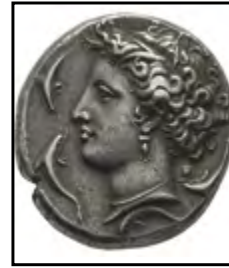


FINE WINES JEWELLERY WATCHES DESIGN AND MODERN ART

7 DECEMBER 2022



HERMITAGE FINE ART TEAM

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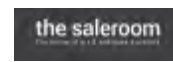
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LIVE AUCTION WITH



PAR LE MINISTÈRE DE MAÎTRE PATRICIA GRIMAUD - PALMERO,
HUISSIER PRÈS DE LA COUR D'APPEL DE MONACO

FINE WINES, JEWELLERY, WATCHES, DESIGN, AND MODERN ART

7 DECEMBER 2022 - 14:00

PREVIEW:
6 DECEMBER 2022 17:00 - 19:00

HÔTEL LE MERIDIEN BEACH PLAZA, SALON PACIFIQUE
22 AVENUE PRINCESSE GRÂCE 98000 MONACO

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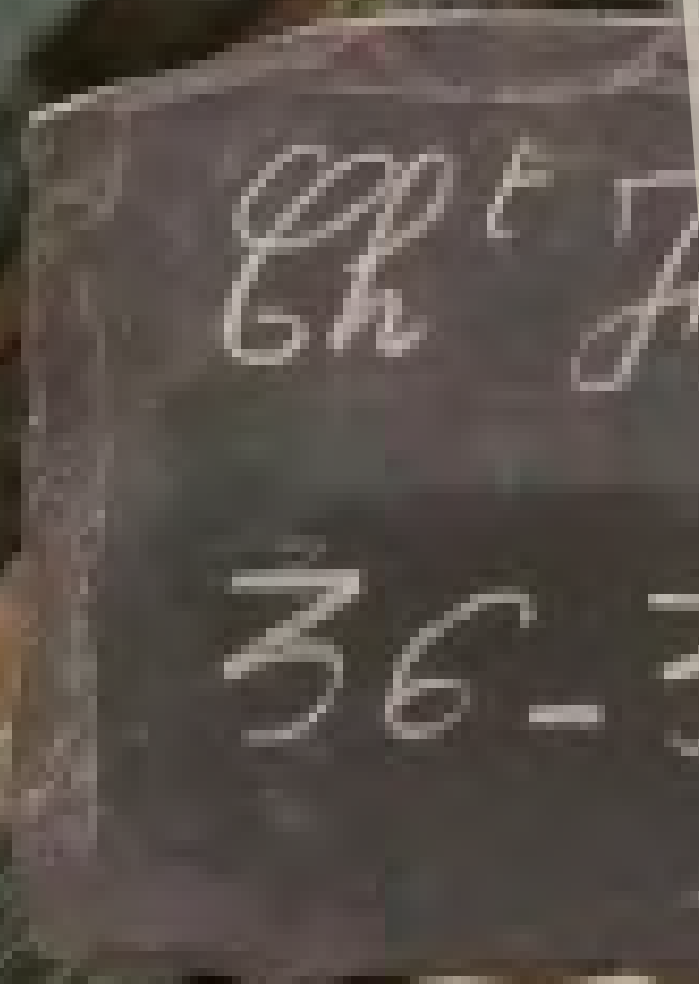


25, Avenue de la Costa - 98000 Monaco
Tel: +377 97773980
www.hermitagefineart.com





FINE AND RARE WINES AND SPIRITS



1•
5 CHAMPAGNE BLANC DE BLANCS
1er cru millésimé 1996 L. Aubry 75cl

2 CHAMPAGNE BRUT
millésimé 1985 Joseph Perrier 75cl

Provenance:
Private wine cellar from a Villa in the South of France.
(preserved in the cellar with regulated hydrometry and temperature)

100 - 120 €





2 •
CHAMPAGNE BRUT GRANDE RÉSERVE
Millésimé 1995 Christian Senez 1,5 L
Provenance:
Private wine cellar from a Villa in the South of France.
(preserved in the cellar with regulated hydrometry and temperature)

60 - 90 €



3 •
1 CHAMPAGNE TAITTINGER COLLECTION BRUT
millésimé 1983 75cl
Provenance:
Private wine cellar from a Villa in the South of France.
(preserved in the cellar with regulated hydrometry and temperature)

160 - 200 €



4 •
1 CHAMPAGNE TAITTINGER COLLECTION BRUT
millésimé 1982 75cl
Provenance:
Private wine cellar from a Villa in the South of France.
(preserved in the cellar with regulated hydrometry and temperature)

160 - 200 €



5•
1 CHAMPAGNE BOLLINGER BRUT
 millésimé 1989 75cl

Provenance:
 Private wine cellar from a Villa in the South of France.
 (preserved in the cellar with regulated hydrometry and temperature)

240 - 280 €



6•
2 CHAMPAGNE POMMERY BRUT

millésimé 1953 75cl
 coiffe abimée c.t. étiquette tachée
 Damaged capsule, Stained label

Provenance:
 Private wine cellar from a Villa in the South of France.
 (preserved in the cellar with regulated hydrometry and temperature)

250 - 280 €



7 •
**3 CHAMPAGNE LOUIS ROEDERER
BRUT**

millésimé 1952 75cl
coiffe abimée, étiquette abimée, 1x niveau
bas
Damaged Capsule, Damaged Label, 1x low
shoulder

**1 CHAMPAGNE LOUIS ROEDERER
BRUT**

millésimé 1953 75cl
coiffe abimée, étiquette abimée, niveau bas
Damaged Capsule, Damaged Label, 1x Low
shoulder

Provenance:
Private wine cellar from a Villa in the South
of France.
(preserved in the cellar with regulated
hydrometry and temperature)

750 - 800 €

8•
**1 CHAMPAGNE BARON PHILIPPE DE ROTHSCHILD
BRUT**

millésimé 1985 75cl

1 CHAMPAGNE VEUVE CLICQUOT

Demi sec 75cl

1 COTEAUX CHAMPENOIS MOET ET CHANDON

blanc 75cl

1 LAURENT PERRIER

blanc de blancs 75cl

vin tranquille, léger dépôt

Still wine, Slight deposit

Provenance:

Private wine cellar from a Villa in the South of France.

(preserved in the cellar with regulated hydrometry and temperature)

70 - 90 €





9 •
**12 DEMI SAUTERNES CHÂTEAU LA TOUR
BLANCHE 1ER CRU**
1998 37,5cl

1 DEMI SAUTERNES BARON PHILIPPE 1988 37,5cl
Provenance:
Private wine cellar from a Villa in the South of France.
(preserved in the cellar with regulated hydrometry and temperature)

180 - 200 €



10 •
**1 PORTO FINE OLD MADEIRA CERTIFIÉ
CHRISTIE'S**
millésime 1827 70cl

Provenance:
Private wine cellar from a Villa in the South of France.
(preserved in the cellar with regulated hydrometry and temperature)

450 - 500 €





**11 •
RARE MADEIRA WINE, VINTAGE 1800 (UNDER RESERVE)**

Property of Antonio Eduardo Henriques. Probably bottled in early 1900 and aged in bottle

‘Boal’ means white grape in Portuguese. This grape provides ethereal aromas and has a perfect balance of medium sweet roasted flavours and a nice acidity that allows it to age well for centuries

1,500 - 2.000 €





12 •
3 PORTO FONSECA VINTAGE PORT
2000 75cl

6 SAUVIGNON AUTRICHE SUTTLERHOF
2002 75cl

Provenance:
Private wine cellar from a Villa in the South of France.
(preserved in the cellar with regulated hydrometry and temperature)

90 - 110 €





13 •
9 BORDEAUX BLANC AILE D'ARGENT
MOUTON ROTHSCILD
 1999 75cl

Provenance:
 Private wine cellar from a Villa in the South of France.
 (preserved in the cellar with regulated hydrometry and temperature)

250 -300 €



14 •
2 MAGNUM ERMITAGE DE L'ORÉE CHAPOUTIER
 1996 150cl

Provenance:
 Private wine cellar from a Villa in the South of France.
 (preserved in the cellar with regulated hydrometry and temperature)

360 - 400 €

15•
7 **POUILLY FUME BARON DE L LADOUCETTE**

1996 75cl e.a
étiquette abîmée
Damaged Label
Provenance:
Private wine cellar from a Villa in the South of France.
(preserved in the cellar with regulated hydrometry and temperature)

280 - 300 €





16 •
**1 CUVÉE MARIAGE PRINCE ALBERT 01/07/2011
GRAVES ROUGE 2009 HENRY DE BELLEGARDE
(NEGOCIAN) 'SANCTUS PRIMUS'**
Sérigraphiée, bouteille numérotée (600 bouteilles
produites)
caisse bois, produit rare
Screen printed, numbered bottle (600 bottles produced)
wooden case, rare product
Provenance: Private wine cellar, Monaco

4,500 - 5,000 €



17•

1 RICHEBOURG S.C DOMAINE DE LA ROMANEE CONTI 75CL 2013

Un des meilleurs crus de Vosne Romanée. Arômes de fruits rouges et noirs, grande persistance aromatique. Vins solides et charpentés.

One of the best crus of Vosne Romanée. Aromas of red and black fruits, great aromatic persistence. Solid and well-structured wines.

Provenance: Private wine cellar

5,000 - 6,000 €

18•

1 CHÂTEAU D'YQUEM LUR SALUCES 75CL 1996

Richesse et concentration hors du commun. Gros potentiel de garde.

Exceptional richness and concentration. Great aging potential.

Provenance: Private wine cellar



260 - 300 €



19 •
**1 BAROLO CONTERNO MONFORTINO
RESERVA 2005 75CL
MONFORTE D'ALBA**

Beaucoup de finesse sur ce vin. Gros potentiel de conservation.

A lot of finesse on this wine. Great potential of conservation.

Provenance: private wine cellar

700 - 800 €

20 •
**1 BAROLO CONTERNO MONFORTINO
RESERVA 1999 75CL
MONFORTE D'ALBA**

Arômes de Fruits rouges prononcés. Bonne garde.

Pronounced aromas of red fruits. Good aging potential.

Provenance: private wine cellar

850 - 950 €





21 •
**1 ARMAGNAC DUCASTAING GRAND
ARMAGNAC**
1939 70cl
caisse bois, base goulot
Wooden Case, Base Neck
Provenance: Private wine cellar from a Villa
in the South of France. (preserved in the cellar
with regulated hydrometry and temperature)

450 - 500 €



22 •
**1 COGNAC HENNESSY EXTRA
RARE COGNAC**
70cl
Coffret, bas goulot
Original Case, Base Neck
Provenance: Private wine cellar from a
Villa in the South of France. (preserved
in the cellar with regulated hydrometry
and temperature)

90 - 110 €



23 •

1 OLD JAMAICA RHUM DELVA 100CL

caisse bois d'origine, certificat origine et livret inclus niveau bas.

Il s'agit d'un vieux Rum Jamaïcain embouteillé pendant la seconde guerre mondiale par la société DELVA et dont on ne connaît ni l'âge, ni la distillerie d'origine.

Original Wooden Case, Certificate and booklet included
Low shoulder.

It is an old Jamaican Rum bottled during the second world war by the company DELVA and we know neither the age, nor the distillery of origin.

Provenance:
Private wine cellar from a Villa in the South of France.
(preserved in the cellar with regulated hydrometry and temperature)

300 - 400 €





24 •
1 BAS ARMAGNAC CHÂTEAU DE LAUBADE
1936 70cl
caisse bois
Wooden Case

Provenance:
Private wine cellar from a Villa in the South of France.
(preserved in the cellar with regulated hydrometry and temperature)

600 - 700 €





25 •

1 SAKARTVELO - A VINTAGE GEORGIAN BRANDY MADE OF HIGH-QUALITY 20 YEAR-OLD ALCOHOLS

produced in the Mukhrani , Bplnisi, Kvareli , Zestafoni and Ambrolauri districts .

The brandy is characterized by dark-golden color , a well-pronounced bouquet , an oily , full and harmonious taste. The Sakartvelo brandy was produced in Soviet Georgia.

At the international exhibitions it was awarded three gold medals. The strength is 40 vol % , the sugar content 7 %

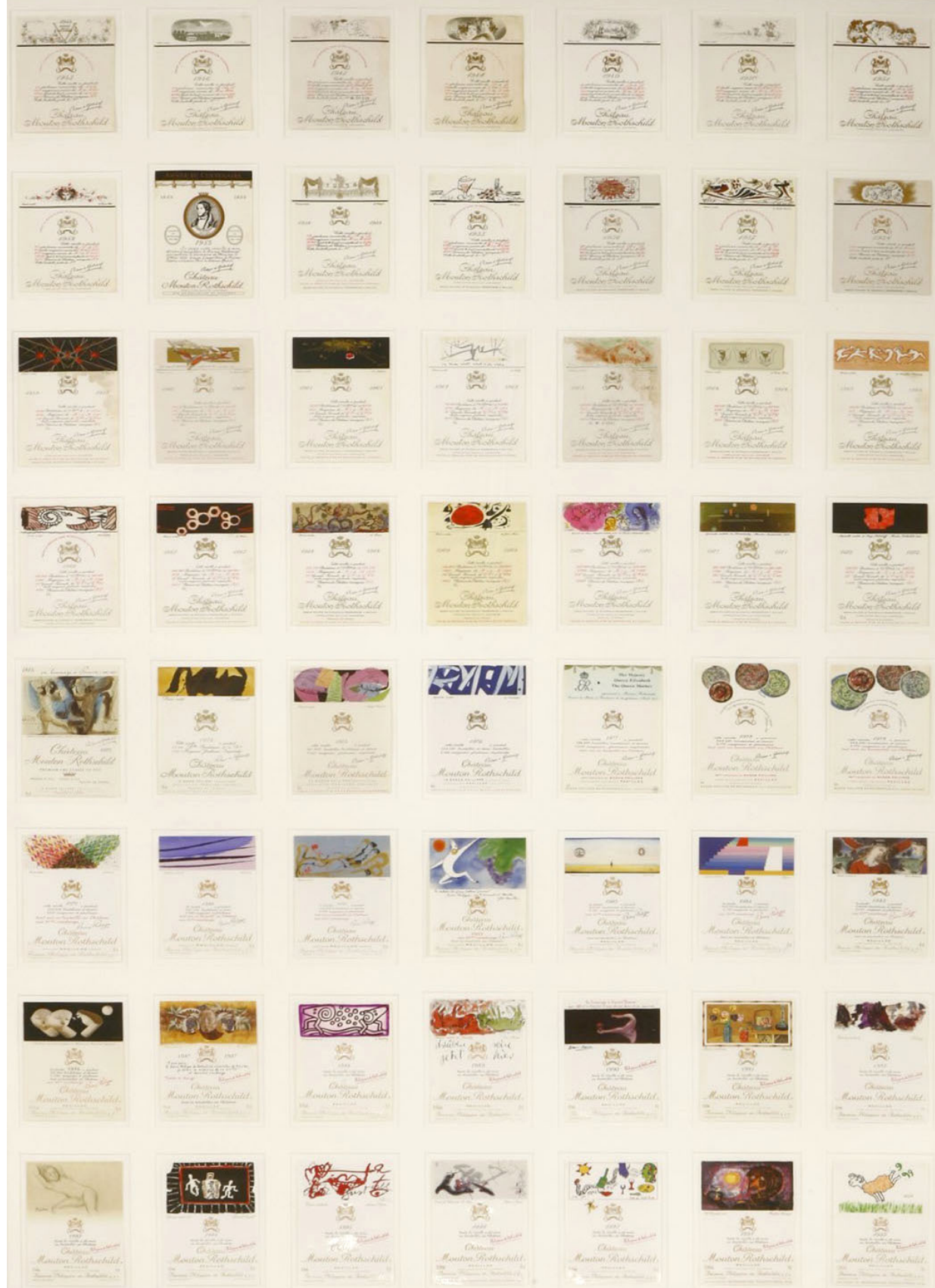
Provenance: Private Georgian collection, France

100 - 150 €



Chateau Mouton Rothschild

Original Labels 1945 - 1999



COLLECTION OF CHÂTEAU MOUTON ROTHSCHILD PAUILLAC

FROM 1907 TO 2001

FROM THE CELLAR OF A PRIVATE VILLA IN THE
SOUTH OF FRANCE

preserved in the cellar with regulated hydrometry and temperature

To commemorate the Victory, Baron Philippe de Rothschild conceived in 1945 the idea of enriching the Mouton Rothschild label with a reproduction of a work of art. Since 1945, the label is designed by some of the most famous artists of their time: Miró, Chagall, Braque, Picasso, Tàpies, Francis Bacon, Dali, Balthus, Jeff Koons, and it became the visual signature of Mouton Rothschild. The artists have total creative freedom. However, some major themes have inspired them more: the wine, the pleasure of drinking, the ram emblem of Mouton Rothschild, etc.

Reference for labels: Chateau Mouton Rotchsild official website



26 •
2 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC
1976 75cl
Bas épaule, 1 x étiquette tachée
Low Shoulder, 1 x Stained Label
Label Artist: PIERRE SOULAGES (1919 – 2022) In his painting for the 1976 millésime, Soulages inscribed the initials of Mouton Rothschild in shades of cobalt blue colour.

Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

280 - 320 €

27 •
1 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC
1972 75cl
Bas niveau (-4cm), étiquette tachée, traces blanches sur capsule
Low level (-4 cm), Stained Label, white marks on capsule
Label Artist: SERGE POLIAKOFF (1900-1969)
Poliakoff's austere pictorial language gains intensity through his work on the material, which gives rise to surprising effects of depth. Balance, colour, firmness: his work for the label of Mouton Rothschild 1972 has all the qualities of a great wine.

Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

150 - 180 €



28 •
3 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC
1971 75cl
Bas épaule
Low shoulder
Label Artist : VASSILI KANDINSKY (1866-1944)
The work that illustrates the 1971 Mouton Rothschild label dates from 1939 and belongs to the painter's «architectural» period. It is now in the Centre Georges Pompidou in Paris.

Provenance:
Private wine cellar from a Villa in the South of France.
(preserved in the cellar with regulated hydrometry and temperature)

700 - 800 €





29 •
1 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC
1967 75cl
Mi-épaule, étiquette tachée
Mid-shoulder, Stained Label
Label Artist: CÉSAR BALDACCINI, CALLED CÉSAR (1921-1998)
Paper clips, pins, nuts: with humour, César's composition for the 1967 label also conjures up artefacts from our time around Mouton Rothschild

Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

230 - 260 €



30 •
2 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC
1977 75cl
Mi-épaule, étiquette abimée, traces blanches sur capsule
Mid-shoulder, Damaged Label, white marks on capsule
Label: TRIBUTE TO THE QUEEN MOTHER OF ENGLAND
At the invitation of Baron Philippe de Rothschild, Her Majesty Queen Mother Elizabeth spent three days at Mouton during an official visit to Bordeaux in April 1977. To commemorate this visit and pay tribute to her, Baron Philippe, with her permission, dedicated the label of Mouton Rothschild 1977 to her.

Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

350 - 400 €

31 •
1 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC
1951 75cl
Bas épaule, étiquette abimée
Low shoulder, Damaged Label

Label Artist: MARCEL VERTÈS (1896 – 1961)
Born in Hungary, Marcel Vertès began his career as a poster artist in Vienna before moving to Paris in 1925. There he devoted himself to lithography and the illustration of numerous books. His taste for intimate scenes is happily expressed in the bucolic charm of his drawing for the label of Mouton Rothschild 1951

Provenance: Private wine cellar from a Villa in the South of France (preserved in the cellar with regulated hydrometry and temperature)

400 - 450 €



32 •
2 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC

1954 37,5cl
1x Haute épaule, 1x Bas épaule, étiquette tachée , 1 capsule abimée
1 x High shoulder, 1 x Low shoulder, Stained Label, 1 Damaged Capsule
Label Artist: JEAN CARZOU (1907-2000)

Of Armenian origin, Jean Carzou studied architecture. He later became famous for his ballroom-theater designs. The allegory of the «Wheel of Fortune» that he chose for the 1954 label is a reminder of how unpredictable nature’s gifts can be, even at Mouton Rothschild...

2 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC

1956 37,5cl
Bas épaule, capsules abimées
Low shoulder, Damaged Capsules
Label Artist: PAVEL TCHELITCHEW (1898-1957)
The design of Tchelitchev for the label of Mouton Rothschild 1956, «La tache de vin/ Wine stain», expresses the exuberance of nature controlled by the rigor of human work, while taking up the traditional theme of the ram.

1 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC

1961 37,5cl
étiquette tachée , capsule abimée
Stained Label, Damaged Capsule

Label Artist: GEORGES MATHIEU (1921 – 2012)
Georges Mathieu was a French abstract painter, art theorist, considered one of the fathers of European lyrical abstraction, a trend of informalism. With its explosive dynamism, his work for the label of Mouton Rothschild 1961 is very much in his style.

Provenance:
Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

450 - 550 €



**33 •
2 CHÂTEAU DUCRU BEUCAILLOU
SAINT JULIEN**

1961 75cl

1x Mi-épaule, 1x Bas épaule, 1 sans capsule,
bouchon abimé

1x Mid-shoulder, 1x Low shoulder, 1 No
capsule, Damaged cork

Provenance:

Private wine cellar from a Villa in the South
of France. (preserved in the cellar with
regulated hydrometry and temperature)

200 - 250 €





34 •
**1 CHÂTEAU LA FLEUR PETRUS
 POMEROL**

1947 75cl

Bas épaule, étiquette tachée

Low shoulder, Stained Label

Provenance:

Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

400 - 500 €



35 •
1 CHÂTEAU PALMER MARGAUX 1945
 75cl

Haute épaule, étiquette abimée, capsule abimée

High shoulder, Damaged Label, Damaged Capsule

Provenance:

Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

700 - 800 €



36 •
1 CHÂTEAU HAUT BRION PESSAC LÉOGNAN BLANC
 1936 75cl
 Bas épaule, étiquette très abimée (scotch)
 Low shoulder, Very damaged label (scotch)
 Provenance:
 Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

150 - 200 €



37 •
1 CHÂTEAU HAUT BRION PESSAC LÉOGNAN ROUGE
 1937 75cl
 Mi-épaule, étiquette abimée (scotch), traces blanches sur capsule
 Mid-shoulder, Damaged Label (scotch), white marks on capsule

1 CHÂTEAU HAUT BRION PESSAC LÉOGNAN ROUGE
 1971 75cl
 Bas épaule, étiquette tachée, capsule abimée
 Low shoulder, Stained Label, Damaged Capsule
 Provenance:
 Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

300 - 400 €



CHATEAU DE VIN
GRAND DE
CHATEAU LATOUR
PREMIER GRAND CRU CLASSE
PAUILLAC-MÉDOC
1957
BOUTEILLE



38 •
4 CHÂTEAU LATOUR PAUILLAC
1957 37,5cl
Mi-épaule, étiquette tachée, 1 x traces blanches sur capsule
Mid-shoulder, Stained Label, 1 x white marks on capsule
Provenance:
Private wine cellar from a Villa in the South of France.
(preserved in the cellar with regulated hydrometry and temperature)

300 - 350 €



39 •
1 CHÂTEAU MARGAUX
1960 75cl
Bas épaule, étiquette abîmée
Low shoulder, Damaged Label

1 CHÂTEAU MARGAUX
1962 75cl
Bas épaule, étiquette tachée
Low shoulder, Stained Label
Provenance: Private wine cellar from a Villa in the South of France.
(preserved in the cellar with regulated hydrometry and temperature)

350 - 400 €

40 •
1 CHÂTEAU MOUTON BARONNE PHILIPPE PAUILLAC 1982 75 cl
Rothschild
base goulot, étiquette tachée
Base Neck, Stained Label
Provenance:
Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

70 - 100 €



41 •
1 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC 1907 75cl
 Bas épaule, étiquette tachée, capsule légèrement abimée, Léger dépôt
 Low shoulder, Stained Label, Slightly Damaged Capsule, Slight deposit
 Provenance:
 Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

3,200 - 3,500 €



42 •
1 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC 1921 75cl
 Mi-épaule, étiquette tachée, capsule abimée
 Mid-shoulder, Stained Label, Damaged Capsule
 Provenance:
 Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

500 - 600 €



43 •
1 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC 1928 75cl
 Mi-épaule, étiquette passée
 Mid-shoulder, Faded Label
 Provenance:
 Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

1,200 - 1,300 €



44 •
**1 CHÂTEAU MOUTON ROTHSCHILD
PAUILLAC**
1929 75cl
Mi-épaule, capsule tachée
Mid-shoulder, Stained Capsule
Provenance:
Private wine cellar from a Villa in the South of
France. (preserved in the cellar with regulated
hydrometry and temperature)

2,300 - 2,500 €



45 •
**1 CHÂTEAU MOUTON ROTHSCHILD
PAUILLAC**
1934 75cl
Bas épaule, étiquette très abimée, capsule abimée
Low shoulder, Very Damaged Label, Damaged Capsule
Provenance:
Private wine cellar from a Villa in the South of France.
(preserved in the cellar with regulated hydrometry and
temperature)

300 - 400 €



46 •
**1 CHÂTEAU MOUTON ROTHSCHILD
PAUILLAC**
1937 75cl
Bas épaule, étiquette tachée, traces blanches sur capsule
Low shoulder, Stained Label, white marks on capsule
Provenance:
Private wine cellar from a Villa in the South of France.
(preserved in the cellar with regulated hydrometry and
temperature)

700 - 800





47 •
1 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC

1945 75cl
Haute épaule, étiquette tachée
High shoulder, Stained Label
Label Artist: PHILIPPE JULLIAN (1921 – 1977)

For the 1945 millésime, a symbolic drawing was chosen by Baron Philippe to celebrate the return of peace and the joy of life finally found. He entrusted the design to a young, then unknown artist, Philippe Jullian (1921-1977). Among the various projects that Philippe Jullian submitted to Baron Philippe, the latter chose the «V» for Victory, which Churchill had made a rallying sign for the free world for five years.

Provenance:
Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

7,000 - 7,500 €

Harvested to the sound victory after the Second World War, Château Mouton Rothschild 1945 is one of the best vintages of the century.

Château Mouton Rothschild 1945, Pauillac, Bordeaux, France ‘Année de la Victoire’

The 1945 vintage was produced shortly after the end of World War II. The label was designed by Philippe Jullian, and it determined a unique tradition: Artists creating wine labels.

All the first growths excelled in 1945, yet it is widely recognised that #Mouton, then a ‘lowly’ second growth, was the wine of the vintage. Moreover, for many years the 1945 fetched higher prices at auction than the first growths. This boosted Baron Philippe’s campaign for Mouton’s promotion to first growth, which only succeeded in 1973.

In 1945, the property had been confiscated by the Germans during the war and was well run by their appointed weinführer whose job was to keep the Bordeaux wine trade functional.

Baron Philippe de Rothschild had fled to Britain after escaping from prison, but once the war was over he returned to supervise the harvest at Mouton. He was flamboyant and artistically inclined and had taken over the management of the family property in 1923 at the age of twenty.

In 1945 he started commissioning the famous ‘artist labels’, one for each vintage, and in the 1960s he opened a Museum of Wine in Art.

The Bordeaux 1945 vintage
Heavy frosts on 2 May - ‘an unusually late date’ – severely reduced the crop in the Médoc. Thereafter the climate was superb, with a hot, dry summer that led to an early and uncomplicated harvest. The grapes were super-ripe, with some batches apparently reaching an alcohol level of 15%. Quantities were considerably reduced and this was the smallest vintage since 1915.

Bottles produced: 74,422, plus 1475 magnums and 24 jeroboams



48 •
**1 CHÂTEAU MOUTON ROTHSCHILD
PAUILLAC**

1946 75cl
Mi-épaule, capsule tachée
Mid-shoulder, Stained Capsule
Label Artist: JEAN HUGO (1894-1985)
For the label of Mouton Rothschild, Jean Hugo, great-grandson of Victor Hugo, drew a dove holding an olive branch, a biblical symbol taken from the episode of Noah's Ark, which here evokes the first year of peace. Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

2,000 - 2,200 €

49 •
1 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC

1947 75cl
Bas épaule, étiquette tachée, capsule abimée
Low shoulder, Stained Label, Damaged Capsule
Label Artist: JEAN COCTEAU (1889-1963)
The countless drawings of Cocteau repeat to the point of obsession a profile of an ephebe with deep eyes, the same one he drew for the label of Mouton Rothschild 1947. Alas, the original work has been lost; the one on display here is due to the talent of Jean Marais, a famous actor and also an appreciated painter, who, at the request of Philippine de Rothschild, agreed to reproduce the drawing by his friend Jean Cocteau. Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

2,000 - 2,200 €



50 •
**1 CHÂTEAU MOUTON ROTHSCHILD
PAUILLAC**

1948 75cl
Mi-épaule
Mid-shoulder
Label Artist: MARIE LAURENCIN (1885-1956)
Marie Laurencin, an artist closely associated with the avant-garde movements, drew a pair of young bacchantes for the label of Mouton Rothschild 1948, giving them the childlike gravity so often found in her work. Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

2,300 - 2,400 €





51 •
1 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC
1949 75cl
Mi-épaule, , étiquette tachée
Mid-shoulder, Stained Label
Label Artist: ANDRÉ DIGNIMONT (1891-1965)

André Dignimont’s paintings show a predilection for popular entertainment, balls and cafés, brothel salons, girls and bad boys. True to this inspiration, he designed a country tavern décor for the label of Mouton Rothschild 1949, one of the best millésimes of the century.

Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

3,000 - 3,200 €



52 •
**1 CHÂTEAU MOUTON ROTHSCHILD
PAUILLAC**
1950 75cl
Bas épaule
Low shoulder
Label Artist: GEORGES ARNULF (1921-
1996)

1,200 - 1,300 €

53 •
**1 CHÂTEAU MOUTON
ROTHSCHILD PAUILLAC**
1951 75cl
Haute épaule
High shoulder
Label Artist: MARCEL VERTÈS (1896 –
1961)

800 - 900 €

54 •
**1 CHÂTEAU MOUTON
ROTHSCHILD PAUILLAC**
1952 75cl
Mi-épaule
Mid-shoulder
Label Artist: LÉONOR FINI (1907-1996)

350 - 400 €

55 •
**1 CHÂTEAU MOUTON
ROTHSCHILD PAUILLAC**
1953 75cl
Mi-épaule
Mid-shoulder
Label: CENTENARY YEAR

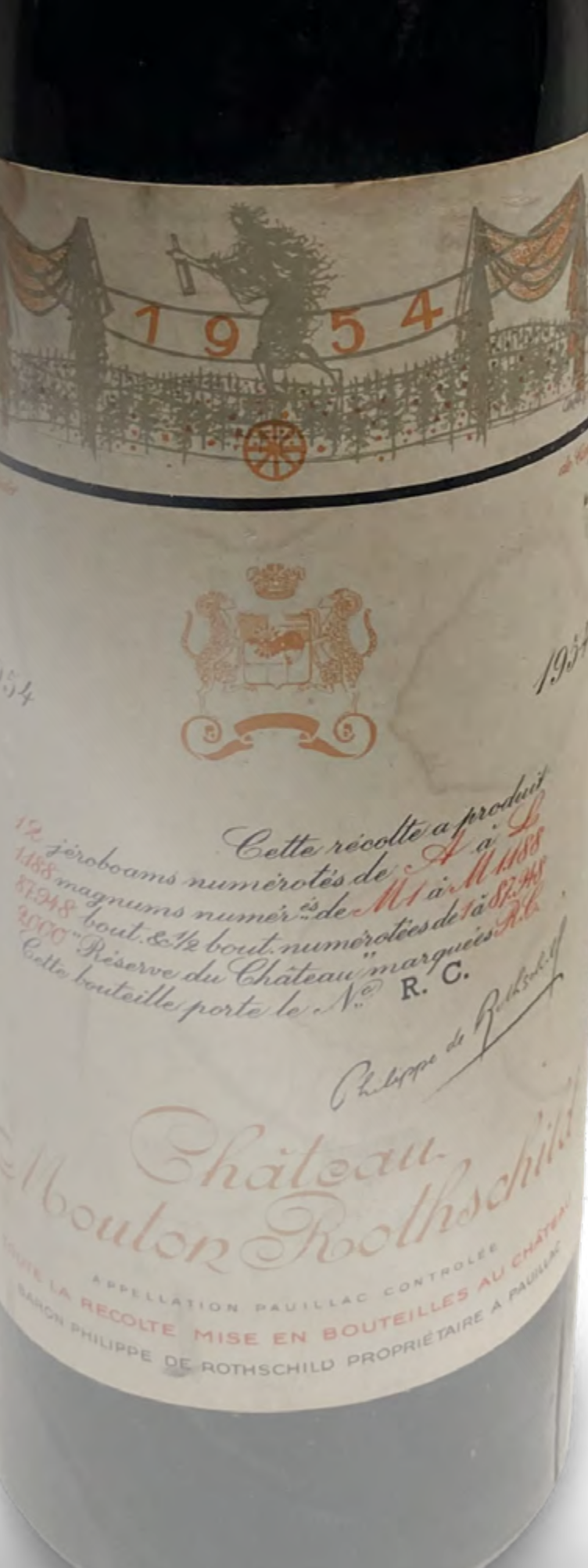
550 - 650 €



56 •
**1 CHÂTEAU MOUTON
ROTHSCHILD PAUILLAC**
1954 75cl
Mi-épaule, étiquette tachée
Mid-shoulder, Stained Label
Label Artist: JEAN CARZOU (1907-2000)

1,600 - 1,700 €

Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)



52 •
LABEL ARTIST: GEORGES ARNULF (1921-1996)

Born in Monaco, Georges Arnulf (1921-1996) won the First Grand Prix de Rome for engraving in 1950. The same year, he illustrated the label of Mouton Rothschild. The austerity of his design for the Mouton Rothschild 1950 label belongs to his first style: the art of the engraver is revealed through the sharpness of the line and the rigorous perspective in which he encloses the symbolic ram.

53 •
LABEL ARTIST: MARCEL VERTÈS (1896 – 1961)

Born in Hungary, Marcel Vertès began his career as a poster artist in Vienna before moving to Paris in 1925. There he devoted himself to lithography and the illustration of numerous books. His taste for intimate scenes is happily expressed in the bucolic charm of his drawing for the label of Mouton Rothschild 1951.

54 •
LABEL ARTIST: LÉONOR FINI (1907-1996)

Italian-born Leonor Fini (1907-1996), a star of Parisian life, has long brought to it a taste for extravagance, disguise and celebration. The young «bélière» of her design for the label of Mouton Rothschild 1952, which emerged from a school notebook, shows that, for Léonor Fini, it is through the elegance and precision of the line that one moves from the everyday to the dream.

55 •
LABEL: CENTENARY YEAR

On 11 May 1853, Baron Nathaniel de Rothschild (1812-1870), from the English branch of the family, signed the deed of purchase that made him the owner of Château Brane-Mouton, 75 hectares of vines in the commune of Pauillac. His new acquisition was immediately given the name Château Mouton Rothschild. To commemorate the centenary of this event, Baron Philippe de Rothschild decided to dedicate the 1953 vintage to his great grandfather. Exceptionally, this millésime was not illustrated by the work of a contemporary painter, but by a medallion of the period representing Baron Nathaniel himself.

56 •
LABEL ARTIST: JEAN CARZOU (1907-2000)

Of Armenian origin, Jean Carzou studied architecture. He later became famous for his ballroom-theater designs. The allegory of the «Wheel of Fortune» that he chose for the 1954 label is a reminder of how unpredictable nature's gifts can be, even at Mouton Rothschild...





57 •
**1 CHÂTEAU MOUTON
ROTHSCHILD PAUILLAC**
1955 75cl
bas niveau, coulures au niveau du
bouchon
Low level, Signs of Seepage on the
cork’s level
Label Artist: GEORGES BRAQUE (1882-
1963)
300 - 400 €

58 •
**1 CHÂTEAU MOUTON
ROTHSCHILD PAUILLAC**
1956 75cl
Haute épaule
High shoulder
Label Artist: PAVEL TCHELITCHEW
(1898-1957)
800 - 900 €

59 •
**1 CHÂTEAU MOUTON
ROTHSCHILD PAUILLAC**
1957 75cl
base goulot
Base Neck
Label Artist: ANDRÉ MASSON (1896-
1987)
350 - 450 €

60 •
**1 CHÂTEAU MOUTON
ROTHSCHILD PAUILLAC**
1958 75cl
Haute épaule, traces sur capsule
High shoulder, marks on capsule
Label Artist: SALVADOR DALI (1904-
1989)
400 - 450 €

57 •
Label Artist: GEORGES BRAQUE(1882-1963)
The first internationally renowned painter to illustrate a Mouton Rothschild label, Georges Braque is, along with Picasso, one of the main initiators of Cubism. In just a few strokes, his drawing for Mouton Rothschild 1955, made to the exact size of the label, celebrates a magnificent millésime with the simplicity of a very great artist.

58 •
Label Artist: PAVEL TCHELITCHEW (1898-1957)
The design of Tchelitchew for the label of Mouton Rothschild 1956, «La tâche de vin” (wine stain), expresses the exuberance of nature controlled by the rigor of human work, while taking up the traditional theme of the ram.

59 •
Label Artist: ANDRÉ MASSON (1896-1987)
After a short cubist period, André Masson embraced surrealism, which would have a profound and lasting influence on all his work. For the label of Mouton Rothschild 1957, Masson drew a hymn to happy intoxication, in this drawing where the body of the drowsy drinker mingles with the vine’s branches.

60 •
Label Artist: SALVADOR DALI (1904-1989)
A master of surrealism both in his behaviour and in his painting, Salvador Dali is both a legendary figure of the 20th century and an inspired artist with an incomparable technique. Humour and horror, eroticism and mysticism, academic pastiches and delirious visions, Dali’s work transcends all boundaries. One more paradox: the gentle sheep on the Mouton Rothschild 1958 label has the charm of a child’s drawing.





61 •
**1 CHÂTEAU MOUTON
ROTHSCHILD PAUILLAC**

1959 75cl
base goulot
Base Neck
Label Artist: RICHARD LIPPOLD (1915-2002)
Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

800 - 900 €

62 •
**1 CHÂTEAU MOUTON
ROTHSCHILD PAUILLAC**

1960 75cl
Haute épaule, traces blanches sur capsule
High shoulder, white marks on capsule
Label Artist: JACQUES VILLON (1875-1963)
Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

400 - 500 €



63 •
**1 CHÂTEAU MOUTON ROTHSCCHILD
PAUILLAC**

1961 75cl
Mi-épaule, capsule abimée, traces de coulures
Mid-shoulder, Damaged Capsule, Signs of Seepage
Label Artist: GEORGES MATHIEU (1921 – 2012)
Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

900 - 1,000 €

64 •
**1 CHÂTEAU MOUTON ROTHSCCHILD
PAUILLAC**

1962 75cl
Mi-épaule, étiquette tachée, capsule abimée
Mid-shoulder, Stained Label, Damaged Capsule
Label Artist: ROBERTO MATTA (1912-2002)
Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

250 - 300 €

Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)



65 •
**1 CHÂTEAU MOUTON ROTHSCHILD
PAUILLAC**
1963 75cl
Mi-épaule
Mid-shoulder
Label Artist: BERNARD DUFOUR (1922-2016)

600 - 650 €

66 •
**1 CHÂTEAU MOUTON ROTHSCHILD
PAUILLAC**
1964 75cl
Mi-épaule, étiquette tachée, traces blanches sur capsule
Mid-shoulder, Stained Label, white marks on capsule
Label Artist: HENRY MOORE (1898-1984)

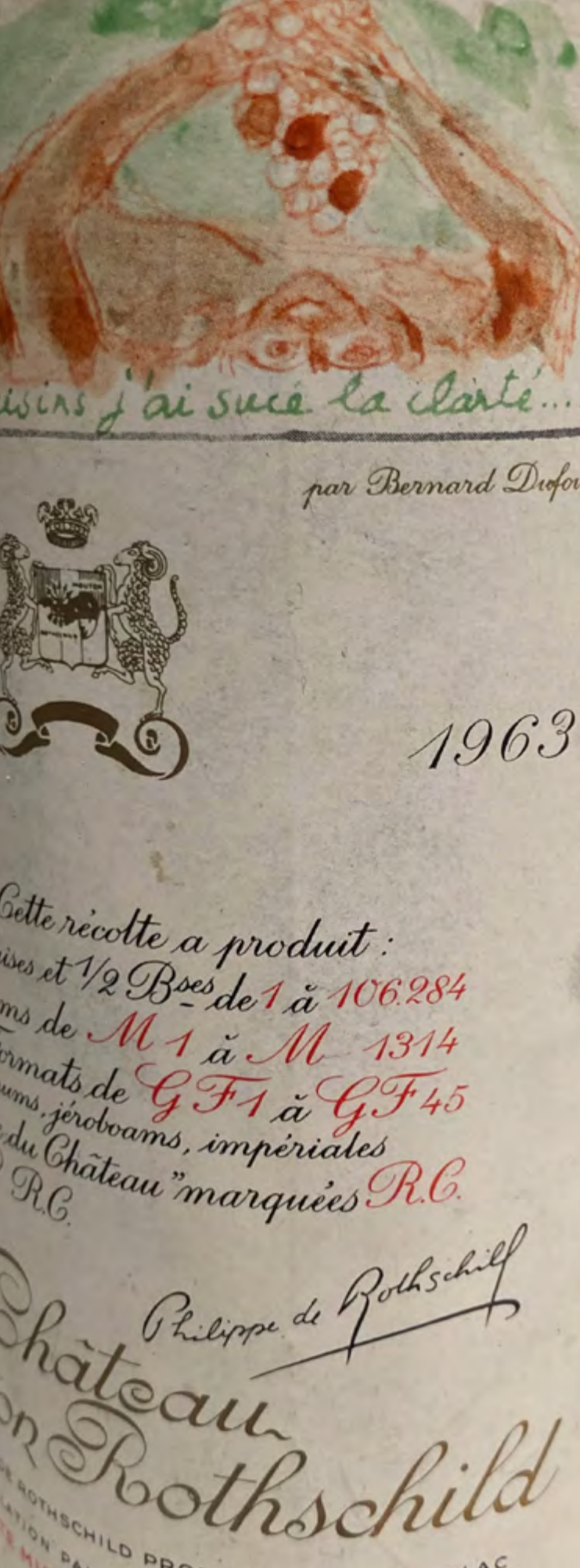
250 - 300 €

67 •
**1 CHÂTEAU MOUTON ROTHSCHILD
PAUILLAC**
1965 75cl
Haute épaule, capsule légèrement abimée
High shoulder, Slightly Damaged Capsule
Label Artist: DOROTHEA TANNING (1910-2012)

300 - 350 €

68 •
**1 CHÂTEAU MOUTON ROTHSCHILD
PAUILLAC**
1966 75cl
Haute épaule, capsule abimée
High shoulder, Damaged Capsule
Label Artist: PIERRE ALECHINSKY (B. 1927)

250 - 300 €



61 •

Label Artist: RICHARD LIPPOLD (1915-2002)

Richard Lippold, an American sculptor of German origin, invented the means of expression that made him famous: linear sculpture, which organises space by interweaving wires of brass, nickel or copper, radiating from poles and forming expanding geometric figures. For the 1959 Mouton Rothschild label, he translated the colour of the wine and the alignment of the vines into his abstract language.

62 •

Label Artist: JACQUES VILLON (1875-1963)

Jacques Villon's painting combines the architectural rigour of cubism with original research into the problems of light and colour. Both a researcher and an artist, but always a refined colourist, in his work for the Mouton Rothschild label in 1960 he combined the movement of birds with the geometric order of the vine.

63 •

Label Artist: GEORGES MATHIEU (1921 – 2012)

Georges Mathieu was a French abstract painter, art theorist, considered one of the fathers of European lyrical abstraction, a trend of informalism. With its explosive dynamism, his work for the label of Mouton Rothschild 1961 is very much in his style.

64 •

Label Artist: ROBERTO MATTA (1912-2002)

Of Chilean origin, Roberto Matta was first an architect and collaborator of Le Corbusier, then he joined the Surrealist group in 1935. Abandoning dreamlike introspection in order to denounce the violence and mechanization of our time, Matta turned to the representation of a disturbing world populated by half-robots, half- marionettes. Tortured and suffering, the vine he designed for the label of Mouton Rothschild 1962 nevertheless hints at the promise of fruit. Witness the caption chosen by the painter: «Its tender velvetiness seduces the most rebellious...».

65 •

Label Artist: BERNARD DUFOUR (1922-2016)

The sensuality of Bernard Dufour's inspiration can be seen in his design for the label of Mouton Rothschild 1963, with the face to face image of a bunch of grapes and an elongated body, punctuated by a line from Mallarmé's «L'après-midi d'un faune» (The Afternoon of a Faun): «Thus, when from the grapes I sucked the clarity...».

66 •

Label Artist: HENRY MOORE (1898-1984)

The English sculptor's design for the 1964 Mouton Rothschild label - three chalices held by joined hands - evokes the solemnity of an ancient ritual.

67 •

Label Artist: DOROTHEA TANNING (1910-2012)

An American artist and wife of Marx Ernst, Dorothea Tanning was faithful to the surrealist mouvement and enriched it with original fantasies, monstrous flowers, little girls in rags with a demonic appearance. The saraband of the «petites moutonnes» that she drew for the label of Mouton Rothschild 1965 remains faithful to her imagination, nourished by dreams in motion.

68 •

Label Artist: PIERRE ALECHINSKY (B. 1927)

In Pierre Alechinsky's exuberantly graphic canvases, a world of grotesque figures proliferates in perpetual metamorphosis. An allegory full of strength but also humour, the «ram-drinker» that he imagined for the label of Mouton Rothschild 1966 seems to spring from the bottle.





69 •
**1 CHÂTEAU MOUTON
ROTHSCHILD
PAUILLAC**
1967 75cl
base goulot, étiquette tachée,
capsule tachée
Base Neck, Stained Label,
Stained Capsule
Label Artist:
CÉSAR (1921-1998)
200 - 250 €

70 •
**1 CHÂTEAU MOUTON
ROTHSCHILD
PAUILLAC**
1968 75cl
base goulot, étiquette tachée
Base Neck, Stained Label
Label Artist: BONA
TIBERTELLI (1926-2000)
400 - 500 €

71 •
**1 CHÂTEAU MOUTON
ROTHSCHILD
PAUILLAC**
1969 75cl
Haute épaule, accroc sur
capsule
High shoulder, Scuffed
Capsule
Label Artist: JOAN MIRÓ
(1893-1984)
180 - 250 €

72 •
**1 CHÂTEAU MOUTON
ROTHSCHILD
PAUILLAC**
1970 75cl
Mi-épaule, étiquette tachée,
traces blanches sur capsule
Mid-shoulder, Stained
Label, white marks on
capsule
Label Artist: MARC
CHAGALL (1887-1985)
180 - 250 €

Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

73 •
**1 CHÂTEAU MOUTON
ROTHSCHILD
PAUILLAC**
1971 75cl
Haute épaule, étiquette
tachée
High shoulder, Stained
Label
Label Artist : VASSILI
KANDINSKY (1866-1944)
200 - 250 €

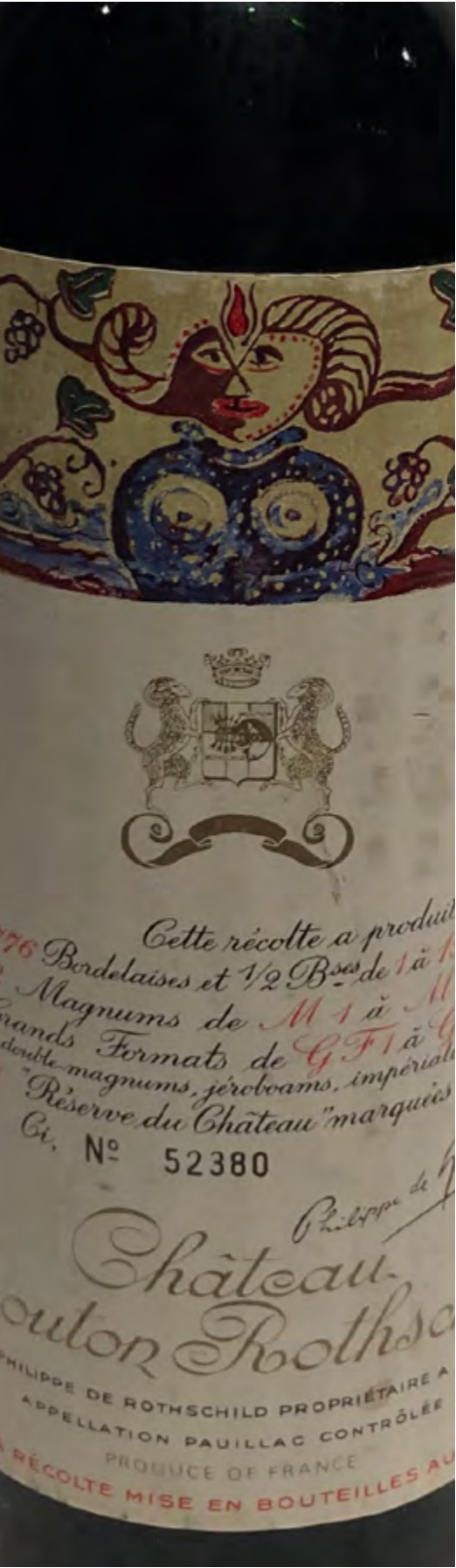
74 •
**1 CHÂTEAU MOUTON
ROTHSCHILD PAUILLAC**
1972 75cl
Mi-épaule, capsule tachée
Mid-shoulder, Stained Capsule
Label Artist: SERGE
POLIAKOFF (1900-1969)
250 - 300 €

75 •
**1 CHÂTEAU MOUTON
ROTHSCHILD
PAUILLAC**
1973 75cl
Haute épaule, étiquette tachée
High shoulder, Stained Label
Label Artist: A TRIBUTE TO
PABLO PICASSO (1881 -
1973)
200 - 250 €

76 •
**1 CHÂTEAU
MOUTON
ROTHSCHILD
PAUILLAC**
1974 75cl
base goulot
Base Neck
Label Artist: ROBERT
MOTHERWELL (1915-
1991)
200 - 250 €



Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)



69 •

Label Artist: CÉSAR BALDACCINI, CALLED CÉSAR (1921-1998)
Paper clips, pins, nuts: with humour, César's composition for the 1967 label also conjures up artefacts from our time around Mouton Rothschild

70 •

Label Artist: BONA TIBERTELLI (1926-2000)
The talent of this Italian-born artist flourishes in surrealist works of fantastic inspiration: mandrake roots in the form of monstrous shells...
For the label of Mouton Rothschild 1968 she created a luxuriant «bélière»

71 •

Label Artist: JOAN MIRÓ, (1893-1984)
Introduced by André Masson into the Surrealist group, Miró invented his violently coloured universe, composed of sign-objects, snakes, parasites with worrying pseudopods, but he also carries within them the innocence and fantasy of children's drawings. Crushed by a huge blood-red grape, his design for Mouton Rothschild 1969 includes a humorous 'salute to the colours', the blue and yellow of the de Rothschild family, in the left-hand corner.

72 •

Label Artist: MARC CHAGALL (1887-1985)
Rather than wine, it is the living fruit of the vine, pecked by a thrush or offered by a mother to her child, that Chagall chooses to bring us the label of Mouton Rothschild 1970

73 •

Label Artist : VASSILI KANDINSKY (1866-1944)
The work that illustrates the 1971 Mouton Rothschild label dates from 1939 and belongs to the painter's «architectural» period. It is now in the Centre Georges Pompidou in Paris.

74 •

Label Artist: SERGE POLIAKOFF (1900-1969)
Poliakoff's austere pictorial language gains intensity through his work on the material, which gives rise to surprising effects of depth.
Balance, colour, firmness: his work for the label of Mouton Rothschild 1972 has all the qualities of a great wine.

75 •

Label Artist: A TRIBUTE TO PABLO PICASSO (1881 - 1973).

76 •

Label Artist: ROBERT MOTHERWELL (1915-1991)
An American painter, Robert Motherwell turned to abstract expressionism in the 1940s and exhibited with Rothko and Pollock. A perfect illustration of Motherwell's painting, his work for the 1974 Mouton Rothschild label allows us to appreciate the full creative power of one of the most important figures of the New York School.





77 •
**1 CHÂTEAU MOUTON ROTHSCHILD
PAUILLAC**

1975 75cl
base goulot, étiquette tachée, accroc sur capsule
Base Neck, Stained Label, Scuffed Capsule
Label Artist: ANDY WARHOL (1930-1987)
Using, as usual, classic photographs of his model, Andy Warhol, for the label of Mouton Rothschild 1975, juxtaposed, between humour and gravity, different attitudes of Baron Philippe

Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

180 - 200 €



78 •
**1 CHÂTEAU MOUTON ROTHSCHILD
PAUILLAC**

1976 75cl
Haute épaupe
High shoulder
Label Artist: PIERRE SOULAGES (1919 – 2022)
In his painting for the 1976 millésime, Soulages inscribed the initials of Mouton Rothschild in shades of cobalt blue colour.

Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

150 - 200 €



79 •
**1 CHÂTEAU MOUTON ROTHSCHILD
PAUILLAC**

1977 75cl
Haute épaupe, étiquette tachée
High shoulder, Stained Label
Label: TRIBUTE TO THE QUEEN MOTHER OF ENGLAND
At the invitation of Baron Philippe de Rothschild, Her Majesty Queen Mother Elizabeth spent three days at Mouton during an official visit to Bordeaux in April 1977. To commemorate this visit and pay tribute to her, Baron Philippe, with her permission, dedicated the label of Mouton Rothschild 1977 to her.
Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

180 - 200 €



80 •
**1 CHÂTEAU MOUTON ROTHSCHILD
PAUILLAC**

1978 75cl
Haute épaupe, étiquette tachée
High shoulder, Stained Label
Label Artist: JEAN-PAUL RIOPELLE (1923-2002)
For the 1978 Mouton Rothschild label, this Canadian painter had composed two designs between which it proved impossible to choose, so they were both used for each half of the harvest.
Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

250 - 300 €



81 •
**1 CHÂTEAU MOUTON
ROTHSCHILD
PAUILLAC**
1979 75cl
base goulot
Base Neck
Label Artist: HISAO
DOMOTO (1928-2013)

200 - 250 €



82 •
**1 CHÂTEAU MOUTON
ROTHSCHILD
PAUILLAC**
1980 75cl
base goulot, étiquette tachée
Base Neck, Stained Label
Label Artist: HANS
HARTUNG (1904-1989)

150 - 200 €



83 •
**1 CHÂTEAU MOUTON
ROTHSCHILD
PAUILLAC**
1981 75cl
Label Artist: ARMAN
(1928-2005)

280 - 350 €



84 •
**1 CHÂTEAU MOUTON
ROTHSCHILD
PAUILLAC**
1983 75cl
étiquette tachée
Stained Label
Label Artist: SAUL
STEINBERG (1914-1999)

300 - 350 €



85 •
**1 CHÂTEAU MOUTON
ROTHSCHILD
PAUILLAC**
1984 75cl
Label Artist: YAACOV
AGAM (B. 1928)

300 - 350 €



86 •
**1 CHÂTEAU MOUTON
ROTHSCHILD
PAUILLAC**
1985 75cl
Label Artist: PAUL
DELVAUX (1897-1994)

250 - 300 €



87 •
**1 CHÂTEAU MOUTON
ROTHSCHILD PAUILLAC**
1986 75cl
légères traces blanches sur capsule
slight white marks on capsule
Label Artist: BERNARD
SÉJOURNÉ (1947-1994)

700 - 800 €



88 •
**1 CHÂTEAU MOUTON
ROTHSCHILD
PAUILLAC**
1987 75cl
Label Artist: HANS ERNI
(1909 – 2015)

300 - 350 €

81 •

Label Artist: HISAO DOMOTO (1928-2013)

Hisao Domoto's design for the 1979 Mouton Rothschild label is a brilliant illustration of his resolutely abstract art, which combines the chain motif with that of the circle in a fluid and rhythmic movement, supported by bright and radiant colours. This label was the first to be illustrated by a Japanese artist.

82 •

Label Artist: HANS HARTUNG (1904-1989)

Hartung's painting for the 1980 Mouton Rothschild label manages to concentrate in a small format the depth and explosive power that characterise all his work.

83 •

Label Artist: ARMAN (1928-2005)

The theme of the exploded violin, frequent in Arman's creations, appears in his colourful composition for the label of Mouton Rothschild 1981.

84 •

Label Artist: SAUL STEINBERG (1914-1999)

An American painter and cartoonist of Romanian origin, Saul Steinberg chose to highlight the theme of human solitude in the 1970s: empty beaches where man is no more than a dot on the horizon, pastel-coloured skies where the sun is represented by trompe-l'oeil stamps. It is this new view of the world, both peaceful and disenchanted, that is expressed in his design for the Mouton Rothschild 1983 label.

85 •

Label Artist: YAACOV AGAM (B. 1928)

Yaacov Agam, an Israelite artist, is the originator of kinetic art: these transformable works of art made of wood or metal, brightly coloured, whose appearance changes as they are manipulated or as they are viewed from a different angle.

The drawing he made for the 1984 Mouton Rothschild label gives us only an incomplete idea of his art - unless we consider that the reflection of the wine and the euphoria of the drinker can give this immobile rectangle the movement it lacks...

86 •

Label Artist: PAUL DELVAUX (1897-1994)

Born in Belgium, Paul Delvaux (1897-1994) was first influenced by the Flemish Expressionists before becoming a leading figure in Surrealism.

The chaste little model girls in his drawing for the label of Mouton Rothschild 1985, absent from each other, are nevertheless joined by the magic of a bunch of grapes, contemplated, palpated, soon to be tasted...

87 •

Label Artist: BERNARD SÉJOURNÉ (1947-1994)

Mysterious and refined, refusing the naïve style of his compatriots, the painting of this Haitian-born artist seems to capture the soul of a very ancient culture: women with half-closed eyes and long, graceful necks; exotic shells and flowers; the bewitching softness of pastel colours and undulating shapes...

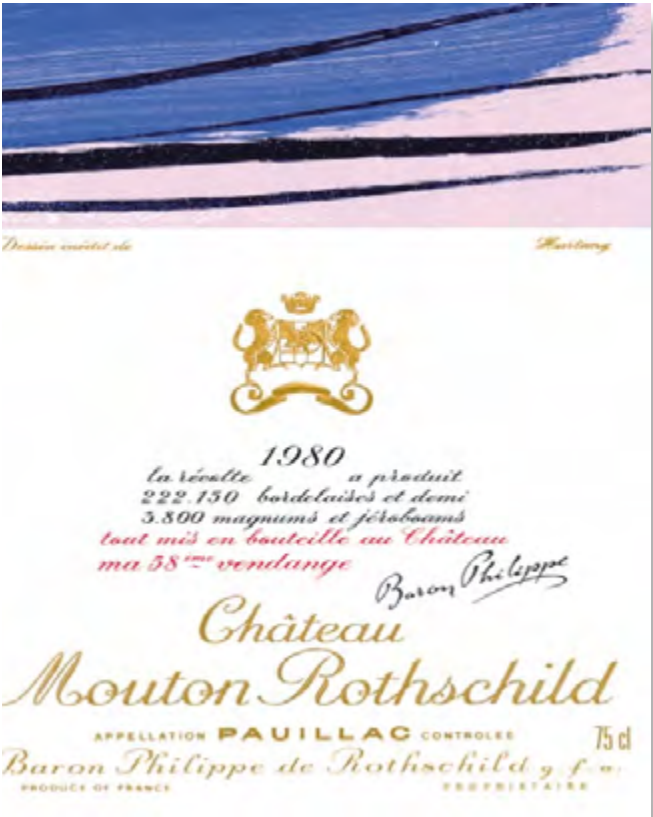
Emerging from the depths of the night in his «white negritude», his trio of masks for the label of Mouton Rothschild 1986 is one of the most accomplished examples of his talent.


88 •

Label Artist: HANS ERNI (1909 – 2015)

The Swiss painter Hans Erni started out as an abstract painter, but later abandoned it under the influence of humanitarian concerns. Erni's symbolic realism, often expressed in allegories that take up figures from classical or contemporary mythology, combines fleshy and powerful forms with a precision of line that is sometimes pushed to the point of geometric purity.

His talent as a portraitist is brilliantly expressed in his drawing for the label of Mouton Rothschild 1987. Transforming his model into a symbol, Erni captured the fertile and radiant energy of Baron Philippe de Rothschild, to whom this label pays a last tribute.





Mouton Rothschild
1985



89 •
**1 CHÂTEAU MOUTON
ROTHSCHILD PAUILLAC**
1988 75cl
étiquette abimée
Damaged Label
Label Artist: KEITH HARING
(1958-1990)

90 •
**1 CHÂTEAU MOUTON
ROTHSCHILD PAUILLAC**
1989 75cl
Haute épaule
High shoulder
Label Artist: GEORG
BASELITZ (B. 1938)

91 •
**1 CHÂTEAU MOUTON
ROTHSCHILD PAUILLAC**
1990 75cl
base goulot
Base Neck
Label Artist: FRANCIS BACON
(1909-1992)

300 - 350 €

320 - 380 €

320 - 380 €

Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)



92 •
**1 CHÂTEAU MOUTON
ROTHSCHILD
PAUILLAC**
1991 75cl
Label Artist: SETSUKO (B.
1942)

93 •
**1 CHÂTEAU MOUTON
ROTHSCHILD
PAUILLAC**
1992 75cl
Label Artist: PER
KIRKEBY (1938-2018)

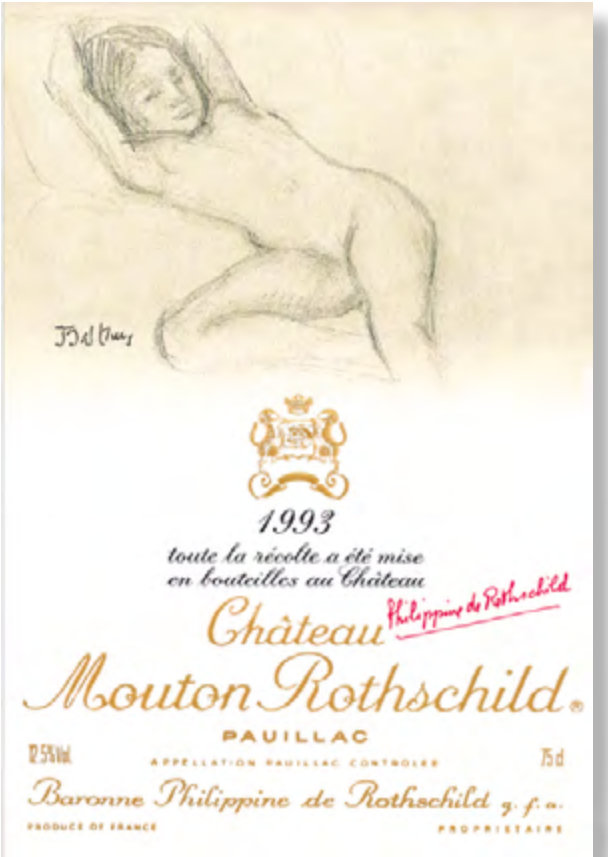
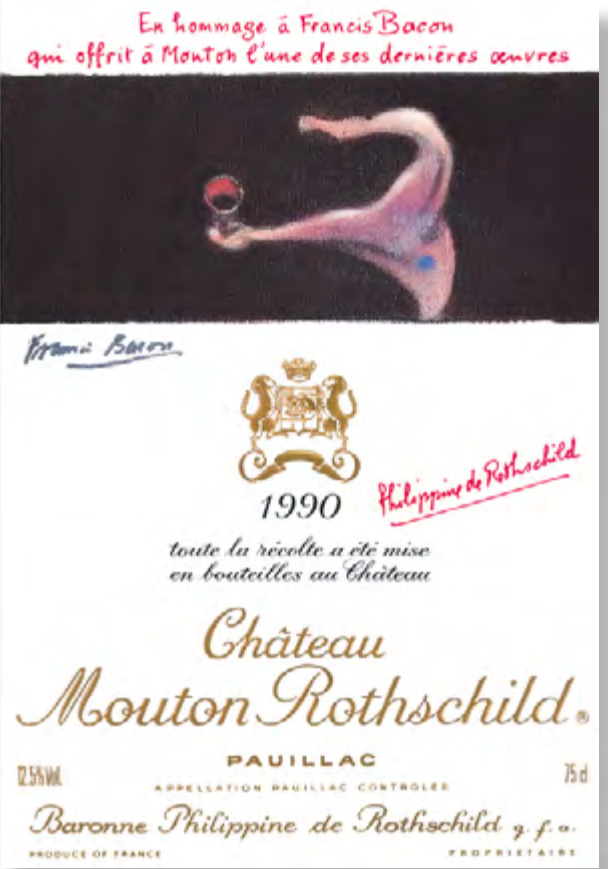
94 •
**1 CHÂTEAU MOUTON
ROTHSCHILD
PAUILLAC**
1993 75cl
Label Artist: BALTHUS
(1908-2001)

280 - 320 €

280 - 320 €

300 - 350 €

Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)



89 •

Label Artist: KEITH HARING (1958-1990)
During the 1980s, the American painter and sculptor Keith Haring became one of the most prominent creators of the New York «East Village». He escaped the elitism of the galleries by his interventions in the urban environment: graffiti in the subway, panel in Time Square where appears the «Radiant Child» which will be his emblem.
A mischievous variation on the theme of dancing rams, his drawing for the 1988 vintage is perhaps also ironically inspired by the official coat of arms of Château Mouton Rothschild...

90 •

Label Artist: GEORG BASELITZ (B. 1938)
The painting of the German artist Hans Georg Kern, who borrowed the pseudonym Baselitz from his hometown, is characterized by an iconoclastic freedom, by the provocative force of certain themes, and especially by the paintings with reversed motifs. His upside-down rams for Mouton Rothschild 1989 associate the traditional Mouton emblem with the shocking event of that year, the fall of the Berlin Wall. «Drüben sein jetzt hier» writes the painter on the label: «The other side is now home».

91 •

Label Artist: FRANCIS BACON (1909-1992)
Irreducible to any school, Bacon exhibits the nudity, the flesh, the virility of man, seized in a derisory solitude, twisted by the spasm of birth, agony, or of who knows what mysterious malaise, between classical tragedy and contemporary mal de vivre. In love with wine, perhaps with drunkenness, Bacon has composed a strange and dazzling choreography around a glass, for the label of Mouton Rothschild 1990.

92 •

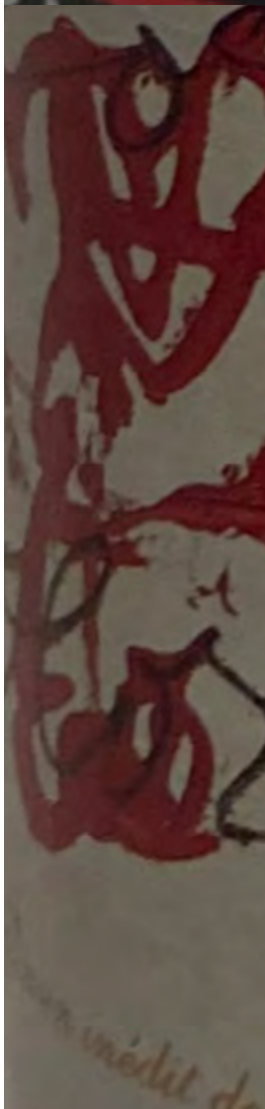
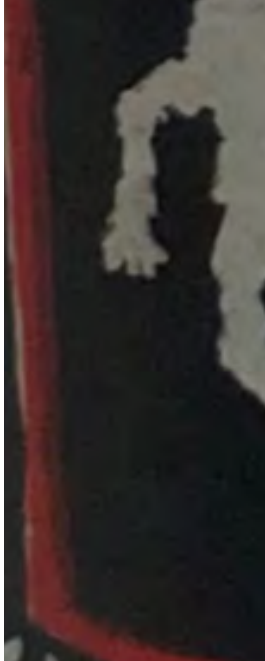
Label Artist: SETSUKO (B. 1942)
The work of this Japanese artist is essentially composed of «still lifes», but the objects painted by her seem to live and move. Setsuko recomposes these objects line by line, polishes them, colors them, becoming in turn the craftsman who created them, and bringing to our daily life grace and harmony, in the tradition of the artists of her country. The acuity of the eye, the sharpness of the line, the meticulousness of the drawing, the absence of shadow and almost of perspective thus create a perfectly smooth and serene universe, out of the reach of men, sheltered from their space and their time.
For the label of Mouton Rothschild 1991, Setsuko tells in her own way the eternal story of wine: the bunch of grapes was first a flower, then a fruit; then, generous as an ear of wheat, it delivered its grains to the grape-pickers; finally, the long-awaited denouement, the well-filled carafe and the pleasure of drinking.

93 •

Label Artist: PER KIRKEBY (1938-2018)
For the label of Mouton Rothschild 1992, the Danish painter Per Kirkeby drew the outline of a giant glass from which the dark red of the wine overflows. Around this glass, the sun's rays and the undulation of the vines cross and merge in a symphony of lines and colors

94 •

Label Artist: BALTHUS (1908-2001)
Portraits, natural or urban landscapes, interior scenes: the work of Balthus (Count Balthazar Klossowski de Rola, born in Paris in the family of Polish origin, husband of the Japanese painter Setsuko), classical in its scale and subjects, in the mastery and rigor of its composition, echoes the Italian Quattrocento as much as it does Courbet or Cézanne. The drawing he did for Mouton Rothschild 1993 takes up a recurring motif in his work: that of an adolescent girl with an absent gaze, with a perverse and fragile grace... Magic of an art that is both oblique and limpid, which leads to the far reaches of desire and dreams.



95 •
1 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC
1994 75cl
Label Artist: KAREL APPEL (1921-2006)
Dutch painter Karel Appel is one of the founders of the COBRA group, a movement that exalts a baroque expressionism liberated from the post-cubist tradition. The first Dutch painter to illustrate the label of Mouton Rothschild, Karel Appel, for the 1994 vintage, imagined a couple of drinkers dancing a frantic jig around a totem bottle, as if to liberate the spirit of the wine that is still imprisoned in it.
Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

300 - 350 €

96 •
1 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC
1995 75cl
Label Artist: ANTONI TÀPIES (1923-2012)
A nose, two hearts, a mouth, an eye: Tàpies' drawing, captioned in Catalan, for the label of Mouton Rothschild 1995, celebrates the immemorial alliance of wine, the blood of the earth, with all of man's senses.
Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

400 - 450 €



97 •
**1 CHÂTEAU MOUTON ROTHSCHILD
PAUILLAC**

1996 75cl
Label Artist: GU GAN (B. 1942)
For Mouton 1996, Gu Gan, Chinese painter and calligraphist, brought together in a single drawing five ideograms that all signify the heart, varying the color and line for each. This powerful yet subtle composition, which he named «Heart to Heart», is an act of trust in universal harmony.
Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

400 - 450 €

98 •
1 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC

1997 75cl
Label Artist: NIKI DE SAINT PHALLE (1930-2002)
From the sun to the plate, via a gourmet mouth and an outstretched hand, Niki de Saint Phalle has composed for Mouton a shimmering and festive allegory of the pleasures of the table. And then, running through her drawing, there is the «Niki object», which has emerged from a story as old as the world: the tempting snake. But this snake, more oenophile than diabolical, instead of offering Eve the traditional apple, offers her a bottle of wine... surely Mouton Rothschild 1997
Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

300 - 350 €

99 •
1 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC

1998 75cl
pli sur étiquette, accroc sur collerette
Wrinkled Label, Scuffed Capsule
Label Artist: RUFINO TAMAYO (1899-1991)
In 1990, Tamayo, one of the most famous Mexican artists of the 20th century, agreed to create an original work for the label of Mouton Rothschild. Fate decided otherwise, but his family wanted the artist's wishes to be fulfilled and gave this «Brindis» to illustrate the 1998 millésime: the man giving a toast, a banal popular ritual that Tamayo transforms, under a glowing sun, into a striking allegory of desire captured in its raw state.
Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

350 - 400 €

100 •
1 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC

1999 75cl
Label Artist: RAYMOND SAVIGNAC (1907-2002)
More than seventy years after poster artist Jean Carlu created the first artist's label for Mouton Rothschild in 1924, the design of another master of posters, Savignac, for 1999, is a return to the roots. With a wink and a stampede, his ram, the totem of Mouton, invites us to the pleasure of drinking and happily chases away the millennium that is coming to an end.
Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

350 - 400 €



101 •
1 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC

2000 75cl

Label: LE BÉLIER D'AUGSBOURG

For the year 2000, exceptionally, Baroness Philippine de Rothschild did not solicit any painter. It is the bottle «in person» that has become a collector's item, adorned directly on the glass with a jewel from the Musée du Vin dans l'Art de Mouton: the small «Augsburg ram», a chased vermeil hanap made around 1590 by the German master silversmith Jacob Schenauer. In order to restore all the finesse and brilliance of the original goldsmith's work, the B.S.N. Company, after four months of research, designed a new technique of enameling in relief, requiring custom-made tools and very precise work. The particularly complex method of firing the gold and enamel has resulted in a sparkling texture and an incomparable ability to «catch» the light.

Around the black capsule, a golden ring repeats the design engraved on the ram's collar and recalls the scroll-like chiseling of its body. The coat of arms, the name, the vintage, as well as the signature of the owner have been screen-printed in fine gold. As for the bottle, made of high quality heavy glass, its silhouette has been slightly redesigned at the shoulder in a truncated cone shape. As proof of its authenticity, it bears the name of Château Mouton Rothschild engraved on its base

1,500 - 1,600 €



102 •
1 CHÂTEAU MOUTON ROTHSCHILD PAUILLAC

2001 75cl

Label Artist: ROBERT (BOB) WILSON (B. 1941)

For the label of Mouton Rothschild 2001, Bob Wilson, American choreographer, performer, painter, sculptor, video artist, sound and lighting designer, chose to feature his friend Baroness Philippine de Rothschild in a symphony of colors, where the green of the pampers and the gold of the sun blend with the chromatic range of the wine, from light red to deep purple.

Provenance: Private wine cellar from a Villa in the South of France. (preserved in the cellar with regulated hydrometry and temperature)

350 - 400 €

CHATEAU CHEVAL BLANC

1976

S. Emilion

1^{er} Grand Cru Classe

SAINT-EMILION 1^{er} GRAND CRU CLASSE

CHATEAU CHEVAL BLANC

CHATEAU CHEVAL BLANC, 1^{er} GRAND CRU CLASSE

SAINT-EMILION 1^{er} GRAND CRU CLASSE

CHATEAU CHEVAL BLANC

1962

S. Emilion

1^{er} Grand Cru Classe

FOURCAUD-LAUSSE

PROPRIETAIRES

Château ou Château

CHATEAU CHEVAL BLANC

1970

S. Emilion

1^{er} Grand Cru Classe

FOURCAUD-LAUSSE

PROPRIETAIRES

Château ou Château

SAINT-EMILION 1^{er} GRAND CRU CLASSE

PRODUCE OF FRANCE



1982

Chateau Margaux

MARGAUX

PROPRIETAIRES

Chateau Margaux

PRODUCE OF FRANCE



**103 •
BOTTLE HOLDER DECORATED
WITH GRAPES AND VINE LEAVES
LES ETAINS DU PÉRIGORD (?)**

marks (on the leaves)
pewter 90%
H 34 x 10 x 20 cm

80 - 100 €

**104 •
LIQUOR CELLAR
REPRESENTING A NUBIAN
CARRYING ON HIS BACK A LIQUOR
BARREL AN ENAMELLED GLASS
LIQUOR BARREL WITH FOLIAGE
DECORATION**

bearing metal, glass
19th century
H 27.2 cm, Base 10.3 cm, barrel: 12 x 7 cm

80 - 100 €



**105 •
HEKTOR CAST IRON COUNTERTOP
CORKSCREW IRON**

Hung on the edge of the counter, on the kitchen
worktop or on a shelf in the cellar, it allows you
to open all the bottles effortlessly, in a single
movement. Its sturdy and elegant construction
testifies to the care taken in its design and
manufacture in the 1920s
H 20 x 4 cm

80 - 100 €



**106 •
CORKSCREW DECORATED WITH
GRAPES AND VINE LEAVES**

inscribed 'Vin & Passion'
pewter
H 16 cm, Diameter 7,8 cm

80 - 100 €



**107 •
TABLE TOWEL HOLDER
DECORATED WITH GRAPES AND
VINE LEAVES AND WITH WEARS**

marks (on the underside)

pewter 95%

H 9 x 12 x 8,5 cm

100 - 150 €



**108 •
FRUIT BOWL WITH TWO HANDLES**

marks (on the underside)

pewter

H 24,5 cm, diameter 35 cm

100 - 150 €





109 •
**WINE CELLAR CANDLESTICK WITH
SIX ARMS**
metal
H 75,5 cm, Diameter 46 cm, Base 21cm

100 - 150 €

110 •
**WINE CELLAR CANDLE HOLDER
DECORATED WITH VINE LEAVES**
metal
H 12 x 34,5 cm

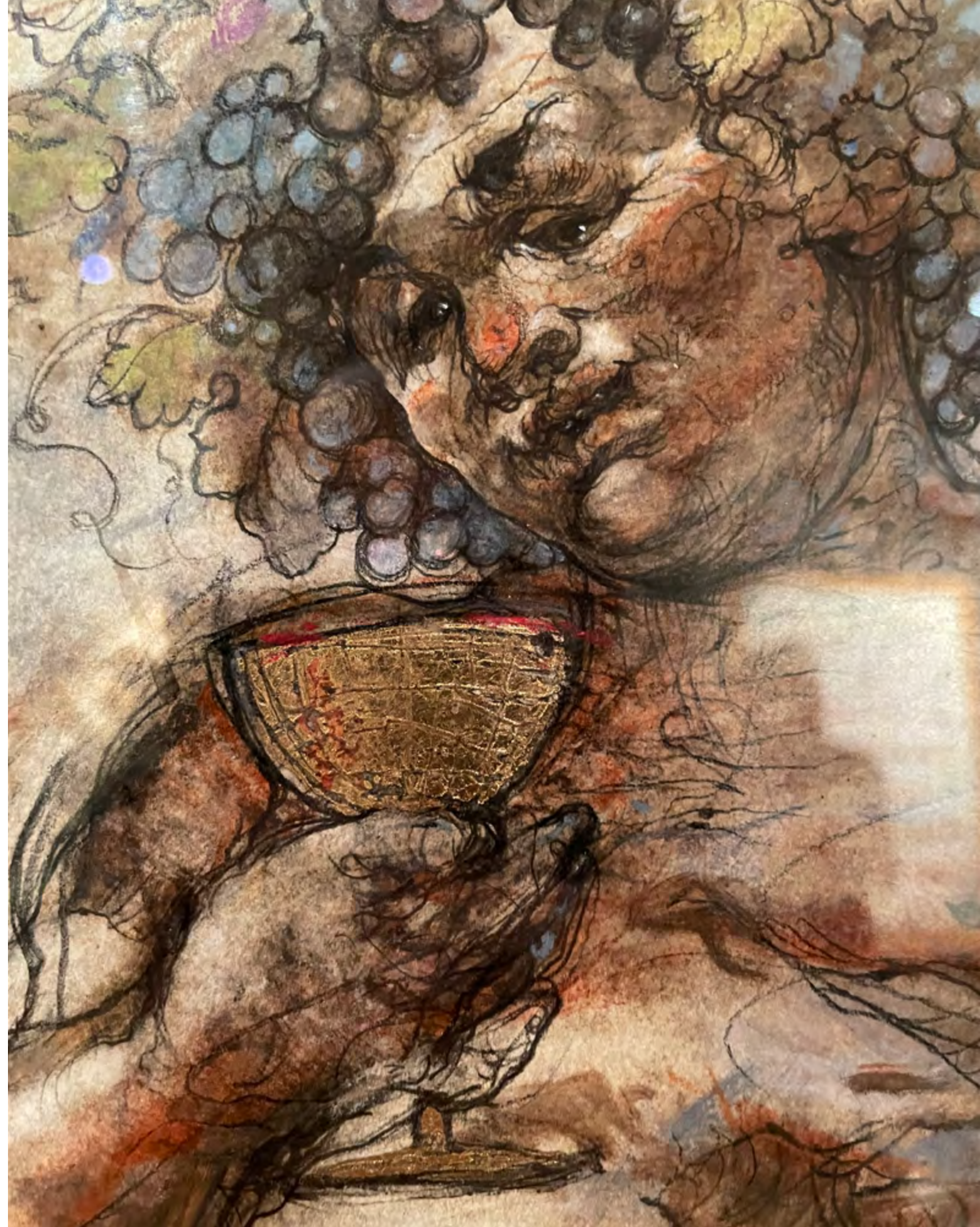
80 - 100 €





111 •
UNKNOWN ARTIST, 20TH CENTURY
Bacchus
illegibly signed and dated '95' (lower left)
watercolour and pencil on paper
56 X 40 cm

100 - 150 €



112 •
UMBERTO ZINI (1878 - 1964)
Venice - View of the Grand Canal with the
Church of Santa Maria della Salute,
early 20th century
signed 'Zini' (lower left)
oil on canvas
50 x 70 cm

500 - 1,000 €





113 •
MARTIN LINDENAU (B. 1948)

Régate à Monte-Carlo

signed 'M. Lindenau' (lower left); inscribed (on the reverse)

oil on canvas

116 x 89 cm

1,800 - 2,000 €



114 •
MARTIN LINDENAU (B. 1948)
Le Café de Paris à Monte-Carlo
 signed 'M. Lindenau' (lower left); inscribed
 (on the reverse)
 oil on canvas
 81 x 60 cm

1,600 - 1,800 €

115 •

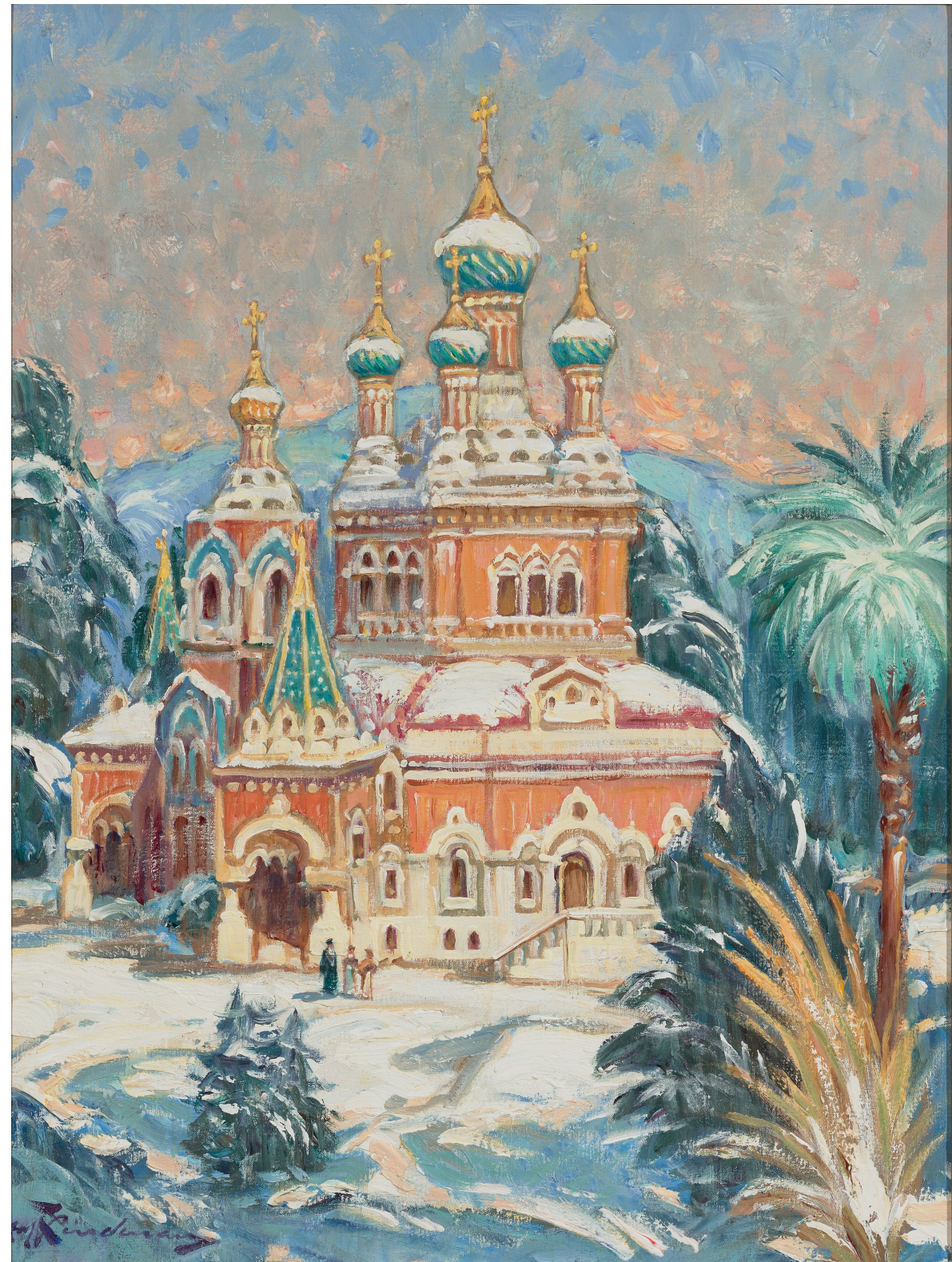
MARTIN LINDENAU (B. 1948)**Nice, la Cathédrale Saint Nicolas sous la neige**

signed 'M. Lindenau' (lower left)

oil on canvas

80 x 60 cm

1,600 - 1,800 €



116 •

ALBERT-MARIE LEBOURG (1849 - 1928)**Notre Dame. Vue prise du Pont de la Tournelle**

signed, inscribed and dated 'A Lebourg Paris Dec 79' (lower left), inscribed 'Notre Dame Vue prise du Pont de la Tournelle' (lower right)

oil on canvas

64 x 92 cm

Painted in Paris in 1879 French impressionist painter Albert Marie LEBOURG (1849-1928) studied at the Ecole des Beaux Arts of Rouen.

Lebourg was close friends with Victor Delamare and Gustave Morin, and started drawing with charcoal and painting by the Seine in his hometown – Montfort- sur-Risle. As a professor in Algiers around 1875, he was astonished by his surroundings and focused on the exploration of colour and light.

He discovered the white city with its nuances of various shades. With his distinctive brushstroke, he started to paint winter views dominated by the color white, like this snowy view of Notre Dame, signed and dated on the lower left — a good representation of his style, featuring different soft shades of white pastel colors

25,000 - 30,000 €



117 •

ANDY WARHOL (1928-1987)

Dollar sign

signed by the artist in black marker pen (lower center)

marker drawing on paper

21.7 x 28.8 cm

12,000 - 15,000 €

ANDY WARHOL



118 •

ANDY WARHOL (1928–1987)

Flowers (hand coloured), 1974

signed with initials (lower right), label of Max Protetch Gallery
(on reverse)

screenprints with handcolouring

Edition of 250, series of 10

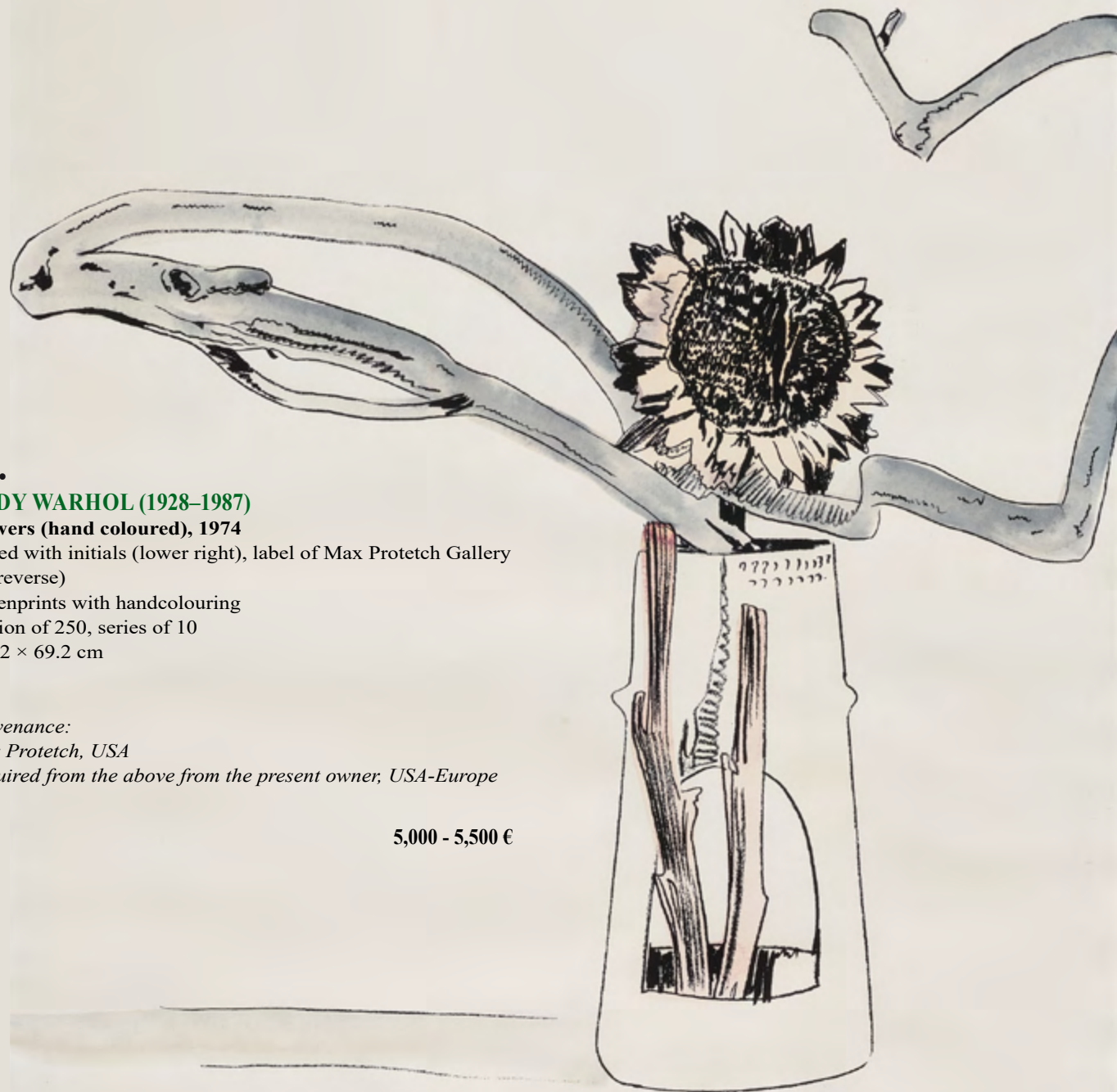
103.2 × 69.2 cm

Provenance:

Max Protetch, USA

Acquired from the above from the present owner, USA-Europe

5,000 - 5,500 €



119 •

ANDY WARHOL (1928–1987)

Flowers (hand coloured), 1974

signed with initials (lower right)

screenprints with handcolouring

103.2 × 69.2 cm

Provenance:

Max Protetch, USA

Acquired from the above from the present owner, USA-Europe

5,000 - 5,500 €



120 •

ANDY WARHOL (1928–1987)**Flowers (hand coloured), 1974**

signed with initials (lower right), label of Max

Protetch Gallery (on reverse)

screenprints with handcolouring

Edition of 250, series of 10

103.2 × 69.2 cm

*Provenance:**Max Protetch, USA**Acquired from the above from the present owner;**USA-Europe*

5,000 - 5,500 €



121 •

ANDY WARHOL (1928–1987)**Flowers (hand coloured), 1974**

signed with initials (lower right), label of Max Protetch Gallery (on reverse)

screenprints with handcolouring

Edition of 250, series of 10

103.2 × 69.2 cm

*Provenance:**Max Protetch, USA**Acquired from the above from the present owner; USA-Europe*

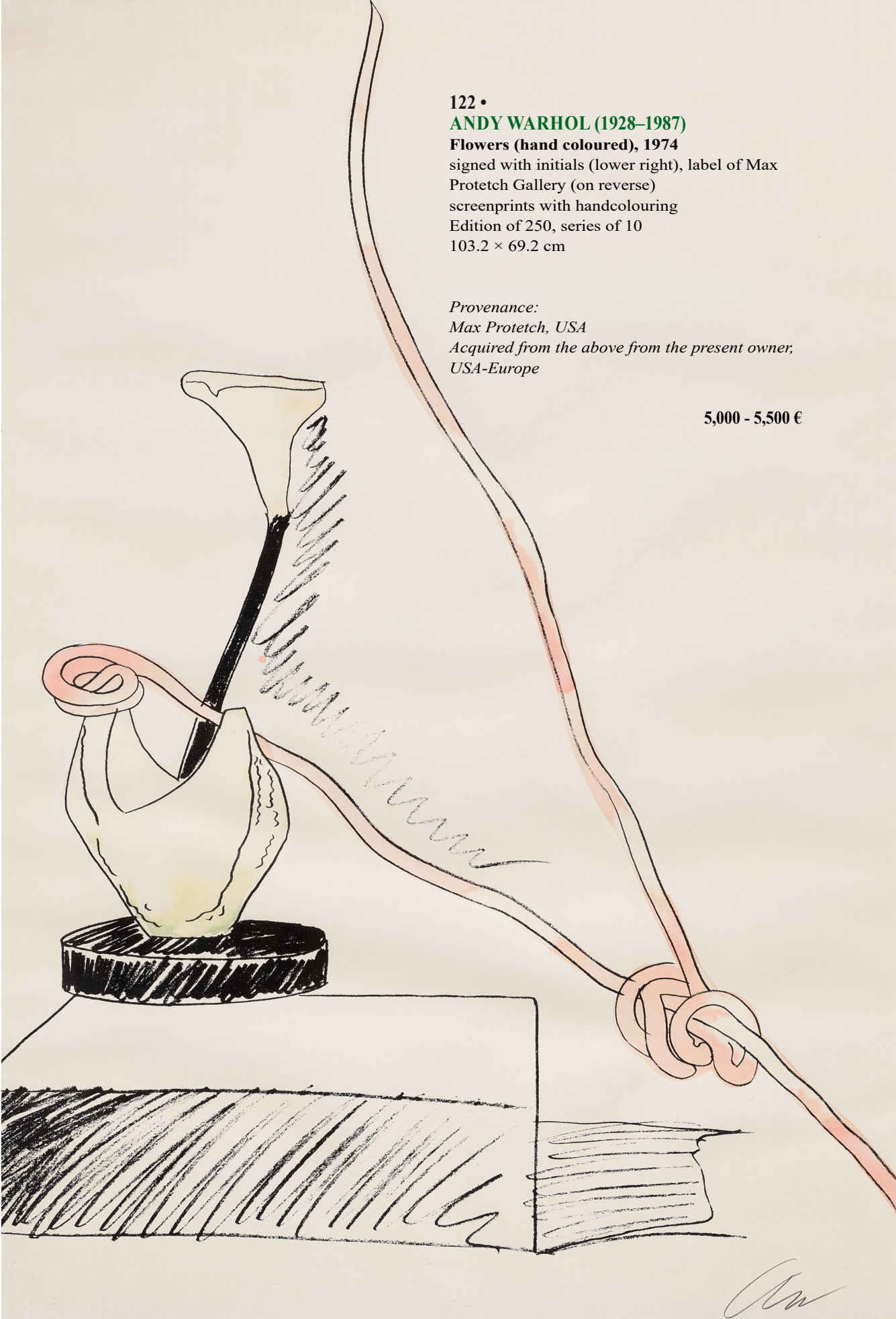
5,000 - 5,500 €



122 •
ANDY WARHOL (1928–1987)
Flowers (hand coloured), 1974
signed with initials (lower right), label of Max
Protetch Gallery (on reverse)
screenprints with handcolouring
Edition of 250, series of 10
103.2 × 69.2 cm

Provenance:
Max Protetch, USA
Acquired from the above from the present owner;
USA-Europe

5,000 - 5,500 €



123 •

ANDY WARHOL (1928-1987), AUTOGRAPH**Shoes**

signed by Andy Warhol (lower center)
 card for an exhibition of Andy Warhol's work
 including his 'Shoes, 1980' portfolio of 5 silkscreens
 with diamond dust
 13 x 19 cm

4,000 - 6,000 €

SALVADOR DALI

124 •

SALVADOR DALI (1904-1989)

La Femme au fouet (Woman with Whip) from the series **Venus aux fourrures (Venus in Furs)**

signed in pencil 'Dali' (lower right margin), numbered 120/145 (lower left). Printed by Etienne-Denis Braillard, Geneva, published by Argillet, Paris.

drypoint with hand-colouring Japan paper with Dali's blind stamp

plate: 31.5 x 23.5 cm, sheet: 36 x 26 cm (a vue)

800 - 1,000 €



125 •

SALVADOR DALI (1904-1989)

The Song of Songs, My Beloved among the lilies, 1971

etching and aquatint in colours enhanced with fine gold on Arches paper.

signed in pencil 'Dali' (lower right) and numbered '175/250' (lower left)

57 x 38 cm

Framed. Certificate of authenticity.

The illustration is from a superbly drawn series inspired by the Song of Songs, also known as the Song of Solomon. It takes the form of a series of poems, alternating love songs describing the love relationship and marriage between a woman (the Shulamite) and a man. They express all the sensations of love: expectation, desire but also the grief of separation.

The engraving presented here is the illustration n°10 of the Song of Songs Chapter 2 Verse 16: "My beloved is mine and I am his; he feedeth among the lilies."

800 - 1,200 €



126 •

PABLO PICASSO (1881 – 1973)

Piqué

signed in pencil 'Picasso' (lower right), numbered '50/300' (lower left), inscribed 'Piqué/
Ed. Cercle d'Art Paris 1962' (on the reverse)

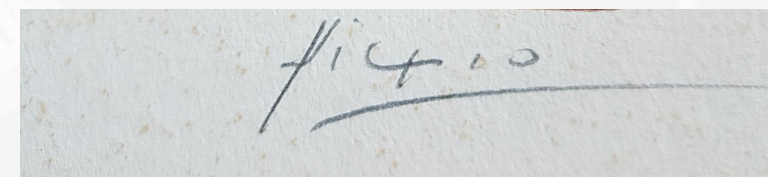
original linocut

37.6 x 31.6 cm

edition 50/300

1962

5,000 - 7,000 €



128 •
ANDRÉ MASSON (1896-1987)

Odalisque

signed in pencil 'André Masson' (lower right) and numbered 135/150 (lower left)

lithograph in colours

Plate: 56x41 cm (sheet 52 x 75.5 cm)

Provenance:

Private collection, South of France

550 - 650 €



127 •
ANDRÉ MASSON (1896-1987)

The dance

signed in pencil 'André Masson' (lower right) and numbered 98/150 (lower left);

lithograph in colours

Plate: 63 x 49 cm (sheet 75.5x52.5cm)

Provenance:

Private collection, South of France

550 - 650 €





129 •
LEONOR FINI (ELEONORA FINI) (1907-1996)

Couple

signed in pencil 'Leonor Fini' (lower right) and numbered 214/225 (lower left)
etching on grey Arches paper
Plate: 50 x 32 cm (sheet 68 x 51 cm)

Provenance:
Private collection, South of France

Considered one of the most important female artists of the mid-twentieth century, Leonor Fini was born in Buenos Aires in 1907 to Italian and Argentine parents, Leonor grew up in Trieste, Italy.

She relocated to Paris in 1931 and developed close relationships with the leading surrealist writers and painters, including Paul Eluard, Salvador Dali, Man Ray, and Max Ernst, who became her lover for a time. However she never considered herself a surrealist. In 1936 Leonor was invited by the American dealer Julien Levy to participate in a joint exhibition with Max Ernst in New York, where she met American surrealists including Joseph Cornell and Pavel Tchelitchew. Her work was included in MoMA's pivotal Fantastic Art, Dada and Surrealism exhibition, along with De Chirico, Dali, Ernst, and Yves Tanguy.

Her work is characterized by the complex relationship between the sexes, primarily the interplay between the dominant female and the passive, androgynous male.

350 - 450 €



130 •
MIKHAIL LARIONOV (1881-1964)

Rayonist composition

signed with initials in Cyrillic 'ML' (lower left)

pastel on paper

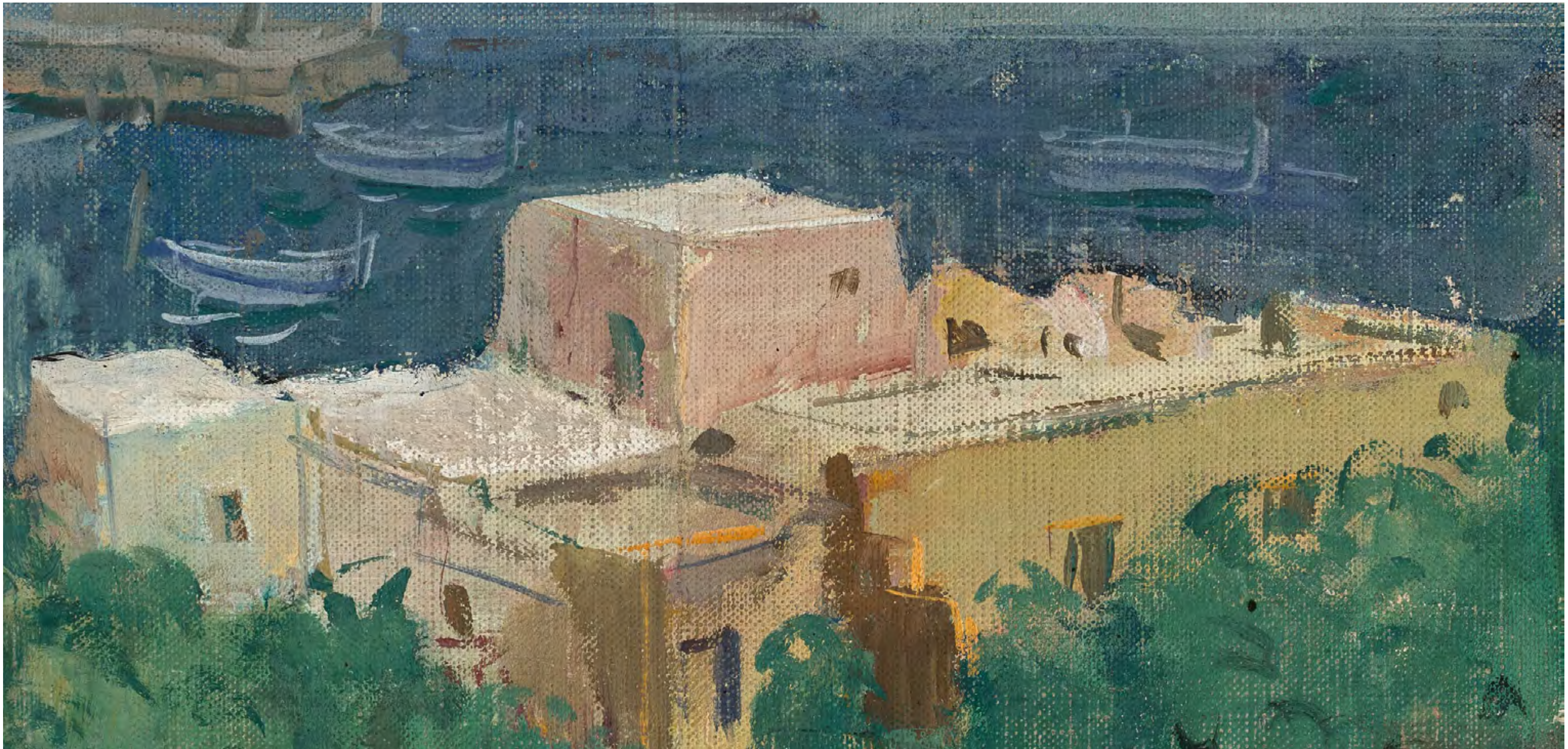
23 x 14 cm (à vue)

3,000 - 5,000 €



131 •
MIKHAIL LARIONOV (1881-1964)
Untitled (Forest)
signed in Cyrillic 'M Larionov' (lower left)
pastel on paper
42 x 31 cm (à vue)

4,000 - 6,000 €



132 •

ALEXANDRE YAKOVLEV (1887-1938)

Port de Calvi, Corsica

bearing an inscription 'Fait a Calvi "Corse" par le peintre Russe Alexandre Yacovleff' (on the reverse of the board), a label of expertise at the Grabar Art Conservation Center
oil on canvas laid on board

Authenticity catalogue note confirmation from Caroline Haardt de La Baume for the auction sale (on the reverse).

23 x 45 cm

3,600 - 4,000 €



133 •
ANATOLY SLEPYSHEV (1932-2016)

Red sunset

signed in Cyrillic 'T Slepyshev' (lower right), titled in Cyrillic and numbered 'Red sunset 135' (on reverse)

oil on canvas
 80 x 101 cm

1,000 - 1,200 €

134 •
MIKHAIL KOKIN (1921-2009)

Chinese still life

signed in Cyrillic (lower right),
 signed and titled in Cyrillic (on reverse)

oil on canvas
 60 x 81 cm

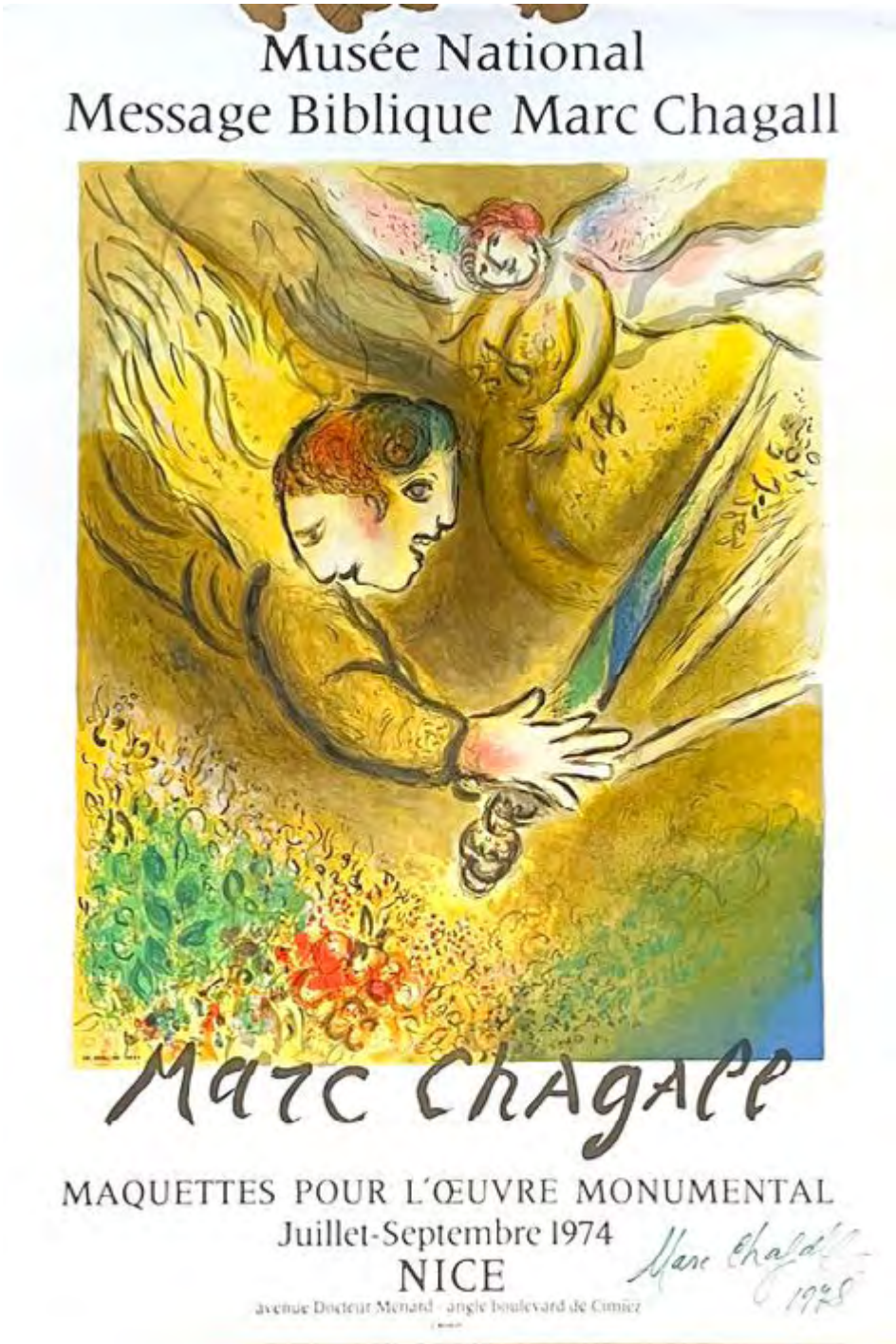
1,400 - 1,600 €





135 •
ALEXANDER ALTMANN (1885-1934)
Autumnal flowers
 signed 'A Altmann' (lower left)
 oil on panel
 67 x 58 cm (à vue)

4,500 - 5,000 €



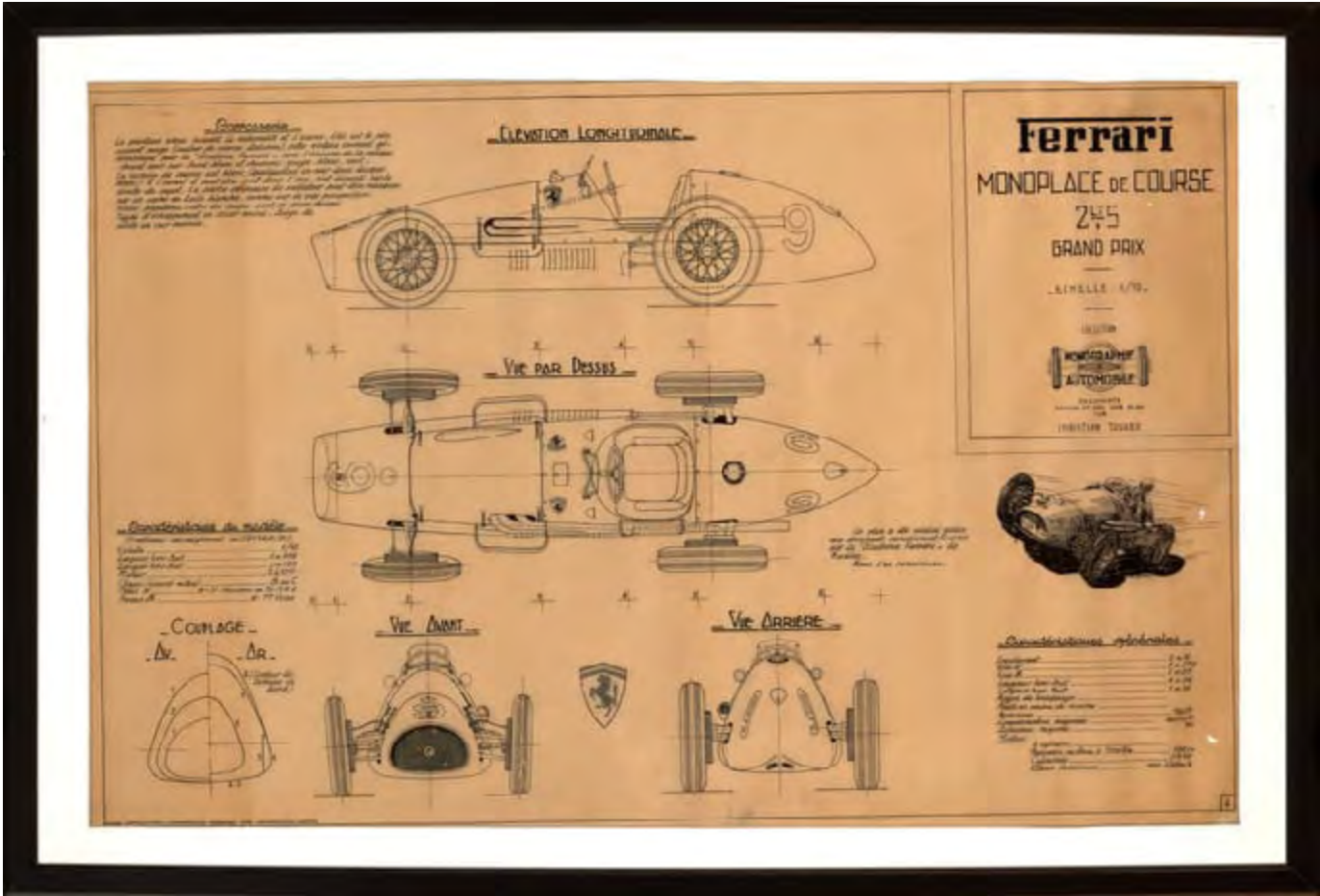
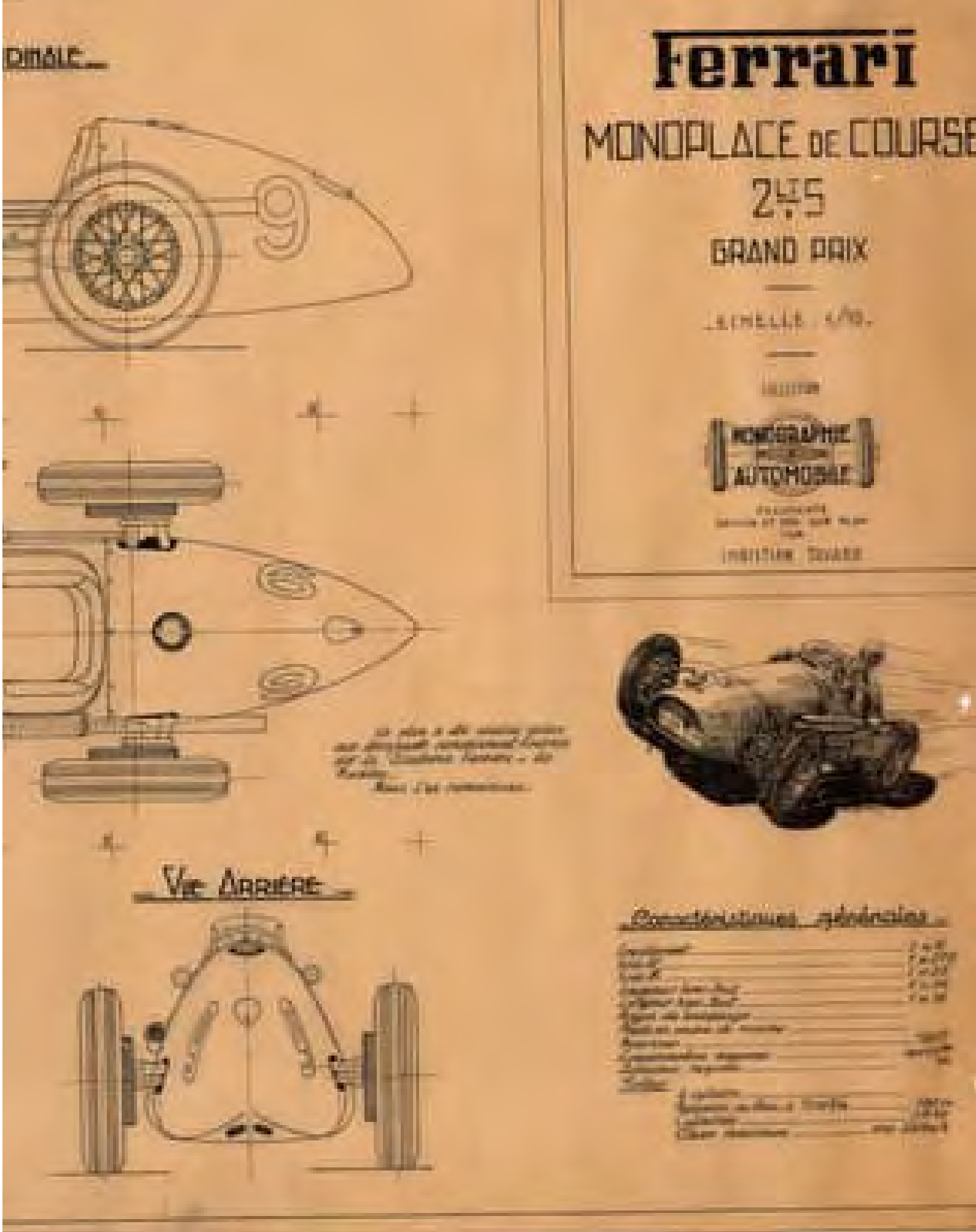
136 •
MARC CHAGALL (1887-1985)
Poster: Musée National, Message Biblique Marc Chagall, Nice
signed and dated 'Marc Chagall 1978' (lower right)
76 x 52.5 cm

800 - 1,000 €



137 •
FERNANDEZ ARMAN (1928-2005)
Violin
signed in pencil 'Arman' (lower right) and numbered 91/100 (lower left)
Artist's proof
lithograph in colours
77 x 56.5 cm

150 - 200 €



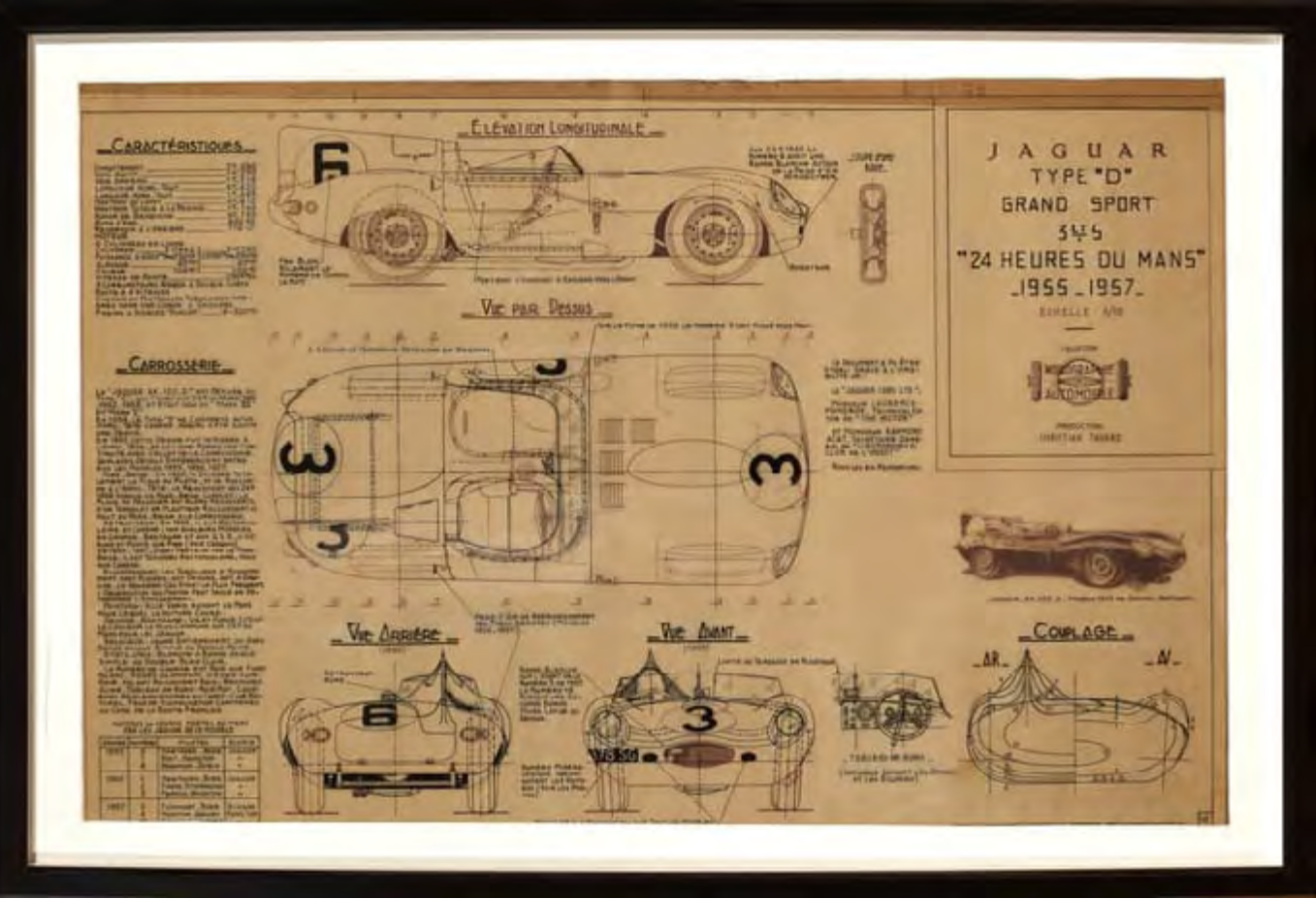
138 •
CHRISTIAN HENRY TAVARD

FERRARI MONOPLACE DE COURSE -2,5 L -GRAND PRIX
stamp ‘ Collection Monographie Automobile’; inscription ‘Documents réunis
et mis sur plan par Christian Tavard’(upper right)
original drawing
Indian ink on tracing paper
71.5 x 47.5 cm

Provenance:
*collection of the Musée de l’Automobiliste in Mougins, South of France (1984
– 2008), created by Adrien Maeght, son of Aimé Maeght, famous French art
dealer, collector, lithographer, and publisher;
Private collection, Monaco.*

CHRISTIAN HENRY TAVARD was a specialist in technical drawing, and the
editor-in-chief of the famous magazine «L’Automobiliste» created by Adrien
Maeght in the 1980s.

1,800 - 2,000 €



139 •
CHRISTIAN HENRY TAVARD
JAGUAR TYPE 'D'- GRAND SPORT
'24 HEURES DU MANS' 1955-1957

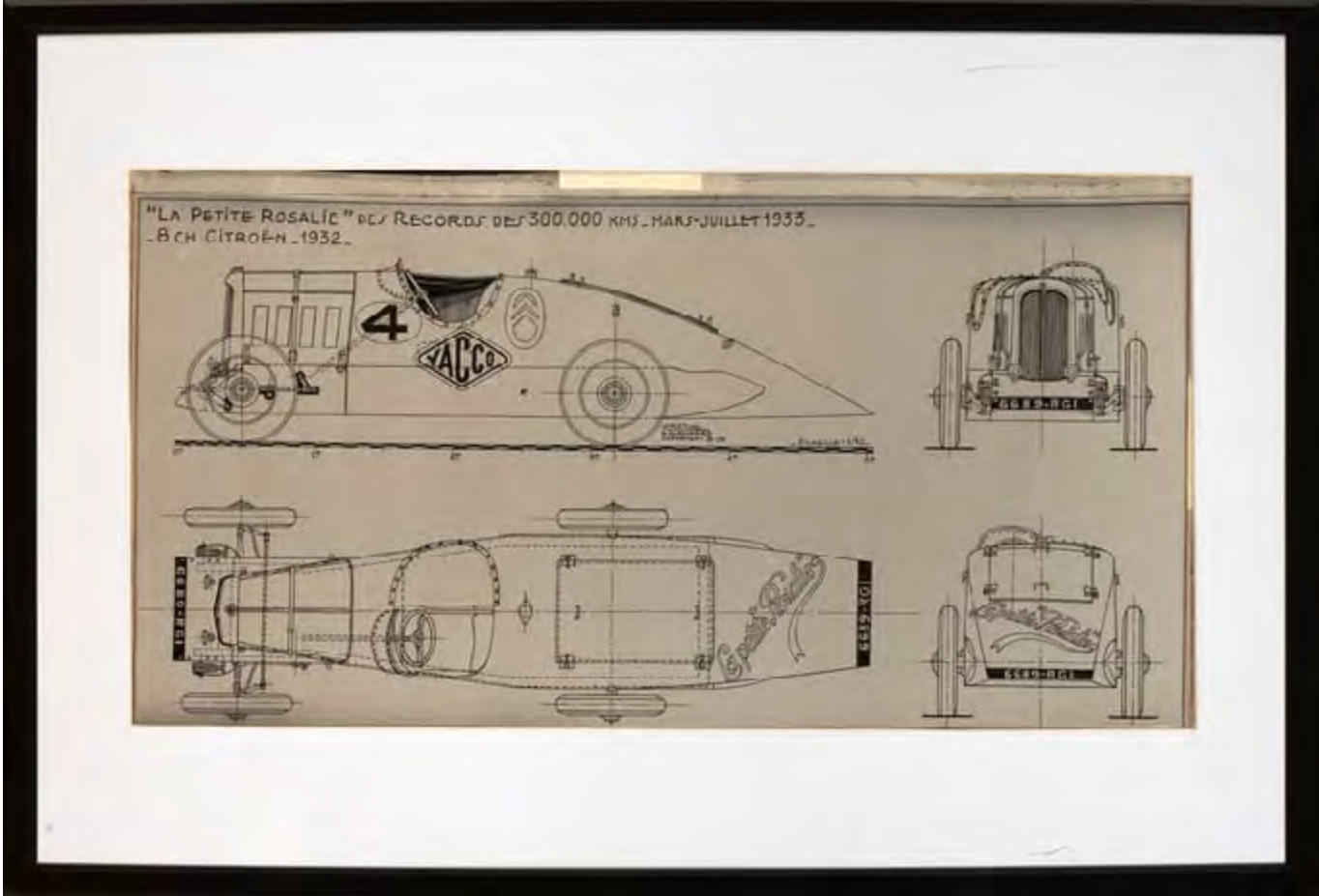
stamp 'Collection Monographic Automobile'; inscription 'Production Christian Tavard' (upper right)
original drawing
Indian ink on tracing paper
53 x 82 cm

Provenance:
collection of the Musée de l'Automobiliste in Mougins, South of France (1984 – 2008), created by
Adrien Maeght, son of Aimé Maeght, famous French art dealer, collector, lithographer, and publisher;
Private collection, Monaco.

The 24 Hours of Le Mans race has been one of the most prestigious races in the world since its creation in 1923. The years 1955 and 1957 were marked by the Jaguar «D» Type which won both races.

CHRISTIAN HENRY TAVARD was a specialist in technical drawing, and the editor-in-chief of the famous magazine «L'Automobiliste» created by Adrien Maeght in the 1980s.

1,800 - 2,000 €



140 •
CHRISTIAN HENRY TAVARD
'LA PETITE ROSALIE' DES RECORDS DES 300.000 KMS
MARS-JUILLET 1933 - 8CH CITROËN 1932

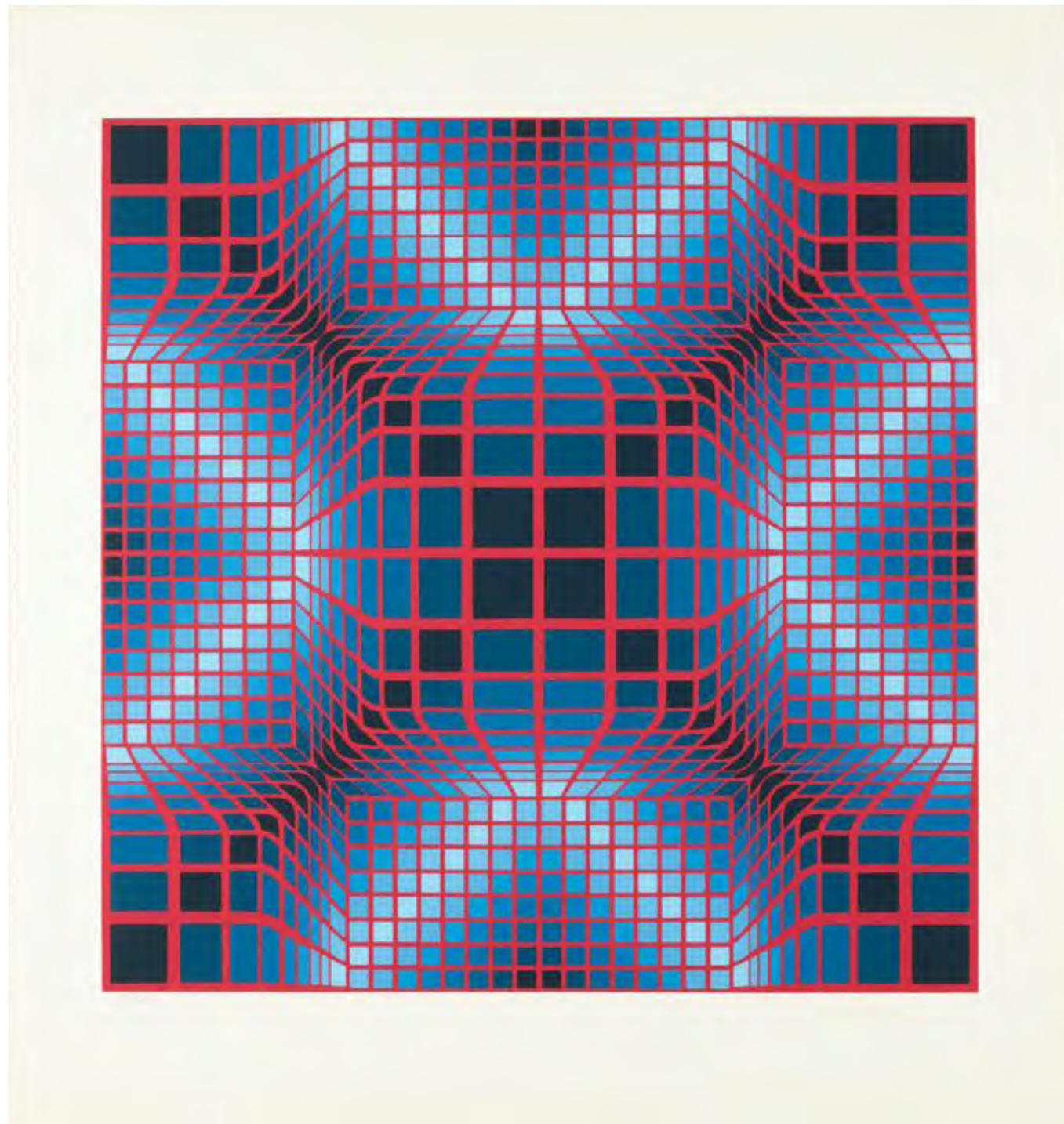
inscription "CHRISTIAN H.G.H. TAVARD/ COPYRIGHT X-78" (in the middle)
original drawing
Indian ink on tracing paper
38 x 75 cm

Provenance:
collection of the Musée de l'Automobiliste in Mougins, South of France (1984 – 2008), created by Adrien Maeght, son of Aimé
Maeght, famous French art dealer, collector, lithographer, and publisher;
Private collection, Monaco.

The Rosalie was presented for the first time at the Paris Motor Show in the autumn of 1932. The elegant Citroën 8CV, nicknamed the Petite Rosalie, is the smallest model in the series. In 1933, the «Petite Rosalie» sets the world distance record. On 15 March, it set off on the Linas-Monthléry autodrome and stopped 134 days later, on 27 July, with 300,000 kilometers on the clock, covered at an average speed of 93 km/h. André Citroën promised three million francs to anyone who broke this distance record before 1935, which did not happen.

CHRISTIAN HENRY TAVARD was a specialist in technical drawing, and the editor-in-chief of the famous magazine «L'Automobiliste» created by Adrien Maeght in the 1980s.

1,600 - 1,800 €



141 •

VICTOR VASARELY (1906-1997)**Untitled**

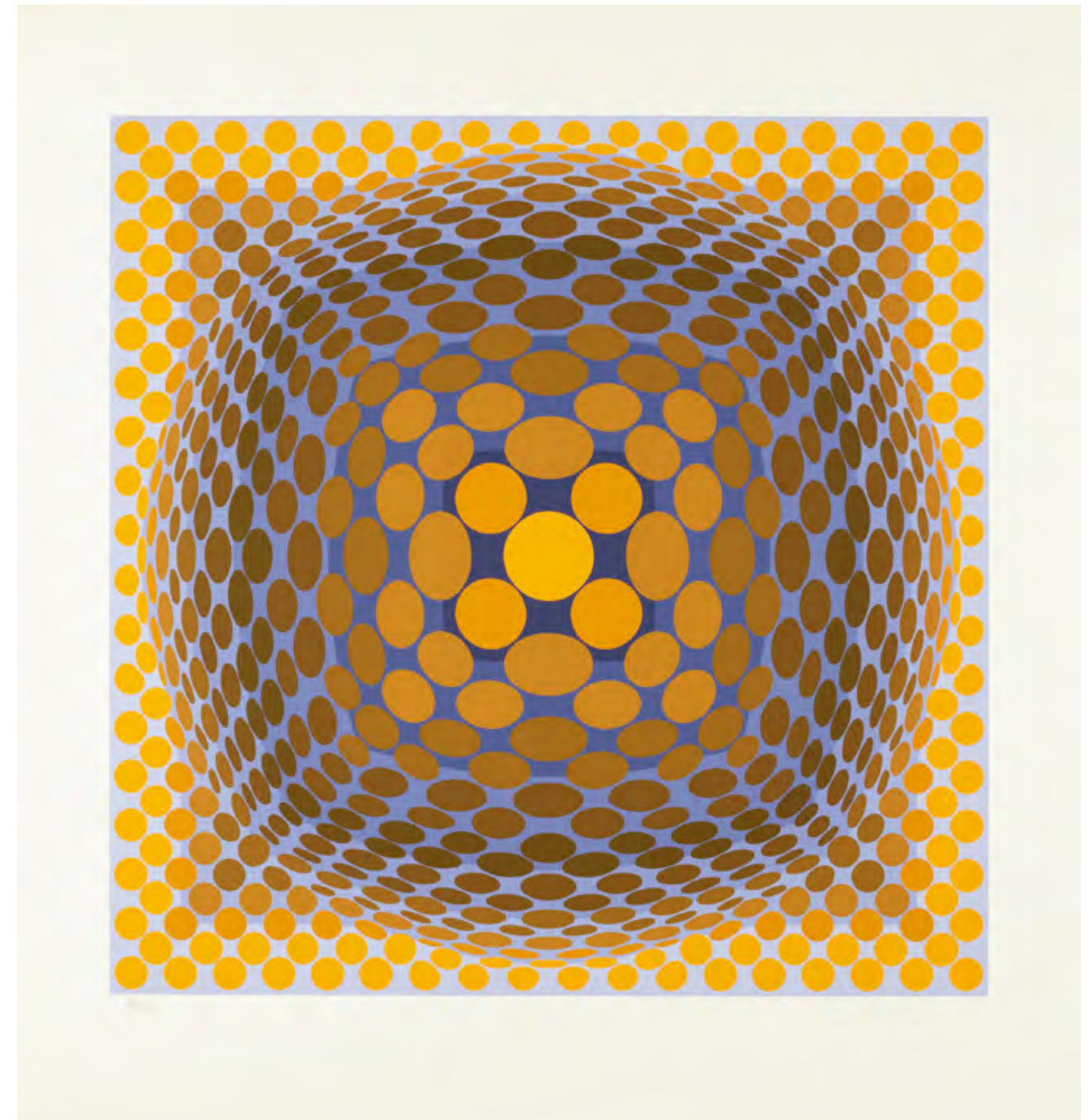
signed in pencil (lower right) and numbered

299/300 (lower left)

serigraph in colors

57.5 x 54.5 cm

1,000 - 1,200 €



142 •

VICTOR VASARELY (1906-1997)**Untitled**

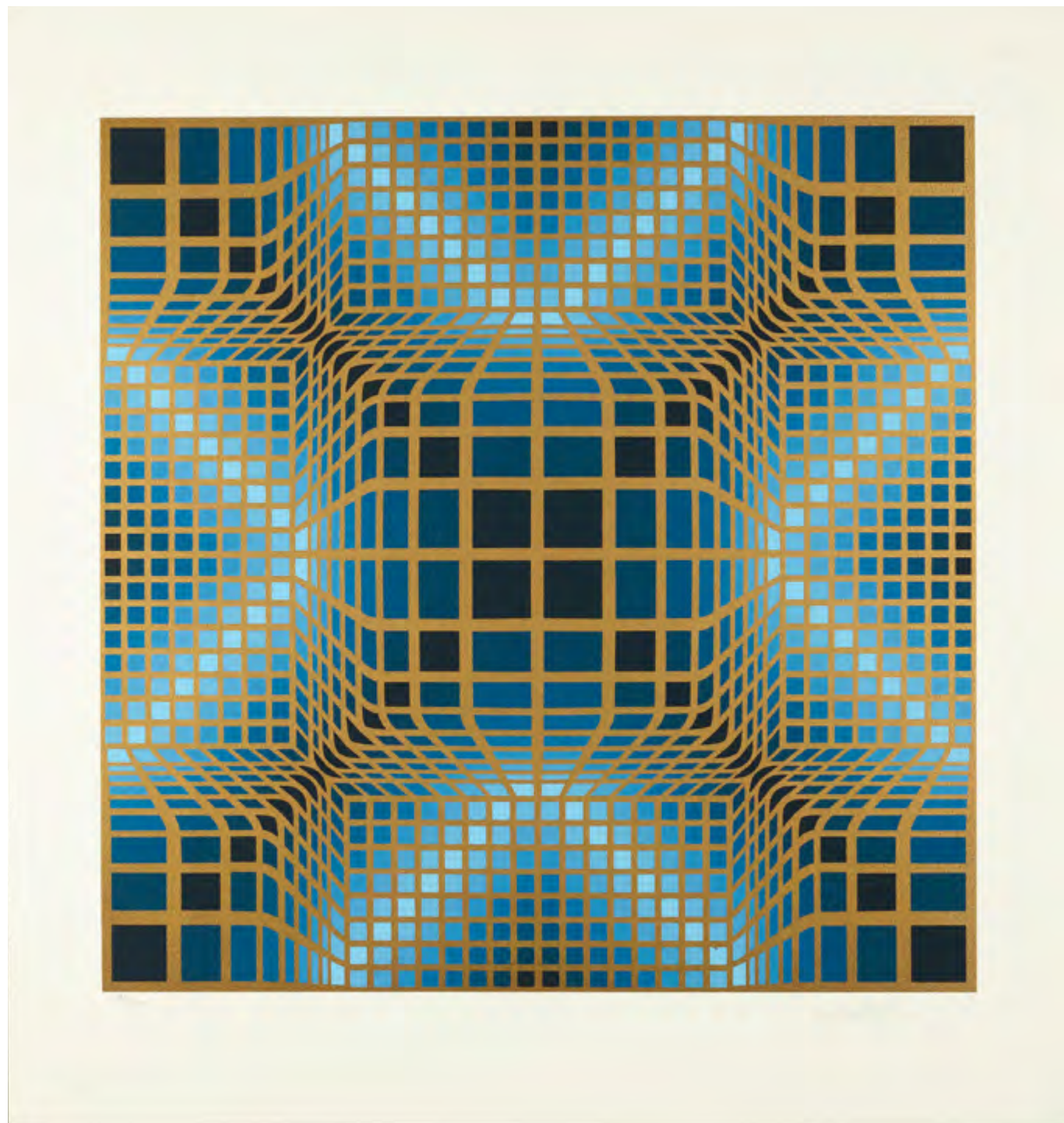
signed in pencil (lower right) and numbered

86/250 (lower left)

serigraph in colors

57.5 x 54.5 cm

1,000 - 1,200 €



143 •

VICTOR VASARELY (1906-1997)

Untitled

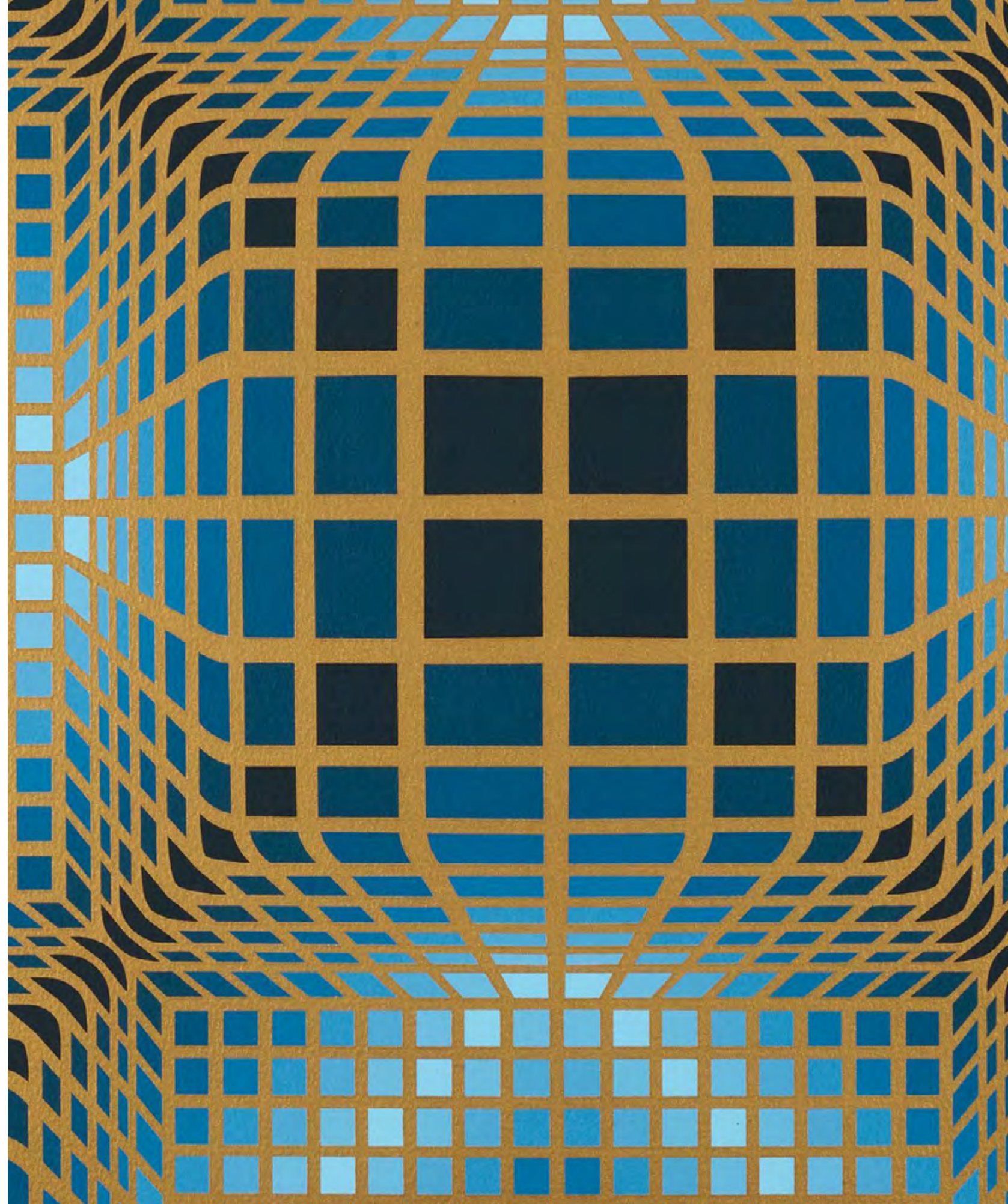
signed in pencil (lower right) and numbered

99/300 (lower left)

serigraph in colors

57.5 x 54.5 cm

1,000 - 1,200 €





144 •
JEAN-PIERRE LAFFONT (B. 1935)
MUHAMMAD ALI (1942-2016)
Muhammad Ali menacing Joe Frazier before rematch,
Madison Square Garden, NY, January 23rd, 1974
Silver gelatin print.
blind-stamped photographer's stamp (lower right). Mounted
on reverse. Photographer's label with signature, handwritten
inscription a. numbered 13/30. Inscription hand numbered 13/30
(by another hand). Gallery stamp.
edition 13/30, negative dated 1974, printed later
36.5 x 50 cm

3,500 - 4,000 €



**145 •
TONO STANO (B. 1960)**

Top, 1994

vintage gelatin silver print on fiber base paper

Stamp 'Fotografie/ TONO STANO/ Praha' (lower right)

Image: 48 x 44 cm

Frame: 82 x 67 cm

1,500 - 2,000 €

Literature:

*Certainty and Searching in Czech Photography of the
1990s, Vladimir Birgus & Miroslav Vojtechovsky, 1996*



**146 •
TONO STANO (B. 1960)**

Bottom, 1994

vintage gelatin silver print on fiber base paper

Stamp 'Fotografie/ TONO STANO/ Praha' (lower right)

Image: 48 x 44 cm

Frame: 82 x 67 cm

1,500 - 2,000 €

Literature:

*Certainty and Searching in Czech Photography of the
1990s, Vladimir Birgus & Miroslav Vojtechovsky, 1996*

147 •
DAVID LACHAPELLE (B. 1963)
Naomi Campbell. Bon Appetite , 1999
Digital chromogenic print, Diasec mounted
75 x 100 cm

12,000 - 15,000 €





148 •
PATRICK DEMARCHELIER (1943-2022)
Victoria's Secret, New York, 2007
Archival pigment print
Edition of 10
image: 60.7 x 81.2 cm (a vue)
frame : 83.8 x 104 cm

Provenance:
Galerie Waldburger, Switzerland
Private collection, acquired from the above by
the present owner

8,000 - 10,000 €



149 •
SOLVE SUNDSBO (B.1970)

Gisele, 2006

silver gelatin print on paper
 signed, numbered, and dated in pencil '2011 1/10 Solve
 Sundsbo' (on reverse), accompanied by a signed certificate of
 authenticity
 edition 1/10, printed in 2011
 image: 46 x 34.4 cm
 sheet: 51 x 40 cm

3,000 - 5,000 €

150 •
**PELÉ (EDSON ARANTES DO NASCIMENTO),
 AUTOGRAPHED PHOTOGRAPH**

1966 World Cup Finals. Goodison Park, England. 19th July 1966.

gelatin silver print

56 x 79 cm

1966 World Cup Finals. Goodison Park, England. 19th July 1966.
 Group Three. Portugal 3 v Brazil 1. Brazil's Pele jumps above the
 Portugal defence as he stretches for a header.

300 - 500 €





151 •
SASHA BORODULIN
Andy Warhol, New York, 1980s.

Modern digital print
Inscribed "Sasha Borodulin" on the reverse
H: 30cm
Provenance: Borodulin Collection.

400- 600 €





152 •
ALEXANDER RODCHENKO (1891-1956)
Balconies (From the series “House on Myasnitskaya) 1925
Gelatin silver print
inscribed on the reverse. A stamp “Photo by Rodchenko” on the reverse.
Mid-20th century print
17 x 8,8 cm

Provenance: Private collection

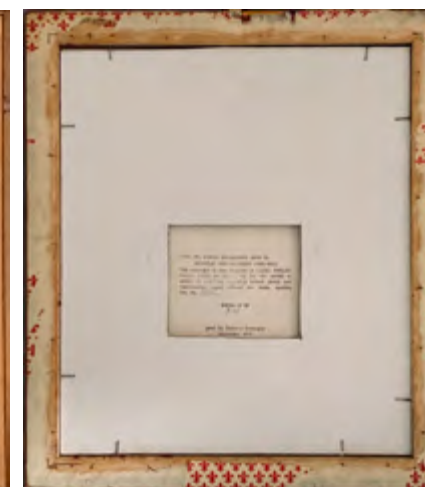
1,600 - 2,500 €

153 •
ALEXANDER RODCHENKO (1891-1956)
Stairs
Gelatin silver print
inscribed in Cyrillic, old stamp “Photo Rodchenko”; stamp
“Edition Iskusstvo” (on the reverse)
Mid-20th century print
23 x 15 cm

Provenance: Private collection

Aleksander Rodchenko (1891–1956) was a Russian artist, sculptor, photographer, and graphic designer. He was one of the founders of constructivism and Russian design.

2,000 - 4,000 €



From the original photographic plate by
 WILHELM VON GLOEDEN (1856-1931)
 The copyright is now property of LUCIO AMELIO,
 Napoli, piazza del Martiri, 58, Tel. 081 422023 to
 whom all enquiries regarding further prints and
 reproduction rights should be made, quoting
 Cat. No. 1644
 Edition of 90
 2/90
 print by Roberto Bossaglia
 November 1977

154 •
WILHELM VON GLOEDEN (1856-1931)
ROBERTO BOSSAGLIA

Nude boy, circa 1900

Original photographic plate, printed by Roberto
 Bossaglia in 1977

Label of authenticity and copyright of Lucio Amalio, cat.
 no. 1644

Edition 2/90

30 x 35 cm

3,500-4,000 €

155 •

HELMAR LERSKI (1871-1956)

Hands of Painter

Unidentified signature and annotation in English (on the reverse)

Gelatin silver print

circa 1940s.

26 x 24 cm

Provenance: Private collection, Israel

With his sculptural faces and his highly innovative work on light, Helmar Lerski (1871 - 1956) is one of the greatest portrait artists of the 20th century. Born in Strasbourg, he pursued a career as a theatre actor in the United States before devoting himself to photography from the 1910s. In Berlin in 1915, he became a renowned cinematographer and a specialist in special effects. From then on, his photographic work, which made virtuoso use of his mastery of light, combined an aesthetic inherited from expressionist cinema with the most daring experiments of the «New Vision». Fleeing Nazism, Lerski settled in Palestine in 1932, leaving an exceptional record of the kibbutz and the pioneers, as well as of the Jewish soldiers in the British army. Deeply humanistic, his series «Arabs and Jews» is a manifesto of tolerance, and his «Metamorphoses by Light» an original exploration of the expressive power of a face.

1,200 - 2,200 €





156 •
HELMAR LERSKI (1871-1956)

Hands of Architect

Unidentified signature and annotation in English (on the reverse)

Gelatin silver print

circa 1940s.

29 x 24 cm

Provenance: Private collection, Israel

With his sculptural faces and his highly innovative work on light, Helmar Lerski (1871 - 1956) is one of the greatest portrait artists of the 20th century. Born in Strasbourg, he pursued a career as a theatre actor in the United States before devoting himself to photography from the 1910s. In Berlin in 1915, he became a renowned cinematographer and a specialist in special effects. From then on, his photographic work, which made virtuoso use of his mastery of light, combined an aesthetic inherited from expressionist cinema with the most daring experiments of the «New Vision». Fleeing Nazism, Lerski settled in Palestine in 1932, leaving an exceptional record of the kibbutz and the pioneers, as well as of the Jewish soldiers in the British army. Deeply humanistic, his series «Arabs and Jews» is a manifesto of tolerance, and his «Metamorphoses by Light» an original exploration of the expressive power of a face.

1,200 - 2,200 €



157 •
MOISEI SOLOMONOVICH NAPPELBAUM
 (1869-1958)
 Movie actress, 1940s
 Gelatin silver print
 Inscribed on the reverse. A stamp of the Directorates of
 international photo exhibitions on the reverse. 24.5x17 cm
Provenance:
Collection of Borodulin

400 - 600 €



158 •
**NIKOLAI IVANOVICH SVISHCHOV-
 PAOLA (1874-1964)**
 Portrait of a woman. Moscow, 1920s
 Inscribed on the reverse. A stamp
 "Photographer N. I. Svishchov-
 Paola" and Art
 Publish on the reverse.
 30x23,8 cm
Provenance:
Collection of Borodulin

500 - 800 €



159 •

BRENDA NAYLOR (1926 - 2016)**Bust of Rudolf Nureyev. Swan Lake**

Signed with initials 'BN', edition 2/40

bronze

H. 25 cm

Brenda Naylor (5 July 1926 – 11 March 2016) was a British sculptor, known for her bronzes of dancers and sportspeople such as Rudolf Nureyev and Tip Foster

1,000 - 1,500 €

160 •

JEAN-AUGUSTE BARRE (1811 -1896)**Marie Taglioni Comtesse de Voisins (1804–1884)**

Signed and dated "A. Barre ft 1837", titled 'Marie Taglioni', inscribed 'Fderie de L. Richard Eck et Durand'

Bronze, patina

H. 30 cm

Marie Taglioni Comtesse de Voisins (1804–1884) was a Swedish-born ballerina of the Romantic Period partially of Italian descent, a central figure in the history of European dance.

2,500 - 3,500 €





161 •
SELENE FUNG
Mikhail Baryshnikov, circa 1978
 Signed, numbered and dated ' 17/30 Selene Fung 1978',
 and titled 'Mikhail Baryshnikov' (on the base)
 bronze
 H 35 cm

2,000 - 2,500 €

162 •
ELENA ALEXANDROVNA JANSON-MANIZER
(1890-1971)
Natalia Dudinskaya as 'Princess Aurora' in the ballet
'Sleeping Beauty' by Tchaikovsky, circa 1938
 signed in Cyrillic 'Balerina / Avtor Yanson Manizer /
 Lenizo' (at the base)
 bronze, patina
 H. 41 cm
 executed circa 1938

Elena Yanson-Manizer was the 20th century's leading
 sculptor of the Soviet ballet. She was a wife of Soviet
 sculptor Matvey Manizer.

5,000 - 7,000 €





163 •
TIELSCH TWO-SIDED LEAF-SHAPED PORCELAIN DISH WITH HANDLE
DECORATED WITH FRUITS, FLOWERS AND GILT RIM, CIRCA MID 19TH
CENTURY

TIELSCH PORCELAIN MANUFACTORY

Mark : ‘TPM’ under Prussian eagle with scepter, imperial orb and Crown, mark used in 1847 – 1850 (on the underside)

26 x 34 cm

Condition : good condition, some wear of gilt rim

The Silesian porcelain manufactory Carl Tielsch & Co. was founded by Carl Robert in 1845 in Altwasser near Waldenburg, in the administrative district of Breslau. From 1845 to 1863, the manufactory used porcelain brand TPM (Tielsch Porcelain Manufactory).

MANUFACTURE DE PORCELAINE TIELSCH

PLAT À DEUX FACES EN FORME DE FEUILLE AVEC ANSE DÉCORÉE DE
FRUITS, FLEURS ET BORDURE DORÉE

Marque : «TPM» sous l’aigle prussien avec sceptre, orbe impérial et couronne, marque utilisée en 1847 - 1850 (au dos)

26 x 34 cm

Condition : bon état, quelques traces d’usure sur le bord doré.

La manufacture de porcelaine silésienne Carl Tielsch & Co. a été fondée par Carl Robert en 1845 à Altwasser près de Waldenburg dans le district administratif de Breslau. De 1845 à 1863, la manufacture a utilisé la marque de porcelaine TPM (Tielsch Porcelain Manufactory).

40 - 60 €

164 •
DOUBLE HANDLED PORCELAIN CUP
AND SAUCER, 19TH CENTURY

Mark: a six-pointed star (on the underside)
polychrome decoration: gallant scenes and flowers,
with gilt rim
porcelain

TASSE A DOUBLE POIGNEE ET SA SOUS
TASSE EN PORCELAINE, 19ÈME SIÈCLE

Marque : en forme d’étoile à six branches (au dos)
décor polychrome : couples galants et fleurs,
bordure dorée
porcelaine

100 - 150 €





**165 •
CARTIER LIMOGES PORCELAIN TEA/
COFFEE SERVICE**

Model «La Maison du Prince», with gilt rim and foliates, polychrome scallops, varied fruit motifs, maker's mark underfoot, comprising:
tea / coffee pot with cover (h:24 cm); milk jar (h:10.5 cm); sugar bowl with cover (h:13 cm); 7 dessert plates (d: 16.5 cm); 6 saucers (d: 14.5 cm); 5 tea cups (H. 6.5 cm, d: 8cm)

200 - 300 €



**166 •
CERAMICA DUE TORRI TABLE SERVICE
WITH SHELL DECORATION**

inscription : 'CERAMICA DUE TORRI/ DADIVA S. A. /
MADE IN ITALY (on the back)

Comprising 31 pieces:

- 6 dessert plates, D. 20 cm
- 6 dinner plates, D. 25 cm
- 1 oval dish, 40.5 x 29 cm
- 2 square dishes, 34 x 34 cm and 28.5 x 28.5 cm
- 1 salad bowl, D. 25 cm
- 4 square dishes, 21.5 x 21.5 cm
- 6 soup plates, D. 21 cm
- 4 rectangular dishes, 26.5 x 23 cm
- 1 large dish 51.5 x 40 cm

Condition: good overall condition, dessert plate, soup plate and rectangular dish cracked

**CERAMICA DUE TORRI
SERVICE DE TABLE EN CÉRAMIQUE À
DÉCOR DE COQUILLAGES**

inscription : 'CERAMICA DUE TORRI/ DADIVA S. A. /
MADE IN ITALY (au dos)

Comprenant 31 pièces :

- 6 assiettes à dessert, D. 20 cm
- 6 assiettes plates, D. 25 cm
- 1 plat ovale, 40.5 x 29 cm
- 2 plats carrés, 34 x 34 cm et 28.5 x 28.5 cm
- 1 saladier, D. 25 cm
- 4 plats carrés creux 21.5 x 21.5 cm
- 6 assiettes creuses, D. 21 cm
- 4 plats rectangles, 26.5 x 23 cm
- 1 grand plat 51.5 x 40 cm

Condition : bon état général, assiette à dessert, assiette creuse et plat rectangle fêlés

100 - 150 €



**167 •
HANDPAINTED PORCELAIN PLATES
DECORATED WITH LOBSTERS AND
CRABS**

**ACCOMPANIED BY A LARGE GLASS
LOBSTER DISH AND 2 SETS OF LOBSTER
CLAWS AND STEEL PICKS**

Inscription in English 'Handpainted Monny' (on
the underside)

4 plates 'Lobster' D. 32cm

4 plates 'Crabe' D. 32cm

large lobster dish: 57 x 28.5 cm

Condition: plates in very good condition, signs
of usage and oxidation of lobster picks

**ASSIETTES EN PORCELAINE PEINTE
À LA MAIN A DÉCORE DE HOMARDS
ET DE CRABES**

Inscription en anglais 'Peint à la main Monny'
(au dos)

4 assiettes 'Homard' D. 32cm

4 assiettes 'Crabe' D. 32cm

**2 LOTS DE PINCES A HOMARD ET
PIQUES EN ACIER**

**1 GRAND PLAT EN VERRE A DECORE DE
HOMARD**

57 x 28.5 cm

Condition : assiettes en très bon état, signes
d'usure et oxydation sur les pics à homard

350 - 450 €



**168 •
BING & GRONDAHL PORCELAIN COFFEE
SERVICE DECORATED WITH SEAGULLS, circa
1960s**

mark: the three towers, B&G Kjøbenhavn Made in
Denmark stamped in green, stamp used in 1961-1965

43 pieces:

1 teacup

1 teacup

12 espresso cups

12 espresso saucers

12 cake plates

1 coffee pot

1 milk jug

1 sugar bowl

1 rectangular cake dish

1 round cake dish

circa 1961 - 1965

Condition: good condition, 1 coffee cup chipped, 1 cup
broken and shows signs of restoration

Bing & Grøndahl is the Danish porcelain manufacture
established in 1853 by Vilhelm Grøndahl and the brothers
Meyer and Jacob Herman Bing, book and art dealers.
Bing & Grøndahl chose the three towers, the coat of arms
of Copenhagen, as its factory brand.

**BING & GRONDAHL
SERVICE DE CAFÉ EN PORCELAINE A DECOR
DE MOUETTES**

marque : les trois tours, B&G Kjøbenhavn Made in
Denmark, estampillé en vert, marque utilisée en 1961-
1965

43 pièces:

1 tasse à thé

1 sous-tasse à thé

12 tasses à espresso

12 sous-tasses à espresso

12 assiettes à gâteaux

1 cafetière

1 pot à lait

1 sucrier

1 plat à gâteaux rectangulaire

1 plat à gâteaux rond

circa 1961 - 1965

Condition : bon état général, 1 tasse à café ébréchée, 1
tasse cassée et présente des signes de restauration

Bing & Grøndahl est une manufacture de porcelaine
danoise fondée en 1853 par Vilhelm Grøndahl et les
frères Meyer et Jacob Herman Bing, marchands de livres
et d'art. Bing & Grøndahl a choisi les trois tours, les
armoiries de Copenhague, comme marque de fabrique.

200 - 300 €



170 •
**HEREND COFFEE PORCELAIN
SERVICE WITH PHEASANTS
AND INSECTS
HEREND PORCELAIN FACTORY**

Inscription: ‘HEREND HUNGARY’/
‘HANDPAINTED’ and numbered (on
the underside)
14 pieces:
1 milk jug with handle
1 sugar bowl with lid
5 coffee cups
6 coffee saucers
1 coffee pot with handle

**MANUFACTURE DE
PORCELAINE HEREND
SERVICE À THÉ À DECOR DE
FAISANS ET INSECTES**

Inscription: ‘HEREND HUNGARY’/
‘HANDPAINTED’ et numérotée (au
dos)
14 pièces:
1 pot à lait avec poignée
1 sucrier avec couvercle
5 tasses à café
6 sous-tasses à café
1 cafetière avec poignée

300 - 400 €

169 •
**HEREND TEA PORCELAIN SERVICE
WITH PHEASANTS AND INSECTS
HEREND PORCELAIN FACTORY**

Inscription: ‘HEREND HUNGARY’/
‘HANDPAINTED’ and numbered (on the
underside)
21 pieces:
6 tea cups
6 tea saucers
6 dessert plates
1 teapot
1 milk jug
1 sugar bowl with lid

**MANUFACTURE DE PORCELAINE
HEREND
SERVICE À THÉ À DECOR DE FAISANS
ET INSECTES**

Inscription: ‘HEREND HUNGARY’/
‘HANDPAINTED’ et numérotée (au dos)
21 pièces:
6 tasses à thé
6 sous-tasses à thé
6 assiettes à dessert
1 théière
1 pot à lait
1 sucrier avec couvercle

500 - 600 €



171 •
YOCASTA FARERI

The Millennium 2000 Crystal collection
Set of Glasses and the Decanter “Anno MM”, Limited Edition

Design by Yocasta Fareri, made in the Theresienthal factory (Bavaria)

signed ‘by Yocasta Fareri’ and numbered ‘191’ (on the underside)

hand-blown solid crystal, sterling silver gilded with 24k gold

1 decanter

6 wine glasses

6 champagne glasses

6 water glasses

YOCASTA FARERI

La collection de cristal Millennium 2000

Ensemble de verres et carafe «Anno MM», édition limitée

Design par Yocasta Fareri, fabriqué à Theresienthal (Bavière)

signé «par Yocasta Fareri» et numéroté «191» (au dos)

cristal soufflé à la main, argent massif doré à l’or fin 24 carats

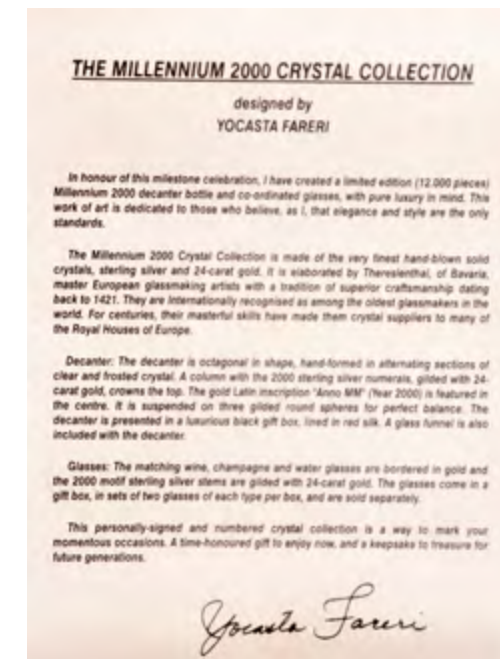
1 carafe

6 verres à vin

6 verres à champagne

6 verres à eau

500 - 600 €





172 •
FIVE ROSENTHAL CRYSTAL DECANTERS

BULGARI, VERSACE
each marked 'Rosenthal' (on the underside)
crystal
Versace H.41 cm
Bulgari H. 34 with lid, D. 20 cm
Bulgari without lid H. 27 cm
Bulgari with lid H. 42 cm
Baccarat with lid H. 22 cm

LOT DE CINQ CARAFES EN CRISTAL DE ROSENTHAL

BULGARI, VERSACE
chacune marquée «Rosenthal» (au dos)
cristal
Versace H.41 cm
Bulgari H. 34 avec couvercle, D. 20 cm
Bulgari sans couvercle H. 27 cm
Bulgari avec couvercle H. 42 cm
Baccarat avec couvercle H. 22 cm

300 - 400 €

173 •
GUCCI SET OF FOURTEEN GLASSES

signed 'GUCCI' and 'Made in Italy' (on the underside)
comprising:
4 water glasses, height 9 cm, width 10 cm
2 decanters: pink (height 31 cm, diameter 10.5 cm); transparent (height 24 cm)
4 multicolored glasses, height 17.3 cm, diameter 6.7 cm
4 champagne flutes, height 21 cm
Condition: good overall condition, pink decanter slightly chipped, one champagne glass slightly chipped

GUCCI
ENSEMBLE DE QUATORZE VERRES

signé 'GUCCI' et 'Made in Italy' (au dos)
comprenant:
4 verres à eaux, hauteur 9 cm, largeur 10 cm
2 carafes rose (hauteur 31 cm, diamètre 10.5 cm) et transparent (hauteur 24 cm)
4 verres multicolores, hauteur 17.3 cm, diamètre 6.7 cm
4 flutes à champagne, hauteur 21 cm
Condition: bon état général, carafe rose - petit éclat sur le dessus, verre à champagne - l'un a un petit éclat sur le dessus

300 - 500 €



174 •

TOPAZIO CASQUINHA SILVER BOWL WITH SHELLS FRIEZE ON STAND

goldsmith's hallmark 'TOPAZIO CASQUINHA', hallmark 'T and crown', other hallmark unknown
height 10.5 cm, diameter 16.5 cm
weight - 400 gr.
Condition : good general condition, signs of wear and oxidation

TOPAZIO CASQUINHA is a Portuguese company founded in 1874 by José Manuel Ferreira Marques. His two sons created the Topázio brand in 1934, in honor of their mother's favorite stone - topaz.

**TOPAZIO CASQUINHA
COUPE EN ARGENT À FRISE DE COQUILLAGES ET À PIÉDOUCHE**

poinçon d'orfèvre 'TOPAZIO CASQUINHA', poinçon 'T et couronne', autre
poinçon inconnu
hauteur 10.5 cm, diamètre 16.5 cm
poids - 400 gr.
Condition : bon état général, signe d'usure et d'oxydation

TOPAZIO CASQUINHA est une entreprise portugaise fondée en 1874 par José Manuel Ferreira Marques. Ses deux fils ont créé la marque Topázio en 1934, en l'honneur de la pierre préférée de leur mère - la topaze.

100 - 150 €



175 •

**PAIR OF SILVER CHAMPAGNE BUCKETS
DECORATED WITH FISH AND SHELLS**

signed 'A MANC', silver hallmark '925', hallmark 'star
597 FI', other unknown hallmarks
small bucket : height 22 x 19.5 x 12 cm, weight - 1.217 gr.
large bucket: height 18 x 37 x 23.5 cm, weight - 2.184 gr.
Condition: signs of wear and oxidation, some scratches

**PAIRE DE SEAUX À CHAMPAGNE EN ARGENT
À DÉCOR DE POISSONS ET DE COQUILLAGES**

signé 'A MANC', poinçon d'argent '925', poinçon 'étoile
597 FI', d'autres poinçons inconnus
petit seau : hauteur 22 x 19.5 x 12 cm, poids - 1.217 gr.
grand seau : hauteur 18 x 37 x 23.5 cm, poids - 2.184 gr.
Condition : signes d'usure et d'oxydation, quelques
rayures

1,000 - 1,500 €





176 •
TETARD FRERES PAIR OF SILVER CHAMPAGNE BUCKETS
each bucket cast with a laurel border, two acanthus leaf handles and a laurel border stand signed ‘TETARD FRes’, goldsmith’s hallmark: pot with letters ‘TFres’ (on the underside), silver mark: Minerva facing right (on the handles)
H. 26 cm, diameter 20 cm (each), weight - 1,530 gr. and 1,495 gr. (total weight - 3,025 gr.)
Condition: overall good condition, signs of usage

TETARD FRERES
UNE PAIRE DE SEAUX À CHAMPAGNE EN ARGENT À PIÉDOUCHE
chaque seaux orné d’une bordure de laurier, deux anses en feuilles d’acanthé et piédouche ciselé signé «TETARD FRES», poinçon du maître orfèvre: marmite avec lettres ‘TFres’ (au dos), poinçon: Minerve tournée à droite (sur les anses)
H. 26 cm, diamètre 20 cm (chacun), poids - 1.530 gr. et 1.495 gr. (poids total - 3.025 gr.)
Condition: bon état général, signes d’usure

1,500 - 2,000 €



177 •
HARRODS LONDON SILVER-PLATED CUTLERY SET WITH SARDINE DECORATION
hallmarks ‘H’, ‘Ld’ and ‘AI’ and numbered (on the handle)
comprising 14 pieces:
6 knives 15 cm
6 forks 14 cm
2 serving pieces of cutlery 16 cm
in original presentation box 36 x 21 cm
Condition: some signs of wear, overall very good condition

HARRODS LONDON
SERVICE DE COUVERTS À DÉCOR DE SARDINES EN METAL ARGENTÉ
poinçons ‘H’, ‘Ld’ et ‘AI’ et numéroté (sur le manche)
comprenant 14 pièces :
6 couteaux 15 cm
6 fourchettes 14 cm
2 couverts de service 16 cm
daIls une boîte de présentation originale 36 x 21 cm
Condition : quelques signes d’usure, dans l’ensemble très bon état

100 - 150 €

178 •
TETARD FRERES SILVER TRAY
Oblong tray with gadroon border and two handles signed ‘TETARD FRES’, silver mark: Minerva turned right, goldsmith’s hallmark: pot with letters ‘TFres’
dimensions: 50.5 x 41 cm, weight – 3.320 gr.
Condition : good condition, some minor scratches and signs of usage

TETARD FRERES
PLATEAU DE SERVICE EN ARGENT
Plateau oblong à bordure à godrons et deux anses signé «TETARD FRES», poinçon : Minerve tournée à droite, poinçon du maître orfèvre: marmite avec lettres ‘TFres’
dimensions : 50,5 x 41 cm, poids - 3.320 gr.
État : bon état, quelques petites éraflures et signes d’utilisation.



1,200 - 1,500 €



**180 •
TETARD FRERES SILVER COOLER WITH
DENTED RIM**

with handles in the shape of vine leaves and bunches of grapes
goldsmith's hallmark: pot with letters 'TFres',
silver mark: Minerve facing right
36 x 20 cm
weight - 1.038 gr.

**TETARD FRERES
RAFRAICHISSOIR EN ARGENT A BORD
DENTELÉ**

aux anses en forme de feuilles de vigne et grappes de raisin
poinçon du maître orfèvre: marmite avec lettres 'TFres', poinçon: Minerve tournée à droite
36 x 20 cm
poids - 1.038 gr.

400 - 500 €

**181 •
JOHN SHERWOOD & SONS PAIR OF SILVER-
PLATED SAUCEBOATS**

goldsmith's hallmark 'J S/& S in shield', 'the beaver facing left', inscription: EPNS (Electroplated Nickel Silver)/A (for standard quality)/ MADE IN ENGLAND
H. 7 cm, L. circa 11.5 cm

John Sherwood & Son was active in Birmingham since 1839 as manufacturer of silver and electroplated goods. The firm used "a facing left beaver" as a trademark.

**JOHN SHERWOOD & SONS
PAIRE DE SAUCIÈRES ARGENTÉES**

poinçon d'orfèvre «J S/& S in shield», «castor tourné à gauche», inscription : EPNS (Electroplated Nickel Silver)/A (pour qualité standard)/ MADE IN ENGLAND (fabriqué en Angleterre)
H. 7 cm, L. circa 11.5 cm

John Sherwood & Son était actif à Birmingham depuis 1839 en tant que fabricant d'articles en argent et plaqué argent. La compagnie utilisait une marque de fabrique « un castor tournée vers la gauche »

30 - 50 €



**182 •
SILVER CONDIMENT HOLDER WITH EIGHT
CRYSTAL BOTTLES**

for oil, vinegar, mustard, salt and pepper
illegible goldsmith's hallmark
silver marks: Minerva facing right (on the lids and on the rim of the holder)
dimensions: 23 x 21 cm
weight of the holder - 852 gr.

**PORTE-HUILIER EN ARGENT AVEC HUIT
FLACONS EN CRISTAL**

pour l'huile, le vinaigre, la moutarde, le sel et le poivre
poinçon du maître orfèvre illisible, poinçons: Minerve tournée à droite (sur les couvercles et sur le bord du porte-huilier)
dimensions : 23 x 21 cm
poids porte-huilier - 852 gr.



350 - 400 €



183 •
CHRISTOFLE ART NOUVEAU SILVER-PLATED TEA AND COFFEE SET ‘GALLIA’, BEFORE 1942

mark: ‘Orfèvrerie Gallia’ and numbered ‘4643’
4 pieces:
1. Sugar bowl H. 9.5 cm
2. Milk jug H. 8.5 cm
3. Teapot H. 11.5 cm
4. Coffee pot H. 21cm
circa 1900 – 1937

Christofle is a French goldsmith and tableware company founded in Paris in 1830 by Charles Christofle. The hallmark of the Gallia collection, created by Christofle in 1898, is a cockerel in a shield with inscription “Orfèvrerie Gallia” or “Gallia” used until 1942.

CHRISTOFLE SERVICE À THÉ ET CAFÉ ARGENTÉ ART NOUVEAU ‘GALLIA’

marque: ‘Orfèvrerie Gallia’ et numéroté ‘4643’.
4 pièces :
1. Sucrier H. 9.5 cm
2. Pot à lait H. 8.5 cm
3. Théière H. 11.5 cm
4. Cafetière H. 21cm
circa 1900 – 1937

Christofle est une entreprise d’orfèvrerie et des arts de la table française, fondée à Paris en 1830 par Charles Christofle. Le poinçon de la collection Gallia, créée par Christofle en 1898, est un coq dans un écusson légendé « Orfèvrerie Gallia » ou « Gallia » utilisé jusqu’en 1942.

100 - 150 €



MAISON TETARD is a French silversmith’s house in Paris, renowned in the 19th and 20th centuries, dedicated to the production of solid silver and vermeil, as well as silver-plated metal products. The company was founded in 1860 by Edmond Tétard, and its goldsmith’s hallmark, with the symbol of the “Huguenot” pot, quickly became a synonym for quality and refinement. After his three sons took over the business at the beginning of the 20th century, the company continued under the name TETARD FRERES. TETARD works can be found in the Metropolitan Museum in New York, the Musée des Arts Décoratifs and the Musée d’Orsay in Paris and many others. Tétard frères’ clients include the King of Morocco, the Aga Khan, Aristotle Onassis (for his yacht Le Christina) and a wide range of clients from South America to Russia.

MAISON TETARD est une maison d’orfèvrerie française à Paris, réputée aux 19ème et 20ème siècles, consacrée à la production d’argent massif et de vermeil, ainsi que de produit en métal argenté. La Maison a été fondée en 1860 par Edmond Tétard, et son poinçon d’orfèvre, avec le symbole de la marmite dite « huguenote » devient vite un synonyme de qualité et raffinement. Après la reprise de l’affaire par ses trois fils au début du 20ème siècle, la Maison continue sous la raison TETARD FRERES. Les œuvres TETARD se trouvent au Metropolitan Museum à New York, au Musée des Arts Décoratifs et au Musée d’Orsay à Paris et bien d’autres. Parmi les commanditaires, Tétard frères compte le roi du Maroc, l’Aga Khan, Aristote Onassis (pour son yacht Le Christina) et une vaste clientèle de l’Amérique du Sud à la Russie.



184 •
TETARD FRERES ART DECO SILVER TEA AND COFFEE SET

signed ‘TETARD PARIS’, silver mark: Minerva facing right, goldsmith’s hallmark: cooking pot with letters ‘TFres’
silver, ebony wood handles (?)
Comprising:
1 coffee pot H. 25 cm, L. 20.5 cm, 900 gr.
1 teapot H. 22.5 cm, L. 26.5 cm, 901 gr.
1 sugar bowl with lid H. 17.5 cm, L. 14 cm, 593 gr.
1 milk jug H. 12 cm, L 14.5 cm, 325 gr.
total weight - 2.719 gr.
Condition: very good, some signs of wear on the handles

TETARD FRERES SERVICE À THÉ ET À CAFÉ ART DÉCO EN ARGENT

signé ‘TETARD PARIS’, poinçon : Minerve tournée à droite, poinçon du maître orfèvre: marmite avec lettres ‘TFres’
argent, poignets en bois d’ébène (?)
Comprenant :
1 cafetière H. 25 cm, L. 20.5 cm, 900 gr.
1 théière H. 22.5 cm, L. 26.5 cm, 901 gr.
1 sucrier couvert H. 17.5 cm , L. 14 cm, 593 gr.
1 pot à lait H. 12 cm, L 14.5 cm, 325 gr.
poids total - 2.719 gr.
Condition: très bon état, quelques signes d’usure sur les poignets

800 - 1,200 €



185 •
NINE-PIECE TABLE SET

**ODIOT TWO SILVER-PLATED METAL AND BLUE
GLASS PLANTERS DECORATED WITH IRIS AND
DRAGONFLIES AND WITH FISH AND SHELLS**

one signed 'ODIOT PARIS'
H. 13 x 39 x 20 cm and H. 13 x 39.2 x 20 cm

**TETARD FRERES PAIR OF SILVER AND BLUE
GLASS OVAL SALTCELLARS DECORATED WITH
CHERUBS, MEDALLIONS AND GARLANDS**

silver mark: Minerva facing right, goldsmith's hallmark: pot
with letters 'TFres'
H. 4 cm, L. 6 cm

**SET OF FOUR SALTCELLARS AND A COVERED
MUSTARD POT IN SILVER AND BLUE GLASS WITH
ANTIQUE DECORATION**

Illegible goldsmith's mark (D.G. GARREAU, Paris ?); Paris
guarantee mark: head of Ceres facing left, the Paris solid
silver mark of 1819 to 1838: head of an old man facing right
saltcellar H. 6 cm
covered mustard pot H. 10.5 cm
total weight of 7 silver pieces - circa 560 gr.

ENSEMBLE DE TABLE DE 9 PIÈCES

**ODIOT
DEUX JARDINIÈRES EN MÉTAL ARGENTÉ ET
VERRE BLEU**

À DECOR D'IRIS ET DE LIBÉLULES ET À DECOR DE
POISSONS ET DE COQUILLES
une - signé 'ODIOT PARIS'
H. 13 x 39 x 20 cm and H. 13 x 39.2 x 20 cm

**TETARD FRERES
UNE PAIRE DE SALIÈRES OVALES EN ARGENT ET
VERRE BLEU
À DÉCOR D'ANGELOTS, DE MÉDAILLONS ET DE
GUIRLANDES**

poinçon : Minerve tournée à droite, poinçon du maître
orfèvre: marmite avec lettres 'TFres'
H. 4 cm, L. 6 cm

**ENSEMBLE DE QUATRE SALIÈRES ET UN
MOUTARDIER COUVERT EN ARGENT ET VERRE
BLEU À DÉCOR ANTIQUE**

Poinçon d'orfèvre illisible (D.G. GARREAU, Paris ?);
poinçon de garantie de Paris : tête de Cérès tournée à gauche,
le poinçon d'argent massif de Paris de 1819 à 1838 : tête de
vieillard tournée à droite
salières H. 6 cm
moutardier couvert H. 10.5 cm
poids total de 7 pièces en argent – circa 560 gr.

500 - 700 €





**186 •
WARSZAWA FRAGET SILVER PLATED SAMOVAR WITH PLATE**

circa 1851 - 1854

mark: inscription 'WARSZAWA FRAGET / PLAQUÉ' inside the oval, refers to the period circa 1851 - 1854

silver plating on copper base, restorations

height 81 cm, length 34 cm, plate 60 x 36 cm

Extremely rare

The brothers Alphonse and Joseph Fraget, two French jewellers, arrived in Warsaw 200 years ago to start the production of relatively cheap silver table ware. They used the new French technology, copper base with a fused silver layer, called "SILVER PLATE". In 1830, the firm received its first award for the high quality of its products and artistic design, thus establishing the lawless reputation which was kept over a long period of time. When the elder brother Alphonse returned to France, Józef Fraget (1797 – 1867) decided to expand his business and very soon the Józef Fraget enterprise became one of the most modern and well-equipped silver plate foundries in Eastern Europe.

7,000 - 9,000 €



186 bis •

MALIKOV VASE-TURNIP SHAPED SAMOVAR

workmaster Nikolai MALIKOV, Tula (Russia)

Maker's mark in Cyrillic 'Nikolai Malikov in Tula' (on the base)

Brass (?)

H. 56 x 42 x 38 cm

ca. 1920 - 30

3,000 - 4,000 €





187 • ⊕
SILVER-GILT SUGAR BOWL WITH A FLORAL BONE FILIAL
Master F.Lenquist, Russia, Saint-Petersburg, 1832 (during reign of Nicholas I)
Silver, cast, engraved, mounted, gilding, bone.
Hallmarks: silver mark 84 (zolotnik), coat of arms of the city of Saint Petersburg, assay master «L.K.» over the date «1832», master «F.L.».
Height - 13.8 cm, width - 22 cm, weight - 564 gr.

700 - 1,000 €

⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.



188 • ⊕
SILVER COFFEE POT WITH A LID WITH A FLORAL FINIAL
Unidentified master, Russia, Moscow, 1888
Silver, cast, engraved, mounted, bone, polished
Hallmarks: silver mark 84 (zolotnik), coat of arms of the city of Moscow, assay master “C” over the date “1888”, master “AK”.
H. 16.7 cm, L. 26.5 cm, weight: 645 gr.

1,000 - 1,500 €

⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.



189 • ⊕
TEA SET COMPRISING SILVER-GILT TEAPOT AND A SUGAR BOWL.

**Workshop of Karl Sivers, Russia, Saint Petersburg, 1858
(during the reign of Alexander II)**

Silver-gilt, cast, engraved, chased, bone
Hallmarks: metal mark 84 (zolotnik), coat of arms of the city of Saint Petersburg,
assay master A. N. Mitin «A. M» over the date «1858», master «C. S».
Teapot: H. 10.7 cm, W. 19.7 cm;
Sugar bowl: H. 10.4 cm, W. 14.5 cm.
Total weight - 773 gr.

1,000 - 1,500 €

190 • ⊕
SILVER-GILT SUGAR BOWL WITH LID.

Unidentified master, Russia, Moscow, 1834
Silver-gilt, cast, engraved, mounted, ebony
Hallmarks: silver mark 84 (zolotnik), the coat of arms of
the city of Moscow over the date «183..», assay master N.
L. Dubrovin» N .. « above the date «1834», marker’s mark
indistinct.
H. 11.2 cm, L. 16 cm, weight: 250 gr.

500 - 800 €



⊕ This lot is under temporary importation and is subject to import
tax (5.5%) (EU) and administrative customs broker fees.



191• ⊕
**PARCEL-GILT SILVER MILK JUG WITH
A BONE HANDLE**

Unidentified master «I..», Russia, 1846
Silver-gilt, cast, engraved, chased, mounted, bone
Hallmarks: silver mark 84 (zolotnik), unidentified
assay master in Cyrillic ‘L.K’ over the date «1846»,
unidentified master in Cyrillic «I..».
Height: 10.5 cm, width: 11 cm, weight: 148 gr.

500 - 800 €

192• ⊕
**TWO RECTANGULAR-SHAPED SILVER
SALTS WITH FLORAL FRIEZE.**

Russia, Saint Petersburg, 1830-40.
Silver-gilt, cast, engraved
Hallmarks: silver mark 84 (zolotnik), coat of arms
of the city, assay master D. I. Tversky «D. T» over
the date «1839», master «E.S»; silver mark 84
(zolotnik), master «I. N».
4.4 x 7.5 x 5.8 cm and 4.6 x 7.5 x 5.8 cm
Total weight - 79 gr.

500 - 800 €



⊕ This lot is under temporary importation and is subject to import
tax (5.5%) (EU) and administrative customs broker fees.



193 • ⊕
**SILVER OVAL SUGAR BOWL WITH LID WITH
ROCAILLE MOTIFS.**
Unidentified master, Russia, circa 1780
(during reign of Catherine the Great)
Silver-gilt, cast, engraved, mounted
Hallmarks: «L», master «SKM».
15.5 x 10 x 10.5 cm.
Weight-369 gr.

1,500 - 2,500 €

⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.



194 • ⊕
**SILVER OVAL CAVIAR BOWL WITH A LID ON
ROUNDED LEGS WITH A ROCAILLE DECOR.**
Unidentified master, Russia, Moscow, circa 1770
(during reign of Catherine the Great)
Silver, cast, engraved, mounted.
Hallmarks: coat of arms of the city of Moscow, assay
master «A..» under the date, «177», Alderman Fedor Petrov
«AFP», master «I. A».
14.5 x 12 x 9.8 cm. Weight - 276 gr.

1,000 - 1,500 €

⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.

195 •

**SET OF FOUR SILVER FILIGREE AND POLYCHROME
ENAMEL SALT CELLARS**

silver filigree, silver gilt, polychrome enamel

hallmarks: silver mark '84' with coat of arms of Moscow 'Saint George',
assay master's mark in Cyrillic 'A.A.' (Aleksandrov Andrey Andreevitch,
(Moscow, 1879-1917)?) above the date '1895', and silversmith mark in
Cyrillic 'N.A.' (Artamonov Nikanor? owner of a gold and silver workshop in
Moscow)

height of salts 3 cm, diameter of salts 4 cm

total weight: 242 gr.

1,400 - 1,600 €





196 •

EMILE GALLÉ (1846 - 1904)

PAIR OF HERALDIC LIONS CANDELABRA IN IMARI STYLE JAPANESE SUPPORTING FIVE BRONZE ARMS

signed 'E Gallé Nancy', monogram 'E G' separated from the cross of Lorraine (on the base)

earthenware, bronze

H. 41 cm, total height 56 cm

late 19th century

Condition: minor enamel chips, visible crack (glued) on the leg of one of the lions

EMILE GALLÉ (1846 – 1904)

PAIRE DE CANDELABRES AUX LIONS HERALDIQUES

A DECOR JAPONISANT STYLE IMARI SUPPORTANT CINQ BRAS DE LUMIERES EN BRONZE

signé 'E Gallé Nancy', monogramme 'E G' séparé de la croix de Lorraine (sur la base)

faïence, bronze

H. 41 cm, H. totale 56 cm

fin 19ème siècle

Condition : légers éclats d'émail, fissure visible (collée) sur la patte d'un des lions

700 - 1,000 €



**197 •
LALIQUE THREE-LEAF WOODEN FOLDING SCREEN WITH
COLOURLESS CRISTAL PANELS**

screen: 170 x 49.8 cm (each leaf)
3 large crystal panels: 45 x 14.5 cm (each); 6 panels with grape motif: 10.5 x 14.5 cm (each)
The three Art Deco crystal panels (Woman with arms raised, Pipe player, Woman with head raised) were created by René Lalique in 1928 to decorate the carriages of the famous Orient Express train which took passengers from Paris to the shores of the Bosphorus.

**LALIQUE
PARAVENT A TROIS FEUILLES EN BOIS A DECOR DES PANNEAUX EN
CRISTAL INCOLORE SIGNES LALIQUE FRANCE**

paravent : 170 x 49.8 cm (chaque feuille)
3 grand panneaux en cristal : 45 x 14.5 cm (chaque) ; 6 panneaux motif Raisins : 10.5 x 14.5 cm (chaque)
Les trois panneaux Art Déco en cristal (Femme bras levés, Joueur de pipeau, Femme tête levée) ont été créés par René Lalique en 1928 pour orner les Wagons du célèbre train l'Orient Express qui conduisait les voyageurs des berges de la Seine aux rives du Bosphore.

8,000 - 10,000 €

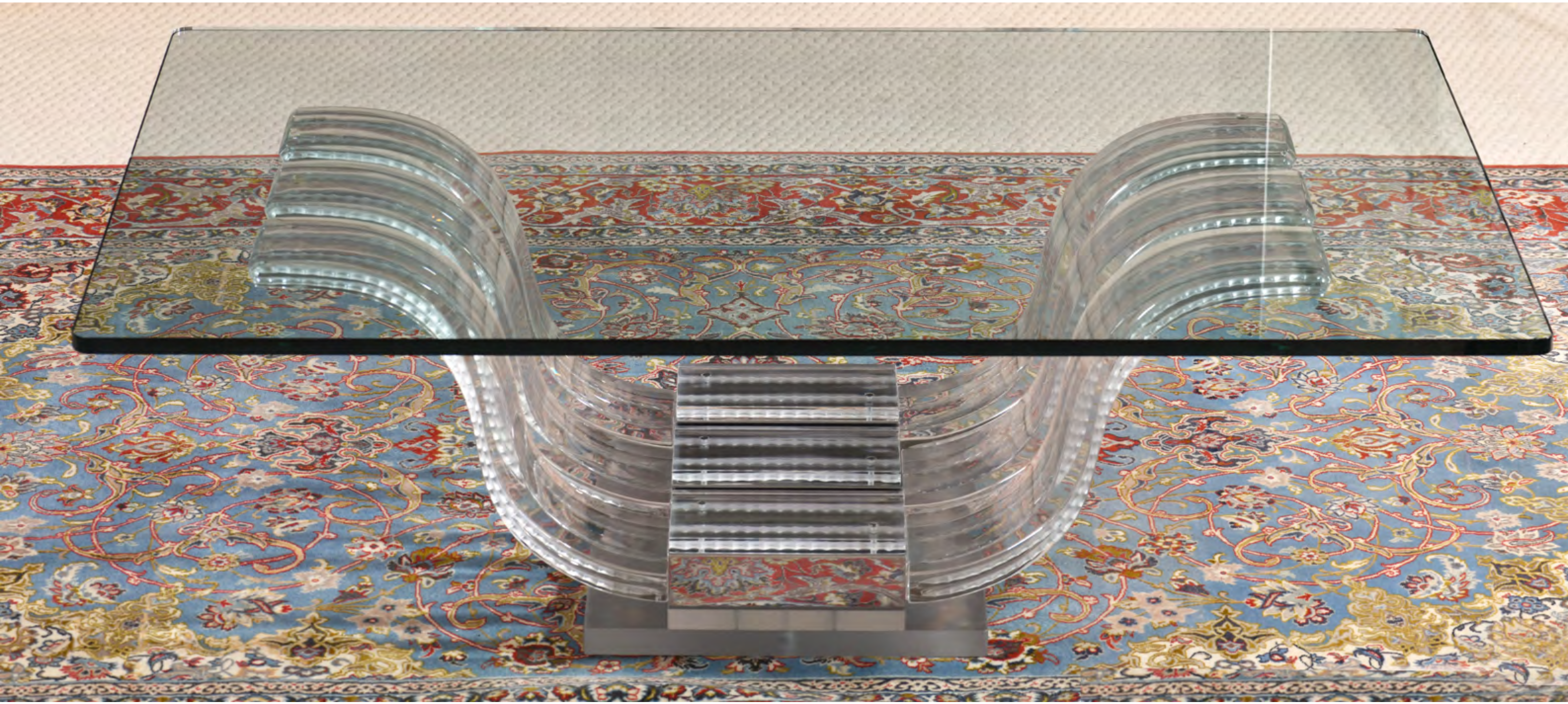
198 •
LALIQUE PERLES D’EAU COFFEE TABLE
signed ‘Lalique France’
colourless crystal
Height 37 cm, table top 80 x 120 cm

Condition: good condition, small chip on the edge of the table top
The original design was created by Marie-Claude Lalique in 1990

TABLE BASSE LALIQUE PERLES D’EAU
signé ‘Lalique France’
cristal incolore
H. 37 cm, dalle 80 x 120 cm

Condition : bon état, petit éclat sur le bord de la dalle
Ce modèle a été créée en 1990 par Marie-Claude Lalique

8,000 - 10,000 €





199 •

‘MARIETE’ COFFEE TABLE

Coffee table with a patinated bronze base showing a young naked girl sitting on a cushion and holding an oval glass table top
bronze, glass

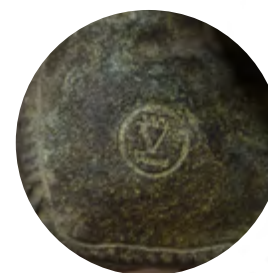
Height sculpture 58 cm; table top 140 x 160 cm

TABLE BASSE ‘MARIETE’

Table à piètement en bronze patiné figurant une jeune femme nue assise sur un coussin et retenant un plateau de verre ovale
bronze, verre

H. bronze 58 cm, plateau 140 x 160 cm

1,500 - 2,000 €







**200 •
A PAIR OF LOUIS XVI STYLE
GILT-BRONZE AND MARBLE
PUTTI CANDLE HOLDERS ,
19TH CENTURY**

France
white marble, gilt-bronze
Height: 34.5 cm
19th century

**PAIRE DE BOUGEOIRS
STYLE LOUIS XVI EN
BRONZE DORÉ ET MARBRE
A DECOR DE PUTTI**

France
marbre blanc, bronze doré
Hauteur: 34.5 cm
19ème siècle

700 - 1,000 €



**201 •
IMPORTANT FRENCH LOUIS
XVI STYLE GILT BRONZE AND
MARBLE MANTEL CLOCK,
19TH CENTURY**

white marble, gilt-bronze
Height: 55; Diameter: 36 cm
19th century

**IMPORTANTE PENDULE DE
CHEMINÉE DE STYLE LOUIS
XVI EN BRONZE DORÉ ET
MARBRE**

marbre blanc, bronze doré
Hauteur: 55; Diamètre: 36 cm
19ème siècle

1,500 - 2,000 €





202 •
SÈVRES BISCUIT FIGURE GROUP ‘A YOUNG GIRL SITTING WITH A BOW’
MANUFACTURE DE SÈVRES
marks: ‘V’, two interlaced ‘L’ and ‘CC’ for 1780(?) (on the base)
biscuit
height 25 cm, base diameter 12 cm
Condition: signs of restoration on the bow

MANUFACTURE DE SÈVRES
UNE JEUNE FILLE ASSISE AVEC UN ARC
marques : «V», deux «L» entrelacés, ‘CC’ pour 1780 (?) (sur la base)
biscuit
hauteur 25 cm, diamètre base 12 cm
Condition : signes de restauration sur l’arc

500 - 700 €



203 •
BISCUIT FIGURE ‘SITTING LEDA HOLDING A GARLAND OF FLOWERS WITH A SWAN AND A PUTTI’, 18TH-19TH CENTURY
mark: two interlaced «L» (Manufacture de Sèvres ?) (under the base)
biscuit
13.5 x 13 cm
Condition: signs of restoration on a branch and swan, the toes are missing

LÉDA ASSISE TENANT UNE GUIRLANDE DE FLEURS AVEC UN CYGNE ET UN PUTTI
marque: deux ‘L’ entrelacés (Manufacture de Sèvres ?) (sous la base)
biscuit
13.5 x 13 cm
18ème - 19ème siècle
Condition : signes de restauration sur une branche derrière et le cygne, les orteils manquants

300 - 400 €



204 •
FIREPLACE CLOCK DECORATED WITH PUTTI AND GARLAND OF FLOWERS, 18TH CENTURY
signed ‘CLODION’, two interlaced ‘L’s with ‘S’ in the middle (Manufacture de Sèvres ?) (on the base)
biscuit
29.5 x 22.5 x 8.5 cm
Condition: signs of restoration, small damage of the left side of the clock, some minor cracks

PENDULE DE CHEMINEE A DECOR DE PUTTI ET GUIRLANDE DE FLEURS
signé ‘CLODION’, deux ‘L’ entrelacés avec ‘S’ au milieu (Manufacture de Sèvres ?) (sur la base)
biscuit
hauteur 29.5 x 22.5 x 8.5 cm
18ème siècle
Condition : signes de restauration, petit dommage du côté gauche de l’horloge, quelques fissures mineures

400 - 500 €



205 •
BISCUIT FIGURINE ROMAN GIRL WEARING A TUNIC, 18TH-19TH CENTURY
illegible inscription (under the base)
biscuit
height 23.5 cm, base 9 x 7 cm

JEUNE FILLE ROMAINE VÊTUE D’UNE TUNIQUE
inscription illisible (sous la base)
biscuit
hauteur 23,5 cm, base 9 x 7 cm
18ème - 19ème siècle

80 - 100 €

206 •
MARBLE SCULPTURE TWO CHILDREN
WITH GRAPES, LATE 19TH - EARLY 20TH
CENTURY
white marble
height 54 cm

SCULPTURE EN MARBRE
DEUX ENFANTS AVEC UNE
GRAPPE DE RAISIN
fin 19ème siècle - début 20ème siècle
marbre blanc
hauteur 54 cm



200 - 300 €

207 •
LOUIS MARCEL BOTINELLY (1883 - 1962)
Reclining nude
signed 'Botinelly' (on the side)
marble
L. 40 cm x H. 25 cm

LOUIS MARCEL BOTINELLY (1883 - 1962)
NU ALLONGÉ
signée 'Botinelly' (sur un côté)
marbre
L. 40 cm x H. 25 cm



300 - 400 €

208 •
PAIR OF SILVER-PLATED METAL LAMPS
WITH DANCING PUTTI
height 67.5 cm

PAIRE DE LAMPES À DÉCOR DE PUTTI
DANCEANTS EN METAL ARGENTÉ
hauteur 67.5 cm

100 - 120 €





Porcelain flowers were a specialty of the famous Royal Porcelain Meissen Manufactory, opened in 1709 by Frederick Böttger. This invention and the technical mastery of Saxon porcelain reached France through numerous diplomatic gifts.

The Manufacture de Vincennes (French porcelain factory created in 1740 in the castle of Vincennes, then transferred in 1756 to Sèvres to constitute the Manufacture de Sèvres), supported by King Louis XV, achieved a technical mastery of the production of porcelain flowers, sometimes judged superior to that of Meissen.

Porcelain flowers were used in the 18th century to be mounted on metal or bronze structures to make chandeliers, wall lights, pendant lights, or more complex compositions. This style was very appreciated by King Louis XV and Madame de Pompadour.

Les fleurs de porcelaine étaient initialement une spécialité de la célèbre Manufacture Royale de Saxe, appelée plus communément la Manufacture de Meissen, ouvert en 1709 par Johann Friedrich Böttger. Cette invention et la maîtrise technique des porcelaines de Saxe parviennent en France grâce aux nombreux cadeaux diplomatiques.

La Manufacture de Vincennes (manufacture française de porcelaine tendre créée en 1740 dans l'enceinte du château de Vincennes, ensuite transférée en 1756 à Sèvres pour constituer la manufacture de Sèvres), soutenue par le Roi Louis XV parvienne finalement à une maîtrise technique de la production de fleurs en porcelaine, parfois jugée supérieure à celle de Meissen.

Les fleurs de porcelaine étaient utilisées au 18ème siècle pour être montées sur des structures en métal ou en bronze pour en faire des lustres, appliques, suspensions ou des compositions plus complexe. Ce style fût très apprécié du Roi Louis XV et de Madame de Pompadour.



209 •

LOUIS XV STYLE TWELVE-LIGHT CHANDELIER WITH PORCELAIN FLOWERS

late 19th century, Meissen porcelain flowers - possible late 18th century

A chandelier with metal structure shaped like stems and foliage decorated with porcelain flowers from the Manufactory of Meissen, or Manufactory of Vincennes, or in the style of.

Height: 100 cm

LUSTRE À DOUZE LUMIÈRES DE STYLE LOUIS XV AVEC FLEURS DE PORCELAINE

fin du 19ème siècle, fleurs en porcelaine de Meissen - possible fin du 18ème siècle

Lustre avec structure principale en métal et décor de tiges et feuillages agrémentés de fleurs en porcelaine de la Manufacture de Meissen, ou de Vincennes, ou dans le goût de.

Hauteur: 100 cm

3,000 - 5,000 €

210 •

**LOUIS XV STYLE CARTEL CLOCK
DECORATED WITH PORCELAIN
FLOWERS**

The movement signed 'Dordet à Bordeaux'
the white enamel dial with Roman
numerals, the case has a metal structure,
the flower decorations in porcelain from the
Manufactory of Meissen, or Manufactory of
Vincennes, or in the style of.
H. 47 cm, W. 30 cm, Diameter 13 cm
with the original key

**PENDULE CARTEL DE STYLE
LOUIS XV DÉCORÉE DE FLEURS
EN PORCELAINE**

le mouvement est signé 'Dordet à Bordeaux'
le cadran en émail blanc avec des chiffres
romains, le boîtier a une structure
métallique, et un décor de fleurs en
porcelaine de la manufacture de Meissen, ou
de la Manufacture de Vincennes, ou dans le
style de.
H. 47 cm, L. 30 cm, D. cadran 13 cm
avec la clef originale

500 - 600 €





211 •
CLAUDE VICTOR BOELTZ (1937)
SEASHELL TABLE CENTERPIECE
 gilded bronze, rock crystal
 signed 'Boeltz Paris' and numbered '192' (on the reverse)
 height 26 x 44 x 31 cm
 France, circa 1970
 Condition: overall good condition, some loss of gold paint, minor residue of paste on the interior of the shell

CLAUDE VICTOR BOELTZ (1937)
CENTRE DE TABLE EN FORME DE COQUILLAGE
 bronze doré, cristaux de roche
 signé 'Boeltz Paris' et numéroté '192' (au dos)
 hauteur 26 x 44 x 31 cm
 France, vers 1970
 Condition : bon état général, quelques pertes de peinture dorée, petit résidu de pâte à l'intérieur d'une coquille.

212 •
ART DECO BAR CABINET
 height 77 cm, width 98 cm, depth 44.5 cm
 Condition: obvious signs of wear

MEUBLE BAR ART DÉCO
 hauteur 77 cm, largeur 98 cm, profondeur 44.5 cm
 Condition : signes évidents d'usure

300 - 350 €

100 - 150 €



213 •
WRITING DESK WITH FIVE MARQUETRY DRAWERS AND CURVED BACK ARMCHAIR
 Wood, leather
 desk H. 79 cm, W. 130 cm, D. 70 cm; armchair H. 75.5 cm
 early 20th century

BUREAU PLAT A CINQ TIROIRS EN MARQUETERIE ET FAUTEUIL A DOS ROND
 Bois, cuir
 bureau H. 79 cm, L. 130 cm, P. 70 cm; fauteuil H. 75.5 cm
 début 20ème siècle

800 - 1,000 €



214 •
**IMPORTANT CHINESE PORCELAIN
FISHBOWL WITH BIRD DECORATION,
CHINA 18TH – 19TH CENTURY**

A large porcelain fishbowl with polychrome enamel decoration of birds in a lake and rock landscape. The base is not glazed. On the neck a frieze of pearls in alternating colours.
diameter top 35 cm, height 29.5 cm, diameter bottom 20.5 cm

**IMPORTANTE VASQUE À POISSON
EN PORCELAINE DE CHINE À DÉCOR
D'OISEAUX**

CHINE, 18ème - 19ème siècle
Grande vasque à poisson en porcelaine à décor en émaux polychrome de qu'ailes et autres volatiles dans un paysage lacustre et rocheux. La base non glaçurée. Au col une frise de perles en coloris alternés.
diamètre en haut 35 cm, hauteur 29,5 cm, diamètre en bas 20.5 cm

1,000 - 1,200 €

215 •
ART DECO STYLE TABLE LAMP

ceramic, with medallion decoration and the head of Minerva
height 55 cm

**LAMPE DE TABLE DE STYLE ART
DÉCO**

céramique, à décor de médaillon et la tête de Minerve
hauteur 55 cm

80 - 100 €



216 •
**PAIR OF CANTON PORCELAIN VASES,
CHINA, 19TH CENTURY**

Vases of baluster form, the necks decorated with stylized dragons. Cartouches with a decoration of birds. The necks shortened and cut. Later transformed into lamps
height 52 cm

**PAIRE DE VASES EN PORCELAINE DE
CANTON
CHINE, 19ÈME SIÈCLE**

Vases de forme balustre, les cols ornés de dragons stylisés rampants.
Des cartouches abritent un décor de volatiles. Les cols raccourcis et coupés. Montages en lampes postérieur
hauteur 52 cm

100 - 150 €



217 •
ART DECO TABLE CLOCK UTI SWIZA 8

Pink quartz
circa 29 x 17 cm

HORLOGE DE TABLE ART DÉCO UTI SWIZA 8

Quartz rose
29 x 17 cm environ

200 - 300 €



218 •
DAUM FRANCE & ALEXIS HINSBERGER (1907-1966)

Couple of doves

signed 'Daum France' and 'Hinsberger' (on the base)

pâte de verre
24.5 x 18 cm

DAUM FRANCE & ALEXIS HINSBERGER (1907-1966)

Un couple de colombes

signé 'Daum France' et 'Hinsberger' (sur la base)

pâte de verre
24.5 x 18 cm

200 - 250 €



219 •
VERRERIE D'ART DEGUÉ (1926-1939)

Art Deco table lamp

signed 'Degué'
pressed glass, metal
H. 38 cm, D. 35 cm

The works of the company Verrerie d'Art Degué in Paris (1926-1939), which the founder and owner David GUERON signed "Degué", remain unquestionable references to the quality of the 1930s and of the Art Deco style.

VERRERIE D'ART DEGUÉ (1926-1939)

Lampe de table Art Déco

signé 'Degué'
verre pressé, métal
H. 38 cm, D. 35 cm

Les œuvres de la compagnie Verrerie d'Art Degué à Paris (1926-1939) que le fondateur et propriétaire David GUERON a signé « Degué », restent des références incontestables de qualité des années 1930 et du style Art Déco.

300 - 400 €



HERMES BIRKIN KELLY CHANEL



220 •

HERMES BIRKIN 30

Gold vache liege leather, 2006

Silver palladium metal hardware

includes felt protector and dust bag

Condition: Like New

15,000 - 17,000 €

221 •
HERMES KELLY 32 RETOURNE

Black grained leather, 2001
Gilt metal hardware
includes felt protector and dust bag
Condition: Like New

13,000 - 15,000 €



222 •
HERMES KELLY GHILLIES 32 RETOURNE

Limited edition, rosy and Rouge Swift Leather, 2013
Silver palladium metal hardware
includes felt protector, dust bag, and box
Condition: Like New

17,000 - 20,000 €



223 •
**CHANEL VINTAGE LAMBSKIN DIAMOND-QUILTED
BLACK BACKPACK**
circa 1990s
Lambskin, Gold Hardware
Condition: good

3,500 - 4,500 €



224 •
CHANEL AIRLINES COLLECTION
Tweed and Quilted Aged Calfskin, CC Top Handle Medium
Flap Bag Silver hardware, limited edition, 2016-2017
includes authenticity card, dust bag, and box
Condition: very good

5,500 - 6,500 €



225 •
CHANEL CLASSIC DOUBLE FLAP BAG
Quilted Multicolour Tweed Large, Gold Hardware,
limited edition, 2015-2016
includes authenticity card, dust bag, and box
Condition: very good

10,000 - 13,000 €





226 •
CHANEL GREY CUBE EMBOSSED MEDIUM BOY BAG
Cruise, Silver Hardware, 2013-2014
25 x 15 cm
Condition: good

2,900 - 3,000 €



227 •
**A PAIR OF CHANEL CC TENNIS RACKETS
WITH TWO BLACK CHANEL LEATHER
CASES**

Condition: strap detached on one of the case,
otherwise very good condition

3,100 - 3,300 €

JEWELLERY WATCHES





228 •

[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

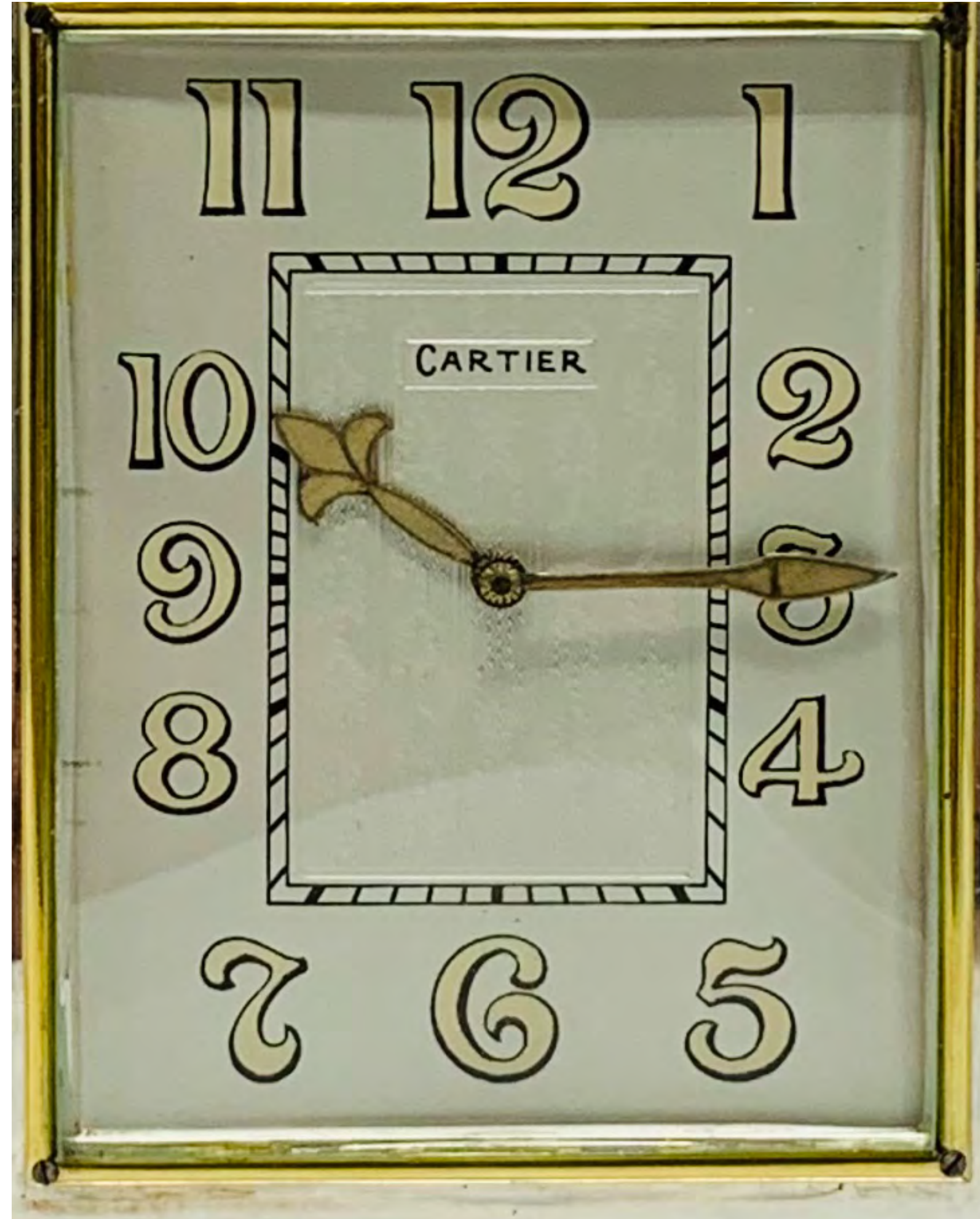
In perfect condition. Key and original fitted case.

11,8 x 4,3 x 6,3 cm

Provenance :

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

19,500 - 23,500 €





229 •
CARTIER AGATE MONOLITH TABLE CLOCK
Signed on the dial, stamped FRANCE on the dial
Height: 13 cm
11,500 - 13,500 €



230 •
**VINTAGE MOVADO FOR TIFFANY & CO
ERMETO GOLD TRAVEL WATCH**
Movado factories, Switzerland
Weight: 61 gr
4.5 x 3 cm (open: 6.5 x 3 cm)

2,000 - 2,500 €



231 •
ACCUTRON 18K GOLD PENDANT CLOCK
Weight: 86 gr
4.3 x 3. Cm
Accompanied by its case

2,700 - 3,000 €

232 •
CARTIER SILVER CUP AND SAUCER,
CIRCA 1960S

Signed Cartier Sterling (NY)
Original Cartier pouch
Height: 5 cm
Weight: 84 gr

Provenance:
Private collection, France

350 - 500 €



233 •
CARTIER SILVER AND WOOD INTERIOR 'POT A CIGARETTES'

signed Cartier Sterling, signed Alfredo Sciarrotta (silversmith at Cartier NY in the 1950s)
Height 7.2 cm, total weight 163

Alfredo Sciarrotta designed handmade items of silver for Cartier NY in the 1950s. An Italian-American born in Rossano, Calabria, Italy, Alfredo Sciarrotta was a silversmith and expert in undersea weapons. He studied mechanical engineering, and in the years leading up to the War II, he worked at a munitions factory. He developed an expertise in the field of undersea weapons and enabled his acquisition as an asset by the Office of Strategic Services (OSS) in 1943. His former mentor Carlo Colossi had pioneered the magnetic torpedo exploder for the Germans during the war. To protect the secret hardware for the Allied war effort, Sciarrotta and a team of scientists and engineers were smuggled out of Italy with weapon-related hardware and tools. After the fall of Italy to the allies, Sciarrotta continued to provide valuable insight and intel to the U.S. Navy. As a reward for his service to the United States, the government offered Sciarrotta a permanent position at the Naval Torpedo Station. However, he decided to follow his artistic interests and develop of his craft, creating art objects of copper, brass and eventually sterling silver. His designs became known as "The Wedding Gift of Philadelphia and Newport" and he was often referred to as the «Modern Cellini». Sciarrotta's work was commissioned for gifts presented by the City of Newport to visiting dignitaries, including President Eisenhower, the Italian President Giovanni Gronchi, fighter Rocky Marciano,[2] and Mayor Delmas of Antibes, France in 1962.

800 - 900 €



234 •
**CARTIER NY 14K GOLD AND CHRYSOPRASE
TIE /HAT 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

1,000 -1,200 €



234 bis •
**CARTIER NY SILVER
LIPSTICK HOLDER AND
KEY CHAIN**

Signed ‘Cartier sterling’ and
numbered
Length 5.9 cm

Provenance:
Private collection, France

80 - 100 €



235 •
**SILVER PLATE FOR THE
COMMEMORATION OF THE TWINNING OF
THE GOLF CLUB OF SANREMO AND
MONTE-CARLO**

inscribed ‘Gemellaggio Sanremo - Montecarlo/ 22 - 23
Aprile 1961’, logo; hallmarks: ‘crown/ 800’
of the Golf Club of Sanremo (Italy)
silver
diameter 19 cm
Weight: 188 gr.

500 - 1000 €

236 •
**AWARD PLATE FOR THE WORLD
CHAMPIONSHIP ‘FLYING JUNIOR’ OF
THE YACHT CLUB OF SANREMO, 1963**

inscribed ‘1° CAMPIONATO MONDIALE/FLYING
JUNIOR/SANREMO 1963’, logo of the Yacht Club
of Sanremo (Italy)
silver (?)
diameter 17.5 cm
Weight: 110 gr.

250-300 €



237 •
SILVER SNUFF BOX, PROBABLY
HUNGARY, 19TH CENTURY
Illegible hallmarks
Weight: 81 gr
8.3 x 3.3 x 2.5 cm

230 - 250 €



238 •
SILVER GILT BOX, EARLY
19TH CENTURY
Marks: Birmingham, England 7.3
x 4.5 x 1.8 cm
Weight: 88gr.



200 - 300 €



239 •
GOLD AND NEPHRITE CIGARETTE CASE. LID
decorated with a Russian DOUBLE-HEADED EAGLE
set with rubis and diamonds
Russia
Nephrite, gold, diamonds, rubies.
Hallmarks: 56 gold mark, Maker's mark illegible
10x7,5 cm

4,000 - 6,000 €



242 •
**14K GOLD CIGARETTE CASE,
CIRCA 1899-1908**

Hallmarks: 56 gold mark, woman's head in
a kokoshnik facing left, the master initials
«A.B.» in Cyrillic
Weight: 123 gr
9 x 6.3 cm

2,700 - 3,000 €



240 •
9K GOLD CIGARETTE CASE

**Gold cigarette case with incision 'Sic itur ad oras
fortinae'**

Goldsmith & Silversmith, 112 Regent Street
Marks: C&Sco, gold marks
Weight: 55 gr
8 x 5 x 0.8 cm

800 - 900 €



241 •
9K YELLOW GOLD CIGARETTE CASE

7.3 x 6 x 1 cm
Weight: 85 gr

1,300 - 1,500 €



243 •
**MOTHER-OF-PEARL AND GOLD SNUFF
BOX, 18TH CENTURY**

Snuff box with 18k yellow gold frame with mother-of-
pearl bucolic scenes
6.5 x 3.5 x 4.3 cm
Weight: 88 gr
Condition: some chips and cracks over the top

1,500 - 2,000 €





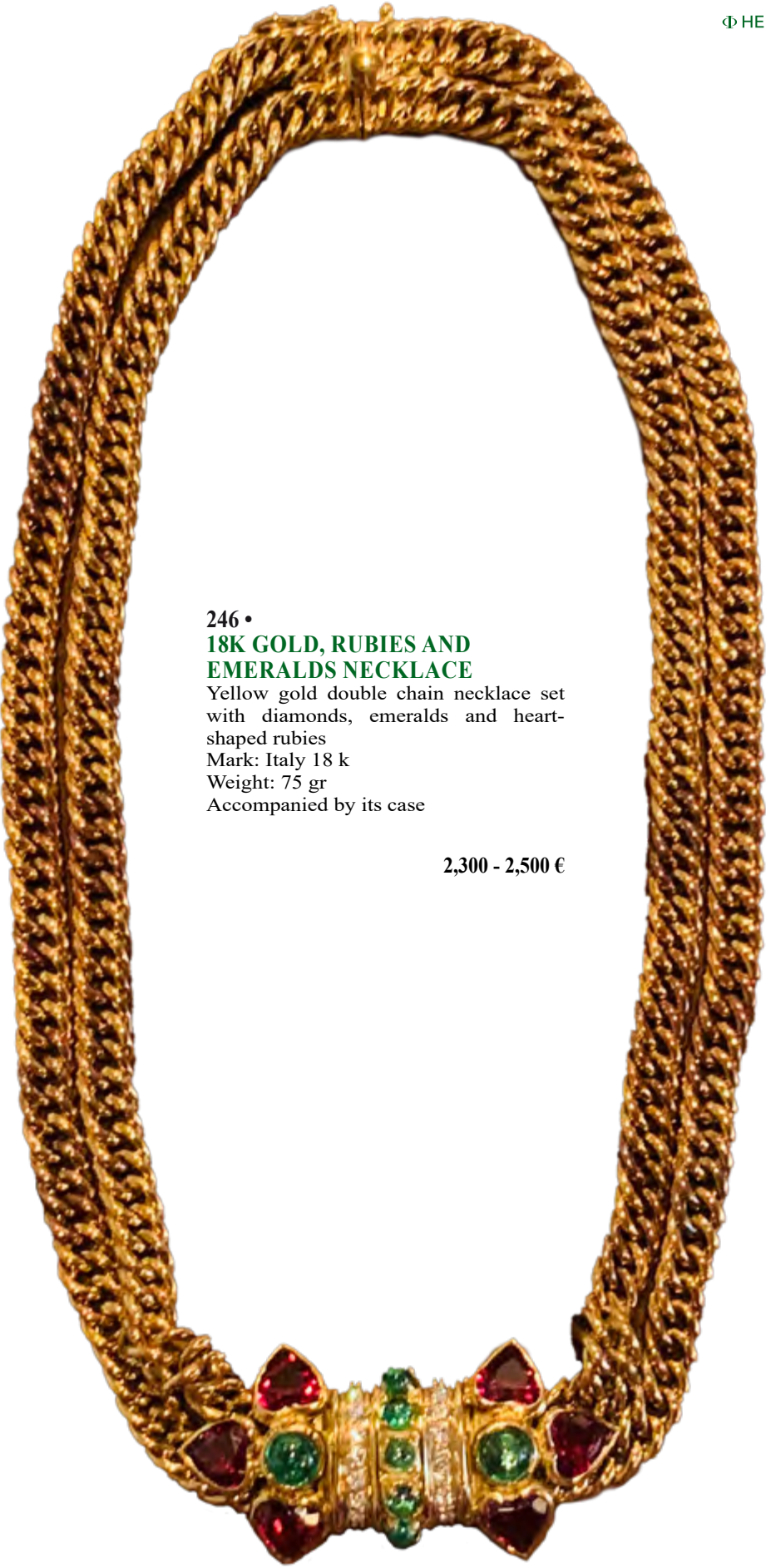
244 •
18K YELLOW GOLD SAUTOIR
Lenght: 72 cm
Weight: 25,83 g

1,500 - 1,700 €

245 •
18K YELLOW GOLD SAUTOIR
Lenght: 1,50 m
Weight: 58 g



3,000 - 3,200 €



246 •
**18K GOLD, RUBIES AND
EMERALDS NECKLACE**
Yellow gold double chain necklace set
with diamonds, emeralds and heart-
shaped rubies
Mark: Italy 18 k
Weight: 75 gr
Accompanied by its case

2,300 - 2,500 €

247 •
**GOLD, SAPPHIRE AND DIAMOND
POCKET WATCH, 1900**
18k gold pocket watch with its case set with rose-cut diamonds and sapphires.
The watch case is hanged to a ribbon-shaped brooch also set with diamonds and sapphires.
Diameter: 2,5 cm
Weight: 24 gr
Condition: working, one scratch to dial

1,000 - 1,200 €



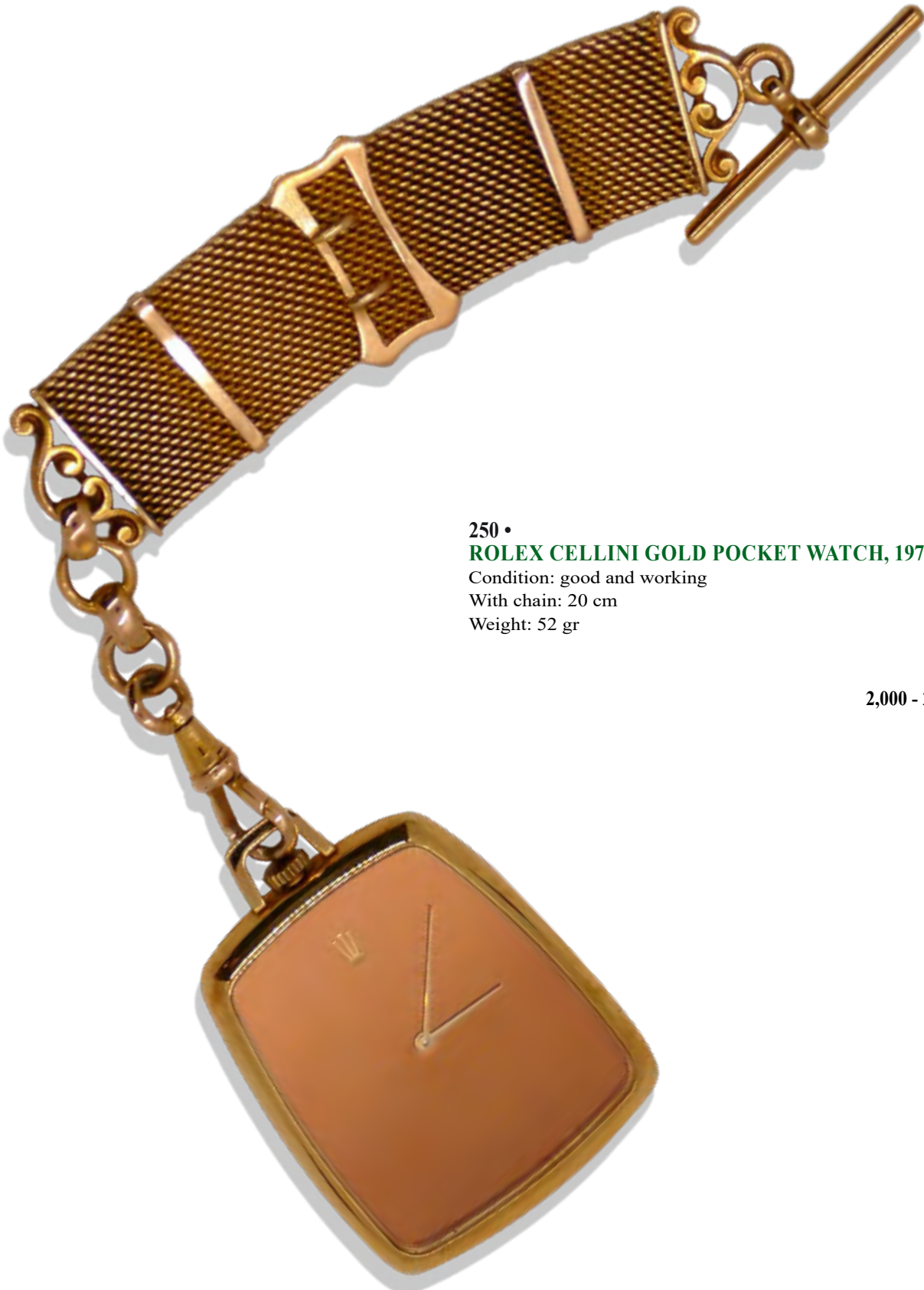
248 •
HERMES FEATHER BROOCH
18k yellow gold brooch
Signed 'Hèrmes Paris'
Numbered: 361B7
Length: 6.4 cm
Weight: 10 gr

500 - 700 €



249 •
20K YELLOW GOLD BRACELET 1930S
Weight: 42,33gr

2,700 - 3,000 €



250 •
ROLEX CELLINI GOLD POCKET WATCH, 1970S
Condition: good and working
With chain: 20 cm
Weight: 52 gr

2,000 - 2,500 €



251 •
PATEK PHILIPPE SQUARE VINTAGE GOLD WRISTWATCH, 1970s
18k yellow gold watch with original gold bracelet
Reference: 3430
Number: 793074
Case: 2631331, sapphire crystal
Mouvement: mechanic hand-wound, isochronism & five positions
Dial: 26 mm, gold, thickness 6 mm
Calibre: 23-300
Gold marks, signed ‘Patek Philippe & Co Genève’
Weight: 76 gr

11,500 - 12,000 €



252 •
VINTAGE BVLGARI SERPENTI WATCH
Flexible stainless-steel wristband with snakelike
appearance. Black round dial
Inscribed 'Bvlgari / BB 19 ITS / D306734 / fabriqué
en Suisse
Size: 16

4,000 - 4,500 €





253 •

DE BETHUNE, DB25 QUETZALCOATL

Piece 7/20 Pieces limited edition

Mechanical hand-wound movement

Power reserve 6 days

Case: White gold, drum-shaped - Diam: 44mm

Thickness 12.50mm

Extra-supple alligator leather with pin buckle

80,000 - 100,000 €





254 •
**AUDEMARS PIGUET ROYAL OAK ‘JUMBO’
EXTRA THIN ROSE GOLD**
Reference: 15202 OR
Case number: J03989
Mouvement: 956375
Calibre: 2121
Gold marks
Full set: box, case, warranty, instructions
Condition: overall good, signs of usage, to be
polished

130,000 - 150,000 €





255 •
**ROLEX COSMOGRAPH DAYTONA 'INVERTED 6', GOLD AND
STAINLESS-STEEL CHRONOGRAPH WRISTWATCH WITH
OYSTER BRACELET**

Reference: 16523
Number: 117525
Dial: gold
Mouvement: Chronograph Zenith el Primero
Glass: sapphire
Calibre: 4030
Condition: good and working
Full set: original box, guarantee, certificate, calendar
Weight: 132 gr

16,000 - 20,000 €





256 •
ROLEX DATEJUST 36MM WITH OYSTER BRACELET, 2007
Reference: 116200
Number: Z237687
Dial: white, Roman numerals
Mouvement: automatic
Glass: sapphire
Origin: Italy
Condition: working, needs polishing of bracelet
Full set

4,000 - 4,500 €





257 •
**PLATINUM, DIAMOND, AND
EMERALD LADIES' WATCH**
Platinum watch set with brilliant-cut diamonds
and emeralds
Weight: 25 gr

1,500 - 2,000 €



258 •
**ROLEX COSMOGRAPH DAYTONA 'INVERTED 6'
BLACK DIAL**
Reference: 16528

1,500 - 2,000 €



259 •
VINTAGE PIAGET GOLD WATCH

Square yellow gold dial with Roman numerals and lizard bracelet
Reference: 9283 / 148707

1,600 - 1,800 €



260 •
EBEL 1911 GOLD WATCH

18k yellow gold wristwatch with leather bracelet
Model: 1911
Mouvement: automatic
Reference: 14102672
Weight: 50,28 g

1,700 - 1,900 €





261 •
PAUL BUHRE POCKET WATCH
Gold watch signed Pual Buhré S. Petersburg on dial
Numbered: 5662
Initials 'HG' on the case
Diameter: 3,5 cm
Weight: 27 gr
Condition: working. Some scratches to the dial

200 - 300 €



262 •
FABER TYPE WRISTWATCH
14k gold watch signed Faber Type on dial, leather
bracelet
Dial: white
Condition: working, one slight crack to the glass

200 - 300 €



263 •

RIBBON DIAMOND BROOCH, 19TH CENTURY

Yellow gold ribbon-shaped brooch set with one central diamond weighing approx. 4.5 ct and a total of approx. 14 ct of diamond surround (56 diamonds)

Dimensions: 5 x 7.5 cm approx.

Weight : 25 gr

25,000 - 30,000 €



264 •

DIAMOND AND TOURQUOISE EARCLIPS

White gold chandelier earclips set with diamonds and tourquoises with floral design

Length: 11,5 cm

Total weight: 29 gr

6,000 - 7,000 €



265 •
GOLD AND DIAMOND NECKLACE, CIRCA 1970S

A gold necklace set with diamonds weighing
approximately 8 ct

French hallmarks
weight: 211 gr

16,000 - 18,000 €



266 •
DIAMOND AND PLATINUM EARRINGS,
CIRCA 1940S-1950S
a pair of platinum earrings set with diamonds
weighing approximately 6 ct H-I colour
marked PT for platinum, man's head, hallmarked in
France
weight: 34 gr

12,000 - 15,000 €



267 •
RUSSIAN ENAMEL AND DIAMOND
BROOCH
marks
weight: 3 gr

1,500 - 1,700 €



268 •

DIAMOND AND EMERALD RING (WITH CERTIFICATE)

18k white gold bypass ring set with one cognac diamond and one emerald, with diamond surround

Weight: 29 gr

Emerald accompanied by the SSEF report number 82518 dated 6 October 2015, stating the following:

Carat weight: 8.986 ct

Shape and cut: round, brilliant / fancy cut

Measurements: 13.7 – 13.81 x 8.61 mm

Colour: green of medium strong saturation

Comments: Transparent emerald / Indications of clarity modification / minor amount of oil in fissures

Origin: Zambia

45,000 - 50,000 €



269 •

CARTIER PANTHER DIAMOND AND EMERALD RING, CIRCA 2000

An iconic platinum ring designed as a panther set with diamonds, eyes set with emeralds, nose set with onyx, head and paws move and rotate

marked for platinum, Cartier hallmark, numbered 84510, PT550, size 52

Total weight: 33 gr

Provenance: Christie's New York, Magnificent Jewels, 2012

85,000 - 120,000 €

After commissioning the painting of a panther in the early 20th century, Cartier became so obsessed with this animal that it became a symbol of the brand. The panther is a symbol of magnetism and female independence which was new to the world when the Panthère de Cartier was created.



**270 •
BOUCHERON CINNA PAMPILLES
CHANDELIER EARRINGS IN 18K WHITE
GOLD AND DIAMONDS WITH CORALS**

signed 'Boucheron' and numbered 24431
reference JC000213
includes: original case, box, and a certificate

5,600 - 5,800 €



**271 •
VAN CLEEF AND ARPELS CERFS
VOLANTS RING, CIRCA 2010S**

Between the Fingers™ ring in rose gold set with
set with diamonds, sapphires, enamel, signed VCA
and numbered JE293797, size 51
Weight : 21.18 gr.
Includes: original case

12,200 - 13,000 €



272 •

**UNIQUE PIAGET DIAMONDS AND YELLOW GOLD WATCH,
1960S**

18k yellow gold watch set with modern brilliant-cut diamonds weighing
approximately 15 ct, dial set with diamonds
signed on the bracelet 'Piaget 750', hallmark, signed Piaget on dial
Total weight: 88gr

35,000 - 50,000 €





273 •
SAPPHIRE AND DIAMOND EARRINGS
White gold drop-shaped earrings set with
diamonds and sapphires
Total weight: 37 gr

7,000 - 8,000 €



274 •
**GERARD GENTA DIAMOND AND
SAPPHIRE WATCH**
Yellow gold ladies' wristwatch set with
diamonds and sapphires
Signed on the back
Model number: G24407
Weight: 48 gr

14,000 - 16,000 €





275 •
WHITE AGATE EARRINGS SET WITH DIAMONDS
WHITE AGATE BROOCH SET WITH AQUAMARINE
with Sybarite box

450 - 500 €



276 •
ROLEX OYSTER PERPETUA, 2008
Reference: 176200
Case: stainless steel, 26 mm, sapphire crystal
Dial: black
Mouvement: automatic
Bracelet: Oyster 70130
Production number: M528956
Condition: good
includes; green Rolex case

3,800 - 4,000 €



277 •
VAN CLEEF AND ARPERLS FRIVOLE
NECKLACE IN YELLOW GOLD AND DIAMOND
designed as flower heads decorated with three round
diamonds mounted in 18k yellow gold,
signed VCA, French marks, numbered, serial number
includes: an original Van Cleef box and a certificate of
authenticity

3,400 - 3,600 €



**278 •
CHANEL DIAMOND, BLACK CERAMICS,
AND WHITE GOLD RING FROM THE
COLLECTION «ULTRA»**

18k white gold ring set with brilliant-cut diamonds
and black ceramic

Marked 18k, Chanel mark, 18kt, size 56

Total weight: 13gr, 144 diamonds F / G VVS1-
VVS2 , weighing approximately 1.8 ct

In Chanel original box

5,000 - 6,000 €





279 •

EMERALD AND DIAMOND RING (WITH CERTIFICATE)

Yellow gold ring set with one central emerald weighing 8 ct with diamond and emerald surrounds

Weight: 47 gr

Condition: the central emerald has a chipped corner

Emerald accompanied by the Carat Gem Lab report number

CGL18063 dated November 2018, stating the following:

Carat weight: 8 ct

Shape: Octagonal

Measurements: 13.5 x 11.4 x 7.4 mm

Colour: intense green

Identification: emerald, variety of beryl of natural origin / Indications of minor clarity enhancement

Provenance: Colombia

18,000 - 22,000 €





280 •
JADE AND GOLD BRACELET
18k gold bracelet with 3 rows of jades in white, green, amber, black and purple colour. The gold buckle carries the traditional Chinese character for “love”
Lenght: 19 cm
Weight: 68 gr

1,700 - 1,800 €



281 •
GOLD HEART PENDANT
18k yellow gold heart-shaped pendant with coloured stones
Weight: 5 gr

550 - 600 €



282 •
BOUCHERON GOLD VILLAGE HOUSE BROOCH
Yellow gold brooch representing a country house in Calvados
Signed ‘Boucheron Paris’, inscribed ‘Calvados’
Numbered: 9555
Weight: 8 gr

700 - 800 €





283 •
DIAMOND EARRINGS, 1950S
Yellow gold earrings set with diamonds weighing
approximately 9 ct
Total weight: 35gr
Length: 3.7 cm

9,000 - 12,000 €



284 •
**PAIR OF GOLD AND DIAMOND FLOWER
EARCLIPS**
18k gold flower shape ear clips set with diamonds
and synthetic sapphires and rubies
Weight: 25 gr

1,700 - 1,800 €

285 •
GOLD, RUBY AND DIAMOND TIGER BROOCH

Yellow gold brooch with enamel decorations, set with diamonds and two rubies

Weight: 83 gr

6.5 x 8.5 cm

With case

2,300 - 2,500 €



286 •
TIFFANY DIAMOND RING

Yellow gold and platinum ring set with one diamond weighing approx. 0,32ct.

Numbered: 18620057

Signed Tiffany & Co

Size: 50

Weight: 6 gr

900 - 1,000 €





287 •
WHITE PEARL RING
18k white gold ring set with one 24,5mm Australian
“South Sea” pearl
Size: 53
Weight: 9,03 g

1,700 - 1,900 €

288 •
GREY PEARL RING
18k white gold ring set with one 24,5mm Tahitian pearl
Size: 53
Weight: 8,83 g

1,800 - 2,000 €





289 •
FLOWER DIAMOND RING
18k white gold ring set with one central brilliant-cut diamond weighing apporx. 0,18ct surrounded by rose-cut diamonds
Size: 54
Weight: 7 gr

700 - 800 €

290 •
YELLOW GOLD MARQUISE DIAMOND RING
Size: 54
Weight: 4 gr

450 - 500 €



291 •
DIAMOND RING
White gold and platinum ring set with round and baguette-cut diamonds, the central diamond weighing approx. 0,5ct
Size: 54-55
Weight: 9 gr

1,500 - 1,600 €





292 •
WHITE GOLD AND DIAMOND RING
18k white gold ring set with 19 diamonds weighing approx. 1ct
Weight: 8 gr
Size: 54

900 - 1,000 €



293 •
DIAMOND RING
White gold ring set with 3 diamonds weighing approx. 1,5ct and 6 diamonds weighing approx. 0,2ct
Size: 54
Weight: 6 gr

2,800 - 3,000 €



294 •
SQUARE DIAMOND RING
18k white gold and platinum ring with central diamond weighing 0,60ct surrounded by 12 diamonds weighing approx. 0,4ct
Size: 53
Weight: 7 gr

1,700 - 1,800 €



295 •
FLOWER GOLD AND DIAMOND RING
Yellow and white gold ring set with diamonds
Size: 53
Weight: 8 gr

700 - 800 €





296 •

OPAL AND DIAMOND RING

14k white gold ring set with one opal weighing approx.
5ct surrounded by brilliant-cut diamonds weighing approx.
1ct
Size: 60
Weight: 7 g

2,800 - 3,000 €



297 •

RUBY AND DIAMOND RING

18k white gold ring set with a 3,5 ct ruby
cabochon surrounded by two sets of diamonds
weighing approx. 1,8ct
Size: 54-55
Weight: 9 gr

1,700 - 1,800 €



298 •
**CHANEL CC CUFF RED AND BLACK
BRACELET**
Signed Chanel and numbered includes: an original
Chanel case and a box

450 - 500 €



299 •
**FREY WILLE NECKLACE WITH A FLORAL
MOTIF**
Signed Frey Wille
Includes an original box and a certificate

110 - 120 €

300 •
**SWATCH JAMES BOND 007 'LICENCE TO
KILL' 1989 WATCH**

'LTK 1989' printed on strap 007 logo printed on loop
water-resistant watch accompanied by a Swatch
certificate

40 - 50 €



PRIVATE SALE

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If you wish to buy, our team will be able to find something that meets your wishes on demand by doing research and requesting expertise on your behalf. Alternatively, we can sell your collection discretely at prices that are mutually agreed between the two parties. Moreover, we are able to put you in direct contact with art advisors and restorers.

For further information, please contact us directly by telephone or e-mail.



IVAN KONSTANTINOVICH AIVAZOVSKY

Figures by a moonlight shore

Oil on canvas

Signed in Cyrillic and dated 1858 (lower right)

41 x 33 cm.

Painted in 1858

Provenance:

From a private collection of the merchant and art collector in Russia, acquired before 1905.

The present work is included in the numbered archive of the artist's work compiled by Gianni Caffiero and Ivan Samarine.

PRIVATE SALE

**BERNARD BUFFET (1928 - 1999)****Low tide**

signed and dated 'Bernard Buffet 67'
(along upper edge)

oil on canvas

54 x 81 cm

Certificate of authenticity by Céline
Levy, Galerie Maurice Garnier/Fonds
de Dotation Bernard Buffet, Paris 23
June 2018

PRIVATE SALE

The son of painter and model Suzanne Valadon and an unknown father, Maurice Utrillo was one of the few Montmartre artists to actually be born there, and grew up living between the Parisian neighbourhood and Montmagny, on the northern outskirts of the city. Sharing his mother’s studio at 12 rue Cortot, Utrillo sold his first painting in 1905, and had work shown in 1909’s Salon d’Automne. For many years he battled alcoholism and mental illness, and his family encouraged his painting in part to help him deal with his daily struggles.

Utrillo is celebrated for his cityscapes, and his early paintings from 1904 onwards of Montmagny and Montmartre in particular helped establish his reputation. If a street or monument fascinated him, he could make numerous paintings of the same subject, and many of his paintings are noted for their energy and a deceptive naiveté of style. In particular, Utrillo is famous for his “white period” which spanned the years 1909-1914, and where he used a thick white impasto which he applied to the canvas with a palette knife, and sometimes mixed in plaster. As his contemporary, art critic Edmond Jaloux was quick to note, “In point of fact, naiveté and ingeniousness are more apparent than real, however, for one has only to examine with care a canvas by Utrillo to see to what extent one is dealing Wwith a true painter”, whose deep understanding of colour and his materials meant his work “imparts something magnificently luxurious to the dejected, desperate aspects of modern life" (quoted in A. Tabarant, Utrillo, Paris, 1926, p. 234).

Painted circa 1908-1910, La Butte Pinson à Montmagny is a good example of his urban landscapes, and is both typical of his admired early period, and points towards his esteemed white period, with the colour and texture of the building on the left side of the image. Utrillo lived in the Butte Pinson from 1896 with his mother, her husband and Utrillo’s grandmother, after his stepfather built a house in the area, in an attempt to take Utrillo away from the bohemian life he was leading in Paris. Utrillo began painting here, and created a series of paintings of Montmagny from 1905 to 1908. While his mother was the first woman to be admitted into the Société Nationale des Beaux-Arts in 1894, Utrillo, like Valadon, had great talent but received little formal artistic training. His confident yet soft brushstrokes demonstrate a lingering influence of Impressionism, and the colours of the fence and trees in the front of the image are echoed by some of the multi-coloured rooftops one can see in the distance.

price upon request



MAURICE UTRILLO (1883-1955)

La Butte Pinson à Montmagny

signed 'Maurice Utrillo. V.' (lower left)

oil on board laid down on board

18 x 23 5/8 in. (45.7 x 60 cm.)

Painted circa 1908-1910

Provenance

Louis Libaude, Paris.

A. Comard, Paris.

Private collection, Switzerland.

Bernard d'Escayrac, Long Island.

Carstairs Gallery, New York.

Collection of James Pearson Duffy, May 1958.

Acquired by the current owner 2012

In hybrid work that brings traditional Japanese techniques and perspectives together with the ideas of the European avant-garde, Léonard Tsuguharu Foujita became one of the most esteemed artists in Paris during the 1920s. After completing his studies at the Tokyo National University of Fine Arts, Foujita moved to Paris where he met and befriended many of the leading artists of the time. Having signed up with the respected art dealer Georges Chéron, who also represented Foujita’s friend Amadeo Modigliani, Foujita had his first solo exhibition in 1917. For this exhibition at Gallery Chéron, he showed 110 watercolours which sold out on the first day, with Pablo Picasso buying a number of the works. A few years later, the inclusion of his painting of Kiki de Montparnasse, Nu couché à la toile de jouy (Reclining nude with toile de jouy) in 1922’s Salone d’Automne was a big success, further cementing his reputation as a leading artist of the time.

Born in Tokyo in 1886 to a well-off family, Foujita was the son of a general in the Japanese imperial army. Known to his friends as “Fou Fou”, Foujita was an extravagant figure who loved to socialize, and was known for his distinctive bowl haircut, round glasses, large gold earrings, and eccentricities such as donning a lampshade as a hat. Over his lifetime he married five times, living in France, Japan (where he returned to during WW2), South America and the USA before settling back in France where he gained citizenship in 1955. There he was awarded the Legion of Honour in 1957, and converted to Catholicism in 1959 when he was baptized with the name Léonard. To commemorate the 50th anniversary of his passing, in 2018 retrospectives for Foujita’s were held in Japan and France, including at the Tokyo Metropolitan Art Museum, the Musée Maillol in Paris.

Fillette à l’oiseau is included in the fourth volume of Foujita’s catalogue raisonné, written by Sylvie Buisson. It is in many ways a classic example of the artist’s painterly approach, from the decade that brought him the highest acclaim. Often known for his paintings of cats and female nudes, Foujita was also celebrated for his portraits and self-portraits, and over the years painted a number of children’s portraits. In his paintings Foujita often used both oil and touches of the black Japanese ink called sumi, and preferred the ultra-precise Japanese menso brush. Indeed, known more for the quality of his lines, colour typically plays a secondary role in Foujita’s paintings, where he skilfully utilizes a limited colour palette to great effect. This can be seen in Fillette à l’oiseau, for instance in the detailed, fine lines of the girl’s hair, and in how Foujita limits himself to blacks, blues and red. Foujita’s skills as a draughtsman can also be seen in the drapery of the girl’s red dress, and the details and trim on the blue cape. The young girl’s large, dark, almond shaped eyes are a striking feature, and the silver-grey sheen that immerses this portrait creates a dreamy atmosphere, strengthening the power of her hypnotic gaze.

PRIVATE SALE

TSUGUHARU FOUJITA
(1886-1968)

Fillette à l’oiseau
(Little girl with bird)

signed ‘T Foujita’ and inscribed in Japanese (lower left), signed again and dated ‘Foujita 1921’ and inscribed in Japanese ‘Paris Tsuguharu’ on a stretcher on a reverse
oil on canvas
32,5x18,5 cm
Executed in 1921

Provenance:
Collection Lord Yehudi Menuhin
(1916-1999), Switzerland
Private collection, Europe

Expertise Sylvie Buisson, Archives Artistiques, Paris, 28. September 2018, Nr. D19.028.H

price upon request





Maître Patricia Grimaud - Palmero,
Huissier près la Cour d'Appel de Monaco

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.

Would you like to receive information concerning our business via email? If not, please check the box below.
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 <input type="text"/>	
Name of sale	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 ___ or a company bidder ___
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 Me Patricia Grimaud-Palmero, 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 Me Patricia Grimaud-Palmero, please attach your bank account details.

Your Signature	Date
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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 which 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 authority.
 - 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 Lot. 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 price 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 "freepport" 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 HP (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.
- 5.5. If there is no "+" symbol, HFA are able to use the Margin Scheme and VAT will not normally be charged on HP
- 5.6. Lots with Δ symbol. These items will be sold under the normal Monaco VAT rules and VAT will be charged at the standard rate on HP, buyer's premium, and where else applicable.
- 5.7. The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the European Customs Union and that the property is exported from the European Customs Union within 3 months of the sale. HFA must be provided with the appropriate proof of export immediately after export of the goods.

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, by check (see 6.4) or by credit card (see 6.6).
- 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.
- 6.6. Payment by credit card is subject to additional online banking charges.

7. TITLE AND COLLECTION OF PURCHASES

- 7.1. The fall of the hammer and the pronouncement of the word 'adjuge' 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 Purchase Price as determined in Art. 5.
- 7.4. 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 provided 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 five (5) 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:
 - a) To proceed against the buyer for damages for breach of contract;
 - b) To rescind the sale of that lot and/or any other lots sold by HFA to the buyer;
 - c) 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;
 - d) To remove, store and insure the lot at the Buyer's expense and, in the case of storage, either at their premises or elsewhere;
 - e) 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;
 - f) To retain that or any other lot sold to the buyer until the buyer pays the total amount due;
 - g) 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;
 - h) 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 described 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 a 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 €1,000. 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 is mentioned in the minutes of the auction. It must be confirmed within fifteen days. The exercise of the right of preemption 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.