of similar lamps are 6 inches in height and include the following designs:



Candlesticks, "Volutes." 8 inches high. Signed, "R. Lalique," block letters. (Collection Charles and Mary Magriel.)

“Dandelion,” “Roses,” “Carnation,” “Almond Blossom,” “Cupids,” “Swallows,” and “Apple Blossom.” These lamps are hard to find and not many of them exist intact because of the delicacy of the frosted panel stopper. Glass panels were also made to rest on glass or decorative bronze bases. These include “Cavelliers,” two plumed knights on web-footed horses, tilting, on an arched panel, molded and frosted in intaglio. A large molded and frosted design of a firebird is on another panel.

Designs of similar light panels include “Three Peacocks,” “Tulips,” “Caravelle” (ship), and “Birds feeding in nest.” These lamps are engraved “R.Lalique” in block letters on the panel. This group of larger glass panel lamps was not listed in the Breves Lalique catalogue although they also were made in the late 1920’s.

In addition to the small vase lamps with decorative stoppers, the catalogue illustrates many chandeliers and wall lights. These are ornamented in frosted relief and many of Lalique’s favorite motifs are included in the designs including mistletoe, ivy, marguerite, dahlia, leaves, and a beautiful opalescent shell pattern. There were also designs with starfish, sunflower, butterflies, fruit, stalactites, masques, and sirens.

Since many of these Lalique lighting fixtures are now coming on the market, the following reprint of pages from the Breves Lalique Gallery catalogue will be helpful to collectors. The introductory remarks of the catalogue give an insight to the wide range of Lalique’s operations in the field of lighting. The following are excerpts from the catalogue.

“Though the selection of Lights in this Catalogue has been made as comprehensive and varied as possible, there are many other designs equally desirable to be seen at Breves Lalique Galleries.

In fact a visit is well worthwhile, for new designs are constantly coming over from France. . . and may be the very one you want is waiting in its packing case fresh from the brain of its creator.

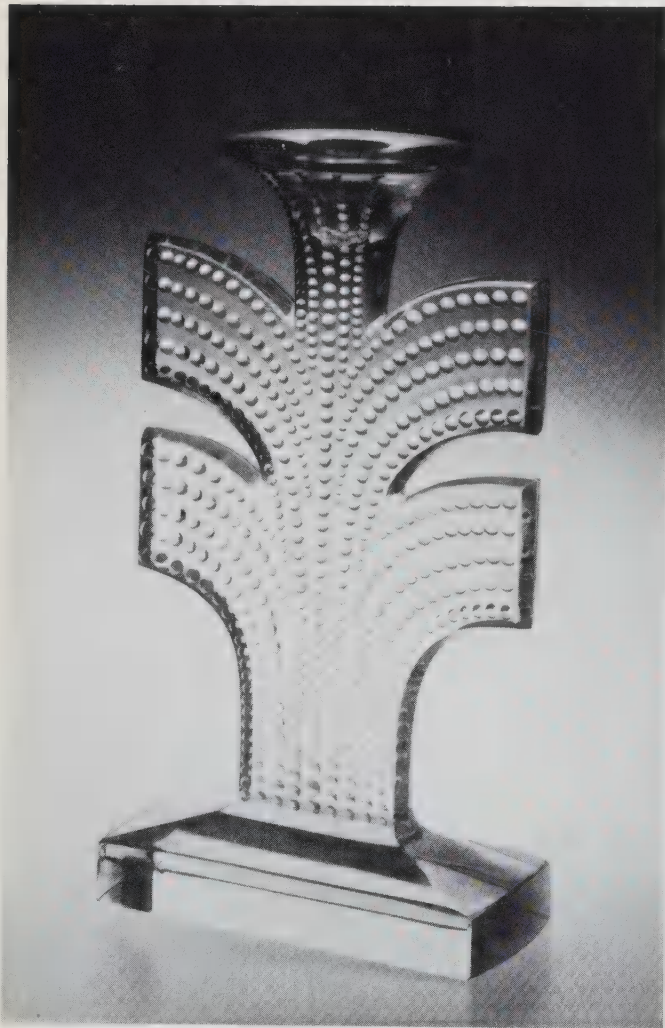
Lalique not only designs these exquisite lights but special arrangements may be made through Messrs. Breves for him to design the decorations for a complete house or series of rooms.

Moderately priced now, Lalique’s work will soon be priceless, for only a certain number of each design are made and then the moulds are destroyed.

The list of the designs and illustrations from the catalogue are as follows:

Lustre Paris
Sparrows Wall Light

(continued page 73)



Candlestick, "Tokio." Design of beads, 8¼ inches high. Signed: "R. Lalique, France." Block letters sandblasted. (Collection Mary Lou Utt.)



Lalique light. Blossoms engraved on glass, molded base with light. Signed: "R. Lalique." (Christies.)

(continued)

- Honesty Lighting Bowl
- Swallows Lighting Bowl
- Mulberry Lighting Bowl
- Tulip Wall Plaque
- Hetre Lighting Bowl
- Mistletoe Sphere
- Bracken Lighting Bowl
- Starfish Lighting Bowl
- Butterfly Light (engraved)
- St. Vincent Wall Lights
- Cupids Lamp
- Gaillon Lighting Bowl
- Serpents Lamp
- Dandelion Lamp
- Roses Lamp
- Almond Blossom Lamp
- Sirens Lighting Bowl
- Swallows Lamp
- Torch Champs Elysees
- Beech Leaves Lighting Bowl
- Horn Beam Lighting Bowl
- Fruit Lighting Bowl (glass suspensions)
- Dahlia Wall Lights
- Masques Lighting Bowl
- Marguerite Wall Lights
- Stalactites Lighting Bowl
- Corner Light Shell
- Corner Light Beech
- Curves Lighting Bowl (white)
- Curves Wall Light (white)
- Berries Wall Light
- Bracken Wall Light
- Ivy Wall Light
- Dahlia Corner Light
- Eglantine Lighting Bowl
- Sunflower Shere
- St. Vincent Lighting Bowl
- Provence Lighting Bowl
- Apple Blossom Lamp
- Gaillon Wall Lights
- Lustre Bucharest
- Pigeons Lamp
- Carnations Lamp
- Lovebirds Lamp
- Swallows Lamp
- Apple Blossom Lamp
- Engraved Fruit Lighting Bowl
- Roses Lighting Bowl

(continued page 74)



Wall plaque engraved with sparrows. Frosted bowl for light. R.Lalique, C. 1930. (Breves Gallery Catalogue.)



Wall plaque, tulip design engraved. Frosted bowl for light. R.Lalique, C. 1930. (Breves Gallery Catalogue.)

(continued)

Champs Elysees Lantern

Pointu Lantern

Dahlia Lighting Bowl

Lustre Piccadilly

Spirals Lantern

Marguerite Lighting Bowl

Shell Wall Light

Beech Wall Light

Nanking Lighting Bowl

Curves Lighting Bowl (amber)

Curves Wall Light (amber)

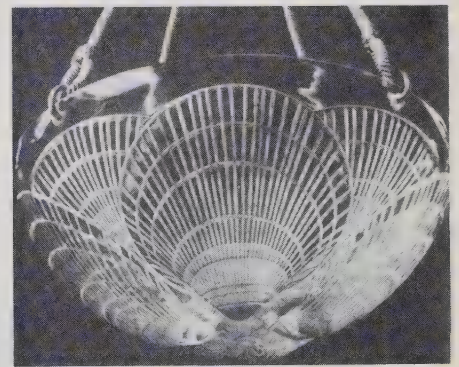
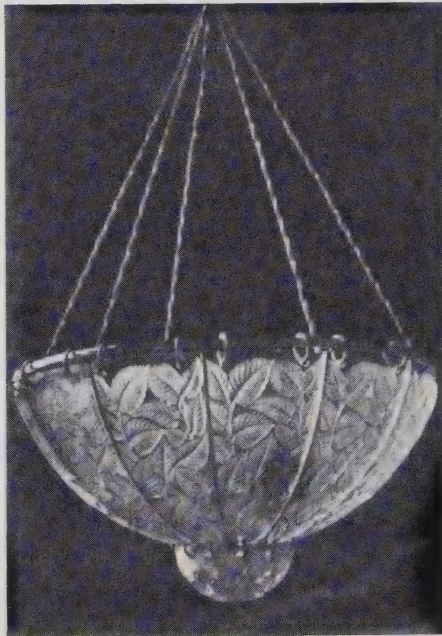
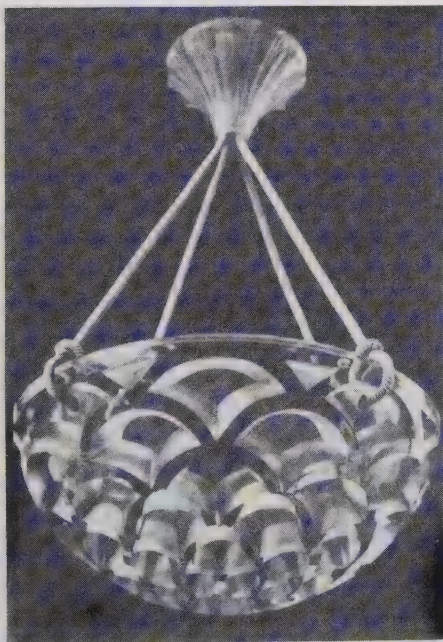
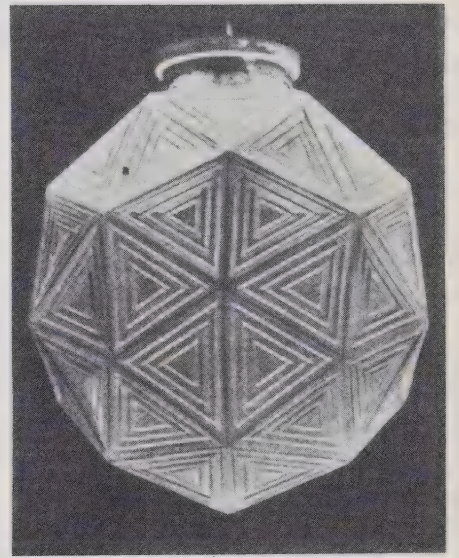
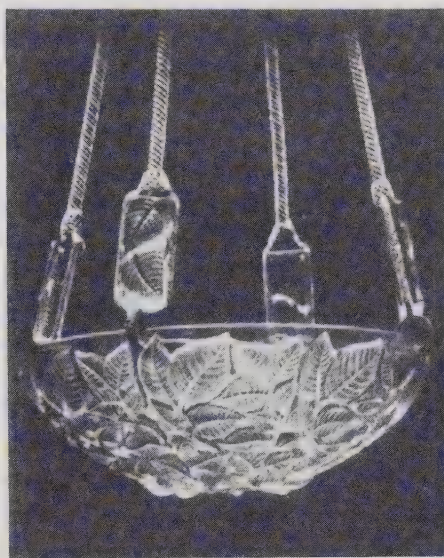
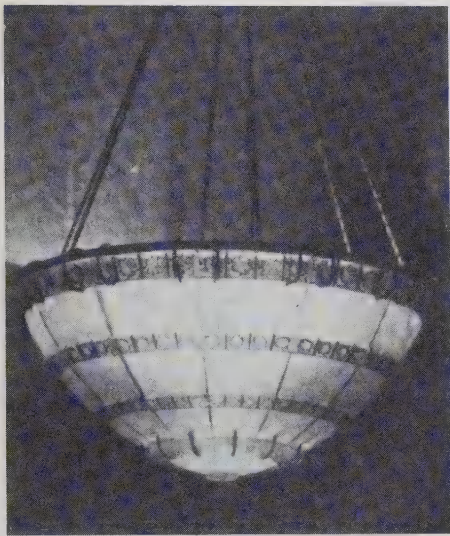
Leaves Wall Light

Ivy Lighting Bowl

Mistletoe Wall Light (green, brown)

Shell Lighting Bowl

These lights were supplied with silk cords or glass or metal suspensions.



Lalique lights. Hanging bowls of various designs. (Breves Gallery Catalogue.)

LALIQUE ♦

♦ LIGHTS



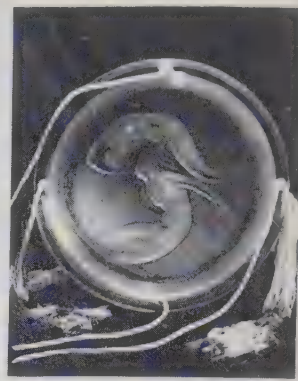
1851 JEAN DE LION



1854 PIGEONS



1855 LOVE BIRDS



1856 SERPENT



1857 ROSES

1858 CARNATIONS

1859 ALMOND BLOSSOM



1860 CUPIDS

1861 SWALLOW

1862 APPLE BLOSSOM

Page of Lalique lights from Breves Gallery Catalogue, C. 1930.

LALIQUE ♦

♦ LIGHTS



208 ST VINCENT 18 ins.
Brown or white frosted glass.
Austrian design.



210 GAILLON 18 ins.
Frosted glass with floral design.
Austrian design.

211 CUPIDS (larger) 18 ins.
Frosted glass with floral design.
Austrian design.

212 APPLE BLOSSOM 18 ins.
Frosted glass with floral design.
Austrian design.

209 PROVENCE 18 ins.
In brown or white frosted glass.



2049 SERPENTS 18 ins.



Lalique lights. (Breves Gallery Catalogue, C. 1930.)

Chapter VI

CLOCKS

Lalique clocks were ornamented with naturalistic designs of birds, butterflies, flowers, and nude or veiled figures in graceful naturalistic designs. Some clocks were mounted on sheets of glass etched with designs and set on a base of wood, glass or metal. There were two important clocks. One, "Le Jour et la Nuit," has two figures, one cut in intaglio and one in cameo. It was made in color and there were probably only a few made. The other important clock "2 Figurines" depicts figures in relief. The figures are in Grecian costume upholding a clock dial which was framed in a flower wreath. This was made in clear glass and was lighted by electricity so that without the clock dial it served as a light. Both of these important clocks were first made in the 1920's. There are also other clocks of smaller size and such delicate design as to suggest that they were made for the boudoir. Some clocks are etched with bouquets of marguerites, swallows in flight, wrens, doves, nightingales and parakeets. Other clocks had delicate sprays of lily-of-the-valley or butterflies etched or in relief decoration around the dial. On one clock dial a tiny figure of a bird in relief sits atop each hour. Two small clocks have frosted figures of birds as finials on top of the clock case. The figures of nude sirenes and naiades ornament other clocks. The majority of the clocks were produced in clear or opalescent glass and many of the clocks were electric or could be fitted with electricity if desired. (See page 106 for illustration.)



Crucifix: Frosted glass figure in relief against black cross. Signed: "R. Lalique."
C. 1930. (The Toledo Museum of Art.)

Chapter VII

FIGURES AND DECORATIVE MOTIFS

René Lalique had studied and worked in collaboration with several well-known French sculptors and was himself an accomplished sculptor. In his jewelry designs Lalique used small figurines of both glass and ivory. There are sculptured figures in high relief on some vases and small sculptured figures are often used as handles and finials of vases and other articles.

Lalique also created a group of statuettes of nudes and veiled figures. There were small figures such as "Sirene," "Naiade," "Vitesse," and "Chrysis." "Suzanne" was a nude holding veils over her outstretched arms. The tall nude figure "Grande Nue" with streaming hair is an excellent example of Lalique's artistry as a sculptor. The same figure is also represented by another figure with arms raised above her head. Another important figure was "Source de la Fontaine." This statuette is represented with several different hand positions. The figure is clothed in a long cloak that also covers the head. These important figures were set on carved wooden bases and were equipped with electric lighting that enhanced their appearance. There also is a smaller veiled figure with hands joined and eyes closed as in prayer.

The smallest figures—"Sirene," "Naiade," "Vitesse," and "Chrysis" are still in production in frosted glass. They were originally produced in both clear and colored glass. There also were several figures "Joueuse de Flute" and "Tete Penchee" which were in relief on ovals of glass with decorative borders of blossoms in relief. These were produced in both clear and color. There is a rare tall statuette of a Grecian figure and another similar column figure is ornamented with grapes and leaves. This also was made as a candlestick.

René Lalique's altars, crucifixes, saints and Madonnas establish him as a religious sculptor of some standing. There were at least two early versions of the Virgin and Child and a later figure was produced by the factory about fifteen years ago. The Virgin and Child in the Chrysler Museum at Norfolk, Virginia, is a plaque of clear glass with a frosted intaglio of the figure of the Virgin Mary and Child. It is marked "R.Lalique France" in block letters. Another plaque of Madonna and



Motif: "Masque." 1970's current production. Signed: "Lalique France." (B.D. Howes and Son.)

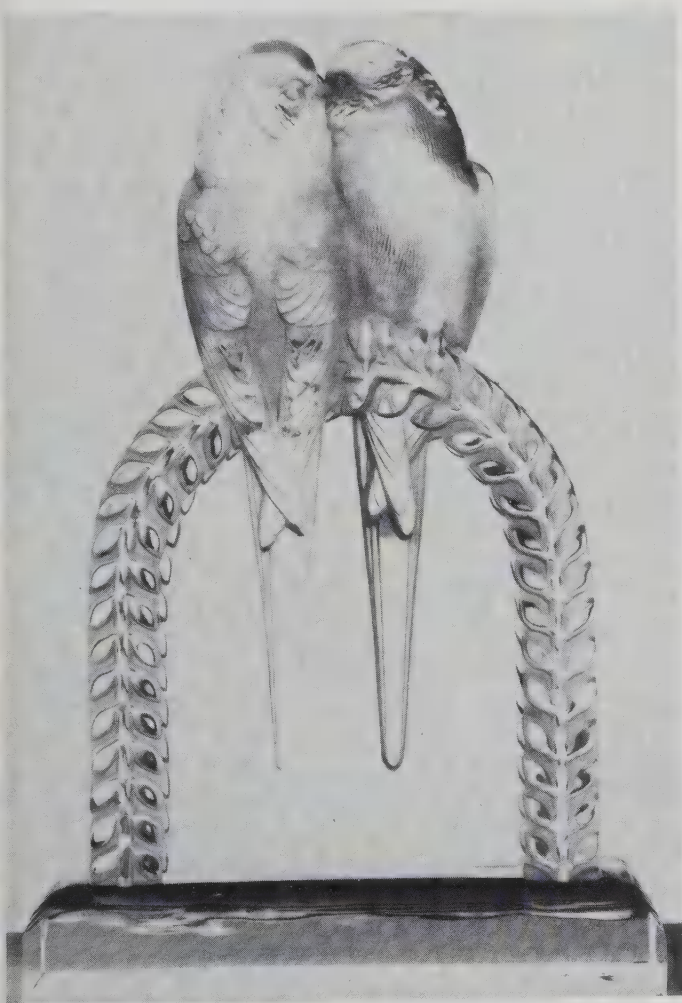
Child is framed in a satin finish border of angels. There also is a plaque of St. Therese and the Infant Jesus and a plaque of The Last Supper with a border of grapes and wheat in relief. There were at least three variations of the Crucifixion. The one in the Toledo Museum of Art shows a frosted glass figure in relief against a black cross. The height is thirteen inches including the base. All of these religious pieces date from the 1930's. Several are still in production from the old molds.

The decorative motifs are some of the most interesting pieces created by René Lalique. Because of their fragile nature there are few available today and they are thus rare and eagerly sought by collectors. The designs of the decorative motifs listed in the 1932 Lalique catalogue consist of birds, flowers, fish and nudes. There also were several large compositions.

There are two types of decorative motifs. One type consists of figures cast and mounted on bases of glass or bronze. These include the large fish "Gros Poisons Vague" and "Gros Poisons Algues" (mouth open). These figures are mounted on bronze stands. They were produced in both clear and color and marked "R.Lalique" in block letters. A group of two flying swallows (Hirondelles) is of clear glass and mounted on a bronze base. It is marked "R.Lalique" in block letters. There was also a small group of nude dancers, three different groups of sparrows, two groups of pigeons, and a vase of anemones. Each of these motif groups is mounted on bases of metal and lighted by electricity. A motif of two paroquets perched on a glass arch and mounted and electrified was made a few years later and not included in the 1932 catalogue.

The other type of decorative motif consists of a piece of semi-circular glass on which a design is etched in a combination of clear and frosted glass. These pieces were mounted on a bronze or wooden base which was lighted by a concealed electric bulb. There were three different designs with groups of warblers in bare tree branches. These were planned as surtout for the dining table. Other surtout included birds on a nest, a bouquet of tulips, a large sailing ship, "Caravelle," and a group of fish and bubbles called "Yeso."

The most important surtout are: the large "2 Cavaliers," a molded panel with frosted intaglio of two knights on grotesque horses; "3 Paons" (peacocks with fantastic tails); and a large bird, "Oiseau de Feu." These pieces are all mounted on bronze bases with hidden electric bulbs and are made of clear glass with the design etched in frosted glass. Light plays an important part in these pieces and a dramatic effect is produced when they are illuminated. The majority of these decorative compositions were produced in clear glass. They are marked "R.Lalique" in block letters. The scope of René Lalique's



Motif: "Deux Perruches." Signed: "R.Lalique," C. 1935-1945.



Two cat figures and bird. Frosted satin finish. Current. (Lalique.)

talent as an artist and the vast richness of his imagination is shown in these compositions.

In the large group of animals Lalique shows himself as a sculptor of high caliber. There are both tame and wild animals and they include bison, deer, chamois, oxen, boars, elephants, rhinoceros, foxes, squirrels, rabbits, dogs, and cats as well as birds, fish, butterflies, lizards, turkeys, ducks, and mice. These animals were made as paperweights and seals and some of them could be made into radiator caps for cars. For use as radiator caps there also was a figure of a greyhound; an eagle, which was made for the cars of Hitler's generals; and a large horse's head called "Epsom." Lalique also made a few large horse heads and a large antelope head made from one piece of crystal.



Two guinea hens. Engraved mark, "Lalique France" in block letters. C. 1960. (Chrysler Museum, Norfolk.)



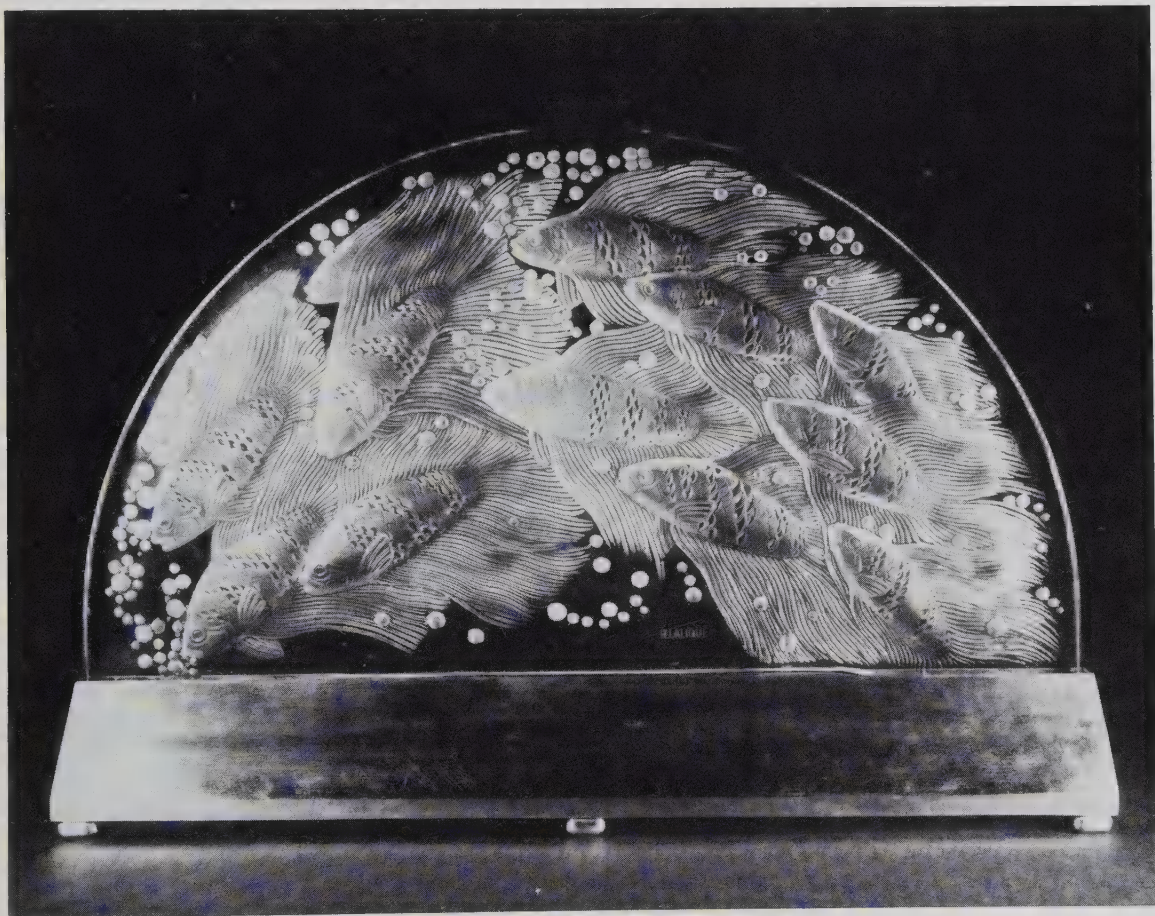
Pair of Egyptian figures, 12 inches high. Clear and satin finish. Signed: "R. Lalique France," block letters. (Charles and Mary Magriel.)



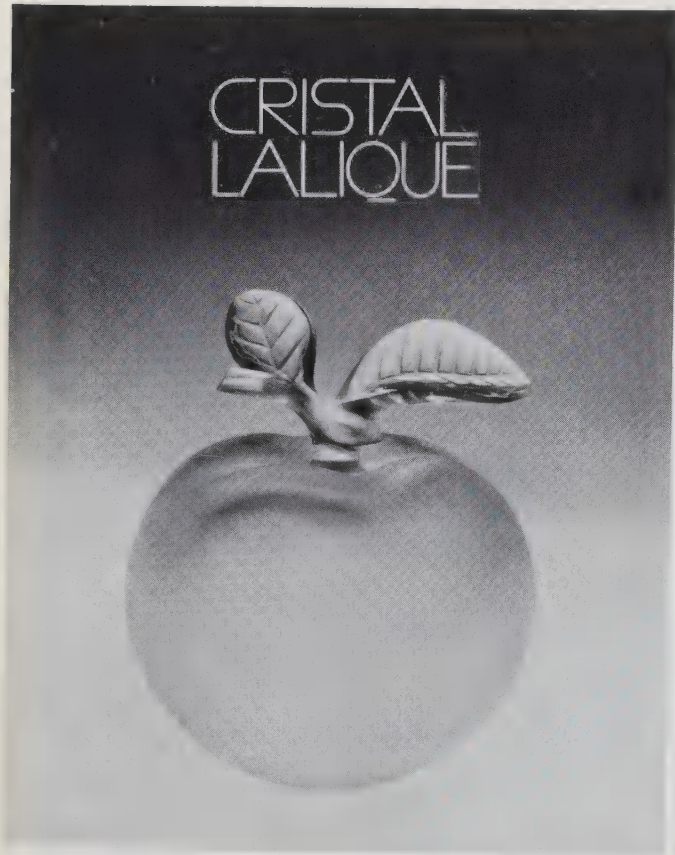
Decorative motif. Two peacocks in clear glass on bronze stand. Lighted with electricity. 16 inches high. Signed: "R. Lalique France." (Collection Charles and Mary Magriel.)



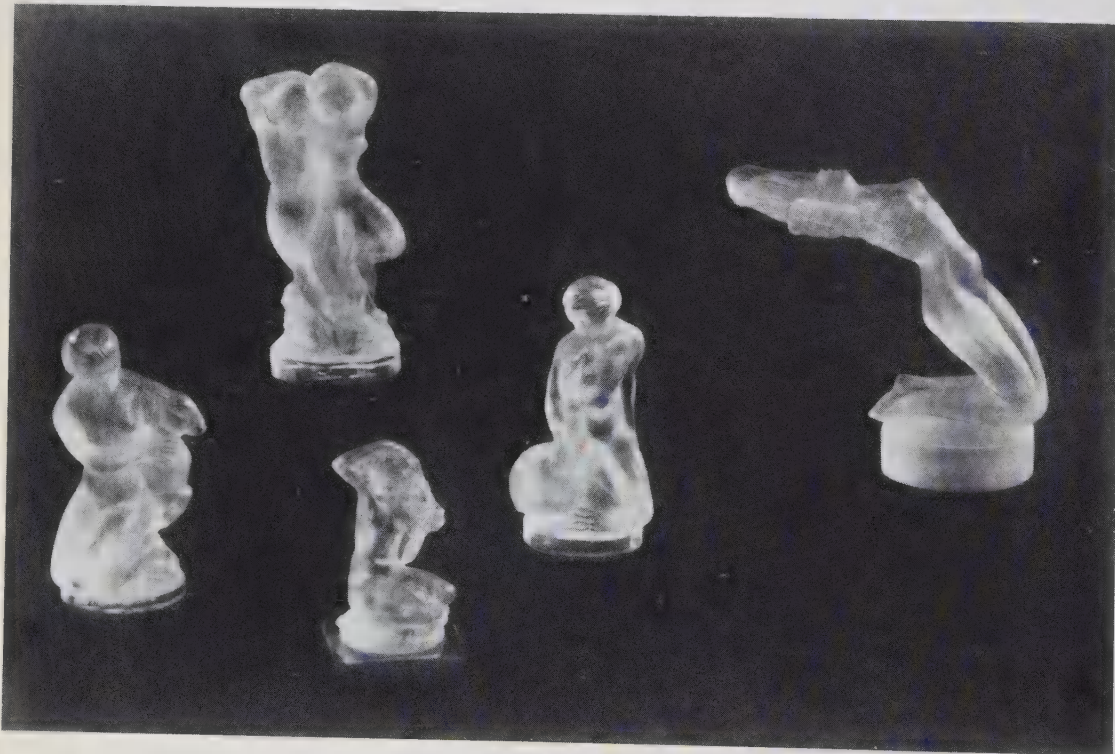
Decorative motif "Oiseau du Feu" (fire bird). 17 inches. Clear and frosted glass on bronze stand and lighted with electricity. (Collection Charles and Mary Magriel.)



Decorative motif surtout "Yeso." Design of fish and bubbles in clear and frosted glass. 17 inches. Signed: "R. Lalique," block. (Collection Charles and Mary Magriel.)



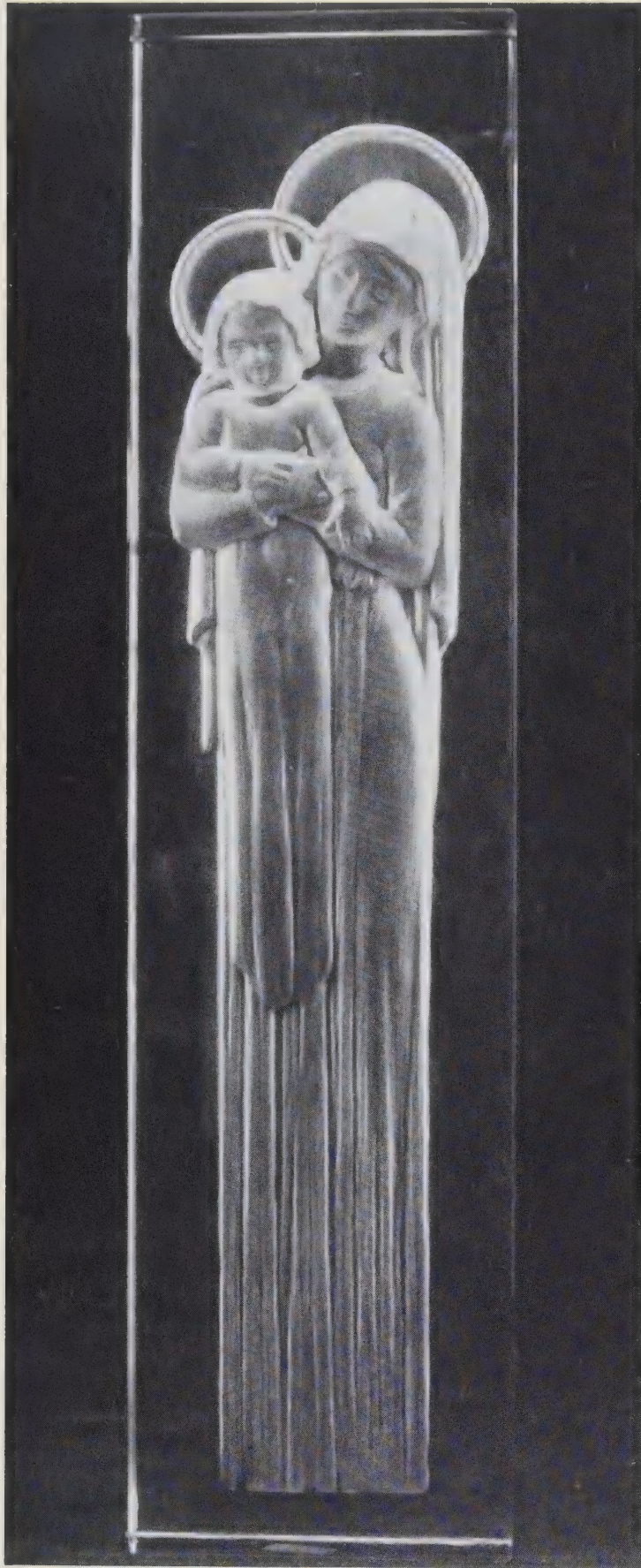
“Big Apple” 1970’s current production. Signed: “Lalique France,” small script. (Lalique.)



Figurines, satin finish from old molds. Current production. (Lalique.)



One of figures of "Seasons" surtout. Satin finish. Signed: "Lalique France" block letters. After 1945. (Charles and Mary Magriel Collection.)



“Virgin and Child.” Signed: “R. Lalique France” in diamond point. C. 1930.
(Chrysler Museum, Norfolk.)

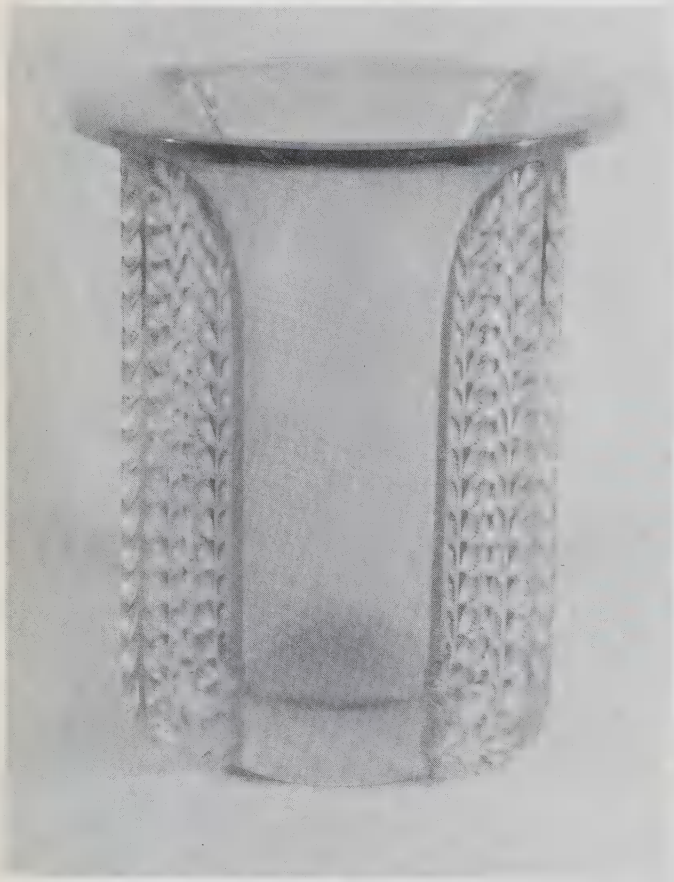
Chapter VIII

LALIQUE LIMITED EDITION PLATES AND OTHER CURRENT COLLECTIBLES

Limited Edition plates are an important collector's item today. The interest in this field of collecting has been growing until it now ranks next to stamps and coins. Limited Edition plates are plates with special designs made for special occasions such as Christmas, Easter, Mother's Day, Valentine's Day, or other commemorative days. A Limited Edition plate is produced in multiples of a certain number after which the original mold is destroyed. A vast number of manufacturers participate including such well-known manufacturers as Royal Doulton, Haviland, Goebel, and other less important companies. These plates are being bought not only as collectibles but as investments. In some cases the prices have tripled, but in other cases they haven't. With the rising prices of antiques, the Limited Edition provides a collecting hobby of a relative scarcity at a reasonable price. The fact that there is more than one is important because the object becomes recognizable, while the fact that there is only a limited number makes the object comparatively scarce. The materials most popular with plate collectors are porcelain, glass, and silver. There are many china plates but few glass or silver plates are available.

After many requests Lalique issued their first annual Limited Edition plate in 1965. The plate is 8½ inches in diameter and has a stylized design of two birds and flowering branches. The pattern is called "Deux Oiseaux." The design is by Marie-Claude Lalique. The plate is a combination of transparent and frosted glass. Each plate is signed and dated "Lalique France" in script. There were two thousand of these plates produced and sold for \$25. The plate was an immediate success. Although Lalique had made plates for many years, this was the first plate that a date was put on.

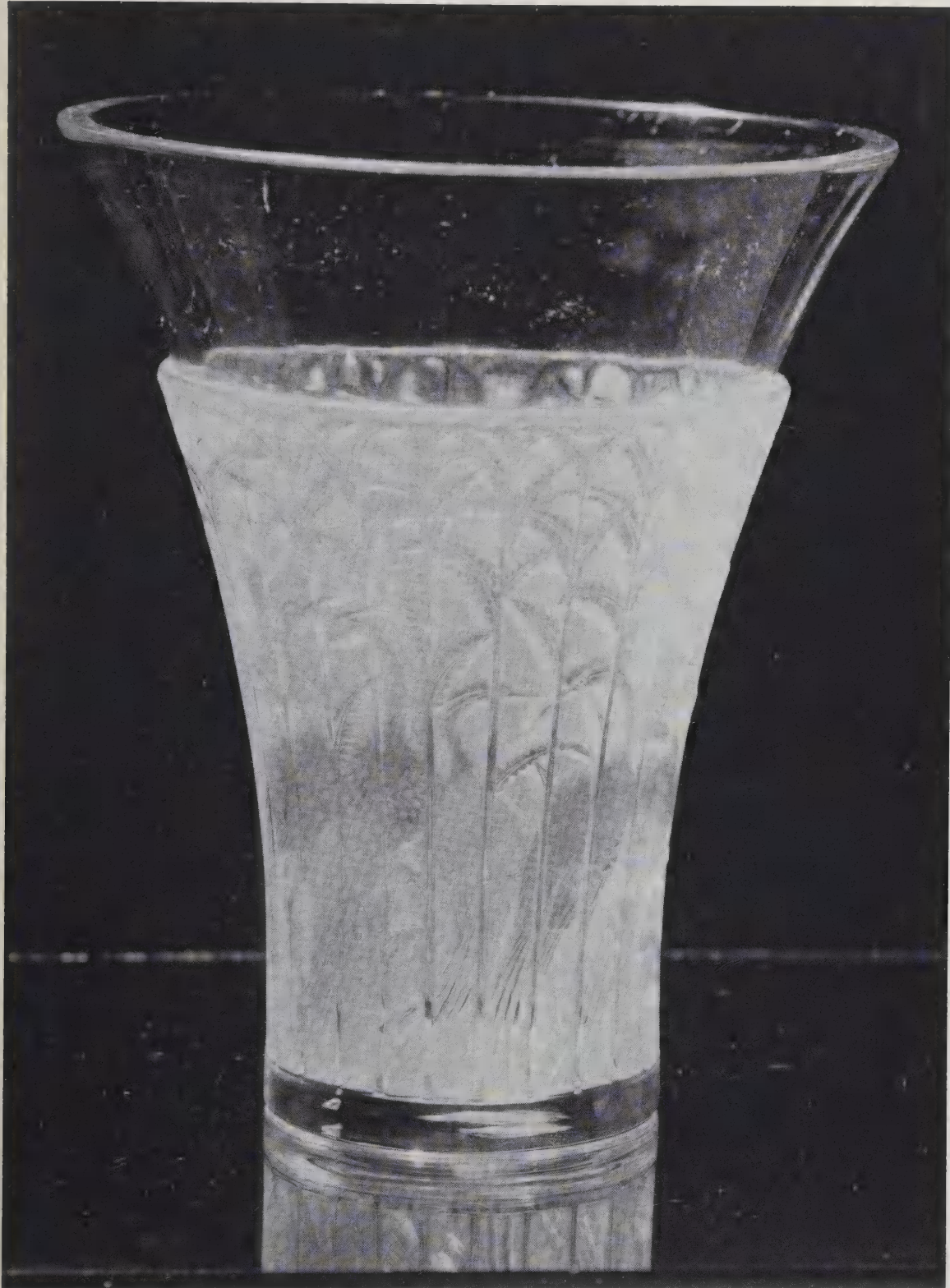
From 1965 on there was a Lalique annual plate—the last one being produced in 1976. The subjects of the plate designs were taken from nature—flowers, birds, and animals—in stylized decorative forms. Lalique plates did not honor any particular occasion and they were not released at any particular date.



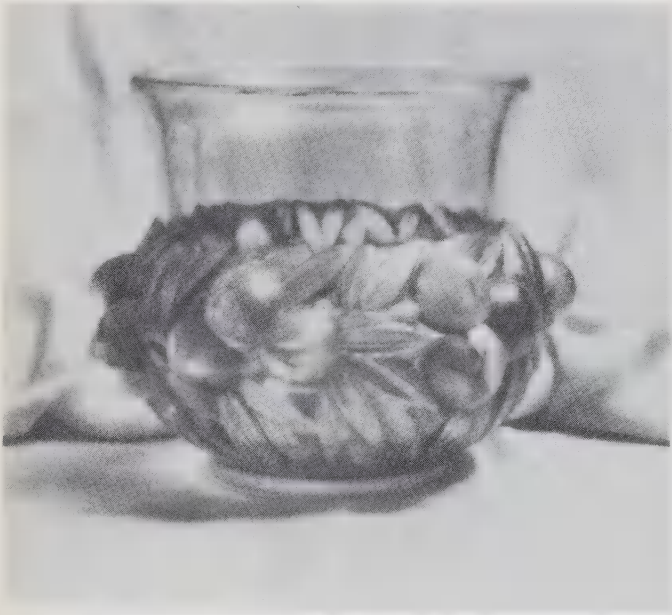
René Lalique (1860). Satin-finished vase with flaring lip, leafed branch borders. c. 1940. (Courtesy Cooper Hewitt Museum of Decorative Arts and Design.)



“Naiades” made in clear and color. Illustrated in 1932 Lalique catalogue.



Clear and frosted glass; molded stylized birds and leaves. c. 1940.



“Prunes” made in clear and color. Illustrated in 1932 Lalique catalogue.



“Moissac” made in clear and color. Before 1932. (Courtesy John Jesse.)



Artichoke design. R. Lalique, c. 1940. Made in both clear and color. (Courtesy Chrysler Museum.)

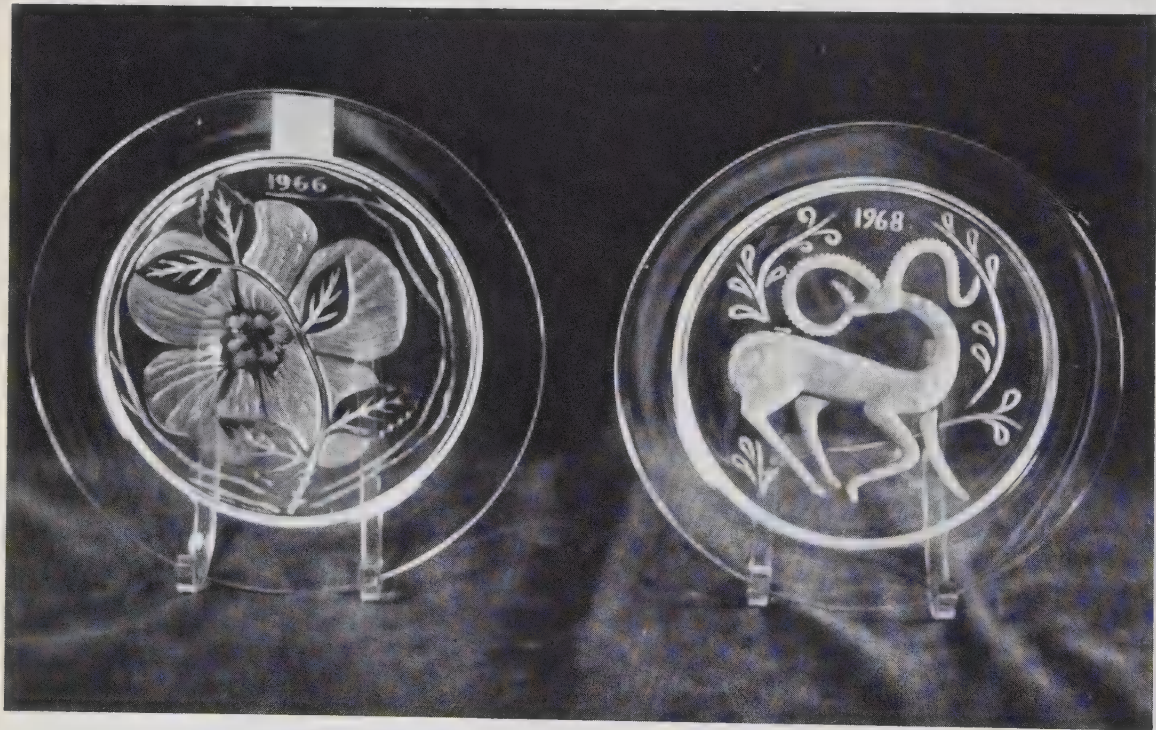


"Deux Oiseaux," 1965. First Limited Edition plate. (Lalique.)

The title of the 1966 plate is "Dream Rose." The design is a large stylized frosted rose. Because of the success of the first plate a larger quantity of this plate was produced. The design of the 1967 plate is of fish and seaweed. The 1968 plate is a figure of an antelope with huge spreading antlers. It is etched in frosted glass on a background of clear crystal. From the standpoint of design alone this plate should increase in price. The 1969 plate has a design of a butterfly and star-like flowers. An Art Deco peacock with spread tail-feathers is the motif of the 1970 plate. A bold frosted owl is the design on the 1971 plate. For the shell collector, a large shell is etched in detail on the 1972 plate. The 1973 plate has a realistic bird's head. "Silver Pennies," the design on the 1974 plate, is similar to a design by René Lalique called "Monnaie du Pape" which was used on vases and a box. "Fish Duet" was the title of the plate for 1975. It has a design of two goldfish etched in the center of the plate. The 1976 plate is a Centennial Eagle which is already proving a good investment. The production costs have risen so that the initial price of this plate was \$60.

The popularity of the plates has also increased the demand so that now there were from eight-to-ten thousand of each plate issued. Since this 1976 plate rounds out the dozen plates planned by Lalique, there will be no more Limited Edition annual plates. Of course the first plate has already proved itself a good investment. The increase in price is substantial. If I were buying Lalique plates I would also choose 1968, 1970, 1971 and 1972 because of their aesthetic quality. As with all collectibles one plate may be attractive but the value increases when the whole series is collected.

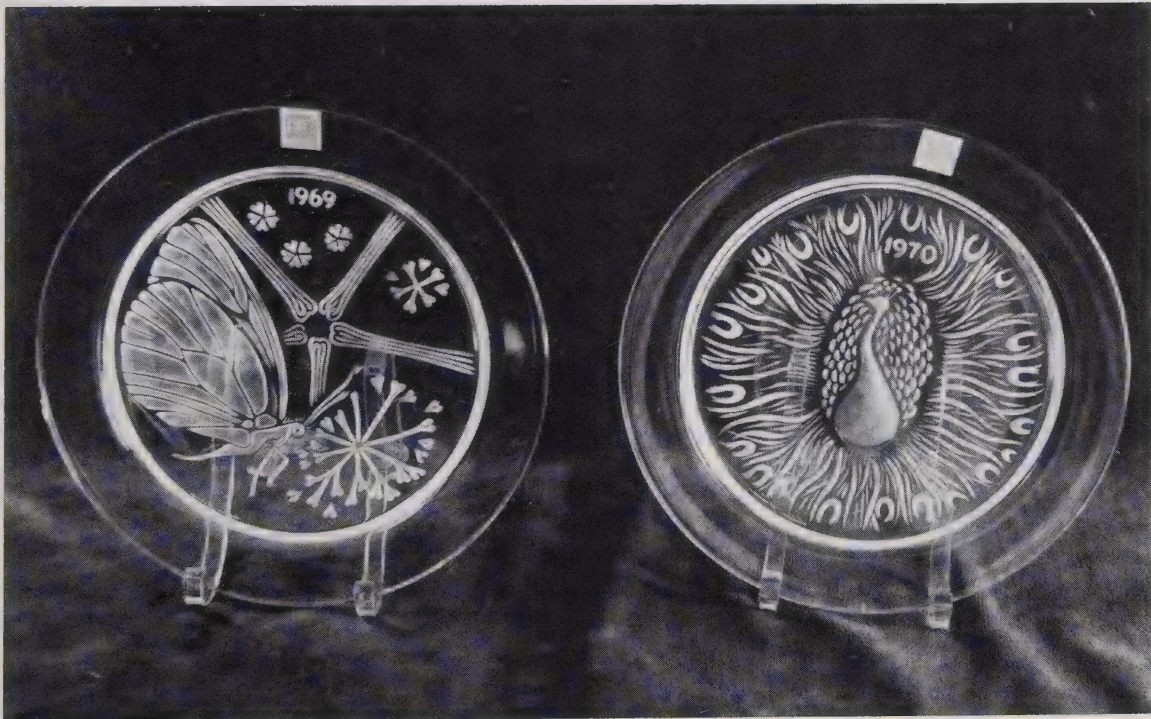
In addition to the annual Limited Edition plates the current Lalique production includes some other pieces that should be of interest to the collector. First of all there is a group of pieces still made from old molds. Although there are too many to list here, the more popular pieces including the large vase "Bacchantes," originally made in opalescent and clear glass, illustrated in the 1932 catalogue, is still available. The original was marked "R.Lalique" engraved in script. The present production is marked "Lalique France" in diamond point script. Other pieces made from old molds include eagle head, small fish seal in blue-green, rooster head, fish, and elephant paperweights. A vase and two side pieces with a design of nude cherubs and draperies, an adaption of the early piece in Musée des Arts Décoratifs, also is made now. The bowls "Nemours" and "Pinsons" are also old designs. Several small figurines including "Chrysis" are old designs made from old molds, illustrated in the 1932 catalogue. Now made in satin finish they also were originally made in color.



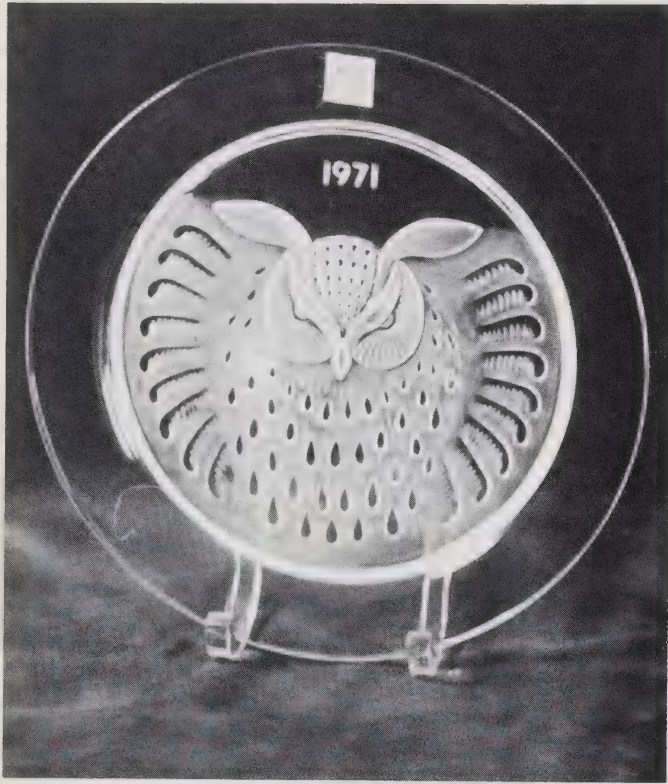
LEFT: "Dream Rose," 1966. RIGHT: Antelope, 1968. (Lalique.)



Five fish, 1967. (Lalique.)



LEFT: Butterfly, 1969. RIGHT: Peacock, 1970. (Lalique.)



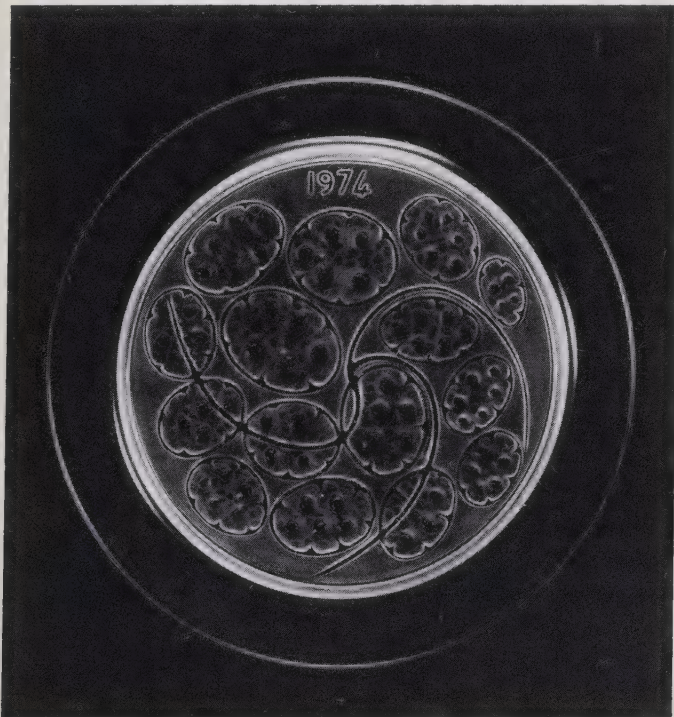
Owl, 1971. (Lalique.)



Shell, 1972. (Lalique.)



Bird Head, 1973. (Lalique.)



Silver Pennies, 1974. (Lalique.)



Fish Duet, 1975. (Lalique.)



Centennial Eagle, 1976. (Lalique.)

Among the new pieces of Lalique glass produced in the last few years from designs by Marc Lalique or his daughter Marie-Claude Lalique, worth the attention of the serious collector are "Double Fish," and 11 inch sculpture of two upright fish; "Liberte Eagle," height 9 inches; and "Masque," an Art Deco face, 12½ inches square, made as a wall plaque. There is also a swan set for the dining table and "La Grande Pomme" or Big Apple.

René Lalique reached the height of his artistry in the 1920's and the finest glass was produced at this time. After the Paris Exposition in 1925, where Lalique produced fountains, doorways, and interiors of several exhibits including his own pavillion, Lalique became a world wide figure. His interests and accomplishments in the larger fields of architecture left little time for attention to the smaller products produced at the factory. In the early 1930's Lalique designed chapels and carried out such large decorative commissions as the lighting and glass paneling of the liner *Normandie*. Such projects gave less time for the designing of small objects and although the mass production of these small articles increased, René Lalique's attention was centered on larger projects. The designing of vases and other decorative accessories was left to others. This is seen especially in the designs of vases produced after 1935. The articles illustrated in the 1932 catalogue were all created before that date. The designs of these articles were created by René Lalique or under his close supervision and show a harmony between the shapes and their ornamentation with a close attention to detail.

In 1935 Rene Lalique was 75 years old and the control of the factory was passing into younger hands. A group of vases was illustrated in *Art et Decoration*, vol. 67, 1938. The designs of some of the vases are not up to the earlier standards. Many of the designs seem unrelated to the shapes they adorn. On one vase small bunches of grapes are scattered without any organized design. Rose buds are scattered in an unrelated pattern on another vase and an unorganized pattern of daisies is on another vase. There also are vases with motifs of zig-zag lines and beads or bubbles that seem to have been derived from earlier designs.

War was in the offing, and in 1937 the Lalique factory at Combs-la-Ville had closed. The factory at Wingen-sur-Moder in the Bas Rhin was partially destroyed and between 1939 and 1946 all production of Lalique glass was discontinued. In 1945, René Lalique died. After the death of Lalique the quality of the designs continued to change and because of the war the quality of the glass also deteriorated. There was less attention to detail

and careful workmanship. The master creator was no longer there and commercialism and mass production which were never allowed to interfere with the artistic design and perfection of the glass as long as René Lalique was in charge now to a certain extent dominated the output of the factory. Although Lalique glass still excels the products of many other glass factories, the creative factor is missing.

How many duplicates of each piece of Lalique glass were made in the past and how many pieces of each design are made today? This question cannot be answered because in most cases the records of the factories were destroyed. Except in the case of the annual plates, those in charge of the Lalique business today do not know or at least do not choose to answer the question. It can, however, be said that although there were millions of perfume bottles made for French perfumers and thousands of such pieces as paperweights, seals, tableware, glasses and plates, the larger pieces and articles with intricate detail were certainly made in much smaller numbers.

Today the demand for Lalique glass far exceeds the present day production which is limited because of factory facilities. This makes pieces of current production Lalique glass worth the notice of the collector.

Successful collecting must always be based on a knowledge of material, form, and decoration with little reliance upon factory marks which can be faked. Focus should also be on the objects themselves rather than on the history of the object.

Chapter IX

Color Section



Top row; LEFT: Small purple jar with cover, "Fontaine." Signed: "R. Lalique," script. RIGHT: Small green vase "Tournai." Signed: "R. Lalique," block. Lower row; LEFT: "Ronsard" with figure handles. Signed: "R. Lalique France," block. CENTER: "Oranges," emaille. Signed: "R. Lalique," block. RIGHT: Amber vase, "Ceylan." Signed: "R. Lalique France," block. (Collection Charles and Mary Magriel.)



Clock, "2 Colombes." 9 inches high. Signed: "R. Lalique," script. (Collection Charles and Mary Magriel.)



LEFT: Vase, "Beautreillis." Signed: "R. Lalique France," block. RIGHT: Vase, "Penthievre," fish design. Signed: "R. Lalique," block. (Collection Charles and Mary Magriel.)



LEFT: Vase, "Chevaux," horses at base. Signed: "R. Lalique," block. RIGHT: Vase, "Chamarande." Signed: "R. Lalique France," block. (Collection Charles and Mary Magriel.)



Vase, "Senlis" with bronze mounts. Signed: "R. Lalique," block. (Collection Charles and Mary Magriel.)



RIGHT: Vase, "Grasshoppers," Signed: "R. Lalique," script. LEFT: "Pigeon." Signed: "R. Lalique," block. (Collection Charles and Mary Magriel.)



Opalescent bowl, "Lovebirds." 9¼ inches diameter. Signed: "R. Lalique France," block. Sandblasted. (Collection Mary Lou Utt.)



RIGHT: Vase, "Grasshoppers." Signed: "R.Lalique," script. LEFT: Vase, "Escargot." Signed twice: "R.Lalique, block-R." "Lalique," script. (Collection Charles and Mary Magriel.)



Vase, thistle leaves. Signed: "R. Lalique," script. Pair of yellow sparrows. Signed: "R. Lalique." (Collection Charles and Mary Magriel.)



Vase, "Farandole." Signed: "R. Lalique," block. Pair of Egyptian figures. Signed: "R. Lalique France," block. (Collection Charles and Mary Magriel.)



LEFT: Vase, "Languedoc." Signed: "R. Lalique France," script. RIGHT: Vase, "Picardie" with medallions of blossoms. Signed: "R. Lalique France," block. (Collection Charles and Mary Magriel.)



Vase, "Borromee," design of peacock heads. Signed: "R. Lalique France," block. (Collection Charles and Mary Magriel.)

