



EXHIBITION OF DECORATIVE ARTS

20 - 26 JULY 2017

SAFFRONART



SALES AND ENQUIRIES

EXHIBITION VIEWINGS

20 – 26 July

11 am - 7pm, Monday - Saturday

11 am - 4 pm, Sunday

VENUE

Saffronart

The Claridges

12 Dr. A P J Abdul Kalam Road

New Delhi 110011

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BOHEMIAN GLASS (Lots 1-5)

The history of glass in Bohemia dates back to the 13th century, but it wasn't until the Art Nouveau movement when the trade and distribution of glassware spread across Europe and South America, that it was internationally recognised as an art form. "When used in reference to glass, "bohemian" is often used to describe 19th-century faceted and engraved, bright-colored beakers, bowls, goblets and vases, that were available throughout Europe, America, and many other parts of the world." (Dedo von Kerssenbrock-Krosigk, "The Tradition of the Avant-Garde: Bohemian Glass, 1820-1935," Corning Museum of Glass, 5 October 2011, online)

Tracing its origins to the present-day Czech Republic and Poland (Bohemia and Silesia), Bohemian glass art evolved from centuries of experimentation in glass-making.

The 16th and 17th centuries saw different traditions of hand-cut and engraved glass styles develop, with craftsmen adapting techniques such as gem engraving on to the glass. Glass cutting methods in intaglio, where designs were inscribed into the surface, and high relief forms, acquired sophistication. In the mid-19th century, glassmakers started using opaque and colourful marbled glass such as Marmoriertes and Lithyalin, making way for the Art Nouveau period Bohemian glass that is renowned today. Glass pieces during this period were often classic vases that shaped to take the form of seashells, flowers, and tree trunks.

There are two kinds of Bohemian glass works in this exhibition. Lot 1 is the traditional, hand-cut decorative glass, and lots 2, 3, 4 and 5 are double overlay glass pieces.



1

PAIR OF BOHEMIAN CUT GLASS VASES

Bohemia, Czech Republic, Early 20th Century

a) 14 in (35.3 cm) high
10.25 in (25.8 cm) diameter

b) 13.75 in (34.7 cm) high
10 in (25.2 cm) diameter

(Set of two)

NON-EXPORTABLE UNREGISTERED ANTIQUITY



2

BOHEMIAN DOUBLE OVERLAY GLASS VASE

Bohemia, Czech Republic, 20th Century

12 in (30.4 cm) high

7.25 in (18.5 cm) diameter

A fine white over blue double overlay glass vase with floral motifs.



3

BOHEMIAN DOUBLE OVERLAY GLASS VASE

Bohemia, Czech Republic, 20th Century

6.75 in (17.1 cm) high

8.25 in (20.9 cm) diameter

A fine white over green double overlay glass vase with floral motifs.



4

BOHEMIAN DOUBLE OVERLAY GLASS VASE

Bohemia, Czech Republic, 20th Century

12 in (30.7 cm) high

9 in (23.1 cm) diameter

A fine white over red double overlay glass vase with floral motifs.



5

BOHEMIAN DOUBLE OVERLAY GLASS DECANTER

Bohemia, Czech Republic, 20th Century

16 in (40.5 cm) high

A fine white over red double overlay glass decanter with floral motifs.





6
SILVER AND GLASS DECANTER BY SAMMY

Hong Kong, Circa 1930s
Signed 'Sammy STERLING' (on the base)
12 in (30.2 cm) high
Gross weight: 1376 grams



7
SILVER ENAMELLED BOX

Height: 3 in (7.6 cm)
Width: 6.25 (15.6 cm)
Depth: 4 in (10.2 cm)
Gross weight: 570 grams

8

SILVER BOX WITH FLORAL MOTIFS

Height: 2 in (5.2 cm)
Width: 3.5 (9 cm)
Depth: 2.75 in (6.8 cm)
Gross weight: 158 grams



9

SILVER JEWELLERY BOX

Height: 4.5 in (11.7 cm)
Width: 8.75 in (22.5 cm)
Depth: 6.25 in (15.7 cm)
Gross weight: 1682 grams





10

SILVER BOX WITH RADHA-KRISHNA

Height: 5 in (12.4 cm)

Width: 13.5 in (34 cm)

Depth: 6.25 in (15.8 cm)

Gross weight: 3270 grams





SÈVRES PORCELAIN (Lots 11-12)

Sèvres porcelain, one of the most luxurious brands of ceramics, was a favourite among European royalty, aristocracy and collectors of the 19th and 20th centuries. Originally founded at Chateau de Vincennes, France, in 1738, it relocated to Sèvres in 1756 under the direction of Madame de Pompadour. It was the official porcelain manufacturer to the crown, and Louis XV, the king of France, became its sole owner three years later. Under his and Madame de Pompadour's patronage, it became the preeminent porcelain company in Europe in the second half of the 18th century.

Over time, Sèvres produced both soft-paste and hard-paste porcelain, with exquisite designs and decorations. It also introduced the delicate "biscuit porcelain," a natural-toned, unglazed form of porcelain, often moulded as sculptures portraying scenes from classic mythologies or pastoral life. Sèvres was known for producing dinner sets and coffee and tea services, extravagant vases decorated with exotic flowers and birds on brilliantly coloured

backgrounds, embellished with fine detail of curls, scrolls, and trellis patterns in gold.

"The range of Sèvres creations is extensive, varying in shape, historical styles, motifs, and ornamentation. Vases typically feature double round, oval, or elliptical finely painted scenes edged in white, against pastel backgrounds. One side portrays figures, while the other features flower bouquets. Their lavish gilding, a royal touch reserved especially for Sèvres creations, is often embellished with engraved detail, like flowers or geometric motifs." ((Melody Amsel-Arieli, "How Sèvres survived the French Revolution and why it's so hard to avoid fakes and pastiches," *Antique Trader*, 10 August 2011, online) The company also developed unique colours such as the rose Pompadour, created by chemist Jean Hellot and characterised by its rose-pink ground colour, and bleu de roi, a cobalt-blue enamel.

During the French Revolution (1789-1799), the company suffered financial setbacks and it was no longer a royal enterprise. With the appointment of Alexandre Brongniart (1770-1847) as its director in the beginning of the 19th century, and later Napoleon Bonaparte, the industry revived. "Sèvres porcelain regained its former glory under Napoleon Bonaparte, who assumed power in 1804. He promoted elaborately ornamented pieces in the classical style. The Empire's richly decorated, themed dinner sets, for example, were enjoyed by distinguished guests, visiting rulers, and Napoleon himself. These pieces typically feature florals, landscapes, or cameo portraits, framed by solid gold edging accented with stylized palm fronds, the ancient Greek symbol of victory." (Amsel-Arieli, online)

As of today, Sèvres produces both traditional and contemporary porcelain on commission, and continues to hold a prestigious place in the porcelain industry.



Maurice Quentin de La Tour, *Full-length portrait of the Marquise de Pompadour*, circa 1748-1755

Source: Maurice Quentin de La Tour [Public domain], via Wikimedia Commons

11

PAIR OF CAMPANSHAPED PORCELAIN VASES BY SÈVRES

France, Early 20th Century

Interlaced L's with an S mark

15.75 in (40.1 cm) high (each)

11.5 in (29 cm) diameter (each)

(Set of two)

NON-EXPORTABLE UNREGISTERED ANTIQUITY





12

**PAIR OF ORMOLU MOUNTED ROSE POMPADOUR
PORCELAIN VASES WITH COVERS BY SÈVRES**

France, 19th Century

Interlaced L's with an S mark and dot underneath

a) 21.25 in (54.1 cm) high

b) 21.5 in (54.8 cm) high

(Set of two)

NON-EXPORTABLE UNREGISTERED ANTIQUITY



13

PAIR OF EMPIRE STYLE CANDELABRA

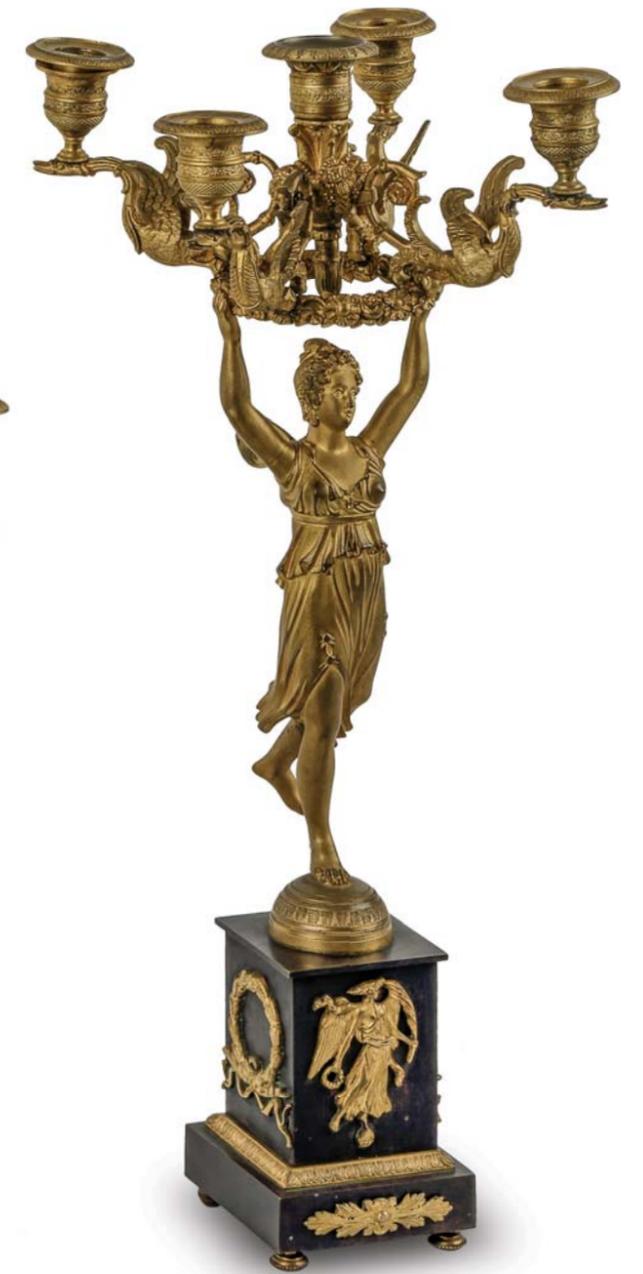
France, 19th Century

a) 21.75 in (55.3 cm) high

b) 22 in (55.6 cm) high

(Set of two)

NON-EXPORTABLE UNREGISTERED ANTIQUITY



Pair of French Empire-style patented bronze candelabra, each featuring 5 scroll-and-acanthus-cast candle arms emanating from cornucopia, held aloft by classical male-and-female winged figures balancing atop bronze orbs. Each figure is supported on pedestals with applied, relief-cast cherub decoration and stepped bases.

14

**PAIR OF CHARLES X ORMOLU AND
BRONZE COLUMNAR CANDELABRA**

France, Circa 1825

a) 27.75 in (70.7 cm) high

b) 28 in (71 cm) high

(Set of two)

NON-EXPORTABLE UNREGISTERED ANTIQUITY



Fine pair of Charles X cast and chased six-light fluted columnar candelabra chiselled with palmettos, foliage, and lotus leaves. Tripartite feet with claws on triangular bases.

The reign of Charles X (1757-1836) is closely linked to the decorative style that carries his name. Furniture retained the heavy aspect it acquired during the Empire, yet forms became lighter and more supple following the Romantic trend and a renewed passion for the Gothic period.



15

CRYSTAL TRINKET BOX BY OSLER

Height: 5.5 in (14 cm)

Width: 9 in (22.6 cm)

Depth: 5.75 in (14.7 cm)



LALIQUE

Lalique is a French glassware design house founded by artist, master ceramist and jewellery designer René Lalique. One of the best-known designers of the Art Nouveau period, Lalique's glass designs often included dancing nymphs, fish, dragonflies, and foliage, typical of this period. His unique style played with the contrast between clear and frosted glass, sometimes embellished with a patina, enamel or stained glass.

Before he started his own business in 1887, Lalique designed jewellery for prestigious houses such as Cartier and Boucheron. In a time when the emphasis was on the quantity of precious stones in a jewellery piece, Lalique, who was fascinated with the natural world, created nature-inspired pieces depicting animals and the female form. In 1888, he registered his "RL" stamp and engraved the unique pieces created in his workshop with these letters.

In the next few years, Lalique had started experimenting with glassware, having already used enamel and glass with gold and precious stones in his jewellery designs. In 1907, Lalique met the famous perfumer François Coty, and created ornate perfume bottles for his early brands such as L'Effleur and Ambre Antique, and developed a technique that allowed mass production of glass bottles. By 1921, Lalique had fully devoted himself to glassmaking, and his efforts took him to Alsace in eastern France, which had a strong and historic glassmaking tradition. Here he established the Verrerie d'Alsace glassworks factory at Wingen-sur-Moder in Alsace.

After Lalique's death in 1945, his son Marc took over and the company transitioned from producing its famous Lalique glass to crystal. It was named Cristallerie Lalique in 1962, and is now the world's only Lalique factory.

"Glass is a marvellous material."

– RENÉ LALIQUE, 1925



16

'JURANÇON LAVE-RAISINS' CRYSTAL VASE BY RENÉ LALIQUE

France, Designed by René Lalique, Circa 1938

Signed 'R.LALIQUE' (on the base)

5.75 in (14.5 cm) high

5.75 in (14.3 cm) diameter



17

'ANNECY' CRYSTAL VASE BY RENÉ LALIQUE

France, Designed by René Lalique, 1935

Signed 'R.LALIQUE/FRANCE' (on the base)

6 in (15.3 cm) high

8.5 in (21.3 cm) diameter



18

'BAGATELLE' CRYSTAL VASE BY LALIQUE

France, Designed by René Lalique, 1939

Engraved 'Lalique France' (on the base)

6.75 in (17.1 cm) high

5 in (12.5 cm) diameter



19

PAIR OF CRYSTAL AND PATINATED BRONZE EWERS BY LALIQUE

France, 20th Century

Engraved 'Lalique France' (centre)

a) 20.5 in (52.3 cm) high

b) 21 in (53.2 cm) high

(Set of two)



OOMERSI MAWJI

(Lots 20-23)

Oomersi Mawji was the son of a cobbler and rose to become court silversmith to the Maharaos of Kutch, and the Maharajas of Baroda, two of the most important royal courts in princely India. The firm of Oomersi Mawji & Sons ceased operations in the 1930s. O.M. silver, as it has come to be known among collectors, has an endearing value as much for its artistry as for the history of Indian craftsmanship associated with its manufacture. Objects manufactured by the workshops of Oomersi Mawji can be seen at the Victoria and Albert Museum in London, the Musée Guimet in Paris and Harvard University's Arthur M. Sackler Museum, and at most major museums all over the world.

Artisans in the Bhuj region of Kutch enjoyed patronage from a lineage of rulers, including the Gaekwads and the Maharaos. The Maharao of Kutch, Khengarji III, played a particularly significant role in helping Kutch silversmiths gain international recognition by ensuring that they regularly attended regional and international silver exhibitions to display and popularise their creations.

20

SILVER TANKARD BY OOMERSI MAWJI & CO.

Gujarat, 1918

Engraved 'G.M.B/FEBRUARY 23RD/1918' and signed 'OM' (on the base)

4.25 in (10.6 cm) high

Gross weight: 217 grams

An early twentieth century silver tankard with a leaf-capped scroll handle and a dense foliage pattern across the body.



21

**'GULABDAANI' OR ROSE WATER
SPRINKLER BY OOMERSI MAWJI & CO.**

Gujarat

Engraved in Gujarati and signed 'OM' (on the base)

11 in (27.8 cm) high

Gross weight: 284 grams



SILVER TRAY BY OOMERSI MAWJI & CO.

Gujarat

14.5 in (37 cm) wide

Signed 'OM BHUJ' (on the reverse)

Gross weight: 550 grams



23

SILVER TRAY BY OOMERSI MAWJI & CO.

Gujarat

14 in (35.6 cm) wide

Signed 'OM BARODA' (on the reverse)

Gross weight: 561 grams



SILVER TRAY

18 in (45.9 cm) wide

Gross weight: 1012 grams



MEISSEN (Lots 25-27)

Established in Germany in 1710, by King Augustus the Strong, Meissen is famed for being Europe's first porcelain manufactory. Meissen's creations are identified by the markings of underglazed crossed swords, adopted from the coat of arms of the Electorate of Saxony. Today, Meissen is world-famous as an international luxury brand dealing in fine jewellery, exclusive accessories, art, figurines and home decor. It prides itself in making works of art that blend heritage, beauty and sensuousness. Meissen's creations have found their way into the collections of the world's leading museums, and are highly sought after by collectors.



PORCELAIN CLOCK GARNITURE BY MEISSEN

Germany, Early 20th Century

Blue crossed swords marks

Candelabra: 23.5 in (59.9 cm) high (each)

Clock: 18.5 in (47.2 cm) high

(Set of three)

NON-EXPORTABLE UNREGISTERED ANTIQUITY

**PAIR OF PORCELAIN 'PÂTE-SUR-PÂTE'
URNS WITH COVERS BY MEISSEN**

Germany, Early 20th Century

Blue crossed swords marks

a) 20.75 in (53 cm) high

b) 21 in (53.5 cm) high

(Set of two)

NON-EXPORTABLE UNREGISTERED ANTIQUITY

Literally translating as “paste-on-paste”, this technique of porcelain decoration involves applying successive layers of white, liquid clay (slip) with a brush on an unfired, unglazed surface, creating a design in relief.



27

PAIR OF PORCELAIN VASES BY MEISSEN

Germany, Early 20th Century

Blue crossed swords marks

24 in (60.7 cm) high (each)

(Set of two)

NON-EXPORTABLE UNREGISTERED ANTIQUITY



SILVER FRUIT BOWL BY ADIE BROTHERS LTD.

Birmingham, 1934

Stamped with Makers mark and British hallmark

7.75 in (20 cm) high

7 in (18 cm) diameter

Gross weight: 1088 grams

**MAPPIN & WEBB** (Lots 29-30)

Founded in 1775 as a small silver atelier in Sheffield, England, Mappin & Webb is now famed for its exquisite jewellery, silverware, glassware, watches and lifestyle accessories. With a list of illustrious clientele to its credit, including the Queen of France Marie Antoinette, the last Czar of Russia Nicholas II, Winston Churchill, Charles Dickens, Harry Houdini and Grace Kelly, Mappin & Webb has established itself as a premier luxury brand catering to the true connoisseur.

The company was started by Jonathan Mappin, and gradually expanded by his son and grandsons. In 1849, with a showroom opening in London, Joseph Mappin, great grandson, incorporated the business as Mappin Brothers Ltd. with his three brothers. In 1860 the youngest brother, John Mappin, broke away and started his own business, Mappin & Company at

77 - 78 Oxford Street, London, and was joined by his brother-in-law, George Webb, two years later. Mappin, Webb & Co. was formed in 1864, even as Mappin Brothers Ltd.-owned Joseph and Edward Mappin expanded with stores opening around the world. The two companies were consolidated in 1899 when John Mappin acquired Mappin Brothers Ltd.

Mappin & Webb's relationship with the Monarchy was formalised in 1897, when Her Majesty Queen Victoria granted them a Royal Warrant as silversmiths. Mappin & Webb has held a Royal Warrant as silversmiths to each of the subsequent sovereigns. Today, Mappin & Webb holds a Royal Warrant as Jewellers, Goldsmiths and Silversmiths to Her Majesty The Queen and as Silversmiths to His Royal Highness The Prince of Wales.



29

SILVER FRUIT BOWL BY MAPPIN AND WEBB

Circa 1940s

Stamped with British hallmarks; inscribed 'MAPPIN & WEBB LTD.'
(on the base)

4.1 in (10.5 cm) high

7.9 in (20 cm) diameter

Gross weight: 294 grams

PROVENANCE:

Property of an Indian Royal Family

An elegant circular silver fruit bowl, with a pierced gallery rim, supported on a pedestal foot.



30

SILVER FRUIT BOWL BY MAPPIN AND WEBB

1963

Stamped with British hallmarks; inscribed 'MAPPIN & WEBB LTD./
LONDON & SHEFFIELD' (on the base)

2.4 in (6 cm) high

9.5 in (24.2 cm) diameter

Gross weight: 347 grams

PROVENANCE:

Property of an Indian Royal Family

A circular silver pedestal fruit bowl, with a floral border.



31

SILVER TEPOT WITH VEGETAL MOTIFS

Gujarat

6.75 in (17 cm) high

Gross weight: 703 grams



32

SILVER TESCOVICE BY DEAKIN AND FRANCIS LTD.

Birmingham, 1932

Stamped with Assay and Maker's marks (each)

Tea Pot: 6 in (15 cm) high

Milk Pot: 3.75 in (9.5 cm) high

Sugar Pot: 3.5 in (8.7 cm) high

Gross weight: 999 grams

(Set of three)



33

**THREE TIER SILVER CIGARETTE CASE BY
LONDON CHAIN BAG CO.**

1930

Stamped 'L C B Co. Ltd. 925' with LONDON IMPORT
and date mark 1930

Height: 1.5 in (3.7 cm)

Width: 4 in (10 cm)

Depth: 3.25 in (8 cm)

Gross weight: 347 grams





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