

The golden years
of **Karl Lagerfeld** | THE MOUNA AYOUB HAUTE COUTURE COLLECTION
for Chanel



VENTE LIVE
LUNDI 20 NOVEMBRE À 18H30

Pavillon Gabriel | 5, avenue Gabriel Paris 75008

The golden years
of **Karl Lagerfeld** | THE MOUNA AYOUB HAUTE COUTURE COLLECTION
for Chanel

VENTE LIVE | AUCTION

Lundi 20 novembre à 18h30
Monday 20th November 6.30pm
Pavillon Gabriel
5, avenue Gabriel Paris 75008

EXPOSITION OUVERTE AU PUBLIC
VIEWING TIMES

Dimanche 19 novembre 12h-18h
Lundi 20 novembre 10h-18h
Sunday 19 November 12pm-6pm
Monday 20 November 10pm- 6pm

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Ayoub Collection

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the Mouna Ayoub Collection

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MAURICE AUCTION
MARIE-LAURENCE TIXIER
Commissaire-priseur
contact@mauriceauction.com
+33 6 82 11 54 26

KERRY TAYLOR
SPÉCIALISTE INTERNATIONALE MODE
contact@mauriceauction.com
+44 7785 734337

Madame Mouna Ayoub a choisi de reverser une partie des fonds
de la vente à la Fondation des Femmes, structure de référence
en France pour la liberté et les droits des femmes.

Madame Mouna Ayoub has chosen to donate part of the proceeds
from the sale to the Fondation des Femmes, France's leading organization
for women's rights and freedom.





FRAIS EN SUS DES ENCHÈRES /
BUYER'S PREMIUM

25% HT – 30% TTC

INFORMATIONS

Il est possible de suivre et de participer à la vente aux enchères

- En salle au Pavillon Gabriel, 5 rue Gabriel, 75008 Paris
- Par téléphone sur demande par mail jusqu'à 1h avant la vente à contact@mauriceauction.com
- En laissant des ordres d'achat jusqu'à 1h avant la vente par mail à contact@mauriceauction.com
- Sur Drouot.com - Frais à la charge de l'acheteur 1,5% HT
- Sur Invaluable - Frais à la charge de l'acheteur 3% HT

You can follow and bid at auction:

- In the auction room at Pavillon Gabriel, 5 rue Gabriel, 75008 Paris
- By telephone on request by mail until 1 hour before the sale at contact@mauriceauction.com
- By leaving purchase orders until 1 hour before the sale by email at contact@mauriceauction.com
- On Drouot.com - Expenses at the charge of the buyer 1,5% HT
- On Invaluable - Expenses at the charge of the buyer 3% HT

STOCKAGE
STORAGE

Les lots pourront être récupérés une fois le règlement effectué pendant la vente et ensuite sur rendez-vous au 60 rue la Boétie 75008, à partir du **mardi 21 novembre à partir de 14h.** À compter du lundi suivant le 30^e jour après la vente, le lot achété réglé ou non réglé restant dans l'entrepôt, fera l'objet d'une facturation de 50 euros HT par semaine et par lot, toute semaine commencée étant due dans son intégralité au titre des frais d'entreposage et d'assurance. | The lots could be picked up once the payment has been done, during the auction and then by appointment in our offices 60 rue La Boetie 75008, from Tuesday 21 November from 2pm. Starting from the Monday following the 30th day after the sale, any purchased lot, whether paid or unpaid, remaining in the warehouse, will be subject to a weekly billing of 50 euros excluding taxes per lot. Any partially started week will be fully charged for storage and insurance fees.

TRANSPORT
SHIPPING

Pour la livraison de vos objets, merci de contacter ThePackengers : hello@thepackengers.com Veuillez joindre votre bordereau réglé à votre demande. Vous êtes libre de choisir le transporteur de votre choix. | For the shipping of your items, please contact ThePackengers: hello@thepackengers.com Please join your paid invoice. You are free to work with any shipping company of your choice.

RÈGLEMENT
PAYMENT

- Par virement | By wire transfer
FR69 3000 2004 3400 0044 6976 W09
- En ligne dans l'onglet paiement du site | Online in the payment tab of the website : mauriceauction.com
- Par carte bleue | By credit card
- En espèces dans la limite autorisé | In cash within the authorized limit

Le règlement doit intervenir dans les 15 jours après la vente. Des pénalités de retard de 45€ par semaine seront dues en cas de non réception des fonds dans le délai requis ainsi qu'un blocage de compte Drouot.com. et Invaluable | Payment must be made within 15 days of the sale. Late payment penalties of 45€ per week will be due in the event of non-receipt of funds within the required period, as well as a blocking of the Drouot.com account and Invaluable.

“

LES COLLECTIONS CHANEL DE KARL LAGERFELD
SONT TOUTES ARROGANTES D'ÉRUDITION ET
D'HUMOUR ET FINALEMENT TRENTE ANS PLUS
TARD ON A L'IMPRESSON QUE SES VÊTEMENTS SE
PORTERAIENT ENCORE TELS QUELS, NI DÉMODÉS,
NI ADOUCIS. IL EST FORT CE KARL.”

Loïc Prigent



© Condé Nast Ltd - Cecil Beaton / Trunk Archive



lot 2

1

✱

CHANEL

Ceinture en métal doré et pierres cabochons fantaisie, vers 1987

An outsized gilt chain and cabochon stone belt, circa 1987, stamped and numbered 25, the large domed cabochones set in textured gilt mounts, max length 84cm, 33in

1,000-1,500 euros

2

✱

CHANEL

Manchette en métal doré, Automne-Hiver 1987-1988

A gilt metal 'coin' cuff, Autumn-Winter 1987-1988, stamped and numbered 23, with repeated monogrammed CC coins in relief amongst swirling fronds, borders inscribed 'CHANEL PARIS' and 'COCO CHANEL', internal circumference approx 6cm 2.25in

500-1,000 euros

3

✱

CHANEL

Ceinture en chaîne dorée, Printemps-Été 1989

A heavy gilt chain belt, Spring-Summer 1989, stamped to hook closure, with double tiered chains to front, 'COCO CHANEL' perfume bottle pendant to one end, max length 91 cm, 36in

700-1,000 euros

4

✱

CHANEL

Ceinture en daim noir et métal doré, Printemps-Été 1990

A black suede and gilt belt, Spring-Summer 1990, stamped, the large twisted rope-effect gilt buckle adorned with outsized cabochons and a faux-pearl, length 76-79cm, 30-31in

The large gilt rope effect jewellery from this collection was intended to evoke Lagerfeld's hometown of Hamburg at the start of the 20th Century.

500-1,000 euros

“

“I ENJOYED WORKING WITH KARL AT CHANEL; EVERYTHING WAS POSSIBLE. HE HAD JUST STARTED THE ARTISTIC DIRECTION OF CHANEL. I LEARNED HOW TO PLAY WITH THE IDENTITIES OF THE HOUSE. WE HAD A LOT OF FUN AND IT WAS A GREAT SUCCESS. I ALSO LEARNED HOW TO CREATE WITHOUT GETTING BORED WITHOUT TAKING THINGS TOO SERIOUSLY...”

Victoire de Castellane



lot 4



lot 6

5

✱

CHANEL HAUTE COUTURE
Ceinture avec médaillons d'inspiration
byzantine, début des années 1990

A belt with Byzantine inspired medallions,
early 1990s, unsigned, the black leather strap with
large gilt beaten-effect square plaque inset with
pâte de verre coloured stones and pearl beads,
with looped gilt chain below and pendant double-
sided medallion, similarly inset,
length 85cm, 33.5in

1,000-1,500 euros

6

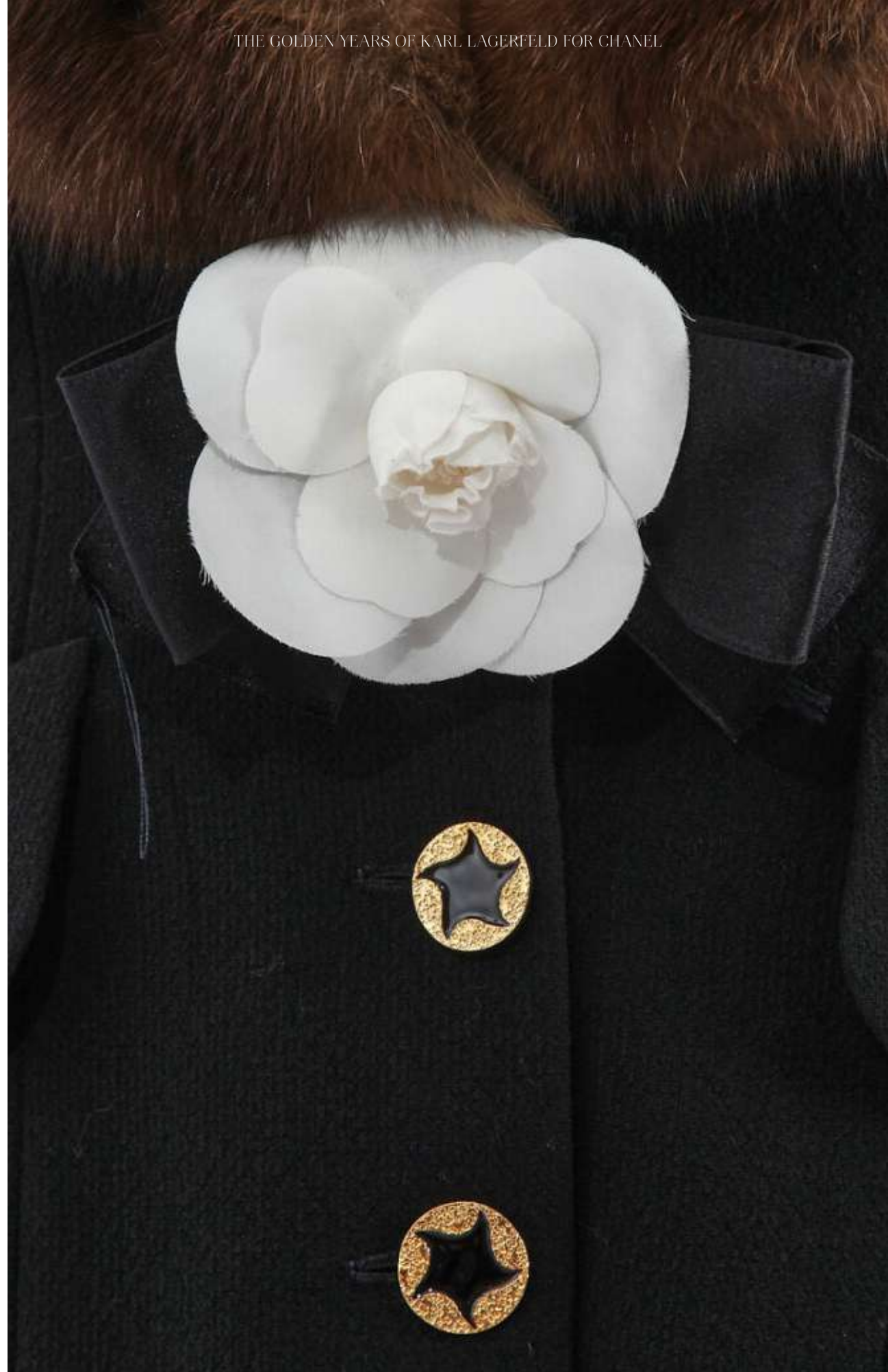
✱

CHANEL HAUTE COUTURE
Masque de bal, pièce unique, 1990

A unique costume-ball mask, 1990,
of black velvet with gold guipure floral spray, gold
painted feathers, the eye holes outlined in raised
gold thread, with gilt beaded penants to the sides,
length 89cm, 39in,

This mask was specially made for Madame Ayoub
by Chanel to attend a masked ball in Venice. It
was worn with a fine gold embroidered white silk
ball gown from the Autumn/ Winter 1990-1991
collection, which was gifted to the Metropolitan
Museum Costume Institute, New York, in 1996.
(Accession no 1996.129a-1)

500-600 euros



AUTOMNE
HIVER 1990-1991





Lot 7

7

x

CHANEL HAUTE COUTURE
Ensemble de cocktail en crêpe de laine
noire et zibeline,
Automne-Hiver 1990-1991

A sable trimmed black wool crêpe cocktail ensemble, Autumn-Winter 1990-1991, labelled and numbered 69141, 69142, comprising: bias-cut dress with crisscross panels to waist, ruched ivory satin neckline, gilt chain to hem, bust 86cm, 34in, the jacket with deep sable collar, gilt and black enamelled star buttons, white silk camelia to centre front fastening, chest 97cm, 38in (2)

This was among the first Chanel Haute Couture pieces ever ordered by Madame Ayoub. The ensemble took 200 hours to make.

2,000-3,000 euros

8

x

CHANEL HAUTE COUTURE
Corsage orné de perles dorées,
Automne-Hiver 1990-1991

A gold beaded bodice, Autumn-Winter 1990-1991, labelled and numbered 69143, the black organza ground entirely covered in bands of bugle beads, with large cabochon stone and Swarovski crystal medallions to front and sleeves, lined in pink satin, chest approx 102cm, 40in; together with an associated black wool mini-skirt, waist 71 cm, 28in (2)

It took 250 hours to bead this bodice.

1,200-1,800 euros



Lot 8

PRINTEMPS-
ÉTÉ 1991



9

✦

CHANEL HAUTE COUTURE

Robe « ruban » ornée de sequins, inspirée des années 1920,
Printemps-Été 1991

A fine 1920s inspired sequined 'ribbon' dress, Spring-Summer 1991

labelled and numbered 69323, lavishly embroidered by Montex with matt-black sequins, with textured zig-zag bands to neckline and hem, the skirt formed from black satin ribbons applied with sequins in moiré effects, the neckline and hem edged with coils of stacked sequins which produce a looped ribbon effect, floating sequined satin ribbons to shoulders, bust 86-92cm, waist 78cm, 31 in

It took 150 hours to make the dress and a further 250 hours for the embroidery.

This particular look was inspired by the famous 1926 Coco Chanel model with floating 'ribbon' fronds to the hem. Presumably in homage to the founder, ribbon hems were a feature of this collection not only for evening but for day suits also. Linda Evangelista wore this look on the runway.

12,000-15,000 euros



10

✦

CHANEL HAUTE COUTURE

Tailleur de cocktail en crêpe de laine noire avec jupe,
Printemps-Été 1991

A fine black wool crêpe cocktail suit with over-skirt, Spring-Summer 1991, labelled and numbered 69416,69417,69418, the jacket with domed satin gilt studded buttons set in gilt chain rims, the seams and edges overlaid with black satin ribbons, gilt chain to hem, bust 97cm, 28in; with matching black wool crêpe mini-skirt, waist 71 cm, 28in; optional black organza and satin ribbon bound over-skirt with bow to front waist, with black tulle lining (3)

The organza over-skirts from this collection have a wrap around 'apron' construction that could be tied over classic suits. "I call it the flying cupola skirt" described Karl Lagerfeld in an interview with Women's Wear Daily, "It accents the waist and gives volume to the hips."

2,000-3,000 euros





Detail lot 11

11

✦

CHANEL HAUTE COUTURE
Robe de cocktail en dentelle Chantilly
noire, Printemps-Été 1991

A black Chantilly lace cocktail dress, Spring-Summer 1991, labelled and numbered 69322, of layered black chiffon edged with lace tiered flounces above tulle petticoat, ruched lace bodice, with black camelia and satin ribbon corsage, boned inner corset, wide semi-open sleeves, bust 81 cm, 32in

This dress took 120 hours to make.

1,000-1,500 euros

12

✦

CHANEL HAUTE COUTURE
Tailleur en crêpe de laine marine,
Printemps-Été 1991

A navy wool crêpe suit, Spring-Summer 1991, labelled and numbered 69346, 69347, comprising double-breasted jacket of navy Pétiaullt crêpe; the seams and edges bound in black grosgrain, navy and gilt roundel buttons, sharp lapels; with two matching mini-skirts, one a plain example, the other with pleats to hem edged in grosgrain, chest 92cm, 36in, waists 71 cm, 28in; together with a matching cap embroidered with 'MA' monogram in gold with black grosgrain peak (4)

1,500-2,000 euros



Lot 11

AUTOMNE
HIVER 1991-1992

“

IT'S FOR THE CITY BALLERINA, WHO SKATES
THROUGH THE DAILY BOREDOM
OF LIFE AND FLOATS THROUGH THE MYSTERY.”

Karl Lagerfeld





13

✦

CHANEL HAUTE COUTURE

Tailleur de cocktail à sequins dorés, Automne-Hiver 1991-1992

A fine gold sequined cocktail suit, Autumn-Winter 1991-1992, labelled and numbered 697178, the jacket lavishly embroidered by Lesage with large paillettes in shades of gold and copper with black sequined collar and cuffs, pointed rear tails, domed black velvet buttons with gilt CC monograms; the matching mini-skirt of goffered Hurel black silk tulle with van-dyked satin upper sections and waistband, layered petticoats, chest 92cm, 36in, skirt waist 66cm, 26in (2)

This ensemble took 310 hours to complete. It was modelled on the runway by Claudia Schiffer. Large sized sequins were a major feature of this collection. Darkly romantic, Lagerfeld told *Women's Wear Daily* that 'It's for the city ballerina, who skates through the daily boredom of life and floats through the mystery.'

4,000-6,000 euros



14

✦

CHANEL HAUTE COUTURE

Robe en dentelle Chantilly noire, Automne-Hiver 1991-1992

A Chantilly lace little black dress, Autumn-Winter 1991-1992, labelled and numbered 69719, 69720, strapless of horizontally pleated lace with large bow to front, bust 86cm, 34in; with voluminous black tulle duster coat edged with black satin ribbons, with faceted stone-encrusted buttons (2)

This ensemble took 180 hours to make.

800-1,200 euros





15

✦

CHANEL HAUTE COUTURE

Tailleur de cocktail à sequins, Automne-Hiver 1991-1992

A sequined cocktail suit, Autumn-Winter 1991-1992, labelled and numbered 69715, 69716, the black moss crêpe jacket with pointed tabbed panels, with tulle camelia corsage, Vermont embroidered bands of large sequins outline the jacket seams, large satin bow to back, chain weighted hem, the skirt with bias-cut satin upper section with V-detail to front waist and goffered multi-layered frou-frou tulle hem below, chest 86cm, 34in, skirt waist 66cm, 26in (2)

This ensemble took 175 hours to make and a further 98 hours for the embroidery.

2,000-3,000 euros



Lot 16

16

✦

CHANEL HAUTE COUTURE
Robe de cocktail en tulle et satin noir,
Automne-Hiver 1991-1992

A black satin and tulle cocktail dress, Autumn-Winter 1991-1992, labelled and numbered 69721, the bodice and short, frilled skirt of goffered tulle, with panelled black satin corset-like midriff, bust 91cm, 36in, waist 71cm, 28in

It took 95 hours in total to make this dress

1,000-2,000 euros

17

✦

CHANEL

Ceinture-collier en chaîne dorée,
Automne-Hiver 1991-1992

A heavy gilt chain belt-necklace, Autumn-Winter 1991-1992, stamped and numbered 26, with 'CC' pendant, length 91cm, 36in

500-1,000 euros



18

✱

CHANEL

Ceinture de boxeur en cuir et métal doré,
Automne-Hiver 1991-1992

A leather and gilt boxing belt, Autumn-Winter 1991-1992,
stamped and numbered 26, size 70/28, the oversized quilt effect gilt front with black
enamel 'CHANEL' on raised plaque, two oversized gilt buckles separated by gilt and
woven leather chains, max length 74cm, 29in

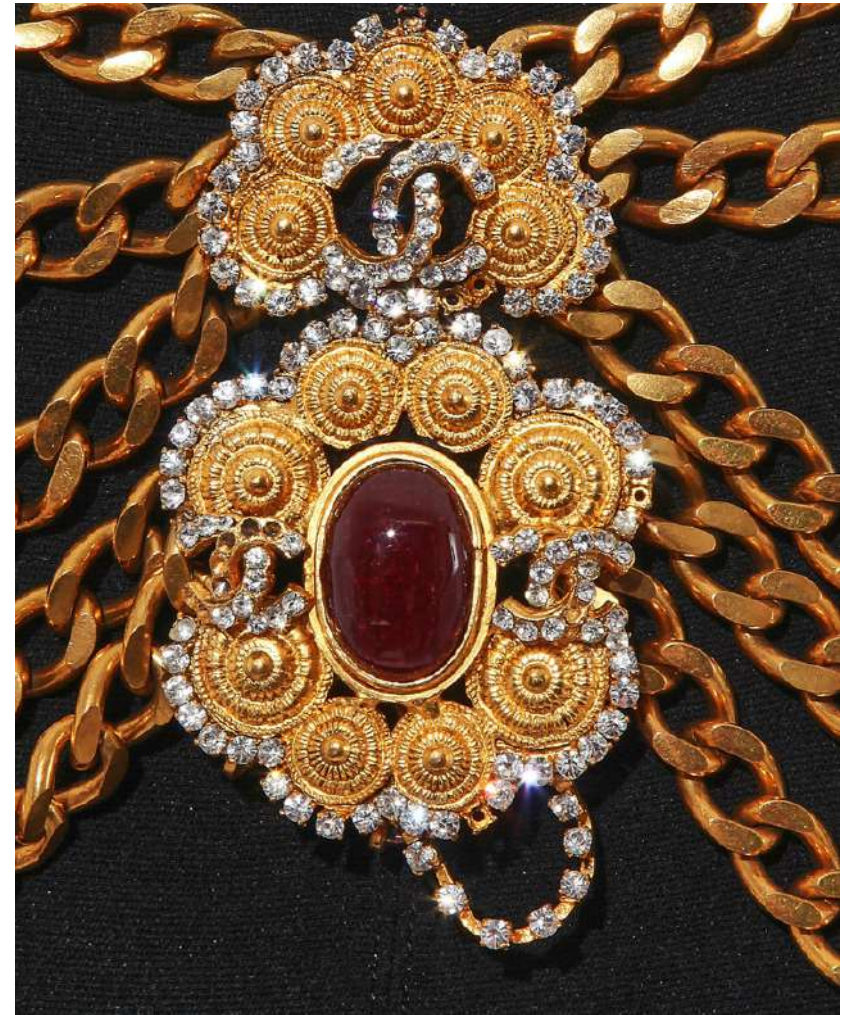
PUBLISHED

- Patrick Mauriès et Adelia Sabatini, "Chanel Catwalk : The Complete Collections",
London, Thames Hudson, 2020, pp.133, 134, 135
- Patrick Mauriès, "Chanel: Les Campagnes Photographiques de Karl Lagerfeld",
Éditions de la Martinière, Paris, p. 99, 107 for press images of Linda Evangelista
wearing an identical belt
- British Vogue, November 1991, being modelled by Christy Turlington.

2,000-3,000 euros

PRINTEMPS-
ÉTÉ 1992





19

✦

CHANEL

Robe fourreau en crêpe de soie noire avec des chaînes,
Printemps-Été 1992

A fine black silk crêpe sheath with jewelled chains, Spring-Summer 1992,
labelled and numbered 70114, of Taroni silk crêpe adorned with swags of heavy gilt
Desrués chains, Gripoix gilt camelia medallions with CC rhinestone centres to shoulders and
hips, central gilt plaque with burgundy pâte de verre centre, slit to front hem, bust approx
86cm, 34in , waist 65cm, 25.5in

This dress took 100 hours to complete. It was one of the key looks of the collection and was
modelled on the runway by Christy Turlington. An identical dress was also worn by Penelope
Cruz in the Almodovar film 'Broken Embraces' 2009.

PUBLISHED

- Patrick Mauriès et Adelia Sabatini, "Chanel Catwalk : The Complete Collections",
Thames Hudson, 2020, p.262

12,000-15,000 euros





20

x

CHANEL HAUTE COUTURE

Tailleur de cocktail en crêpe de laine noire, Printemps-Été 1992

A black wool crêpe cocktail suit, Spring-Summer 1992, labelled and numbered no 70161,70162, the jacket with decorative oversized gilt on black CC monogram buttons, shawl collar, the organza midriff and cuffs adorned with macramé grosgrain ribbons, zip closure to rear, gilt chain to hem, bust 91 cm, 26in; the skirt with matching macramé hem, waist 71 cm, 28in; together with an unlabelled black satin topstitched hat (3)

This ensemble took 175 hours to complete.
It was modelled by Linda Evangelista on the runway.

2,000-3,000 euros



21

x

CHANEL HAUTE COUTURE

Robe de cocktail et cape en Chantilly noir, Printemps-Été 1992

A black Chantilly cocktail dress and cape, Spring-Summer 1992, labelled and numbered 70113, the horizontal bands of lace separated by black chiffon ribbons, lace tabs to hem, three large Gripoux cabochon and Swarovski crystal gilt brooches to front and back at base of straps, large lace camellia corsage brooch with beaded stamens to bodice front, bust approx 91 cm, 36in; with matching lace cape (2)

This ensemble took 150 hours to complete. It was modelled by Susan Holmes on the runway.

1,500-2,000 euros



22

×

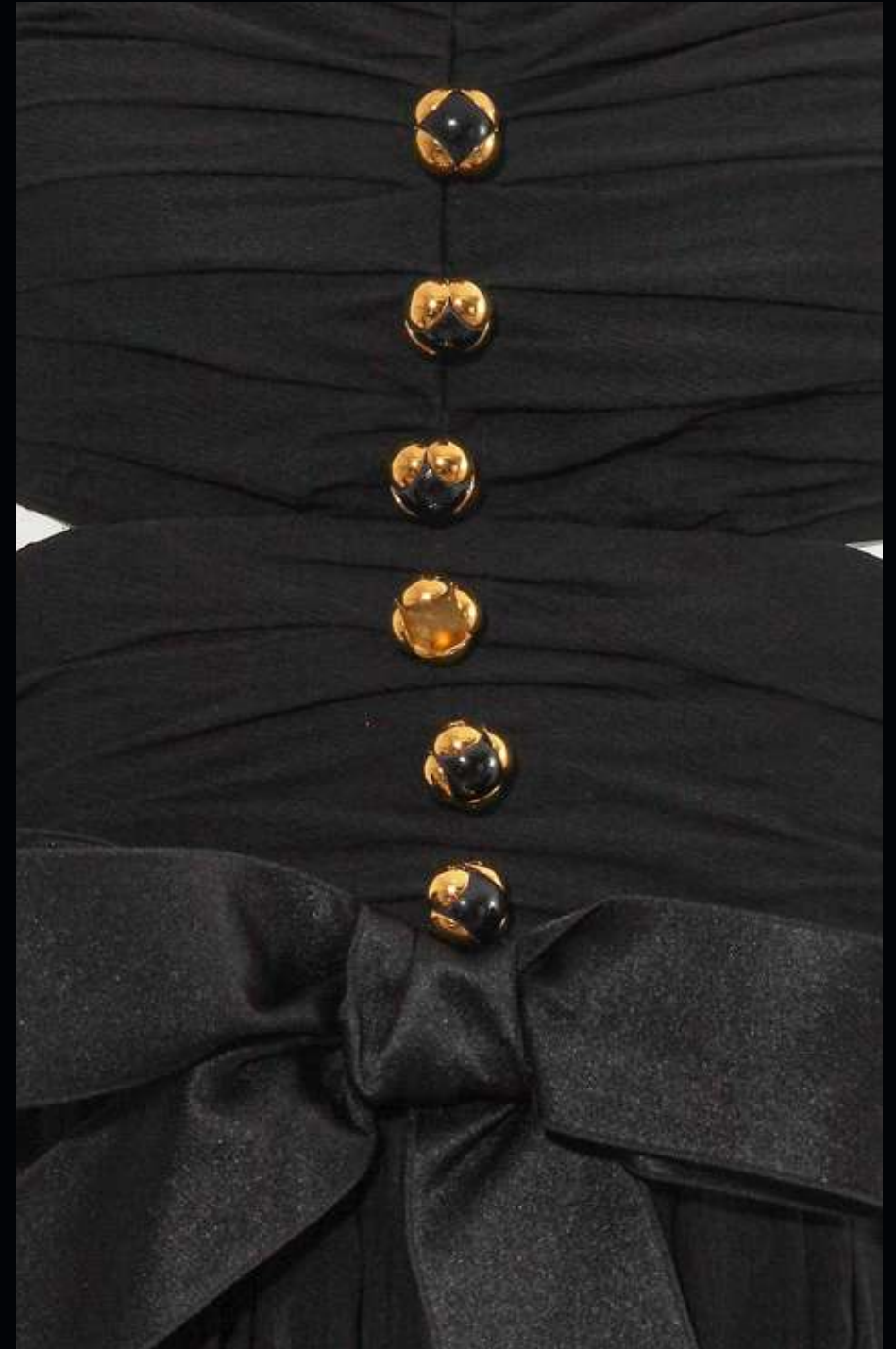
CHANEL HAUTE COUTURE

Robe noire, Printemps-Été 1992

A little black dress, Spring-Summer 1992,
labelled and numbered 70115, of black chiffon, with ruffled bandeau bodice and
waistband, ties to neck, open midriff at sides and back, black buttons set in gilt petals, black
satin bow, shredded chiffon ribbon skirt, with matching scarf, bust approx 91 cm, 36in (2)

This dress took 80 hours to make.

1,500-2,500 euros



23

✕

CHANEL HAUTE COUTURE

Tailleur en crêpe de laine marine,
Printemps-Été 1992

A fine navy wool crêpe suit,
Spring-Summer 1992,
labelled and numbered 70111, with gilt chains used
as an edging and also coiled to form buttons and
quatrefoils, zip closure to back, bust 91 cm, 36in;
the skirt with vertical zip from hem to centre front
revealing pleated inner layer, waist 71 cm, 28in (2)

This ensemble took 165 hours to make.

4,000-6,000 euros

25

✕

CHANEL HAUTE COUTURE

Veste en tweed écarlate,
Printemps-Été 1992

A scarlet tweed jacket, Spring-Summer 1992,
labelled and numbered 70106, with large domed
gilt ridged buttons, diagonally placed pockets, rear
gilt zip opening, edged in scarlet braid, gilt metal
chain to hem, bust 91 cm, 36in

This jacket took 130 hours to make. This look was
modelled by Christy Turlington on the runway.

1,000-1,500 euros

24

✕

CHANEL HAUTE COUTURE

Tailleur en laine beige et velours noir,
Printemps-Été 1992

A beige wool and black velvet suit,
Spring-Summer 1992,
labelled and numbered 70108, with large domed
black velvet buttons set in gilt rope-twist, black
velvet facings, rear zip closure, gilt chain to hem,
bust 91 cm, 36in; matching skirt,
waist 69cm, 27in (2)

This suit took 120 hours to make.

800-1,000 euros

26

✕

CHANEL HAUTE COUTURE

Veste en laine bouclée à carreaux noirs
et blancs, Printemps-Été 1992

A black and white checked bouclé wool jacket,
Spring-Summer 1992, labelled and numbered
70107, with large domed leather basket-weave
buttons within undulating gilt mounts, woven and
knotted black leather braid edgings, rear zip
closure, gilt chain to hem, bust 91 cm, 36in

This jacket took 115 hours to make.

PUBLISHED

- Patrick Mauriès et Adelia Sabatini, "Chanel
Catwalk: The Complete Collections", London,
Thames Hudson, 2020, p.150

1,000-1,500 euros



Lot 23



Lot 27

27

✕

CHANEL HAUTE COUTURE
Collier multi-rangs, vers 1992

A multi-strand choker necklace, circa 1992, signed, the beads in topaz/brown tones with three large gilt gem inset medallions, width 35cm, 15in

2,000-3,000 euros

28

✕

CHANEL
Ensemble de quatre camélias, années 1990

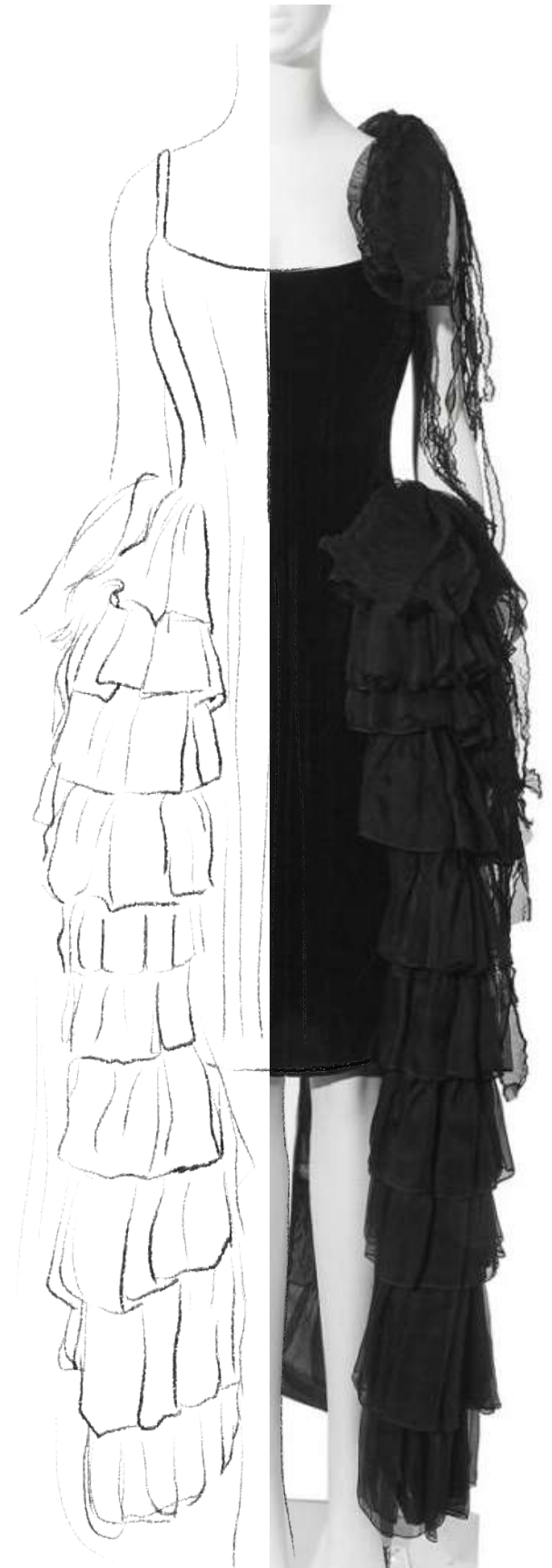
Camelia corsages, 1990s, three unsigned, comprising padded black satin example, Haute Couture Autumn-Winter 1 995-1996, a coiled white fleece example on black satin bow; together with a black satin bow with pressed cotton camelia brooch to centre, tagged; and a black tulle example (4)

400-600 euros



Lot 28

AUTOMNE-
HIVER 1992-1993





29

x

CHANEL HAUTE COUTURE

Robe de cocktail en velours noir, Automne-Hiver 1992-1993

A black velvet cocktail dress with flamenco tiered sides, Autumn-Winter 1992-1993, labelled and numbered 70425, figure-hugging with boned corset-like strapless bodice, tight pencil skirt with narrow weighted hem, laced back fastening, organza side-flounces with crimped organza bows and ribbon trimmings, bust 86cm, 34in, waist 66cm, 26in; together with a matching crimped ribbon bow brooch/neck tie (2)

It took 100 hours to complete this dress. This look was modelled by Linda Evangelista on the runway with a dragonfly brooch to the bodice front and sporting a painted blue wig.

2,000-3,000 euros



30

x

CHANEL HAUTE COUTURE

Robe-corset en satin noir, Automne-Hiver 1992-1993

A black satin corset-dress, Autumn-Winter 1992-1993, labelled and numbered 70423, the shaped corseted bodice with spaghetti straps, deep pointed V to waist over tiered organza pannier skirt with stiffened satin petticoat, delicately pleated black chiffon underskirt and a separate black chiffon waist slip, bust approx 86cm, 34in, waist 66cm, 26in (2)

The gown took 100 hours to complete.

This look was worn by Helena Christensen on the runway.

1,800-2,500 euros

31

✕

CHANEL HAUTE COUTURE

Tailleur en laine bouclée marine,
Automne-Hiver 1992-1993

A navy bouclé wool suit,
Autumn-Winter 1992-1993,
labelled and numbered 70430, 70431, the jacket
piped and edged in black velvet, with tabbed hem,
gilt buttons with glazed black centres, gilt chain to
hem, matching pencil skirt with buttons to rear kick
split, chest 92cm, 36in, waist 66cm, 26in (2)
Claudia Schiffer wore this ensemble on the runway.

1,000-1,500 euros

33

✕

CHANEL HAUTE COUTURE

Veste en cuir noir,
Automne-Hiver 1992-1993

A black leather jacket,
Autumn-Winter 1992-1993,
labelled and numbered 70637, with quilted suede
shoulder panels, black and gilt CC buttons in gilt
mounts to front, cuffs and back split, gilt chain to
hem, bust 91 cm, 36in

1,000-1,500 euros

32

✕

CHANEL HAUTE COUTURE

Tailleur en laine noire et blanche,
Automne-Hiver 1992-1993

A black and white wool suit,
Autumn-Winter 1992-1993,
labelled and numbered 70432, 70433, the jacket of
tufted white wool overlaid with a black wool lattice,
with swirling acrylic buttons with faux-pearl centres,
gilt chain to rim, bust 91 cm, 36in; the matching
skirt of black wool lattice over black chiffon, waist
66cm, 26in (2)

This ensemble took 180 hours to make.

1,500-2,000 euros

34

✕

CHANEL HAUTE COUTURE

Veste en cuir noir,
Automne-Hiver 1992-1993

A black leather jacket,
Autumn-Winter 1992-1993,
labelled and numbered 70461, with grosgrain
edgings, raised gilt CC plaque buttons set in gilt
ball-chain mounts, bust 91 cm, 36in

1,000-1,500 euros



Lot 32

35

✕

CHANEL HAUTE COUTURE

Ceinture ornée de perles de verre colorées, Automne-Hiver 1992-1993

A coloured glass bead belt, Autumn-Winter 1992-1993, unsigned, with gilt hook to one end, the two shorter strings approx 31 cm, 12in in length, the longer string with large lavender teardrop stone to end, length 91 cm, 36in

400-600 euros



Lot 37

36

✕

CHANEL HAUTE COUTURE

Ceinture en cuir noir et métal doré martelé, Automne-Hiver 1992-1993

A black leather and hammered gilt belt, Autumn-Winter 1992-1993, unsigned, the leather belt with four gilt plaques each with raised central oval centred with 'CC' monogram and a floral border, chain swags to front and back, the front swag with two hanging 'CC' medallions, length 80cm, 31.5in

1,000-1,500 euros



Lot 36

37

✕

CHANEL HAUTE COUTURE

Manchette à volutes celtiques en métal doré, années 1990

A gilt metal Celtic scroll cuff, 1990s, unsigned, hinged, with cast swans and doves inset with Swarovski crystals and cabochons, circumference 18cm, 7in

300-500 euros

PRINTEMPS-
ÉTÉ 1993



38

✦

CHANEL HAUTE COUTURE

Robe de cocktail en tulle et mousseline de soie noire, Printemps-Été 1993

A black tulle and chiffon cocktail dress, Spring-Summer 1993, labelled and numbered 70766, the boned bodice with V-shaped waist panel, bodice overlain with criss cross of ruched tulle front forming a fichu over the shoulders, black silk camelias and satin ribbons to each side, trained chiffon skirt with layered floating panels of tulle edged with black seed beads to front, bust 86cm 34in, waist 66cm 26in

This dress took 120 hours to make with an additional 30 hours to embroider.
The look was modelled by Yasmin le Bon on the runway.

1,800-2,500 euros





39

✦

CHANEL HAUTE COUTURE

Robe "déesse" en mousseline de soie noire, Printemps-Été 1993

A black chiffon 'goddess' dress, Spring-Summer 1993, labelled and numbered 71100, of layered black chiffon with corseted bodice, floating chiffon panels to each shoulder, tiered skirt, bust 86cm, 34in

This dress took 120 hours to make. The look was modelled by Yasmin le Bon on the runway.

1,500-2,500 euros

40

✦

CHANEL

Ensemble de soirée, Printemps-Été 1993

A black evening ensemble, Spring-Summer 1993, labelled and numbered 70884,70885, comprising: a black wool crêpe jacket formed of joined vertical panels, with raised gilt and black 'CC' buttons set in gilt ball-chain mounts, four patch pockets, gilt chain to hem, bust 91 cm, 36in; with a black crêpe georgette cocktail dress, the layered skirt gathered at the hips, with hem cut slightly lower at the back, bust approx 91 cm, 36in, (2)

This ensemble took 225 hours to complete.

1,200-2,000 euros

41

✦

CHANEL HAUTE COUTURE

Robe en jersey de soie noire et manteau en crêpe de laine, Printemps-Été 1993

A black silk jersey bias-cut dress and wool crêpe coat, Spring-Summer 1993, labelled and numbered 70763, 70764, the dress with corset-like lace-up back, tulle godets to trained skirt, elasticated pocket edges bust 91 cm, 36in; the coat with domed leather buttons with gilt bands to front and cuffs, pointed front hem, gilt chain to hem, bust 91 cm, 36in (2)

This ensemble took 250 hours to make. It was modelled on the runway by Naomi Campbell.

1,000-1,500 euros



42

x

CHANEL HAUTE COUTURE

Ensemble manteau en crêpe de laine noire et jupe en mousseline de soie,
Printemps-Été 1993

A black wool crêpe coat and chiffon skirt ensemble, Spring-Summer 1993, labelled and numbered 70761, 70762, double-breasted with self-covered buttons inset with gilt staples, large lapels, pointed asymmetric front hem, chest 97cm, 38in; together with a gored black chiffon skirt, waist 66cm, 26in (2)

The coat took 135 hours to make.

1,200-1,500 euros



43

x

CHANEL HAUTE COUTURE

Robe en mousseline de soie bleu encre et veste en crêpe de laine,
Printemps-Été 1993

An ink blue chiffon bias-cut gown with wool crêpe jacket, Spring-Summer 1993, labelled and numbered 70758, 70757, the 1930s inspired dress with gored hem, bust 91 cm, 36in; the navy crêpe coat faintly woven with a diamond lattice, with faux pocket flaps to front, gilt and navy CC buttons within gilt chain mounts, gilt chain to hem, bust 97cm, 38in (2)

This ensemble took 255 hours to make. It was modelled on by Yasmin le Bon on the runway.

1,500-2,500 euros



44

x

CHANEL HAUTE COUTURE
Robe du soir en soie marine, Printemps-Été 1993

A navy chiffon bias-cut evening gown, Spring-Summer 1993, labelled and numbered 70765, the boned satin bodice with narrow tie straps, with skirt and overlay of Bucol chiffon, a gilt chain outlines the waist, rear closure with gilt CC satin buttons, pointed trained hem, bust 86cm, 34in, waist 66cm, 26in, with matching chiffon stole (2)

It took 100 hours to make this dress.

1,200-1,800 euros



45

x

CHANEL HAUTE COUTURE
Veste en crêpe de laine marine, Printemps-Été 1993

A navy wool crêpe jacket, Spring-Summer 1993, labelled and numbered 70882, 70883, of Dormeuil wool, double breasted with gilt strips to buttons, large pocket flaps, gored, fitted midriff, faux collar points to rear, gilt chain to hem, with long navy chiffon gored and pleated skirt, chest 86cm, 34in, waist 66cm, 26in (2)

This ensemble took 200 hours to complete.

1,000-2,000 euros



Lot 49

46

✕

CHANEL HAUTE COUTURE
Veste en crêpe de laine écarlate,
Printemps-Été 1993

A scarlet wool crêpe jacket,
Spring-Summer 1993,
labelled and numbered 70924, the hammered gilt
buttons with triangular centres, chest patch pockets,
peplum hem, bust 91 cm, 36in

It took 145 hours to make this jacket.

600-1,000 euros

47

✕

CHANEL HAUTE COUTURE
Paire de bottines en soie noire Chanel
par Massaro, Printemps-Été 1993

A pair of Chanel by Massaro black silk ankle
boots, Spring-Summer 1993,
pointed toes, top stitched toe caps, black laces,
approx. size 39 (2)

200-300 euros

48

✕

CHANEL HAUTE COUTURE
Paire de bottines en soie noire Chanel
par Massaro, Printemps-Été 1993

A pair of Chanel by Massaro black silk ankle
boots, Spring-Summer 1993,
pointed toes, top stitched black grosgrain toe caps,
black laces, approx. size 39 (2)

250-350 euros

49

✕

CHANEL
Ceinture en cuir noir et métal doré
martelé, Printemps-Été 1993

A black leather and hammered gilt metal belt,
Spring-Summer 1993,
stamped and numbered 93P, size 70/28, with
large buckle, hanging 'CHANEL' to front, length
72-76cm, 28.25-30in

700-1,000 euros

50

✕

CHANEL
Ceinture chaîne en métal doré martelé,
Printemps-Été 1993

A hammered gilt chain belt, Spring-Summer 1993,
stamped and numbered 93P, with hanging
'CHANEL' to front, large 'CC' medallion to one
end, max length 89cm, 35in

PUBLISHED

- British Vogue, February, 1993, runway image of
Claudia Schiffer wearing an identical belt.

600-1,000 euros

51

✕

CHANEL HAUTE COUTURE
Paire de bottines Chanel par Massaro en
faille de soie marine, Printemps-Été 1993

A pair of Chanel by Massaro navy silk faille
ankle boots, Spring-Summer 1993,
'Chanel' and 'Massaro Paris' stamped to interior,
(to match 70758) with shaped Louis heels, black
jersey toe caps, approx size 39; with black velvet
storage bag with 'MA' monogram (3)

200-300 euros

52

✕

CHANEL HAUTE COUTURE
Paire de bottines en satin marine Chanel
par Massaro, Printemps-Été 1993

A pair of Chanel by Massaro navy satin ankle
boots, Spring-Summer 1993,
pointed toes, top stitched toe caps, black laces,
approx. size 39 (2)

200-300 euros

53

✕

CHANEL HAUTE COUTURE
Paire de bottines en toile ivoire Chanel
par Massaro, Printemps-Été 1993

A pair of Chanel by Massaro ivory canvas ankle
boots Spring-Summer 1993,
pointed toes, top stitched black grosgrain toe caps,
black laces, approx. size 39 (2)

300-500 euros



Lot 53

54

✕

CHANEL HAUTE COUTURE

Paire de bottines Chanel par Massaro en toile ivoire, Printemps-Été 1993

A pair of Chanel by Massaro ivory canvas ankle boots, Spring-Summer 1993, pointed toes, top stitched black grosgrain toe caps, black laces, approx. size 39 (2)

300-500 euros



Lot 57

55

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CHANEL HAUTE COUTURE

Paire de bottines Chanel par Massaro en soie bleu marine, Printemps-Été 1993

A pair of Chanel by Massaro navy silk ankle boots, Spring-Summer 1993, pointed toes, top stitched toe caps, black laces, approx. size 39 (2)

200-300 euros

56

✕

CHANEL HAUTE COUTURE

Paire de bottines Chanel par Massaro en soie rouge, Printemps-Été 1993

A pair of Chanel by Massaro scarlet silk ankle boots, Spring-Summer 1993, pointed toes, top stitched toe caps, black laces, approx. size 39 (2)

300-500 euros

57

✕

CHANEL

Paire de bottines en cuir doré Chanel par Massaro, Printemps-Été 1993

A pair of Chanel by Massaro gold leather ankle boots, Spring-Summer 1993, pointed toes, top stitched toe caps, black laces, approx. size 39 (2)

400-600 euros



AUTOMNE-
HIVER 1993-1994

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“SUPER-SHORT IS THE BIG SURPRISE
OF THE SEASON.”

Karl Lagerfeld



58

✦

CHANEL HAUTE COUTURE

Robe de cocktail en tulle brodé, Automne-Hiver 1993-1994

An embroidered tulle cocktail dress, Autumn-Winter 1993-1994, labelled and numbered 71353, of black Hurel organza embroidered overall by Lesage with gold cloud-like motifs formed from long gold bugle beads and hologram collages, patch pockets to front, the whole overlaid with tulle, halter-neck with rear Y shaped straps, brown and gold flecked tulle bustle train, bust 86-92cm, 34-36in, waist 71 cm, 28in

See lots 59,61,63 for pairs of matching ankle boots. This dress took 90 hours to make and a further 410 hours for Lesage to embroider it.

3,500-5,000 euros



59

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CHANEL HAUTE COUTURE
Paire de bottines en soie dorée Chanel
par Massaro, Automne-Hiver 1993-1994

A pair of Chanel by Massaro gold silk ankle boots, Autumn-Winter 1993-1994, with black satin toe tips, gilt CC hooks to top closure, approx. size 39, in black velvet storage bag with 'MA' monogram (3)

300-500 euros

60

✕

CHANEL HAUTE COUTURE
Robe de cocktail courte et brodée,
Automne-Hiver 1993-1994

A short embroidered cocktail dress, Autumn-Winter 1993-1994, labelled and numbered 71355, the 'smoked' brown Hurel tulle ground embroidered by Lesage with glued irregular irridscent sequins arranged in descending organic motifs dégradé from the 'dancer' neckline to hem, overlaid with black tulle with layered beaded fringes to hem, bust 81 cm, 32in, waist 71 cm, 28in; together with a matching tulle jacket with gold sequined edges, (2)

This look was modelled by Helena Christensen on the runway. It took 218 hours to complete.

See lots 59, 61, 63 for matching boots.

3,000-5,000 euros

61

✕

CHANEL HAUTE COUTURE
Paire de bottines en cuir doré Chanel par
Massaro, Automne-Hiver 1993-1994

A pair of Chanel by Massaro gold leather ankle boots, Autumn-Winter 1993-1994, with black satin toe tips, gilt CC hooks to top closure, approx. size 39, in black velvet storage bag with 'MA' monogram (3)

400-600 euros



Lot 61



Lot 60

62

✦

CHANEL HAUTE COUTURE

Robe de cocktail courte et brodée, Automne-Hiver 1993-1994

A short embroidered cocktail dress, Autumn-Winter 1993-1994, labelled and numbered 71354, of black Hurel organza entirely covered with Lunéville embroidery of gold rhodoid sequins and long gold bugles, then over-embroidered by Lesage in chenille to produce cloud-like tweed effects, edged in golden mesh and recovered in black tulle, with black and gold tulle effects, bust 86cm, 34in, waist 71 cm, 28in; together with matching black and gold ribbed knit socks and separate sleeves (5)

'Super-short is the big surprise of the season', Lagerfeld declared to Women's Wear Daily. Chanel's preceding collections had usually included long hemlines for both day and evening, 'Don't forget that my long was usually with transparency, so that you saw plenty of leg and movement... But when everybody copied that, I had to go somewhere else.'

This dress took 244 hours to complete.

See lots 59, 61, 63 for the matching boots to this ensemble

2,500-3,500 euros



63

✱

CHANEL HAUTE COUTURE
Paire de bottines en cuir doré mat Chanel
par Massaro, Automne-Hiver 1993-1994

A pair of Chanel by Massaro matt-gold leather
ankle boots, Autumn-Winter 1993-1994,
gilt CC hooks to top closure, approx. size 39, in
black velvet storage bag with 'MA' monogram (3)

400-600 euros

65

✱

CHANEL HAUTE COUTURE
Manteau de soirée en mousseline de
soie noire, inspiré des années 1930,
probablement Automne-Hiver
1993-1994

A 1930s inspired sheer black chiffon bias-cut
evening coat, probably Autumn-Winter 1993-1994,
unlabelled, with flared cuffs, trained hem, self-
covered button, bust 97cm, 38in; together with a
pair of black silk crêpe flared trousers, Autumn-
Winter 1993-94, no 71421, waist, 71cm, 28in (2)

500-900 euros

64

✱

CHANEL HAUTE COUTURE
Robe de cocktail en mousseline de soie
et dentelle, Automne-Hiver 1993-1994

A chiffon and lace cocktail dress,
Autumn-Winter 1993-1994,
labelled and numbered 71348, the bodice of Buche
ivory chiffon overlaid with a halterneck of black
Hurel guipure, above a layered graduated chiffon
skirt, short at the front and long at the back, edged
in deep flounce of lace, bust approx 81-86cm,
32-34in, waist 71cm, 28in

This look was worn by Amber Valetta on the runway,
with gold leaves in her hair. It took 150 hours to complete.

1,200-1,800 euros

66

✱

CHANEL
Robe de cocktail en mousseline de soie
marine, Automne-Hiver 1993-1994

A navy chiffon cocktail dress,
Autumn-Winter 1993-1994,
labelled and numbered 71350, made from three
graduated layers of Buche chiffon, with ruched and
gathered band to raised empire line waist, layered
skirt, cut short at the front and long at the back, with
matching tulle and chiffon edged stole, bust approx
86cm, 34in (2)

This dress took 120 hours to complete. On the
runway it was modelled by Cindy Crawford.

1,000-1,500 euros





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“KARL WAS MY MAGIC DUST. HE TURNED ME FROM A SHY GERMAN GIRL INTO A TOP MODEL. HE TAUGHT ME FASHION, STYLE AND HOW TO SURVIVE IN THIS BUSINESS. I'M ETERNALLY GRATEFUL TO HIM. HE WAS THE ONLY PERSON WHO COULD MAKE BLACK AND WHITE COLORFUL. WHAT WARHOL WAS TO ART, HE WAS TO FASHION.”

Claudia Schiffer

67

✦

CHANEL HAUTE COUTURE
Ensemble en tweed, Automne-Hiver 1993-1994

A fantasy tweed ensemble, Autumn-Winter 1993-1994, labelled and numbered 71344, 71345, comprising: shift mini-dress of Garrigue scarlet, gold and black tweed, patch pockets to hips, bust 81-86cm, 32-34in, waist 71 cm, 28in; the matching long black bouclé wool jacket with matching tweed lining, black tweed buttons with beaten gilt crosses, chest 107cm, 42in; with matching knitted chenille and gold lurex fringed socks and armlets (6)

On the runway, this look was exuberantly modelled by Claudia Schiffer. A key piece of the collection - Lagerfeld's witty design for a 'hiking' outfit was realized in luxury fantasy tweed, with a figure-hugging cocktail-style shift dress, an over-sized jacket worn with sturdy walking boots (see lots 68, 69 or 70). In an interview with Womens Wear Daily, Karl Lagerfeld described the look as 'This short (style) worn with flat shoes and little socks, is more like a Tyrolean schoolboy in shorts than the oversexed 1980s shorts worn with big shoulders.'

PUBLISHED

For an image of Claudia Schiffer modelling this look Patrick Mauriès et Adelia Sabatini, «Chanel Catwalk : The Complete Collections», Thames Hudson, 2020, p.177.

2,500-3,500 euros



68

✱

CHANEL HAUTE COUTURE
Paire de bottines en cuir noir Chanel par
Massaro, Automne-Hiver 1993-1994

A pair of Chanel by Massaro black leather ankle boots, Autumn-Winter 1993-1994, with gilt CC hooks to top closure, approx. size 39; in black velvet storage bag with 'MA' monogram (3)

These boots were worn with lot 67 as well as with numerous evening gowns in this collection.

400-600 euros



Lot 68

69

✱

CHANEL HAUTE COUTURE
Paire de bottines en daim noir Chanel par
Massaro, Automne-Hiver 1993-1994

A pair of Chanel by Massaro black suede ankle boots, Autumn-Winter 1993-1994, gilt CC hooks to top closure, approx. size 39, in black velvet storage bag with 'MA' monogram (3)
These boots were worn with numerous evening gowns in this collection.

250-350 euros

70

✱

CHANEL
Paire de bottines en velours noir Chanel
par Massaro, Automne-Hiver 1993-1994

A pair of Chanel by Massaro black velvet ankle boots, Autumn-Winter 1993-1994, gilt CC hooks to top closure, approx. size 39, in black velvet storage bag with 'MA' monogram (3)

These boots were worn with numerous evening gowns in this collection.

250-350 euros



71

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CHANEL HAUTE COUTURE
Tailleur en laine mouchetée noire et blanche, Automne-Hiver 1993-1994

A black and white flecked wool suit, Autumn-Winter 1993-1994, labelled and numbered 71341,71342,71346 of ribbed bouclé wool, self-covered buttons set in gilt rings, the midriff applied with ribbed black chenille panel, gilt chain to hem, bust 91 cm, 46in; matching minidress with black and white chainstitch hem, bust 91 cm, 36in; black chenille miniskirt with black velvet waistband, waist 71 cm, 28in (3)

The jacket took 155 hours to make.

1,500-2,000 euros



Lot 72

72

x

CHANEL HAUTE COUTURE

Paire de bottines en cuir blanc perlé
Chanel par Massaro,
Automne-Hiver 1993-1994

A pair of Chanel by Massaro pearlised white leather ankle boots, Autumn-Winter 1993-1994, black satin toe caps, gilt CC hooks to top closure, approx. size 39, in black velvet storage bag with 'MA' monogram (3)

300-500 euros

74

x

CHANEL

Paire de bottines en cuir bordeaux
Chanel par Massaro,
Automne-Hiver 1993-1994

A pair of Chanel by Massaro burgundy leather ankle boots, Autumn-Winter 1993-1994, with gilt CC hooks to top closure, approx. size 39, in black velvet storage bag with 'MA' monogram (3)

400-600 euros

73

x

CHANEL HAUTE COUTURE

Veste en laine bouclée noire,
Automne-Hiver 1993-1994

A black bouclé wool jacket, Autumn-Winter 1993-1994, labelled and numbered 71343, with gilt buttons inscribed with 'CHANEL' in black enamel to front closure, backs of sleeves and rear vent, gilt chain to hem, bust 91 cm, 36in

This jacket took 140 hours to make.

1,000-1,500 euros

75

x

CHANEL

Paire de bottines en cuir écarlate Chanel
par Massaro, Automne-Hiver 1993-1994

A pair of Chanel by Massaro scarlet leather ankle boots, Autumn-Winter 1993-1994, gilt CC hooks to top closure, approx. size 39, in black velvet storage bag with 'MA' monogram (3)

300-500 euros



76

x

CHANEL HAUTE COUTURE

Deux tuniques en mousseline de soie noire, vers 1993

Two black chiffon tunics, circa 1993, the first example unlabelled, of joined vertical chiffon panels, with black silk and gilt CC domed buttons to front and cuffs, bust approx 97cm, 38in; the second sleeveless example, labelled, no bolduc, with long train with finger loop, no fastenings (2)

200-300 euros

20 NOVEMBRE 2023

PRINTEMPS-
ÉTÉ 1994



77

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CHANEL HAUTE COUTURE

Robe de cocktail en dentelle blanche et mousseline noire,
Printemps-Été 1994

A white lace and black chiffon cocktail dress, Spring-Summer 1994, labelled and numbered 72110, the white lace halter-neck with additional attached stole-like back panel, edged with black satin ribbons and bow, with graduated layered black chiffon skirt, cut short to front and long to the back, together with pair of tulle gloves (3)

This dress took 160 hours to make.

1,200-1,500 euros





78

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CHANEL HAUTE COUTURE

Robe de cocktail et manteau de soirée en dentelle Chantilly noire,
Printemps-Été 1994

A black Chantilly lace cocktail dress and evening coat, Spring-Summer 1994, labelled and numbered 71833, the short dress formed of horizontal bands of lace with tiered flounces to hem, bust 91 cm, 36in; the matching coat formed from deep flounces with long, trained hem (2)

This ensemble took 210 hours to make. It was modelled on the catwalk by Naomi Campbell.

1,000-2,000 euros



Lot 79

79

✕

CHANEL HAUTE COUTURE

Ensemble de cocktail perlé,
Printemps-Été 1994

A beaded cocktail ensemble,
Spring-Summer 1994,

labelled and both numbered 72109, comprising: white tulle top heavily embellished by Lesage with swirls of white seed beads, lined in white chiffon, with black satin straps and bows, bust 86cm, 34in; the matching layered short chiffon skirt with corset-like lace-up back, boned diamond shaped satin waistband, waist 71 cm, 28in (2)

This ensemble took 140 hours to make with an additional 99 hours to embroider. On the runway it was modelled by Claudia Schiffer.

700-1,000 euros

80

✕

CHANEL HAUTE COUTURE

Robe en mousseline de soie et
accessoires, Printemps-Été 1994

A bias-cut chiffon dress with accessories,
Spring-Summer 1994,

labelled and numbered 71835, the 1930s inspired dress with pin-tucked lattice patterns to organza bodice above a layered chiffon skirt with graduated hem, bust 91 cm, 36in; with a pair of separate horizontally pin-tucked organza balloon sleeves; and pair of black tulle gloves (5)

This dress took 150 hours to make.

1,000-1,500 euros



81

✕

CHANEL HAUTE COUTURE
Ensemble de cocktail noir, Printemps-Été 1994

A black cocktail ensemble, Spring-Summer 1994, labelled and numbered 72139, comprising: a chiffon camisole, bust 91 cm, 36in; a short chiffon underskirt, waist 66cm, 26in; a cloqué patchwork effect silk overskirt with corseted waistband and swallow tail swags to back, waist 66cm, 26in; and a pair of tulle gloves (5)

This ensemble took 150 hours to make.

1,000-1,500 euros

82

✕

CHANEL HAUTE COUTURE
Tailleur de soirée, Printemps-Été 1994

An evening suit, Spring-Summer 1994, labelled and numbered 71830, 71831, comprising black Gandini wool crêpe jacket with gold on black CC buttons, satin piped looped detailing to the four pockets, with short layered chiffon skirt, chest 92cm, 36in, waist 66cm, 26in (2)

This suit took 225 hours to complete. This look was worn by Naomi Campbell on the runway.

1,000-1,500 euros

83

✕

CHANEL HAUTE COUTURE
Tailleur veste en tweed marine,
Printemps-Été 1994

A navy tweed jacket ensemble, Spring-Summer 1994, labelled and numbered 72133, with four patch pockets to cuffs, pockets and front closure with multiple tiny gilt CC buttons, with matching unlabelled black chiffon micro-mini skirt, chest 97cm, 38in, skirt waist 66cm, 26in (2)
It took 190 hours to make this ensemble.

1,200-1,800 euros



84

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CHANEL HAUTE COUTURE
Tailleur en crêpe de soie marine, Printemps-Été 1994

A navy silk crêpe suit, Spring-Summer 1994, labelled and numbered 71815,71816,71817, of Gandini crêpe, comprising long jacket with pointed pocket flaps, adorned with raised gilt and navy CC buttons, with black and white satin ribbon ties to cuffs; a pleated ivory silk crêpe top inset with zigzag bands of black lace, jacket chest 97cm, 38in, skirt waist 66cm, 36in, (3)

It took 330 hours to make this suit.

PUBLISHED

- Patrick Mauriès et Adelia Sabatini, "Chanel Catwalk : The Complete Collections", Thames Hudson, 2020, p186

1,200-2,000 euros

85

✕

CHANEL HAUTE COUTURE
Veste en tweed blanc,
Printemps-Été 1994

An ivory tweed jacket, Spring-Summer 1994, labelled and numbered 71823, with small black and gilt CC monogrammed buttons, cord over-stitched trim, gilt chain to hem, bust 91 cm, 36in; together with a pair of black silk crêpe wide flares, A/W 1993/94, no 71356, waist 71 cm, 28in (2)

This jacket took 135 hours to make.

800-1,200 euros

87

✕

CHANEL HAUTE COUTURE
Tailleur en crêpe de soie noir,
Printemps-Été 1994

A black silk crêpe suit, Spring-Summer 1994, labelled and numbered 71811, 71812, of Gandini silk crêpe, comprising long jacket with diagonal vented pockets, small gilt CC buttons edged in black, with matching mini skirt; together with a cream crêpe bodice, no 70944, S/S 1993, jacket chest 92cm, 36in, skirt waist 71 cm, 28in (3)

It took 185 hours to make this suit. This black silk crêpe suit was worn on the runway with the pair of shoes lot 88.

900-1,200 euros

86

✕

CHANEL HAUTE COUTURE
Tailleur en crêpe de laine noir,
Printemps-Été 1994

A black wool crêpe suit, Spring-Summer 1994, labelled and faintly numbered 71818,71819,71820, comprising: open fronted jacket with shawl collar, gilt CC buttons set in black rings, chest approx 91 cm, 36in; matching short skirt, waist 71 cm, 28in; together with a sleeveless cream crêpe marocain blouse with black chiffon trim, pleated front and back, faux-pearl buttons, bust 91 cm, 36in; ivory silk camelia brooch with black satin ribbon (4)

This ensemble took 300 hours to make.

700-1,000 euros

88

✕

CHANEL HAUTE COUTURE
Paire de chaussures Chanel
par Massaro en soie gros grain noir,
Printemps-Été 1994

A pair of Chanel by Massaro black grosgrain silk platform shoes, Spring-Summer 1994, with button fastenings, approx. size 40 (2)

This pair of shoes was worn on the runway with a black silk suit, lot 87.

200-300 euros



89

x

CHANEL HAUTE COUTURE
Tailleur en laine tweed noire, Printemps-Été 1994

A black tweed wool suit, Spring-Summer 1994, labelled and numbered 71813, the long jacket with four patch pockets adorned with rows of tiny gilt CC buttons, with pleated ivory crêpe marocain frill to collar, matching detachable cuffs, gilt chain to hem, bust 91 cm, 36in; with matching short skirt, waist 71 cm, 28in (4)

This ensemble took 195 hours to make.

1,500-2,500 euros



90

x

CHANEL HAUTE COUTURE
Tailleur en crêpe mousse noir, Printemps-Été 1994

A black moss crêpe suit, Spring-Summer 1994, labelled and numbered 71821, 71822, the jacket cut long and loose, with white piqué cotton cuff and collar details, black enamel buttons within steel-grey metal chain and bead effect mounts, matching mini-skirt, chest 97 cm, 38in, skirt waist 71 cm, 28in (2)

It took 200 hours to make this ensemble.

1,500-2,500 euros



91

✕

CHANEL HAUTE COUTURE
Veste en cuir rouge, Printemps-Été 1994

A red leather jacket, Spring-Summer 1994,
labelled and numbered 71825, the slanting chest pockets with multiple small gilt
CC buttons, slanting vented pockets to hips, chest 86cm, 34in

It took 75 hours to make this jacket.

1,500-2,500 euros

92

✕

CHANEL HAUTE COUTURE
Paire de chaussures à plateforme
en satin noir Chanel par Massaro,
Printemps-Été 1994

A pair of Chanel by Massaro black satin platform
shoes, Spring-Summer 1994,
with top-stitched toe-caps, high heels, button
closures, approx size 39 with monogrammed storage
bag (3)

200-300 euros

93

✕

CHANEL HAUTE COUTURE
Paire de chaussures à plateforme en
gros grain noir Chanel par Massaro,
Printemps-Été 1994

A pair of Chanel by Massaro black grosgrain
platform shoes, Spring-Summer 1994,
with high heel, strap and button closure, top-stitched
toe caps, size approx 39, with 'MA' monogrammed
storage bag (3)

200-300 euros

94

✕

CHANEL HAUTE COUTURE
Paire de chaussures à plateforme en
gros grain ivoire Chanel par Massaro,
Printemps-Été 1994

A pair of Chanel by Massaro ivory grosgrain
platform shoes, Spring-Summer 1994,
with high heel, strap and button closure, top-stitched
black silk toe caps, size approx 39 with 'MA'
monogrammed storage bag (3)

200-300 euros

95

✕

CHANEL HAUTE COUTURE
Paire de chaussures Chanel par Massaro
à plateforme en gros grain marine,
Printemps-Été 1994

A pair of Chanel by Massaro navy grosgrain
platform shoes, Spring-Summer 1994,
with high heel, strap and button closure, top-stitched
black silk toe caps, size approx 39 with 'MA'
monogrammed storage bag (3)

200-300 euros

96

✕

CHANEL HAUTE COUTURE

Paire de chaussures à plateforme en satin noir Chanel par Massaro, Printemps-Été 1994

A pair of Chanel by Massaro black satin platform shoes, Spring-Summer 1994, with top-stitched toe-caps, high heels, button closures, approx size 39 with monogrammed storage bag (3)

200-300 euros

97

✕

CHANEL HAUTE COUTURE

Paire de chaussures à plateforme en cuir argenté Chanel par Massaro, Printemps-Été 1994

A pair of Chanel by Massaro silver leather platform shoes, Spring-Summer 1994, with high heel, strap and button closure, top-stitched toe caps, size approx 39 with 'MA' monogrammed storage bag (3)

200-300 euros



Lot 97



Lot 98

98

✕

CHANEL HAUTE COUTURE

Paire de chaussures à plateforme en gros grain noir Chanel par Massaro, Printemps-Été 1994

A pair of Chanel by Massaro black grosgrain platform shoes, Spring-Summer 1994, with high heel, strap and button closure, top-stitched toe caps, size approx 39, with 'MA' monogrammed storage bag (3)

200-300 euros

99

✕

CHANEL HAUTE COUTURE
Paire de chaussures Chanel par Massaro à plateforme en gros grain marine, Printemps-Été 1994

A pair of Chanel by Massaro navy grosgrain platform shoes, Spring-Summer 1994, with high heel, strap and button closure, top-stitched black silk toe caps, size approx 39 with 'MA' monogrammed storage bag (3)

200-300 euros

100

✕

CHANEL HAUTE COUTURE
Ceinture en métal doré et faux-jade, vers 1994

A faux-jade and gilt metal belt, circa 1994, unsigned, the oval green discs separated by hammered gilt chains, faux-jade 'CC' pendant to one end, max length 89cm, 35in

500-1,000 euros

AUTOMNE-
HIVER 1994-1995



101

✕

CHANEL HAUTE COUTURE

Robe de cocktail en satin noir et crêpe mousse,
Automne-Hiver 1994-1995

A black satin and moss crêpe cocktail dress, Autumn-Winter 1994-1995, labelled and numbered 72263, the shaped, corseted bodice formed from joined satin ribbons, with halter neck ribbon ties to neck, with central bow to waist where it attaches to the bias-cut graduated moss crêpe skirt, short at the front and long at the back, bust 86-92cm, 34-36in, waist 79cm, 31in

It took 200 hours to make this dress. Claudia Schiffer wore this look on the runway accessorized with a large brooch to the waist and ostrich plumes in her hair.

2,000-3,000 euros





102

x

CHANEL HAUTE COUTURE

Robe du soir en crêpe noir, Automne-Hiver 1994-1995

A black crêpe bias-cut evening gown, Autumn-Winter 1994-1995, labelled and numbered 72268, of Garrigue moss crêpe, strapless with corseted inner bodice, black satin ribbons forming arm-ties, the dress intersected with seam points above graduated hem, short at the front and long at the back, bust approx 86cm, 34in, waist 66cm, 26in

It took 150 hours to make this dress.

1,500-2,000 euros



103

x

CHANEL HAUTE COUTURE

Robe du soir et veste en tweed noir, Automne-Hiver 1994-1995

A fine black tweed evening gown and jacket, Autumn-Winter 1994-1995, labelled and numbered, 72266, 72267, the dress with corseted inner bodice, open at lower back, row of gilt CC buttons to front, the bias-cut skirt cut short at the front and graduating to long at the back, bust 86cm, 34in; the jacket with matching buttons and diagonal chest patch pockets, bust 91 cm, 36in (2)

This ensemble took 240 hours to make. It was modelled on the catwalk by Naomi Campbell

1,600-2,500 euros



104

x

CHANEL HAUTE COUTURE

Ensemble de cocktail noir et blanc, Automne-Hiver 1994-1995

A black and white cocktail ensemble, Autumn-Winter 1994-1995, labelled and numbered 72264,72265, the short sleeved bodice embellished by Lesage with white seed beads and clear bugle beads forming swirling patterns, bust 91 cm, 36in; with bias-cut black moss crêpe skirt, cut short at the front with long graduated rear hem (2)

This look was modelled by Claudia Schiffer on the runway.
It took 140 hours to make and another 200 hours to embroider.

1,200-1,500 euros



105

x

CHANEL HAUTE COUTURE

Sac de soirée en perles de verre blanc, probablement Automne-Hiver 1994-1995

A white glass beaded evening bag, probably Autumn-Winter 1994-1995, stamped in gold to ivory grosgrain lining 'Chanel', with silk cord and gilt chain strap, length 23cm, 9in

1,500-2,000 euros



106

x

CHANEL HAUTE COUTURE

Combinaison en tweed soutaché, Automne-Hiver 1994-1995

A soutache tweed jumpsuit, Autumn-Winter 1994-1995, labelled and numbered 72262, of black Garrigue tweed covered with soutache curlicue braid edged in black bugle beads, with white silk camelia to neck, flared trouser hems, bust 92cm, 36in, waist 71cm, 28in

It took 120 hours to make the jumpsuit and a further 250 for the Hurel embroidery.
Claudia Schiffer modelled this look on the runway.

1,500-2,500 euros



107

x

CHANEL HAUTE COUTURE

Combinaison en crêpe mousse marine, Automne-Hiver 1994-1995

A navy moss crêpe jumpsuit, Autumn-Winter 1994-1995, labelled and numbered 72376, rear zip fastening, adorned to front and flared trouser sides with multiple small self-covered buttons with gilt CC monograms, silk camelia corsage to jabot, formed from complex pin-tucked panels, bust 92cm, 36in, waist 71 cm, 28in

This outfit took 285 hours to make.

1,500-2,500 euros



108

x

CHANEL HAUTE COUTURE

Combinaison en crêpe de laine noire, Automne-Hiver 1994-1995

A black wool crêpe jumpsuit, Autumn-Winter 1994-1995, labelled and numbered 72260, 72261, with black enamelled and gilt 'CC' buttons, ivory crêpe marocain cuffs; with matching ivory camisole (2)

This jumpsuit took 185 hours to make. It was modelled by Amber Valletta on the runway.

800-1,200 euros



109

x

CHANEL HAUTE COUTURE

Veste en laine bouclée jaune acidulé, Automne-Hiver 1994-1995

An acid yellow bouclé wool jacket, Autumn-Winter 1994-1995, labelled and numbered 72487, with black wool crêpe trim, angular peaked collar and chevron cut pocket opening, gilt and black enamel CC buttons, gilt chain to hem, bust 91 cm, 36in; together with a black wool crêpe skirt, no 73082, with boned diamond-shaped waistband, waist 71 cm, 28in (2)

This jacket took 150 hours to make. It was modelled by Naomi Campbell on the runway.

1,500-2,500 euros



110

✦

CHANEL HAUTE COUTURE

Veste en laine bouclée turquoise, Automne-Hiver 1994-1995

A pale turquoise bouclé wool jacket, Autumn-Winter 1994-1995, labelled and numbered 72259, 72420, trimmed in black grosgrain ribbon with grosgrain bow to back, gilt and black enamelled buttons, gilt chain to hem, bust 91 cm, 38in; with a short gathered black faille skirt, pleated at waist, waist 71 cm, 28in (2)

This ensemble took 185 hours to make.

See lot 111 for matching handbag

PUBLISHED

Patrick Mauriès, "Chanel: Les Campagnes Photographiques de Karl Lagerfeld", Éditions de la Martinière, Paris, 2018, p. 193

1,500-2,500 euros





Lot 112

111

✕

CHANEL HAUTE COUTURE
Sac à rabat en laine bouclée turquoise,
Automne-Hiver 1994-1995

A pale turquoise bouclé wool flap bag,
Autumn-Winter 1994-1995,
stamped to interior and variously to gilt hardware,
edged in black grosgrain ribbon, with baby blue
leather interior, width 28cm, 11 in

This bag matches lot 110.

800-1,200 euros

112

✕

CHANEL HAUTE COUTURE
Tailleur en tweed et gros grain rose pâle,
Automne-Hiver 1994-1995

A pale pink tweed and grosgrain suit,
Autumn-Winter 1994-1995,
labelled and numbered 72257,72258, of pale pink
Gandini tweed, the jacket with narrow striped black
grosgrain trimmings, black and gilt enamelled CC
buttons, with black grosgrain trim and fluffy white
camelia brooch to front hem; with short, full and
gathered skirt of Taroni black faille, chest 92cm,
36in, skirt waist 66cm, 26in (2)

This ensemble took 185 hours to complete.

See lot 113 for matching handbag.

1,500-2,500 euros



Lot 113

113

✕

CHANEL HAUTE COUTURE
Sac à rabat en tweed rose pâle,
Automne-Hiver 1994-1995

A pale pink tweed flap bag,
Autumn-Winter, 1994-1995,
stamped Chanel in gold to pink leather lining,
gilt CC monogram clasp, with black grosgrain
trim, gilt chain handles, 28cm, 11 in long

This bag matches lot 112.

1,000-2,000 euros

114

✕

CHANEL HAUTE COUTURE
Veste en laine écarlate à double
boutonnage, Automne-Hiver 1994-1995

A scarlet wool double-breasted jacket,
Autumn-Winter 1994-1995,
labelled and numbered 72486, with black and
gold CC monogrammed buttons, edged and piped
in black satin, black satin bow to waist, gilt chain to
hem, bust 91 cm, 36in; together with an associated
black wool crêpe skirt, no 73083, with boned
diamond-shaped waist panel, waist 66cm, 26in (2)

1,500-2,000 euros

115

✱

CHANEL HAUTE COUTURE
Collier de boules imitation jade vert,
Automne-Hiver 1994-1995

A choker of green faux-jade beads,
Autumn-Winter 1994-1995,
stamped to gilt tag, the gilt clasps inset with
Swarovski crystals and teardrop cabochons,
max length 42cm, 16.5in

PUBLISHED

Patrick Mauriès, "Chanel: Les Campagnes
Photographiques de Karl Lagerfeld", Éditions de
la Martinière, Paris, p. 191, press image of Christy
Turlington wearing an identical choker.

500-1,000 euros

116

✱

CHANEL HAUTE COUTURE
Collier de boules imitation jade vert,
Automne-Hiver 1994-1995

A choker of green faux-jade beads,
Autumn-Winter 1994-1995,
stamped to gilt tag, the gilt clasps inset with
Swarovski crystals and teardrop cabochons,
max length 44cm, 17.5in

PUBLISHED

Patrick Mauriès, "Chanel: Les Campagnes
Photographiques de Karl Lagerfeld", Éditions de
la Martinière, Paris, p. 191, press image of Christy
Turlington wearing an identical choker.

500-1,000 euros

117

✱

CHANEL HAUTE COUTURE
Sautoir orné de boules imitation jade vert,
Automne-Hiver 1994-1995

A sautoir of green faux-jade beads,
Autumn-Winter 1994-1995,
stamped to gilt tag, length 114cm, 45in

500-1,000 euros

118

✱

CHANEL HAUTE COUTURE
Sautoir orné de boules imitation jade vert,
Automne-Hiver 1994-1995

A sautoir of green faux-jade beads,
Autumn-Winter 1994-1995,
stamped to gilt tag, length 106cm, 42in

500-1,000 euros



Lot 117

Massaro

Raymond Massaro, the couture shoemaker worked with Coco Chanel from 1957. She requested from him a tan leather shoe that gave the impression of lengthening the leg with a black toe tip that not only protected against scuffs but made the foot seem smaller. The two tone shoe became one of Chanel's most recognizable trademark styles. Raymond Massaro worked for other couture houses and also undertook special commissions from private clients. Chanel acquired the Massaro company in 2002.

119

✕

CHANEL

Ceinture en satin noir avec nœud et médaillon, Automne-Hiver 1994-1995

A black satin belt with bow and medallion, Autumn-Winter 1994-1995, with gilt chain-effect buckle, heavy gilt chain with pendant Chanel medallion, length 100cm, 39.4in

500-600 euros

120

✕

CHANEL HAUTE COUTURE

Paire de chaussures à plateforme en cuir Chanel par Massaro, probablement Automne-Hiver 1994-1995

A pair of Chanel by Massaro leather platform shoes, probably Autumn-Winter 1994-1995, of tan leather with black toe caps, button closure, with 'MA' monogrammed storage bag, approx size 39 (3)

200-300 euros



Lot 120



Lot 122

121

✕

CHANEL HAUTE COUTURE
Paire de chaussures à plateforme en cuir Chanel par Massaro, probablement Automne-Hiver 1994-1995

A pair of Chanel by Massaro platform shoes, probably Autumn-Winter 1994-1995, of black leather with button closure, approx size 39 (2)

200-300 euros

122

✕

CHANEL
Paire de chaussures à plateforme en cuir Chanel par Massaro, probablement Automne-Hiver 1994-1995

A pair of Chanel by Massaro leather platform shoes, probably Autumn-Winter 1994-1995, of black leather with black patent toe caps and heels, button closure, with 'MA' monogrammed storage bag, approx size 39 (3)

200-300 euros

123

✕

CHANEL HAUTE COUTURE
Paire de chaussures à plateforme en cuir Chanel par Massaro, probablement Automne-Hiver 1994-1995

A pair of Chanel by Massaro leather platform shoes, probably Autumn-Winter 1994-1995, of black leather with black patent toe caps and heels, button closure, with 'MA' monogrammed storage bag, approx size 39 (3)

200-300 euros



Lot 123

PRINTEMPS-
ÉTÉ 1995

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“IT'S NOT BLACK IN THE SENSE OF BLACK,
IT'S BLACK IN THE SENSE OF CHIC.”

Karl Lagerfeld



124

✦

CHANEL HAUTE COUTURE

Robe noire perlée "Caviar" brodée par Lesage, Printemps-Été 1995

A black beaded 'Caviar' slip dress embroidered by Lesage, Spring-Summer 1995, labelled and numbered 72949, densely worked all-over by Lesage with black seed beads, triple shoulder straps to each side of the bodice, sharply pointed hem with black satin bow and pointed train to rear, lined in black chiffon, bust 86cm, 34in; together with shredded white chiffon and satin ribbon camelia brooch (2)

This dress took 130 hours to make and a further 580 hours to embroider with beads. The look was modelled by Carla Bruni on the runway. Lagerfeld described these heavily beaded, luxurious garments as 'evening beach' looks.

3,500-6,000 euros





125

✱

CHANEL HAUTE COUTURE

Robe de soirée en mousseline de soie
noire, Printemps-Été 1995

A black chiffon evening gown,
Spring-Summer 1995,

labelled and numbered 72884, of Bianchini chiffon
with pleats of fabric over nude breast cups, black
satin ribbon shoulder straps, finely pin-tucked midriff
above a pin-tucked and flounced skirt, camelia
corsage to one shoulder, bust 81 - 86cm,
32-34, waist 71cm, 28in

This dress took 210 hours to complete. The look was
modelled by Helena Christensen on the runway,
and was accessorised with a simple rope
of pearls belt.

1,500-2,000 euros

126

✱

CHANEL

Robe de cocktail en mousseline de soie
noire à volants, Printemps-Été 1995

A ruffled black chiffon cocktail dress,
Spring-Summer 1995,

labelled and numbered 72883, the strapless
corseted bodice and skirt entirely covered with
undulating ruffles of Rodolphe Simon chiffon
accented with Hurel embroidered black sequins,
with stiffened crin and chiffon underskirts,
bust 86-92cm, waist 66cm, 26in

This gown took 250 hours to complete. On the
runway it was accessorised with a simple rope
of pearls belt. Black dominated this collection
which was in part inspired by model Suzy Parker.
Lagerfeld told Women's Wear Daily 'It's not black in
the sense of black, it's black in the sense of chic,'

1,200-1,800 euros



127

✱

CHANEL HAUTE COUTURE

Robe du soir en mousseline de soie marine, Printemps-Été 1995

A navy chiffon evening gown, Spring-Summer 1995,

labelled and numbered 72904, with nude satin corseted under bodice, over-bodice with
cut-away chiffon shoulders with floating panels below, corset-like midriff with lacing to lower
back, the skirt formed from long chiffon godets, with integral mini-underskirt,
bust approx 81 cm, 32in, waist 66cm, 26in

PUBLISHED

- Patrick Mauriès et Adelia Sabatini, "Chanel Catwalk: The Complete Collections",
Thames Hudson, 2020, p.204, modelled by Claudia Schiffer and accessorised
with a simple rope of pearls belt.

1,500-2,500 euros

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“THE IDEA WAS TO HAVE SAILORS FOR MIDNIGHT
- FOR THE STRIPES TO LOOK LIKE KNIT BUT
WHEN YOU LOOK CLOSELY THERE ARE HUNDREDS
AND HUNDREDS AND BILLIONS OF BEAUTIFUL
LITTLE PEARLS TO MAKE THOSE STRIPES... WITH
BEAUTIFULLY CUT CHIFFON, DIFFICULT TO MAKE
YOU CAN ONLY DO THIS WITH COUTURE.”

Karl Lagerfeld

128

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CHANEL HAUTE COUTURE

Top et jupe en mousseline de soie à rayures brodés par Lesage,
Printemps-Été 1995

A Lesage-embroidered nautically striped beadwork top and chiffon skirt,
Spring-Summer 1995,
labelled and numbered 72947, 729478, the top with dense 'caviar' beading in white with
black stripe, Breton style, black CC buttons with pearl bead edges to shoulder and cuffs;
with long bias-cut chiffon skirt, bust 92cm, 36in, skirt waist 64cm, 25in (2)

3,000-4,000 euros



129

✕

CHANEL HAUTE COUTURE

Tailleur croisé en laine bouclée noire, Printemps-Été 1995

A black bouclé wool double-breasted suit, Spring-Summer 1995, labelled and numbered 72880, with white and black enamel CC buttons, white van-dyke embroidered edges, gold chain to hem, bust 91 cm, 36in; matching slim-line skirt with godet to rear; waist 71 cm, 28in (2)

This was a key look of the collection. Lagerfeld in a post show interview stated, that the collection (which was in part inspired by American model Suzy Parker) was "A comedy in three acts: tailoring, cocktail, elegant evening." The suits were a major feature, "It is the time to show the shape, the silhouette to make it pure, clean and impeccable, I love the jacket."

On the runway the suit was worn with an additional rope of pearls belt and gilt cuffs.

This ensemble took 205 hours to make.

EXHIBITED

An identical suit was Exhibited 'Karl Lagerfeld A Line of Beauty',
Metropolitan Museum of Art, 5 May - 16 July 2023

PUBLISHED

- An identical ensemble was reproduced in "Karl Lagerfeld A Line of Beauty", exhibition catalogue Metropolitan Museum of Art, New York, Yale University Press, 5 th May - 16 July 2023, pp 15-16 including the original fashion sketch
- For an image of the jacket being modelled by Stephanie Seymour see Patrick Mauriès, "Chanel Catwalk: The Complete Karl Lagerfeld Collections", London, Thames & Hudson, 2016, p.202

1,500-2,500 euros





Lot 131

130

✕

CHANEL HAUTE COUTURE
Paire de bracelets manchettes en chaîne
dorée, Printemps-Été 1995

A pair of gilt chain cuffs, Spring-Summer 1995, the gilt lattice interwoven with black leather strands, each 16.5cm, 6½ in long (2)

PUBLISHED

Patrick Mauriès et Adelia Sabatini, "Chanel Catwalk : The Complete Collections", London, Thames Hudson, 2020, p.202 for an image of these cuffs being worn on the runway.

400-600 euros

131

✕

CHANEL HAUTE COUTURE
Veste en tweed abricot, Printemps-Été 1995

A dark apricot tweed jacket, Spring-Summer 1995, labelled and numbered 72942, of Burg tweed, with shaped waist, gilt stud buttons, trimmed with crimped thread orange braid, lined in silk crêpe, chest 92cm, 36in; together with a pair of navy silk wide legged trousers, Autumn /Winter 1993-1994, labelled and numbered 71422

The jacket took 160 hours to make. This look was worn by Amber Valleta on the runway.

1,200-1,800 euros

132

✕

CHANEL HAUTE COUTURE
Tailleur jupe en laine bouclée orange,
Printemps-Été 1995

An orange bouclé wool skirt suit, Spring-Summer 1995, labelled and numbered 72946, 72945, the jacket with self-fringing, gilt chain to silk lining, the buttons with gilt stud centres, narrow belt, with black silk jersey skirt with studded buttons to rear kick pleat, bust 92cm, 36in, waist 71cm, 28in (3)

700-1,000 euros

133

✕

CHANEL
Ceinture-collier fait d'une chaîne
en métal doré, Printemps-Été 1995

Chunky gilt metal chain belt or necklace, Spring-Summer 1995, stamped and numbered 95P, with rhinestone studded 'CC' medallion, length 76cm, 30in

500-800 euros

134

✕

CHANEL
Ensemble de broches camélias
et nœuds, années 1990

A group of camellia brooches and bows, 1990s comprising: narrow black satin ribbon neck-tie with Chanel label applied with a cream silk bloom; the remainder unlabelled: pressed white silk brooch; brooch of black satin ribbon with silk camellia; a black satin belt with bow and elasticated back (4)

300-500 euros

135

✕

CHANEL
Ensemble de quatre broches camélias,
1990s

Four camellia brooches, 1990s, mainly unlabelled, comprising: black satin ribbon necktie or belt with pressed white silk bloom, with tag; two black satin ribbon brooches one with or organza bloom, the other ivory silk; and a pressed white organdie bloom brooch (4)

300-500 euros

136

✕

CHANEL
Ensemble de quatre broches et de nœuds
camélias, années 1990

A group of four camellia brooches and bows, 1990s, all unlabelled, comprising: two black satin ribbon bows with silk or tulle attached blooms; a black tulle example; and a pressed white silk bloom with stamens centre (4)

300-500 euros

AUTOMNE-
HIVER 1995-1996



137

✕

CHANEL HAUTE COUTURE

Robe de soirée rose pâle avec perles, Automne-Hiver 1995-1996

A pale pink beaded evening gown, Autumn-Winter 1995-1996, labelled and numbered 75244, the empire line formed from layers of grey and rose chiffon, double-straps, embroidered by Lesage with shimmering vertical bands of bugle beads, bust 86cm, 34in,

The dress took 120 hours to make with a further 144 to complete the Lesage embroidery.

See lot 138 for the matching beaded reticule.

2,000-3,000 euros





138

x

CHANEL HAUTE COUTURE
Petit sac en perles de cristal, Printemps-Été 1997

A crystal beaded reticule, Spring-Summer 1997,
unlabelled, formed from chunky pink and clear faceted crystals with gilt chain shoulder
straps held at intervals by bands of beads, 15cm, 5in high

This bag matches lot 137.

PUBLISHED

- British Vogue, June 1997, Although these crystal bags did not appear on the catwalk
a similar example was photographed for Vogue.

1,000-1,500 euros





139

×

CHANEL HAUTE COUTURE

Robe de soirée ivoire finement perlée Automne-Hiver 1995-1996

A finely beaded ivory evening dress, Autumn-Winter 1995-1996, labelled and numbered 75245, the Buche chiffon ground embroidered by Hurel with fine bugle beads and glass droplet pendants overall, chiffon hem, bust 86cm, 34in; matching tulle stole with glass droplet ends; and a pair of matching shoes with embroidered toe tips, approx size 39 (4)

This look was modelled by Claudia Schiffer on the runway, who wore the stole as a bridal veil. The dress took 460 hours to complete.

2,000-3,000 euros





140

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CHANEL HAUTE COUTURE

Ensemble de soirée en tulle gris perlé, Automne-Hiver 1995-1996

A beaded grey tulle evening ensemble, Autumn-Winter 1995-1996, labelled and numbered 75166,75167, the empire-line chiffon under-dress formed from three differently coloured shades of grey-mauve to produce exactly the right tone, with straps and hem edged in bugle beads, the pearl-grey Hurel tulle over-tunic embroidered by Lesage with silver cross-hatch patterns which graduate in size from neck to hem, bust 86cm, 34in; together with a pair of Chanel by Massaro silver grey silk evening shoes, with bugle beaded trellis to toes, approx size 39 (4)

2,000-3,000 euros



141

✕

CHANEL HAUTE COUTURE

Robe de cocktail en mousseline de soie perlée de couleur chartreuse
brodée par Lesage, Automne-Hiver 1995-1996

A beaded chartreuse chiffon cocktail dress embroidered by Lesage,
Autumn-Winter 1995-1996,

labelled and numbered 75164, of triple layered Bianchini chiffon embroidered overall
by Lesage in graduated bands of silver bugle beads, empire line bodice with broad straps,
with matching silk tulle stole with beaded ends, bust approx 86cm, 34in (2)

The dress took 200 hours to make and 250 hours for the Lesage embroidery.

2,000-3,000 euros





Lot 143

142

x

CHANEL HAUTE COUTURE
Robe du soir en crêpe mousse noir,
Automne-Hiver 1995-1996

A black moss crêpe evening dress, Autumn-Winter 1995-1996, labelled and numbered 75161, of Garrigue wool crepe, with pleats to the empire-line bodice, double straps, bias-cut with central pointed insertion to skirt front and trained hem, bust approx 86cm, 34in
 This dress took 125 hours to complete. The look was modelled on the runway by Helena Christensen.

800-1,000 euros

143

x

CHANEL HAUTE COUTURE
Robe de cocktail noire,
Automne-Hiver, 1995-1996

A little black cocktail dress, Autumn-Winter 1995-1996, labelled and numbered 75246, with hip-length inner stretch-corset, the sheer pin-tucked chiffon over dress with black satin bodice with criss-cross panels to empire bodice and straps to back, the skirt inset with horizontal black band, bust approx 86cm, 34in, waist 66cm, 26in

It took 150 hours to complete this dress.

800-1,200 euros



144

x

CHANEL HAUTE COUTURE
Robe de cocktail en mousseline de soie noire avec des nœuds,
Automne-Hiver 1995-1996

A black bias-cut chiffon cocktail dress with bows, Autumn-Winter 1995-1996, labelled and numbered 75159, with triple black satin ribbon shoulder straps, padded bows to the diagonal front seam, asymmetric hem, bust approx 86cm, 34in,

This dress took 80 hours to make. Claudia Schiffer modelled this look on the runway.

900-1,200 euros



145

✕

CHANEL HAUTE COUTURE

Robe du soir en crêpe mousse marine, Automne-Hiver 1995-1996

A navy moss crêpe evening gown, Autumn-Winter 1995-1996, labelled and numbered 75160, bias-cut with chevron pin-tucked seams to corseted bodice, tapering narrow skirt with rear kick split, criss-cross straps to back and large bow, bust approx 86cm, 36in,

It took 160 hours to make this complex dress. This look was worn on the runway by Claudia Schiffer.

900-1,200 euros



146

✕

CHANEL HAUTE COUTURE

Ensemble en crêpe de laine noir, Automne-Hiver 1995-1996

A black wool crêpe ensemble, Autumn-Winter 1995-1996, labelled and numbered 75162, 75163, comprising: long jacket with matt black buttons set in 'CHANEL' gilt bands bust 97cm, 38in; together with empire line black wool dress with slightly trained skirt, bust 91 cm, 36in (2)

This ensemble took 230 hours to make.

800-1,200 euros



147

x

CHANEL HAUTE COUTURE

Robe manteau en crêpe de laine noire, Automne-Hiver 1995-1996

A black wool crêpe coat dress, Autumn-Winter 1995-1996, labelled and numbered 75155, with ridged matt black buttons centred with gilt 'CC' studs, peaked collar, four patch pockets, the fabric slightly gathered below the lower pockets, bust 91 cm, 36in

This dress took 170 hours to make.

1,200-1,800 euros



148

x

CHANEL HAUTE COUTURE

Tailleur en crêpe mousse noir, Automne-Hiver 1995-1996

A black moss crêpe suit, Autumn-Winter 1995-1996, labelled and numbered 75157, 75158, the long jacket formed of joined narrow panels of crêpe, with double row of matt black buttons set in gilt 'CHANEL' bands to front closure, bust 97cm, 38in; matching short skirt, waist 71 cm, 28in (2)

This ensemble too 205 hours to complete. It was modelled on the runway by Helena Christensen.

1,000-1,500 euros



Lot 150



149

✕

CHANEL HAUTE COUTURE
Queue de cheval en faux cheveux bruns,
Automne-Hiver 1995-1996

A long Brunette fake hair-piece,
Autumn-Winter 1995-1996,
unlabelled, ankle-length pony-tail,
with black satin bows, length 184cm

PUBLISHED

-Patrick Mauriès, "Chanel: Les Campagnes
Photographiques de Karl Lagerfeld", Éditions
de la Martinière, Paris, 2018, pp. 224, 225

150-250 euros

150

✕

CHANEL HAUTE COUTURE
Manteau en tweed noir,
Automne-Hiver 1995-1996

A black tweed coat, Autumn-Winter 1995-1996,
labelled and numbered, 75153, edged with chunky
fringed braid, the buttons studded with tiny gilt
clover leaves, gilt chain to hem, with narrow patent
belt, chest 92-97cm, 36-38in

800-1,000 euros

PRINTEMPS-
ÉTÉ 1996

“

“THERE'S SOMETHING ABOUT PLAYING WITH
FRIVOLITY IN THE FACE OF DANGER -
IT'S SURVIVAL CHIC.”

Karl Lagerfeld



151

×

CHANEL HAUTE COUTURE

Importante robe du soir en dentelle dorée brodée par Lesage,
Printemps-Été 1996

A fine and important gold lace evening gown embroidered by Lesage,
Spring-Summer 1996,

labelled and numbered 75476, the gold lace embellished by Lesage with around 10,000 shaped, pierced sequins in shades of gold, red, silver and purple to form fruiting vine motifs, with lining of nude chiffon, Desrue gilt filigree medallion buttons inset with pink and pale blue stones, bust 86cm, 34in, waist 66cm, 26in, hips 86cm, 34in; with Gripoux gilt chain belt, signed and numbered 96P, the square buckle with green, blue and wine pâte de verre stones; together with a pair of matching embroidered shoes made by Massaro, approximate size 40, (4)

The dress took 120 hours to make with a further 300 hours for Lesage to embroider in shimmering paillettes and beads.

It was made with a matching belt, shoes and bag (see following lot 152).

2,000-3,000 euros





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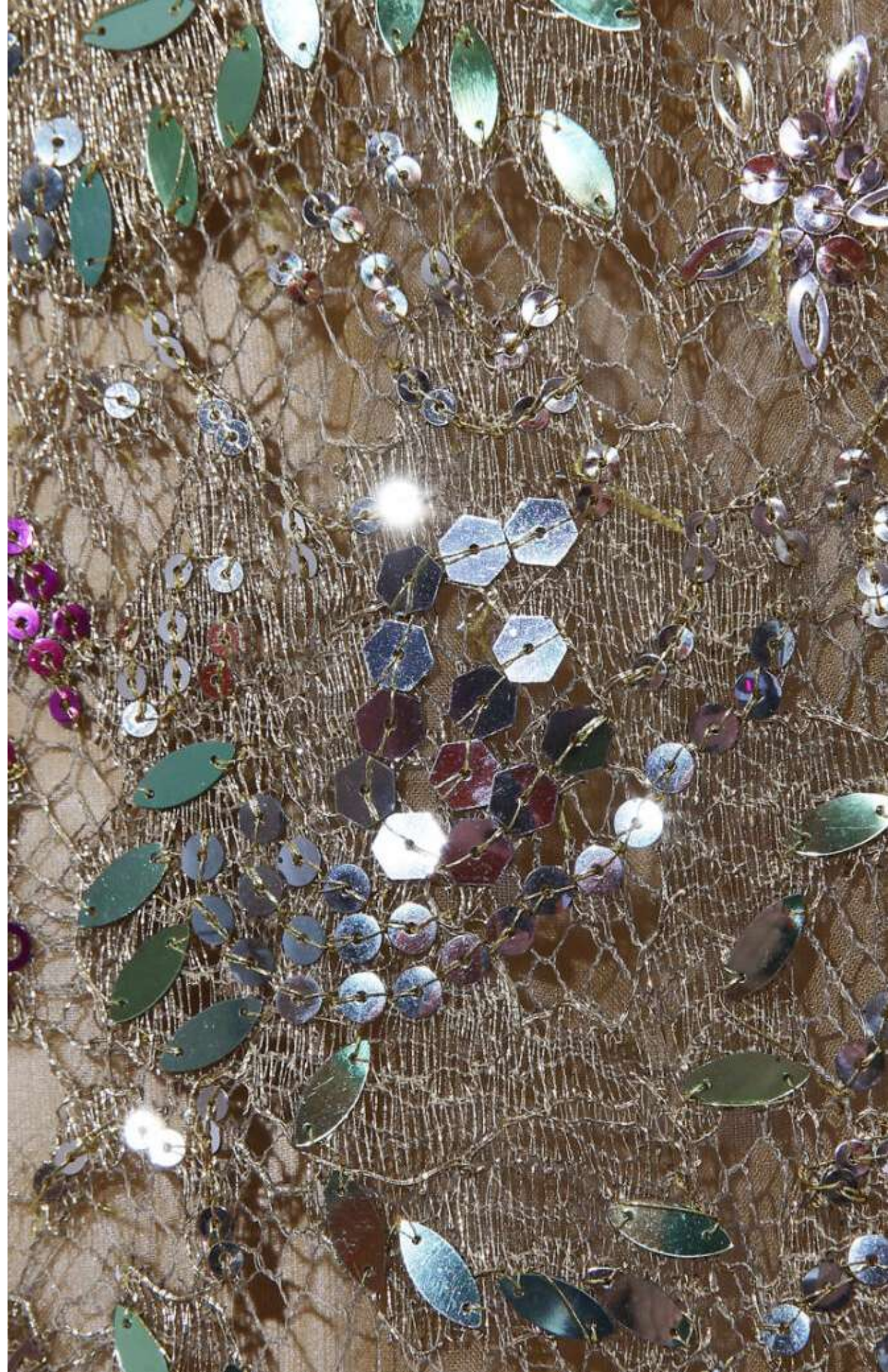
EXHIBITED

An identical dress was included in:

- "Chanel"; Metropolitan Museum of Art, 5 May - 7 August 2005
- "Karl Lagerfeld A Line of Beauty"; Metropolitan Museum of Art, 5 May - 16 July 2023

PUBLISHED

- "Chanel"; exhibition catalogue, Metropolitan Museum of Art, Yale University Press, 2005, front cover
- Patrick Mauriès, "Chanel: Les Campagnes Photographiques de Karl Lagerfeld"; Éditions de la Martinière, Paris, 2018, p.236
- Alexander Fury: "Chanel the Impossible Collection", published by Assouline, 2019 pl 78
 - Photograph of this exact dress from the Mouna Ayoub collection
- Patrick Mauriès et Adelia Sabatini, "Chanel Catwalk : The Complete Collections"; London, Thames Hudson, 2020, p. 219
- [online] Hannah Coates, British Vogue, 'Marion Cotillard's First Chanel No 5 Campaign Features A Very Special Dress', 27 October 2020
- "Karl Lagerfeld A Line of Beauty"; exhibition catalogue, Metropolitan Museum of Art, Yale University Press, 2023, pp 143, 144 for image and original fashion sketch.





The dress is Lagerfeld's re-imagining of a dress originally designed and worn by Coco Chanel in 1937 and in which she was immortalised by English society photographer Cecil Beaton. Lagerfeld mused that the dress had originally been made when rumblings of another world war were to be heard in Paris: "There is something about playing with frivolity in the face of danger -It's Survival Chic";

This dress perfectly captures not only the original design, down to the matching gilt chain belt, but reflected Lagerfeld's deep understanding of the history of the brand and his respect for its founder's consummate taste and style as he made no radical changes. It is the perfect tribute from one designer to another. To further illustrate this gown's timeless quality Madame Ayoub wore it to attend the Cannes film festival, as recently as May, 2023. As Coco herself once said,; "Fashion changes, Style endures"; The importance of the iconic 'Gold dress' to the House of Chanel was recognised by Virgine Viard's commission of an identical copy from Lesage for use in Chanel's 2020 press campaign, featuring Marion Cotillard. The actress stated, 'It's a reinterpretation of a dress Gabrielle Chanel wore. It's a gem quite simply.'



152

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CHANEL HAUTE COUTURE

Sac de soirée recouvert de dentelle dorée brodée par Lesage,
Printemps-Été 1996

A gold lace covered evening bag embroidered by Lesage, Spring-Summer 1996,
lined in gold leather, stamped Chanel to the interior, with Lesage embroidered sequins and
beads, elaborate Grippoix pâte de verre brooch applied to the front in shades of green
and blue, width 19cm, 7in

This bag matches lot 151.

3,000-5,000 euros





153

x

CHANEL HAUTE COUTURE
Robe de soirée en dentelle noire, Printemps-Été 1996

A black lace evening gown, Spring-Summer 1996, labelled and indistinctly numbered 75474, of black Marescot guipure, with self covered ornamental buttons to front hook and loop closures, the skirt of pattern-matched vertical lace strips, bodice lined in black chiffon, bust 91 cm 36in

This gown took 150 hours to make. The look was modelled by Claudia Schiffer on the runway.

1,000-1,500 euros



154

x

CHANEL HAUTE COUTURE
Fourreau en crêpe de soie noir Printemps-Été 1996

A black silk crêpe sheath, Spring-Summer 1996, labelled and numbered 75473, with shaped, notched and corseted empire line bodice, front slit to skirt, bust 91 cm, 36in

600-1,000 euros



155

x

CHANEL HAUTE COUTURE

Combinaison en crêpe de laine noire avec corsage en soie
et dentelle Chantilly, Printemps-Été 1996

A black wool crêpe jumpsuit with nude silk and Chantilly lace bodice,
Spring-Summer 1996,
labelled and numbered 75478,75479 with boned bodice, trimmed in lace frills, bust 91 cm,
35in, waist 71 cm, 28in; together with matching lace jacket (2)

This ensemble took 195 hours to make.

1,000-1,500 euros



156

x

CHANEL HAUTE COUTURE

Ensemble combinaison en crêpe mousse noir, Printemps-Été 1996

A black moss crêpe jumpsuit ensemble Spring-Summer 1996,
labelled and numbered 75470, 75471, the Pétiaullt wool jumpsuit with silk upper bodice,
wired breast cups, zip closure to front; the long fitted jacket, four patch pockets, trimmed with
over-stitched black silk embroidery, concealed hook and eye closures, jump suit bust 86cm,
34in, jacket 97cm, 38in (2)

800-1,200 euros



Lot 157

157

✕

CHANEL HAUTE COUTURE

Veste en crêpe de laine noire
Printemps-Été 1996

A black wool crêpe jacket, Spring-Summer 1996, labelled and numbered 75475, formed from joined horizontal bands, with black lion mask buttons, gilt chain to hem, bust 91 cm, 36in

This jacket took 150 hours to make.

700-1,000 euros

158

✕

CHANEL

Veste en tweed rose, Printemps-Été 1996

A pink tweed jacket, Spring-Summer 1996, labelled and numbered no 75472, gilt hook and loop closures, gilt filigree lion mask buttons to two patch pockets and cuffs, gilt chain to hem, bust 97cm, 38in

This jacket took 140 hours to make. On the runway it was modelled with a plain black crêpe full length evening gown by Claudia Schiffer.

800-1,200 euros



Lot 158

159

✕

CHANEL HAUTE COUTURE
Broche et ceinture en perles fantaisie et
filigrane doré, Printemps-Été 1996

A fine pearl bead and gilt filigree brooch and belt, Spring-Summer 1996, both signed and '96P', the brooch with domed filigree centre with lion mask medallion, with radiating pearl and crystal beads, the belt 81 cm, 32in, the brooch 5.5cm, 2in wide (2)

PUBLISHED

Patrick Mauriès, "Chanel: Les Campagnes Photographiques de Karl Lagerfeld", Éditions de la Martinière, Paris, 2018, p. 236

2,000-2,500 euros

160

✕

CHANEL HAUTE COUTURE
Ceinture en chaîne dorée et ornée
de bijoux, Printemps-Été 1996

A jewelled gilt chain belt, Spring-Summer 1996, signed and numbered 96P, the multi-strand belt with four medallions centred with blister pearl beads, green and red glass beads, length 70cm, 27.5in

1,000-1,500 euros



Lot 163

161

✱

CHANEL

Ensemble de quatre camélias et nœuds,
années 1990

Four Camelia corsages and bows, 1990s,
comprising: a coiled white fleece bloom on black
satin bow; a pressed white cotton camelia, both
unlabelled; a black and white satin bow woven
'Chanel'; and a midnight blue pressed satin camelia
brooch, both with gilt tags (4)

400-600 euros

162

✱

CHANEL

Ensemble de quatre camélias,
années 1990

Four Camelia adornments, 1990s,
comprising: two black ribbon hairclips, tagged, one
with pressed white silk camelia the other two black
satin camelias; unlabelled bow brooch with white
tulle camelia; and an unlabelled black organza
ruff collar (4)

400-600 euros

163

✱

CHANEL HAUTE COUTURE
Ceinture en métal doré, probablement
Printemps-Été 1996

A gilt mesh belt, probably Spring-Summer 1996,
unsigned, but with CC monogram to gilt buckle,
with green and red pâte de verre cabochon stones,
length 82cm, 32in

600-1,000 euros



Lot 164

164

✱

CHANEL HAUTE COUTURE

Ceinture Chanel par Gripoix,
Printemps-Été 1996

A fine Chanel by Gripoix belt,
Spring-Summer 1996,
signed and numbered 96 P, the buckle with square
gilt mounts, the central camelia with layered pâte de
verre petals in shades of red, with crystal stamens
and tips, outer blister 'pearls' within gilt filigree
mounts, on multi strand gilt chain belt,
length 80cm, 31.5in

PUBLISHED

-Patrick Mauriès, "Chanel: Les Campagnes
Photographiques de Karl Lagerfeld",
Éditions de la Martinière, Paris, 2018, p.236

1,500-2,500 euros

165

✱

CHANEL HAUTE COUTURE

Broche Chanel par Gripoix,
Printemps-Été 1996

A fine Chanel by Gripoix brooch,
Spring-Summer 1996,
signed and numbered 96 P, square gilt mounts with
also hook for use as a pendant, the central camelia
form built up with layers of pâte de verre in shades
of red, with crystal stamens and tips, outer blister
'pearls' within gilt filigree mounts, width 7cm, 2.74in

1,500-2,500 euros

AUTOMNE-
HIVER 1996-1997

“

IT'S ALL ABOUT THE STILETTO BODY... IT MAKES
A WOMAN LOOK ENDLESS, SLIM, SLENDER,
WEIGHTLESS, AGELESS - EVERYTHING.”

Karl Lagerfeld



166

✱

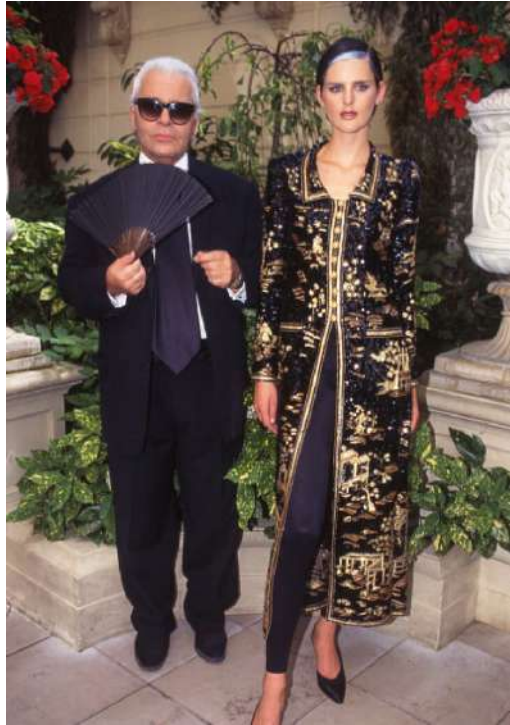
CHANEL HAUTE COUTURE
Manteau du soir "Coromandel" brodé par Lesage,
Automne-Hiver 1996-1997

A fine 'Coromandel' evening coat embroidered by Lesage, Autumn-Winter 1996-1997, labelled and numbered 76227, the black Hurel organza ground embroidered by Lesage with motifs including figures in landscapes, rustic buildings, ducks, on a black sequined ground, partially lined in black satin with transparent black organza panels to reveal the skilled reverse work of the embroiderers, thirteen buttons by Desrues with gilt chain edges and pearl bead centres, side slits, bust 91 cm, 36in

The coat construction took 135 hours with a further 800 hours for the exquisite Lesage embroidery.

150,000-200,000 euros





© Getty Images

PUBLISHED

- Paolo Roversi photograph on Naomi Campbell Vogue Italia, September 1996.
- Lydia Kamitsis, 'Lesage', Assouline, 2000, pp. 60-62 and detail on front cover.
 - "Chanel", exhibition catalogue Metropolitan Museum of Art, New York, Yale University Press, 2005, pp. 132-133
- "China Through the Looking Glass", Metropolitan Museum of Art, New York, Catalogue, 2015, pp. 208-210
- Patrick Mauriès, "Chanel: Les Campagnes Photographiques de Karl Lagerfeld", Éditions de la Martinière, Paris, 2018 p. 248
- Alexander Fury: "Chanel the Impossible Collection", published by Assouline, 2019 p. 81
Photograph of this coat from the Mouna Ayoub collection
- Patrick Mauriès et Adelia Sabatini, "Chanel Catwalk : The Complete Collections", Thames Hudson, London, 2020, p. 228.

EXHIBITED

- An identical coat was exhibited;
- "Chanel" Metropolitan Museum of Art, New York, 5 May - 7 August 2005
- "China Through the Looking Glass", Metropolitan Museum of Art, New York, 7 May- 7 September, 2015,





Coco's sumptuous apartment at 31 Rue Cambon was situated above her boutique and public salons. It consisted of three rooms that were crammed with a melange of Louis XVI furniture, Greek 5th sculpture, Chinese 18th century bronze deer, Italian Baroque boisserie, framed Chinese fans, a large mounted sculptural meteorite fragment, all presented against a backdrop of tall 18th century Coromandel screens. The screens were not only beautiful but were versatile elements of interior design as they but could be moved as her taste and whim dictated. The Coromandel screens were among Coco's most prized possessions, and she often chose to be photographed standing before them (See Cecil Beaton 1937 portrait of Coco). Her interest in the Orient is believed to have been influenced by her relationship with Boy (Arthur) Capel, a distinguished and wealthy young Englishman whom she met in the early 1910s, eventually becoming his mistress. The pair trawled the antique shops of Europe acquiring works of art. Boy was fascinated by Buddhism, Hinduism, Esoterism and occult sciences. He encouraged Coco's early, formative career and financed her first shop on Rue Cambon. He tragically died in a car accident in 1919 and she was left heartbroken.

These screens are inseparable from Chanel's famed personal style.

Although Coco herself did not use oriental elements in her own designs - it was Karl Lagerfeld who was to recognise and exploit the full potential of the screens in terms of fashion design. He invited his friend Monsieur Francois Lesage to visit Chanel's apartment to inspect the screens and together they collaborated on the embroidery design. Maison Lesage had not worked with Chanel since their inception in 1924 as they had produced work for her arch-rival Elsa Schiaparelli. However, under Lagerfeld's tenure since 1983, they produced fine embroideries for the majority of the Chanel haute couture collections. The Coromandel coats were a real magnum opus for the Lesage, so much so that a detail of the embroidery from this Coromandel coat is used on the cover of their own book 'Lesage' by Lydia Kamitsis. Lesage became part of Chanel's Metiers d'Art in 2002.

For his 1996-1997 Haute Couture collection (which Vogue pronounced 'An Ode to Coco') Lagerfeld designed three coats inspired by the screens - two long black sequined examples - one with mandarin-collar gold and red embroidery and this one - with shaped lapels, worked just in dramatic black and gold. The third was worked in red sequins in imitation of red lacquer. This coat took 135 hours to make from the finest Hurel organza, with a further 800 hours for the Lesage embroidery. The coat has a transparent lining to reveal the perfectly executed and intricate embroidery on the reverse. Presented in the Ritz hotel (which Coco had made her home during WWII), the 'Coromandels' were presented on the runway with tight lycra catsuits which Lagerfeld described as 'Body Beautifuls.' Worn with spiked high heels, the desired silhouette was long, lean and elegant. In an interview with Women's Wear Daily Lagerfeld described it as: '... all about the stiletto body...it makes a woman look endless, slim, slender, weightless, ageless - everything.'

This coat is the actual showpiece worn by Stella Tennant on the runway. Madame Ayoub was impatient to own it and did not want to wait for a new one to be made. As she was a model size it fitted her perfectly. Due to the cost and slow, labour-intensive work involved to produce them, very few were ever made.

The importance of this particular design is evidenced by the fact that identical examples have been exhibited in every major Chanel couture retrospective exhibition worldwide since 2005. It is one of the most exceptional, recognisable and beautiful Chanel creations ever made - where the genius of Lagerfeld joined forces with the talent and skills of Maison Lesage to produce a fashion masterpiece.





167

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CHANEL HAUTE COUTURE

Robe du soir en tulle noir paillé avec des bretelles en perles brodée
par Lesage, Automne-Hiver 1996-1997

A fine black sequined tulle evening gown with pearl straps embroidered by Lesage,
Autumn-Winter 1996-1997,

labelled and numbered 76007, of Hurel black stretch tulle, embroidered by Lesage with
black sequins, the bodice with Gripoix ropes of pearls shoulder straps and back strand, the
skirt formed from horizontal sequined bands, bust 86cm, 34in, waist 66cm, 26in

This dress took 450 hours to complete. It was spectacularly modelled by Naomi Campbell
on the runway and was one of the stars of arguably one of Lagerfeld's finest collections.

9,000-12,000 euros





168

x

CHANEL HAUTE COUTURE

Robe du soir brodée et perlée, noire et ivoire, Automne-Hiver 1996-1997

A black and ivory beaded and embroidered evening gown, Autumn-Winter 1996-1997, labelled and numbered 76003, of black organza with ivory chiffon handkerchief panels to hem, embroidered by Hurel in fine chain stitch, the abstract motifs edged in seed beads, V straps to rear closure, integral silk crêpe de chine body suit, bust 86cm, 34in, waist 71 cm, 28in

This gown took 130 hours to make plus 200 hours for the embroidery.

1,500-2,000 euros



169

x

CHANEL HAUTE COUTURE

Ensemble noir à paillettes Automne-Hiver 1996-1997

A black sequined ensemble, Autumn-Winter 1996-1997, labelled and numbered 76005, 76006, comprising: a 1930s inspired black organza dress with circular paillettes to bodice forming trompe l'oeil with real floating ribbon ties below; the 'Body Beautiful' catsuit of black crêpe de chine covered with a shimmer of matching sequins (2)

The ensemble took 135 hours to make and a further 85 hours for the embroidery. Lagerfeld's design was influenced by a sequined evening gown designed by Coco c.1932. A blue sequined dress of similar design forms part of the Victoria & Albert Museum collection (T.339-1960) and originally belonged to Coco's rival in love, Loelia, Duchess of Westminster.

1,000-1,500 euros



170

×

CHANEL HAUTE COUTURE

Combinaison en satin noir et robe à paillettes brodée par Montex,
Automne-Hiver 1996-1997

A black satin catsuit and sequined over-dress embroidered by Montex,
Autumn-Winter 1996-1997,

labelled and numbered 76009, with additional 'modele 80' label, the 'Body Beautiful' of stretch black satin which attaches to the tulle overdress at the shoulder straps, covered with a dégradé shimmer of black sequins in vermicular patterns; together with a matching tulle stole with bugle beaded edges, and a black sequined skull cap unlabelled, (3)

It took 120 hours to make this ensemble with a further 410 hours for the Montex embroidery.

1,200-2,000 euros





171

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CHANEL HAUTE COUTURE

Robe du soir en mousseline de soie bleu nuit, Automne-Hiver 1996-1997

A fine midnight blue chiffon evening gown, Autumn-Winter 1996-1997, labelled and numbered 75953, of Petillaut chiffon embroidered by Montex with graduated silver sequined discs with silver purl thread links, the bodice with draped blouson panel to waistline, small self-covered buttons to back, with matching stole, bust approx 87cm, 34in, waist 71 cm, 28in

It took 120 hours to make the dress and a further 410 to complete the embroidery. Amber Valetta modelled the look on the runway.

5,000-6,000 euros

101

172

✕

CHANEL HAUTE COUTURE

Ensemble de soirée en crêpe mousse marine, Automne-Hiver 1996-1997

A navy moss crêpe evening ensemble Autumn-Winter 1996-1997, labelled and numbered 75948, 75949, comprising: Garrigue wool bias-cut over-dress with boned bodice, ruched and gathered to front waist and open to reveal matching trousers with tapered hems below, bust approx 86cm, 32in, trouser waist 71 cm, 28in (2)

This ensemble took 170 hours to complete.

700-1,000 euros



196

173

✱
CHANEL HAUTE COUTURE
Manteau de soirée en tulle, combinaison et ceinture,
Automne-Hiver 1996-1997

A tulle evening coat ensemble, Autumn-Winter 1996-1997, labelled and numbered 76001, formed from dense vertical ruffled bands of tulle in shades of grey and brown embroidered by Montex to produce a faux-fur effect, brown taffeta lining, hook and eye closure, chest 92cm, 36in; together with a navy stretch lycra 'body beautiful' catsuit; and a jewelled belt, with gilt Chanel tag, multi-coloured cabochon stones with fringed pendant, 75cm long and an extra matching length (3)

Lagerfeld intended the ruffled tulle in its various shades to imitate mink fur.

EXHIBITED

An identical ensemble was Exhibited 'Karl Lagerfeld A Line of Beauty', Metropolitan Museum of Art, New York, 5 May - 16 July 2023.

PUBLISHED

The original fashion sketch together with an image of an identical ensemble was reproduced in "Karl Lagerfeld, A Line of Beauty", exhibition catalogue Metropolitan Museum of Art, New York, Yale University Press, 2023, pp 147-148

3,500-5,000 euros





174

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CHANEL HAUTE COUTURE
 Manteau en daim noir, Automne-Hiver 1996-1997

A black suede coat, Autumn-Winter 1996-1997, labelled and numbered 75947, with faux-pearl and rhinestone 'berry' hook and loop closures by Desrues, rhinestone studded faux-pearl bauble buttons to cuffs, open officer collar, chest 91 cm, 35in

This coat took 130 hours to make.

1,000-1,500 euros



175

×

CHANEL HAUTE COUTURE
 Tailleur pantalon en laine noire, Automne-Hiver 1996-1997

A black wool whipcord trouser suit, Autumn-Winter 1996-1997, labelled and numbered 75999, 76000, the coat with concealed front zip fastening, gilt chain to hem, self-covered buttons centred with gilt studs to cuffs, patch and jettted zip pockets bust 97 cm, 38in; with matching tapered trousers, waist 76 cm, 30in (2)

This ensemble took 220 hours to make.

800-1,200 euros



176

x

CHANEL HAUTE COUTURE

Grand manteau en laine noire, Automne-Hiver 1996-1997

A black wool maxi coat, Autumn-Winter 1996-1997, labelled and numbered 75943, with gilt studded self-covered buttons, faux chest pockets and real patch pockets to hips, gilt chain to hem, chest 97cm, 28in; together with a black lycra 'Body Beautiful' cat suit (2)

This ensemble took 215 hours to complete.

800-1,000 euros



Lot 178

177

x

CHANEL HAUTE COUTURE

Ensemble manteau en crêpe de laine marine, Automne-Hiver 1996-1997

A navy wool crêpe maxi coat ensemble, Autumn-Winter 1996-1997, labelled and numbered 75944, the wool crêpe coat with single button closure with gilt stud to centre, smaller buttons to centre back and cuffs, vented diagonal front hip pockets, chain to hem, chest 92cm, 36in; together with a navy lycra 'Body Beautiful' catsuit, and an unlabelled top-stitched silk hat (3)

900-1,000 euros

178

x

CHANEL HAUTE COUTURE

Ceinture à maillons en métal doré avec pierres cabochon et perles fantaisie, Automne-Hiver 1996-1997

Gilt chain mail belt with cabochon stones and faux-pearls, Autumn-Winter 1996-1997, stamped to clasp, numbered 96A, the clasp ornately decorated with green and red cabochons, faux-pearls and Swarovski crystals, central gilt lions head mask, woven leather and gilt chain border, length 69cm, 27in

750-1,500 euros

179

x

CHANEL

Ceinture en métal doré et cuir noir, Automne-Hiver 1996-1997

A gilt chain and black leather woven belt, Autumn-Winter 1996-1997, unsigned, the gilt buckle cast with 'CHANEL' across the front, length 79cm, 31in

700-1,000 euros



Lot 180

180

✦

CHANEL HAUTE COUTURE
Collier orné de cabochons et perles
fantaisie, Automne-Hiver 1996-1997

A cabochon and faux pearl necklace,
Autumn-Winter 1996-1997,
stamped to clasp, with green glass leaves,
cabochons and Swarovski crystals set in gilt mounts,
large suspended faux pearl droplets,
length 76cm, 30in

1,000-1,500 euros

181

✦

CHANEL HAUTE COUTURE
Paire de bottines en satin noir Chanel par
Massaro, Automne-Hiver 1996-1997

A pair of Chanel by Massaro dark navy silk
ankle boots, Autumn-Winter 1996-1997
with high spike heel, rear zip fastening, pointed toes,
approx size 39

200-300 euros



Lot 183

182

✦

CHANEL

Paire de bottines en daim noir, *circa* 1996

A pair of Chanel black suede ankle boots, *circa* 1996
with high spike heel, rear zip fastening, pointed toes,
approx size 39

200-300 euros

183

✦

CHANEL

Paire de bottines en satin noir, *circa* 1996

A pair of Chanel black satin ankle boots, *circa* 1996
with high spike heel, rear zip fastening, pointed toes,
approx size 39

200-300 euros

184

✦

CHANEL

Paire de bottes en satin noir, *circa* 1996

A pair of Chanel by Massaro black satin
knee high boots, *circa* 1996
with high spike heel, pointed toes, pull-ons,
top-stitched gaiter-effect, approx size 39 (2)

250-350 euros

185

✦

CHANEL

Paire de bottes en satin noir, *circa* 1996

A pair of black satin knee high boots, *circa* 1996
with high spike heel, pointed toes, pull-ons,
top-stitched gaiter-effect, approx size 39 (2)

250-350 euros

PRINTEMPS-
ÉTÉ 1997



186

✕

CHANEL HAUTE COUTURE

Robe de soirée en mousseline de soie bleu nuit finement perlée
par Lesage, Printemps-Été 1997

A fine beaded midnight blue chiffon evening gown, Spring-Summer 1997,
labelled and numbered 76581, with dégradé clear seed beads and mirror sequins falling
like rain from bodice to hem, front kick split to layered skirt, and long trained hem,
bust 91 cm, 36in

This dress took 130 hours to make and a further 450 hours for embellishment by Lesage.
It was modelled on the runway by Helena Christensen and was worn with lot (187).

7,000-9,000 euros





187

x

CHANEL HAUTE COUTURE

Manteau de soirée en faille bleu nuit, Printemps-Été 1997

A midnight blue faille evening coat, Spring-Summer 1997, labelled and numbered 76580, of Taroni silk, with diagonally set pockets to hips, full skirts with broad box pleats, fastened by a single layered rhinestone camelia button, chest 92cm, 36in, waist 71 cm, 28in

It took 195 hours to make this coat. It was worn with a beaded midnight blue dress, lot 186, on the runway by Helena Christensen.

1,500-2,500 euros



188

x

CHANEL HAUTE COUTURE

Robe de soirée en mousseline de soie noire avec veste texturée à franges, Printemps-Été 1997

A black chiffon evening gown with fringe textured jacket, Spring-Summer 1997, labelled and numbered 76574,76575, the bias-cut dress with empire line bodice trimmed with black satin ribbon, trained rear hem, bust 91 cm, 36in; the jacket covered in black eyelash fringing and spangled with sequins from Lesage, black satin waistband and bow, gilt chain to hem, bust 91 cm, 36in (2)

It took 135 hours to make this ensemble and another 150 hours to embroider it.

1,500-2,000 euros



Lot 190

189

✕

CHANEL HAUTE COUTURE
 Robe en crêpe de soie noire avec un corsage en tulle, Printemps-Été 1997

A black silk crêpe dress with tulle shrug, Spring-Summer 1997, labelled, black bolduc, formed from vertical panels with decorative pearl buttons to front, scalloped hem, bust 91 cm, 36in; with separate tulle frilled shrug to wear over the neckline and shoulders (2)

This dress took 140 hours to make.

900-1,200 euros

190

✕

CHANEL HAUTE COUTURE
 Tailleur de cocktail en soie noire, Printemps-Été 1997

A black silk cocktail suit, Spring-Summer 1997, labelled and numbered 76575, 76576, the silk crêpe jacket bias-cut with large faux-pearl bauble buttons, gilt chain to hem, detachable black crêpe georgette cuffs with cufflinks to match bust 97cm, 38in; skirt of joined vertical crêpe georgette panels, with light scalloped undulating hem, waist 77cm, 30in (2)

This ensemble took 288 hours to make.

600-1,000 euros



Lot 191

191

✕

CHANEL HAUTE COUTURE
 Robe fourreau à perles métalliques brodée par Lesage, Printemps-Été 1997

A metallic beaded bias-cut sheath embroidered by Lesage, Spring-Summer 1997, labelled and numbered 76579, of bias-cut beige Hurel tulle delicately embroidered by Lesage with diagonal seamless bands of gold silk chain-stitch interspersed with shimmering clear bugle beads, with zigzag hem edge of Buche beige crepe chiffon dyed to match the embroidery thread, bust 86cm, 34in,

This look was worn by Carla Bruni on the runway. The bias-cut dress took 130 hours to make with a further 60 hours for the embroidery.

2,500-3,500 euros

192

✕

CHANEL HAUTE COUTURE
 Sac perlé, Printemps-Été 1997

A beaded evening bag, probably Spring-Summer 1997, unlabelled, made from a lattice of crystal beads with gold thread centres, with beaded fringes, 35.5cm, 14in high

500-1,000 euros

PRINTEMPS-
ÉTÉ 1998





193

x

CHANEL HAUTE COUTURE
Ensemble du soir, Printemps-Été 1998

An evening ensemble, Spring-Summer 1998, labelled and numbered 77447, 77463, 77445, comprising: grey tulle flared trousers covered in pearlescent silver sequins with heavily sequined areas forming floral repeats, lined in chiffon, waist 76cm, 30in; a pale ivory silk jacket with alternating strands of chain stitch cord and bundles of silk threads covered in tulle creating a wave effect, fringed hem; matching waistcoat with glass bauble buttons, bust 91 cm, 36in (3)

It took 70 hours to make the jacket and 55 hours to make the trousers from this ensemble.

2,000-2,500 euros



194

x

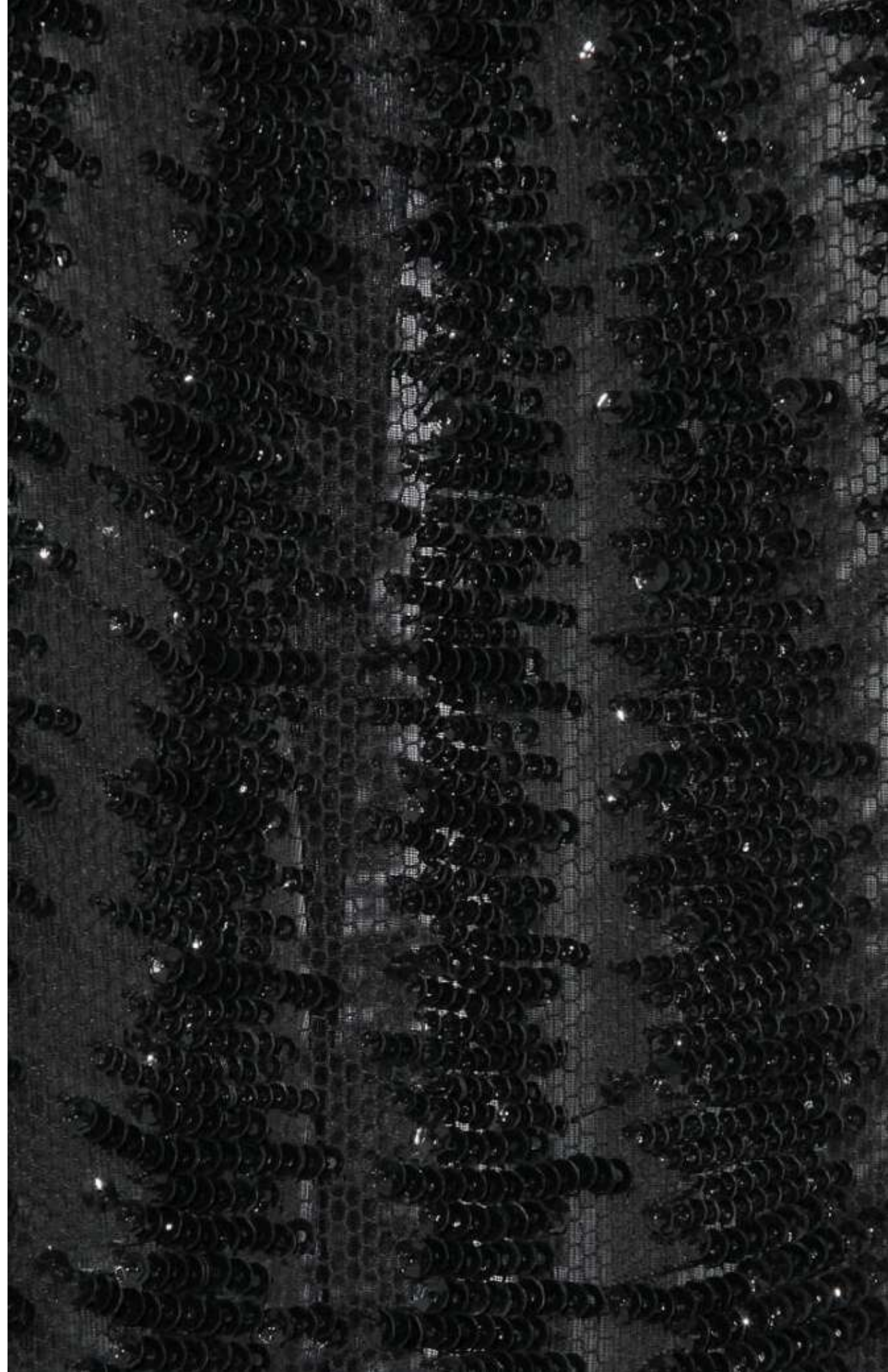
CHANEL HAUTE COUTURE
Robe de soirée et tunique en satin bleu, Printemps-Été 1998

A blue satin bias-cut evening gown and tunic, Spring-Summer 1998, labelled and numbered 77446, of royal-blue Abrahams silk, 1930s-inspired, the tunic with tiny self-covered buttons and loops closure to front, over matching bias-cut gown, bust 86-92cm, 34-36in (2)

It took 120 hours to complete this ensemble.

900-1,200 euros

AUTOMNE-
HIVER 1998-1999





195

✕

CHANEL HAUTE COUTURE
Ensemble de soirée noir, Automne-Hiver 1998-1999

A black evening ensemble, Autumn-Winter 1998-1999, labelled and numbered 77622, 77633, comprising black tweed jacket with concealed hook and eye closures, metal chain to slightly flared hem, bust 97cm, 38in; and a black tulle skirt embroidered with radiating stripes of black sequins, waist 76cm, 30in (2)

This ensemble took 205 hours to make and another 200 hours to embroider.

1,500-2,500 euros

196

✕

CHANEL HAUTE COUTURE
Ensemble du soir en crêpe de soie noire,
Automne-Hiver 1998-1999

A black silk crêpe evening ensemble, Autumn-Winter 1998-1999, labelled and numbered 77730, 77731, of Clerici silk crêpe, comprising a loose sleeveless blouse with self-covered buttons, godets to hem, the matching empire-line bias-cut dress also with flared hem, bust approx 86cm, 34in, (2)

This ensemble took 120 hours to complete.

500-800 euros

197

✕

CHANEL HAUTE COUTURE
Costume en tweed texturé camel,
Automne-Hiver 1998-1999

A textured camel tweed suit, Autumn-Winter 1998-1999, labelled and numbered 77618, 77619 of waffle-weave wool, with self-fringed hem and cuffs, large gold staples (750) to front hook and loop closures, gilt chain to hem, chest 107cm, 42in; with a matching full-length A-line skirt, waist 71cm, 28in (2)

The gold staples are French hallmarked 18-carat gold, approximately 10 grams in weight each.

This ensemble took 185 hours to make.

800-1,200 euros



198

x

CHANEL HAUTE COUTURE
Ensemble de cocktail, Automne-Hiver 1998-1999

A cocktail ensemble, Autumn-Winter 1998-1999, labelled and numbered 77624,77684,77625, comprising two interchangeable camisoles of ivory and olive-green satin with cowl necklines, buttons to the back, chain-linked gold and white gold straps, French hallmark for gold, gross weight approx 10g per link, bust 102cm, 40in; two matching waist bandeau corsets; and a tapering brown wool crêpe skirt with weighted points to each hip, waist 71 cm, 28in (5)

See lot 199 for the 18K carat gold chain and disc belt made for Chanel by Ibu Poilâne, that was worn with this collection.

800-1,200 euros



199

x

CHANEL HAUTE COUTURE
Ceinture-Collier en or 18K Chanel par Ibu Poilane,
Automne- Hiver 1998-1999

Chanel by Ibu Poilâne, an 18K carat (750) gold chain and necklace/belt, Autumn-Winter 1998-1999, with hinged invisible clasp, french hallmarks for gold, approx 102cm, 40in, Gross weight: 254,40

This belt was worn with lots 195-198 and lot 200.

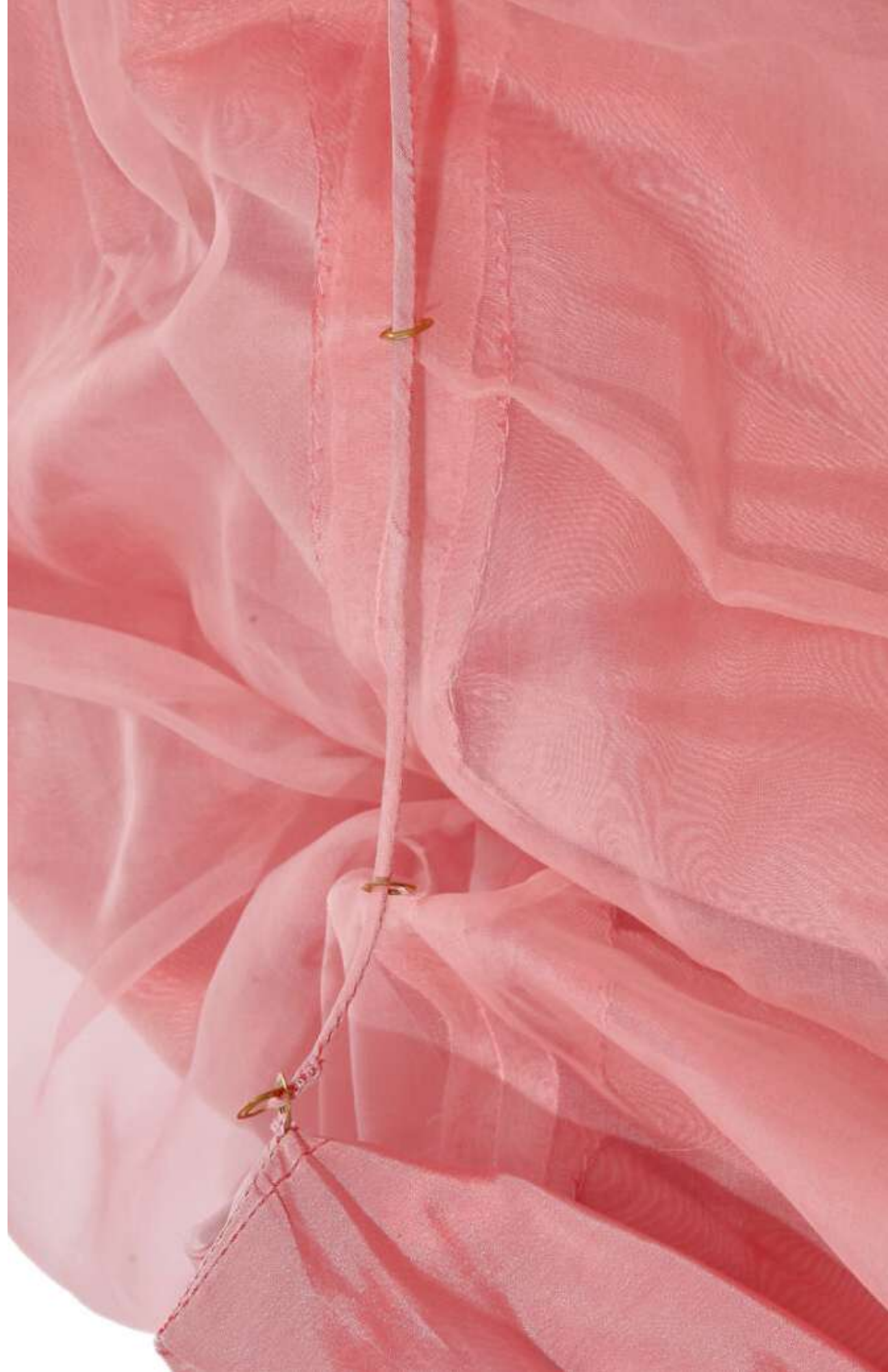
10,000-15,000 euros

PRINTEMPS-
ÉTÉ 1999

“

“IN THE SAME OUTFIT THE BODY IS DEFINED AT THE
TOP, BUT THE SHAPE IS SOFTENED AT THE WAIST
AND THROUGH THE LEGS. IT'S HOT AND COLD.”

Karl Lagerfeld



224
200

✕
CHANEL HAUTE COUTURE
Robe de bal en taffetas rose-gris, Printemps-Été 1999

A shot pink-grey taffeta ballgown, Spring-Summer 1999, labelled and numbered 78050, comprising: a polonaised skirt with graduated, trained hem, internal tapes and rings to skirt lining to produce the desired skirt gathers, separate bodice with asymmetric neckline, both adorned and closed with small self covered buttons, bust approx 86cm, 34in, waist 66cm, 26in (2)

It took 160 hours to complete this dress.

See lot 203 for the 18k gold chain belt by Ibu Poilâne from this collection that could be worn with this dress. Alternatively, Madame Ayoub also chose to wear lot 199 the gold disc belt from the previous season with this dress.

Unusually, Lagerfeld chose a pale palette of pastel pinks and greys predominatly for this collection. Although the lines and finishings of the collection were very simple and contemporary in feel, Lagerfeld's historicism with design is demonstrated by the polonaise tapes, popular in the late 18th century.

PUBLISHED

- Patrick Mauriès, "Chanel: Les Campagnes Photographiques de Karl Lagerfeld", Éditions de la Martinière, Paris, 2018, p.303
- Patrick Mauriès et Adelia Sabatini, "Chanel Catwalk : The Complete Collections", Thames Hudson, 2020, p.262

1,500-2,500 euros



201

×

CHANEL HAUTE COUTURE

Costume-pantalon en tweed bleu-gris pâle, Printemps-Été 1999

A pale blue-grey tweed trouser suit, Spring-Summer 1999,

labelled and numbered 78044, 78045, 78046, comprising: collarless cardigan-style jacket with white gold disc (750) buttons, metal chain to hem, bust 97cm 38in; matching trousers with white gold disc buttons to hem sides, waist 77cm 30in; another pair of silver satin, no78190; and camisole top of ivory chiffon applied with clear seed bead lattice overlain with a web of pearlescent sequins, bead fringed hem, bust 97cm 38in; together with a pair of Chanel by Massaro ivory sequined and embroidered silk faille mules, with laced uppers, approx size 39, (6)

The disc buttons are French hallmarked 18K white gold, approximately 5 grams in weight each. This ensemble took 189 hours to make with a further 59 hours for embroidery by Cécile Henri.

For Spring 1999, Lagerfeld used a palette of pale greys, pinks and egg-shell tones, which he admitted were 'new for Chanel.' Although at first glance the collection appeared quite understated and largely unadorned - it was super luxurious. The cardigan style jackets were made from the softest, lightest cashmere/silk weaves and the plain metal buttons, chains and chain loop fastenings were made of real gold.

PUBLISHED

- British Vogue, April 1999, for a similar cardigan ensemble.

1,000-2,000 euros





202

x

CHANEL HAUTE COUTURE

Tailleur pantalon d'été de couleur chartreuse, Printemps-Été 1999

A pale chartreuse summer trouser suit, Spring-Summer 1999, labelled and numbered 78047, 78048, 78049, comprising: single breasted silk/chenille weave jacket with gold disc (750) buttons, chest 102cm, 40in; matching trousers with buttons to hem sides, waist 71 cm, 28in, and a gold sequined camisole top, bust 86cm, 34in (3)

The disc buttons are French hallmarked 18K gold, approximately 5 grams in weight each. It took 130 hours to make the jacket, 55 hours to make the trousers and 35 hours for the camisole.

See lot 203 for the 18k gold belt worn with this ensemble.

800-1,200 euros



203

x

CHANEL HAUTE COUTURE

Ceinture en or 18K, Chanel par Ibu Poilane, Printemps- Été 1999

Chanel by Ibu Poilâne, a 18K gold (750) chain link belt, Spring- Summer 1999, french hallmarks for gold, gross weight: 64,62 grs, unsigned, 96.5cm, 38in

This belt was worn with lots 200-201-202.

1,500-2,500 euros



204

✕

CHANEL HAUTE COUTURE

Tailleur pantalon en laine bouclée de couleur primevère,
Printemps-Été 1999

A pale primrose bouclé wool trouser suit, Spring-Summer 1999, labelled and numbered 78112, 78113, the jacket with single gold disc (750) button, trapezoid side seams, bust 91 cm 36in; the matching trousers with satin ticking waistband lining, large patch pockets to sides of trouser legs, gold disc buttons to hem, waist 71 cm 28in (2)

The disc buttons are French hallmarked 18K gold, approximately 5 grams in weight each. This ensemble took 190 hours to make.

500-1,000 euros

205

✕

CHANEL HAUTE COUTURE

Tour de cou et manchettes en treillis
de perles, fin des années 1990

A pearl beaded lattice choker and cuffs
late 1990s,
with gilt CC monogram to clasps, the cuffs with
black ribbon bows, the choker 32cm, 12.5in long,
the cuffs 19cm, 7.5in (3)

600-800 euros

206

✕

CHANEL

Ensemble de trois camélias,
années 1990-début 2000

Three Camelia headband and adornments,
1990s-early 2000s,
comprising: HC large layered black chiffon camelia
with grosgrain ribbon ties, SS/ 2002, unlabelled,
an ivory silk camelia hairclip with stamens on black
satin bow, gilt tag; and a white tulle bloom on black
satin bow with gilt tag (3)

PUBLISHED

- Patrick Mauriès et Adelia Sabatini, "Chanel
Catwalk : The Complete Collections", London,
Thames Hudson, 2020, pp.304-5 for similar
headbands

400-600 euros

207

✕

CHANEL

Ensemble de trois broches camélias,
années 1990

Three camelia brooches, 1990s,
two tagged, comprising: black tulle brooch;
black ribbon brooch with white camelia; and an
unlabelled black satin bow brooch with pressed
camelia bloom (3)

400-600 euros

208

✕

CHANEL

Ensemble de trois broches camélias,
1990-début 2000

Three camelia brooches, 1990s-early 2000s,
comprising: large black tulle example, unlabelled;
pressed ivory linen blossom and layered black felt
example; together with a black camelia ribbon bow
hair slide, all with gilt tags (4)

350-500 euros

AUTOMNE-
HIVER 1999-2000

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“I HAD TO ‘DO A LITTLE EINSTEIN-ISH THING.’”

Karl Lagerfeld



209

✕

CHANEL HAUTE COUTURE

Robe de soirée en taffetas noir et dentelle, Automne-Hiver 1999-2000

A black taffeta and lace evening dress, Autumn-Winter 1999-2000, labelled and numbered 78401, of pintucked silk with insertions of guipure above pleated hem, spaghetti straps with ties, bust 91 cm, 36in

This dress took 100 hours to make.

1,000-1,500 euros



210

✦

CHANEL HAUTE COUTURE

Robe en mousseline de soie lacérée ivoire, Automne-Hiver 1999-2000

An ivory shredded chiffon lattice dress, Autumn-Winter 1999-2000, labelled and numbered 78450, the ivory crêpe de chine under-dress overlaid with a lattice of interwoven Selva laser-cut chiffon bands in ivory and white, with long trained hem, Lesage embroidered pearlized beads, crystals and sequined bands to neck and armholes, bust 86-92cm, 34-36in

This gown took 108 hours to complete. The flawless cuts of this collection are exemplified by this dress with a laser cut floating trellis of shredded chiffon panels which moves with the body as it is worn. With a very contemporary or even futuristic feel to the collection the models wore black spiked hair accessories and abstract makeup. Lagerfeld told Women's Wear Daily that he had to 'do a little Einstein-ish thing.'

PUBLISHED

- Patrick Mauriès et Adelia Sabatini, "Chanel Catwalk: The Complete Collections", London, Thames Hudson, 2020, p.268 for the show image.

3,000-4,000 euros



PRINTEMPS-
ÉTÉ 2001



211

✱

CHANEL HAUTE COUTURE

Ensemble de soirée en soie verte et velours, Printemps-Été 2001

A green silk and pressed velvet evening ensemble, Spring-Summer 2001, labelled and numbered 79654,79655, comprising: pale green chiffon covered bodice with integral corset, cowl neck, fitted low over the hips, bust 91 cm, 36in; with forrest green silk crêpe georgette hipster skirt applied with embossed green-brown dégradé velvet leaves and scattered golden sequins to waist, kick splits to front and back, waist 74cm, 29in; the matching belt similarly applied; together with a set of ornately beaded matching mitten panels (7)

It took 244 hours to make this ensemble with a further 80 hours for embroidery by Hurel.

1,500-2,000 euros



212

✦

CHANEL HAUTE COUTURE
Ensemble cocktail, Printemps-Été 2001

A cocktail ensemble, Spring-Summer 2001, labelled and numbered 79660, 79659, comprising bias-cut black crêpe façonné skirt, waist 81 cm, 32in; matching black chiffon waist sash, both with Lesage gilt strip foliate embroidered repeats; with pleated ivory organza body, with black ribbon ties to neck, layered sleeves, bust 91 cm, 36in; and black felt boater with grosgrain ribbon, inscribed 'Karen 37' to interior (4)

This ensemble took 300 hours to make and a further 90 hours to embroider by Lesage.

1,500-2,000 euros



AUTOMNE-
HIVER 2001-2002





213

✕

CHANEL HAUTE COUTURE
Ensemble pantalon en laine bouclée marron rouille,
Automne-Hiver 2001-2002

A rust brown bouclé wool trouser suit, Autumn-Winter 2001-2002
labelled and numbered 79957, the jacket with enamelled medallion gilt metal buttons,
bust 91 cm, 36in; matching flared trousers with buttons to side hems, waist 76cm, 30in and
grosgrain belt, the large gilt buckle with cabochon stones, faceted jet-like stones and faux-
pearls, 75-79cm, 29.5-31 in (3)

1,000-1,500 euros



Lot 216

214

✕

CHANEL HAUTE COUTURE
Ceinture en gros grain noir avec boucle,
Automne-Hiver 2001-2002

A black grosgrain belt with buckle,
Autumn-Winter 2001-2002,
signed buckle, with silver/purple cabochon stones
and pearls, length 75cm, 29.5in

800-1,200 euros

215

✕

CHANEL HAUTE COUTURE
Ceinture en gros grain noir, probablement
Automne-Hiver 2001-2002

A black grosgrain belt,
probably Autumn-Winter 2001-2002,
unsigned, with bow to front and self-covered buckle
to back, 71 cm, 28in

400-600 euros

216

✕

CHANEL HAUTE COUTURE
Collier-ceinture orné de perles fantaisie
de couleur, Automne-Hiver 2001-2002

A dark toned beaded necklace/belt,
Autumn-Winter 2001-2002,
signed and numbered 02 P, the multi-strand beads
of grey-black pearls, polished faux stones, with
scattered black enamelled medallions in silvered
metal mounts with small blister-effects,
length 86cm, 34in

1,500-2,000 euros



Lot 217

217

★
CHANEL HAUTE COUTURE
 Collier-ceinture en perles grises et noires,
 Automne-Hiver 2001-2002

A dark toned beaded necklace/belt,
 Autumn-Winter 2001-2002,
 signed and numbered O2 P, the multistrand beads
 of grey-black pearls, faux rock crystal, faceted
 black, with large layered medallion in silvered metal
 mounts with small blister-effects, length 81 cm, 32in

1,000-1,500 euros

218

★
CHANEL HAUTE COUTURE
 Collier-ceinture en perles fantaisie avec
 croix, Automne-Hiver 2001-2002

A fine beaded chain necklace/belt with crucifix,
 Autumn-Winter, 2001-2002,
 signed, and numbered O2 P, the gilt chain with
 pendant droplet beads, gilt crucifix medallion inset
 with black pâte de verre, minimum
 length 81 cm, 29in

PUBLISHED

-Patrick Mauriès et Adelia Sabatini, "Chanel
 Catwalk : The Complete Collections", London,
 Thames Hudson, 2020, p 298

1,000-1,200 euros



Détail lot 219

219

✕

CHANEL HAUTE COUTURE
Deux sautoirs ornés de grosses perles
fantaisie, Automne-Hiver 2001-2002

Two matching outsized bead sautoirs,
Autumn-Winter 2001-2002
one signed and numbered O2 P, with giant 'pearls'
and black beads, one double strand, the other
single, black and pearl beads with droplet tips,
each 163cm and 158cm, on Chanel box, (3)

1,000-1,500 euros

220

✕

CHANEL HAUTE COUTURE
Collier à plusieurs rangs,
Automne-Hiver 2001-2002

A multi-strand necklace,
Autumn-Winter 2001-2002
signed and numbered O2P with cast steel-grey
metal medallions inset with black enamel and grey
pearl centres, with small blister-like edges, with
ropes of pearls and smoked quartz effect beads,
crystals in varying sizes, length 92cm, 36in

1,000-1,200 euros

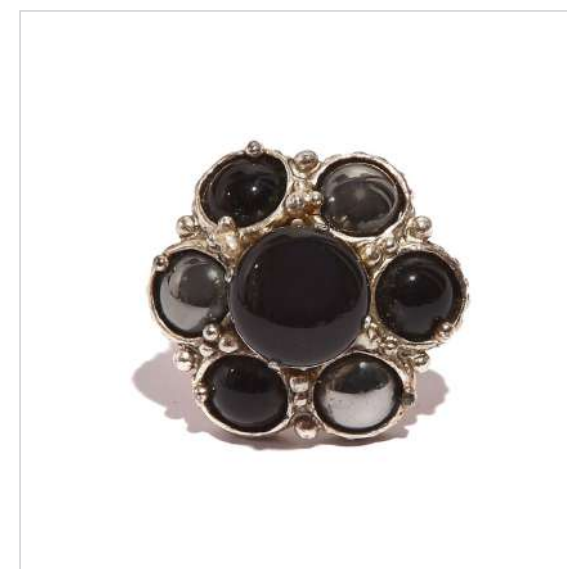
221

✕

CHANEL HAUTE COUTURE
Paire de manchettes en perles grises,
probablement Automne-Hiver 2001-2002

A pair of grey beaded cuffs, probably
Autumn-Winter 2001-2002,
unsigned, with seed beads, bugle beads and
faceted glass beads in shades of white, silver and
grey, large clear polished glass stones,
max length 29cm, 11.5in

500-800 euros



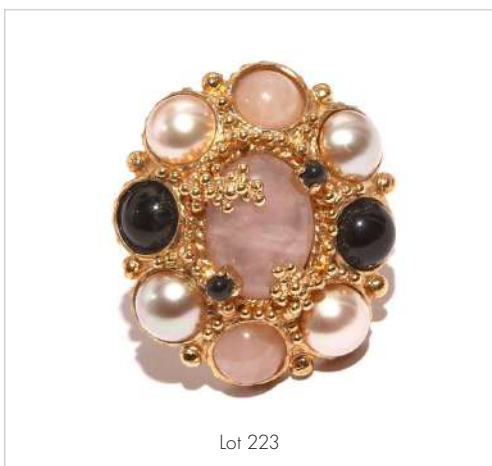
222

✕

CHANEL HAUTE COUTURE
Bague, Automne-Hiver, 2001-2002

An outsized ring, Autumn-Winter 2001-2002,
signed and numbered, O2 P, the oval gilt blister effect mount inset with cabochon pâte
de verre stones in pink and black and 'pearls', 5cm, 2in diam.

400-600 euros



Lot 223

223

✕

CHANEL HAUTE COUTURE
Bague, Automne-Hiver 2001-2002

An outsized ring, Autumn-Winter, 2001-2002, signed, O2 P, the oval gilt blister effect mount inset with cabochon pâte de verre stones in pink and black and 'pearls', diameter 5cm, 2in

PUBLISHED

Patrick Mauriès et Adelia Sabatini, "Chanel Catwalk : The Complete Collections", London, Thames Hudson, 2020, pp 297-299 for similar rings.

400-600 euros

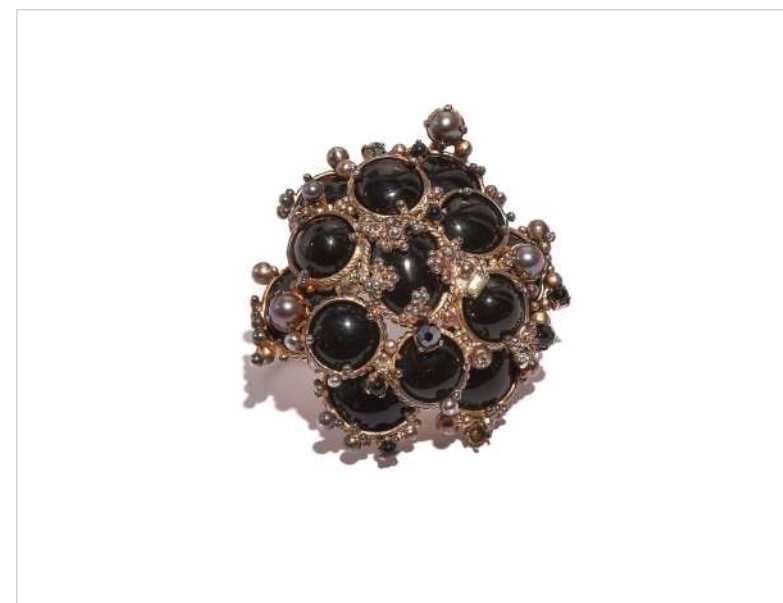
224

✕

CHANEL HAUTE COUTURE
Bague, Automne-Hiver 2001-2002

An outsized ring, Autumn-Winter 2001-2002, unsigned, with double finger loops, the oval silvered metal blister-effect mount inset with pearlised beads and opalescent pâte de verre, diameter 6.5cm, 2.5in

400-600 euros



Lot 226

226

✕

CHANEL HAUTE COUTURE
Bague, Automne-Hiver 2001-2002

An outsized ring, Autumn-Winter 2001-2002 unsigned, with double finger loops, the oval silvered metal blister-effect mount built up with layers of black pâte de verre, crystals and 'grey pearls' width 8cm, 3in

400-600 euros

227

✕

CHANEL HAUTE COUTURE
Bague, Automne-Hiver 2001-2002

An outsized ring, Autumn-Winter 2001-2002, signed and numbered, O2 P, the oval gilt blister effect mount inset with cabochon pâte de verre stones in pink and black and 'pearls', 5cm, 2in diam.

400-600 euros

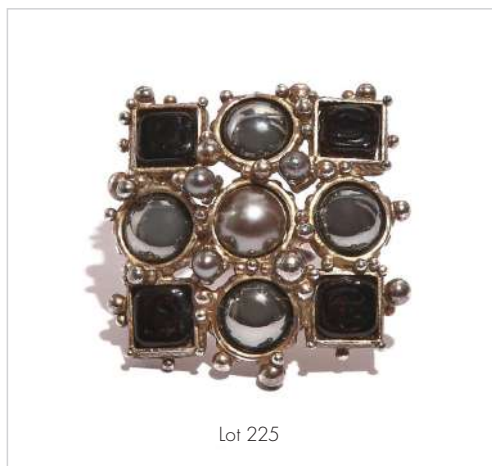
225

✕

CHANEL HAUTE COUTURE
Bague, Automne-Hiver 2001-2002

An outsized ring, Autumn-Winter 2001-2002, signed and numbered, O2 P, the square silvered metal blister effect mount inset with black pâte de verre and grey, diameter 4.5cm, 1.75in

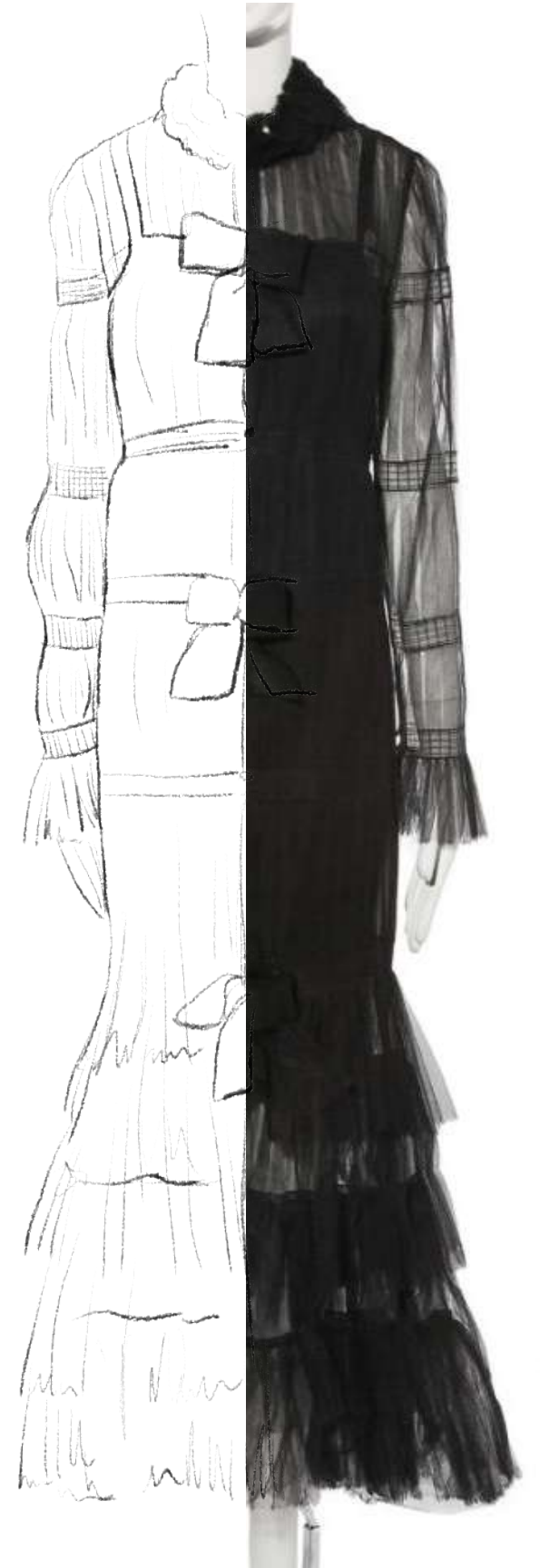
400-600 euros



Lot 225

PUBLISHED FOR LOTS 224, 225, 226 & 227
 Patrick Mauriès et Adelia Sabatini, "Chanel Catwalk : The Complete Collections", London, Thames Hudson, 2020, pp 297-299 for similar rings.

PRINTEMPS-
ÉTÉ 2002





228

x

CHANEL HAUTE COUTURE

Ensemble de soirée en tulle noir plissé, Printemps-Été 2002

A pleated black tulle evening coat ensemble, Spring- Summer 2002, labelled and numbered 80529, formed of vertically pleated bands of tulle intersected with embroidered lattice tulle bands, the closure with bows of matching latticed tulle fabric and double rows of rhinestone studded black bauble buttons, long ruffled hem, tulle camelias form the collar, bust 91 cm, 36in; together with an unlabelled black satin bias-cut minidress, with kick split to front bust 91 cm, 36in (2)

PUBLISHED

- Patrick Mauriès et Adelia Sabatini, "Chanel Catwalk : The Complete Collections", London, Thames Hudson, 2020 p. 305 for an image of Stella Tennant wearing this look on the runway.

1,500-2,000 euros



229

x

CHANEL HAUTE COUTURE

Robe plissée en mousseline de soie noire et manteau de soirée perlé, Printemps-Été 2002

A pleated black chiffon gown and beaded evening coat, Spring-Summer 2002, labelled and numbered 80528, the columnar dress of pleated black chiffon with Valenciennes style lace insertions, bust 102cm, 40in; the matching chiffon coat with bands of needle lace with looped strings of polished black beads and sequins, chest bust 102cm, 40in (2)

900-1,200 euros



230

x

CHANEL HAUTE COUTURE
Ensemble de soirée noir et rose, Printemps-Été 2002

A black and pink evening ensemble, Spring-Summer 2002, labelled and numbered 80524, 80525, 80526, comprising: pleated pale pink satin halter-neck bodice with faux-pearl bauble buttons, nude organza hem, bust 91 cm, 36in; a long black wool coat with pink satin lining and facings, chest approx 97cm, 38in; and a long, gored skirt which flares at the hem with rear kick split, waist 76cm, 30in (3)

1,500-2,500 euros



231

x

CHANEL HAUTE COUTURE
Manteau en tweed rose, Printemps-Été 2002

A pink fantasy tweed coat, Spring-Summer 2002, labelled and numbered 80522, with black satin facings, silver and black satin lining bust approx 91 cm, 35in; together with a black wool crêpe jumpsuit Autumn/ Winter 1994-95 no 72424, bust 97cm, 38in (2)

1,200-1,800 euros



lot 233

232

✕

CHANEL

Ensemble de trois bandeaux et broches camélias, années 1990 début 2000

A set of three Camelia headband and brooches, 1990s-early 2000s, mainly unlabelled, comprising: large layered HC pink chiffon camelia headband S/S 2002, an ivory silk camelia brooch with stamens on ivory satin bow; and a layered ivory felt example with gilt tag (3)

On the runway the pink camelia headband was worn with lot 231.

PUBLISHED

- Patrick Mauriès et Adelia Sabatini, "Chanel Catwalk : The Complete Collections", London, Thames Hudson, 2020, pp 304-5 for similar headbands.

400-600 euros

233

✕

CHANEL

Ceinture en cuir marron, Printemps- Été 2002

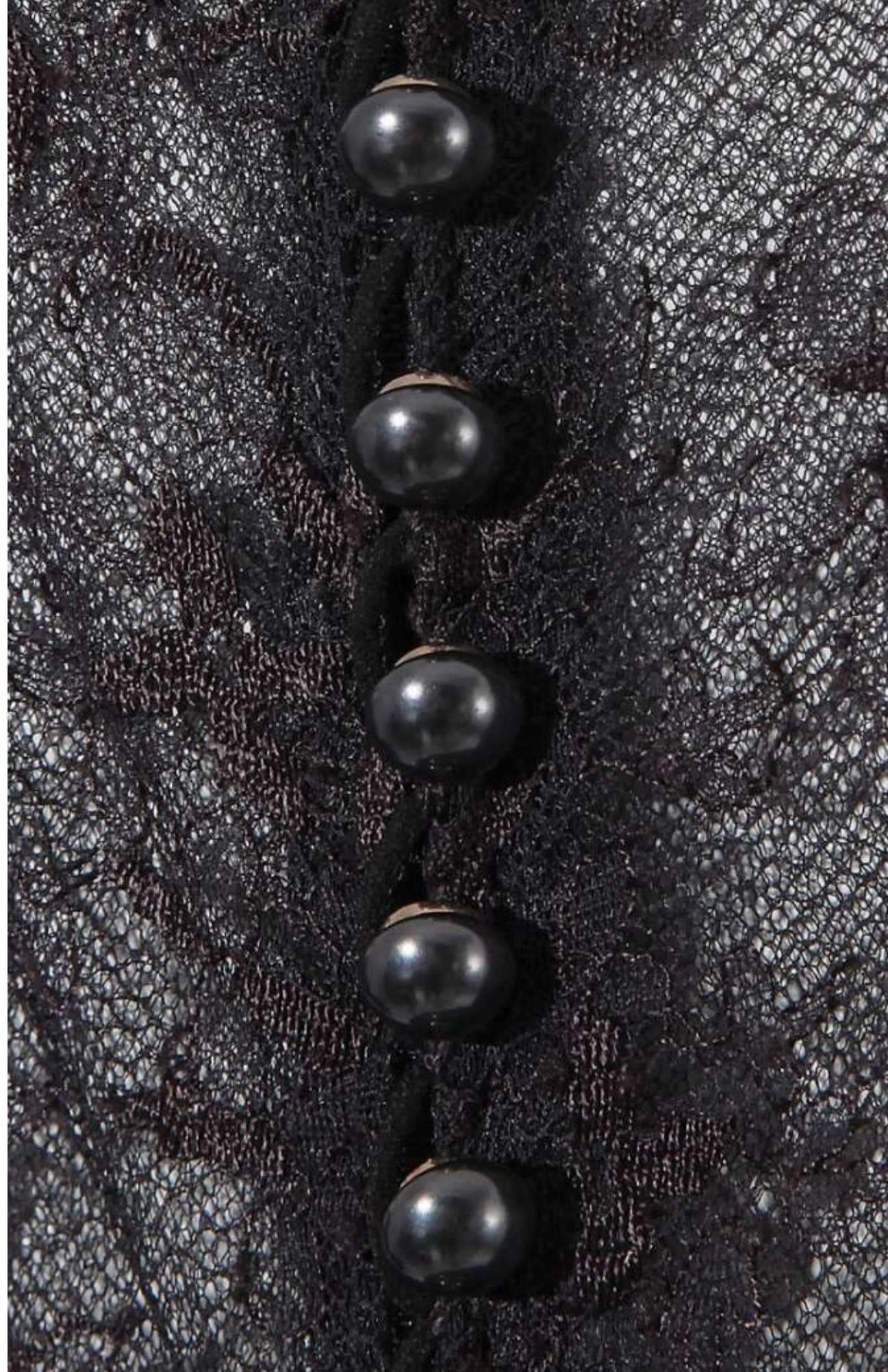
A brown leather belt, Spring-Summer 2002, stamped and numbered 02P, size 85/34, embossed with 'CC' to one end, with hanging swags of faux pearl strings and threaded leather and gilt chain, length 80-87.5cm, 31.5-34.5in

400-600 euros



20 NOVEMBRE 2023

AUTOMNE-
HIVER 2002-2003



234

✕

CHANEL HAUTE COUTURE

Robe en de cocktail dentelle marron, Automne-Hiver 2002-2003

A brown lace cocktail dress, Autumn-Winter 2002-2003, labelled and numbered 80858, of brown guipure over black tulle, with tiny black pearl beaded buttons to rear closure, with separate chiffon underslip, the hem pleated and stiffened to add volume and applied with layered tulle and lace flounces embroidered with 'smoked' iridescent sequins in shades of brown-grey, bust 86-92cm, 34-36in, waist 71cm, 28in (2)

1,500-2,500 euros



235

x

CHANEL HAUTE COUTURE

Tailleur de cocktail en crêpe de laine noire avec jupons pailletés,
Automne-Hiver 2002-2003

A black wool crêpe cocktail suit with sequined petticoats, Autumn-Winter 2002-2003, labelled and numbered, 80704, the fitted jacket with concealed zip closure, removable white cotton collar and cuffs, black bauble buttons, padded shoulders, bust 97cm, 38in; the full skirt with multi-layered tulle petticoats edged in concentric pendant gold and black paillettes in various sizes and shapes, waist 71 cm, 28in (2)

PUBLISHED

- Alexander Fury, "Chanel the Impossible Collection", London, Assouline, 2019 page 83 and elsewhere for a full page detail of this dress from the Mouna Ayoub collection
- Patrick Mauriès et Adelia Sabatini, "Chanel Catwalk : The Complete Collections", London, Thames Hudson, 2020, p.310 for an image of this look on the runway.

2,000-3,000 euros

236

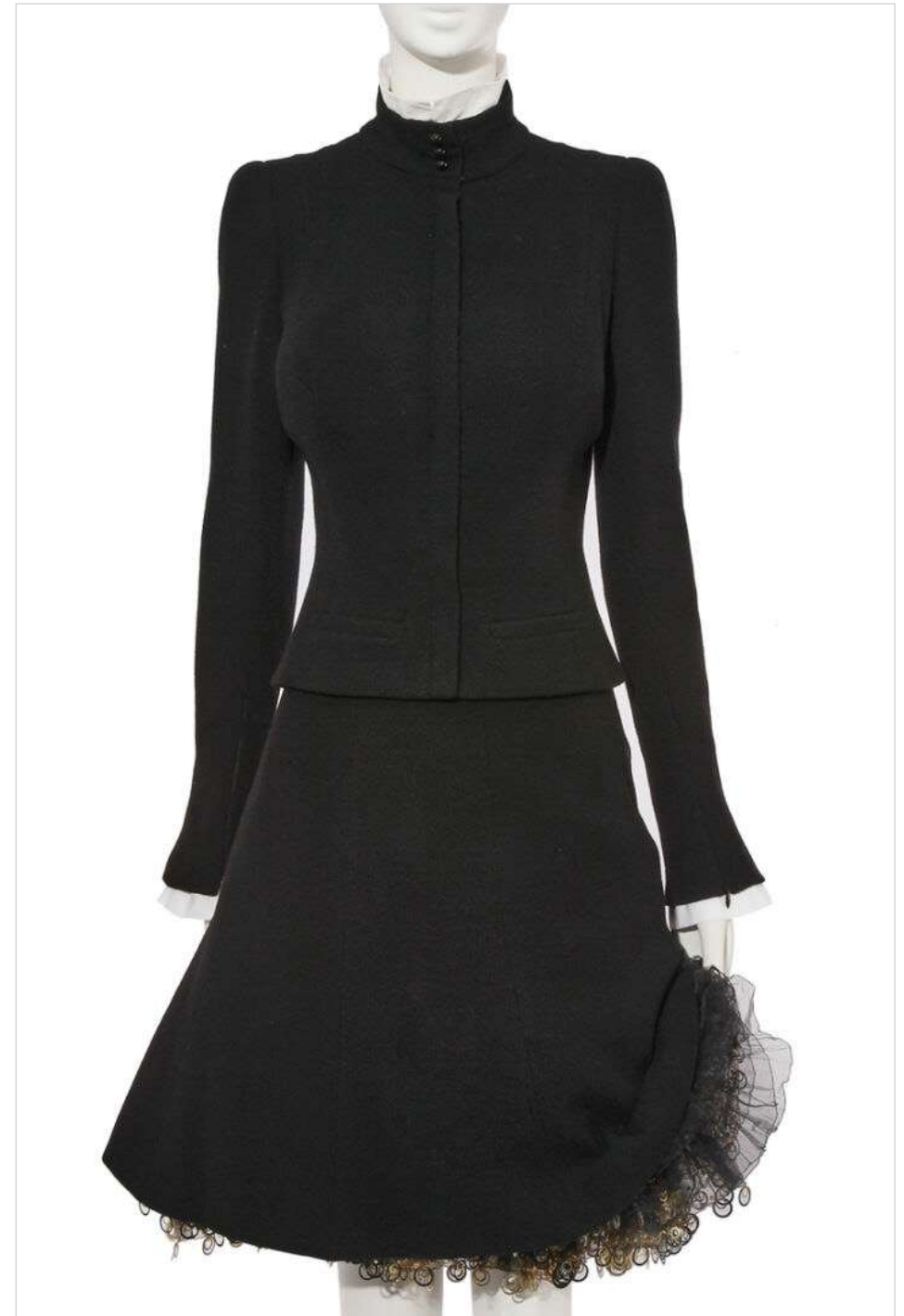
x

CHANEL HAUTE COUTURE

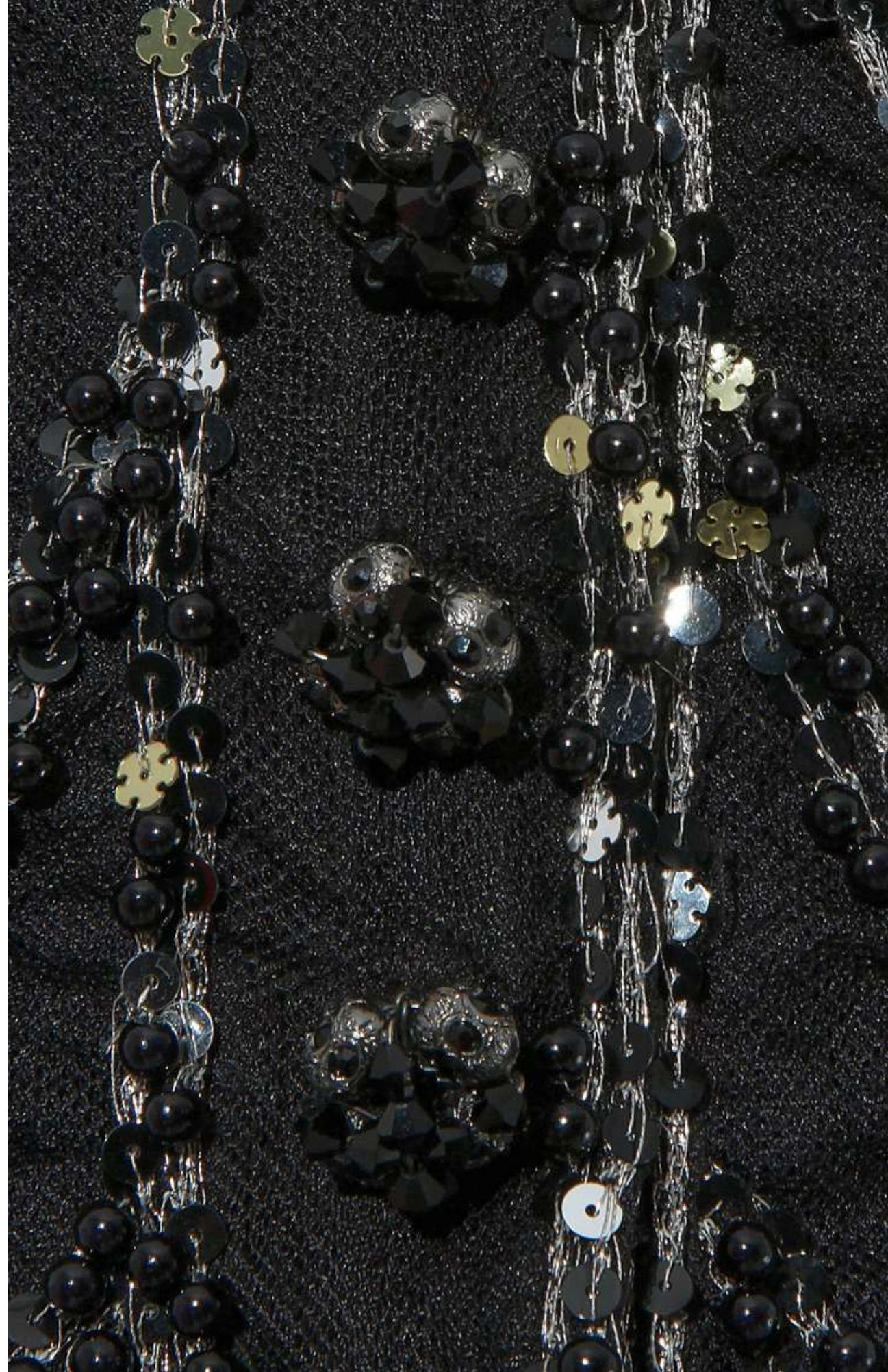
Ceinture en gros grain noir avec boucle "bijou",
Automne-Hiver 2002-2003

A black grosgrain belt with 'jewelled' buckle, Autumn-Winter 2002-2003, with faux tiger's eye and black enamel stones, in gilt mounts with blister effect decorations, length 79cm, 31in

1,000-1,500 euros



PRINTEMPS-
ÉTÉ 2002-2003



270
237

✕

CHANEL HAUTE COUTURE
Ceinture chaîne et perles fantaisies, Printemps 2003

A beaded chain belt, Spring 2003,
signed and numbered 03 P, with multi-strand gun-metal grey chains of differing patterns,
with glass beads, pendant CC medallion, length 81 cm, 32in,

500-1,000 euros

238

✕

CHANEL HAUTE COUTURE
Ensemble de cocktail en tulle noir, Printemps- Été 2003

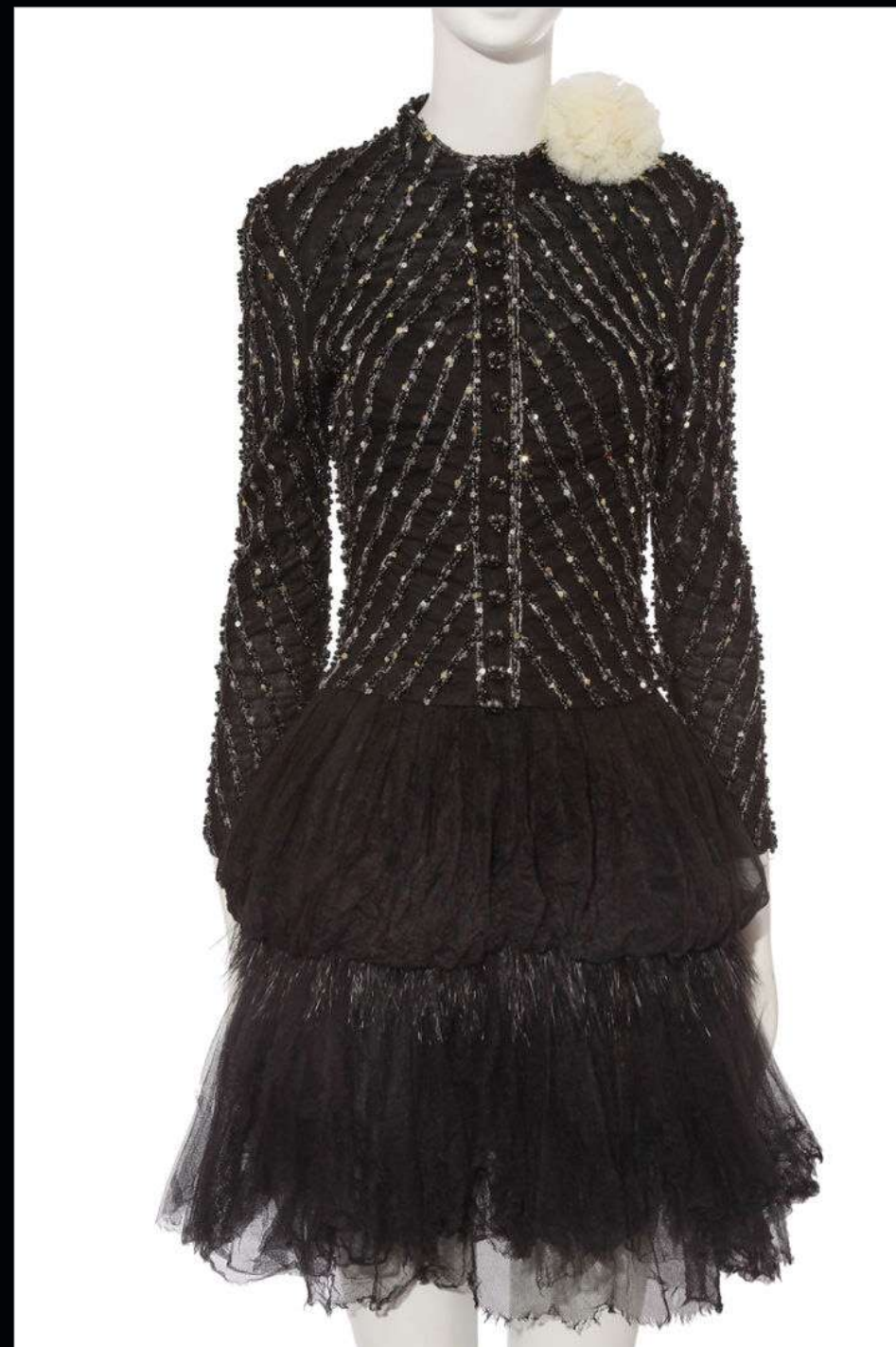
A black tulle cocktail ensemble, Spring-Summer 2003,
labelled and numbered 081121, 081122, the slip-style dress of finely pleated tulle, the
tousled gathered skirt inset with black ostrich plume bands, the matching black tulle jacket
adorned with silver embroidered diagonal bands sprigged with silver floret sequins and
black beads, with steel grey and faceted black bead buttons, tulle camelia corsage to
neck, bust approx 81-86cm, 32-36in, waist 66cm, 26in (2)

The ensemble without embroidery took 345 hours to make.

PUBLISHED

- Stella Tennant was photographed for British Vogue wearing an identical dress, October, 1996.
- Patrick Mauriès et Adelia Sabatini, "Chanel Catwalk : The Complete Collections", London, Thames Hudson, 2020 p.319 for an image of this look on the runway.

2,500-3,500 euros



AUTOMNE-
HIVER 2003-2004

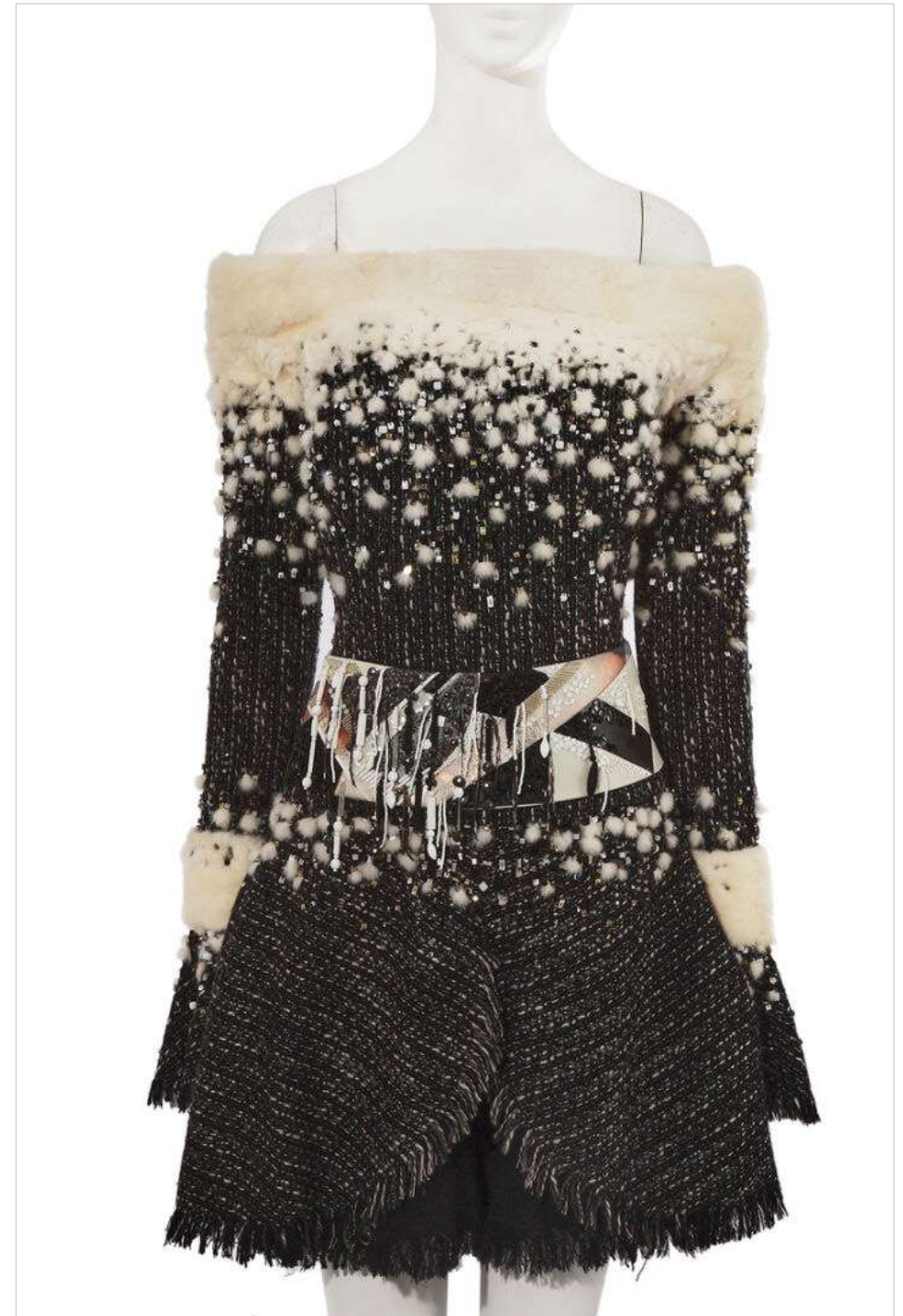


274
239*
CHANEL HAUTE COUTURERobe de cocktail en tweed brodé et hermine par Lesage,
Automne-Hiver 2003-2004A fine ermine and tweed cocktail dress embroidered by Lesage,
Autumn-Winter 2003-2004,

labelled and numbered 081367, of black and white tweed with deep bands of ermine, wide neckline and cuffs, embroidered by Lesage with snowflake-like tufts scattered over the dress, accented with crystals and silver and black beadwork, self-fringed flared cuffs and hem; the broad matching abstract painted leather belt with black and white beaded fringes, bust 86-92cm, 34-36in, waist 66cm, 26in (2)

This dress took 130 hours to make without the embroidery. The 'Snow Queen' show included torn and shredded tweed garments adorned with sable, ermine and mink trims inset with shimmering 'jewels' to further enhance the feeling of ultimate luxury.

5,000-6,000 euros



240

✦

CHANEL HAUTE COUTURE

Tailleur de cocktail en laine bouclée bordée d'hermine,
Automne-Hiver 2003-2004

An ermine trimmed bouclé wool cocktail suit, Autumn-Winter 2003-2004,
labelled and numbered 081363, 081364, with white ermine collar and cuffs, Lesage
embroidered abstract black and white beadwork with droplets to chest and cuffs, hook and
eye closure, the short skirt with diagonally vented hip pockets, skirt with zippered kick split
to front, with broad black patent belt, chest 86cm, 34in, waist 77cm, 30in (3)

The ensemble without embroidery took 215 hours to make.

4,000-6,000 euros





Lot 241

241

x

CHANEL HAUTE COUTURE
Manteau et robe du soir en crêpe
mousse noir, Automne-Hiver 2003-2004

A black moss crêpe evening coat and dress,
Autumn-Winter 2003-2004,
labelled and numbered 081119, 081120, the coat
with white top-stitched detailing black and white
ruffled chiffon and wool braid edgings black and
pearl bead buttons, tulle cuffs with beaded cufflink
detail, chiffon ties to neck, cuffs and pocket sides,
the little black dress, of bias-cut black wool jersey
with triple layered tulle yoke and hem flounces,
bust 86cm, 34in (2)

1,500-2,500 euros

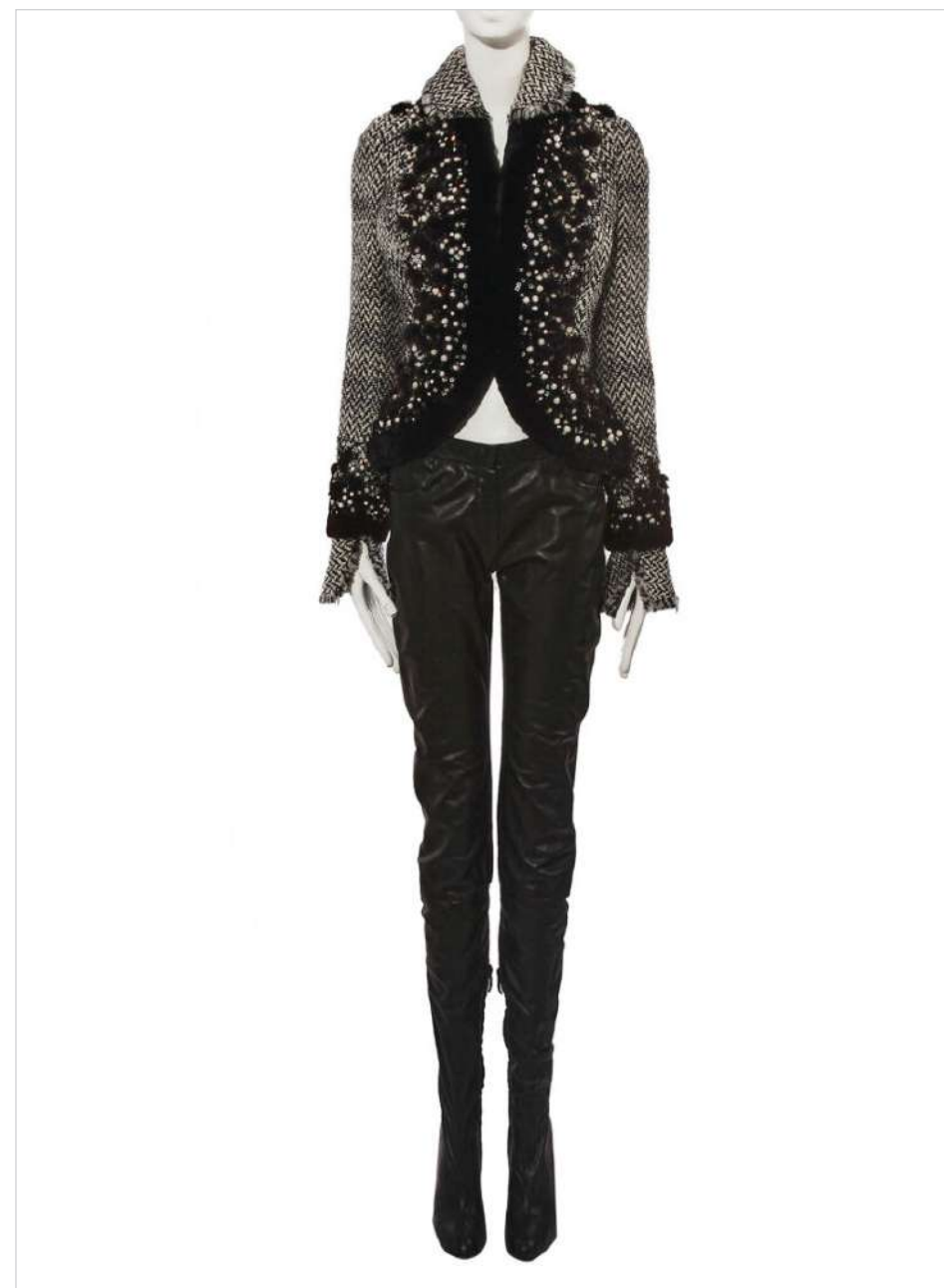
243

x

CHANEL
Col et poignets en lapin blanche,
Automne-Hiver 2003- 2004

A white fur collar and pair of cuffs,
Autumn-Winter 2003- 2004,
labelled, of rabbit fur, all with pearl bead and
silvered metal CC pendants, the collar 52cm,
20 1/2 in the wristbands 25.5cm, 10in wide (3)

400-600 euros



242

x

CHANEL HAUTE COUTURE
Veste en tweed noir et blanc et cuir et bottes, Automne-Hiver 2003-2004

A black and white tweed and leather jacket and boots ensemble,
Autumn-Winter 2003-2004,
labelled and numbered 081362, the jacket of herringbone weave with black shaved mink
trim, embroidery by Montex with black and silver paillette detailing, ivory French knot tufts,
black and white and crystal beadwork, self fringed cuffs and collar, concealed hook and
eye closure, chest 86cm, 34in; with black leather all in one trouser-boots, waist 76cm,
30in, soles stamped size 41, (2)

2,000-3,000 euros

PRINTEMPS-
ÉTÉ 2013



244

✦

CHANEL HAUTE COUTURE
Robe de soirée en tweed noir, Printemps-Été 2013

A black tweed dinner dress, Spring-Summer 2013, labelled and numbered 085176, the black and white flecked tweed dress with black leather bow-tie, armhole and hem edgings, self fringed collar, hem and pocket flaps, ornamental grey faceted crystal buttons to rear collar, bust 91 cm, 36in

It took 180 hours to make this dress.

1,200-1,800 euros



245

x

CHANEL HAUTE COUTURE

Robe de cocktail en soie noire et paillettes ivoire, Printemps-Été 2013

A black silk and ivory sequined cocktail dress, Spring-Summer 2013, labelled and numbered 085175, of slubbed-effect woven black silk, with inset yoke and high neck of ivory sequins, gilt floral buttons embellished with jet like stones, Swarovski crystals and seed beads to concealed zip closure at upper back, full, box pleated skirt over satin lined crin petticoat, bust 91 cm, 36in, waist 66cm, 26in

It took 180 hours to make the dress and a further 35 hours for Montex to embroider 17,000 white sequins.

PUBLISHED

- For an image of the dress being modelled by Cara Delavigne see Patrick Mauriès et Adelia Sabatini, "Chanel Catwalk", p.538.

1,500-2,500 euros





Lot 247

246

✕

CHANEL HAUTE COUTURE

Robe de soirée en faille gris-vert pâle, Printemps-Été 2013

A pale grey-green faille evening gown, Spring-Summer 2013, labelled and numbered 085306, the bodice with broad pleats which narrow to form a halter-neck, the broad waistband adorned with triple layered square triangular and round sequins in silver, pink, lilac, with cast silver metal vertical struts, the full skirt with front split, with graduated hem cut longer at the back, bust approx 102cm, 40in, waist 86cm, 34in

See lot 247 for the matching evening bag.

3,500-5,000 euros

247

✕

CHANEL HAUTE COUTURE

Sac du soir en faille de soie matelassée, Printemps-Été 2013

An evening bag of quilted silk faille, Spring-Summer 2013, stamped Chanel in silver to leather lining, with authentication card no 19190622, of pale green silk faille, with CC monogram to clasp, chain and silk shoulder strap, in box with care instructions, width 19cm, 7.5in

See lot 246 for the matching evening gown.

500-1,000 euros



AUTOMNE-
HIVER 2013-2014



248

✦

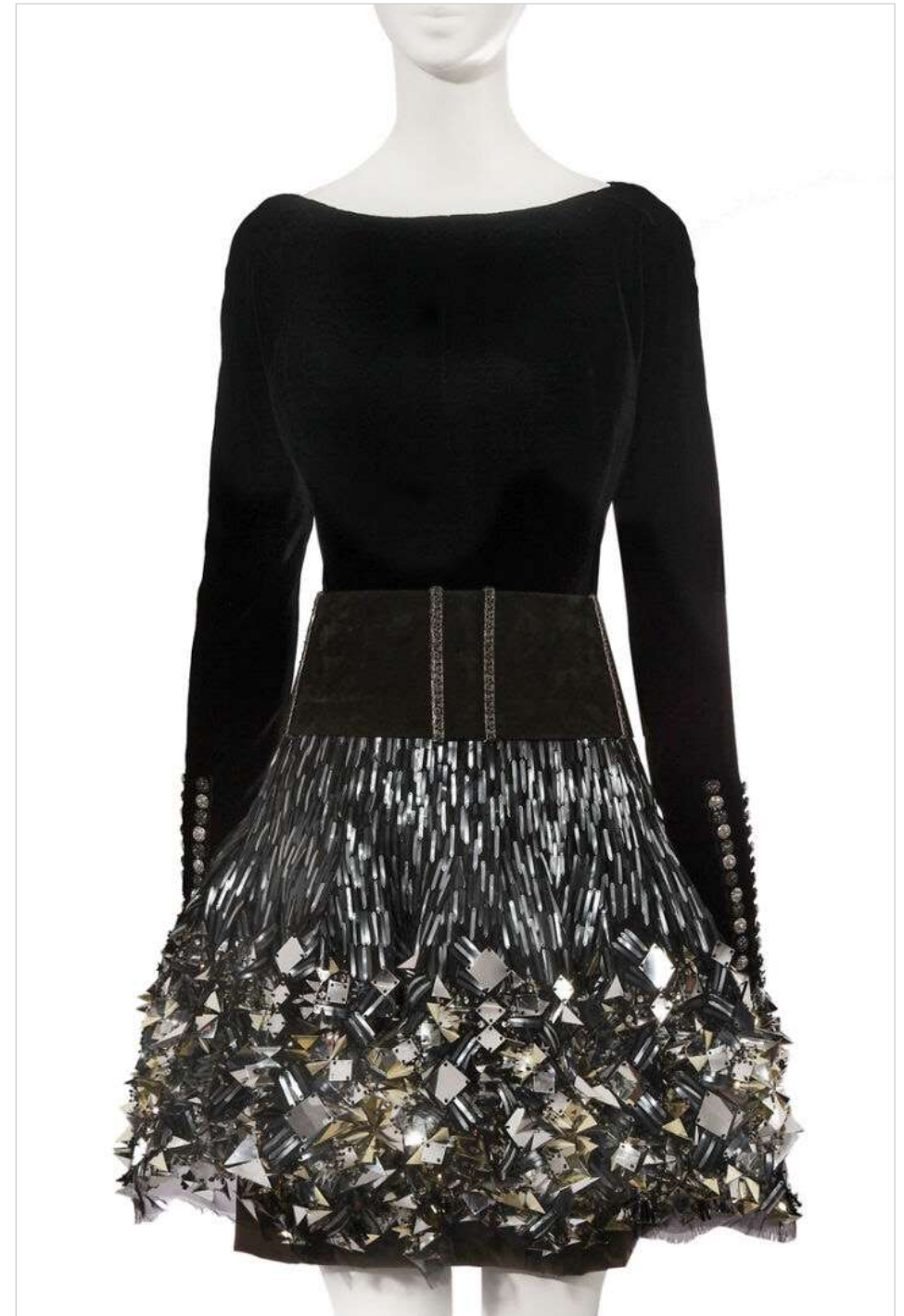
CHANEL HAUTE COUTURE

Ensemble de cocktail en velours noir, daim et paillettes,
Automne-Hiver 2013-2014

A black velvet, suede and sequined cocktail ensemble, Autumn-Winter 2013-2014, labelled and numbered 085304, 085305, the black velvet with bateau neckline, long narrow sleeves, the cuffs with with double rows of silver and gunmetal buttons with panelled grey suede skirt, with elaborate sequined overskirt of black organza embroidered by Hurel with three-dimensional metallic florets, in silver strip, spiked and square silver paillettes, matching broad black suede belt with vertical silvered metal struts inset with jet studs, bust 92cm, 36in, waist 79cm, 31 in and a matching grey suede suspender belt and pair of thigh length grey suede boots by Massaro(5)

Lagerfeld was inspired by kinetic art for this collection and described it as 'Between yesterday and tomorrow...a transition between the old world and the new world...Chanel for another century'. This ensemble is a testament to the brilliance of Hurel's atelier with the complex raisedwork, sculptural sequined skirt. It took 190 hours to make the ensemble and 550 for the Hurel embroidery.

4,500-6,000 euros



PRINTEMPS-
ÉTÉ 2014





249

x

CHANEL HAUTE COUTURE

Top et jupe en laine bouclette blanche Printemps-Été 2014

A white bouclé cotton top and skirt, Spring-Summer 2014, labelled and numbered 085448, the short top with rear zip fastening, cap sleeves, over high waisted skirt with back laced detail, bust approx 86-92cm, 34-36in waist 66cm, 26in, with bag of extra ribbon laces (3)

Madame Ayoub wore this ensemble to attend the Chanel Fall-Winter 2014/2015 Haute-Couture collection, held at the Grand Palais in Paris, France, on July 8, 2014.

See lot 250 for matching bag and mitts.

600-1,000 euros



250

x

CHANEL

Sac à rabat classique et mitaines, Printemps-Été 2014

A Chanel classic flap bag and mitts Spring-Summer 2014, stamped 'Chanel' in silver to the white leather interior, with authenticity card no 19836716, with fabric threaded silver chain handles, silvered lock and clasp, with storage bag and box, 25.5cm, 10in wide; the mitts of white leather with uppers of tulle and cotton tweed with large pearl CC bead monograms, (3)

This lot matches with the top and skirt 249.

3,500-5,500 euros



© Getty Images



251

x

CHANEL HAUTE COUTURE
Ensemble de cocktail en tweed beige moucheté,
Printemps-Été 2014

A fine silver flecked beige tweed cocktail ensemble, Spring-Summer 2014, labelled and numbered 085445, 085446, comprising: the low-waisted, fitted dress, with silk ribbon corset-like lacing to rear closure, with high-waisted bolero jacket with rear zip fastening, the decorative buttons formed from coils of stacked sequins inset with tiny rhinestones, with silver thread embroidered and rhinestone studded edges, together with three spare buttons and beige and white ribbon laces, bust 86cm, 34in, waist 71cm, 28in (2)

See lot 252 for the matching handbag. It took 290 hours to complete this suit.

4,000-6,000 euros

252

x

CHANEL HAUTE COUTURE
Sac à rabat en tweed fantaisie gris argenté, Printemps-Été 2014

A silver-grey fantasy tweed flap bag, Spring-Summer 2014, of woven beige and silver tweed with silver thread hand embroidery and crystals to edging braid, lined in beige/pink leather, with authentication card and box, length 26cm, 10.25in

See matching ensemble lot 251.

2,500-3,500 euros



CONDITIONS GÉNÉRALES D'ACHAT

La société par actions simplifiée MAURICE AUCTION est un opérateur de ventes volontaires de meubles aux enchères publiques régi par les articles L. 321-4 et suivants du Code de commerce. En cette qualité MAURICE AUCTION SAS agit comme mandataire du vendeur qui contracte avec l'acquéreur par son intermédiaire. Les rapports entre MAURICE AUCTION SAS et l'acquéreur sont soumis aux présentes conditions générales d'achat qui peuvent être amendées par des avis écrits ou oraux avant la vente et qui sont mentionnés au procès-verbal de vente.

Les conditions générales d'achat de MAURICE AUCTION exposées ci-dessous sont acceptées en tant que contrat d'adhésion par toute personne portant une enchère, quel qu'en soit le moyen.

AVANT LA VENTE

1. INDICATIONS RELATIVES AUX LOTS

Les notices d'information contenues dans le catalogue sont établies, en l'état des connaissances au jour de la vente, avec toutes les diligences requises, par MAURICE AUCTION et l'expert qui l'assiste le cas échéant, sous réserve des notifications, déclarations, rectifications, annoncées verbalement au moment de la présentation du lot et portées au procès-verbal de la vente.

1.1 État des lots

Les lots sont vendus dans l'état dans lequel ils se trouvent au moment de la vente et il relève ainsi de la responsabilité des futurs enchérisseurs d'examiner chaque lot avant la vente. L'absence de mention dans le catalogue n'implique aucunement que le lot soit en parfait état de conservation ou exempt de dommages, accidents, incidents ou restaurations. Seule l'existence de réparations, ainsi que de restaurations, manques et ajouts significatifs dont le lot peut avoir fait l'objet a vocation à être indiquée. Les dimensions et poids des lots sont donnés à titre indicatif. De même, la mention de défauts n'implique pas l'absence d'autres défauts. Des constats d'état ou de conservation des objets peuvent être établis sur demande et par commodité pour tout lot supérieur à une valeur de trois-cents euros. Les couleurs des œuvres reproduites dans le catalogue peuvent différer des couleurs réelles.

1.2 Œuvres d'art et objets de collection

MAURICE AUCTION rappelle que l'emploi du terme « attribué à » suivi d'un nom d'artiste garantit que l'œuvre ou l'objet a été exécuté pendant la période de production de l'artiste mentionné et que des présomptions sérieuses désignent celui-ci ou celle-ci comme l'auteur vraisemblable. « Entourage de » signifie que le tableau est l'œuvre d'un artiste contemporain de l'artiste mentionné qui s'est montré très influencé par l'œuvre du maître. L'emploi des termes « atelier de » suivis d'un nom d'artiste garantit que l'œuvre a été exécutée dans l'atelier du maître cité mais réalisé par des élèves sous sa direction. Les expressions « dans le goût de », « style », « manière de », « genre de », « d'après », « façon de » ne confèrent aucune garantie particulière d'identité d'artiste, de date de l'œuvre ou d'école.

1.3 Bijoux

MAURICE AUCTION rappelle que les pierres précieuses de couleur (comme les rubis, les saphirs et les émeraudes) peuvent avoir été traitées pour améliorer leur apparence, par des méthodes telles que la chauffe ou l'huilage. Ces méthodes sont admises par l'industrie mondiale de la bijouterie mais

peuvent fragiliser les pierres précieuses et/ou rendre nécessaire une attention particulière au fil du temps. Tous les types de pierres précieuses peuvent avoir été traités pour en améliorer la qualité. Tout enchérisseur peut solliciter l'élaboration d'un rapport de gemmologie pour tout lot, dès lors que la demande est adressée à MAURICE AUCTION au moins trois semaines avant la date de la vente, et que l'enchérisseur accepte de s'acquitter des frais. MAURICE AUCTION ne fait pas établir de rapport gemmologique pour chaque pierre précieuse mise à prix dans ses ventes aux enchères. Les estimations reposent sur les informations du rapport gemmologique ou, à défaut d'un tel rapport, partent du principe que les pierres précieuses peuvent avoir été traitées ou améliorées. Les techniques d'identification et les conclusions d'analyse concernant l'origine, la classification, le traitement, le niveau de traitement ou la permanence du traitement des pierres et perles peuvent varier d'un laboratoire à un autre et sont établies au regard des connaissances acquises au jour du rapport gemmologique. En conséquence, il est possible d'obtenir, dans certains cas, un résultat différent en fonction des laboratoires consultés. MAURICE AUCTION et ses experts ne sauraient en aucun cas en être tenus responsables.

1.4 Montres et horloges

MAURICE AUCTION rappelle que presque tous les articles d'horlogerie sont réparés à un moment ou à un autre et peuvent ainsi comporter des pièces qui ne sont pas d'origine. MAURICE AUCTION ne donne aucune garantie que tel ou tel composant d'une montre est authentique. Les bracelets dits « associés » ne font pas partie de la montre d'origine et sont susceptibles de ne pas être authentiques. Les horloges peuvent être vendues sans pendules, poids ou clés. Les montres de collection ayant souvent des mécanismes très fins et complexes, un entretien général, un changement de piles ou d'autres réparations peuvent s'avérer nécessaires et sont à la seule charge de l'acheteur. MAURICE AUCTION ne donne aucune garantie qu'une montre est en état de fonctionnement ou que l'état des cadres soit bon. La plupart des montres-bracelets ont été ouvertes pour connaître le type et la qualité du mouvement. Pour cette raison, il se peut que les montres-bracelets avec des boîtiers étanches ne soient pas waterproof et MAURICE AUCTION recommande à tout enchérisseur de les faire vérifier par un horloger compétent avant utilisation.

1.5 Provenance

MAURICE AUCTION rappelle que les mentions concernant la provenance d'un lot sont fournies sur indication du vendeur et ne sauraient entraîner la responsabilité de MAURICE AUCTION. Si le vendeur a requis la confidentialité ou si l'identité des précédents propriétaires est inconnue du fait de l'ancienneté du lot, aucune indication relative à la provenance n'est portée au sein de la notice d'information.

1.6 Modifications

Les informations figurant au catalogue peuvent faire l'objet de modifications ou de rectifications jusqu'au moment de la vente. Ces changements sont portés à la connaissance du public par une annonce faite par le commissaire-priseur habilité au moment de la vente et par un affichage approprié en salle. Ces modifications sont consignées au procès-verbal de la vente.

1.7 Lot suivi de *

Les lots suivis d'un signe * sont vendus par MAURICE AUCTION ou par un membre de la société MAURICE AUCTION ou encore par un expert sollicité par MAURICE AUCTION.

1.8 Illustration des lots

Les photographies des lots mis en vente figurant au catalogue et sur le site Internet de MAURICE AUCTION, ainsi que sur les plateformes des opérateurs intermédiaires de MAURICE AUCTION n'ont pas de valeur contractuelle supérieure à la description opérée dans le catalogue.

2. ESTIMATIONS DES LOTS

MAURICE AUCTION rappelle que les estimations sont fondées sur l'état, la rareté, la qualité et la provenance des lots et sur les prix récemment atteints aux enchères pour des biens similaires. Les estimations peuvent changer. Les estimations sont ainsi fournies à titre purement indicatif et elles ne peuvent être considérées comme impliquant la certitude que le lot soit vendu au prix estimé ou même à l'intérieur de la fourchette d'estimations. Les estimations ne sauraient ainsi constituer une quelconque garantie. Les estimations ne comprennent ni les frais de vente ni aucune taxe ou frais applicables.

3. RETRAIT DE TOUT LOT

MAURICE AUCTION peut librement retirer un lot à tout moment avant la vente ou pendant la vente aux enchères. Cette décision de retrait n'engage en aucun cas la responsabilité de MAURICE AUCTION à l'égard de tout enchérisseur.

LA VENTE

En vue d'une bonne organisation des ventes, les enchérisseurs sont invités à se faire connaître auprès de MAURICE AUCTION, avant la vente, afin de permettre l'enregistrement de leurs données personnelles. MAURICE AUCTION se réserve le droit de demander à tout enchérisseur de justifier de son identité, ainsi que de ses références bancaires et d'effectuer un dépôt de garantie, dont le montant est restitué dans les soixante-douze heures après la vente si le lot n'a pas été adjugé à l'enchérisseur. MAURICE AUCTION se réserve le droit d'interdire l'accès à la salle de vente de tout enchérisseur pour justes motifs.

L'enchérisseur est réputé s'inscrire et enchérir pour son propre compte. S'il enchérit pour autrui, l'enchérisseur doit indiquer à MAURICE AUCTION qu'il est dûment mandaté par un tiers pour lequel il communiquera une pièce d'identité et les références bancaires. Toute fausse indication engagera la responsabilité de l'enchérisseur. Si l'enchérisseur agit en tant qu'agent pour un mandant occulte il accepte expressément d'être tenu personnellement responsable de payer le prix d'achat et toutes autres sommes dues.

Les enchères peuvent être portées de plusieurs manières.

1. ENCHÈRES EN SALLE

MAURICE AUCTION rappelle que le mode usuel pour enchérir consiste à être présent en salle pendant la vente, à moins que la vente ne soit réalisée de manière totalement dématérialisée.

2. ORDRES D'ACHAT

MAURICE AUCTION se propose d'exécuter les ordres d'achat selon les instructions de l'enchérisseur absent et s'engage à faire son possible pour acquérir dans les meilleures conditions le lot

convoité. Dans le cas de plusieurs ordres d'achat identiques, la priorité sera donnée à celui reçu en premier. Dans certains cas, la prise en compte d'un ordre d'achat peut être conditionnée à un dépôt de garantie.

3. ENCHÈRES TÉLÉPHONIQUES

MAURICE AUCTION accepte gracieusement de recevoir les enchères téléphoniques à condition que l'acquéreur potentiel se soit manifesté avant la vente. MAURICE AUCTION décline toute responsabilité en cas d'erreurs éventuelles, d'insuccès si la liaison téléphonique ne peut être établie ou de non réponse suite à une tentative d'appel. MAURICE AUCTION peut enregistrer les communications et peut les conserver jusqu'au règlement des éventuelles acquisitions. Dans certains cas, la prise en compte d'enchères téléphoniques peut être conditionnée à un dépôt de garantie.

4. ENCHÈRES EN LIGNE PAR DES PLATEFORMES TIERCES

MAURICE AUCTION peut proposer d'enchérir en ligne par le biais de tout site Internet de plateformes d'opérateurs intermédiaires relayant la vente. Ces sites Internet constituent des plateformes techniques permettant de participer à distance par voie électronique aux ventes aux enchères publiques ayant lieu dans des salles de ventes. L'utilisateur souhaitant participer à une vente aux enchères en ligne via ces sites Internet doit prendre connaissance et accepter, sans réserve, les conditions d'utilisation de ces plateformes, qui sont indépendantes et s'ajoutent aux présentes conditions générales d'achat, et notamment vérifier l'application de tout frais éventuel pour l'utilisation de ces sites Internet tiers.

DÉROULEMENT DE LA VENTE

Le commissaire-priseur habilité organise et dirige les enchères de façon discrétionnaire, la conduite de la vente suit l'ordre de la numérotation du catalogue et les paliers d'enchères sont à sa libre appréciation. Le commissaire-priseur habilité veille au respect de la liberté des enchères et à l'égalité entre les enchérisseurs. Il dispose de la faculté discrétionnaire de refuser toute enchère, de retirer un lot de la vente et de désigner l'adjudicataire, c'est-à-dire le plus offrant et le dernier enchérisseur sous réserve que l'enchère finale soit égale ou supérieure au prix de réserve et que le terme « adjugé » ait été prononcé. Les enchères en salle priment sur toute autre enchère.

Lors de la vente MAURICE AUCTION est en droit de déplacer des lots, de réunir ou de séparer des lots ou de retirer des lots de la vente. En cas de contestation au moment de l'adjudication, c'est-à-dire s'il est établi que deux ou plusieurs enchérisseurs ont simultanément porté une enchère équivalente, soit à haute voix, soit par signe, et réclament en même temps cet objet après le prononcé du mot « adjugé », ledit objet est immédiatement remis en vente au prix proposé par les enchérisseurs et tout le public présent est admis à enchérir à nouveau.

La vente se fait expressément au comptant et est conduite en euros. MAURICE AUCTION peut toutefois offrir, à titre indicatif, la retranscription des enchères en devises étrangères. En cas d'erreur de conversions de devises, la responsabilité de MAURICE AUCTION ne peut être engagée.

Prix de réserve

Sauf indication contraire, tous les lots sont soumis à un prix de réserve. MAURICE AUCTION signale les lots qui sont proposés sans prix de réserve par le symbole # à côté du numéro du lot. Le prix de réserve s'entend du prix minimum confidentiel au-dessous duquel le lot ne sera pas vendu. Le prix de réserve ne peut dépasser l'estimation basse figurant au catalogue ou modifiée publiquement avant la vente et le commissaire-priseur habilité est libre de débiter les enchères en dessous de ce prix et de porter des enchères pour le compte du vendeur. En revanche, le vendeur ne peut porter aucune enchère pour son propre compte ou par le biais d'un mandataire.

Préemption

Les articles L. 123-1 et L. 123-2 du Code du Patrimoine autorisent, dans certains cas, l'État à exercer un droit de préemption, c'est-à-dire la faculté pour l'État de se substituer à l'acquéreur, sur les œuvres d'art mises en vente publique ou à l'occasion de ventes de gré à gré après une vente aux enchères publiques préalable infructueuse. Le représentant de l'État présent lors de la vacation formule sa déclaration auprès du commissaire-priseur habilité juste après la chute du marteau. La décision de préemption doit ensuite être confirmée dans un délai de quinze jours et MAURICE AUCTION ne peut assumer aucune responsabilité du fait des décisions administratives de préemption.

EXÉCUTION DE LA VENTE

L'adjudication réalise le transfert de propriété. Dès l'adjudication, les objets sont placés sous l'entière responsabilité de l'acquéreur qui doit les enlever dans les plus brefs délais. Le transport des lots doit être effectué aux frais et sous l'entière responsabilité de l'adjudicataire.

La vente est faite au comptant et est conduite en euros. Aucun lot n'est remis aux acquéreurs avant l'acquittement de l'intégralité des sommes dues.

En cas de paiement par virement, la délivrance des objets, pourra être différée jusqu'à l'encaissement. Les frais de dépôt sont, en ce cas, à la charge de l'adjudicataire.

1. FRAIS DE VENTE

En sus du prix d'adjudication, c'est-à-dire du « prix marteau », l'adjudicataire doit acquitter des frais de 25% HT (soit 30% TTC), de 20% HT (soit 24% TTC) pour les ventes exclusives de vin et de 20% HT (soit 21,10% TTC) pour les ventes exclusives de livres. Ces frais peuvent être modulés pour certaines ventes particulières. Des frais additionnels peuvent être facturés lorsque l'enchère est portée par le biais de plateformes de ventes en ligne tierces.

Le paiement du lot par l'adjudicataire se fait immédiatement pour l'intégralité du prix d'achat, c'est-à-dire le prix d'adjudication, plus les frais et les taxes éventuelles. Cette condition s'applique également à l'adjudicataire souhaitant exporter le lot et même en cas de nécessité d'obtention d'une licence d'exportation.

MAURICE AUCTION étant sous le régime fiscal de la marge prévu à l'article 297A du Code général des impôts, elle ne peut délivrer aucun document faisant ressortir la TVA. Les lots en provenance d'une zone en dehors de l'Union européenne, et dont la présentation est précédée par le symbole ● sont soumis à des frais additionnels pouvant être rétrocedés à l'adjudicataire sur présentation des documents

douaniers d'exportation hors Union Européenne dans un délai de trois mois. Ces frais sont de 5.50% sur le prix de l'adjudication (sauf pour les bijoux, montres, automobiles, vins et multiples ou les frais additionnels sont de 20% sur le prix d'adjudication.) Les lots dont la présentation est précédée par le symbole ◆ sont soumis à des frais additionnels de 20% sur le prix de l'adjudication. L'adjudicataire justifiant d'un numéro de TVA intracommunautaire et d'un document prouvant la livraison dans son État membre de l'Union européenne peut obtenir le remboursement de la TVA sur les commissions.

La répartition entre prix d'adjudication et commissions peut être modifiée par convention particulière entre le vendeur et MAURICE AUCTION, sans conséquence pour l'adjudicataire.

2. PAIEMENT

L'adjudicataire peut effectuer son règlement par les moyens suivants :

- en espèces : jusqu'à 1.000 euros frais et taxes compris pour les particuliers français et pour les commerçants, jusqu'à 15.000 euros frais et taxes compris pour les ressortissants étrangers non commerçants sur présentation de leur pièce d'identité avec une adresse à l'étranger ;
- par carte bancaire Visa ou Mastercard ;
- sur notre site en ligne dans la rubrique Paiement en ligne ;
- par virement bancaire avec cet IBAN, les éventuels frais additionnels de transfert étant à la seule charge de l'adjudicataire :

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Les règlements par chèque ne sont pas acceptés.

Le règlement doit intervenir dans les 15 jours après la vente. Des pénalités de retard de 45€ par semaine seront dues en cas de non réception des fonds dans le délai requis ainsi qu'un blocage de compte Drouot.com. et Invaluable.

Le paiement doit être réalisé au seul nom de l'adjudicataire. MAURICE AUCTION rappelle qu'aucun paiement ne peut être réalisé pour un tiers et qu'aucune modification de l'identité de l'adjudicataire ne peut intervenir postérieurement à la vente aux enchères publiques.

Le transfert de propriété ainsi que le transfert des risques s'opérant au prononcé du terme « adjudgé » par le commissaire-priseur habilité, MAURICE AUCTION rappelle à l'acquéreur qu'il est lui-même chargé de faire assurer ses acquisitions et décline toute responsabilité quant aux dommages que l'objet pourrait subir ou faire subir dans le cas où l'adjudicataire n'aurait pris aucune disposition.

3. DÉFAUT DE PAIEMENT

Conformément à l'article L. 321-14 du Code de commerce, à défaut de paiement par l'adjudicataire, après mise en demeure adressée à l'acquéreur par lettre recommandée avec accusé de réception, restée infructueuse, le bien est remis en vente à la demande du vendeur sur réitération des enchères ; si le vendeur ne formule pas cette demande dans un délai de trois mois à compter de l'adjudication, MAURICE AUCTION a mandat d'agir en son nom et pour son compte et peut : - soit notifier à l'adjudicataire défaillant la résolution de plein droit de la vente, sans préjudice des éventuels dommages-intérêts. L'adjudicataire défaillant demeure redevable des frais de vente ; - soit poursuivre l'exécution forcée de la vente et le paiement du prix d'adjudication et des frais de vente, pour son propre compte et/ou pour le compte du vendeur.

MAURICE AUCTION se réserve le droit d'exclure des ventes futures tout adjudicataire ou représentant de tout adjudicataire qui a été défaillant ou qui n'a pas respecté les présentes conditions générales d'achat.

MAURICE AUCTION est adhérente au Registre central de prévention des impayés des commissaires-priseurs auprès duquel les incidents de paiement sont susceptibles d'inscription. Les droits d'accès, de rectification et d'opposition pour motif légitime sont à exercer par le débiteur concerné auprès du SYMEV 15, rue Freycinet – 75016 PARIS.

4. DÉLIVRANCE DES LOTS

Tout lot ne peut être délivré à l'acquéreur qu'après paiement intégral du prix, des frais et des taxes. A compter du lundi suivant le 30^e jour après la vente, le lot acheté réglé ou non réglé restant dans l'entrepôt, fait l'objet d'une facturation de 50 euros HT par semaine et par lot, toute semaine commencée étant due dans son intégralité au titre des frais d'entreposage et d'assurance.

L'acquéreur est lui-même chargé de faire assurer ses acquisitions, et MAURICE AUCTION décline toute responsabilité quant aux dommages que le lot pourrait encourir, et ceci dès l'adjudication prononcée. Toutes les formalités et transports restent à la charge exclusive de l'acquéreur. MAURICE AUCTION peut recommander sur simple demande des entreprises de transport qui prennent alors en charge l'emballage et le transport des achats réalisés. Les sociétés de transport n'étant pas les préposées de MAURICE AUCTION, MAURICE AUCTION ne peut être responsable de leurs actes ou omissions. L'adjudicataire ayant opté pour un envoi de ses achats par une société de transport adhère aux conditions générales de ce prestataire et écarte la possibilité d'engager la responsabilité de MAURICE AUCTION en cas de préjudice subi dans le cadre de cette prestation de services.

CITES ET EXPORTATION DES BIENS CULTURELS

L'exportation hors de France ou l'importation dans un autre pays d'un lot, peut être affectée par les lois du pays vers lequel il est exporté ou importé. L'exportation de tout lot hors de France ou l'importation dans un autre pays peut être soumise à l'obtention d'une ou plusieurs autorisation(s) d'exporter ou d'importer. Certaines lois peuvent interdire l'importation ou interdire la revente d'un lot dans le pays dans lequel il a été importé. L'exportation de certains lots dans un pays de l'Union Européenne est subordonnée à l'obtention d'un certificat d'exportation délivré par les services compétents du Ministère de la Culture, dans un délai maximum de 4 mois à compter de sa demande.

La réglementation internationale du 3 mars 1973, dite Convention de Washington a pour effet la protection de spécimens et d'espèces dits menacés d'extinction. L'exportation ou l'importation de tout lot fait ou comportant une partie (quel qu'en soit le pourcentage) en ivoire, écailles de tortues, peau de crocodile, corne de rhinocéros, os de baleine, certaines espèces de corail et en palissandre, etc. peut être restreinte ou interdite. Il appartient, sous sa seule responsabilité, à l'acheteur de prendre conseil et vérifier la possibilité de se conformer aux dispositions légales ou réglementaires qui peuvent s'appliquer à l'exportation ou l'importation d'un lot, avant même d'encherir.

Dans certains cas, le lot concerné ne peut être transporté qu'assorti d'une confirmation par expert, aux frais de l'acheteur, de l'espèce et ou de l'âge du spécimen concerné. MAURICE AUCTION peut, sur demande, assister l'acheteur dans l'obtention des autorisations et rapport d'expert requis. Ces démarches seront conduites aux frais de l'acheteur. Cependant, MAURICE AUCTION ne peut garantir que les autorisations seront délivrées.

En cas de refus de permis ou de délai d'obtention de celui-ci, l'acheteur reste redevable de la totalité du prix d'achat du lot. Un tel refus ou délai ne saurait en aucun cas justifier le retard du paiement ou l'annulation de la vente.

PROPRIÉTÉ INTELLECTUELLE

MAURICE AUCTION est seule titulaire du droit de reproduction de son catalogue. Toute reproduction de celui-ci est interdite et constitue une contrefaçon à son préjudice. En outre MAURICE AUCTION dispose d'une dérogation lui permettant de reproduire dans son catalogue les œuvres mises en vente, alors même que le droit de reproduction produirait encore ses effets. Toute reproduction du catalogue de MAURICE AUCTION peut donc constituer une reproduction illicite d'une œuvre exposant son auteur à des poursuites en contrefaçon par le titulaire des droits d'auteur sur l'œuvre. La vente d'une œuvre n'emporte pas au profit de son nouveau propriétaire le droit de reproduction et de représentation de l'œuvre.

DONNÉES PERSONNELLES

MAURICE AUCTION est autorisée à reproduire sur le procès-verbal de vente et sur le bordereau d'adjudication les renseignements qu'a fournis l'adjudicataire avant la vente. Toute fausse indication engage la responsabilité de l'adjudicataire. Dans l'hypothèse où l'adjudicataire ne se serait pas fait enregistrer avant la vente, il doit communiquer les renseignements nécessaires dès l'adjudication du lot prononcée. Toute personne s'étant fait enregistrer auprès de MAURICE AUCTION dispose d'un droit d'accès et de rectification aux données nominatives fournies à MAURICE AUCTION dans les conditions de la loi du 6 juillet 1978 et dans celles rappelées par MAURICE AUCTION à l'adresse URL suivante relative aux données personnelles des enchérisseurs : <https://mauriceauction.com/politique-confidentialite>

LOI APPLICABLE ET ATTRIBUTION DE COMPÉTENCE JURIDICTIONNELLE

Conformément aux dispositions de l'article L. 321-17 du Code de commerce, l'action en responsabilité d'un opérateur de ventes volontaires se prescrit par cinq ans à compter de la prise ou de la vente aux enchères publiques. MAURICE AUCTION rappelle à ses clients l'existence de codes de conduite applicables aux ventes volontaires aux enchères publiques, en l'espèce du Recueil des obligations déontologiques des opérateurs de ventes volontaires pris par arrêté ministériel du 21 février 2012. Ce recueil est disponible sur le site du Conseil des ventes volontaires. MAURICE AUCTION informe également ses clients de la possibilité de recourir à une procédure extrajudiciaire de règlement des litiges en saisissant le commissaire du Gouvernement près le Conseil des ventes volontaires, en ligne ou par courrier avec accusé de réception. Seule la loi française régit les présentes conditions générales d'achat. Toute contestation relative à leur existence, leur validité, leur opposabilité à tout enchérisseur et acquéreur, et à leur exécution est tranchée exclusivement par le Tribunal judiciaire de Paris.

GENERAL CONDITIONS OF PURCHASE

The *sociétés par actions simplifiée* MAURICE AUCTION is an operator carrying out voluntary sales of moveable property by public auction (*opérateur de ventes volontaires de meubles*) governed by articles L. 321-4 et seq. of the French Commercial Code. In this capacity, MAURICE AUCTION SAS acts as an agent of the seller who contracts with the buyer via MAURICE AUCTION SAS. The relationships between MAURICE AUCTION SAS and the buyer are subject to these general conditions of purchase which may be amended by written or oral notices prior to the auction and which are mentioned in the record of auction.

MAURICE AUCTION'S general conditions of purchase set out below are accepted as a pre-formulated standard agreement (*contrat d'adhésion*) by any person making a bid, whatever the means thereof.

BEFORE THE SALE

1. INDICATIONS CONCERNING THE LOTS

The information notices contained in the catalogue are drawn up, based on the available knowledge as at the date of the sale, with all the necessary diligences, by MAURICE AUCTION and, as the case may be, the expert assisting the latter, subject to the notifications, representations, rectifications outlined verbally at the time of the presentation of the lot and included in the record of sale.

1.1 Condition of the lots

The lots are sold "as is", i.e., in the condition in which they are at the time of the auction, and it is therefore the future bidders' responsibility to view each lot before the sale. Because the lots can be viewed before the sale, no claim as to their condition will therefore be admissible upon the hammer having been struck. The absence of indication in the catalogue does not imply that the lot is perfectly preserved or free from damages, accidents, incidents or restorations. Only the existence of repairs, as well as of significant restorations, missing parts or additions to which the lot may have been subject should be indicated. The dimensions and weights of the lots are given for information only. Similarly, the indication of imperfections does not imply that there are no other defects. Condition or preservation reports may be drawn up upon request and for convenience with respect to any lot of a value exceeding three hundred euros. The colours of the works reproduced in the catalogue may differ from the actual colours.

1.2 Artworks and collectibles

MAURICE AUCTION notes that the use of the term "attributed to" followed by the name of an artist guarantees that the artwork or the object was made during said artist's production period and that serious presumptions designate the latter as the likely author. "Entourage of" means that the painting is the work of an artist who lived at the same time as the artist referred to and who was very much influenced by the master's work. The use of the terms "studio of" followed by the name of an artist guarantees that the work was produced in the relevant master's studio but was made by students under said master's direction. The expressions "in the taste of", "style", "in the manner of", "kind of", "after", "in the way of" do not give any specific warranty as to the artist's identity or as to the date or school of the work.

1.3 Jewels

MAURICE AUCTION notes that coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating or oiling.

These methods are accepted by the global jewellery trade but may make the gemstones more fragile and/or require special care over time. All types of gemstones may have been improved by some method. Any bidder is entitled to request that a gemmological report be drawn up for any lot, if the request is made to MAURICE AUCTION at least three weeks before the date of the auction and if the bidders agree to bear the costs thereof. MAURICE AUCTION does not have a gemmological report drawn up for each gemstone sold at its auctions. The estimates are based on information contained in the gemmological report, or, in the absence of such report, assume that the gemstones may have been treated or improved. The identification techniques and analysis findings concerning the provenance, categorization, treatment, level of treatment or permanence of the treatment of the stones and pearls may vary from a laboratory to another and are established in light of the knowledge acquired as at the date of the gemmological report. As a result, in certain cases, a different result may be obtained depending on the laboratories which were consulted. The liability of MAURICE AUCTION and of its experts may not, under any circumstances, be incurred as a result thereof.

1.4 Watches and clocks

MAURICE AUCTION notes that almost all clocks and watches are repaired at some point and may therefore include parts which are not original. MAURICE AUCTION does not give any warranty that such or such component of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulum, weights or keys. Collectors' watches often have very fine and complex mechanisms, a general service, change of batteries or further repair work may be necessary and are at the buyer's exclusive costs. MAURICE AUCTION does not give any warranty that a watch is in good working condition or that the condition of the frames is good. Most wristwatches have been opened to find out the type and quality of movement. For this reason, wristwatches with water resistant cases may not be waterproof and MAURICE AUCTION recommendation to any bidder is that he/she/it should have them checked by a competent watchmaker before use.

1.5 Provenance

MAURICE AUCTION notes that the indications relating to the provenance of a lot are provided based on the seller's indications and may not incur MAURICE AUCTION's liability. If the seller asked to remain confidential or if the former owners' identity is not known due to the lot's age, no indication relating to the provenance will be included in the information notice.

1.6 Amendments

The information included in the catalogue may be amended or corrected until the time of the auction. These amendments are brought to the attention of the public by way of a statement made by the authorized auctioneer at the time of the auction and via an appropriate display in the saleroom. These amendments are recorded in the record of sale.

1.7 Lot followed by *

The lots followed by a * are sold by MAURICE AUCTION or by an employee of the company MAURICE AUCTION or by an expert solicited by MAURICE AUCTION.

1.8 Illustration

The contractual value of the pictures of the lots for sale included in the catalogue and on MAURICE AUCTION's website, as well as on MAURICE AUCTION's intermediary operators' platforms, does not exceed that of the description made in the catalogue.

2. ESTIMATES

MAURICE AUCTION notes that the estimates are based on the condition, scarcity, quality and provenance of the lots and on the prices recently paid at auction for similar property. Estimates can change. The estimates are thus provided for information only and may not be considered as implying the certainty that the lot will be sold for the estimate price or even within the range of estimates. Therefore, the estimates do not constitute any warranty whatsoever. The estimates include neither the auction costs nor any other applicable taxes or costs.

3. WITHDRAWALS

MAURICE AUCTION may, at its discretion, withdraw any lot from auction at any time prior to, or during, the sale. MAURICE AUCTION will have no liability whatsoever to any bidder for any decision to withdraw.

THE SALE

For a smooth organisation of the auctions, bidders are invited to make themselves known to MAURICE AUCTION prior to the auction, so that their personal data can be registered. MAURICE AUCTION reserves the right to ask any bidder to justify his/her/its identity, as well as his/her/its banking details and to make a security deposit, the amount of which will be repaid within seventy-two hours following the auction if the lot has not been auctioned to the bidder. MAURICE AUCTION reserves the right to refuse access to the saleroom to any bidder for a just cause.

The bidder is deemed to register and bid for his/her/its own account. If the bidder bids for someone else, the bidder shall inform MAURICE AUCTION that the bidder is duly mandated by a third-party for which the bidder will provide an ID and banking details. Any false indication will incur the bidder's liability. If the bidder acts as an agent for an unknown principal, the bidder agrees to be personally liable to pay the purchase price and any other sums due.

Bids can be made by several means.

1. BIDDING IN-PERSON

MAURICE AUCTION notes that the usual bidding mode consists in being present in the saleroom, except if the auction is carried out in a fully dematerialized manner.

2. BUY ORDERS

MAURICE AUCTION proposes to execute the buy orders according to the absent bidder's instructions, and undertakes to do everything possible to acquire the coveted lot under the best possible conditions. In the event of several identical buy orders, priority will be given to the buy order received first. In certain cases, the taking into account of a buyer order may be subject to a security deposit.

3. BIDS BY PHONE

MAURICE AUCTION is willing to receive phone bids provided that the potential buyer has made himself/herself/itself known prior to the sale. MAURICE AUCTION assumes no responsibility in the event of errors, as the case may be, or failure if the call cannot go through or in the absence of answer to an attempted call. MAURICE AUCTION reserves the right to record the communications and to retain such recordings until the payment of the potential acquisitions. In certain cases, the taking into account of phone bids may be subject to payment of a security deposit.

4. ONLINE BIDS VIA THIRD-PARTY PLATFORMS

MAURICE AUCTION can offer to bid online via any website of intermediary operators' platforms relaying the sale. These websites constitute technical platforms enabling to participate, remotely and by electronic means, to public auctions taking place in salerooms. Any user wishing to participate in an online auction via these websites shall review and accept, without any reservation, the conditions of use of such platforms, which are independent and are in addition to these general conditions of purchase, and shall notably check the application of any cost, as the case may be, for the use of these third-party websites.

CONDUCT OF THE SALE

The authorized auctioneer organises and directs the auction in a discretionary manner, the conduct of the sale follows the numbering order of the catalogue and the authorized auctioneer advances the bidding in bidding increments he/she considers appropriate. The authorized auctioneer ensures that the principles of freedom to make bids and of equality between the bidders are respected. The authorized auctioneer may, at his/her own discretion, refuse any bid, withdraw any lot from the auction and designate the successful bidder, i.e., the highest and last bidder, provided that the last bid shall be equal to, or exceed, the reserve and that the term "*adjudé*" has been uttered. Live bids prevail over any other bid.

During the sale, MAURICE AUCTION can change the order of the lots, divide a lot, combine any two or more lots or withdraw any lot from the sale. In the event of a contestation at the time the lot is auctioned, that is, if it is established that two or more bidders have simultaneously made an equivalent bid, either aloud, or by a gesture, and claim at the same time this object after the word "*adjudé*" has been uttered, said object is immediately put up for sale again for the price offered by the bidders, and all the persons present are allowed to bid again.

The sale is expressly made in cash and in euros. MAURICE AUCTION can nevertheless offer, for information, the transcript of the auctions in foreign currencies. MAURICE AUCTION's liability may not be incurred in the event of an error in the conversion of currencies.

Reserve

Unless otherwise indicated, all lots are subject to a reserve. MAURICE AUCTION indicates the lots which are offered without reserve with the symbol # next to the lot number. The reserve means the confidential minimum price below which the lot will not be sold. The reserve cannot exceed the lot's low estimate set out in the catalogue or publicly amended prior to the sale, and the authorized auctioneer is free to start the auction below this price and to make bids on behalf of the seller. However, the seller cannot make any bid for his/her/its own account or via an agent.

Pre-emption

Articles L. 123-1 and L. 123-2 of the French Heritage Code authorizes, in certain cases, the State to exercise a pre-emption right, i.e., the right for the State to be substituted to the buyer, on the artworks put up for public auction or in the context of private sales after an unsuccessful prior public auction. The State's representative present during the session delivers his/her statement to the authorized auctioneer just after the strike of the hammer. The decision to pre-empt shall subsequently be confirmed within a period of fifteen days. MAURICE AUCTION will assume no liability resulting from any administrative decisions to pre-empt.

COMPLETION OF THE SALE

The auctioning of the lot completes the transfer of ownership. Upon the auctioning of the lot, the objects become the entire responsibility of the buyer who/which must remove them as soon as possible. The transportation of the lots must be carried out at the final buyer's costs and under his/he/its full responsibility.

The sale is made in cash and in euros. No lot can be handed to the final buyers before the sums due have been fully paid.

In the event of a payment by wire transfer, the delivery of the items may be deferred until full receipt of the payment. The deposit fees are to be borne by the final buyer.

1. SELLER'S COMMISSION

In addition to the final price, i.e., the "hammer price", the final buyer shall pay costs of 25%, Excluding Taxes (i.e., 30%, All Taxes Included), of 20%, Excluding Taxes (i.e., 24%, All Taxes Included) with respect to wine auctions, 20%, Excluding Taxes (i.e., 21.10%, All Taxes Included) with respect to book auctions. These costs can be adjusted for certain particular auctions. Additional costs may apply when the bid is made via third-party online sale platforms.

The payment of the lot by the buyer is made immediately for the full amount of the purchase price, i.e., the final price plus the costs and taxes, as the case may be. This condition also applies to the buyer who/which wish to export the lot and even in the event of the obligation to obtain an export license.

MAURICE AUCTION being subject to the French margin tax system provided for in article 297A of the French Tax Code, it cannot deliver any document showing VAT.

The lots coming from a zone located outside the European Union and which presentation is preceded by the symbol ●, are subject to additional costs which may be passed on to the final buyer on presentation of the custom documents for exportations outside the European Union within a period of three months. These costs are equal to 5.50% of the hammer price (except for jewellery, watches, cars, wines and multiples. The costs for these specialities are equal to 20% of the hammer price).

The lots the presentation of which is preceded by the symbol ◆ are subject to additional costs of 20% of the hammer price. The final buyer justifying an intracommunity VAT number and a document evidencing the delivery in his/her /its member State of the European Union can obtain the repayment of the VAT on the commissions.

The allocation between the final price and the commissions may be amended by specific agreement between the seller and MAURICE AUCTION, without any consequence for the final buyer.

2. PAYMENT

The final buyer may make his/her/its payment via the following means:

- in cash: up to EUR 1,000, taxes and expenses included, for the French individuals and merchants, up to EUR 15,000, taxes and expenses included, for non-merchant foreign residents upon presentation of their ID with an address abroad;
- by Visa or Mastercard;
- by wire transfer with the following IBAN, being specified that the potential additional transfer costs shall be exclusively borne by the final buyer:
- **FR69 3000 2004 3400 0044 6976 W09**

Payments by cheques are not accepted.

Payment must be made within 15 days of the sale. Late payment penalties of 45€ per week will be due in the event of non-receipt of funds within the required period, as well as a blocking of the Drouot.com account and Invaluable.

The payment shall be made in the sole name of the final buyer. MAURICE AUCTION notes that no payment may be made on behalf of a third party and that no change in the final buyer's identity can intervene after the public auction.

Because the transfer of ownership, as well as the transfer of the risks, take place as soon as the word "adjudgé" is uttered by the authorized auctioneer, MAURICE AUCTION brings to the buyer's attention the fact that the latter is responsible for having his/her/its acquisitions insured and assumes no liability as to damages which the item might suffer or impose should the final buyer fail to take necessary measures.

3. DEFAULT OF PAYMENT

According to article L. 321-14 of the French Commercial Code, in the event of a default of payment by the final buyer, after a formal request to pay sent thereto by registered letter with acknowledgment of receipt remained without effect, the item is put up for sale again at the seller's request upon reiteration of the auction; in the absence of such a request from the seller within a period of three months as from the final sale, MAURICE AUCTION has a mandate to act in his/her/its name and on his/her/its behalf and can: - either notify to the defaulting final buyer the automatic rescission of the sale, without prejudice to any potential damages. The defaulting final buyer remains debtor of the seller's commission; - or request specific performance of the sale and payment of the final price and seller's commission, for its own account and/or on behalf of the seller.

MAURICE AUCTION reserves the right to exclude from futures sales any final buyer or representative of the final buyer who has been in default or who failed to comply with these general conditions of purchase.

MAURICE AUCTION is a member of the *Registre central de prévention des impayés des commissaires-priseurs* with which payment incidents may be registered. The right of access, rectification and opposition for a just cause may be exercised by the relevant debtor with the SYMEV 15, rue Freycinet – 75016 PARIS.

4. DELIVERY OF THE LOTS

Any lot can be delivered to the buyer only after full payment of the price, costs and taxes. As from the Monday following the 30th day after the sale, any lot bought, whether paid or not, which remains in the warehouse gives rise to the charging of an amount of EUR50, excluding taxes, per week and per lot, being specified that any week started is due in its entirety for storage and insurance costs.

The buyer is personally responsible for having his/her/its acquisitions insured and MAURICE AUCTION assumes no liability as to any damages which the lot might suffer and this, as soon as the hammer is struck. All formalities and transportations remain to be borne exclusively by the buyer. MAURICE AUCTION can recommend, upon simple request, transportation companies which then ensure the packing and transportation of the purchases made. Because the transportation companies are not employees of MAURICE AUCTION, MAURICE AUCTION may not incur any liability for their actions or omissions. The final buyer who/which opted for the sending of his/her/its purchases via a transportation company accedes to this service provider's general conditions and rules out the possibility to incur MAURICE AUCTION's liability in the event of a damage suffered in the context of this provision of services.

CITES AND EXPORT OF CULTURAL GOODS

The export outside France or the import in another country of a lot may be impacted by the laws of the country towards which said lot is exported or imported. The export of any lot outside France or the import in another country may be subject to the obtaining of one or several authorization(s) to export or to import. Certain laws may ban the import or the resale of a lot in the country in which it has been imported. The export of certain lots in a country of the European Union is subject to the obtaining of an export license (*certificat d'exportation*) issued by the *Ministère de la Culture's* competent department, within a maximum period of 4 months as from the request thereof.

The international regulation of 3 March 1973, known as the "Washington Convention" aims at protecting species and specimens considered as endangered. The export or import of any lot made of, or comprising a part (whatever the percentage) in, ivory, tortoise flakes, crocodile skin, rhinoceros horn, whalebone or certain species of coral and rosewood, etc. may be limited or banned. It is the buyer's sole responsibility to seek advice and check the possibility to conform to the legal or regulatory provisions which may apply to the export or import of a lot, prior to bidding.

In certain cases, the relevant lot can be transported only if it is accompanied by a confirmation by an expert, at the buyer's costs, of the species or age of the relevant specimen. MAURICE AUCTION can, upon request, assist the buyer in obtaining the required authorizations and experts' reports. These formalities are carried out at the buyer's costs. However, MAURICE AUCTION cannot guarantee that the authorizations will be granted. In the event of a permit refusal or delay in obtaining said permit, the buyer will remain debtor of the purchase price of the lot. Such refusal or delay may not, under any circumstances, justify a late payment or the cancellation of the sale.

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According to the provisions of article L. 321-17 of the French Commercial Code, civil liability proceedings brought because of voluntary sales of movable property by public auction are subject to a statutory limitation period of 5 years from the date of the auction. MAURICE AUCTION brings to its clients' attention the existence codes of conduct which apply to voluntary sales by public auction, in this case, the *Recueil des obligations déontologiques des opérateurs de ventes volontaires* adopted by the ministerial decree of 21 February 2012. This *Recueil* is available on the website of the *Conseil des ventes volontaires*. MAURICE AUCTION also informs its clients of the option to use an extra-judicial procedure for settling litigations by referring the matter to the *commissaire du Gouvernement près le Conseil des ventes volontaires*, online or by registered letter with acknowledgment of receipt. These general conditions of purchase are governed exclusively by French law. Any contestation relating to their existence, validity, enforceability against any bidder and buyer, and performance, shall be decided exclusively by the *Tribunal judicia*.

PHOTOGRAPHIES

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CRÉATION GRAPHIQUE

Alexandra de Lambilly
alexandra-de-lambilly.fr

FORMULAIRE D'ORDRE D'ACHAT / ABSENTEE BIDS FORM

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LES ORDRES D'ACHAT TÉLÉPHONIQUES / TELEPHONE BIDS

Veillez indiquer clairement le numéro de téléphone où nous pourrions vous contacter au moment de la vente, y compris le code du pays. Nous vous appellerons de notre salle de ventes peu avant que votre lot ne soit mis aux enchères.

Please clearly indicate the phone number where we can contact you at the time of the sale, including the country code. We will call you from our auction room shortly before your lot goes up for auction.

CIVILITÉ (OU NOM DE L'ENTREPRISE) / TITLE (OR COMPANY NAME - IF APPLICABLE)

NOM / LAST NAME

PRÉNOM / FIRST NAME

ADRESSE / ADDRESS

VILLE / CITY

CODE POSTAL / ZIP CODE

PAYS / COUNTRY

TÉLÉPHONE / PHONE NUMBER

EMAIL / EMAIL

Veillez inscrire lisiblement vos ordres d'achat. En cas d'ordres d'achat identiques, le premier réceptionné aura la préférence. Les ordres d'achat devront être communiqués en euros au moins 24h avant la vente.

Please write your purchase orders legibly. In case of identical purchase orders, the first one received will have preference. The absentee bids must be communicated to us in euros at least 24 hours before the sale.

N° DE LOT DESCRIPTION DU LOT
LOT NUMBER LOT DESCRIPTION

PRIX MAXIMUM EN EUROS
(hors frais de vente et tva)
MAXIMUM PRICE IN EUROS
(excluding sales costs and vat)

€

€

€

€

€

€

€

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DATE

