

**The Decorative Metalwork of Pablo Picasso;
his collaboration with François Hugo**

**by
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**Volume 2
of 3.**

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February 2004.**

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by Clare Finn.**

Volume 2.

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Appendix I.

List of the Hugo/Picasso pieces with their corresponding design numbers, catalogue numbers and Bloch^I and Ramié^{II} numbers where applicable.

Pieces made for Picasso

<u>Title</u>	<u>Type of object.</u>	<u>Material.</u>	<u>Hugo design nos.</u>	<u>Bloch nos.</u>	<u>Ramie nos.</u>	<u>Catalogue nos.</u>
<i>Le dormeur</i>	Platter	silver	1396	97	R. 729	1.
<i>Visage aux feuilles</i>	Platter	silver	1403	98	R.427	2.
<i>Faune cavalier</i>	Platter	silver	1406	102	R.420	3.
<i>Visage aux mains</i>	Platter	silver	1407	90		4.
<i>Visage tourmenté</i>	Platter	silver	1408	116	R.412	5.
<i>Visage aux faune</i>	Platter	silver	1409	63		6.
<i>Joueur de flute et cavalier</i>	Platter	silver	1410	105		7.
<i>Un poisson</i>	Platter	silver	1411	95		8.
<i>Profil de Jacqueline</i>	Platter	silver	1412	68	R.206	9.
<i>Tête de taureau</i>	Platter	silver	1413	82		10.
<i>Visage larvé</i>	Platter	silver	1424	110		11.
<i>Visage en forme d'horloge</i>	Platter	silver	1425	94		12.
<i>Visage géométrique aux traits.</i>	Platter	silver	1426	122		13.
<i>Horloge à la langue</i>	Platter	silver	1427	100		14.
<i>Jacqueline au chevalet</i>	Platter	silver	1428	107	R.421	15.
<i>Comptier de forme ronde</i>	Dish	silver	1430			16.
<i>Comptier de forme ovale</i>	Dish	silver	1431			17.
<i>Comptier au poisson</i>	Dish	silver	1432			18.
<i>Comptier en forme de trèfle</i>	Dish	silver	1433			19.
<i>Tête au masque</i>	Platter	copper	1434	118	B100	20.
Four sided Vase		silver	1524			21.1.
Four sided Vase		iron & bronze	1524			21.2.
<i>Danseur</i>	Statuette	silver				38.2

Pieces François Hugo made outside the collaboration but did not edition.

<u>Title</u>	<u>Type of object.</u>	<u>Material.</u>	<u>Hugo design nos.</u>	<u>Catalogue nos.</u>
<i>Centaure phallique (grande)</i>	Plaque	iron & bronze	1526	29.
<i>Centaure avec lance (petite)</i>	Plaque	iron & bronze	1527	30.
<i>Centaure phallique (grande)</i>	Plaque	gold	1533	31.
<i>Centaure avec lance (petite)</i>	Plaque	gold	1536	32.
<i>Danseur</i>	Plaque	iron & bronze	1538	33.
<i>Danseur</i>	Plaque	iron & bronze	1539	34.
<i>Centaure avec lance</i>	Brooch	gold	1527	35.

Ceramic plates Picasso selected to have made in silver during his collaboration with François Hugo, but in which subsequently he lost interest in having done. They are now all made in editions both as platters and medallions.

<u>Title</u>	<u>Type of object</u>	<u>Material</u>	<u>Bloch nos.</u>	<u>Ramie nos.</u>
<i>Tête au masque</i>	Platter	ceramic	118	B100/R.408
<i>Visage en carton ondulé</i>	Platter	ceramic	101	C115
<i>Centaure</i>	Platter	ceramic	108	C112(sic)/R.405
<i>Le visage aux taches</i>	Platter	ceramic	111	C118
<i>Visage dans un carré</i>	Platter	ceramic	121	C112(sic)/R.428
<i>Tête en forme horloge</i>	Platter	ceramic	91	C104/R324
<i>Vallauris, avec faune (3 tête)</i>	Platter	ceramic	92/93	C103/R.407/ R.409

The following ceramic plate was selected by Picasso to be made in silver but he also lost interest in having the work done. It has never been made in an edition in silver.

<u>Title</u>	<u>Type of object</u>	<u>Material</u>	<u>Bloch nos.</u>	<u>Ramie nos.</u>
<i>Visage aux palmes</i>	Plate	ceramic	114	C116

Pieces François Hugo made in limited editions during Picasso's lifetime.

The pieces are listed in the order the editions were begun.

<u>Title</u>	<u>Type of object.</u>	<u>Material.</u>	<u>Hugo design nos.</u>	<u>Catalogue nos.</u>
<i>Centaure phallique</i>	Statuette	gold	1666	36.
<i>Trèfle</i>	Medallion	gold	1683	37.
<i>Bacchante</i>	Statuette	gold	1692	38.
<i>Joueur de pipeaux</i>	Statuette	gold	1693	39.
<i>Joueur de cymbales</i>	Statuette	gold	1694	40.
<i>Poisson</i>	Medallion	gold	1691	41.
<i>Centaure avec lance</i>	Statuette	gold	1719	42.
<i>Ronde</i>	Medallion	gold	1678	43.
<i>Ovale</i>	Medallion	gold	1682	44.
1 st Edition of:-				
<i>Compotier de forme ronde</i>	Dish	silver	1430	16.
<i>Compotier de forme ovale</i>	Dish	silver	1431	17.
<i>Compotier au poisson</i>	Dish	silver	1432	18.
<i>Compotier en forme de trèfle</i>	Dish	silver	1433	19.

Pieces François and Pierre Hugo made in editions after Picasso's death.

The pieces are listed in the order in which the editions were begun.

<u>Title</u>	<u>Type of object.</u>	<u>Material.</u>	<u>Hugo design nos.</u>	<u>Bloch nos.</u>	<u>Ramie Design nos.</u>	<u>Catalogue nos.</u>
<i>Mask or Tete barbu (grand)</i>	Medallion	gold	1759			45.
<i>Barbu rond</i>	Medallion	gold	1767			46.
<i>Mask or Tete barbu (petit)</i>	Medallion	gold	1778			47.
<i>Femme nue</i>	Medallion	gold	1792			48.
<i>Le dormeur</i>	Platter	silver	1396	97	R.729	1.
<i>Visage aux feuilles</i>	Platter	silver	1403	98		2.
<i>Faune cavalier</i>	Platter	silver	1406	102	R.420	3.
<i>Visage aux mains</i>	Platter	silver	1407	90		4
<i>Visage tourmenté</i>	Platter	silver	1408	116	R.412	5.
<i>Visage de faune</i>	Platter	silver	1409	63		6.
<i>Joueur de flute et cavalier</i>	Platter	silver	1410	105		7.
<i>Un poisson</i>	Platter	silver	1411	95		8.
<i>Profil de Jacqueline</i>	Platter	silver	1412	68	R.421	9.
<i>Tête de taureau</i>	Platter	silver	1413	82		10.
<i>Visage larvé</i>	Platter	silver	1424	110		11.
<i>Visage en forme d'horloge</i>	Platter	silver	1425	94		12.
<i>Visage géométrique aux traits.</i>	Platter	silver	1426	122		13.
<i>Horloge à la langue</i>	Platter	silver	1427	100		14.
<i>Jacqueline au chevalet</i>	Platter	silver	1428	107	R.421	15.
<i>Tête au masque</i>	Platter	silver	1434	118	B100/R.408	22.
<i>Visage en carton ondulé</i>	Platter	silver	1438	101	C115	23.
<i>Centaure</i>	Platter	silver	1439	108	C112(sic)/R.404	24.
<i>Le visage aux taches</i>	Platter	silver	1440	111	C118	25.
<i>Le dormeur</i>	Medallion	gold	1396	97	R.729	49q.
<i>Visage aux feuilles</i>	Medallion	gold	1403	98	R.427	49p.
<i>Faune cavalier</i>	Medallion	gold	1406	102	R.420	49a.
<i>Visage aux mains</i>	Medallion	gold	1407	90		49i.
<i>Visage tourmenté</i>	Medallion	gold	1408	116	R.412	49m.
<i>Visage de faune</i>	Medallion	gold	1409	63		49c.
<i>Joueur de flute et cavalier</i>	Medallion	gold	1787 or 1410	105		49j.
<i>Un poisson</i>	Medallion	gold	1411	95		49r.
<i>Profil de Jacqueline</i>	Medallion	gold	1412	68	R.206	49d.
<i>Tête de taureau</i>	Medallion	gold	1788 or 1413	82		49b.
<i>Visage larvé</i>	Medallion	gold	1414	110		49h.
<i>Visage en forme d'horloge</i>	Medallion	gold	1425	94		49f.
<i>Visage géométrique aux traits.</i>	Medallion	gold	1789 or 1426	122		49e.
<i>Horloge à la langue</i>	Medallion	gold	1427	100		49n.
<i>Jacqueline au chevalet</i>	Medallion	gold	1428	107	R.421	49s.
<i>Tête au masque</i>	Medallion	gold	1434	118	B100/R.408	49k.
<i>Visage en carton ondulé</i>	Medallion	gold	1438	101	C115	49o.
<i>Centaure</i>	Medallion	gold	1790 or 1439	108	C112(sic)/R.405	49g.
<i>Le Visage aux taches</i>	Medallion	gold	1791 or 1440	111	C118	49l.

<u>Title</u>	<u>Type of object.</u>	<u>Material.</u>	<u>Hugo design nos.</u>	<u>Bloch nos.</u>	<u>Ramie nos.</u>	<u>Catalogue Nos.</u>
2 nd Edition of:-						
<i>Compotier de forme ronde</i>	Dish	silver	1430			16.
<i>Compotier de forme ovale</i>	Dish	silver	1431			17.
<i>Compotier au poisson</i>	Dish	silver	1432			18.
<i>Compotier en forme de trèfle</i>	Dish	silver	1433			19.
<i>Visage dans un carré</i>	Platter	silver	1435	121	C112(sic)/R.428	26.
<i>Tête en forme horologe</i>	Platter	silver	1436	91	C104	27.
<i>Vallauris, avec faune (3 tête)</i>	Platter	silver	1437	92/93	C103/R.407/R.409	28.
<i>Vallauris, avec Faune (3 tête)</i>	Medallion	gold	1437	92/93	C103	49v.
<i>Visage dans un carré</i>	Medallion	gold	1435	121	C112(sic)/R.407/R.409	49t.
<i>Tête en forme horologe</i>	Medallion	gold	1436	91	C104	49u.

The other ceramic plates François Hugo suggested to Picasso might be made in silver but which Picasso did not select.

<u>Title</u>	<u>Type of object</u>	<u>Material</u>	<u>Bloch nos.</u>	<u>Ramie nos.</u>
<i>Quatre Dansers</i>	Plate	ceramic	9/70	
<i>Visage Géométrique</i>	Plate	ceramic	115	D100
<i>Joie de vivre</i>	Plate	ceramic	96	C102
<i>Deux Danseurs</i>	Plate	ceramic	75	
<i>Deux personnes assis</i>	Plate	ceramic	86/87	
<i>Petit Jacqueline</i>	Plate	ceramic	77/78	
<i>Plonger</i>	Plate	ceramic	73/74	
<i>Petit danseurs</i>	Plate	ceramic	79/80	

Pierre Hugo is planning editions of a medallion and a platter of the *Joie de vivre*.

Endnotes

i. Georges Bloch, Pablo Picasso, Volume III, Catalogue de l'oeuvre gravé m céramique 1949- 1971, Editions Kornfeld et Klipstein, Berne, 1972.

ii. Numbers prefixed by a 'C', a 'B' or a 'D' refer to Ramié reference numbers on the 5 sheets of sketches François Hugo made of the *empreinte originale* platters. (See illustrations to the main text nos. 47 – 51.)

Numbers prefixed by an 'R' refer to reference numbers given to platters in: Alain Ramié, *Picasso Catalogue de l'Oeuvre céramique édité 1947-1971*, Galerie Madoura, Vallauris, 1988.

Those numbers in turn refer to illustration numbers in: Georges Ramié, *Picasso's Ceramics*, translated by K. Lyons, Secker & Warburg, London, 1975.

Appendix II i.

The Hugo documentation: letters, drafts, notes and orders.

The letters, drafts, notes and orders that are compiled here has been compiled from documents held in the Archive Picasso in Paris, the Atelier Hugo, Aix-en-Provence, The Picasso Administration in Paris, and The Arts Council of Great Britain, London. All the documents have been transcribed, translated into English, and put in chronological order.* A number of documents have no dates on them. With some of these documents dates for them have been suggested based on their contents. These documents are marked "Undated", and their suggested dates are given in brackets followed by a question mark and have been placed in order together with the dated documents. Others, where it was not possible to suggest dates for them, are placed at the end of the appendix. In a few cases the writing in the documents was either too faint or illegible, in those cases a suggested word, or name, is followed by a question mark, or the word "illegible" is inserted.

The document numbers referred to in the endnotes throughout the main text and appendices are those given to documents in this appendix.

*. All the translations are by the author with the grateful help of Elizabeth Smith, Elizabeth Cowling and Martine Smith.

Document (1)

François Hugo,
Two Christmas cards.

Dated: stamped on the front: Xmas 1946.

Collection: Picasso Archive, Musée Picasso, Paris.

Printed inside: on one side - Woodcut or linocut design of lighters, one with a horse's head, earrings, bees, a swallow and a textured powder or cigarette case.

BOUTONS	COLLIERS
BRIQUETS DE POCHE	CLIPS
BRIQUETS DE TABLE	CENDRIERS
BOUCLES D'OREILLES	CRISTAUX
BRACELETS	POUDRIERS
BOUTONS DE MANCHETTES	PARFUMS

FRANÇOIS HUGO
157, Rue du Faubourg Saint-Honoré
Paris-VIIIe
Tel: Élysée 66-50

Written on the front of the accompanying envelope in Cyrillic: Точногоуны Пикассо

Document (1)

François Hugo,
Two Christmas cards.

Dated: stamped on the front: Xmas 1946.

Collection: Picasso Archive, Musée Picasso, Paris.

Printed inside: on one side - Woodcut or linocut design of lighters, one with a horse's head, earrings, bees, a swallow and a textured powder or cigarette case.

BUTTONS	NECKLACES
POCKET LIGHTERS	CLIPS
TABLE LIGHTERS	ASHTRAYS
EARRINGS	CRYSTALS
BRACELETS	COMPACTS
CUFFLINKS	PERFUMES

FRANÇOIS HUGO
157, Rue du Faubourg Saint-Honoré
Paris-VIIIe
Tel: Élysée 66-50

Written on the front of the accompanying envelope in Cyrillic: Monsieur Picasso.

Document (1b) (See Illustrations 207)

**Le Commissaire de Police,
Registration document permitting François Hugo to trade in gold and silver,**

Dated: 1947.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Premier Feuillet.

Registre

Prescrit

Aux fabricants et marchands d'or et d'argent ouvré ou non ouvré

L'an mil neuf cent quarante-sept

Conformément à la loi du 19 brumaire an VI (9 novembre 1797), à l'article 14 de la déclaration du 26 janvier 1749, inséré, au *Bulletins des lois*, et à l'ordonnance de police du 28 septembre 1806.

Nous Jean Beaucloie Commissaire de Police du 8e arrondissement quartier St Philippe-du-Roule avons cêté et paraphé, par premier et dernier, le présent registre contenant quatre-vingt-dix-neuf feuillets à la charge par quatre-vingt-dix-neuf feuillets pour servir à

1^e D'y inscrire jour par jour, et à l'instant même, sans aucun blanc rature, surcharge ni interligne, la nature, le nombre, le poids, le titre, les marques et armoiries tant de matières et ouvrages d'or et d'argent qu'il achètera ou vendra, que de ceux qui lui seront déposés à quelque titre que ce soit, avec les noms et demeures des personnes qui lui auront vendu ou confié les dits objets;

2^e De n'acheter que de personnes connues ou ayant des répondants connus;

3^e De porter les ouvrages au Bureau de Garantie pour y être essayés, titrés et marqués;

4^e De mettre dans le lieu le plus apparent de son magasin ou boutique un tableau énonçant les articles de la loi relatifs au titre et à la vente des ouvrages, d'or et argent;

5^e De remettre à chaque acheteur un bordereau énonciatif de l'espèce, du titre et du poids des ouvrages à lui vendus, et désignant s'ils sont neufs ou vieux;

6^e De représenter ce registre à toute réquisition de l'autorité publique;

7^e (S'il s'agit de fabricants ou marchands d'ouvrages en doublés d'or ou d'argent. De mettre sur chacun de ses ouvrages son poinçon particulier, et d'y ajouter l'empreinte de chiffres indicatifs de la quantité d'or ou d'argent contenu dans l'ouvrages, sur lequel sera en outre empreint et toutes lettres le mot *doublé*)

Le Commissaire de Police.

Timbre de Dimension – 20 Francs

Document (1b) (See Illustrations 207)

**Le Commissaire de Police,
Registration document permitting François Hugo to trade in gold and silver,**

Dated: 1947.

Collection: Atelier Hugo Archive, Aix-en-Provence.

First Page.

Registration

Commissioner of Police.

Order to manufacturers and merchants of gold and silver worked or none worked.

The year one thousand nine hundred and forty-seven

In accordance with the law of 19 Brumaire year VI (9 November 1797), article 14 of the declaration 26 January 1749, appended to Bulletins of laws, and to the police order of 28 September 1806.

We Jean Beaucloie, Commissaire of Police, 8th arrondissement, district St Philippe-du-Roule, has initialed, at the beginning and end, the present register containing ninety-nine pages to charge to:

1st: to write down day by day, and at the same time, without erasure, crossing out or leaving spaces, the nature, number, weight, title, marks and arms such materials and pieces of gold and silver that he will buy or sell, of which he will give as evidence any title that is to say, names and places of abode of the people that sell or consign to him the said objects;

2nd: to only buy from persons known or having a known reputation;

3rd: to take the pieces to the Bureau de Garantie to there be assayed, graded and marked;

4th: to put in the most obvious place in his shop or boutique a chart setting out the articles of the law relating to the grade and sale of pieces of gold and silver;

5th: to submit to each purchaser a detailed statement of the type of grade and weight of pieces sold to him, designating if they are old or new;

6th: to present this register to all requisitioning public authorities;

7th: (*if in the case of manufacturers or dealers of composite pieces in gold or silver, to put on each of his pieces his particular punch, and to add the inprint of the numbers indicating the quantity of gold or silver contained in the pieces, on which as well as these stamps there will be the word "double".*)

Commissioner of Police.

Stamp of Denomination - 20 Francs

Document (2) (See Illustrations 208 & 209)

Douglas Cooper,
Typed letter to François Hugo.

Dated: 4 June 1956.

Addressed from: printed letterhead: Château de Castille, Argilliers, Gard.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

le 4 Juin

Written in black ink in François Hugo's writing in the top right hand corner:
18 Egerton Terrace, London SW3. Kensington 1625. Telegramm au dos

Cher ami,

L'autre jour étant avec Picasso à Cannes il m'a montré une série de grandes plaques en plâtre sculptées (centaures, faunes, poissons, ornements) avec un relief assez profond qu'il envisagerait de faire tirer en argent. Il en a tiré quelques-unes en terre blanche chez Madoura à Vallauris, mais avec bonne raison il a vu qu'elles feraient des plats merveilleux en argent. Quoi faire? Il m'a dit qu'il ne connaissait personne qui soit capable de s'en occuper, et puis on a parlé de vous. Donc je vous écris d'abord à titre de renseignement. Ces plats peuvent avoir un diamètre d'à peu près 60 cm., et il sont ronds. Pourriez-vous me dire le prix de l'argent aujourd'hui? Et même quelle quantité approximative il faudrait pour un travail pareil? Et même combien l'opération pourrait coûter? Si je ne me trompe pas vous avez créé un alliage d'argent dans lequel vous travaillez parfois. Serait-ce également possible de s'en servir dans un cas pareil?

Tout ceci à titre de renseignement personnel. N'écrivez pas encore directement à Picasso car je n'ai encore rien arrangé avec lui. Mais je lui ai dit que je me renseignerais, car éventuellement je serais disposé à en faire faire pour moi-même. Je pense que c'est un travail [sic] que vous pourriez faire. Est-ce que vous voyez la possibilité? Veuillez transmettre mes hommages à votre femme.

Cordialement

Douglas Cooper

Written in red crayon in François Hugo's writing in the bottom right hand corner: R.7/6

The Decorative Metalwork of Pablo Picasso; his collaboration with François Hugo.
PhD Thesis. The Royal College of Art, London.

Clare Finn
Appendix II i

Written on the reverse in black ink in François Hugo's writing:

Douglas Cooper, 18 Egerton Terrace, London SW3

**Saw Dom- Pablo enthusiast [~~Crossed out~~ - about Big plate business] please wire when can I call you
Kensington urgent. Francois**

Document (2) (See Illustrations 208 & 209)

Douglas Cooper,
Typed letter to François Hugo.

Dated: 4 June 1956.

Addressed from: printed letterhead: Château de Castille, Argilliers, Gard.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

4th June

Written in black ink in François Hugo's writing in the top right hand corner:

18 Egerton Terrace, London SW3. Kensington 1625. Telegram on back

Dear Friend,

The other day when I was with Picasso in Cannes he showed me a set of big plaques in sculpted plaster (centaurs, fauns, fish, ornaments) with quite a pronounced relief which he would consider making in silver. He pulled some in white clay at Madoura in Vallauris, but with good reason he saw that they would make marvellous dishes in silver. What to do? He said to me that he didn't know anybody that was capable of doing it, and then we spoke of you. Therefore I first write to you for information. These dishes can have a diameter of up to about 60 cm., and are round. Could you tell me the cost of silver today? And even what approximate quantity would be necessary for such a work? And also how much the operation could cost? If I am not mistaken you have created an alloy of silver in which you work sometimes. Would it be possible to use it in such a case?

All this is for personal information. Don't write yet directly to Picasso because I don't have anything arranged with him. But I told him that I would find out, because possibly I would be inclined to have some made for myself. I think that it is work that you could do. Do you think you might be able to? Please give my best wishes to your wife.

Sincerely

Douglas Cooper

Written in François Hugo's writing in red crayon in the bottom right hand corner: R.7/6

Written in François Hugo's writing in black ink on the reverse:

Douglas Cooper, 18 Egerton Terrace, London SW3

Saw Dom Pablo enthusiast [~~Crossed out~~ - about Big plate business] please wire when can I call you
Kensington urgent. François

Document (3) (See Illustrations 210 & 211)

François Hugo,
Handwritten draft letter to Douglas Cooper.*

Dated: 7 June 1956.

Addressed from: none.

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

7/6 in red crayon at top of letter

Cher ami

J'ai été heureux d'avoir de vos nouvelles. [*Crossed out* - Nous voulions aller vous voir de passage à Malhêrbes le mois dernier. Mais Laurette nous en a dissuadé car vous étiez précisément chez Picasso]

L'histoire des plats est passionnante - ceci nous ramène à la Renaissance. - voici quelques renseignements techniques théoriques. Il y deux manières de traiter la question. En moulé-fondu, et en repoussé à la main. Il y aurait peut-être une 3e solution baroque faite de multiples trucs et procédés. [*Crossed out* - comme il arrive souvent] mais je ne puis rien vous dire d'avance pour une pièce si grande; et ce sont des idées qui vous viennent quand on a la pièce en mains.

Moulé-fondu argent. Il est impossible de fondre de pièces de cette taille sans sans [sic] prévoir une -certaine - épaisseur, [*Crossed out* moyenne d'au moins] admettons de 7 à 10m/m. si on ne veut pas avoir de manques. [*Crossed out* - Deuxième] Un autre inconvénient c'est que la fonte est toujours plus ou moins poreuse; [*Crossed out* - ce qui] cela nécessite des reprises en soudure délicates. Un plat de Ø 60cm représente une surface de 2,827cm² et en 10m/m d'épaisseur, un poids approx d'argent 1er titre de 28k 270

et en 7m/m 20k 880

le pris moyen du kg argent moulé-fondu est 20,000F - à cela il faut ajouter env. 3000F le kg de contrôle, et de 20 à 50,000F (les chiffres sont très vagues n'ayant pas vu les pièces) de reprise, soudures, ciselage, polisage, brunissage, etc. Ce serait les prix chiffres max.: mais c'est quand même exorbitant. Soit metal 565.400F

Contrôle 84,810

* For letter sent see document (4).

50,00
700,21

Moulé-fondu alliage étain-ag. J'ai effectivement mis au point un alliage d'étain et d'agt. qui a l'avantage de se couler plus aisément que l'argent: mais ce n'est pas un métal dur: il ne serait pas recommandé p. ex. [par exemple] de couper dessus du la viande par exemple. [*Crossed out* – car le conteau laisserait une trace] La couleur est entre l'étain et l'argent, et il prend un beau poli. Je peux vous en envoyez un morceau si celà vous intéresse. Il faudrait prévoir une épaisseur plus forte que pour l'argent; j'imagine de 12 à 15 m/m ce qui donnerait en 15mm un poids moyen de 31k 380. le prix moyen du kg d'alliage moulé-fondu est 5000F.

Les reprises, soudures etc sont sensiblement plus faciles, pas de controle, de 15 à 30,000.
J'imagine fait met. 157,000 + 30,000

Repoussé en argent. Sans conteste la manière la plus noble de traiter de très beaux objets (trésor de Conques, pièces de Suger etc) mais on ne peut pas tirer de nombreux exemplaires de chaque modèle car le travail est très long [*Crossed out* - Le seul inconvenient aussi habile soit l'executant et aussi juste que puisse être son oeil. C'est qu'il faut admettre une certaine transposition] Le repoussé ou dinanderie pour un plat de Ø 60 pourrait se faire à partir d'une plaque 15/10e ou 2m/m d'épaisseur repris: pour 15/10e 4k 450^{-71,200 + 100,000} Kgs et pour 2m/m 5kgms^{-95,040 + 300,000} à raison de [*Crossed out* – 15 000F] - 13,000 + 3000 . le kg [*Crossed out* – contrôle compris].

Le travail consiste à repousser la metal dans un ciment special (mélange de cire et poix etc) à l'aide de ciselets, bouterolles et autre instruments sur lequel on frappe avec des marteaux plus on moins gros. Pour une plaque de 60 - et une profondeur moyen de reliefs de 3cm - il faudrait j'imagine recuire la plaque de 10 à 15 fois (dans un feu de bois). C'est un travail très long, mais passionnant, [*Crossed out* – ce qui est ét...] et curieuse coïncidence, je suis précisément en train de faire des objets en dinanderie en cuivre et argent pour des églises des environs, et je me suis particulièrement bien outillé pour ce travail (que je fais en partie en plein air)

[*Crossed out* - il m'est très difficile de vous donner un prix d'exécution, cela dépend entièrement du dessin et de la difficulté des reliefs et du nombre de passes de recuit - Dans des cas comme celui-ci je travaille à l'heure à raison de 1000F l'heure] - Au juge de 200 à 300,000± Je vous proposerais, dans un cas comme dans l'autre, de faire un essai. De toutes manières le métal ne serait pas perdu, et ce serait vraiment surprenant qu'en partant d'une forme de Picasso on aboutisse à un résultat décevant.

Il me plairait infiniment de travailler pour vous et pour Picasso dans cette technique qui m'est propre et dans laquelle je ne perfectionne depuis trente ans. Je me puis malheureusement rien entreprendre avant fin Août [*Crossed out* - je doit faire les ornements d'autel] devant finir les objets

The Decorative Metalwork of Pablo Picasso; his collaboration with François Hugo.
PhD Thesis. The Royal College of Art, London.

Clare Finn
Appendix II i

**pour les Eglises, mais il me serait possible de faire un saut en voiture pour causer avec vous et voir les objets (un tirage en terre cuite suffirait), Je pourrais alors vous donner un aperçu plus précis.
Bien amicalement votre...**

Document (3) (See Illustrations 210 & 211)

François Hugo,
Handwritten draft letter to Douglas Cooper.*

Dated: 7 June 1956.

Addressed from: none

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

7/6 in red crayon at top of letter

Dear Friend

I was happy to get your news. [*Crossed out* - We wanted to go and see you last month on the way to Malherbes. But Laurette dissuaded us from it because you were with Picasso at exactly that time]

The story of the dishes is exciting - it takes us back to the Renaissance. - Here is some theoretical technical information. There are two ways to treat the question, by taking a mould and casting, or by embossing by hand. There may be a 3rd baroque solution by way of multiple tricks and processes [*Crossed out* - as often happens] but I cannot make accurate predictions about so big a piece; such ideas come to you when one has the piece in one's hands.

Take a mould and cast in silver. It is impossible to cast pieces of this size without foreseeing a – certain - thickness, [*Crossed out* - more or less] say 7 to 10m/m if one doesn't want any gaps. Another disadvantage is that a casting is always more or less porous; which necessitates repeated delicate soldering. A dish of Ø60cm represents a surface of 2,827cm², and at 10m/m thickness an approximate weight in silver 1st title of 28k 270 The average price per kilo of casting silver is 20,000F - it is necessary to add 3000F approx. per kg for assaying, and 20 to 50,000F (the numbers are very imprecise since I haven't seen the pieces) for patching, soldering, carving/chasing, polishing, burnishing, etc. This would be the [*Crossed out* - price] max. numbers: but it is nevertheless exorbitant. Metal 565.400F

Control 84,810

50.00

700,21

* For letter sent see document (4)

Take a mould and cast in an alloy of tin-silver. I have in fact made an alloy of tin and silver which has the advantage of flowing more easily than silver: but this is not a hard metal: It would not be recommended to cut meat on it for example. [*Crossed out* – because the knife would leave a mark]. The colour is between that of tin and silver, and it takes a beautiful polish. I can you send a piece if it interests you. It would be necessary to allow a greater thickness than for silver; I imagine 12 to 15 m/ms which at 15mm would give an average weight of 31k 380. The average price of the casting alloy per kg is 5000F.

Patching, soldering etc are appreciably easier, no assaying, 15 to 30,000f,
I imagine makes - Metal 157,000
+ 30,000

Repoussé in silver. Without question the noblest way to produce very beautiful objects (treasure of Conque, The Sugar piece etc) but one cannot run off numerous copies of each model because the work is very slow. [*Crossed out* - The only disadvantage, however skilful the practitioner and however precise his eye. It is necessary to allow a certain transposition)

Repoussé or dinanderie for a dish of Ø60 could be made from a plate 15/10th or 2m/m in thickness

In summary: for 15/10th 4k 450 (71,200 + 100,000) Kgs and for 2m/m 5k 940 (95,040 + 300,000) at the rate of [*Crossed out* 15,000F] the kilo [*Crossed out* - assaying included] 13,000 + 3000

The work consists of embossing the metal in a special cement (mixture of wax and pitch etc) with the help of chisels, punches and other instruments which one hits with hammers of different sizes. For a plate 60cm in diameter, and an average relief of 3cm, it would be necessary, I imagine, to anneal the plate 10 to 15 times (in a charcoal fire). It is very slow work, but fascinating, [*Crossed out* – what is st...] and by curious coincidence, I am right now in the process of making some dinanderie objects in copper and silver for the churches in the vicinity, and I am particularly well equipped for this work (which I do in part outside).

[*Crossed out* - It is very difficult for me to give you a price for making something. It depends entirely on the design and on the difficulties of the reliefs and the number of times it is annealed. In such cases as this I work on an hourly rate of 1000F per hour] - I estimate 200 to 300,000± I suggest, in either case, to make a trial. Anyway the metal would not be lost, and it would be truly surprising if beginning with a form by Picasso, the result were disappointing. It would give me infinite pleasure to work for you and for Picasso in this technique, which is my own and which I have been perfecting for thirty years. Unfortunately I can not undertake anything before the end of August as I must finish the objects for the Churches.

The Decorative Metalwork of Pablo Picasso; his collaboration with François Hugo.
PhD Thesis. The Royal College of Art, London.

Clare Finn
Appendix II i

[Crossed out - I must make the altar ornaments]. But it would be possible for me to jump in the car to come and chat with you and to see the objects (a terracotta impression would be sufficient). I would then be able to give you a more exact idea.

Best wishes

Document (4)

François Hugo,

Photocopy of a handwritten letter to Douglas Cooper.*

Dated: 8 June 1956.

Addressed from: La Grange Allard, Allinges, H. S. Tel. 8 - Allinges.

Addressed to: none.

Collection: Picasso Archive, Musée Picasso, Paris.

Cher ami

J'ai été heureux d'avoir de vos nouvelles. L'histoire des plats de Picasso est passionnante : ceci nous ramène à la Renaissance. Voici quelques renseignements techniques théoriques.

Il y a deux manières de traiter la question : En moulé-fondu et repoussé à la main. Il y aurait peut-être une troisième solution baroque, faite de trucs et de procédés. Mais je ne puis rien vous dire d'avance pour une pièce si grande; ce sont des idées qui vous viennent quand on a la pièce en mains. Moulé-fondu en argent. Il est impossible de couler des pièces de cette dimension sans prévoir une certaine épaisseur, mettons de 7 à 10^m/m, si on ne veut pas avoir de manques. Un autre inconvénient c'est que la fonte est toujours plus ou moins poreuse; cela nécessite des reprises en soudures délicates.

Un plat de 60cm de Ø représente une surface de 2,827cm² cela nous donne les chiffres suivants : (le prix du Kg argent 1er titre en coulé fondu oscille autour de 20,000^f)

Pour 7 ^m /m ^e . d'épaisseur moyenne - 20 ^k 880 @ 20000 ^f =	417,600 ^f
Contrôle (Hallmark) @ 3000 ^f le kg =	62,640 ^f
reprise, soudures, ciselage, polissage, brunissage, etc. de 20 à 50000	<u>20,000^f</u>
	500,240 ^f
Pour 10 ^m /m. d'épais: moy - 28 ^k 270 @ 20 000 ^f =	565,4000 ^f
Contrôle " @ 3000	= 84,810 ^f
Reprise etc	<u>50,000</u>
	700,210 ^f

on peut admettre que ce soient deux prix extrêmes : mais étant donné le grand poids en argent, on atteint de prix exorbitants. Et à cela il faut ajouter encore environ 25% de taxes d'état.

* For draft letter see document (3).

Moulé-fondu en alliage argent - étain.

J'ai effectivement mis au point il y a quelques années un alliage d'argent fin et d'étain pur, qui a l'avantage de se couler plus aisément que l'argent ; mais ce n'est pas un métal dur: il ne serait pas recommandé de couper dessus de la viande par exemple. Mais il prend un poli aussi beau que l'argent, ne s'oxyde presque pas à l'air. Sa couleur est entre l'étain et l'argent ; je peux vous en envoyer un morceau si cela vous intéresse.

Il faudrait prévoir une épaisseur plus forte que pour l'argent; j'imagine quelque chose comme 15^m/m d'épaisseur moyenne, ce qui donne =

Pour 60 ^{cm} de Ø - 31 ^k 380 @ 5000 ^f env. =	156,900 ^f
pas de contrôle d'état : seul mon poinçon de garantie	
reprises, soudures, poli, etc. environ	<u>30 000</u>
	186,900 ^f

Argent repoussé à la main

Sans conteste la manière la plus noble de traiter de très beaux objets (Trésor de Conques, pièces de l'abbé Suger etc.,) Mais on ne peut pas tirer de nombreux exemplaires de chaque modèle car le travail à la main est très long.

Un plat de 60^{cm} de Ø en repoussé (ou dinanderie) pourrait se faire en partant de plaques de 1^m/m 5 ou 2^m/m d'épaisseur, ce qui nous donne les chiffres suivants :

2.827 ^{cm} 2 en 1 ^m /m 5 d'épaisseur – pesent [sic] 4 ^k 450 @ 13000 =	57,870 ^f
contrôle sur 4 ^k 450 @ 3000 =	13,350
le travail à la main peut varier de 100 à 300 000	
Selon le motif (prenons le moins cher)	= <u>100,000^f</u>
	171,200 ^f
en 2 ^m /m d'épaisseur. Pesent [sic] 5 ^k 940 @ 13000 ^f	= 77,220 ^f
contrôle sur 4 ^k 450 @ 3000 ^f	= 17,820 ^f
repoussé (prenons l'extrême le plus cher)	= <u>300,000^f</u>
	395,050 ^f

Voici donc les deux prix théoriques extrêmes.

Il m'est impossible de vous donner des prix plus précis pour le travail de dinanderie. Il consiste à repousser le métal à l'aide de ciselets, bouterolles etc que l'on frappe avec des marteaux plus ou moins gros, sur un ciment spécial, mélange de cire et de poix etc. Il faut recuire de nombreuses fois

(15 à 20 fois); dans le cas d'une pièce de cette taille il faudra recuire sur un feu de bois. C'est un long travail, mais qui donne de nobles résultats. Et le métal employé est impeccable. Par une curieuse coïncidence, je suis précisément en train de faire des objets en dinanderie de cuivre et d'argent pour des églises des environs, et je me suis particulièrement bien outillé pour ce travail.

Il me plairait infiniment de travailler pour vous sur des modèles de Picasso, avec cette technique dans laquelle je cherche à me perfectionner depuis trente ans. Je ne pourrais malheureusement rien entreprendre avant la fin du mois d'Août, mais il me serait possible d'ici là de faire un saut en voiture à Fourques pour en causer avec vous ; et je pourrai sans doute vous donner de plus amples précisions, si vous avez à me montrer un exemplaire en terre cuite.

Bien amicalement votre

François Hugo

Document (4)

François Hugo,

Photocopy of a handwritten letter to Douglas Cooper.*

Dated: 8 June 1956.

Addressed from: La Grange Allard, Allinges, H. S. Tel. 8 - Allinges.

Addressed to: none.

Collection: Picasso Archive, Musée Picasso, Paris.

Dear Friend,

I was happy to get your news. The story of Picasso's dishes is exciting: it takes us back to the Renaissance. Here is some theoretical technical information.

There are two ways to treat the question, by taking a mould and casting, or by embossing by hand. There could be a third baroque solution, by way of multiple tricks and processes. But I cannot make accurate predictions about so big a piece; such ideas come to you when one has the piece in one's hands.

Take a mould and cast in silver. It is impossible to cast pieces this size without foreseeing a certain thickness, say 7 to 10^m/_m, if one doesn't want any gaps. Another disadvantage is that a casting is always more or less porous; which necessitates repeated delicate soldering.

A dish of Ø60^{cm} represents a surface of 2,827^{cm}², that gives the following figures: (the price of a kilo of 1^{er} titre silver for casting hovers around 20,000^f)

For 7 ^m / _m average thickness – 20 ^k 880 @ 20000 ^f	= 417,600 ^f
Assaying (Hallmark) @ 3000 ^f the kilo	= 62,640 ^f
for patching, soldering, carving/chasing, polishing, burnishing, etc. 20 to 50,000.	<u>20,000^f</u>
	500,240 ^f
For 10 ^m / _m average thickness – 28 ^k 270 @ 20 000 ^f	= 565,400 ^f
Assaying " @ 3000	= 84,810 ^f
Patching etc	<u>50,000</u>
	700,210 ^f

* For draft letter see document (3).

Admittedly these are the two price extremes: but given the great weight in silver, the price is exorbitant. And it is necessary to add around 25% more for state taxes.

Take a mould and cast in an alloy of tin-silver.

I have in fact some years ago perfected an alloy of fine silver and pure tin, which has the advantage of flowing more easily than silver; but this is not a hard metal: It would not be recommended to cut meat on it for example. But it takes a polish as beautifully as silver, almost not oxidising in the air. Its colour is between that of tin and silver; I can you send a piece if it interests you.

It would be necessary to allow a greater thickness than for silver; I imagine something like 15^m/_m average thickness, that would give =

For Ø60^{cm} - 31^k380 @ 5000^f about = 156,900^f
No assaying; only my official punch
Patching, soldering, polishing etc., around 30,000
186,900^f

Repoussé by hand in silver.

Without question the noblest way to treat very beautiful objects (treasury of Conques, pieces of Abbot Suger etc.,) but one cannot run off numerous copies of each model because the work is very slow.

A plate Ø60^{cm} in repoussé (or dinanderie) could be made from a plate 1^m/_m5 or 2^m/_m thick, which gives us the following numbers:

2,827 ^{cm}2 in 1^m/_m5 thickness – weighing 4^k450 @ 13,000^f = 57,850^f
Assaying for 4k450 @ 3000 = 13,350
The work can vary from 100 to 300 000
According to the motif (taking the least expensive) = 100,000^f
171,200^f
in 2^m/_m thickness weighing 5^k940 @ 13 000^f = 77,220^f
Assaying for 4^k450 @ 3000^f = 17,820^f
Repoussé (taking the most expensive) = 300,000^f
395,050^f

Here then are the two theoretical price extremes.

It is impossible for me to give you more precise prices for dinanderie work. It consists of embossing the metal with the help of chisels, punches etc that one hits with hammers of different sizes, on a special cement, a mixture of wax and pitch etc. It is necessary to reheat it numerous times (15 to 20 times); in the case of a piece of this size it will be necessary to reheat it on a charcoal fire. It is slow work, but gives noble results. And metal worked like this is wonderful. By a curious coincidence, I am actually in the process of making objects in dinanderie of copper and silver for some churches in this neighbourhood, and I am particularly well equipped for this work.

It would give me infinite pleasure to work for you on Picasso's models, with this technique which I have been trying to master for thirty years. I would unfortunately not be able to undertake anything before the end of August, but in the meantime I could drive over to Fourques to chat with you about it; and I could probably give you more information, if you could show me an example in terracotta.

Best wishes

François Hugo

Document (5) (See Illustrations 212 & 213)

Douglas Cooper,
Handwritten telegram to François Hugo.

Dated: 29/30 September[?] 1956.

Addressed from: London.

Addressed to: François Hugo, Grange Allard, Allinges.

Collection: Atelier Hugo Archive, Aix-en-Provence.

In English

Any Morning before 10 greetings. thanks. Douglas Cooper.

Document (6) (See Illustrations 214)

**Caplain Saint-André,
Typed letter to François Hugo.**

Dated: 28 September 1956.

Addressed from: Printed letterhead: Caplain Saint-André, 8,10,12 rue Portefoin, Paris.

Addressed to: Monsieur F. Victor Hugo, La Grange Allard, Les Allinges, (Hte-Savoie).

Collection: Atelier Hugo Archive, Aix-en-Provence.

Monsieur,

Suite à notre entretien téléphonique d'hier, nous vous offrons:

Une Disque Argent 950/1000 de 450 m/m diamètre et 1 m/m 5 d'épaisseur, [sic] pesant environs 2 kgs
500,

au prix de Fr. 14,50 le gramme.

Prix net, T.V.A. incluse.

Délai d'exécution: 10 jours.

Règlement: par traité acceptée à 30 jours fin de mois.

Dans l'espoir d'être favorisés de vos ordres,

nous vous prions d'agréer, monsieur, nos salutations distingué

Caplain Saint-Andre

Le Directeur-Général - Signature illegible

P.S. Graveur: Monsieur Guéraud – 7 rue Réaumur, Paris 3ème

Bon, 1243 du 8.Oct

Pr. 2 disques argt. De 45cm

Bon 1245. Du 10 Oct pour (1 dq Stèrne

2 protégé points)

0^k500 soudure argt.X

1 ^k .	14.500 ^f	Controle	2500
[?]	29.000	"	2500
	<u>7.250</u>	"	1250
	36.250	[?]	20
Controle, etc	<u>11.270</u>	[ass.?)	<u>5000</u>
	47.520		11.270
			324

Document (6) (See Illustrations 214)

**Caplain Saint-André,
Typed letter to François Hugo.**

Dated: 28 September 1956.

Addressed from: Printed letterhead: Caplain Saint-André, 8,10,12 rue Portefoin, Paris.

Addressed to: Monsieur F. Victor Hugo, La Grange Allard, Les Allinges, (Hte-Savoie).

Collection: Atelier Hugo Archive, Aix-en-Provence.

Sir,

Following our telephone conversation yesterday, we offer you:

One Disk Silver 950/1000 450m/m diameter and 1 m/m 5 thickness [sic], weighing around 2 kgs 500,
at a price of Fr. 14,50 per gram.

net price, T.V.A. inclusive.

Time for execution: 10 days.

Settlement: Payment 30 days/end of month.

In the hope to be favoured by your order,

Yours faithfully,

Caplain Saint-André

The Director-general - Signature illegible

P.S. Engraver: Mr. Guéraud - 7 rue Réaumur, Paris 3ème,

Order, 1243 of the 8.Oct

pr. 2 disks argts. of 45cm

Order 1245. of the 10 Oct for [1 ? 2 protege points - protector points??]

0^k 500 silver solder X

1 ^k .	14.500 ^f	Assaying	2500
[?]	29.000	"	2500
	<u>7.250</u>	"	1250
	36.250	[?]	20
Assaying, etc	<u>11.270</u>	[ass.?] <u>5000</u>	
	47.520		11.270

Document (7) (See Illustrations 215)

**François Hugo,
Handwritten draft of a letter to Pablo Picasso.***

Dated: 30 September 1956.

Addressed from: none.

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Pablo,

[*Crossed out* - Cette semaine passée] J'ai travaillé cette semaine sur le le [sic] grand plat. J'ai étudié la question de l'outillage nécessaire à la reproduction exacte et mon fournisseur de metal m'a envoyé les prix approximatifs. [*Crossed out* - Il faut absolument que je te voie à]

Cela se resume à ceci: Pour un outillage [*Crossed out* - très lourd et volumineux] en bronze et acier qui pourra servir au repoussage d'au moins dix plats et pour [*Crossed out* - le m, le metal, l'argent] (argent 1e titre) pour faire une feuille nécessaire pour deux plats il [*Crossed out* - faut que je fasse une [...?]] faudrait 400,000^f environ. Je ne puis encore préciser à combien reviendra un plat fini (contrôle, temps passé etc). Peux-tu m'avancer cette somme - pour la mise en route - comme tu me l'a proposé à Arles? [*Crossed out* - gentiment] Si tu es d'accord je passerai te voir mercredi ou jeudi prochain. Télégraphies-moi à l'adresse ci-dessus. J'ai beaucoup d'autres choses à te dire. J'ai été si content de te revoir - Embrasse tout le monde.

François Hugo

* For letter sent see document (8)

Document (7) (See Illustrations 215)

François Hugo,
Handwritten draft of a letter to Pablo Picasso.*

Dated: 30 September 1956.

Addressed from: none.

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Pablo,

[*Crossed out* - This past week] I have worked this week on the the [sic] large dish. I have studied the question of the tooling/dies necessary for the exact reproduction and my metal supplier has sent me the approximate prices. [*Crossed out* - I absolutely need to see you at]

To summarise it amounts to this: For a die in bronze and steel [*Crossed out* - very heavy and bulky] which could be used for embossing at least ten dishes and for [*Crossed out* - the m, metal, silver] (silver 1st title); to make a sheet big enough for two dishes it [*Crossed out* - is necessary that I make a [...?]] you should allow around 400,000^f. I cannot yet specify how much a finished dish will amount to (assaying, time spent etc). Could you advance this sum - for the setting up - as you proposed to me in Arles? [*Crossed out* - kindly]. If you agree I will come to see you next Wednesday or Thursday. Telegraph me at the address above. I have a lot of other things to tell you. I was so happy to see you again - love to everyone.

François Hugo

* For letter sent see document (8)

Document (8)

François Hugo,

Handwritten letter to Pablo Picasso.*

Dated: 30 September 1956.

Addressed from: La Grange Allard, Allinges, Haute Savoie.

Addressed to: Villa Californie, Californie, Cannes, Alpes Maritimes

Collection: Picasso Archive, Musée Picasso, Paris.

Cher Pablo,

J'ai travaillé cette semaine sur le grand plat. J'ai étudié la question de l'outillage nécessaire à la reproduction exacte, et mon fournisseur de métal m'a envoyé les prix de l'argent. Cela se résume à ceci:

Pour un outillage en bronze et acier qui pourra servir au repoussage d'au moins dix plats, et pour l'argent 1^{er} titre en feuille de $\frac{17}{10}^{\circ}$ de $\frac{m}{m}$ nécessaire pour faire deux plats, il faudrait 400,000^f environ. Je ne puis encore préciser à combien reviendra un plat fini. Peux-tu m'avancer cette somme pour la mise en route, comme tu me l'a proposé à Arles? Si tu es d'accord je passerai te voir mercredi ou jeudi prochain à Cannes. Télégraphies-moi à l'adresse ci-dessus. J'ai beaucoup d'autres choses intéressantes à te dire. J'ai été si content de te revoir.

Embrasses tout le monde,

Je t'embrasse.

François Hugo

* For draft letter see document (7)

Document (8)

**François Hugo,
Handwritten letter to Pablo Picasso.***

Dated: 30 September 1956.

Addressed from: La Grange Allard, Allinges, Haute Savoie.

Addressed to: Villa Californie, Californie, Cannes, Alpes Maritimes

Collection: Picasso Archive, Musée Picasso, Paris.

Dear Pablo,

I have worked this week on the large dish. I have studied the question of the tooling/dies necessary for the exact reproduction, and my metal supplier has sent me the price of the silver.

To summarise it amounts to this:

For a die in bronze and steel that could be used for embossing at least ten dishes, and for the sheet of silver *1^e titre*¹⁷/₁₀th of a mm required to make two dishes, it is necessary to allow around 400,000^f. I can not yet specify how much a finished dish will amount to. Could you advance me this sum for the setting up, as you proposed to me in Arles? If you agree I will come to see you next Wednesday or Thursday at Cannes. Telegraph me at the address above. I have a lot of other interesting things to tell you. I was so happy to see you again.

Love to everyone,

Love to you,

François Hugo

* For draft letter see document (7)

Document (9) (See Illustrations 216 & 217)

François Hugo,

Handwritten scrap of red paper inscribed 'Picasso' on one side and with a receipt for the sum of 400,000 francs paid on account.

Dated: 5 October 1956.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Receipt for cheque

Accompte 400,000fs chèque le 5/10/56

Document (9) (See Illustrations 216 & 217)

François Hugo,

Handwritten scrap of red paper inscribed 'Picasso' on one side and with a receipt for the sum of 400,000 francs paid on account.

Dated: 5 October 1956.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Receipt for cheque:

Account 400,000fs cheque the 5/10/56

Document (10)

François Hugo,

Carbon copy of a handwritten order to Caplain Saint André,

Dated: 8 October 1956

Addressed from: Allinges.

Addressed to: Éts Caplain Saint-André, a l'attention de Monsieur Berenger.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1243

Allinges le 8.10.56

Confirmation

Éts Caplain St. André
à l'attention de Monsieur Berenger

1398 1 disque argt. 1er t Ø 450 m/m epaisseur ¹⁵/₁₀

1 " " " " 450 m/m " ¹⁷/₁₀

F.V.Hugo

Confirmation de ma lettre du 5/10

Datée de Lunel, Hérault

Domiciliation: Ste Générale, 3 place des arts, Thonon (Hte Savoie)

Document (10)

François Hugo,

Carbon copy of a handwritten order to Caplain Saint-André,

Dated: 8 October 1956

Addressed from: Allinges.

Addressed to: Éts Caplain Saint-André, for the attention of Monsieur Berenger.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1243

Allinges 8.10.56

Confirmation

Éts Caplain St. André

For the attention of Monsieur Berenger

1398 1 disk silver 1st titre Ø 450 ^m/_m thickness ¹⁵/₁₀

1 " " " " 450 ^m/_m " ¹⁷/₁₀

F.V.Hugo

Confirmation of my letter of 5/10

Dated from Lunel, Hérault

Permanent address: Ste Générale, 3 Place des arts, Thonon (Hte Savoie)

Document (11)

François Hugo,

Carbon copy of a handwritten order to Monsieur Baud,

Dated: 15 October 1956

Addressed from: Allinges.

Addressed to: M^r. Baud – Fondateur, Quai de l'aire, Annemasse

Held at: Atelier Hugo Archive, Aix-en-Provence.

1246

Allinges le 15 Oct M^r. Baud – Fondateur, Quai de l'aire, Annemasse

1398 1 - Bronze mécanique d'après plâtre - Plat côté creux} Confirmation
" 1 " " " " " " bosse} Confirmation
1330 50 Oeilles Etain - (fourné 3 modèles)

F. H.

Document (11)

François Hugo,

Carbon copy of a handwritten order to Monsieur Baud.

Dated: 15 October 1956

Addressed from: Allinges.

Addressed to: M^r. Baud – Fondateur, Quai de l'aire, Annemasse.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1246

Allinges le 15 Oct, M^r. Baud – Fondateur, Quai de l'aire, Annemasse

1398 1 - Bronze mechanism after the plaster – Plate side hollow} Confirmation
" 1 " " " " " " protruding} Confirmation
1330 50 tin lugs - (batch 3 models)

F. H.

Document (12)

François Hugo,

Carbon copy of a handwritten order to Monsieur Oswald.

Dated: 2 November 1956

Addressed from: Allinges.

Addressed to: M. Oswald – graveur, 12 Côté du petit Thomas.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1247

Allinges le 2 Nov 56,

M. Oswald – graveur, 12 Côté du petit Thomas

- 1 poinçon acier, lettres relief, caractères droits, le nom PICASSO plus gros que le reste du texte
sans cadre, au modèle →
- 1 poinçon acier, lettres relief, caractères droits, le nom HUGO plus gros que le reste du texte
avec cadre ombre, au modèle →

F.V.Hugo

← à m'expédier le plus vite possible à l'adresse ci-contre

Document (12)

François Hugo,

Carbon copy of a handwritten order to Monsieur Oswald.

Dated: 2 November 1956

Addressed from: Allinges.

Addressed to: M. Oswald – engraver, 12 Côté Du petit Thomas.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1247

Allinges 2 Nov 56, M. Oswald – engraver, 12 Côté Du petit Thomas

1 steel punch, relief letters, straight characters, the name PICASSO bolder than the rest of the text
with no surrounding, as per model →

1 steel punch, relief letters, straight characters, the name HUGO bolder than the rest of the text
with surrounding box, as per model →

F.V.Hugo

← to despatch to me as fast as possible to the address opposite

Document (13)

François Hugo,

Photocopy of a hand-written letter to Douglas Cooper.

Dated: 12 November 1956.

Addressed from: La Grange Allard, Allinges, Hte Savoie.

Addressed to: None.

Collection: Picasso Archive, Musée Picasso, Paris.

Cher Douglas,

J'eusse aimé vous donner plus tôt des nouvelles des plats Don Pablo, mais il y a eu un retard dans la livraison des plaques d'argent. Sans doute parce que les gens pris de panique par les rumeurs de guerre se sont précipités à commander les métaux précieux. J'ai reçu aujourd'hui seulement l'avis qui ils avaient été expédiés: j'avais passé la commande le 8 Octobre!

Les formes en bronze (50kgs) étant prêtes, depuis quelque temps déjà, je vais pouvoir commencer sans doute après demain au plus tard. Je vous tiendrai au courant.

À bientôt j'espère.

Bien amicalement vôtre

François Hugo

Written in pencil at the bottom of the photocopy:- une lettre D. Cooper de 14.11.1956

Document (13)

François Hugo,

Photocopy of a handwritten letter to Douglas Cooper.

Dated: 12 November 1956.

Addressed from: La Grange Allard, Allinges, Hte Savoie.

Addressed to: None.

Collection: Picasso Archive, Musée Picasso, Paris.

Dear Douglas,

I would have liked to have given you news of Don Pablo's dishes earlier but there was a delay in delivering the silver plaques. Without doubt because people who panicked at the rumours of war are rushing to order precious metals. I only received today the notification that they had been sent: I had placed my order on 8 October!

Since the bronze forms (50kgs) have been ready for some time, I will be able to begin without doubt the day after tomorrow. I will keep you informed. See you soon I hope.

Best wishes to you,

François Hugo

Written in pencil at the bottom of the photocopy:- a letter D. Cooper 14.11.1956

Document (14) (See Illustrations 218 & 219)

François Hugo,

Handwritten draft of a postcard to Pablo Picasso.*

Dated: 13 November 1956.

Addressed from: none.

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Semblable à D.Cooper

Cher Pablo, voici de nouvelles des plats. Je viens de recevoir seulement aujourd'hui l'avis de Paris que les plaques d'argent que j'avais commandées le 7 Octobre étaient ... parties. Le retard est sans doute dû à la précipitation des gens pris de panique par le rumeurs de guerre, à commander les métaux précieux. Les formes en bronze (50k) donc étant [*Crossed out* – sont] prêtes depuis quelque temps: je pourrai donc commencer à [*Crossed out* – donc] travailler aussitôt que j'aurais reçu les plaques, sans doute demain. Je recevrai dans quelques jours le poinçon d'acier EMPREINTE ORIGINALE DE PICASSO [*Crossed out* - Je vais maintenant travailler d' arrache pied de manière a je pense] J'espère pouvoir te montrer un résultat prochainement. Je te tiendrai au courant

Toutes mes amitiés à Jacqueline, affectueusement à toi

F

* For sent card see document (15).

Document (14) (See Illustrations 218 & 219)

François Hugo,

Handwritten draft of a postcard to Pablo Picasso.*

Dated: 13 November 1956.

Addressed from: none.

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Copy to D.Cooper

Dear Pablo, here is news of the dishes. I have just received today notice from Paris that the silver plaques, which I ordered October 7 have left. The delay is without doubt due to the rush of people panicked by rumours of war, to order precious metals. Thus, since the bronze forms (50k) have been ready for some time I can begin to work as soon as I have received the plates, probably tomorrow. I will receive in a few days the steel punch EMPREINTE ORIGINALE DE PICASSO [~~Crossed out~~ - I am now going to work without interruption - I think - in order to] I hope to be able to show you a result shortly. I will keep you informed.

With best wishes to Jacqueline

Yours affectionately

F

* For sent card see document (15).

Document (15)

François Hugo,

Handwritten picture postcard to Pablo Picasso.*

Dated: 13 November 1956.

Addressed from: La Grange Allard, Allinges, The Savoie.

Addressed to: Villa Californie, Cannes, Alpes Maritimes

Collection: Picasso Archive, Musée Picasso, Paris.

Postcard image: plates and pottery with owls etc.

Postcard legend: Staffordshire slipware, early 18th Century from City of Stoke-on-Trent museums.

Cher Pablo, voici de nouvelles des plats. Je viens de recevoir seulement aujourd'hui l'avis de Paris que les plaques d'argent que j'avais commandées le 7 Octobre sont enfin parties. Le retard est sans doute dû à la précipitation des gens pris de panique par la crainte de la guerre, à commander les métaux précieux. Les formes en bronze (50^{kg}) étant prêtes depuis quelque temps, je pourrai donc commencer à travailler sans doute demain. Je recevrai dans quelques jours le poinçon d'acier ^{EMPREINTE}

ORIGINALE DE

PICASSO

Je te tiendrai au courant. J'espère pouvoir te montrer un resultat très prochainement.

Toutes mes amitiés à Jacqueline,

affectueusement à toi

François

* For draft of card see document (14).

Document (15)

**François Hugo,
Handwritten picture postcard to Pablo Picasso.***

Dated: 13 November 1956.

Addressed from: La Grange Allard, Allinges, The Savoie.

Addressed to: Villa Californie, Cannes, Alpes Maritimes

Collection: Picasso Archive, Musée Picasso, Paris.

Postcard image: plates and pottery with owls etc.

Postcard legend: Staffordshire slipware, early 18th Century from City of Stoke-on-Trent museums.

Dear Pablo, here is news of the dishes. I have only just received today notification from Paris that the silver plaques that I ordered on the 7 October have finally left. The delay is probably due to the rush of people, panicked by fear of the war, to order precious metals. As the bronze forms (50^{kg}) have been ready for some time, I will therefore probably be able to begin work tomorrow. I will receive the steel punch in a few days

EMPREINTE

ORIGINALE DE

PICASSO

I will keep you informed. I hope to be able to show you a result very shortly.

With best wishes to Jacqueline,

Yours affectionately

François

* For draft of card see document (14).

Document (16)

François Hugo,
Handwritten letter to Pablo Picasso.

Dated: 17 December 1956

Addressed from: tel. N° 8, La Grange Allard, Allinges, Hte Savoie,

Addressed to: Dom Pablo Picasso, Villa Californie, Californie, Cannes, Alpes Maritimes

Collection: Picasso Archive, Musée Picasso, Paris.

Cher Pablo,

Les plats vont bien. Je te les apporterai entre Noël et le nouvel an. C'est passionnant; mais à force de taper au marteau j'aurai des bras comme des cuisses de femme.

Mon tendre souvenir à Jacqueline

je t'embrasse

François

Document (16)

François Hugo,
Handwritten letter to Pablo Picasso.

Dated: 17 December 1956

Addressed from: tel. N° 8, La Grange Allard, Allinges, Hte Savoie,

Addressed to: Dom Pablo Picasso, Villa Californie, Californie, Cannes, Alpes Maritimes

Collection: Picasso Archive, Musée Picasso, Paris.

Dear Pablo,

The dishes are going well. I will bring them to you between Christmas and the New Year. It is exciting; but by dint of hitting the hammer I will have arms like a woman's thighs.

Tender thoughts to Jacqueline

Yours affectionately

François

Document (17) (See Illustrations 220 & 221)

François Hugo,

Handwritten carbon copy of a letter to Pierre Sesson.

Dated: 18 December 1956.

Addressed from: Allinges.

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher M. et Mme Sesson

La Maison Marquet, commissionaires, vous apportera incessamment deux grand plats en argent de 45cm de diamètre qu'il aura fait contrôler pour moi et qu'il reprendra lorsque vous aurez terminé. Ces deux plats sont de très grande importance et je voudrais que le travail soit très très soigné.

Un, le plus léger, est passé à la toile. Il faut polir les fonds pour enlever le traces de limes et de toile, mais laissez le martelage, n'enlevez pas les gravures de reliefs. Donner un poli mais pas trop brillant.

L'autre plus lourd est brut de martelage. Il faut egaliser les bords qui ont plissé à la pliure et que je n'ai pas eu le temps de reprendre, également arrondir les bords. Polissez le tout sans chercher à effacer les coups de marteau, bien entendu.

Ces plats sont très urgents: je vous demanderai de faire un effort très special et de les faire prendre par Marquet avant Noël.

Dès que vous serez en leur possession veuillez faire un essai de poli et me téléphoner vers 13e au 8 à Allinges en C.R.V. C'est moi qui paie le communication.

Je compte sur vous

Bien amicalement

F.V.Hugo

Ci-joint un chèque de 13,318F paiement d. votre facture No.4 - (J'ai dû reprendre les assiettes. Elles étaient couvertes de taches)!

Document (17) (See Illustrations 220 & 221)

François Hugo,

Handwritten carbon copy of a letter to Pierre Sesson.

Dated: 18 December 1956.

Addressed from: Allinges.

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear M. and Mme Sesson

The firm of Marquet, commissionaires, will bring you very soon two big dishes made of silver 45cm in diameter, which he will have had assayed for me and which he will take back when you will have finished. These two dishes are of very great importance and I would like the work to be very very fine.

One, the lightest, worked with canvas. It is necessary to polish the background to remove the lines of the files and canvas, but leave the hammer marks and don't remove the incised reliefs. Give them a polish but not too brilliant.

The other heavier one has rougher hammering. It needs leveling out at the edges, which have puckered at the fold and which I didn't have the time to rework. Likewise round off the edges. Polish everything without erasing the hammer marks, of course.

These dishes are very urgent: I ask you to make a very special effort and to have them ready to be with Marquet before Christmas.

As soon as you have them please make a trial polish and phone me around 13 o'clock at 8 Allinges on a transfer charge call. I will pay for the call.

I count on you

Yours

F.V.Hugo

Enclosed is a cheque for 13,318F in payment for your invoice No.4 - (I have had to re do the plates. They were covered with marks)!

Document (18) (See Illustrations 222 & 223)

François Hugo,

Handwritten carbon copy of a note to Monsieur Marquet.

Undated, [Dec 1956?]

Addressed from: none.

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

M. Marquet Très Urgent

1/ 2 plats argent 1er titre à poinçonner le plus rapidement possible.

2/ Plats à faire porter chez

Mr. Sesson, 70 rue de Archives, polisseur prévenu

3/ Les faire reprendre dès qu'ils seront polis et les réexpédier ; pour l'adresse retournez le couvercle.

4/ Il faudrait qu'ils soient de retour lundi 24 si possible

On the reverse:

5,500 13,750

2,500 2,000

27,500 15,750

110,0

137,500

Document (18) (See Illustrations 222 & 223)

François Hugo,

Handwritten carbon copy of a note to Monsieur Marquet.

Undated, [Dec 1956?]

Addressed from: none.

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Mr. Marquet Very Urgent

1/ 2 silver dishes 1st title to stamp as quickly as possible.

2 / Dishes to be taken to:

Mr. Sesson, 70 rue de Archives, Polisher forewarned

3 / To have them taken back as soon as they are polished and return them. For the address turn over the lid.

4 / They must be back on Monday 24 if possible.

On the reverse:

5,500 13,750

2,500 2,000

27,500 15,750

1100

137,500

Document (19) (See Illustrations 224)

François Hugo,
Handwritten carbon copy of a letter to Monsieur Jandon.

Dated: 19 December 1956.

Addressed from: Allinges.

Addressed to: Val d'Osne, for the attention of M. Jandon.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur Jandon

Les chandeliers en bronze dont je vous parlais dans ma dernière lettre n'ont pas eu de suite parce que le curé a préféré du fer forgé. Je le regrette.

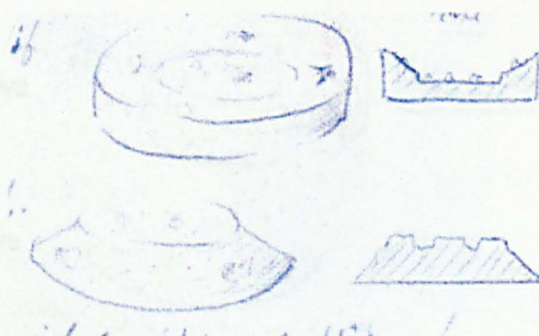
Par contre je vais avoir sans doute besoin de votre concours car je dois faire prochainement de grands plats en argent massif pour Picasso. Les plats ont 45cm de Ø et le motif est en relief. Ce que je voudrais que vous me fassiez c'est:

1er/- une forme en bronze dur (une même fonte) représentant

contre

le positif

2ème/- le négatif



Je vous enverrai le cas échéant des plâtres. La question qui se pose et qui est primordiale: pouvez-vous obtenir une surface à grain imperceptible et sans soufflure? Chaque pièce pèserait env. 25/30kg. Je me charge de regraver les formes. Pouvez-vous me répondre avant la fin de l'année? Merci d'avance.

Bien amicalement à vous

F. V. Hugo

Document (19) (See Illustrations 224)

François Hugo,
Handwritten carbon copy of a letter to Monsieur Jandon.

Dated: 19 December 1956.

Addressed from: Allinges.

Addressed to: Val d'Osne, for the attention of M. Jandon.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Mr. Jandon

Nothing came of the bronze candlesticks I spoke of to you in my last letter because the priest preferred wrought iron. Unfortunately.

On the other hand I will need your assistance because I shortly have to make some big dishes in heavy silver for Picasso. The dishes have a 45cm Ø and the design is in relief. What I want you to make me is:

1st / - a form in hard bronze (or even cast iron) representing

versus

the positive



2nd / - the negative



I will send you the plasters when the time comes. The outstanding and key question is: can you obtain a surface with an imperceptible grain and without air holes? Each piece should weigh around 25/30kg. I will re-carve the forms. Are you able to reply before the end of the year? Thank you in advance.

Yours sincerely

F. V. Hugo

Document (20)

François Hugo,

Typed telegram to Pablo Picasso.

Dated: 25 December 1956.

Addressed from: Thonon les Bains.

Addressed to: Dom Pablo Picasso, Villa Californie, Cannes.

Collection: Picasso Archive, Musée Picasso, Paris.

94	Origine: Thonon les Bains	Número: 0451	Nombre de mots: 18
	Date: 25	Heure: 1805	

Bonnes fêtes serai auprès de vous vendredi avec les plats = François Hugo

Document (20)

François Hugo,

Typed telegram to Pablo Picasso.

Dated: 25 December 1956.

Addressed from: Thonon les Bains.

Addressed to: Dom Pablo Picasso, Villa Californie, Cannes.

Collection: Picasso Archive, Musée Picasso, Paris.

94	Origin: Thonon les Bains	Number: 0451	Number of words: 18
	Date: 25	Hour: 1805	

Happy Christmas I will be at your house on Friday with the dishes = François Hugo

Document (21)

François Hugo,
Handwritten receipt to Pablo Picasso.

Dated: 28 December 1956.

Collection: Picasso Archive, Musée Picasso, Paris.

1 plat $^{15}/_{10}^e$ 238 000^f

1 " $^{17}/_{10}^e$ 253 000^f

491 000^f

Reçu 400 000^f

Reste – 91.000^f

3 plats à 238 000 714.000

805 000^f

Written in a different hand:

Versé à faire cheque B.N.C.

le 28.12.56

805.000

This document is in the same glassine envelope as Documents (29, 36, 47, 50, & 127) with an envelope marked on both front and back by Pablo Picasso in red and blue crayons "François Hugo OJO" [Spanish]

Document (21)

**François Hugo,
Handwritten receipt to Pablo Picasso.**

Dated: 28 December 1956.

Collection: Picasso Archive, Musée Picasso, Paris.

1 plate ¹⁵/₁₀th 238 000^f

1 " ¹⁷/₁₀th 253 000^f

491 000^f

Received 400 000^f

Remainder – 91.000^f

3 plates at 238 000 714.000

805 000^f

Written in a different hand:

paid B.N.C. cheque

The 28.12.56

805.000

This document is in the same glassine envelope as Documents (29, 36, 47, 50, & 127) with an envelope marked on both front and back by Pablo Picasso in red and blue crayons "François Hugo EYE" [Spanish, Literally]

Document (22) (See Illustrations 225)

**Pierre Sesson,
Handwritten letter to François Hugo.**

Dated: 29 December 1956.

Addressed from: Polissage d' Orfevrie, Pierre Sesson, 70, Rue des Archives, 70, Paris 3e.

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher M. Hugo,

Je pense que vous avez reçu les plateaux car nous les avons remis à la maison Marquet le samedi 22 Décembre. Nous avons fait pour le mieux pour le poli surtout qu'ils ne fallait pas trop brillants ; il y avait des taches de feu de l'argent, mais nous n'y pouvions rien. Quand j'ai téléphoné je n'avais pas encore votre lettre c'est pourquoi je n'étais pas au courant. C'est la maison Marquet qui m'a dit de téléphoner et c'est moi qui a payer la communication qui se monte a 410ff

Je vous demanderai de me donner des détails, si cela à fait l'affaire pour les plateaux. Je joins la facture.

Bons voeux pour la nouvelle année à vous et Mme Hugo de la notre part

Bien amicalement

Sesson

Je ne comprends pas que les plats etain étaient couverts de tache car au départ il n'y avait rien. Je pense qu'ils ont été à l'humidité.

[N.B. This letter has been transcribed as accurately as possible respecting the author's spelling and grammar.]

Document (22) (See Illustrations 225)

Pierre Sesson,
Handwritten letter to François Hugo.

Dated: 29 December 1956.

Addressed from: Polissage d' Orfevrie, Pierre Sesson, 70, Rue des Archives, 70, Paris 3e.

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear M. Hugo,

I think you must have received the plates because we returned them to the Maison Marquet Saturday 22 December. We have done our best with the polish, especially as they must not be too brilliant. There were silver firestains, but we were not able to do anything about them. When I telephoned I didn't have your letter yet which is why I was not well informed. It was the firm of Marquet that told me to phone and it is I who paid for the call, which amounted to 410F.

I will ask you to give me more details, if you pass me the commission for the plates. I enclose the invoice.

Our good wishes for the New Year to you and Mrs. Hugo.

Best wishes,

Sesson

I do not understand how the pewter dishes were covered in marks because when they left they did not have any. I think that they were affected by humidity.

Document (23) (See Illustrations 226)

A. Durenne,

Typed letter to François Hugo.

Dated: 29 December 1956.

**Addressed from: Sté Ame des Établissements A. Durenne, Et Du Val d'Osne,
29 rue Cambacérés, Paris.**

Addressed to: Monsieur Hugo, La Grange Allard, Allinges. (Haute-Savoie).

Collection: Atelier Hugo Archive, Aix-en-Provence.

Written in red crayon at the top of the letter: R.13/3/57.

Cher Monsieur,

Nous vous remercions de la demande que vous nous avez adressée par votre lettre du 19 courant et nous vous proposons l'exécution en fonte de fer de 2 MATRICES (un positif et un négatif) diamètre= 0m45 suivant croquis figurant sur votre lettre. Nous exécuterions ces matrices en prenant toutes les précautions nécessaires pour réaliser des pièces sans soufflures et à grain fin: il n'est cependant pas possible d'obtenir des pièces présentant l'aspect de surface polie.

Nous vous proposons pour l'ensemble des 2 matrices, le prix de:

40.000Francs,

Ce prix comprenant la TVA. au taux actuel de 19,50%, s'entend pour matrices en fonte, sans aucun usinage, au départ de nos usines de la Hte.Marne, emballage en plus, transport à votre charge.

Les modèles plâtre seraient à adresser directement à Monsieur le Directeur de l'usine de SOMMEVOIRE des Éts.Métallurgiques A.DURENNE et du VAL d'OSNE à SOMMEVOIRE (Haute-Marne.)

Nous espérons que notre offre retiendra votre attention et vous permettra de nous remettre commande.

Nous profitons de l'occasion pour vous adresser nos meilleurs Voeux de Nouvel-An.

Et, nous vous présentons, Monsieur, nos sincères salutations.

Le Directeur Général,

Document (23) (See Illustrations 226)

A. Durenne,
Typed letter to François Hugo.

Dated: 29 December 1956.

Addressed from: Sté Ame des Établissements A. Durenne, Et Du Val d'Osne,
29 rue Cambacérès, Paris.

Addressed to: Monsieur Hugo, La Grange Allard, Allinges. (Haute-Savoie).

Collection: Atelier Hugo Archive, Aix-en-Provence.

Written in red crayon at the top of the letter: R.13/3/57.

Dear Sir,

We thank you for the enquiry you addressed to us by your letter of 19 current and we suggest to you that the 2 dies are executed in cast iron (a positive and a negative) diameter = 0m45 as per the sketch in your letter. We would execute the dies taking all necessary precautions to make the pieces without air holes and with a fine grain: it is not, however, possible to obtain pieces with the appearance of a polished surface.

We estimate the price for the set the 2 dies:

40.000Francs,

This price, inclusive of VAT, at the current rate of 19,50%, and is for cast dies, not machined, ex factories in the Hte. Marne. Packing is extra, and transport is your responsibility. The plaster models should be addressed directly to Monsieur le Directeur of the works of SOMMEVOIRE of Éts. Métallurgiques A.DURENNE and du VAL d'OSNE at SOMMEVOIRE (Haute-Marne.)

We hope that our estimate will meet with your approval and you will favour us with your order.

We take the opportunity to send you our best Wishes for the New Year.

Yours faithfully,

The Director Général,

Document (24) (See Illustrations 227)

François Hugo,

Carbon copy of a handwritten letter to Pierre Sesson.

Dated: 31 December 1956.

Addressed from: Allinges.

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur Sesson,

Veillez trouver ci-joint un cheque de 2810F en règlement de votre facture No.5. Les plats étaient parfaitement polis comme je le désirais; je suis revenu hier du midi où je les ai livrés, et j'ai ramené une commande de 3 autres semblables. Celui qui a été choisi est le plus léger et où les marques de marteau se voient le moins. Il faudra les éliminer le plus possible et pour cela je les travaillerai autant que je pourrai à la toile.

S'il y avait un argenteur dans votre voisinage il y aurait intérêt à les faire argenter - brillant après polissage pour ôter les [taches de liqueur]. (Voudriez-vous si vous pouvez vous en charger et m'en informer?)

Tous mes voeux les meilleurs à vous et aux vôtres et merci pour ce bon travail

F. V. Hugo

Document (24) (See Illustrations 227)

François Hugo,
Carbon copy of a handwritten letter to Pierre Sesson.

Dated: 31 December 1956.

Addressed from: Allinges.

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Mr. Sesson,

Please find here enclosed a cheque for 2810F in respect of your invoice No.5. The dishes were perfectly polished, as I wished; I came back yesterday from the South where I delivered them, and I brought back an order for 3 others similar. The one that was chosen is the lightest and has the least visible hammer marks. It will be necessary to eliminate them as much as possible and for that I will work them as much as I can with canvas.

If there is a silver plater in your neighbourhood it would be a good idea to bright silverplate them after polishing to take off the [stains of liqueur]. (Please let me know if you will be able to do this).

All my best wishes to you and yours and thanks for the good work.

F. V. Hugo

Document (25)

François Hugo,

Carbon copy of a handwritten order to Caplain Saint-André,

Dated: 31 December 1956

Addressed from: Allinges.

Addressed to: Caplain Saint-André, Service Industriel.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1701

Allinges le 31.XII.56

Commis Caplain Ste. André, Service Industriel

URGENT

1398 Trois (3) - plaques argent 990/1000 - Ø450m/m - epr. 1m/m.5

- Il n'est pas nécessaire que ces plaques soient parfaitement circulaires car je suis obligé de toutes manières, de les travailler - Il n'est pas nécessaire non plus qu'elles soient planes -

Ci joint ch. No. 02582 de 55,000f correspondant environ à la moitié de la C^{de}

← à expédier à cette adresse en gare de Thonon les B,

Document (25)

François Hugo,

Carbon copy of a handwritten order to Caplain Saint-André,

Dated: 31 December 1956

Addressed from: Allinges.

Addressed to: Caplain Saint-André, Trade Service.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1701

Allinges 31.XII.56

Order

Caplain Ste. André, Trade Service,

URGENT

1398 Three (3) – silver plaques 990/1000 – Ø 450 ^m/_m - thickness 1 ^m/_m. 5

It is not necessary that these plates be perfectly circular because I am obliged in any case to rework them – nor is it necessary that they be flat.

Enclosed is a cheque. No. 02582 for 55,000f corresponding to around half of the order

< - despatch to this address at Thonon les B station,

Document (26) (See Illustrations 228)

Pierre Sesson,
Handwritten note to François Hugo.

Dated: 3 January 1957.

Addressed from: Polissage d'Orfèvrerie, Pierre Sesson, 70 Rue des Archives, 70, Paris - 3e.

Addressed to: Monsieur Hugo, La Grange Allard, Les Allinges, Hte Savoie.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Written in black crayon in the top right hand corner: R 12/1

J'ai reçu votre chèque règlement - de la facture No 5

Pour les plats, nous pouvons les faire argenter, nous en prenons charge.

Nous sommes contents pour vous que vous ayez accroché une commande, quant au coup de marteau nous vous en chargerons maintenant que vous nous prévenez.

Nous nous demandons un peu plus de temps pour vous les livrer [sic] car l'argenteur demande au moins huit jours.

Nos meilleurs voeux à toute votre famille

Cordialement

Sesson

Document (26) (See Illustrations 228)

Pierre Sesson,
Handwritten note to François Hugo.

Dated: 3 January 1957.

Addressed from: Polissage d'Orfèvrerie, Pierre Sesson, 70 Rue des Archives, 70, Paris - 3e.

Addressed to: Monsieur Hugo, La Grange Allard, Les Allinges, Hte Savoie.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Written in black crayon in the top right hand corner: R 12/1.

I have received your cheque in settlement of invoice number 5.

Regarding the dishes, we can get them silver-plated for you, and are taking care of this.

We are pleased for you, that you have got an order, as for the hammer marks, we will see to it, now that you have let us know.

We must ask for a little more time to deliver them to you, as the plater wants at least eight days.

Our best wishes to your family

Faithfully

Sesson.

Document (27) (See Illustrations 229)

François Hugo,
Handwritten draft of a letter to Douglas Cooper.

Dated: 7 January 1957.

Addressed from: Allinges.

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Douglas

J'ai essayé de vous téléphoner dès mon retour de Cannes mais on m'a dit à la poste que vous n'étiez pas relié après 19h. Alors j'ai appelé Lauretta. Je pense qu'elle a dû vous dire que cela avait bien marché avec Dom Pablo. Je pense aussi qu'il doit être satisfait, car il les a tripoté (les plats!) jusqu'à 22h (10h du soir) et nous avons alors dîné; [*Crossed out* - J'étais extenué de faim, d'inquiétude, de tout.] Après le dîner il m'a dit qu'il voulait "parler affaires", et il m'en a commandé trois, du même modèle. Le lendemain, quand je lui dis au revoir, il était en train de les graver (entre les bosses) [*Crossed out* - ce qui va en sortir va être assez étrange.] Il m'a dit, entre mille autres choses, et vous allez peut-être pouvoir m'éclairer sur le sens caché de cela, qu'il "attendait de voir des gens que cela pourrait intéresser, avant de nous lancer sur une échelle plus importante"; cela doit se passer ces jours-ci d'après ce que j'ai compris. Cela m'intéresserait énormément, car il n'y aurait pas de difficulté à augmenter la production sensiblement, jusqu'à 6 ou 8 plats par mois j'imagine, en faisant faire différents travaux d'ébauche, cuisson etc, par un ou deux ouvriers. Je ne ferais que la gravure et le rétreint proprement dits. [*Crossed out* - Il m'a demandé si j'avais vu Lauretta ou Jean ou vous, avec les plats: Je lui ai dit que non. Je vous joins quelques images qui pourront peut-être vous être utiles si vous le rencontrez à ce sujet.]

J'ai déjà reçu le métal des trois plats, et je pense pouvoir les lui porter à la fin du mois. Je passerai sans doute par la Suisse et l'Italie. [*Crossed out* - le Simplon, Milan, Gênes, car l'essence est libre en Suisse et en Italie; je n'aurais que 25km à faire pour rejoindre St Gingolph, et rejoindre Menton, à Cannes.] Je ne pense pas, hélas, que je pourrais emmagasiner suffisamment d'essence pour passer vous voir; cela fait un grand détour.

Je vous tiendrai au courant.

Bien amicalement vôtre

Document (27) (See Illustrations 229)

François Hugo,
Handwritten draft of a letter to Douglas Cooper.

Dated: 7 January 1957.

Addressed from: Allinges.

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Douglas

I tried to phone you on my return from Cannes but the post office said that you were not connected after 7 o'clock. So I called Lauretta. I think that she must have told you that all went well with Dom Pablo. I also think that he must have been satisfied because he fingered them (the dishes!) until 22h (10pm) and then we had dinner; [*Crossed out* - I was exhausted with hunger, with worry, etc.] After the dinner he said to me that he wanted to "talk business," and he ordered three of them, of the same model. The following day, when I was saying goodbye, he was engraving them (between the bosses) [*Crossed out* - what is going to result from this will be pretty strange.] He told me, among a thousand other things, and perhaps you can shed some light on the hidden meaning for me, that he was "waiting to see some people that this may interest, before setting off on a grander scale"; from what I understood, this should be happening about now. It would interest me a lot, because it would not be a difficulty to increase the production appreciably up to 6 or 8 dishes per month, I imagine, by having the different tasks of rough chasing, firing etc, done by one or two workers. I would only do the engraving and the actual raising. [*Crossed out* - He asked me if I had seen Lauretta or Jean or you, with the dishes: I told him no. I enclose some pictures that may be useful to you if you meet with him about this matter.]

I have already received the metal for the three dishes, and I expect to be able to deliver them to him at the end of the month. I will most likely go through Switzerland and Italy. [*Crossed out* - le Simplon, Milan, Genoa, because petrol is unrationed in Switzerland and Italy; I would have only 25km, by going via St Gingolph and Menton, to reach Cannes.] I don't think, alas, that I would be able to store sufficient petrol to come see you; that would make a big detour.

I will keep you informed.

Best wishes

Document (28) (See Illustrations 230)

Douglas Cooper,
Handwritten postcard to François Hugo.

Dated: 10 (Jan?) 1957.

Addressed from: Chateau de Castille, Agillers, Gard, France.

Addressed to: La Grange Allard, Allinges, par Thonon les Bains, Hte-Savoie.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Merci lettre et Photos. Très heureux d'apprendre que tout a si bien marché à Cannes. Je m'y rends dans 8 jours, si j'ai des nouvelles je vous les transmettrai. Il m'a dit qu'il est très content. Au moins vous avez devant vous du travail intéressant. Bien des choses à votre femme.
DC

Document (28) (See Illustrations 230)

Douglas Cooper,
Handwritten postcard to François Hugo.

Dated: 10 (Jan?) 1957.

Addressed from: Chateau de Castille, Agillers, Gard, France.

Addressed to: La Grange Allard, Allinges, par Thonon les Bains, Hte-Savoie.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Thank you for your letter and the Photos. Very happy to learn that all went so well in Cannes. I return there in 8 days, if I have news I will transmit it to you. He told me that he is very happy. At least you have interesting work before you. Best wishes to your wife.
DC

Document (29) (See Illustrations 231)

François Hugo,

Carbon copy of a handwritten letter to Pierre Sesson.

Dated: 12 January 1957.

Addressed from: Allinges.

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur Sesson,

Merci pour votre lettre du 3/1. Je suis heureux que vous puissiez vous charger de l'argenture des plats. Mais votre argenteur demande trop longtemps, surtout qu'il ne s'agit que d'un voile destiné à cacher les "taches de liqueur". Soyez gentil de revoir cela avec lui. Je ne puis pas laisser les plats partis plus d'une semaine, transport, contrôle et votre travail compris. Si Marquet les reçoit le lundi matin et vous le même soir, il faut qu'il puisse les réexpédier au plus tard samedi.

Bien à vous tous F.V.Hugo

Vous les recevrez vers le 22 ; je vous préviendrai.

Document (29) (See Illustrations 231)

François Hugo,
Carbon copy of a handwritten letter to Pierre Sesson.

Dated: 12 January 1957.

Addressed from: Allinges.

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Mr. Sesson,

Thank you for your letter of the 3/1. I am delighted that you can take charge of silvering the plates. But your silver plater requires too long, especially as he has only to apply a thin film to hide the "liqueur stain". Be so kind as to review it with him. I cannot allow the dishes to be away for more than a week, transport, assaying and your work included. If Marquet receives them Monday morning and you the same evening, he must be able to return them Saturday at the latest.

Best wishes to you all F.V.Hugo

You will receive them around the 22nd. I will let you know in advance.

Document (30)

**François Hugo,
Handwritten letter to Pablo Picasso.**

Dated: Saturday 18 January 1957 (Postmarked 21 January 1957, 20.30)
Addressed from: Grange Allard, les Allinges, Hte Savoie. Tel: No. 8. Allinges.
Addressed to: Dom Pablo Picasso, Villa Californie, Cannes, Alpes Maritimes.
Collection: Picasso Archive, Musée Picasso, Paris.

Cher Pablo,

Je t'apporterai les trois plats d'argent à la fin de ce mois. J'ai eu le métal très rapidement cette fois-ci; je l'ai commandé plus près du fin $990/1000^e$ (plus riche en argent). Il est plus noble. A mon avis le meilleur acide pour l'attaquer est l'acide nitrique (azotique) du commerce (40°) dilué ou non selon que tu veux alle [sic] vite ou non. Il vaut mieux diluer, et aller lentement. Soit moitié acide, moitié eau distillée. Si tu as le temps de m'attendre je m'en occuperai pour toi. Si les plats te passionnent autant que moi j'aimerais rester huit jours à Cannes et travailler avec toi, si tu veux. J'ai fait des photos. J'en ai envoyé à Cooper. En voici une en puzzle pour Paloma. J'ai fait une bague pour Jacqueline avec les déchets des plats. Les outils sont froids le matin.

j'embrasse Jacqueline - je t'embrasse

François

Written along the side of the letter: J'ai hâte de voir tes gravures au burin, si bien commencées

Document (30)

**François Hugo,
Handwritten letter to Pablo Picasso.**

Dated: Saturday 18 January 1957 (Postmarked 21 January 1957, 20.30)

Addressed from: Grange Allard, les Allinges, Hte Savoie. Tel: No. 8. Allinges.

Addressed to: Dom Pablo Picasso, Villa Californie, Cannes, Alpes Maritimes.

Collection: Picasso Archive, Musée Picasso, Paris.

Dear Pablo,

I will bring you the three silver dishes at the end of this month. This time the metal came very quickly; I ordered it finer $^{990}/_{1000}^{\text{th}}$ (richer in silver). It is nobler. In my opinion the best acid with which to attack it is commercial nitric acid (azotic) (40°) dilute or not depending on whether you want to go quickly or not. It is worth diluting it and going slowly. That is, half acid, half distilled water. If you have the time to wait for me I can take care of it for you. If the plates excite you as much as they do me, I would like to stay eight days in Cannes and work with you, if you like. I have made some photos. I sent some to Cooper. Here is one as a puzzle for Paloma. I made a ring for Jacqueline with the waste from the dishes. The tools are cold in the morning.

A hug for Jacqueline

A hug for you

François

Written along the side of the letter: I am in a hurry to see your engravings with the burin, begun so well.

Document (31)

Douglas Cooper,

Typed letter to Philip James, Director of Art, The Arts Council, London.

Dated: 19 January 1957.

Addressed from: Chateau de Castille, Argilliers, Gard.

Addressed to: none.

Collection: Arts Council Archive, London.

Dear Philip,

I have just got back from spending two days in Cannes with Picasso to find your letter on my return. It is all very discouraging. I told you quite clearly in my letters of last November that the ceramic exhibition had been AGREED by Picasso. It is DEFINITE, and all arrangements have been made between myself, Picasso and Jan Heyligers, to whom for the official record Picasso repeated categorically his wish that the show should take place and his promise that he would make an important contribution. I have your letters on my file and have noted the dates and other comments you have made. But I cant [sic] go to Cannes every week to discuss some small point – and that's why you have not had any further explanations from me!

Now here's the situation and you must make up your own mind and your own arrangements with Jan Heyligers because I have no secretary and cant [sic] involve myself with endless letters about dates.

- i) Neither Picasso nor I have ever intended the show to consist ONLY of 'biscuit blanc' from Madoura. He has always promised (repeated on 18/1/57) to contribute about 100 pieces from his studio – terre cuite, vases, plates – all coloured. We have always envisaged a total of about 150 pieces.

Your appreciation of the 'biscuit blanc' pieces is to my mind wrong. There are about 15-20 which are magnificent. I have had 4 standing around the house here for over a year and they are still as white as ever.

- ii) Picasso HAS NOW AGREED AGAIN DEFINITELY that I can come to Cannes with Jan Heyligers at the end of March (i.e. after my return from London) to make the definitive selection of the works and to put the catalogue together.

will be having a great success. [sic]

- iii) Picasso has agreed to ONE provincial showing in UK. And has accepted a shipping date at the end of March. He is PERSONNALLY very keen that this show should take place for various reasons, and it will not look like anything else which has been seen.

- iv) I will be able to add a superb NEW dish in pure silver in relief like the Ramié dishes. It has additional motifs engraved on it by PP after hammering is finished.
[sic]
- v) Rotterdam is DECIDED on this exhibition. I know they want it for the summer months. PLEASE make your own arrangements with them. I don't [sic] care who has it first. I don't [sic] care when it opens. But I MUST know as soon as I get to London (3/2/57) what is happening. If you think it boring and DON'T want it, I have a list of takers whom I have refused for your sake. And since the stuff can be shipped in April/March, there is no point in wasting time. Of course it is brittle. I told you that 3 months ago!

I guess that there are merely misunderstandings behind your last letter. But I can promise you that here is a Picasso exhibition you can have – and you must refuse or accept. I have kept to your timetable.

See you in ten days.

Salut

DC

P.S. This is not meant to be authoritarian or mal poli ! I just want things to be clear – and I'm not dangling the "carrot of possibility". It IS. Pablo and I are [sic] doing an interesting show of drawings etc. for Arles this summer and I must know where I am, because [sic] I am desperately busy.

Document (32)

François Hugo,

Handwritten picture postcard to Pablo Picasso.

Dated: 30 January 1957.

Addressed from: Grange Allard.

Addressed to: none.

Collection: Picasso Archive, Musée Picasso, Paris.

Cher Pablo,

Je t'apporterai les trois plats Samedi prochain 2 février dans la soirée. Je fais des progrès, j'espère que tu seras content. J'apporterai aussi ma femme avec moi, mais elle ne nous empêchera pas de travailler, et elle ne viendra te voir que si tu le désires. Elle est très obéissante(!) Voici des images qui te donneront une idée de l'endroit où je travaille pour toi. Remarques mon chien (que j'apporte aussi), la neige dehors, et les beaux sabots que j'ai au pieds.

Je vous embrasse tous les deux tendrement.

Ton orfèvre

François.

Written in pencil on verso: avec 3 photos datés de janvier 1957

The envelope is Kodak photographic envelope inscribed from Thonon and marked: Pour Pablo.

In the same Picasso Archive glacine envelope there is a visiting card:

Mr and Mme Jean Victor Hugo,

9 rue Vignon (VIIIe)

Handwritten on the card: Bonne Année de tout mon coeur pour vous trois. Olga je vous téléphonerai un matin pour vous voir vite.

Document (32)

François Hugo,

Handwritten picture postcard to Pablo Picasso.

Dated: 30 January 1957.

Addressed from: Grange Allard.

Addressed to: none.

Collection: Picasso Archive, Musée Picasso, Paris.

Dear Pablo,

I will bring you the three dishes next Saturday, 2 February, in the evening. I am making progress, I hope that you will be happy. I will also bring my wife with me, but she won't encroach on our work, and she won't come to see you if you don't want her to. She is very obedient (!) Here are some pictures that will give you an idea of the place where I do my work for you. Notice my dog (which I will also bring), the snow outside, and the beautiful sabots that I have on my feet. With much love to you both,

Your goldsmith

François.

Written in pencil on verso: with 3 photos dated January 1957

The envelope is Kodak photographic envelope inscribed from Thonon and marked: For Pablo.

In the same Picasso Archive glassine envelope there is a visiting card:

Mr. and Mme. Jean Victor Hugo,

9 rue Vignon (VIIIe)

Handwritten on the card: Happy New Year with all my heart to the three of you. Olga I will phone you one morning so I can see you quickly.

Document (33)

François Hugo,
Handwritten receipt to Pablo Picasso.

Dated: 11 February 1957.

Collection: Picasso Archive, Musée Picasso, Paris.

3 plats cannage 250 000

690 000^f

Reçu de Dom Pablo Picasso

Ch. de 690 000^f

Le 11.2.57 cheque B.N.C.I.

No: LF258.076

Le 11.2.57

This document is in the same glassine envelope as Documents (18, 36, 47, 50, & 127) with an envelope marked on both front and back by Pablo Picasso in red and blue crayons "François Hugo OJO" [Spanish]

Document (33)

François Hugo,
Handwritten receipt to Pablo Picasso.

Dated: 11 February 1957.

Collection: Picasso Archive, Musée Picasso, Paris.

3 plates – with cane decoration 250 000
690 000^f

Received from Dom Pablo Picasso

Ch. for 690 000^f

11.2.57 cheque B.N.C.I.
No: LF258.076
11.2.57

This document is in the same glassine envelope as Documents (18, 36, 47, 50, & 127) with an envelope marked on both front and back by Pablo Picasso in red and blue crayons "François Hugo EYE" [Spanish, literally]

Document (34)

François Hugo,

Carbon copy of a handwritten order to Monsieur Berenger of Caplain Saint-André.

Dated: 11 February 1957

Addressed from: none

**Addressed to: Caplain Saint-André, Service Industriel, a l' attention de Monsieur
Berenger.**

Held at: Atelier Hugo Archive, Aix-en-Provence.

1705

11.2.57 Caplain Saint André, Service Industriel à l' attention de Monsieur Berenger,

P.P. 3 (trois) plaques argent 990/1000e. Ø.450m/m epr. 1m/m5

1403

RECUIT, à l'abri de l'air si possible

F.V.Hugo
en gare Thonon les Baines

Document (34)

François Hugo,

Carbon copy of a handwritten order to Monsieur Berenger of Caplain Saint-André.

Dated: 11 February 1957

Addressed from: none

Addressed to: Caplain Saint Andre, Trade Service, for the attention of Monsieur Berenger.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1705

11.2.57 Caplain Saint André, Trade Service, for the attention of Monsieur Berenger,

P.P. 3 (three) plaques silver 990/1000e. Ø.450 ^m/_m thickness 1 ^m/_m .5

1403 Annealed without air if possible*

F.V.Hugo

To Thonon les Baines station

* In asking for fine silver blanks annealed without air Hugo was probably trying to avoid problems with firestain, a silver oxide formed on the surface of silver when it is heated in the presence of oxygen. Although during the 1950s it would also have been normal practice to use coal gas for annealing and coal gas, being rich in hydrogen would, to a degree, inhibit the development of firestain, in Hugo's case this would all have been to no avail. The size of the platters and the height to which they were embossed necessitated he re-annealing them a number of times. His workshop facilities did not allow him to do this in anaerobic conditions.

I am grateful to Christopher Wheatley of The Royal Armouries, Fort Nelson for this observation.

Document (35)

François Hugo,

Carbon copy of a handwritten order to Monsieur Jandon of Éts Durenne et Val d'Osne.

Dated: 13 March 1957

Addressed from: none.

**Addressed to: Éts Durenne et Val d'Osne, 29 Rue Cambacères, à l'attention du
Monsieur Jandon.**

Held at: Atelier Hugo Archive, Aix-en-Provence.

1711

13.3.57

Commis Éts Durenne et Val d'Osne, 29 Rue Cambacères, à l'attention du Monsieur Jandon

1403 2 formes en fonte d'après plâtre, remis à Sommevoir le 4 Mars 1957

F.V.Hugo

Document (35)

François Hugo,

Carbon copy of a handwritten order to Monsieur Jandon of Éts Durenne et Val d'Osne.

Dated: 13 March 1957

Addressed from: none.

**Addressed to: Éts Durenne et Val d'Osne, 29 Rue Cambaceres, for the attention du
Monsieur Jandon.**

Held at: Atelier Hugo Archive, Aix-en-Provence.

1711

13.3.57

Order Éts Durenne et Val d'Osne, 29 Rue Cambaceres, for the attention of Monsieur Jandon

1403 2 forms to cast after the plasters, returned to Sommevoir 4 March 1957

F.V.Hugo

Document (36) (See Illustrations 232)

François Hugo,

Carbon copy of a handwritten letter to Monsieur Jandon, Éts. Durenne.

Dated: 13 March 1957.

Addressed from: Allinges.

Addressed to: Éts Durenne, à Val d'Osne, for the attention of Monsieur Jandon.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur,

 Veuillez je vous prie trouver ci-joint - le bon de commande que je vous avais promis pour les deux formes "Picasso."

J'ai téléphoné à Mr. Henriville lundi dernier à Strasbourg; il m' a demandé de le rappeler samedi prochain "pour me dire où cela en serait." J'espère vivement qu'il aura pu les faire commencer et que je pourrai aller les chercher la semaine d'après. Car il y aura très vraisemblablement d'autres formes à faire pour Picasso et il me plairait de pouvoir m'adresser à vous pour leur exécution; seulement pour cela il me faudrait avoir l'assurance que le délai n'excéderait pas un mois.

Je vous présente, cher Monsieur, mes sincères salutations.

F. V. Hugo

Document (36) (See Illustrations 232)

François Hugo,

Carbon copy of a handwritten letter to Monsieur Jandon, Éts. Durenne.

Dated: 13 March 1957.

Addressed from: Allinges.

Addressed to: Éts Durenne, à Val d'Osne, for the attention of Monsieur Jandon.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Sir,

Please find here enclosed the order, which I promised you for the two Picasso "forms".

I phoned Mr. Henriville last Monday in Strasbourg; he asked me to call again next Saturday "to tell me what point things have reached." I really hope that he will have been able to begin work on them and that I will be able to go and get them the week after. Because very probably there will be other forms to make for Picasso and it would please me to be able to give you the order for their execution; only for this I would need to be assured that the delay would not exceed one month.

Yours sincerely,

F. V. Hugo

Document (37) (See Illustrations 233)

François Hugo,
Handwritten draft of a telegram to Éts. Durenne.

Dated: 17 March 1957.

Addressed from: Gap.

Addressed to: Éts. Durenne, Sommevoire, Hte Marne.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Pour exécution rapide mais regrettable n'avoir pas été avis avant stop.
Félicitations [*Crossed out* - rapidité]. Pouvez-vous expedier lundi les deux fontes par Exprès en gare
Thonon stop. [*Crossed out* – vous] téléphonerai lundi matin. Salutations
Hugo
Gap Dimanche 17. III. 57 - 16h

Reverse of draft shows a design drawing for an altar. (See illustration 234)

Document (37) (See Illustrations 233)

François Hugo,
Handwritten draft of a telegram to Éts. Durenne.

Dated: 17 March 1957.

Addressed from: Gap.

Addressed to: Éts. Durenne, Sommevoire, Hte Marne.

Collection: Atelier Hugo Archive, Aix-en-Provence.

For fast execution but regret have not warned you before stop.
Congratulations [*Crossed out* - speed]. Can you send Monday the two castings by Express to Thonon
station stop. [*Crossed out* – you] will phone Monday morning. Greetings
Hugo
Gap Sunday 17. III. 57 - 16h

Reverse of draft shows a design drawing for an altar. (See illustration 234)

Document (38) (See Illustrations 235)

François Hugo,
Handwritten draft of a telegram to Étts Durenne

Undated [1957?].

Addressed from: none.

Addressed to: Étts. Durenne, Sommevoire, Hte Marne.

Collection: Atelier Hugo Archive, Aix-en-Provence.

SNCF accepte 100 kgs en expédition Exprès stop prière télégraphier heure depart stop
adresse confirmée Hugo - Allinges - en gare Thonon

Salutations

Hugo

On verso a note from : MEYSSELLE, Commissionnaire, 12, Rue Dupetit-Thouars, PARIS (3e) -
Escalier D

Avec nos sincères salutations en espérant que ce renseignement vous donner a entière satisfaction
[F?] Meysselle

Document (38) (See Illustrations 235)

François Hugo,
Handwritten draft of a telegram to Étis Durenne.

Undated [1957?].

Addressed from: none.

Addressed to: Étis. Durenne, Sommevoire, Hte Marne.

Collection: Atelier Hugo Archive, Aix-en-Provence.

SNCF accepts 100 kgs to send Express stop please telegraph departure hour stop address confirmed

Hugo - Allinges - at Thonon station

Greetings

Hugo

On verso a note from: MEYSSELLE, Commissionaire, 12, Rue Dupetit-Thouars, BET (3rd) -
D staircase

With our sincere greetings, in the hope that this information will give complete satisfaction

F? Meyselle

Document (39) (See Illustrations 236)

**A. Jandon of Éts. Durenne,
Typed letter to François Hugo.**

Dated: 20 March 1957.

**Addressed from: Sté Ame des Établissements, A. Durenne et du Val d'Osne,
29 rue Cambacérès, Paris 8.**

Addressed to: Monsieur Hugo, La Grange Allard, Allinges, (Haute-Savoie).

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur Hugo,

Nous avons bien reçu votre lettre du 13 courant et le bon de commande régulier 1711 qui y était joint. Nous vous en remercions. Vous devez être maintenant en possession des 2 formes en fonte de fer pesant au total 75K500 et qui vous ont été adressées en colis express en gare de THONON-les-Bains, le 18 courant. Nous espérons que ces formes vous donneront satisfaction et vous permettront d'exécuter normalement le travail que vous envisagez.

Nous sommes heureux d'avoir pu vous faire l'envoi de votre ordre dans un court délai de 15 jours.

Nous espérons que cela vous incitera à nous passer de nouvelles commandes.

Tout à vos ordres,

Nous vous prions d'agréer, Cher Monsieur, nos sincères salutations.

A.Jandon

Avec mon meilleur souvenir

Document (39) (See Illustrations 236)

**A. Jandon of Éts. Durenne,
Typed letter to François Hugo.**

Dated: 20 March 1957.

**Addressed from: Sté Ame des Établissements, A. Durenne et du Val d'Osne,
29 rue Cambacérès, Paris 8.**

Addressed to: Monsieur Hugo, La Grange Allard, Allinges, (Haute-Savoie).

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Mr. Hugo,

We received your letter of the 13th current and the order No. 1711, which was enclosed, and for which we thank you. You must now have received the 2 cast iron dies weighing in total 75K500, which were sent to you express at THONON-les-Bains station, on the 18th of this month. We hope that these dies will give you satisfaction and will allow you to carry out normally the work you envisage. We are happy to have been able to despatch your order within the short time of 15 days. We hope that it will encourage you to give us further orders.

At your service.

Yours sincerely.

A.Jandon

With my best wishes.

Document (40)

François Hugo,
Handwritten letter to Pablo Picasso.

Dated: 7 April 1957.

Addressed from: La Grange Allard, Allinges, Hte Savoie, Tel. No. 8 Allinges.

Addressed to: Villa Californie, Cannes, Alpes Maritime.

Collection: Picasso Archive, Musée Picasso, Paris.

Cher Pablo

Comment vas-tu? Comment va Jacqueline? Voilà longtemps que je ne vous ai vus. J'ai eu beaucoup de mal avec les trois plats au 'cannage'; beaucoup plus long et plus difficile que les premiers. Enfin ça y est, et je crois que tu seras content. Comme tu me l'as demandé, j'efface les traces de marteau dans les parties sans décor. Je les porterai cette semaine à Paris au bureau de la garantie pour surveiller le poinçonnage, et je compte te les amener à Cannes vers le 17. J'espère que tu seras là; je téléphonerai [sic] avant.

Je vous embrasse tous les deux,

François

Document (40)

François Hugo,
Handwritten letter to Pablo Picasso.

Dated: 7 April 1957.

Addressed from: La Grange Allard, Allinges, Hte Savoie, Tel. No. 8 Allinges.

Addressed to: Villa Californie, Cannes, Alpes Maritime.

Collection: Picasso Archive, Musée Picasso, Paris.

Dear Pablo

How are you? How is Jacqueline? It's a long time since I have seen you.

I have had a lot of trouble with the three dishes with "cane" decoration; a lot slower and more difficult than the first. Finally they are done, and I believe that you will be happy. As you asked me to, I am erasing the hammer marks in the parts with no decoration. I will take them this week to Paris to the Assay office to supervise the Hallmarking, and I intend to bring them to you in Cannes toward the 17. I hope that you will be there; I will phone beforehand.

With love to you both,

François

Document (41) (See Illustrations 237)

Douglas Cooper,
Handwritten postcard to François Hugo.

Dated: 9 April 1957.

Addressed from: Château de Castille, Argilliers, Gard, France.

Addressed to: Monsieur François Hugo, La Grange Allard, Allinges, Hte Savoie.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Post marked: VER.. GARD 18.15 9-4 1957

Merci lettre. Pablo très excité à l'idée de vous revoir et inquiet d'être resté si longtemps sans nouvelles. Je suis ici, et j'y reste. Serai certainement ici 17-18 car des amis arrivent pour les fêtes. C'est un très mauvais moment de parler expositions - il y en a trop. J'en fais deux! Nous parlerons de cela ici. Enchanté à l'idée de votre passage - les photos sont belles. A bientôt
DC

Document (41) (See Illustrations 237)

Douglas Cooper,
Handwritten postcard to François Hugo.

Dated: 9 April 1957.

Addressed from: Château de Castille, Argilliers, Gard, France.

Addressed to: Monsieur François Hugo, La Grange Allard, Allinges, Hte Savoie.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Post marked: VER.. GARD 18.15 9-4 1957

Thank you for your letter. Pablo is very excited at the idea of seeing you again and is worried to have remained so a long without news. I am here, and here I remain. I will certainly be here on the 17-18 because some friends are coming for the holidays. It is a very bad moment to speak about exhibitions - there are too many. I'm doing two myself! We'll speak of it when you are here. Enchanted at the idea of your visit -- the photos are beautiful. See you soon.

DC

Document (42)

François Hugo,
Handwritten receipt to Pablo Picasso.

Dated: 20 April 1957.

Collection: Picasso Archive, Musée Picasso, Paris.

payé cheque B.N.C.I.

No: LF258, 100

Le 20 avril 1957

This document is in the same envelope as Documents (18, 29, 47, 50, & 127) marked on both front and back by Pablo Picasso in red and blue crayons "François Hugo OJO" [Spanish]

Document (42)

François Hugo,
Handwritten receipt to Pablo Picasso.

Dated: 20 April 1957.

Collection: Picasso Archive, Musée Picasso, Paris.

paid cheque B.N.C.I.

No: LF258, 100

20 April 1957

In the same envelope as Documents (18, 29, 47, 50, & 127) marked on both front and back by Pablo Picasso in red and blue crayons "François Hugo EYE" [Spanish, literally]

Document (43)

François Hugo,
Handwritten note to Pablo Picasso.

Dated: Undated [April 1957?]

Collection: Picasso Archive, Musée Picasso, Paris.

260 000

_____6

1560 000

In the same glassine envelope as Documents (18, 29, 36, 47, 50) with an envelope marked on both front and back by Pablo Picasso in red and blue crayons "François Hugo OJO" [EYE Spanish, literally]

Document (44) (See Illustrations 238)

François Hugo,

Carbon copy of a handwritten letter to Monsieur Berenger of Caplain Saint-André.

Dated: 27 April 1957.

Addressed from: Grange Allard, Allinges, Hte Savoie.

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur Berenger,

Vous voudrez bien trouver ci-joint:

1er/ un bon de commande régulier pour 7 plaques d'argent. Elles sont destinées à faire des plats dans 3 nouveaux modèles de Dom Pablo P.

Il est très emballé; j'en suis ravi... et fatigué!

2ème/ Un chèque de 117.600F No. 04933. Sté. Gén. En règlement de la facture No. 15695.

Veillez recevoir cher Monsieur l'assurance de mes sentiments distingués

F. V. Hugo

Document (44) (See Illustrations 238)

François Hugo,
Carbon copy of a handwritten letter to Monsieur Berenger of Caplain Saint-André[?]

Dated: 27 April 1957.

Addressed from: Grange Allard, Allinges, Hte Savoie.

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Mr. Berenger,

Please find here enclosed:

1st / an order for 7 silver plaques. They are intended for making dishes in 3 new models for Dom Pablo P.

He is very enthusiastic; I am delighted ... and tired!

2nd / a cheque for 117.600F No. 04933. Sté. Gén. In payment of invoice No. 15695

Yours faithfully,

F.V.Hugo

Document (45)

François Hugo,

Carbon copy of a handwritten order to Monsieur Berenger of Caplain Saint-André,

Dated: 27 April 1957

Addressed from: none.

Addressed to: Éts Caplain Saint-André, Service Industriel, à l'attention de Monsieur Berenger.

Held at: Atelier Hugo Archive, Aix-en-Provence.

Commis Éts Caplain St. André, Service Industriel, à l'attention de Monsieur Berenger.

P.P. 7 (Sept) plaques circulaires argent 990/1000^e – Ø 450 ^m/_m – Epr. 1 ^m/_m. 5
Recuit à l'abri de l'air.

attendre instructions pour expédition

F.V.Hugo

Document (46) (See Illustrations 239)

François Hugo,

Carbon copy of a handwritten letter to Monsieur Jandon, of Éts Durenne.

Dated: 29 April 1957.

Addressed from: La Grange Allard, Allinges, H.S.

Addressed to: Val d'Osne, 29 Cambacérès, for the attention of Mr. Jandon.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur Jandon,

Je m'excuse de ce retard à vous répondre. Je ne suis revenu qu'hier de Cannes, où j'ai été livre [sic] les plats à Mr. Picasso, et avant cela j'ai été trop absorbé par eux pour écrire. J'ai eu beaucoup de mal avec une des fontes, la convexe, et malheureusement la plus importante. Les reliefs étaient flous et j'ai dû passer dix jours à la regraver, travail très délicat et difficile. L'autre était utilisable. Je ne puis donc pas vous dire si je peux continuer à utiliser la fonte de fer avant d'avoir revu les plâtres; c'est pourquoi j'ai demandé à Mr. Henriville de les garder encore quelques jours.

Je vous joins un cheque de 41433F pour régler les factures Nos 1044 et 47.

Avec toutes mes amitiés, je vous prie de croire Monsieur Jaudon à l'assurance de mes sentiments distingués.

F. V. Hugo

Document (46) (See Illustrations 239)

François Hugo,

Carbon copy of a handwritten letter to Monsieur Jandon, of Éts Durenne.

Dated: 29 April 1957.

Addressed from: La Grange Allard, Allinges, H.S.

Addressed to: Val d'Osne, 29 Cambacérès, for the attention of Mr. Jandon.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Mr. Jandon,

I apologise for the delay in answering you. I returned only yesterday from Cannes, where I went to deliver the dishes to Mr. Picasso, and before that I had a lot of the trouble with one of the castings, the convex one, and unfortunately the most important. The reliefs were fuzzy and I had to spend ten days recarving them, very delicate and difficult work. The other was not usable. I must therefore tell you that I cannot continue to use cast iron before having first seen the plasters again; this is why I asked Mr. Henriville to keep them for a few more days.

I enclose a cheque for 41433F in settlement of your invoices No 1044 and 47.

Yours faithfully,

F. V. Hugo

Document (47) (See Illustrations 240)

François Hugo,

Carbon copy of a handwritten letter to the firm of Saint Gobain.

Dated: 30 April 1957.

Addressed from: La Grange Allard, Allinges, Hte. Savoie.

Addressed to: Saint Gobain, 7 rue Vaubans, Lyons.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Messieurs

Ayant à remplir des moules en acier Schoopé de 3m/m d'épaisseur, 50cm de Ø et 4cm de profondeur, je me suis adressé à vos bureaux de Paris qui m'ont conseillé d'utiliser L'Araldite F avec durcisseur 901 à 45%. Ces moules sont destinés à recevoir des chocs légers (marteaux de 0kg 300) et j'aimerais que votre résine durcie puisse remplacer le "ciment d'orfèvre." Pensez-vous que cette solution (F + 901) soit la meilleure? - Le durcissement peut-il s'effectuer (à 160° par exemple) complètement à l'abri de l'air? Autrement dit, puis-je fermer mon moule lorsque j'y aurai incorporé le mélange?

À vous lire, recevez messieurs l'assurance de ma considération distinguée

F.V.Hugo

Ci-joint Bon de Cde No. 1714 et ch. No. 04947 de 11,000F

Document (47) (See Illustrations 240)

François Hugo,

Carbon copy of a handwritten letter to the firm of Saint Gobain.

Dated: 30 April 1957.

Addressed from: La Grange Allard, Allinges, Hte. Savoie.

Addressed to: Saint Gobain, 7 rue Vaubans, Lyons.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Sirs,

Having to fill moulds in Schoopé steel of 3m/m thickness, 50cm of Ø and 4cm deep, I contacted your Paris office who advised me to use F Araldite with 45% hardener 901. These moulds are to receive some light blows (0 Kg 300 hammers) and I would I like to know if your hardened resin can replace goldsmith's cement - do you think that this solution (F + 901) would be the best? - Can the hardening take place (at 160 degrees for example) completely without air? In other words, can I close my moulds when I will have incorporated the mixture?

Awaiting your reply,

Yours sincerely,

F. V. Hugo

Find here enclosed order form No. 1714 and cheque. No. 04947 for 11,000F

Document (48)

François Hugo,

Carbon copy of a handwritten order to Saint Gobain.

Dated: 30 April 1957

Addressed from: none.

Addressed to: St. Gobain, Dept. des Produits Organiques, 7 rue Vauban, Lyon.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1714

30 IV 57

Commis St. Gobain, Dept. des Produits Organiques, 7 rue Vauban, Lyon.

P.P. 5 Kgs Araldite F. @ 1960f

2.5 " Durcisseur 901 @ 518

Ci-joint ch. No 04947 sur S^{te}.G^e de 11000f

F.V.Hugo

Expédition par Colis Express

port du à cetté adresse→

En gare Thonon-les Bains

Document (48)

François Hugo,

Carbon copy of a handwritten order to Saint Gobain.

Dated: 30 April 1957

Addressed from: none.

Addressed to: St. Gobain, Dept. of Organic Products, 7 rue Vauban, Lyon.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1714

30 IV 57

Order. St. Gobain, Dept. of Organic Products, 7 rue Vauban, Lyon.

P.P. 5 Kgs Araldite F. @ 1960f

2.5 " hardener 901 @ 518

Here enclosed cheque No. 04947 on States General Bank for 11000f

F.V.Hugo

Dispatch by parcel Express

C.O.D. at this addressee →

To the station at Thonon-les Bains

Document (49) (See Illustrations 241)

Éts. Durenne,

Typed letter to François Hugo.

Dated: 2 May 1957.

**Addressed from: Société Anonyme des Établissements Métallurgiques A. Durenne and
du Val D'Osne, 29 rue Cambacères, Paris (VIIIe).**

Addressed to: Monsieur Hugo, Allinges, (Haute Savoie).

Collection: Atelier Hugo Archive, Aix-en-Provence.

Monsieur,

Nous vous accusons réception de votre chèque de 41.433 Fr. tiré sur la Ste GENERALE à THONON.

C'est à la suite d'une confusion de nom, que nous vous avons crédité d'un Avoir de 1.665 Fr.

En conséquence, notre relevé du 1 Avril 1957 s'élève en réalité à 43.098 Fr. Nous vous serions reconnaissants de bien vouloir nous régler au plus tôt la somme de 1.665 Fr. afin de régulariser votre compte.

Dans cette attente, veuillez agréer, Monsieur, nos salutations distinguées.

Le Secrétaire Général: *signature illegible.*

Document (49) (See Illustrations 241)

Éts. Durenne,
Typed letter to François Hugo.

Dated: 2 May 1957.

**Addressed from: Société Anonyme des Établissements Métallurgiques A. Durenne and
du Val D'Osne, 29 rue Cambacères, Paris (VIIIe).**

Addressed to: Monsieur Hugo, Allinges,(Haute Savoie).

Collection: Atelier Hugo Archive, Aix-en-Provence.

Sir,

We acknowledge we are in receipt of your cheque for 41.433 Frs. drawn on the Sté GENERALE
of THONON.

As a result of a confusion of names, we credited you with the sum of 1.665 Frs.

Consequently, our statement of April 1, 1957 actually comes to 43.098 Frs. We would be grateful if
you would please pay as soon as possible the sum of 1.665 Frs. in order to correct your account.

Thank you in advance.

Yours sincerely,

The Chief of Staff: *signature illegible.*

Document (50)

François Hugo,

Carbon copy of a handwritten order to Éts de Métallisation.

Dated: 13 May 1957

Addressed from: none.

Addressed to: Éts du Métallisation, à l'attention de M^r. Varillon, M. André .

Held at: Atelier Hugo Archive, Aix-en-Provence.

1717

13 mai 57

Commis Éts de Métallisation, à l'attention de M^r. Varillon, M. André

St. Naz: 1 modèle bois "pointe de diamant" à tirer une empreinte positive, une négative en
acier/chrome

P.P. 3 plats plâtre à tirer chacun 1 négatif

à expédier par Express

En gare Thonon les Bains

F.V.Hugo

Document (50)

François Hugo,

Carbon copy of a handwritten order to Éts de Métallisation.

Dated: 13 May 1957

Addressed from: none.

Addressed to: Éts du Métallisation, for the attention of M^r. Varillon, M. André.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1717

13 May 57

Order Éts de Métallisation, for the attention of M^r. Varillon, M. André

St. Naz: 1 wooden model "pointe de diamant" to take a positive imprint, and a negative in steel/chrome

P.P. 3 plaster dishes to take 1 negative of each

Dispatch by Express to Thonon les Bains station

F.V.Hugo

Document (51)

François Hugo,

Carbon copy of a handwritten order to Monsieur Dekelper.

Dated: 13 May 1957

Addressed from: none.

Addressed to: DEKELPER, 19 Germain Pilon.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1718

13 mai

Com DEKELPER, 19 Germain Pilon, Moin[?] 3214

P.P. 2. Plâtres negatif à tirer en
 [3?] plâtre silicone positif

FVH

Document (51)

François Hugo,

Carbon copy of a handwritten order to Monsieur Dekelper.

Dated: 13 May 1957

Addressed from: none.

Addressed to: 19 Germain Pilon.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1718

13 mai

Order DEKELPER, 19 Germain Pilon, Moin[?] 3214

P.P. 2. Plaster negative to take in
 [3?] plaster silicone positives

FVH

Document (52)

François Hugo,

Handwritten letter to Pablo Picasso.

Dated: 27 May 1957, (Postmarked 29 May 1957).

Addressed from: La Grange Allard, Allinges, The Savoie.

Addressed to: Villa Californie, Cannes, Alpes Maritimes.

Collection: Picasso Archive, Musée Picasso, Paris.

Cher Pablo

Je t'envoie deux livres sur la céramique d'après lesquels j'ai fait mes débuts autre fois. On parle de toi dans l'un d'eux. Quand tu les auras parcourus, passes les à Madame Ramié. Je lui ai promis.

Je pense t'apporter les six plats dans le courant de juin. J'ai eu des difficultés avec deux formes que j'ai dû refaire, mais cela n'empêche que cela me passionne toujours autant. Le cavalier est merveilleux. J'espère que tu es toujours aussi emballé.

Embrasse tendrement Jacqueline.

Je t'embrasse,

Ton orfèvre

François

Document (52)

**François Hugo,
Handwritten letter to Pablo Picasso.**

Dated: 27 May 1957, (Postmarked 29 May 1957).

Addressed from: La Grange Allard, Allinges, The Savoie.

Addressed to: Villa Californie, Cannes, Alpes Maritimes.

Collection: Picasso Archive, Musée Picasso, Paris.

Dear Pablo,

I am sending you two books on ceramics from which I made my débuts long ago. You are mentioned in one of them. When you have looked at them, pass them on to Madame Ramié, I have promised her.

I think I shall be able to bring the six dishes to you some time in June. I have had some trouble with two of the forms, which I have had to redo, but nevertheless the work excites me as much as ever. The cavalier is marvellous. I hope that you are still as enthusiastic as before.

Kiss Jacqueline for me,

With love from,

Your goldsmith

François

Document (53)

**François Hugo,
Handwritten letter to Pablo Picasso.**

Dated: 10 July 1957.

Addressed from: La Grange Allard, Alliges.

Addressed to: Villa Californie, Californie, Cannes, Alpes Maritimes.

Collection: Picasso Archive, Musée Picasso, Paris.

Cher Pablo,

Je suis allé à l'inauguration de ton exposition à Arles samedi: très triste que vous n'ayez pu venir. Paulo m'a dit que c'était parce que Jacqueline était souffrante. J'espère que ce n'était qu'un prétexte. L'exposition était passionnante: des dessins merveilleux dont je ne soupçonnais pas l'existence: mais tu as bien fait de ne pas venir car la chaleur était intolérable et le discours du maire très long. Notre cher académicien a failli s'évanouir écrasé par les chasseurs d'autographes.

Je crois avoir vu des catalogues signés par Jean et Dominguin!

Je t'apporterai les plats ce mois-ci: je travaille lentement à cause de la chaleur, que je supporte mal. Il y a encore un peu de progrès. Je crois qu'ils te plairont et que tu m'en commanderas encore beaucoup! Il faudra se méfier de la fermeture des usines pour l'argent.

Embrasse tendrement Jacqueline pour moi comme si c'était pour toi

Je t'embrasse

François

Written along the side of the letter. Jacqueline chérie, si tu a un instant, envoie moi un mot avec des nouvelles pour me rassurer.

Document (53)

**François Hugo,
Handwritten letter to Pablo Picasso.**

Dated: 10 July 1957.

Addressed from: La Grange Allard, Alliges.

Addressed to: Villa Californie, Californie, Cannes, Alpes Maritimes.

Collection: Picasso Archive, Musée Picasso, Paris.

Dear Pablo,

I went to the opening of your exhibition at Arles on Saturday: very sad that you could not come. Paulo told me that it was because Jacqueline wasn't well. I hope that this was only a pretext. The exhibition was fascinating with marvellous drawings which I never suspected existed: but you did well not to come because the heat was intolerable and the mayor's speech very long. Our dear academician nearly fainted crushed by the autograph hunters. I believe I saw catalogues signed by Jean and Dominguin!

I will bring you the dishes this month: I work slowly because of the heat, which I tolerate badly. There is once more a little progress. I believe that they will please you and that you will again order many from me! It will be necessary to watch out for the closing of the silver factories. Kiss Jacqueline for me, as if it were you

With love from

François

Written along the side of the letter: Beloved Jacqueline, if you have an instant send me a note with news to reassure me.

Document (54) (See Illustrations 242)

François Hugo,

Carbon copy of a handwritten letter to Monsieur Paccard

Dated: 16 July 1957.

Addressed from: Allinges.

Addressed to: Monsieur Paccard, Fonderies de Cloches, Annecy le Vieux.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur,

Je vous suis très reconnaissant de m'avoir présenté à Monsieur Foissy, qui j'ai trouvé plein de bonne volonté et prêt à exécuter mon coulage en un temps record. J'ai repensé à votre idée de faire sur vos belles cloches des reliefs nouveaux qui sortiraient un peu de l'art deco, et je la trouve fort séduisante. Pourriez vous m'envoyer, en dehors du profil de la petite cloche en grandeur nature, le développement de la partie à décorer?

Approximatif, bien entendu, et en projection.

En vous remerciant encore je vous prie de croire, cher monsieur, à l'assurance de mes sentiments distingués.

François Victor Hugo

P.S. Je vous joins le bleu que Maurice [----?] m'avait chargée de vous remettre.

Document (54) (See Illustrations 242)

François Hugo,
Carbon copy of a handwritten letter to Monsieur Paccard

Dated: 16 July 1957.

Addressed from: Allinges.

Addressed to: Monsieur Paccard, Fonderies de Cloches, Annecy le Vieux.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Sir,

I am very grateful to you for introducing me to Mr. Foissy, whom I found full of good will and ready to carry out my casting in record time. I have thought through again your idea to do new, slightly art-deco inspired reliefs on your beautiful bells and I find it very attractive. Would you be able to send me, in addition to a full size profile of the small bell, the plan of the part to be decorated? Approximate, of course, and in projection.

I thank you again.

Yours sincerely,

François Victor Hugo

P.S. I enclose the overalls that Maurice [---?] asked me to return.

Document (55) (See Illustrations 243)

François Hugo,

Carbon copy of a handwritten letter to Monsieur Foissy.

Dated: 16 July 1957.

Addressed from: Allinges.

Addressed to: Mr. Foissy, Fonderie de Faucigny.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur,

Je vous remercie d'avoir accepté de faire aussi rapidement le petit travail que je vous ai apporté.

J'ai téléphoné à Paris ce matin et je pense recevoir les 2 empreintes métallisées jeudi prochain. Si je les reçois le matin je vous les porterai aussitôt, quitte à revenir chercher la forme de bronze samedi matin car il est pour moi de la plus haute importance que vous puissiez les couler avant les vacances. Croyez cher monsieur, à l'assurance de mes sentiments distingués.

François Victor Hugo

Document (55) (See Illustrations 243)

François Hugo,

Carbon copy of a handwritten letter to Monsieur Foissy.

Dated: 16 July 1957.

Addressed from: Allinges.

Addressed to: Mr. Foissy, Fonderie de Faucigny.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Sir,

Thank you for having agreed to do so quickly the small piece of work I brought you. I phoned Paris this morning and I think I will receive the 2 metal impressions Thursday next. If I receive them in the morning I will immediately bring them to you, even if I have to return to get the bronze die Saturday morning because it is for me of the highest importance that you can cast them before the holidays.

Yours sincerely,

François Victor Hugo

Document (56)

François Hugo,

**Carbon copy of a handwritten order to Monsieur Foissy of the Fonderie de
Faucigny,**

Dated: Undated [16 July 1957?]

Addressed from: None.

Addressed to: M^r Foissy, Fonderies de Faucigny, Bonneville.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1722

Commis M^r Foissy, Fonderies de Faucigny, Bonneville -No 50

P.P. 1 forme plâtre et métal à tirer en B² *

1406

FVH

● Christopher Wheatley, of The Royal Armouries, Fort Nelson believes B² and B³ are types of bronze alloys.
(see Document 57).

Document (56)

François Hugo,

**Carbon copy of a handwritten order to Monsieur Foissy of the Fonderie de
Faucigny,**

Dated: Undated [16 July 1957?]

Addressed from: None.

Addressed to: M^r Foissy, Facigny Foundry, Bonneville.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1722

Order M^r Foissy, Fonderies de Facigny, Bonneville -No 50

P.P. 1 Plaster and metal form to be taken in B²

1406

FVH

Document (57)

François Hugo,

**Carbon copy of a handwritten order to Monsieur Foissy of the Fonderie de
Faucigny,**

Dated: 23 July 1957

Addressed from: none.

Addressed to: Fonderies de Faucigny, à l'attention de M^r Foissy, Bonneville.

Held at: Atelier Hugo Archive, Aix-en-Provence.

		1723
		23 Juill. 57
Commis	Fonderies de Faucigny, à l'attention de M ^r Foissy,	Bonneville
P.P. 1407	1 forme plâtre à tirez en Bronze B ³ *	
P.P. 1407	1 " " " " " "	
		F.V.Hugo

* Christopher Wheatley, of The Royal Armouries, Fort Nelson believes B² and B³ are types of bronze alloys.
(see Document 56).

Document (57)

François Hugo,

**Carbon copy of a handwritten order to Monsieur Foissy of the Fonderie de
Faucigny,**

Dated: 23 July 1957

Addressed from: none.

Addressed to: Faucigny Foundry, for the attention of M^r Foissy.

Held at: Atelier Hugo Archive, Aix-en-Provence.

		1723
		23 July 57
Order	Fonderie de Faucigny, for the attention of M ^r Foissy,	Bonneville
P.P. 1407	1 plaster form to be taken in Bronze B ³ *	
P.P. 1407	1 " " " " " " "	
		F.V.Hugo

* Christopher Wheatley, of The Royal Armouries, Fort Nelson believes B² and B³ are types of bronze alloys.
(see Document 56).

Document (58) (See Illustrations 244)

François Hugo,

Carbon copy of a handwritten letter to Monsieur Varillon.

Dated: 24 July 1957.

Addressed from: Allinges.

Addressed to: S^{te} N^{ale} de Metallisation, 21a Rue Clisson – 13^o.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur Varillon,

Les formes sont enfin arrivées aujourd'hui. J'ai envoyé d'urgence mon fils à l'usine de Bonneville, qui part en vacances à la fin de ce mois! Je tremble qu'ils ne me répondent qu'il est trop tard.

J'ai eu bien des désillusions avec le procédé, et je me demande s'il est actuellement suffisamment au point, tout au moins pour les pièces que dépassent une certaine dimension. Songez que vous avez les plâtres de Dekelper depuis le 17 mai: et que je devais absolument livrer mes pièces au plus tard fin Juin. Je tremble quant aux conséquences.

Je vous joins un petit morceau du plat qui a éclaté. Vous constaterez que l'épaisseur de l'acier est certainement trop mince, et que, quelque soit la résine ou le ciment avec lequel on remplit le dos, il manquera toujours la masse - peut-être que cela pourrait convenir pour des pièces ne dépassant pas 10cm, mais j'avoue que je suis découragé.

Amicalement à vous quand même

F. V. Hugo

Document (58) (See Illustrations 244)

François Hugo,

Carbon copy of a handwritten letter to Monsieur Varillon.

Dated: 24 July 1957.

Addressed from: Allinges.

Addressed to: S^{te} N^{ale} de Metallisation, 21a Rue Clisson – 13^o.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Mr. Varillon,

The forms finally arrived today. I sent my son as an urgent messenger to the factory at Bonneville, which closes for the holidays at the end of the month! I tremble at the thought that they will respond to me only when it is too late.

I am very disillusioned with the process, and I wonder if it is now sufficiently sorted out, at least for pieces that are over a certain dimension. Remember that you have had the plasters from Dekelper since May 17: and that I had to deliver my pieces, at the absolute latest, at the end of June. I tremble at the consequences.

I enclose for you a small piece of the dish, which fragmented. You will note that the thickness of steel is certainly inadequate, and that, whichever resin or cement one uses to fill the back, it will still lack mass - perhaps it would be alright for pieces not greater than 10cm, but I admit that I am discouraged.

With best wishes nevertheless

F. V. Hugo

Document (59) (See Illustrations 245 & 246)

François Hugo,

Carbon copy of a handwritten letter to Messrs. Sesson et Madame Sesson.

Dated: 30 August 1957.

Addressed from: la Grange Allard, Allinges, H.S.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Chers Messieurs et Madame Sesson,

J'espère que vous êtes revenus contents de vos vacances et en bonne santé. Vous ne m'en voudrez pas de vous prendre au débarque et de vous demander aussitôt un travail urgent, mais vous m'avez manqué.

Voici les recommandations pour les plats.

Nos 1 et 2 ont été très difficile à faire. Les têtes sont rapportées et même les yeux, nez, et bouches des têtes sont rapportées en soudure. Il y a même dans les têtes quelques pièces rivées non soudées, qu'il faudra prendre soin de ne pas arracher avec le tampon. J'aimerais que [vous] enleviez les traces d'outils et de toile partout comme d'habitude. Que vous fassiez les fonds aussi plats que possible. Faites une argenterie très forte et tâchez de faire l'effet de fond semi mat et têtes et reliefs polis. Je vous les recommande tout spécialement: j'ai travaillé dessus deux mois.

Nos 3 et 4. Beaucoup moins fragile. Seuls les nez sont rapportés. Vous pouvez enlever les petites striures qui sont sur les reliefs en particulier sur les ondulations du bord. Attention de ne pas effacer les petites barres très fines surtout dans le tour du fond. Argenter légèrement. Fond ½ mat, reliefs brillants.

No 5 et 6 Que vous recevrez du contrôle mardi, sont sans histoires. Argenter à cause [---?] soudure dans les nez. Fonds ½ mat reliefs brillants.

Ils faut que les six plats partent par Exprès Vendredi soir au plus tard, car j'aurais dû livrer à la fin de ce mois.

Je compte comme toujours sur votre diligence et, en présentant mes respects à Madame Sesson, Je vous envoie toutes mes amitiés

F. V. Hugo

Document (59) (See Illustrations 245 & 246)

François Hugo,

Carbon copy of a handwritten letter to Messrs. Sesson and Madame Sesson.

Dated: 30 August 1957.

Addressed from: la Grange Allard, Allinges, H.S.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Sirs and Mrs. Sesson,

I hope that you have returned from your summer holidays happy and in good health. Please don't be angry with me for catching you immediately upon your return and asking you immediately to do some urgent work, but I have missed you.

Here are the recommendation for the dishes.

Nos. 1 and 2. were very difficult to make. The heads are attached [*rapportées*] and even the eyes, noses, and mouths of the heads are attached with soldering. In the heads there are even some pieces riveted not soldered, which you must take care not to tear off with the buffer. I would like you to remove the traces of the tools and canvas, everywhere, as usual. Please make the bottoms as flat as possible. Do a very heavy silvering and try to make the effect of the background semi matt and the heads and reliefs polished. I especially draw your attention to all this: I worked over two months on them.

Nos. 3 and 4. Much less fragile. Only the noses are attached. You can remove the small striations, which are on the reliefs, particularly on the corrugations of the edge. Pay particular attention not to erase the small very fine bars especially around the perimeter of the background. Silver them lightly. Background ½ matt, reliefs brilliant.

No 5 and 6 Which you will receive after assaying Tuesday, are without problems. Silver plate because of [---?] soldering in the noses. Background ½ matt, reliefs brilliant.

It is necessary that the six dishes leave at the latest by Express Friday evening, because I should have delivered them at the end this month.

I rely, as always, on your diligence and, I send my respects to Mrs. Sesson.

With all best wishes,

F. V. Hugo

Document (60)

**François Hugo,
Handwritten receipt to Pablo Picasso.**

Dated: 8 September 1957.

Collection: Picasso Archive, Musée Picasso, Paris.

4 grands – 8 à 270 000 = 2.160 000
1 petit 2 " 200 000 = 400 000
Reçu 2.560 000

Chèque
270
8
8 grands 2.160 000
2 petits 400 000

Reçu chèque de B.N.C.I.

Deux millions cinq cent soixante mille fcs (2.560 000)

No. LS 149, 840

F. V. Hugo

Le 8 septembre 1957

This document is in the same glassine envelope as Documents (18, 29, 36, 50, & 127) with an envelope marked on both front and back by Pablo Picasso in red and blue crayons "François Hugo OJO" [Spanish]

Document (60)

**François Hugo,
Handwritten receipt to Pablo Picasso.**

Dated: 8 September 1957.

Collection: Picasso Archive, Musée Picasso, Paris.

4 large – 8 at 270 000 = 2.160 000

1 small 2 " 200 000 = 400 000

Received 2.560 000

Cheque

270

8

8 large 2.160 000

2 small 400 000

Received B.N.C.I. cheque

Two million, five hundred and sixty thousand fcs (2.560 000)

Cheque No. LS 149, 840

F. V. Hugo

8 September 1957

This document is in the same glassine envelope as Documents (18, 29, 36, 50, & 127) with an envelope marked on both front and back by Pablo Picasso in red and blue crayons "François Hugo EYE" [Spanish, literally]

Document (61) (See Illustrations 247)

François Hugo,

Carbon copy of a handwritten letter to Monsieur Dekelper.

Dated: 18 September 1957.

Addressed from: La Grange Allard, Allinges, Hte Savoie.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur Dekelper,

Faites l'impossible pour m'expédier au moins un plâtre - le petit par exemple - avec son biscuit, samedi prochain, je vous en serais particulièrement reconnaissant. Je me tourne les pouces en attendant.

Vous pourrez souffler après cela et me faire une expédition de 2 au bout de huit jours. Adressez vous à un bon emballleur - expéditeur de manière à vous décharger de ce travail, et spécifiez bien de fixer solidement le plâtre pour qu'il ne vienne pas briser le biscuit.

Je compte sur vous
amicalement vôtre

F. V. Hugo

Document (61) (See Illustrations 247)

François Hugo,

Carbon copy of a handwritten letter to Monsieur Dekelper.

Dated: 18 September 1957.

Addressed from: La Grange Allard, Allinges, Hte Savoie.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Monsieur Dekelper,

Do the impossible by sending me at least one plaster, the little one, for example, with its biscuit, next Saturday, I would be particularly grateful. I twiddle my thumbs while waiting.

After that you can catch your breathe and make a consignment of 2 for me after eight days. Find yourselves to a good packer - transporter in order to relieve yourself of this work, and be sure to specify they solidly fix the plaster so that it doesn't break the biscuit.

I count on you.

Best wishes

F. V. Hugo

Document (62)

François Hugo,

Carbon copy of a handwritten order to Monsieur André at Monsieur Weber's.

Dated: 19 September 1957.

Addressed from: Allinges.

Addressed to: M^{on}. Weber, à l'attention de M^r. André.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1733

Allinges le 19.9.57

Commis M^{on}. Weber

à l'attention de M^r. André

P.P. 2 Disques cuivre rouge ¹⁵/₁₀^e - Ø. 45 cm. (recuit ou écroui)

(si cela est trop compliqué de découper un disque, envoyez deux plaques carrées de 45cm de côté)

à expédier En gare Thonon les Bains. S.V.P.

Ci-joint chèque de 6427f No. 01737 sur Ste Gle
en règlement du v/ facture No. 54748

F.V.Hugo

Document (62)

François Hugo,

Carbon copy of a handwritten order to Monsieur André at Monsieur Weber's.

Dated: 19 September 1957.

Addressed from: Allinges.

Addressed to: M^r. Weber, for the attention of M^r. André.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1733

Allinges le 19.9.57

Order M^r. Weber
for the attention of M^r. André

P.P. 2 red copper disks $15/10^{\text{th}}$ - Ø. 45 cm. (annealed or hammer hardened[?])
(if it is too complicated to cut a disk, send two square plaques with 45cm sides)
dispatch to Thonon les Bains station, please.

Here enclosed cheque for 6427f No. 01737 on States General.
as payment for your invoice No. 54748

F.V.Hugo

Document (63)

François Hugo,

Carbon copy of a handwritten order to Monsieur Berenger of Caplain Saint-André.

Dated: 24 September 1957

Addressed from: Allinges.

Addressed to: Caplain Saint-André, Service Industriel à l'attention de Monsieur Berenger.

Held at: Atelier Hugo Archive, Aix-en-Provence.

à l'attention de Monsieur Berenger, Service Industriel.

1735

Allinges - 24 Sept 57

Commis Caplain St. André, Service Industriel

Confirmation de ma correspondance avec Monsieur Berenger.

P.P. A. 4 Disques Ø. 45^{cm} - ¹⁵/₁₀^e ronds. argt. 990/1000^e
1409 B 4 " Selon profil env: 45^{cm} Ø — idem —
1410 C. 2 " " " 30^{cm} Ø — " — ← Urgent
1411
1412
1413

- URGENT - 2 petite taille - ref. P.P.C. (dernière ligne)

le reste livrable courant octobre. S.V.P.

F.V.Hugo

Document (63)

François Hugo,

Carbon copy of a handwritten order to Monsieur Berenger of Caplain Saint-André.

Dated: 24 September 1957

Addressed from: Allinges.

Addressed to: Caplain Saint-André, Trade Service, for the attention of Monsieur Berenger.

Held at: Atelier Hugo Archive, Aix-en-Provence.

For the attention of Monsieur Berenger, Trade Service.

1735

Allinges - 24 Sept 57

Order

Caplain St. André, Trade Service

Confirmation of my correspondence with Monsieur Berenger.

P.P. A. 4 Disks Ø. 45^{cm} - ¹⁵/₁₀th round. silver. 990/1000th
1409 B 4 " according to profile about: 45^{cm} Ø — ditto —
1410 C. 2 " " " 30^{cm} Ø — " — ← Urgent
1411
1412
1413

- URGENT - 2 small sizes - ref. P.P.C. (last line)
the remainder deliverable this October, please.

F.V.Hugo

Document (64) (See Illustrations 248)

François Hugo,

Carbon copy of a handwritten letter to Monsieur Dekelper.

Dated: 5 October 1957.

Addressed from: La Grange Allard, Allinges, Hte Savoie.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur Dekelper,

J'ai enfin reçu le plâtre et le biscuit ce matin seulement car l'expéditeur ne l'avait pas envoyé par EXPRESS. Si vous pouvez me faire une expédition de deux plats mercredi prochain, expédiez par voie normale. Si vous n'êtes pas prêt avant vendredi, expédiez par Express - toujours "en gare Thonon".

La surface décorée est très fine et bien dure - mais le plâtre est beaucoup trop épais. Ne dépassez pas 10 ou 12 m/m aux bords. Autre chose, mon fondeur préférerait que vous noyiez dans le plâtre deux écrous carrés ordinaires, à 10 m/m envi. de profondeur, en dégagant seulement le trou.

Voici un chèque d'encouragement.

Bien Amicalement

F. V. Hugo

Tâchez d'expédier mercredi; cela me ferait une grosse économie. Je vous renverrai la caisse vide pour les deux derniers.

Document (64) (See Illustrations 248)

François Hugo,

Carbon copy of a handwritten letter to Monsieur Dekelper.

Dated: 5 October 1957.

Addressed from: La Grange Allard, Allinges, Hte Savoie.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Mr. Dekelper,

I finally received the plaster and the biscuit only this morning because the sender didn't send them EXPRESS. If you can make me a consignment of two dishes next Wednesday, send them in the normal way. If you are not ready before Friday, send them by Express - as always to "Thonon station."

The decorated surface is very fine and very hard - but the plaster is far too thick. Don't exceed 10 or 12 m/ms at the edges.

Another thing, my caster would like you embed in the plaster two ordinary square nuts, to a depth of around 10 m/m, leaving free only the hole.

Here is a cheque to encourage you.

Best wishes,

F. V. Hugo

Try to send them Wednesday; it would be a big economy for me. I will return to you the empty packing case for the last two.

Document (65)

François Hugo,

Carbon copy of a handwritten order to Fonderie de Faucigny.

Dated: 21 October 1957

Addressed from: Allinges.

Addressed to: Fonderie de Faucigny.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1742

21 Oct 57

Commis

Fonderie de Faucigny

P.P. 1409 1 modèle plâtre 25cm "Tête d'homme" à tirer en Bronze B³
1410 1 " " 32cm "Cavaliers" " " " " "

12 cales



modèle bois

12 paires pièces rondes en Bronze B3



modèl bois

45 x 40 —

F.V.H

Document (65)

François Hugo,

Carbon copy of a handwritten order to Fonderie de Faucigny.

Dated: 21 October 1957

Addressed from: Allinges.

Addressed to: Faucigny Foundry.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1742

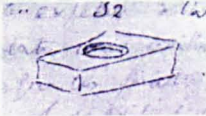
21 Oct 57

Order

Fonderie de Faucigny

- P.P. 1409 1 plaster model 25^{cm} "Tête d'homme" to be taken in Bronze B³
- 1410 1 " " 32^{cm} "Cavaliers" " " " " "

12 wedges



wooden model

12 pairs of round pieces in Bronze B³
45 x 40 —



wooden model

F.V.H

Document (66)

**François Hugo,
Handwritten receipt to Pablo Picasso.**

Dated: 28 December 1957.

Collection: Picasso Archive, Musée Picasso, Paris.

Le 28.12.57

2 horloges

1 inversé

1 figure – femme

1 figure nez V

10 plats argent 45^{cm} @ 260 000^f

reçu 2.600.000^f

F.V.Hugo

This document is in the same envelope as Documents (18, 29, 36, 47, & 127) marked on both front and back by Pablo Picasso in red and blue crayons "François Hugo OJO" [Spanish]

Document (66)

**François Hugo,
Handwritten receipt to Pablo Picasso.**

Dated: 28 December 1957.

Collection: Picasso Archive, Musée Picasso, Paris.

28.12.57

2 clocks

1 reversed/ upside down

1 face - woman

1 face 'V' nose

10 silver plates 45cm @ 260 000f

received 2.600.000f

F.V.Hugo

This document is in the same envelope as Documents (18, 29, 36, 47, & 127) marked on both front and back by Pablo Picasso in red and blue crayons "François Hugo EYE" [Spanish, literally]

Document (67)

François Hugo,

Carbon copy of a handwritten order to Monsieur Berenger of Caplain Saint-André.

Dated: 28 December 1957

Addressed from: none.

Addressed to: Caplain Saint-André, Service Industriel, à l'attention de Mr. Berenger.

Held at: Atelier Hugo Archive, Aix-en-Provence.

URGENT

710

28.12.57

Commis — Caplain St André, Service Industriel, à l'attention de Mr. Berenger.

P.P. 10 (dix) plaques circulaires Ø 45^{cm} épaisseur ¹⁵/₁₀^e

argent 995/1000e comme d'habitude

F.V.Hugo

Ci inclus ch. de 345.332f

en règlement de v. dernier relevé

Document (67)

François Hugo,

Carbon copy of a handwritten order to Monsieur Berenger of Caplain Saint-André.

Dated: 28 December 1957

Addressed from: none.

Addressed to: Caplain Saint-André, Trade Service, for the attention of Mr. Berenger.

Held at: Atelier Hugo Archive, Aix-en-Provence.

URGENT

710

28.12.57

Order — Caplain St André, Trade Service, for the attention of Mr. Berenger.

P.P. 10 (ten) circular plaques Ø 45^{cm} thickness $\frac{15}{10}$ th
silver 995/1000th as usual

F.V.Hugo

Here included cheque for 345.332f
in settlement of your last statement

Document (68)

François Hugo,
Handwritten letter to Jacqueline Roque.

Dated: Thursday 19 March 1958.

Addressed from: La Grange Allard, Allinges, H^{te}. Savoie.

Addressed to: none.

Collection: Picasso Archive, Musée Picasso, Paris.

Chère Jacqueline,

J'ai su par Lauretta qu'elle t'avait manquée à son passage: donc tu étais sortie, et c'est que cela va mieux. Tu ne peux pas savoir combien cela nous fait plaisir. Puisque Pablo ne peut pas se passer de toi, et cela se comprend, je t'envoie un peu de nos spécialités Savoyardes, excellentes, parait-il, comme fortifiants. Je pars pour Paris dans trois jours surveiller le contrôle des plats que je porterai à Pablo avant la fin du mois.

Je vous embrasse tous les deux tendrement

François

Document (68)

François Hugo,
Handwritten letter to Jacqueline Roque.

Dated: Thursday 19 March 1958.

Addressed from: La Grange Allard, Allinges, H^{te}. Savoie.

Addressed to: none.

Collection: Picasso Archive, Musée Picasso, Paris.

Dear Jacqueline,

I heard from Lauretta that she missed you when she called, as you had gone out, and that means that things are going better. You cannot know how much pleasure that gives us. Since Pablo cannot do without you, and that is understandable, I am sending you, a few of our specialities from the Savoy, which are said to be excellent for building up your strength. I leave for Paris in three days to oversee the assaying of the plates, which I will bring to Pablo before the end of the month.

Lots of love to both of you

François

Document (69)

Pablo Picasso,

Handwritten draft of a telegram to François Hugo.

Undated, [25 March 1958].

Addressed from: none.

Addressed to: none.

Collection: Picasso Archive, Musée Picasso, Paris.¹⁷

François Hugo

Formidable merci baisers à vous deux

Pablo [*Crossed out* – Picasso] Jacqu [sic]

Written on the reverse of an invitation card:

“Orphelinat de la S^{te} Famille, Villa Béatrice – Avenue de Picaud, Cannes.

Le Chanoine Paul Grau et les petits orphelins vous souhaitent joyeux Noël!

Demandent à Dieu de répandre sur leurs chers bienfaiteurs, d’abondantes bénédictions durant la nouvelle année.

Mercredi après-midi

Tel: 905-45

17. For sent telegram see document (70).

Document (69)

**Pablo Picasso,
Handwritten draft of a telegram to François Hugo.***

Undated, [25 March 1958]

Addressed from: none.

Addressed to: none.

Collection: Picasso Archive, Musée Picasso, Paris.

François Hugo

Terrific Thank you Kisses to you both

Pablo [*Crossed out* - Picasso] Jacqu [sic]

Written on the reverse of an invitation card:

" Orphanage of the Holy Family, Villa Béatrice, Avenue de Picaud, Cannes.

The Canon Paul Grau and the orphans wish you Happy Christmas!

They ask God to shower on their dear benefactors abundant blessings throughout the New Year.

Wednesday afternoon

Tel: 905-45

* For sent telegram see document (70).

Document (70) (See Illustrations 249 & 250)

**Pablo Picasso & Jacqueline Roque,
Typed telegram to François Hugo.***

Dated: 25 March 1958.

Addressed from: Cannes.

Addressed to: La Grange Allard, Lesallinges [sic].

Collection: Atelier Hugo Archive, Aix-en-Provence.

Origine: Limite Cannes Numéro: 0716 Nombre de mots: 15

Date de dépôt: 25 Heure de dépôt: 18.30

Postmarked: Thonon-les-Bains, 25/3/1958

Formidable Merci Baisers à vous deux = Pablo Jacqueline

Document (70) (See Illustrations 249 & 250)

**Pablo Picasso & Jacqueline Roque,
Typed telegram to François Hugo.**

Dated: 25 March 1958.

Addressed from: Cannes.

Addressed to: La Grange Allard, Lesallinges [sic].

Collection: Atelier Hugo Archive, Aix-en-Provence.

Origin: Limite Cannes Number: 0716 Number of words: 15

Date of deposit: 25 Hour of deposit: 18.30

Postmarked: Thonon-les-Bains, 25/3/1958

Terrific Thank you Kisses to you both = Pablo Jacqueline

* For draft of telegram see document (69).

Document (71)

François Hugo,
Handwritten receipt to Pablo Picasso.

Dated: 3 April 1958.

Collection: Picasso Archive, Musée Picasso, Paris.

Reçu de Dom Pablo Picasso

La somme de huit million

En travail à fournir

Le 3 avril 1958

F. V. Hugo

Document (71)

François Hugo,
Handwritten receipt to Pablo Picasso.

Dated: 3 April 1958.

Collection: Picasso Archive, Musée Picasso, Paris.

Received from Dom Pablo Picasso

The sum of eight million

For work to be supplied

3 April 1958

F. V. Hugo

Document (72)

François Hugo,

Carbon copy of a handwritten order to Caplain Saint-André.

Dated: 10 April 1958

Addressed from: Grange Allard, Allinges.

Addressed to: Caplain Saint-André.

Held at: Atelier Hugo Archive, Aix-en-Provence.

Grange Allard

711

Allinges

10.4.58

Caplain St. André

1430 ^A	2	disques	agt	⁹⁹⁰ / ₁₀₀₀	de	¹⁵ / ₁₀ th	Ø 57 ^{cm}
1431 ^A	2	plaques	"	"	"	"	64 ^{cm} x 45 ^{cm} - selon profil
1432 ^A	2	"	"	"	"	"	58 ^{cm} x 57 "
1433 ^A	2	"	"	"	"	"	60 ^{cm} x 50 "
1434	2	disques	"	"	"	"	Ø 35 ^{cm}
1435	6	"	"	"	"	"	Ø 45 ^{cm}
à 1437							

F.V.Hugo

à expédier par colis Express à l'adresse ci-dessus,
emballage rigide *S.V.P.*

Document (72)

François Hugo,

Carbon copy of a handwritten order to Caplain Saint-André.

Dated: 10 April 1958

Addressed from: Grange Allard, Allinges.

Addressed to: none.

Held at: Atelier Hugo Archive, Aix-en-Provence.

				Grange Allard	711
				Allinges	10.4.58
				Caplain St. André	
1430 ^A	2	disks silver	⁹⁹⁰ / ₁₀₀₀ de ¹⁵ / ₁₀ th	Ø 57 ^{cm}	
1431 ^A	2	plaques	" " "	64 ^{cm} x 45 ^{cm} – according to profile	
1432 ^A	2	"	" " "	58 ^{cm} x 57	"
1433 ^A	2	"	" " "	60 ^{cm} x 50	"
1434	2	disks	" " "	Ø 35 ^{cm}	
1435	6	"	" " "	Ø 45 ^{cm}	
à 1437					

F.V.Hugo

to dispatch by Express package to the address above.

rigid packing, please.

Document (73)

François Hugo,

Carbon copy of a handwritten order to Caplain Saint-André.

Dated: 10 April 1958

Addressed from: Allinges, Haute Savoie.

Addressed to: none.

Held at: Atelier Hugo Archive, Aix-en-Provence.

						717
				Allinges		10 avril voir 711
				Hte Savoie		
			Commis		Caplain St. André	
1430 ^B	2	Disques argt	⁹⁹⁵ / ₁₀₀₀	— Epais ⁷	¹⁵ / ₁₀	Ø 40 ^{cm}
1431 ^B	2	"	"	"	"	Ø 42 ^{cm}
1432 ^B	2	"	"	"	"	Ø 47 ^{cm}
1433 ^B	2	"	"	"	"	Ø 36 ^{cm}
				F.V.Hugo		

à livrer chez M^{or} Perret & C^{ie}

Tourneurs Repousseurs

Document (73)

François Hugo,

Carbon copy of a handwritten order to Caplain Saint-André.

Dated: 10 April 1958

Addressed from: Allinges, Haute Savoie.

Addressed to: none.

Held at: Atelier Hugo Archive, Aix-en-Provence.

717

10 April see 711

Allinges

Ht Savoie

Caplain St. André

Order

1430 ^B	2	Disks silver ⁹⁹⁵ / ₁₀₀₀ — Thickness ⁷ ¹⁵ / ₁₀ Ø 40 ^{cm}
1431 ^B	2	" " " " " Ø 42 ^{cm}
1432 ^B	2	" " " " " Ø 47 ^{cm}
1433 ^B	2	" " " " " Ø 36 ^{cm}

F.V.Hugo

Deliver to M^{essrs} Perret & C^{le},

Turners Embossers

Document (74)

François Hugo,

Carbon copy of a handwritten order to Caplain Saint-André.

Dated: 23 April 1958

Addressed from: Allinges.

Addressed to: none.

Held at: Atelier Hugo Archive, Aix-en-Provence.

718

23 avril 58

Commis

Caplain St André, Service Industriel

(Confirmation de la conversation téléphonique avec Mr Laporterie)

P.P. 1438 à 1442

10 Disques argent $^{995}/_{1000}^e$ - Epaisseur $^{15}/_{10}^e$ Ø. 45^{cm}

F.V.Hugo

Veillez avoir l'obligeance de m'informer quand le métal est prêt, et d'attendre instructions pour expédition.

Document (74)

François Hugo,

Carbon copy of a handwritten order to Caplain Saint-André.

Dated: 23 April 1958

Addressed from: Allinges.

Addressed to: Caplain Saint-André, Trade Service.

Held at: Atelier Hugo Archive, Aix-en-Provence.

718

23 April 58

Order

Caplain St André, Trade Service

(Confirmation of the telephone conversation with Mr Laporteriche)

P.P. 1438 à 1442

10 Disks silver $^{995}/_{1000}^{\text{th}}$ - Thickness $^{15}/_{10}^{\text{th}}$ Ø. 45^{cm}

F.V.Hugo

Please have the kindness to inform me when the metal is ready, and to wait for instructions for dispatch.

Document (75)

François Hugo,

Carbon copy of a handwritten order to Perret & Cie.

Dated: 24 April 1958

Addressed from: La Grange Allard, Allinges, Haute Savoie.

Addressed to: Perret Cie, rue du Pont aux Choux.

Held at: Atelier Hugo Archive, Aix-en-Provence.

La Grange Allard	719
Allinges	24 avril 58
Hte. Savoie	
Commis	Perret Cie
	Rue du Pont aux choux
	(278.56.25)

(Confirmation de ma visite)

Remis ce jour=

1430 ^B	2	Disques arg ^t .	$\frac{990}{1000}$ ^e	-	$\frac{15}{10}$ ^e	-	Ø 40 ^{cm}
1431 ^B	2	"	"	"	"	"	Ø 42 ^{cm}
1432 ^B	2	"	"	"	"	"	Ø 47 ^{cm}

(manque 1433^B)

- à faire des pieds tournés, ourlés, sans fond, d'après cro. remis, selon le profil le plus petit
- Veuillez m'envoyer un mot quelques jours avant de finir pour que je vous donne des indications pour l'expédition.

F.V.Hugo

Document (76) (See Illustrations 251)

François Hugo,

Carbon copy of a handwritten letter to Messieurs and Madame Ramié.

Dated: 12 May 1958.

Addressed from: La Grange Allard, Allinges.

Addressed to: Madoura.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Chère Madame Ramier [sic]

Chers Messieurs Ramier [sic]

Quand pensez vous pouvoir expédier à Mr. Dekelper - 19 rue Germain Pilon, Paris 18^e les tirages en biscuits des plats marqués d'une croix par D^{on} Pablo? Ceux que j'ai emportés vont être finis bientôt - soyez assez gentils de me donner une date pour que je puisse organiser mon travail, et n'oubliez pas de me renvoyer la liste.

Bien amicalement à vous et à bientôt j'espère

F. V. Hugo

The "plats marqués d'une croix par D^{on} Pablo" refers to sketches by François Hugo. See illustrations to the main text nos. 47 – 51.

Document (76) (See Illustrations 251)

François Hugo,

Carbon copy of a handwritten letter to Messieurs and Madame Ramié.

Dated: 12 May 1958.

Addressed from: La Grange Allard, Allinges.

Addressed to: Madoura.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Madame Ramié

Dear Messieurs Ramiés

When do you think you could deliver to Mr. Dekelper - 19 rue Germain Pilon, Paris 18^e the biscuit editions of the plates D^{on} Pablo has marked with a cross? Those which I took with me will soon be finished - could you be kind enough to give me a date so that I can plan my work, and don't forget to send me back the list.

Best wishes to you and see you soon I hope

F. V. Hugo

'The plates D^{on} Pablo has marked with a cross' refers to sketches by François Hugo. See illustrations to the main text nos. 47 – 51.

Document (77) (See Illustrations 252)

**E. Gregouy, of Perret & Cie,
Typed letter to François Hugo.**

Dated: 14 May 1958.

**Addressed from: Letterhead: Repoussage, Emboutissage de tous métaux,
Perret & Cie, 11 rue du Pont aux Choux, Paris 3e.**

Addressed to: La Grange Allard, Allinges, (Hte. Savoie).

Collection: Atelier Hugo Archive, Aix-en-Provence.

Monsieur,

Nous vous avisons que vos pièces sont faites, sauf deux, dont nous n'avons pas les flans. Nous avons réclamé ces flans aux Éts. CAPLAIN. Monsieur LEPORTERICHÉ nous a dit qu'il attendait vos instructions pour mettre ces flans en fabrication et pour nous les livrer. Dès que vous aurez écrit à la maison CAPLAIN St. André, elle mettra vos flans en fabrication et pourra nous les livrer dans une quinzaine de jours.

D'autre part nous attendons vos instructions pour savoir de quelle façon vous expédier vos pièces?

Dans cette attente, nous vous prions d'agréer, Monsieur nos sincères salutations.

E.Gregouy

R. 23/5

d'envoyer 1. 1431 Thonon... expédier le reste par caisse avec le solde

Document (77) (See Illustrations 252)

**E. Gregouy, of Perret & Cie,
Typed letter to François Hugo.**

Dated: 14 May 1958

**Addressed from: Letterhead: Repoussage, Emboutissage de tous métaux,
Perret & Cie, 11 rue du Pont aux Choux, Paris 3e.**

Addressed to: La Grange Allard, Allinges, (Hte. Savoie).

Collection: Atelier Hugo Archive, Aix-en-Provence.

Sir,

We inform you that your pieces are done, except two, for which we don't have the blanks. We have asked Éts. CAPLAIN for these blanks. Mr. LEPORTERICHÉ told us that he was waiting for your instructions to manufacture these blanks and to deliver them to us. As soon as you have written to CAPLAIN St André, they will get on with making the blanks and will be able to deliver them to us within fifteen days.

Also we await your instructions to know which way to send your pieces?

In the meantime, we are

Yours sincerely,

E.Gregouy

R. 23/5

To send 1. 1431 Thonons... send the rest in a case with the solder

Document (78) (See Illustrations 253)

**François Hugo,
Carbon copy of a handwritten letter to Monsieur Laporeleriche of Caplain
Saint-André.**

Dated: 22 May 1958.

Addressed from: La Grange Allard, Allinges, Hte. Savoie.

Addressed to: Caplain St. André, for the attention of M^r. Laporleriche, Service Industriel.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur,

- Veuillez trouver ci-joint un chèque de 450,000F sur Ste. Gen. No. 06228 en acompte. Je m'excuse de ces quelques jours de retard. J'ai été constamment en voyage depuis quinze jours.

- Je vous joins un état récapitulatif concernant ma commande et vos livraisons. - Je n'ai malheureusement pas pu commencer encore, car la malchance veut que ce que vous avez livré si vite n'est complété qu'avec ce que vous devez encore me livrer, par exemple les 1430^A, 1432^A, 1434[?] - Si vous craignez que mon découvert chez vous ne s'aggrave pas trop, je vous propose de laisser chez vous en consignation jusqu'a ce que je suis prêt à les utiliser, les 10 disques du bon no 718 - V/ facture 32456: et aussi de vous [sic] accepter des traites à votre convenance.

Veuillez agréer cher Monsieur mes salutations distinguée

F. V. Hugo

Document (78) (See Illustrations 253)

François Hugo,

Carbon copy of a handwritten letter to Monsieur Laporeleriche of Caplain Saint-André.

Dated: 22 May 1958.

Addressed from: La Grange Allard, Allinges, Hte. Savoie.

Addressed to: Caplain St. André, for the attention of M^r. Laporleriche, Service Industriel.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Monsieur,

- Please find enclosed a cheque for 450,000f, Ste. Gen. No. 06228 on account. I apologise for the several days delay. I have been travelling constantly for fifteen days.

- I enclose a summary concerning my order and your deliveries.

- I was unfortunately not able to begin yet, because bad luck would have it that what you have delivered so quickly is only complete with what you must still deliver to me, for example the 1430[^], 1432[^], 1434[?]

- If you are worried that my overdraft with you is getting too large, I propose to leave with you, on consignment, until I am ready to use them, the 10 disks of order no 718 - V / invoice 32456: and also to pay you by installments at your convenience.

Yours sincerely,

F. V. Hugo

Document (79) (See Illustration 254)

François Hugo,

Carbon copy of a handwritten list of orders and sizes to Caplain Saint-André.

Undated [22 May 1958?]

Collection: Atelier Hugo Archive, Aix-en-Provence.

	Ref				
Bon.711 du 10/4	1430 ^A	2 disques ¹⁵ / ₁₀	F.84970	Ø57cm	-URGENT- Plat avec pied - Tête
	1431 ^A	2 plaques ¹⁵ / ₁₀		64 x 45	- livré facture 82457 – P.Pied ovale 115.40
	1432 ^A	2 "	Facture 84976	58 x 57	- URGENT >< avec pied
	1433 ^A	2 "		60 x 50	-Peut attendre (avec 1433B)
	1434 ^A	2 disques		Ø35cm	-URGENT- chez Achard – fonte)
	1435 à 1437	6 "		Ø45cm	- Peut attendre [<i>Crossed out</i> pied sur 718]

Bon.717 du 10/4	1430 ^B	2 disques ¹⁵ / ₁₀	Ø40cm	Livré facture 82458	}[<i>Crossed out</i> Chez Perret] Livré Perret
	1431 ^B		Ø42cm	Livré facture 82458	} ditto
	1432 ^B		Ø47	Livré facture 82458	} ditto 252.889f
	1433 ^B		Ø36	-Peut attendre (avec 1433 ^A)	

Bon. 718 du 10/4	1438 à 1442	10 disques	Ø 45cm – <i>Crossed out</i> and marked - retourné	Livré facture 82456	453.949f
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N.B. Le 1430^A et 1432^A sont urgent parceque les pieds (1430^B, 1432^B) sont deja livrés (facture 82458)

Le 1433^A et 1433^B, vont ensemble et peuvent attendre – ainsi que le 1437 que j'ai prélevé sur le bon 718 -

Document (79) (See Illustrations 254)

François Hugo,

Carbon copy of a handwritten list of orders and sizes to Caplain Saint-André.

Undated [22 May 1958?]

Collection: Atelier Hugo Archive, Aix-en-Provence.

	Ref				
Order.711 of the 10/4	1430 ^A	2 disks ¹⁵ / ₁₀	Invoice.84970	Ø57cm	Dish with foot - Head
	1431 ^A	2 plates ¹⁵ / ₁₀		64 x 45	Delivered Invoice 82457 - oval P. foot 115.40
	1432 ^A	2 "	Invoice 84976	58 x 57	- URGENT > <with foot
	1433 ^A	2 "		60 x 50	can wait (with 1433B)
	1434 ^A	2 disks		Ø35cm	-URGENT - at Achard - casting)
	1435 à 1437	6 "		Ø45cm	can wait [Crossed out - foot on 718]

Order.717 of the 10/4	1430 ^B	2 disks ¹⁵ / ₁₀	Ø40cm	delivery invoice 82458	} [Crossed out At Perret] Delivered Perret
	1431 ^B		Ø42cm	delivery invoice 82458	} ditto
	1432 ^B		Ø47cm	delivery invoice 82458	} ditto 252.889f
	1433 ^B		Ø36cm	delivery invoice 82458	to wait (with 1433 ^A)

Order. 718 of the 10/4	1438 to 1442	10 disks	Ø45cm - <i>Crossed out</i> and marked returned	delivery invoice 82456	453.949f
-----------------------------------	---------------------	-----------------	---	-----------------------------------	-----------------

N.B. - The 1430A and 1432 are urgent because feet (1430B, 1432B) are already delivered (invoice 82458)

1433A and 1433B go together and can wait, as can 1437, which I took off order 718

Document (80)

**François Hugo,
Handwritten letter to Jacqueline Roque.**

Dated: Friday 23 May 1958.

Addressed from: La Grange Allard, Allinges, H^{te} Savoie.

Addressed to: none.

Collection: Picasso Archive, Musée Picasso, Paris.

Jacqueline chérie

Voici une photo que j'ai prise de notre bon Pablo lors de mon dernier passage. Je l'ai désormais devant moi; ça me fait du bien.

Pablo, grâce à toi j'ai pu acheter une petite maison près d'Aix. Voici la photo. J'y fais un grand atelier où je taperai sur les plats. Nous y serons en juin. Les "plats à pieds" s'annoncent bien: passionnant mais difficiles. Quelle joie de se voir plus souvent.

Je vous embrasse tendrement tous les deux

François

Document (80)

**François Hugo,
Handwritten letter to Jacqueline Roque.**

Dated: Friday 23 May 1958.

Addressed from: La Grange Allard, Allinges, H^{te} Savoie.

Addressed to: none.

Collection: Picasso Archive, Musée Picasso, Paris.

Jacqueline darling,

Here is a photo that I took of our good Pablo during my last visit. I have him henceforth before me; it does me good.

Pablo, thanks to you I was able to buy a small house close to Aix. Here is the photo. I am making a big workshop there where I will tap on the plates. We will be there in June. The "Dishes with feet " are coming along well: exciting but difficult. What joy it will be to see each other more often.

Lots of love to you both, François

Document (81) (See Illustrations 255)

George Ramié,
Typed letter to François Hugo.

Dated: 29 May 1958.

Addressed from: None.

Addressed to: Monsieur J. [sic] Hugo, La Grange Allard, SALLINGES [sic], Haute Savoie.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur

Nous avons bien reçu, en son temps, votre lettre en date du 12 Mai et nous excusons de n'avoir pu lui donner une suite plus rapide, une pièce nous manquant pour effectuer l'envoi demandé. Nous vous avisons, cependant, que celui-ci a pu être mis en route aujourd'hui, par nos soins, à l'adresse de Monsieur DEKELPER, 19 Rue Germain Pilon à Paris 18ème, par Transports Routiers, en port dû, en une caisse marquée MAD 764 pesant brut 17 kg.

Sous ce pli, nous vous prions de bien vouloir trouver, duplicata de la lettre d'avis d'envoi adressée, ce jour, au destinataire, ainsi que les fiches que vous aviez demandé de vous retourner, lors de votre passage chez nous.

Nous pensons que tout sera arrivé en excellentes conditions en vous priant de croire, cher Monsieur, en l'assurance de nos sentiments les meilleurs

G. Ramié

Document (81) (See Illustrations 255)

George Ramié,
Typed letter to François Hugo.

Dated: 29 May 1958.

Addressed from: None.

Addressed to: Monsieur J. [sic] Hugo, La Grange Allard, SALLINGES [sic], Haute Savoie.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Sir,

Eventually we received your letter dated the May 12 and we are sorry we could not reply sooner as the consignment you requested was short of one item. We inform you, however, that this item was dispatched today to the address of Mr. DEKELPER, 19 rue Germain Pilon à Paris 18ème, by Transports Routiers, Carriage forward, marked MAD 764 gross weight 17 kg.

Please find here enclosed duplicates of the order for the consignment, addressed, today, to the recipient, as well as the slips, which you asked us to return to you, when you were here.

We believe that everything will have arrived in good order.

Yours faithfully,

G.Ramié

Document (82) (See Illustrations 256)

George Ramié,

Typed carbon copy of an order of consignment to Monsieur Dekelper.

Dated: 29 May 1958.

Addressed from: none.

Addressed to: Monsieur Dekelper, 19 rue Germain Pilon, Paris 1er.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Monsieur,

D'ordre et pour compte de Monsieur J.Hugo, nous vous avisons qu'il a été mis en expédition, ce jour, par nos soins, à votre adresse un envoi composé d'une caisse marquée MAD 764 pesant brut 17 kg, par Transports Routiers, en port dû.

Cette caisse contient quatre plats en empreinte céramique originale de Picasso suivant détail.:

Un plat rond pâte blanche	Ref. C116	valeur	25.000.-
Un plat rond pâte blanche	Ref. C112		25.000.-
Un plat rond pâte blanche	Ref. C115		25.000.-
Un plat rond pâte blanche	Ref. C118		<u>25.000.-</u>
			100.000.- Fr.

Nous vous en souhaitons bonne réception en vous priant de bien vouloir agréer,
Monsieur, nos salutations distinguées.

G. Ramié.:

Document (82) (See Illustrations 256)

George Ramié,

Typed carbon copy of an order of consignment to Monsieur Dekelper.

Dated: 29 May 1958.

Addressed from: none.

Addressed to: Monsieur Dekelper, 19 rue Germain Pilon, Paris 1er.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Sir,

On the order and for the account of Mr. J. Hugo, we inform you that a consignment has been sent today, by us, to your address, consisting of a case marked MAD 764 gross weight 17 kg, by Transports Routiers, Carriage forward.

This case contains four dishes, original ceramic impressions by Picasso, as follows:

A circular plate white clay	Ref. C116	value 25.000. -
A circular plate white clay	Ref. C112	25.000. -
A circular plate white clay	Ref. C115	25.000. -
A circular plate white clay	Ref. C118	<u>25.000. -</u>
		100.000. - Fr.

We hope you receive them in good order.

Yours faithfully,

G. Ramié.

Document (83) (See Illustrations 257)

J. Achard, of A. Foissy & J. Achard,
Typed letter to François Hugo.

Dated: 19 August 1958.

Addressed from: Letterhead: Fonderie Cuivre - Bronze - Aluminium, Fonte au Creuset.
Fonderie du Faucigny, A.Foissy & J.Achard, Bonneville (Haute
Savoie).

Addressed to: Monsieur F.V.Hugo, Campagne des Cyprès, Chemin de Gallice,
Aix-en-Provence.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Monsieur,

Suite à votre lettre du 15/8, nous vous confirmons que notre banque nous a retourné
notre traite tirée sur vous à FIN JUILLET pour la somme de Frs: 34.782. Dans l'attente de votre
paiement, nous vous prions d'agréer, Monsieur, nos salutations distinguées.

Le Gérant

J. Achard

P.S. A ce jour, nous n'avons reçu aucun plâtre en provenance de PARIS.

Document (83) (See Illustrations 257)

**J. Achard, of A. Foissy & J. Achard,
Typed letter to François Hugo.**

Dated: 19 August 1958.

**Addressed from: Letterhead: Fonderie Cuivre - Bronze - Aluminium, Fonte au Creuset.
Fonderie du Faucigny, A.Foissy & J.Achard, Bonneville (Haute
Savoie).**

**Addressed to: Monsieur F.V.Hugo, Campagne des Cypres, Chemin de Gallice,
Aix-en-Provence.**

Collection: Atelier Hugo Archive, Aix-en-Provence.

Sir,

Following your letter of the 15/8, we confirm to you that our bank returned to us your cheque for the sum of Frs: 34.782.at the END of JULY.

We await your payment,

Yours faithfully,

The Manager

J. Achard.

P.S. To date, we have not received any plaster from PARIS.

Document (84)

François Hugo,

Carbon copy of a handwritten order to Mer. Berenger of Caplain Saint André.

Dated: 22 August 1958

Addressed from: Campagne des Cyprès, Chemin de Gallice, Aix en Provence, B. du Rhône.

Addressed to: Caplain Saint-André, Service Industriel, à l'attention de M^{on}. Berenger.

Held at: Atelier Hugo Archive, Aix-en-Provence.

Campagne des Cyprès		22 août 58
Chemin de Gallice	Commis	Caplain St. André
Aix en Provence		Service Industriel
B. du Rhône		à l'attention de M ^{on} . Berenger.

P.P.

1433 ^A	2	plaques arg ^t ⁹⁹⁰ / ₁₀₀₀ - ¹⁵ / ₁₀ ^e - 60 ^{cm} x 50 ^{cm} (pris sur bon <u>711</u>)
1433 ^B	2	disques " " " - Ø. 36 ^{cm} (solde du bon <u>717</u>)
1401	2	plaques <u>arg^t, 2^e. titre ⁸/₁₀</u> — 20 ^{cm} x 25 ^{cm}

URGENT Enregistré chez Caplain. N° 808.275

F.V.Hugo

Document (84)

François Hugo,

Carbon copy of a handwritten order to Monsieur Berenger of Caplain Saint André.

Dated: 22 August 1958

Addressed from: Campagne des Cyprès, Chemin de Gallice, Aix en Provence, B. du Rhône.

Addressed to: Caplain Saint-André, Trade Service, for the attention of M^r. Berenger.

Held at: Atelier Hugo Archive, Aix-en-Provence.

Campagne des Cyprès

22 August 58

Chemin de Gallice

Order

Caplain St. André

Aix en Provence

Trade Service

B. du Rhône

for the attention of M^r. Berenger.

P.P.

1433^A 2 plaques silver $^{990}/_{1000}$ - $^{15}/_{10}$ th - 60^{cm} x 50^{cm} (taken from order 711)

1433^B 2 disks " " " - Ø. 36^{cm} (balance on order 717)

1401 2 plaques silver, 2nd title $^{8}/_{10}$ — 20^{cm} x 25^{cm}

URGENT recorded with Caplain. N^o 808.275

F.V.Hugo

Document (85) (See Illustrations 258)

François Hugo,
Carbon copy of a handwritten letter to Monsieur Achard.

Dated: 28 August 1958.

Addressed from: Campagne des Cypres, Chemin de Gallice, Aix en Provence, B du R.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur Achard,

J'ai bien regretté de vous avoir manqué à mon passage à Bonneville. Je voulais vous remettre un ch. pour la traite de fin juillet que je vous prie de trouver ci-joint. Mon atelier ici s'installe tout doucement; vous recevrez bientôt des plâtres.

Bien cordialement

F.V.Hugo

Document (85) (See Illustrations 258)

François Hugo,
Carbon copy of a handwritten letter to Monsieur Achard.

Dated: 28 August 1958.

Addressed from: Campagne des Cypres, Chemin de Gallice, Aix en Provence, B du R.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Monsieur Achard,

I am sorry to have missed you on my way to Bonneville. I wanted to send you a cheque for the instalment of the end of July, which I now enclosed here.

The installation of my workshop here goes slowly but smoothly; you will soon receive the plasters.

Yours

F.V.Hugo

Document (86) (See Illustrations 259)

François Hugo,

Carbon copy of a handwritten letter to Monsieur Dekelper.

Dated: 5 September 1958.

Addressed from: Campagne des Cyprès, Chemin de Gallice, Aix en Provence.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur Dekelper,

J'espère que vous avez passé de bonnes vacances. Où en sont mes plats? La fonderie n'a encore rien reçu, et moi j'ai fini d'installer mon atelier ici et j'en aurai absolument besoin ce mois-ci. Donnez-moi des nouvelles par retour S.V.P pour que je puisse prendre mes dispositions.

Cordialement à vous

F.V.Hugo

Document (86) (See Illustrations 259)

François Hugo,

Carbon copy of a handwritten letter to Monsieur Dekelper.

Dated: 5 September 1958.

Addressed from: Campagne des Cyprès, Chemin de Gallice, Aix en Provence.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Monsieur Dekelper,

I hoped that you have had a good holiday. What's happening to my plates? The foundry has not received anything, and I have finished installing my workshop here and I will definitely need them this month. Give me news by return, please, so that I can make my arrangements.

Yours

F.V.Hugo

Document (87) (See Illustrations 260 & 261)

Douglas Cooper,
Handwritten letter to François Hugo.

Dated: Monday evening 29 September [1958]

Addressed from: Letterhead: Les deux Garçons, Aix-en-Provence, 1e.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Mon Cher François

Tu n'as pas répondu à mon invitation télégraphique à dîner avec Pablo dimanche dernier - et même hier. Donc, étant à Aix, je me suis décidé de pénétrer jusqu'à tes Cyprès pour te raconter les nouvelles et te saluer. Mais devant la porte que vois-je sinon la Rolls des Messieurs de Bidaine. J'ai donc vite retroussé chemin sans faire signe. Je regrette de ne pas t'avoir vu, mais je ne veux pas fréquenter les étrangers. Tu comprends j'espère.

Téléphone-moi. J'ai hâte de te revoir. Il faut prendre rendez-vous. Que deviens-tu. Et le travail? Nous sommes tous curieux

Amitiés à Monique

Douglas

Document (87) (See Illustrations 260 & 261)

Douglas Cooper,
Handwritten letter to François Hugo.

Dated: Monday Evening 29 September [1958]

Addressed from: Letterhead: Les deux Garçons, Aix-en-Provence, 1e.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

My Dear François

You didn't answer my telegraphic invitation to dine with Pablo last Sunday - and also yesterday. So, being in Aix, I decided to go as far as your Cypresses, to tell you the news and to say hello. But in front of the door what do I see but the Gentlemen of Bidaine's Rolls. I therefore quickly retraced my path without making a sign. I regret not to have seen you, but I don't want to frequent strangers. You understand I hope.

Phone me. I am eager to see you again. We must make a date. What are you up to? And the work? We are all curious

Regards to Monique

Douglas

Document (88) (See Illustrations 262)

François Hugo,

Carbon copy of a handwritten letter to Monsieur Dekelper.

Dated: 10 October 1958.

Addressed from: Campagne des Cyprès, Chemin des Gallice, Aix en Provence.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Mr. Dekelper,

Mais que devenez- vous donc?

Il y a plusieurs mois que je n'ai pas de nouvelles de vous; sans réponse de ma lettre du 6 Sept, je commence à être inquiet. Je vous en prie dites-moi ce qui se passe.

Cordialement

F.V.Hugo

Document (88) (See Illustrations 262)

François Hugo,

Carbon copy of a handwritten letter to Monsieur Dekelper.

Dated: 10 October 1958.

Addressed from: Campagne des Cyprès, Chemin des Gallice, Aix en Provence.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Mr. Dekelper,

But what has happened to you?

I have not heard from you for several months; since there was no reply to my letter of the 6 Sept, I begin to worry. Please tell me what is happening.

Yours

F.V.Hugo

Document (89)

François Hugo,

Handwritten picture postcard to Pablo Picasso.

Dated: 25 October 1958.

Addressed from: Campagne des Cyprés, Chemin de Gallice.

Addressed to: Villa Californie, Cannes Alpes Maritimes.

Collection: Picasso Archive, Musée Picasso, Paris.

Postcard image. Les châteaux de Provence, 2127 Le châteaux de Vauvenargues (B.-du-R.)

Bonne fête cher Pablo, je voulais venir t'embrasser à Cannes mais il paraît que tu es parti pour un long voyage! Quand tu viendrais à Aix venez nous voir; dis à Jacqueline de me donner rendezvous aux Deux Garçons j'irai vous chercher. Je commence enfin à travailler sérieusement; tu verras.

On vous embrasse tendrement,
François

Written at the top of the card. Quelle merveille que vous veniez habiter si près.

Document (89)

François Hugo,

Handwritten picture postcard to Pablo Picasso.

Dated: 25 October 1958.

Addressed from: Campagne des Cyprés, Chemin de Gallice.

Addressed to: Villa Californie, Cannes Alpes Maritimes.

Collection: Picasso Archive, Musée Picasso, Paris.

Postcard image: The châteaux of Provence, 2127 The château of Vauvenargues (B.-du-R.)

Happy Birthday dear Pablo, I would have liked to greet you in person in Cannes but it seems you have gone on a long journey! When you come to Aix come to see us; Tell Jacqueline to arrange a meeting at the Deux Garçons and I will pick you up you there. I finally begin to work seriously; you will see.

We both send you much love,

François

Written at the top of the card: How marvellous that you are coming to live so near.

Document (90) (See Illustrations 263)

A. Foissy & J. Achard,
Handwritten delivery note to François Hugo.

Dated: 29 November 1958.

Addressed from: Letterhead: Fonderie du Faucigny – Cuivre, Aluminium et Bronze
Titre selon demande, Fonte au creuset sur plans et modèles,
Ancienne Maison A.Foissy, A.Foissy & J.Achard, Bonneville (Haute-
Savoie).

Addressed to: Hugo, Aix en Provence.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Livré à.....Hugo Aix en Provence

Dated: le 29.11.58

Nbre de Pièces	Designation	Poids	Prix unitaire
1	Pièce G Modèle B.3		
1	" P " B.3	48 ^k g8	
	Exp. Gare Port Dû		

Document (90) (See Illustrations 263)

A. Foissy & J. Achard,
Handwritten delivery note to François Hugo.

Dated: 29 November 1958.

Addressed from: Letterhead: Fonderie du Faucigny – Cuivre, Aluminium et Bronze
Titré selon demande, Fonte au creuset sur plans et modèles,
Ancienne Maison A.Foissy, A.Foissy & J.Achard, Bonneville (Haute-
Savoie).

Addressed to: Hugo, Aix en Provence.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Deliver to:.....Hugo Aix en Provence

Number of pieces	Designation	Weight	Unit Price
1	Piece G Model B.3		
1	" P " B.3	48 ^k g8	
	Carriage forward		

Document (91) (See Illustrations 264)

A. Foissy & J. Achard,

Typed statement of account to François Hugo.

Dated: 29 November 1958.

**Addressed from: Letterhead: Fonderie du Faucigny – Cuivre, Aluminium et Bronze
Titré selon demande, Fonte au creuset sur plans et modèles,
Ancienne Maison A.Foissy, A.Foissy & J.Achard, Bonneville (Haute-
Savoie).**

Addressed to: Monsieur F. V. Hugo, Villa "La Gallice," Aix-en-Provence.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Doit

Commande

les marchandises ci-après, payables à Bonneville

No.Bordereau de Livraison	Quantités	Poids	Désignation des Marchandes	Prix	Montant
1779	I		Pièces G.M B.3		
	I	48K8	" P.M. -	665	32.452
			T.V.A.24.223 %		7.860
					40.312

Valeur en notre traite fin Janvier [~~Crossed out~~ Décembre] Ste Generale Aix [~~Crossed out~~ Thonon]

dont T.V.A.= Fr. 7.860.-

40.312Frs

Ci-joint traite à l'acceptation

Document (91) (See Illustrations 264)

A. Foissy & J. Achard,

Typed statement of account to François Hugo.

Dated: 29 November 1958.

**Addressed from: Letterhead: Fonderie du Faucigny – Cuivre, Aluminium et Bronze
Titré selon demande, Fonte au creuset sur plans et modèles,
Ancienne Maison A.Foissy, A.Foissy & J.Achard, Bonneville (Haute-
Savoie).**

Addressed to: Monsieur F. V. Hugo, Villa "La Gallice," Aix-en-Provence.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Debit

Order

Goods below payable in Bonneville

Order No.	Quantity	Weight	Description	Price	Total
1779	I		Piece G.M. B3		
	I	48K8	" P.M. -	665	32.452
			T.V.A. 24.223%		7.860
					40.312

Balance in our account at the end of January [*Crossed out* - December] Ste Generale Aix [*Crossed out*
- Thonon] of which T.V.A.= Fr. 7.860.-

40.312Frs

Here enclosed cheque in settlement

Document (92) (See Illustrations 265 & 266)

**Remy Decamps[?], of Caplain Saint-André,
Handwritten letter to François Hugo.**

Dated: Undated [1958?].

Addressed from: 24 Rue d'Hautpoul, Paris 19e.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Written in red biro in the top right hand corner: R 30/xi.58 ch.150.000

Cher Monsieur

Comme je vous l'avais dit dans ma dernière lettre, notre directeur se fâche un peu à votre sujet devant le retard dans les réglemets. J'ai donné milles explications, mais comme le temps passe je vous serai reconnaissant de faire un effort et de faire votre possible pour envoyer au moins un acompte sur vos factures en retard.

Nous voilà à Paris dans la période désagréable de la pluie et du froid et certainement votre climat plus agréable et chaud doit être une source de réconfort et vous faire oublier vos déménagements.

Je vous espère en parfaite santé et en plein travail et je m'excuse de venir ainsi troubler les quelques moments agréables que vous pouvez avoir.

Mettez-moi un petit mot rapidement, cela me serait agréable.

Veuillez agréer cher Monsieur mes salutations distinguées

Remy Decamps[?]

Document (92) (See Illustrations 265 & 266)

**Remy Decamps[?], of Caplain Saint-André,
Handwritten letter to François Hugo.**

Dated: Undated [1958?].

Addressed from: 24 Rue d'Hautpoul, Paris 19e.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Written in red biro in the top right hand corner: R 30/xi.58 ch.150.000

Dear Sir,

As I said to you in my last letter, our director is getting a little angry with you with regard to the payments. I gave thousands of explanations, but as time is passing I would be grateful to you if you would make an effort and do your best to send at least one payment towards your late invoices.

In Paris we are in the unpleasant period of rain and cold weather and certainly your more pleasant, warmer climate must be a source of comfort and make you forget your move.

I hope you are in perfect health and have a lot of work and I apologize for disturbing the few pleasant moments that you may be having.

Send me a note quickly, it would be a comfort.

Yours faithfully,

Remy Decamps[?]

Document (93) (See Illustrations 267)

J. Achard, of A. Foissy & J. Achard,
Typed letter to François Hugo.

Dated: 23 December 1958.

Addressed from: Letterhead: Fonderie du Faucigny – Cuivre, Aluminium et Bronze
Titre selon demande, Fonte au creuset sur plans et modèles,
Ancienne Maison A.Foissy, A.Foissy & J.Achard, Bonneville (Haute-
Savoie).

Addressed to: Monsieur F. V. Hugo, Villa "La Gallice," Aix-en-Provence.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Monsieur,

Nous vous avons transmis le 1/12, pour acceptation une traite de frs: 40.312. A ce jour cet effet ne nous a pas encore été retourné. Nous vous serions reconnaissants de bien vouloir faire le nécessaire à ce sujet.

Dans l'attente, nous vous prions d'agréer, Messieurs, nos salutations distinguées.

Le Gérant

J.Achard

Written in ink on the bottom: retournée acceptée a fin janvier

Document (93) (See Illustration 264)

**J. Achard, of A. Foissy & J. Achard,
Typed letter to François Hugo.**

Dated: 23 December 1958.

**Addressed from: Letterhead: Fonderie du Faucigny – Cuivre, Aluminium et Bronze
Titre selon demande, Fonte au creuset sur plans et modèles,
Ancienne Maison A.Foissy, A.Foissy & J.Achard, Bonneville (Haute-
Savoie).**

Addressed to: Monsieur F. V. Hugo, Villa "La Gallice," Aix-en-Provence.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Sir,

We sent you on the 1/12, an invoice for settlement for the sum of frs: 40.312. Up to today this has not been dealt with. We would be grateful to you to please make the necessary arrangements with regard to this.

Looking forward to hearing from you,

Yours faithfully,

The Manager

J.Achard

Written in ink on the bottom: returned accepted at the end of January

Document (94)

François Hugo,

Handwritten letter to Pablo Picasso.

Dated: Christmas 1958.

Addressed from: Campagne des Cyprés, Chemin de Gallice, Aix-en-Provence.

Addressed to: none.

Collection: Picasso Archive, Musée Picasso, Paris.

Bonnes fêtes bon Pablo

Voici une tache d'encre de l'aïeul pour mettre dans ton château. Tu ne m'en veux pas trop si les plats n'ont pas avancé aussi vite cette fois: j'ai eu des pépins. Maintenant je commence à pouvoir travailler. Fais nous signe quand vous viendrez à Aix. Il y a trop longtemps que je ne vous ai vus.

Embrasse bien tendrement Jacqueline

Je t'embrasse

François.

Document (94)

François Hugo,

Handwritten letter to Pablo Picasso.

Dated: Christmas 1958.

Addressed from: Campagne des Cyprés, Chemin de Gallice, Aix-en-Provence.

Addressed to: none.

Collection: Picasso Archive, Musée Picasso, Paris.

Seasons greetings good Pablo. Here is one of my grandfather's inkblot's to put in your castle. You will not be too angry with me if the dishes haven't been done so quickly this time: I had some hitches. Now I begin to be able to work. Let us know when you will come to Aix. It has been too long since I last saw you.

Much love to Jacqueline,

With love from

François.

Document (95) (See Illustrations 268 & 269)

**Société des Chemins de Fer Français,
Handwritten letter to François Hugo.**

Dated: 4 March 1959.

**Addressed from: Letterhead: Société Nationale des Chemins de fer Français, Région
sud-est, exploitation, 7th Arrondissement, Gare de
Thonon-les-Bains, (Hte-Savoie).**

Addressed to: Monsieur FV Hugo, Les Cyprés, Gallice, Aix en Provence (B. du R.).

Collection: Atelier Hugo Archive, Aix-en-Provence.

Monsieur,

J'ai l'honneur d'accuser réception de votre lettre du 28.2.59. Cette expédition étant contre remboursement, il aurait fallu que l'expéditeur nous donne l'ordre de réexpédier la marchandise aux Fonderies de Bonneville, par l'intermédiaire de la gare expéditrice. Pour donner une suite favorable à votre demande, veuillez bien nous adresser un chèque à l'ordre de la SNCF; d'un montant de 7056 francs. (magasinage calculé jusqu'au 7-3-59)

Veuillez agréer, Monsieur, l'assurance de ma considération distinguée.

TG?

Written in red ball point at top of letter by François Hugo:

Exp.6.3.59

Ch.7056^f No.09171

Document (95) (See Illustrations 268 & 269)

**Société des Chemins de Fer Français,
Handwritten letter to François Hugo.**

Dated: 4 March 1959.

**Addressed from: Letterhead: Société Nationale des Chemins de fer Français, Région
sud-est, exploitation, 7th Arrondissement, Gare de
Thonon-les-Bains, (Hte-Savoie).**

Addressed to: Monsieur F.V. Hugo, Les Cyprés, Gallice, Aix en Provence (B. du R.).

Collection: Atelier Hugo Archive, Aix-en-Provence.

Sir,

I have the honour to be in receipt of your letter of the 28.2.59. This shipment being dependant on payment, the sender ought to have given us the order to return the merchandise to the foundry at Bonneville, through the intermediary of the station, from which it originates. In order to carry out you order, please could you send us a cheque made out to the SNCF; to the value of 7056 francs. (storage calculated until the 7-3-59)

Yours faithfully,

T.G.?

Written in red ball point at top of letter by François Hugo:

Sent. 6.3.59

Ch.7056^f No.09171

Document (96)

**François Hugo,
Handwritten letter to Pablo Picasso.**

Dated: 10 March 1959.

Addressed from: Campagne des Cyprés, Chemin de Gallice, Aix-en-Provence.

Addressed to: Villa Californie, Canes, Alpes Maritimes.

Collection: Picasso Archive, Musée Picasso, Paris.

Cher Pablo,

Je t'apporterai les plats qui ont des pieds cette semaine, sans doute samedi. Je téléphonerai avant. Je sais par Cooper que votre santé est bonne (Je ne lui ai pas montré les plats)
Embrasse tendrement Jacqueline, Je t'embrassé
François

Document (96)

**François Hugo,
Handwritten letter to Pablo Picasso.**

Dated: 10 March 1959.

Addressed from: Campagne des Cyprés, Chemin de Gallice, Aix-en-Provence.

Addressed to: Villa Californie, Canes, Alpes Maritimes.

Collection: Picasso Archive, Musée Picasso, Paris.

Dear Pablo,

I will bring you the plates that have feet this week, probably Saturday. I will phone beforehand. I know from Cooper that your health is good (I didn't show him the dishes)
Much love to Jacqueline,
With love from
François

Document (97) (See Illustrations 270 & 271)

François Hugo,
Handwritten draft of a letter to Pablo Picasso.

Dated: 20 April 1959.

Addressed from: None.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Pablo, comme je suis heureux que tu travailles bien à Vauvenargues. C'est ce qui pouvait me faire le plus de plaisir, et ce n'est pas moi qui irait te déranger. [*Crossed out* - j'attendrai que tu me Fasses signe [|] J'ai encore une série de grands compotiers en argt. qui sont presque finis et un petit plat la tête de faune, prêt à recevoir des émaux. Mais là je t'attends pour les coloris// car j'ai 150 couleurs diff. As tu l'intention d' exposer les compotiers à Marseille? Ce serait [*Crossed out* - passionnant] merveilleux, car à ma connaissance aucun peintre [*Crossed out* - dans l' histoire de l'art] n'a encore fait de l'orfèvrerie. X Si tu es d'accord, je sais que Cooper serait enchanté.// [*Crossed out* - mais il a] Sois bon, fais-moi signe bientôt et viens voir l'atelier où j'ai la chance de ne travailler que pour toi.

Je t'embrasse

M. Derain aurait bien voulu; il m'en parlait souvent. Mais je n'étais pas prêt à cette époque

Document (97) (See Illustrations 270 & 271)

François Hugo,
Handwritten draft of a letter to Pablo Picasso.

Dated: 20 April 1959 .

Addressed from: None.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Pablo, I am happy that your work goes well at Vauvenargues. It gives me the greatest pleasure, and it is not I who will disturb you. [*Crossed out* - I will wait till you call me ||] I still have a set of large compotiers in silver which are nearly finished and a small dish, the head of a faun, ready to receive enamels. But at this point I wait for you for the colouration || as I have 150 different colours. Do you intend to exhibit the compotiers in Marseilles? It would be [*Crossed out* - exciting] marvellous, for to my knowledge no painter [*Crossed out* - in the history of the art] has yet done goldwork. X If you agree, I know that Cooper will be delighted. || [*Crossed out* - but he has] let me hear from you soon and come see the workshop where I have the good fortune to work only for you.

Lots of love,

M. Derain very much wanted to; he often spoke to me about it. But I was not ready then.

Document (98) (See Illustration 272)

François Hugo,

Handwritten note on the verso of a greeting card.

Dated: Undated, [1959?]

Collection: Atelier Hugo Archive, Aix-en-Provence.

3.000 000	420	400
	<u>7</u>	<u>8</u>
	2940	32[00]

7 plats à pied à 700 000

4.900.000

3.320

8.220

Marque 8 plats ronds

6 à 420 2.520 000

2 à 400 800

3.320

Document (98) (See Illustration 272)

François Hugo,

Handwritten note on the verso of a greeting card.

Dated: Undated, [1959?]

Collection: Atelier Hugo Archive, Aix-en-Provence.

3.000 000	420	400
	<u>7</u>	<u>8</u>
	2940	32[00]

7 dishes with feet at 700 000

4.900.000

3.320

8.220

Mark 8 round dishes

6 à 420 2.520 000

2 à 400 800

3.320

Document (99) (See Illustration 273 & 274)

Douglas Cooper,
Handwritten picture postcard to François Hugo.

Dated: 23 April 1959.

Addressed from: Postmarked: Nice, Alpes Maritimes.

Addressed to: Mons. F. Hugo, Campagne des Cyprès, Chemin de Gallice, par Aix en Provence.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Postcard image: Reflets de la Cote d'Azur, Nice. L'Église Russe.

Postmarked: Nice, Alpes Maritimes 23/4/59

Rien à faire - Je t'expliquerai. Tu pousses dans un mauvais sens. Je vous embrasse
Douglas Cooper

Document (99) (See Illustration 273 & 274)

Douglas Cooper,
Handwritten picture postcard to François Hugo.

Dated: 23 April 1959.

Addressed from: Postmarked: Nice, Alpes Maritimes.

Addressed to: Mons. F. Hugo, Campagne des Cyprès, Chemin de Gallice, par Aix en Provence.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Postcard image: Images of the Cote d'Azur, Nice. The Russian Church.

Postmarked: Nice, Alpes Maritimes 23/4/59

Nothing I can do. I will explain. You are pushing in the wrong way. With love from
Douglas Cooper

Document (100) (See Illustrations 276 & 277)

Jacqueline Roque,
Handwritten letter to François Hugo.

Dated: 27 April 1959.

Addressed from: Vauvenargues.

Addressed to: Señor François Hugo, Campagne des Cypres, Chemin de Gallice, Aix-en-Provence, B. d. R.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Bonjour mon cher François,

J'ai vraiment dit l'impossible pour que soient exposés-les magnifiques plats d'argent -(à Marseilles). Mais PABLO a d'autre idées, alors, comme elles ne peuvent être qu'excellente - attendons.

Nous sommes toujours errants à travers l'Estérel - J'ai été tellement contente de vous voir tous les trois. Il reste la moitié du pain symbolique. La photo rococo a enchanté Picasso mais il te le dira lui-même - très vite - j'espère.

Bien amicalement

Jacqueline

R. 30.4.59

Document (100) (See Illustrations 275 & 276)

Jacqueline Roque,
Handwritten letter to François Hugo.

Dated: 27 April 1959.

Addressed from: Vauvenargues.

Addressed to: Señor François Hugo, Campagne des Cyprès, Chemin de Gallice, Aix-en-Provence, B. d. R.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Hello my dear François,

I really have said everything possible to ensure that the magnificent silver dishes will be exhibited - (in Marseilles). But PABLO has other ideas, and so, since they can't help but be excellent - let's wait.

We are still wandering about the Esterel - I was so happy to see all three of you. Half of the symbolic bread still remains. The rococo photo enchanted Picasso but he will tell you himself - very soon - I hope.

Love

Jacqueline

R. 30.4.59

Document (101) (See Illustrations 277 & 278)

Pablo Picasso,
Handwritten telegram to François Hugo.

Dated: 26 June 1959.

Addressed from: Vauvenargues.

Addressed to: François Hugo, Campagne les Cyprès, Chemin de Galice, Les Milles.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Origine: Vauvenargues Numéro: 0116 Nombre de mots: 17

Date de dépôt: 26 Heure de dépôt: 09.50

Postmarked: Les Milles, Bouches du Rhone, 18.45 26/6/1959

ai dû partir à Cannes à bientôt et tendresses

Picasso

Document (101) (See Illustrations 277 & 278)

Pablo Picasso,
Handwritten telegram to François Hugo.

Dated: 26 June 1959.

Addressed from: Vauvenargues.

Addressed to: François Hugo, Campagne les Cyprès, Chemin de Galice, Les Milles.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Origin: Vauvenargues Number: 0116 Number of words: 17

Date of deposit: 26 Hour of deposit: 09.50

Postmarked: Les Milles, Bouches du Rhone, 18.45 26/6/1959

Had to leave for Cannes see you soon and fondest greetings

Picasso

Document (102) (See Illustrations 279 & 280)

Pablo Picasso,
Handwritten telegram to François Hugo.

Dated: 26 June 1959.

Addressed from: Vauvenargues.

Addressed to: Monsieur Hugo, Lex Deux Garçon, Aix-en-Provence.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Origine: Vauvenargues Numéro: 0117 Nombre de mots: 16

Date de dépôt: 26/6 Heure de dépôt: 09.52

Postmarked: Aix-en-Provence Central B.Du Rhône, 26/6/1959

ai dû partir à Cannes à bientôt et tendresses - PICASSO

Document (102) (See Illustrations 279 & 280)

Pablo Picasso,
Handwritten telegram to François Hugo.

Dated: 26 June 1959.

Addressed from: Vauvenargues.

Addressed to: Monsieur Hugo, Lex Deux Garçon, Aix-en-Provence.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Origin: Vauvenargues Number: 0117 Number of words: 16

Date of deposit: 26/6 Hour of deposit: 09.52

Postmarked: Aix-en-Provence Central B.Du Rhône, 26/6/1959

Had to leave for Cannes, see you soon and fondest greetings - Picasso

Document (103) (See Illustrations 281 & 282)

**Remy Decamps[?], of Caplain Saint-André,
Handwritten letter to François Hugo.**

Dated: Undated [1959?].

Addressed from: 24 rue d'Hautpoul, Paris 19e.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Written in pencil at the top: Caplain Marseilles, 56. La Canebiere – 207047

Written in blue ball point at the top: [Tu] 6700

Written in red ballpoint at the top: 20 [Tholonet]

Cher Monsieur

Voilà près d'un an que nous vous avons adressé une quantité de metal argent sur votre demande et nous regrettons que vous n'avez fait encore le règlement. Vous êtes encore redevable d'une somme de 157480± et je pense qu'il vous est possible de nous rendre des rognures d'argent ou de nous faire un règlement. Les intérêts de retard représentent maintenant près de dix mille francs que nous devons ajouter à votre relevé.

Je pense que vous être en bonne santé et que vous avez pu faire quelques pièces depuis ce temps. Croyez que je suis désolé de cette affaire, mais il est indispensable maintenant pour moi que vous fassiez quelque chose donc pour régler ce retard. Veuillez agréer cher monsieur mes salutations distinguées
Remy Decamps?

Document (103) (See Illustrations 281 & 282)

**Remy Decamps[?], of Caplain Saint-André,
Handwritten letter to François Hugo.**

Dated: Undated [1959?].

Addressed from: 24 rue d'Hautpoul, Paris 19e.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Written in pencil at the top: Caplain Marseilles, 56. La Canebiere – 207047

Written in blue ball point at the top: [Tu] 6700

Written in red ballpoint at the top: 20 [Tholonet]

Dear Sir,

We sent you a quantity of silver metal at your request close to one year ago and we regret that you have not yet made the payment. You still owe us the sum of 157480± and I suggest that either you could return your silver filings or you make us a payment. Interest on late payment now represents close to ten thousand francs, which we must add to your outstanding account.

I hope you are in good health and that you have made some pieces in the meantime. Believe me that I am distressed at this business but it is now imperative that you do something to rectify this delay.

Yours faithfully,

Remy Decamps[?]

Document (104) (See Illustration 283)

François Hugo,

Carbon copy of a handwritten letter to Caplain Saint-André.

Dated: 10 July 1959.

Addressed from: None.

Addressed to: Sts Caplain St. André, For the attention of M^r Berenger, Service Industriel.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur,

J'ai essayé de vous téléphoner ce soir mais les lignes étaient si encombrées que je n'ai pu parler qu'au portier de la rue Portefoin.

J'ai le plaisir de vous informer que je suis en mesure depuis hier, de régler le solde de ma facture qui traîne chez vous depuis si longtemps, à mon grand regret. Je n'ai pas de liquide, mais j'ai de l'or fin contrôlé et je vous propose de le verser à votre agence de Marseille pour éviter des voyages onéreux et quelque fois risqués. Auriez vous l'amabilité de les informer que je passerai chez eux mardi prochain et de leur communiquer la somme qu'il me reste vous devoir y compris les intérêts? Ils retiendront cette somme sur le morceau d'or que je leur porte à laminer.

Je vous prie encore une fois d'excuser ce retard. Travailler avec des génies est parfois compliqué sur la plan pratique! et je suis tombé sur une période fort critique avec Picasso, qui lui aussi était bouleversé par son déménagement.

Veuillez agréer chez Monsieur mes salutations distinguées.

F.V.Hugo

Pouvez-vous me donner le nom de la personne à qui je dois m'adresser à Marseille? Je vous téléphonerai lundi.

Document (104) (See Illustration 283)

François Hugo,

Carbon copy of a handwritten letter to Caplain Saint-André.

Dated: 10 July 1959.

Addressed from: None.

Addressed to: Sts Caplain St. André, For the attention of M' Berenger, Service Industriel.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Sir,

I tried to phone you tonight but the lines were so busy that I could get through only to the rue Portefoin porter. I have the pleasure to inform you that, as of yesterday, I am able to settle the balance of my bill with you which has been overdrawn for such a long time, to my great regret. I don't have cash, but I have some assayed fine gold and I propose to pay it to your agency in Marseille to avoid the onerous and somewhat risky journey. Would you be kind enough to inform them that I will go and see them next Tuesday and to tell them the amount that remains owing to you including interest? They will subtract this amount from the piece of gold that I give them to mill.

I ask you once again to pardon the delay. Working with geniuses is sometimes complicated as far as practical matters are concerned! and I have hit a very critical period for Picasso, who is also in a state of upheaval with his move.

Yours faithfully,

F.V.Hugo

Could you give me the name of the person to whom I must speak in Marseilles? I will phone you Monday.

Document (105) (See Illustration 284)

Roland Penrose & Lee Miller,
Handwritten postcard to François Hugo.

Dated: 13 July 1959.

Addressed from: Postmarked: Seillans, Var.

Addressed to: M. François Hugo, Campagne du Cyprés, Chemin de Gallice, Aix-en-Provence.

Collection: Atelier Hugo Archive, Aix-en-Provence.

P. will be leaving Cannes for Vauvenagnes on the 15th according to present plans.

All best wishes to you and Monique, Roland Love Lee

Document (106) (See Illustrations 285 & 286)

Pablo & Jacqueline Picasso,
Handwritten telegram to François Hugo.

Dated: 21 July 1959.

Addressed from: Vauvenargues.

**Addressed to: Monique et François Hugo, Campagne des Cyprés, Chemin de Galice[sic],
Les Milles.**

Collection: Atelier Hugo Archive, Aix-en-Provence.

Origine: Vauvenargues Numéro: 0116 Nombre de mots: 20

Date de dépôt: 21 Heure de dépôt: 11.06

Postmarked: Les Milles, Bouches – 18.45, 21/7/1959

Devons retarder joie de vous embrasser télégraphierons baisers, Pablo et Jacqueline

Document (106) (See Illustrations 285 & 286)

Pablo & Jacqueline Picasso,
Handwritten telegram to François Hugo.

Dated: 21 July 1959.

Addressed from: Vauvenargues.

**Addressed to: Monique et François Hugo, Campagne des Cyprés, Chemin de Galice[sic],
Les Milles.**

Collection: Atelier Hugo Archive, Aix-en-Provence.

Origin: Vauvenargues Number: 0116 Number of words: 20

Date of deposit: 21 Hour of deposit: 11.06

Postmarked: Les Milles, Bouches – 18.45, 21/7/1959

Must delay pleasure of seeing you we'll send telegraphic kisses, Pablo and Jacqueline

Document (107) (See Illustration 287)

Jacques Mousseau,
Typewritten letter to François Hugo.

Dated: 25 August 1959.

Addressed from: printed letterhead: No. 1045 R.D. Radiodiffusion-Télévision Française.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Monsieur,

Je vous confirme que l'équipe de télévision tournera chez vous pour l'émission "En Française dans le texte" Samedi prochain toute la journée, puis Lundi si le travail n'a pu être achevé le samedi. Nous pouvons préparer ce reportage avec vous Vendredi soir. Voulez-vous que nous prenions rendez-vous au café des "Deux Garçons" Vendredi prochain à 17 heures. Je vous demande de nous excuser si nous sommes un peu en retard car nous viendrons par la route de Manosque où nous aurons "tourné" chez Jean GIONO.

Je vous prie d'agréer, Monsieur, l'expression de mes sentiments distingués.

Jacques Mousseau

P.S. – Si vous avez quelque chose à me communiquer, vous pouvez me téléphoner au Café Moulet à Lurs (Basses Alpes – c'est le 9 à Lurs – jusqu'à jeudi 12 heures.

Document (107) (See Illustration 287)

Jacques Mousseau,
Typewritten letter to François Hugo.

Dated: 25 August 1959.

Addressed from: printed letterhead: No. 1045 R.D. Radiodiffusion-Télévision Française.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Sir,

I confirm to you that the television crew will be filming with you all day for the broadcast " En Française dans le texte " next Saturday, perhaps also on Monday if the work can't be finished on the Saturday. We can prepare this documentary with you Friday evening. Could we arrange to meet at the café " Deux Garçons " next Friday at 17 o'clock.

I ask you to excuse us if we are a little late because we will come by the Manosque road where we will have been filming Jean GIONO.

Yours sincerely,

Jacques Mousseau

P.S. - If you want to reach me, you can phone me at the Café Moulet at Lurs (Lower Alps - there the 9th at Lurs - until Thursday 12 hours.

Document (108) (See Illustrations 288 & 289)

Frederica Rose (Lady Rose),
Handwritten letter to François Hugo.

Dated: 1 September 1959.

Addressed from: 3 rue Emmanuel Arene, Ajaccio, Corse.

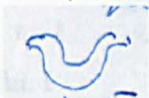
Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Written in black ink in the top left-hand corner: R.21/11/59

Cher Monsieur,

Vous vous souvenez peut-être, que j'ai écrit à votre femme, il y a quelque temps à propos d'un projet d'article sur les rapports entre les statues préhistoriques en Corse et certains dessins de Picasso, dont un que vous avez reproduit sur un plateau en argent.

Vogue (édition anglaise) vient d'accepter cette idée, et je compte leur donner un article à ce sujet très prochainement. J'aimerais beaucoup avoir, comme illustration, une photo de votre plateau où vous avez reproduit le dessin de Picasso d'une tête indiquée  avec deux lignes:

Si vous pourriez fournir une telle photo pour Vogue je serais immensément reconnaissante. Je me suis permis de donner votre adresse à la rédactrice qui vous écrira à ce sujet. Les autres illustrations seront des photos de certains dessins et sculptures de Picasso, et des statues préhistoriques corses.

Si vous désirez m'envoyer quelques détails ou informations sur votre travail en général je pourrais essayer d'en parler dans mon article - autant que je peux, étant donné que je suis limitée à 1500 mots. En tout cas je demanderai à Vogue de vous envoyer des copies du numéro où l'article paraîtra en quelques mois vraisemblablement.

Je souhaite que ce projet ne vous soit pas désagréable et vous prie de croire, cher Monsieur, à mon meilleur souvenir,
Frederica Rose (Lady Rose)

Document (108) (See Illustrations 288 & 289)

Frederica Rose (Lady Rose),
Handwritten letter to François Hugo.

Dated: 1 September 1959.

Addressed from: 3 rue Emmanuel Arene, Ajaccio, Corse.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Written in black ink in the top left-hand corner: R.21/11/59

Dear Sir,

You remember perhaps, that I wrote to your wife, some time ago about a project for an article on the relationship between the prehistoric statues in Corsica and some of Picasso's drawings, of which you have reproduced one on a silver platter. Vogue (English edition) has just accepted this idea, and I intend to give them an article very shortly on this topic. I would very much like to have, as illustration, a photo of your platter where you replicated the drawing of Picasso of a head indicated with two lines,;



If you could provide such a photo for Vogue I would be very grateful. I took the liberty of giving your address to the editor who will write to you about this. The other illustrations will be photos of certain drawings, and sculptures of Picasso, and of the Corsican prehistoric statues.

If you want to send me some details or information about your work I could try to include some in my article - as far as I am able to, given that I am limited to 1500 words. In any case I will ask Vogue to send you copies of the number containing the article, probably in a few months time.

I hope that this project is agreeable to you

With best wishes,

Frederica Rose (Lady Rose)

Document (109)

François Hugo,
Handwritten letter to Monsieur Achard,

Dated: 2 October 1959.

Addressed to: Fonderies du Faucigny, Bonneville.

Addressed from: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur,

En rentrant de voyage je trouve votre mot me demandant de vous renvoyer les 147k 500 de fontes erronées. Dès que j'aurais une occasion de les mener à la gare (car ma voiture est en réparation), je vous les envoie. Je vous remercie de me faire un avoir.

Je vous envoie aujourd'hui un colis express contenant onze plâtres et un bois. J'insisté tout spécialement sur la valeur et la fragilité de ceux-ci surtout le 1452 mâle, et vous demande instamment de faire l'impossible pour sauver de manière à pouvoir me les renvoyer. Ci-joint le bon 743 correspondant. J'insiste également sur l'urgence des 1452 (mâle et femelle) qui manque pour compléter ce que vous m'avez déjà envoyé et que je ne peux. Quand pensez-vous pouvoir me les expédier avec le bon 1452? Un petit mot me ferait plaisir.

Bien cordialement

F.V.Hugo

Document (109)

François Hugo,
Handwritten letter to Monsieur Achard,

Dated: 2 October 1959.

Addressed to: Fonderies du Faucigny, Bonneville.

Addressed from: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Sir,

On returning from travelling I find your note asking me to return to you the 147k 500 of faulty castings. As soon as I have an opportunity to take them to the station (because my car is being repaired) I will send them to you. I should be grateful to have a receipt.

I am sending you today an express parcel containing eleven plasters and a wooden piece. I especially emphasise the value and the fragility of these and particularly the 1452 male, and beg you to do the impossible to rescue them in order that you can send them back to me.

Enclosed is the corresponding order 743. I also insist on the urgency of the 1452 (male and female), without which I can not complete what you have already sent me. When do you think you would be able to send them to me with the order 1452? A note would give me pleasure.

Yours

F.V.Hugo

Document (110) (See Illustration 290)

**Mary Holland, Travel Editor of Vogue,
Typed letter to François Hugo.**

Dated: 11 November 1959.

**Addressed from: letterhead: Vogue, The Condé Nast Publications Ltd., Vogue House,
Hanover Square, London W1.**

**Addressed to: M. François Hugo, Campagne des Cyprès, Chemin des Galices, Aix-en-
Provence.**

Collection: Atelier Hugo Archive, Aix-en-Provence.

Monsieur,

Lady Rose nous a dit que vous avez exécuté un charmante [sic] plateau en argenterie dont le dessin était fait par Pablo Picasso. Lady Rose, elle-même, a écrit pour ce journal un récit au sujet de La Corse dans lequel elle fait mention de la similarité entre les oeuvres [sic] de Picasso et les anciens monuments qui s'en y abondent.[sic]

Nous aimerons bien voir ce plateau car Lady Rose l'a tellement loué. Est-ce que [sic] possible de voir des photographes [sic] ou des esquisses du plateau? Nous serons très reconnaissants à vous si vous les pouvez nous envoyez.

Veuillez [sic] agréer, Monsieur, à mes sentiments les plus distinguées.

Mary Holland
Travel Editor

Written in red biro: R. 21/11

Written in black biro: envoyé avec lettre le 3/1/60

Document (110) (See Illustration 290)

**Mary Holland, Travel Editor of Vogue,
Typed letter to François Hugo.**

Dated: 11 November 1959.

**Addressed from: letterhead: Vogue, The Condé Nast Publications Ltd., Vogue House,
Hanover Square, London W1.**

**Addressed to: M. François Hugo, Campagne des Cyprès, Chemin des Galices, Aix-en-
Provence.**

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Sir,

Lady Rose has told us that you executed a charming silverware platter from a drawing made by Pablo Picasso. Lady Rose herself has written, for this magazine, a story about Corsica in which she mentions the similarity between Picasso's works and the plentiful ancient monuments there.

We would very much like to see this platter because Lady Rose has praised it so much. Is it possible to see photographs or sketches of the platter? We would be grateful to you if you could send them to us.

Yours sincerely,

Mary Holland

Travel Editor

Written in red biro: R.21/11

Written in black biro: sent with letter 3/1/60

Document (111) (See Illustration 291)

François Hugo,
Handwritten letter to Monsieur Achard,

Dated: 21 November 1959.

Addressed to: Fonderies du Faucigny.

Addressed from: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur Achard,

Que se passe t-il? Autant j'ai en à me féliciter de la qualité des fontes des grands plats. Autant il m'est impossible de me servir de la grande majorité de votre dernière livraison. Je peux à la rigueur graver les creux qui ne sont pas venus, mais vous avouerez que c'est vraiment trop difficile de recréer des reliefs. Je vous enverrai bientôt un échantillon de la finesse qu'il me faut pour les pièces de cette dimension.

En attendant je vous renvoie les Nos. 1455, 1457, 1458, 1461, 1462. Vous verrez vous-même que je ne puis rien en faire.

Si vous ne pouvez pas mouler plus fin les deux autres que je vous ai envoyé ayez l'amabilité de ~~me renvoyer les plâtres d'urgence~~. Pour les autres je m'en tire avec beaucoup de mal. Ayez la bonté de me renvoyer une facture rectifiée.

Bien cordialement a vous

F.V.Hugo

Document (111) (See Illustration 291)

**François Hugo,
Handwritten letter to Monsieur Achard,**

Dated: 21 November 1959.

Addressed to: Fonderies du Faucigny.

Addressed from: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Monsieur Achard,

What has happened? Although I was pleased with the quality of the castings of the big dishes it is impossible for me to use the majority of your last delivery. I can perhaps engrave the hollows that didn't come out, but you will confess that it is indeed too difficult to recreate the reliefs. I will send you soon a sample of the sharpness that I need for pieces of this size.

While waiting I am sending you back Nos. 1455, 1457, 1458, 1461, 1462. You will see yourself that I can do nothing with them.

If you cannot take a finer cast of the two others that I sent you, have the kindness to send me back the plasters urgently. For the others I extricate nothing without a lot of trouble. Have the goodness to return to me a corrected invoice.

Yours,

F.V.Hugo

Document (112) (See Illustrations 292 & 293)

Frederica Rose (Lady Rose),
Handwritten letter to François Hugo.

Dated: 29 November 1959.

Addressed from: 3 rue Emmanuel Arene, Ajaccio, Corse.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur,

Je vous remercie très vivement de votre lettre. Je suis navrée d'apprendre les accidents et maladies dont vous et votre femme ont été victimes. Je vous prie de croire à ma sympathie et j'espère que vous êtes tous les deux maintenant bien rétablis. Il est bien regrettable que j'ai dû passé [sic] le week-end à la campagne et que ainsi je n'ai pas pu vous voir sur la télévision, car cela m'aurait fait énormément de plaisir. En relisant votre lettre, Je me demande si le programme ne serait pas pour demain? En tout cas j'essayerai de le voir.

Mme Holland, je crois, nous a bien décrit le plat dont il s'agit, - celui que vous m'avez montré lors de ma visite chez vous avec Alice Toklas, en argent. Une tête riante dessinée en deux traits comme cela, je crois?

Les rapports entre l'oeuvre de Picasso et la Corse en général, et les statues préhistorique [sic] en particulier, sont frappants, - c'est un beau sujet. Peut-être pourrais-je me permettre de lui envoyer une copie de l'article lorsqu'il paraîtra?

Je vous prie de donner mes messages à votre femme, avec mes meilleurs voeux pour son complet rétablissement, et de croire cher Monsieur, à mon meilleur souvenir.

Frederica Rose

Document (112) (See Illustrations 292 & 293)

**Frederica Rose (Lady Rose),
Handwritten letter to François Hugo.**

Dated: 29 November 1959.

Addressed from: 3 rue Emmanuel Arene, Ajaccio, Corse.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Sir,

Thank you so much for your letter. I am sorry to learn of the accidents and illnesses that have befallen you and your wife. You have my sympathy and I hope that you both are now well restored. It is very unfortunate that I had to spend the weekend in the country and so could not see you on the television, as it would have given me a lot of pleasure. On rereading your letter I wonder if the program is not for tomorrow? In any case I will try to see it.

Mrs. Holland, I believe gave us a good description of the dish in question - the silver one you showed me when I visited your home with Alice Toklas. A laughing head drawn in two strokes like that, I believe?

The links between the work of Picasso and Corsica in general, and the prehistoric statues in particular, are striking, - it is a beautiful topic. Perhaps I may take the liberty of sending him a copy of the article when it appears.

Please give my regards to your wife, with my best wishes for her complete recovery.

With best wishes,

Frederica Rose

Document (113)

François Hugo,

Handwritten letter to Pablo Picasso and Jacqueline Roque.

Dated: 29 November 1959 (Postmarked: 1 December 1959)

Addressed from: Campagne des Cyprés, Chemin de Gallice, Aix-en-Provence.

Addressed to: Villa Californie, Cannes, Alpes Maritimes.

Collection: Picasso Archive, Musée Picasso, Paris.

Cher Pablo, Chère Jacqueline,

Mes bons amis égarés, mais que devenez vous donc? Je téléphone en vain à Vauvenargues. Nous sommes si tristes de ne pas vous voir; on se voit moins que lorsque nous étions en Savoie! Je reviens de Paris (j'ai passé des heures pénibles à l'hôpital; il était question de m'enlever mon mauvais oeil; j'ai eu très peur) et j'ai vu Francine qui m'a dit que Jacqueline allait mieux: j'en suis vraiment enchanté mais j'ignorais qu'elle fut souffrante et cela me navre de ne l'avoir pas su – à bientôt, quand même; j'ai des choses, des cadeaux qui vous amuseront je crois. Je vous embrasse

François

M^{me} Frederica Rose fait un article sur Pablo (parallèle avec la préhistoire) et me demande le cliché d'un des compotiers qui ressemble à un monument Corse préhistorique. Sans nouvelles de Pablo je le lui donne.

Document (113)

François Hugo,

Handwritten letter to Pablo Picasso and Jacqueline Roque.

Dated: 29 November 1959 (Postmarked: 1 December 1959)

Addressed from: Campagne des Cyprés, Chemin de Gallice, Aix-en-Provence.

Addressed to: Villa Californie, Cannes, Alpes Maritimes.

Collection: Picasso Archive, Musée Picasso, Paris.

Dear Pablo, Dear Jacqueline,

My dear lost friends, what has become of you? I phone in vain to Vauvenargues. We are so sad not to see you; we see less of each other than when we were in the Savoy! I have just returned from Paris (I spent some painful hours at the hospital; there was talk of removing my bad eye; I was very frightened). I saw Francine who told me that Jacqueline was better: I am truly happy but did not know that she was suffering and it annoys me not to have known it - see you soon nevertheless; I have some things, some gifts that will amuse you I believe.

With love from

François

Mrs. Frederica Rose is doing an article on Pablo (drawing a parallel with the prehistoric era) and has asked me for the photo of one of the compotiers that resembles a prehistoric Corsican monument. Unless I hear to the contrary from Pablo I will give it to her.

Document (114)

François Hugo,

Carbon copy of a handwritten order to Caplain Saint André.

Dated: 30 November 1959

Addressed from: none.

Addressed to: : Caplain Saint-André, Trade Service.

Held at: Atelier Hugo Archive, Aix-en-Provence.

747

30 Nov 59

Order

Caplain Saint André

Trade Service

1 Disk Ø. 450^m/_m thickness ¹⁵/₁₀th silver ⁹⁹⁵/₁₀₀₀th
as usual

I am returning to you today one disk Ø 350^m/_m ¹⁵/₁₀ ⁹⁹⁵/₁₀₀₀, which I have not used, and about 0.k730 of silver waste.

F.V.Hugo

Document (115)

François Hugo,
Handwritten letter to Pablo Picasso.

Dated: Thursday 24 December 1959.

Addressed from: Les Cyprés.

Addressed to: La Californie, Cannes, Alpes Maritimes.

Collection: Picasso Archive, Musée Picasso, Paris.

Quelle joie de vous avoir revus en si bonne forme. Dis à Lump que j'ai transmis sa demande en mariage. Il y a des réticences de sa part. Elle le connaît de réputation... Lump, maquereau de la Croisette, faudra qu'il travaille.

Nous sommes arrivés à 10^h hier soir. 5^h½ de route. Neige à Fayence. Brouillard, affreux voyage. Bonnes fêtes bons bons amis et à bientôt cette fois.

On vous embrasse tendrement

François

Included in the same glassine envelope, is an ink-blot drawing on a small piece of paper torn from a spiral note pad. See Document (94)

Document (115)

François Hugo,
Handwritten letter to Pablo Picasso.

Dated: Thursday 24 December 1959.

Addressed from: Les Cyprés.

Addressed to: La Californie, Cannes, Alpes Maritimes.

Collection: Picasso Archive, Musée Picasso, Paris.

What joy to have found you in such good shape! Tell Lump that I transmitted his offer of marriage. There are reservations on her part. She knows his reputation... Lump, pimp of the Croisette, it will be necessary that he works.

We arrived at 10o'clock last night. 5 and a ½ en route. Snow to Fayence. Fog, horrible trip.

Seasons greetings, good, good friends and see you soon this time.

Lots of love

François

Included in the same glassine envelope, is an ink-blot drawing on a small piece of paper torn from a spiral note pad. See Document (94)

Document (116) (See Illustration 294)

François Hugo,

Carbon copy of a handwritten list detailing design numbers, sizes, and invoice numbers, for pieces. [very faint].

Dated: Undated [1958/59?].

Collection: Atelier Hugo Archive, Aix-en-Provence.

Document (117) (See Illustration 295)

**Mary Holland, Travel Editor of Vogue,
Typed letter to François Hugo.**

Dated: 2 February 1960.

**Addressed from: Letterhead: Vogue, The Condé Nast Publications Ltd., Vogue House,
Hanover Square, London W1.**

**Addressed to: François Hugo, Esq., Campagne des Cyprès, Chemin des Gallice, Aix-en-
Provence.**

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Mr. Hugo,

Thank you very much for sending us the photographs of your beautiful tray, from the design by Picasso. I am very sorry that I have not written before, but I have only just returned to the office after some weeks away.

At the moment, I am not quite sure when we are going to publish Lady Rose's article on Corsica and I will, if I may, get in touch with you nearer the date.

If you need the photographs back, please let me know as we can always get them copied. We will however, take great care of them.

Yours sincerely,

Mary Holland

Travel Editor.

Document (118)

François Hugo,
Handwritten letter to Pablo Picasso.

Dated: Tuesday 23 August 1960.

Addressed from: Les Cyprés, Chemin de Gallice, Aix.

Addressed to: Villa Californie, Californie, Canes, Alpes maritimes.

Collection: Picasso Archive, Musée Picasso, Paris.

Bon Pablo Jacqueline chérie

Je dois aller à Nice demain et jeudi. Si vous êtes à Cannes j'irai vous embrasser. Je porterai un compotier à Pablo. J'aimerais travailler avec lui pendant une demie heure, s'il n'est en plein travail.

Je téléphonerai avant.

Vous embrasse

François

Document (118)

François Hugo,
Handwritten letter to Pablo Picasso.

Dated: Tuesday 23 August 1960.

Addressed from: Les Cyprés, Chemin de Gallice, Aix.

Addressed to: Villa Californie, Californie, Canes, Alpes maritimes.

Collection: Picasso Archive, Musée Picasso, Paris.

Good Pablo Beloved Jacqueline

I must go to Nice tomorrow and Thursday. If you are at Cannes I will come and say hello.

I will bring Pablo a compotier. I would like to work with him for a half-hour, if he is not too busy.

I will phone beforehand.

With love from

François

Document (119)

François Hugo,

Handwritten express letter to Pablo Picasso and Jacqueline Roque.

Dated: 31 August 1960.

Addressed from: Campagne des Cyprés, Chemin de Gallice.

Addressed to: Villa Californie, Californie, Cannes, Alpes Maritimes.

Collection: Picasso Archive, Musée Picasso, Paris.

Bon Pablo Jacqueline chérie

Madame Lump est mûre – Ça y est. Prévenez le maire, l'archevêque de Nice et surtout le vétérinaire. On vous l'amenera demain soir jeudi.. tout habillée de dentelles blanches. On téléphonera avant.

Pablo, j'ai encore un compotier pour toi,

On vous embrasse très fort.

François

Document (119)

François Hugo,

Handwritten express letter to Pablo Picasso and Jacqueline Roque.

Dated: 31 August 1960.

Addressed from: Campagne des Cyprés, Chemin de Gallice.

Addressed to: Villa Californie, Californie, Cannes, Alpes Maritimes.

Collection: Picasso Archive, Musée Picasso, Paris.

Good Pablo, beloved Jacqueline

Mrs. Lump is ripe – it's done, warn the mayor, the archbishop of Nice and especially the vet. We will bring her to you tomorrow evening Thursday.. all dressed in white lace. I will phone before hand.

Pablo, I have another compotier for you,

A very big hug to both of you,

François

Document (120)

François Hugo,

Handwritten picture postcard to Pablo Picasso and Jacqueline Roque.

Dated: Thursday 13 October 1960.

Addressed from: Les Cyprès.

Addressed to: Villa Californie, Californie, Cannes, Alpes Maritimes.

Collection: Picasso Archive, Musée Picasso, Paris.

Postcard image: Avenas (Rhône)

Legend on front of card: Autel roman (XIIe S.), face latéral, côté épître.

Scène de donation de l'église par Louis à Vincent, c'est-à-dire au chapitre de la Cathédrale de Mâcon. Le sujet est traité de la même manière que l'un des chapiteaux d'Autun et l'inscription fort imprécise perd, de ce fait, beaucoup d'intérêt.

Legend on verso of card: L'inscription peut se traduire ainsi: "(c'est le) roi Louis, (homme) pieux et ami de la vertu (qui) offre cette église; (Saint) Vincent la reçoit. Dans une douzaine de jours juillet allait être révolu. La mort met en fuite et conduit à sa perte (celui) qui s'oppose au roi."

Bons amis vous nous manquez vraiment beaucoup! J'aimerais travailler une heure ou deux avec mon Pablo Dimanche ou lundi. Est-ce possible? Je téléphonerai Samedi (après demain) pour savoir si vous serez à Vauvenargues ou si vous restez à Californie.

On vous embrasse tendrement.

Tous les deux.

Tous les deux

François, Monique.

Lump, je travaille pour toi. Je deviens énorme; je ne veux pas que tu me voies comme ça.

Document (120)

François Hugo,

Handwritten picture postcard to Pablo Picasso and Jacqueline Roque.

Dated: Thursday 13 October 1960.

Addressed from: Les Cyprès.

Addressed to: Villa Californie, Californie, Cannes, Alpes Maritimes.

Collection: Picasso Archive, Musée Picasso, Paris

Postcard image: Avenas (Rhône)

Legend on front of card: Romanesque Altar(XIIth C.), side view, side of the Epistle. Scene of the donation of the church by Louis to Vincent, or rather to the chapter of the Cathedral of Mâcon. The subject is treated in the same way as on one of the capitals at Autun and the very vague inscription loses much of its interest because of this.

Legend on verso of card: The inscription can be translated thus: "(it is he) King Louis, devout (man) and friend of virtue (who) offers this church; (Saint) Vincent, receives it. In a dozen days July will be gone. Death puts to flight and leads to ruin him who oppose the king."

Good friends we really miss you a lot! I would like to work one or two hours with my Pablo on Sunday or Monday. Is this possible? I will phone Saturday (the day after tomorrow) to find out whether you will be at Vauvenargues or whether you are staying at Californie.

We send you lots of love,

From both of us to both of you.

François, Monique.

Lump, I am working for you; I am becoming enormous I don't want you to see me like this.

Document (121)

François Hugo,
Handwritten letter to Pablo Picasso.

Dated: 21 October 1960.

Addressed from: Campagne des Cyprés, Aix.

Addressed to: none.

Collection: Picasso Archive, Musée Picasso, Paris.

Pour ta fête bon Pablo voici une plume dont s'est servi Victor. Elle donnera peut-être dans ta main, un étrange dessin. Ne le dis pas à mon frère; il est conservateur!

Ton dessin pour le pot de fleurs est merveilleux. Merci encore. Je suis revenue à toute allure, comme un voleur, et j'ai tout de suite mis en route les plâtres. Je suis excité comme une puce.

Embrasse Jacqueline

Je t'embrasse

François

Document (121)

François Hugo,
Handwritten letter to Pablo Picasso.

Dated: 21 October 1960.

Addressed from: Campagne des Cyprés, Aix.

Addressed to: none.

Collection: Picasso Archive, Musée Picasso, Paris.

For your birthday good Pablo here is a pen that Victor used. In your hand it will perhaps make a strange drawing. Don't tell my brother; he is a conservator!

Your drawing for the pot of flowers is marvellous. Thank you again. I came back at top speed, like a thief, and I immediately got the plasters underway. I am as excited as a flea.

Hug Jacqueline

With love from

François

Document (122) (See Illustration 296)

Joan Miró,
Handwritten letter to François Hugo.

Dated: 23 October 1960.

Addressed from: printed letterhead: Son Abrines, Calamayor, Palma de Mallorca.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur,

J'ai vu ces jours-ci Douglas Cooper qui m'a parlé de votre intention de réaliser quelques objets en argenterie d'après mes projets.

Voudriez-vous me renseigner après plus de détails pour que je sache de quoi s'agit-il.

Je vous prie de recevoir mes meilleures salutations

Miró

R. 5.XI.60

Document (122) (See Illustration 296)

Joan Miró,
Handwritten letter to François Hugo.

Dated: 23 October 1960.

Addressed from: printed letterhead: Son Abrines, Calamayor, Palma de Mallorca.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Sir,

I recently saw Douglas Cooper who spoke to me about your intention of making some objects in silver after my designs.

Would you give me more details so that I know what this is about.

Yours sincerely,

Miró

R. 5.XI.60

Document (123)

François Hugo,

Carbon copy of a handwritten order to Caplain Saint André,

Dated: 27 October 1960

Addressed from: Allinges.

Addressed to: Caplain Saint-André, Service Industriel.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1624

27 Oct 1960

Caplain St André, Service Industriel

P.P. 1524^A 6 feuilles argent ⁹⁹⁰/₁₀₀₀^e — ¹⁵/₁₀^e — 400^m/_m x 350^m/_m (0^m.40 x 0^m.35)
1524^B 3 " " " " — 250^m/_m x 250^m/_m (0^m.25 carré)
F.V.Hugo

Document (123)

François Hugo,

Carbon copy of a handwritten order to Caplain Saint André,

Dated: 27 October 1960

Addressed from: Allinges.

Addressed to: : Caplain Saint-André, Trade Service.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1624

27 Oct 1960

Caplain St André, Trade Service

P.P. 1524^A 6 silver sheets ⁹⁹⁰/₁₀₀₀th — ¹⁵/₁₀th — 400^m/_m x 350^m/_m (0^m.40 x 0^m.35)
1524^B 3 " " " " — 250^m/_m x 250^m/_m (0^m.25 square)
F.V.Hugo

Document (124)

François Hugo,

**Carbon copy of a handwritten order to Monsieur. Achard of the Fonderie du
Faucigny,**

Dated: 28 October 1960

Addressed from: none.

Addressed to: Fonderies de Faucigny, M^{on}. Achard.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1627

28 Oct 60

Fonderies de Faucigny,
M^{on}. Achard.

1524 4 Plâtes en B³

Soignez particulièrement la finesse des creux S.V.P. et renvoyez moi les plâtres dans la même
caisse.

Je viens de recevoir v facture m'informant du départ des 9[?] pièces de bronze de 26k.6. Mais il n'y
a pas de traite incluse. Cette fois vous ne pourrez pas me reprocher de tarder à la renvoyer!

Cordialement

François

Document (124)

François Hugo,

**Carbon copy of a handwritten order to Monsieur. Achard of the Fonderie du
Faucigny,**

Dated: 28 October 1960

Addressed from: none.

Addressed to: Fonderies du Faucigny, M^{on}. Achard.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1627

28 Oct 60

Fonderies de Faucigny,
M^{on}. Achard.

1524 4 Plates in B³

Please take particular care of the fineness of the hollows and return the plasters to me in the same case.

I have just received your invoice informing me of the departure of the 9[?] pieces of bronze, 26k.6. But it did not include the bill. This time you cannot reproach me for being tardy in sending it back!

Cordially

François

Document (125)

François Hugo,

Carbon copy of a handwritten order to Caplain Saint André,

Dated: 9 November 1960

Addressed from: none.

Addressed to: Caplain Saint-André, Service Industrial.

Held at: Atelier Hugo Archive, Aix-en-Provence.

Struck through and written across the entire document - Annulé

1632

9.11.60

Caplain St André, Service Industrial

à ajouter à ma C^{de} N° 1624 - les deux C^{des} sont à facturer en même temps.

P.P. 9m (neuf metres env.) bande argent fin largeur 15^m/m (0^m015)

1524

epaisseur 20/10^e

Je vous répète ma correspondance antérieure = votre livraison du 27/10 . ✓ / facture

Document (125)

François Hugo,

Carbon copy of a handwritten order to Caplain Saint André,

Dated: 9 November 1960

Addressed from: none.

Addressed to: Caplain Saint-André, Trade Service.

Held at: Atelier Hugo Archive, Aix-en-Provence.

Struck through and written across the entire document - Cancelled

1632

9.11.60

Caplain St André, Trade Service

to append to my order N° 1624 – the two orders to be invoiced at the same time.

P.P. 9m (nine meters approx.) fine silver strip width 15^m/_m (0^m015)

1524

thickness 20/10th

I am repeating to you my previous correspondence = your delivery of the 27/10. your
invoice

Document (126)

François Hugo,

Carbon copy of a handwritten order to Caplain Saint André,

Dated: 9 November 1960

Addressed from: none.

Addressed to: Caplain Saint-André, Service Industriel.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1633

9.11.60

Caplain St André, Service Industriel

à ajouter à ma C^{de} No 1624

Veillez porter ces deux Cdes sur la même facture S.V.P.

P.P. 9m (neuf metres env.) bande argent fin¹⁰⁰⁰/₁₀₀₀^e largeur 15^m/_m (quinze millimetres)

1524

épaisseur 20/10^e (2 millimetres)

F.V.Hugo

Document (126)

François Hugo,

Carbon copy of a handwritten order to Caplain Saint André,

Dated: 9 November 1960

Addressed from: none.

Addressed to: Caplain Saint-André, Trade Service.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1633

9.11.60

Caplain St André, Trade Service

to append to my order N° 1624 –

Please put these two orders on the same invoice.

P.P. 9m (nine meters approx.) fine silver strip ¹⁰⁰⁰/₁₀₀₀^e width 15^m/_m (0^m015)

1524

thickness 20/10th (2 millimeters)

F.V.Hugo

Document (127)

François Hugo,

Carbon copy of a handwritten order to Monsieur Weber.

Dated: 10 November 1960

Addressed from: none.

Addressed to: M^{on}. Weber, rue de Porton.

Held at: Atelier Hugo Archive, Aix-en-Provence.

Struck through and written across it— annulé voir N^o. 1636

1634

10.XI.60

M^{on}. Weber, rue de Porton

Acier doux de 3^m/_m (trois millimètres) d'épaisseur

Ch	24	plaques	13,0 ^{cm} x 13,0 ^{cm} (0 ^m 13 ²)
A	12	"	13,0 ^{cm} x 6,0 ^{cm} (130 ^m / _m x 60 ^m / _m)
C	14	"	13,0 ^{cm} x 21,0 ^{cm} (130 ^m / _m x 210 ^m / _m)
B	12	"	21,0 ^{cm} x 5,7 ^{cm} (210 ^m / _m x 57 ^m / _m)

F.V.Hugo

Ci joint ch. de 1^{er}.56, N^o 09836 sur S^{te}. G^{le}.

Document (127)

François Hugo,

Carbon copy of a handwritten order to Monsieur Weber.

Dated: 10 November 1960

Addressed from: none.

Addressed to: M^{on}. Weber, rue de Porton.

Held at: Atelier Hugo Archive, Aix-en-Provence.

Struck through and written across it— cancelled see N^o. 1636

1634

10.XI.60

M^{on}. Weber, rue de Porton

Mild steel 3^m/_m (three millimetres) thick

Ch	24	plaques	13,0 ^{cm} x 13,0 ^{cm} (0 ^m 13 ²)
A	12	"	13,0 ^{cm} x 6,0 ^{cm} (130 ^m / _m x 60 ^m / _m)
C	14	"	13,0 ^{cm} x 21,0 ^{cm} (130 ^m / _m x 210 ^m / _m)
B	12	"	21,0 ^{cm} x 5,7 ^{cm} (210 ^m / _m x 57 ^m / _m)

F.V.Hugo

Enclosed is a cheque for 1^{mf}.56, N^o 09836 on Société Générale

Document (128)

François Hugo,
Carbon copy of a handwritten order to Monsieur Weber,

Dated: 14 November 1960

Addressed from: none.

Addressed to: M^{on}. Weber.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1636

14.XI.60

M^{on}. Weber

Ch 24 plaques 130^m/m x 130^m/m (13cm²)
A 12 " 130^m/m x 60^m/m
C 14 " 130^m/m x 210^m/m
B 12 " 210^m/m x 57^m/m
Tôle blanchie 3m/m d'épaisseur

F.V.Hugo

Ci-joint chèque de 1,56 No.098336 sur S^{te}. G^{le}

Document (128)

François Hugo,

Carbon copy of a handwritten order to Monsieur Weber,

Dated: 14 November 1960

Addressed from: none.

Addressed to: M^{on}. Weber.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1636

14.XI.60

M^{on}. Weber

Ch 24 plaques 130^m/_m x 130^m/_m (13cm²)

A 12 " 130^m/_m x 60^m/_m

C 14 " 130^m/_m x 210^m/_m

B 12 " 210^m/_m x 57^m/_m

Bright mild steel 3m/m thickness

F.V.Hugo

Enclosed is a cheque for 1,56 N°.098336 on the Société Générale de Banque.

Document (129) (See Illustrations 297 & 298)

**Evelyne Schlumberger[?], of Connaissance des Arts,
Handwritten letter to François Hugo.**

Dated: 15 November 1960.

Addressed from: Letterhead: Connaissance des Arts, 13, Rue Saint-Georges, Paris 9e.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur,

D'abord merci de votre accueil, et de celui de votre femme.

C'était bien beau chez vous, et cela donnait envie de s'attarder plus qu'un petit après-midi. De retour ici on a été enchanté de mon compte-rendu. En particulier des perspectives que vous nous avez ouvertes à propos de Picasso (et Nino). Mais voici ce qui se passe: pour des raisons techniques il faut que j'aie livré mon article à l'imprimeur le 30 novembre au plus tard. Donc que "L'affaire Picasso" ait été réglée d'ici là. Que me conseillez-vous? Lui écrire tout de même, dès maintenant pour solliciter un rendez-vous ou tout au moins lui demander si on peut parler de ses oeuvres et les reproduire? Ce qui serait peut-être le mieux - qu'en pensez-vous - serait que vous lui écriviez personnellement pour lui poser ces questions en votre nom, arguant que la revue va présenter vos réalisations d'orfèvre et qu'il vous est difficile de passer sous silence les oeuvres de Picasso? Je vous serais reconnaissante de me faire savoir le plus vite possible vos idées là-dessus. De toutes façons nous n'agissons dans cette affaire qu'en plein accord avec vous. Quitte à ne pas parler du tout de "Picasso affaire." Mais ce serait dommage!

J'attends avec impatience votre réponse et vous prie de partager avec Madame Hugo mon souvenir amical et reconnaissant.

Evelyne Schlumberger

P.S. Pouvez-vous nous envoyer le plus vite possible tous les négatifs que vous possédez concernant les pièces (orfèvrerie profane et bijoux) que vous avez exécutés - de vous et des autres, y compris Picasso, cela nous avancerait et nous ne publierions que ce que les auteurs nous autoriseraient à publier. Merci de bien vouloir joindre les renseignements essentiels (auteur et nature des objets.)

2ème PS: S'il vous plait, quelques renseignements sur les négatifs que j'ai emportés!

In François Hugo's writing at the top of the letter: Ref. le 18.11.60

1/ Non pas P.P. ie pas actu[?] 2/ Prepar documenter 3/ J'attends [pre-?] sur neg. importe

Document (129) (See Illustrations 297 & 298)

**Evelyne Schlumberger[?], of Connaissance des Arts,
Handwritten letter to François Hugo.**

Dated: 15 November 1960.

Addressed from: Letterhead: Connaissance des Arts, 13, Rue Saint-Georges, Paris 9e.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Sir,

First thank you for your welcome, and that of your wife.

It was a lovely visit, and it made me want to stay longer than a short afternoon. On my return here everyone was delighted with the account I gave. In particular the new outlook on Picasso (and Nino). But here is what is happening: for technical reasons I must give my article to the printer at the latest on 30 November and therefore "The Picasso business" be settled by then. What do you suggest? To write to him all the same, immediately, to ask for an appointment, or at least to ask him if one could talk about his works and could reproduce them? What would perhaps be best - what do you think? – what if you wrote to him personally to ask him these questions in your name, stressing that the magazine is going to show your achievements as a goldsmith and that it would be difficult for you to be silent about the Picasso works? I would be grateful if you let me know your ideas as quickly as possible. Anyway we won't do anything in this business without your full agreement. Even if it means refraining from speaking at all of the "Picasso business." But that would be a pity!

I wait with impatience for your answer.

With very best wishes to you and to Madame Hugo

Evelyne Schlumberger?

P.S. Could you send us, the quickest way possible, all the negatives you possess relating to the pieces (secular goldwork and jewellery) which you have executed - yours and others, including Picasso's. It would help us and we would only publish those which the authors allow us to publish. Please don't forget to include the essential information (author and nature of objects.)

2nd PSS: Please could you send some information on the negatives that I took with me!

In François Hugo's writing at the top of the letter: Ref. 18.11.60

1 / not P.P. [ie not actu *illegible*] 2 /prepare document 3 /I am waiting [*illegible*] on the negatives taken.

Document (130) (See Illustration 299)

**Francis Spar, Editor of *Connaissance des Arts*,
Typed letter to François Hugo.**

Dated: 25 November 1960.

Addressed from: Letterhead: *Connaissance des Arts*, 13, Rue Saint-Georges, Paris 9e.

Addressed to: Monsieur François Hugo, Campagne des Cyprès, Chemin de Gallice, Aix-en-Provence, B. du R.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Monsieur,

Votre suggestion d'écrire à Picasso est excellente. Nous le faisons aujourd'hui même. Vous trouverez d'ailleurs ci-inclus le double de la lettre que nous lui adressons.

Puissent nos efforts être couronnés de succès.

Avec mes plus sincères compliments

Francis Spar,

Rédacteur en chef

P.J. – un double de la lettre à Picasso.

Document (130) (See Illustration 299)

**Francis Spar, Editor of *Connaissance des Arts*,
Typed letter to François Hugo.**

Dated: 25 November 1960.

Addressed from: Letterhead: *Connaissance des Arts*, 13, Rue Saint-Georges, Paris 9e.

Addressed to: Monsieur François Hugo, Campagne des Cyprès, Chemin de Gallice, Aix-en-Provence, B. du R.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Sir,

Your suggestion to write to Picasso is excellent. We are doing it immediately. You will find enclosed herewith a copy of the letter that we are sending him.

May our efforts be crowned with success.

With my most sincere compliments

Francis Spar,

Editor-in-chief

P.J. - a duplicate of the letter to Picasso.

Document (131) (See Illustration 300)

**Francis Spar, Editor of *Connaissance des Arts*,
Carbon copy of a typed letter to Pablo Picasso.**

Dated: 25 November 1960.

Addressed from: None.

Addressed to: Monsieur Pablo Picasso, Château de Vauvenargues, Bouches-du-Rhône.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Maître,

Nous préparons actuellement un important article avec de nombreuses illustrations sur l'orfèvrerie et les bijoux créés par des peintres et des sculpteurs actuels. Nous avons entendu dire que l'orfèvre François Hugo avait exécuté pour vous des plats en argent massif, d'après vos modèles. Nous souhaitons faire figurer à la place la plus digne, comme de juste, les œuvres que vous venez d'exécuter.

Nous vous serions reconnaissants de bien vouloir nous autoriser à en publier les photographies, et dans cet espoir, nous vous prions de croire à toute notre admiration et à tous nos respects

Francis Spar,

Rédacteur en chef

P.S. Nous écrivons par ce même courrier à François Hugo.

Document (131) (See Illustration 300)

**Francis Spar, Editor of *Connaissance des Arts*,
Carbon copy of a typed letter to Pablo Picasso.**

Dated: 25 November 1960.

Addressed from: None.

Addressed to: Monsieur Pablo Picasso, Château de Vauvenargues, Bouches-du-Rhône.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Maître,

We are currently preparing an important article with many illustrations on the goldwork and jewellery created by contemporary painters and sculptors. We understand that the goldsmith François Hugo has executed for you dishes in solid silver, after your models. We wish to include in prime position, of course, works that you have just executed.

We would be grateful if you would allow us to publish photographs of them.

We look forward to hearing from you. Please accept our sincere admiration and respect.

Francis Spar,

Editor-in-chief

P.S. We are writing by the same post to François Hugo.

Document (132) (See Illustration 301)

François Hugo,

Handwritten note of monies received, dates and prices for work carried out on Pablo Picasso and Max Ernst pieces.

Dated: October 1960 - March 1961.

Collection: Atelier Hugo Archive, Aix-en-Provence.

60 Nov: (versé 27 Oct) – 4000 (amorti par modèles Picasso)

Dec (" 2 Dec) – 4000

61 Mars (" 28 Fev) – 4000

Travail – Nov. Décembre 1960 – Pot argent P.P.

- Janvier 1961. Pot. Fer – P.P.

- Fevrier – 3 centaurs - - P.P.

2,900^{NF} – 13 Mars 61 – G^d masque Max argt

3,100 - "Les 2" " "

750 - G^d centaure. P.P.

750 - P^t " P.P.

4300 26 Mars 61 – 1 Statuette "Femme" Max

11,800 27 Avril 61 - G^d centaure or

27 " P^t " or

29 " 61 – statuette Max "Homme"

30 " 61 – Danseur P.P. fer 25 x 30

31 " 61 – Danseur P.P. " 25 x 30

26 Mai " - G^d plat rond P.P. (1430) argt.

Document (132) (See Illustration 301)

François Hugo,

Handwritten note of monies received, dates and prices for work carried out on Pablo Picasso and Max Ernst pieces.

Dated: October 1960 - March 1961.

Collection: Atelier Hugo Archive, Aix-en-Provence.

60 Nov: (Deposited^[in Bank] 27 Oct) – 4000 (paid off by Picasso models)

Dec (" 2 Dec) – 4000

61 Mar (" 28 Feb) – 4000

Work – Nov. December 1960 – silver vase P.P.

- January 1961. Iron vase– P.P.

- February – 3 centaurs - - P.P.

2,900^{NF} – 13 March 61 – large silver mask Max

3,100 - "Les 2" "

751 - large centaur. P.P.

750 - small " P.P.

4301 26 Mars 61 – 1 Statuette "Femme" Max

11,800 27 April 61 – large centaur gold

27 " small centaur gold

32 " 61 – statuette Max "Homme"

33 " 61 – Dancer P.P. iron 25 x 30

34 " 61 – Dancer P.P. " 25 x 30

26 May " - large round silver dish P.P. (1430)

Document (133) (See Illustration 302)

François Hugo,

Handwritten note, of monies received, delivery dates and prices for work on Pablo Picasso and Max Ernst pieces.

Dated: October 1960 - March 1961.

Collection: Atelier Hugo Archive, Aix-en-Provence.

10%

Reçu de Bertie le 27 Oct pour Novembre – 4,000^{NF} Picasso

" " 2 Dec " Décembre – 4,000"

" " 28 Fev " Mars _4,000"

Livré le 2 Janvier 61 à P.Picasso – 1 G.^d pot argent

28 " " " - 1 G.^d pot fer et bronze

Fevrier 61 " - 3 centaires

13 Mars 61 à Bertie – G.^d Masque Max. argt – 2,900 ^{1000 – in blue}

" " " - plaquette Max "le 2" - 3,100 ^{1000 – in blue}

" " " - 1 G.^d centaure P.P. - 750

" " " - 1 P.^d " " - 750

26 Mai 61 " - Statuette Max "Femme" – 4,300 *Crossed out corrected to 4000 – in blue*

11,800

8,000 ^{- in blue}

[In Blue] Masque vendu – 950.000

150.000

2 faits danseurs danseurs 1,500 pieces

4000

1 Homme

Plats Picasso

1 essai 2000

1000

Document (133) (See Illustration 302)

François Hugo,

Handwritten note, of monies received, delivery dates and prices for work on Pablo Picasso and Max Ernst pieces.

Dated: October 1960 - March 1961.

Collection: Atelier Hugo Archive, Aix-en-Provence.

10%

Received from Bertie 27 Oct for November – 4,000^{NF} Picasso

" " 2 Dec " December – 4,000"

" " 28 Feb " March _4,000"

Delivered 2 January 61 to P.Picasso – 1 large silver pot [Vase?]

28 " " " - 1 large Iron and bronze pot [Vase?]

February 61 " - 3 centaurs

13 March 61 to Bertie – large silver Mask Max. – 2,900 ^{1000 - in blue}

" " " - small plaque Max "le 2" - 3,100 ^{1000 - in blue}

" " " - 1 large centaur P.P. - 750

" " " - 1 small " " - 750

26 May 61 " - Statuette Max "Femme" – ~~4,300~~ *Crossed out* corrected to 4000 ^{- in blue}

11,800

8,000 ^{- in blue}

[In Blue] Mask sold – 950.000

150.000

2 completed dancers dancers 1,500 pieces

4000

1 Homme

Picasso plates

1 proof 2000

1000

Document (134) (See Illustration 303)

François Hugo,

Carbon copy of a Handwritten Letter to Alexandre Iolas

Dated: 7 February 1961

Addressed from: Campagne des Cyprès.

Addressed to: none

Collection: Atelier Hugo Archive, Aix-en-Provence.

Mon cher Alexandre

J'ai bien reçu ta lettre contenant deux chèques pour 800\$ et je t'en remercie. Pour ce qui est des objets de Max Ernst que celui-ci m'a autorisé à éditer à un nombre très limité d'exemplaires en or et en argent, je pense qu'Arthur a dû te remettre une liste sur laquelle figure les prix et le nombre d'édition autorisé. Ces prix sont confidentiels, étant les prix que Max a décidé de vendre aux galeries et comportent son droit d'auteur - que je lui verserai après vente.

Quand aux deux statuettes dont tu as les photos et qui portent les Nos. 1522 et 1523, j'ai préparé jusqu'à présent l'outillage nécessaire à leur fabrication, ce qui a été très long et coûteux, et je suis prêt maintenant à en fabriquer. Il faut compter deux mois pour en faire une et j'ai besoin pour commencer du tiers du prix. Si cela t'intéresse dis le moi, et dès que j'ai reçu ton chèque j'en mettrai une ou deux en route selon ton désir.

Je pars tout à l'heure pour Cannes travailler avec Picasso pour lequel je fais des choses en fer et bronze qui l'ont emballé, et Niki aussi d'ailleurs (Niki est un ange). Si tu veux je t'enverrai des photos car il est possible qu'il m'autorise l'édition. Je verrai là-bas Maria et Georges qui sont chez Niki et je te donnerai de leurs nouvelles à mon retour.

J'ai transmis ta lettre à mon frère, avec qui je suis un peu en froid car il est en partie responsable du désarroi de Georges et Maria et furieuse contre lui, je t'expliquerai un jour.

Monique t'envoie ses amitiés

Je t'embrasse

François

Document (134) (See Illustration 303)

François Hugo,

Carbon copy of a Handwritten Letter to Alexandre Iolas.

Dated: 7 February 1961

Addressed from: Campagne des Cyprès.

Addressed to: none

Collection: Atelier Hugo Archive, Aix-en-Provence.

My dear Alexander

Many thanks for the letter I received from you containing two cheques for \$800. About Max Ernst's pieces, of which he has authorised me to make a very limited number of copies in gold and in silver, I think that Arthur must have given you a list on which there are prices and numbers of the authorised editions. These prices are confidential, being prices that Max decided to sell to galleries and include his "royalties" - which I will pay him after the sale.

As for the two statuettes that you have photos of and which bear the Nos. 1522 and 1523 I have recently been preparing the necessary dies for making them, which was very long and expensive, and I am now ready to make some. I reckon two months to make one and I need to have a third of the cost in order to start. If you are interested tell me, and as soon as I have received your cheque I will begin work on one or two of them, according to your wish.

I shall soon be leaving for Cannes to work with Picasso for whom I make things in iron and bronze, which he is mad keen on, and Niki also by the way (Niki is an angel). If you want I will send you some photos because it is possible that he may authorise me to do an edition. I will see Maria and Georges over there, they are staying with Niki and I will give you their news upon my return.

I passed your letter to my brother, with whom I am rather annoyed because he is in part responsible for George's confusion and Maria is furious with him, I will explain it to you one day.

Monique sends you her regards

With love from

François

Document (135)

François Hugo,

Carbon copy of a handwritten order to Caplain Saint André,

Dated: 24 February 1961

Addressed from: none.

Addressed to: none.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1641

24.2.61

P.P 1430^A 1 disque 990/1000 ¹⁵/₁₀^e Ø 600^m/_m
P.P.1430^B 1 " " " Ø 380 - à livrer Perret
a prendre sur stock
B.G. 1 plaque or 22^{ct} 70^m/_m x 70^m/_m or jaune } à débiter B. Gillou [sic]
0^k150 fil 10/10^e or 2J(745) jaune } à débiter B. Gillou [sic]

Document (135)

François Hugo,

Carbon copy of a handwritten order to Caplain Saint André,

Dated: 24 February 1961

Addressed from: none.

Addressed to: none.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1641

24.2.61

P.P 1430^A 1 disk 990/1000 ¹⁵/₁₀th Ø 600^m/_m
P.P.1430^B 1 " " " Ø 380 – to deliver to Perret
to take from stock
B.G. 1 gold plaque 22^{ct} 70^m/_m x 70^m/_m yellow gold } debit B. Gillou [sic]
0^k150 wire 10/10th gold 2J [sic](745) yellow } debit B. Gillou [sic]

Document (136)

François Hugo,

Carbon copy of a handwritten order to Albert Gilou,

Dated: March 1961

Addressed from: none.

Addressed to: Albert Gilou, 43 Rue Michel Ange, Paris XVI

Held at: Atelier Hugo Archive, Aix-en-Provence.

853

Mars 1961

Albert Gilou,

43 Rue Michel Ange, Paris XVI

1526	1	Plaquette fer et bronze "Centaure Picasso" - N°. 786	1000
1527	1	" " " " " N°.787	1000
1464	1	G ^d Masque Max Ernst argent ⁹⁹⁰ / ₁₀₀₀ Ex. 1/6 - N°. 788	1000
1453	1	Plaquette " " " " " 1/6 - N°. 790	1000
1522	1	Statuette " " " " " 1/6 - N°. <u>791</u>	4000
			8,000

Document (136)

François Hugo,

Carbon copy of a handwritten order to Albert Gilou,

Dated: March 1961

Addressed from: none.

Addressed to: Albert Gilou, 43 Rue Michel Ange, Paris XVI

Held at: Atelier Hugo Archive, Aix-en-Provence.

853

March 1961

Albert Gilou,

43 Rue Michel Ange, Paris XVI

1526	1	Small plaque iron and bronze " Picasso Centaur" - N°. 786	1000
1527	1	" " " " N°.787	1000
1464	1	Large Mask Max Ernst silver ⁹⁹⁰ / ₁₀₀₀ edition. 1/6 - N°. 788	1000
1453	1	small plaque " " " " " 1/6 - N°. 790	1000
1522	1	Statuette " " " " " 1/6 - N°. <u>791</u>	<u>4000</u>
			8,000

Document (137) (See Illustration 304)

Albert Gilou,

Handwritten and printed money order to François Hugo.

Dated: 11/12 April 1961.

Addressed from: 43, rue Michel Auge, Paris 16.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

4000NF

*Money order sent from Paris 22, rue Taitbout (9th) on the 11th April 1961 by Albert Gilou,
43, rue Michel Auge, Paris 16.*

Received in Aix-en-Provence 12th April 1961

Document (138)

François Hugo,

Carbon copy of a handwritten despatch order to Albert Gilou,

Dated: 1 Mai 1961

Addressed from: none.

Addressed to: Albert Gilou, 43 Rue Michel Ange, Paris XVI

Held at: Atelier Hugo Archive, Aix-en-Provence.

854

1^{er} Mai 1961

' [sic] Albert Gilou

43 Rue Michel-Ange, Paris 16^e

exp Gare Expres

				NF
1523	1	Statuette argent 990/1000 ^e		4000
1532	1	Plaque fer et bronze Picasso	25 x 29 "danseur"	1500
1539	1	Plaque fer et bronze Picasso	25 x 29 "danseuse"	1500

Document (138)

François Hugo,

Carbon copy of a handwritten despatch order to Albert Gilou,

Dated: 1 May 1961

Addressed from: none.

Addressed to: Albert Gilou, 43 Rue Michel Ange, Paris XVI

Held at: Atelier Hugo Archive, Aix-en-Provence.

854

1st May 1961

r [sic] Albert Gilou

43 Rue Michel-Ange, Paris 16^e

despatch Station Express

			NF
1523	1	Statuette silver 990/1000 th	4000
1532	1	Iron and bronze plaque Picasso 25 x 29 "male dancer"	1500
1539	1	Iron and bronze plaque Picasso 25 x 29 "female dancer"	1500

Document (139)

François Hugo,

Carbon copy of a handwritten order to Mon. Berenger of Caplain Saint André

Dated: 25 Mai 1961

Addressed from: none.

Addressed to: Éts. Caplain St. André, Service Industriel, a l'attention de Mon. Berenger.

Held at: Atelier Hugo Archive, Aix-en-Provence.

à l'attention de Mon. Berenger,

1354

25 mai 1961

Éts. Caplain St. André,

Service Industriel

1432^A 1 plaque argent 990/1000^e - 15/10^e - 570^m/_m x 580^m/_m (0^m57 x 0^m58)

1533}

1536} 1 plaque or 22^{ct} epaiss^r 7/10^e - 140^m/_m x 70^m/_m

(confirmation de la C^{de} passée par téléphone par M^r Gilou

— Ces deux articles à livrer à Aix

1432^B 1 disque argent 990/1000^e - 15/10^e - Ø. 470^m/_m

à livrer aux Éts. Perret, 11 Rue du Pont aux Choux, L

F.V.Hugo

Toute cette commande à débiter à M^r. Gilou.

Document (139)

François Hugo,

Carbon copy of a handwritten order to Mon. Berenger of Caplain Saint André,

Dated: 25 May 1961

Addressed from: none.

Addressed to: Éts. Caplain St. André, Trade Service, for the attention of Mon. Berenger.

Held at: Atelier Hugo Archive, Aix-en-Provence.

for the attention of Mon. Berenger,

1354

25 May 1961

Éts. Caplain St. André,
Trade Service

1432^A 1 silver plaque 990/1000th - 15/10th - 570^m/_m x 580^m/_m (0^m57 x 0^m58)

1533}

1536} 1 gold plaque 22^{ct} thickness 7/10th - 140^m/_m x 70^m/_m

(Confirmation of the order passed by telephone by M^r Gilou

— These two articles to be delivered to Aix

1432^B 1 silver disk 990/1000th - 15/10th - Ø. 470^m/_m

to be delivered to Éts. Perret, 11 Rue du Pont aux Choux, L

F.V.Hugo

All these orders to be debited to M^r. Gilou.

Document (140) (See Illustration 305)

Albert Gilou,
Handwritten and printed money order to François Hugo.

Dated: 26/28 May 1961.

Addressed from: 43, rue Michel Auge, Paris 16.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

4000NF

Money order sent from Paris 22, rue Taitbout (9th) on the 26th May 1961 by Albert Gilou, 43, rue Michel Auge, Paris 16.

Received in Aix-en-Provence 28th May 1961

Document (141)

François Hugo,

Carbon copy of a handwritten order to Messrs Perret,

Dated: 5 June 1961

Addressed from: none.

Addressed to: M^{ESSRS} Perret.

Held at: Atelier Hugo Archive, Aix-en-Provence.

135?

5.VI.61

M^{ESSRS} Perret

1432^B 1 pied en argent 990/1000^e 15/10^e

P.P. disque de 47^{cm} fourni par Caplain incessamment

- Selon profil ci-joint

- Déjà fait par vous en avril/mai 1958

(mon bon 719 du 24.IV.58)

N.B. Si votre forme en bois ne correspond pas au profil actuel ci-joint n'hésitez pas à m'en refaire une et à me débiter les frais car il y a six pièces en perspective. Merci d'avance.

Bien cordialement

F.V.H.

Document (141)

**François Hugo,
Carbon copy of a handwritten order to Messrs Perret,**

Dated: 5 June 1961

Addressed from: none.

Addressed to: M^{essrs} Perret.

Held at: Atelier Hugo Archive, Aix-en-Provence.

135?

5.VI.61

M^{essrs} Perret

1432^B 1 foot in silver 990/1000th 15/10th
P.P. disk 47^{cm} supplied by Caplain very soon

- according to profile here enclosed
- Already made by you in April/May 1958
(my order 719 of 24.IV.58)

N.B. If your wooden form doesn't correspond to the present profile here enclosed, don't hesitate to remake me one and to debit the expense because there are six pieces in prospect. Thank you in advance.

Yours sincerely
F.V.H.

Document (142) (See Illustration 306)

François Hugo,
Handwritten letter to Albert Gilou.

Dated: 6 June 1961.

Addressed from: Les Cyprès.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Bertie - Je suis très heureux que le gros plat P.P. t'ait plu et merci pour le cheque de 4,000 - j'ai commencé aussitôt le grand plat PP "poisson." Le pied est difficile - je ferai l'impossible pour te le donner d'ici un mois, mais je vais être retardé par le bijou d'or de Jacqueline P, la visite que je dois lui faire pour extorquer des dessins si possible, la visite que je dois faire à Dubuffet, et le voyage à Paris pour l'expo de Max. Je reçois une lettre de lui disant que nous devons passer à la T.V. le 12 Veux-tu te renseigner. Il me demande la liste des prix qu'il a payé autrefois. Pour fixer les prix de vente avec toi je te la communique pour t'éviter de faire des gaffes.

Je t'embrasse

François

Document (142)

(See Illustration 306)

**François Hugo,
Handwritten letter to Albert Gilou.**

Dated: 6 June 1961.

Addressed from: Les Cyprés.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Bertie,

I am very happy that the large P.P. dish pleased you and thank you for the cheque for 4,000 - I have immediately begun the big dish PP "fish". The foot is difficult. I will try my best to give it to you within one month, but I am going to be delayed by Jacqueline P.'s gold jewellery, the visit that I must make to him to extort some drawings if possible, the visits that I must make to Dubuffet, and the journey to Paris for Max's exhibition. I've had a letter from him saying that we would be on the T.V. on the 12th. Can you find out about this? He asked me for the list of prices that was paid previously. To fix the sale prices with you, I am sending it to you so that you won't make any blunders.

With love from

François

Document (143)

François Hugo,

Handwritten draft of a note to Pablo Picasso on a paper band for holding envelopes.

Dated: Undated. [before June 1961?]

Addressed from: none.

Addressed to: none.

Collection: Picasso Archive, Musée Picasso, Paris.

Impossible passer per Cannes sans vous embrasser.

Greeting illegible [may be little hearts and an 'x' for kisses]

François

Document (143)

François Hugo,

Handwritten draft of a note to Pablo Picasso on a paper band for holding envelopes.

Dated: Undated. [before June 1961?]

Addressed from: none.

Addressed to: none.

Collection: Picasso Archive, Musée Picasso, Paris.

Impossible to pass by Cannes without giving you a hug.

Greeting illegible [may be little hearts and an 'x' for kisses]

François

Document (144)

François & Monique Hugo,
Handwritten postcard to Pablo and Jacqueline Picasso.

Dated: Sunday (Postmarked: 1 October 1962).
Addressed from: none. Postmarked: Lunel, Herault).
Addressed to: Notre Dame de Vie, Mougins, Alpes Maritimes.
Collection: Picasso Archive, Musée Picasso, Paris.

Postcard image: Conques (Aveyron,) Trésor de l'église Sainte-Foy, Statue de Sainte-Foy (détail-face), reliquaire en or (X^eS.)

Amis très chers nous serons dans les parages de Cannes mercredi prochain. Jacqueline chérie, si je téléphone, promets de répondre. Il y a trop longtemps qu'on ne vous a vus et on veut vous embrasser au moins une fois cette année.

Votre vieil ami
François et Monique Hugo!

Document (144)

François & Monique Hugo,
Handwritten postcard to Pablo and Jacqueline Picasso.

Dated: Sunday (Postmarked: 1 October 1962).
Addressed from: none. Postmarked: Lunel, Herault).
Addressed to: Notre Dame de Vie, Mougins, Alpes Maritimes.
Collection: Picasso Archive, Musée Picasso, Paris.

Postcard image: Conques (Aveyron,) Treasure of the church of Saint-Foy, Statue of Saint-Foy (detail-face), gold reliquary (Xth C.)

Dearest friends, we will be in the neighbourhood of Cannes next Wednesday. Darling Jacqueline, if I phone, promise to answer. It has been too long since we have seen you and we want to kiss you at least once this year.

Your old friend
François and Monique Hugo!

Document (145) (See Illustration 307)

Jean Cocteau,
Handwritten note to François Hugo.

Date: Undated [1961-62?].

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Si tu pouvais obtenir de Picasso quelques pendentifs d'or nous serions entraînés à sa suite. On m'offre de partout des expositions de tes oeuvres d'après nos dessins.
Je suis pas mal embringué. Simplement je te crois encore plus embringué que moi. Viens me voir et je te montrerai la route à suivre. Tu as dû mal lire mon écriture en ce qui concerne Max Ernst. Je disais simplement m'attrister de ne jamais le voir et de ne voir que des facheux,
Je t'embrasse
Jean X

Document (145) (See Illustration 307)

Jean Cocteau,
Handwritten note to François Hugo.

Date: Undated [1961-62?].

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

If you could get from Picasso a few gold pendants we would be carried along after him. I am offered exhibitions everywhere of your works done from our drawings.
I am pretty much embroiled. Only I believe you to be even more embroiled than I. Come to see me and I will show you the road to follow. You must have mis-read my writing with regard to Max Ernst. I said merely that it saddened me never to see him and to only see the troublesome.
With love from
Jean X

Document (146) (See illustration 308)

François Hugo,

Carbon copy of a handwritten letter to an unknown recipient.

Dated: 9 March 1963

Addressed from: none

Addressed to: none

Held at: Hugo Archive, Aix-en-Provence.

Chère Madame,

J'ai bien reçu votre lettre du 6 mars contenant le chèque de 2,500f que Monsieur Pommé vous a demandé de m'envoyer, et vous prie de l'en remercier.

Voulez-vous lui dire que je suis dès aujourd'hui en mesure de faire des démarches pour savoir si Georges Braque serait disposé à donner quelque chose pour la chapelle, et que la semaine prochaine j'ai rendez-vous avec Pablo Picasso pour lui parler de la chose. Cela m'aiderait si je pouvais leur montrer une lettre soit de M. Pommé, soit du maire, me confirmant ce que nous nous sommes dit.

Il me plairait que M. Pommé puisse venir dîner ici vers le 16 de ce mois avec M. Cocteau. Voulez-vous avoir la gentillesse de la lui demander?

Veillez agréer chère Madame l'expression de ma considération distinguée.

F. H. Hugo

Document (146) (See illustration 308)

François Hugo,

Carbon copy of a handwritten letter to an unknown recipient.

Dated: 9 March 1963

Addressed from: none

Addressed to: none

Held at: Hugo Archive, Aix-en-Provence.

Dear Madam,

I received your letter of March 6 containing the cheque for 2,500^f which Mr. Pommé asked you to send me, and for which please thank him.

Would you say to him that as of today I am able to take steps to find out whether Georges Braque would be inclined to give something for the chapel, and that next week I have a rendez-vous with Pablo Picasso to speak to him of these things. It would help me if I you could show them a letter either from M. Pommé or from the mayor, confirming what we have discussed.

It would please me if Mr. Pommé could come here to dine on about the 16th of this month with M. Cocteau. Would you kindly ask him?

Yours very sincerely,

F. H. Hugo

Document (147) (See Illustration 309)

**Pablo and Jacqueline Picasso,
Typewritten telegram to François Hugo.**

Dated: 7 July 1965.

Addressed from: Mougins.

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Origine: Cannes Numéro: Téléphone de Mougins 6760 Nombre de mots: 17

Date dépôt: 7 Heure de dépôt: 08.55

Postmarked: Aix-en-Provence Central, B.du Rhone 9.20/9.30 7/7/1965

J adore ton bijou d or baisers merci = Les Picasso

Document (147) (See Illustration 309)

**Pablo and Jacqueline Picasso,
Typewritten telegram to François Hugo.**

Dated: 7 July 1965.

Addressed from: Mougins.

Addressed to: none.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Origin: Cannes Number: Telephone, Mougins 6760 Number of words: 17

Date of deposit: 7 Hour of deposit: 08.55

Postmarked: Aix-en-Provence Central, B.du Rhone 9.20/9.30 7/7/1965

J adores your gold jewellery, kisses, thank you, the Picassos.

Document (148)

François Hugo,

Carbon copy of a handwritten order to Caplain Saint André[?],

Dated: March or April 1966

Addressed from: none.

Addressed to: none.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1483

1432A 1 plaque ag 995/1000^e
580^m/_m x 500^m/_m x 1^m/_m 5 (¹⁵/₁₀^e)
F.V.H.

Document (148)

François Hugo,

Carbon copy of a handwritten order to Caplain Saint André[?],

Dated: March or April 1966

Addressed from: none.

Addressed to: none.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1483

1432A 1 silver plaque 995/1000th
580^m/_m x 500^m/_m x 1^m/_m 5 (¹⁵/₁₀th)
F.V.H.

Document (149)

François Hugo,

**Carbon copy of a handwritten order to Messers Perret and Grégoire of
Perret & Cie.,**

Dated: 30 June 1966

Addressed from: none.

Addressed to: none.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1489

30.VI.66

M^{on}. Perret

M^{on}. Grégoire

Confirmation de notre conversation de ce jour

1430^B 2 pieds ag ¹⁵/₁₀^e selon croquis en v/ possession
retour de ⁸/₁₀^m/_m env.
dans le bas (plus G^d. Ø)
vers l'intérieur

deux disques de 375^{cm} vous seront livrés directement par Mr. Chiquet
amitiés

F.V.Hugo

Document (149)

François Hugo,

**Carbon copy of a handwritten order to Messers Perret and Grégoire of
Perret & Cie.,**

Dated: 30 June 1966

Addressed from: none.

Addressed to: none.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1489

30,VI.66

M^{on}. Perret

M^{on}. Grégoire

Confirmation of our conversation of today

1430^B 2 silver feet $\frac{15}{10}^e$ according to the sketch in your possession
turn of $\frac{8}{10}^m/m$ approx.
at the base (greatest Ø)
about the interior

two disks 375^{cm} will be delivered to you directly by Mr. Chiquet

regards

F.V.Hugo

Document (150)

François Hugo,

**Carbon copy of a handwritten order to Monsieur Chiquet of Cie des Métaux
Précieux,**

Dated: 16 July 1966

Addressed from: none.

Addressed to: Monsieur Chiquet.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1490

16.VII.66

M^{on}. Chiquet

PP

1430^B

1431^B 3 disques ag 990/1000^e _ épais^r ¹⁵/₁₀^e - Ø 375^m/m

1433^B à livrer chez Perret dès que possible

1430^A 1 disque ag 990 - ¹⁵/₁₀^e - Ø 570^m/m

1431^A 1 plaque " " - 640^m/m x 450^m/m

1433^A 1 plaque " " - 600 x 500

1430A à me livrer dès que possible par exprès en gare S.V.P.

F.V.H.

Document (150)

François Hugo,

**Carbon copy of a handwritten order to Monsieur Chiquet of Cie des Métaux
Précieux,**

Dated: 16 July 1966

Addressed from: none.

Addressed to: Monsieur Chiquet.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1490

16.VII.66

M^{on}. Chiquet

PP

1430^B

1431^B 3 silver disks 990/1000th _ thickness $^{15}/_{10}{}^{\text{th}}$ - Ø 375^m/_m

1433^B deliver to Perret as soon as possible

1430^A 1 silver disk 990 - $^{15}/_{10}{}^{\text{th}}$ - Ø 570^m/_m

1431^A 1 " plaque " - 640^m/_m x 450^m/_m

1433^A 1 " plaque " - 600 x 500

1430A deliver to me as soon as possible by express at the station please

F.V.H.

Document (151)

François Hugo,

**Carbon copy of a handwritten order to Monsieur Chiquet of Cie des Métaux
Précieux,**

Dated: 1 September 1966

Addressed from: none.

Addressed to: M^r. Chiquet.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1496

1.9.66

M^r. Chiquet

1431 1 plaque ag 990² _ 640^m/_m x 450^m/_m x 1.5^m/_m

Exp. par Exprès en gare d'aix

Je vous envoi ce jour env. 4055^{gr} de déchets propres

(les déchets à affiner, j'attends d'en avoir un peu plus)

Bien à vous

Fr

Document (151)

François Hugo,

**Carbon copy of a handwritten order to Monsieur Chiquet of Cie des Métaux
Précieux,**

Dated: 1 September 1966

Addressed from: none.

Addressed to: M^r. Chiquet.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1496

1.9.66

M^r. Chiquet

1431 1 silver plaque 990th _ 640^m/_m x 450^m/_m x 1.5^m/_m
dispatch by Express to the station at Aix

I am sending you today about 4055^{gr} of clean waste
(as for the waste to refine, I will wait until I have a little bit more)

all the best to you

Fr

Document (152)

François Hugo,

**Carbon copy of a handwritten order to Monsieur Chiquet of Cie des Métaux
Précieux,**

Dated: 2 November 1966

Addressed from: none.

Addressed to: M^r. Chiquet.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1498

2.XI.66

M^{on}. Chiquet

P.P.

1433^A 1 feuille ag 990⁰⁰ – 15^m/m epaiss^r 600^m/m
(Soixante centimètres x cinquante centimètres)

A.D.

1684 1 feuille au 920⁰⁰ ⁴/₁₀^e – 10^{cm} x 11^{cm} (100^m/m x 110^m/m)
Par envoi exprès ce jour env. 1^k500 ag 990 propre
" 58^{gr} - poudre au à affiner

ci-joint ch. N^o. 912268 sur Marin & Gianola
de 500^f en avance

Document (152)

François Hugo,

**Carbon copy of a handwritten order to Monsieur Chiquet of Cie des Métaux
Précieux,**

Dated: 2 November 1966

Addressed from: none.

Addressed to: M^r. Chiquet.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1498

2.XI.66

M^{on}. Chiquet

P.P.

1433^A 1 silver sheet 990⁰⁰ – 15^m/_m thickness 600^m/_m
(sixty centimetres x fifty centimetres)

A.D.

1684 1 gold sheet 920⁰⁰ 4/10th – 10^{cm} x 11^{cm} (100^m/_m x 110^m/_m)
Sent by Express today about 1^k500 clean silver 990 scrap
" 58^{gr} - gold filings to be refined

Enclosed is cheque N^o. 912268 on Marin & Gianola
for 500^f in advance

Document (153)

François Hugo,

**Carbon copy of a handwritten order to Monsieur Chiquet of Cie des Métaux
Précieux,**

Dated: 17 December 1966

Addressed from: none.

Addressed to: M^{on}. Chiquet, Cie des Métaux Précieux, Rue Turbigo, Paris 3^e

Held at: Atelier Hugo Archive, Aix-en-Provence.

1499

17.XII.66

Cie des Métaux Précieux

Rue Turbigo, Paris 3^e

(Par le canal de M^{on}. Chiquet)

1430B

1431B 20k argent 990/1000^e – selon
1432B disposition de M^{on}. Jean Chiquet –

1433B

ci-joint ch. N^o. 27 2142 sur Marin & Gianola

de 5475^f 00

F.V.Hugo

Document (154)

François Hugo,

**Carbon copy of a handwritten order to Monsieur Grégoire and Monsieur Perret of
Perret & Cie,**

Dated: 17 December 1966

Addressed from: none.

Addressed to: M^{on}. Grégoire, M^{on}. Perret, 11 R. du Pont aux Choux, 3e.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1500

17.XII.66

M^{on}. Grégoire

M^{on}. Perret

11 R. du Pont aux Choux, 3e

14[?]32⁶ 2 pieds ag selon croquis en v/ possession et
selon profil ci joint Ø des disques 47^{cm} – epaiss^r 15/10^e

14[?]30⁶}
14[?]31⁶} 6 ----- idem ----- Ø des disques 40^{cm} " 15/10^e
14[?]33⁶}

Disques fournis par M^{on}. Chiquet

Ci joint ch. N^o, 272143 sur Marin & Gianola de 800^f en avance!

Bien à vous

Fr.

Document (154)

François Hugo,

**Carbon copy of a handwritten order to Monsieur Grégoire and Monsieur Perret of
Perret & Cie,**

Dated: 17 December 1966

Addressed from: none.

Addressed to: M^{on}. Grégoire, M^{on}. Perret, 11 R. du Pont aux Choux, 3e.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1500

17.XII.66

M^{on}. Grégoire

M^{on}. Perret

11 R. du Pont aux Choux, 3e

14[?]32⁶ 2 Silver feet according to the sketch in your possession and
according to the profile here enclosed Ø of disks 47^{cm} – thickness 15/10th

14[?]30⁶}

14[?]31⁶} 6

14[?]33⁶}

----- ditto ----- Ø of disks 40^{cm} " 15/10th

Disks supplied by M^{on}. Chiquet

Enclosed is cheque N^o, 272143 on Marin & Gianola for 800^f in advance!

All the best to you

Fr.

Document (155)

François Hugo,

**Carbon copy of a handwritten order to Monsieur Chiquet of Cie des Métaux
Précieux,**

Dated: 1 January 1967

Addressed from: none.

Addressed to: M^r. Chiquet.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1804

1.1[?].67

M^r. Chiquet

1432^B 2 disques ag. 990⁰⁰ 15/10⁰ epaiss^r – Ø 47^{cm} à envoyer chez
Perret en premier lieu

Ensuite

1431^B 2 }
1432^B 2 } -----idem-----idem----- Ø. 40^{cm}
1433^B 2 } (pour Perret)

avec les chutes

1432^A 1 feuille -----idem----- 580^m/m x 570^m/m (58^{cm} x 57^{cm})
François

Document (155)

François Hugo,

**Carbon copy of a handwritten order to Monsieur Chiquet of Cie des Métaux
Précieux,**

Dated: 1 January 1967

Addressed from: none.

Addressed to: M^r. Chiquet.

Held at: Atelier Hugo Archive, Aix-en-Provence.

1804

1.1[?].67

M^r. Chiquet

1432^B 2 silver disks. $990^{00\ 15/10^0}$ thickness – Ø 47^{cm} to send to
Perret first of all

Later

1431^B 2 }

1432^B 2 } ----- ditto ----- ditto ----- Ø. 40^{cm}

1433^B 2 } (for Perret)

with the scraps

1432^A 1 sheet ----- ditto ----- 580^m/_m x 570^m/_m (58^{cm} x 57^{cm})

François

Document (156) (See Illustration 310)

François Hugo,

Handwritten draft of a letter to Pablo and Jacqueline Picasso.

Dated: Undated [August 1967?].

Addressed from: None.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Cher Pablo Jacqueline chérie

[*Crossed out* - Je serai] Nous serons dans vos environs Mardi prochain, 26, et bien entendu on veut vous embrasser.

J'ai fait un cadeau pour vous: une statuette en argent d'après un des dessins des Pablo m'a donnés. C'est très joli! Et j'aimerais que Pablo m'en laisse vendre quelques-unes, et me dise ce qu'il veut comme droit de l'auteur. Vous voyez que j'ai des raisons de vous voir et que j'ai envie de vous embrasser depuis si longtemps, chérie ne me fermez pas votre grille s.v.p.

Je téléphonerai Lundi soir ou Mardi matin. Votre vieil ami

Francois.

Document (156) (See Illustration 310)

François Hugo,

Handwritten draft of a letter to Pablo and Jacqueline Picasso.

Dated: Undated [August 1967?].

Addressed from: None.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Dear Pablo, Jacqueline darling

[*Crossed out* - I will be] We will be in your area next Tuesday, 26, and of course want to embrace you.

I have made a gift for you: a statuette in silver after to one of the drawings Pablo gave me. It is very pretty! And I would like Pablo to let me to sell some, and tell me how much he wants in royalties. You see that I have a good reason for seeing you and that I wish to embrace you. It has been such a long time, darling please don't shut your gate on me.

I will phone Monday evening or Tuesday morning. Your old friend
François.

Document (159) (See Illustration 311)

François Hugo,
Handwritten draft of a letter to Pablo Picasso.

Dated: Undated [November-December 1967?].

Addressed from: None.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Cher Pablo

C'est grâce à toi que j'ai pu faire cette expo. C'est aussi grâce à toi que j'ai pu acheter ma maison d'Aix. Puissent mes enfants, plus tard, se souvenir de ce geste rare. Merci du fond du coeur.

Ton orfèvre Ton vieil ami

Document (159) (See Illustration 311)

François Hugo,
Handwritten draft of a letter to Pablo Picasso.

Dated: Undated [November-December 1967?].

Addressed from: None.

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Pablo

It is thanks to you that I have been able to put on this show. It is also thanks to you that I have been able to buy my house at Aix. I hope that my children will always remember this rare gesture. Thank you from the bottom of my heart. Your goldsmith

Your old friend

Document (160) (See Illustration 312)

Nicholas Norton of S. J. Philips, Ltd.,
Typed letter to Pierre Hugo.

Dated: 21 June 1974.

Addressed from: Letterhead: S.J.Phillips Ltd., Silversmith, Jewels, Antique Plate,
Bijouterie, 139 New Bond Street, London W1Y 0LH.

Addressed to: M. Pierre Hugo, Atelier François Hugo, Les Cyprus[sic], Chemin de
Galice, Aix-en-Provence.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear M. Hugo,

This is to confirm that we will purchase the gold centaur by Picasso at the price of \$5,000, as agreed last week. Would you be kind enough to send it as soon as possible in the way I instructed you.

Yours sincerely,

Nicholas Norton

NN/MK

Hand written on bottom of letter

Gold Sculpture by P.P.

- | | |
|-----------------------------|-------------------------|
| - 1 facteur dans le paquet. | 1 invoice in the packet |
| - (3 f " par poste) | 3 invoices by post |
| - - Jane 10% | |

5000

 46

20,000

3000,0

28000⁺⁺

 7300-

20700

 1700-

19.000

Document (161) (See Illustration 313)

François Hugo,

Handwritten duplicate of a letter to Nicholas Norton of S. J. Philips, Ltd.

Dated: 26 June 1974.

**Addressed from: Letterhead: François Hugo, Orfèvre, Campagne des Cyprés, Chemin
de Gallice, Aix-en-Provence (B.-d.-R.).**

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Sirs,

Thanks for your confirmation dated June 21st for the gold phallic centaur by Pablo Picasso. I hope to have finished with hall-mark[sic] office and customs by Tuesday next July 2nd. Unless I hear to the contrary from you I will send the parcel via Air-France and Pitt & Scott [BEOA does not insure) insurance and transport paid here. One invoice as copy enclosed in the parcel, three by mail to your London adress [sic], in dollars or any money more convenient for you. You can pay by check [sic] as I will pass it through "l'office des changes" – I hope that my work will have your approval.

Believe me, yours sincerely

François Hugo

Document (162) (See Illustration 314)

François Hugo,

**Handwritten duplicate of a draft invoice/certificate of authenticity for a
"Phallic Centaur" to Messrs S. J. Philips.**

Dated: 1 July 1974.

**Addressed from: Letterhead: Ateliers François Hugo, Orfèverie, Campagne "Les
Cyprés", Chemin de Galice[sic], 13000 Aix-en-Provence.**

Addressed to: None.

Collection: Atelier Hugo Archive, Aix-en-Provence.

"Phallic Centaur"

Gold Sculpture by Pablo Picasso.

"Repoussé" embossed by hand from gold sheet 23 carats, i.e. ⁹²³/₁₀₀₀. Hallmark first title,
"Mercury's Head," stamped by Marseilles Hallmark office.

Weight 64^{gr}5 – No. 1669-1719

This specimen was made in my workshop in Aix en Provence for Mess^r S. J. Philipps [sic]. 139 New
Bond St. London W1. YOLH [sic] 12 May/June 1974 for the agreed price of \$.5000

Aix en Provence. 13100

July 1st 1974

F.V.Hugo

Hand written in red ballpoint on photocopy but outside area of the document: Surbiton

Document (163) (See Illustration 315)

Nicholas Norton of S. J. Philips, Ltd.,

Typed letter to Pierre Hugo.

Dated: 3 July 1974.

**Addressed from: Letterhead: S.J.Phillips Ltd., Silversmith, Jewels, Antique Plate,
Bijouterie,
139 New Bond Street, London W1Y 0LH.**

**Addressed to: Mr. Pierre Hugo, Campagne Les Cyprès, Chemin de Galice,
13000 Aix-en-Provence.**

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Pierre,

Thank you for your letter. I agree to everything you say and the draft for the invoice is fine, except for the fact that it should have that it is number three of a series of three. We look forward to receiving the centaur in due course.

Yours sincerely,

N.Norton

Document (164) (See Illustration 316)

François Hugo,

Handwritten duplicate of a letter to S. J. Philips, Ltd.

Dated: Saturday, 6 July 1974.

Addressed from: Letterhead: François Hugo, Orfèvre, Campagne des Cyprés, Chemin de Gallice,

Aix-en-Provence (B.-d.-R.).

Addressed to: Mess^{rs} Phipps[sic] Ltd. (Mr N.Norton), 139 New Bond Street, L.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Dear Sirs,

In hand your letter dated July 3rd addressed to my son Pierre, for which I thank you. I am afraid I do not quite understand your last line: i.e. "Except for the fact that it should have that it is No. 3 of a series of three"? Pierre must have misled you and muddled matters slightly with regard to the subject of the edition. I told him on the phone when he called from Mr. Harris in Surrey, that he had to make it quite clear to you, that it had been decided between Pablo Picasso and myself when he gave me the drawings in 1960, that the numbered edition, in this particular case was to be $1/10$ to $10/10$, not including his two and those samples of which one is in his personal collection (Exemplaire d'auteur) and my two "Exemplaire d'artiste" (in this case artist meaning sculptor or goldsmith). In fact the last one left which I am ready to send if you agree, is the one I intended to keep for my personal collection.

I did not send this sculpture a few days ago as I hoped 1st Because I was awaiting your agreement for the drafting of the invoice – 2nd The hallmark office in Marseilles would not allow a gold piece mint marked "head of Minerva" (internal sale only) to leave the country: that was the sculpture you saw No. 1669-1719 "Exemplaire d'artiste 1" – The one which is ready to leave is "Exemplaire d'Artiste. 2." No. 1685 – 1719

I am sorry to bother you with all these tedious details, but I am sure you will understand that I cannot transgress these internal laws which rule our corporation. No more than you can in yours I presume.

Awaiting you definitive [sic] agreement, believe me. Yours sincerely

François Hugo

Document (165) (See Illustration 317)

François Hugo,

Handwritten note detailing design numbers, titles, sizes, editions and prices of the statuettes.

Dated: 31 August 1974.

Collection: Atelier Hugo Archive, Aix-en-Provence.

31.VIII.74

Ref. 1666 1711	Phallic Centaur with Spear	54 ^{??} Art 1/2	[2 <i>Crossed Out</i>]	Still available (circa 50 ^{??})	Reste artiste 1/2 et 2/2	1 author 2 artists on 10	On 10
Ref 1692 1708	Bacchante	53 ^{??} Art 2/2	(4)	" 55 ^{??}	Reste 1/2 →	2 author 1 artists on 6	
Ref 1693 1709	Joueur de Pipeaux	49 ^{??} 5 Art 1/2	[1 <i>Crossed Out</i>]	50 ^{??}	Reste 1/1 – 2/2 Reserve→	2 author 2 artists on 6	
Ref 1694 1710	Joueur Cymbals	50 ^{??} 5 art 2/2	(3)	50 ^{??}	Reste 2/2 →	2 author 1 artists on 6	

Each \$6500

_____ 650

5850

In 3 or more 10% disc

4 pieces - \$20,000

in each case Artist copy

(1) Flutist

(2) Centaur with Spear

(3) Cymball [sic] Player

(4) Bachante.[sic]

The above is written in four different coloured inks which may indicate a time span.

Written on the reverse -

Insurance

Valeur de chaque piece

illegible

\$10000

Document (165) (See Illustration 317)

François Hugo,

Handwritten note detailing design numbers, titles, sizes, editions and prices of the statuettes.

Dated: 31 August 1974.

Collection: Atelier Hugo Archive, Aix-en-Provence.

31.VIII.74

Ref. 1666 1711	Phallic Centaur with Spear	54 ^{??} art 1/2	[2 <i>Crossed Out</i>]	Still available (circa 50 ^{??})	Remaining artists 1/2 and 2/2	1 author 2 artists on 10	On 10
Ref 1692 1708	Bacchante	53 ^{??} art 2/2	(4)	" 55 ^{??}	Remaining 1/2 →	2 author 1 artists on 6	
Ref 1693 1709	Joueur de Pipeaux	49 ^{??} 5 Art 1/2	[1 <i>Crossed Out</i>]	50 ^{??}	Remaining 1/2 and 2/2 Reserve →	2 author 2 artists on 6	
Ref 1694 1710	Joueur Cymbals	50 ^{??} 5 art 2/2	(3)	50 ^{??}	Remaining 2/2 →	2 author 1 artists on 6	

Each \$6500

_____ 650

5850

In 3 or more 10% disc

4 pieces - \$20,000

in each case Artist copy

(4) Flutist

(5) Centaur with Spear

(6) Cymball [sic] Player

(4) Bachante.[sic]

The above is written in four different coloured inks which may indicate a time span.

Written on the reverse -

Insurance

Value of each piece

illegible

\$10000

Document (166) (See Illustration 318)

François Hugo,

Handwritten draft list detailing design numbers, titles of pieces and quantities delivered.

Dated: Undated [1974/75?].

Collection: Atelier Hugo Archive, Aix-en-Provence.

Ref	Picasso	Nos	Qtté livré (Quantity delivered)	[Photos]
1398	Tête simple	654/655/658/ 659/660/	5	
1403	Tête cannée	661/662/663	3	P
1406	Cavalier	665-666	2	P
1407	Tête aux épis	667-668	2	P
1408	Tête aux oiseaux	669-670	2	P
1409	Pte Tête de Faune	673-674	2	P
1410	Cavaliers	681-682	2	P
1411	Poissons	678-679	2	P
1412	Tête Jacqueline	684-685	2	P
1413	Tête Taureau	682-683	2	P
1424	Tête en relief	691-695	2	P
1425	Tête Horloge nez carré	693-695	2	P
1426	Plat creux T.simple	693-694	2	P
1427	T. tirant la langue	690-692	2	P
1428	atelier	698-698 ^[??]	2	P
1430	Compotier Rond	709-(711)	1	P

1431	" Ovale	707-714	2	P
1432	" Poisson	706-715	2	P
1433	" Trèfle	710	1	P
			40	

Document (167)

François Hugo,

Typed list of the design numbers, titles and dates of plates delivered to Pablo Picasso.

Dated: Undated, [1974/75?]

Addressed to: None, document in the possession of the Picasso Authority.

**Addressed from: Ateliers F. Hugo, Orfèvrerie, Les Cyprès, Chemin de Galice, 13100
Aix-en-Provence.**

Collection: Atelier Hugo Archive, Aix-en-Provence.

34 Plats livrés à Pablo Picasso

1398	"Dormeur"	Dec 1956
1398	"Dotmeur" [sic]	Dec 1956
1398	"Dormeur"	Janv 1957
1398	"Dormeur"	Janv 1957
1398	"Dormeur"	Janv 1957
1403	"Visage aux feuilles"	Avril 1957
1403	"Visage aux feuilles"	Avril 1957
1403	"Visage aux feuilles"	Avril 1957
1406	"Faune cavalier"	Aout 1957
1406	"Faune cavalier"	Aout 1957
1407	"Visage aux mains"	Aout 1957
1407	"Visage aux mains"	Aout 1957
1408	"Visage tourmentè"	Aout 1957
1408	"Visage tourmentè"	Aout 1957
1409	"Visage de faune"	Nov. 1957
1409	"Visage de faune"	Nov. 1957
1411	"Un Poisson"	Dec 1957
1411	"Un Poisson"	Dec 1957
1410	"Joueur de flute et cavalier"	Dec 1957
1410	"Joueur de flute et cavalier"	Dec 1957
1412	"Profil de Jacquélien" [sic]	Dec 1957
1412	"Profil de Jacqueline"	Dec 1957
1413	"Tête de taureau"	Dec 1957
1413	"Tête de taureau"	Dec 1957

1424	"Tête larvée"	Mars 1958
1424	"Tête larvée"	Mars 1958
1425	"Visage en forme d'horloge"	Mars 1958
1425	"Visage en forme d'horloge"	Mars 1958
1426	"Visage géométrique aux traits"	Mars 1958
1426	"Visage géométrique aux traits"	Mars 1958
1427	"Horloge à la Langue"	Mars 1958
1427	"Horloge à la Langue"	Mars 1958
1428	"Jacqueline au chevalet"	Mars 1958
1434	—————"Tête au masque"	

Plats Pablo Picasso

Mars 1958

Références 1434 - 1438 - 1439 - 1440 choisis par P. Picasso, mais entre temps trouve plus amusant de faire des dessins qui seront transposés en metal par F. Hugo; D'où les comptoirs, centaures etc.; Les plats sont oubliés....

Dishes Pablo Picasso

March 1958

References 1434 - 1438 - 1439 - 1440 chosen by P. Picasso, but meanwhile he finds it more amusing to make drawings that will be transposed in metal by F. Hugo; of which comptoirs, centaurs etc.; The dishes are forgotten....

Document (168)

Pierre Hugo,
Typed letter to Claude Picasso.

Dated: 2 May 1977.

Addressed from: Letterhead: Pierre Hugo, Orfèvre, Les Cyprès, Chemin de Galice,
13100 Aix-en-Provence.

Addressed to: Claude Picasso, 77 rue de Lille, Paris 7.

Collection: Picasso Authority, Paris.

Cher ami,

A la suite de notre entretien du 27/4/77, je tenais à vous confirmer que vous nous autorisez à faire un tirage des quatre comptiers déjà tirés à trois exemplaires, numérotés en chiffres arabes, et réservés au Point Cardinal à Paris.

Ce nouveau tirage sera limité à huit exemplaires numérotés en chiffres romains et il est bien entendu qu'il ne pourra en aucun cas être fait d'autre tirage.

Avec tous nos remerciements, croyez, Cher ami, à l'expression de nos sentiments les meilleurs.

Pierre Hugo

Document (168)

Pierre Hugo,
Typed letter to Claude Picasso.

Dated: 2 May 1977

Addressed from: Letterhead: Pierre Hugo, Orfèvre, Les Cyprès, Chemin de Gallice,
13100 Aix-en-Provence.

Addressed to: Claude Picasso, 77 rue de Lille, Paris 7

Collection: Picasso Authority, Paris.

Dear friend,

Following our interview of the 27/4/77, I was anxious to write confirming that you are allowing us to make an edition of the four compotiers, which have already been issued in an edition of three, numbered in Arabic numerals, and reserved for Le Point Cardinal in Paris.

This new edition will be limited to eight copies, numbered in Roman numerals, and it is of course understood that on no account are other editions to be made.

With all our thanks,

Very best wishes,

Pierre Hugo

Document (169) (See Illustration 319)

François Hugo,

Handwritten draft list detailing design numbers, titles of pieces, costing and dimensions.

Dated: Undated [1960/67?].

Collection: Atelier Hugo Archive, Aix-en-Provence.

Picasso Suggestions
Plats argent déjà faits à refaire

1407	Tête aux épis	2100f	42cm
1409	Tête de faune	1300f	25cm
1424	Tête en creux	2100f	42cm
1426	Simple (plat creux)	2000f	41cm
1430	Comptier rond	6200	Ø52
1431	Comptier ovale	5800	60 x 40

Plats n'ayant pas encore été fait mais dont j'ai l'outillage

1434	Petite tête	1er 2000 [saifs] 1800	33cm
1435	Tête canée	1er – 2200 [S.] 2000	42cm
1436	Nez rectangulaire	1er 2200 [S.] 2000	42cm
1437	Vallauris	1er 2200 [S.] 2000	42cm

Document (169) (See Illustration 319)

François Hugo,

Handwritten draft list detailing design numbers, titles of pieces, costing and dimensions.

Dated: Undated [1958/59?].

Collection: Atelier Hugo Archive, Aix-en-Provence.

Picasso Suggestions

Silver dishes already made, to be redone

1407	Head with wheatears	2100f	42cm
1409	Head of a faune	1300f	25cm
1424	Head like a hollow	2100f	42cm
1426	Simple (hollow plate)	2000f	41cm
1430	Compotier round	6200	Ø52
1431	Compotier oval	5800	60 x 40

Dishes not yet made but for which I have the dies

1434	Small head	1st 2000 [saifs?] 1800	33cm
1435	Head with canning	1st – 2200 [S.?] 2000	42cm
1436	Nose rectangular	1st 2200 [S.?] 2000	42cm
1437	Vallauris	1st 2200 [S.?] 2000	42cm

Document (170) (See Illustrations 320 & 321)

François Hugo,
Handwritten resumé of the beginning of the Picasso/Hugo collaboration,
techniques and tools used.*

Dated: Undated.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Picasso en 1955 avait essayé de faire reproduire en métal ses plats en céramique. [*Crossed out* n'ayant pas eu de succès avec] Ayant cherché un peu partout en Italie et en France sans succès, il m'a demandé ce que j'en pensais. Je lui ai écrit que lorsqu'il s'agissait d'un objet déterminé [*Crossed out* - quand on examine un objet à] faire en orfèvrerie [*Crossed out* - il faut] fallait d'abord choisir quelle [*Crossed out* - est] était la [*Crossed out* - meilleure] manière qui s'adaptait le mieux

Fonte au sable (sand casting),

cire perdue (waste wax process) - moulage à la seiche (cuttlefish moulding)

fonte à la fronde ou sous pression (?) - travail au repoussé (repoussé work), ciselé (chasing)

et au rétreint (?) ou même quelque fois la galvano(?) plastie quoique ce ne soit pas un procédé recommandable. L'une de ces [*Crossed out* - dernière] méthodes, [*Crossed out* - combinées ensemble,] seule ou combinée avec une ou plusieurs [*Crossed out* - de ces procédés] des autres [*Crossed out* - des manières de couler précédentes] doit être la solution élégante -

J'ai donc dit à P.P. que la solution élégante pour ses plats était la repoussé, [*Crossed out* - ciselé] rétreint ciselé et il a été enchanté du résultat.

"Tirez la vache" (?) - Pull the cow!!!. Terme de forge - actionner le gros souffet (1m 50 à 3m) vient de ce que les souffets étaient faits d'une peau de vache entière -

(A) To blow the bellows.

Metal used. I see no point in making myself the silver and gold plate that I may need [*require-Crossed out*]. I therefore buy it already rolled to the required thicknesses. For Picasso's 50cm/Æ plates. They vary from 15/10ths of a millimeter to 20/10ths. However, I do sometimes thin out small ingots on stakes or anvils [*Crossed out* - to any required thickness;] especially when I cannot wait to have it made for me or when I want a pupil to [*Crossed out* - get] acquire knowledge of material and make him feel how ideas can mature [*Crossed out* -(?) mûrir] in the process of work.

Tools and materials - (F) déroche = solution dans laquelle on plonge les pièces qui ont été chauffés, pour les décaper et dissoudre le borax qui a été vitrifié par la chaleur

(A) pickle or a "pickling solution" - 1 part sulphuric acid + 6 or 9 parts water

(F) Ciment d'orfèvre - pour le repoussé - (A) Pitch for repoussé work = Pitch - 4 parts

Poix ou brai ou

bitume de judie (?) - 4	Pitch	- 4 parts
Colophane - 4	Rosin	- 4 "
Plâtre de Paris - 2	Plaster of Paris	- 2 "
Suif - 1 (au max)	Tallow or tallow candle(/)	1 "

Coulé dans une "Tête de Mort" "Pitch block"

(F) Marteaux à ciseler et planer - all size chasing hammers. (outils de chic - hand made tools)

Bouterolles (de toutes formes) - doming punches all home made,

all shapes, one for every particular case - hard tempered steel.

Burins, échoppes - scorpers

Ressingue - Snarling-irons; home made idem

Document (170) (See Illustrations 320 & 321)

François Hugo,
Handwritten résumé of the beginning of the Picasso/Hugo collaboration,
techniques and tools used.*

Dated: Undated.

Collection: Atelier Hugo Archive, Aix-en-Provence.

In 1955 Picasso had tried to have reproduced, in metal, his ceramic dishes. [*Crossed out* - not having any success with) Having looked almost everywhere in Italy and in France without success, he asked me what I thought about it. I wrote to him that when it was a question of a certain object [*Crossed out* - when one examines an object to], to make it in goldwork [*Crossed out* - it is necessary] it was necessary to first choose what [*Crossed out* - is] was the [*Crossed out* - better] most suitable manner.

- Fonte au sable (sand casting),
 - cire perdue (lost wax process) - moulage à la seiche (cuttlefish moulding)
 - fonte à la fronde ou sous pression (?) - travail au repoussé (repoussé work), ciselé (chasing)
 - et au retreint (?) or even sometimes galvano (?) plastie although this is not an advisable process.
- One of these [*Crossed out* - last] methods, [*Crossed out* - combined together,] alone or combined with one or several [*Crossed out* - of these processes] of the others [*Crossed out* - of the preceding ways of casting] must be the elegant solution.-
- I told P.P. therefore that the elegant solution for his dishes was repoussé, [*Crossed out* - chiseled] raised chasing and he was delighted with the result.
 - "Tirez la vache" (?) - Pull the cow!!!. A blacksmith's term - to manipulate the big bellows (1m 50 to 3m) comes from the fact that the bellows were made from an entire cow-hide -
 - (To) To blow the bellows.
 - Metal used. I see no point in making myself the silver and gold plate I that may need [*require* - *Crossed out*]. I therefore buy it already rolled to the required thicknesses. For Picasso's 50cmÆ plates. They vary from 15/10ths of a millimeter to 20/10ths. However, I do sometimes thin out small ingots on stakes or anvils [*Crossed out* - to any required thickness;] especially when I cannot wait to have it made for me or when I want a pupil to [*Crossed out* - get] acquire knowledge of material and make him feel how ideas can mature [*Crossed out* - (?) mûrir] in the process of work.

* This document is written half in French and half in English.

Tools and materials - (F) déroche = solution in which one plunges pieces that have been heated, to clean them and to dissolve borax that has been vitrified by the heat,

(A) pickle or a " pickling solution " - 1 part sulphuric acid + 6 however 9 parts waters

(F) Ciment d'orfèvre - for the repoussé - (A) Pitch for repoussé work = Pitch - 4 parts

Poix or brai or

asphalt of judie (?) 4

Pitch - 4 parts

Rosin - 4

Rosin - 4 "

Plaster of Paris - 2

Plaster Paris of - 2 "

Tallow – 1(max)

Tallow or tallow candle/1

Pour into a "Tête de Mort"

" Pitch block "

(F) Hammers to chisel and to planish - all size chasing hammers. (outils de chic - hand made tools)

Bouterolles (of all shapes)

- doming punches all home made,

all shapes, one for every particular case - hard tempered steel.

Burins, échoppes

- scorpers

Ressingue

- Snarling-iron; home made ditto

Document (171) (See Illustration 322)

François Hugo,

Handwritten note of expenses, metal thickness? Job numbers? and prices in Old [?] francs?

Dated: Undated.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Frais d'outillage – Expenses

Poinçons etc pour 10 300.000^f

Argt. 1er titre ¹⁵/₁₀ – 238.000f ^{260.000f pour 2}

" " [~~Crossed out - ¹⁷/₁₀ – 258.000f~~] ^{Pour 5}

or fin ⁵/₁₀ (1580^{gr}) – 1.650.000f

⁷/₁₀ (2220) – 2.100.000f

⁹/₁₀ (2860) – 2.480.000f^f

22.22^{ct} ⁵/₁₀. (1440) – 1.480.000f

⁷/₁₀ (2000) – 1.720.000f

⁹/₁₀ (2580) – 2.230.000f

Document (171) (See Illustration 322)

François Hugo,

Handwritten note of expenses, metal thickness? Job numbers? and prices in Old [?] francs?

Dated: Undated.

Collection: Atelier Hugo Archive, Aix-en-Provence.

Expenses for equipment

Punches etc for 10 300.000^f

Silver. 1st title $\frac{15}{10}$ – 238.000^f 260.000^f for 2

" " [~~Crossed out - $\frac{17}{10}$ – 258.000^f~~] for 5

fine gold $\frac{5}{10}$ (1580^{gr²}) – 1.650.000^f

$\frac{7}{10}$ (2220) – 2.100.000^f

$\frac{9}{10}$ (2860) – 2.480.000^f

22.22^{ct} $\frac{5}{10}$ (1440) – 1.480.000^f

$\frac{7}{10}$ (2000) – 1.720.000^f

$\frac{9}{10}$ (2580) – 2.230.000^f

Document (172)

François Hugo,

Handwritten label on card addressed to Pablo Picasso.

Dated: Undated.

Addressed from: Les Cyprés, Gallice, Aix-en-Provence.

Addressed to: Villa Californie, Californie, Cannes, A. M.

Collection: Picasso Archive, Musée Picasso, Paris.

Document (173)

François Hugo,

Handdrawn map with directions from Aix to Les Cyprès given to Pablo Picasso.

Dated: Undated.

Addressed from: Campagne des Cyprès, Chemin des Gallice, Aix-en-Provence.

Addressed to: none.

Collection: Picasso Archive, Musée Picasso, Paris.

Document (174)

François Hugo,

Handwritten letter to an unknown recipient.

Dated: Thursday (Pre 1954)*

**Addressed from: printed letterhead: F. V.-Hugo, 157 Faubourg Saint-Honoré,
Paris (VIIIe). Téléphone: Elysées 66-50**

Addressed to: none.

Collection: Picasso Archive, Musée Picasso, Paris.

Cher ami,

Je suis de passage à Paris et j'aimerais beaucoup vous voir. J'ai à vous demander des nouvelles d'un ami commun que j'aime beaucoup. Accepteriez-vous vous de dîner avec moi, Samedi, avec Derain? Si oui donnez-moi un coup de téléphone et ne sonnez pas trop tard à cause du retour la nuit!

Cela me ferait un grand plaisir de vous revoir et si vous êtes avec des amis amenez les, cela va sans dire.

Bien amicalement à vous

François Hugo

* André Derain died in 1954.

Document (174)

François Hugo,

Handwritten letter to an unknown recipient.

Dated: Thursday (pre 1954*)

**Addressed from: printed letterhead: F. V.-Hugo, 157 Faubourg Saint-Honoré,
Paris (VIIIe). Téléphone: Elysées 66-50**

Addressed to: none.

Collection: Picasso Archive, Musée Picasso, Paris.

Dear Friend,

I am passing through Paris and I would very much like to see you. I want to ask you for news of a mutual friend that I like a lot. Can you come to dine with me Saturday, with Derain? If yes give me a telephone call, not too late because I return that night! It would give me great pleasure to see you again and if you are with friends bring them of course. My best wishes to you both,
François Hugo

* André Derain died in 1954.

Appendix II ii

Commentary on François Hugo's letter to Douglas Cooper dated 7th June 1956. Documents (3) & (4), appendix II i.

Hugo's first letter, in connection with the work for Picasso, was written to Douglas Cooper in reply to a request for advice. The letter survives in draft and neat form¹ and is full of technical references, which Hugo does not explain and it is difficult to understand without a wider knowledge of metalworking.

Hugo began his draft with a personal note, telling Cooper that he and his wife, Monique, had thought of going to visit him, in May, while they were "on the way to Malherbes"² ("Malherbes" was the house, in Aimargues, where Marguerite, Hugo's sister, lived.)³ They had not done so, he says, because Lauretta, Hugo's sister-in-law, had told them that Cooper was visiting Picasso at that time. Although this personal note is crossed out in the draft, it indicates how well members of the Hugo family knew Cooper, and appeared to see him on a fairly regular basis. That Hugo's neat letter begins in a more business-like manner, indicates that he himself did not know Cooper so well.

After a brief reference to the Renaissance, the historic origins Hugo associated with such work in silver, Hugo immediately began discussing how Picasso's plates might be made in silver. He proposed two separate methods and implied there might be another: "a third baroque solution by way of multiple tricks and processes."⁴ But as the plates were so large, he said, he could not think of it until he had seen one. It should be noted that Cooper had given Hugo an incorrect size for the plates. He said they had a diameters of 60cm, not 42cm as is actually the case.⁵ This would have complicated Hugo's task of recommending ways such large platters could be made.

The two methods Hugo proposed were casting and embossing, repoussé and he listed the potential technical difficulties of each method, calculated the weight of a plate made by them, thus arrived at the amount of metal needed to make a plate by each method, and then worked out an estimate for making a plate using each method. He began by discussing *Moulé-fondu*, "taking a mould and casting" with silver, *1er titre*, and immediately said was impossible to cast, *fondre*, a piece of this size if it was not 7 to 10mm thick.⁶ [*He does not explain this statement, but he is referring to problems encountered with pieces that have a large surface area, like the plates. When molten metal tries to flow over a large surface area that surface area exerts a dragging action on the metal inhibiting it and it flows unevenly into the mould. The result is holes in the finished*

casting. These 'casting holes' are avoided by increasing the thickness of the object to be cast. This increases the weight of the metal to be used, which in turn increases the overall force with which it flows into the mould.]

Hugo also said that "an other disadvantage is that the casting are always more or less porous and this necessitates repeated delicate soldering."⁷ [*Here he is referring to the process of repairing casting holes by soldering. Cast metal has a more open, porous structure than forged metal and when soldered, the solder is first absorbed into this open structure. The process often has to be repeated several times before it will run across the surface of the metal and form a joint.*]

Working out the amount of silver required to cast a plate Hugo's notes show that he meticulously calculated the weight for a plate both 7mm and 10mm thick, arriving at figures of 20k 880 - 28k 270. Quoting the price of silver as 20,000 francs⁸ per kilo he estimated the silver would cost 417,600- 565,400 francs.⁹ Onto this figure, he says must be added 3000 francs¹⁰ per kilo for assaying, and a further 20 -50,000 francs¹¹ for "patching, soldering, carving/chasing, polishing and burnishing etc.,"¹² arriving at a total of 700,210 francs,¹³ which, even before adding that there would also be a 25% charge for tax, he said was exorbitant.

Then Hugo discussed casting the plates in a cheaper alloy of silver and tin. [*Although, it has not been possible to identify this alloy by comparing it with other known alloys, it was probably similar to pewter comprising a greater amount of tin than silver.*¹⁴ (See reference below to it not requiring assaying.)] This was probably the alloy Cooper referred to in his letter, "if I am not mistaken you have created an alloy of silver in which you work sometimes. Would it be possible to use it in such a case?"¹⁵ Hugo described its colour as between that of silver and tin, and said it flowed into a casting mould much more easily than silver *1er titre*. It also took a good polish, but mentioned that it was not a hard metal and, in his draft, said, it could be marked even by an ordinary cutlery knife. [*This softness meant it was also an inherently weak metal and to compensate for this weakness the casting would have to be thicker than those proposed for silver.*] Hugo does not, however, explain this and only says that the castings would have to be 12 – 15mm thick, opting for the thicker dimension in his neat letter.

Hugo calculates the weight of a plate cast in it as 31k 380, and going on to give a price of 5000 francs¹⁶ per kilo for this alloy estimates a cost of 157,000 francs¹⁷ per plate. Onto this must be added 15 - 30,000 francs¹⁸ for finishing. There would be no assay charge, [*Because of the amount of its tin content it did not qualify as a precious metal.*] and he arrived at a total of 186,900 francs per plate.¹⁹

The second method Hugo suggested was to emboss them by hand, repoussé. This was the method he clearly favoured, describing it as "without question the noblest way to treat beautiful objects,"²⁰ and he mentioned the treasures of Conque and the Abbot Suger as examples. But

again, before even describing the technique, he referred to what, in his eyes, was its disadvantage: the length of time it took to make a piece by this process, which, he said, meant it was not possible to make "numerous copies."²¹ [*The slow way repoussé work is done would not, technically, prevent the making of copies, although it might make it uneconomic. Throughout his work Hugo favoured methods, be it on a craft level, that were geared to the making of multiples rather than the meticulous handwork associated with hand-crafted, one-off pieces.*]

In his draft Hugo refers to repoussé having a second disadvantage, a "certain transposition" that occurred between an original pattern and its embossed copy. Although this is crossed out in the draft he does appear to have discussed the problem with Picasso as, in a later letter, he spoke of giving thought to "the question of the tooling/dies necessary for an exact reproduction."²²

Working out the weight of a plate made by this technique Hugo said that "repoussé or dinanderie" could be carried out on silver 1.5 - 2mm thick. [*Although substantially thinner than for casting this is still fairly thick for such work, which is more generally done on metal 0.8 - 1mm thick.*] Again he made calculations for both thicknesses, 1.5 and 2mm, and arrived at a weight for a plate of between 4k 450 and 5k 940. Working with a price of 13,000 francs²³ per kilo he arrived at a cost of 71,200 – 95,040 francs.²⁴ [*The difference in the cost per kilo of the silver for this and the cast silver plate, 13,000 francs and 20,000 francs respectively probably relates to the difference in the cost of casting silver and sheet silver.*] Hugo had included the cost of assaying in these calculations but not that of his own labour as he said it was not possible for him to give precise figures for, what he terms dinanderie work. This being said, he gives two extremes of between 100,000 and 300,000 francs.²⁵

Only then did he describe the repoussé process: a method of embossing metal by hammering it with a variety of specially made chisels and punches, while it is held and supported on a specially made cement. In a passage crossed out in his draft he then says the length of time it would take "depends entirely on the design and on the difficulties of the reliefs and the number of times it has to be annealed."²⁶ [*Annealing is the process of heating metal to a high temperature, which makes it sufficiently malleable to work.*] Again in the draft Hugo says "for a plate 60cm in diameter, and an average relief of 3cm, it would be necessary, I imagine, to anneal the plate 10 to 15 times (in a charcoal fire)."²⁷ [*A 3cm relief of would be highly unusual, if not impossible, to achieve for pure repoussé work, although it would not be an unusual height if Hugo was, in fact, referring to a raised vessel. So it is thus unclear which he was referring to. Indeed, even where the detail of a 3cm height relief came from is unclear. Cooper does not mention it and the figures are not in Hugo's neat copy. The reference he makes to annealing the work "in a charcoal fire," although again he does not explain why, using a charcoal fire would create a reducing atmosphere. This, in theory at least, would allow fewer oxides to form on the silver's*

surface. This forming of oxides is generally known as "firestain." Later correspondence shows that Hugo did have problems with "firestain" so he either did not, or could not, follow his own advice.]

At this point Hugo says that he is currently "making some dinanderie objects in copper and silver for the churches in the vicinity"²⁸ and that he is "particularly well equipped for this work."²⁹ Following this, in the draft is another passage he crossed out, in which he again discussed the charge for his labour. "It depends entirely on the design and on the difficulties of the reliefs and the number of times it is annealed. In such cases as this I work on an hourly rate of 1000 francs³⁰ an hour."³¹ Then he rethinks this approach and suggests an overall figure of between 200 and 300,000 francs.³² In his neat copy he reduced the lower figure to 100,000 francs. [*It is an indication that the economics of his work were very present in his mind.*]

Again in the draft, Hugo suggests doing a test piece to resolve many of these uncertainties and points out that, should the test turn out to be disappointing, no silver would be lost. [*Here he is referring to the practice of remelting metal so as to reuse it.*] Then he adds a flattering note that he did not think that "beginning from a form by Picasso that the result would be disappointing."³³ However, none of this appears in his neat copy, where he pares the information down overall.

Right at the end Hugo then said that he would be unable to undertake any new work until the end of August as he had to finish commissions he already had in hand, namely making "altar ornaments" for neighbouring churches. In the meantime, he suggested that he could drive down to Fourques, where his half brother lived, and see Cooper, so that they could talk the matter over and once he had seen the plates he would have a better idea of what was involved. Thus, despite Cooper's warning that nothing was definitely arranged with Picasso, Hugo appears to have thought that the idea of having the plates made in silver more definite than was the case at that point, but that Cooper would be able to further the work in some way.

Throughout both the draft and neat copies of this letter, Hugo, as has been said many times, does not explain technicalities he refers to. He seems to use terminology interchangeably, apparently using the words *dinanderie* and *repoussé* to mean the same thing. It is also to be noted that though he is discussing silversmithing he never uses the terms for it, *orfèvrerie* or *argenterie*. In his draft he says that it would give him great pleasure to work "in this technique which is my own and which I have been perfecting for thirty years."³⁴ Although in his neat copy he states more modestly "it would give me infinite pleasure to work for you on Picasso's models, with this technique, which I have been trying to master for thirty years."³⁵ The letter reveals Hugo's grasp of the theory behind his skills was only partial. Even without Picasso's preference for personal contact with his collaborators the claim that he could not understand Hugo's letter comes as no surprise.

Endnotes to appendix II ii.

Abbreviations: Document (3) and Document (4). This refers to François Hugo, Draft letter to Douglas Cooper, 7 June 1956, Picasso File, Hugo Family Archive, Aix-en-Provence, Document (3); François Hugo, photocopy of a letter to Douglas Cooper, 7 June 1956, Hugo File, Archive Picasso, Musée Picasso, Paris, Document (4). (See appendix III.)

Figures for French Retail Price Index used were as follows: 1956: 132.8; 2000: 1411.2. The author is grateful to Nicholas Dimsdale for supplying these figures and to Sally Holterman for help with the calculations.

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1. The Archive at the Musée Picasso has a photocopy of the neat version of this letter. The original is understood to be among the collection of Douglas Cooper's papers at the Getty Research Library, Los Angeles.
 2. "Nous voulions aller vous voir de passage à Malhêrbes le mois dernier." (Document (3).)
 3. Pierre Hugo, personal communication to the author, January 2002.
 4. "Il y aurait peut être une 3e solution baroque faite de multiples trucs et procédés." ; (Document (3) & Document (4).)
 5. Douglas Cooper, letter to François Hugo, 4 June 1956, Picasso File, Hugo Family Archive, Aix-en-Provence, Document (2)
 6. "Il est impossible de fondre de pièces de cette taille sans son prévoir une certaine épaisseur." (Document (3) & Document (4).)
 7. "Un autre inconvénient c'est que la fonte est toujours plus ou moins poreuse; [~~Crossed out – ce qui~~] cela nécessite des reprises en soudure délicates. "cela nécessite des reprises en soudure délicates." (Document (3) & Document (4).)
 8. 20,000 francs in 1956 would be the equivalent of 2125 francs or roughly £212 in the year 2000.
 9. 417,600 - 565,400 francs in 1956 would be the equivalent of 44,376 – 60,082 francs or roughly £4438 - 6008 in the year 2000.
 10. 3000 francs in 1956 would be the equivalent of 319 francs or roughly £32 in the year 2000.
 11. 20-50,000 francs in 1956 would be the equivalent of 2125 – 5313 francs or roughly £212 - 531 in the year 2000.
 12. "de reprise, soudures, ciselage, polisage, burnissage, etc." (Document (3) & Document (4).)

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- 13.** 700,210 francs in 1956 would be the equivalent of 74408 francs or roughly £7441 in the year 2000.
- 14.** Christopher Wheatley, personal communication to the author, October 1999.
- 15.** "Si je ne me trompe pas vous avez créé un alliage d'argent dans lequel vous travaillez parfois. Serait-ce également possible de s'en servir dans un cas pareil?" (Douglas Cooper, letter to François Hugo, 4 June 1956, Picasso File, Hugo Family Archive, Aix-en-Provence, Document (2).)
- 16.** 5000 francs in 1956 would be the equivalent of 531 francs or roughly £53 in the year 2000.
- 17.** 157,000 francs in 1956 would be the equivalent of 16684 francs or roughly £1678 in the year 2000
- 18.** 15 - 30,000 francs in 1956 would be the equivalent of 1594 - 3188 francs or roughly £159 - 319 in the year 2000.
- 19.** 186,900 francs in 1956 would be the equivalent of 16061 francs or roughly £1606 in the year 2000.
- 20.** "Sans conteste la manière la plus noble de traiter de très beaux objets." (Document (3) & Document (4).)
- 21.** "nombreux exemplaires." (Document (3) & Document (4).)
- 22.** "la question de l'outillage nécessaire à la reproduction exacte." (François Hugo, letter to Pablo Picasso, 30 September 1956, Picasso File, Hugo Family Archive, Aix-en-Provence, Document (7).)
- 23.** 13,000 francs in 1956 would be the equivalent of 1381 francs or roughly £138 in the year 2000.
- 24.** 71,200 – 95,040 francs in 1956 would be the equivalent of 7566 – 10,099 francs or roughly £756 - £1009 in the year 2000.
- 25.** 100,000 – 300,000 francs in 1956 would be the equivalent of 10,627 – 31,879 francs or roughly £1063 - 3188 in the year 2000.
- 26.** "cela dépend entièrement du dessin et de la difficulté des reliefs et du nombre de passes de recuit". (Document (3).)
- 27.** "Pour une plaque de 60 - et une profondeur moyen de reliefs de 3cm - Il faudrait j'imagine recuire la plaque de 10 à 15 fois (dans un feu de bois)". (Document (3).); "Il faut recuire de nombreuses fois (15 à 20 fois); dans le cas d'une pièce de cette taille il faudra recuire sur un feu de bois". (Document (4).)

-
- 28.** "faire des objets en dinanderie en cuivre et argent pour des églises des environs." (Document (3).)
- 29.** "je me suis particulièrement bien outillé pour ce travail." (Document (3) & Document (4).)
- 30.** 1000 francs in 1956 would be the equivalent of 106 francs or roughly £11 in the year 2000.
- 31.** "Ce la dépend entièrement du dessin et de la difficulté des reliefs et du nombre de passes de recuit - Dans des cas comme celui ci je travaille à l'heure à raison de 1000F l'heure." (Document (3).)
- 32.** 200 - 300,000 francs in 1956 would be the equivalent of 21253 - 31880 francs or roughly £2125 - 3188 in the year 2000.
- 33.** "Ce serait vraiment surprenant qu'en partant d'une forme de Picasso on aboutisse à un résultat décevant." (Document (3).)
- 34.** "Il me plairait infiniment de travailler pour vous et pour Picasso dans cette technique qui m'est propre et dans laquelle je ne perfectionne depuis trente ans." (Document (3).)
- 35.** "Il me plairait infiniment de travailler pour vous sur des modèles de Picasso, avec cette technique dans laquelle je cherche à me perfectionner depuis trente ans." (Document (4).)

Appendix II iii.

François Hugo's *Livre de référence* and *Livre d'atelier*.

François Hugo's *Livre de référence* is his record of all of his work projects, those he designed himself and those that he was commissioned to do. (see illustrations 323 – 345) He entered these projects in this book in the order in which he thought of them, with regard to his own work, and with regard to commissioned projects, in the order he received an enquiry. All this work was allotted numbers in chronological order. Not all of the projects resulted in finished pieces, nor is the order in which they appear in the book necessarily that in which Hugo did the work, that order he recorded in his *Livre d'atelier*.

Hugo's *Livre d'atelier* details the dates he worked on individual pieces as well as the reference numbers for the *quittance de garantie*, or assay receipts, and the weights of gold or silver in a piece, obligatory requirements of his registration as a *fabricant et marchand d'or et d'argent*. (see document (1b), Appendix II i.) Also recorded in this book are the names for who pieces were made and whether they were gifts. (see illustrations 346 & 347)

Although most of the entries in Hugo's *Livre de référence* and *Livre d'atelier* are contemporary with the making of the pieces it should be noted that some entries have been annotated later. Mainly this relates to some of the design numbers entered latter in red. All of them still run consecutively.

The following pages are a transcription of passages from both books that covers the work Hugo did for Picasso during their collaboration and his work on 'Picasso' pieces made later. Only the period during which Picasso was alive has been transcribed, though both books continue beyond that date. Hugo began his *Livre d'atelier* in February 1953. It runs up to 2000. The *Livre de référence* begins in 1938 and goes up to 2000 ending with an entry by Pierre Hugo.

Passages relevant to the Picasso work from both of these books have here been laid out chronologically, showing how they relate to each other; entries from the *Livre de référence* are placed on the left, those from the *Livre d'atelier* on the right. Thus the rhythm in which Hugo worked can be seen. Entries for Hugo's work for other artists; Max Ernst, Jean Cocteau, Jean Arp or Sydney Noland, and his work for churches, have been included in note form, in pale grey, to show how they fitted in chronologically with his work for Picasso.

For clarity some numbers for the *Bon des commandes*, orders for materials, have been omitted. Also some of the columns of information have been re-ordered for overall continuity. At Pierre Hugo's request all the names of clients, other than those of Picasso, Jacqueline, Albert Gilou and those that relate to the Galerie Point Cardinal have been removed and replaced with the word 'name' in pale grey. Prices at which editioned pieces were sold have also been removed and replaced with the word 'price' in pale grey.

Transcription of François Hugo's *Livre de référence* and *Livre d'atelier* that relate to the Picasso pieces.

Livre de référence

111 anneau de möbius mars '38
 longueur 235 mm
 largeur 25
 épaisseur 10/10mm
 Donné a Nicole 16e Schiap 100'



1304 Bague d'après pièce P 27/3/53



1364 galvin ag ceramique gutta 14/02/1955
 frappé sur bronze g.all
 voir 1416 & 1640 Dec-57



1398 Plat Picasso G. allard
 Tête Barbue 25 Sept '56
 Ø 42 "Dormeur" 210
 25 Sept '56



Livre d'atelier

Entry No.	Date	N°Recu	Poids	Désignation	No.	Livraison
654	15 Dec'56	No.1		Plat Picasso $^{15}/_{10}^{\circ}$ Ag	1398	1 Picasso
655	18 Dec '56	No.2		Plat Picasso $^{17}/_{10}^{\circ}$ Ag	1398	2 Picasso
657	15 Jan'57			Bague argt fin $^{990}/_{1000}$	1304	Jacqueline Picasso
658	20 Jan '57	No.3		Plat Picasso $^{15}/_{10}^{\circ}$ $^{990}/_{1000}$	1398	3 Picasso
659	20 Jan '57	No.4		Plat Picasso $^{15}/_{10}^{\circ}$ $^{990}/_{1000}$	1398	4 Picasso
660	20 Jan '57	No.5		Plat Picasso $^{15}/_{10}^{\circ}$ $^{990}/_{1000}$	1398	5 Picasso

1403	Plat Picasso sketch of visage aux feuilles	Tête sur cannage tour feuilles Ø 42	G. allard. 1/mars'57 260	661	9 avril '57	No.1	P. Pablo tête cannée	1403	Picasso
				662	9 avril '57	No.2	P. Pablo tête cannée	1403	Picasso
				663	9 avril '57	No.3	P. Pablo tête cannée	1403	Picasso
1406	Pablo Picasso sketch of faune cavalier showing rim but no cavalier	Plat Cavalier aux têtes Ø 42	G.ge allard août '57 280	665	31 août '57	No.1(1)	P. Picasso cavalier	1406	Picasso
				666	31 août '57	No.2(2)	P. Picasso cavalier	1406	Picasso
				667	31 août '57	No.1(3)	P. Picasso tête aux épis	1407	Picasso
1407	P.P. whole entry pasted over with paper & photo	Tête aux mains et aux épis Ø 42	G. allard. 1957	668	31 août '57	No.2(4)	P. Picasso tête aux épis	1407	Picasso
				669	31 août '57	No. 1 (5)	P. Pablo tête aux oiseaux	1408	Picasso
				670	31 août '57	No. 2 (6)	P. Pablo tête aux oiseaux	1408	Picasso
1408	P.P. whole entry pasted over with paper & photo	"Tête aux yeux d'oiseaux" Visage tourmenté	G. allard. 1957	669	31 août '57	No. 1 (5)	P. Pablo tête aux oiseaux	1408	Picasso
				670	31 août '57	No. 2 (6)	P. Pablo tête aux oiseaux	1408	Picasso

1409

P.P.

G. allard.



25cm Tête de faune
illegible word
in pencil

Nov 1957
written over
Cyprès Sept
1733

1410

P.P.

sketch of just 32cm flute
a circle

Cavalier in pencil
joueur de
flute et
cavalier

F 1411

P.P.



Poisson 240

1412

P.P.

G. allard.

sketch of just Jacqueline
a circle

210

1413

P.P.

G. allard.

sketch of just a
circle with 'F1974'
in red in it

Taureau




210

Entry No.	Date	N°Recu	Poids	Désignation	No.	Livraison
673	15-Nov-57		No. 1	Tête P. Picasso 25cm	1409	
674	16-Nov-57		No. 2	Tête P. Picasso 25cm	1409	

678	7 Dec '57	Grange allard		Plat Picasso Poisson	1411	P.P.
679	7 Dec '57	Grange allard		Plat Picasso Poisson	1411	P.P.
680	8 Dec '57	Grange allard		Plat Picasso Cavalier	1410	P.P.
Entry No.	Date	N°Recu	Poids	Désignation	No.	Livraison

681	8 Dec '57	Grange allard	Plat Picasso Cavalier	1410	P.P.
682	9 Dec '57	Grange allard	Plat Picasso Tête de Taureau	1413	P.P.
683	12 Dec '57	Grange allard	Plat Picasso Tête de Taureau	1413	P.P.
684	12 Dec '57	Grange allard	Plat Picasso Tête Jacqueline	1412	P.P.
685	12 Dec '57	Grange allard	Plat Picasso Tête Jacqueline	1412	P.P.
686	17 Dec '57	Grange allard	Boite argt Guerrier. F.H.	1364	Cadeax P.P.

[1414 to 1423 projects for Tabernacles, chandeliers etc., for churches, among them the church of Les Gets is mentioned.

1424	Plat P.P.	G.A.
	Tête en creux Ø 42cm	2.58
1425	Plat P.P.	G.A.
	Horloge nez carré riant Ø 42cm	6.2.58 220
1426	Plat P.Picasso F. 1974	Tête simple 41-42
	Figure riante tirant la langue Ø 42cm	G.A. 7/3/58 210

1428

P.P. Plat
 Femme
 au chevalet
 dans l'atelier



G.A.
 7/3/58
 220

Entry No.	Date	quittance de la garantie	Désignation	No.	Livraison
690	15 mars '58	Grange allard	Plat Picasso Tête Simple	1426	P.P.
691	15 mars '58	Grange allard	Plat Picasso Tête en creux	1424	P.P.
692	16 mars '58	Grange allard	Plat Picasso Tête Simple	1426	P.P.
693	16 mars '58	Grange allard	Plat Picasso Tête Horloge	1425	P.P.
694	16 mars '58	Grange allard	Plat Picasso Tête Horloge	1425	P.P.
695	19 mars '58	Grange allard	Plat Picasso Tête en creux	1424	P.P.
696	24 mars '58	Grange allard	Plat Picasso Tête tirant la langue	1427	P.P.
697	24 mars '58	Grange allard	Plat Picasso Tête tirant la langue	1427	P.P.
698	24 mars '58	Grange allard	Plat Picasso Femme de l'atelier	1428	P.P.
698	24 mars '58	(le No. est répété deux fois)	Plat Picasso Femme de l'atelier	1428	P.P.

1430

bon 717
 Pour la caisse
 voir fiche du
 1678

P.P. (I)



Ø max plateau 57

Cyprès
 8/4/58

/pied Bon
 719

420

pied 70 x 18(?)

fini 53









1431

P.P. (II)



Cyprès
 au
 64 x 47
 fini 60
 H².20

8/4/58
 Bon 711 712
 pied bon 719
 580
 450

1432	P.P. (III)	Cyprès
F	Pied Bon 719 Bon 711 717	08/04/1958
	^	H ² .20 au
	57	Plaque 58 x 57
		pied disque Ø47
		illegible Bon numbers
1433	P.P. IV	Cyprès
F	Bon 711 717 719	8/4/58
	H2.20?	au
	fini 55	650
		<u>150</u>
		800
F 1434	P.P. plat	Cyprès
		08/04/1958
	Ø 32	
1435	Plat Picasso	1435
	Ø 42	
	Emporté	
1436	Plat Picasso	1436
	Ø 42	
	Emporté	
1437	Plat Picasso	
	Ø 42	
	Emporté	

1438

Plat Picasso



F Ø 42

Envoyé par Madoura

Carton Ondulé

1439

Plat Picasso



Plat Picasso

Centaure

Ø 42

Envoyé par Madoura

1440

Plat Picasso



Tête

Ø 42

Envoyé par Madoura

1441

Plat Picasso

sketch of only

Ø 42

a circle

Envoyé par Madoura

1442

Plat Picasso

sketch of only

Ø 42

a circle

Envoyé par Madoura

[Reference numbers 1443 to 1450 are for chandeliers, crucifixes, and a tabernacle for d'Assy, Villaz, Bougiez dated as follows:

1444 25-Sep-58 1445 7 fév – Oct 1958

1448 15 juin 1959 1449 20 juin 1959]

Entry No.	Date	Quittance	Désignation	No.	Livraison
706	12/02/1959	Cyprès Agt No.525 Marseille	Plat P.P. "Poisson s/pied"	1432	Pablo x
707	14.2.59	Cyprès Agt - 525	Plat P.P. Gd ovale sur pied	1431	Pablo x
708	25.2.59	Cyprès (Pied brûlé)	Plat P.P. Gd rond sur pied	1430	
709	28/02/1959	Cyprès Agt - No.525	Plat P.P. Gd rond sur pied	1430	Pablo x
710	5.3.59	Cyprès Agt - No.525	Plat P.P. Gd. trèfle sur pied	1433	Pablo x
711	28.3.59	Cyprès N°1212	Plat P.P. Gd rond (pied coupé)	1430	x
712	10.4.59	Cyprès Cuivre	Ø 32 Pt Plat rond sans pied	1434	Pablo
713	13.4.59	Cyprès Cuivre	Ø 26 Pt Plat rond pied émail	1409	
714	25.4.59	Cyprès Agt - N°1212	Plat.P.P. ovale sur pied(ancien 708)	1431	x
715	23.5.59	Cyprès Agt - N°1212	Plat.P.P. poisson sur pied	1431	x
715	23.5.59	Cyprès Agt - N°1212	Plat.P.P. poisson sur pied	1431	x
716	4.6.59	Cyprès Agt - N°1280	Picasso A.G. Bracelet (soudure basse)	111	name
717	4.6.59	Cyprès Agt - N°1280	Picasso bracelet (soudure forte)	1433	Pablo x

[1451 to 1468] - see full list on page 117

1469 to 1471 - see full list on page 117

1472 to 1473 - see full list on page 117

1474 Tache d'encre or 22 ct 18/12/1959
the 4 is
written over a Pablo
2
731

1476 & 1477 tache d'encre designs.

1478 and **1479** pieces for Max Ernst
dated March 1960.

1481 and **1489** forged iron chandeliers
dated 5 April 1960 to May 1960.

1490 to **1498** jewellery for Jean Cocteau
dated 18 May 1960 and 4 July 1960.

1499 to **1514** jewellery by Hugo, **1515** - vitraux Cluses, all dated between May and June 1960.

1516, dated 25 July & 5 Aug 1960, and **1519** to **1521**, undated, jewellery for Jean Cocteau

1522 and **1523** pieces for Max Ernst dated September 1960].

1524
no sketch Vase Picasso
Cyprès
19/10/60
Bon 1624

1526 laiton sur fer Picasso 15/01/61



Statuette 1666

Entry No.	Date		Quittance & b.d.in garantie	Désignation	No.	Livraison
731	19 Dec (59)	Cyprès	or 22ct 6 ⁹⁸ 2816	Clip Pablo	1472	Pablo 22/12

785	3 Jan (61)	Cyprès	agt ⁹⁹⁰ / ₁₀₀₀ 4285 54	Pot de fleurs Picasso exemplaire d'artiste	1524	Donné à Pablo
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1527 Centaure or Broche 15/01/61
Phallique Picasso

no sketch statuette 1666

Entry No.	Date	Quittance & b.d.la garantie	Désignation	No.	Livraison		
786	19-Jan	Cyprès	laiton/ fer	"centaure" Picasso gd	1526	Gilou	13 mars
787	19-Jan	Cyprès	laiton/ fer	"centaure" Picasso pt	1527	Gilou	13 mars
789	28-Jan	Cyprès	laiton/ fer	pot de fleurs. Picasso exemplaire....	1524	Pablo	10 fev 6

1528 to 1532 work for churches

1533 1526 en or Cyprès
Centaure PP avril 61
(22ct 6gr)



1536 (1527 en or) Cyprès
pt Centaure PP. avril 61



Statuette 1666

1538 plaque fer applications
laiton. Dessin Picasso Avril
du 1524 -
"Danseur" B311
25 x 29.5



- 1539** plaque fer applications Cyprès
de laiton. Dessin Picasso Avril 61
du 1524
25 x 29



Entry No.	Date		N° du bon de la garantie	Désignation	No.	Livraison
794	27 avril	Cyprès	or18 3° 19°8 N°1126	gr Centaure 1/2 taille PP	1533	Gilou
795	27 avril	Cyprès	or18 3° 23°5 N°1126	pt Centaure 2/2 taille PP	1536	Gilou
798	30 avril	Cyprès	fer et laiton	Danseur Picasso 25 x 29.5	1538	Gilou
799	30 avril	Cyprès	fer et laiton	Danseuse Picasso 25 x 29	1539	Gilou
800	8-mai		No. 800	Gr-plat rond P. Picasso	1430	
802	26 mai	Cyprès	argt 990/1000 5 x 650 1407	gr. Plat rond P. Picasso	1430	31 mai B.Gilou

refers to

- 1540** FH "Sorcier" avec 20.V.61
yeux hémétite
fer et or



- 1541 to 1543** Chandeliers & Ciboire

- 1544** "Sorcier" yeux or (Dorothea)
(fer et or)

- 1545** Vitraux Cluss
sketch of a stained glass window

1547 Couvercle baptistère dated 10 July'61
 sketch en fer pour La Forcluz
 25 x 61

1549 to **1554** for Max Ernst dated 28 July'61

1555 to **1563** designs for jewellery and ecclesiastical objects by François Hugo.

1564 to **1566** Bague Dubuffet dated 1 Sept '61].

[**1568** médaille Ste Claire agt Cyprès 11/4/62

1569 to **1595** work for churches, and jewellery

1596 to **1597** 2 x silver statuettes for Arp, dated 26 may'63]

[**1598** to **1611** various pieces of F.H. jewellery

1612 piece for Arp in gold dated 25 May - 5 June'64

1613 to **1629** jewellery by François Hugo.

1630 Mask Derain - Paris 1945 Les Cyprès 1 Nov 64
 Crossed out - annulé, remplacé 1684

1631 to **1653** jewellery by François Hugo.

1641 Aigle (d'après V.H. aquarelle No. 335 M^m de V.H.)

1644 and **1645** Sculpture Cecil M

1654 to **1657** gold statuettes for Matta dated June & July '65].

Entry No.	Lieu	Date	metal	Désignation	No.	Livraison	
824	Cyprès	10 Nov '61	Argt 950 3142 two illegible words	Gd plat trèfle P.Picasso Exe. Artiste	1433	Gilou, name	pasted c
977	Cyprès	19 juin'65	9.5gr or 920 N°2269	Broche "Centaure" P. Picasso	1526	Cadeau Jacqueline Picasso	

1666 Statuette or Cyprès,
 sketch of Centaure Phallique 28/11/65
 centaure
 phallique with lance Picasso in pencil price
 with arrow (voir 1527 & 1536) in red price
 head

1667 to 1673 Jewellery for Dorothée Tanning 1/2/66 – 25/3/(66)?


1674 to 1677 Gold jewellery by F.H.


1678 Clip or du Cyprès
 plat PP 1430 23 août 66
 Price



1679 to 1681 jewellery by François Hugo dated Sept '66.

1000	29.11.65 4.12 20 fait-18.1.68	Cyprès	31 ^{gr} 00 43.5	or 920 4438	Statuette Picasso ⁴ / ₁₀) ⁵ / ₁₀ "Centaure Phallique" I	1666 ex artiste	Jean Hugues 8/12/65 price
1003	3 ¹ / ₂ 2.68 9.2.68	Cyprès	32.7 31.1	or 920 533	Statuette Picasso "Centaure phallique" I	1666 ¹ / ₁₀	Jean Hugues 16/2/66 price
1005	22 ¹ / ₂ 2.66 26 ¹ / ₂ 2/66	Cyprès	33.2 31.2	or 920 No 745	"centaure phallique" P.P. ventu	1666 ² / ₁₀	Jean Hugues 11/3/66 price
1027	26 juin 66 17 th 14 juillet	Cyprès	4k553	ag. ⁹⁹⁹ / ₁₀₀₀ N°2028	"Poisson" Pablo Picasso ¹ / ₃	1432	Pt Cardinal price
1033	10 août 13 sept	Cyprès	5 ^k ,00 ^{gr} 0 0	ag 990 N°2426	Compotier PP Rond ¹ / ₃	1430	Jean Hugues price 1/9 price
1034	22 août 13 sept	Cyprès	19.5	or 920 N°2425	Broche du 1430 Ex.d'artiste	1678	cadeau pour name 13/9/66
1040	Pied 1 Oct'66 Plateau 19.22.Oct	Cyprès	4.22	ag. 989 N°2861	Compotier P.Picasso oval ¹ / ₃		Pt.Cardinal price
1041	15-Oct-66		13.2	or 920 N°2973	Broche or du 1431 Ex.d'artiste ² / ₂	1682	cadeau name

1682 Clip or du 1431 Cyprès

 25/10/1966 price


1683 Clip or du 1433 Cyprès

 Price

[1684 masque A. Derain with two dates, Nov 1964 and Nov 1966
 1686 and 1687 chess set and statue for Max Ernst dated 26 Nov 1966

1688 Plomb A. Derain Cyprès
 Broche or 26/XI/66]

from here onwards all entries marked "Cyprès"

Entry No.	Date	Poids	Quittance d.garantie	Désignation	No.	Livraison
1043	27.XI.66	4 ⁵ 585	ag. 988 N°3422	Comptoir tête trèfle PP 1/3	1433	Pt/ Cardinal <small>avance price, av. Espère</small>
1046	1.1.67 10.1.67	16.1	or 920 N°1683	Broche or du 1433 Ex d'artiste	sketch	Cadeau Pt. Cardinal

1691^F Broche or du 1432 Cyprès

 price

F 1692 Danseuse PP 14cm Cyprès

 price
 5/2/67
 price

1693F Joueur d. flute PP 14cm Cyprès



the word 'flute' has been written over
later by the word 'pipeux' 5/2/67

1694 Joueur de Cymbales Cyprès
14cm 05/02/1967



Price Price
Price Price

[1695] Epée du Labisse Cyprès
Sketch Mars 1967

[1696] Dessus de Table Grange Allard
Sketch SARDI 1965

1697 Tête d'homme Sydney 3 mars '67
Noland Cyprès 31 March '67

1700 and 1701 Statuettes for Arp

1702 to 1705 plaquettes "Derain"]

prices

Entry No.	Date	Poids	Quittance d.garantie	Désignation	No.	Livraison
1048	x5.1.67 10.2.67	4 ^{kg} 505	ag 989 N°421	Compotier "Poisson" P.P. 2/3	1432	Point Cardinal <small>avance price, à reten price</small>
1049	19 fev'67 27 fev'67	4k48	ag.989 N°600	Compotier "Poisson" P.P. 3/3	1432	Pt Cardinal à retenir price, solde
1050	23 mars 31 mars	4 ^{kg} 985	Ag 989 N°963	Compotier "tête rond" P.P. 2/3	1430	<small>avance price, espèces price, solde price</small>
1054	21 avril 27 avril	4 ^{kg} 979	ag 990 N°1241	Compotier P.P. sketch 3/3 tête rond	1430	P. Cardinal <small>avance price, solde price</small>
1055	4 mai	28 ^{gr}	Cu doré	Statuette P.P. prototype "danseuse"	1692	prototype pour Jean Hugue:

[1706 and 1707 Statuette d'or découpé Matta
1708 to 1712 découpage Jean Arp pendentif
1713 Statuette Jean Arp.]

F 1719 Centaure II Cyprès
(sans fleche) 19.8.68
F.408 Price



Entry No.	Date	Poids	Quittance d.garantie	Désignation	No.	Livraison
1058	10 mai 29 mai	4,307	ag 990 N°1530	Compotier P.P. ² / ₃ "ovale"	1431	Bon 36 avance price, solde
1062	8 mai - août'67	42,00 39.00	ag 990 N°1530	Statuette P.P. "Danseuse"	1692	Épreuve pour P.P.
1069	17 Juillet 4 août	4 ^k 420	ag 990 N°2306	Compotier PP ³ / ₃ sketch	1431	Bon 39 àcompté price price price price
1106	10 sept 13 sept	45.2 45	or 920 N°2866	"Joueur de Cymbales" PP ¹ / ₆	1694	Point Cardinal price
1107	12 sept 14 sept	44 43.1	or 920 N°2866	"Joueur de Pipeaux" P.P. ¹ / ₆	1694	Point Cardinal price
1108	10 oct 12 oct	57.2 57.2	or 920 N°2855	"Bacchante" P.P. ¹ / ₆	1692	Point Cardinal Price
1110	10 oct written over 2 Nov 67	4 ^k 420	ag 990 N°3048	Compotier P.P. ² / ₃	1433	Point Cardinal 2/XI avance solde
1111	1.4.67 5.4.67	4 ^k 260	N°4651	Compotier P.P. 3/3	1433	P.C. avance price pied price solde
1116	25 XI 67		or 920	P. Picasso	1691	name pasted c anniversaire

Entry No.	Date	Poids	Quittance d.garantie	Désignation	No.	Livraison
1129	10 ^h 30 Nov 67	47.7 N°3599	or 920	P. Picasso "Jour de Cymbales" ² / ₆	1694	price
1130	10 ^h 01 Dec 67	53.6 N°3599	or 920	P. P. statuette "Bacchante" ² / ₆	1692	price
1131	1.XII.67	53.7 53.7	au 920	P. P. Joueur de Pipeaux ² / ₆	1693	
1132	1.XII.67	12g	or 920	Pendentif P.P. du 1433 ex. Hors séries pour Jacqueline	1683	Cadeau J. Picasso sign. à l'endroit do
1133	1.XII.67	12g	or 920	Pendentif P. P. du 1433 Ex. hors series pour name	1683	Donné a Noël signature Picasso à l'e donné le 18/4/68
1134	1.XII.67	51.2 51.2	or 920	P. P. Centaur phallique ⁴ / ₁₀	1666	PC. 20.XII.67 price
1139	12.1.68	55.1g 55.1	or 9 923	"Bacchante" P.P. ³ / ₆	1692	P.C.25.01.68 price
1140	15.1.68	50gr	or 923	"Cymbales" PP	1694	P.C.25.01.68 price
1141	17.1.68	50gr 48g 48g	N°1149 or 923 N°1149	³ / ₆ "Pipeaux" PP ³ / ₆	1693	P.C.25.01.68 price
1143	29.1.69 226.75	45.1g 45.1g	or 923 N°1601	Centaure Phallique P.P. ⁶ / ₁₀	1666	Price
1144	3.II.68	47.1 47.1g	or 923 N°1601	Centaure Phallique P.P. ⁷ / ₁₀	1666	price
1147	15.II.68 19 II 68	53 53.2	or 923 N°1992	"Bacchante" P.P. ⁴ / ₆	1692	PC. 19 II price
1148	15.II.68 19 II	51 49.5	or 923 N°1992	"Pipeaux" P.P. ⁴ / ₆	1693	PC. 19 II price
1149	15.II.68 19 II	53 54.2	or 923 N°1992	"Cymbales" P.P. ⁴ / ₆	1694	PC. 19 II price

Entry No.	Date	Poids	Quittance d.garantie	Désignation	No.	Livraison
1150	20.2.68	54g 56g	or 923 N°2237	"Pipeaux" PP ⁵ / ₆	1693	P. C. 2.2.68 price
1151	24.2.68 6/3	51.7 51.5	or 923 N°2836	Centaure P.P. ⁸ / ₁₀	1666	P.C.le-6.3.68 11.3.68 p
1153	27.2 6/3	49.35 ⁹ 49.5	or 923 2836	Cymbales P.P. ⁵ / ₆	1694	P.C. le 6.3.68 price
1154	27.2 6/3	45.4 47.3	or 923 N°2836	Centaure PP ⁹ / ₁₀	1666	PC.le-6.3.68 11.3.68 pri
1155	2.3 6/3	52.25 50.7	or 923 2836	Bacchante PP ⁵ / ₆	1692	PC.Le 6.3.68 price
1158	21.3.68	48.6 46.5g	or 923 3918	"Centaure" P.P. ex ¹⁰ / ₁₀ (name la monté en broche)	1666	P. C. 28 mars 68 refaire le
1159	16/3	54.1 54.05	or 923 3918	"Bacchante" P.P.ex ⁶ / ₆	1692	PC. 28 mars 68 price
1160	21/3	50.2g 49.5	or 923 3918	"Pipeaux" P.P. ex ⁶ / ₆	1693	PC. 28 mars 68 price
1161	22/3	55.4g 53.50	or 923 3918	"Cymbales" P.P. ex ⁶ / ₆	1694	PC.28 mars 68 price
1180	19.8.68 29.8.68	70.5gr 74.0	or 922 9644	Centaure II ¹ / ₁₀	1719	à Jean Hugues le 1/9/68
1182	14/9 16 ⁿ 20/9	83.7 83.8gr	au 923 10796	Centaure II ² / ₁₀	1719	23/9 à Hélène revenu le 28/ expédié le 3/10
1183	01/10/68 06/10/68	89.5 89.3	au 923 11387	Centaure II ³ / ₁₀	1719	P. Cardinal 11/10 price
1186	23/10/68 31/10/68	95.7 97.0	or 923 N° 12513	Centaure II ⁴ / ₁₀	1719	Jean Hugues 3.XI.68 price
1187	8/XI/68PH fini	79.05 79.2 8 ^k .2	or 923 N° 13267	Centaure II ⁵ / ₁₀	1719	P. Cardinal illegible word pr

Entry No.	Date	Poids	Quittance d.garantie	Désignation	No.	Livraison	price
1194	1.XII.68	84gr 84gr	or 923 No. 14635	Centaure II 6/10	1719	Pt Cardinal 9/XII/68	price
1196	10.1.69 19.1.69	78.7 79.5	or 923 N°1011	Centaure II 7/10	1719	à Jean Hugues avion	price
1200	26.III.69 8.IV	77.2	or 923 N° 4357	Centaure II 8/10	1719	P.R. N° 510 10/IV/69 28/II	
1209	26.III.69 16.IV.69	83.0 ^g	or 923 N°4357	Centaure II ex. 9/10	1719	P.C. 16/IV/1969	ch. Price
1215	19.V.69 26.V.69	59.8 52.00 ^g	or 923 No. 6358	Bacchante Ex. d'Artiste 1/2	1692	Name 26/V/69 esp 17/VI	p
1216 ^{frngots?}	18.IV.69 30.IV	88.5	or 923 No. 5210	Centaure II Ex. 10/10	1719	P.C. 30.IV	ch. price
1281	17.X.70 20.X.70	18gr	or 923 N° 12455	Pendentif Picasso sketch 2/20	1678	name 17/XI/70	price
1282	17.X.70 20.X.70	22gr	or 923 12455	Pend. Picasso sketch ex. 1/20	1678	Cadeau Jacqueline 13 Fev.7	
1283	17.X.70	16 ^{gr} 14.5	or 923 N° 12455	Pend. Picasso sketch Ex. 6/20	1678	P. Cardinal Hélène 1/II/71	
1285	18.1.71 22.1.71	17 17	or 923 3° N° 1214	Picasso sketch Ex 3/20	1683	Point Cardinal 1/II.71	price
1286	18.1.71 22.1.71	18 18gr	or 923 3° N° 1214	Picasso sketch Ex 2/20	1691	P. C. 1/II.71	price
1288	3.XI.70	23gr 23gr	or 923 N° 13281	Picasso sketch Ex 2/20	1678	Douglas Cooper 9/XI/70	p

[1732 to 1746 and 1751 small plaques for Max Ernst, some marked to be in gold
1756 to 1758 pieces for Sydney Noland]

Entry No.	Date	Poids	Quittance d.garantie	Désignation	No.	Livraison
1290	6.XI.70	22 ^{gr} 22 ^o	or 923 N° 13281	Picasso sketch Ex. ³ / ₂₀	1678	Name et chaîne price
1291	7.XI.70 9.4.71	20 ^{gr} 20.3	or 923 N° 4638	Picasso sketch Ex. ⁶ / ₂₀ - on pasted on label	1678	Name, price
1301	28.1 28.1	22 22 ^{gr} .5	or 23 N° 1214	Picasso sketch Ex. ⁴ / ₂₀	1678	Point Cardinal 1/II, Hélène
1305	19.2.71	19.5 19gr	923 N° 2593	Poisson P. Picasso Ex. ³ / ₂₀	1691	P. C. 9/3/71 payés d'avance er Hélène price
1306	19.2.71	12.1 12.3	923 No. 2593	P.P. ovale Ex. ⁷ / ₂₀	1682	P. C. 9/3/71 payés d'avance er Hélène price
1307	4.3.71	16 16.3	923 No. 2593	P.P. Trèfle Ex. ⁴ / ₂₀	1678	P. C. 9/3/71 payés d'avance er Hélène price
1308	3.3.71	21.7 21	923 No. 2593	P.P. Tête rond	Ex. ⁵ / ₂₀	PC par expresse gare le 22.
1319	10.4.71 10.4.71	22.5 22.3	or 924 N° 4038	Picasso rond ⁷ / ₂₀	1678	PC par expresse gare le 22.
1320	15.4.71 (15 ^h 30) 15.4.71	13.5 13.8	or 924 No. 4638	Picasso ovale ⁸ / ₂₀	1682	PC par expresse gare le 22.
1321	10.4.71 11.4.71	18 18	or 924 No. 4638	Picasso trèfle ⁵ / ₂₀	1683	PC par expresse gare le 22.
1322	14.4.71 15.4.71	19.3 19.7	or 924 No. 4638	Picasso Poisson ⁴ / ₂₀	1691	PC par expresse gare le 22.
1336	27.5.71 18.6.71	20.9 20.5	au 924 No. 7171	Picasso sketch Ex. ⁸ / ₂₀	1678	P.C. price
1337	27.5.71 18.6.71	16.1 16.00	au 924 No. 7171	Picasso sketch Ex. ⁹ / ₂₀	1682	P.C. price

Entry No.	Date	Poids	Quittance d.garantie	Désignation	No.	Livraison
1338	27.5.71	20.0	au 924	Picasso sketch	1683	P.C. price
	18.6.71	19.5	No. 7171	Ex. ⁶ /20		
1339	27.5.71	19.9	au 924	Picasso sketch	1691	P.C. price
	18.6.71	19	No. 7171	Ex. ⁹ /20		
1341	26.6.71	20.5	au 923	Picasso sketch	1691	PC par Pierre price
	22.7.71	21	No. 8771	Poisson ⁶ /20		
1342	28.6.71	19.5	au 923	Picasso sketch	1683	PC par Pierre price
	22.7.71	18.3	No. 8771	Ex. ⁷ /20		
1343	29.6.71	23.7	au 923	Picasso sketch	1678	PC tel. Hélène price
	6.7.71	23.15	No. 8116	Ex. ⁹ /20		
1344	2.7.71	23.7	au 923	Picasso sketch	1678	PC tel. Hélène price
	22.7.71	23.75	No. 8116	Ex. ¹⁰ /20		
1346	11.7.71	24	au 923	P.P. sketch	1678	P.C par Pierre 27.7.71
	22.7.71	24	No. 8771	Ex. ¹¹ /20		
1347	11.7.71	15	au 923	PP ex.10/20	1682	P.C par Pierre 27.7.71
	22.7.71	15.2	No. 8771			
1349	7.8.71	26.3	au 923	P.P. sketch	1678	PC. price
	13.8.71	26.3	No. 9451	Ex. ¹² /20		
1350	3.8.71	17 ^{gr}	au 923	P.P. sketch	1682	PC price
	13.8.71	17.1	No. 9451	Ex. ¹¹ /20		
1351	7.8.71	19.5	au 923	P.P. sketch	1683	PC price
	13.8.71	19.6	No. 9451	Ex. ⁹ /20		
1352	4.8.71	23g	au 923	P.P. sketch	1691	PC price
	13.8.71	23g	No. 9451	Ex. ⁷ /20		
1356	7.8.71	26 ^{gr}	au 923	PP sketch	1678	name cadeau
	8.8.71		N° 9451	Hors série		

1759



Pablo Picasso
Cy
(d'après catalogue avignon) 31/08/1971
or 23 carats
Gde tête barbue

Entry No.	Date	Poids	Quittance d.garantie	Désignation	No.	Livraison
1365	MH 7.X.71 10.X.71	27.5 27.5	au 923 N° 11614	sketch Picasso ¹³ / ₂₀	1678	Porte P.C. auto 12.X.71 initia
1366	MH 7.X.71 11.X.71	19.5 19.5	au 923 N° 11614	sketch Picasso ¹² / ₂₀	1682	Porte P.C. auto 12.X.71 initia
1367	MH 7.X.71 11.X.71	23.7 23.7	au 923 N° 11614	sketch Picasso ⁹ / ₂₀	1683	Porte P.c. auto 1:
1368	MH 7.X.71 11.X.71	26.5 26.5	au 923 N° 11614	Picasso (non parfait) sketch ⁸ / ₂₀	1691	Cadeau à name pour solder
1371	MH 10.X.71 11.X.71	25 25	au 923 N° 11614	Picasso (remplaire du 1368) sketch ⁹ / ₂₀	1691	Porte PC auto 12.X.71 price
1372	MH 10.XI.71 15.XI.71	26 ^p 26 ^p	au 923 N° 13259	Picasso sketch ¹⁴ / ₂₀	1678	P.C. price
1373	MH 10.XI.71 15.XI.71	17.8 17.8	au 923 N° 13259	Picasso sketch ¹³ / ₂₀	1682	P.C. price
1374	MH 10.XI.71 15.XI.71	20.5	au 923 N° 13259	Picasso sketch ¹⁰ / ₂₀	1683	P.C. price
1375	MH 10.XI.71 15.XI.71	23.3	au 923 N° 13259	Picasso sketch ¹⁰ / ₂₀	1691	P.C. price
1395	MH 12.2.72	28.7	or 923 N° 2133	sketch P.P. ¹⁵ / ₂₀	1678	P.C. exp. 23.2.72 price
1396	MH 12.2.72	17.5	or 923 N° 2133	sketch P.P. Ex. ¹⁴ / ₂₀	1682	PC exp 23.2.72
1397	MH 12.2.72	22	au 923 N° 2133	sketch P.P. Ex. ¹¹ / ₂₀	1683	PC exp 23.2.72
1398	MH 12.2.72	26.1	au 923 N° 2133	sketch P.P. Ex. ¹¹ / ₂₀	1691	PC exp 23.2.72
1399	MH 12.2.72 2.3.72	26.7 ^p	au 923 N° 2133	P.P. sketch Ex ¹⁶ / ₂₀	1678	PC porte auto 2 mars

Entry No.	Date	Poids	Quittance d.garantie	Désignation	No.	Livraison
1400	MH 12.2.72 2.3.72	18.2 ^g	au 923 N° 2133	P.P. sketch Ex 15/20	1682	PC porte auto 2 mars
1401	MH 12.2.72 2.3.72	22.7g	au 923 N° 2133	P.P. sketch Ex 12/20	1683	PC porte auto 2 mars
1402	MH 12.2.72 2.3.72	25g	au 923 N° 2133	P.P. sketch Ex 12/20	1691	PC porte auto 2 mars
1410	MH 7.3.72	25.5		P.P. sketch ex auteur	1691	J. Picasso Cadeau
1435	6.VII.72	25.2 25.5	au923 N° 9319	rond P.P. Ex. 17/20 sketch	1678	PC Tel Hélène price
1436	6/VII/72	17.9 17.9	au923 N° 9319	Ovale P.P. Ex 16/20 sketch	1682	PC Tel Hélène price
1437	MH 6/VII/72	21.6 21gr	au923 N° 9319	Trefle P.P. Ex. 13/20 sketch	1683	PC Tel Hélène price
1438	MH 6/VII/72	23.5 23	au923 N° 9319	Poisson P.P. Ex. 13/20 sketch	1691	PC Tel Hélène price
1439	MH 6/VII/72	18.8	au923 N° 9662	Ovale P.P. Ex. 15/20 sketch	1678	PC Tel Hélène price
1441	PH 13.VII.72	19gr	au923 N° 9662	Trefle P.P. Ex 14/20 sketch	1683	31.CX.72 PC PC 31.X.72 pa price
1449	FH 3.9.72	100g	au 923	Gd masque P. Picasso Ex. Hors serie (Ex.avant la lettre)	1759	Porte name par name 6/9/7 obtenir avance price pour e
1457	MH/PH 18.X.72	87g	au 923 No 13598	Masque P. Picasso 2/20 Grand	1759	TTMA 31.X.72 price P.C.
1458	MH 24.X.72	24 23.5	au 923 No 13598	Poisson P.P. 14/20 Poisson	1691	Par TTMA le 31.X.72
1459	MH 24.X.72 31.X.72	26.2 25.9	au923 No 13598	Rond P.P. 18/20 sketch	1678	Par TTMA le 31.X.72

Entry No.	Date	Poids	Quittance d.garantie	Désignation	No.	Livraison
1460	PH 24.X.72 15.XI	81 81	au 923 No 13598	Masque P.P. gd 3/20	1691	TTMA 31.X.72
1463	MH 6.XI.72 15.XI	89 87.2	au 923 No 14337	Masque P.P. Gd 4/20	1759	TTMA 16.XI.72 price
1464	MH		au 923 No 14337	Masque P.P. Gd 5/20	1759	TTMA 16.XI.72 price
1471	MH/PH 4.XII.72	93 93	au 923 N° 15924	Gr. masque P.Picasso 6/20	1759	Tel Hélène 2/XII/72 price TTMA 14/XII
1472	MH/PH 4.XII.72	91 91	au 923 N° 15924	Gr masque P. Picasso 7/20	1759	Tel Hélène 2/XII/72 price TTMA 14/XII
1473	PH 8.XII.72	25.2	au 923 N° 15924	Pt rond Picasso. sketch ex. d'auteur	1678	name price Emporte 20/XII/72
1481	MH/PH 9.1.73 19.1.73	24 ^p 23.2	au 923 677	P.P. sketch Ex 15/20	1691	P.C. Telephone Hélène 9/
1482	MH/PH 9.1.73 19.1.73	29.9 29.3	au 923 677	P.P. sketch Ex 19/20	1678	P.C. Telephone Hélène 9/
1483	MH/PH 9.1.73 19.1.73	18.5 18.3	au 923 677	P.P. sketch Ex 15/20	1683	P.C. Telephone Hélène 9/
1484	MH/PH 9.1.73 19.1.73	16 ^p 15 ^p 7	au 923 677	P.P. sketch Ex 17/20	1682	P.C. Telephone Hélène 9/
1493	FH 28.1.73	91.7	au 923	Pablo Picasso Gr masque. Ex 8/20	1759	Par 3/2/71 TTMA price
1494	PH 28.1.73	91	923 au	Gr masque Picasso Ex. 9/20	1759	par TTMA 3/2/73 mandate price
1508	FH 8.3.73 20.3.73	83 83	au 923 N° 3183	Gr masque P.P. Sketch Ex. 10/20	1759	Porte auto 20.3.73 Tel Hélè
1509	FH 8.3.73 20.3.73	79	au 923 N° 3183	Gr. Masque P.P. Sketch Ex. 11/20	1759	Porter auto 20.3.73 price

1767



P.Picasso
dessin du 1967

Cyprès
17.3.73

[1771 and 1772 Dorothea Tanning
1773 to 1777 Max Ernst]

F 1778



Picasso
(petit 1759)
petite tête barbue
60 x 40mm

Cyprès
23.VI.73

Entry No.	Date	Poids	Quittance d.garantie	Désignation	No.	Livraison
1510	FH 16.3.73 20.	45.5	au 923	Pendentif P.P. sketch Ex. avant la lettre	1767	Cadeau name 20.3.73
1512	FH 27.3.73	51.5	au 923 No 4161	Pendentif P.P. sketch Ex. ex. 2/20	1767	PC par name 5/4/73
1519	MH 27.3.73	77 76.8	au 923 No 4161	P.P. Tête d'or. G ^d Ex. 12/20	1759	P.C. par name solde avancé
1533	PH/FH 21.VI.73	4 ^k 474	ag 990 No 8443	Gr Compotier P.P. Sketch Ex. d'artiste	1430	pour name price
1534	MH 29.IV.1973	78.5	au 923 No 5262	P. Picasso "g ^d tête d'or" - Ex 13/20	1759	Tel Hélène 19.IV.73 par TT
1535	MH 29.IV.1973	82.5	au 923 No 5262	Gr tête d'or Ex 14/20	1759	Tel Hélène 19.IV.73 porte : price
1536	MH 11.V	24 ^p 24	au 923 No 6157	P. Picasso pendentif sketch Tête rond Ex 20/20	1678	Tel Hélène 19.IV.73 porte : price
1537	MH 11.V	16.9 16.9	au 923 No 6157	P. Picasso pend. ^{bf} sketch ovale Ex 18/20	1682	par TTMA 22.V price
1538	MH 11.V	19.2 19.2	au 923 No 6157	P. Picasso pendentif Trèfle 16/20	1683	par TTMA 22.V price
1539	MH 11.V	21.8	au 923 No 6157	P. Picasso pendentif Poisson 16/20	1691	par TTMA 22.V price
1540	MH/FH 15.V	79 ^p	au 923 No 6157	P. Picasso pendentif gr. Tête d'or 15/20	1759	Espèces portée 10.VI.72.
1541	MH/FH 16.V	86 ^p	au 923 No 6157	P. Picasso pendentif gr. Tête d'or 16/20	1759	Espèces portée 10.VI.72.

Entry No.	Date	Poids	Quittance d.garantie	Désignation	No.	Livraison
1552	MH 16.1.88	17.7		P.P. Med. Poisson auteur ² / ₂	Ex 11	Name Pasted c
1555	MH 15/VI/73	49.4 48.3	923 7461	Picasso "barbu" Ex ³ / ₂₀	1767	Emporté Monique Thonon price 21.VI.73
1556	MH 15/VI/73 20/VI	48.9 48	923 7461	Picasso barbu Ex ⁴ / ₂₀	1767	Emporté Monique Thonon price 21.VI.73
1556	MH 15/VI/73 20/VI	48.9 48	923 7461	Picasso barbu Ex ⁴ / ₂₀	1767	Emporté Monique Thonon price 21.VI.73
1557	MH 15/VI/73 29/VI	51.2 50	923 7461	Picasso barbu Ex ⁵ / ₂₀	1767	Emporté Monique Thonon price 21.VI.73
1558	MH 19/VI 28/VI	77	926 923 7969	Picasso "gde Tête" Ex ¹⁷ / ₂₀	1759	Tel Hélène 19.VI.73
1559	MH 19/VI 28/VI	79	926 923 7969	Picasso "gde Tête" Ex ¹⁸ / ₂₀	1759	Tel Hélène 19.VI.73
1572	FH 25.VI.73	18	923 926 7969	Picasso petite du 1759 épreuve avant la lettre	1778	cadeau à name
1578	MH/PH 10.VII.73 16.7	80g	or 923 8699	G ^d P. Picasso ¹⁹ / ₂₀	1759	Tel Helene 10/7 par TTMA I price
1579	MH/FH 16.7	86.5	or 923 8699	Gd P. Picasso ²⁰ / ₂₀	1759	Tel Helene 10/7 par TTMA I price
1580	MH/FH 16.7	49	or 923 8699	Barbu P. Picasso ⁶ / ₂₀	1767	Tel Helene 10/7 par TTMA I price
1581	MH/FH 10.VII.73 16.7	49	or 923 8699	Barbu Picasso ⁷ / ₂₀	1767	Tel Helene 10/7 par TTMA I price
1582	MH/FH 10.VII.73 16.7	49	or 923 8699	Barbu Picasso ⁸ / ₂₀	1767	Tel Helene 10/7 par TTMA I price
1583	MH/MH 14.8.73 27.8	19.4	or 923 N° 10004	Picasso sketch Ex ¹⁷ / ₂₀	1683	par TTMA le 15.X.73 livrable Sept
1584	MH/MH 14.8.73 27.8	19.4	or 923 N° 10004	Picasso sketch Ex ¹⁸ / ₂₀	1683	Livrable le 10 Sept porte price


Entry No.	Date	Poids	Quittance d.garantie	Désignation	No.	Livraison
1585	MH 14.8.73	21.1	or 923 N° 10004	Picasso sketch Ex 17/20	1691	Livable le 10 Sept porte pa price
1586	MH 14.8.73	21.8	or 923 N° 10004	Picasso sketch Ex 18/20	1691	Livable le 10 Sept porte pa price
1587	MH 8.9.73	16.4	or 923 No 11757	Picasso sketch Ex 19/20	1682	Par TTMA le 15.X.73 price
1588	MH	16.4	or 923 No 11757	Picasso sketch Ex 20/20	1682	Par TTMA le 15.X.73 price
1589	MH	18.6	or 923 No 11757	Picasso sketch Ex 19/20	1683	Par TTMA le 15.X.73 price
1590	MH	18.5	or 923 No 11757	Picasso sketch Ex 20/20	1683	Par TTMA le 15.X.73 price
1591	MH 1973	21.5	or 923 No 11757	Picasso sketch Ex 19/20	1691	Par TTMA le 15.X.73 price
1592	MH	21.3	or 923 No 11757	Picasso sketch Ex 20/20	1691	par TTMA le 15.X.73 price
1593	FH	signé Picasso	Cuivre	Sketch Picasso Ex à la lettre	1434	cadeau J.Hugues 20.IX.73 avance serie par price
1597	PH 28/IX/73 22/XII/74	2 ^k 240	ag 990 173	P.P. plat rond cannage/feuilles Ex. 2/20	1403 42cm	pour name en comple? 56/1
1598	FH/PH 28/IX	0 ^k 728	ag 990 14032	P.P. plat irregulier "tête faune" Ex 2/20	1409 25cm	pour name en comple? 56/1
1600	MH	54.5gr		P. Picasso Ex 9/20	1767	Tel d'Helene a Thonon le 24 TTMA le 6.XI.73
1601	MH	52.5		P. Picasso Ex 10/20	1767	Tel d'Helene a Thonon le 24 TTMA le 6.XI.73
1619	MH 7/XII/73	23.5	923 15198	Sketch P.P. Tête rond Ex no 1/20	1678	Price
1620	MH 8/XII	16	923 15198	PP Ovale sketch Ex no 1/20	1682	Price
1621	MH 8/XII	18.5	923 15198	Sketch P.P. Ex no 1/20	1683	Price

Entry No.	Date	Poids	Quittance d.garantie	Désignation	No.	Livraison
1622	MH 9/XII	20.5	923 15198	Sketch P.P. Ex no ¹ / ₂₀	1691	Price
1623	MH 10/XII	53	923 15198	P.P. Pt. Barbu Ex no ¹¹ / ₂₀	1667	price
1624	MH 10/XII	55.5	923 15198	P.P. pt Barbu Ex no ¹² / ₂₀	1667	price
1628	PH 10/XII	750g	ag 960 15799	PP tête faune 1/20 cassonoyer?	Ex	name cadeau Noël 1973

Editions of the platters begin to be made from 2.2.74 with workshop entry no. 1651 ref. 1406.
 The majority of the examples of the editioned platters were made between 1977 and 1985.
 The *Livre d'atelier* runs up to the year 2000

F 1787	P.P. médallion d'après le 1410 "joueur de flute" in pencil fait pour name	Cy 25.V.75
F 1788	P.P. médallion d'après le 1413 "Taureau"	Cy 25.V.75
F 1789	P.P. médallion d'après le 1426 "Visage aux traits"	Cy 25.V.75
1790	P.P. médallion d'après le 1439 "Centaure"	Cy 25.V.75

1791 P.P. médallion Cy
no sketch d'après le 1440 25.V.75
"Visage aux taches"

1792 P.Picasso Cy
 pendant or 12.IX.75
pendant du 1767
Médallion

1796 Caisse bois no date but placed between entries dated july-Nov'76 and Aug'77
p^r plats P.P.



1800 piece designed by Max Ernst marked "annulé".

1802 to 1803 pieces for Jean Cocteau, dated 1960.

1804 piece designed by Jean Arp, dated 1987.

1805 to 1808 pieces designed by Max Ernst, undated.

1809 to 1812 pieces designed by Arman, undated.

1813 to 1816 pieces designed by Corneille, undated.

1817 piece designed by Arman, undated.

1818 the last entry in the book, "clé de la Paix" Pierre Hugo, dated 2000.

Appendix III.

Names of people referred to in the Hugo Family Papers.

Achard, J.	Co-owner of the Fonderie du Faucigny, A. Foissy & J. Achard, Bonneville in the Haute Savoie.
André, (Monsieur)	Employee of the firm S ^{te} N ^{ale} de Metallisation, electro-platers(?), Paris.
André, (Monsieur)	Employee of Monsieur Weber, supplier of copper sheet and non-ferrous Metals, Paris.
Baud, (Monsieur)	Owner of a foundry at Annemasse in the Haute Savoie.
Berenger, (Monsieur)	Director of the firm Caplain Saint-André, bullion dealers, in Paris.
Chiquet, (Monsieur)	Employee of Cie des Métaux Précieux, bullion dealers, Paris.
Cocteau, Jean	Artist, playwright, novelist and poet, friend of Picasso.
Cooper, Douglas	Collector, art dealer and friend of Picasso.
Decamps(?), Remy	Employee of the firm Caplain Saint André, bullion dealers, in Paris.
De Gramont, Maria	François Hugo's second wife.
Dekelper, (Monsieur)	Paris based commissions agent. ¹ He arranged assaying and transport for Hugo and also made some casting plasters.
Ernst, Max	Artist, friend of François Hugo.
Foissy, A.	Co-owner of the Fonderie du Faucigny, A. Foissy & J. Achard, Bonneville in the Haute Savoie.
Gilou, Albert (Berté)	Paris based Hugo family friend.
Grégoire, E.	Employee of the firm of Perret & Cie, metal embossers, stampers, in Paris.

- Henriville, (Monsieur)** Strasbourg based colleague of Monsieur Jandon of the foundry A. Durenne et du Val d'Osne. He made casting plasters for the *Visage aux feuilles dies*.
- Holland, Mary** Travel editor of the magazine Vogue, London.
- Hugo, François-Victor** Metal and Silversmith, and Great-grandson of Victor Hugo.
- Hugo, George** François Hugo's son by his first wife, Maria de Gramont.
- Hugo, Jean** Artist and Great-grandson of Victor Hugo, François Hugo's half brother.
- Hugo, Loretta** Jean Hugo's second wife.
- Hugo, Marguerite** Jean Hugo's sister, François Hugo's half sister.
- Hugo, Monique** François Hugo's third wife
- Hugo, Pierre** François Hugo's son by his second wife, Monique.
- Iolas, Alexandre** Paris based art dealer.
- Jandon, (Monsieur)** Directeur Général of the foundry A. Durenne et du Val d'Osne, Paris and Sommevoire in the Haute Marne.
- Laporteriche, (Monsieur)** Employee of Caplain Saint-André, bullion dealers, Paris.
- Marquet, (Monsieur)** Paris based commissions agent.²
- Meyseselle, (Monsieur)** Paris based commissions agent.³
- Miller, Lee** Friend of Picasso's and wife of Roland Penrose.
- Norton, Nicholas** Director of the retail silversmith's and jeweller's S.J. Phillips, London.
- Paccard, (Monsieur)** Director of the Foundries de Cloches, Annecy le Vieux, in the Haute Savoie.
- Penrose, Roland** Director of the ICA, London, friend and biographer of Picasso.

- Perret, (Monsieur)** Employee of the firm of Perret & Cie, metal embossers, stampers, Paris.
- Picasso, Jacqueline** Picasso's second wife.
- Picasso, Pablo** Artist.
- Oswald, (Monsieur)** Engraver, punch maker in Paris.
- Ramié, George & Suzanne** Proprietors of the Madoura pottery in Vallauris.
- Rose, Frederica** Freelance journalist.
- Schlumberger, Evelyne** Journalist for Paris based magazine *Connaissance des Arts*.
- Sesson, Pierre** Metal finisher and polisher in Paris.
- Spar, Francis** Editor-in-chief of the Paris based magazine *Connaissance des Arts*.
- Varillon, (Monsieur)** Employee of the firm S^{te} N^{ale} de Metallisation, electro-platers(?), in Paris.

Endnotes to Appendix III

1. A *commissionaire*, continental commissions agent, undertakes work, or accepts goods, on behalf of a client, but in his own name. He works independently from his client, doing the work in his own. He is paid by commission. A *commissionaire de transport*, a forwarding agent, ships goods on behalf of a client but in his own name. He is therefore also a type of commission agent.

Encyclopaedia Britannica, CD, Encyclopaedia Britannica Inc., Chicago, 1997.

2. See endnote 1.

Marquet appears to have worked largely as a *commissionaire de transport*, shipping goods for Hugo.

3. See endnote 1.

Appendix IV

Financial account for the Picasso/Hugo collaboration.

The figures in brackets are for values of the franc adjusted to the buying power of the franc for the year 2000.¹

For approximate Sterling equivalents divide the bracketed figures by ten.

(Figures for French Retail Price Index were as follows: 1950: 100; 1956: 132.8; 1957: 137.4; 1958: 158.1; 1959: 167.9; 1960:173.8; 2000: 1411.2.)

Legend: **Green** – Hugo's estimates. **Red** – Amounts paid by Hugo. **Pink** – Amounts returned unpaid. **Black** – Hugo's receipts. **Blue** – Lowest figures for Hugo's assumed estimates or outgoings.

September 1956 Picasso asked Hugo to work out the cost for making two silver platters.

October 1956 Picasso asked Hugo to make two *Le dormeur* platters for him in silver.

Row No.	Estimate	Date of Estimate	Supplier or service	Date monies paid	Amount paid	Supplier or service	Amount charged	Monies Hugo received	Date received	Paid by
1.	36,250f ² (3852f) per disc- x2 = 72,500f (7704f)	28 Sept 1956	Silver from Caplain Saint André							
2.					36,250f (3852f) + 41,083f (4366f) = 77,333f (8218f)	Silver				
3.					40,000f (4251f)	Dies				
4.	47,520f ³ (11,270f)	September 1956	Assaying, Polishing etc.							
5.	400,000f ⁴ (42,506f)	30 Sept 1956	Total estimated for two platters							

Continued from previous page.

Row No.	Estimate	Date of Estimate	Supplier or service	Date monies paid	Amount paid	Supplier or service	Amount charged	Monies Hugo received	Date received	Paid by
6.								400,000f ⁵ (42,506f)	5 Oct 1956	Picasso
7.				18 Dec 1956	13,318f ⁶ (1415f)	Sesson for polishing				
8.					14,182f ⁷ (1507f)	Assaying & Commissionaire's services for 2 platters.				
9.							1 plat ¹⁵ / ₁₀ th @ 238,000f (25,291f) 1 plat ¹⁷ / ₁₀ th @ 253,000f (26,885f)= 491,000f (52,176f) additional 91,000f (9670f) paid. see row 11.			
10.				Sub Total:	142,023f (15,092f)					
				Hugo's Minimum Outgoings to date						

On 28 December 1956 Hugo delivered the first two *Le dormeur* platters to Picasso, who then asked him to make three more for him in silver.

Row No.	Estimate	Date of Estimate	Supplier or service	Date monies paid	Amount paid	Supplier or service	Amount charged	Monies Hugo received	Date received	Paid by
11.	3 platters at 238,000f ⁸ (25,291f) each = 714,000f (75,873f)	28 Dec 1956	total estimate for 3 additional <i>Le dormeur</i> platters							
12.								805,000f ⁹ (85,543f)	28 Dec 1956	Picasso
13.					36,250f (3852f) x 3 = 108,750f (11,556f)	Silver				
14.					27,500f ¹⁰ (2922f)	Assaying, Polishing & Commissionaires services.				
15.	40,000f ¹¹ (4251f)	29 Dec 1956	Éts. Durenne cast iron dies for <i>Visage aux feuilles</i> platter							
16.				31 Dec 1956	2810f ¹² (299f)	Sesson for polishing first two <i>Le Dormeur</i> platters				
17.				Sub Total:	139,060f (14,777f)	Hugo's Minimum Outgoings to date				

On 11 February 1957 Hugo delivered the three further *Le dormeur* platters and Picasso asked him to make three silver *Visage aux feuilles* platters.

Row No.	Estimate	Date of Estimate	Supplier or service	Date monies paid	Amount paid	Supplier or service	Amount charged	Monies Hugo received	Date received	Paid by
18.	40,000f ¹³ (4251f)	29 Dec 1956	Dies		40,000f ¹⁴ (4251f) paid later see rows 27 & 33 below	Dies				
19.					41,250f (4383f)	Assaying, Polishing & Commissioners services.				
20.	3 x 250,000f ¹⁵ (25,677f) = 750,000f (77,031f)	11 Feb 1957	for 3x <i>visage aux feuilles</i> platters							
21.								¹⁶ (70,868f)	11 Feb 1957	Picasso
22.					36,250f (3723f) x 3 = 108,750f (11,169f) paid later see row 26 below	Silver				
23.				Sub Total: Hugo's Minimum Outgoings to date	41,250f (4383f)					

On 20 April 1957 Hugo delivered the three *Visage aux feuilles* platters to Picasso who then asked him to make six more platters for him in silver: two *Faune Cavalier*, two *Visage aux mains* and two *Visage tourmenté*.

Row No.	Estimate	Date of Estimate	Supplier or service	Date monies paid	Amount paid	Supplier or service	Amount charged	Monies Hugo received	Date received	Paid by
24.	6 x 260,000f ¹⁷ (26,704f) = 1,560,000f (160,224f)	20 April 1957	2x <i>Faune cavalier</i> , 2x <i>Visage aux mains</i> , 2x <i>Visage tourmenté</i>							
25.								1,560,000f (160,224f) ¹⁸	20 April 1957	Picasso
26.				27 April 1957	117,600f (12,078f) ¹⁹	Caplain Saint André silver for silver for 3(?) platters				
27.	Unknown amount for 7 silver discs for 2 x 3 different designs of platter ²⁰ – N.B. additional silver ordered	27 Feb 1957			39,200f (4026f) x 7 = 274,400f (28,182f)	Silver				
28.				29 April 1957	41,433f ²¹ (4255f)	Éts. Durenne re invoice for 2 dies.				

Continued from previous page.

Row No.	Estimate	Date of Estimate	Supplier or service	Date monies paid	Amount paid	Supplier or service	Amount charged	Monies Hugo received	Date received	Paid by
29.				30 April 1957	11,000f ²² (1130f)	Saint Gobain for 1(?) x hollow steel die?				
30.					22,000f (2260f)	2 x hollow steel dies				
31.					40,312f ²³ (6162f)	2x bronze dies				
32.					36,250f (3723f) x 7 = 253,750f (26,062f)	Silver - paid later				
33.					82,500f (8473f)	Assaying, Polishing & Commissionaires services for 6 platters				
34.				2 May 1957	1665f ²⁴ (171f)	Éts. Durenne re error in invoice. Altogether the Durenne dies cost 4426f				
35.				Sub Total of Hugo's Minimum Outgoings to date.	343,410f (35,270f)					

On 8 September 1957 Hugo delivered the two *Faune cavalier*, two *Visage aux mains* and two *Visage tourmenté* platters to Picasso, who then asked Hugo to make ten more platters for him: two *Visage de faune* in copper, two *Un poisson*, two *Joueur de flute et cavaliers*, two *Profil de Jacqueline*, and two *Tête de taureau* in silver.

Row No.	Estimate	Date of Estimate	Supplier or service	Date monies paid	Amount paid	Supplier or service	Amount charged	Monies Hugo received	Date received	Paid by
36.	8 platters at 270,000 ²⁵ (27,731f) each = 2,160,000f (221,848f)	8 Sept 1957	for 8 large silver platters							
37.	2 platters at 200,000f ²⁶ (20,541f) each = 400,000f (41,083f)	8 Sept 1957	for 2 small copper platters							
38.								2,560,000f ²⁷ (262,931f)	8 Sept 1957	Picasso
39.					20,156f ²⁸ (2070f) x 5 = 100,780f (10,350f)	Dies				
40.					39,200f (4026f) x 8 = 313,600f (32,209f) paid later	Silver				
41.					6427f ²⁹	Copper				
42.					82,500f (8473f)	To assay, polish & transport 6 platters				

Continued from previous page.

Row No.	Estimate	Date of Estimate	Supplier or service	Date monies paid	Amount paid	Supplier or service	Amount charged	Monies Hugo received	Date received	Paid by
				5 Oct 1957	unknown amount ³⁰	Dekelper				
				Sub Total of Hugo's Minimum Outgoings to date	189,707f (19,484f)					

On 28 December 1957 Hugo delivered the two *Visage de faune*, two *Un poisson*, two *Joueur de flute et cavaliers*, two *Profil de Jacqueline* and the two *Tête de taureau* platters to Picasso, who then asked him to make ten more platters for him: two *Visage larvé*, two *Visage en forme d'horologe*, two *Visage géométrique aux traits*, two *Horologe à la langue* and two *Jacqueline au chevalet*, all in silver.

Row No.	Estimate	Date of Estimate	Supplier or service	Date monies paid	Amount paid	Supplier or service	Amount charged	Monies Hugo received	Date received	Paid by
45.	10 platters silver at 260,000f ³¹ (26,704f) each = 2,600,000f (267,039f)	28 Dec 1957								
46.					20,156f (2070f) x 5 = 100,780f (10,351f)	Dies				
47.					450,000f ³² (46,218f) paid later - see row 54 below.	Silver for 10 platters?				
48.					103,125f (10,591f)	Assaying, Polishing, transport, etc. for ten platters.				
49.								2.600.000f ³³ (267,039f)	28 Dec 1957	Picasso
50.					Sub Total of Hugo's Minimum Outgoings 203905f (20,942f)					

On 3 April 1958 Hugo delivered the two *Visage larvé*, two *Visage en forme d'horologe*, two *Visage géométrique aux traits*, two *Horologe à la langue* and two *Jacqueline au chevalet* platters to Picasso, who asked him to make eight compotiers and eighteen platters for him all in silver: namely the two *Compotier de forme ronde*, two *Compotier de forme ovale*, two *Compotier au poisson*, two *Compotier en forme de trèfle*, two *Tête au masque* platters, two *Visage dans un carré* platters, two *Tête en forme horologe* platters, two *Vallauris, avec faune (3 tête)* platters, two *Visage en carton ondulé* platters, two *Centaure* platters, and two *Le Visage aux taches* platters, twenty six items in all.

Row No.	Estimate	Date of Estimate	Supplier or service	Date monies paid	Amount paid	Supplier or service	Amount charged	Monies Hugo received	Date received	Paid by
51.	8,000,000f ³⁴ (714,080f)	3 April 1958	"for work to be supplied"							
52.								8,000,000f ³⁵ (714,080f)	3 April 1958	Picasso
53.							Grand Total paid	16,615,000f (1,603,191f)		Picasso
54.				22 May 1958	450,000f ³⁶ (40,167f)	Caplain Saint André payment on account				
55.					363,160f (32,416f)	Silver for 8 platters				
56.					346,200f (30,902f)	Silver for 6 <i>compotier's</i> tops				
57.					84,296f (7524f)	Silver for 2 <i>compotier's</i> feet				
58.					Unknown amount	Peret				
59.	115,400f ³⁷ (10,301f)		Caplain Saint André for 2 tops of <i>compotier</i>		115,400f (10,301f)	silver				

Continued from previous page.

Row No.	Estimate	Date of Estimate	Supplier or service	Date monies paid	Amount paid	Supplier or service	Amount charged	Monies Hugo received	Date received	Paid by
60.	252,889f ³⁸ (22,537f)		for silver for the feet of 6 <i>compotiers</i>		252,889f (22,573f)	silver				
61.					453,949f ³⁹ (40,519f)	for silver for 10x platters				
62.					453,949f ⁴⁰ (40,519f)	for silver for 10x platters - RETURNED				
63.				29 May 1958	100,000f ⁴¹ (8926f)	Madoura Pottery for 4x biscuit plates				
64.				July 1958 – cheque bounced	34,782f ⁴² (3105f)	Foissy & Achard– for casting dies				
65.				28 August 1958	34,782f ⁴³ (3105f)	Foissy & Achard for casting dies				
66.				29 November 1958 paid end of Jan 1959 ⁴⁴	40,312f ⁴⁵ (3398f)	Foissy & Achard for casting dies				
67.				30 Dec 1958	150,000f ⁴⁶ (13,389f)	Caplain Saint André for silver				
68.				March 1959	7056f ⁴⁷ (593f)	SNCF for storage				

Continued from previous page.

Row No.	Estimate	Date of Estimate	Supplier or service	Date monies paid	Amount paid	Supplier or service	Amount charged	Monies Hugo received	Date received	Paid by
69.					240,000 ⁴⁸ (21,422f)	Silver, assaying, polishing and all sub-contracts for making 7 dishes with feet.				
70.				Sub Total of Hugo's Minimum Outgoings to date	1,968,095f (175,672f)					
71.				Grand Total of Hugo's Minimum Outgoings to date.	3,115,650f (300,900f) but still leaving 157,480f ⁴⁹ (13,236f) owing to Caplains. See below					

From the middle of 1958 onwards Hugo began to seek work from people other than Picasso and an account solely for the Picasso/Hugo collaboration becomes too enmeshed in these other accounts for one to be proposed.

On 14 March 1959 Hugo delivered three *compotiers* to Picasso and in April 1959 he delivered three more *compotiers* and probably one copper *Tête aux masque* platter.

Row No.	Estimate	Date of Estimate	Supplier or service	Date monies paid	Amount paid	Supplier or service	Amount charged	Monies Hugo received	Date received	Paid by
72.				1959?	157,480 ^{f50} (13,236f)	Owed to Caplain Saint André for silver. paid with gold bullion July 1959 ⁵¹				

In August 1960 Hugo delivered the last of the seven *compotiers* to Picasso. After this Hugo does not charge to Picasso for the making of the silver and iron vases or the plaques and subsequent pieces. The gold centaur brooch and the medallions were gifts to Jacqueline.

Row No.	Estimate	Date of Estimate	Supplier or service	Date monies paid	Amount paid	Supplier or service	Amount charged	Monies Hugo received	Date received	Paid by
73.								4000F ²² (32,479f)	27 Oct 1960	Gilou
74.					loan paid off by Picasso piece	Albert Gilou				
75.								4000F ²³ (32,479f)	2 Dec 1960	Gilou
76.								4000F ²⁴ (31,447f)	28 Feb 1961	Gilou
77.								4000F ²⁵ (31,447f)	12 April 1961	Gilou
78.								4000F ²⁶ (31,447f)	28 May 1961	Gilou

Endnotes to Appendix IV.

- 1.** The author is grateful to Nicholas Dimsdale for supplying figures for the French Retail Price Index for the relevant years and to Sally Holterman for help with the calculations.
- 2.** Caplain Saint-André, letter to François Hugo, 28 September 1956, Picasso File, Hugo Family Archive, Aix-en-Provence. Document (6).
- 3.** Hugo has made a note of estimated costs. Ibid.
- 4.** François Hugo, draft of a letter to Pablo Picasso, 30 September 1956, Picasso File, Hugo Family Archive, Aix-en-Provence. Document (7); François Hugo, letter to Pablo Picasso, 30 September 1956, Hugo File, Archive Picasso, Musée Picasso, Paris. Document (8).
- 5.** François Hugo, Receipt for Pablo Picasso, 5 October 1956, Picasso File, Hugo Family Archive, Aix-en-Provence. Document (9)
- 6.** Payment for work probably not connected with Picasso. (François Hugo, Carbon copy of a letter to Pierre Sessons, 18 December 1956, Picasso File, Hugo Family Archive, Aix-en-Provence. Document (17).)
- 7.** Figures based on a note of Hugo's calculations on the verso of: (François Hugo, Carbon copy of a note to Monsieur Marquet, Undated [December 1956?], Picasso File, Hugo Family Archive, Aix-en-Provence. Document (18))
- 8.** François Hugo, Receipt for Pablo Picasso, 28 December 1956, Hugo File, Archive Picasso, Musée Picasso, Paris. Document (21)
- 9.** Ibid.
- 10.** Figures based on a note of Hugo's calculations on the verso of: (François Hugo, Carbon copy of a note to Monsieur Marquet, Undated [December 1956?], Picasso File, Hugo Family Archive, Aix-en-Provence. Document (18).)
- 11.** Ét. Durenne, Letter to François Hugo, 29 December 1956, Picasso File, Hugo Family Archive, Aix-en-Provence. Document (23).

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- 12.** François Hugo, Carbon copy of a letter to Pierre Sesson, 31 December 1956, Picasso File, Hugo Family Archive, Aix-en-Provence. Document (24)
 - 13.** Éts. Durenne, Letter to François Hugo, 29 December 1956, Picasso File, Hugo Family Archive, Aix-en-Provence. Document (23)
 - 14.** Ibid.
 - 15.** François Hugo, Receipt for Pablo Picasso, 11 February 1957, Hugo File, Archive Picasso, Musée Picasso, Paris. Document (33)
 - 16.** Ibid.
 - 17.** François Hugo, Receipt for Pablo Picasso, 20 April 1957, Hugo File, Archive Picasso, Musée Picasso, Paris. Documents (42); François Hugo, Receipt for Pablo Picasso, Undated [April 1957?], Hugo File, Archive Picasso, Musée Picasso, Paris. Document (43)
 - 18.** Ibid.
 - 19.** François Hugo, Carbon copy of a letter to Monsieur Bergenger of Caplain Saint-André, 27 April 1957, Picasso File, Hugo Family Archive, Aix-en-Provence. Document (44)
 - 20.** Ibid.
 - 21.** François Hugo, Carbon copy of a letter to Monsieur Jandon of Ets Durenne, 29 April 1957, Picasso File, Hugo Family Archive, Aix-en-Provence. Document (46)
 - 22.** François Hugo, Carbon copy of a letter to the firm of Saint Gobain, 30 April 1957, Picasso File, Hugo Family Archive, Aix-en-Provence. Document (47)
 - 23.** A. Foissy & J. Achard, Statement of account to François Hugo, 29 November 1958. Picasso File, Hugo Family Archive, Aix-en-Provence. Document (91)

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- 24.** Ets. Durenne, Letter to François Hugo, 2 May 1957, Picasso File, Hugo Family Archive, Aix-en-Provence. Document (49)
 - 25.** François Hugo, Receipt for Pablo Picasso, 8 September 1957, Hugo File, Archive Picasso, Musée Picasso, Paris. Document (60)
 - 26.** Ibid.
 - 27.** Ibid.
 - 28.** A. Foissy & J. Achard, Statement of account to François Hugo, 29 November 1958. Picasso File, Hugo Family Archive, Aix-en-Provence. Document (91)
 - 29.** François Hugo, Copy of an order to Monsieur André at Monsieur Weber's, 19 September 1957, Bon de commande file, Hugo Family Archive, Aix-en-Provence. Document (62)
 - 30.** François Hugo, Carbon copy of a letter to Monsieur Dekelper, 5 October 1957, Picasso File, Hugo Family Archive, Aix-en-Provence. Document (64)
 - 31.** François Hugo, Receipt for Pablo Picasso, 28 December 1957, Hugo File, Archive Picasso, Musée Picasso, Paris. Document (66)
 - 32.** François Hugo, Carbon copy of a letter to Monsieur Larpoeleriche of Caplain Saint-André, 22 May 1958, Picasso File, Hugo Family Archive, Aix-en-Provence. Document (78)
 - 33.** François Hugo, Receipt for Pablo Picasso, 28 December 1957, Hugo File, Archive Picasso, Musée Picasso, Paris. Document (66).
 - 34.** François Hugo, Receipt for Pablo Picasso, 3 April 1958, Hugo File, Archive Picasso, Musée Picasso, Paris. Document (71)
 - 35.** Ibid.
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Appendix V i.

Dimensions of dies used to make the limited editions.

Measurements taken 1 March 2003.

Platters:	Title:	Material	dimensions or Ø	width of rim	angle of rim/depth	max. depth of design	average depth of design	remarks on profile	Illustration Nos.
	<i>Le dormeur</i>	Duralumain	Ø42cm	7cm	2cm				348
	<i>Visage aux feuilles</i>	Bronze	Ø42.5cm	7 - 7.3cm	1.4cm	nose - 1.6cm			349
	<i>Faune cavalier</i>	Bronze	Ø 42cm	7.6 - 8cm	2.5cm	1.9cm	0.6cm		350
	<i>Visage aux mains</i>	Duralumain	Ø 42cm	6.7 - 7cm	1.9 - 2.3cm	1.8cm	0.4 - 0.5cm		351
	<i>Visage tourmenté</i>	Bronze	Ø 42cm	7cm	2cm	16mm	0.2 - 0.6cm		352
	<i>Visage de faune</i>	Bronze	H. 24.5cm W. 25cm	no rim		0.6cm	0.1 - 0.3cm		353
	<i>Joueur de flûte et cavalier</i>	Bronze	H: 35.5cm W 35.5cm, diagonals: 36.2 - 36.7cm	no rim	3.8cm;		0.1 - 0.3cm	bowl hollow slightly curve, greater towards edge	354
	<i>Un poisson</i>	Duralumain	Ø 42 - 3cm	no rim	up to 5.1cm	by front dorsal fin 2.6cm	0.1 - 0.6cm		355
	<i>Profile de Jacqueline</i>	Duralumain	H. 40.6cm 40.6cm,	W. diagonals - 42cm	2.5cm	0.3cm	0.1cm	bowl hollow slightly curved	356
	<i>Tête de taureau</i>	Duralumain	Ø 42cm		2.5cm	0.4cm	0.2cm	ridge between hollow and rim scraped away	357

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Appendix VI

Platters continued:	Title	Material	dimensions or Ø	Width of rim	Angle of rim/depth	Max. depth of design	Average depth of design	remarks on profile	Illustration Nos.
	<i>Visage Larvé</i>	Duralumain	Ø 41.3cm	7cm	2.5cm	0.3cm	0.2cm		358
	<i>Visage en forme d'horloge</i>	Duralumain	Ø 42cm	7cm	2.5cm	1cm	0.2 - 0.3cm		359
	<i>Visage géométrique aux traits</i>	Iron	H: 38.6cm W 38.7cm, diagonals - 40cm	no rim	2.5cm	0.7cm	0.2 - 0.3cm		360
	<i>Horloge à la Langue</i>	Duralumain	Ø42cm	7.6cm	2.5cm	Tongue: 1.5cm	0.3 - 0.6cm		361
	<i>Jacqueline au chevalet</i>	Duralumain	Ø 42cm	7cm	2.8cm		0.1 - 0.2cm		362
	<i>Tête au masque</i>	Bronze	H. 30.5cm x W.31cm	no rim	2.5cm	nose:1.7cm	0.1 - 0.3cm		363
	<i>Visage au carton ondulé</i>	Duralumain	Ø 42cm	8.2 - 9cm	2.5cm	nose:1.6cm	0.1 - 0.3cm	hollow slightly inclined	364
	<i>Centaure</i>	Duralumain	Ø 42cm	7cm	2cm		3mm		365
	<i>Le visage aux taches</i>	Duralumain	Ø 42cm	7.6cm	2.2cm	1cm	0.3 - 1cm		366
	<i>Visage dans un carré</i>	Bronze	Ø 41.3cm	7.6cm	2.5cm	nose: 2cm	0.3 - 0.5cm		367
	<i>Tête en forme horloge</i>	Bronze	Ø43.2 - 43.8cm	8 - 8.3cm	2.5cm	dot on rim: 1cm	0.2 - 0.4cm		368
	<i>Vallauris, avec faune (3 tête)</i>	Bronze	Ø 41.3cm	no rim	2.2 - 2.5cm		0.3 - 0.4cm		369

Compotiers:	Title	Material	dimensions or Ø	width of rim	angle of rim/depth	max. depth of design	average depth of design	remarks on profile	Illustration Nos.
	<i>Compotier de forme ronde</i>	Bronze	top: 49 - 51cm			0.4cm	0.2 - 0.3cm	Flat	370
	<i>Compotier de forme ovale</i>	Bronze	Top: H. 40cm, W. 59.7cm			0.4cm	0.1 - 0.2cm		371
	<i>Compotier au poisson</i>	Bronze	Top: L. side 43.5cm, R. side 45.5cm, C.27.7cm, W. 53.3 - 53.6cm		indentation all round edge: depth 7mm		0.2 - 0.5cm	flat except for the striated border	372
	<i>Compotier en forme de trèfle</i>	Bronze	top: 46.3 x 55.9cm			eyes: 0.5cm	0.2 - 0.3cm		373
Brooch:	Title	Material	Overall dimensions			average depth of design		Illustration Nos.	
	<i>Centaure I, Centaure avec Lance</i>	Bronze	H. 5.6cm W. 4.6cm			0.1cm		374	
Statuettes:	Title	Material	dimensions of figure within mound	max. depth per side	average depth per side		Illustration Nos.		
	<i>Centaure I, Centaure avec Lance</i>	Bronze	H.13cm W.10.5cm	0.4cm	0.2cm		375		
	<i>Bacchante</i>	Bronze	H.13.6cm. W. 4.9cm	0.4cm			376		
	<i>Joueur de pipeaux</i>	Bronze	H.13.4cm, W. 6cm	0.4cm			377		
	<i>Joueur de cymbales</i>	Bronze	H. 14cm, W. 4.3cm	0.3cm			378		
	<i>Centaure II, Centaure phallique</i>	Bronze	H. 15cm W. 12cm	0.4cm	0.1cm		379		

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Medallions:	Title	Material	Overall dimensions	Max. depth of design	average depth of design	Illustration Nos.
	<i>Trèfle</i>	Bronze	H. 4.2cm 5.1cm	W.	0.2-0.5mm	380
	<i>Poisson</i>	Bronze	L.H. 4.2cm; R.H.4.3cm; C. 2.6cm; W. 5.1cm		0.2-0.5mm	380
	<i>Ronde</i>	Bronze	H.4.7cm	W. 5.2cm	0.2-0.5mm	374
	<i>Ovale</i>	Bronze	H. 3.5cm W. 5.3cm		0.2-0.5mm	381
	<i>Masque (grande)</i>	Bronze	H. 8.6cm W. 12.5cm	eyes: 1mm	0.2mm	382
	<i>Barbu rond</i>	Bronze	Ø7.9cm		0.2-0.5mm	383
	<i>Masque (petite)</i>	Bronze	H. 3.9cm	W. 5.5cm	lines too narrow to measure	design more regular than large masque 383
	<i>Femme nue</i>	not found				
	<i>Centaure</i>	Bronze	Ø 5.2cm		0.2-0.5mm	384

Appendix V ii

Technical reports for three examples from the limited editions.

Lot 139, Sotheby's Impressionist and Modern Art sale 20th March 1996, catalogued as: "Pablo Picasso (1881-1973), *Joueur de Flute et Cavaliers*, stamped *Picasso*, Stamped with the silversmith's mark of François and Pierre Hugo, and numbered 12/20 on the reverse, diameter: 36cm.; 14in. weight: 1,900gr."
(See Catalogue illustration no. 7ii.)

Examination Report

Actual measured weight 1720gr.

Thickness of metal: 1.4mm approx. Large planishing marks are clearly visible on the reverse, indicating the platter has been hand raised. Its thickness therefore can be expected to be uneven. Only one measurement was taken to avoid marking the polished surface with the micrometre. In addition to the planishing marks chasing punch marks are also clearly visible on the reverse and show that the punches chosen for carrying out the work had heads considerably smaller than the design to be rendered and were probably not made for this specific job.

On the reverse, in the area of the seated figure, there are signs of metal stress fracturing, around some of the punch's indentations indicating the metal was work hardened when being worked. As this stress fracturing appears only in the area of the figure it may indicate the metal was unevenly annealed.

Striations can be seen, on the platter's front, next to and between the raised repoussé. These striations appear to have been polished out on the larger, flat areas. Around the base of the repoussé marks the metal is slightly rough and granular. This may be a texture imprinted from the surface of the die.

The platter's edge has been finished by hammering a roughly cut, separate strip of metal over it to thicken it.

Lot 170 of Sotheby's Impressionist and Modern Art sale 23rd October 1996, catalogued as:

"Pablo Picasso (1881-1973), *Visage Larvé*, Signed and numbered 12/20 on the reverse, silver plate, diameter: 42cm.; 16½in."

(See catalogue illustration no. 11.)

Examination report

The reverse of the platter shows marks from chasing 'tracer' punches used to define outlines around curved forms. As these straight punch were not able to follow the forms of the tight they have left marks, fanning out around each curve.

A granular texture was observed in the design's recesses, probably a texture imprinted from the surface of the die.

The edge of the platter has been folded back on itself, a tinsmith's technique for strengthening an edge.

The platter is stamped with François Hugo's makers mark.

Lot 111, Sotheby's Impressionist and Modern Art sale 19th March 1997, catalogued as:

"Pablo Picasso (1881-1973), *Compotier en Argent* inscribed (stamped) *Picasso*, stamped *Exemplaire d'artiste*, with the maker's mark and with the French standard *Assay* mark, numbered 2/2 and 1432/2613 on the underside, silver fruit bowl, length: 54cm.; 21¼in."

(See catalogue illustration no. 18iii.)

Examination report

The base of this piece is evenly symmetrical. The metal measured 0.8mm thick. Concentric lines could be seen on its interior, indicating that it was probably spun. Mechanical burr marks were also visible. It has a wide, flat, circular flange around its upper edge, which is soldered to the top.

The top is made from one sheet of silver measuring 1.0mm thick. Its edges have been folded over in a tinsmith's technique. The chasing on this *compotier* is 'cleaner' than that on the other platters examined.

This dish bears Pierre Hugo's maker's mark and the French assay mark, of the crab.