



ANNE-BARBARA KERN

FABERGÉ
EGGS
BY
VICTOR
MAYER

ARNOLDSCHÉ

CONTENTS

Imprint

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FABERGÉ IN PFORZHEIM



From 1990 until 2009 Pforzheim was the creative home of one of the greatest names in the history of jewellery: the venerable firm of Victor Mayer, which had been based there since 1890, was at that time appointed by the then owner of the Fabergé trademark as the new Fabergé workmaster. After an interval of over seventy years, Fabergé jewellery was once more being made – fabulous utilitarian objects, ornamental vases and, so to speak, as its supreme discipline and sign that the great name had really been brought back to life with all that implies, Fabergé egg objects.

The resurrection of Fabergé was only made possible by the unflagging commitment shown by Herbert Mohr-Mayer, who marshalled all his creative forces to dedicating nearly twenty years of his life unstintingly to that mission. In 2010 *Von goldenen Eiern und anderen Pretiosen. Die Geschichte des Hauses Victor Mayer von den »Goldenen Zwanzigern« bis 2003* was published, the book in which he describes in depth the prevailing circumstances and illustrates with numerous anecdotes what his collaboration with Fabergé entailed at that time. Whereas Herbert Mohr-Mayer's book is shaped by personal memories and is a first-hand account, the present art-historical treatment of the subject will focus instead on the stylistic development and iconographies of the Fabergé egg objects made by the consummate workmaster Victor Mayer and the special challenges the firm faced in making them.



04



05

During the Jugendstil/Art Nouveau era Victor Mayer not only designed jewellery himself but also employed several well-known artist designers, including Anton Krautheimer, a member of the Munich Secession [→ Fig. 03], and Georg Kleemann, a professor at the Grand Ducal Decorative Arts School in Pforzheim. [→ Figs. 04, 05] In 1908 Victor Mayer ceased to hire other artists and took over the designing himself. The business continued to grow because Victor Mayer was able to understand his clientele and their wishes perfectly since, in his dual capacity as travelling representative of his firm and sole designer, he had met so many potential customers in person. Victor Mayer never rested on his laurels. Since he was only too aware that even the most successful articles had a shelf life, he was already working on inventing something new while sales of those successful articles were about to peak. He would put

out feelers in all directions, to his clientele in Germany and Switzerland as well as Paris. He went to the French capital regularly to study the display windows of the great jewellers and on such occasions took every opportunity to consolidate a loyal Paris clientele. His unflagging efforts enabled him to keep his business improving steadily.

[→ Fig. 06] In 1907 Victor Mayer sent his eldest son, Victor, to serve an apprenticeship in commerce, which led to stays in Paris, London and Madrid from 1910 until 1914. After travelling and living abroad, Victor Jnr spoke French, English and Spanish fluently and had made invaluable business contacts in all three cities. He had been perfectly educated to succeed his father as executive director. His younger twin brothers, Oskar and Julius, began to attend the Grand Ducal Decorative Arts School in Pforzheim in the morning and spent their afternoons helping out in the firm. Julius in particular showed great promise in drawing and engraving. Victor Mayer took him with him on trips to Paris and Switzerland and expected Julius to succeed him on the creative side of the business. Ill health

frequently forced Oskar to interrupt his studies at the Decorative Arts School, a handicap that would later turn out to be an advantage – he did not have to serve in the First World War, the cataclysm that would bring such great misfortune to the family. Victor Jnr had just finished his national service in 1914 and was conscripted immediately. Julius was a volunteer. Oskar had also wanted to join up as a volunteer but his father would not permit him to because of his poor health. Victor Jnr fell in 1915 and Julius was killed shortly before the war ended in 1918. The family was in deep mourning, and all Victor Mayer's plans and hopes for his sons to succeed him in the business came to nothing.

Business boomed during the war. Due to the prevailing circumstances, mourning jewellery was much in demand. At that time the firm was a family business in the literal sense of the term: Oskar and his sisters, Maria and Else, stepped into the breach after Victor Jnr's death. Else, Victor Mayer's elder daughter, had taken over the bookkeeping by 1915. However, in September 1916 she went to Bonn as a founder member of the Erlöserbund Order there and from then on led the life of a nun.²⁵ Maria, the second eldest, took over Else's duties. By then Victor Mayer was doing his all own designing and had to engrave his designs himself due to the wartime shortage of skilled personnel.

When it was possible to travel again after the First World War, Oskar, whose health had improved, replaced his father as the travelling representative of the



06

FLORA AND FAUNA: FABERGÉ AND THE CRAFT OF STONE- CUTTING



Cat. no. 94 → P. 121

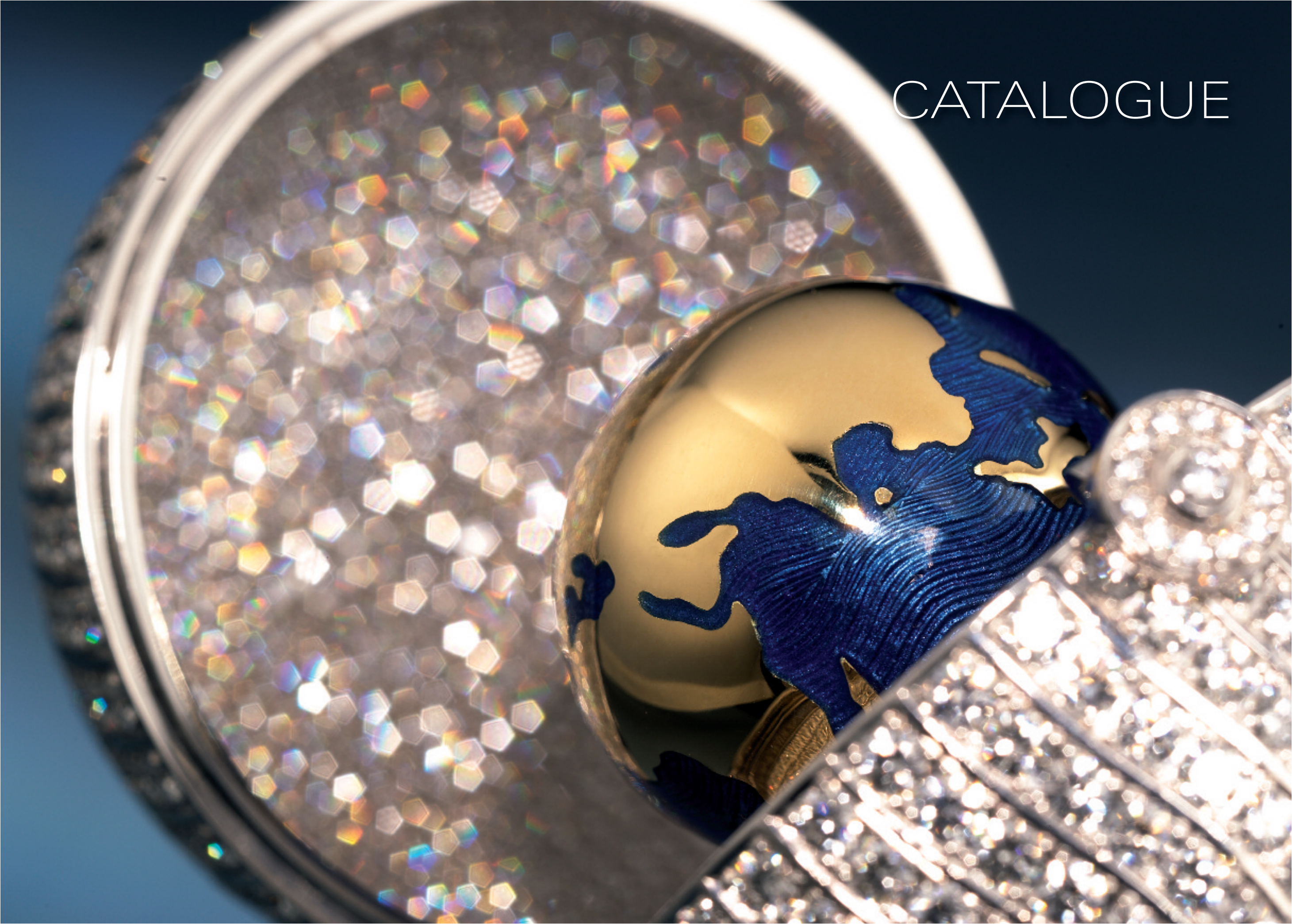
Peter Carl Fabergé had a very special relationship with stone-cutting, a craft he had discovered early on while travelling throughout Europe. While staying in Dresden from 1860 on, he became acquainted with the work of stonecutters resident there, including the Dinglinger family, Heinrich Taddel, Johann Martin Heinrici, and others. The Dresden stonecutters specialised in jars and boxes of all kinds to contain tobacco, snuff and so forth, as well as animals carved of stone. The stones the Dresden stonecutters used were agate and amethyst of various kinds, textures and colours,

all of which were mined in Saxony. The period of training Fabergé underwent with Friedmann, the Frankfurt jewellers, brought him into contact with another important stone-cutting centre: Idar-Oberstein. The Hermitage collections were another major source of inspiration for him. During the eighteenth and nineteenth centuries the tsars of Russia maintained good political relations with countries across Europe. As a result, they collected many European hard-stone objects, to which Fabergé had access in the Hermitage. Through that collection he also became acquainted with Florentine works.⁴⁸

Fabergé launched his first cut-stone collection at his St Petersburg store in 1870. At first he used only Russian stones and drew on regional stone-cutting centres, such as Yekaterinburg in the Urals and Peterhof on the Baltic coast, both of which looked back on a long tradition. After enjoying a triumphant success at the 1882 pan-Russian exhibition, Fabergé found, however, that those suppliers no longer sufficed because stonecutters in Russia only knew how to work soft stone. To be able to use hard stone as well, he forged business links with Idar-Oberstein, notably with the studio run there by the Stern brothers. Fabergé even had Derbyshev, his best stonecutter, trained in Idar-Oberstein. It has been verified that Fabergé sent wax models to the Stern brothers in Idar-Oberstein, which were worked there in stone by Alfred Heine.⁴⁹

Japanese netsuke were another important source of inspiration for Fabergé's cut-stone objects. Fabergé personally owned more than five hundred original netsuke, which he had bought at the Japanese shop in St Petersburg.⁵⁰ Netsuke are small carved Japanese figures used to fasten a suspended receptacle, such as a flat, round jar, to the sash of a kimono, a garment which is without pockets. The toggles were usually made of root wood or elephant ivory but whalebone and walrus tusk, wood, bamboo and staghorn were also used. First made in Japan in the late seventeenth century, netsuke continued in use until the 1880s, when the kimono went out of fashion as everyday wear in Japan. Netsuke were representations of mythological figures, animals, flowers, fruits, and objects and scenes from everyday life.⁵¹ Fabergé was inspired by the compact form of netsuke and the way they captured the essence of an animal in stone. Finding that he needed to express more specific qualities, however, Fabergé added tactile elements, such as the representation of fur, so he went far beyond the Japanese model in seeking realistic-looking stones that could reproduce the colour of animal pelts as closely as possible. He often even worked with polychrome. Animal eyes also played an important role in his pieces: they were represented by diamonds, emeralds or rubies. Emphasising this physical feature

CATALOGUE



33 // F1369 KING LUDWIG EGG



This Fabergé egg was created to commemorate the 150th anniversary of the birth of King Ludwig II of Bavaria. On the front is a hand-painted portrait of the king framed by a gold laurel wreath. The surprise inside is a miniature of Neuschwanstein Castle.

Year made: 1995 / **Height:** 8.5 cm / **Edition limited to:** 25

Number actually made: 4 / **Materials and techniques:** 18ct yellow gold, translucent enamel on a guilloché ground, hand-painted portrait of Ludwig II of Bavaria, enamelled Romanov eagle, crown set with diamonds (total weight .24ct)

35 // F1394 NEUSCHWANSTEIN CASTLE EGG



This egg is part of the Five Eggs Museum Collection created by Victor Mayer for the exhibition *Fabergé in America*. The Neuschwanstein Castle Egg is a study in late nineteenth-century architecture, which is related to the original Fabergé style. A rock-crystal dome showcases a gold miniature replica of Neuschwanstein Castle.

Year made: 1996 / **Height:** 12.5 cm / **Edition limited to:** 10

Number actually made: 7 / **Materials and techniques:** 18ct gold, translucent enamel on a guilloché ground, jade, rubies, diamonds (total weight 1.13ct), rock crystal

34 // F1376 ELEPHANT EGG

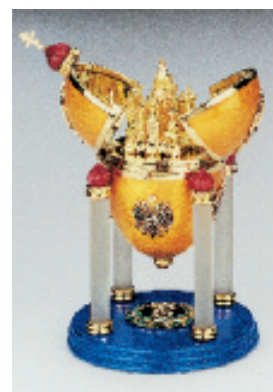


This egg is part of the Five Eggs Museum Collection created by Victor Mayer for the exhibition *Fabergé in America*. The egg opens to reveal a miniature carved white opal elephant with ruby eyes. On its back the animal carries a gold tower decorated with enamel and coloured stones.

Year made: 1995 / **Height:** 12 cm / **Edition limited to:** 10

Number actually made: 13 / **Materials and techniques:** Worked in red fired enamel, the egg stands on a nephrite foot decorated with gold (750/) appliqués. The egg opens to reveal a miniature elephant carved of white opal. The eyes of the animal, which brings good luck, are rubies. On its back the elephant carries a gold tower decorated with enamel and coloured stones. The eggshell and the saddle are decorated with diamonds (total weight 2.62ct). The egg is surmounted by a pearl

36 // F1396 ST BASIL'S CATHEDRAL EGG (PETER CARL FABERGÉ JUBILEE EGG)



This egg is part of the Five Eggs Museum Collection created by Victor Mayer for the exhibition *Fabergé in America*. The Peter Carl Fabergé Jubilee Egg contains a solid gold miniature of St Basil's Cathedral in Moscow. The egg as such stands on a slab of lapis lazuli and is supported by rock-crystal columns, which in turn are surmounted by little ruby capitals.

Year made: 1996 / **Height:** 13 cm / **Edition limited to:** 10

Number actually made: 11 / **Materials and techniques:** 18ct yellow gold, translucent enamel on a guilloché ground, miniature replica of St Basil's Cathedral in hand-wrought solid gold, rock crystal, ruby, lapis lazuli

40 // F1453 BRAUNSCHWEIG EGG



This was the first city egg to be created by Victor Mayer. The most important popular historical figure in Braunschweig was Heinrich der Löwe [Henry the Lion] (*c.1130 in Ravensburg, †1195 in Braunschweig), who chose the lion as his heraldic device. Since then the lion has been the emblem of Braunschweig, which explains why a replica of the bronze lion on Braunschweig Cathedral Square is the surprise inside the egg.

Year made: 1996 / **Height:** Approx. 9.5 cm / **Edition limited to:** 10

Number actually made: 4 / **Materials and techniques:** 18ct yellow gold, translucent enamel on a guilloché ground, jade or lapis lazuli slab, diamonds, aventurine foot, rock-crystal dome, lion in 18ct yellow gold

41 // F1472 WINTER EGG

This Fabergé egg is from the Victor Mayer *Four Seasons* series. It alludes to the imperial Winter Egg of 1913 but looks stunningly modern in its own right with its stringently tripartite articulation of base, natural rock crystal and egg object, and the blue-and-white dominant colour scheme. The surprise beneath the rock-crystal dome is a sledge that moves about a miniature iceberg in time to »Winter« from Vivaldi's *Four Seasons*.

Year made: 1997 / **Height:** 15.5 cm / **Edition limited to:** 10

Number actually made: 10 / **Materials and techniques:** 18ct white gold, translucent enamel on a guilloché ground, chalcedony, rock crystal in its natural state, white-gold and diamond snowflakes, music box and mechanical movement



42 // F1475 DANZIG EGG (MILLENNIUM AMBER EGG)



The Danzig Egg was ceremoniously presented by Heidrun Mohr-Mayer to the Lord Mayor of the city of Danzig during the Amberif '97 jewellery trade fair. The lower half of the egg is made of amber covered in a gold fisherman's net while the upper half consists solely of the gold fisherman's net and reveals the surprise, a tiny amber egg. The city coat of arms is applied in enamel to the lower half of the egg.

Year made: 1997 / **Height:** 15 cm / **Edition limited to:** 10

Number actually made: 11 (3 of them made as the Moscow Amber Egg)

Materials and techniques: Amber, 18ct gold, enamelled Danzig city coat of arms, diamonds, rubies, sapphires

43 // F1476 NELSON MANDELA EGG



The black-and-white Nelson Mandela Egg was presented personally to the first black president of South Africa in 1997. The ornamental object is worked in translucent fired enamel in a zebra pattern on a guilloché ground and decorated with diamonds and other precious stones. The eggshell is also decorated with the Romanov double-headed eagle and is surmounted by an African flower. The egg stands on leopard feet and contains a leopard worked in gold and draped in the South African flag.

Year made: 1997 / **Height:** 9 cm / **Edition limited to:** 10

Number actually made: 5 / **Materials and techniques:** 18ct yellow gold, translucent black-and-white enamel on a guilloché ground, diamonds, emeralds, rubies, sapphires

44 // F1478 FULDA EGG



This egg, dedicated to the Baroque city of Fulda, opens at the push of a button to reveal a delicately wrought miniature replica of *Flora*, a Baroque garden sculpture in the castle grounds, rising from the centre. The front of the egg sports the city coat of arms; the four columns supporting the egg and the top of the egg itself are each surmounted by a pineapple. The exotic fruit is an allusion to the Fasanerie, a castle in Eichenzell near Fulda. Six sculpted pineapples as tall as a man on the roof of the central tract of the Fasanerie commemorate Prince Bishop Amand von Buseck (1685–1756), who did a great deal to promote the city of Fulda and was an ardent gardener dedicated to growing pineapples.⁵⁴

Year made: 1997 / **Height:** 12 cm / **Edition limited to:** 10

Number actually made: 1 / **Materials and techniques:** 18ct yellow gold, translucent enamel on a guilloché ground, jade, cabochon rubies, enamel

45 // F1485 SERPENT CLOCK EGG



The Serpent Clock Egg is a tribute to the 1887 Fabergé imperial Easter egg, which also featured a serpent as a hand indicating the hours. At Victor Mayer the motif was given a noticeably contemporary look with reduced decoration, a transparent crystal dome and brilliant green enamel.

Year made: 1997 / **Height:** 18.5 cm / **Edition limited to:** 10

Number actually made: 10 / **Materials and techniques:** 18ct yellow gold, translucent enamel on a guilloché ground, serpent of white gold with diamonds (total weight 3.98ct) and emeralds (total weight 4.02ct), hand-cut rock-crystal dome, foot of lapis lazuli and gold discs decorated with diamonds, emeralds and enamel; dedicated 8-day Pendulet clock movement by Paul Gerber, Zurich

60 // F1694 EGG FOR ENDANGERED SPECIES



A variety of animal figures representing threatened species could be held in place inside this empty egg box by a magnet. Since the animals are removable, the egg box was marked with a number of its own.

Year made: 1999 / **Height:** 8.5 cm / **Edition limited to:** Unlimited

Number actually made: 109 / **Materials and techniques:** 18ct yellow gold, translucent enamel on a guilloché ground, diamonds, lapis lazuli

61 // F1709 COLLECTION FOR ENDANGERED SPECIES



This collection is a tribute to the Fabergé animal figures. One can choose between the eggshell from F1964 (cat. no. 60) and this one. Any one of nine threatened animal species can be inserted into the eggshell from cat. nos. 60 and 61 by means of a magnet: a panda, an orang-utan, a snowy owl, a bald eagle, an elephant, a rhinoceros, a sea turtle or a panther. The animal figures are worked very realistically in gold, semiprecious stones and enamel. Since the animals could be removed, each was marked with a number of its own.

Year made: 1999 / **Height:** 13 cm / **Edition limited to:** 60 pandas, 36 each of the other eight species / **Number actually made:** 1 egg box with animal; 136 individual animal figures / **Materials and techniques:** 18ct yellow gold, translucent enamel on a guilloché ground, lapis lazuli; other materials used depending on the animal represented



78 // F2215 TSARINA EGG



The austere elegance of this Fabergé egg object reveals the influence of both Art Deco and Asian art. The transition from egg to foot is fluid in silhouette. The form, colour and guilloché engraving are the sole surface decoration; ornamentation was eschewed. Inside the egg is a miniature egg set with diamonds that can be worn on the included chain as a short necklace.

Year made: 2003 / **Height:** Approx. 10.5 cm / **Edition limited to:** 25

Number actually made: 27 / **Materials and techniques:** 750/ yellow and white gold, translucent enamel on a guilloché ground, diamonds (total weight 7.36ct), onyx



79 // F2280 WELSH EGG



This Fabergé egg, commissioned by a Welsh jeweller, opens to reveal a particularly fine miniature reproduction of flowers. Since the daffodil is the Welsh heraldic flower, the egg contains a bunch of gold daffodils enamelled in a delicate pink with green enamelled leaves. The egg also boasts other

Welsh emblems: the three ostrich plumes of the Prince of Wales form the clasp, and the egg is surmounted by the Welsh dragon.

Year made: 2003 / **Height:** 12.8 cm (egg itself 6 cm) / **Edition limited to:** 25

Number actually made: 5 / **Materials and techniques:** 750ct yellow gold, translucent enamel on a guilloché ground, diamonds, rock-crystal and jade foot

80 // F2327 TSAR'S BALL EGG



This egg was made at the suggestion of Leicht Jewellers in Berlin. It was auctioned for charity by Christie's at the 2004 Tsar's Ball there. The proceeds benefited children in Moscow who were musically gifted but poor. The light blue tone of the silver egg stands for the clear Russian winter

sky, the frosty matt rock-crystal foot for the pervasive quiet of the enchanting Russian frosty and snowy landscape. The egg is surmounted by a miniature of the gold fur-trimmed crown of Peter the Great.

Year made: 2004 / **Height:** 13.3 cm / **Edition limited to:** 1 / **Number actually made:** 1

Materials and techniques: 750/ yellow and white gold, 925/ sterling silver, translucent enamel on a guilloché ground, rock crystal, smoky quartz for the fur crown

85 // F2500 STAR OF DAVID EGG



This Fabergé egg is a one-off piece commissioned by a special client. The surprise it contains is a Star of David set with diamonds, the symbol of world Jewry and the people of Israel.

Year made: 2005 / **Height:** Approx. 11 cm / **Edition limited to:** 1

Number actually made: 1 / **Materials and techniques:** 750/ yellow gold, translucent enamel on a guilloché ground, frosty matt rock crystal, diamonds (72 x .01ct)

86 // F2526 QUEEN ELIZABETH II EGG



This egg object was made for the Royal Mint in 2006 for the Queen's eightieth birthday. One exemplar was given to her personally as a birthday present. The egg is surmounted by a miniature replica of the crown otherwise depicted on the four denominations of Maundy Thursday pennies that the Queen dispenses to the elderly each year. The rosebuds twining up the base match those on the florin that was minted in 1926 to commemorate the birth of Princess Elizabeth. The central button with which the egg can be

opened is in the form of the Tudor rose.⁵⁵ The surprise within the egg is a miniature egg decorated with a Tudor rose and diamonds on a gold chain that can be worn as a short necklace.

Year made: 2006 / **Height:** 12 cm / **Edition limited to:** 26

Number actually made: 30 / **Materials and techniques:** 750ct yellow gold, translucent enamel on a guilloché ground, diamonds, hand-engraved leaf pattern

87 // F2550 BASEL EGG



This Fabergé egg was commissioned in 2006 to commemorate the 125th anniversary of Seiler, the Basel jewellers. The egg is entirely in black and white, the city colours. The lower half evokes a Basel drum, which plays an important role in the city Carnival rites. On it is a basilisk, a Basel city emblem resembling a dragon, holding the city coat of arms in its claws. The dragon is appropriately surrounded with a mysterious aura: it appears in nebulous light under a rock-crystal dome shot through with natural inclusions. Inclusions

are usually lost in the grinding and polishing process; retaining them, in fact, exacts more skill of the stonemason.

Year made: 2006 / **Height:** 11.7 cm / **Edition limited to:** 3

Number actually made: 3 / **Materials and techniques:** Yellow, red and white gold, translucent enamel on a guilloché ground, onyx, rock crystal, black and white diamonds, black and white mother-of-pearl, cabochon garnet

88 // F2566 POLAR BEAR EGG



This egg object was inspired by the famous polar bear figure carved of aventurine by Peter Carl Fabergé. The egg contains a mother polar bear with two cubs. Worked in white gold, the animals are sitting on a sardonyx ice floe. The upper half of the egg is decorated with snowflakes and the whole is surmounted by a white topaz ice crystal finial. The foot is rock crystal carved to look like an ice sculpture.

Year made: 2006 / **Height:** Approx. 12 cm / **Edition limited to:** 75

Number actually made: 58 / **Materials and techniques:** 18ct white gold, translucent enamel on a guilloché ground, white faceted topaz, white-gold snowflakes, diamonds, sardonyx, rock crystal

89 // F2573 PARAPLUIE EGG

The motif on the eggshell derives from a cigarette case made by the historical Fabergé, which looked forwards to the Art Deco period and makes a very dynamic impact. Made of chalcedony with pink ruby eyes, the little hare inside the egg is in the reductive Japanese netsuke style that goes well with the Art Deco motifs on the eggshell. Japanese netsuke figures were an important source of inspiration for Fabergé as a stonecutter. He owned more than five hundred original netsuke, which he had bought at the Japanese shop in St Petersburg.⁵⁶

Year made: 2006 / **Height:** Approx. 17.5 cm / **Edition limited to:** 25

Number actually made: 3 / **Materials and techniques:** 18ct yellow gold, translucent enamel on a guilloché ground, diamonds (total weight 1.57ct), pink sapphires (total weight 1.7ct), cabochon star diopside, hare and base hand-cut chalcedony, rock-crystal slab as the base for the hare, bottom plates of obsidian and agate

Variants: This egg could be filled with alternative selections of animals.



90 // F2666 LION EGG

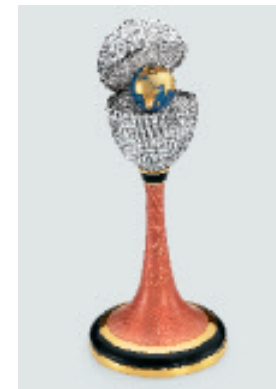


This Fabergé egg represents a tribute to the King of the Beasts, an animal that has also traditionally been the heraldic device of great European ruling families. The egg is decorated at the top by an imperial crown. The button that opens the egg is in the form of a heraldic royal fleur-de-lys and is set with diamonds. The enamel is of a noble reddish purple and the base is of turned marbled Kalahari jasper. The surprise inside the egg is a family of lions with a playful cub.

Year made: 2007 / **Height:** Approx. 14 cm / **Edition limited to:** 75

Number actually made: 30 / **Materials and techniques:** 750/ yellow and white gold, translucent enamel on a guilloché ground, diamonds (total weight .198ct), Kalahari jasper, jasper, hand-engraved crown

91 // F2667 WORLD EGG



This Fabergé egg refers to the ancient myth of the cosmic egg. The 18ct-gold globe inside was hand modelled. The oceans are reproduced in blue enamel on a hand-engraved guilloché ground. The egg surrounding the globe is set inside and out with a total of 2,839 diamonds. They allude to the preciousness of Creation and the infinite universe.

Year made: 2007 / **Height:** Approx. 16 cm / **Edition limited to:** 7

Number actually made: 4 / **Materials and techniques:** 18ct white and yellow gold, surmounted by a 1ct diamond, 2,839 smaller diamonds (total weight 56ct), translucent enamel on a guilloché ground, onyx; the entire egg is hand wrought

92 // F2674 DRAGON EGG



This exotic egg was commissioned by a jeweller in Kuala Lumpur. Like the aforementioned Falcon Egg (cat. no. 64), the Dragon Egg opens along its longitudinal axis to reveal a carved jade dragon with a fiery ruby tongue. Both the dragon and jade traditionally bring good fortune in Far Eastern mythology.

Year made: 2007 / **Height:** 17 cm / **Edition limited to:** 1

Number actually made: 1 / **Materials and techniques:** 750/ white gold, translucent enamel on a guilloché ground, diamonds (total weight 8.92ct), Tahiti pearl, rock crystal, lapis lazuli, jade dragon with ruby eyes and tongue

93 // F2683 WEDDING EGG



This egg commemorating the diamond wedding anniversary of Queen Elizabeth and Prince Philip recalls the link between Peter Carl Fabergé and the British royal family. The egg is surmounted by a crown of purple-enamelled yellow gold. The clasp reproduces the Tudor rose symbolising the union of the Houses of Lancaster and York. Inside the egg is a replica of the celebrated rose window of Westminster Abbey, where Princess Elizabeth and Prince Philip married. A topaz cut with sixty facets stands for sixty years of marriage.

Year made: 2007 / **Height:** Approx. 14 cm / **Edition limited to:** 21

Number actually made: 21 / **Materials and techniques:** 18ct yellow, white and red gold, translucent enamel on a guilloché ground, diamonds (total weight .335ct), white topaz, cacholong

94 // F2769 SPRING EGG

121



This, one of the last four Fabergé eggs by Victor Mayer, recurs to the Four Seasons theme, which, starting with Vivaldi, has appeared in all art forms. The Spring Egg is decorated with lilies of the valley, the Tsarina Maria Feodorovna's favourite. Inside the egg is a bird scene.

Year made: 2008 / **Height:** Approx. 8 cm / **Edition limited to:** One-off

Number actually made: 1 / **Materials and techniques:** 18ct yellow and white gold, translucent enamel on a guilloché ground, diamonds, mabé pearls, opal; within the bird scene: diamonds, sapphires, pink tourmaline, mandarin garnet, trapezoid



