

Magnificent Jewels
from a European Collection

Geneva

Monday 13 November 2017

BEYOND
BOUNDARIES



CHRISTIE'S





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BEYOND BOUNDARIES: Magnificent Jewels from a European Collection

Monday 13 November 2017

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Lots 1-110

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Art Nouveau





*‘René Lalique est un novateur. Son art,
il l’a, pour ainsi dire, inventé, tant
la différence est complète, absolue, entre
les bijoux qu’on faisait avant lui et les siens.*

*Il a l’idée de bijoux auxquels on n’avait
pas encore songé depuis qu’il y a des
femmes et qu’elles se parent; il a su
les imposer à la mode. La mode s’est
astreinte aux exigences de sa fantaisie.*

Un art date de lui.’

A. Beaunier, ‘Les Bijoux de Lalique au Salon’, *Art et Décoration*, 1902





ART NOUVEAU

A conversation with Michel Perinet

Michel Perinet opened his first gallery in 1956, he moved in 1980 on rue Saint-Honoré in Paris, across from the Jacques Kugel gallery. He was the first to offer Art Nouveau and Art Déco jewels from artists such as René Lalique, Georges and Jean Fouquet, Raymond Templier, Fulco di Verdura, Jean Schlumberger, René Boivin, Suzanne Belperron or Gérard Sandoz, that would become the great masters of jewellery. A wealthy international clientele, stylish and creative, would pass through his gallery's doors, knowing this was the only place where they could find that true unique masterpiece. Michel Perinet closed his gallery in 2005.

How did you become interested in Art Nouveau and Art Déco jewellery?

My interest was undoubtedly prompted by the publication in 1964 of *L'Objet 1900* by Maurice Rheims. This work was the impetus for the official renaissance of Art Nouveau. The movement was rather short-lived, lasting 15 years, from 1898 to the start of World War I. Then it fell into oblivion until this book came out, confirming interest among various collectors and antique dealers in an artistic movement that had been heretofore completely abandoned; an interest that, though well-established, had been rather scattered and unfocused.

The most beautiful, most creative and most original Art Nouveau objects were only produced over an even briefer period of time: from approximately 1898 to 1906. While Lalique continued to put out great works after that time, his creations were less innovative and more decorative. Between 1908 and 1910,

the taste for cleaner, simpler lines and a proclivity for platinum and engraved crystal gained the upper hand.

Was Art Nouveau a complete break with the decorative arts of the late 19th century?

Yes, Art Nouveau was an abrupt shift. The decorative world of Japanese inspiration – as influenced by Maison Bing on rue de Provence – as well as botanical and feminine inspiration, was totally new. If you are looking for parallels or relationships, you could connect the feminine world of Art Nouveau to some Neo-Renaissance jewellery, which was very popular in the mid-19th century.

Art Nouveau was not intended for mere mortals, especially when it came to the jewellery. Originally, the women who ordered and wore these pieces were actresses like Sarah Bernhardt (1844-1923), *grandes cocottes* like La Belle Otero (1868-1965) and some worldly women like Countess Greffulhe (1860-1952). The general public eschewed it.

Personally, my tastes led me to designs featuring symbolist and feminine figures inspired by pre-Raphaelite paintings or works depicting nymphs or naiads, often nude. René Lalique was the undisputed master of this genre. Today, his clients could be considered true collectors, savvy appreciators of great curiosity. Calouste Gulbenkian (1869-1955) is the best example. He was unquestionably the most significant collector in the world of Lalique's creations, which are now all on display at the foundation that bears his name in Lisbon, Portugal.

How was this exceptional 'Beyond Boundaries' jewellery collection formed?

Gradually, through the work of a couple, two people who were very devoted, both to one another and to the undertaking. He was starting a collection of modern paintings, she loved jewellery. I was introduced to them by Alain Tarica in the early 1970s. The paintings entailed a significant investment, the jewellery much less so, so it was easy for him

to satisfy his wife's penchants. I never saw him deny her a jewellery piece she wanted – he even encouraged her to buy jewellery.

Things were easier back then. I found high-quality, even exceptional, Art Nouveau jewellery pieces and, in all modesty, I can say that I bought nearly all of them.

We had a simple way of doing things: I called them up, asked for a meeting, and presented them the piece. It was usually purchased on the spot, such that, over the space of a decade or so, we managed to form this extraordinary collection.

After a while, they had acquired all the Art Nouveau pieces they found the most interesting and the most important to them. So, naturally, they turned to Art Déco jewellery. It was at this time that they acquired the magnificent 'Bombshell' pendant by Jean Fouquet (lot 104), a modernist jewellery masterpiece from the mid-1920s.

What do you see as the biggest difference between Art Nouveau and Art Déco jewellery?

Art Déco pieces are not like those crafted by classic fine jewellers, except for those by Raymond Templier, who used platinum and diamonds. They are designer pieces. Jean Fouquet once told me that he got the idea of designing jewellery when he was in a car garage, looking at gears for automobile engines. You have, in this collection, one of Jean Fouquet's very mechanical jewellery creations (lot 108).

Isn't Art Nouveau jewellery more fragile, as well?

Not at all. Jewellery from the great Art Nouveau creators, like Lalique, Fouquet and Vever, is very robust and solidly built. Yes, Fouquet made daintier jewellery by using less metal, but that was a strategic choice to make those designs easier to wear.

What about Art Déco jewellery?

The general public became more open to modern developments after World War I. Straight lines found their place in clothing, architecture and, of course, painting. It was at this time that the first ladies' suits appeared and accessorising them required stricter, more streamlined jewellery. Art Nouveau creations quickly became completely outdated.

Did you have a different clientele for Art Déco jewellery?

Yes, there are very few people who can appreciate both styles, which are equally important, but completely opposite. That is what makes this collection so powerful and original.

Can you tell us about lot 107?

Ah, Madame Jean Fouquet's ring, one that was crafted by her husband from a design by Jean Lambert-Rucki. It belonged to Madame Jean Fouquet – I saw it on her finger for years. She told me that her husband had given it to her for their wedding.

Madame Fouquet sold me this ring. I had also acquired the matching bangle cited in the book by Marie-Noëlle de Gary, *Les Fouquet, Bijoutiers & Joailliers à Paris 1860-1960*. These two pieces were designed by Jean Lambert-Rucki at Jean Fouquet's request for the 1937 World Fair. The bracelet, incidentally, was photographed in a display case (see page 268). The creativity of these works is unparalleled in this realm.

Two one-of-a-kind pieces.

Let's talk about lot 104, the 'Bombshell' necklace by Jean Fouquet.

What an extraordinary piece, worthy of a museum collection! It is truly a sculpture all its own. I purchased it directly from Jean Fouquet – it was in their unsold stock! At the time, no one realised that it was

a masterpiece, embodying the quintessence of Art Déco style with what I would deem magical simplicity. Two half-cylinders ending in simple platinum tips, elongated and offset to create an aesthetic dynamic. It is a masterpiece.

What do you believe was Madame's favourite piece?

I couldn't say – she had so many! I would hazard a guess and say the emerald, onyx and diamond necklace by Georges Fouquet (lot 110).

And then the rings, which she adored and very often coordinated with her outfits.

How do you feel today seeing this collection and rediscovering pieces that, in most cases, you were the one to have sold?

What a surprise for me, after more than forty years, to see this jewellery I bought, then proposed to this couple who had the taste, courage and vision to keep the pieces together and preserve them, though it would have been simpler for them to purchase beautiful stones and have them custom-set, or buy pieces from the major Place Vendôme jewellers. For them though, it was an expression of their shared interests.

It is certainly one of the most extraordinary collections of this type to be sold at auction for many years. I am proud to see them again today. I am moved as well, pleased that a sales catalogue, much like an art book, can stand the test of time and preserve the world of these artists whose creative impact places them firmly in the ranks of the greatest masters.



René Lalique

A conversation with Sigrid Barten

How did you begin working on your first book?

I did not really set out to write a book – I was looking for a topic for my thesis! One of my good friends in Cologne, Bernd Hakenjos, was working on his thesis too, covering Émile Gallé. That is how I became interested in Art Nouveau and discovered René Lalique.

It soon became obvious to me that there was almost no information about him, so I decided to make that my thesis topic. The next challenge was to find a professor who would accept this topic relating to the decorative arts. I found one in Hamburg and began my research in earnest in 1970.

As you said, there was very little information about René Lalique at the time, so where did you start?

I travelled extensively for my research, especially in Lisbon, visiting the Calouste Gulbenkian Foundation. Then I went to Paris a few times, staying for several weeks each time. Fortunately, I spoke reasonable French, and it improved a great deal over the course of my research.

While in Paris, I spent a lot of time at the *Bibliothèque Nationale de France*, making hundreds of photocopies! When I think about all the work that it took... These days, paper is nearly an obsolete material, since everything is scanned and photographed, but back then it was the only solution. And it took a long time!

Your book is filled with both photographs and sketches of jewellery. How were you able to access this material?

I had the good fortune of spending a few days in Marie-Claude Lalique's apartment. She was a delightful person. I don't think she was fully aware of the treasure she had in her possession. In her eyes, it was just the history of her family, the working materials from her grandfather's workshop, and not the History of French Jewellery.

I spent most of my time kneeling on the floor over those few days. After setting up my tripod and camera, I took shots of every possible document, one after the other. I also spent a few hours doing the same thing at the home of Mr Michel Perinet.

LALIQUE

R. LALIQUE
FRANCE

R. LALIQUE. FRANCE

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LALIQUE

*Lalique
France*

Your book is very comprehensive. For each item, you list the exhibitions, magazines, in which they were displayed or published. How did you gather all this information in just three years?

As I said earlier, it took a lot of time and a lot of photocopying! Three years may seem short, but if you love what you are doing, it should be enough.

What made my work easier, to some degree, is the fact that Lalique only produced jewellery within a specific time period. So my research had a beginning and an end. After approximately 1910, he completely stopped producing jewellery to concentrate his efforts on his new passion: glass.

What attracted you to the Art Nouveau period?

You might be surprised to know that I hated Art Nouveau at first! All those female figures and arabesques – that just was not for me. When I was studying Art history at University, I was enthralled with 18th century French art.

And then, thanks to my friend Bernd Hakenjos, I began to learn about Art Nouveau. Once I started to take an interest in it, I could not stop!

So why did you choose to specialise in jewellery?

In the 1970s, the Art world was a male-dominated realm. It was not easy for a woman, especially in the milieu known as *Arts Majeurs*, encompassing painting and sculpture. So people suggested I focus on the decorative arts, which

I did. And then, being a woman, jewellery had always been of interest to me.

I quickly realised that in Art Nouveau – as in Japanese art, for instance –, there is no difference between the *Arts Majeurs* and the decorative arts. The decorative arts are just as important, if not more so! That really resonated with me. It also helped me understand the importance of Japonism in early 20th century French art.

Art Nouveau only lasted from around 1890 to 1910. Yet it swept forcefully across Europe and impacted all art forms.

Art Nouveau is indeed an *art total* – it wholly invaded every art form: jewellery, architecture, painting, music, literature, etc. And it disappeared as suddenly as it arrived.

But the years between 1890 and 1910 were artistically very intense, the proof being that we are still talking about it today.

Do you think Lalique jewellery reflects this *art total*?

Of course! Lalique's work is a synthesis of all the arts. The shapes, contours and relief remind me of sculpture, and I find that his use of colour closely resembles that of painting.

Lalique pushed the boundaries of his art in his jewellery designs. He introduced new materials, hard or semi-precious stones, ivory, glass – not to mention all kinds of enamel.

His palette was much more diverse than that of a painter or sculptor.

Apart from jewellery, which artistic medium from the Art Nouveau period is most meaningful to you?

Glass and literature, no question. Literature was very important for all artists at that time. Charles Baudelaire's *The Flowers of Evil*, for instance, played a key role – those poems reflect the sensitivity of the Art Nouveau era.

Lalique often worked with writers. He designed the book cover for *Les Paons* by Robert de Montesquiou (1855-1921) (illustrated right). He also designed jewellery for De Montesquiou, and for writer Nathalie Clifford Barney (1876-1972), as well.

Music was also very important to Lalique: he loved Richard Wagner. Back then, many French people were quite taken with Wagner. There was even a Wagnerian magazine published in Paris – not in Germany, in France! Lalique designed a magnificent cover for an opera libretto of the *Valkyries*.

Émile Gallé, the supreme master of Art Nouveau glasswork, also created 'talking glasses'. In his works, he sometimes incorporated a few verses from poems by Robert de Montesquiou, or quotations from contemporary literature, such as the writings of Edgar Allan Poe or Victor Hugo, but also words from the Bible or ancient literature.

What do you think of the symbolism in Lalique's work?

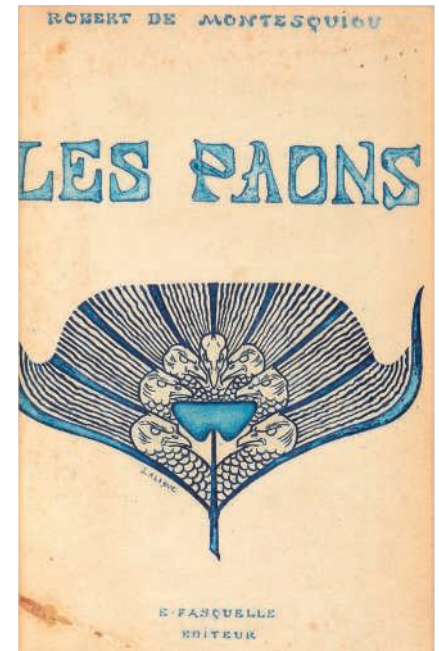
I think it was very important to Lalique, and that is quite apparent in a number of his pieces. One example I can think of is a pocket watch: the case is enamelled with bats speckled with moonstones; the dial is enamelled with butterflies. It is more than a pocket watch – it is a symbolic representation of day and night (illustrated below).

Lalique was also greatly inspired by the symbolism of plants. Ivy, for example, is an ancient symbol of fidelity and longevity. It grows everywhere and stays green, summer and winter.

Thistles, whilst being very beautiful plants, are also covered with thorns. In my view, when Lalique uses them, it may convey other messages, like 'Keep your distance'. This also applies to hawthorns, roses or brambles.

In the same vein, Lalique created a necklace for Emma Calvé (1858-1942), the famous opera singer. A different flower was depicted on every link, each for a role she had sung. Ms Calvé also lived in René Lalique's house for several periods.

This symbolism is not found in all the jewellery designs or with all the plants depicted, but the symbolic tendency is conspicuous. Lalique's jewels were not merely decorative – they had meaning, even if that meaning can be difficult to interpret.



Book cover for *Les Paons*, by Robert de Montesquiou



Christie's New York, 15 October 2002, lot 398
A rare Art Nouveau 'Butterflies and Bats' pocket watch,
by René Lalique
Sold for USD 207,500



Sarah Bernhardt in 'Gismonda' by Victorien Sardou, Paris, 31 October 1894
© Keystone/Roger Viollet

Lalique also did work for the theatre, I believe?

He produced jewellery for well-known actresses, including Sarah Bernhardt (1844-1923), one of the most famous actresses of her time, as well as Julie Bartet (1854-1941), an actress with the *Comédie Française*. He designed these pieces using very lightweight materials, such as aluminium, so that they could be worn on stage for hours at a time.

Were Lalique's jewellery creations for theatre a springboard for his career?

Things were not easy for Lalique at first: he did not work under his own name and designed mostly for the major Parisian jewellery houses. He then designed Sarah Bernhardt's stage jewellery for the theatre. It must be remembered that, at that time, Art Nouveau was an innovative artistic movement reserved for the Parisian intelligentsia.

I think one of the key moments in Lalique's career was when he met Mr Calouste Gulbenkian. This very wealthy businessman fell in love with Lalique's jewellery. He immediately understood the tremendous genius behind Lalique's artistic expression. Gulbenkian was Lalique's chief patron and purchased very imposing jewellery pieces from him. Mr Gulbenkian immediately grasped that Lalique's art was just as important as the sculptures or paintings of that day.

Whether it was magnificent creations for Gulbenkian, designed for showcase display, or smaller jewellery pieces, all these items could be worn! None were rigid, and they were almost invisibly supple. He thought first and foremost of the person who was to wear the piece – the creation

is always soft against the skin, with the reverse as beautiful as the front.

Lalique was a very intelligent man and this is what distinguished him from other artists of his time. He was very open-minded, as well as immensely talented, with a rich, lively and boundless imagination.

What is your favourite piece of Lalique jewellery?

What a difficult question! If I had to choose, it would be a pendant in the collection of the Musée des Arts Décoratifs in Paris (illustrated below). It depicts the silhouette of a woman with two poppies in her swirling hair, symbolising sleep and dreams. I chose that pendant for the cover of the catalogue of my exhibition at the Museum Bellerive in Zurich in 1978, the first exhibition on René Lalique in more than half a century.

I was very young at the time and my book had just been published. I had not been able to gain access to the pieces at the Calouste Gulbenkian Foundation. Fortunately, the Musée des Arts Décoratifs in Paris, along with other museums, agreed to loan me some magnificent jewels. When I saw that piece, I decided to put it on the exhibition poster and, as I recall, all the posters sold out in a few days!

Did your choice of thesis topic influence the rest of your career?

My thesis has been a great help to me throughout my career, especially in the early days. When I started working at the Museum Bellerive and decided to plan a series of exhibitions on the pioneers of Art Nouveau and Art Déco, I obviously started with an exhibition on Lalique. And being the author of *René Lalique: Schmuck und Objets d'Art, 1890-1910* has helped me a lot in my communication with other museums and collectors.



S. Barten, René Lalique: *Schmuck und Objets d'Art, 1890-1910*
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(lot 26)

To what other artist might you compare Lalique?

Émile Gallé, of course! They are closely related, especially for me.

A few years ago, I was wandering the streets of Basel and went into a secondhand store. Once inside, a certain necklace instantly caught my eye. I thought it was from Lalique, so asked to see the piece, but I could not detect any signature, stamp or other maker's mark. Above all, I could not imagine simply discovering a jewellery piece from 'my artist', whom I saw as being completely out of reach. So I left without buying it.

When I got home, I opened my book and found the piece, it was indeed from Lalique! I asked a friend to go back to the store and buy it for me. Once I had it at home, upon closer inspection, I could see that, in fact, it had been signed four times. It was a beautiful necklace, easy to wear, quite subtle. I enjoyed it for a number of years.

In 2007, my partner and I decided to undertake a new adventure. We wanted to publish the thesis of my friend, Bernd Hakenjos, incorporating

as many images as possible. I decided to sell my Lalique necklace to help finance that book.

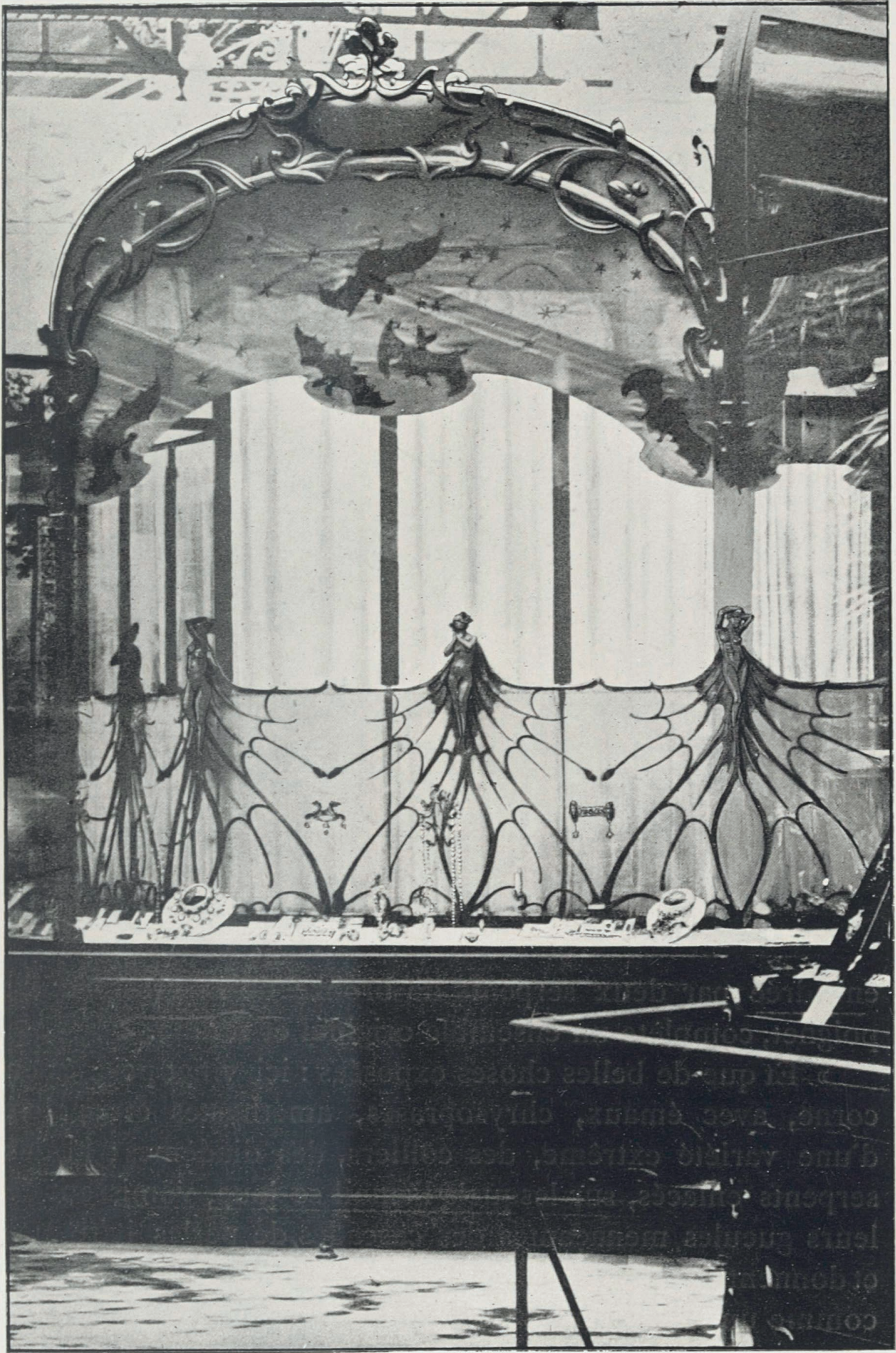
What contemporary jewellery designer do you appreciate?

Hermann Jünger (1928-2005) immediately comes to mind. He was based in Munich. I have owned a few of this artist's creations and really like them. His work is quite unconventional but, like Lalique, he enjoyed working with enamels and hard stones.

Another is Otto Künzli (b. 1948), an artist of great wit, depth and humour.

Lastly, if you had to choose one jewel from this Lalique collection, which one would you select?

This is a very difficult question as well... It would be lot 26 (illustrated above). This pendant represents all that I love about the creations of René Lalique. The representation of the raspberry branch is very realistic, it looks just like a small sculpture, it is three-dimensional. His choice of colours and the various shades of enamel are an enchantment.



LA VITRINE DE LALIQUE A L'EXPOSITION DE 1900.

*‘Tout se ressemble et tout se différencie.
L’unité absolue comporte la variété partout
et toujours. Si l’on y réfléchit bien, l’art
n’a jamais fait qu’effleurer la nature.
L’immensité, tumultueuse de mouvement,
vibrante de lumière, sans cesse en création
de phénomènes et de formes, a été à peine
entrevue par les yeux éperdus des artistes.*

*(...) Félicitons M. René Lalique d’avoir
compris un tel enseignement, qui n’est
pas compris de beaucoup, il faut bien
le dire. (...) Comme les japonais, il a
demandé ses secrets à la nature. Et la
nature lui a répondu. Elle répond toujours
à ceux qui savent l’interroger, et qui
veulent entendre sa réponse.’*

G. Geffroy, ‘Des Bijoux’, *Art et Décoration*, 1905



René Lalique, Study of orchids
Photo (C) RMN-Grand Palais (musée d'Orsay)
© Adrien Didierjean

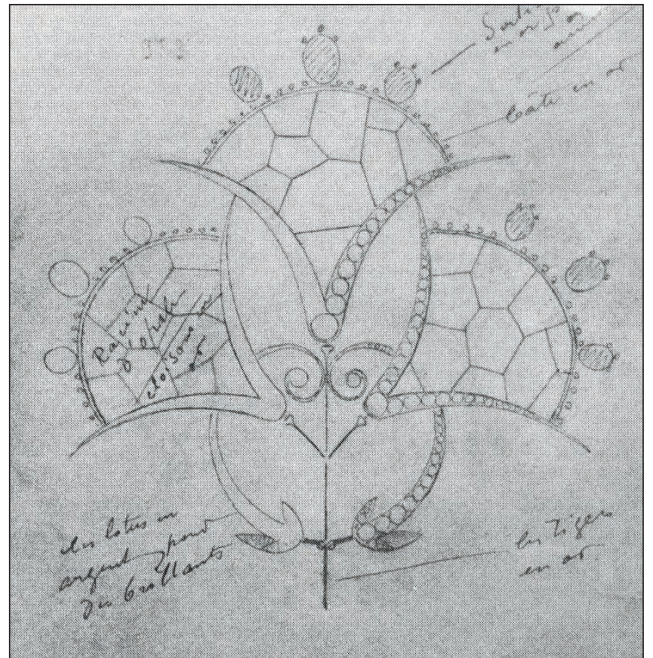


*‘Avec quel soin scrupuleux il a étudié
tout l’infini du monde végétal, et avec
quelle habileté souveraine il le dessine!
Il sait l’anatomie délicate des fleurs.’*

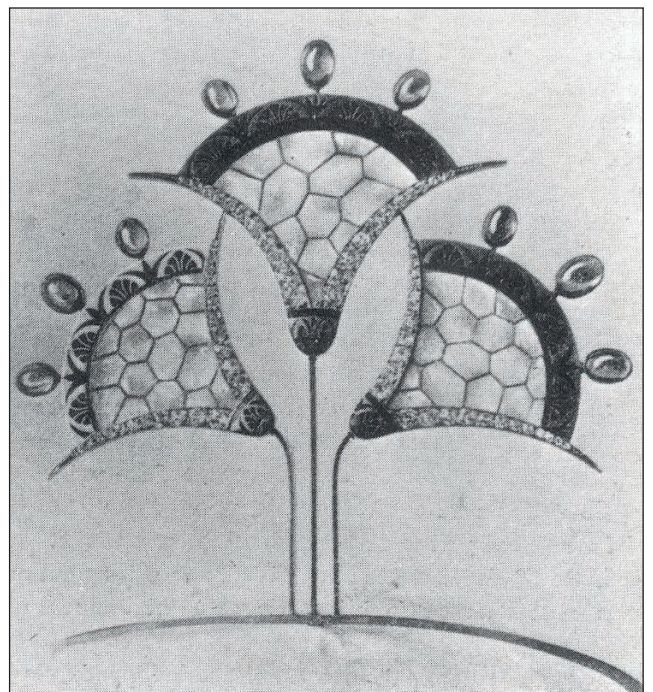
A. Beaunier, ‘Les Bijoux de Lalique au Salon’, *Art et Décoration*, 1902



(reverse, actual size)



S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*
All rights reserved



S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*
All rights reserved



+1

**AN ART NOUVEAU OPAL AND ENAMEL BROOCH,
BY RENÉ LALIQUE**

Modelled as a naturalistic plum branch, the two plums set with geometric opal panels, to the textured gold stems and green enamel leaves, circa 1900, 11.0 cm, with French assay marks for gold, in René Lalique fitted case
Signed Lalique, with maker's mark for Lalique

BROCHE ART NOUVEAU OPALE ET ÉMAIL, PAR RENÉ LALIQUE

Formant deux prunes pavées de petites plaques d'opales taillées, les feuilles appliquées d'émail vert, vers 1900, 11.0 cm, monture en or, poinçon français, dans son écrin

Signée Lalique, poinçon de maître

CHF90,000-130,000

\$90,000-130,000

PROVENANCE:

Michel Perinet

LITERATURE:

Société Lalique, *Lalique par Lalique*, Lausanne, Edipop, 1977, p. 53 for a photograph of this jewel

Cf. S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag, 1977, p. 167, ill. 4 for a diadem using the same technique for setting opals

RENÉ LALIQUE



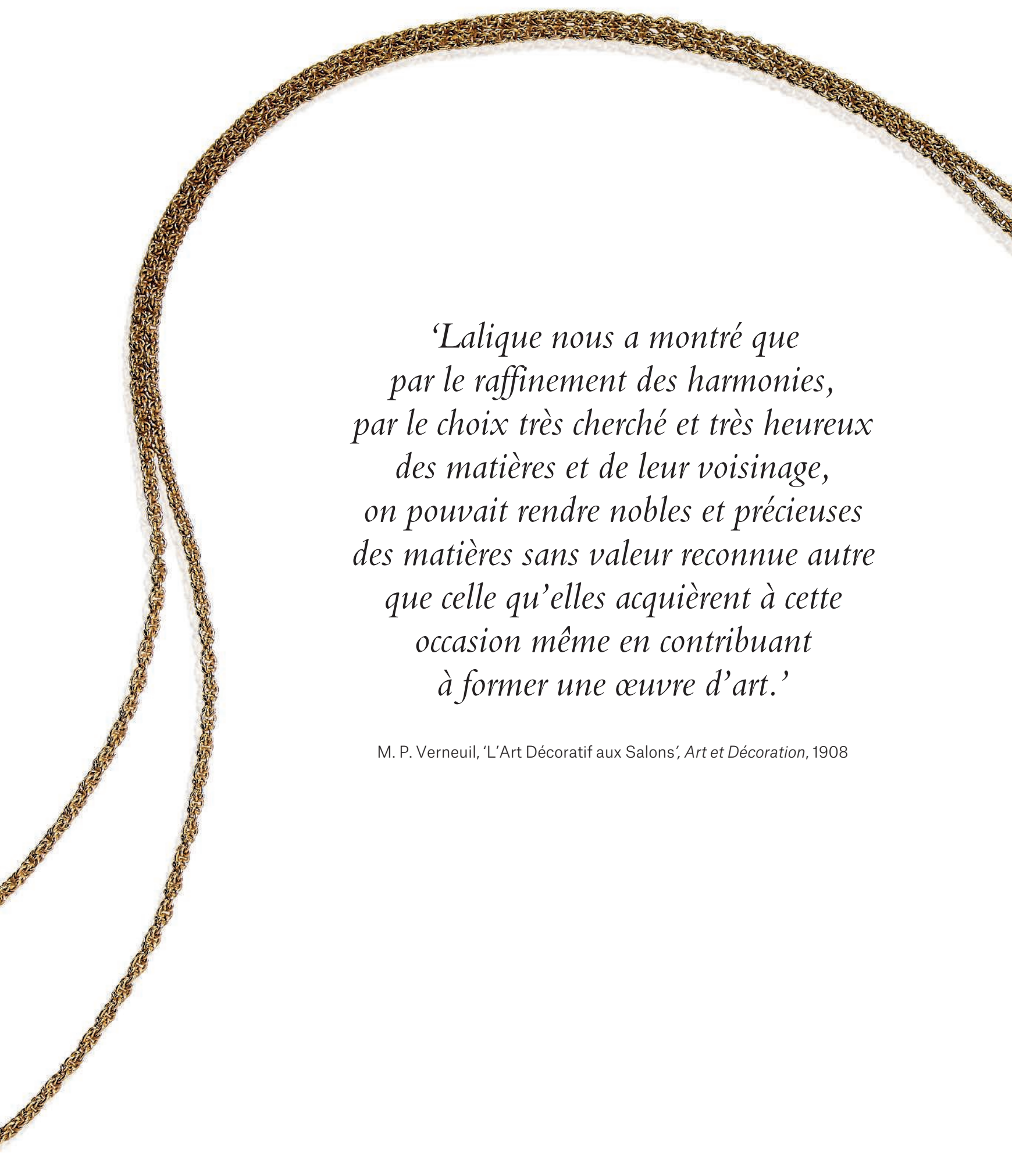
(actual size)



S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*
All rights reserved

RENÉ LALIQUE





*‘Lalique nous a montré que
par le raffinement des harmonies,
par le choix très cherché et très heureux
des matières et de leur voisinage,
on pouvait rendre nobles et précieuses
des matières sans valeur reconnue autre
que celle qu’elles acquièrent à cette
occasion même en contribuant
à former une œuvre d’art.’*

M. P. Verneuil, ‘L’Art Décoratif aux Salons’, *Art et Décoration*, 1908

+2

**AN ART NOUVEAU ENAMEL AND PEARL LAVALLIÈRE NECKLACE,
BY RENÉ LALIQUE**

Each terminal applied with blue window enamel and gold cornflowers, suspending a baroque pearl, to the fancy-link chain interspersed with two baroque pearls, circa 1899, 140.0 cm, with French assay marks for gold

Signed Lalique

Please note that the pearls have not been tested for natural origin.

**COLLIER LAVALLIÈRE ART NOUVEAU ÉMAIL ET PERLE,
PAR RENÉ LALIQUE**

Formé d'une chaîne terminée par deux motifs à décor de bleuets émaillés, retenant deux perles baroques en pampille, la chaîne coupée de deux perles baroques, vers 1899, 140.0 cm, monture en or, poinçons français

Signé Lalique

Veillez noter que les perles n'ont pas été testées.

CHF45,000-65,000

\$45,000-65,000

LITERATURE:

S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag, 1977, p. 304, ill. 597 for the drawing of this necklace





+3

A SUITE OF ENAMEL 'AUTUMN' JEWELLERY, BY RENÉ LALIQUE

Comprising: a sautoir composed of a series of enamelled openwork links designed as plane tree leaves and fruits, together with a pair of earrings and two rings en suite, circa 1898-1900, sautoir 118.0 cm, earrings 4.5 cm, rings 4 ¼, with French assay marks for gold

Sautoir and earrings signed Lalique (5)

DEMI-PARURE ART NOUVEAU 'L'AUTOMNE', PAR RENÉ LALIQUE

Comprenant: un sautoir fait de maillons ornés de feuilles et fruits de platane en émail brun et vert, une paire de boucles d'oreille et deux bagues en suite, vers 1898-1900, sautoir 118.0 cm, boucles d'oreille 4.5 cm, bagues taille 48, monture en or, poinçon français

Sautoir et boucles d'oreille signés Lalique

CHF35,000-45,000

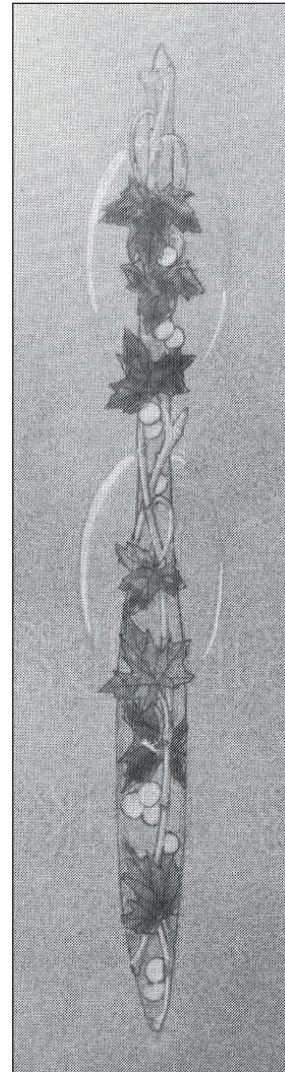
\$35,000-45,000

PROVENANCE:

Michel Perinet

Cf. S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag, 1977, p. 513, ill. 1554 for the drawing of a similar motif

Cf. V. Becker, *The Jewellery of René Lalique*, London, The Goldsmiths' Company, 1987, p. 145, ill. 144 for a pendant of similar design



S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*
All rights reserved



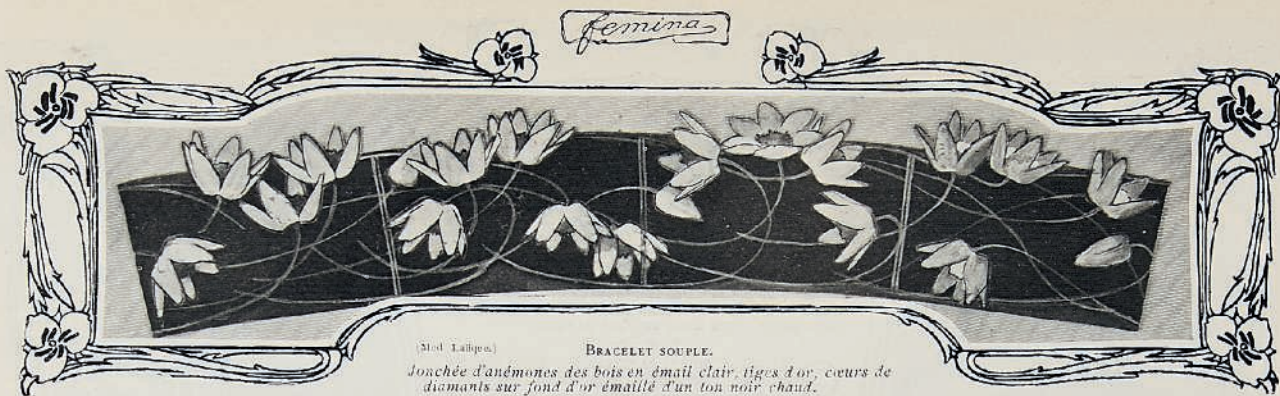


RENÉ LALIQUE



‘Et vive le bracelet nouveau, le bracelet moderne que l’art du dessinateur sait faire exquis, original et discret.’

M. Rivière, ‘Le Bracelet revient à la Mode’, *Femina*, 1906



(Mod. Lalique.) BRACELET SOUPLE.
Jonchée d'anémones des bois en émail clair, tiges d'or, cœurs de diamants sur fond d'or émaillé d'un ton noir chaud.

Le Bracelet revient à la Mode

Après une éclipse au ciel de la Mode, le bracelet revient en faveur. Il a été délaissé quand les manches longues couraient jusqu'à la moitié de la main,

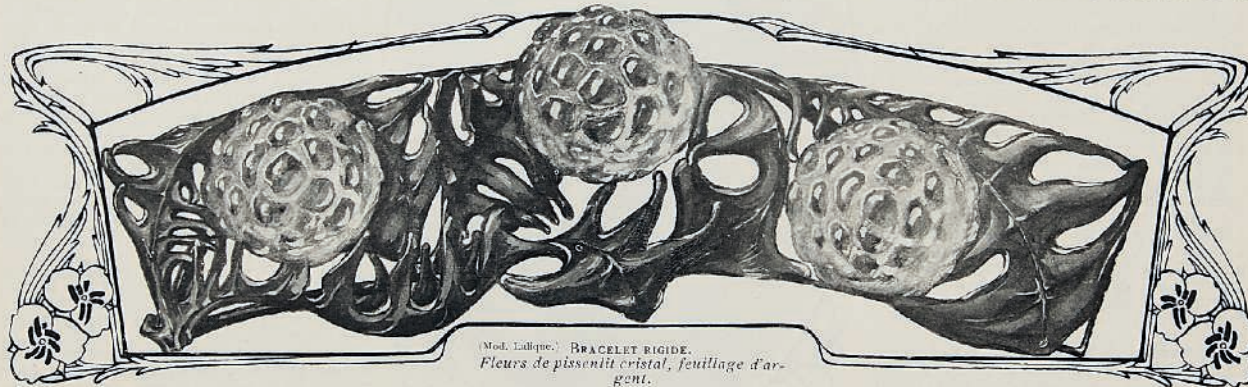
il prend sa revanche avec les manches découvertes. Mais peut-être y a-t-il dans les fortunes diverses de ce joli bijou d'autres raisons qu'il est amusant d'examiner.

Pourquoi le bracelet avait-il disparu ? Pourquoi la Mode semble-t-elle vouloir l'adopter à nouveau ? Problème complexe et auquel de nombreuses réponses peuvent être données.

Il y a d'abord la question des manches. Les joailliers que j'ai interrogés rendent la manche responsable. « C'est d'elle, assurent-ils, qu'est venu tout

était considéré dans l'antiquité comme un signe d'esclavage. Il était là pour rappeler à la femme qu'elle ne devait pas sortir de son rôle de servante. A une époque où le sexe faible tenta de s'émanciper, il est bien naturel qu'on répudie cette marque dégradante de servitude.

Je vous donne cette théorie pour ce qu'elle vaut... Elle ne vaut pas grand' chose, attendu que sans vouloir douter un instant de l'érudition de nos



(Mod. Lalique.) BRACELET RIGIDE.
Fleurs de pissenlit cristal, feuillage d'argent.

le mal »... Et ils parlent avec haine de cet ajustement féminin qu'on a voulu si longtemps long, long au point d'empiéter sur la main, d'aller jusqu'aux phalanges....

Dans ces conditions, tout bracelet devenait inutile, à moins de le mettre par-dessus le vêtement, ce qui eût été d'une ostentation ridicule et d'un goût plus que douteux. On se passa donc du bracelet; il fut rayé impitoyablement des listes d'achat. A peine figurait-il, de loin en loin, dans ces cadeaux de nocce un peu surannés qu'envoient de vieilles parentes. Ceux qui traînaient encore au fond des coffrets à bijoux et qui portaient de belles pierres furent convertis par des mains sacrilèges en bagues ou en broches. Ils eurent le sort de ces somptueux châles des Indes payés cinq cents louis sous le règne du roi Louis-Philippe et dont on fit ensuite des tapis de table.

Seulement le châle des Indes n'a pas pris de revanche et le bracelet est en train de prendre la sienne, éclatante. Brusquement, un jour, sans qu'on sût pourquoi, on en vit un au bras d'une élégante, puis deux, puis

trois, puis cent; le mouvement se propage, et chose curieuse, ce n'est pas la première fois que le phénomène se produit, car le bracelet a eu, depuis les Romains, des éclipses successives, enregistrées solennellement par les graves érudits qui ont entassé sur ces questions légères lourds in-octavos sur in-folios pesants.

— Le bracelet, dit l'un qui ne semble pas ennemi, malgré tout, d'une douce gaieté,

contemporaines, il y a tort à parler que beaucoup d'entre elles ignorent et le symbole et l'humiliation qui en découlent. Au surplus, avec des brillants qui éblouissent, des perles chatoyantes, des cabochons bleu-sombre comme une belle nuit ou d'un beau rouge sombre comme une goutte de sang, l'humiliation devient assez douce...

Restent les esthéticiens :

D'abord, côté des détracteurs :

— Le bracelet détruit la ligne du bras qu'il alourdit inutilement. C'est un ornement vain s'il est simple, disgracieux s'il est compliqué, bon tout juste pour les Frégiens qui s'attachent au poignet une lanterne en peau de phoque!

Côté des partisans :

Le bracelet est indispensable, son utilité saute aux yeux : le bras est-il trop maigre ? Il cachera la saillie des os et grossira les articulations; est-il trop fort ? Il en diminuera l'ampleur et fera paraître la main plus petite!

En tous cas, foin du lourd bracelet d'or, le bracelet romain, bête comme lingot et n'ayant d'autre mérite que son poids. Nous ne reverrons pas da-



(Mod. Lucien Galland.) BRACELET AU POINRIER.
Feuilles émaillées, graines en pierres fines gravées.



(Mod. Lucien Galland.) BRACELET FIN. OR ÉMAILLÉ.
Portant un Saint-Georges en cristal de roche bleuté.

MAX RIVIÈRE.



+4
**AN ART NOUVEAU ENAMEL AND DIAMOND BRACELET,
BY RENÉ LALIQUE**

The four articulated curved panels in black enamel, applied with green and yellow wood anemones and diamond accents, 1902-1904, 16.0 cm, with French assay marks for gold

Signed Lalique, with maker's mark for René Lalique

**BRACELET ART NOUVEAU ÉMAIL ET DIAMANT,
PAR RENÉ LALIQUE**

Formé de quatre panneaux d'émail noir à décor d'anémone des bois, 1902-1904, 16.0 cm, monture en or, poinçon français

Signé Lalique, poinçon de maître

CHF25,000-35,000

\$25,000-35,000

Cf. M. Rivière, 'Le Bracelet revient à la Mode', *Femina*, 1904, p. 261 for the illustration of a similar bracelet

Cf. S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag, 1977, p. 455, ill. 1276 for the illustration of a similar bracelet



(reverse)



(other view)



(actual size)



(other view)



+5

AN ART NOUVEAU ENAMEL BAND RING, BY RENÉ LALIQUE

The gold band chased with flowerheads within a foliate surround, applied throughout with multicoloured enamel, circa 1900, ring size 4 ¼, mounted in gold, in René Lalique fitted case

Signed Lalique

BAGUE ART NOUVEAU ÉMAIL, PAR RENÉ LALIQUE

Ciselée d'une frise de fleurettes, ornées d'émail de couleurs, vers 1900, taille 48, monture en or, dans son écrin

Signée Lalique

CHF3,500-5,500

\$3,500-5,500

Cf. S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag, 1977, p. 460, ill. 1307 for a similar ring



(other view)



(actual size)



(other view)

+6

AN ART NOUVEAU OPAL AND ENAMEL RING, BY RENÉ LALIQUE

Depicting four enamelled lotus leaves, with opal accents, circa 1900, ring size 2 ½, with French assay mark for gold

Signed Lalique

BAGUE ART NOUVEAU OPALE ET ÉMAIL, PAR RENÉ LALIQUE

Figurant quatre feuilles de lotus en émail vert, intercalées d'opales cabochon, vers 1900, taille 43, monture en or, poinçon français

Signée Lalique

CHF3,000-3,500

\$3,000-3,500





(another view)



8



7



(another view)

+7

AN ART NOUVEAU PEARL AND ENAMEL RING, BY RENÉ LALIQUE

Centering a button-shaped pearl, between leaves applied with green enamel, circa 1900, ring size 5, with French assay mark for gold

Signed Lalique

Please note that the pearl has not been tested for natural origin.

BAGUE ART NOUVEAU PERLE ET ÉMAIL, PAR RENÉ LALIQUE

Sertie d'une perle bouton, encadrée de deux feuilles appliquées d'émail vert, vers 1900, taille 49, monture en or, poinçon français

Signée Lalique

Veillez noter que la perle n'a pas été testée.

CHF5,500-7,500

\$5,500-7,500

+8

AN ART NOUVEAU PEARL AND ENAMEL RING, BY RENÉ LALIQUE

Set with a pearl between blue enamel flower bulbs, with green window enamel leaves, circa 1900, ring size 5 ½, mounted in gold

Signed Lalique

Please note that the pearl has not been tested for natural origin.

BAGUE ART NOUVEAU PERLE ET ÉMAIL, PAR RENÉ LALIQUE

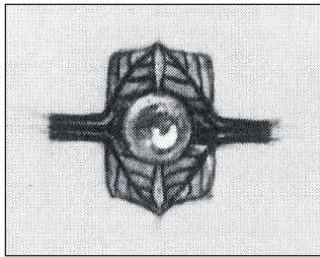
Sertie d'une perle baroque encadrée de deux bulbes en émail bleu, les feuilles appliquées d'émail à jour vert, vers 1900, taille 51, monture en or

Signée Lalique

Veillez noter que la perle n'a pas été testée.

CHF1,800-2,500

\$1,800-2,500



S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*
All rights reserved



(actual size)

+9

AN ART NOUVEAU PEARL AND ENAMEL RING, BY RENÉ LALIQUE

Of rectangular design, centering a pearl within a stylised elm leaf window enamel surround, circa 1900, ring size 4 ¼, mounted in gold

Signed Lalique

Please note that the pearl has not been tested for natural origin.

BAGUE ART NOUVEAU PERLE ET ÉMAIL, PAR RENÉ LALIQUE

À décor de feuilles d'orme stylisées en émail à jour vert, sertie au centre d'une perle, vers 1900, taille 48, monture en or

Signée Lalique

Veillez noter que la perle n'a pas été testée.

CHF5,500-7,500

\$5,500-7,500







+10

**AN ART NOUVEAU AQUAMARINE AND ENAMEL 'THISTLE'
DEVANT-DE-CORSAGE, BY RENÉ LALIQUE**

Centering a rectangular-cut aquamarine within an openwork stylised foliate surround of thistle design, applied throughout with multicoloured enamel, circa 1899, 15.0 cm, with French assay marks for gold
Signed Lalique, with maker's mark for René Lalique

**DEVANT-DE-CORSAGE ART NOUVEAU 'CHARDON'
AIGUE-MARINE ET ÉMAIL, PAR RENÉ LALIQUE**

Orné au centre d'une aigue-marine rectangulaire, dans un décor de feuillages et de fleurs de chardon en émail de couleurs, vers 1899, 15.0 cm, monture en or, poinçon français
Signé Lalique, poinçon de maître

CHF90,000-130,000

\$90,000-130,000

PROVENANCE:
Michel Perinet



(reverse)



11



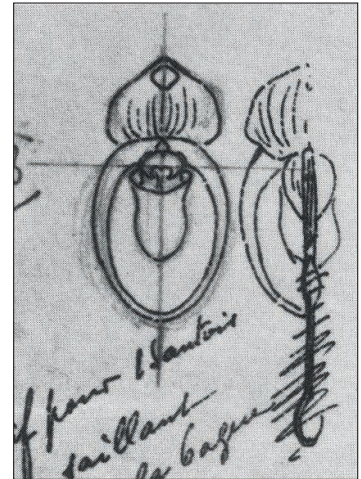
12



(another view)



(another view)



S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*
All rights reserved

+11
**AN ART NOUVEAU ENAMEL AND SYNTHETIC RUBY RING,
BY RENÉ LALIQUE**

Modelled as a brown enamel naturalistic 'Lady Slipper' orchid, set with two small synthetic rubies, circa 1900, ring size 5 ¾, mounted in gold
Signed Lalique, with maker's mark for René Lalique

**BAGUE ART NOUVEAU ÉMAIL ET RUBIS SYNTHÉTIQUE,
PAR RENÉ LALIQUE**

Formant une orchidée 'Sabot de Vénus', sertie de deux petits rubis synthétiques et d'émail brun, vers 1900, taille 51, monture en or
Signée Lalique, poinçon de maître

CHF5,500-7,500

\$5,500-7,500

Cf. S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag, 1977, p. 259, ill. 412 for the drawing of a similar motif
Cf. V. Becker, *The Jewellery of René Lalique*, London, The Goldsmiths' Company, 1987, p. 99, ill. 82 for a brooch and a pair of earrings of similar design

+12
**AN ART NOUVEAU ENAMEL AND DIAMOND RING,
BY RENÉ LALIQUE**

Modelled as a blue enamel naturalistic 'Lady Slipper' orchid, set with a pear-shaped diamond, circa 1900, ring size 4, with French assay mark for gold

Signed Lalique, with maker's mark for René Lalique

BAGUE ART NOUVEAU ÉMAIL ET DIAMANT, PAR RENÉ LALIQUE

Formant une orchidée 'Sabot de Vénus' appliquée d'émail bleu, sertie d'un petit diamant de taille poire, vers 1900, taille 47, monture en or, poinçon français

Signée Lalique, poinçon de maître

CHF6,800-8,500

\$6,800-8,500

Cf. S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag, 1977, p. 259, ill. 412 for the drawing of a similar motif
Cf. V. Becker, *The Jewellery of René Lalique*, London, The Goldsmiths' Company, 1987, p. 99, ill. 82 for a brooch and a pair of earrings of similar design



(actual size)



(other view)

+13

AN ART NOUVEAU PERIDOT AND ENAMEL RING, BY RENÉ LALIQUE

Of rectangular outline, set with two navette-shaped peridots within an orangy-yellow enamel foliate surround, circa 1900, ring size 2 ½, mounted in gold

Signed Lalique

BAGUE ART NOUVEAU PÉRIDOT ET ÉMAIL, PAR RENÉ LALIQUE

De forme rectangulaire, ornée de deux péridots de forme navette dans un feuillage appliqué d'email jaune-orangé, vers 1900, taille 43, monture en or

Signée Lalique

CHF4,500-6,500

\$4,500-6,500





+14

AN ART NOUVEAU COLOURED SAPPHIRE, CITRINE AND ENAMEL BROOCH, BY RENÉ LALIQUE

Centering a cushion-shaped yellow sapphire within a veronica plant surround in yellow glass and brown enamel, to the circular and pear-shaped citrine drop, circa 1905, 9.0 cm, with French assay mark for gold

Signed Lalique

Accompanied by report no. 92643 dated 7 June 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the yellow sapphire is Ceylon (Sri Lanka), with no indications of heating.

BROCHE ART NOUVEAU SAPHIR DE COULEUR, CITRINE ET ÉMAIL, PAR RENÉ LALIQUE

Figurant un bouquet de véroniques en verre coloré, ornée d'un saphir jaune de forme coussin dans un décor de petits diamants, le feuillage appliqué d'émail brun, retenant une citrine de forme poire en pendentif, vers 1905, 9.0 cm, monture en or, poinçon français

Signée Lalique

Accompagnée du certificat no. 92643 en date du 7 juin 2017 de l'Institut Suisse de Gemmologie (SSEF) attestant que le saphir jaune possède les caractéristiques des saphirs des gisements de Ceylan (Sri Lanka), aucune modification thermique constatée.

CHF70,000-90,000

\$70,000-90,000

PROVENANCE:

Michel Perinet

LITERATURE:

Société Lalique, *Lalique par Lalique*, Lausanne, Edipop, 1977, p. 43 for a photograph of this brooch



(reverse, actual size)





+15

AN ART NOUVEAU PERIDOT AND ENAMEL RING, BY RENÉ LALIQUE

Set with an oval-cut peridot between two raised enamel pansies, to the textured gold hoop, circa 1900, ring size 5 ¼, mounted in gold

Signed Lalique

BAGUE ART NOUVEAU PÉRIDOT ET ÉMAIL, PAR RENÉ LALIQUE

Ciselée en forme de pensées, sertie au centre d'un péridot de forme ovale, les feuilles appliquées d'émail vert, vers 1900, taille 51, monture en or

Signée Lalique

CHF18,000-22,000

\$18,000-22,000



(other view)



(actual size)



(other view)

'Je travaillais sans relâche (...) avec la volonté d'arriver à un résultat nouveau et de créer quelque chose qu'on n'aurait pas encore vu.'

René Lalique (1880-1945)

RENÉ LALIQUE



RENÉ LALIQUE



+16

**AN ART NOUVEAU BERYL, DIAMOND AND GARNET
PENDENT NECKLACE, BY RENÉ LALIQUE**

Of foliate design, enamelled in various shades of green, set to the top with a cushion-shaped green beryl, with diamond and demantoid garnet accents throughout, suspending three diamond-set tapered pendants, circa 1905, pendant 18.0 cm, chain 98.0 cm, mounted in gold

Signed Lalique

**PENDENTIF ART NOUVEAU BÉRYL, DIAMANT ET GRENAT,
PAR RENÉ LALIQUE**

Serti d'un béryl vert de taille coussin, de diamants taille ancienne et de grenats démantoides, dans un décor émaillé vert, vers 1905, pendentif 18.0 cm, chaîne 98.0 cm, monture en or

Signé Lalique

CHF80,000-100,000

\$80,000-100,000





(other view)



(actual size)



+17

**AN ART NOUVEAU OPAL, ENAMEL AND DIAMOND BAND RING,
BY RENÉ LALIQUE**

Set with an oval cabochon opal, to the textured gold, enamel and diamond foliate band ring, circa 1900, ring size 6, mounted in gold

Signed Lalique

**BAGUE ART NOUVEAU OPALE, ÉMAIL ET DIAMANT,
PAR RENÉ LALIQUE**

Formant un anneau ciselé de feuillages et de fleurs en émail et diamant, avec au centre une opale de forme ovale, vers 1900, taille 52, monture en or

CHF6,800-8,500

\$6,800-8,500



(actual size)



(other view)

+18

AN ART NOUVEAU OPAL AND ENAMEL RING, BY RENÉ LALIQUE

Centering an oval cabochon opal between enamelled poppy flowers, opal later added, circa 1900, ring size 4, with French assay marks for gold Signed Laliq

BAGUE ART NOUVEAU OPALE ET ÉMAIL, PAR RENÉ LALIQUE

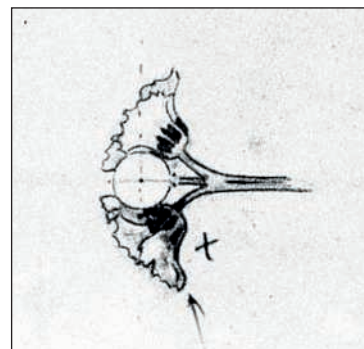
Formant deux fleurs de pavot en émail bleu, sertie au centre d'une opale de taille cabochon (ajoutée ultérieurement), vers 1900, taille 47, monture en or, poinçon français

Signée Laliq

CHF2,200-3,200

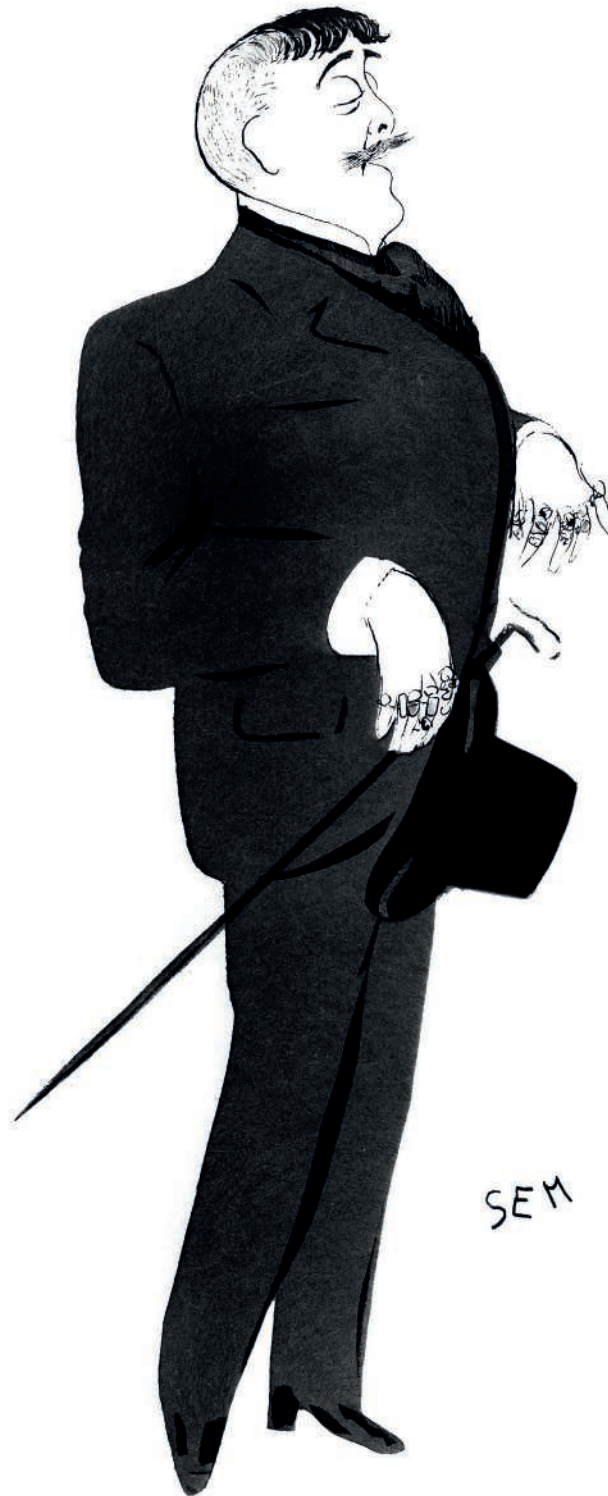
\$2,200-3,200

Cf. S. Barten, *René Laliq: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag, 1977, p. 461, ill. 1310 for the drawing of a similar ring



S. Barten, *René Laliq: Schmuck und Objets d'Art, 1890-1910*
All rights reserved

Jean Lorrain (French author, 1856-1906), wearing rings by René Lalique
Caricature by SEM (1863-1934), circa 1900





(actual size)



(other view)



+19

AN ART NOUVEAU OPAL AND ENAMEL RING, BY RENÉ LALIQUE

Centering an oval cabochon opal, within an enamel and gold foliate surround, circa 1905, ring size 5, with French assay mark for gold

Signed Lalique, with maker's mark for René Lalique

BAGUE ART NOUVEAU OPALE ET ÉMAIL, PAR RENÉ LALIQUE

Ornée d'une opale de forme ovale, dans un entourage ciselé de feuillages en or et émail, vers 1905, taille 49, monture en or, poinçon français

Signée Lalique, poinçon de maître

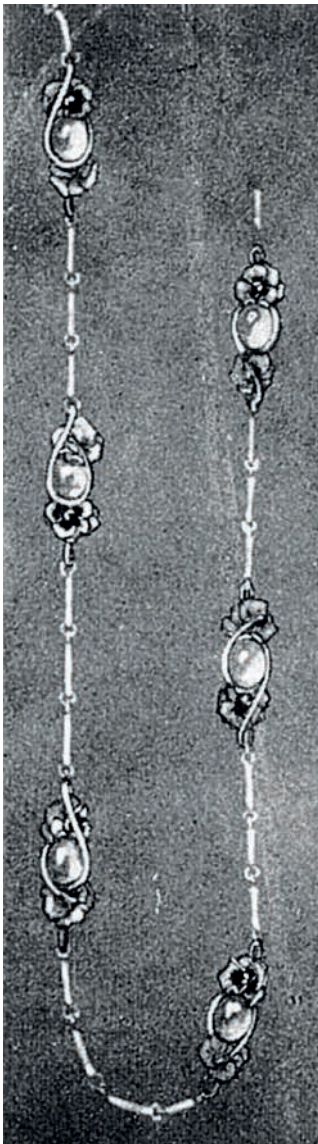
CHF14,000-18,000

\$14,000-18,000

PROVENANCE:

Michel Perinet





S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*
All rights reserved



(detail)

+20

**AN ART NOUVEAU MOONSTONE AND ENAMEL SAUTOIR,
BY RENÉ LALIQUE**

Composed of a series of cabochon moonstone, each set within a multicoloured enamel pansy surround, to the purple enamel baton-shaped chain, 1902-1904, 152.0 cm, with French assay marks for gold

Signed Lalique

**SAUTOIR ART NOUVEAU PIERRE DE LUNE ET ÉMAIL,
PAR RENÉ LALIQUE**

Les maillons en émail bleu et mauve représentant des pensées, sertis au centre de pierres de lune de forme cabochon, la chaîne à bâtonnets en or et émail mauve, 1902-1904, 152.0 cm, monture en or, poinçons français

Signé Lalique

CHF30,000-40,000

\$30,000-40,000

PROVENANCE:

Michel Perinet

LITERATURE:

S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag, 1977, p. 265, ill. 438 for the drawing of this necklace



(other view)



(actual size)



(other view)

+21

**AN ART NOUVEAU CULTURED PEARL AND ENAMEL RING,
BY RENÉ LALIQUE**

Set with a cultured pearl within blue enamel claws, gallery and hoop,
circa 1900, ring size 6 ½, with French assay mark for gold

Signed Lalique

**BAGUE ART NOUVEAU PERLE DE CULTURE ET ÉMAIL,
PAR RENÉ LALIQUE**

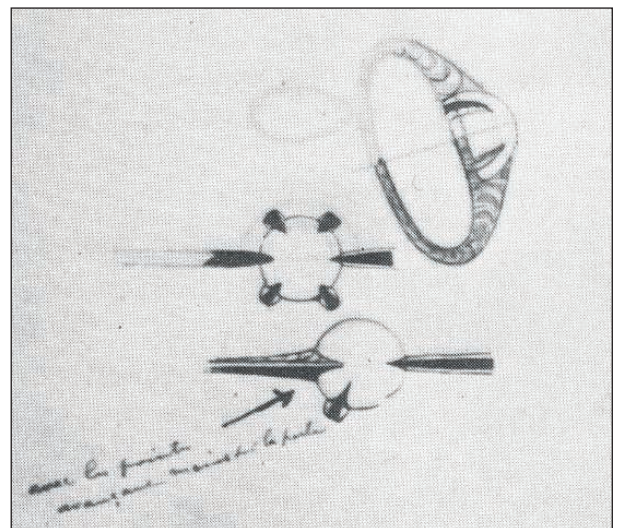
Ornée d'une perle de culture, la monture et les griffes en or jaune appliquées
d'émail bleu, vers 1900, taille 54, monture en or, poinçon français

Signée Lalique

CHF9,000-13,000

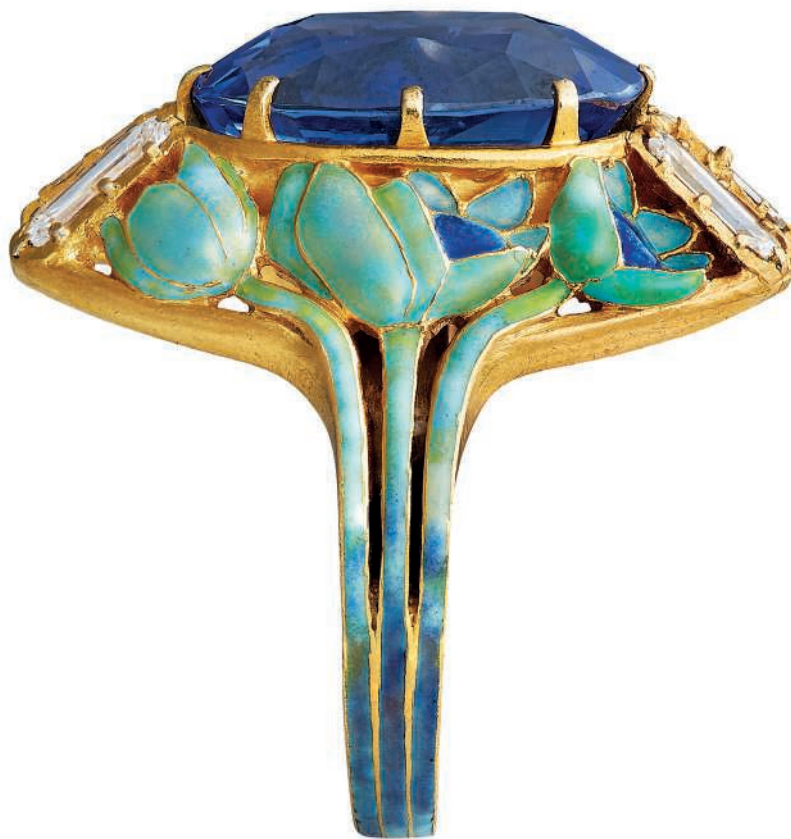
\$9,000-13,000

Cf. S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag, 1977, p. 459, ill. 1300,3A for the drawing of a similar ring



S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*
All rights reserved





‘Pour coordonner une harmonie avec le saphir pour thème principal, René Lalique n’est jamais à court de teintes nouvelles: la variété de ses coloris est merveilleuse, et il a ces deux qualités, la hardiesse et la modération.’

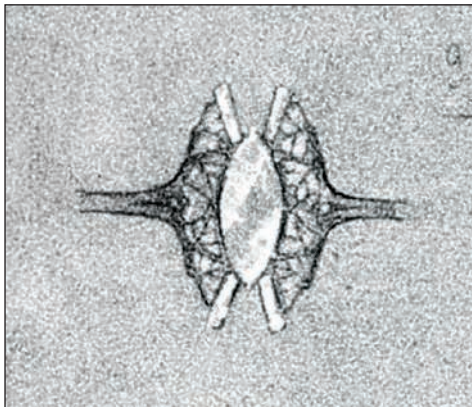
A. Beaunier, ‘Les Bijoux de Lalique au Salon’, *Art et Décoration*, 1902



(other view)



(actual size)



S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*
All rights reserved

+22

**AN ART NOUVEAU SAPPHIRE, ENAMEL AND DIAMOND RING,
BY RENÉ LALIQUE**

Centering an oval-cut sapphire to the openwork surround and hoop depicting poppy flowers in green and blue enamel, with diamond accents, circa 1900, ring size 3 ½, mounted in gold

Signée Lalique

Accompanied by report no. 92637 dated 7 June 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indications of heating.

**BAGUE ART NOUVEAU SAPHIR, ÉMAIL ET DIAMANT,
PAR RENÉ LALIQUE**

Ornée au centre d'un saphir de taille ovale souligné de diamants, dans un décor ajouré de fleurs de pavots en émail bleu et vert, vers 1900, taille 46, monture en or

Signée Lalique

Accompagnée du certificat no. 92637 en date du 7 juin 2017 de l'Institut Suisse de Gemmologie (SEEF) attestant que le saphir possède les caractéristiques des saphirs des gisements de Ceylan (Sri Lanka), aucune modification thermique constatée.

CHF30,000-35,000

\$30,000-35,000

Cf. S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag, 1977, p. 466, ill. 1336 for the drawing of a similar ring



*‘En simplifiant, Lalique isole, et il accuse
donc les caractères expressifs de l’objet
qu’il a sous les yeux: il dégage,
de la confusion, l’essentiel.’*

A. Beaunier, ‘Les Bijoux de Lalique au Salon’, *Art et Décoration*, 1902



(reverse, actual size)

+23

**AN ART NOUVEAU DIAMOND, ENAMEL AND GLASS BROOCH,
BY RENÉ LALIQUE**

Modelled as a realistic hawthorn branch with opalescent glass flowers and enamelled branches, the window enamel leaves with diamond accents, the thicker branch inscribed 'JE REFLEURIRAY', 1899-1901, 8.5 cm, with French assay mark for gold

Signed Lalique

**BROCHE ART NOUVEAU DIAMANT, ÉMAIL ET VERRE,
PAR RENÉ LALIQUE**

Figurant une branche d'aubépine, les fleurs en verre opalescent, les feuilles en émail à jour soulignées de petits diamants, la branche inscrite 'JE REFLEURIRAY', 1899-1901, 8.5 cm, monture en or, poinçon français

Signée Lalique

CHF90,000-130,000

\$90,000-130,000

EXHIBITED:

Zürich, Museum Bellerive, *René Lalique*, no. 10, 1978





RENÉ LALIQUE



(actual size)

+24

**AN ART NOUVEAU MOONSTONE, DIAMOND, ENAMEL AND GLASS
PENDANT, BY RENÉ LALIQUE**

Centering a square-cut moonstone, between two opalescent glass carnations with enamel and diamond stems, suspending an oval cabochon moonstone, the chain with diamond accents, 1904-1905, pendant 6.5 cm, chain 22.5 cm, with French assay marks for platinum

Pendant signed Lalique, chain signed G. Fouquet

**PENDENTIF ART NOUVEAU PIERRE DE LUNE, DIAMANT, ÉMAIL
ET VERRE, PAR RENÉ LALIQUE**

Figurant deux œillets en verre opalescent encadrant une pierre de lune de taille carrée, la monture en platine sertie de petits diamants, retenant une pierre de lune taillée en cabochon, avec une chaîne sertie de petits diamants, 1904-1905, pendentif 6.5 cm, chaîne 22.5 cm, monture en platine, poinçon français

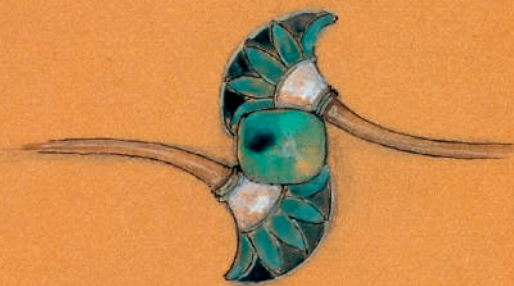
Pendentif signé Lalique, chaîne signée G. Fouquet

CHF45,000-65,000

\$45,000-65,000

LITERATURE:

S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag, 1977, p. 347, ill. 753 for a photograph of this pendant





(actual size)

+25

AN ART NOUVEAU COLOURED SAPPHIRE, ENAMEL AND DIAMOND RING, BY RENÉ LALIQUE

Centering an oval-cut purple sapphire, between stylised lotus leaves applied with purple enamel and diamonds, circa 1904, ring size 4 ½, mounted in gold Signed Lalique

Accompanied by report no. 92635 dated 7 June 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the purple sapphire is Ceylon (Sri Lanka), with no indications of heating.

BAGUE ART NOUVEAU SAPHIR DE COULEUR, ÉMAIL ET DIAMANT, PAR RENÉ LALIQUE

Formant deux feuilles de lotus en émail mauve ponctuées de diamants, ornée au centre d'un saphir violet de taille ovale, vers 1904, taille 49, monture en or

Signée Lalique

Accompagnée du certificat no. 92635 en date du 7 juin 2017 de l'Institut Suisse de Gemmologie (SSEF) attestant que le saphir mauve possède les caractéristiques des saphirs des gisements de Ceylan (Sri Lanka), aucune modification thermique constatée.

CHF20,000-25,000

\$20,000-25,000

Cf. Y. Brunhammer, *René Lalique Bijoux d'exception 1890-1912*, Paris, Skira, 2007, p. 100 for the drawing of a similar ring







(reverse, actual size)

+26

**AN ART NOUVEAU ENAMEL AND GLASS PENDANT,
BY RENÉ LALIQUE**

Modelled as a spray of raspberries, the deep blue enamel stem with lighter blue enamel thorns, with four opalescent glass raspberries and window enamel leaves, 1902, 8.5 cm, mounted in gold

Signed Lalique

PENDENTIF ART NOUVEAU ÉMAIL ET VERRE, PAR RENÉ LALIQUE

Figurant quatre framboises en verre moulé opalescent, les feuilles appliquées d'émail à jour bleu-vert, la branche en émail bleu, 1902, 8.5 cm, monture en or

Signé Lalique

CHF70,000-90,000

\$70,000-90,000

PROVENANCE:

Laurin Guilloux Buffelaud Tailleur, 19 November 1979, lot 81
Michel Perinet

LITERATURE:

V. Becker, *The Jewellery of René Lalique*, London, The Goldsmiths' Company, 1987, p. 79, ill. 55 for a photograph of this pendant



Boucles DE Ceinture

DE

PAR

OBIOLS



Avec les pendants de cou, dont nous avons eu l'occasion de montrer plusieurs spécimens remarquables, — on n'a pas oublié ceux de René Lalique, — les boucles de ceinture se partagent aujourd'hui les faveurs de la bijouterie. « L'article de Paris » lui-même ne s'en est-il pas mêlé ? Les raisons de ce succès sont multiples et légitimes : la boucle de ceinture peut être, en effet, d'un usage constant, et se transporter d'une toilette sur l'autre, tenue de visite ou robe du soir, sans être jamais déplacée. C'est, de plus, un bijou relativement modeste, plus facilement répandu par cela même, et la fantaisie trouve aisément à en renouveler sans cesse le motif. Car sa forme se prête volontiers au dessin ornemental, et les Japonais ont prouvé avec une forme approchante, celle des gardes de sabre, à quelle variété d'imagination on pouvait se laisser aller.

Nous avons réuni trois boucles de ceinture du sculpteur Obiols, intéressantes par un emploi vraiment ornemental de la figure, heureusement adaptée à la composition générale du bijou. Les bustes

s'inscrivent bien dans la ligne enveloppante, et les déroulements de chevelures qui les aident à s'encadrer gardent la souplesse de modelé et l'accent personnel, sans tomber dans le griffonnement d'arabesque découpée qui est devenu aujourd'hui à la suite d'influences diverses, d'une répétition courante, factice et presque machinale.

Il faut savoir gré à M. Obiols d'avoir conservé une facture moins convenue, car il ne faudrait pas croire que le style ornemental réside ainsi dans quelques habitudes de sécheresse concertée.

L'artiste a, d'autre part, exactement contenu ses intentions de sculpteur pour le cadre véritable d'un bijou, ce qui n'a pas toujours lieu.

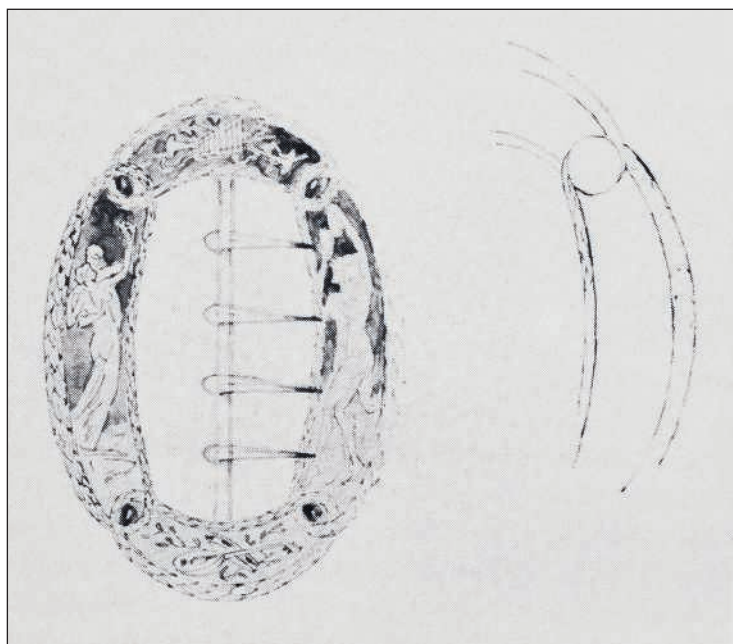
Les patines variées rehaussent encore dans les bijoux de M. Obiols cette fraîcheur d'interprétation, qui apparaît aussi bien dans le traitement des éléments végétaux que dans ce-

lui de la figure ; ces modèles simples et gracieux méritaient d'être retenus, au milieu de la production précipitée et souvent hasardeuse de tous les jours.





(reverse)



S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*
All rights reserved

+27

AN ART NOUVEAU PERIDOT, ROCK CRYSTAL AND ENAMEL BELT BUCKLE, BY RENÉ LALIQUE

The green enamel buckle applied with rock crystal engraved with reverse intaglios depicting Muses and musical instruments, enhanced with four circular cabochon peridots, 1907-1909, 7.5 cm, with French assay mark for gold

Signed Lalique

BOUCLE DE CEINTURE ART NOUVEAU PÉRIDOT, CRISTAL DE ROCHE ET ÉMAIL, PAR RENÉ LALIQUE

De forme ovale, figurant une frise de cristal de roche gravée aux attributs de la musique et de la danse, ponctuée de quatre péridots de taille cabochon, 1907-1909, 7.5 cm, monture en or, poinçon français

Signée Lalique

CHF4,500-6,500

\$4,500-6,500

LITERATURE:

Cf. S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag, 1977, p. 492, ill. 1473 for the drawing of this jewel

RENÉ LALIQUE





(reverse, actual size)

+28

**AN ART NOUVEAU ENAMEL PENDENT NECKLACE,
BY RENÉ LALIQUE**

Modelled as two dancing nymphs, their heads and upper bodies sculpted in gold, the dresses in enamel, circa 1899, pendant 6.5 cm, chain 56.0 cm, with French assay marks for gold

Signed Lalique

PENDENTIF ART NOUVEAU ÉMAIL, PAR RENÉ LALIQUE

Figurant deux nymphes dansant, leurs visages et leurs torses en or sculpté, les robes en émail, avec sa chaîne en or, vers 1899, pendentif 6.5 cm, chaîne 56.0 cm, monture en or, poinçons français

Signé Lalique

CHF22,000-28,000

\$22,000-28,000

PROVENANCE:

Ader Picard Tajan, 18 December 1978, lot 65

Cf. S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag, 1977, p. 309, ill. 612 for the photograph of a similar pendant



29



30



(another view)



(other view)

+29

**AN ART NOUVEAU GALALITH, DIAMOND AND ENAMEL RING,
BY RENÉ LALIQUE**

Set with a galalith curved plaque sculpted with the profile of a woman, within a blue enamel surround, applied with old-cut diamonds, circa 1895, ring size 6, mounted in gold

Signed Lalique, with maker's mark for René Lalique

**BAGUE ART NOUVEAU GALALITHE, DIAMANT ET ÉMAIL,
PAR RENÉ LALIQUE**

De forme ovale, ornée d'un camée en galalithe figurant un profil de femme, dans un entourage de diamants taille ancienne et d'émail bleu, vers 1895, taille 52, monture en or

Signée Lalique, poinçon de maître

CHF9,000-13,000

\$9,000-13,000

PROVENANCE:

Bernard Danenberg

+30

**AN ART NOUVEAU TURQUOISE AND ENAMEL RING,
BY RENÉ LALIQUE**

Modelled as a batwoman, the body as a cabochon turquoise, the wings applied with green and blue enamel, circa 1900, ring size 5 ¾, with French assay mark for gold

Signed Lalique

**BAGUE ART NOUVEAU TURQUOISE ET ÉMAIL,
PAR RENÉ LALIQUE**

Formant une femme chauve-souris, le corps en turquoise, les ailes appliquées d'émail bleu-vert, vers 1900, taille 52, monture en or, poinçon français

Signée Lalique

CHF5,500-7,500

\$5,500-7,500



*‘Je ne connaissais pas de
dessinateur de bijou, enfin,
en voici un!’*

Alphonse Fouquet (1828-1911)





+31

**AN ART NOUVEAU GLASS AND SAPPHIRE PENDANT,
BY RENÉ LALIQUE**

Depicting three stylised nymphs in opalescent and painted glass, within a calibr -cut sapphire surround, circa 1905, 9.0 cm, with French assay marks for gold

Signed Lalique, with maker's mark for Ren  Lalique

PENDENTIF ART NOUVEAU SAPHIR ET VERRE, PAR REN  LALIQUE

Le verre color  grav  de trois nymphes, le pourtour serti d'une ligne de saphirs calibr s, vers 1905, 9.0 cm, monture en or, poin on fran ais
Sign  Ren  Lalique, poin on de ma tre

CHF40,000-60,000

\$40,000-60,000

PROVENANCE:
Michel Perinet

RENÉ LALIQUE



(actual size)

+32

**AN ART NOUVEAU GALALITH, ENAMEL AND PEARL
PENDENT NECKLACE, BY RENÉ LALIQUE**

The galalith cameo pendant figuring the profile of a nymph, set within a spray of lavender flowers, suspending a baroque pearl, to the similarly-set chain, circa 1905, pendant 9.5 cm, chain 66.0 cm, with French assay marks for gold

Signed Lalique

Please note that the pearl has not been tested for natural origin.

**PENDENTIF ART NOUVEAU GALALITHE, ÉMAIL ET PERLE,
PAR RENÉ LALIQUE**

Figurant un profil de nymphe en galalithe, évoluant dans un décor de lavandes, retenant une perle baroque, vers 1905, pendentif 9.5 cm, chaîne 66.0 cm, monture en or, poinçons français

Signé Lalique

Veillez noter que la perle n'a pas été testée.

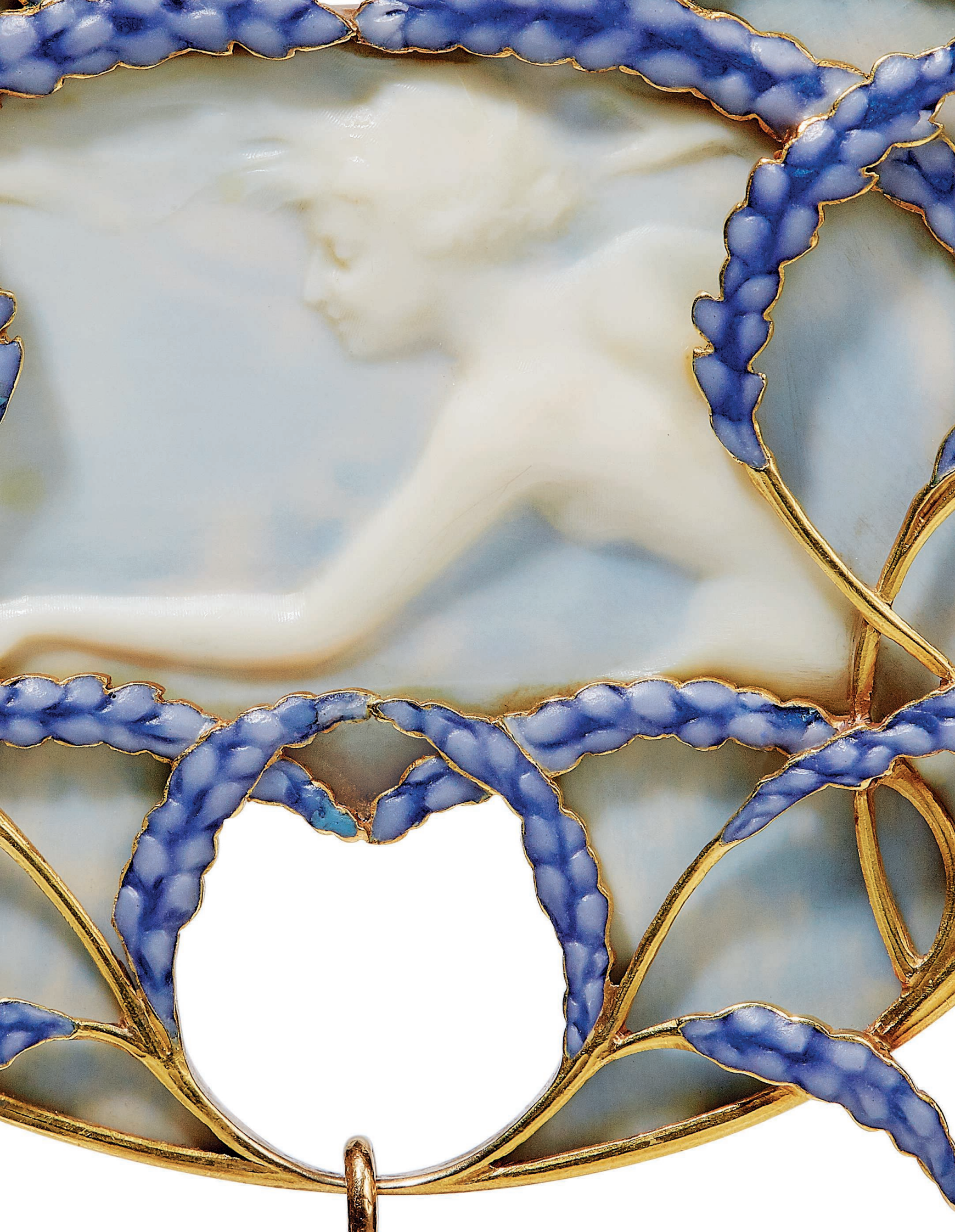
CHF45,000-65,000

\$45,000-65,000

PROVENANCE:
Michel Perinet



(reverse)





(other view)



(actual size)



(other view)



+33

AN ART NOUVEAU COLOURED SAPPHIRE, ENAMEL AND GLASS RING, BY RENÉ LALIQUE

Centering an oval-cut pink sapphire, each shoulder set with the face of a woman in purple glass, the gallery with purple enamel leaves, circa 1900, ring size 5, with French assay mark for gold, in René Lalique fitted case

Signed Lalique

Accompanied by report no. 92634 dated 7 June 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the pink sapphire is Ceylon (Sri Lanka), with indications of heating.

BAGUE ART NOUVEAU SAPHIR DE COULEUR, ÉMAIL ET VERRE, PAR RENÉ LALIQUE

Ornée d'un saphir rose de forme ovale, épaulé de deux visages de femme en verre, le panier serti de feuilles en émail mauve, vers 1900, taille 49, monture en or, poinçon français, dans son écrin

Signée Lalique

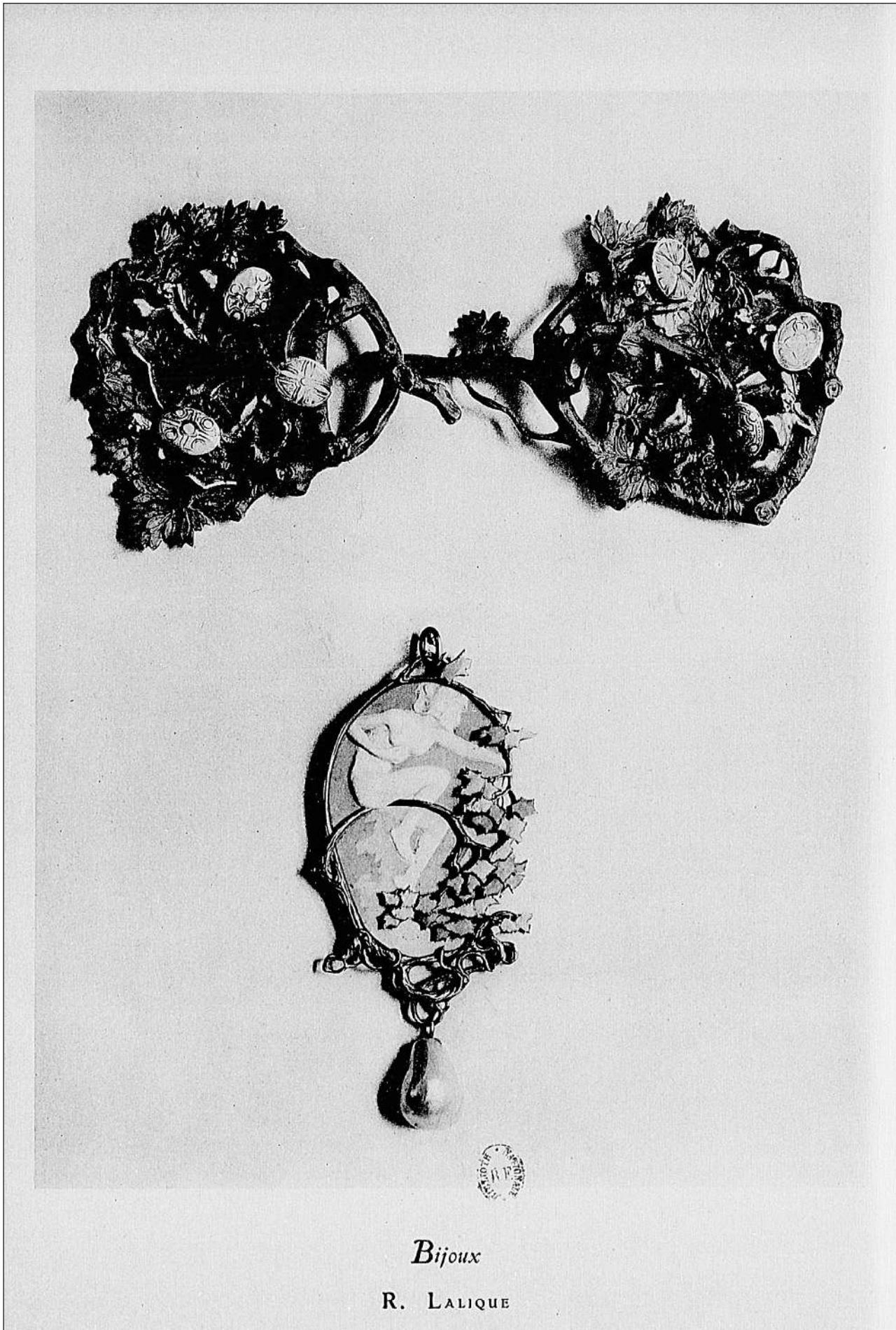
Accompagnée du certificat no. 92634 en date du 7 juin 2017 de l'Institut Suisse de Gemmologie (SSEF) attestant que le saphir rose possède les caractéristiques des saphirs des gisements de Ceylan (Sri Lanka), modifications thermiques constatées.

CHF12,000-15,000

\$12,000-15,000

PROVENANCE:
Michel Perinet





Bijoux

R. LALIQUE





S. Barten, René Lalique: Schmuck und Objets d'Art, 1890-1910
All rights reserved



(reverse, actual size)



+34

**AN ART NOUVEAU GALALITH, ENAMEL AND PEARL
PENDENT NECKLACE, BY RENÉ LALIQUE**

The oval galalith panel depicting a nymph sitting on a textured gold branch, the surround designed as a golden scrolling tree trunk, applied with green enamel ivy leaves, suspending a pearl, to the green enamel baton-shaped chain, 1899-1901, pendant 11.5 cm, chain 74.0 cm, with French assay marks for gold

Signed Lalique

Please note that the pearl has not been tested for natural origin.

**PENDENTIF ART NOUVEAU GALALITHE, ÉMAIL ET PERLE,
PAR RENÉ LALIQUE**

Orné d'une plaque de galalithe figurant une nymphe assise sur un rameau de lierre en or ciselé et émail vert, retenant une perle, la chaîne en or et émail vert, 1899-1901, pendentif 11.5 cm, chaîne 74.0 cm, monture en or, poinçons français

Signé Lalique

Veillez noter que la perle n'a pas été testée.

CHF45,000-65,000

\$45,000-65,000

PROVENANCE:

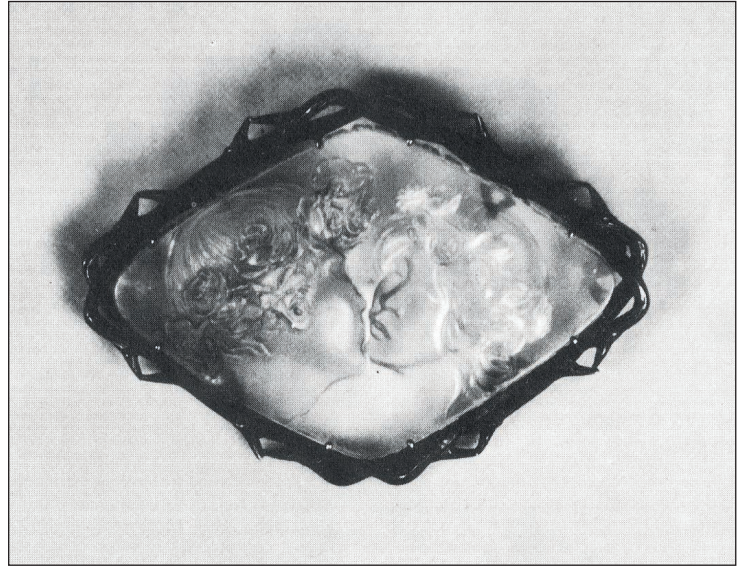
Michel Perinet

Cf. V. Becker, *The Jewellery of René Lalique*, London, The Goldsmiths' Company, 1987, p. 48, ill. 21 for a similar jewel and p. 180, ill. 203 for the drawing of a similar jewel





S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*
All rights reserved



René Lalique, The Kiss brooch
S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*
All rights reserved



S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*
All rights reserved

Just like flora and fauna, 'The Kiss' is a recurrent theme in René Lalique's work. Particularly intimate, it all started with 'The Kiss' brooch (illustrated above), donated to the Musée des Arts Décoratifs in Paris in 1960.

René Lalique was born in 1860 and began studying the art of jewellery in Paris under Louis Aucoc at 16 years-old. By 1878 he moved to London for two years to study Art and broaden his knowledge further. Whilst in London as a young man, Lalique met a young woman and fell in love. After two years, Lalique returned home to his family in Paris. Before leaving however, he created 'Le Baiser' brooch for his English love. The front is carved as a cameo with the portrait of a man, the reverse is carved as an intaglio with the portrait of a woman, only their lips touching. It is inscribed 'Comme je peux faire souffrir, hélas! Celle qui peut m'aimer...' (Oh how much pain I cause to the one who loves me...). Lot 35 is a beautiful example of a pendant from 'The Kiss' series.





(reverse, actual size)

+35

**AN ART NOUVEAU ROCK CRYSTAL, DIAMOND AND ENAMEL
'THE KISS' PENDENT NECKLACE, BY RENÉ LALIQUE**

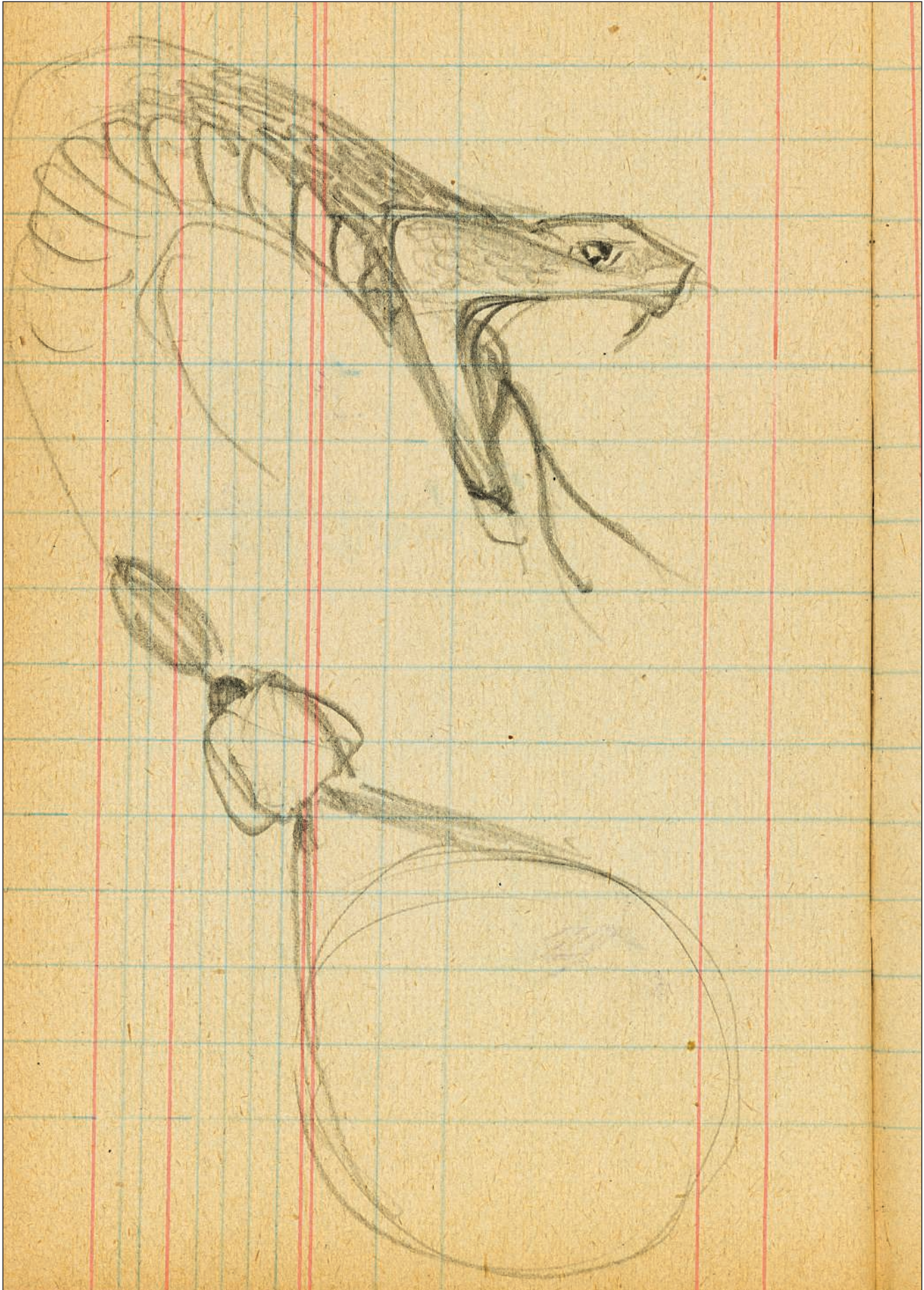
Centering a rock crystal oval panel, sculpted in reverse intaglio with the figures of a couple kissing, within an enameled anemone surround, with three diamond accents, to the green enamel bar-link chain, circa 1905, pendant 6.0 cm, chain 56.0 cm, with French assay mark for gold
Signed Lalique, with maker's mark for René Lalique

**PENDENTIF ART NOUVEAU 'LE BAISER' CRISTAL DE ROCHE,
DIAMANT ET ÉMAIL, PAR RENÉ LALIQUE**

De forme triangulaire, orné d'une plaque ovale en cristal de roche gravée en intaille représentant un couple s'embrassant, dans un décor d'anémones en émail vert et bleu, avec sa chaîne faite de bâtonnets d'émail vert, vers 1905, pendentif 6.0 cm, chaîne 56.0 cm, monture en or, poinçons français
Signé Lalique, poinçon de maître

CHF22,000-28,000

\$22,000-28,000



René Lalique, Study for a mirror with snake handle
Photo (C) RMN-Grand Palais (musée d'Orsay)
© Christophe Chavan

‘S’il est un art qui nous donne l’occasion de nous réjouir sans réserve, c’est en vérité l’art du bijou. Car, ici, il ne s’agit plus seulement de progrès à signaler, mais d’une transformation radicale, d’une véritable révolution qui a modifié profondément le bijou moderne (...).

C’est le Salon de 1895 qui en donna le signal avec la première exposition des créations de Lalique. Car c’est bien lui qui a été le véritable initiateur. C’est lui qui a démolé toutes les vieilles servitudes, bouleversé les routines invétérées et créé un verbe nouveau.’

L. Bénédite, ‘Le Bijou à l’Exposition Universelle’, *Art et Décoration*, 1900





+36

**AN ART NOUVEAU ENAMEL, CHRYSOPRASE AND PEARL BROOCH,
BY RENÉ LALIQUE**

Centering the profile of a woman in chrysoprase, with two enamelled poppies on each side, her hair as enamelled peacock feathers, suspending a baroque pearl, 1898-1899, 8.0 cm, with French assay mark for gold
Signed Lalique

Please note that the pearl has not been tested for natural origin.

**BROCHE ART NOUVEAU ÉMAIL, CHRYSOPRASE ET PERLE,
PAR RENÉ LALIQUE**

Figurant un profil de femme en chrysoprase, ornée d'une coiffe en fleurs de pavot, encadrée de plumes de paon en émail multicolore, retenant une perle baroque, 1898-1899, 8.0 cm, monture en or, poinçon français
Signée Lalique

Veillez noter que la perle n'a pas été testée.

CHF80,000-100,000

\$80,000-100,000

PROVENANCE:
Michel Perinet

LITERATURE:

Cf. S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag, 1977, p. 399, ill. 981 for a photograph of the reverse of this brooch



(reverse, actual size)

*‘M. Lalique connaît toutes les ressources
de sa palette, il s’en sert en virtuose,
et il excelle à poser avec un rare bonheur
les touches les plus délicates.’*

H. Vever, ‘Les Bijoux aux Salons de 1898’, *Art et Décoration*, 1898



(reverse, actual size)



+37

**AN ART NOUVEAU ENAMEL, DIAMOND AND GLASS BROOCH,
BY RENÉ LALIQUE**

Modelled as two multicoloured enamel peacocks facing each other,
centering a heart-shaped blue glass within a diamond-set surround,
1897-1898, 7.5 cm, mounted in gold

Signed Lalique

**BROCHE ART NOUVEAU ÉMAIL, DIAMANT ET VERRE,
PAR RENÉ LALIQUE**

Figurant deux paons émaillés, sertie au centre d'un verre bleu taillé en coeur
entouré de diamants taille ancienne, 1897-1898, 7.5 cm, monture en or

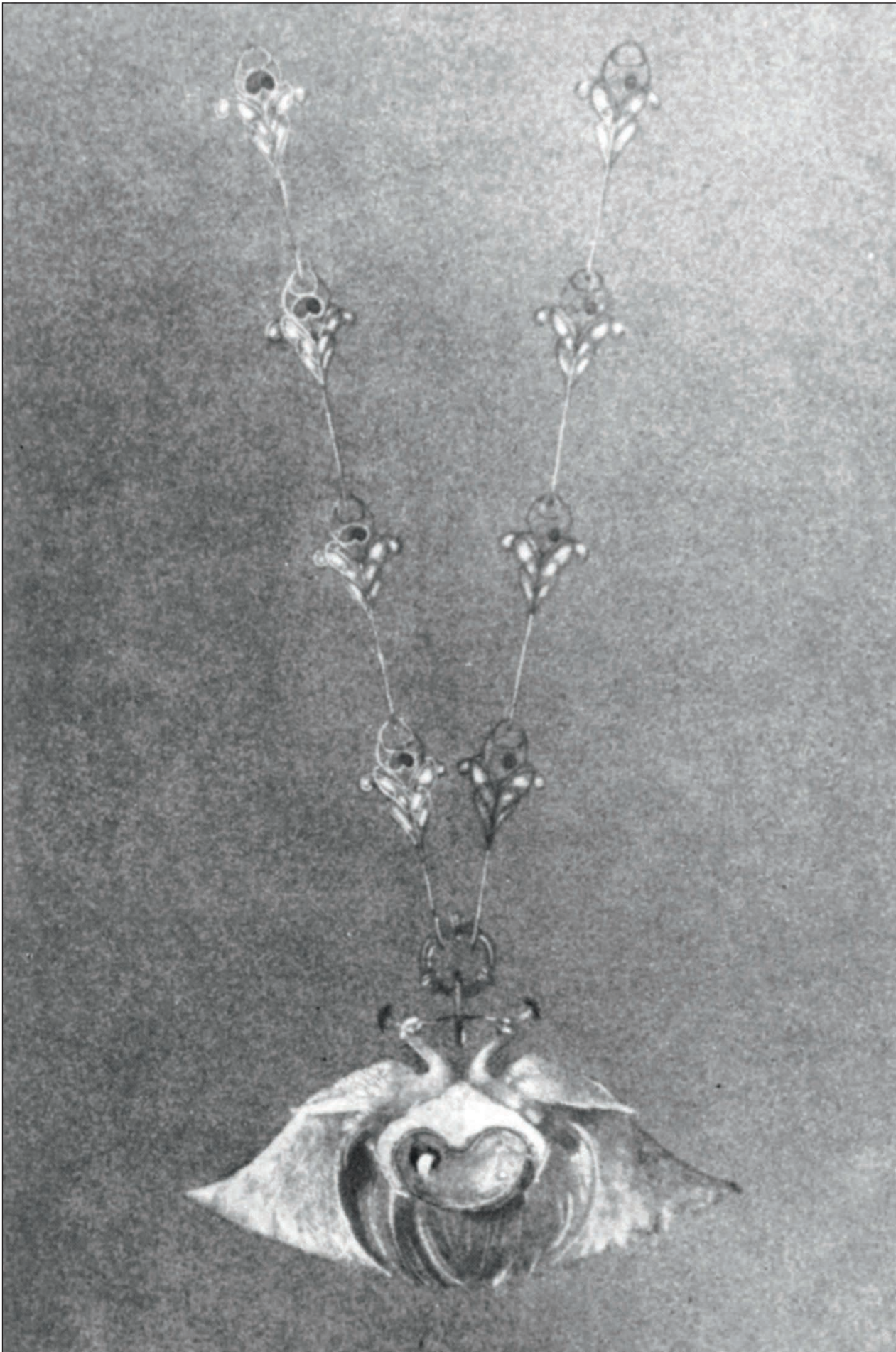
Signée Lalique

CHF22,000-28,000

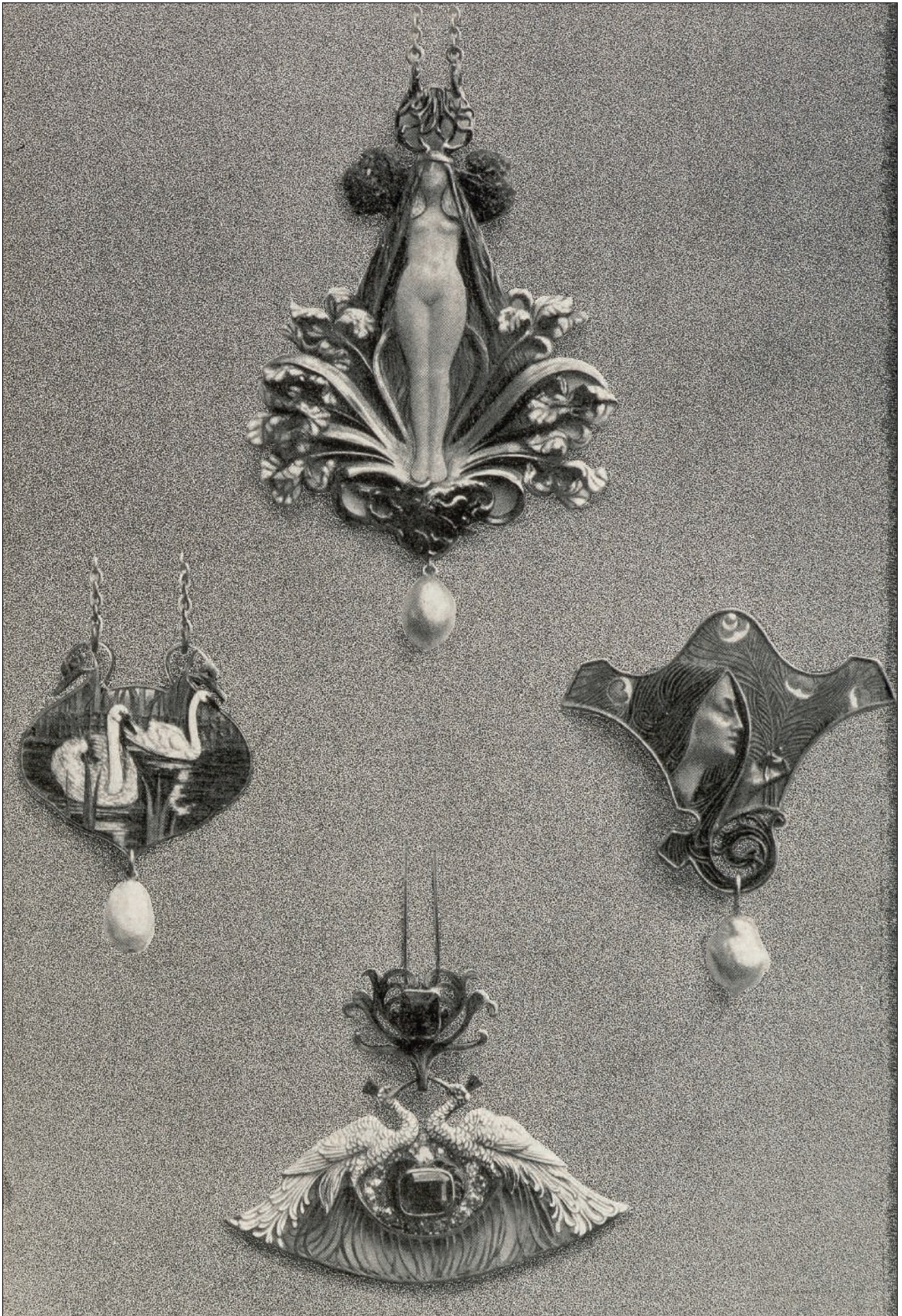
\$22,000-28,000

Cf. *Art et Décoration*, 1908, p. 23 for a similar jewel

S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag,
1977, p. 288, ill. 532,2 for the drawing of a similar jewel



S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*
All rights reserved



Art et Décoration, 1908
© Bibliothèque Nationale de France





+38

**AN ART NOUVEAU PERIDOT, DIAMOND, ENAMEL AND GLASS
PENDENT NECKLACE, BY RENÉ LALIQUE**

The pendant modelled as two diamond-set peacocks facing each other, centering a rectangular cut-cornered peridot, to the enamelled feathers, suspending a briolette-cut green glass detachable pendant, the chain set with two single-cut peridots, 1897-1898, pendant 7.0 cm, chain 62.0 cm, with French assay marks for gold

Signed Lalique

**PENDENTIF ART NOUVEAU PÉRIDOT, DIAMANT, ÉMAIL ET VERRE,
PAR RENÉ LALIQUE**

Figurant deux paons sertis de diamants taille ancienne, orné au centre d'un péridot de taille rectangulaire, les plumes en émail, retenant un verre coloré détachable de taille briolette en pampille, la chaîne sertie de deux péridots de taille circulaire, 1897-1898, pendentif 7.5 cm, chaîne 62.0 cm, monture en or, poinçon français

Signé Lalique

CHF35,000-55,000

\$35,000-55,000

Cf. *Art et Décoration*, 1908, p. 23 for a similar jewel

Cf. S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag, 1977, p. 288, ill. 532,1 for a photograph of a similar jewel



(reverse, actual size)





(detail)

+39

**AN ART NOUVEAU SAPPHIRE AND ENAMEL SAUTOIR,
BY RENÉ LALIQUE**

The series of openwork links depicting stylised great capricorn beetles in white and green enamel, each link centering an oval-cut sapphire, to the white enamel baton-shaped chain interspersed with baroque pearls, circa 1900, 130.0 cm, with French assay mark for gold

Signed Lalique, with maker's marks for René Lalique

Please note that the pearls have not been tested for natural origin.

SAUTOIR ART NOUVEAU SAPHIR ET ÉMAIL, PAR RENÉ LALIQUE

Chaque maillon ajouré figurant deux grands capricornes du chêne stylisés en émail blanc, serti au centre d'un saphir de taille ovale, le tour de cou fait de bâtonnets en émail blanc, entrecoupé de perles baroques, vers 1900, 130.0 cm, monture en or, poinçons français

Signé Lalique, poinçons de maître

Veillez noter que les perles n'ont pas été testées.

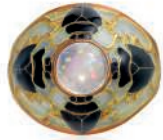
CHF30,000-40,000

\$30,000-40,000





(other view)



(actual size)

+40

**AN ART NOUVEAU OPAL AND ENAMEL RING,
BY RENÉ LALIQUE**

Centering a cabochon opal, within a window enamel bombé surround,
applied with four black enamel scarabs, circa 1900, ring size 6, with French
assay mark for gold

Signed Lalique

**BAGUE ART NOUVEAU OPALE ET ÉMAIL,
PAR RENÉ LALIQUE**

Formant un dôme à décor de scarabées en émail noir sur fond d'émail à
jour, sertie au centre d'une opale taillée en cabochon, vers 1900, taille 52,
monture en or, poinçon français

Signée Lalique

CHF12,000-15,000

\$12,000-15,000







(actual size)

+41

**AN ART NOUVEAU GLASS 'SCARAB' NECKLACE,
BY RENÉ LALIQUE**

Composed of a series of oval links, each designed as a stylised scarab in blue glass, to the similarly-set curved links of floral motif, 1908-1910, 34.0 cm, with French assay marks for gold

With maker's mark for René Lalique

COLLIER ART NOUVEAU 'SCARABÉE' VERRE, PAR RENÉ LALIQUE

Figurant une ligne de scarabées stylisés en verre bleu, 1908-1910, 34.0 cm, monture en or, poinçons français

Poinçon de maître

CHF35,000-55,000

\$35,000-55,000

Cf. V. Becker, *The Jewellery of René Lalique*, London, The Goldsmiths' Company, 1987, p. 107, ill. 90 for a similar necklace

Cf. Bayerisches Nationalmuseum, *Lalique*, Munich, Allianz, 1988, ill. 66 for a similar necklace



Félix Vallotton, *La Vitrine de Monsieur Lalique*
Art et Décoration
© Bibliothèque Nationale de France

‘La place de René Lalique est parmi les plus Grands dans l’Histoire de l’Art de tous les temps, sa maîtrise si personnelle et son exquise imagination feront l’admiration des élites futures.’

Calouste Gulbenkian (1869-1955)

RENÉ LALIQUE



(actual size)

+42

**AN ART NOUVEAU DIAMOND AND ENAMEL RING,
BY RENÉ LALIQUE**

Modelled as two butterflies facing each other, a diamond set between them, the antennae applied with dark blue enamel, the wings applied with green window enamel, circa 1900, ring size 6, mounted in gold

Signed Lalique

BAGUE ART NOUVEAU DIAMANT ET ÉMAIL, PAR RENÉ LALIQUE

Figurant deux papillons face-à-face, sertie au centre d'un diamant, les ailes appliquées d'émail à jour vert, les antennes serties d'émail bleu nuit, vers 1900, taille 52, monture en or

Signée Lalique

CHF12,000-15,000

\$12,000-15,000





(actual size)

+43

**AN ART NOUVEAU SAPPHIRE AND ENAMEL RING,
BY RENÉ LALIQUE**

Centering an oval-cut sapphire between two peacock heads applied with blue and black enamel, circa 1900, ring size 5 ½, with French assay mark for gold

Signed Lalique

Accompanied by report no. 92636 dated 7 June 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indications of heating.

BAGUE ART NOUVEAU SAPHIR ET ÉMAIL, PAR RENÉ LALIQUE

Ornée de deux têtes de paon appliquées d'émail bleu et noir, encadrant un saphir de taille ovale, vers 1900, taille 50, monture en or, poinçon français
Signée Lalique

Accompagnée du certificat no. 92636 en date du 7 juin 2017 de l'Institut Suisse de Gemmologie (SSEF) attestant que le saphir possède les caractéristiques des saphirs des gisements de Ceylan (Sri Lanka), aucune modification thermique constatée.

CHF18,000-22,000

\$18,000-22,000

PROVENANCE:

Ader Picard Tajan, 18 December 1978, lot 67, planche V





René Lalique, Study for a pendant
and chain, circa 1906-1907
© Collection Lalique S.A.





(reverse, actual size)

+44

AN ART NOUVEAU ENAMEL AND DIAMOND 'WASP' PENDANT/BROOCH, BY RENÉ LALIQUE

Modelled as five enamelled wasps, with window enamel and diamond-set long wings, to the enamel and gold bar-link chain, circa 1906, pendant 9.0 cm, chain 54.0 cm, with French assay marks for gold
Signed Lalique

BROCHE/PENDENTIF ART NOUVEAU 'GUÊPES' ÉMAIL ET DIAMANT, PAR RENÉ LALIQUE

Figurant cinq guêpes en émail de couleurs, leurs longues ailes en émail à jour et diamants, la chaîne faite de bâtonnets émaillés, vers 1906, pendentif 9.0 cm, chaîne 54.0 cm, monture en or, poinçon français
Signée Lalique

CHF60,000-80,000

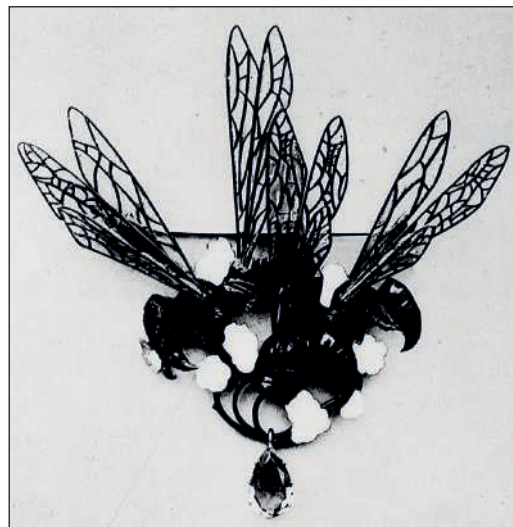
\$60,000-80,000

PROVENANCE:
Michel Perinet

LITERATURE:
Y. Brunhammer, *René Lalique Bijoux d'exception 1890-1912*, Paris, Skira, 2007, p. 210 for the drawing of a similar pendant

Cf. M-P. Verneuil, 'L'art Décoratif aux Salons', *Art et Décoration*, 1908, p. 199 for the illustration of a similar model

Cf. S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag, 1977, p. 436, ill. 1175 for the illustration of a similar jewel

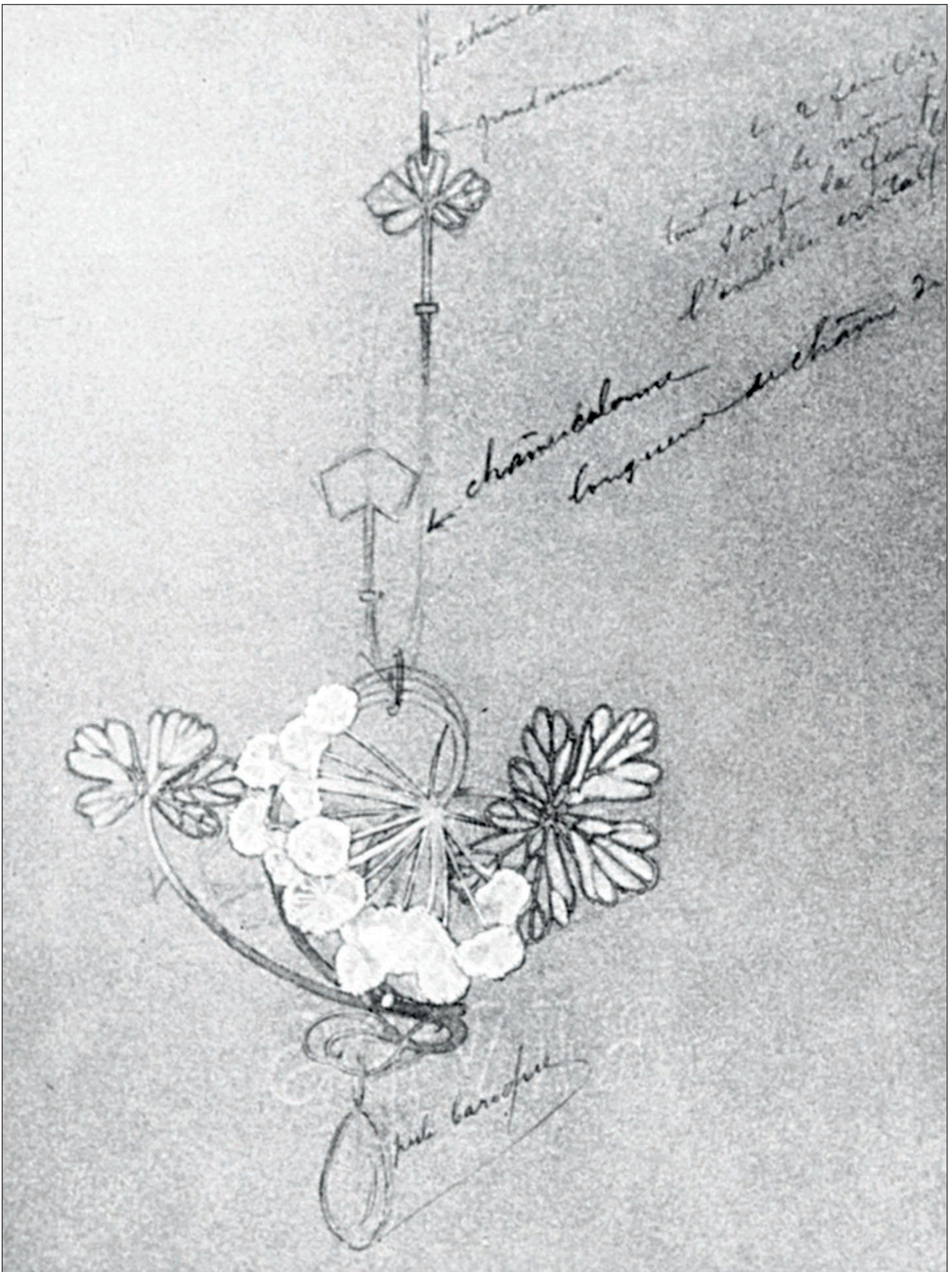


Art et Décoration, 1908
© Bibliothèque Nationale de France





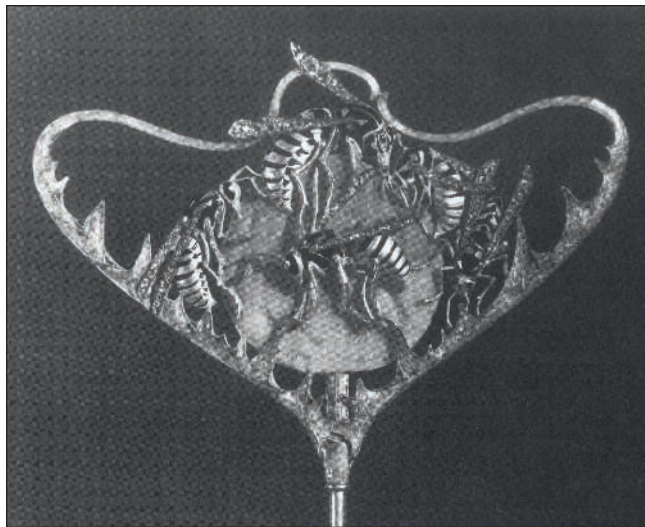




S. Barten, René Lalique: Schmuck und Objets d'Art, 1890-1910
All rights reserved

These illustrations are a perfect representation of Lalique's talent and forward thinking spirit. When he created lot 45, at the end of the 19th century, his career was well established. He had a prominent place at the *Salons* in Paris, and was recognised as a genius internationally. Lalique was first and foremost a designer. Once inspired by a subject, he created variations on it using different models and materials, as illustrated by lots 36, 37, 38 and 43 that all represent peacocks.

It can be seen in lot 45, one of his masterpieces, that Lalique decided to mix two of his very successful designs. The original drawing (illustrated left), depicting the chain and the floral background of lot 45, was realised circa 1900. Realising that he could bring it further, Lalique decided to add his favourite insects: the wasps. The exact same wasp motif can be seen on the photograph of a hair pin (illustrated below). This resulted in a beautiful three-dimensional pendant, truly one of a kind.



S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*
All rights reserved



‘Le talent de M. Lalique, très souple et très personnel, sait varier à l’infini les formes et les couleurs, et il apporte dans ses créations le souci d’une exécution irréprochable. Il faut nous réjouir qu’une pareille fécondité soit alliée à un goût d’une distinction rare. Dans les musées de l’avenir, ses oeuvres plaideront en faveur de notre temps’.

H. Vever, ‘Les Bijoux aux Salons de 1898’, *Art et Décoration*, 1898



(reverse, actual size)

+45**AN ART NOUVEAU ENAMEL, DIAMOND AND PEARL
PENDENT NECKLACE, BY RENÉ LALIQUE**

Depicting four gold and enamel wasps with diamond wings, set on a window enamel and opalescent glass hawthorn branch, suspending a baroque pearl, to the chain set with two window enamel leaves, 1899-1901, pendant 9.5 cm, necklace 51.0 cm, with French assay marks for gold

Signed Lalique

Please note that the pearl has not been tested for natural origin.**PENDENTIF ART NOUVEAU ÉMAIL, DIAMANT ET PERLE,
PAR RENÉ LALIQUE**

Figurant quatre guêpes en émail noir, les ailes serties de diamants, évoluant dans un bouquet de fleurs d'aubépine en verre coloré et émail à jour, retenant une perle baroque en pampille, avec sa chaîne, 1899-1901, pendentif 9.5 cm, chaîne 51.0 cm, monture en or, poinçons français

Signé Lalique

Veillez noter que la perle n'a pas été testée.

CHF90,000-130,000

\$90,000-130,000

PROVENANCE:

Michel Perinet

LITERATURE:

S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag, 1977, p. 320, ill. 642 for the drawing of this pendant

Cf. S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag, 1977, p. 478, ill. 1400 for the photograph of a jewel with the same wasp motif
Cf. Y. Brunhammer, *René Lalique Bijoux d'exception 1890-1912*, Paris, Skira, 2007, cover, for the photograph of a jewel with the same wasp motif





+46

AN ART NOUVEAU PEARL AND ENAMEL SAUTOIR

Composed of a series of green window enamel links of *boteh* design, each centering a gold daisy, to the gold chain interspersed with pearls, circa 1900, 164.0 cm, with French assay marks for gold

Please note that the pearls have not been tested for natural origin.

SAUTOIR ART NOUVEAU ÉMAIL

En or jaune, entrecoupé de motifs Boteh en émail à jour vert sertis de marguerites en or, entrecoupé de perles, vers 1900, 164.0 cm, monture en or, poinçons français

Veillez noter que les perles n'ont pas été testées.

CHF2,500-3,500

\$2,500-3,500



(actual size)



+47

AN ART NOUVEAU PEARL AND ENAMEL RING

Centering a button-shaped pearl, to the green window enamel leaves, the hoop applied with dark green enamel, circa 1900, ring size 2 $\frac{3}{4}$, with French assay mark for gold

Please note that the pearl has not been tested for natural origin.

BAGUE ART NOUVEAU PERLE ET ÉMAIL

Sertie au centre d'une perle bouton, dans un feuillage en émail à jour vert clair, l'anneau serti d'émail vert foncé, vers 1900, taille 44, monture en or, poinçon français

Veillez noter que la perle n'a pas été testée.

CHF2,200-3,200

\$2,200-3,200

PROVENANCE:
Michel Perinet



+48

AN EARLY 20TH CENTURY GOLD SAUTOIR

Of openwork fancy-link design, 1900s, 204.0 cm, with French assay marks for gold

SAUTOIR EN OR JAUNE

À maillons ajourés en fil d'or, travail des années 1900, 204.0 cm, monture en or, poinçons français

CHF3,500-4,500

\$3,500-4,500



49
(actual size)

+49

AN ART NOUVEAU SAPPHIRE AND IRON RING

Centering a cabochon purple star sapphire, to the iron hoop applied with golden irises, circa 1900, ring size 4 ¾

BAGUE ART NOUVEAU SAPHIR ET FER

Ornée d'un saphir cabochon étoilé, la monture en or et fer à décor de fleurs d'iris, vers 1900, taille 49

CHF3,500-5,500

\$3,500-5,500



(another view)

+50

AN ART NOUVEAU GOLD RING

The front sculpted with the face of a sleeping woman, an orchid in her hair, circa 1900, ring size 2 ½, with French assay mark for gold

BAGUE ART NOUVEAU OR

Sculptée d'un visage de femme endormie, une orchidée dans les cheveux, vers 1900, taille 43, monture en or, poinçon français

CHF2,200-3,200

\$2,200-3,200



50
(actual size)



(another view)



Henri Vever

A conversation with Evelyne Possémé

Tell us about your professional background.

I started at the École du Louvre. I continued my studies with History, then Art History through the PhD level. In 1984 I defended my thesis on Henri Vever, jeweller, collector and jewel historian.

When Béatrice Salmon became Director of the Musée des Arts Décoratifs in 2000, the Ancient and Modern Jewellery department was created, which I oversee. This includes the entire collection of jewellery up until World War II.

I've been involved in the Jewellery gallery project from the beginning, from selecting the works to the scenography, through to collection management, restauration, signage and inventories.

How did you come to specialise in jewellery?

In 1978, Anne Hull Grundy donated more than 1,200 jewellery pieces from her personal collection to the British Museum; this gift included many French jewels. Curator Judy Rudoë asked to study the collection at the Musée des Arts Décoratifs, it owns the Vever collection, which

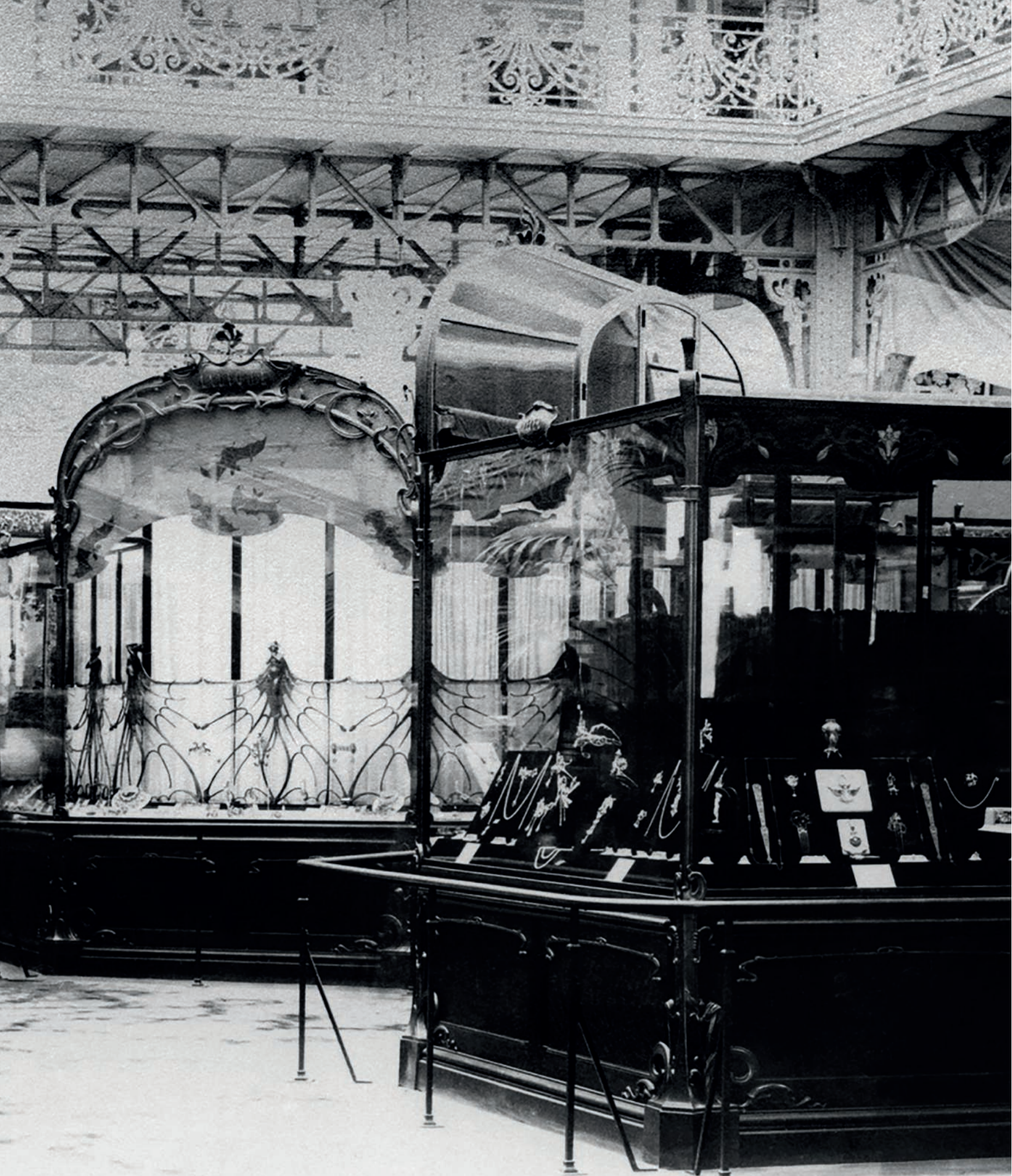
is considered the most important collection of late 19th and early 20th century jewellery. It was indeed very important for her to compare and study these pieces.

The Jewellery gallery did not open until June 2004, our collection was kept in chests; each piece was packed in its own little box. At the time of the Grundy donation, Yvonne Brunhammer did not have time to sit down with Judy Rudoë to look at the jewels. She asked me if I would be willing to spend time with her. That is when I got the keys to the 'treasure chests'...

Judy and I spent a whole week looking at everything and discussing the jewels together. Each time we opened one of those little boxes, we felt like entering Ali Baba's cave. She and I were about the same age and we got along very well. I have very good memories of that time.

During the same period of time, Yvonne Brunhammer told me several times that I should specialise, which I had not yet done. After a week, when I came up from the jewellery basement, I announced to Yvonne that I had found my specialty: jewellery!





Henri Vever's display (foreground) and René Lalique's display (background)
at the 1900 Paris World Fair
All rights reserved

And that event is what determined your Master's project?

Exactly. Judy Rudoë could not believe that no one was in charge of these jewels, that no one was studying them. And though Yvonne Brunhammer had already worked a lot on the Art Nouveau, Art Déco and contemporary jewellery, the 18th and 19th century jewellery collections remained largely unexplored.

I thought that the inventory of the museum's Vever collection could be the subject of my Master's. When I started to share that with people around me, they asked if I was talking about Vever the collector of Japanese prints, Vever the collector of Persian miniatures, etc. I understood then that I would first have to study Henri Vever, the person, before taking on the cataloguing of the collection itself.

Since it was only a Master's degree, I focused my research on the history of the House of Vever. I was able to spend more time on the jewellery when preparing for the opening of the Jewellery gallery, when I had to select the pieces.

What particularly appealed to you about the Art Nouveau period?

When I started working at the Museum, I focused on both the 19th and the 20th century. By specialising in jewellery, I fell under the spell of Art Nouveau. Art Nouveau is indeed an *Art total*, but one of the greatest triumphs from that era is jewellery, particularly thanks to those like René Lalique, Henri Vever and Georges Fouquet.

As Jean Cassou said, Art Nouveau is the source of the 20th century. Throughout the 19th century, artisans and designers seemed incapable of going further. They were crushed by a glorious tradition; they dared not innovate; they did not see how they could do better than their predecessors. These artists therefore took a very long time to break free of these shackles. That breaking-free really begins with Art Nouveau, in the late 19th century, which emphasised, for instance, the use of the female figure in the decorative arts, inspired by the Renaissance. In the 19th century, creators rediscovered enamel techniques that would prove so important for Art Nouveau jewellery. The influence of nature was rediscovered as well, inspired by goldsmiths Palissy and Cellini.

I spent a lot of time working on the transition between Art Nouveau and Art Déco. As art historians, we feel that there was a break between these two periods. But the artists of the early 1920s still claimed to be Art Nouveau. Many artists did both: they apprenticed with Eugène Grasset, began working at *La Maison Moderne*, in the midst of the Art Nouveau period, then evolved and created Art Déco. And all that was before World War I!

On a personal note, I love gardens, so these nods to nature and flora really resonate with me.





(reverse, actual size)



+51

**AN ART NOUVEAU ENAMEL, DIAMOND AND PEARL
PENDENT NECKLACE, BY HENRI VEVER**

Centering a multicoloured enamelled medallion depicting the profile of Cybele, set within an openwork foliate surround with diamond accents and green window enamel leaves, suspending a pearl drop, circa 1905, pendant 11.5 cm, chain 45.0 cm, with French assay marks for gold Signed Vever and Bottée

Please note that the pearl has not been tested for natural origin.

**PENDENTIF ART NOUVEAU ÉMAIL, DIAMANT ET PERLE,
PAR HENRI VEVER**

À décor d'une miniature figurant la déesse Cybèle, dans un décor feuillagé d'émail vert et de petits diamants, retenant une perle en pampille, vers 1905, pendentif 11.5 cm, chaîne 45.0 cm, monture en or, poinçon français Signé Vever et Bottée

Veillez noter que la perle n'a pas été testée.

CHF12,000-15,000

\$12,000-15,000



A street market in Paris, circa 1900
All rights reserved





(reverse, actual size)

+52

**AN ART NOUVEAU ENAMEL AND PEARL PENDANT/BROOCH,
BY HENRI VEVER**

Modelled as four green window enamel maple samaras, with white enamel stylised branches and pearl accents, circa 1900, 11.5 cm, with French assay marks for gold

Unsigned

Accompanied by authenticating photograph dated 26 May 1981 from Vever Joaillier.

Please note that the pearls have not been tested for natural origin.

**PENDENTIF/BROCHE ART NOUVEAU ÉMAIL ET PERLE,
PAR HENRI VEVER**

Figurant quatre graines d'érable en émail à jour vert, les branches stylisées en émail blanc, appliqué de petites perles, vers 1900, 11.5 cm, monture en or, poinçon français

Non signé

Accompagné d'une photographie annotée par Vever Joaillier datée du 26 mai 1981 authentifiant le bijou.

Veillez noter que les perles n'ont pas été testées.

CHF18,000-28,000

\$18,000-28,000

PROVENANCE:

Michel Perinet





(reverse, actual size)

+53

AN ART NOUVEAU PEARL AND ENAMEL PENDANT/BROOCH, BY HENRI VEVER

Modelled as a stylised wisteria branch, the surmount applied with white enamel and green window enamel leaves, to the articulated pearl drops, 1900, 11.0 cm, with French assay mark for gold

Signed Vever Paris, no. 2429

Please note that the pearls have not been tested for natural origin.

BROCHE/PENDENTIF ART NOUVEAU PERLE ET ÉMAIL, PAR HENRI VEVER

Formant une branche de glycines, à décor feuillagé en émail blanc et émail à jour vert, ornée de perles baroques, 1900, 11.0 cm, monture en or, poinçon français

Signée Vever Paris, no. 2429

Veillez noter que les perles n'ont pas été testées.

CHF18,000-22,000

\$18,000-22,000

LITERATURE:

H. Vever, *La Bijouterie Française au XIXème siècle*, Tome III, Paris, 1908, p. 678 for the illustration of this jewel

Cf. V. Becker, *Art Nouveau Jewelry*, New York, E. P. Dutton, 1985, p. 62, ill. 79 for the illustration of a similar jewel



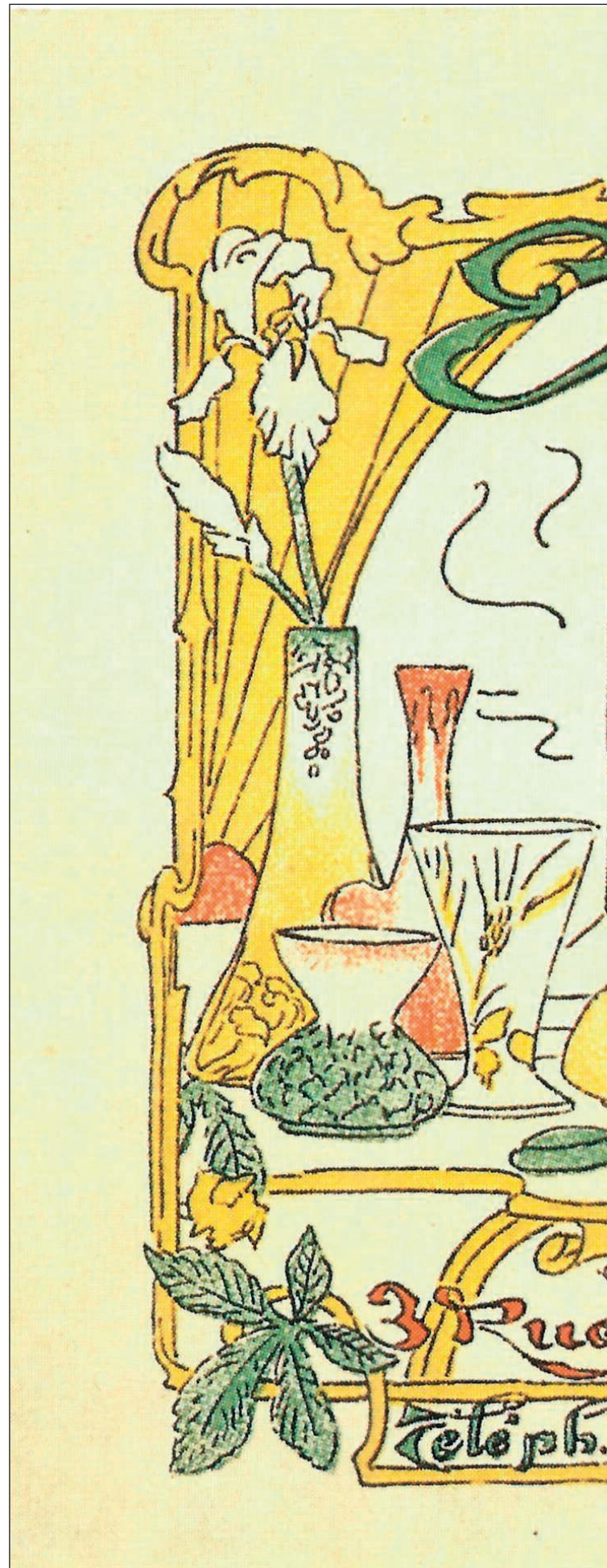
PENDANT DE COU, ÉMAUX ET PERLES LONGUES.
(Maison Vever, 1900.)

H. Vever, *La Bijouterie au XIXème siècle*, Tome III



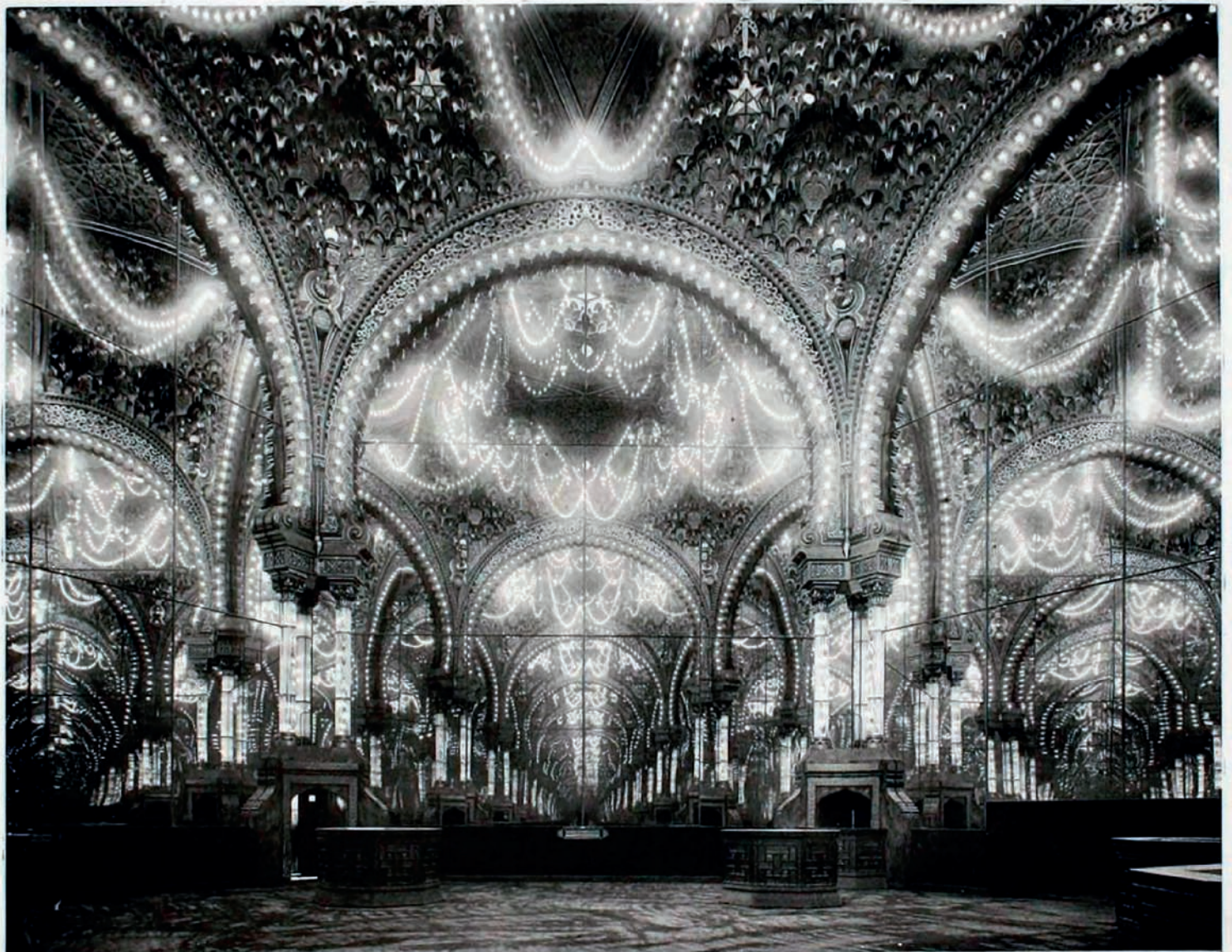
Eugène Feuillâtre

French born Eugène Feuillâtre (1870-1916) enjoyed a short tenure as head of René Lalique's enamelling workshop from 1890 until 1897. A gifted goldsmith and sculptor, his best talent was in enamel work, earning him recognition as one of Art Nouveau's best craftsmen. In 1898, his creations were exhibited to critical acclaim at the Salon of the *Société des Artistes Français*. Starting out on his own in 1899, he joined the Belgian association 'Libre Esthétique' and the *Société des Artistes Français*, with whom he exhibited until 1910. He won a gold medal at the Paris World Fair in 1900.



Eugène Feuillâtre's business card, circa 1900
All rights reserved





E. HÉNAUD, architecte

PALAIS DE L'ÉLECTRICITÉ
SALLE DES ILLUSIONS

Le Palais de l'électricité, Salle des Illusions
Paris World Fair 1900
All rights reserved



(another view)



(actual size)

+54

**AN ART NOUVEAU DOUBLET OPAL, ENAMEL AND DIAMOND RING,
BY EUGÈNE FEUILLÂTRE**

Centering an oval doublet opal, between two stylised butterflies, with green and blue enamel wings and diamond-set bodies and eyes, circa 1900, ring size 4, mounted in gold

Signed Feuillâtre

**BAGUE ART NOUVEAU DOUBLET OPALE, ÉMAIL ET DIAMANT,
PAR EUGÈNE FEUILLÂTRE**

Formée de deux papillons appliqués d'émail vert et bleu, le corps et les yeux serts de petits diamants, encadrant un doublet opale, vers 1900, taille 47, monture en or

Signée Feuillâtre

CHF3,500-5,500

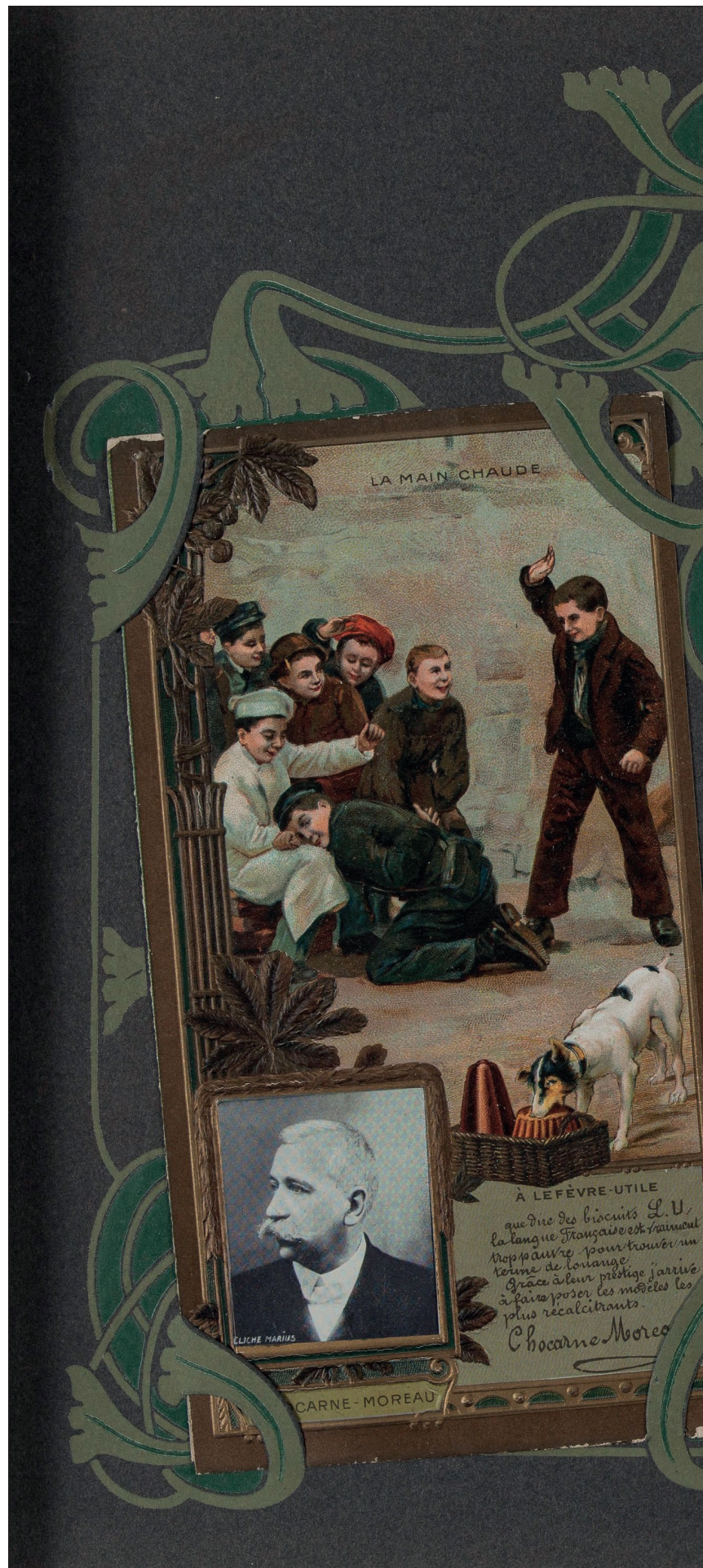
\$3,500-5,500



Léopold Gautrait

Léopold Gautrait was born in France in 1865. He worked in close collaboration with the jeweller Léon Gariod until the beginning of the 1920s. He first appears at the Salon in Paris in 1894, where he presents a gilded bronze vase.

A talented jewel designer, Gautrait worked with numerous jewellers of the Art Nouveau period, including Henri Vever. From the 1920s onwards, Gautrait works for a private clientele, which is presumably when lot 55 was created. Gautrait dies in Paris in 1937.



Advert depicting stars of the time: Charles Chocarne-Moreau (left), Sarah Bernhardt (centre) and Coquelin Aîné (right)
Clément & Cie Braun, 1900-1914
© Keystone/Roger Viollet





(actual size)

+55

**AN ART NOUVEAU ENAMEL, DIAMOND AND EMERALD RING,
BY LÉOPOLD GAUTRAIT**

Modelled as the profile of a woman in multicoloured enamel, with emerald and diamond details, circa 1900, ring size 3 $\frac{3}{4}$, with French assay mark for gold

Signed L. Gautrait

**BAGUE ART NOUVEAU ÉMAIL, DIAMANT ET ÉMERAUDE,
PAR LÉOPOLD GAUTRAIT**

Sculptée d'un profil de femme en or avec coiffe émaillée, ponctuée d'un diamant dans un décor végétal serti de petites émeraudes, vers 1900, taille 46, monture en or, poinçon français

Signée L. Gautrait

CHF3,500-4,500

\$3,500-4,500

Sans doute, il serait préférable que l'art de travailler l'or et les émaux ne fût pas délaissé. Il n'y aurait nul inconvénient à ce qu'il marchât de pair avec la belle joaillerie, car l'une et l'autre ne répondent pas aux mêmes besoins. Le diamant ne fait réellement bien qu'aux lumières, tandis que la beauté de l'or et des émaux est encore augmentée par l'éclat du jour.

E. Fontenay, *Les bijoux anciens et modernes*, 1887





(another view)



(another view)



56



57

+56

AN ART NOUVEAU OPAL AND DIAMOND RING

Centering a navette-shaped opal, the shoulders as gold roses, within a foliate textured surround, with small old-cut diamond accents, circa 1905, ring size 4 ¾, mounted in gold

BAGUE ART NOUVEAU OPALE ET DIAMANT

Ciselée de fleurs de rosiers, ponctuée de petits diamants et sertie au centre d'une opale de forme navette, circa 1905, taille 49, monture en or

CHF2,200-3,200

\$2,200-3,200

+57

AN ART NOUVEAU RUBY, ENAMEL AND EMERALD RING

Modelled as a scrolling dragonfly, with multicoloured window enamel wings, the body as an oval-cut ruby, with cabochon emerald eyes, circa 1900, ring size 3 ½, mounted in gold

BAGUE ART NOUVEAU RUBIS, ÉMAIL ET ÉMERAUDE

Formant une libellule, le corps orné d'un rubis oval, les yeux sertis d'émeraudes cabochon, les ailes appliquées d'émail à jour multicolore, vers 1900, taille 46, monture en or

CHF3,500-5,500

\$3,500-5,500



(other view)



(actual size)



+58

AN ART NOUVEAU GARNET AND ENAMEL RING

Modelled as a light green enamel peacock, the body set with a cushion-shaped garnet, the crest set with three small diamonds, circa 1900, ring size 6, with French assay mark for gold
With maker's mark GJ

BAGUE ART NOUVEAU GRENAT ET ÉMAIL

Figurant un paon en émail vert clair, serti d'un grenat de forme coussin, la crête sertie de petits diamants, vers 1900, taille 51, monture en or, poinçon français
Poinçon de maître GJ

CHF4,500-6,500

\$4,500-6,500



+59

**AN ART NOUVEAU ONYX, ENAMEL AND RUBY
PENDENT NECKLACE**

The oval pendant depicting an onyx owl with ruby eyes on a gold branch, within a rural scene, the green and blue enamelled sky with diamond stars, to the gold church in the background, opening to reveal a mirror, circa 1905, pendant 9.0 cm, chain 68.0 cm, with French assay marks for gold

No. 7310

PENDENTIF ART NOUVEAU ONYX, ÉMAIL ET RUBIS

Formant un paysage de forêt la nuit en émail vert et bleu, un hibou en onyx aux yeux de rubis perché sur une branche, s'ouvrant pour révéler un miroir, vers 1905, pendentif 9.0 cm, chaîne 68.0 cm, monture en or, poinçon français

No. 7310

CHF3,500-5,500

\$3,500-5,500

PROVENANCE:
Michel Perinet









(detail)

+60

AN ART NOUVEAU CHRYSOPRASE, ENAMEL AND DIAMOND SAUTOIR

Composed of a series of links depicting stylised moths, the sculpted gold and rose-cut diamond-set head with chrysoprase bodies between enamelled wings, to the openwork fancy-link chain, circa 1900, 168.0 cm, mounted in gold

With indistinct maker's mark

SAUTOIR ART NOUVEAU CHRYSOPRASE, ÉMAIL ET DIAMANT

Orné d'une série de liens figurant des papillons de nuit stylisés, la tête en or sculpté et les yeux en diamant, le corps serti d'une chrysoprase flanqué d'ailes en émail, vers 1900, 168.0 cm, monture en or

Poinçon de maître indistinct

CHF12,000-15,000

\$12,000-15,000

VICAN



+61

AN ART NOUVEAU GLASS AND ENAMEL PENDANT, BY VICAN

Modelled as two dragonflies with window enamel wings, set on sculpted gold sagittaria branches with a fancy-cut blue glass, suspending a pear-shaped blue glass drop, circa 1900, pendant 9.5 cm, chain 34.0 cm, mounted in gold

Signed Vicán

PENDENTIF ART NOUVEAU VERRE ET ÉMAIL, PAR VICAN

Figurant deux libellules aux ailes déployées en émail à jour, retenant au centre un verre bleu en forme d'écusson et un verre bleu de taille poire en pampille, dans un décor de plantes sagittaires, vers 1900, pendentif 9.5 cm, chaîne 34.0 cm, monture en or

Signé Vicán

CHF4,500-6,500

\$4,500-6,500

VICAN





Lucien Gaillard's business card, circa 1900
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Lucien Gaillard

Lucien Gaillard was born in Paris in 1861. In 1892 he took over his father Ernest's atelier at 101 rue du Temple in Paris. The family, Lucien in particular, was well known for its mastery of metalwork in the Japanese style. He even recruited employees from Japan to work in his Paris atelier. They were awarded a silver medal at the 1878 World Fair for their objects created in this genre. This influence is clearly visible in lots 64 and 65.

Gaillard was one of the more notable jewellers of the Art Nouveau period, alongside Fouquet, Lalique and Vever. Passionate about this 'Art Nouveau', he created beautiful jewels inspired by a realistic representation of nature, as illustrated by lot 62. A great admirer of Lalique, Gaillard also became known for his work with exotic materials, such as horn, and for his consummate skills with enamels.

After exhibiting at the International Fair of Glasgow in 1903, he is made Knight of the Legion of Honour, the highest French order of merit for military and civil services. Lucien Gaillard dies in 1942 in Paris.





(detail of reverse)

+62

AN ART NOUVEAU OX HORN, PEARL AND GOLD HAIR COMB, BY LUCIEN GAILLARD

Of openwork foliate design, set with five pearls, each within sculpted gold leaves, circa 1900, 12.0 cm

Signed L. Gaillard

Please note that the pearls have not been tested for natural origin.

PEIGNE ART NOUVEAU CORNE ET PERLE, PAR LUCIEN GAILLARD

La tête du peigne ajourée à décor floral, sertie de cinq perles entourées de feuilles d'or sculptées, vers 1900, 12.0 cm

Signé L. Gaillard

Veillez noter que les perles n'ont pas été testées.

CHF4,500-6,500

\$4,500-6,500



(actual size)



(other view)



+63

**AN ART NOUVEAU ENAMEL AND EMERALD RING,
BY LUCIEN GAILLARD**

Modelled as a naturalistic dragonfly, set throughout with multicoloured window enamel, with emerald details, circa 1900, ring size 7, mounted in gold

Signed L. Gaillard

**BAGUE ART NOUVEAU ÉMAIL ET ÉMERAUDE,
PAR LUCIEN GAILLARD**

Formant une libellule, les yeux et la queue sertis d'émeraudes, le corps appliqué d'émail à jour multicolore, vers 1900, taille 55, monture en or
Signée L. Gaillard

CHF5,500-7,500

\$5,500-7,500

Cf. Bayerischen Nationalmuseum, *Pariser Schmuck*, Munich, Hirmer, 1989, p. 266, ill. 192 for a similar ring

‘Dans l’exposition de M. Gaillard on trouve, comme chez M. Lalique, des objets exécutés uniquement pour le plaisir d’assembler des matières, de créer des formes délicates et harmonieuses; branches fleuries ou ornements sans autre but possible que le charme des yeux’.

M. P. Verneuil, ‘Les Objets d’Art à la Société des Artistes Français’,
Art et Décoration, 1903



(reverse, actual size)



+64

**AN ART NOUVEAU MOTHER-OF-PEARL, ENAMEL
AND SEED PEARL PENDANT, BY LUCIEN GAILLARD**

Modelled as an enamelled stylised coral branch, with mother-of-pearl and seed pearl accents, circa 1900, 8.5 cm, with French assay marks for gold
Signed L. Gaillard

**PENDENTIF ART NOUVEAU NACRE, ÉMAIL ET PERLE DE SEMENCE,
PAR LUCIEN GAILLARD**

Figurant une branche de corail stylisée en émail, nacre et perles de semence, vers 1900, 8.5 cm, monture en or, poinçon français
Signé L. Gaillard

CHF12,000-15,000

\$12,000-15,000

Les Objets d'Art aux Salons

59



B. DE MONVEL

une seule branche d'art.

Quoi qu'il en soit, et en dehors de toutes considérations générales, M. Boutet de Monvel a beaucoup de talent, et du talent personnel.

généraux de l'art décoratif, si essentiels et si vitaux en dehors des intérêts particuliers des artistes. La variété si essentielle au mouvement de l'art, ne pourrait que souffrir d'un effort excessif et monstrueux dans

agréablement avec l'éclat plus pâle des grosses perles qui se détachent du collier. Dans de nombreux bibelots, M. Boutet de Monvel déploie une ingéniosité délicate; voici un héron dont les ailes s'éploient pour se

rejoindre paradoxalement, et qui surmonte bien les dents d'un peigne. Une chouette aux ailes étendues, et ces ailes se terminent par un détaillage amu-



B. DE MONVEL



L. GAILLARD

Peignes

Dans sa composition du bijou il utilise fréquemment des unions d'or mat, et d'or vert. Il se sert des variations de couleur de la perle, il affectionne le décor de la feuille, dont il suit les nervures avec des fils d'or, remplissant les intervalles de cette fine armature avec des émaux translucides. Dans le collier que nous reproduisons, les petites perles, foncées, plus chaudes des reflets d'or, contrastent



B. DE MONVEL

sant des plumes, sur le centre ornemental d'un pendentif. Dans cette vitrine de curieux boutons, ou des grues hiératiques, des poissons aux yeux de rubis, des chouettes ou des corbeaux, forment d'amusants dessins.

Mais à côté de ces bijoux ingénieux M. Boutet de Monvel expose un collier, dont il entend bien qu'on parlera. Il pose en effet dans l'art décoratif, la vieille ques-



B. DE MONVEL







(other view)



(actual size)

+65

**AN ART NOUVEAU ENAMEL, PEARL AND EMERALD RING,
BY LUCIEN GAILLARD**

Modelled as green enamel ginkgo leaves, set with two pearls and a collet-set emerald, circa 1900, ring size 5 ½, with French assay mark for gold

Signed L. Gaillard

Please note that the pearls have not been tested for natural origin.

**BAGUE ART NOUVEAU ÉMAIL, PERLE ET ÉMERAUDE,
PAR LUCIEN GAILLARD**

Formant deux feuilles de ginkgo, appliquées d'émail vert, de perles et d'une émeraude, vers 1900, taille 50, monture en or, poinçon français

Signée L. Gaillard

Veillez noter que les perles n'ont pas été testées.

CHF6,800-8,500

\$6,800-8,500

Cf. 'Les Objets d'Art au Salon', *Art et Décoration*, 1902, p. 59 for a similarly designed jewel by Lucien Gaillard

Georges Fouquet

A conversation with Evelyne Possémé

How was the famous 1984 exhibition *Les Fouquet, Bijoutiers & Joailliers, 1860-1960* organised?

In 1952 the Museum received an important donation that included all the Georges Fouquet sketches of the House of Fouquet. However we did not receive the client ledgers, they were destroyed circa 1936, when the company closed.

Marie-Noëlle de Gary, then curator of the Graphic design department, who specialises in drawings but is also a keen jewellery enthusiast, decided to delve into this collection and create an exhibition of drawings and jewellery combined. As I had started working on the Vever collection, she asked me to collaborate with her on this project.

What have been the highlights of your career?

They are mostly tied to the exhibitions I have worked on. Fouquet, then Lalique, Bijoux Art Déco et Avant-garde, Van Cleef & Arpels, but also Line Vautrin, Schlumberger and Torun. Most importantly, these exhibitions have been catalysts for meeting people, taking me from one project to the next.

During my research for Schlumberger, I realised that the

name had no real meaning for the general public. It was falling slowly but surely into oblivion! While asking questions around me, the Schlumberger heirs became aware of my research, just when they were considering donating their drawings. We met, talked about my exhibition plans and my research. They then decided to donate their drawings to the Musée des Arts Décoratifs.

Torun is another wonderful story. For a good many years, we collaborated with the *École de Bijouterie et de Joaillerie de Paris* (BJOP). They had created an advanced design course, I taught one of the classes on the history of jewellery. One day, we were talking with one of the other professors about design in the 1960s, and he mentioned Torun. I had to admit that I did not know about her! Nobody really did.

I was quite intrigued, so I started doing some research, pestering my colleagues all over the world. At the time, I knew David McFadden very well, who was then at the Cooper Hewitt Museum in New York. He was able to enlighten me on who Torun was and the idea behind her work. That information helped me fine-tune my research. I knew she was a woman. But I still did not know if she was still alive or where she came from!



Boutique of Georges Fouquet, designed by Alfons Mucha, circa 1900
© Paris, Les Arts Décoratifs



The interior of Georges Fouquet's boutique,
designed by Alphonse Mucha circa 1900
Musée Carnavalet, Paris, 2010
© Keystone/Roger Viollet

A few months later, I received a call from the museum reception desk telling me that a Madame Torun was there to see me. What a surprise! Without saying anything to me, David McFadden had contacted Vivianna Torun and told her about my project. Thus it was that, one fine morning, she decided to come visit me in person at the museum. Thank heavens I was there that day! She had brought many documents, catalogues and videos with her. We spent two days together discussing her projects, her jewellery and life in general. It was fantastic. The following summer, she returned to France and brought a necklace and a pair of earrings along in her luggage, which she donated to the museum, in remembrance of François Matthey, a previous Director of the museum, who presented her jewels in an exhibition called 'Artiste/Artisan'.

In 1992, my colleague Chantal Bizot was able to organise an exhibition entitled *Les Bijoux de Torun* at the Museum, in parallel with the *Biennale des Bijoutiers*, held in the adjoining halls. It was such a pleasure to be able to admire Vivianna Torun's jewellery alongside other contemporary jewellery – that exhibition really put one of the 20th century's most important jewellery designers back on the map.

How was the exceptional Jewellery gallery collection formed?

This collection, as well as the other collections of the museum, was built over time, it is remarkable. Every piece was a contemporary work of art when it was acquired.

The *Union Centrale des Arts Décoratifs*, which would become *Les Arts Décoratifs*, was founded in 1864 as a way of separating from historicism, finding beauty in utility and supporting the emergence of a modern art. It went against what some great thinkers were saying, which was that industry was diminishing creativity in the realm of decorative arts. The acquisitions of what is now the Musée des Arts Décoratifs began as early as the 1880s.

The museum had a pavilion on the Esplanade des Invalides for the 1900 World Fair, which included the *Salle des Boiseries*. It was originally designed to be exhibited in the Museum's contemporary decorative art section after the Fair. With each passing Salon, the Museum purchased pieces. This is how this collection now includes combs from Lalique from as early as 1897.



Torun, *Body Sculpture*, 1951-1958
© Paris, Les Arts Décoratifs / Jean Tholance



René Lalique, *Peacock brooch*, circa 1898-1899
© Paris, Les Arts Décoratifs / Jean Tholance

This continues to this day. When the Jewellery gallery opened, we were able to acquire the *Giraffe* necklace by Jean Dunant, some jewels by Boivin, as well as Torun's Dew Drop necklace (see page 167).

You can actually trace the history of the Salons and World Fairs through the Museum's collection.

On which jeweller artist did you most enjoy working?

I would say Lalique. But maybe that is because I have yet to organise an exhibition on Vever... Vever and Fouquet created beautiful jewellery, however their jewels are two-dimensional. Lalique's jewellery is three-dimensional. There is a volume in Lalique that you do not find in the work of the other jewellers of that era. Even when there is no relief, Lalique at least tries to add perspective. Lot 45 is simply breathtaking.

If you could choose any piece of jewellery, what would it be?

One of Lalique's *Peacock* brooch (illustrated above). The back is entirely chiselled. The pin can be removed, so that the object can be presented as a decorative object. It is simultaneously a design object, the advent of Art Nouveau goldsmithing

and an avant-garde piece of transformable jewellery, fifteen years ahead of its time! Everything I love about the decorative arts is represented in this piece.

If you could choose one piece from this collection, which one would it be?

For the Art Nouveau section, I very much like René Lalique's galalith jewellery. I find these pieces appealing for technical reasons, the use of a new material in making jewellery, which was called 'ivoirine' back then.

For the modern section, I really like lot 107, made by Georges Fouquet, based on a Lambert-Rucki design. They are unique.

What contemporary jewellery designer do you particularly appreciate?

I find JAR's work extraordinary. He is quite simply the modern-day equivalent of Lalique.

But this does not in any way mean that I do not appreciate others! I also really like Gilles Jonemann and other contemporary designers. I personally prefer buying jewels from contemporary artists.



Alfons Mucha (1860-1939), poster for the play *Lorenzaccio* by Alfred de Musset, starring Sarah Bernhardt, circa 1896
© Keystone/Roger Viollet



(other view)



(actual size)



(other view)



+66

**AN ART NOUVEAU AQUAMARINE, GARNET AND ENAMEL RING,
BY GEORGES FOUQUET**

Set with a rectangular-cut aquamarine within a rectangular bombé panel of stylised pine design, applied with green and blue window enamel and six pear-shaped spessartite garnets, circa 1900, ring size 4 ¼, with French assay mark for gold, in Georges Fouquet fitted case

Signed G. Fouquet, no. 11788, with maker's marks for Georges Fouquet

**BAGUE ART NOUVEAU AIGUE-MARINE, GRENAT ET ÉMAIL,
PAR GEORGES FOUQUET**

De forme rectangulaire, sertie d'une aigue-marine de taille rectangulaire encadrée de grenats spessartite de forme poire, dans un décor stylisé de pin sur fond d'émail à jour vert et bleu, vers 1900, taille 48, monture en or, poinçon français, dans son écrin

Signée G. Fouquet, no. 11788, poinçon de maître

CHF9,000-13,000

\$9,000-13,000

PROVENANCE:
Michel Perinet





(detail of reverse)

+67

**AN ART NOUVEAU ENAMEL AND PEARL PENDENT NECKLACE,
BY GEORGES FOUQUET**

The green enamel shield-shaped pendant, applied with a scrolling gold and purple enamel stylised thistle, suspending a baroque pearl, circa 1905, pendant 11.0 cm, chain 68.0 cm, with French assay marks for gold

Signed G. Fouquet, no. 2429, with maker's mark for Georges Fouquet

Please note that the pearls have not been tested for natural origin.

**PENDENTIF ART NOUVEAU ÉMAIL ET PERLE,
PAR GEORGES FOUQUET**

Orné d'une fleur de chardon émaillée dans un décor d'enroulements et de feuillages, retenant une perle baroque en pampille, la chaîne coupée de deux perles baroques, vers 1905, pendentif 11.0 cm, chaîne 68.0 cm, monture en or, poinçon français

Signé G. Fouquet, no. 2429, poinçon de maître

Veillez noter que les perles n'ont pas été testées.

CHF18,000-22,000

\$18,000-22,000

PROVENANCE:
Michel Perinet



(actual size)

+68

**AN ART NOUVEAU PEARL AND ENAMEL RING,
BY GEORGES FOUQUET**

Designed as a baroque pearl and window enamel foliage, with brown enamel stem, circa 1900, ring size 6 ¼, with French assay mark for gold
Signed G. Fouquet, no. 10551, with maker's mark for Georges Fouquet

Please note that the pearls have not been tested for natural origin.

BAGUE ART NOUVEAU PERLE ET ÉMAIL, PAR GEORGES FOUQUET

Formant un feuillage serti de trois perles baroques, les feuilles en émail à jour bleu-vert, les branches en émail brun, vers 1900, taille 53, monture en or, poinçon français

Signée G. Fouquet, no. 10551, poinçon de maître

Veillez noter que les perles n'ont pas été testées.

CHF4,500-6,500

\$4,500-6,500





(other view)



(actual size)



+69

**AN ART NOUVEAU SAPPHIRE AND ENAMEL RING,
BY GEORGES FOUQUET**

The window enamel band ring applied with gold and white enamel carnations, centering a cushion-shaped sapphire, circa 1900, ring size 6 ½, with French assay mark for gold

Signed G. Fouquet, no. 9473

**BAGUE ART NOUVEAU SAPHIR ET ÉMAIL,
PAR GEORGES FOUQUET**

Ciselée d'œillets en émail blanc sur fond d'émail à jour, ornée d'un saphir de forme coussin, vers 1900, taille 53, monture en or, poinçon français

Signée G. Fouquet, no. 9473

CHF9,000-13,000

\$9,000-13,000



(other view)



(actual size)



(other view)

+70

**AN ART NOUVEAU DIAMOND AND ENAMEL RING,
BY GEORGES FOUQUET**

The multicoloured enamel ring depicting two stylised lotus leaves, centering an old-cut pink gem within a diamond surround, circa 1905, ring size 4 $\frac{3}{4}$, with French assay mark for gold

Signed G. Fouquet, no. 3213

**BAGUE ART NOUVEAU ÉMAIL ET DIAMANT,
PAR GEORGES FOUQUET**

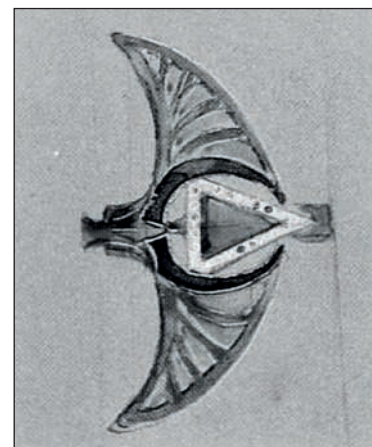
Formant deux fleurs de lotus stylisées en émail de couleurs, sertie au centre d'une pierre rose entourée de petits diamants, vers 1905, taille 49, monture en or, poinçon français

Signée G. Fouquet, no. 3213

CHF2,500-3,500

\$2,500-3,500

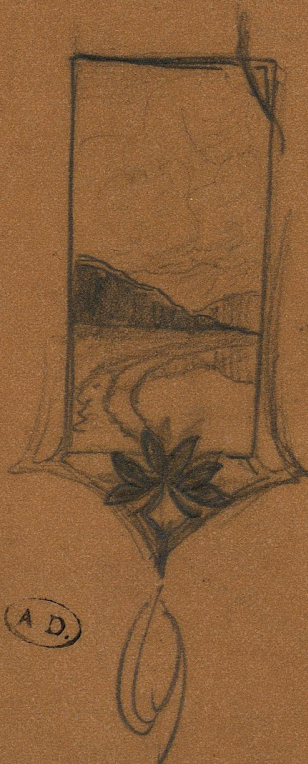
Cf. M.-N. de Gary, *Les Fouquet Bijoutiers & Joailliers à Paris 1860-1960*, Paris, Musée des Arts Décoratifs, 1983, p. 89 for the drawing of a similar ring



Georges Fouquet, drawing of a very similar ring
All rights reserved



A.D.



A.D.





GEORGES FOUQUET





Maison Fouquet, Study for a pendant
Paris, Les Arts Décoratifs, Bibliothèque des Arts Décoratifs
© Paris, Les Arts Décoratifs

+71

**AN ART NOUVEAU OPAL, ENAMEL AND PEARL
PENDENT NECKLACE, BY GEORGES FOUQUET**

Modelled as a rural landscape, the enamel river and trees underneath an opal sky, to the enamel foliate surround with seed pearl accents, suspending a baroque pearl, circa 1900, pendant 8.5 cm, chain 66.0 cm, with French assay marks for gold

Signed G. Fouquet, no. 10399

Please note that the pearl have not been tested for natural origin.

**PENDENTIF ART NOUVEAU OPALE, ÉMAIL ET PERLE,
PAR GEORGES FOUQUET**

Figurant une rivière sous un ciel d'opale, dans un décor d'arbres et de feuillages émaillés rehaussé de perles de semence, retenant une perle baroque en pampille, vers 1900, pendentif 8.5 cm, chaîne 66.0 cm, monture en or, poinçon français

Signé G. Fouquet, no. 10399

Veillez noter que les perles n'ont pas été testées.

CHF120,000-180,000

\$120,000-180,000



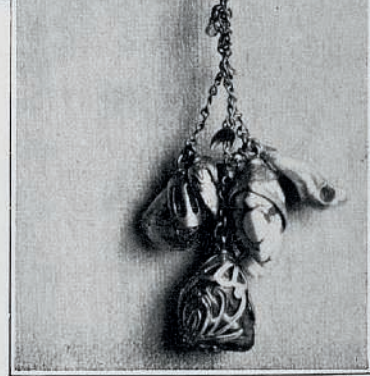
(reverse, actual size)



FOUQUET. PENDANT CÉDRÉS
Au sommet, cédres en or ciselé; au centre, grande cascade en brillants coulant entre deux blocs de rochers en opaline.



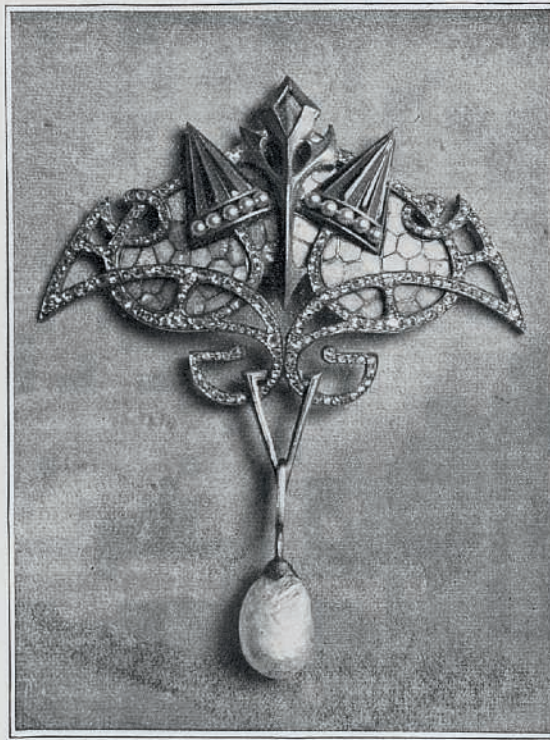
FOUQUET.



Reproduction interdite.
GRANDE BROCHE DE CORSAQUE
Médailon peint sur ivoire, ornés champlévis paillonnés et translucides, avec deux séries de breloques turquoises (perles et saphirs) habillées d'or.

emboitant les épaules, bordé d'un dépassant de chinchilla; manches très évasées avec grand revers retourné et bordé de chinchilla. Dans l'évasement de la manche et l'entre-bâillement de la jaquette on aperçoit la chemisette, faite de plis de satin souple sur fond de mousseline de soie ton sur ton; devant, du cou à la taille, étroite ligne de dentelle rousse, et grosse cravate en même dentelle foisonnant sur le revers de la jaquette. Comme complément, toquet et manchon souple en chinchilla, fleuris de violettes.

Costume ras terre



FOUQUET. BROCHE
Fond d'opales éraquelées; au centre, deux fruits en émail, entourage en joaillerie, grosse perle en pendentif
Reproduction interdite.

en cheviot noire; jupe droite garnie au bas d'un galon de passementerie noire à peine éclaircie d'une touche de bleu pastel; boléro à basque avec ceinture de passementerie, larges manches serrées par un poignet brodé, col montant rabattu et revers intérieurs en hermine dont on aperçoit le dépassant dans l'ouverture du boléro, attaché seulement par des motifs de passemen-



GEORGES FOUQUET



(reverse, actual size)

+72

AN ART NOUVEAU OPAL, DIAMOND AND ENAMEL 'CEDARS' PENDENT NECKLACE, BY GEORGES FOUQUET

Modelled as an openwork diamond-set cascade between opal panels, to the textured gold cedar surmount, suspending a baroque pearl, 1901, pendant 11.5 cm, chain 52.0 cm, mounted in gold, in Georges Fouquet fitted case

Signed G. Fouquet

Please note that the pearl has not been tested for natural origin.

PENDENTIF ART NOUVEAU 'LES CÈDRES' OPALE, DIAMANT ET ÉMAIL, PAR GEORGES FOUQUET

Formant une cascade sertie de diamants dans un décor de plaques d'opales, surmontée de cèdres en or texturé, avec une perle baroque en pampille, 1901, pendentif 11.5 cm, chaîne 52.0 cm, monture en or, dans son écrin

Signé G. Fouquet

Veillez noter que la perle n'a pas été testée.

CHF120,000-180,000

\$120,000-180,000

PROVENANCE:

Michel Perinet

LITERATURE:

Les Modes, 'La Mode et les Modes', Manzi, Joyant et Cie, 1902, p. 14
M.-N. de Gary, *Les Fouquet Bijoutiers & Joailliers à Paris 1860-1960*, Paris, Musée des Arts Décoratifs, 1983, p. 83

Cf. Christie's Geneva, 27 May 1993, lot 291 for a similar pendant



Georges Fouquet, Study for the 'Waterfall' pendant
Paris, Les Arts Décoratifs, Bibliothèque des Arts Décoratifs
© Paris, Les Arts Décoratifs

GEORGES FOUQUET





Art Déco



ART DÉCO

A conversation with Laurence Mouillefarine

Tell us about your professional background.

After I graduated – journalism school and a Bachelor's of Applied Foreign Languages –, I worked part-time at an art gallery, La Galerie de Paris. During an internship I had with the Culture section at *Le Figaro*, a journalist gave me some advice that proved to be sound guidance: 'To break into this profession, you have to specialise'. After spending two years with an antique dealer, Maurice Segoura, I decided to specialise in the art market.

Thirty years ago, that realm was beginning to interest the mainstream press and was no longer confined to art journals. Women's magazines wanted articles on things like 'How to Buy at Auctions'. I created a section on collectors in *Madame Figaro*; it has been published every week for twenty-five years and has led to my meeting some really incredible people.

Today, I collaborate with *Le Figaro* magazine, *Architectural Digest* and *Côté Paris*.

I've also written several books, including some on unusual object collections, as well as a monograph on the jeweller Raymond Templier,

which resulted in my co-organising an exhibition on modernist jewellery at the Musée des Arts Décoratifs in Paris. And I am now working on a book on the Maison Lacloche, which was at its peak in 1925.

You have published several books on jewellery – is this your specialty?

Let's call it my passion. More generally, my specialty entails the world of auctions, galleries, collectors. I don't have any special training in jewellery – I learnt by doing, from studying the markets and by developing my own preferences.

In truth, the idea for doing a book on Raymond Templier was not mine – it came from a friend, Véronique Ristelhueber, the book's co-author, who was married to the jeweller's grandson. Véronique is an iconographer and long worked in the Cartier archives department. There, she met the expert Hans Nadelhoffer, Director of Christie's Geneva, who had taken a sabbatical to write *Cartier Joailliers Extraordinaires*. Mr Nadelhoffer called Véronique Ristelhueber 'Mademoiselle Templier' and encouraged her to publish a book about the artist. One day, I went to see the *Art Déco 1910-1939* exhibition at the Victoria & Albert Museum in



L. Mouillefarine & V. Ristelhueber, *Raymond Templier Le Bijou Moderne*, Paris, Norma Éditions, 2005

Right: Entrance to the International Exhibition of Modern Decorative and Industrial Arts Paris, 1925
All rights reserved

EXPOSITION
INTERNATIONALE
DES ARTS
DECORATIFS ET
INDUSTRIELS
MODERNES
1925

PORTE D'ORSAY

VERS
ROUTE

L'OFFICIEL
CORDON D'ENTREE
2^{fr} 50

ENTREE
DES CARTE!

10 heures
ENTREE
du MATIN
7 heures
ENTREE
du MATIN



‘De tels bijoux apportent à un cerveau raffiné une joie spirituelle intense, dépassant peut-être la satisfaction de posséder le joyau lui-même. Certains ont pensé un moment que de pareilles oeuvres seraient peu comprises et peu aimées. L’expérience leur a donné tort.’

R. Nalys, ‘Raymond Templier’, *L’Officiel de la Couture et de la Mode de Paris*, 1928

London. To illustrate the jewellery of this period, the curators chose to display only three spectacular pieces, one of which was by Raymond Templier. That was when I realised how important he was.

Why this interest in the Art Déco period and, more specifically, in modernism?

It is such a vibrant, vivacious period! The time between a bloody conflict and the stock market crash of 1929. A celebration, a party. It was during the Roaring Twenties, when ‘anything goes’ was an anthem. Artistic disciplines mingled and merged; there was no hierarchy between the so-called ‘Major’ arts and the applied arts. For example, architect Robert Mallet-Stevens designed sets for Marcel Lherbier’s films, painter Sonia Delaunay created fabrics, jeweller Gérard Sandoz designed posters for an automaker, Tracta, the first front-wheel drive, sculptor Miklos was composing carpets – you could sense the emulation and exceptional energy in Europe.

Not to mention the fact that I have a particular fondness for modernism’s aesthetic purity.

Yet, at the start of the Roaring Twenties, the ‘floral’ style was still conspicuous in the designs of the day. How did the modernist trend become established?

You are right, both genres, classical and modern, existed. The split took place one year at the *Salon des Artistes Décorateurs* held in the Grand Palais. In 1928, a group of young designers – Djo Bourgeois, René Herbst and Charlotte Perriand – shared a stand, where they set up a living room, a smoking room and a dining room. Jean Fouquet and Gérard Sandoz exhibited their jewels

there, and Jean Puiforcat displayed his goldsmithing work. The press was full of praise for 'these daring spirits leading the way.' Emboldened by this success, they decided to do things bigger and better the following year. The S.A.D. organisers refused, saying they did not want a 'salon at the salon'. So these 'daring spirits' snubbed the establishment and created the UAM, the *Union des Artistes Modernes*.

And what an association! Mallet-Stevens was the president. The steering committee included decorators and architects, René Herbst, Francis Jourdain, a textile designer and Hélène Henry. Raymond Templier was the secretary and treasurer. He took his role very seriously and was strict about people paying their membership dues!

Though these people came from diverse backgrounds, they all held the same ideal: to make a 'clean sweep' of the past, draw inspiration from everyday life, and rid the decorative arts of useless ornamentation. They promoted clean, uncluttered lines and geometric shapes.

But this strict aesthetic would lose popularity after the war. Cubist architecture soon took on Germanic or Mussolinian connotations and would come to be despised. Figurative jewellery would rise again. Have you noticed that pattern? When times are hard, the eye wants to see soft, gentle forms. In 1940, we saw the reappearance of birds and flowers in jewellery. The history of the decorative arts is a pendulum swinging eternally between figuration and abstraction.

'It is staggering that, in the country of Descartes and Montaigne, one cannot love and seek purity and perfection, finesse, balance and intelligent joy, one cannot appreciate logic, without being

branded as a German supporter.'
Raymond Templier, 1933

What do you think of this collection that combines so many Art Nouveau jewellery pieces with Avant-garde/Art Déco jewellery?

It was clearly assembled by people with good taste! What an exceptional ensemble!

It is indeed astonishing that this collector was such a fan of both Art Nouveau and Modernist Art Déco, since the styles seem so opposed to one another. That said, the jewellery from these two exceptionally inventive periods has long been undervalued. You had to be a visionary to take interest in it back in the 1980s. Don't believe me? People say that a jewellery dealer was about to take apart a Raymond Templier pendant, so as to resell the sumptuous aquamarine it was built around. Fortunately a savvy Templier appreciator, Barlach Heuer, stopped him in time! And he is another pioneer in the collecting of modern jewellery. To be an adequate judge, one really must take the time to peruse the photographs of his treasures that Melissa Gabardi published in *Les Bijoux: de l'Art Déco aux Années 40*. What he was able to find is incredible!

If you were to choose a jewel that represents that era, what would it be?

A Raymond Templier piece, of course! Or perhaps even two. What comes to mind are the bracelets ordered by a banker in 1938 (illustrated right), which he wanted to give as a gift to each of his daughters to celebrate his son's marriage. A man who was both rich and thoughtful. These were convertible jewellery pieces, rigid gold bracelets that could be decorated

with interchangeable clip-ons, some in gold, others in diamonds. Day version, evening version. It's not just elegant, it's intelligent.

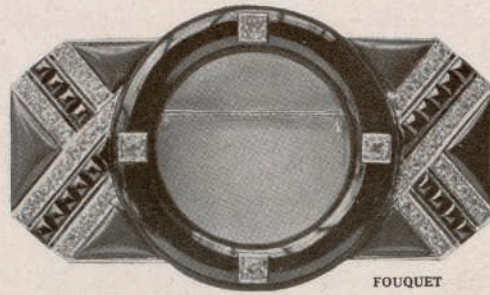
Is there a contemporary jewellery designer you admire?

The name JAR, Joel Arthur Rosenthal, immediately comes to mind. I admire his imagination. Obviously, he pushes his workshops hard to create absolute wonders. Like his clusters of lilacs, the white flower in diamonds, the purple flower in purple sapphires, *en tremblant* brooches in which every flower shivers and sparkles. What poetry...

I also love the work of a Munich jeweller named Hemmerle. The way they combine metals, precious stones, fine stones and hard stones is so very harmonious. What's more, the jewellery seems very wearable.



Christie's Paris, 5 December 2012, lot 50
An Art Déco diamond, gold and platinum bracelet,
by Raymond Templier
Sold for €170,000



FOUQUET

Broche à motifs de corail, d'onyx et de brillants encadrant un anneau d'onyx. Les lignes se pénètrent et les couleurs se font valoir dans une harmonie parfaite.

L'ESTHÉTIQUE NOUVELLE DU BIJOU MODERNE

L'état de l'esprit et des mœurs d'un temps demeure la cause primitive et l'explication dernière des œuvres d'art.

TAINÉ.

Le bijou est une œuvre d'art, qu'il s'agisse d'ailleurs d'un ensemble précieux ou d'un objet de peu de valeur. Comme toute œuvre d'art, nous le situons dans le cadre de notre vie et nous le jugeons selon notre vision actuelle des choses.

Or, celle-ci, conditionnée par les facteurs psychologiques de l'existence moderne, a évolué suivant une esthétique nouvelle qui a surpris peut-être, au début, mais dont la logique triomphe.

On ne saurait s'étonner, dès lors, de voir apparaître dans le bijou : les lignes, les formes, les coloris que nous apprécions dans tous les domaines de l'art contemporain.

Pour savoir ce que doit être le bijou moderne, demandons-nous ce que nous attendons de lui :

Nous désirons qu'il orne le vêtement, mais pas d'une façon banale. Nous devons tenir compte, en effet, que nous sommes à l'époque de la vitesse, que nous n'avons plus le temps, comme autrefois, de scruter le détail et que nous aimons, par-dessus tout, l'impression d'harmonie que dégagent les ensembles bien équilibrés.

Il en résulte que dans la symphonie que constitue la femme habillée, le bijou est appelé à jouer sa note particulière — note visible et lisible d'une orchestration générale.

Il sera donc d'une certaine importance, afin que nous puissions le voir

de loin, mais il ne devra pas immobiliser le regard au détriment du tout.

Ce que nous demandons au bijou, c'est qu'il vienne relever l'austérité du costume, s'il s'agit d'une toilette de sport ou de ville, ou donner plus de richesse à l'ensemble s'il convient d'orner une robe du soir.

Mais il reste entendu que, dans tous les cas, le bijou devra présenter un caractère nettement personnel et être « construit », les lignes et les couleurs s'y balançant suivant un rythme harmonieux, les volumes et les masses s'y heurtant dans une opposition voulue.

Ces considérations apparaissent clairement dans les bijoux qui illustrent cet article (grandeur naturelle).

Ils sont de Fouquet qui, à mon sens, est un des artistes qui ont le mieux compris les aspirations de notre époque et ont dû réaliser, avec le plus de bonheur, des œuvres qui répondent à nos sentiments présents.

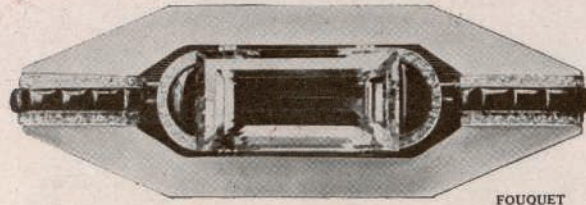
Chacun d'eux est conçu suivant une idée très moderne. Cela n'empêche pas Fouquet, lorsqu'il la définit, de citer Platon, ce qui prouve que la beauté véritable n'appartient pas uniquement à une époque, mais porte en soi le caractère même de l'éternité.

(Toute reproduction ou imitation, même partielle, est interdite et sera poursuivie.)



FOUQUET

Masque de cristal dépoli et taillé, chapéau de brillants, pendentifs d'émeraude. La lumière joue sur les méplats du masque et fait vibrer les pierres dans un scintillement vraiment somptueux.



FOUQUET

Aigue-marine rectangulaire à motifs d'onyx et de brillants, encadrement de cristal dépoli. Ce bijou, précieux d'aspect, a des reflets d'une extrême richesse, grâce à l'opposition de sa surface plate et mate et de ses parties bombées et vibrantes.

THE NEW AESTHETICS OF THE MODERN JEWEL



FOUQUET

Pendentif grosse aigue-marine à motifs de diamants. La simplicité générale des lignes met en valeur la beauté de la matière. L'ensemble reste souple, malgré la rigidité voulue des formes.

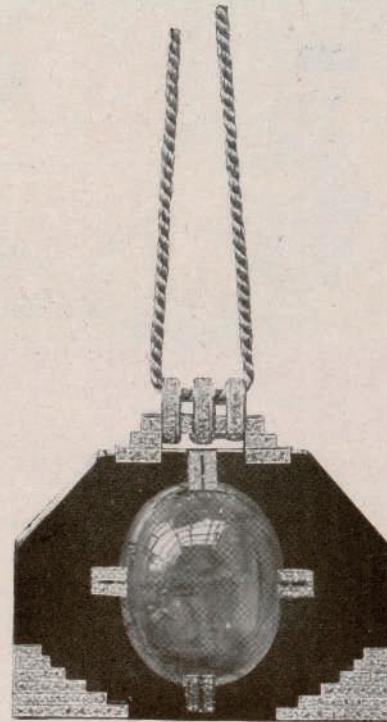
THE jewel is a work of art and being so its evolution has followed in its line, shape and colour the modern conception of life. It must play its part in the symphony of the dressed woman and its aim is to give the finishing touch and enhance one's ensemble, enlighten a sport or town dress or enrich an evening gown.

The jewel must not however be the centre of attraction to the detriment of the ensemble.

Consequently its character must be personal, line and colour should be harmonious.

The illustrations of Fouquet's jewels prove the research and successful realization of this aim.

The reproduction or partial imitation is prohibited and imitators will be prosecuted.



FOUQUET

Pendentif plaque d'onyx avec grosse émeraude - cabochon, motifs, griffes et suspension de brillants. La masse verte chatoye au centre de la surface noire engendrant un effet d'opposition d'un rare bonheur.



(other view)



73



(other view)

--73

AN ART DÉCO CORAL, DIAMOND AND ENAMEL RING

Set with a sugarloaf cabochon coral, between diamond-set shoulders, to the black enamel surround and hoop, circa 1925, ring size 1 ½

BAGUE ART DÉCO CORAIL, DIAMANT ET ÉMAIL

Ornée d'un corail cabochon souligné d'un filet d'émail noir et de petits diamants, vers 1925, taille 41

CHF4,500-6,500

\$4,500-6,500

This lot is subject to CITES / import restrictions. Please contact the department for further information.

~+74

AN ART DÉCO CORAL, ONYX AND DIAMOND BEAD NECKLACE

Composed of a series of graduated coral beads, interspersed with smaller onyx beads inset with circular-cut diamonds, 1930s, 76.0 cm

COLLIER ART DÉCO CORAIL, ONYX ET DIAMANT

Formé d'une série de boules de corail en chute, intercalées de boules d'onyx serties de petits diamants, travail des années 1930, 76.0 cm

CHF18,000-22,000

\$18,000-22,000

This lot is subject to CITES / import restrictions. Please contact the department for further information.

PROVENANCE:
Michel Perinet





+75

AN ART DÉCO JADE, DIAMOND AND ENAMEL FIBULA BROOCH

Designed as a black enamel circular brooch, with jade oval terminal panels enhanced with old and rose-cut diamond accents, the mobile pin of similar design, 1930s, 6.0 cm, with French assay mark for gold

FIBULE ART DÉCO JADE, DIAMANT ET ÉMAIL

Formant un anneau en émail noir orné aux extrémités de deux plaques ovales de jade, rehaussées de petits diamants, l'épingle mobile en suite, travail des années 1930, 6.0 cm, monture en or, poinçons français

CHF4,500-6,500

\$4,500-6,500



(actual size)



(other view)



--76

AN ART DÉCO CORAL, DIAMOND AND ONYX RING

Set with a button-shaped coral cabochon, to the diamond-set shoulders with onyx accents, circa 1925, ring size 5 ½, with French assay mark for platinum

With indistinct maker's mark

BAGUE ART DÉCO CORAIL, DIAMANT ET ONYX

Ornée d'un corail de forme bouton, souligné d'onyx et de petits diamants, vers 1925, taille 51, monture en platine, poinçon français

Poinçon de maître indistinct

CHF4,500-6,500

\$4,500-6,500

This lot is subject to CITES / import restrictions. Please contact the department for further information.

Janesich

A conversation with Melissa Gabardi

How did your passion for jewellery begin?

When I was a little girl, I was less interested in dresses and shoes, than by the jewellery worn by the women of my family, my mother and grandmother especially, it absolutely fascinated me. It was a real treat to be allowed to parade around wearing their jewellery even for just a short time.

As an adult, I have continued to feed my passion, which I share with my art collector husband, by spending every free moment in museums, art galleries and the leading international auction houses.

This strong attraction to fine jewellery has never left me, less as a need to own it and display it, but more as a desire to study these fascinating masterpieces of the jeweller's art that are so revealing of their times.

Desperate to know more about my favourite subject, I sought out every book I could find, and of them all, *La bijouterie française au XIXe siècle* by Henri Vever has become my Bible.

How did you begin your career as a writer on the history of jewellery?

In the late 1970s I was a journalist for Italian publications like *Il Mondo*, *Capital* and *Corriere della*

Sera, working mainly on their art investment sections. Because I was free to choose subjects that reflected my own interests, I was able to delve even more deeply into the jeweller's art.

As my studies progressed, I found myself aesthetically attracted to one type of jewellery in particular, which unlike traditional jewellery, had never been deeply examined or analysed. This was the spectacular, three-dimensional, yellow gold jewellery that appeared at the end of the 1930s and remained in fashion throughout the 1940s. I decided to study it further, that was the beginning of a gripping adventure that culminated in 1982 with the publication of my first book *The Jewels of 1940s in Europe*, the majority of which is the outcome of detailed research in the archives of Europe's greatest jewellers, who gave me their unconditional support: Betty Jais at Maison Cartier, François Canavy at Maison Van Cleef & Arpels and Mr Mellerio at Maison Mellerio.

Although I was careful to meet characters active in this period, in jewellery as well as fashion or movies, my research also involved lengthy periods in libraries photocopying articles from fashion and jewellery magazines. Until the monograph was published, this type of jewellery was considered bad taste and was sold

purely on the basis of its intrinsic value, but since then, prices have increased and their artistic value has been reassessed, beginning in Italy and internationally soon after.

This splendid opportunity led on to a number of others, including a lectureship at the European Institute of Design.

Four years after the publication of my first book, I focused my passion for jewellery research on the following decade (*Gioielli degli anni Cinquanta*), which saw an explosion of creativity, invention and pure *joie de vivre* in the post-war era.

If you had to choose just one jeweller as your favourite, which would it be?

Rather than a favourite jeweller, I have favourite periods: the 1920s and 1930s.

At the beginning, like most enthusiasts, I preferred traditional jewellery (from the 18th and 19th centuries), especially Fabergé's amazingly refined creations. But then I became very attracted to the highly innovative jewellery pieces of the Art Déco period with their sharp edges, geometry, sobriety, flatness and regularity of surface, line and volume.

The Modern movement is all about speed and the triumph of technology, as the industrial era gave new pace to everyday life, and introduced an aesthetic that cast aside the dictates of the past. Jean Després, the Art Déco/Avant-garde jeweller and goldsmith, was one of the leaders of a movement that sought new forms for a new age hungry for purity and simplicity. He was without any doubt a true creator and total innovator. His jewels are pieces of architecture that often display startling innovation: take his *bijoux moteurs* for instance. Bowled over by these creations, I was once again fortunate enough to have the opportunity to research the life and work of this extraordinary innovator for his first biography, and to design and curate the *Jean Després et les bijoutiers modernes* exhibition at the Musée des Art Decoratifs in Paris in 2009.

Which is your favourite piece from the collection?

Once again, I instinctively turn to the collection in its entirety, rather than to a particular piece. The exhibition and sale of such a large group of jewels by great artists are an absolute confirmation of the value of this rich art form that sprang to life in Europe at the start of the 20th century, with a vigour comparable only with the upsurge in creativity that was the Italian Renaissance.

Careful reading of an entire collection gives you a better understanding, and often a better grasp, of the structure of a particular period and how it manifests itself. It also shows the quality of the pieces that have been so carefully collected with total dedication to the various forms of artistic expression and their development.

But in this particular collection, the extraordinary selection of works by Lalique really stands out, because it immediately evokes the greatest of all the jewellery created at the beginning of the 20th century. Lalique was a

demanding artist who combined an innovative genius for creating unique jewellery with stupendous technique. If I must have a preference, it is therefore for this group of museum-quality pieces.

Very little information is available on Janesich, so how did you begin your research?

Maison Janesich, which had two main branches (Paris and Trieste), has always been generally recognised as a French jeweller, although it was originally founded in 1835 in Trieste by Leopoldo Janesich.

I was lucky enough to be a guest at the Italian home of the last members of the Janesich family, who generously gave me permission to study their archives, and told me the history of this great family business.

Some illuminating information appears in the letters sent between Paris and Trieste, often on a daily basis, containing comments on

the current fashion for pearls, for instance. In 1923, Alberto Janesich wrote to his father that 'pearls are as essential as bread', 'bring me little pearls' and 'drop-shaped pearls for chains'.

Paris and Trieste also exchanged products: French vases were mounted and sold there, while some jewellery made in Italy was sent to Paris.

In terms of the taste shown in their creations, early Janesich jewellery was classically 19th century in style and closely followed Viennese fashions. Indeed Trieste, which belonged to Austria until 1918, was, with the possible exception of Venice, the most exclusive summer sea resort of the Austrian Empire. The energy of the next Janesich generation, which opened an extremely luxurious shop at 19 rue de la Paix in Paris in 1913, followed by a number of branches across Europe, brought Janesich style in line with Paris fashion.



All rights reserved





(actual size)

--77

**AN ART DÉCO CORAL, DIAMOND AND ENAMEL FIBULA BROOCH,
BY JANESICH**

Designed as a black enamel circular brooch, with coral cabochon terminals, enhanced with rose and old-cut diamonds, the mobile pin of similar design, 1930s, 5.8 cm, with French assay mark for gold, in Janesich fitted case

Signed Janesich Paris, no. 42712

FIBULE ART DÉCO CORAIL, DIAMANT ET ÉMAIL, PAR JANESICH

Formant un anneau en émail noir, orné aux extrémités de corail de forme bouton, rehaussés de petits diamants, l'épingle mobile en suite, travail des années 1930, 5.8 cm, monture en or, poinçon français, dans son écrin

Signée Janesich Paris, no. 42712

CHF6,800-7,500

\$6,800-7,500

This lot is subject to CITES / import restrictions. Please contact the department for further information.



+78

**AN ART DÉCO ROCK CRYSTAL, DIAMOND AND ENAMEL BANGLE,
BY JANESICH**

Modelled as a rock crystal snake enhanced with black enamel and diamonds, to the red, blue and black enamel geometric base, circa 1930, inner circumference 17.0 cm, with French assay mark for gold

Signed Janesich Paris

**BRACELET ART DÉCO CRISTAL DE ROCHE, DIAMANT ET ÉMAIL,
PAR JANESICH**

Formant un serpent en cristal de roche, souligné d'un filet d'émail noir, le corps orné de motifs géométriques appliqués d'émail de couleurs, travail des années 1930, 17.0 cm, monture en or, poinçon français

Signé Janesich Paris

CHF22,000-28,000

\$22,000-28,000





+79

**AN ART DÉCO NATURAL PEARL, DIAMOND, ONYX
AND SEED PEARL NECKLACE**

The single strand necklace composed of one hundred and seventy-two natural pearls, measuring approximately 3.25 to 3.15 mm, suspending a diamond and onyx detachable geometric pendant, with seed pearl tassel, circa 1925, pendant 10.5 cm, necklace 63.0 cm, with French assay marks for platinum and gold

No. 83175

Accompanied by report no. 92062 dated 19 May 2017 from the SSEF Swiss Gemmological Institute stating that the 172 pearls are saltwater natural pearls.

**COLLIER ART DÉCO PERLE FINE, DIAMANT, ONYX
ET PERLE DE SEMENCE**

Formé d'un rang de cent soixante-douze perles fines, mesurant environ de 3.25 à 3.15 mm de diamètre, retenant un pompon en perles de semence, par un motif géométrique en onyx et diamant, vers 1925, pendentif 10.5 cm, collier 63.0 cm, monture en or et platine, poinçons français

No. 83175

Accompagné du certificat no. 92062 en date du 19 mai 2017 de l'Institut Suisse de Gemmologie (SSEF) attestant que les perles sont d'origine naturelle, eau de mer.

CHF3,500-4,500

\$3,500-4,500



(other view)



(actual size)



(other view)

+80

AN ART DÉCO DIAMOND RING

Of bombé geometric design, set with graduated rectangular-cut diamonds, 1920s, ring size 4, with French assay mark for platinum

With indistinct maker's mark

BAGUE ART DÉCO DIAMANT

Sertie de diamants de taille rectangulaire, travail des années 1920, taille 47, monture en platine, poinçon français

Poinçon de maître indistinct

CHF18,000-22,000

\$18,000-22,000



Van Cleef & Arpels

The House of Van Cleef & Arpels was the result of the marriage between Alfred Van Cleef and Estelle Arpels. In 1906, Alfred founded Van Cleef & Arpels with Estelle's brother Charles at 22 place Vendôme, soon joined by family members Julien and Louis Arpels. Renée Puissant, daughter of Alfred and Estelle formed a design team with René Sim Lacaze, and produced jewels for the firm for two decades. Claude, son of Julien joined the family business in 1932 and opened in 1939 at the Rockefeller Centre in New York the first of six boutiques in the US.

The 1930s was as much a golden period for expansion as for creativity; the House's trademark, the 'Mystery' setting, the 'Minaudière', the 'Passe Partout' line were all created during this time. Notable designs of the decades that followed include the 'Snowflake' jewels of the 1940s, the 'Ballet' of the 1960s and the 'Alhambra' theme of the 1970s. In 1972, the *Boutique des Heures* was inaugurated to house the new watch designs launched by Pierre Arpels. In 1999, Van Cleef & Arpels was acquired by Richemont Group, and now has over 45 boutiques around the world.



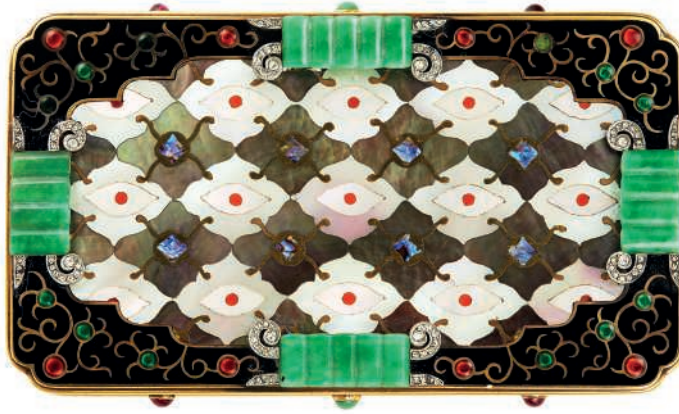
Photo d'Ora.

Minaudière de VAN CLEEF ET ARPELS.

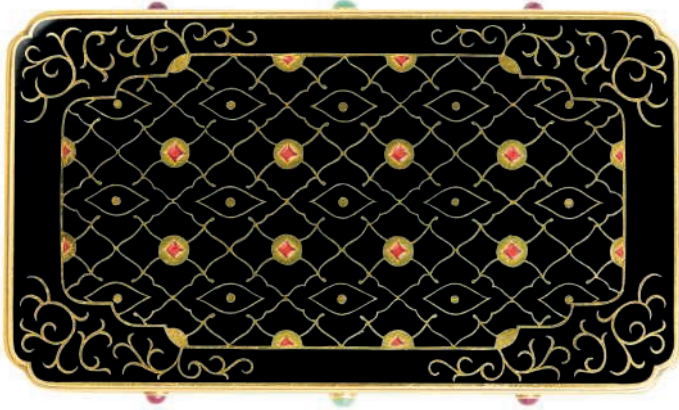
© Les Éditions Jalou 'L'Officiel 1934'







(actual size)



(reverse)



~+81

AN ART DÉCO MULTI-GEM VANITY CASE, BY VAN CLEEF & ARPELS

Of Persian inspiration, the lid as a mother-of-pearl and coral inlay, within a black enamel scrolling surround, with jade and diamond accents, the black enamel back with red enamel accents, the similarly designed sides applied with cabochon rubies and jade, opening to reveal a mirror, two compartments and a lipstick holder, 1927, 9.0x5.0x1.0 cm, with French assay marks for gold

Signed Van Cleef & Arpels, with maker's mark for Strauss, Allard & Meyer, no. 28937 (case) and 7240 (lipstick holder)

NÉCESSAIRE ART DÉCO NACRE, CORAIL ET JADE, PAR VAN CLEEF & ARPELS

Le couvercle à décor de marqueterie de nacre et de corail, rehaussé de quatre plaques de jades et de petits diamants, les côtés sertis de jade et de rubis de taille cabochon, découvrant un miroir, deux compartiments et un tube à rouge à lèvres, 1927, 9.0x5.0x1.0 cm, monture en or, poinçons français

Signé Van Cleef & Arpels, poinçon de l'atelier Strauss Allard & Meyer, nos. 28937 (nécessaire) et 7240 (tube à rouge à lèvres)

CHF45,000-65,000

\$45,000-65,000

This lot is subject to CITES / import restrictions. Please contact the department for further information.

PROVENANCE:

Michel Perinet

S. D. Coffin, *Set in style The jewellery of Van Cleef & Arpels*, London, Thames & Hudson, 2011, p. 157 for the photograph of a similar vanity case
The Spirit of beauty Van Cleef & Arpels, Paris, Xavier Barral Éditions, 2009, p. 204 for the photograph of a similar vanity case



+82

**A SODALITE, ROCK CRYSTAL, RUBY, DIAMOND
AND SYNTHETIC RUBY PENDANT NECKLACE**

Modelled as a rock crystal Buddha figure, sitting on a sodalite base underneath an enamel, seed pearl and diamond portique, with ruby and synthetic ruby details, to the cable-link chain, pendant 8.0 cm, chain 54.0 cm, with French assay marks for gold

**PENDENTIF SODALITE, CRISTAL DE ROCHE, RUBIS, DIAMANT
ET RUBIS SYNTHETIQUE**

Figurant Bouddha en cristal de roche sculpté, assis sur un piédestal en sodalite, sous un portique en émail noir, ponctué de perles de semence, rubis, rubis synthétiques et diamants, pendentif 8.0 cm, chaîne 54.0 cm, monture en or, poinçon français

CHF4,500-6,500

\$4,500-6,500

PROVENANCE:
Michel Perinet



83



84



(another view)



(another view)

+83

A SMOKEY QUARTZ, KUNZITE AND JADE RING

The smokey quartz ring set with a rectangular cut-cornered kunzite between half-moon jade shoulders, ring size 5 ½

BAGUE QUARTZ FUMÉ, KUNZITE ET JADE

L'anneau bombé en quartz fumé, serti au centre d'une kunzite de taille rectangulaire à pans coupés, flanquée de plaques de jade taillées en demi-lune, taille 51

CHF1,000-1,500

\$1,000-1,500

+84

A ROCK CRYSTAL AND AVENTURINE QUARTZ RING, BY R. LEMOINE

The faceted rock crystal ring set with a frog and waterlily leaves in aventurine quartz, flanked by a gold spinning waterlily flower, ring size 6 ½
Signed R. Lemoine

BAGUE CRISTAL DE ROCHE ET QUARTZ AVENTURINE, PAR R. LEMOINE

De forme chevalière en cristal de roche, ornée d'une grenouille et de feuilles de nénuphar en quartz aventurine, ponctuée d'une fleur de nénuphar mobile en or, taille 53

CHF1,000-1,500

\$1,000-1,500

Cartier

by Laurence Mouillefarine

How do you think the major Parisian Houses reacted to the Avant-garde movement?

They followed this trend with varying degrees of enthusiasm. During the Art Déco and Avant-garde jewellery exhibition we held at the Musée des Arts Décoratifs, we devoted an entire room to the Place Vendôme firms. Nearly all of them were on show: Boucheron, Cartier, Mauboussin, Van Cleef & Arpels. Cartier was indeed particularly well represented. They loaned us some extraordinary pieces: a diamond rock crystal bracelet – truly a technical feat – that once belonged to the American star Gloria Swanson; as well as the amazing, mechanically inspired gold ball-bearing bracelet that French actor Jean Gabin gave to Marlene Dietrich.



Cartier, René Lalique and Boucheron displays at the Musée Galliera 1921 Exhibition
© Keystone/Roger Violette





+85

**AN ART DÉCO AGATE, DIAMOND AND ENAMEL DESK CLOCK,
BY CARTIER**

The circular blue enamel and gold dial applied with days of the month, an opening displaying the day of the week and diamond-set hands, to the white enamel and gold bezel with gold Roman numerals, set within a square-shaped agate stand enhanced by four rose-cut diamond flowerheads, mechanical movement, circa 1920, 10.5 cm, in Cartier fitted case

Case signed Cartier

**PENDULETTE ART DÉCO AGATE, DIAMANT ET ÉMAIL,
PAR CARTIER**

De forme carrée à coins japonais, en agate ponctuée de quatre fleurettes serties de diamants, le cadran circulaire en émail bleu et or souligné d'émail blanc, avec aiguilles en diamant, indication du jour par guichet et de la date par une flèche, mouvement mécanique, circa 1920, 10.5 cm, dans son écrin

Boîtier signé Cartier

CHF12,000-15,000

\$12,000-15,000



CARTIER



+86

AN ART DÉCO GOLD AND ONYX PENDANT WATCH, BY CARTIER

The circular dial with applied Arabic numerals and blued steel hands, to the geometric surround and onyx case, with an enamel and gold chain, mechanical movement, 1930s, pendant 5.0 cm, chain 64.0 cm, pendant with French assay mark for gold

Dial signed Cartier, nos. 5704 5706

MONTRE ART DÉCO OR ET ONYX, PAR CARTIER

De forme ronde en onyx, le cadran à chiffres arabes et aiguilles en acier bleui, accompagnée d'une chaîne en or et émail, mouvement mécanique, travail des années 1930, montre 5.0 cm, chaîne 64.0 cm, montre avec poinçon français pour l'or

Cadran signé Cartier, nos. 5704 5706

CHF3,000-4,000

\$3,000-4,000



+87

AN ART DÉCO JADE, SAPPHIRE AND ENAMEL DESK CLOCK, BY CARTIER

The circular engine-turned dial with painted black Roman numerals, outer minute railway and arrow-shaped hands, to the white enamel and gold bezel, set within a square-shaped jade stand enhanced with four cabochon sapphires, mechanical movement, circa 1919, 7.5 cm

Dial and case signed Cartier, case no. 353

PENDULETTE ART DÉCO JADE, SAPHIR ET ÉMAIL, PAR CARTIER

De forme carrée à coins japonais, en jade ponctuée de quatre saphirs de taille cabochon, le cadran circulaire avec chiffres romains en émail noir souligné d'une frise de fleurettes sur fond d'émail blanc, les aiguilles en forme de flèche ajourée, mouvement mécanique, circa 1919, 7.5 cm

Cadran et boîtier signés Cartier, boîtier no. 353

CHF10,000-12,000

\$10,000-12,000



~+88

AN IVORY, CORAL AND ONYX PENDANT, BY CARTIER

The circular ivory pendant applied to the centre with a cabochon onyx, surrounded by six cabochon coral, to the reeded gold pendant, 1960s, 8.0 cm, mounted in gold

Signed Cartier, no. 15081

PENDENTIF IVOIRE, CORAIL ET ONYX, PAR CARTIER

De forme circulaire, la plaque d'ivoire ponctuée au centre d'un cabochon d'onyx, entouré de six cabochons de corail, travail des années 1960, 8.0 cm, monture en or

Signé Cartier, no. 15081

CHF5,500-7,500

\$5,500-7,500

This lot is subject to CITES / import restrictions. Please contact the department for further information.



89



90

~+89

AN IVORY, SAPPHIRE, LAPIS LAZULI AND DIAMOND BROOCH, BY CARTIER

Modelled as a realistic ivory rose flowerhead, centering an oval-cut sapphire, to the lapis lazuli articulated leaf with diamond-set stem, 1950s, 5.5 cm, with French assay marks for platinum and gold
Signed Cartier Paris

BROCHE IVOIRE, SAPHIR, LAPIS LAZULI ET DIAMANT, PAR CARTIER

Formant une rose avec pétales d'ivoire, ponctuée d'un saphir de taille ovale, la feuille articulée en lapis lazuli et diamant, travail des années 1950, 5.5 cm, poinçons français, monture en or et platine
Signée Cartier Paris

CHF4,500-6,500

\$4,500-6,500

This lot is subject to CITES / import restrictions. Please contact the department for further information.

PROVENANCE:
Michel Perinet

~+90

AN IVORY, SAPPHIRE AND LAPIS LAZULI BROOCH, BY CARTIER

Modelled as an ivory carnation flowerhead, centering a rectangular cut-cornered sapphire, to the lapis lazuli stem, 1950s, 5.0 cm, with French assay marks for platinum and gold
Signed Cartier Paris, no. 013317

BROCHE IVOIRE, SAPHIR ET LAPIS LAZULI, PAR CARTIER

Formant un œillet avec pétales d'ivoire, ponctuée d'un saphir de taille rectangulaire, le pédoncule en lapis lazuli, travail des années 1950, 5.0 cm, poinçons français, monture en or et platine
Signée Cartier Paris, no. 013317

CHF4,500-6,500

\$4,500-6,500

This lot is subject to CITES / import restrictions. Please contact the department for further information.

PROVENANCE:
Michel Perinet



(other view)



(actual size)



(other view)



+91

AN ART DÉCO MOONSTONE, LAPIS LAZULI AND DIAMOND RING

Set with a sculpted sugarloaf cabochon moonstone, between reeded lapis lazuli shoulders, within a diamond-set surround, circa 1920, ring size 4 ½

BAGUE ART DÉCO PIERRE DE LUNE, LAPIS LAZULI ET DIAMANT

Ornée d'une pierre de lune en forme de cabochon gravé, entourée de lapis lazuli et de petits diamants, vers 1920, taille 48

CHF4,500-6,500

\$4,500-6,500



(other view)



(actual size)



(other view)



+92

AN ART DÉCO JADE AND SYNTHETIC SAPPHIRE RING

Set with a carved cabochon jade within synthetic sapphire-set scrolling shoulders, circa 1925, ring size 5 ¾, with French assay mark for gold
No. 4233

BAGUE ART DÉCO JADE ET SAPHIR SYNTHÉTIQUE

Ornée d'un jade cabochon gravé d'un décor floral, épaulé de petits saphirs synthétiques, vers 1925, taille 52, monture en or, poinçon français
No. 4233

CHF2,200-3,200

\$2,200-3,200



(other view)



(actual size)



+93

A MID-20TH CENTURY RING, BY FONTANA

Of geometric design, 1950s, ring size 5 ¼, with French assay mark for gold
Signed Fontana

BAGUE EN OR NOIRCI, PAR FONTANA

À décor géométrique abstrait en relief, travail des années 1950, taille 51,
poinçon français
Signée Fontana

CHF2,500-3,500

\$2,500-3,500



(other view)



(actual size)



(other view)

+94

AN ART DÉCO LAPIS LAZULI AND DIAMOND RING

Set with a lapis lazuli sphere engraved with floral motifs, between jade, onyx and diamond floral shoulders, circa 1920, ring size 6, with French assay mark for platinum

No. 90430

BAGUE ART DÉCO LAPIS LAZULI ET DIAMANT

Ornée d'une boule de lapis lazuli sculptée de fleurs, l'épaulement à décor de fleurettes en jade, onyx et petits diamants, vers 1920, taille 52, monture en platine, poinçon français

No. 90430

CHF4,500-6,500

\$4,500-6,500



Ostertag



The French jewellery House Ostertag was founded in the 1920s by Arnold Ostertag. They were located in Paris' Place Vendôme, as were all the other important jewellery Houses at the time.

During the 1920s and 1930s, Ostertag's creations rivalled those of Cartier, Van Cleef & Arpels or Boucheron. Ostertag was perhaps best known for his jewellery and *objets d'art* based on Indian designs. The firm also retailed high quality jewelled watches supplied by Audemars Piguet, as well as wonderful clocks created by the famous clock maker George Verger.

Ostertag closed its doors on the on-set of the Second World War, and did not reopen in 1945.

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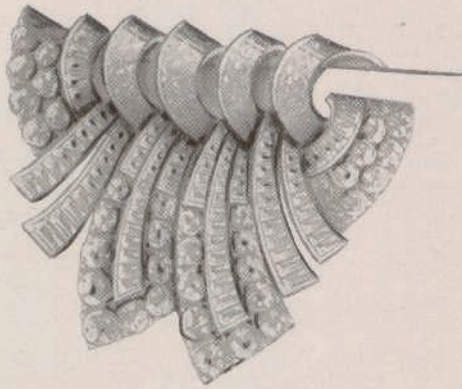


JANE DUVERNE.

Ensemble en lainage noir garni d'astrakan même ton. Création Jane Duverne.

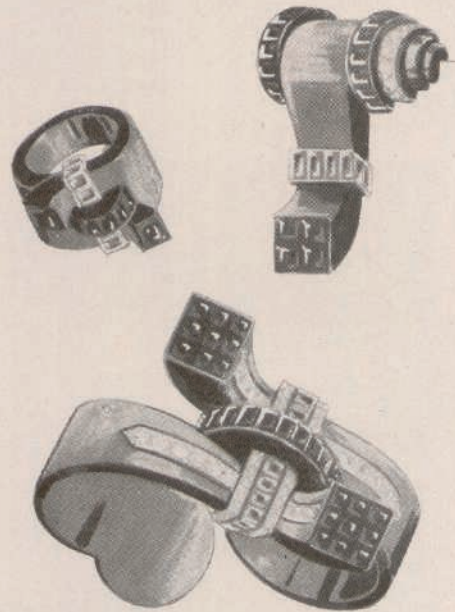
Ensemble in black woollen trimmed astrakhan same colour. A Jane Duverne creation.

Conjunto en lana negra adornado de astracan del mismo tono. Creación Jane Duverne.



Grand clip platine, brillants ronds et baguette. Ce clip se transforme en double clip.

QUELQUES
JOYAUX
DE
OSTERTAG



Parure : bague, clip et bracelet or, motifs ronds et baguette, rubis calibrés sertis.

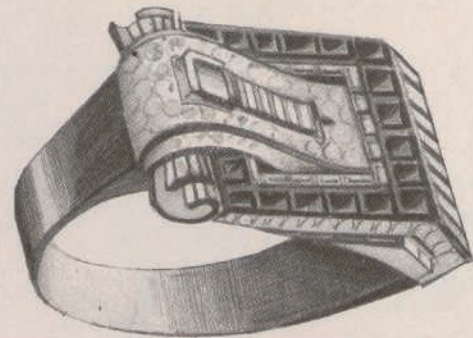


L. MENDEL.

Trois-quarts en loutre de rocher. Création L. Mendel.

Three quarters in rock seal. A L. Mendel creation.

Tres cuartos en foca de roca. Creación L. Mendel.



Bracelet rigide, monture platine, brillants ronds, baguette saphirs calibrés.



+95

**AN ART DÉCO ROCK CRYSTAL, EMERALD AND ENAMEL
PENDENT NECKLACE, BY OSTERTAG**

The grooved rock crystal bell-shaped pendant with emerald, diamond and black enamel accents, suspending a fabric tassel, to the seed pearl and green glass plaited necklace, 1930s, pendant 23.0 cm, necklace, 80.0 cm, with French assay marks for gold

Signed Ostertag Paris

**PENDENTIF ART DÉCO CRISTAL DE ROCHE, ÉMERAUDE ET ÉMAIL,
PAR OSTERTAG**

Le pendentif en cristal de roche rainuré souligné de petites émeraudes, de diamants et d'un filet d'émail noir, retenant un pompon, le cordon tressé de perles de semence et de billes de verre coloré, travail des années 1930, pendentif 23.0 cm, cordon 80.0 cm, monture en or, poinçons français

Signé Ostertag Paris

CHF35,000-55,000

\$35,000-55,000

PROVENANCE:

Michel Perinet



René Boivin

A conversation with Françoise Cailles

Where did you get the idea to write a book about René Boivin?

I was trying to choose from several jewellers. After discussing different options with my husband, I realised that I would probably find René Boivin more interesting. So I started my research on Boivin in 1988.

How did you conduct your research for this book?

There were very few documents available. Boivin has always been a company with a very unique clientele, its designs were not targeting the general public. I contacted them and told them about my plans to write this book. I remember that the director at that time told me that he did not think there was enough interesting material for a whole book; I assured him that there would be! Doing research with their archives was quite difficult at first. Remember that back in that day, archives were not yet assigned the importance they have today. Most of the major Houses had no organised archives, let alone archivists!

After a few months of research and discussions, the Boivin staff got caught up in the project and joined me with tremendous generosity – they all helped me with this research. I have very fond memories of that time.

Tell us a little about the House of Boivin and what particularly appealed to you about it.

The first thing I learnt was that Boivin was all about artists. The maiden name of Jeanne Boivin, wife of founder René Boivin, was Poirêt. She was the sister of the famous couturier Paul Poirêt and of Nicole Poirêt, who married André Groult, the famous decorator and furniture designer.

When René Boivin was starting his company, he wanted to create a real Home, a place that united different talents, and he succeeded! When he died in 1917, his wife Jeanne took the reins of the firm. Their daughter Germaine would also join the company later.

That is the second thing I like so much about Boivin. It was all about women! We must stress how unusual that was at the time. In 1919, Jeanne hired Suzanne Belperron as a designer and they created iconic pieces together. In 1932, Suzanne decided to leave Boivin to open her own company. She was replaced in 1933 by Juliette Moutard, who would design for Boivin until the end of 1970.

Jeanne, Suzanne, Juliette: three extraordinary personalities in 20th century jewellery who worked for the same Avant-garde company. That is so rare! I remember reading a letter that Georges Fouquet had written to Boivin regarding the 1937 World Fair: he began his letter with 'Dear Sir'. It had not even occurred to him that a woman could be at the head of a major jewellery company at that time! Fortunately, this did not damage their relationship; in subsequent letters, he opened with 'My dearest friend'.

You called Boivin 'Avant-garde' – could you expand on that?

Art Nouveau never appealed to René Boivin. He made the very personal choice not to join this decorative movement, one that swept up everything in its path between 1890 and 1914. He was passionate about Etruscan art, Egyptian art, but mostly Celtic art. In 1905, in the heat of the Art Nouveau movement, he designed a wooden ring! Talk about audacity! The ring is in ebony, topped with a pearl, it looks modern even today.

Boivin also created *les bijoux barbares* in the 1930s, inspired by Celtic art. Boivin was always rowing against the current of the day, whether it was Art Nouveau or Art Déco.

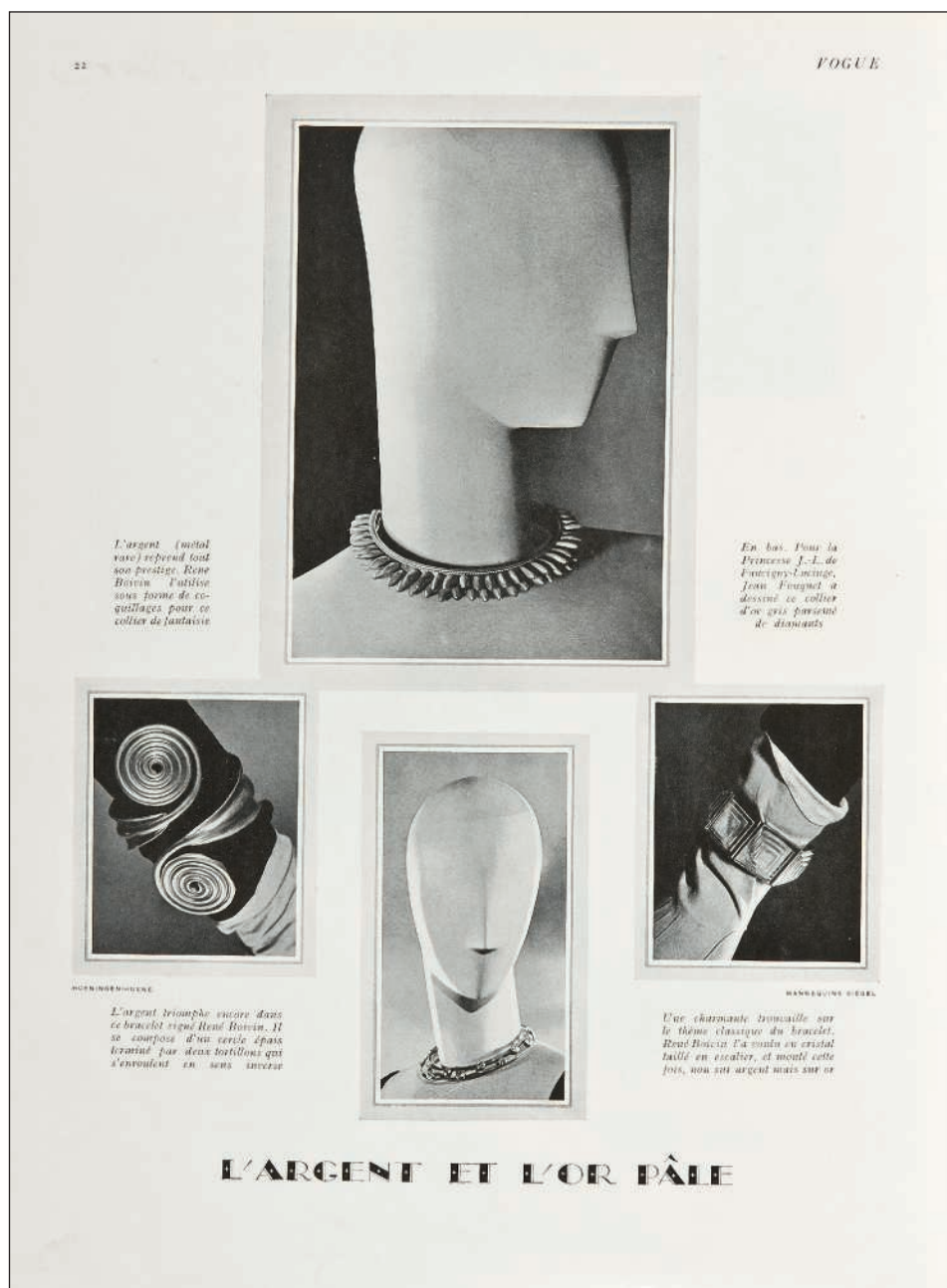
You spoke earlier about Boivin's unique clientele - how did that develop?

What comes to mind is a document I found while doing research for the book.

Boivin was located at 4 rue de l'Opéra in Paris. There was a large and beautiful salon, designed by André Groult, for receiving guests. From the company's earliest days, Boivin never sought to make jewellery like the other jewellers of the time. It was an intellectual quest for them, a desire to merge different talents. Another example of this mindset was their use of hard stones and raw materials, like wood, at the dawn of the 20th century! It did not matter if buyers wanted only diamonds or enamel - René Boivin was making wooden jewellery. Few customers really understood his Avant-garde jewellery. Boivin has always created jewellery for a select few, for an intellectual and artistic elite.

Jeanne Boivin received people in her salon, used like a parlour and sumptuously decorated with chinoiserie, a style she especially preferred. Unfortunately, for reasons not involving Boivin, they had to move. I remember a document I found during my research: in a letter Jeanne had addressed to the person who was busy looking for their new business premises, she wrote in capital letters, thrice underlined, 'I DO NOT WANT A SHOP!'

Jeanne Boivin never advertised. She did not sign her pieces - the company's reputation developed by word-of-mouth, it was much more chic. This mindset was strongest in Suzanne Belperron, who famously said 'My style is my signature'. That says it all.



© Vogue / photo George Hoyningen-Huene

What about the House of Boivin today?

After the death of Jeanne Boivin in 1959, the company was taken over by Louis Girard and then by the Asprey Group in 1991. The company is now definitively closed.

Nevertheless, on the secondhand market, with antique dealers or at auction houses, Boivin jewellery continues to excite connoisseurs and is gaining popularity every day.



(other view)



(actual size)



(other view)



+96

**A SAPPHIRE, ROCK CRYSTAL AND DIAMOND RING,
BY RENÉ BOIVIN**

Centering a cabochon sapphire, set within a frosted rock crystal hoop,
with diamond-set shoulders, 1930s, ring size 5 ½

Unsigned

*Accompanied by certificate of authenticity dated 2017
from Françoise Cailles.*

**BAGUE SAPHIR, CRISTAL DE ROCHE ET DIAMANT,
PAR RENÉ BOIVIN**

Formant un jonc en cristal de roche dépoli, serti d'un saphir cabochon
épaulé de petits diamants, travail des années 1930, taille 51

Non signée

*Accompagnée d'un certificat d'authenticité daté de 2017
par Mme Françoise Cailles.*

CHF14,000-16,000

\$14,000-16,000



(other view)



(actual size)



(other view)

+97

A TOURMALINE AND SMOKEY QUARTZ RING, BY RENÉ BOIVIN

The faceted smoky quartz hoop centering an oval-cut pink tourmaline, 1930s, ring size 5 $\frac{3}{4}$

Unsigned

Accompanied by certificate of authenticity dated 2017 from Françoise Cailles.

BAGUE QUARTZ FUMÉ ET TOURMALINE, PAR RENÉ BOIVIN

L'anneau en quartz fumé facetté serti au centre d'une tourmaline rose de taille ovale, travail des années 1930, taille 51

Non signée

Accompagnée d'un certificat d'authenticité daté de 2017 par Mme Françoise Cailles.

CHF4,500-6,500

\$4,500-6,500

Cf. F. Cailles, *René Boivin Jeweller*, London, Quartet Books Limited, 1994, p. 144 for the drawing of a similar ring



Paul Brandt

by Melissa Gabardi

Paul Brandt was a talented Swiss jeweller, painter, sculptor and engraver who settled in Paris, where he was already designing jewellery during the Art Nouveau period. He first came to public attention in 1925 at the World Fair with his Art Déco jewellery, and became more famous in the 1930s, thanks to his extremely modernist geometric work. The beauty of his abstract, geometric jewellery lies in its discrete linear harmony and impeccable execution, as demonstrated in lot 98.

Brandt achieved this harmony and perfect balance by counterbalancing different forms (rectangles, triangles and circles). His preference was for shiny and opaque platinum, lacquer and enamel, and he was one of the few jewellers of his day not to disdain the use of pearls, with their traditional references, in his own modern creations. These were totally in tune with the jewellery of other modernist pioneers, most of whom

were members of the *Union des Artistes Modernes* (UAM), such as Jean Fouquet, Raymond Templier, George Sandoz and Jean Després. The UAM led the way in the French jewellery renaissance and embraced the new styles. It was founded in 1929 by a group of dissidents, its declared aim was to 'create a truly social art that reflects progress and is able to integrate ordinary industrial forms and technologies into the fight against classicism and tradition'.

At its first public exhibition at the Pavillon de Marsan in 1930, the UAM declared its firm resolve to break from the past and fight to the death against objects that are 'in style' since, as the artists in the Union declared, 'we must first rise up against everything that "looks rich", "is properly made" or "belonged to my grandmother" We must replace habit with determination ... we must fight against visual habits'.

L'OFFICIEL DE LA COUTURE — PARIS

Broche perles fines incrustées dans une plaque de lapis-lazuli et brillants. (Photo Laure Albin-Guillot.)



Brooch in fine pearls incrustated in a plate of lapis-lazuli and brillants. (Photo Laure Albin-Guillot.)

PAUL BRANDT

Au dernier Salon des Décorateurs, une vitrine de joaillerie appelait tout particulièrement l'attention. Elle comprenait quelques bijoux de Paul Brandt absolument nouveaux dans leur forme, comme dans leur matière; judicieusement construits, ils offraient, selon l'esthétique d'aujourd'hui, des oppositions très heureuses de plans et de volumes et présentaient, malgré leur rythme excessivement sobre, un caractère d'extrême somptuosité.

Paul Brandt avait eu l'ingénieuse idée de faire tourner ses bijoux, en sorte que la lumière accrochait les pierres, vibrat sur les facettes étincelantes, disparaissait au contact des masses sombres, pour rebondir avec éclat sur la rondeur des perles. Aussi bien, l'impression produite sur les sens était-elle analogue à celle qu'ils éprouvent quand, alanguis par la musique, ils frissonnent aux cadences charmantes, pour se fondre sur un accord final plein d'harmonie.

On pourrait se montrer surpris de voir réunies dans de tels ensembles, en somme fort rigides, ces deux qualités contraires: la froide discipline et le plus chaud lyrisme. Mais, à la réflexion, on conçoit que Paul Brandt ait pu tenir cette gageure.

Paul Brandt apparaît, en effet, comme un artiste infiniment sensible dont les œuvres sont sobres par raison et non par nécessité. Chez lui, la simplicité n'est pas due, comme on le constate trop souvent, à un défaut d'inspiration ou à un manque de métier. Tout au contraire, Paul Brandt considère la simplicité comme une fin, comme le couronnement d'une œuvre, comme une difficulté, et s'il agit ainsi, c'est qu'en dehors de son ardent tempérament d'artiste, il possède des connaissances techniques peu communes. Paul

Brandt est à la fois joaillier, peintre, sculpteur, graveur en médailles et sur pierres fines, ciseleur, émailleur, orfèvre... et je n'aurais garde d'omettre qu'il détient un brevet d'ingénieur.

Cet étonnant éclectisme permet à Paul Brandt de puiser, dans le bouillonnement des idées, des conceptions nouvelles toujours empreintes d'un cachet personnel, qu'il développe avec mesure et qu'il conduit jusqu'à l'épanouissement.

Pour n'en citer qu'une, nous rappellerons l'introduction que Paul Brandt a faite de la pierre fine dans le bijou moderne.

Brandt incruste la perle dans un champ de lapis-lazuli, qu'il oppose ensuite à des brillants en masse et à des plans de métal poli. Il obtient ainsi une symphonie blanche dont le rythme discret s'éloigne heureusement des gammes polychromes proposées si souvent à notre choix depuis l'Exposition de 1925.

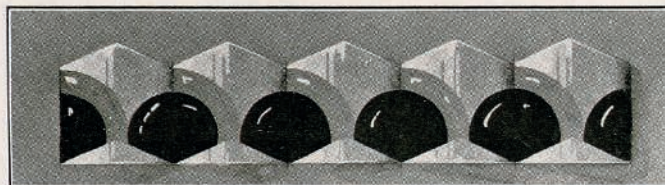
La tentative de Paul Brandt mérite la plus grande attention, car depuis la plus haute antiquité, la perle fine n'a guère été employée que dans le collier et dans la bague.

En la faisant entrer dans le bijou moderne, Brandt ouvre à la perle des voies nouvelles où son orient nacré, sa richesse, sa féminité peuvent prendre toute leur valeur. Il y a là, au surplus, un bel effort pour donner au bijou son véritable caractère d'objet précieux déhant l'imitation et susceptible de s'harmoniser avec plusieurs toilettes.

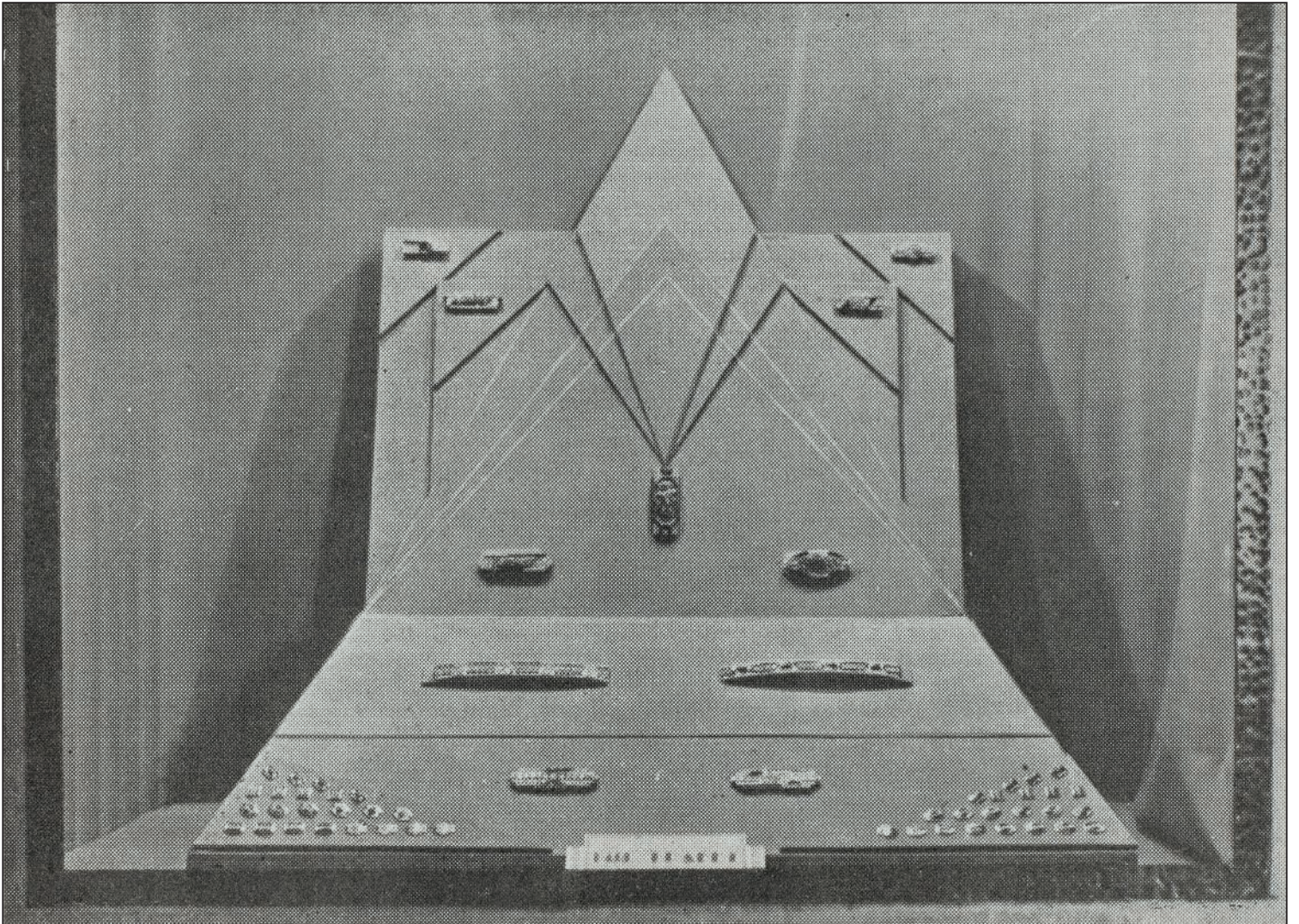
Aussi bien, Paul Brandt semble-t-il avoir, dans une sorte de prescience, saisi et fixé des formes qui, en matière de joaillerie dureront, réalisant ainsi le désir du calculateur comme du poète: celui d'échapper aux lois cruelles qui veulent que tout vieillisse et meure.

Roger NALYS.

Bracélet or poli et laqué. (Photo Rep.)



Bracelet in polished gold and laquer. (Photo Rep.)



Display of jewels by Paul Brandt, display by the architect Éric Bagge
© Paris, Les Arts Décoratifs / Jean Tholance



(other view)



(actual size)



+98

**AN ART DÉCO EMERALD, DIAMOND AND SYNTHETIC RUBY RING,
BY PAUL BRANDT**

Of geometric design, set with a rectangular cut-cornered emerald and baguette-cut diamonds, with synthetic ruby accents, 1920s, ring size 4, with French assay mark for platinum

Signed Paul Brandt, with maker's mark

**BAGUE ART DÉCO ÉMERAUDE, DIAMANT ET RUBIS SYNTHÉTIQUE,
PAR PAUL BRANDT**

De forme chevalière, sertie d'une émeraude de taille rectangulaire à pans coupés, dans un décor géométrique de petits diamants et rubis synthétiques, travail des années 1920, taille 47, monture en platine, poinçon français

Signée Paul Brandt, poinçon de maître

CHF3,500-5,500

\$3,500-5,500

Raymond Templier

A conversation with Laurence Mouillefarine

Tell us about the Maison Templier.

It spans three generations. The founder, Charles Templier, opened a jewellery shop in Paris in 1849. His son, Paul, succeeded him, and the company flourished under his direction. Paul Templier was a prominent figure in his corporation; he held many important positions and was the Chairman of the *Chambre Syndicale de la Bijouterie Joaillerie*. There is even a plaque in his honour inside that building on rue du Louvre in Paris.

Raymond joined the family jewellery business when he graduated from the *École Nationale des Arts Décoratifs*. He was the artist of the family. Paul was mindful of his son's inventiveness and gave him *carte blanche*. The prestigious catalogue that the house published for Christmas 1928 is proof of that, as their creations are side-by-side. On one page, you find Paul's traditional models in the classical style of the 1920s and, opposite them, Raymond's modernist works (see pages 242-243).

I should add that the cover of that 1928 catalogue was designed by none other than Cassandre, the

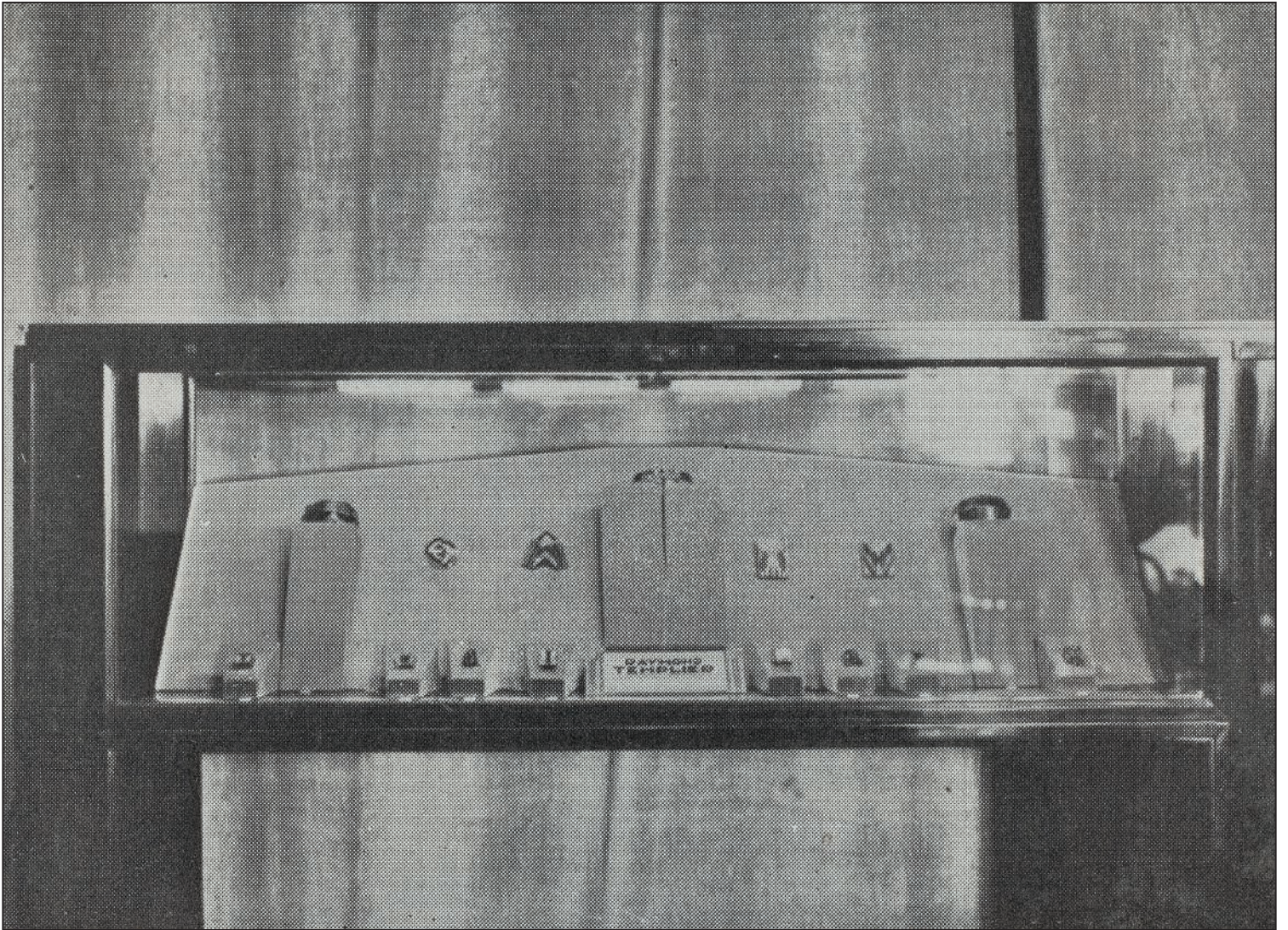
talent behind the magnificent 'Nord Express' poster, the photographs were by Avant-garde photographer Laure Albin-Guillot and the text was the work of writer and poet Blaise Cendrars. In other words, Raymond Templier was in tune with the true creative geniuses of his time.



L. Mouillefarine - V. Ristelhueber, *Raymond Templier Le Bijou Moderne*
All rights reserved



Model photographed by Germaine Krull, early 1930s
© Private collection



Display of jewels by Raymond Templier
© Paris, Les Arts Décoratifs / Jean Tholance

In the course of your research and the anecdotes you have gathered, what can you discern of Raymond Templier's personality?

Raymond Templier was first and foremost an artist. He was always drawing. Everywhere he went, he carried small spiral notebooks in which, on a trip, on holiday, at a boxing, tennis or rugby match (he loved sports), he was sketching people. Any piece of paper would do: a gallery-opening invitation, an administrative receipt, the corner of paper tablecloth – if there was blank space, he would draw. The moment

he arrived at the office, he grabbed his pencils, which were waiting for him in his drawer, all perfectly arranged by size and type. He was methodical Templier! And punctual. His faithful secretary trembled every day at the thought of being even a minute late. By the end of the morning, sketches littered the floor. The jeweller would then summon his chief draftsman, hand him a page and say, 'Percheron, see what you can do with that.'

He was a perfectionist, demanding when it came to manufacturing. When a finished piece was brought to

him, he began by examining the back of it. Not even a glance at the front. And that means that his jewellery pieces are flawlessly crafted, impeccable. You can recognise the authentic pieces by this quality.

How did you begin your research for the book *Raymond Templier: Le Bijou Moderne*?

We had the great fortune of working with the jeweller's archives. They were saved at the very last minute! Let me tell you how: in 1966, the Musée des Arts Décoratifs in Paris wanted to commemorate the famous 1925 World Fair, though about a year late. The minuscule catalogue was entitled *Les Années 25. Art Déco/Bauhaus/Stijl/Esprit nouveau*. This, incidentally, is where the expression 'Art Déco' came from. Raymond Templier, who was still alive at that time, was loaning some drawings and cigarette cases. For the occasion, he called back his former studio head and asked him to reproduce, in gouache, about forty models which, in his eyes, illustrated the best of his production. A collector, an aesthete by the name of Barlach Heuer, visited the exhibition, admired Templier's works and tried to get in touch with the artist. He found him putting his affairs in order before shutting down his business forever. On the verge of throwing away 300 dated photographs! A mine of information! Mr Heuer recovered them just in time. A few years later, Edouard Brunet, a jewellery dealer and grand-nephew of Raymond Templier, bought the photos from Mr Heuer and let us use them.

Fantastic! So you had the archives, what about the jewels themselves?

A treasure hunt! Very few Raymond Templier jewels were showing up at auction at the time. (They have been reappearing since the book came out, as is often the case). We found them, one by one, by word of mouth: this dealer leads you to another dealer, that auctioneer puts you in touch with this private collector, etc. I remember that a professional at the Louvre des Antiquaires gave me the contact information of a colleague in California. So I called this colleague, we got to know each other by phone, and he told me he owned two or three jewellery pieces that he would send me pictures of. With the time-zone difference, I opened his email the next morning when I awoke. And there, on my computer screen, were pieces that I only knew from having seen photos of them in the black-and-white press of the 1920s. I was jumping for joy!

You spoke earlier of Templier cigarette cases - in what way do you find them remarkable?

Many jewellers in the Art Déco era created lacquered silver boxes, smoking accessories or beauty cases. Those by Templier have the boldest graphic designs. His cases depict a printing press, railroad tracks, a typewriter, a dentist's lamp. The artist's imagination was fired by city life, new techniques and technologies, advancements in transportation. When the Voisin automobile beat the speed records? He reproduced an automobile speedometer in lacquer and

eggshell, the result is sumptuous. When Lindberg crossed the Atlantic for the first time? Templier invented a pin in the shape of an airplane propeller. Of course, he was not the only one in that day to be wonderstruck by industrial aesthetics. Many artists, painters and photographers glorified machinery. But Templier took things further: he interpreted a spare part, an endless screw or a locomotive connecting rod, doing so in precious stones to be worn as an embellishment, an accessory, by women. You must admit, it was a daring proposition.

Was the Maison Templier always successful?

In the early 20th century, it was a prosperous enterprise, employing about thirty craftsmen. It enjoyed a loyal clientele, customers who would come to have the family jewels set according to the fashion of the day, including the future Général de Gaulle. In that day, people had a jeweller the same way they had a lawyer. The Maison Templier had representatives across France and as far away as Morocco.

Raymond Templier's talent was celebrated, earning him the title of 'the architect of jewellery'. Many articles about him were published in magazines on applied arts.

Of the three houses best known for their Avant-garde creations, Fouquet and Sandoz, Templier & Fils was the only one to survive the 1929 financial crisis. In the 1940s and 1950s, Raymond's creativity did not slow in the least. Quite the opposite, as the press continued to write about him,

in laudatory terms. Nevertheless, his glory days remained the interwar period.

In his archives, I found a copy of a letter he wrote, dated 1963, addressed to the author of a book on 20th century jewellery, published in London. Though it was a congratulatory missive, Raymond also complained that the historian had only shown his works from the interwar period, and not later production. Rather like Picasso's work being limited to his Cubist period.

It is true however, that Raymond Templier was certainly not a business manager. In the company's last few years, he sometimes had to bail it out with his own money. It was dissolved in 1965. He died in May 1968.

What Templier piece do you like best in this jewellery collection?

No question, it is lot 102 (illustrated left). The sapphire's hexagonal cut is sublime and the platinum work is utterly characteristic of Templier's art; the metal is worked on multiple planes and forms what resemble waves, which gives the piece a vibration, a rhythm.

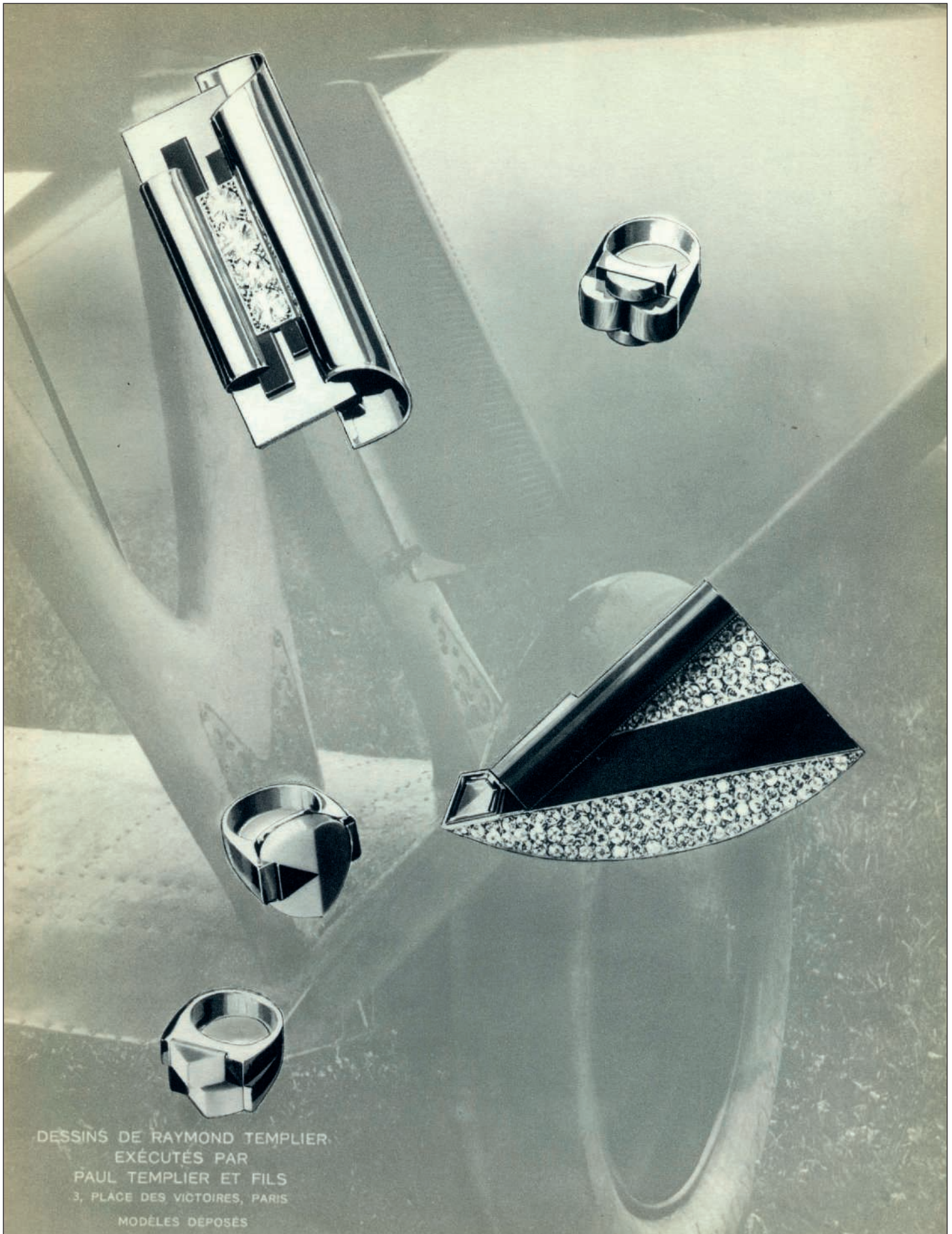
There is another model in this collection that is typical of the master's work: I am talking about lot 103, a lacquer and diamond brooch. Templier liked to juxtapose matte and glossy, black and white, full and empty, curves and straight lines. He said, 'Jewellery is above all about light and shadow, not just about glitter.' He even bent the metal on some pieces to serve as a reflector for the stones. Subtle, isn't it?



Lot 102



Model photographed by Germaine Krull, early 1930s
© Private collection



DESSINS DE RAYMOND TEMPLIER,
EXÉCUTÉS PAR
PAUL TEMPLIER ET FILS
3, PLACE DES VICTOIRES, PARIS
MODÈLES DÉPOSÉS

Templier & Fils, Christmas brochure, 1928
© Private collection
All rights reserved

QU'EST-CE QU'UN BIJOU MODERNE ?

Le Bijou moderne n'est pas un boulon que l'on monte en épingle ;

Ce n'est pas un roulement à billes que l'on met sous verre dans un salon ;

Ce n'est pas la coupe longitudinale d'un moteur d'aviation, ni des engrenages nickelés baignants dans un huilage d'électricité ;

Ce n'est pas une fontaine lumineuse, ni la Tour Eiffel, ni les perles incandescentes de la publicité ;

Le Bijou Moderne est le reflet de tout cela, il en est l'angle :

C'est la pierre à l'échelle de l'œil,

Le métal à l'équerre,

Le monde aux deux bouts de la ligne de mire,

Un regard,

Un frisson,

L'émotion,

La joie, le souffle, l'étincelle,

Démarrage et déclic,

Œuf, hélice, spirale,

Chrome, platine,

Vivre, être.

PAUL
TEMPLIER
ET
FILS

C'est le bijou de

RAYMOND
TEMPLIER

tel qu'il le dessine,
tel qu'il l'a conçu,
tel qu'il l'a créé.

Au doigt, au cou, au cœur.

BLAISE CENDRARS.

‘Le diamant entre parfaitement dans les compositions modernes, et par sa vie même dégage la spiritualité des symboles en apparence les plus abstraits: la courbe qui retient, le cercle qui attache, les lignes logiques et les masses équilibrées évocatrices de ce qui est droit et de ce qui est fort...’

R. Nalys, ‘Le bon goût et la richesse dans le bijou moderne’,
L’Officiel de la Couture et de la Mode de Paris, 1928





(actual size)



© Templier archives

+99

**AN ART DÉCO AQUAMARINE, DIAMOND AND AGATE BROOCH,
BY RAYMOND TEMPLIER**

Centering an oval-shaped aquamarine between old-cut diamond shoulders set in square collets, to the scrolling agate plaque, 1930, 8.0 cm, with French assay marks for platinum and gold

Signed Raymond Templier

**BROCHE AIGUE-MARINE, DIAMANT ET AGATE,
PAR RAYMOND TEMPLIER**

Sertie au centre d'une aigue-marine de taille ovale, épaulée de deux diamants taille ancienne en sertissure carrée, reposant sur une plaque d'agate blonde, 1930, 8.0 cm, monture en or et platine, poinçons français

Signée Raymond Templier

CHF25,000-35,000

\$25,000-35,000

LITERATURE:

L. Mouillefarine & V. Ristelhueber, *Raymond Templier Le Bijou Moderne*, Paris, Norma Éditions, 2005, p. 25 for the photograph of this jewel



(actual size)



+100

**AN ART DÉCO EMERALD, LAPIS LAZULI AND DIAMOND RING,
BY RAYMOND TEMPLIER**

Of geometrical design, centering a square-cut emerald within a lapis lazuli and diamond surround, circa 1930, ring size 2 $\frac{3}{4}$, with French assay mark for gold

Signed Raymond Templier, with maker's mark for Templier

**BAGUE ART DÉCO ÉMERAUDE, LAPIS LAZULI ET DIAMANT,
PAR RAYMOND TEMPLIER**

De forme géométrique, sertie d'une émeraude carrée, de plaques de lapis lazuli et de petits diamants, vers 1930, taille 43, monture en or, poinçon français

Signée Raymond Templier, poinçon de maître

CHF14,000-16,000

\$14,000-16,000



(other view)



(actual size)



+101

**AN ART DÉCO SAPHIRE, DIAMOND AND ENAMEL RING,
BY RAYMOND TEMPLIER**

Set with a circular cabochon star sapphire, within a black enamel and diamond surround, circa 1925, ring size 6 ½, with French assay mark for platinum

Signed Templier (indistinct)

Accompanied by report no. 92638 dated 7 June 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the star sapphire is Ceylon (Sri Lanka), with no indications of heating, and a distinct star effect (asterism).

**BAGUE ART DÉCO SAPHIR, DIAMANT ET ÉMAIL,
PAR RAYMOND TEMPLIER**

Ornée d'un saphir étoilé de forme cabochon, entouré d'émail noir et de petits diamants, vers 1925, taille 53, monture en platine, poinçon français

Signée Templier (indistinct)

Accompagnée du certificat no. 92638 en date du 7 juin 2017 de l'Institut Suisse de Gemmologie (SEEF) attestant que le saphir possède les caractéristiques des saphirs des gisements de Ceylan (Sri Lanka), aucune modification thermique constatée.

CHF22,000-28,000

\$22,000-28,000



(other view)



(actual size)



+102

AN ART DÉCO SAPPHIRE RING, BY RAYMOND TEMPLIER

Set with an octagonal step-cut sapphire to the asymmetrical reeded surround, circa 1925, ring size 5 ¼, with French assay marks for platinum

Signed Raymond Templier, with maker's mark

Accompanied by report no. 92639 dated 7 June 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indications of heating.

BAGUE ART DÉCO SAPHIR, PAR RAYMOND TEMPLIER

De forme asymétrique à gradins, sertie d'un saphir rectangulaire taillé à pans, vers 1925, taille 50, monture en platine, poinçon français

Signée Raymond Templier, poinçon de maître

Accompagnée du certificat no. 92639 en date du 7 juin 2017 de l'Institut Suisse de Gemmologie (SEF) attestant que le saphir possède les caractéristiques des saphirs des gisements de Ceylan (Sri Lanka), aucune modification thermique constatée.

CHF25,000-35,000

\$25,000-35,000



‘Un bijou de Raymond Templier ne se raconte pas, comme une peinture, une sculpture ou une œuvre littéraire. Ce bijou est avant tout, non pas le scintillement de l’or ou de mille feux, mais de l’ombre et de la lumière sagement calculées’.

G. Varenne, ‘Raymond Templier et le Bijou Moderne’, *Art et Décoration*, 1930





+103

**AN ART DÉCO DIAMOND AND LACQUER BROOCH,
BY RAYMOND TEMPLIER**

Of geometric design, set to the centre with old-cut diamonds, with black lacquer accents, circa 1929, 7.0 cm, with French assay marks for platinum and gold

Signed Raymond Templier, with maker's mark

**BROCHE ART DÉCO DIAMANT ET LAQUE,
PAR RAYMOND TEMPLIER**

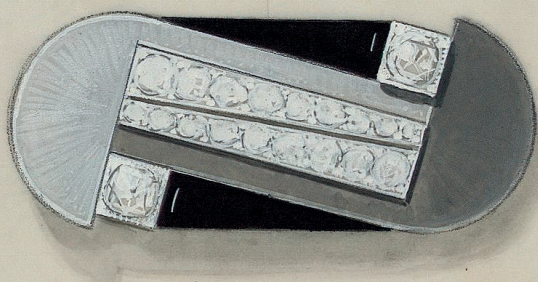
De forme géométrique, appliquée de diamants taille ancienne et de laque noire, vers 1929, 7.0 cm, monture en or et platine, poinçon français

Signée Raymond Templier, poinçon de maître

CHF45,000-65,000

\$45,000-65,000

Cf. L. Mouillefarine & V. Ristelhueber, *Raymond Templier Le bijou moderne*, Paris, Norma Éditions, 2005, p. 175 for the drawing of a similar brooch



Raymond Templier, Study for a brooch, 1929
© Paris, Les Arts Décoratifs

DÉPOSÉ

RAYMOND
TEMPLIER

TR
BROCHE PLATINE BRILLANTS
LAQUE NOIRE
EXÉCUTÉE POUR M^{re} R.B
1929

STEIN

Les Fouquet

A conversation with Laurence Mouillefarine

Tell us how you discovered Maison Fouquet.

It was at an exhibition at the Musée des Arts Décoratifs in Paris in 1984, *Les Fouquet Bijoutiers & Joailliers à Paris 1860-1960*. The event illustrated the three representatives of the dynasty – Alphonse, Georges and Jean. I offered to cover the subject for an art journal, *L'Estampille*. I got started and found I had a great deal to learn about this jeweller family. So I dove into all the documents, interviewed the authors of the catalogue, and the article spanned several pages.

Twenty years later, while I was working on the Raymond Templier monograph, I came across Jean Fouquet. He was one of the trio of Avant-garde jewellers, along with Gérard Sandoz. All three were affiliated with the UAM, took part in the same exhibitions, were mentioned in the same articles.

If I recall, it was the publisher of the book about Raymond Templier, Maïté Hudry, who suggested to the Paris Musée des Arts Decoratifs that they create an exhibition featuring the trio of artists, along with a catalogue.

Meanwhile, the Museum had received a major donation related to Jean Després and therefore wanted to broaden the theme to cover all modernist jewellers from the interwar period. This was the 2009 exhibition *Bijoux Art Déco et Avant-Garde*, of which I was co-curator, teaming with the Museum's curator, Evelyne Possémé. The subject was new, exciting and fascinating.

Did the exhibition on the Fouquet dynasty win you over?

Of course! Strangely, I especially remember the designs of the 1900 period. I knew René Lalique's work, but this exhibition led me to discover that of Georges Fouquet. It is in the same naturalistic vein, so poetic – translucent enamels that are so delicate in their wire nets of gold. I still remember the extravagant pieces he had made for Sarah Bernhardt, designed by Alfons Mucha. I recall the recreated shop, also decorated by Mucha (see pages 164-165). A sculpture of a woman so boldly displayed! Art Nouveau in all its splendour. To think that the jeweller had the audacity to call upon a Czech artist, known as a poster artist, to decorate a store on rue Royale!



© Les Éditions Jalou 'L'Officiel 1927'

M. Jean Fouquet, the onmy and already very well known jeweller.



M. Jean Fouquet, el joven artista joyero tan, conocido ya.

Photo d'Ors.

JEAN FOUQUET

M. Jean Fouquet, le jeune artiste joaillier, déjà si connu.

JEAN FOUQUET creates some jewels that are alone of their kind, undoubtedly because he is like no other jeweller. I hesitate to call him a « jeweller » because if he is unquestionably one, very likely by heredity, he is also something else and something more. When he creates a jewel, he does it as a technician, an artist and a philosopher. The technician calculates and builds the artist exhorts the real, and the philosopher gets at the deep meaning of the work. And the « integral » jewel comes forth, after this collaboration of the different personalities in the man, with all the modern sense it can have.

Some people might tell me that pearls, precious stones and rare metals belong to all times ... That may be, but the jewel, like all other works of art, characterises, before anything else, the state of mind and the mode of living of a period.

And the character of jewels has followed the evolution of our sentiments? Years ago, poets sang the glories of Nature, and the jewel was, very often, nothing but a miniature to be admired through a magnifying glass. Now, we live under the signs of forces we have conquered, and which, nevertheless, we must endure. The jewel is transformed. It counts by its mass. As a very finely worked mechanical piece, it is simple, with no unnecessary details. It is « calculated » before it is « constructed ».

But it is necessary for the artist to animate the work with all his sensitiveness. It is most different from a mass production article.

How has Jean Fouquet solved the problem?

Logic is the only thing that pleases us, now we like sharp contrasts and oppositions. Jean Fouquet synthetises in his works all these primary condition. His jewels conventionalise contemporary life; their sober lines go well with the modern neat way of dressing... An impression of beauty is obtained by their mathematical balance; they are easily read and a living flame seems to spring from their mass and colour.

If I gave my whole thought, I would say that, Jean Fouquet's jewels are « still music ». They are made of brilliant notes, vibrating masses exactly comparable to musical phrases. And it is the spirituality of the produced work that makes me see in Jean Fouquet a young philosopher who would look at jewels from three points of view; national, social and historical.

Jean Fouquet is a champion of French taste. If he thinks that diamonds, pearls and the most precious stones can be bought in New-York, London or Amsterdam, he wants a jewel worthy of the name to be bought in Paris only. He fights the idea of the « investment jewel ». The jewel must be a proof of good taste more than a sign of wealth, and ought not to be measured by the weight of the matter employed. Jean Fouquet, symbolising « present time » in his jewels, makes history. Nothing will remain of our civilisation, three thousand years hence. But, perhaps a few jewels exhumed from tombs, will tell what meaning life had for us.



JEAN FOUQUET

Platinum ring, trimmed at the center with a green « agate ». This has all the beauty of a mechanical work. The decentered circles and irregular levels give an extremely powerful effect; it is an active man's ring.

Bague chevalière en platine, avec au centre une agate verte. Ce bijou a toute la beauté d'une pièce de mécanique de haute précision. Les cercles par décentrement, les plans par décalage engendrent des effets de relief d'une rare puissance; c'est le bijou de l'homme d'action.

Sortija ancha de platina con agata verde en el centro. Esta joya tiene toda la belleza de una pieza mecánica de alta precisión. Los círculos por descentración, los planos de descalce producen efectos de relieve muy fuertes, es la joya del hombre d'acción.

Les présents modèles de Jean Fouquet, comme ceux de Georges Fouquet, dans notre numéro de Mai, sont déposés et leur reproduction, même partielle, est rigoureusement interdite.

L'OFFICIEL

DE LA
DE LA
DE

COUTURE MODE PARIS



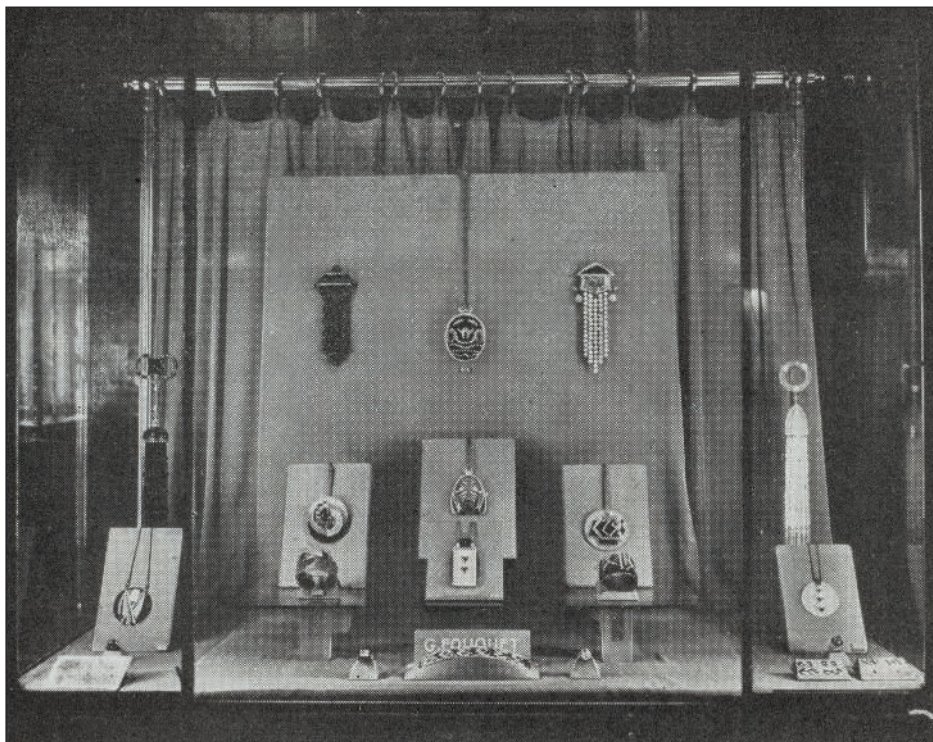
Paris
PARIS

Mademoiselle ARLETTY.

Chapeau MARCELLE LÉLY,
Bijoux GEORGES FOUQUET.

A.P. COVILLOT

Abonnement : 66 francs par an.
Ce numéro ne peut être exporté.



Display of jewels by Maison Fouquet
© Paris, Les Arts Décoratifs / Jean Tholance

When the *nouvelle* style came out of fashion, Georges had the decor dismantled, but he had the good sense to donate it to the City of Paris, and you can now admire it at the Carnavalet Museum.

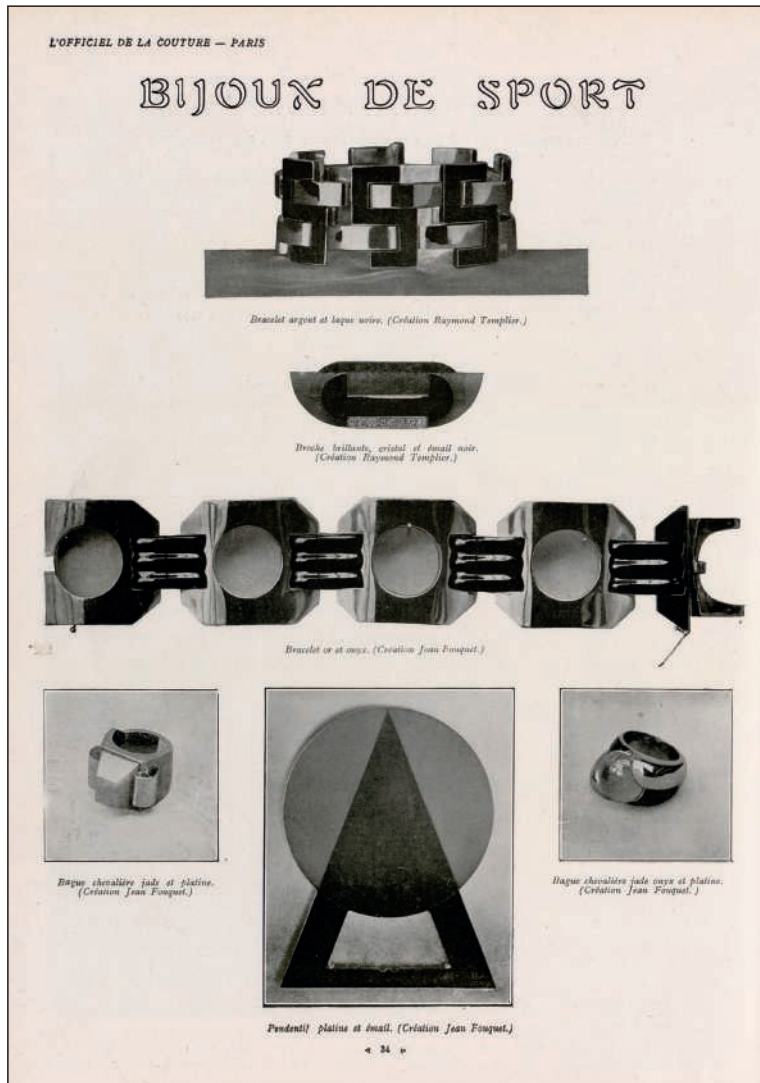
As you can clearly see, Georges Fouquet was open to innovation. In 1925, he was President of the jewellery section at the International Exhibition of Modern Decorative and Industrial Arts in Paris. The event only accepted 'works of new inspiration'. That was its watchword: begone all attachment to the past! Fouquet was keeping an eye out for originality and joined the collaboration of artists outside the jewel realm: the poster artist Cassandre, the painter André Léveillé and the architect Éric Bagge all designed pieces for him.

'The architect will provide the general lines, the plans, the ultimate construction; the sculptor will bring his science of relief; the painter, the shimmering play of colours.'
Georges Fouquet

In 1937, when he presided over the jury of the Universal Exposition on Arts and Technology in Modern life held in Paris, Georges Fouquet, who was then 75 years old, again called upon the talents of a sculptor: Poland's Jean Lambert-Rucki, who created figures that combined cubism and ethnic art. The artist also designed a monumental *bas-relief* at the entrance of the UAM stand for the same 1937 World Fair. In the collection you have here are two of the jewellery pieces in question, designed by Lambert-Rucki – a bangle and a ring (bangle illustrated right). It is very moving.



Lot 107



© Les Éditions Jalou 'L'Officiel 1929'

Jean Fouquet lorsqu'il fait un bijou l'exécute en technicien, en artiste et en philosophe. Le technicien calcule et construit, l'artiste exalte le réel, le philosophe dégage le sens profond de l'oeuvre'.

R. Nalys, *L'Officiel de la Couture et de la Mode de Paris*, 1927

Did Georges Fouquet also employ his son Jean?

Yes, Jean joined the company's designer team in 1919, when he was 20. But Jean really wanted to be a lawyer. His hostility towards the world of luxury was obvious. He was a Communist, like his friends Paul Éluard and Louis Aragon. Nevertheless, the pieces he dreamed up for the family business were masterful! Sometimes inspired by mechanics, like the *Ball Bearing* bracelet in chrome-plated steel, sometimes exquisitely precious, like the jewellery ensemble in diamonds, amethysts and moonstones,

sponsored by the French State in 1937 and which is now on display at the Musée des Arts Décoratifs.

What was the relationship between George and his son Jean?

Toward the end of his life, Jean Fouquet uttered a constant refrain: 'I am a jeweller; I am the son of Georges Fouquet'. That statement speaks volumes about the weight of his father's authority.

In 1936, when the Fouquet jewellery House closed, Jean continued to make jewellery, exhibiting it in Parisian salons and galleries, in the company of other designers. After



Lot 108

the war, he rediscovered the aesthetic impact of window enamel, which had forged the family firm's reputation a half-century earlier. He designed enamelled brooches with nature themes, but was not satisfied with their manufacture, feeling that they did not have the same luminosity as the earlier jewels. Had the craftsmen lost this *savoir-faire*?

If you could choose one Fouquet jewel from this collection, what would it be?

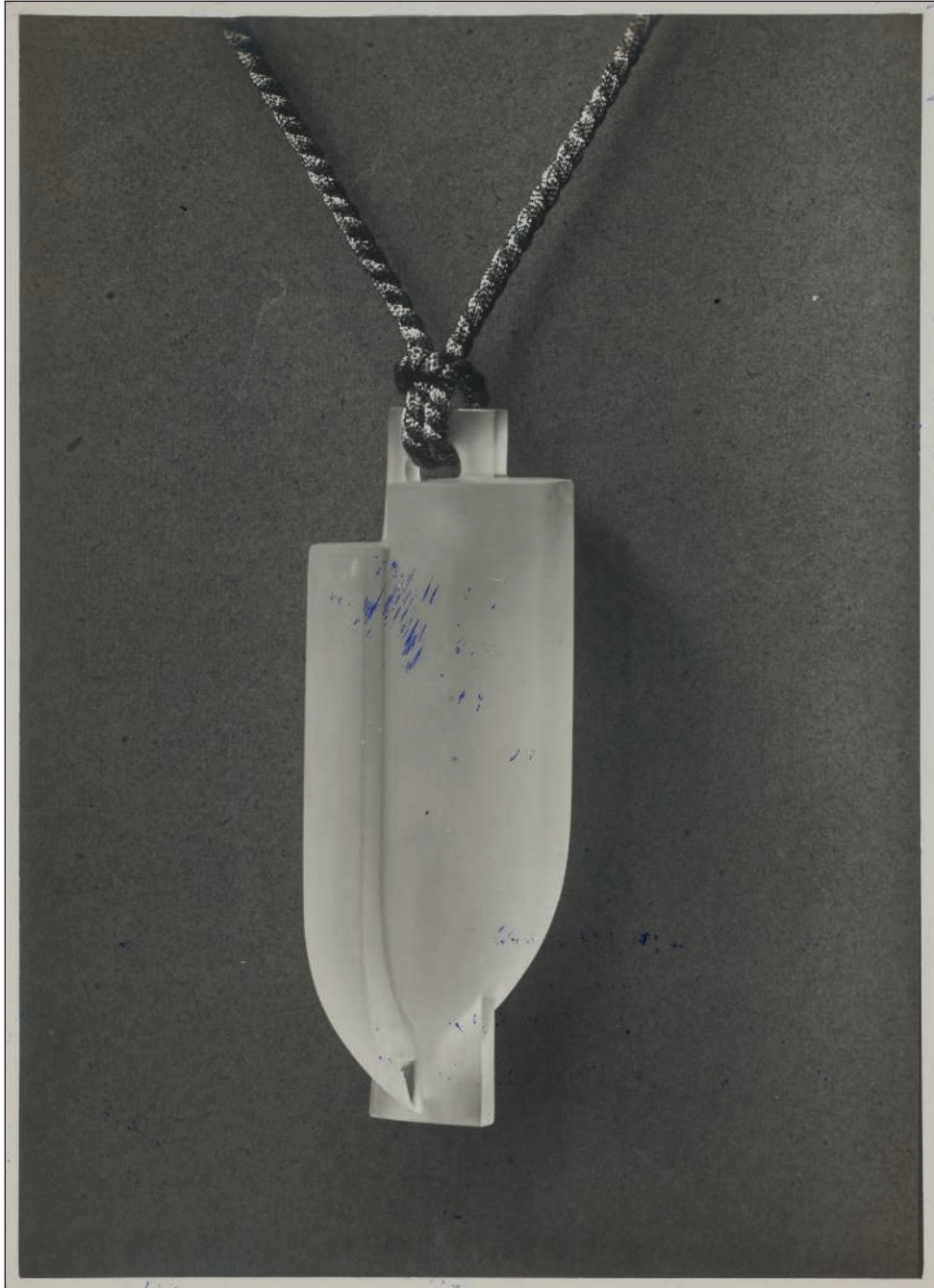
I would take lot 110 (illustrated right) without hesitation. This pendant embodies the chic of Art Déco in and of itself. The abstract lines. The roundness of the emerald cabochon, juxtaposing the flat surface of the onyx. The combination of precious stones and hard stone. The bold colours. The Far-East inspiration. All of it! What's more, that piece was presented at the 1925 World Fair – that event is legendary for any student of the period.

Lot 108 (illustrated above) is tempting too. This model illustrates the other trend of the 1920s, modernism. The volume of the stone is impressive! 'Miniature is detestable', said Jean Fouquet, 'Jewellery must be visible from afar.' He probably designed this massive ring while thinking of a woman driving her torpedo at 120 kilometres an hour.

It is hard to believe that these two very different pieces came from the same jewellery House!



Lot 110



Photograph of the 'Bombshell' pendant, by Jean Fouquet
© Paris, Les Arts Décoratifs / Jean Tholance





+104

**AN ART DÉCO ROCK CRYSTAL 'BOMBSHELL' NECKLACE,
BY JEAN FOUQUET**

Modelled as a stylised asymmetrical bombshell in frosted rock cristal,
to the frosted rock crystal baton-shaped necklace, circa 1927, pendant 10.0 cm,
necklace 90.0 cm, with French assay marks for platinum and gold
Signed Jean Fouquet, with maker's mark for Georges Fouquet

**PENDENTIF ART DÉCO 'OBUS' CRISTAL DE ROCHE,
PAR JEAN FOUQUET**

En forme d'obus en cristal de roche dépoli avec attaches géométriques
en or et platine, la chaîne faite de bâtonnets en cristal de roche dépoli,
vers 1927, pendentif 10.0 cm, chaîne 90.0 cm, monture en or et platine,
poinçons français

Signé Jean Fouquet, poinçon de maître

CHF45,000-65,000

\$45,000-65,000

PROVENANCE:

Michel Perinet
Joanna Walker

LITERATURE:

M.-N. de Gary, *Les Fouquet, Bijoutiers & Joailliers à Paris 1860-1960*, Paris,
Musée des Arts Décoratifs, 1983, p. 137 for a photograph of this necklace
S. Raulet, *Bijoux Art Déco*, Paris, Éditions du Regard, 1984, p. 189
for a photograph of this necklace





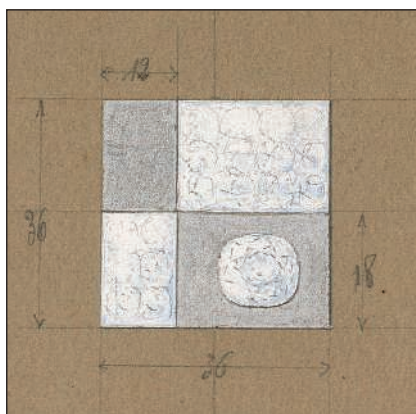
(other view)



(actual size)



(other view)



Jean Fouquet, Study for a brooch, 1925-1932
© Paris, Les Arts Décoratifs

+105

AN ART DÉCO DIAMOND AND ONYX RING, BY GEORGES FOUQUET

Of geometric design, the old-cut diamond set within a rectangular onyx plaque, two sides and the gallery set with square-cut diamonds, circa 1927, ring size 6, with French assay mark for platinum

Signed G. Fouquet

BAGUE ART DÉCO DIAMANT ET ONYX, PAR GEORGES FOUQUET

De forme rectangulaire, ornée d'une plaque d'onyx sertie d'un diamant taille ancienne, la monture à gradins sertie de diamants ronds et baguettes, vers 1927, taille 52, monture en or et platine, poinçons français

Signée G. Fouquet

CHF18,000-25,000

\$18,000-25,000

Cf. M.-N. de Gary, *Les Fouquet, Bijoutiers & Joailliers à Paris 1860-1960*, Paris, Musée des Arts Décoratifs, 1983, p. 170, ill. 176 for the photograph of a similarly designed brooch



(other view)



(actual size)



(other view)

+106

**AN ART DÉCO NATURAL PEARL AND DIAMOND RING,
BY GEORGES FOUQUET**

Centuring a light brownish grey button-shaped natural pearl, measuring approximately 14.80-14.85x10.10 mm, within a rose-cut diamond surround and claws, the shoulders set with old-cut diamonds, 1920s, ring size 6, with French assay mark for platinum

Signed G. Fouquet, no. 17653

Accompanied by report no. 92061 dated 19 May 2017 from the SSEF Swiss Gemmological Institute stating that the pearl is a saltwater natural pearl, with no artificial colour modification.

**BAGUE ART DÉCO PERLE FINE ET DIAMANT,
PAR GEORGES FOUQUET**

Ornée d'une perle bouton de couleur brun-gris, mesurant environ 14.80-14.85x10.10 mm, soulignée de diamants, travail des années 1920, taille 52, monture en platine, poinçon français

Signée G. Fouquet, no. 17653

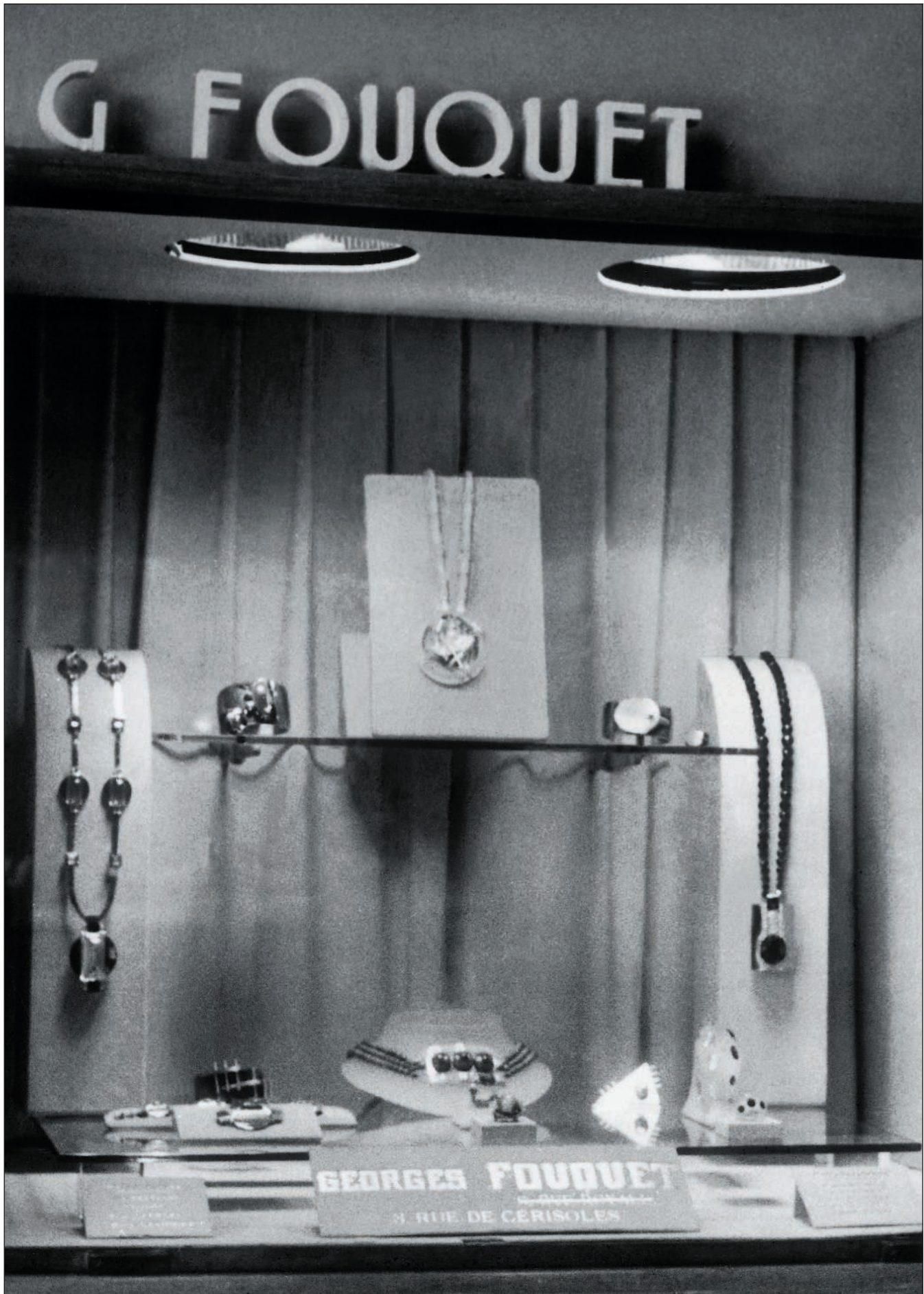
Accompagnée du certificat no. 92061 en date du 19 mai 2017 de l'Institut Suisse de Gemmologie (SSEF) attestant que la perle est d'origine naturelle, eau de mer, aucune modification de couleur constatée.

CHF18,000-22,000

\$18,000-22,000







Photograph of the Maison Fouquet display
International Exposition of Art and Technology in Modern Life, Paris, 1937
Lot 107 can be seen on the top left
© Paris, Les Arts Décoratifs



(other view)



(actual size)



(other view)

+107

A UNIQUE BRACELET AND RING SET, BY JEAN FOUQUET

The bracelet of torc design in hammered silver, the front as a stylised face with a gold mask, the ring of similar design, circa 1937, bracelet inner circumference 16.5 cm, ring size 7, with French assay marks for silver and gold

Bracelet signed Jean Fouquet, ring with maker's mark for Charles Girard
Created after a drawing by Jean Lambert-Rucki (1888-1967)

BRACELET JONC ET BAGUE OR ET ARGENT, PAR JEAN FOUQUET

En argent martelé, figurant un visage stylisé portant un masque, vers 1937, bracelet 16.5 cm, taille bague 55, monture en or et argent, poinçons français, exemplaire unique

Bracelet signé Jean Fouquet, bague avec poinçon de l'atelier Charles Girard
Réalisés sur un dessin de Jean Lambert-Rucki (1888-1967)

CHF25,000-35,000

\$25,000-35,000

PROVENANCE:

Ring:
Madeleine Fouquet
Michel Perinet

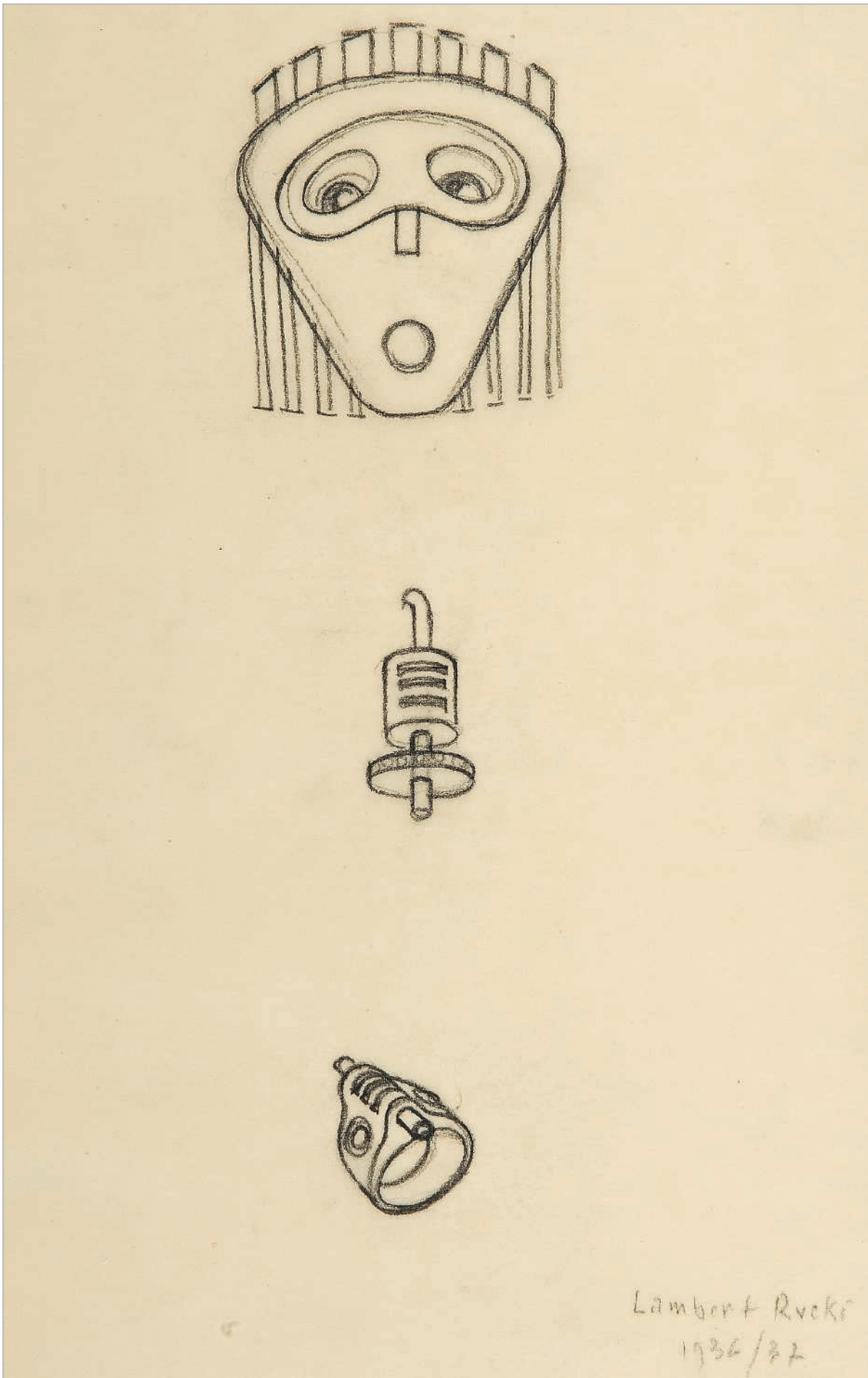
EXHIBITED

Paris, *International Exposition of Art and Technology in Modern Life*,
25 May - 25 November 1937

LITERATURE:

M.-N. de Gary, *Les Fouquet, Bijoutiers & Joailliers à Paris 1860-1960*, Paris, Musée des Arts Décoratifs, 1983, p. 123 for a photograph of the bangle
M. Gabardi, *Art Deco Jewellery 1920-1949, 1920 - 1949*, Woodbridge, The Antique Collector's Club, 1989, p. 43 for a photograph of the bangle
L. Mouillefarine & E. Possémé, *Bijoux Art déco et avant-garde*, Paris, Éditions Norma, 2009, p. 158 for a photograph of the Fouquet showcase at the 1937 Paris *Exposition Internationale des Arts et Techniques dans la Vie Moderne*, including this jewel on the top left (see previous page)





Lambert Rucki
1936/37

Jean Lambert-Rucki (1888-1967), Study for a brooch, earring and ring suite, Paris, 1936-1937
© Paris, Les Arts Décoratifs / Jean Tholance





(actual size)



(other view)



+108

AN EMERALD RING, BY JEAN FOUQUET

Set with a cabochon emerald within a platinum mechanical surround, 1920s, ring size 6, with French assay mark for platinum

Signed Jean Fouquet, with maker's mark for Georges Fouquet

Accompanied by report no. 92640 dated 7 June 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with moderate amount of oil.

BAGUE ÉMERAUDE, PAR JEAN FOUQUET

Ornée d'une émeraude de forme cabochon, l'épaulement en platine cranté, travail des années 1920, taille 51, monture en platine, poinçon français

Signée Jean Fouquet, poinçon de maître

Accompagnée du certificat no. 92640 en date du 7 juin 2017 de l'Institut Suisse de Gemmologie (SSEF) attestant que l'émeraude possède les caractéristiques des émeraudes des gisements de Colombie, présence modérée d'huile dans les fissures.

CHF18,000-25,000

\$18,000-25,000



(other view)



(actual size)



(other view)

+109

**AN ART DÉCO EMERALD, ENAMEL AND DIAMOND RING,
BY GEORGES FOUQUET**

Set with a cabochon emerald within a black enamel surround, the gallery and the shoulders set with small rose-cut diamonds, circa 1930, ring size 4 ¼, mounted in platinum

Unsigned

Accompanied by report no. 92641 dated 7 June 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with moderate amount of oil.

**BAGUE ART DÉCO ÉMERAUDE, ÉMAIL ET DIAMANT,
PAR GEORGES FOUQUET**

Ornée d'une émeraude de forme cabochon, entourée d'un filet d'émail noir, la monture sertie de petits diamants, vers 1930, taille 48, monture en platine

Non signée

Accompagnée du certificat no. 92641 en date du 7 juin 2017 de l'Institut Suisse de Gemmologie (SEF) attestant que l'émeraude possède les caractéristiques des émeraudes des gisements de Colombie, présence modérée d'huile dans les fissures.

CHF22,000-28,000

\$22,000-28,000

PROVENANCE:

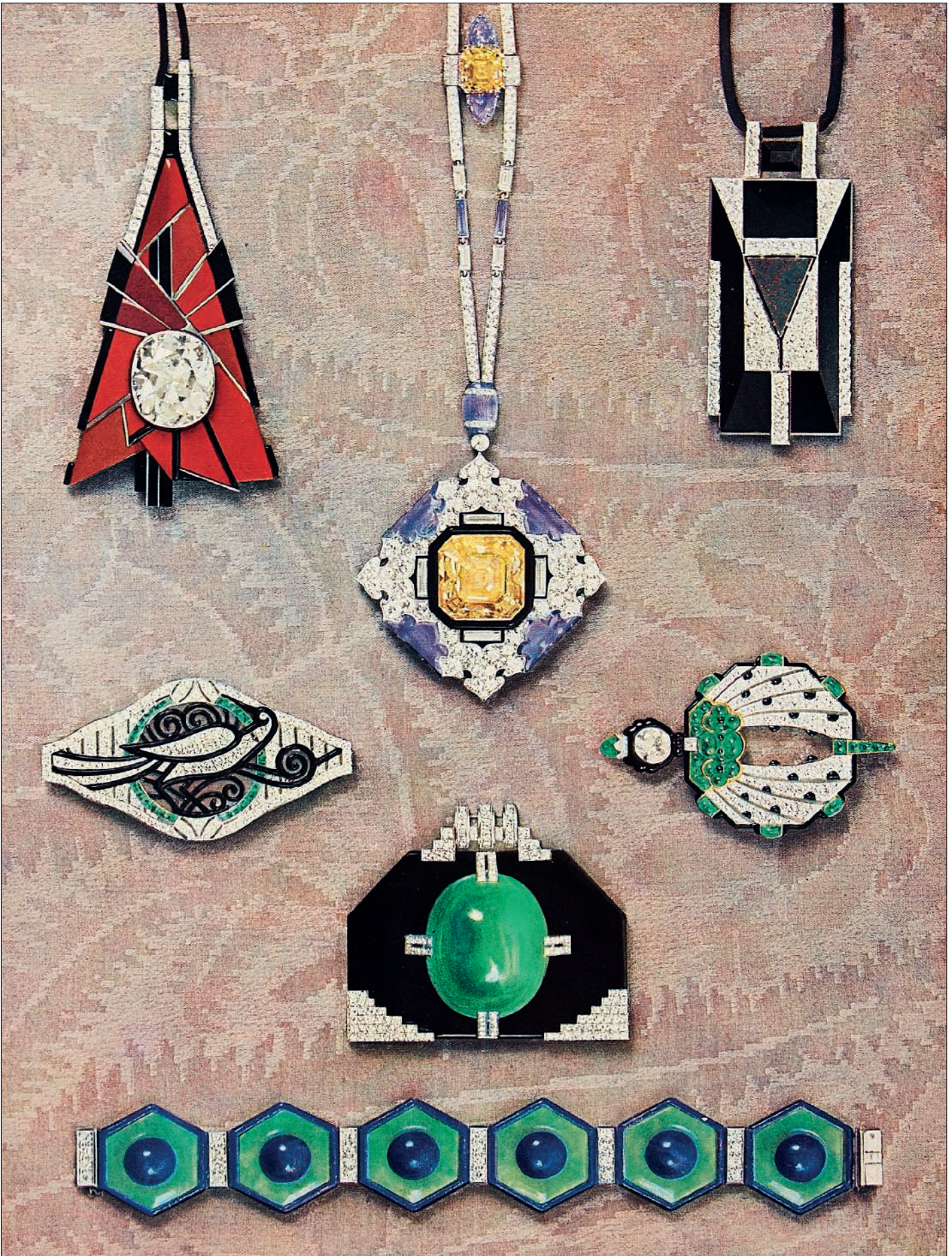
Michel Perinet



Maison Fouquet, Study for a ring, 1927
© Paris, Les Arts Décoratifs



'Le Bijou Moderne', *L'illustration*, Paris, 1927
© Private collection
All rights reserved



'Le Bijou Moderne', *L'illustration*, Paris, 1927
© Private collection
All rights reserved



+110

AN IMPORTANT EMERALD, ONYX AND DIAMOND PENDENT NECKLACE, BY GEORGES FOUQUET

The hexagonal onyx plaque pendant set with a cabochon emerald, with diamond-set corners and pendant hoop, to the diamond and enamel-set chain, 1925, pendant 6.8 cm, chain 66.0 cm, with French marks for platinum

Signed G. Fouquet, no. 19600, with maker's mark for Georges Fouquet
 Accompanied by report no. 92642 dated 7 June 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with moderate amount of oil.

COLLIER ART DÉCO ÉMERAUDE, ONYX ET DIAMANT, PAR GEORGES FOUQUET

Le pendentif de forme géométrique serti d'une émeraude taillée en cabochon, sur une plaque d'onyx ponctuée de petits diamants, la chaîne sertie de diamants et d'émail noir, 1925, pendentif 6.8 cm, chaîne 66.0 cm, monture en platine, poinçon français

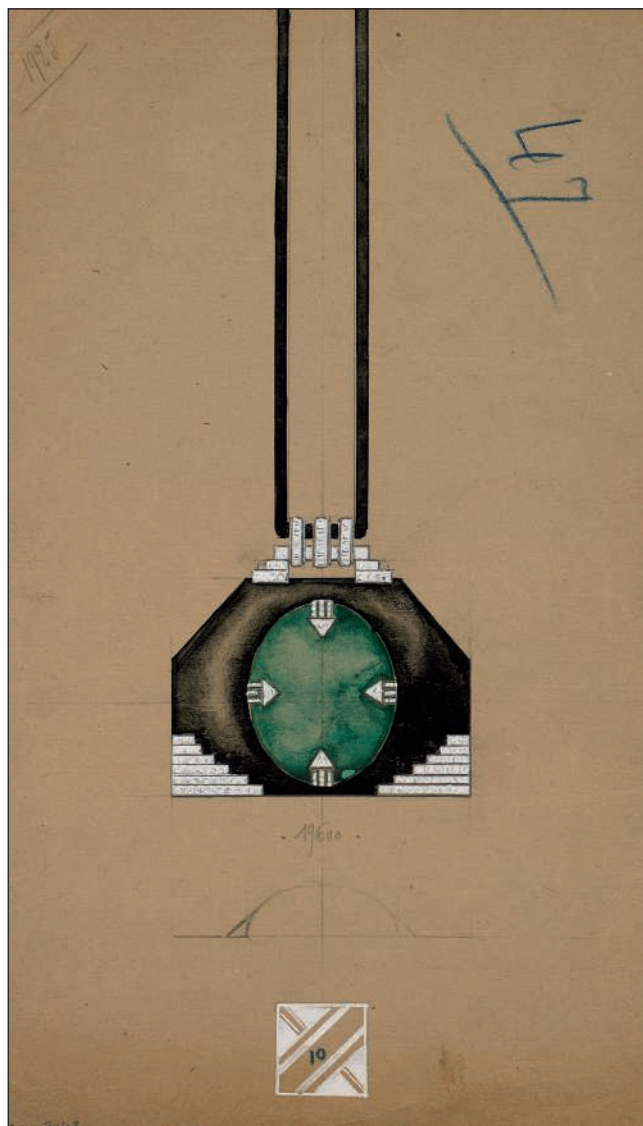
Signé G. Fouquet, no. 19600, poinçon de maître
 Accompagné du certificat no. 92642 en date du 7 juin 2017 de l'Institut Suisse de Gemmologie (SEF) attestant que l'émeraude possède les caractéristiques des émeraudes des gisements de Colombie, présence modérée d'huile dans les fissures.

CHF90,000-130,000 \$90,000-130,000

PROVENANCE:
 Michel Perinet

EXHIBITED
 Paris, International Exhibition of Modern Decorative and Industrial Arts, April - October 1925

LITERATURE:
 M.-N. de Gary, *Les Fouquet, Bijoutiers & Joailliers à Paris 1860-1960*, Paris, Musée des Arts Décoratifs, 1983, p. 162, ill. 113 for a photograph of this jewel



Georges Fouquet, Study for a pendant, 1925
 © Paris, Les Arts Décoratifs



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ACKNOWLEDGEMENTS

Being able to work on a jewellery collection of this calibre is a once in a lifetime opportunity. We knew from very early on that we wanted to create not only a catalogue but a work of reference that could pass the test of time. On my quest to make that a reality, I worked with my wonderful colleagues at Christie's: Jean-Marc Lunel, Clara Altenburg and Aline Sylla-Walbaum

Along the way, I pestered many of my 'jewellery world colleagues' all over Europe, who have generously given me their time and shared their knowledge and marvellous anecdotes with me: Dr Sigrid Barten, Françoise Cailles, Melissa Gabardi, Laurence Mouillefarine and Evelyne Possémé. Without them, and their expert knowledge, this catalogue would not have been the same. I also would like to say a special thank you to Barlach Heuer and Laurence Serre, two extraordinary people who opened for me the doors to a time machine that transported me to the 1940s and 1950s jewellery world.

For the last six months, my research took me from Geneva to Paris and London via Zurich and Pforzheim. All the institutions received me with open arms. It was truly amazing to be able to meet so many passionate people. To name but a few: Anne-Sophie Greff and Véronique Brumm at the Musée Lalique, Cornélie Holzach at the Pforzheim Schmuckmuseum, the archive centre of the Musée d'Orsay, Isabelle Fournel, Rachel Brishoual and Evelyne Possémé at the Musée des Arts Décoratifs

On seeing these jewels, we could only imagine how many amazing photographs we would be able to take. They were such important pieces, and in such good conditions, it was a dream. I want to thank Neil Bicknell for his amazing photographs, you made our vision come true.

For her immense knowledge, her generosity, her passion, and our long hours of discussion about jewellery, I want to thank Vanessa Cron. She taught most of what I know about jewellery.

Last but not least, I would like to acknowledge the wonderful couple who created this one-of-a-kind collection.

What inspiration, what elegance!



BIOGRAPHIES

RENÉ BOIVIN

Born in Paris in 1864, René Boivin began his career as a designer and engraver. In 1893 he married Jeanne Poiret, sister of the famous couturier and the first woman jeweller of the 20th century, and together they created some of the most bold and daring fashions of the early 1900s. After Boivin's death in 1917, Jeanne established herself at Avenue de l'Opéra with Juliette Moutard and her daughter, Germaine Boivin. The three worked together for forty years, joined between 1921 and 1932 by Suzanne Belperron, creating such signature pieces as the Starfish (1936). Upon Jeanne Boivin's death in 1959, the house was taken over by Louis Girard. In April 1991, the company became part of Asprey Group. The main office and boutique are located on avenue Montaigne.

PAUL-ÉMILE BRANDT

Paul-Émile Brandt was born in La Chaux-de-Fonds Switzerland in 1883, but moved at a young age to Paris, where he studied with Chaplain and Allard. At the turn of the twentieth century, he started his own business, creating jewellery in the Art Nouveau style, and exhibited in the annual expositions of La Societe des Artistes Français from 1906 to 1911. After World War I, he turned to creating jewellery in the Art Deco style, and cigarette cases with the circle as the dominant motif. After World War II, he stopped making jewellery and established a tinware manufactory enterprise. He died in Paris in 1952.

CARTIER

Louis-François Cartier founded in 1847 in Paris. His three grandsons, Louis, Pierre and Jacques, turned the House into a global enterprise, with Louis running Paris, Jacques overseeing London and Pierre managing New York. Branches were opened in Moscow and the Persian Gulf in 1910, soon followed by Cannes and Monte Carlo. Charles Jacqueau joined Louis Cartier in 1909 and Jeanne Toussaint was Director of Fine Jewellery from 1933. In 1964, on the death of Pierre, the family sold Cartier Paris, London and New York. In 1972, a group of investors led by Joseph Kanoui bought Cartier Paris, with Robert Hocq as president who with Alain Dominique Perrin created the concept "Les Must de Cartier". The group later reacquired Cartier London and New York. Today, Cartier is part of the Richemont group.

EUGÈNE FEUILLÂTRE

French born Eugène Feuillâtre (1870-1916) enjoyed a short tenure as head of René Lalique's enameling workshop from 1890-97. A gifted goldsmith and sculptor, his best talent was in enamel work, earning him recognition as one of Art Nouveau's best craftsmen. In 1898, his creations were exhibited to critical acclaim at the Salon of the Société des Artistes Français. Starting out on his own in 1899, he joined the Belgian association "Libre Esthétique" and the Société des Artistes Français, with whom he exhibited until 1910. He won a gold medal at the Paris World Exhibition in 1900.

FONTANA

The Fontana family have been jewellers in Bologna and its surroundings since the beginning of the 18th century. For the past 300 years, the Fontana name has been passed on from generation to generation, starting with Giuseppe and presently represented by Gino Fontana, who has headed the business since 1949. The continuity of "G. F" insignia has been guaranteed over the years by the long line of names beginning with "G", and it became an official trademark at the turn of the century.

FOUQUET

Georges Fouquet (1862-1957) joined his father Alphonse Fouquet (1828-1911) in his jewellery business at 35, avenue de l'Opera in 1891. Upon his father's retirement in 1895, he took over the direction. In 1902 he moved to 6, rue Royale. During the period of 1899-1901 he worked in close collaboration with the artist Alphonse Mucha. With Mucha acting as a designer they executed many important commissions, for Sarah Bernhardt amongst others. They mainly created objects in the Art Nouveau and Art Deco styles, favouring enamelling and coloured stones.

LUCIEN GAILLARD

In 1892 Lucien Gaillard took over his father Ernest's atelier at 101, rue de Temple in Paris. The family firm was well known for its mastery of metalwork in the Japanese style, for which they were awarded a silver medal at the 1878 World's Fair. Gaillard also innovated with exotic materials, such as horn, and was widely praised for its skills with enamels.

LÉOPOLD GAUTRAIT

Frenchman Léopold Gautrait (1865-1937) was one of the most celebrated jewellers in the Art Nouveau period, known for his peacock motifs and fine enameling. He began his career working for Léon Gariod as a modeler and chaser around 1900.

JANESICH

Leopoldo Janesich opened his first shop in Trieste in 1835, offering jewellery and silverware to an international clientele. At the end of the century, he established a branch store in Paris at 19, rue de la Paix, followed by locations in Biarritz, London, Monte Carlo and Vichy. Their clients included such eminent personalities as the Archduke of Austria, King Nicholas of Montenegro and the Duke of Aosta. Janesich is well known for powder compacts and card cases in the Art Deco style. The firm remained in family hands until it closed in 1968.

RENÉ LALIQUE

At the turn of the 20th century, René Lalique (1860-1945) broke with tradition, creating jewels as art, instead of ornament. True to the spirit of revolution, he chose unconventional materials such as glass, horn and rock crystal. Nature was the predominant theme of this "Art Nouveau", and Lalique's favorite motif was the female figure with dragonfly wings. He produced bracelets, necklaces, pendants and combs featuring dragonflies, peacocks, insects or snakes. In 1910, Lalique bought a glass factory at Combs-la-Ville, and turned his attention to crafting artwork in glass.

OSTERTAG

Located at 16 Place Vendôme in Paris, the maison of Ostertag was founded in the 1920's by Swiss-born, Arnold Ostertag (1883 - c.1940), with a reputation that rivalled that of Boucheron, Cartier and Van Cleef & Arpels in the 1920's and 30's. Best known for Indian and Asian inspired jewels and objets d'art, clock maestro George Verger also created many exceptional clocks for the firm. The maison closed at the onset of World War II.

TEMPLIER

Templier was founded in 1848 by Charles Templier and his cousin Louis. The son of the former, Paul, succeeded them in 1885 and became an important figure in the Parisian jewellery trade. He was renowned for his abstract designs executed by Théodore Lambert around 1900. Many of these jewels were exhibited at the 1901 Paris Salon. Born in 1891, Paul's son, Raymond, became a leading designer in the Art Deco period. In 1919 he entered his father's business and in 1929 he began a thirty-six year collaboration with the designer, Marcel Pecheron, creating jewellery with rigorous geometric leanings, almost totally exempt from decorative ornamentation. In 1935, after his father retired, he took over the firm. Raymond Templier passed away in 1968. Today, the family tradition is carried on by a descendant of Louis, Edouard Brunet.

VAN CLEEF & ARPELS

The house of Van Cleef & Arpels was the result of the marriage between Alfred Van Cleef and Estelle Arpels. In 1906, Alfred founded Van Cleef & Arpels with Estelle's brother Charles at 22 Place Vendome, soon joined by family members Julien and Louis Arpels. Rene Puissant, daughter of Alfred and Estelle formed a design team with Rene Sim Lacaze, and produced jewels for the firm for 2 decades. Claude, son of Julien joined the family business in 1932 and opened in 1939 at the Rockefeller Centre in New York the first of 6 boutiques in the US. The 1930's was as much a golden period for expansion as creativity; the house's trademark, the "Mystery" setting, the "Minaudiere", the "Pass Partout" line were all created during this time. Notable designs of the decades that followed include the "Snowflake" jewels of the 1940's, the "Ballet" of the 1960's and the "Alhambra" theme of the 1970's. In 1972, the Boutique Des Heures was inaugurated to house the new watch designs launched by Pierre Arpels. In 1999, Van Cleef & Arpels was acquired by Richemont Group, and now has over 45 boutiques around the world.

VEVER

Ernest Vever left his native Metz in 1871 to establish a jewellery firm in Paris at 19, rue de la Paix. In 1874, his two sons, Paul (1851-1915) and Henri (1854-1942) joined the firm. Ernest Vever remained until 1881 at which point he handed the business down to his sons. The House of Vever began by producing objects in the Renaissance revival and Oriental styles. At the 1900 World's Fair, Vever reputedly displayed the finest objects in the Art Nouveau style. These had been designed by the illustrator Eugene Grasset. Henri Vever also acquired great fame through his three-volume oeuvre "La Bijouterie Française au XIXe Siècle" (1906-1908), an invaluable reference on the history of jewellery from the Empire to the Art Nouveau styles.

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We do not provide any guarantee in relation to the nature of a **lot** apart from our authenticity **warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition of lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the **condition** of a **lot**. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) 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.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. For help, please contact Client Services on +41 22 319 1766.

(b) We may also ask you to give us a financial reference and/or a deposit as a **condition** of allowing you to bid. For help, please contact Client Services on +41 22 319 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a **condition** of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact Client Services on +41 22 319 1766.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder: If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) As agent for an undisclosed principal: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records (including originals) evidencing the due diligence;

(ii) you will make such documentation and records (including originals) evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity including tax crimes, or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact Client Services on +41 22 319 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as Swiss Francs. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including CHF 250,000, 20% on that part of the **hammer price** over CHF 250,000 and up to and including CHF 4,000,000, and 12.5% of that part of the **hammer price** above CHF 4,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and/or the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT refunds are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and Swiss law takes precedence. If you have any questions about VAT, please contact Client Services on +41 22 319 1766.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity **warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the authenticity **warranty**.
- It is given only for information shown in UPPERCASE type in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.
- The authenticity **warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The authenticity **warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The authenticity **warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The authenticity **warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the authenticity **warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the authenticity **warranty** you must:

- give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this authenticity **warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D2 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Switzerland in the currency stated on the invoice in one of the following ways:

- Wire transfer
You must make payments to:
Crédit Suisse, Case Postale 100, 1211 Geneva 70, Switzerland, Account number: 161766 - 41, Clearing: 4835, Swift code: CRECHZZI2A. IBAN (International bank account number): CH30 0483 5016 1766 4100 0.
- Credit Card.
We accept most major credit cards subject to certain conditions and fees. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +41 22 319 1767 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +41 22 319 1740. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment. Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

- Cash
We accept cash subject to a maximum of CHF. 12,500 per buyer per year at our Cashier's Department only (subject to conditions).
- Banker's draft
We do not accept banker's drafts for sales in Switzerland.
- Cheque
We do not accept personal or company cheques for sales in Switzerland.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 Place de la Taconnerie, 1204 Geneva, Switzerland.

(e) For more information please contact our Cashiers Department by phone on +41 22 319 1740 or fax on +41 22 319 1767.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 90th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- to charge interest from the **due date** at a rate of 1% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
- (c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the 'storage and collection' section of the 'Important Notices' page at the back of the auction catalogue.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms shall apply.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +41 (0)22 319 1717. See the information set out at www.christies.com/shipping or contact us at shippinggeneva@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you applying for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport on +41 (0)22 319 1717. See the information set out at www.christies.com/shipping or contact us at shippinggeneva@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♻ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected by the person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the authenticity **warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, authenticity, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by Swiss law. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Swiss Rules of a Commercial Mediation of the Swiss Chambers of Commerce and Industry (SCCI). We will use a mediator affiliated with SCCI who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of the Canton of the sale location subject to any appeal to the Federal Tribunal. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	No VAT will be charged on the hammer price . VAT at 8% will be charged on the buyer's premium .
+	VAT will be charged at 8% on both the hammer price and buyer's premium .

VAT Exemptions/Refunds on Export

1. If you appoint Christie's Art Transport or one of our authorised shippers to arrange export/shipping of your purchased **lots** out of the Swiss customs territory (being Switzerland and the principality of Liechtenstein), we will issue you an export invoice exempt from Swiss VAT. If you later cancel or change the shipment we will issue a revised invoice charging you all applicable tax charges.

2. If you wish to arrange your own export of your purchased **lots** out of the Swiss Customs territory either:

a) using your own shipper or by hand carrying your purchase out of the Swiss customs territory; or

b) if you request us to deliver your purchase to a Freeport in Switzerland (for non-Swiss resident buyers only);

then you must pay all applicable Swiss VAT charges in full, before we release or deliver the **lots** to you or your authorised agents.

3. Please note that Christie's is only able to issue refunds of the applicable Swiss VAT charged in the circumstances outlined in paragraph 2 above, if we receive the following:
a) satisfactory evidence of a definitive export of the purchased **lots** out of the Swiss customs territory (e.g. a customs stamped Swiss export assessment) demonstrating a correct export of the purchased **lots** within

(i) three months of the date of the auction for direct exports (not via the Freeport); or (ii) six months from the date of the auction for exports via the Freeport;

b) your written confirmation that you have not used the **lot** in Switzerland prior to its export; and

c) your written confirmation that you have not and will not request a refund of the Swiss VAT from the Swiss VAT authority.

4. If you have any questions about VAT please contact Post-Sale Services on +41 22 319 1780 or PostSaleSwiss@christies.com.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

o

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(f) of the Conditions of Sale.

+

See VAT Symbols and Explanation.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

▲ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol ▲ next to its **lot** number.

◦ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◊ Third Party Guarantees/ Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

STORAGE AND COLLECTION

Buyers are advised that all purchases not collected on the day of the auction will be held for collection at no charge for twenty-eight days.

SELLERS

Unsold lots that are not going to be re-offered in a later sale and are not collected from the saleroom by 12.00h on Wednesday 15 November can be collected at Christie's, 8 place de la Taconnerie, 1204 Geneva.

Tel: +41 (0)22 319 1766

Fax: +41 (0)22 319 1767

COLLECTION TIMES

Items can be collected at the Four Seasons Hotel des Bergues as follows:

Monday 13 November until 1 hour after the sale,
Tuesday 14 November from 09.00h to 18.00h and
Wednesday 15 November from 09.00h to 12.00h

After this, items can be collected from Christie's offices in Geneva at 8 place de la Taconnerie from Thursday 16 November for a period of 28 days.

CULTURAL PROPERTY

Certain **lots** consigned to us for sale are subject to the Swiss Federal Law on the international transfer of Cultural Property. This law contains rules governing the export of Cultural Property as defined by the Unesco Convention of 14 November 1970, which sets out the measures to be taken in order to prevent the illicit import, export and trading of Cultural Property. Pursuant to this law, the export of such Cultural Property from Switzerland must be declared and prior authorisation may also be required. Please contact us if you require any further information.

EXPLANATION OF CATALOGUING PRACTICE

FOR JEWELLERY

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY.

Jewellers in the Title

1. By Boucheron

When maker's name appears in the title, in Christie's qualified opinion it is by that maker.

Jewellers beneath the description

2. Signed Boucheron

Has signature which in Christie's qualified opinion is authentic.

3. With maker's mark for Boucheron

Has a mark denoting a maker which in Christie's qualified opinion is authentic.

4. By Boucheron

In Christie's qualified opinion the object is by the jeweller although unsigned.

5. Mounted by Boucheron

In Christie's qualified opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

6. Mount only by Boucheron

In Christie's qualified opinion the mounting is by the jeweller, but either the gemstones have been replaced or the piece has been altered in some way after its manufacture.

Periods

1. Antique

Over 100 years old

2. Art Nouveau

1895-1910

3. Belle Epoque

1895-1914

4. Art Deco

1915-1935

5. Retro

1940s

WRITTEN BIDS FORM

CHRISTIE'S GENEVA

MAGNIFICENT JEWELS FROM A EUROPEAN COLLECTION

MONDAY 13 NOVEMBER 2017 AT 6.30 PM

Auction:

Four Seasons Hotel des Bergues
33 Quai des Bergues, 1201 Geneva

CODE NAME: PEACOCK

SALE NUMBER: 15697

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

IMPORTANT NOTICE

The attention of the potential Buyer is drawn to the fact that Christie's needs to verify the identity of the Buyer with a passport (individual) or a document of incorporation (company/corporation). It is also essential that the Buyer discloses the identity of the beneficial owner of the funds transferred to Christie's for lots bought in the auction.

Please fax the relevant document together with this bid form to our bid department.

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

CHF 1,000-2,000	in 100's
CHF 2,000-3,000	in 200's
CHF 3,000-5,000	200, 500, 800
CHF 5,000-10,000	in 500's
CHF 10,000-20,000	in 1,000's
CHF 20,000-30,000	in 2,000's
CHF 30,000-50,000	2,000, 5,000, 8,000
CHF 100,000 +	Auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including CHF250,000, 20% on any amount over CHF250,000 up to and including CHF4,000,000 and 12.5% of the amount above CHF4,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +41 (0) 22 319 1766

To allow time for processing, written bids should be received at least 24 hours before the sale begins and the form needs to be duly filled in. Please note that bids in foreign currencies will be converted into Swiss Francs at the approximate prevailing rate in effect the working day before the sale.

Bids can be sent by post or fax:

Christie's Bid Department Tel: +41 (0)22 319 1766 Fax: +41 (0)22 319 1767 on-line: www.christies.com

Contracting Party		Client Number (if applicable)
Address		
City	Zip Code	Country
Daytime Telephone	Evening Telephone	Mobile
Fax (Important)	Email	

Please tick if you prefer not to receive information about our upcoming sales by email

The contracting party is the beneficial owner of the funds to be used for purchasing lots in the auction.

(The beneficial owner should not be an offshore or a domiciliary company)

Yes

No **Beneficial owner**

Address

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. **Individuals:** government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a photocopy of the company register. **Other business structures** such as trusts, offshore companies or partnerships: please contact the Credit Department at +41 (0)22 319 1740 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person/entity on whose behalf you are bidding, together with a signed letter of authorisation from the person/entity. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)	Account Number(s)	
Address of Banks(s)		
Telephone	Fax	Email
Person of contact	Direct Telephone Number	

PLEASE PRINT CLEARLY IN BLOCK LETTER

Lot number (in numerical order)	Maximum Bid CHF (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid CHF (excluding buyer's premium)

I am aware of the general Conditions of Sale and notices printed in the catalogue and hereby accept to be bound by them, as well as by changes made to them either by notices posted in the saleroom or by saleroom announcements made prior to or during the auction.

Signature

Date

ORDRE D'ACHAT CHRISTIE'S GENÈVE

BIJOUX MAGNIFIQUES D'UNE COLLECTION EUROPÉENNE

LUNDI 13 NOVEMBRE 2017 18.30

Salle de vente:
Four Seasons Hotel des Bergues
33 Quai des Bergues, 1201 Geneva

CODE DE LA VENTE: PEACOCK

NUMERO DE LA VENTE: 15697

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

LAISSER DES ORDRES D'ACHAT EN LIGNE
SUR CHRISTIES.COM

REMARQUES IMPORTANTES

Christie's attire l'attention de l'acheteur sur le fait qu'il est nécessaire de vérifier l'identité de ce dernier sur la base, soit d'une pièce d'identité (personnes physiques), soit d'un extrait du Registre du Commerce ou tout autre document équivalent (personnes morales). Il est également indispensable que l'acheteur révèle l'identité de l'ayant droit économique des fonds utilisés pour le paiement des lots achetés lors de la vente. Merci de retourner par fax le document requis avec cet ordre d'achat.

PALIERS D'ENCHERES

Les enchères commencent généralement en dessous de l'estimation basse et augmentent par paliers (incrément) de jusqu'à 10 pour cent. Le commissaire-priseur décidera du moment où les enchères doivent commencer et des incréments. Les ordres d'achat non conformes aux incréments ci-dessous peuvent être abaissés à l'intervalle d'enchères suivant.

CHF 1,000-2,000	par 100's
CHF 2,000-3,000	par 200's
CHF 3,000-5,000	200, 500, 800
CHF 5,000-10,000	par 500's
CHF 10,000-20,000	par 1,000's
CHF 20,000-30,000	par 2,000's
CHF 30,000-50,000	2,000, 5,000, 8,000
CHF 100,000+	à la discrétion du commissaire-priseur

Le commissaire-priseur est libre de varier les incréments au cours des enchères.

- Je demande à Christie's d'enchérir sur les lots indiqués jusqu'à l'enchère maximale que j'ai indiquée pour chaque lot.
- Je comprends que si je remporte les enchères, le montant dû sera la somme du prix marteau et des frais de vente (en sus des éventuelles taxes applicables sur le prix marteau et les frais de vente et des éventuels droits de suite applicables conformément aux Conditions de vente - Acheter chez Christie's). Le taux des frais de vente sera égal à 25% du prix marteau de chaque lot jusqu'à CHF 250,000 inclus, 20% de tout montant supérieur à CHF 250,000 et jusqu'à CHF 4,000,000 inclus et 12.5% du montant au-delà de CHF 4,000,000. Pour le vin et les cigares, il existe un taux forfaitaire de 20% du prix marteau de chaque lot vendu.
- J'accepte d'être lié par les Conditions de vente imprimées dans le catalogue.
- Je comprends que si Christie's reçoit des ordres d'achat sur un lot pour des montants identiques et que lors de la vente ces montants sont les enchères les plus élevées pour le lot, Christie's vendra le lot à l'enchérisseur dont elle aura reçu et accepté l'ordre d'achat en premier.
- Les ordres d'achat soumis sur des lots « sans prix de réserve » seront, à défaut d'enchère supérieure, exécutés à environ 50% de l'estimation basse ou au montant de l'enchère si elle est inférieure à 50% de l'estimation basse.
- Je comprends que le service d'ordres d'achat de Christie's est un service gratuit fourni aux clients et que, bien que Christie's fasse preuve de toute la diligence raisonnable possible, Christie's déclinera toute responsabilité en cas de problèmes avec ce service ou en cas de pertes ou de dommages découlant de circonstances hors du contrôle raisonnable de Christie's.

Résultats de vente: +41 (0) 22 319 1766

Les ordres d'achat doivent nous parvenir au plus tard 24 heures avant le début de la vente. Les ordres d'achat en monnaies étrangères seront convertis en francs suisses au taux de change en vigueur un jour ouvrable avant la vente.

Les ordres d'achat peuvent être envoyés par poste ou fax :

Christie's Tél: +41 (0)22 319 1766 Fax: +41 (0)22 319 1767 internet: www.christies.com

Cocontractant		Numéro de client (si connu)	
Adresse			
Ville et Etat		Code postal	Pays
Tél. (journée)		(soir)	Portable
Fax (Important)		Email	

Je ne veux pas recevoir les informations des prochaines ventes par email

Le cocontractant est l'ayant droit économique des fonds utilisés pour le paiement des lots achetés lors de la vente

(L'ayant droit économique ne peut être ni une société offshore ni une société de domicile)

OUI

NON Ayant droit économique

Adresse

Si vous n'avez encore jamais enchéri ou vendu avec Christie's, nous vous remercions de bien vouloir nous fournir les documents suivants: **Personne physique:** une pièce d'identité officielle (permis de conduire, carte d'identité ou passeport), et si ledit document ne les contient pas, une preuve de son adresse actuelle, telle qu'une facture d'électricité ou une attestation bancaire. **Sociétés:** une photocopie du registre du commerce.

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Si vous vous enregistrez en vue d'enchérir pour le compte d'un tiers qui n'a jamais enchéri ou vendu avec Christie's, nous vous remercions de nous fournir une pièce d'identité officielle attestant de votre propre identité mais également une pièce d'identité officielle attestant de l'identité du tiers, ainsi que le pouvoir signé par ledit tiers en votre faveur. Les nouveaux clients, les clients n'ayant pas enchéri avec l'un des bureaux de Christie's au cours des deux dernières années, ainsi que ceux souhaitant enchérir pour un montant supérieur à des enchères antérieures, devront fournir une référence bancaire. Nous vous remercions également de bien vouloir remplir la section ci-après avec vos coordonnées bancaires:

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Tél	Fax	Email	
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