

ART NOUVEAU  
ART DECO  
20<sup>TH</sup> CENTURY DESIGN  
OBJECTS OF VERTU  
JEWELLERY

28 SEPTEMBER 2021  
MONACO





Lot 45 - Claire Jeanne Roberte COLINET (1880-1950)  
Theban dancer



Printed in Vence by  
Trulli Imprimerie  
September 2021  
400 copies



**Lot 53 - Muller Frères  
Léon Chapelle**  
Bronze and glass 'Peacock' table lamp



**Lot 109 - Platinum fancy deep brown-yellow  
diamond and diamond ring (GIA certificate)**



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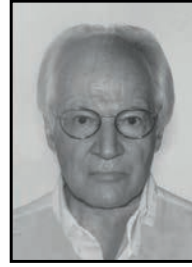
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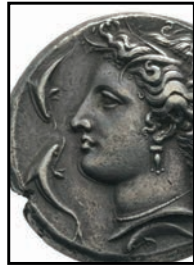
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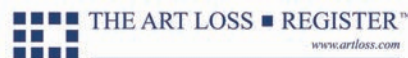
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## ART NOUVEAU, ART DÉCO, 20<sup>TH</sup> CENTURY DESIGN, OBJECTS OF VERTU & JEWELLERY

28 SEPTEMBER 2021 - 16.00

PREVIEW 26 - 27 SEPTEMBER 2021

Hôtel LE MERIDIEN BEACH PLAZA, Salon Zephyr

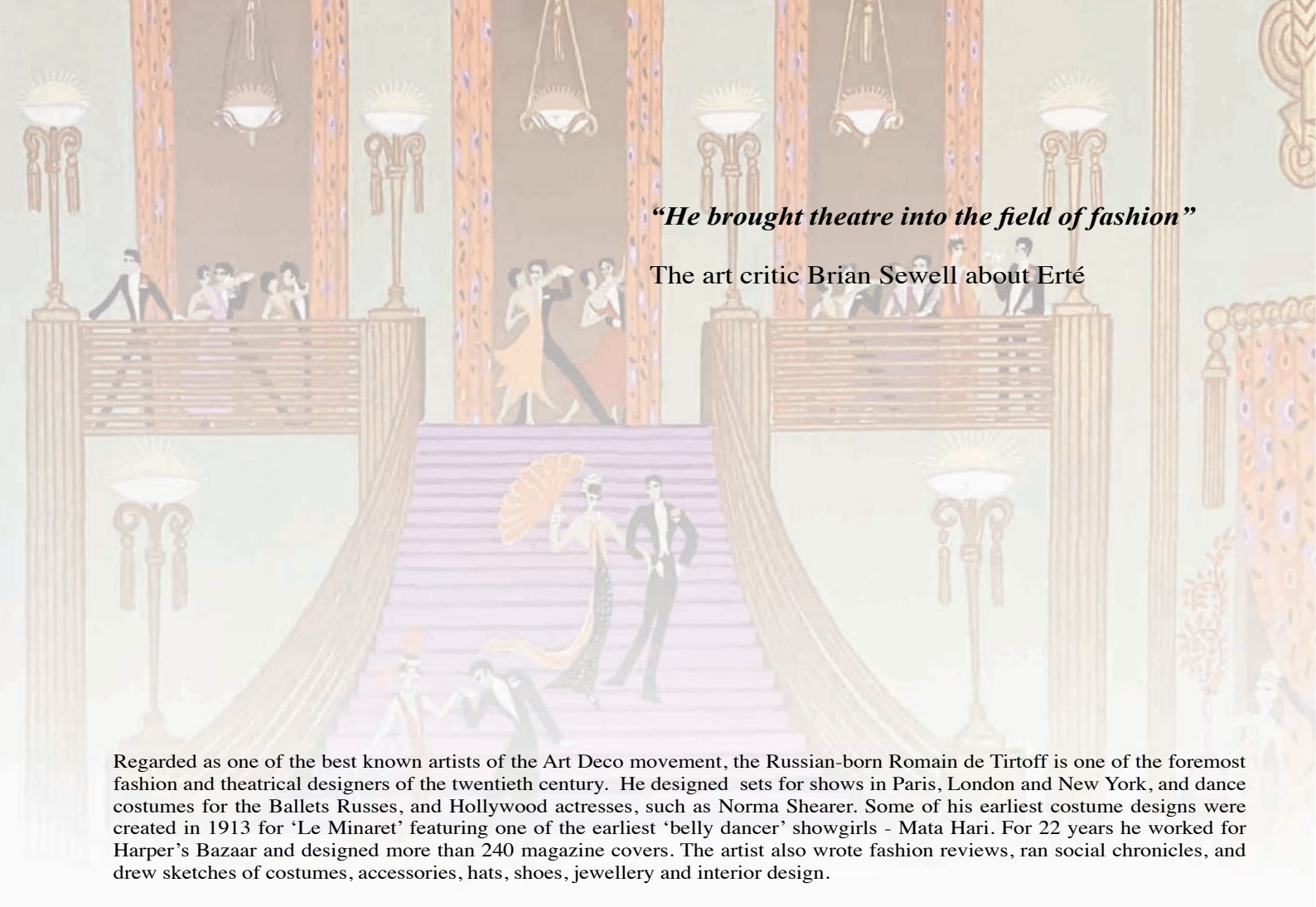
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**“He brought theatre into the field of fashion”**

The art critic Brian Sewell about Erté

Regarded as one of the best known artists of the Art Deco movement, the Russian-born Romain de Tiroff is one of the foremost fashion and theatrical designers of the twentieth century. He designed sets for shows in Paris, London and New York, and dance costumes for the Ballets Russes, and Hollywood actresses, such as Norma Shearer. Some of his earliest costume designs were created in 1913 for ‘Le Minaret’ featuring one of the earliest ‘belly dancer’ showgirls - Mata Hari. For 22 years he worked for Harper’s Bazaar and designed more than 240 magazine covers. The artist also wrote fashion reviews, ran social chronicles, and drew sketches of costumes, accessories, hats, shoes, jewellery and interior design.

Born in St. Petersburg to the old noble family Tyrtov (his father was a lieutenant general in the navy), as a child he attended cultural gatherings and travelled to Europe with his mother, where he was introduced to the elegance typical of the high society, saturated with lavish jewellery, garments, decorative designs and classical art. In 1900, at the age of eight, Romain Tyrtov and his family visited the *Exposition Universelle* in Paris, which presented a comprehensive display of the Art Nouveau style. In St. Petersburg, he studied drawing under the Russian master of realist painting Ilya Repin.

In 1912, at the age of nineteen, Romain de Tiroff moved to Paris and changed his name to Erté (‘R’ and ‘T’ in French). In Paris, Erté worked with Parisian couturier Paul Poiret, and during World War I Erte lived in a villa in Monte Carlo. Prince Nicholas Ouroussoff, a distant cousin, came to live with him and was his business manager. Nicholas first suggested a relationship with Harper’s Bazar in New York.

Erté designed clothing for Henri Bendel’s, which ‘at the time, [...] was the epitome of chic and fashion-forward in New York’. The store was essentially founded in 1895, when Henri Bendel began making hats for the city’s elite. By 1913, Bendel was a true pioneer in the luxury fashion industry in the United States, and a fashion promoter. The first fashion show in New York was by Bendel, as well as he was the one who brought Coco Chanel to the United States.

It was not only sleek forms and clear lines, but also his personal approach defined Erté’s designs: ‘*Clothes are a kind of alchemy; they can transform human beings into things of beauty or ugliness... Elegance is an innate quality, it cannot be acquired. A woman of humble background can be elegant by virtue of her appearance, her carriage and movements, her way of speaking and a thousand other details. Chic is elegance within a context of what is currently fashionable; woman can be elegant even if she is dressed in yesterday’s fashions, or in a highly personal style.*’ - wrote Erté in his 1975 autobiography, *Things I Remember*.



**1• ERTÉ (ROMAIN DE TIRTOFF) (1892-1990)**

**Coat design for Henri Bendel**  
signed ‘Erté’ (lower right), Grosvenor Gallery label carrying description ‘Artist: Erte; Title: *Henri Bendel: Coat*; Medium: *Gouache and metallic*; Date: 1916; Stock No: 9622. Size: 9 1/4 x 6 1/2’ (on reverse)  
gouache on paper  
16.8 x 11.7 cm  
Executed in 1916

*Provenance:*  
*Grosvenor Gallery, London (gallery label affixed on the reverse of frame)*  
*Private collection, Italy*

3,500 - 4,000 €





2.  
**ALPHONSE MUCHA (1860 - 1939)**  
**Poster for ‘Salon des Cent 20th Exhibition’**  
 signed in plate ‘Mucha’ (lower left)  
 lithograph in colours, printed by Imprimerie Chaix, Paris  
 40 x 29 cm  
 Executed in 1896

2,500 - 3,000 €

The *Salon des Cent* was the exhibition hall of the magazine ‘La Plume’. This poster, which secured Mucha’s place in the group, announced the 20th exhibition of the Salon des Cent.

The Salon included lithographic works by artists associated with La Plume, which included Toulouse-Lautrec, Bonnard, Ensor and Grasset.

3.  
**ALPHONSE MUCHA (1860 - 1939)**  
**Poster for ‘Lorenzaccio’ in Theatre de la Renaissance**  
 signed in plate ‘Mucha’ (lower right)  
 lithograph in colours  
 image: 35.5 x 14 cm

2,000 - 2,500 €







4•  
**ERTÉ (ROMAIN DE TIRTOFF) (1892-1990)**  
**Manhattan Mary IV**  
 signed in pencil 'Erté' (lower right) and inscribed 'AP xxxxiil/L' (lower left)  
 pochoir on paper  
 image: 39.5 x 28.3 cm

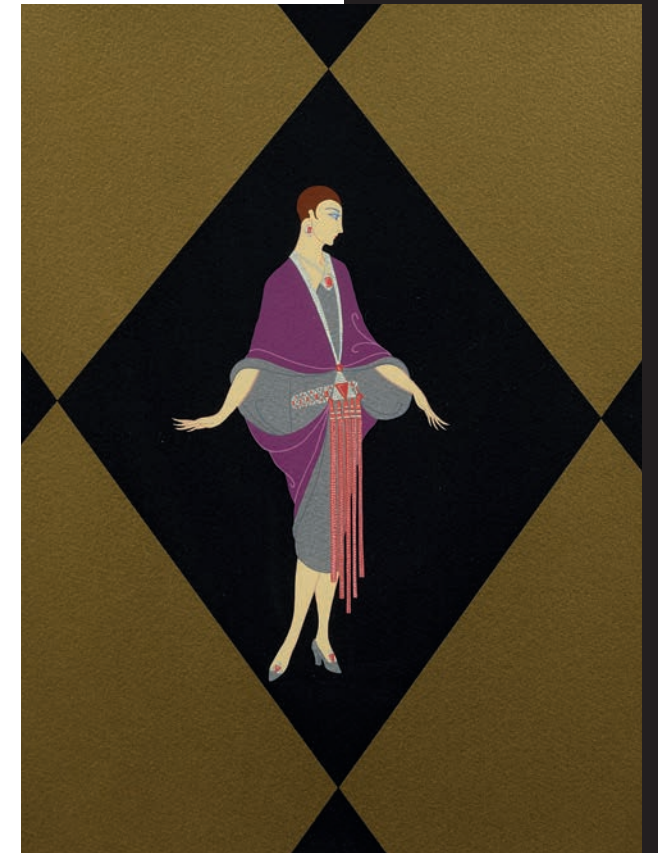
*Literature:*  
 Yoshiaki Yanada, *Erté: Leader of Art Deco his trial through the century*, Tokyo, 1990

1,400 - 1,600 €

5•  
**ERTÉ (ROMAIN DE TIRTOFF) (1892-1990)**  
**Manhattan Mary V**  
 signed in pencil 'Erté' (lower right) and numbered '22/300' (lower left)  
 pochoir on paper  
 image: 39.5 x 28.3 cm

*Literature:*  
 Yoshiaki Yanada, *Erté: Leader of Art Deco his trial through the century*, Tokyo, 1990

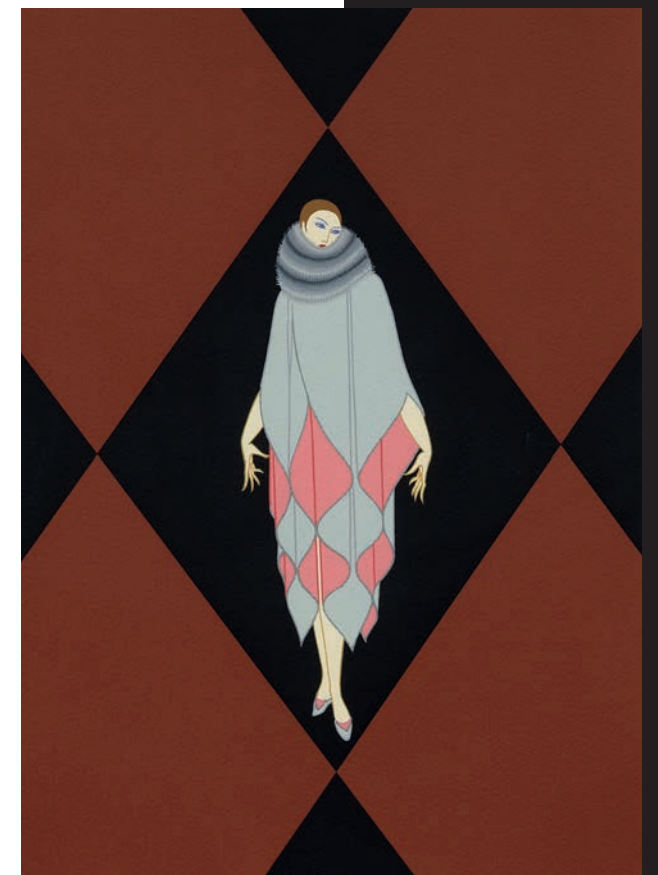
1,400 - 1,600 €



6•  
**ERTÉ (ROMAIN DE TIRTOFF) (1892-1990)**  
**Manhattan Mary III**  
 signed in pencil 'Erté' (lower right) and inscribed 'AP I/L' (lower left)  
 pochoir on paper  
 image: 39.5 x 28.3 cm

*Literature:*  
 Yoshiaki Yanada, *Erté: Leader of Art Deco his trial through the century*, Tokyo, 1990

1,400 - 1,600 €





7•

**ERTÉ (ROMAIN DE TIRTOFF) (1892-1990)**

**Costume design for ‘Les Trésors de l’Indochine, L’Alcazar de Marseille’**

signed ‘Erté’ (lower right) and inscribed ‘Tresor Indochine Alcazar 1922 Marseille’  
(on reverse)

gouache on paper

image: 24 x 74 cm

passpartout: 41 x 86 cm

6,600 - 7,000 €







8.  
**ERTÉ (ROMAIN DE TIRTOFF) (1892-1990)**  
**[FRAME AFTER PROTOTYPE BY GIACOMO BALLA] [LUCE AND ELICA BALLA]**  
 Three ballet stage designs for Eric Satie  
 each signed in pencil 'Erte' (upper right) and extensively inscribed and numbered in pencil on reverse of the board  
 'Ballet Eric Satie ... 1973'  
 watercolour and gouache on paper  
 21 x 34.5 cm

Prototype of frames by GIACOMO BALLA (1871–1958) executed by his daughters Luce and Elica Balla,  
 accompanied by signed certificates of authenticity.  
 Limited edition, 1000 copies  
 dimensions of frames: 54 x 79 cm

28,000 - 30,000 €











10 •  
**GEORGES CLAIRIN (1843-1919)**  
 Portrait of Sarah Bernhardt at Belle-Ile-Sur-Mer  
 signed 'G. Clairin' (lower left)  
 watercolour and gouache on paper  
 36 x 22 cm  
 Executed circa 1900

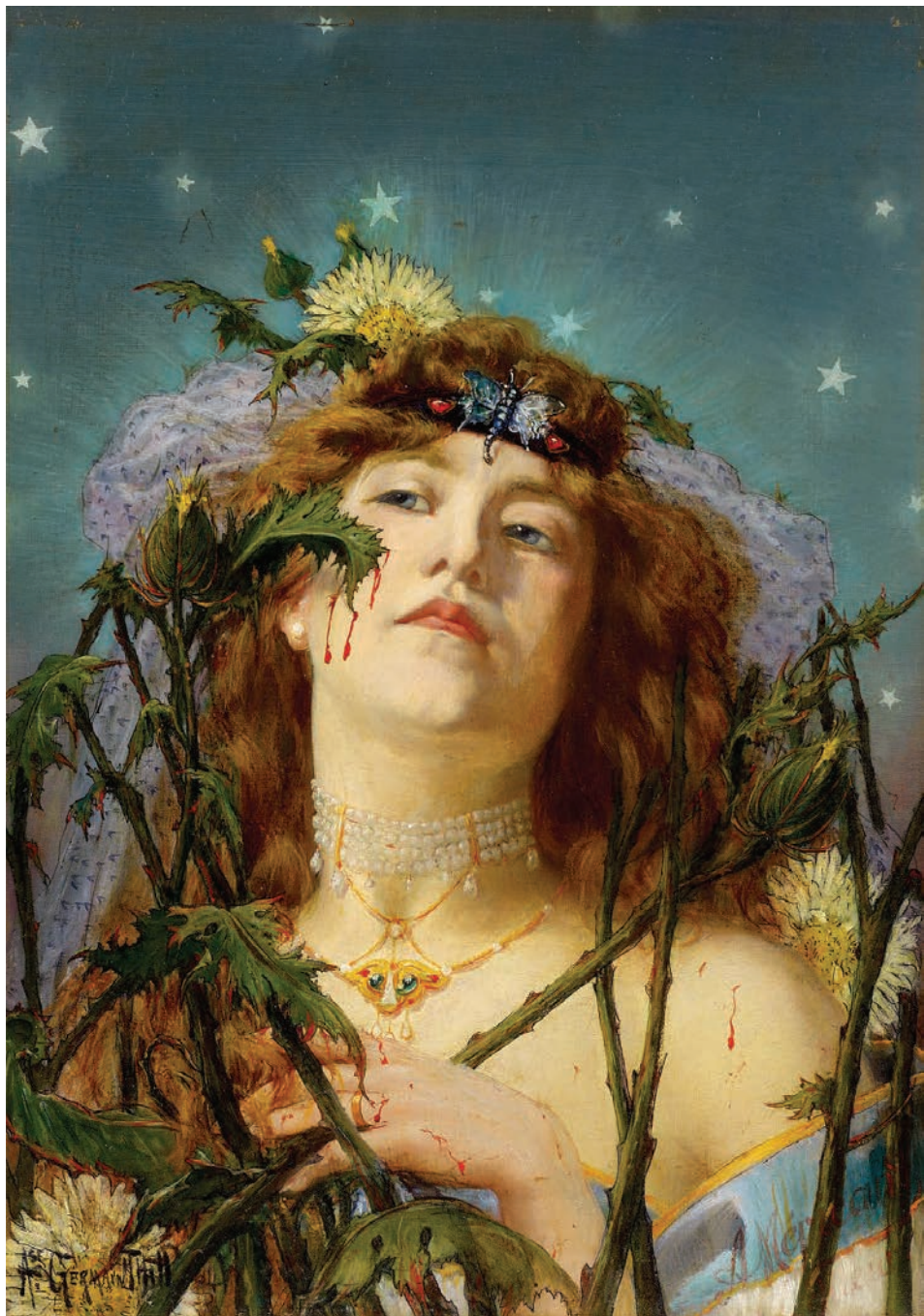
6,000 - 6,500 €



11 •  
**GASTON BUSSIERE (1862-1928)**  
**Brunhilde**  
 signed 'Gaston Bussiere' (lower left)  
 watercolour on paper  
 28 x 20 cm  
 Painted circa 1900

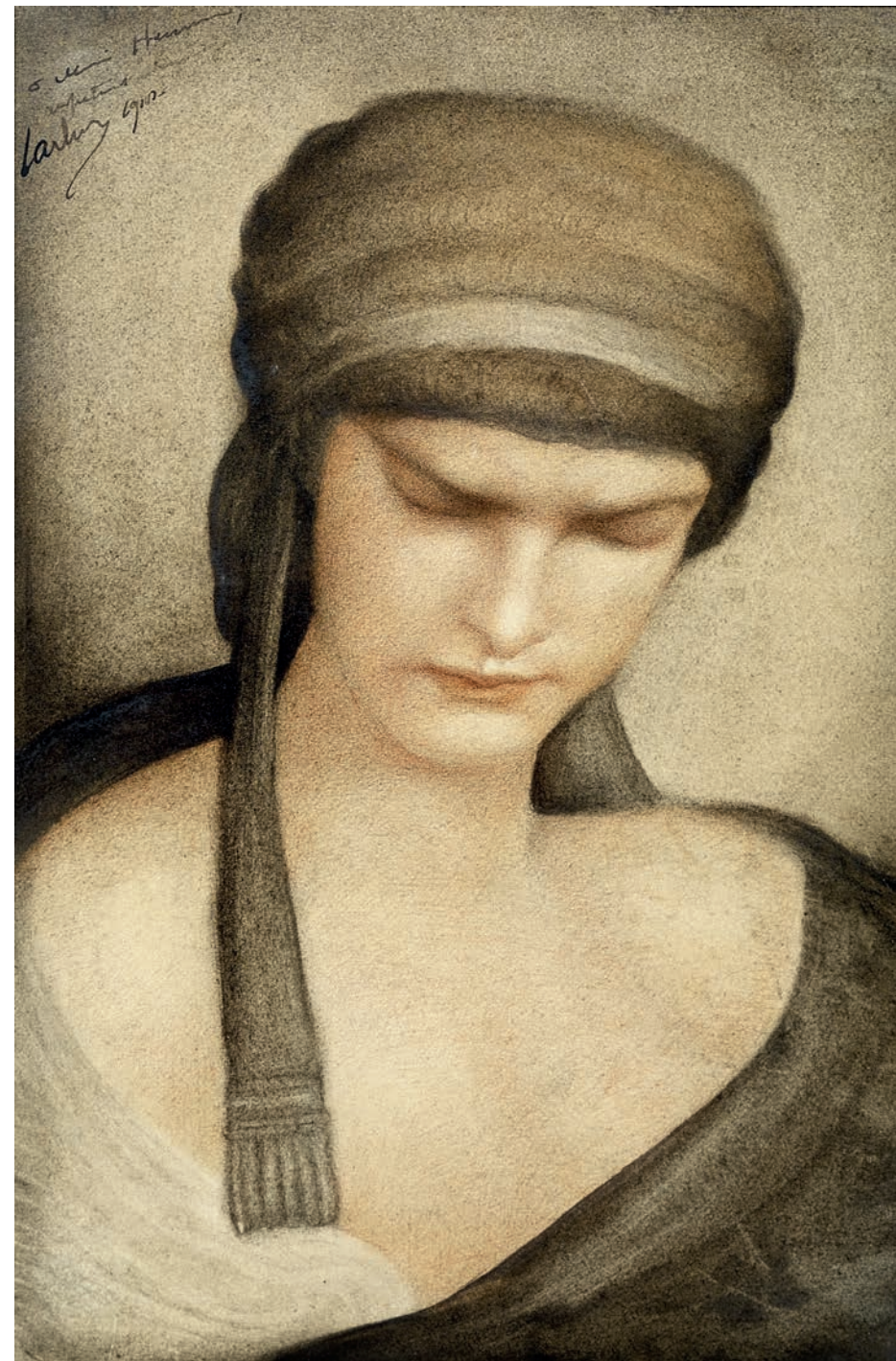
2,700 - 3,000 €





12 •  
**ALPHONSE GERMAIN-THILL (1873-1925)**  
**Young beauty wearing art nouveau jewels**  
 signed 'A. Germain Thill' (lower left) and dated (19)04, dedicated (lower right)  
 oil on board on canvas  
 50 x 36 cm  
 Painted in 1904

4,500 - 5,000 €



13 •  
**LEONARD SARLUIS (1878-1948)**  
**Contemplation**  
 signed, dedicated to Monsieur Hennion and dated '1910' (upper left)  
 charcoal and sanguine on paper  
 46.2 x 32 cm

2,700 - 3,000 €





14 •

**GEORGES DE FEURE (1868-1943)**

**Vieux Monsieur décoré, jeune femme dévêtue**

signed 'De Feure' (upper left), signed and dedicated 'A mon ami John N... chaleureusement D.F.' (lower right)

lithograph on vellum

25.5 x 18.5 cm

Executed circa 1900

*Literature:*

*Ian Millman, Georges de Feure, Maître du symbolisme et de l'Art Nouveau, ACR édition, Courbevoie (Paris), 1992, ill. p. 22*

2,700 - 3,000 €



15 •

**GEORGES CLAIRIN (1843-1919)**

**Flower feast**

gouache and watercolor on paper

41 x 29 cm

Executed circa 1900

3,000 - 3,500 €



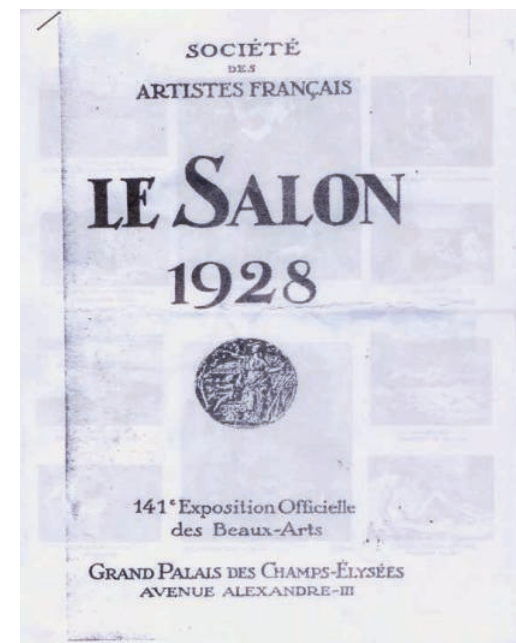


16 •  
**LUDOVIC ALLEAUME (1859-1941)**  
**Felins (c.1927)**  
 signed 'Ludovic Alleaume' (lower left)  
 oil on canvas  
 136 x 110 cm

*Literature:*  
*Société des Artistes Français : Le Salon 1928. 141<sup>e</sup> Exposition Officielle des Beaux-Arts, Paris, 1928 (exhibition catalogue, illustrated, p31)*

*Exhibited:*  
*Paris, Grand Palais, Le Salon 1928 : 141<sup>e</sup> Exposition Officielle des Beaux-Arts, 1928*

27,000 - 30,000 €







*Come, we will stray in the fields, under the juniper bushes; we will eat honey fresh from the hive and make grasshopper traps from the daffodil stems.  
Come, we'll see Lykas, who watches his father's flocks on the shadowy slopes of the Tauros. Surely he'll give us some milk. I can hear his flute even now. He plays so cleverly. Here are the dogs and the lambs, and there he leans against a tree. Is he not even as fair as Adonis?  
Oh, Lykas, give us some milk. Here are some figs from our trees. We have come to stay with you. Oh! bearded nannies, do not leap so high, lest you soon excite the restless goats.*

**17 •**  
**GEORGE BARBIER (1882 - 1932)**  
**Lykas, The Songs of Bilitis**  
watercolour and Chinese ink on paper  
10 x 17 cm  
Executed in 1914

1,000 - 1,100 €

'Les Chansons de Bilitis' ('The Songs of Bilitis') is a collection of erotic and passionate poems by Pierre Louÿs published in Paris in 1894. Louÿs presented it as a translation of intimate thoughts and public actions of an ancient Greek poetess called Bilitis. But even Bilitis existed only in the imagination of her creator Pierre Louÿs, she became one of the most famous characters in the literature of the Belle Époque. 'Les Chansons de Bilitis' were illustrated by many artists such as George Barbier who contributed to the popularity of the work during the Art Deco period.



*Child, do not go on without having loved me. I still am fair, beneath the cloak of night; you shall see how much warmer my autumn is than any other's spring. . . . Do not seek the love of virgins. Love is a difficult art in which young girls are not highly versed. I have spent my life in learning it, to give it to my last lover.  
You, I know, will be my last lover. Here is my mouth, for which a nation has grown ashen with desire. Here is my hair that the great Psappha sang in measured verse. I shall gather together for you all that is left of my lost youth. I'll even burn my memories themselves. I'll give you Lykas' flute . . . Mnasidika's girdle.*

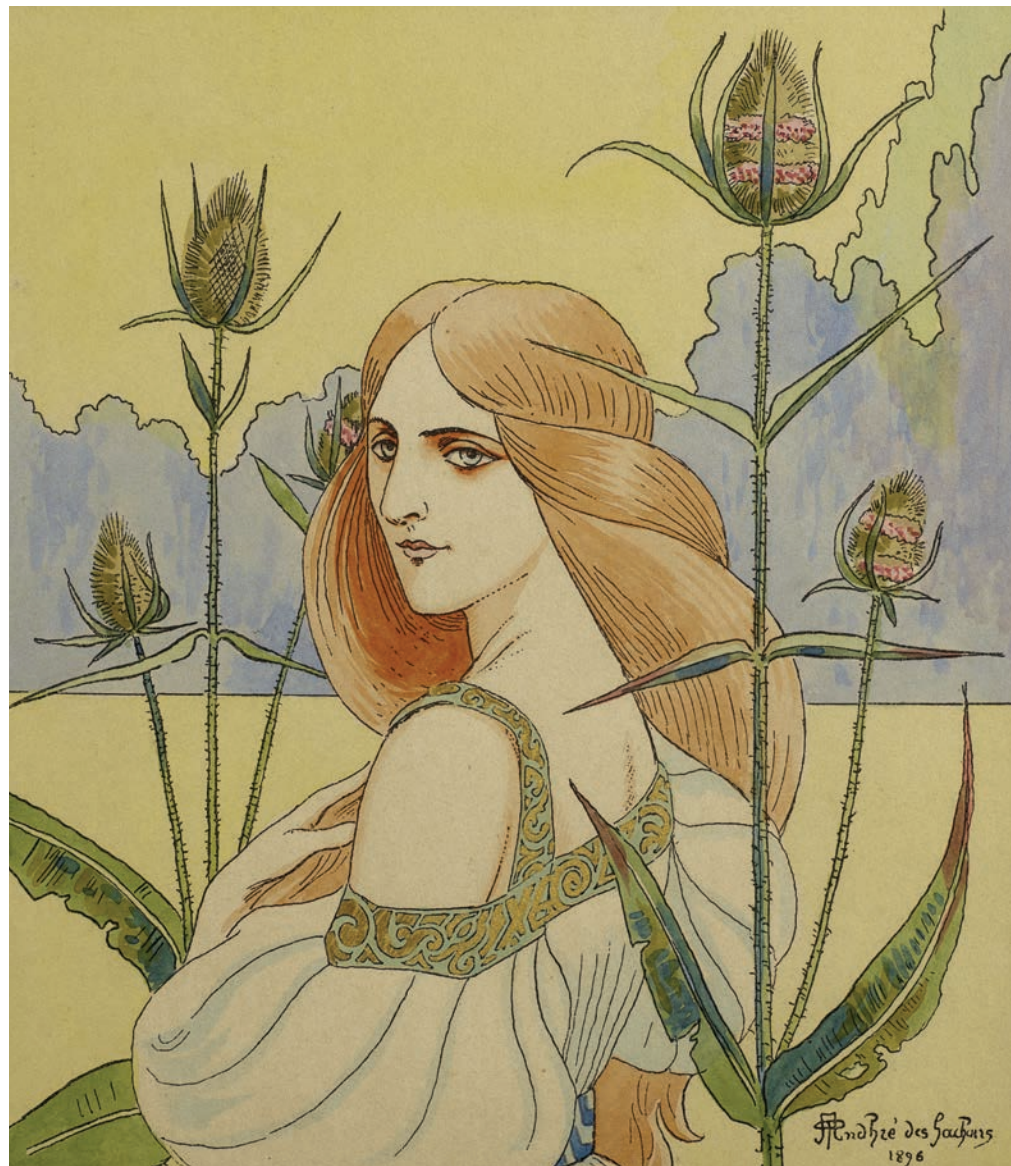
**18 •**  
**GEORGE BARBIER (1882 - 1932)**  
**Bilitis. The Last Lover.**  
**The Songs of Bilitis**  
watercolour and Chinese ink on paper  
11.5 x 12 cm  
Executed in 1914

2,000 - 2,200 €

George Barbier was one of the great French illustrators of the early 20th century. Barbier was 29 years old when he mounted his first exhibition in 1911 and was subsequently swept to the forefront of his profession with commissions to design theatre and ballet costumes, to illustrate books, and to produce haute couture fashion illustrations. He also illustrated albums of ballet dancers and made wood engravings. Barbier was one of many artists who illustrated limited «éditions de luxe» intended as collectors items. A mania for these books swept France in the teens and twenties. In 1913, he made an album of drawings of Nijinsky, the principal dancer of the Ballets Russes, in his various roles.

During his career Barbier also turned his hand to jewellery, glass and wallpaper design, wrote essays and many articles for the prestigious Gazette du Bon Ton. In the mid-1920s he worked with Erté to design sets and costumes for the Folies Bergère and in 1929 he wrote the introduction for Erté's acclaimed exhibition and achieved mainstream popularity through his regular appearances in L'Illustration magazine. Both Barbier and Erté were asked to design for American movies. Barbier sent his designs from Paris, where he was based. One of the films which used his costume designs was «Monsieur Beaucaire» starring Rudolph Valentino, in 1924. Barbier's designs were not so exotic as Erté's but certainly as lavish.





19 •  
**ANDRÉ DES GACHONS (1871-1951)**  
**Flora**  
 signed and dated 'André des Gachons 1896' (lower right)  
 lithograph in colours  
 20 x 17.5 cm  
 Executed in 1896

450 - 500 €



20 •  
**JANE ATCHE (1872-1937)**  
**Female profile**  
 signed in plate 'Atché' (lower right)  
 lithograph on paper  
 50 x 50 cm (framed)

1,500 - 1,700 €



21 •  
**JULES AUGUSTE HABERT-DYS (1850-1930)**

**‘Fantasies Decoratives’: plates 13, 33 and 35**  
signed in plate ‘Habert - Dys’ (lower right)  
chromolithographs on paper, printed by Gillot, ed. J. Rouam, Paris  
image: 27 x 19.5 cm

150 - 200 €



22 •  
**PAOLO GARRETTO (1903 - 1989)**  
**[FRAME AFTER PROTOTYPE BY GIACOMO BALLA] [LUCE AND ELICA BALLA]**



**i. Wanda Osiris**  
lithograph on paper  
32.5 x 23.5 cm (sheet 49.7 x 34.5cm)

**ii. Greta Garbo**  
lithograph on paper  
30.5 x 23 cm (sheet 49.7 x 34.5cm)



Wooden frame by Luce (1904-1994) and Elica Balla (1914-1993) from Giacomo Balla's prototype, numbered 98/1000. The frame comes with certificate of authenticity signed by Luce and Elica Balla (daughters of the artist). Frame dimensions: 68 x 53.5 cm

Giacomo Balla was an Italian painter, sculptor, set designer and author of the so called «Words in freedom». He was a leading exponent of Futurism, and signed, together with other Italian Futurists, the manifestos that established the theoretical of this Movement.

2,600 - 3,000 €



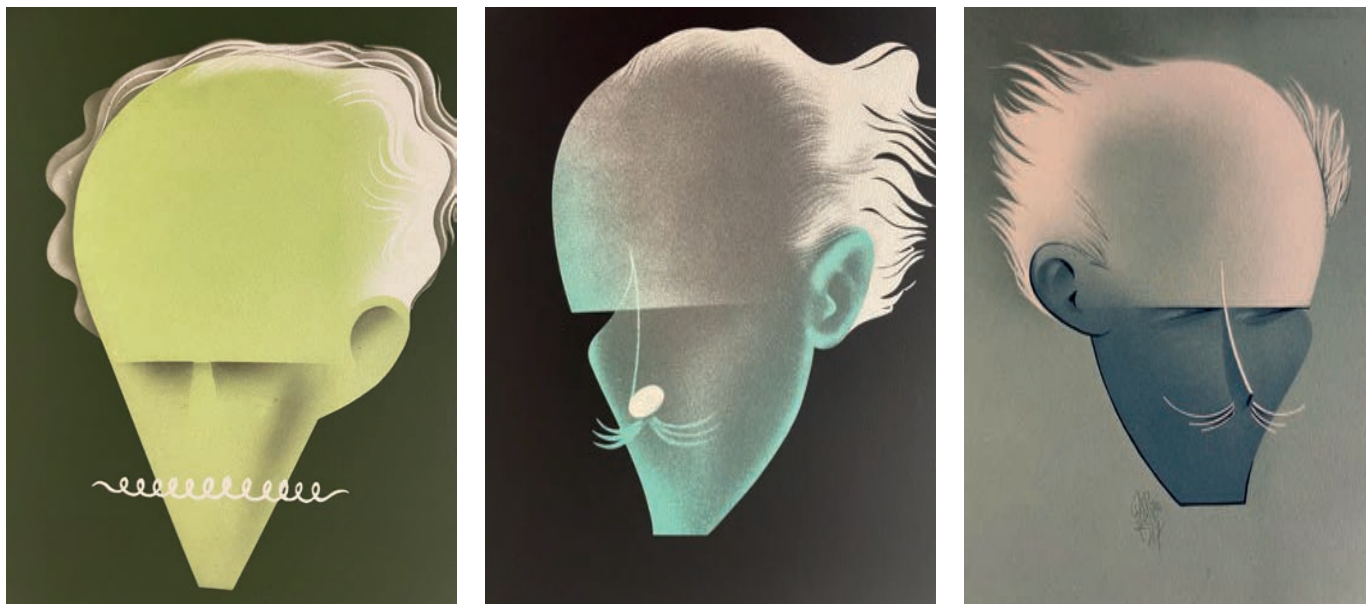
At the age of 23, Erté designed his first covers for Harper's Bazar in 1915 and became a significant figure in the Art Deco fashion and publishing world.

His illustrations were intended as abstract notions of fashion and style, and not merely as dress design. His original and sophisticated designs appeared in over 240 magazine covers.

23 •  
**ERTÉ (ROMAIN DE TIRTOFF) (1892-1990)**  
**Cover design for Harper's bazar (1929)**  
signed 'Erté' (lower right) and numbered 33/100 (lower left)  
image: 31.5 x 25 cm  
Printed circa 1970s

450 - 550 €





**24 •**  
**PAOLO GARRETTO (1903 - 1989)**  
**[ARTURO TOSCANINI]**  
**Set of 3 caricatures of Arturo Toscanini**  
 (i) signed in pencil 'Garretto' (lower right) and numbered 28/150 (lower left)  
 (ii) signed in pencil 'Garretto' (lower right) and inscribed 'pda' (lower left)  
 (iii) signed in pencil 'Garretto' (lower right), signed again on the plate and numbered 2/150 (lower left)  
 lithoserigraphs on paper, published by Ditta LASA di Corradini e Caraffi (Italy) in 1985  
 plates: 28.5 x 20.3 cm  
 sheets: 34.5 x 49.5cm

350 - 400 €

Paolo Garretto (1903-1989) was an Italian painter, mostly known world-wide in the 20s and 30s as a caricaturist. Known above all for his political portraits, he emerged as one of the most interesting innovators of graphics, advertising painting, posters and billboards, both for the light-hearted elegance of his composition and for the promptness with which he sensed his characters, and finally for the application of new or unusual graphic techniques. He worked for the most important American magazines (Vanity Fair, Vogue, Fortune etc), as well as in Italian, French, German and English advertising. His geometric style fully represents the essence of Art Deco.



**25 •**  
**PAOLO GARRETTO (1903 - 1989)**  
**[CHARLIE CHAPLIN]**  
**Caricature of Charlie Chaplin**  
 signed and dated in plate 'Garretto 31' (lower margin)  
 plate: 48.8 x 37 cm  
 passpartout: 60.4 x 49 cm

400 -500 €



Georges de Feure was a painter, graphic artist, theater decorator, designer and considered as one of the artisans of Art Nouveau

26 •  
**GEORGES DE FEURE**  
(1868-1943)  
GDA(GÉRARD  
DUFRAISSEIX AND  
ABBOTT)  
**PORCELAIN**  
**MANUFACTORY OF**  
**LIMOGES**  
**Art Nouveau Porcelain Vase**  
Stamp of the Manufactory  
white porcelain, decorated  
with two white and grey flying  
swans on a blue and grey  
background  
height: 32 cm  
Executed circa 1900

A similar example of this  
design is part of the collections  
of the Metropolitan Museum of  
Art, New York, inv. n. 26.228.9  
**8,000 - 8,500 €**



Bing & Grøndahl was a Danish porcelain manufacturer, founded in 1853 by the sculptor Frederik Vilhelm Grøndahl and the brothers Meyer Hermann Bing (en) and Jacob Herman Bing (de), merchants.

27 •  
**BING & GRONDAHL**  
**Art Nouveau porcelain vase adorned with flowers**  
stamp by the manufacturer's, signed 'AM'  
porcelain  
height: 24.5 cm  
executed circa 1900

**1,200 - 1,500 €**





Daum Frères, based in the eastern French city of Nancy, is a commercial glassmaking company founded in 1875. In the late nineteenth century the firm became known for its innovative wares in the Art Nouveau style. After World War I, Daum turned to making bold acid-etched designs like this one in an effort to remain competitive and up-to-date.

This is an Art Nouveau style, cameo glass, acid-etched vase with wheel-engraving made by Daum Freres (Brothers) in Nancy, France, in about 1900.

28 •

# DAUM FRERES

**Art Nouveau cameo glass vase**  
signed 'Daum & Nancy' (at the base)

clear glass with white, yellow and blue inclusions. The flowers and leaves are acid-etched and wheel engraved

height: 40.5 cm

Executed circa 1910

*Literature:*

*Clotilde Bacri, Daum, Michel Aveline éditeur, 1992, ill. p. 68*

15,000 - 17,000 €





The glass factory established by Johann Eisner in 1836 in the South Bohemian town of Klostermühle, was sold to Frank Gerstner, a lawyer, and his wife Susanne who was the widow («Witwe» in German) of Johann Loetz, a glassmaker about whom very little is known. Susanne successfully ran the company now called «Johann Loetz Witwe» mainly manufacturing crystal, overlay and painted glass. In 1879, Susanne transferred the company to Maximilian von Spaun, the son of her daughter Karoline. A year later, von Spaun hired Eduard Prochaska and both modernized the factory introducing new techniques and patented processes. Successes at exhibitions in Brussels, Munich and Vienna were crowned with prizes at the World Exhibition in Paris in 1889. In 1897, von Spaun saw Tiffany's products on display in Bohemia and Vienna, which convinced him that the Art Nouveau style was the future for «Loetz Witwe».

The special, typical colour and relief of Loetz glasses give them an extremely refined touch. Loetz was also one of the pioneers in the use of electroplating techniques and patented many of them. The innovative and original shapes used by Loetz, inspired by ancient Persian and Roman glass objects, are typical of Art Nouveau glassware. Other popular Loetz designs are the vases inspired by nature and decorated with original «swan neck» or «goose neck» shapes or «peacock» colours in iridescent blue-green tones.

29 •

**LOETZ**

**Iridescent glass 'Gooseneck' vase**

underside signed 'Loetz Austria'

height: 30.5 cm

executed circa 1900

2,000 - 2,500€





Although Gallé knew the technique of glass paste, most of his production was blown, not in glass but in crystal, that is to say with the addition of lead salts. To the initial gob of crystal, Gallé added new colored layers of metallic oxides, inclusions, before blowing the piece of crystal, to rework it with new inclusions, appliques, gold or silver leaves. From the crystal hall, the pieces were then reworked by engraving, with the wheel for the most precious, with hydrofluoric acid for the most common. A cameo decoration, most often floral, was thus created, a fortunate combination of the chance of blowing and the know-how of the engraver-decorators.

Emile Gallé is also the inventor of several techniques, including that of glass marquetry (patented in 1898): fragments of crystal of different colors in one or more layers, previously shaped, are incorporated with a pair of tongs in the goblet still in fusion. Gallé was one of the only artists to master this technique, which is extremely difficult to do. Rare are the pieces using this process, which will not be practiced after 1904.

Émile Gallé was born in Nancy on May 4, 1846. He was a French industrialist, glassmaker, cabinetmaker and ceramist. He was one of the most important figures in the applied arts of his time and one of the pioneers of Art Nouveau, one the founder (with Victor Prouvé, Louis Majorelle, Antonin Daum et Eugène Vallin) in 1901 and first president of the Ecole de Nancy.

After his studies and various apprenticeships abroad, he returned to Nancy where, having new ways of exploring the technique of glass, he set about imitating nature with striations, knots, splinters, reflections, shadows and marbling. After his participation in the Universal Exhibition of 1878, his fame spread throughout the world and he became one of the most famous glass artists in the world.



30 •

**EMILE GALLÉ (1846-1904)**

**Flacon 'Iris' with silver lid**  
 enameled acid-etched glass  
 underside inscribed 'Cristallerie E.  
 Gallé Nancy modèle et décor depo-  
 sés', silver mark on the lid  
 height: 18 cm  
 Executed circa 1900

4,700 - 5,000 €





31 •  
**EMILE GALLE (1846-1904)**  
**Flask with dragonfly**  
underside signed 'E. Gallé Nancy déposé'  
glass with enamel decoration  
height: 15.5 cm  
Executed circa 1900

3,000 - 3,500 €





32 •  
**LOETZ**  
**Green iridescent vase**  
tall green iridescent glass vase with  
seaweed pattern decoration  
height: 30.5cm  
diameter: 12.5 cm

1,000 - 1,200 €



33 •  
**LOETZ**  
**Iridescent glass vase**  
diameter: 14cm  
height: 9 cm  
800 - 850 €



34 •  
**LOETZ**  
**Glass vase**  
height: 19 cm  
diameter: 16 cm

1,000 - 1,200 €







35 •

**LOUIS MAJORELLE (1859-1926)**  
**DAUM FRERES**

**Art Déco vase**

underside signed 'Daum & Nancy' and 'L. Majorelle'

glass with inclusions of orange powders and gold leaves, blown in a wrought iron frame

height: 23 cm

executed circa 1920

Louis-Jean-Sylvestre Majorelle, usually Louis Majorelle was a French cabinetmaker and decorator of the Art Nouveau movement of the Nancy School.

Compagnie française du cristal Daum is a crystal factory founded in 1878 in Nancy, Lorraine, France by Jean Daum. The Daum workshops trained some of the great names of Art Nouveau.

1,300 - 1,500 €



36 •

**CAMILLE FAURE (1874-1956)**

**Enameled vase with flower decoration**

base signed 'C. Fauré Limoges'

flattened vase decorated with enameled flowers on copper

height: 9 cm

diameter: 15 cm

Executed circa 1930

Camille Fauré was a French enamel artist best known for his design work for the Limoges porcelain company in Limoges. Floral and figurative patterns in richly glazed colours were his signature.

3,200 - 3,500 €



Anne-Marie Fontaine, born in 1900, is a French ceramist, attached to the Art Deco movement, of which she is one of the main representatives in ceramic.

37 •  
**ANNE-MARIE FONTAINE**  
**MANUFACTURE NATIONALE DE SEVRES**  
**Polychrome and gilded porcelain candy box**

bearing manufacture and decoration stamps of 1922  
signed under base ‘A M Fontaine’ and the letter ‘J’  
polychrome and gilded porcelain, decorated with stylized branches and flowers  
designed by Dunaine, decorated by Miss Anne-Marie Fontaine  
height: 6 cm  
diameter 11 cm

*Literature:*  
*Lechevallier-Chevignard, Georges “La Décoration Moderne à la Manufacture de Sèvres“, Ch. Massin & Cie Editeurs, Paris, s.d. pl.5*



1,200 - 1,500 €

38 •  
**MANUFACTURE NATIONALE DE SEVRES**

**Pair of octagonal porcelain ‘Alençon’ vases**  
mark in hollow ‘PN’ for new paste and stamp of the manufacture of 1902  
porcelain  
octagonal form with sides, flamed decoration with eggplant background enhanced  
with colours  
height: 42,5 cm

5,000 - 5,500 €





39 •

**HENRI RAPIN (1873-1939)**

**ANNE-MARIE FONTAINE**

**MANUFACTURE NATIONALE DE SEVRES**

**Porcelain Vase decorated with beach, sand, trees, sea and sky; bathers and flying deer, polychrome with gold highlights**

signed in gold 'A M Fontaine 52-36', stamp in rose and the letter 'X'  
height: ca. 49 cm

Henri Rapin was a French painter, illustrator and decorator.

9,000 - 9,500 €







40 •  
**ART NOUVEAU CERAMIC VASE WITH LION**  
 enameled ceramic vase  
 marks on the underside: (crown), Austria, amphora, 4500  
 diameter: 28 cm  
 height: 28 cm

5,600 - 6,000 €



Auguste Ledru, a friend of Auguste Rodin, was well known for creating figurative Art Nouveau sculptures in the form of ewers and decorative vases, often featuring sirens and water nymphs surrounded by waves and shells. His daughter Augustine married René Lalique and Ledru's work clearly influenced Lalique in his jewellery and (later) glass designs. In this sculptural jug, we can see all the characteristic elements of the Art Nouveau: inspiration from nature combined with idealised female figure.

Thiébaud Freres was one of the most important foundries in France from 1844 to 1926. Their list of accomplishments is significant: their most famous work is the circa 1899 reduction of the Statue of Liberty cast by Thiébaud Freres for installation at the end of Swan Island in view of the Eiffel Tower in Paris. The same year saw the casting of the largest monument in Paris, the Triumph of the Republic by Jules Dalou commissioned for the Place de la Nation and almost entirely manufactured by Thiébaud Freres.

41 •  
**AUGUSTE LEDRU (1860-1902)**  
**FOUNDRY THIEBAUT FRERES (1844 - 1926)**  
 Art Nouveau bronze dark and light brown patina jug  
 signed 'Ledru'  
 bronze with dark and light brown patinas  
 height: 43 cm  
 executed circa 1900

5,000 - 5,500 €





42 •  
**ANDRÉ-VINCENT BECQUEREL (1893-1975)**  
**Bronze eagle picking its feathers**  
 bronze, green patina  
 signed «A.V. Becquerel»  
 France, ca. 1930  
 height: 55 cm

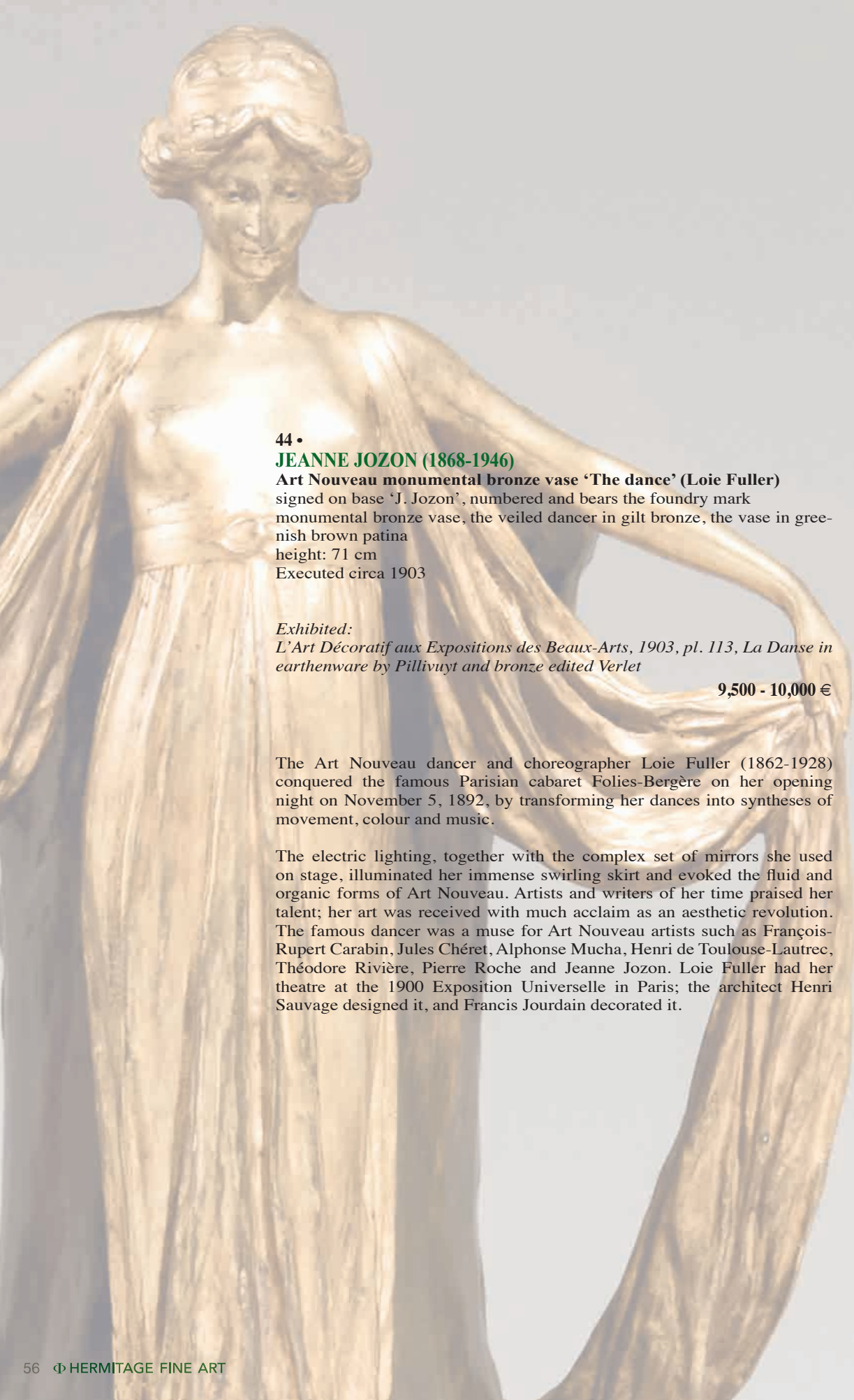
13,500 - 14.500 €



43 •  
**ALBERT BARTHOLOME (1848-1928)**  
**FOUNDRY BY ADRIEN-AURELIEN HEBRARD (1865-1937)**  
**Young girl getting out of the bath**  
 signed 'Bartholomé' on base, foundry mark 'cire perdue A. A. Hebrard'  
 bronze with black patina  
 dimensions: 47 x 57 cm  
 executed circa 1905

12,000 - 13,000 €





44 •

**JEANNE JOZON (1868-1946)**

**Art Nouveau monumental bronze vase 'The dance' (Loie Fuller)**

signed on base 'J. Jozon', numbered and bears the foundry mark  
monumental bronze vase, the veiled dancer in gilt bronze, the vase in greenish brown patina  
height: 71 cm  
Executed circa 1903

*Exhibited:*

*L'Art Décoratif aux Expositions des Beaux-Arts, 1903, pl. 113, La Danse in earthenware by Pillivuyt and bronze edited Verlet*

**9,500 - 10,000 €**

The Art Nouveau dancer and choreographer Loie Fuller (1862-1928) conquered the famous Parisian cabaret Folies-Bergère on her opening night on November 5, 1892, by transforming her dances into syntheses of movement, colour and music.

The electric lighting, together with the complex set of mirrors she used on stage, illuminated her immense swirling skirt and evoked the fluid and organic forms of Art Nouveau. Artists and writers of her time praised her talent; her art was received with much acclaim as an aesthetic revolution. The famous dancer was a muse for Art Nouveau artists such as François-Rupert Carabin, Jules Chéret, Alphonse Mucha, Henri de Toulouse-Lautrec, Théodore Rivière, Pierre Roche and Jeanne Jozon. Loie Fuller had her theatre at the 1900 Exposition Universelle in Paris; the architect Henri Sauvage designed it, and Francis Jourdain decorated it.







45 •  
**CLAIRE JEANNE ROBERTE COLINET (1880-1950)**

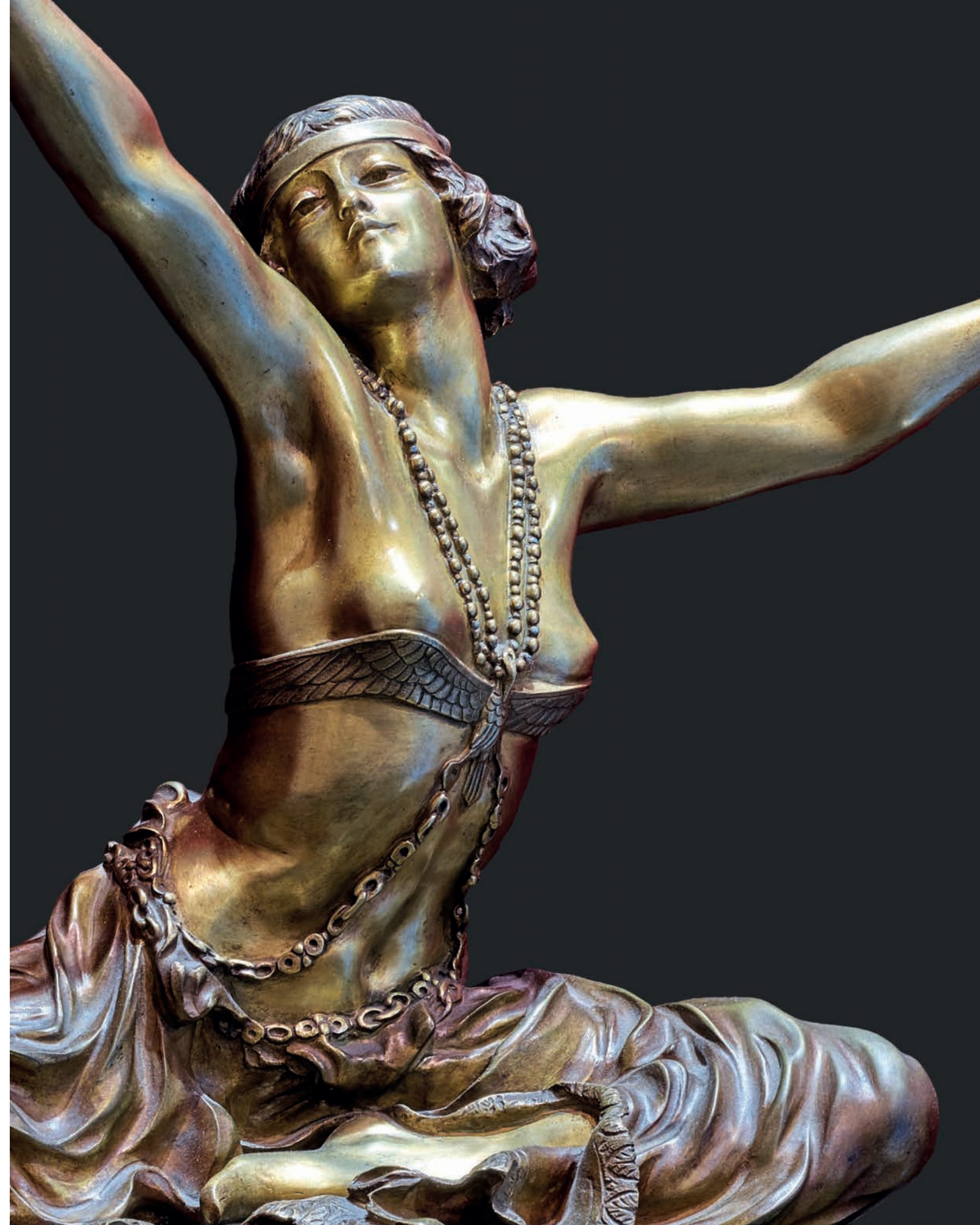
**Theban dancer**

signed: CLJR. Colinet

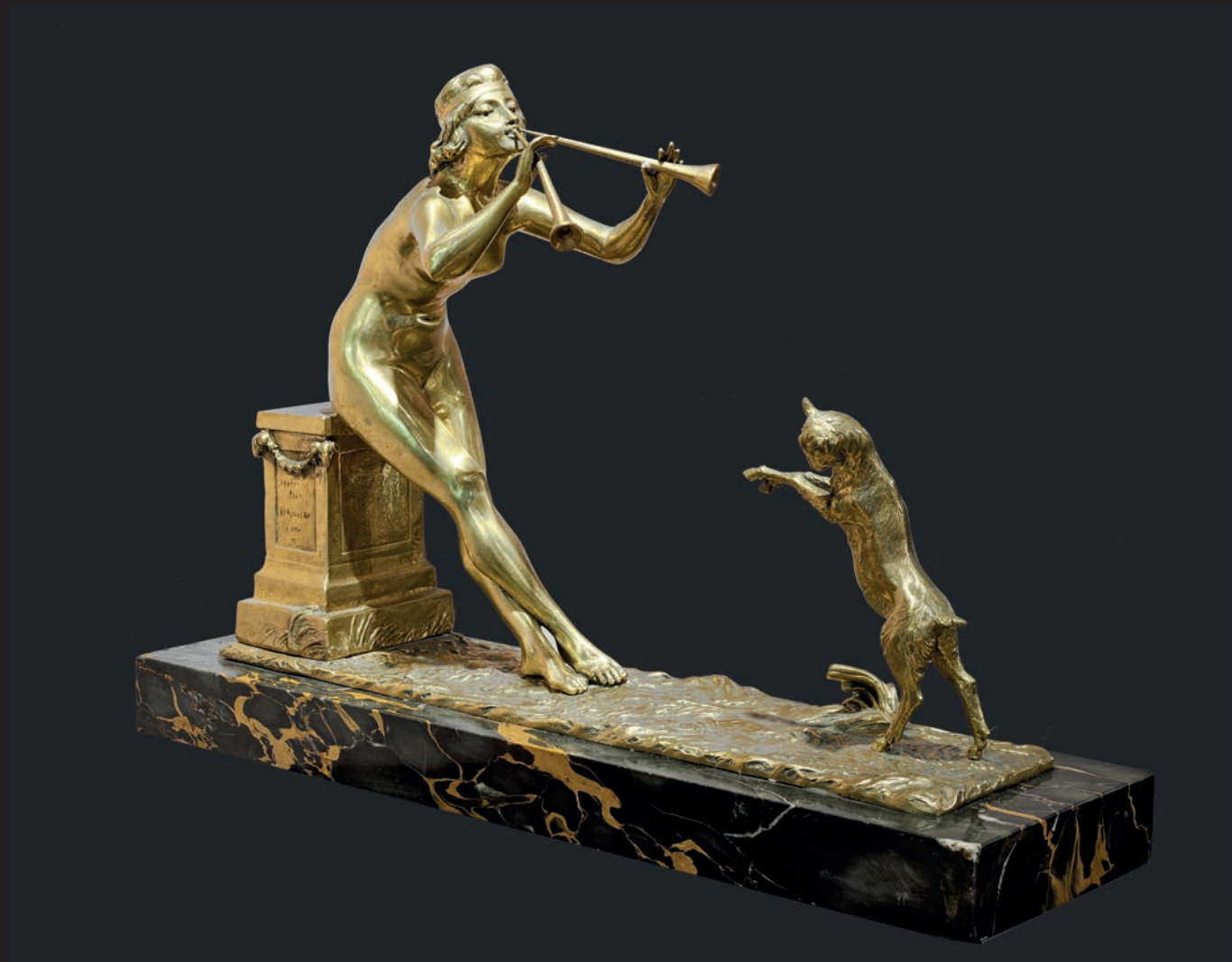
gilt bronze, on a veined green marble base with a partially gilt bronze relief

height: 55 cm

25,000 - 26,000 €







46 •  
**HENRY FUGERE (1872-1944)**  
**Nude woman playing two horns with dancing goat**  
 signed 'H. Fugère' on the bronze base  
 Gilt bronze, Portor marble base  
 dimensions: 50 x 15 x 35 cm

3,400 - 3,600 €



47 •  
**ALEXANDER KELETY (1874-1940)**  
**The wind (bust of famous pilot Jean Mermoz)**  
 signed on the bronze 'Kelety', numbered 'Bronze 21', foundry mark 'L.N. Paris J.L.' (for Les Neveux de Jules Lehmann)  
 patinated bronze "mordoré" colour  
 Base in black marble (marbre de Belgique)  
 height: 30 cm

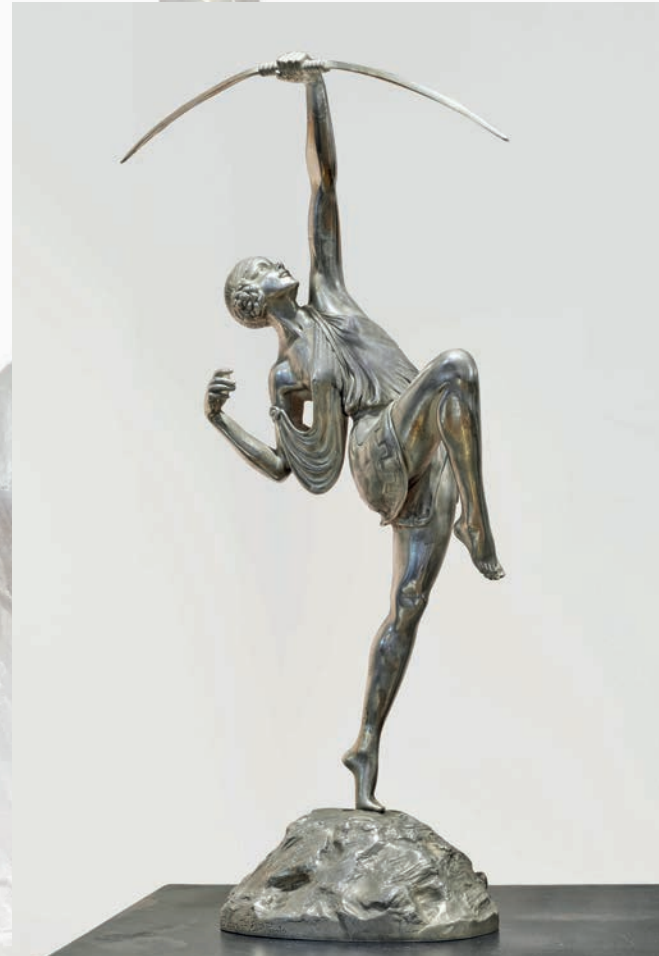
1,700 - 2,000 €





48 •  
**IGNACIO GALLO (? - 1935)**  
**Art Deco bronze, marble and alabaster lamp**  
 signed 'I. Gallo'  
 bronze female nude figure gazing into an alabaster pond,  
 on marble base. The alabaster insert is illuminated.  
 bronze, marble, alabaster  
 height: 43 cm  
 base: 24 x 28 cm

7,200 - 7,500 €



49 •  
**PIERRE LE FAGUAYS (1892-1962)**  
**Diana as huntress**  
 signed 'Le Faguays' and foundry mark 'Susse Frs. Edits  
 Paris' (on the base)  
 silver-gilt bronze

2,800 - 3,000 €

50 •  
**SAMUEL LIPSCHITZ (1880-1943)**  
**Snake dancer**  
 signed on the bronze pant 'S. Lipchytz'  
 bronze triple patina, base in Portor marble  
 height: 43 cm  
 Executed circa 1920

3,400 - 3,600 €



Samuel Lipschitz received a traditional education and grew up in Lodz. He produced tapestries and took an interest in sculpture from a very young age. He developed his talent by carving wood. He left Lodz for Berlin, and later moved to Paris, at La Ruche, and worked as a sculptor on marble and ivory. His younger brother Morice joined him in his studio in 1912 and Samuel taught him sculpture. In February 1943, Samuel Lipschitz was summoned by the French police and was arrested. His friends did not have time to bring him blankets and his suitcase before he was deported to Auschwitz where he later died.





51 •  
**MAURICE DUFRENE (1876–1955)**  
**Art Nouveau bronze table lamp**  
signed 'Dufrene' on the base  
bronze  
height: 33 cm  
executed circa 1900

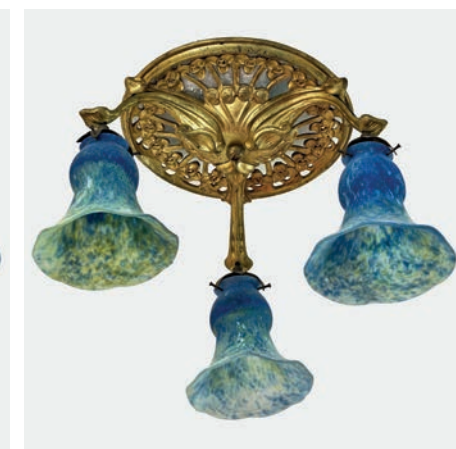
2,700 - 3,000 €

Maurice Dufrene is an artist of the Art Deco movement. He was born in Paris in 1876. Maurice Dufrene studied at the prestigious École des Arts Décoratifs in Paris. Demonstrating a definite talent in this discipline, in 1899, at the age of 23, he became the director of La Maison Moderne, whose objective was to offer decorative arts in series. In 1902 and 1903 he participated in his first exhibitions: the Salon d'Automne and the Salon de la Société Nationale des Beaux-Arts. These first exhibitions allowed him to shine with both critics and the public. In 1902 he founded the Society of Decorative Artists, which was to be the origin of the Salons des Artistes Décorateurs. Maurice Dufrene was very involved in his art and followed closely the technical developments of his time to integrate them into his work. Strongly marked by the Art Nouveau style, his works became more sober with time: he did not hesitate to criticize the excesses of the movement during the Salon des Decorateurs of 1906. He was particularly interested in the aesthetic developments of his time. He was one of the most famous precursors of the Art Deco movement in France. This ability to adapt to all types of projects, from buildings to furniture and fittings, has allowed him to diversify his projects and to gain ever greater popularity. He was thus entrusted with prestigious missions.



52 •  
**DAUM FRERES**  
**LOUIS MAJORELLE (1859-1926)**  
**Four chased gilt bronze ceiling lights supporting three Daum tulips in blue marbled glass**  
signed 'Daum & Nancy' on the glass shades  
height: 26 cm  
diameter: 46 cm

20,000 - 21,000 €





53 •  
**MULLER FRERES**  
**(ESTABLISHED 1895–1933)**  
**LEON CHAPELLE**

**Bronze and glass ‘Peacock’ table lamp**

signed ‘Chapelle Nancy’ on the bronze and ‘Muller Frères’ on the glass  
clear glass decorated with colored inclusions by Muller Frères, wrought iron  
mount by Léon Chapelle, black marble base.

height: 37 cm

length: 53 cm

executed circa 1920

The Muller brothers, founders of the Muller Frères glassworks in Lunéville, are French art glassmakers of the Art Nouveau and Art Deco periods. The family includes nine brothers and one sister. They were all trained in the art of glassmaking. The best known are Eugène Muller (1883-1914), Désiré Muller (1877-1952) and Henri Muller (1868- ).

The Muller Frères worked with Léon (or Edouard) Chapelle, wrought iron worker from Lay St Christophe who made 14 models of animals according to the catalogs of the time (snail, turtle, pigeon, lion, peacock, elephant, monkey, etc.) but also two other models including a tiger. These pieces were made between 1925 and 1935. The mounts are sometimes in bronze, most of the time signed. The glassware is sometimes decorated with metallic interleaving (Muller patent of 1929), most often with a shiny unsanded decoration. Chapelle also made many small objects such as letter openers, pocket trays etc.

16,000 - 18,000 €







54 •  
**CHARDER**  
 A double glass lamp with acid-etched cameo decorated with roses  
 height: 48 cm  
 Executed circa 1920

«Charder: French glass» is the trademark of the company founded by Charles Schneider (1881-1953), French glassmaker, and his brother Ernest, in 1913 in Epinay-sur-Seine. It became the largest glass factory in Europe in the years 1920-1930. The success of these two brothers came from their style developed during the Art Deco period, inspired by the artistic movements of the time, cubism, futurism, through colors and lights.

2,200 - 2,600 €

55 •  
**EDGAR WILLIAM BRANDT**  
**(1880-1960)**  
**DAUM FRERES**

**Art deco pair of wall lights**  
 signed 'E.Brandt' and 'Daum & Nancy France'  
 pair of wall lights with silver patina with two curved, tapered and fluted arms of light horn of plenty and tulips out of yellow-orange tinted multi-layer glass with inclusions of gold powders and stylized decoration released with the acid. The mounting plate is finely chiseled with a naturalist motif  
 height: 50 cm  
 width: 31 cm  
 executed circa 1925

The Compagnie Française du Cristal Daum is a crystal factory founded by the Daum brothers in 1878 in Nancy, Lorraine. The workshops of the Daum Frères Auguste (1853-1909) and Antonin (1864-1930) also trained some of the great names of Art Nouveau such as Jacques Grüber, Henri Bergé, Almaric Walter or the Schneider brothers.

Edgar William Brandt (1880-1960) was a French iron worker and prolific weapons designer. In 1901 he set up a small workshop in Paris, where he began designing, silversmithing, and forging small items such as jewelry, crosses, and brooches. His business began to take off with special commissions such as the door of the French Embassy in Brussels, the Escalier Mollien stairs in the Louvre, and the stair and balcony railing for the Grand Theatre Municipal de Nancy.

12,500 - 13,000 €







56 •  
**EMILE GALLE (1846 - 1904)**  
 Sculpted walnut Sellette decorated with exotic wood marquetry  
 signed in the marquetry 'Gallé Nancy'  
 sculpted walnut and exotic wood marquetry  
 height: 104 cm  
 Executed circa 1900

6,000 - 6,500 €

Émile Gallé was born in Nancy on May 4, 1846. He was a French industrialist, glassmaker, cabinetmaker and ceramist. He was one of the most important figures in the applied arts of his time and one of the pioneers of Art Nouveau, one the founder (with Victor Prouvé, Louis Majorelle, Antonin Daum et Eugène Vallin) in 1901 and first president of the Ecole de Nancy.

After his studies and various apprenticeships abroad, he returned to Nancy where, having new ways of exploring the technique of glass, he set about imitating nature with striations, knots, splinters, reflections, shadows and marbling. After his participation in the Universal Exhibition of 1878, his fame spread throughout the world and he became one of the most famous glass artists in the world.

Although Gallé was trained in cabinetmaking at an early age, he did not become involved in it until relatively late in his career. Needing to make a base for a glass work, he went to a wood dealer and was amazed at the colorful shades of this material. He opened a cabinetmaking workshop in 1884, which produced both small, inexpensive furniture and luxury sets and furniture. In 1889, the workshop had a catalogue of more than 600 types of wood, in particular oak, walnut, ash and plum.

His collections based on umbels and meadowlarks were a great commercial success at the beginning of the 20th century, with the art factory adapting Gallé's designs for a sideboard to other pieces of furniture (wardrobe, chest of drawers) in order to meet demand.

He carried out numerous technical experiments, particularly in the field of marquetry: he experimented with the different properties of wood from the same tree, exploiting its defects and sometimes playing with colored waxing, staining, shading or introducing mother-of-pearl and metal into the material. His style, originally inspired by the Renaissance and the eighteenth century, evolves more and more towards naturalism and the exploitation of plant forms.

57 •  
**EMILE GALLE (1846 - 1904)**  
 Mahogany vitrine with a marquetry decoration of apple blossoms  
 signed in the marqueterie 'Gallé'  
 150 x 40 x 30 cm  
 Executed circa 1900

12,000 - 12,500 €







**58 •**  
**TWO ART DECO STYLE ARMCHAIRS**  
 root wood, leather  
 seat: 64 cm x 59 cm  
 height seat: 50 cm  
 total height: 98 cm

2,500 - 3,500 €



**59 •**  
**PAIR OF ART NOUVEAU STYLE HANGING CEILING LAMPS**  
 red-orange glass, yellow interior, supported by three cords  
 dimensions: 65 x 37 cm

500 - 600 €

**60 •**  
**PAIR OF CARVED WOOD FROG DOOR WEDGES**  
 probably mahogany  
 length: 18 cm  
 height: circa 10 cm

150 - 200 €







61 •  
**ART DECO TERRACOTTA NUDE SCULPTURE**  
 signed 'Eribe' and inscribed and numbered 'Muynt Mabil  
 AT Made in France 1146'  
 base: 48.5 x 12 cm

550 - 600 €



62 •  
**ART DECO GREEN PORCELAIN  
 FEMALE BUST**  
 height: 62 cm

800 - 850 €



63 •  
**LIBERTY PORCELAIN CLOCK**  
 rose porcelain table clock with 3 female  
 busts  
 Inscribed 'Nove Z.A. dal 1860 Italia  
 Lavorazione a mano'  
 base: 34 x 11cm  
 height: approx. 24 cm

350 - 400 €





64 •

**ERNEST WANTE (1872-1960)**

**Gilded bronze female figure leaning  
on a marble balcony**

signed 'E. Wante'

bronze, marble

base: 13 x 15.5 cm

height: 30 cm

400 - 600 €



65 •

**CRYSTAL CHAMPAGNE BUCKET**

solid crystal base, embossed gold trim decorated with floral motif

height: 26 cm

200 - 250 €







66 •  
**ART DECO MERMAID BOWL IN PRESSED  
AND FROSTED MOLDED GLASS**

decorated with mermaids and water lilies on a  
patinated bronze frame supported by four eagles  
dimensions: 31 x 25 cm

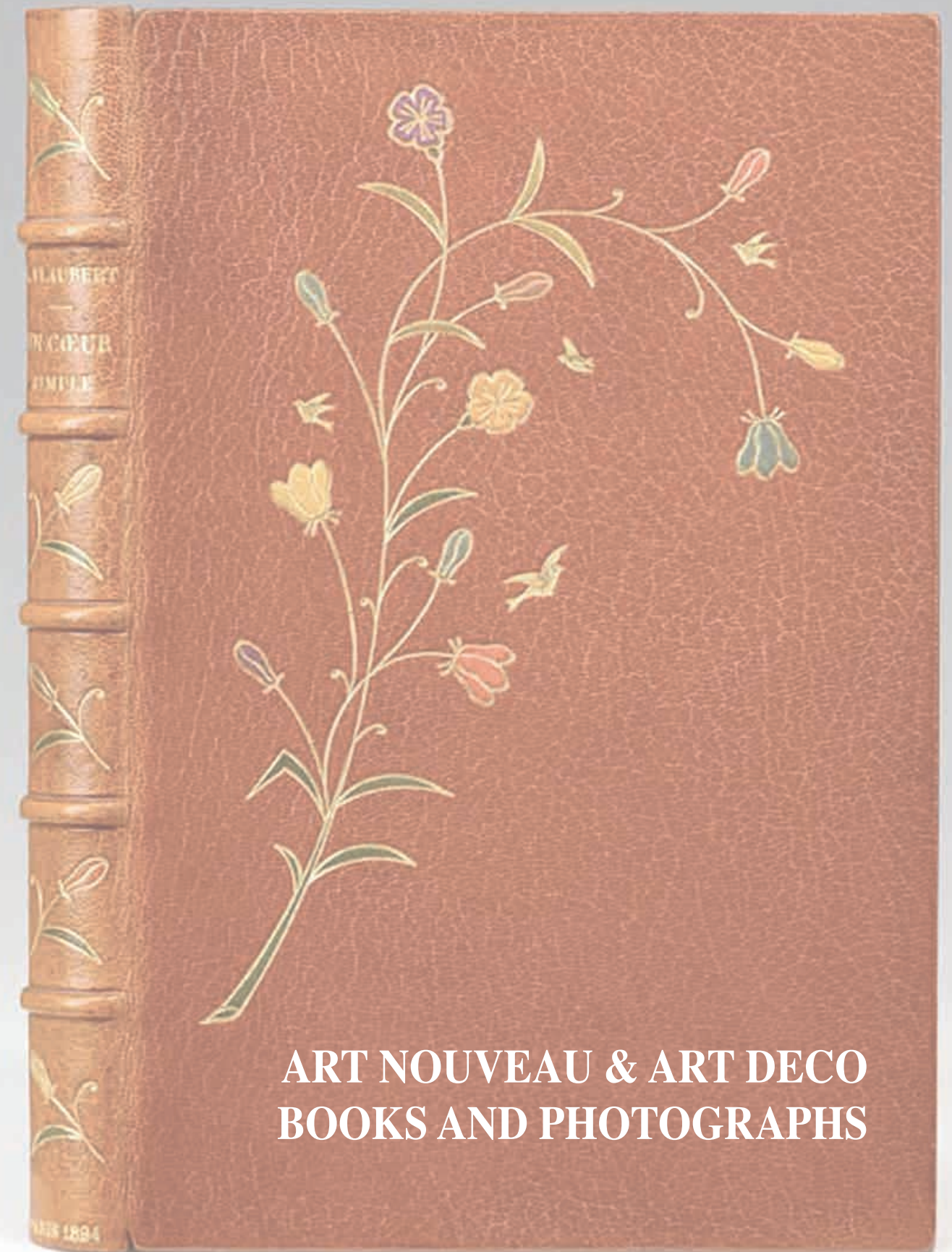
250 - 300 €



67 •  
**PAIR OF ART DECO ROSE GLASS VASES**

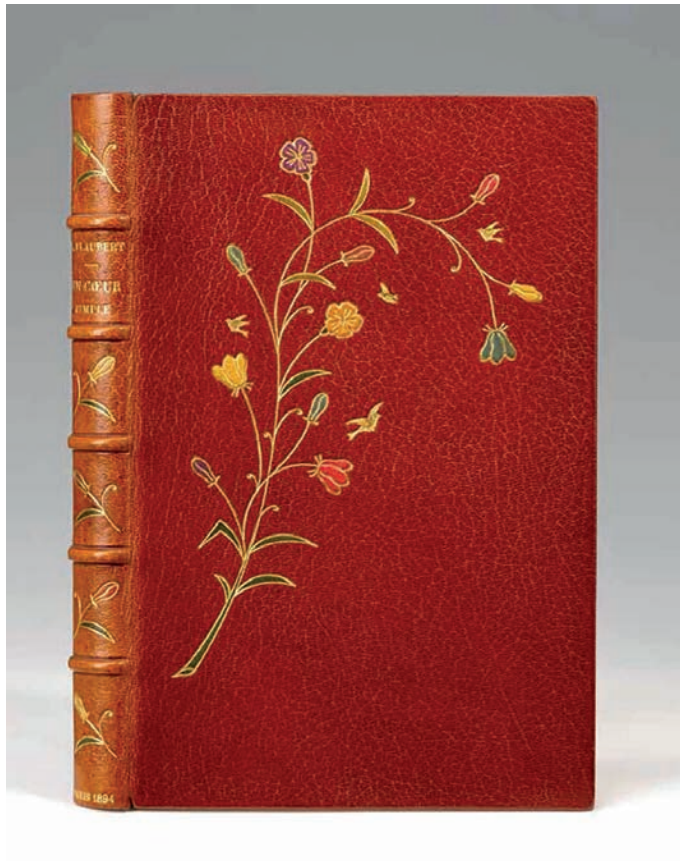
base: 12 x 12 cm  
height: 34.5 cm

800 - 850 €



**ART NOUVEAU & ART DECO  
BOOKS AND PHOTOGRAPHS**



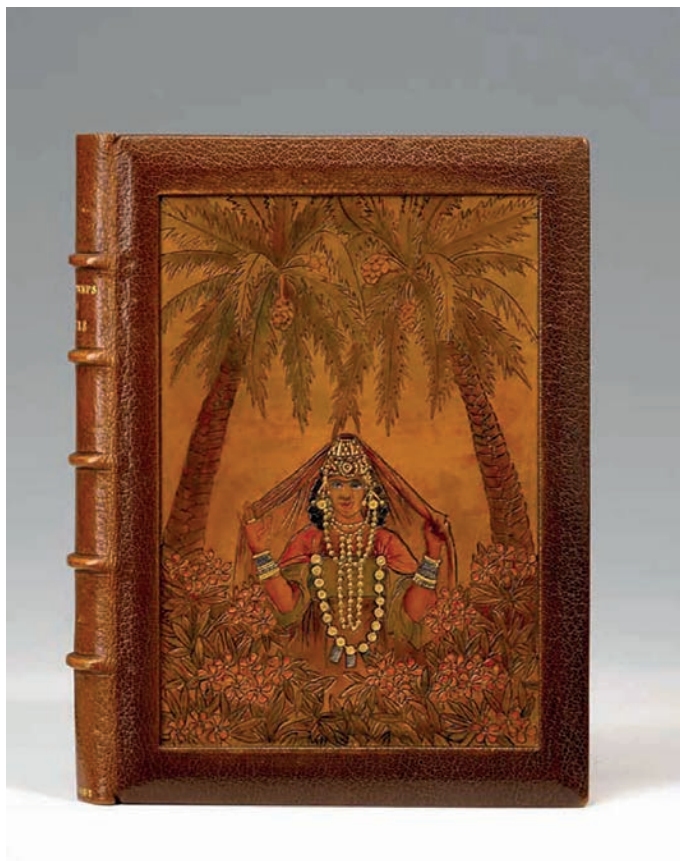
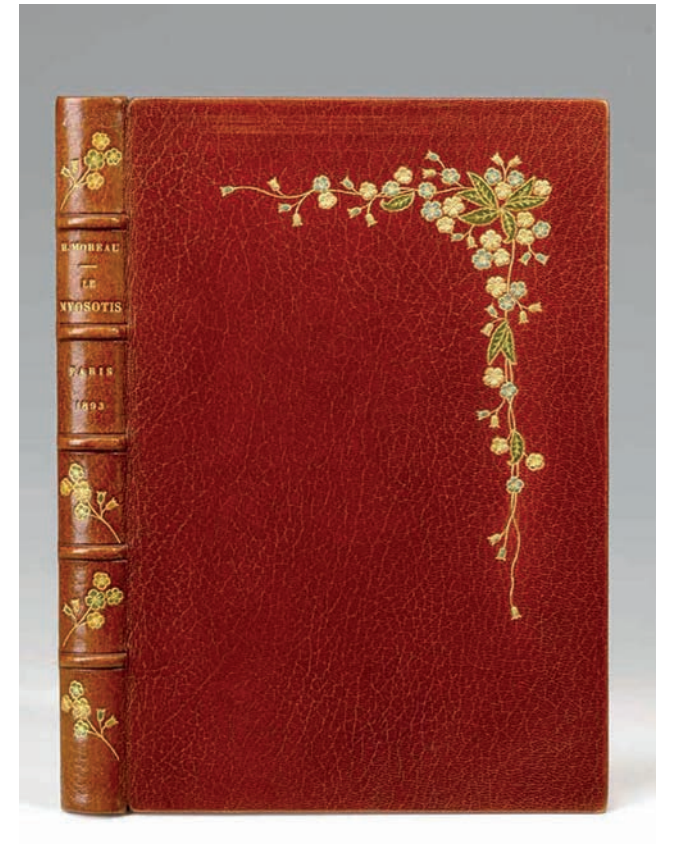


68 •  
**GUSTAVE FLAUBERT (1821-1880) (AUTHOR)**  
**EMILE ADAN (1839-1937) (ILLUSTRATOR)**  
**PETRUS RUBAN (1851-1929) (BINDING)**  
**Un cœur simple**  
 Ed. Ferroud, Paris, 1894, n. 173  
 Including 23 illustrations by Emile Adan and richly decorated binding executed by Pétrus Ruban  
 Dimensions: 25 x 17 cm

1,200 - 1,300 €

70 •  
**HESESIPPE MOREAU (1810-1838) (AUTHOR)**  
**ALCIDE THEOPHILE ROBAUDI (ILLUSTRATOR)**  
**PETRUS RUBAN (1851-1929) (BINDING)**  
**Le myosotis. Petits contes et petit vers**  
 Ed. L. Conquet, 1893  
 Including 134 compositions by Robaudi engraved on wood by Clément Bellenger. Richly decorated binding executed by Pétrus Ruban  
 Dimensions: 26.5 x 18.5 cm

850 - 900 €



69 •  
**SLIMAN BEN IBRAHIM (AUTHOR)**  
**ETIENNE DINET (1861-1929) (TRANSLATOR AND ILLUSTRATOR)**  
**RENE KIEFFER (1876-1963) (BINDING)**  
**Rabia el Kouloub ou le Printemps des Cœurs, légendes sahariennes**  
 L'Edition d'Art, Piazza, Paris, 1902  
 1 volume in-8°, n. 287/300  
 Dimensions: 23 x 17.5 cm

Etienne Dinét was a French Orientalist painter and lithographer, who lived the most of his life in Algeria. René-Albert Kieffer was a French bookbinder, publisher and bookseller.

5,000 - 5,500 €

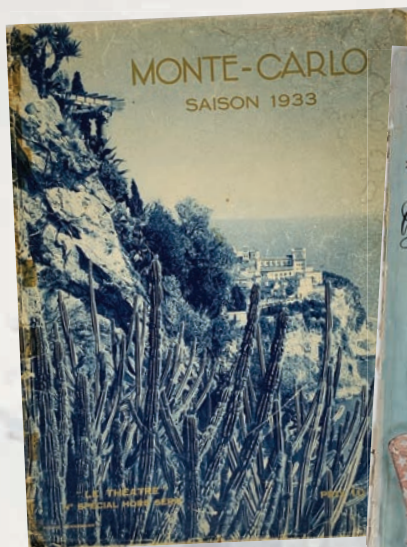


71 •  
**[MISSEL ROMAIN]**  
**LOUIS BEUZON (ACTIVE 1896 - 1935) (ILLUSTRATOR)**  
**Missel des paroles du Christ**  
 Ed. Maison Droguet & Ardant, Limoges, n. 944  
 Printer: 'Lemovicies, die 3 Martii 1944 Paulus Patier, Vicaire Général'  
 Dimensions: 16 x 9 cm

150 - 200 €







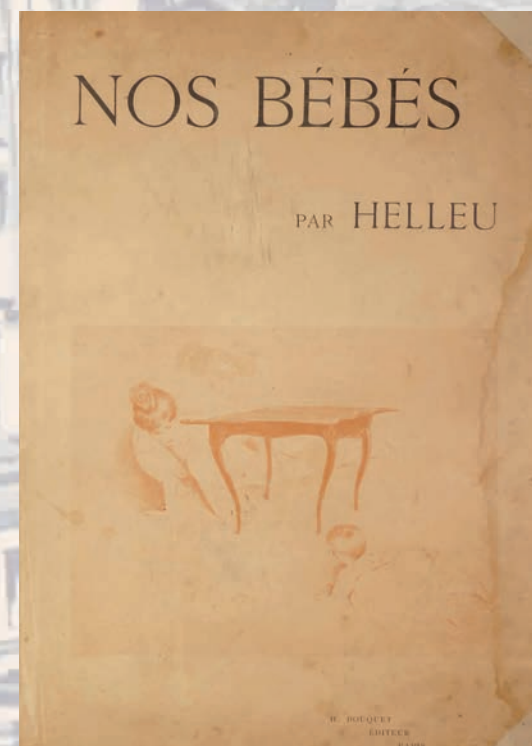
72 •  
**TWO MAGAZINES 1930S**  
«Monte Carlo», Saison 1933  
35.5 x 27.5 cm  
«Die Dame», October 1930  
36 x 28 cm

300 - 400 €



73 •  
**CATALOGUE: BAL DES PETITS LITS BLANCS, OPERA, 6 FEVIER 1934**  
Organized by the Magazine 'Le Jour'  
Illustrations by Mariette Lydis  
25 x 21.5 cm

300 - 400 €



75 •  
**PAUL CÉSAR HELLEU (1859-1927)**  
**Nos Bébés**  
Collection of prints  
Ed. H. Bouquet Paris  
37 x 28 cm

80 - 100 €



74 •  
**PAUL ROBERT (1867-1934)**  
**[DEDICATED TO VALLOTTON]**  
**ST PETERSBOURG IN CARICATURES**  
**[ВЕСЬ ПЕТЕРБУРГЪ ВЪ КАРИКАТУРАХЪ]**  
autographed 'P. Robert' and dedicated to Mr Vallotton in 1906  
33.5 x 25.5 cm

1,500 - 2,000 €





SEM was an illustrator, poster artist, caricaturist, social columnist and French writer. Numerous famous personalities of Parisian life are represented in the of the caricatures, such as the prince Murat, the prince Galitzine, the Princes Poniatowsky and Troubetzkoy, the duchess of Uzès, the duke of Morny, the duke of La Force, the barons of Rothschild and Gunsbourg; Boni de Castellane; also some painters: Giovanni Boldini, Leonetto Cappiello, Otero, Liane de Pougy, Réjane.



76 •  
**SEM (GOUSART GEORGES, 1863-1934)**

**Albums of caricatures**

Set of portfolio albums containing preparatory plates partially colored or heightened with white, some pasted on cardboard, presenting for some handwritten annotations of edition, and prints belonging to several albums, of which:

- Album N°9 - Paris, Le Turf - June 1900 - 20 plates on paper, 51 x 36 cm;
- Album N°10 - Paris, Trouville - October 1900 - Préface with autographed dedication by SEM to Jane Derval «à Mademoiselle Jane Derval Affectueusement Sem» and 15 plates, 53 x 37 cm (one on board);
- Album 14 - Paris - December 1904 - 24 plates on paper, 36 x 52 cm

*Provenance:*  
*Collection of Jane Derval*  
*Private collection, Monaco*

3,000 - 3,500 €

77 •  
**SEM (GOUSART GEORGES, 1863-1934)**

**Albums of caricatures**

Set of portfolio albums containing preparatory plates partially colored or heightened with white, some pasted on cardboard, presenting for some handwritten annotations of edition, and prints belonging to several albums, of which:

- Album 15 - Monte Carlo, 1st series - 1905 - préface, 6 plates on paper (including 1 double) and 3 plates on board.
- Album 13 - Paris - 1903 - one project for poster for Sam Exhibitio at Musée Carnavalet 1979 and 16 plates (including 5 double).
- Album 12 - Paris, Maxim's, June 1902 - 8 plates

*Provenance:*  
*Collection of Jane Derval*  
*Private collection, Monaco*

2,500 - 3,000 €



*Condition:*  
Many of the proofs intended for printing and the printing plates have defects (weake-ned paper, missing margins, frayed edges, etc...).

78 •  
**A SUITE OF FOUR JANE DERVAL ART DECO SILVER-MOUNTED SCENT BOTTLES WITH SILVER STOPPERS**

Four perfume bottles in their black leather box with initials «J.D.» (Parfumerie de Jane Derval), ca. 1920  
Original Visit Card and a copy of the Carte d'Admission aux cabines téléphoniques publiques de Paris of Jane Derval

Victorine Jeanne Gustin, known by the stage name of Jane Derval (1875 -1920) was a music hall performer, actress, dancer at the Folies-Bergère and demi-mondaine of the Belle Époque. In 1911, Jane Derval retired from the Parisian stage to open a beauty salon and then in 1919 a perfumery.

*Provenance:*  
*Collection of Jane Derval*  
*Private collection, Monaco*

600 - 800 €





Nikolai Svishchov-Paola (1874-1964) was born in Moscow in the family of a small linen merchant. When his father went bankrupt and was forced to sell the store, Nikolai Svishchov became a retoucher's apprentice and then an apprentice photographer in the photo studio of Yegor Ovcharenko.

In 1895 Svishchov opened his own photographic studio and started to work with all the passion inherent in his nature. He began to look for new methods of portraiture. Adopting from professional photographers a lot of useful things in the processing of plates and photographic paper, lighting techniques, etc., he borrowed their desire for external effects and unusual forms in photos. Svishchov mastered the now almost forgotten technique which gives the effect of brush strokes on the canvas. He was fond of blurred images made with a «monocle» lens. He was the first to invent the idea of printing images on porcelain and milk glass, which had a resounding commercial success.

In 1908 Svishchov acquired the atelier «Paola» of the photographer N. S. Korotkov on Kuznetsky most, together with the equipment and the name of the company «Paola». Since then, Nikolai began to be called either Svishchov or Paola, and when the time came to get a new passport, his double surname Svishchov-Paola became official.

With the acquisition of the photographer's studio Svishchov began a new life: there came a time of happy creative work. Here were created the best works of the photographer: «Sitter», «Blonde», «Men's portrait», «Dream», «Calling», etc. All these photos were exhibited in different photo exhibitions, invariably receiving awards for them. The fame of the photographer was growing every year and Svishchov received in his studio «Paola» many famous actors, writers, and scientists.

In 1910-1920s Svishchova-Paola took part in international photo exhibitions in the USA, Canada, Great Britain, France, and Italy. After the war, N.I. Svishchov-Paola worked on the creation of photographic portraits of Soviet academics, of actors and performances of the Vakhtangov State Academic Theater and the Moscow Musical Theater of Nemirovich-Danchenko.

In the second half of the 1950s, Svishchov received official recognition through exhibitions held in the Soviet Union and abroad which helped to rediscover the magnificent world of easel photography of this brilliant master.



79 •  
**NIKOLAI IVANOVICH SVISHCHOV-PAOLA (1874-1964)**  
**Portrait of a woman. Moscow, 1920s.**  
Inscribed in cyrillic on the reverse  
A Cyrillic stamp «Photographer N. I. Svishchov-Paola» and  
stamp of the Publishing house “Iskusstvo” (on the reverse)  
Gelatin silver print  
30 x 23,8 cm

*Provenance:*  
*Collection of Borodulin*

500 - 800 €

80 •  
**NIKOLAI IVANOVICH SVISHCHOV-PAOLA (1874-1964)**  
**Portrait of a woman. Moscow, 1920s**  
Inscribed and signed, Cyrillic stamp «Photographer N. I. Svish-  
chov-Paola» and stamp of the Publishing house “Iskusstvo” (on  
the reverse)  
Gelatin silver print  
32 x 25.8 cm

*Provenance:*  
*Collection of Borodulin*

500 - 800 €





81 •  
**NIKOLAI IVANOVICH SVISHCHOV-PAOLA (1874-1964)**  
**Etude. Moscow, 1920**  
 Inscribed, Cyrillic stamp «Photographer N. I. Svishchov-Paola» (on the reverse)  
 Gelatin silver print  
 30 x 19.9 cm

*Provenance:*  
*Collection of Borodulin*

500 - 800 €



82 •  
**NIKOLAI IVANOVICH SVISHCHOV-PAOLA (1874-1964)**  
**Sisters Revis. Moscow, 1920s**  
 Inscribed and signed, Cyrillic stamp «Photographer N. I. Svishchov-Paola» and stamp of the Publishing house “Iskusstvo” (on the reverse)  
 Gelatin silver print  
 23 x 21.8 cm

*Provenance:*  
*Collection of Borodulin*

500 - 800 €

## OBJECTS OF VERTU & JEWELLERY



83 •  
**PAIR OF SPANISH SILVER ART DECO  
 CHANDELIERS**

height 36 cm  
 width: 31 cm  
 weight: 764 gr, 691 gr

2,300 - 2,500 €





84 •  
**SET OF SIX SILVER AND VERMEILLE SALT CELLARS**  
 marked 'Piccini Firenze', Italy, early XX Century

A set of six silver and vermeille salt cellars/bowls with spoon in the shape of a shell supported by a turtle base

4,500 - 5,500 €



85 •  
**[MARK OF PAVEL OVCHINNIKOV, ST PETERSBOURG]**  
**A RUSSIAN SILVER SET OF FORKS AND KNIVES FOR 12 PERSONS**  
mark of M.P.Ovchinnikov, St Petersburg, 1896-1903  
Set comprising 12 forks and 12 knives, decorated with leaves and birds motif,  
with fitted oak box, upholstered in white silk and green velvet.  
silver, silver gilt  
marks: Master M.P. Ovchinnikov, assayer Yakov Lyapunov, mark of St.  
Petersburg, 84 silver mark  
total weight: 850 gr  
length: 16 cm

*Provenance :*  
*Collection of Richard Zeiner - Henriksen (1878-1965), Norway*  
*Private collection, Switzerland*

8,000 - 10,000 €







86 •

**[PRINCE BOJIDAR KARAGEORGEVITCH (1862-1908)]**

**Art Nouveau set of four silver-gilt objects (spoon, knife, fork, paper knife)**

some marked with the monogram 'BK'

silver, cast and chased

length: 17.5 cm, 13 cm, 13 cm, 17.5 cm

total weight: approx. 148gr

This set was commissioned by Prince Bojidar Karageorgevitch, (1861-1908), a younger member of the then exiled Serbian royal family.

Prince Bojidar Karageorgevitch was a Serbian artist, art writer, world traveller, and member of the Serbian Karađorđević dynasty. In his later years Prince Karadjordjevitch turned his attention in decoration, and executed panels and medallions for a Paris atelier as a designer, sculptor, painter and silver-smith, and often spent time with Georges Lacombe, Émile Bernard, Édouard Vuillard, Paul Sérusier and other members of Les Nabis. Karageorgevitch's paintings, illustrations, watercolors and silver-smith works were first exhibited in Belgrade in 1908.

8,000 - 8,500 €







**87 •**  
**A NINETEEN PIECE FRENCH SILVER ICE CREAM SET, VICTOR BOVIN**  
 V. Bovin, Paris, France  
 silver, silver gilt  
 Marks: (Minerva head), (Star-VB-star)  
 Comprising one big serving spoon and 18 smaller ice cream spoons  
 Length: serving spoon 24.5cm, spoons 14cm  
 Total weight: approx. 464gr

2,800 - 3,000 €



**88 •**  
**COPPER AND SILVER TRAY, GORHAM & CO**  
 copper tray with applied silver seal, fish and seashells  
 marks: (anchor), Gorham Co, R 75, O  
 copper, silver  
 dimensions: 29.7 x 22.2 cm

400 - 600 €



89 •

**LALIQUE FROSTED GLASS PENDANT**

frosted glass pendant after the Medallion of 1937 Exposition Universelle  
9.5 x 3.8 cm

2,800 - 3,000 €



90 •

**SILVER, WHITE GOLD,  
ONYX, MOTHER OF PEARL  
AND DIAMONDS CUFF  
BRACELET AFTER ERTÉ,  
CIRCA 1980S**

sterling silver and 14k white gold  
“Tempest” cuff bracelet, mother-  
of-pearl face and onyx hat set with  
diamonds

inscribed and numbered ‘CFA  
Sterling 14k 169/600’

width 6.5 cm

height: approx. 6 cm

weight: 112 gr

*Literature:*

*Marshall Lee, Louis Zara: Erté  
Arte da indossare - Gioielli ed.  
Fabbri Editore, 1991, page 33*

7,200 - 7,500 €







91 •  
**[DUCHESS OF ROXBURGHE]  
 CARTIER ART DECO SILVER AND GOLD CLOCK, CIRCA 1927**

silver, gold, steel, brass, cow hide  
 Rectangular Art Deco dial signed *Cartier*, European Clock & Watch Company  
 movement No.58172 with jewelled lever platform escapement, the plain rectangular case with gold  
 bezel, import marks for George Stockwell, London 1927  
 In perfect condition. Key and original fitted case.  
 11,8 x 4,3 x 6,3 cm

*Provenance :*  
*The private collection of Mary Innes-Ker (1915-2014), Duchess of Roxburghe*

12,000 - 15,000 €



92 •  
**CARTIER ONYX, SILVER AND DIAMOND  
 TABLE CLOCK,  
 CIRCA 1939**

Moulded onyx, silver, rose-cut diamond hands set in  
 platinum, silver dial with black Roman numerals, brass  
 folding strut.  
 signed Cartier on the dial, numbered 71  
 French silver mark (boar's head)  
 dimensions: 7,4 x 7,4 cm  
 In original fitted Cartier case

*Provenance:*  
*Private collection, France*

9,500 - 11,000 €





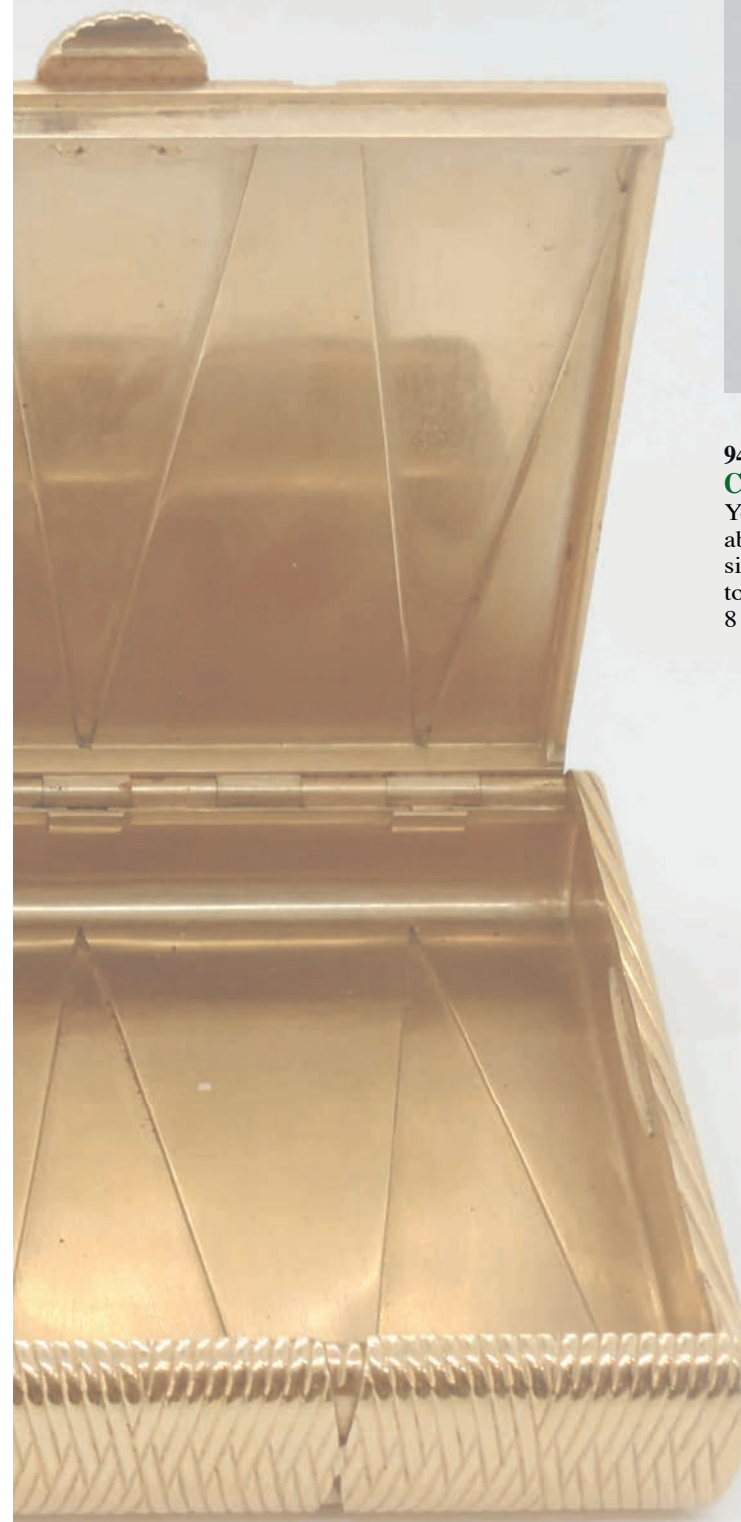


**93 •**  
**CARTIER ART DECO GOLD, TORTOISESHELL AND SUEDE CLUTCH BAG, CIRCA 1935**  
 Rectangular outline in black suede, with a 18K gold clasp surmounted by a square pyramidal blond tortoiseshell.  
 The clasp opens with a « swing » movement, by moving it first to one side then to the other side. Black leather mirror inside.  
 signed on the inside 'Cartier Made in France' and numbered 3236  
 maker's mark Paul Pillard  
 French assay mark Eagle's head for 18K gold  
 dimensions: 23 x 16 cm  
 In original fitted Cartier case.

With expertise N° BC2007-3 by O. Bachet and A. Cartier  
 This clutch bag was made by the Pillard workshop, located in the second arrondissement, one of the traditional goldsmith's  
 production districts in Paris.

*Provenance:*  
*Private collection, France*

**2,600 - 2,800 €**



**94 •**  
**CARTIER GOLD CIGARETTE CASE, 1940S**  
 Yellow 18k gold Cartier case set with one cabochon ruby weighing  
 about 4ct  
 signed 'Cartier Paris'  
 total weight: 140.60gr  
 8 x 6 x 2 cm

**7,000 - 8,000 €**



**95 •**  
**GOLD WAX CASE (ETUI A CIRE),  
 18TH CENTURY**  
 18k gold wax case  
 weight: 47,31 gr  
 height: 12 cm

**1,800 - 2,000 €**





96 •  
**ALEXANDER STURM 3 PIECES VIENNESE SILVER TOILET SET, CIRCA 1922**  
 Comprising hand mirror, hair brush and clothes brush  
 marked: mark of Alexander Sturm, Viennese toucan head mark from 1922  
 length: mirror 25.5 cm; clothes brush 16 cm; hair brush 20 cm  
 total weight: circa 320 gr

300 - 500 €



97 •  
**VAN CLEEF & ARPELS VINTAGE SILVER GILT DOUBLE-SIDED HANDBAG MIRROR, CIRCA 1950**  
 signed 'Van Cleef & Arpels', maker's mark and Minerva mark  
 silver, silver gilt  
 dimensions: 10,5 x 7 cm  
 weight: 88 gr  
 gilt slightly worn with time

*Provenance:*  
*Private collection, France*

300 - 500 €





98 •  
**CARTIER SILVER PLATE**  
 signed 'Cartier Puiforcat', marked (Minerva), num-  
 bered S 694  
 silver  
 diameter: 17,7 cm  
 weight: 210 gr

*Provenance:*  
*Private collection, France*

400 - 600 €



99 •  
**CARTIER SILVER CUP AND SAUCER, CIRCA 1960S**  
 signed Cartier Sterling (NY)  
 silver  
 height: 5 cm  
 weight: 84 gr  
 With original Cartier pouches.

*Provenance:*  
*Private collection, France*

350 - 500 €



101 •  
**CARTIER SILVER DOUBLE JAM / CONDIMENT HOLDER, 1950S**  
 signed 'Cartier Sterling' (New York) and numbered 39630  
 crystal and silver  
 dimensions: length 16cm, height 10 cm (with handle 16cm)  
 total weight: 632 gr

*Provenance:*  
*Private collection, France*

300 - 400 €



100 •  
**A PAIR OF CARTIER SILVER AND GLASS COASTERS, CIRCA 1950S**  
 signed 'Cartier Sterling' (NY)  
 diameter: 10 cm  
 weight: 128gr

*Provenance:*  
*Private collection, France*

100 - 300 €





102 •  
**ART DECO ROUND JADE, GOLD, CABOCHON EMERALD AND CORAL SAUCER AND ONE  
 MALACHITE MARQUETRY JADE, CORAL, GOLD AND CABOCHON ONYX CUP, CIRCA 1925**  
 saucer: 11,8 cm, 73gr  
 cup: 6,4 cm, 114 gr

*Provenance:*  
*Private collection, France*

3,000 - 3,500 €

103 •  
**SEAMAN SCHEPPS VINTAGE ONYX LETTER OPENER, CIRCA 1940**  
 signed 'Seaman Schepps'  
 onyx, coral, 18k gold 750  
 length: 20 cm (holder 23 cm)  
 Chip on the tip and the side of the letter opener

*Provenance:*  
*Private collection, France*

2,500 - 3,500 €







**104 •**  
**PAIR OF LALIQUE CRYSTAL SEA TURTLES**  
 A turtle in frosted colourless crystal with “Lalique/Paris” sticker with four felt feet  
 underside etched: «Lalique ® France»  
 dimensions: 16 x 12 cm  
 In excellent condition.

A crystal amber colour Caroline turtle with four felt feet  
 signed Lalique France on the underside  
 dimensions: 15 x 9 cm  
 In excellent condition.

250 - 300 €



**105 •**  
**[FLOWERS OF ARMENIA]**  
**HERMÈS ASHTRAY ‘LES JARDINS D’ARMENIE’**  
 porcelain, painted, gold leaf  
 White porcelain ashtray decorated with blue and gold motif; border painted in fine gold. Velvet goatskin under the base  
 signed ‘Hermès Paris HHH’ under base, titled ‘Les Jardins d’Armenie’ (in French) and ‘Flowers of Armenia’ (in Armenian)  
 dimensions: 19.7 x 16 cm

80 - 120 €





**106 •**  
**ENAMEL AND SILVER MIRROR PENDANT**  
 silver, enamel  
 silver pendant opening to reveal mirror, the center of the medallion with lady's profile surrounded by scrolling motifs, putti and garlands of leaves  
 signed by painter 'L. Colleniz'  
 7 x 5 cm

1,100 - 1,300 €



**107 •**  
**ELIZABETH BONTE**  
 Art Nouveau horn pendant/necklace, early XX century  
 sculpted and patinated horn, glass beads  
 The carved and patinated horn pendant designed as a butterfly  
 8.7 x 6.5 cm

3,200 - 3,500 €



**108 •**  
**GABRIEL ARGY-ROUSSEAU (1885-1953)**  
 Art Nouveau glass paste pendant, circa 1924  
 glass paste  
 diameter 6 cm

*Provenance:*  
 Private collection, Monaco

*Literature:*  
 Janine Bloch-Dermant, G. Argy-Rousseau Catalogue raisonné, les éditions de l'amateur, 1990, ill. p. 201, n. 24.37

1,500 - 1,600 €



109 •

**PLATINUM FANCY DEEP BROWN-YELLOW DIAMOND AND DIAMOND RING (GIA CERTIFICATE)**

Platinum ring set with a pear-shaped Fancy Deep Brown-Yellow diamond weighing 8.31 carats, surrounded by round and marquise-shaped diamonds weighing approximately 4.75 ct  
Total weight: 19 gr

Coloured diamond accompanied by the GIA report number 2161674443 dated 21 October 2014, stating the following:  
Shape and cutting style: Pear Brilliant  
Measurements: 17.41 x 11.42 x 6.40 mm  
Carat weight: 8.31ct  
Colour grade: Fancy Deep Brown-Yellow  
Colour origin: natural  
Clarity grade: VS2

50,000 - 70,000 €





110 •

**SUGARLOAF RUBY RING**

18k white gold ring set with one ruby weighing approximately 16ct surrounded by diamonds weighing approximately 0,80ct

Length: 13.5 mm

Width: 11 mm

Size: 55

Weight: 18.14gr

25,000 - 28,000 €

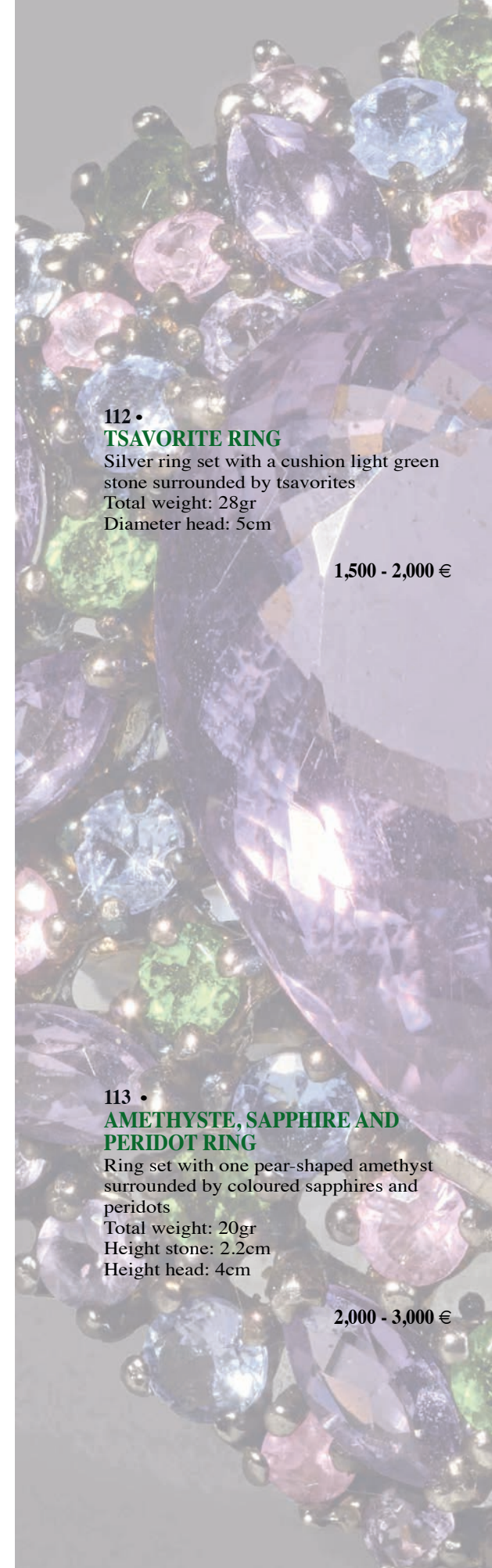






111 •  
**SAPPHIRE AND DIAMOND FLOWER DOUBLE RING**  
White gold double ring set with diamonds and sapphires  
Total weight: 6gr

2,500 - 3,000 €



112 •  
**TSAVORITE RING**  
Silver ring set with a cushion light green  
stone surrounded by tsavorites  
Total weight: 28gr  
Diameter head: 5cm

1,500 - 2,000 €



113 •  
**AMETHYSTE, SAPPHIRE AND  
PERIDOT RING**  
Ring set with one pear-shaped amethyst  
surrounded by coloured sapphires and  
peridots  
Total weight: 20gr  
Height stone: 2.2cm  
Height head: 4cm

2,000 - 3,000 €







**114 •**  
**18K WHITE GOLD AND DIAMONDS EARRINGS, 1960-1965**

Tremblant white gold earrings set with diamonds weighing approximately 5ct  
 Total weight: 40.54gr  
 Length: 7 cm

**4,000 - 4,500 €**



**115 •**  
**SAPPHIRE AND DIAMOND RING**

Blue sapphire weighing about 4ct, diamonds weighing about 1ct and 18k white gold ring  
 Size: 56  
 Weight: 8.64gr

**4,000 - 4,500 €**



**116 •**  
**SAPPHIRE AND DIAMOND RING**

White gold ring set with sapphires weighing approximately 1 ct and baguette-cut diamonds weighing approximately 0,7 ct  
 Numbered: 5560 01314  
 weight: 7 gr

**800 - 1,000 €**

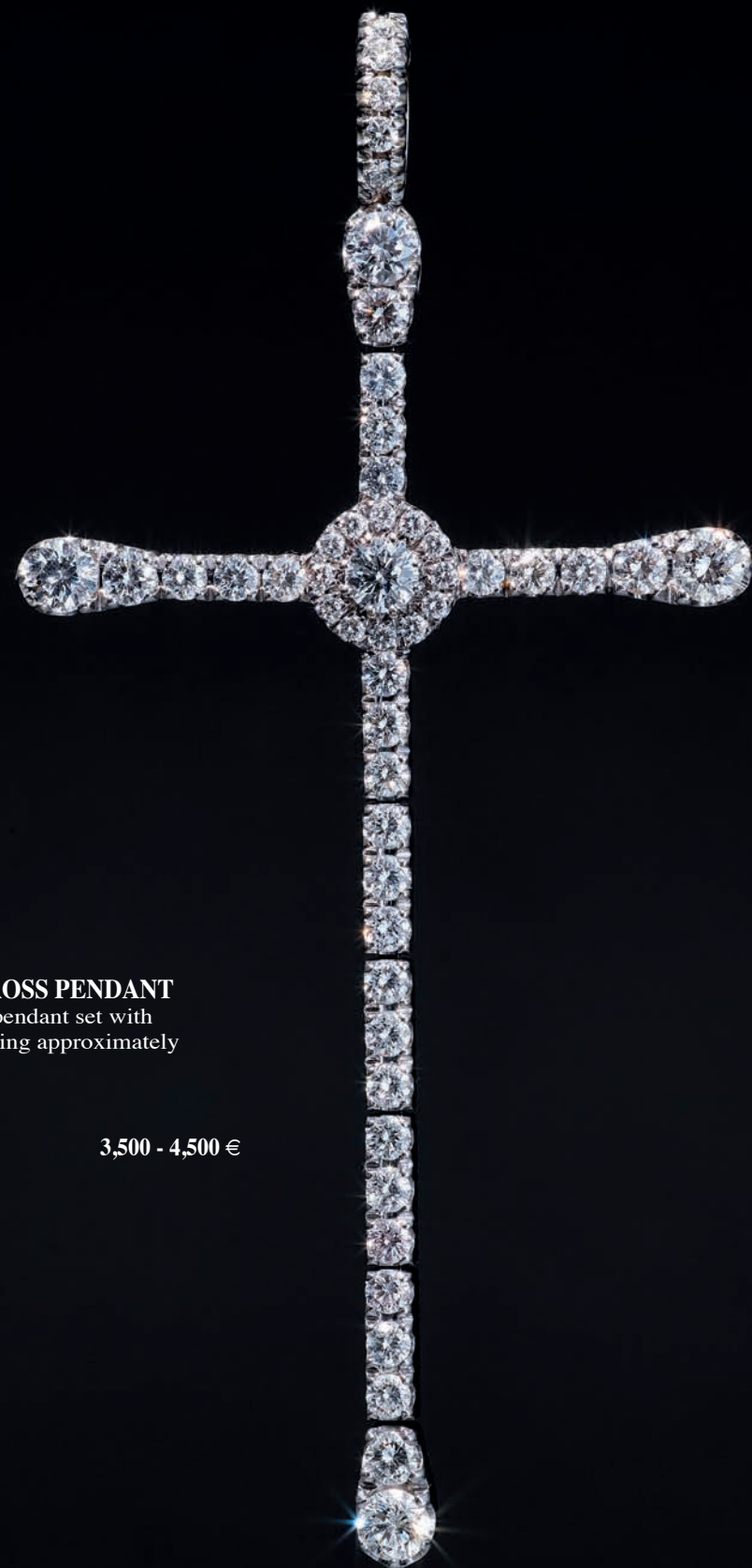


**117 •**  
**SAPPHIRE AND DIAMOND NECKLACE**

18k white gold 1960s necklace set with diamonds weighing approximately 12ct, baguette diamonds weighing approximately 7ct, 32 sapphires weighing approximately 30ct  
 Total weight: 75.58gr  
 Transformed.

**38,000 - 45,000 €**





**118 •  
DIAMOND CROSS PENDANT**  
18k white gold pendant set with  
diamonds weighing approximately  
4,35ct  
Length: 9.6 cm  
Weight: 15gr

3,500 - 4,500 €



**119 •  
DIAMOND EARRINGS, PAT PEND, 1950S**  
Yellow gold earrings set with diamonds weighing approximetely 9 ct  
Signed 'Pat Pend'  
Total weight: 35gr  
Length: 3.7 cm

9,000 - 12,000 €





120 •  
**GOLD AND ENAMEL BEETLE BROOCH**

Diamonds, black and red enamel and 18k gold  
Italian beetle brooch  
Total weight: 17.80gr  
Height: 4.5 cm

1,700 - 1,900 €



122 •  
**EMERALD AND DIAMOND RING**

18k yellow gold ring set with one emerald weighing approximately 4ct and diamonds weighing approximately 3.50ct  
Size: 52  
Total weight: 9.50gr

6,500 - 7,000 €



123 •  
**EMERALD AND DIAMOND BRACELET**

18k yellow gold bracelet set with one emerald weighing approximately 4ct and diamonds weighing approximately 3.50ct  
Total weight: 15.67gr

6,000 - 6,500 €

121 •  
**CARTIER NY 14K GOLD AND CHRYSOPRASE TIE PIN, CIRCA 1950**

Gold tie pin set with a chrysoprase  
Signed 'Cartier' and numbered  
Weight: 2 gr  
Length: 9 cm  
Case length: 11.7 cm

*Provenance:*  
*Private collection, France*

1,800 - 2,000 €

124 •  
**MAISON GERARD TUXEDO WATCH**

18k gold tuxedo watch with diamonds weighing approximately 5.60ct, black enamel  
Total weight: 32.95gr  
Height: 9 cm

4,500 - 5,000 €





125 •  
**YELLOW OPAL NECKLACE  
 WITH DIAMOND CLASP**

Necklace composed of 12 opal rows,  
 initial "E" diamond clasp  
 Length open: 43 cm

2,500 - 3,000 €



126 •  
**YELLOW GOLD ROUND EARRINGS**

Diameter: 6 cm  
 Weight: 9 gr

1,000 - 1,200 €

127 •  
**CHANDELIER BLACK AND WHITE  
 DIAMOND EARRINGS**

18k white gold earrings set with black and  
 white diamonds weighing approximately  
 4,5ct  
 Weight: 40 gr  
 Length: 9.7 cm

2,500 - 3,000 €







**128 •**  
**ONYX CUFFLINKS**  
 Pair of 14k gold cufflinks with rectangular onyx heads  
 Total weight: 23 gr  
 Dimensions of heads: 2.8 x 2.1 cm

250-300€

**129 •**  
**AMETHYST CUFFLINKS**  
 Pair of 14k gold cufflinks with rectangular heads set with amethysts  
 Total Weight: 13gr  
 Dimensions of heads: 2 x 1.6cm

250-300€



**130 •**  
**CARTIER 18K GOLD AND LAPIS LAZULI ROUND CUFFLINKS, CIRCA 1931**  
 Designed as batons, the ends each set with a lapis lazuli, terminating in hinged round heads.  
 Signed 'Cartier Paris' déposé and numbered 02969  
 Cartier workshop hallmark  
 In Cartier case.  
 Diameter: 1,4 cm

*Provenance:*  
*Private collection, France*

3,500 - 4,000 €



**131 •**  
**CARTIER 14K GOLD SQUARE CUFFLINKS**  
 Designed as batons terminating in square heads  
 Signed 'Cartier'  
 In Cartier white case  
 Dimensions: 1,2x1,2 cm

*Provenance:*  
*Private collection, France*

900 - 1,200 €





132 •  
**PEARLS AND SPINEL NECKLACE**  
 cultured pearls and sixteen rows of faceted spinels necklace, with silver sticks, held by two silver fasteners, punctuated by diamonds followed by two silver rings paved with diamonds and onyx.  
 Length: 64 cm approximately  
 Diameter pearls: 12-15 mm

1,100 - 1,300 €



133 •  
**GARNET AND CITRINE COLLIER**  
 In 10 rows with gold-plated silver magnetic solid lock.

1,100 - 1,700 €





# GENERAL TERMS AND CONDITIONS OF SALE

Buyers and Sellers are requested to carefully read the explanations of cataloguing practice and conditions set out below which contain terms on which Hermitage Fine Art (“HFA” or “the auctioneer”) conduct sales and handle other related matters.

All auctions held in the Principality of Monaco take place under the supervision of a Monegasque Bailiff (‘Huissier de Justice’) who, as an officer of the courts of Monaco, draws up the certified record of the sale and is responsible for all legal matters relative to the sale.

Bidders are reminded that Conditions 16 and 17 require them to investigate lots prior to bidding and contain specific limitations and exclusions of the legal liability of HFA and sellers.

## 1.BIDDING PROCEDURES AND IDENTIFICATION OF THE BUYER

1.1 Bidders are required to provide their details before bidding and to satisfy any security arrangements before entering the auction room to view or bid.

1.1.1 For individuals, we will require: i) a satisfactory proof of identity (i.e. a government-issued photo ID); ii) a proof of residential address (i.e. an utility bill or a bank statement); iii) satisfaction of any security arrangements before entering the auction room to view or bid;

1.1.2 For Companies, we will require company details including (i) a deed of incorporation; (ii) a government-issued photo ID of directors, shareholders, and ultimate beneficial owner(s).

1.1.3 Bidders shall be deemed to act as principals. If a Bidder wishes to Bid on behalf of a third party (‘Bidding Agent), he or she shall expressly notify HFA before the Auction begins, stating the name and address of the party the Bidder is representing and providing government-issued photo ID of the bidding agent, as well as proof of identity of the ultimate client on whose behalf the agent is acting, as well as submitting a proof of authorisation.

1.1.4 All bidders must provide the details of the bank account from which they intend to pay for the lot as well as proof that they are the holders of the account.

1.2 Each Bidder will receive a paddle number only after completing the registration form.

1.3 The maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price, and any dispute about a bid shall be settled at the Bailiff’s and HFA’s absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

1.4 HFA’s right to bid on behalf of the seller is expressly reserved up to the amount of any reserve, and the right to refuse any bid is also reserved.

1.5 Increments

1.5.1 Bidding increments shall be at the auctioneer’s sole discretion.

1.5.2 The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot.

## 2. ABSENTEE BIDS/ BIDS FROM THE INTERNET

2.1. Bids by Bidders who are not present shall be made by telephone, or by fax, or by e-mail and shall be deemed received by HFA:

a). Upon delivery if delivered by hand; or

b). Within 2 hours following the transmission if sent by fax or by email.

2.2. Bids made in writing – If several Bids of the same amount have been made in writing for one and the same Lot, the Bid that HFA received first will be accepted unless a higher Bid has been submitted or is made. If several Bids are received on the same day, the Bid awarded shall be decided by HFA. Each Bid in writing generally deemed a maximum Bid shall only be utilized by HFA in protecting their interests to the extent that it is necessary to outbid another offer.

2.3. Bids made by telephone – Bids made by telephone are carried out for the Bidder by HFA. HFA may record any telephone conversation. By applying to Bid by telephone, the Bidder consents to such recording.

2.4. HFA shall not be responsible for any errors or omissions in connection therewith.

2.5. HFA use the services of external online platforms. Bidders will have the possibility to Bid through those platforms.

2.6. HFA decline responsibility for – but not limited to – negligence, lost profits, or any special, incidental, or consequential damages that may result from the use of, or the inability to use, the platforms.

## 3. COMMISSION BIDS

3.1. Prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition.

3.2. However, if so, instructed clearly and in writing, HFA may execute bids on a buyer’s behalf. Neither HFA nor their employees or agents shall be responsible for any failure to do so.

3.3. Where two or more commission bids at the same level are recorded, HFA reserve the right in our absolute discretion to prefer the first bid so made.

## 4. THE PURCHASE PRICE

4.1 The Buyer shall pay the Hammer Price (‘HP’) price together with a premium thereon as well as any applicable taxes or costs as part of the Purchase Price.

4.2. HFA’s premium is calculated as follows:

Lots up to and including € 250,000.00 HP	25% HP excluding VAT (26,375% including VAT for books) and 30% including VAT for other lots)
Lots between € 250,001.00 and € 2,500,000.00 HP	21.5% of the Hammer excluding VAT (22,68% including VAT for books and 25.8% including VAT for other lots)
Lots above € 2,500,001.00 HP	12.5% of the Hammer price excluding VAT (13,18% including VAT for books and 15% including VAT for other lots)

4.3. Any Lot purchased through the online platform of HFA or any other sales and auction platforms (such as Invaluable, Drouot live, Auction.fr, Bidspirit etc.) will be subject to an additional premium of 3% (5% for Invaluable) of the Hammer Price (VAT included). Extra fees may vary. The Buyer is obliged to verify the amount with each particular platform.

4.4. The total purchase price may include additional fees, such as VAT, customs brokers fees, etc.

## 5. TEMPORARY IMPORTATION, VAT AND OTHER TAXES

5.1. Any Lot marked with a symbol “(+)” are “freeport” and are as such subject to import tax and customs brokers fees.

5.2. A Buyer intending to import the aforesaid Lot into the European Union is informed that import tax will be due on the hammer price (e.g.: 5.5% for antiques and works of art 20% for jewellery and watches). Import tax and customs brokers fees shall be paid to HFA in addition to the other fees.

5.3. Any other Lots are in free circulation within the European Union.

5.4. The buyer shall be responsible for checking and fulfilling all the conditions for the transportation of the Lots to their destination, including, but not limited to, checking the import status of the Lots, and the regulations for importation at destination.

## 6. PAYMENT

6.1. The winning bidder must pay to HFA the total amount due in euros (EUR or €).

6.2. Any payments made by a buyer to HFA may be applied towards any sums owing by the buyer to HFA on any account whatever, without regard to any direction of the buyer or his agent.

6.3. Payments must be made by wire transfer to HFA’s bank account.

6.3.1. Payment must be made from the same account declared at the time of registration.

6.3.2. If the bidder intends to pay for the item from an account held by the third person, the third person must be identified accordingly.

6.3.3. Please note that HFA reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required.

6.4. Payment by cheque will only be accepted if the cheque is issued by a bank located in Monaco or in France, and collection of the lot will only be possible once the amount of the cheque has been credited to HFA’s bank account.

6.5. Payment by cash will be possible below 30,000.00 € if the payment is made in Monaco.

## 7. TITLE AND COLLECTION OF PURCHASES

7.1. The fall of the hammer and the pronouncement of the word ‘adjugé’ by the Bailiff determines the conclusion of the purchase contract between the seller and winning bidder, now considered to be the buyer.

7.2. The buyer shall at his or her risk and expense collect any lots that he has purchased and paid for from HFA’s premises not later than 5 working days following the day of the auction or upon the clearance of any cheque used for payment (if later) after which the buyer shall be responsible for any collection, storage and insurance charges.

7.3. The transfer of ownership of a Lot in favour of the Buyer shall take place only after full Payment, and receipt, of the 7.4. Purchase Price as determined in Art. 5.

No purchase may be collected and HFA shall not release any lots to the buyer or his or her agent until it has been paid for in full.

7.5. If a winning bidder has not already provided proof of identification, he or she will be asked to provide appropriate documentation (i.e. a government-issued photo ID, proof of residential address such as utility bills) before property or sale proceeds are released.

## 8. LOSS OR DAMAGE

8.1. Buyers are reminded that HFA will accept liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction.

## 9. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

9.1. If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Condition, HFA, as agent for the seller and on its own behalf, shall at HFA’s absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

- To proceed against the buyer for damages for breach of contract;
- To rescind the sale of that lot and/or any other lots sold by HFA to the buyer;
- To resell the lot (by auction or private treaty) in which case the buyer shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
- To remove, store and insure the lot at the Buyer’s expense and, in the case of storage, either at their premises or elsewhere;
- To charge interest at a rate not exceeding 1.5% per month of the total amount due to the extent it remains unpaid for more than 5 working days after the sale;
- To retain that or any other lot sold to the buyer until the buyer pays the total amount due;
- To reject or ignore bids from the buyer or his agent at future auctions or to impose conditions before any such bids shall be accepted;
- To apply any proceeds of sale of other Lots due or in future becoming due to the buyer toward the settlement of the total amount due and to exercise a lien (that is a right to retain possession of any of the Buyer’s property in their possession for any purpose until the debt due is satisfied).

9.2. HFA shall, as agent for the seller and on their own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

## 10. THIRD PARTY LIABILITY

10.1. All members of the public on HFA’s premises are there at their own risk, and must note the lay-out of the accommodation and security arrangements.

10.2. Accordingly, neither HFA nor their employees or agents shall incur liability for death or personal injury or similarly for the safety of the property of persons visiting prior to or at a sale.

## 11. AGENCY

11.1. HFA act as agent only and disclaims any responsibility for default by sellers or buyers.

11.2. HFA will not be responsible in the event of any Buyer or Seller failing to fulfil their respective agreements.

## 12. TERMS OF SALE

12.1. The seller acknowledges that lots are sold subject to the stipulations of these Conditions in their entirety, and on the Terms of Consignment as notified to the consignor at the time of the entry of the lot.

## 13. DESCRIPTIONS AND CONDITIONS

13.1. Whilst HFA seek to describe lots accurately; it may be impractical for HFA to carry out exhaustive due diligence on each Lot.

13.2. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a Lot.

13.3. Solely as a convenience, HFA may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections.

13.4. Prospective buyers also bid on the understanding that, inevitably, representations of statements by HFA as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion.

13.5. HFA undertake that any such opinion shall be honestly and reasonable given. Neither HFA, nor their employees or agents nor the seller accept liability for correctness of such opinions, and all conditions and warranties, whether relating to description, condition, or quality of lots, express, implied, or statutory, are hereby excluded. All lots are sold “as is”.

13.6. The estimate does not represent a prediction or a guarantee of the actual selling price of a lot or of its value for any other purpose. The estimates do not include the buyer’s premium, nor any applicable Artist’s Resale Right fee, VAT or other taxes.

13.7. All electrical and mechanical goods are sold on the basis of their artistic and decorative value only and should not be assumed to be operative. It is recommended that prior to any intended use, the electrical system is checked and approved by a suitably qualified technician.

13.8. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing in the catalogue.

## 14. JEWELLERY

14.1. Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

14.2. All types of gemstones may have been improved by some method. A registered bidder may request a gemmological report for any item which does not have a report if the request is made to HFA at least three weeks before the date of the auction and you pay the fee for the report.

14.3. HFA do not obtain a gemmological report for every gemstone sold in its auctions. Where HFA get gemmological reports from internationally accepted gemmological laboratories, such reports will be detailed in the catalogue.

14.4. If no report is available, treatment or enhancement of the gemstones cannot be excluded.

## 15. FORGERIES

15.1. A lot which is satisfactorily proved to be a deliberate forgery may be returned to HFA by the Buyer within 21 days from the Auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects.

15.2. If HFA are satisfied by accepted experts from the evidence presented that the lot is a deliberate forgery, it shall refund the money paid by the buyer for the lot including any buyer’s premium provided that if (i) the catalogue description reflected the accepted view of scholars and experts as at the date of sale or (ii) the buyer personally is not able to transfer a good and marketable title to HFA, the buyer shall have no rights under this Condition.

15.3. The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

## 16. TRANSPORTATION AND EXPORT OF ADJUDICATED LOTS

16.1.In view of the Customs Union existing between France and Monaco, any exports outside the Principality of Monaco are subject to the rules and regulations applicable in France.

16.2. Depending on the export destination and on their nature, certain lots may require an export licence and/or a certificate in order to be released to the buyer, which the buyer must obtain from the competent authorities.

16.3. Any lot coming from the Customs Union or benefiting from a temporary importation, if it remains in the Customs

Union, may be removed upon presentation of proof of payment of the Purchase Price.

16.3.1. If the Buyer intends to export the Lot outside of the Customs Union, it will be up to him to perform all the necessary procedures and formalities required by the applicable law.

16.4. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due. HFA, upon request and for an administrative fee, may apply for a licence to export the lot(s) outside Monaco.

16.5. Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country.

16.5.1. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. HFA suggest that buyers check with their own government regarding wildlife import requirements prior to placing a bid.

16.5.2. It is the buyer’s responsibility to obtain any export or import licences and/or certificates as well as any other required documentation

16.6. The buyer is responsible for checking and fulfilling all conditions of the transportation of the acquired lots to the final destination, including but not limited to checking the import and export status of the lots, passports and export licences, and regulations for importation at the destination. Under no circumstances shall HFA or the Bailiff be pursued for non-compliance or non-completion of the said formalities.

16.7. Please note that HFA are not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer’s inability to export or import these lots cannot justify a delay in payment or a sale’s cancellation.

## 17. ARTIST RESALE RIGHTS (DROIT DE SUITE)

17.1. Pursuant to the European Union’s Artist’s Resale Rights Directive, which has been adopted by the EU, living artists and artists who died within 70 years prior to the date of the sale are entitled to receive a resale royalty each time their art work is sold by an art market professional in the European Union, subject to certain conditions.

17.2. HFA shall collect the resale royalty due to the artists or their estates from buyers of lots with a hammer price (excluding buyer’s premium and excluding VAT) in excess of €152,44. Any purchaser of a lot to which Artist’s Resale Right applies will be charged the amount of the resale royalty, which will be added to the invoice.

## 18. PREEMPTION OF THE MONEGASQUE GOVERNMENT (PREEMPTION)

18.1. When either works of art or private documents relating to national historical or cultural heritage are on sale, a right of pre-emption may be exercised by the Monegasque State.

18.2. The Bailiff is required, at least fifteen days before the date of the sale, to notify the Minister of State and to provide him with all useful information concerning the works or documents presented.

18.3. The bailiff shall be informed of the decision of pre-emption immediately after the adjudication of the lot and this is mentioned in the minutes of the auction. It must be confirmed within fifteen days. The exercise of the right of pre-emption has the effect of subrogating the State to the winning bidder.

## 19. MISCELLANEA

19.1. Any indulgence extended to bidders, buyers or sellers by HFA notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only, in all other respects these Conditions shall be construed as having full force and effect.

19.2. HFA shall have the right at their discretion, to refuse admission to its premises or attendance at its auctions by any person.

19.3. All notice to any buyer, seller, bidder or viewer may be given by first class mail or email in which case it shall be deemed to have been received by the addressee 48 hours after posting.

## 20. LAW AND JURISDICTIONS

20.1. The General Conditions are regulated by and constructed in accordance with the laws of the Principality of Monaco. Any legal action or dispute arising out of or in connection with these Terms and Conditions shall be settled by the Courts of Monaco.



Lot 105 - [Flowers of Armenia]  
Hermès Ashtray ‘Les Jardins D’Armenie’



ABSENTEE/TELEPHONE BIDDING FORM

The auction will take place in accordance with the General Terms and Conditions and the auction itself shall be regulated by these same Terms and Conditions. You are invited to read the General Terms and Conditions of Sale as well as the important information appended thereto, which indicate the costs you will be obligated to pay in the event of successfully purchasing a Lot, among other clauses relating to the auction sale. Do not sign this form unless you have received answers to all of your questions pertaining to the General Terms and Conditions. These Terms and Conditions are contractual commitments which bind and limit bidders and successful purchasers, in particular the Bailiff’s responsibility in regards to bidders as well as successful purchasers..

Privacy Policy

Your personal data shall be kept by the Bailiff and the Organizer. We are committed to not provide your personal data to any extraneous person. However, we may occasionally contact you with information on goods and services we believe may be of interest to you, including those offered by third parties.

In case you do not wish to receive such information (with the exception of information you may request), please check the box below.

q

Would you like to receive information concerning our business via email? If not, please check the box below.

q

Be sure to obtain all the information concerning a Lot at least 24 hours before the sale. The bidding will be rounded to the nearest increment. Please refer yourself to the important information found in the catalogue concerning your instructions made to the Organizer for the execution of your purchase orders. The Bailiff will seek to execute these orders on your behalf but shall not be held liable for any error.

Paddle number		
Name of sale ART RUSSE	Date	
Location of sale MONACO	Company Name	
First name	Last name	
Address		Customer Number
City	Zip code	Country
Tel. No	Fax	
Tel. No	E-mail	
Mobile phone	Are you an individual bidder q or a company bidder q	
VAT Number		
Telephone No. the day of the sale :		

If you wish to be called during the auction, please write « TEL » in the box « your bid ». For security reasons calls may be registered.  
Telephone No. the day of the sale :.....

Lot n°	Brief Description	Your bid excluding VAT, commissions and fees in Euros

By signing this form, you acknowledge that you have been in possession, have read and understood the General Terms and Conditions presented by Madam Claire Notari, Bailiff in Monaco, in particular Article 20, and further acknowledge having accepted the Terms and Conditions without reservation. If you are a first-time client of Madam Claire Notari, please attach your bank account details.

Your Signature	Date
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Lot 49 - Pierre LE FAGUAYS (1892-1962)

Diana as huntress





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