

THE SPIRIT OF PARIS

AN IMPORTANT PRIVATE COLLECTION OF 1920s & 1930s DESIGN

New York
6 June 2022

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COLLECTION
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AUCTION

Monday 6 June 2022 at 2.00pm (Lots 1-73)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Thursday	2 June	10:00am - 5:00pm
Friday	3 June	10:00am - 6:00pm
Saturday	4 June	10:00am - 6:00pm
Sunday	5 June	12:00pm - 5:00pm
Monday	6 June	10:00am - 2:00pm

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FRONT COVER:
Lot 2
OPPOSITE:
Lot 35 & 47
OPPOSITE
SPECIALISTS:
Lot 22
BACK COVER:
Lot 9

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SPECIALISTS FOR THIS AUCTION

NEW YORK

Alex Heminway
International Head
aheminway@christies.com
Tel: +1 917 558 4798

Daphné Riou
Head of Department
driou@christies.com
Tel: +1 917 376 8171

Michael Jefferson
International Senior Specialist
mjefferson@christies.com
Tel: +1 312 608 9023

Victoria Tudor
Specialist, Head of Sale
vtudor@christies.com
Tel: +1 718 710 2136

Ambre Fioc
Cataloguer
afioc@christies.com
Tel: +33 1 40 76 72 79

Olivia Chang
Sale Coordinator
ochang@christies.com
Tel: +1 929 318 8143

Lauren Marie Vaccaro
Research Assistant
lvaccaro@christies.com
Tel: +1 929 353 2434

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INTERNATIONAL DESIGN DEPARTMENT

PARIS

Sonja Ganne
International Chairwoman
sganne@christies.com
Tel: +33 1 40 76 86 21

Agathe de Bazin
Associate Specialist,
Head of Sale
adebazin@christies.com
Tel: +33 1 40 76 72 54

PARIS INTERNATIONAL CONSULTANT

Cécile Verdier
President, France
cverdier@christies.com

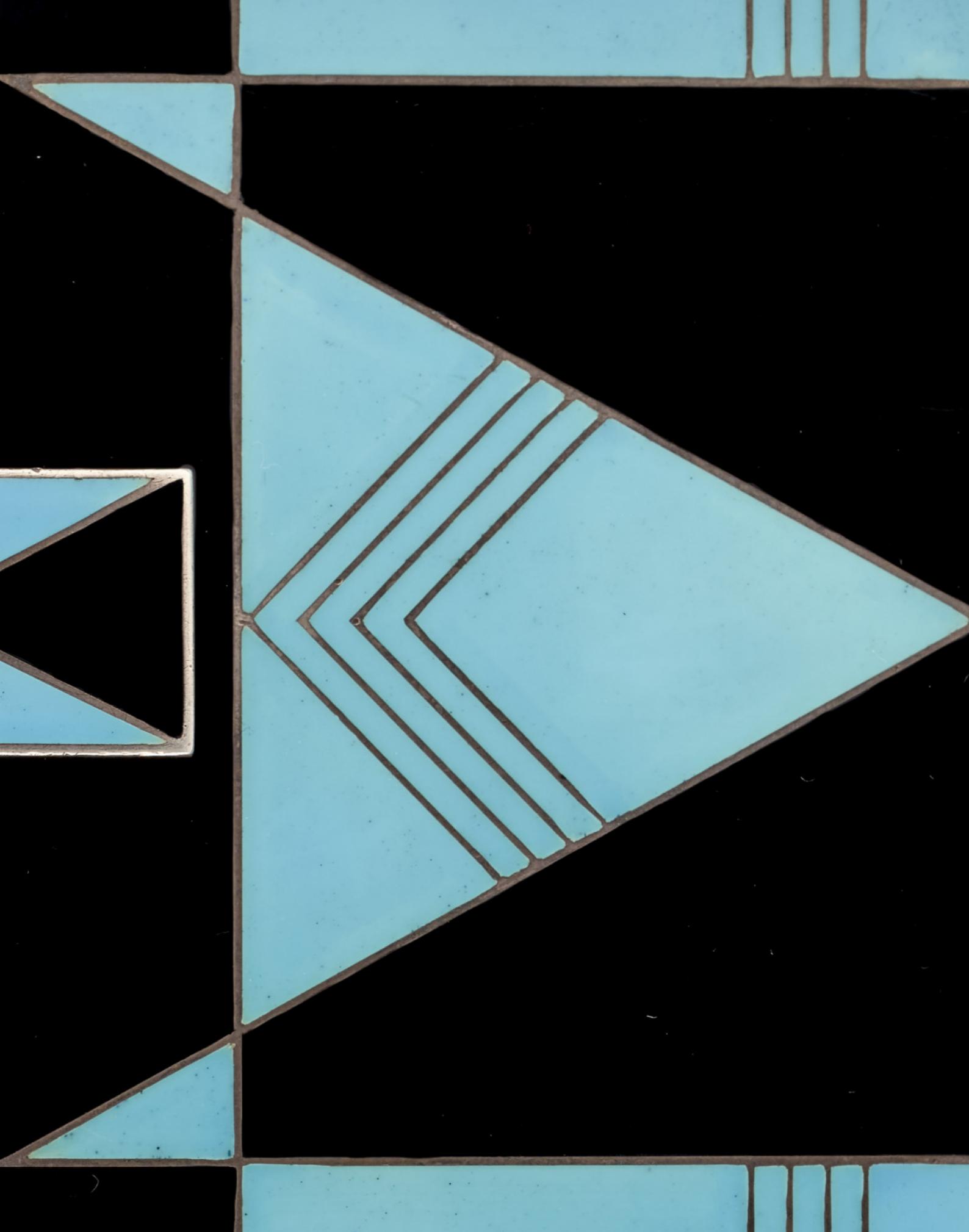
Tel: +33 1 40 76 85 59

Flavien Gaillard
Head of Department
fgaillard@christies.com
Tel: +33 1 40 76 84 43

Robin Beyries
Junior Specialist
rbeyries@christies.com
Tel: +33 1 40 76 72 57

17/05/2022

Subject to change.



THE SPIRIT OF PARIS

by Philippe Garner

A private European collector has, with great discernment, put together an exceptional group of works – rare furniture and objects of great sophistication – that tell of a significant and eternally fascinating period in the creative and cultural life of a great city – Paris in the Twenties and Thirties.

In the years between the Armistice in 1919 and the outbreak of war in 1939, Paris led the world in every facet of the fine and applied arts. It became the most cosmopolitan of cities, attracting talents from many other countries, and in turn drawing in a great many visitors from abroad eager to savour the atmosphere, the experiences, and the luxury that Paris promised. The multiple strands that wove this image of Paris – drawing together art, fashion, music, performance, design – generated a new dynamism that made the Belle Epoque seem like a remote fantasy.

This renaissance found its defining expression in the Paris *Exposition Internationale des Arts Décoratifs et Industriels Modernes* of 1925. The exhibition was a feast for the eyes, an important showcase for French design and craftsmanship. Among the more prominent exhibitors were two whose works feature in the present collection: André Groult and Jean Dunand. The former is represented by furniture of understated structural elegance, embellished with his signature material, *galuchat*. One example, a slender rectilinear table with circular top inlaid with *galuchat*, boasts an exceptional provenance. It was executed for Jacques Doucet, surely the most significant patron and collector of his day, and it stood in his Neuilly villa among works by Brancusi, Matisse, Modigliani, and Picasso. The present collection also features striking furniture by Marcel Coard, another artist championed by Doucet.

Lot 4 (detail)





Photographer unknown. Guéridon by Marcel Coard used for a fashion photograph, *Le Figaro Illustré*, 1935.

Jean Dunand is known as the master of dinanderie and lacquer and we discover in the collection emblematic works with his geometric motifs that so perfectly reflect the assertive new sensibility of the Twenties. This trend towards abstraction and geometry, heralded in the radical propositions of the Pavillon de l'Esprit Nouveau at the 1925 exhibition, became the implicit manifesto of a group of jewellery and object designers who came to the fore around 1930. The designs of Paul Brandt, Jean Fouquet, Gérard Sandoz, and Raymond Templier – represented in the collection by stylish boxes, vanity cases and cigarette cases – perfectly convey this pursuit of a crisp, mechanistic, always supremely elegant aesthetic. They demonstrate a uniquely French flair in works of exceptionally fine craftsmanship, defining the quintessential DNA of Parisian design. A carpet of striking cubistic design by Ivan da Silva Bruhns – one of the highlights of the collection – was commissioned around 1930 for his Modernist palace by Prince Yeshwant Holkar, Maharaja of Indore, and perfectly distils the creative vibrancy and lure of Paris at this time.

Times change and the Thirties, in the wake of the Wall Street crash and under the lengthening shadow of the rise of fascism, were marked by a distinct shift in mood. Modernist ideals persisted but Surrealism and Neo-Romantic art added their disquieting provocations and poetic aura to the repertoire of the visual arts. These elements, and a new sense of sobriety, informed the work of an era-defining designer-decorator, Jean-Michel Frank, well represented in the present collection. Frank had first attracted attention for an unadorned yet subtly mellow interior in muted natural materials completed in 1926 for the influential patron and taste-maker Marie-Laure, vicomtesse de Noailles.

Frank's vision went beyond the design of individual furnishings, though his sense of proportion and his nuanced exploitation of a range of often humble materials in their conception were without equal. His gift was the ability to conceive environments that imposed themselves with quiet, discreetly tactile understatement and to draw together in their fulfilment the skills of his brilliant collaborators. Most celebrated among these was Alberto Giacometti whose lighting and sculptural objects added subtle echoes of antiquity to these contemporary, yet somehow timeless interiors. This was Modernism with a soft, sensual touch and emerges as a key uniting constituent of this collection that so effectively evokes the inventive and expressive spirit of Paris in the Twenties and Thirties.



André Kertész, *The Eiffel Tower (Shadows of the Eiffel Tower)*, 1929. Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France. Photo: © CNAC/MNAM, Dist. RMN-Grand Palais / Art Resource, NY.



Man Ray, *Alberto Giacometti*, 1932.
Artwork: © Man Ray 2015 Trust / Artists Rights Society (ARS), NY / ADAGP, Paris 2022.

“

*I wish one could more often see artists
collaborating in arranging houses.
The result would be, at the very least,
something of our time, and alive.”*

JEAN-MICHEL FRANK



Roger André, *Jean-Michel Frank*, 1935. Musée National d'Art Moderne,
Centre Georges Pompidou, Paris, France.
Photo: © CNAC/MNAM, Dist. RMN-Grand Palais / Art Resource, NY.

FRANK GIACOMETTI



François Kollar, Jean-Michel Frank, Alberto and Diego Giacometti, Christian Bérard and friends, 1939. Médiathèque de l'Architecture et du Patrimoine, Charenton-le-Pont, France. Photo: © RMN-Grand Palais / Art Resource, NY.



“

Much of [Frank's] genius lay in making the ordinary extraordinary, so that what appeared to be the daily bread of Everyman was in fact the dernier cri in Parisian chic.”

HOUSE BEAUTIFUL,
MAY 1993



Photographer unknown, Jean-Michel Frank's smoking room, Paris, circa 1938.

°1

JEAN-MICHEL FRANK (1895-1941)

'DIABOLO' SIDE TABLE, CIRCA 1933

executed by Chanaux & Co., Paris
parchment, oak
16½ x 23¾ x 16½ in. (41,7 x 60,5 x 41 cm)
impressed J.M. FRANK CCie 10718

\$70,000-90,000



PROVENANCE:

Family of the artist, France
Thence by descent
Acquired from the above by the present owner

LITERATURE:

L. D. Sanchez, *Jean-Michel Frank. Adolphe Chanaux*, Paris, 1980, p. 179
L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 205
Jean-Michel Frank, Un décorateur dans le Paris des années 30, exh. cat., Fondation Pierre Bergé-Yves Saint Laurent, Paris, 2009, p. 15
L. Verchère et. al., *Jean-Michel Frank*, Paris, 2018, pp. 124-125 (the model in Jean-Michel Frank's apartment, Paris)

This lot is accompanied by a certificate from the Comité Jean-Michel Frank.

Jean Collas, *Bedroom in André Meyer's apartment, circa 1933*.



“

The object of art is not to reproduce reality, but to create a reality of the same intensity.”

ALBERTO GIACOMETTI



°2

ALBERTO GIACOMETTI (1901-1966)

'GRECOUE' TABLE LAMP, GRAND MODÈLE,
CIRCA 1937

plaster, galvanized brass, fabric shade
18½ in. (47 cm) high, 5½ in. (14 cm) diameter (excluding shade)

\$200,000-300,000



PROVENANCE:

Renée Vercken de Vreuschmen, Belgium, received upon the occasion
of her wedding, 1936
Thence by descent
Christie's, Paris, 22 November 2016, lot 110
Acquired from the above by the present owner

LITERATURE:

R. Lannes, 'L'exégèse poétique de Jean-Michel Frank', *Art et Décoration*,
January 1939, p. 6 (the model in Raymond Patenôtre's living room, Nice)
J. Lassaigne, 'L'Œuvre de Jean-Michel-Frank', *Art et Industrie*, November
1945, p. 19 (the model in Jorge Born's living room, Buenos Aires)
L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 167
Jean-Michel Frank, Un décorateur dans le Paris des années 30, exh. cat.,
Fondation Pierre Bergé-Yves Saint Laurent, Paris, 2009, p. 67 (the model in
Nelson Rockefeller's living room, New York)

The present lamp is the perfect embodiment of the questionings of an era, torn between a deep attachment to tradition and a strong attraction to modernity. Its silhouette evokes an ancient Greek pottery transformed into an abstract sculpture, the subtle elegance of the piece residing in the universality and the apparent simplicity of its lines. This tension is also conveyed by the unprecedented choice of material: the depth of the patina suggests the nuances of an oxidized metal while the discrete relief relates to a more refined surface, evocative of gold leaf.

This lot is registered under number AGD 4436 in the Alberto Giacometti
Database.



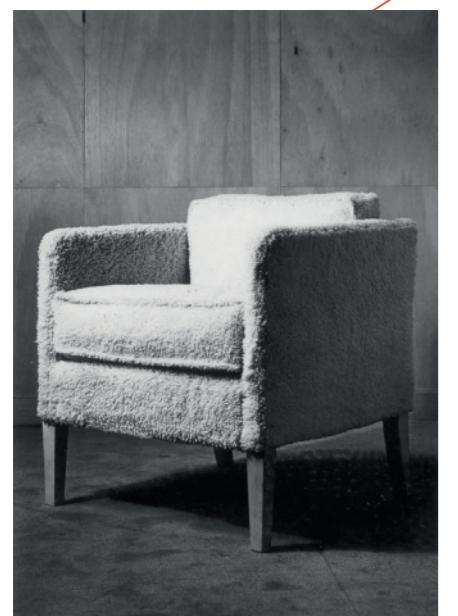
°3

JEAN-MICHEL FRANK (1895-1941)

PAIR OF ARMCHAIRS, *CIRCA* 1930

executed by Chanaux & Co., Paris
beech, sycamore, wool upholstery
each 24¾ x 24 x 23 in. (62 x 61 x 58,5 cm)
one armchair impressed *J.M. FRANK Chanaux & Co 11188*

\$120,000-180,000



PROVENANCE:

Private Collection, France
Thence by descent
L'Arc en Seine, Paris
Acquired from the above by the present owner, 2015

LITERATURE:

D. Walker, 'Jean-Michel Frank', *House Beautiful*, New York, May 1993, p. 48
L. D. Sanchez, *Jean-Michel Frank. Adolphe Chanaux*, Paris, 1980, p. 191
L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 127, 225 and 231
Jean-Michel Frank, Un décorateur dans le Paris des années 30, exh. cat., Fondation Pierre Bergé-Yves Saint Laurent, Paris, 2009, p. 15

This lot is accompanied by a certificate from the Comité Jean-Michel Frank.

François Kollar, *Jean-Michel Frank, Armchair, circa 1929*.





Sonia, Living room in Templeton Crocker's penthouse, circa 1929.

JEAN-MICHEL FRANK (1895-1941)

IMPORTANT CABINET, CIRCA 1925

executed by Chanaux & Pelletier, Paris
straw marquetry, iridescent yellow peroba, avodire
58 $\frac{7}{8}$ x 55 $\frac{1}{8}$ x 15 $\frac{3}{8}$ in. (149,5 x 140 x 39 cm)
impressed CP, numbered 2217

\$500,000-700,000



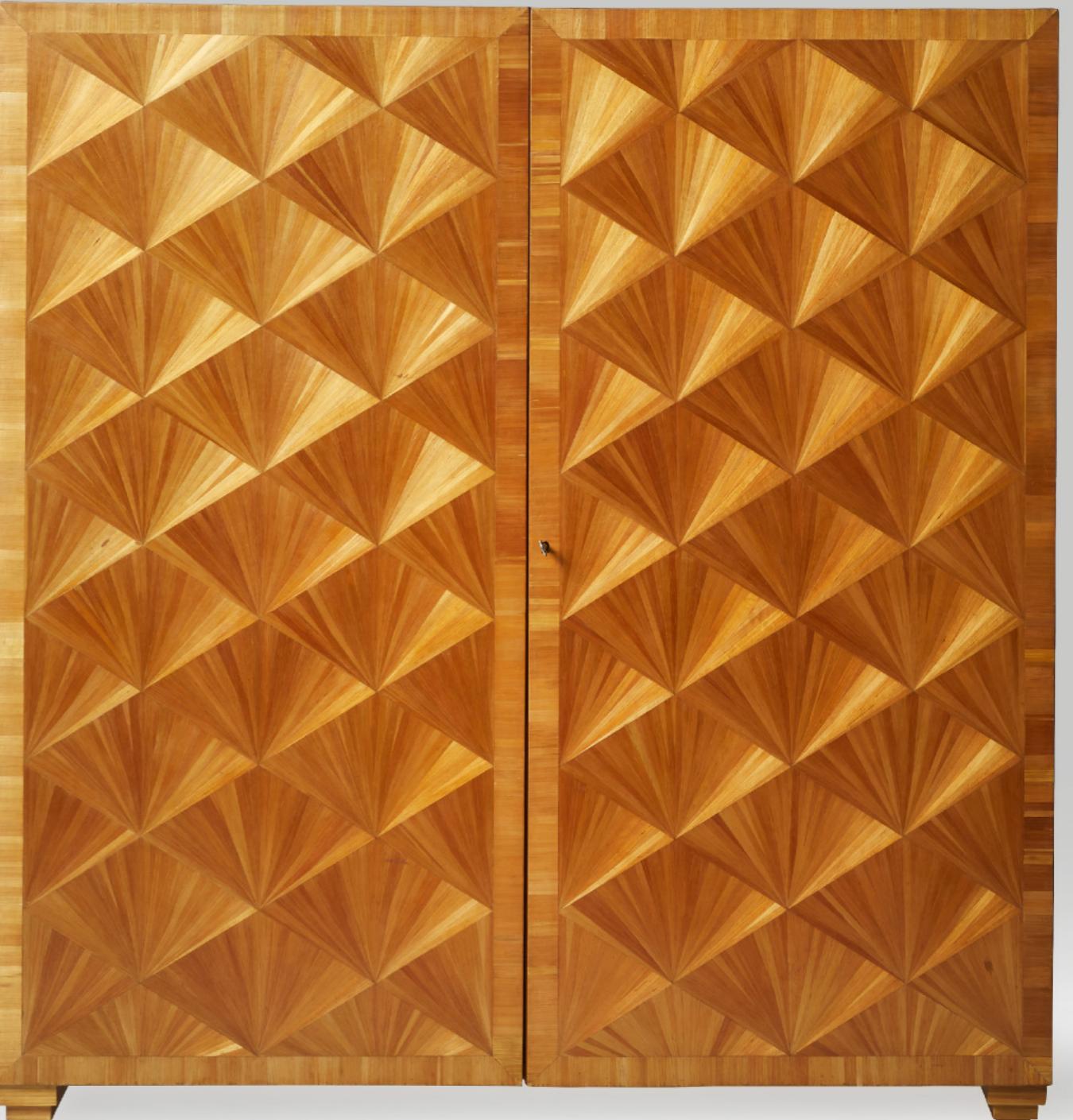
PROVENANCE:

Private Collection, South of France
Thence by descent
Art nouveau : meubles et objets d'arts par J. M. Frank & Chanaux,
Pierre-Marie Rogeon, Paris, 4 November 1980, lot 132
Galerie Vallois, Paris
Private Collection, Italy, 1985
Christie's, Paris, 23 November 2015, lot 232
Acquired from the above by the present owner

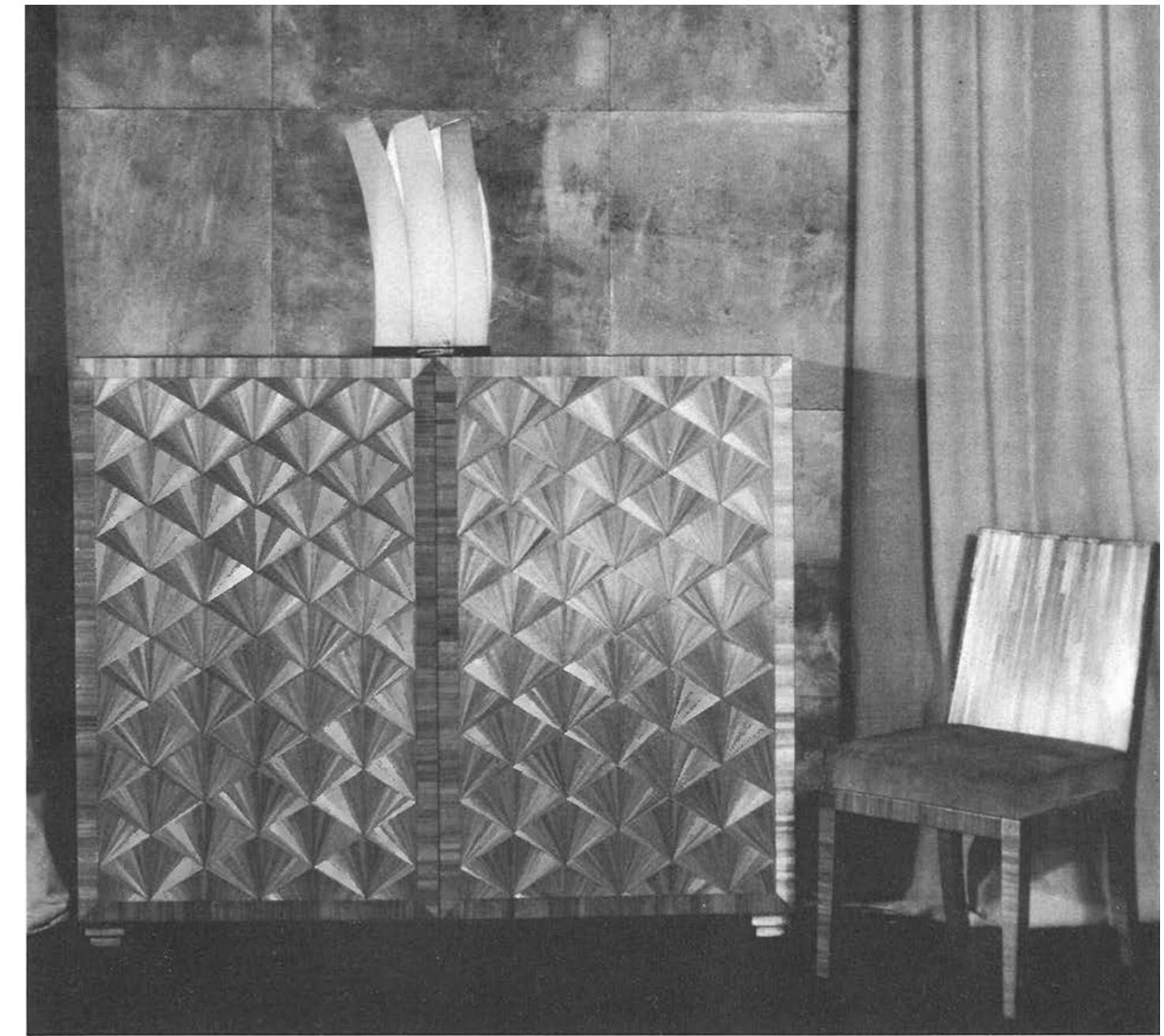
LITERATURE:

L. D. Sanchez, *Jean-Michel Frank. Adolphe Chanaux*, Paris, 1980, pp. 67, 76,
77, 78 and 91
L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 110-111
L. Verchère et. al., *Jean-Michel Frank*, Paris, 2018, p. 235

This lot is accompanied by a certificate from the Comité Jean-Michel Frank.







Sonia, Living room in Templeton Crocker's penthouse, circa 1929.

“

Luxury meant simplicity, and this dictated all the lines and materials of his concept of luxury.”

JEAN COCTEAU

ERNEST BOICEAU (1881-1950)

'PAGODE' CARPET, 1932

hand-knotted wool, cotton
92½ x 92½ in. (235 x 235 cm)
embroidered EBoiceau

\$80,000-120,000

PROVENANCE:

Gilles Néret-Minet, Paris, early 1980's, lot 81
Félix Marcilhac, Paris
Félix Marcilhac Collection Privée, Sotheby's, Paris, 11-12 March 2014, lot 54
Acquired from the above by the present owner

LITERATURE:

Y. Brunhammer, *Les styles des années 30 à 50*, Paris, 1987, p. 6 (present lot illustrated)
J.-L. Gaillemin, *Félix Marcilhac. Passion Art Déco*, Paris, 2014, pp. 65, 104, 144, and 156-157 (present lot illustrated in Félix Marcilhac's interior)

After studying architecture and drawing at the Ecole des Beaux Arts de Paris, Emile Boiceau specialized in embroidery and tapestry in the early 1910's. In 1925, he filed a patent for the 'point de Cornely', a weaving technique derived from a method developed by French inventor Émile Cornely in 1865. This technique adds an impression of movement and relief to his spectacular carpets, also remarkable by their subtle color palette and exotic designs. The present lot, formerly in the private collection of Félix Marcilhac, is one of only two known examples of this 'Pagode' design, the other one in a rectangular version.



“

André Groult addressed himself above all to aesthetes, and, renoucing amiable elegance, his ingenious spirit amused himself in stunning them, astonishing them, seducing them.”

FÉLIX MARCILHAC



°6

ANDRÉ GROULT (1884-1966)

SET OF THREE NESTING TABLES, CIRCA 1924

padouk, tulip tree, shagreen, bone, oak, resin
The largest: 25 x 23½ x 17¾ in. (63,5 x 60 x 45,2 cm)

\$50,000-70,000



PROVENANCE:

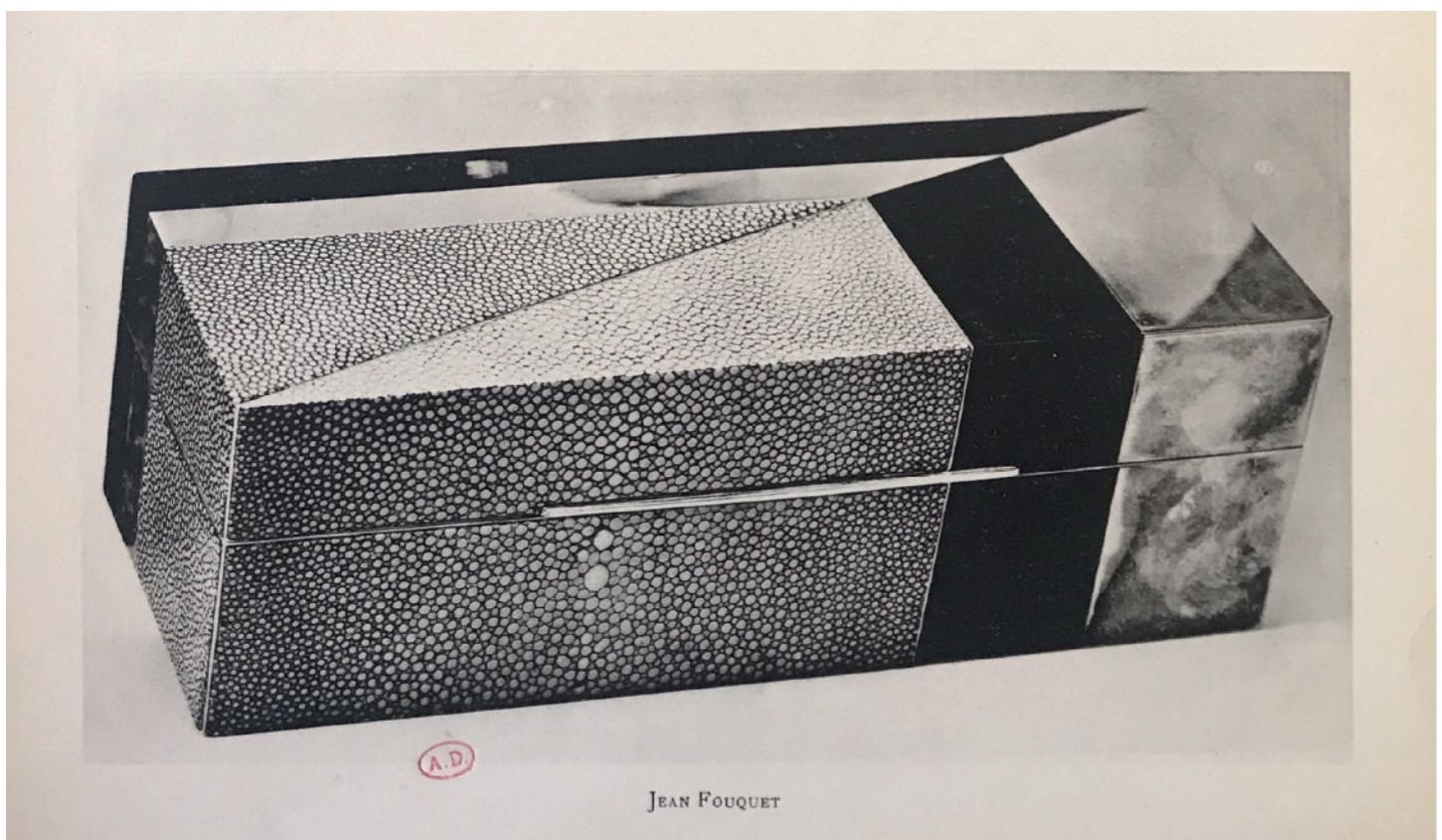
Ader, Paris, 7 December 2018, lot 63
Acquired from the above by the present owner

LITERATURE:

'Nicole Groult', *La Renaissance de l'Art Français et des Industries de Luxe*,
June 1924, np (the model in Nicole and André Groult's residence)

The model at André Groult's residence, illustrated in *La Renaissance de l'Art Français et des Industries de Luxe*, June 1924





Photographer unknown, Box by Jean Fouquet, in *L'Art international d'Aujourd'hui*,
vol. 6: *Objets d'art, présenté par Pierre Legrain*, circa 1920

JEAN FOUQUET (1899-1994)

VANITY CASE, CIRCA 1920

partially lacquered silver, shagreen
the interior in sapelli
3½ x 9½ x 3½ in. (8,3 x 24,2 x 9 cm)
impressed JEAN FOUQUET, with silver hallmark,
illegible maker's mark, numbered 21253 and 912

\$50,000-70,000

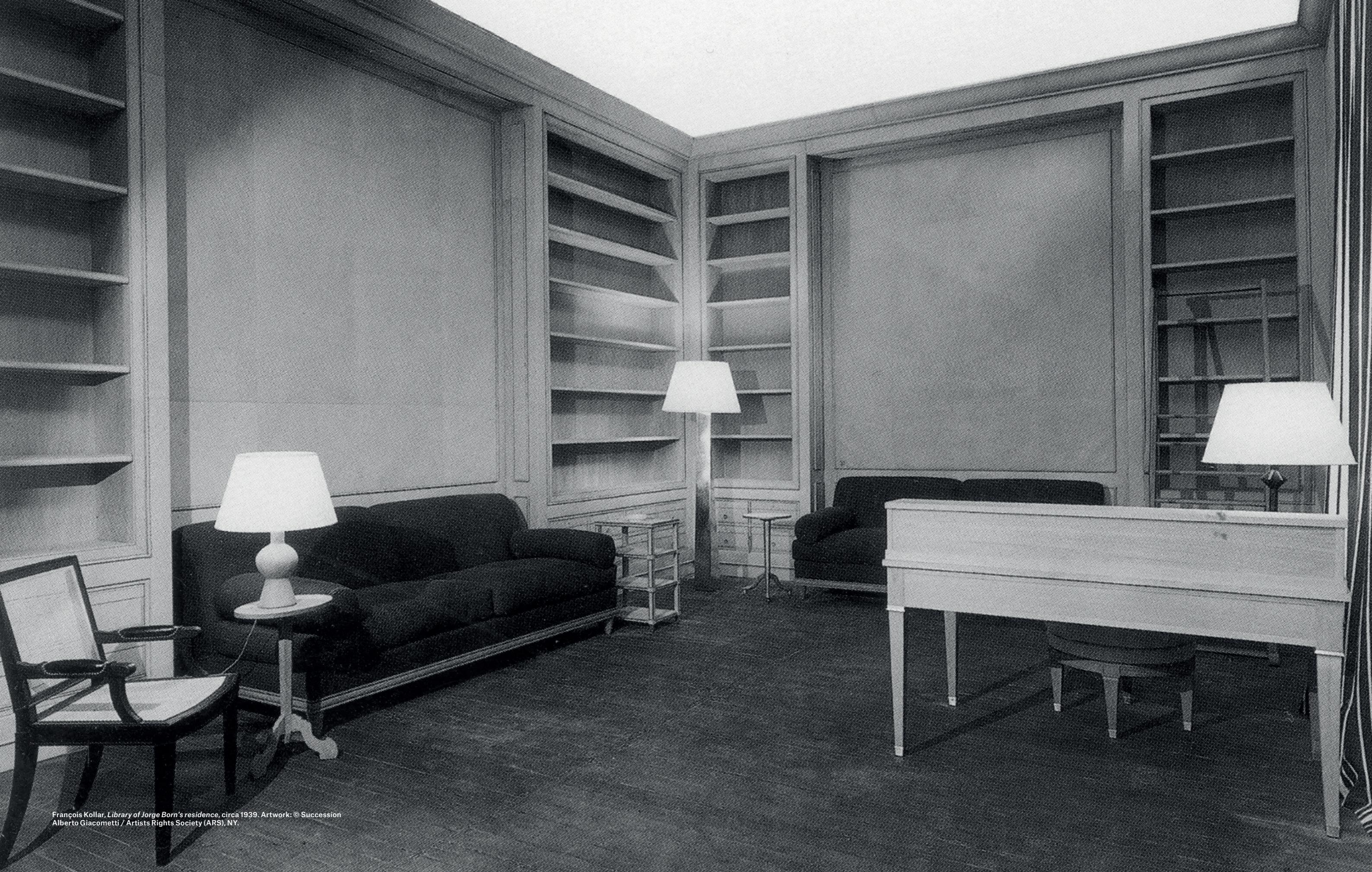
PROVENANCE:

Gros & Delettrez, Paris, 29 March 2013, lot 151
Acquired from the above by the present owner

LITERATURE:

L'Art International d'Aujourd'hui, vol. 6: *Objets d'art, présenté par Pierre Legrain*, circa 1920, Paris, pl. 24 (present lot illustrated)





François Kollar, Library of Jorge Born's residence, circa 1939. Artwork: © Succession Alberto Giacometti / Artists Rights Society (ARS), NY.

ALBERTO GIACOMETTI (1901-1966)

'BILBOQUET' TABLE LAMP, CIRCA 1937

terracotta, fabric shade
13 in. (33 cm) high, 5 $\frac{1}{2}$ in. (15 cm) diameter (excluding shade)

\$200.000-300.000



PROVENANCE:

Sonia Delaunay, by repute
Lars Vain Hole, Paris
Artcurial, Paris, 23 May 2017, lot 86
Acquired from the above by the present owner

LITERATURE:

L. D. Sanchez, *Jean-Michel Frank. Adolphe Chanaux*, Paris, 1980, p. 200
L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 244
Jean-Michel Frank, Un décorateur dans le Paris des années 30, exh. cat., Fondation Pierre Bergé-Yves Saint Laurent, Paris, 2009, p. 119
L. Verchère et. al., *Jean-Michel Frank*, Paris, 2018, p. 201

This lot is registered under number AGD 3683 in the Alberto Giacometti Database.

The present table lamp is one of the four known examples of the 'Bilboquet' model, known to exist today.

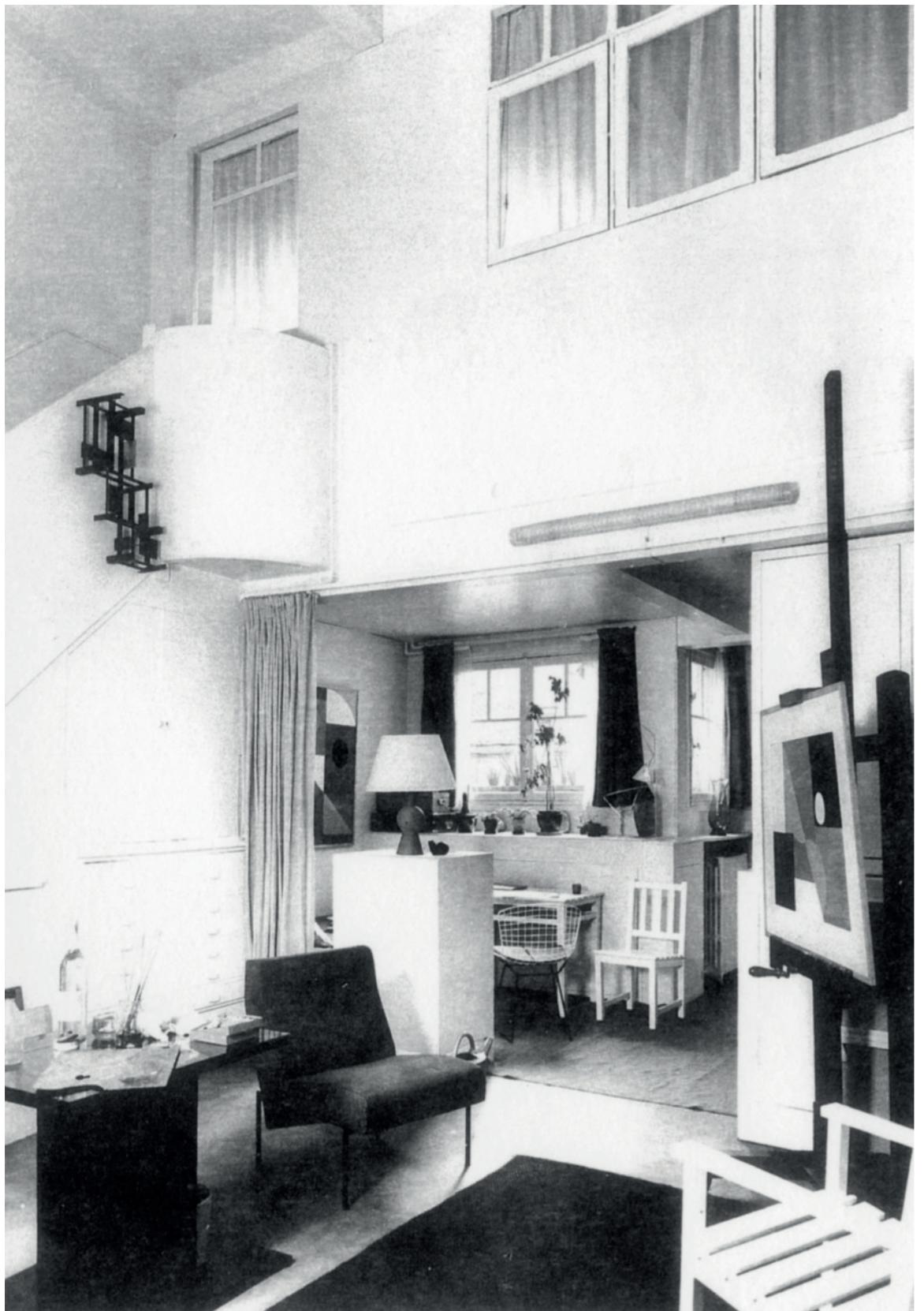


“

*A single object can furnish a room,
so long as it is beautiful.”*

JEAN-MICHEL FRANK





Marc Vaux, Sonia Delaunay's apartment at 16 rue Saint Simon, Paris, circa 1940. Photo courtesy of Villa Vassilieff / Centre Pompidou / Mnam CCI / Bibliothèque Kandinsky. Artwork: © Succession Alberto Giacometti / Artists Rights Society (ARS), NY.

Alberto Giacometti enjoyed drawing his creations from everyday objects, transforming them into abstract yet utilitarian sculptures. *Bilboquet*, which can be translated as 'cup-and-ball', is an outdated French game of skill. Reduced to a combination of two simple shapes, it is reinterpreted here into a modern artefact. The rawness of the shapes and the refined profile confer an anonymity to the forms. The use of terracotta is in that matter anything but anecdotal. The artist worked with this material very rarely, thus its use should be considered as a statement, as an ambition of returning to a primary material. Used since the Palaeolithic era, terracotta is commonly associated with Greek antiquity and its earthenware vessels, which constituted part of Giacometti's repertoire of forms. Its use is also consistent with Jean-Michel Frank's aesthetic and attention to contrasts between luxurious and common materials, between delicacy and coarseness. The texture and natural patina of terracotta enable the present lamp to come alive and conform to the space it occupies.

The presence of this rare model in Sonia Delaunay's apartment, 16 rue Saint Simon in Paris, does not come as a surprise. A Ukrainian-born artist, she founded along with her husband, Robert Delaunay, Orphism, an avant-garde movement sometimes called Orphic Cubism. Both artists' creations and research focused on pure abstraction through an unprecedented approach to colour. They developed theories such as simultaneous contrast and optical intensity, which they applied to their work by designing geometrical and often circular shapes with a precise and reflexive combination of colours. The resonance between their work and the present lamp is hardly denied, and confirms the timelessness of the 'Bilboquet' model.



Thérèse Bonney, Jean-Michel Frank's smoking room, circa 1938.
Photo: © The Regents of the University of California

JEAN-MICHEL FRANK (1895-1941)

LOW TABLE, CIRCA 1928

executed by Chanaux & Pelletier, Paris
mica, beech

16 x 37½ x 17 in. (40,4 x 95,5 x 43,3 cm)

impressed CPJ.M. FRANK 7811 and MADE IN FRANCE

\$250,000-350,000

PROVENANCE:

Private Collection, acquired directly from the artist
Thence by descent
Acquired from the above by the present owner

LITERATURE:

L. D. Sanchez, *Jean-Michel Frank. Adolphe Chanaux*, Paris, 1980, pp. 72 and 180-181 (the model in Jean-Michel Frank's apartment, Paris)

L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 67, 70-71 (the model in Jean-Michel Frank's apartment, Paris)

Jean-Michel Frank, Un décorateur dans le Paris des années 30, exh. cat., Fondation Pierre Bergé-Yves Saint Laurent, Paris, 2009, pp. 25 and 95 (the model in Jean-Michel Frank's apartment, Paris)

L. Verchère et. al., *Jean-Michel Frank*, Paris, 2018, pp. 24, 124-125, 152-153 and 186-187 (the model in Jean-Michel Frank's apartment, Paris)

This lot is accompanied by a certificate from the Comité Jean-Michel Frank.







“

Dunand possesses to such an extent the secret of the matter that he bends it to his will, and draws from it unsuspected means of expression. He plays with it as a virtuoso but treats it as an artist.”

JACQUES BASCHET

°10

JEAN DUNAND (1877-1942)

VASE, CIRCA 1930

patinated maillechort
20 1/4 in. (51.5 cm) high, 6 1/2 in. (16.3 cm) diameter
signed JEAN DUNAND PIII

\$80,000-120,000

PROVENANCE:

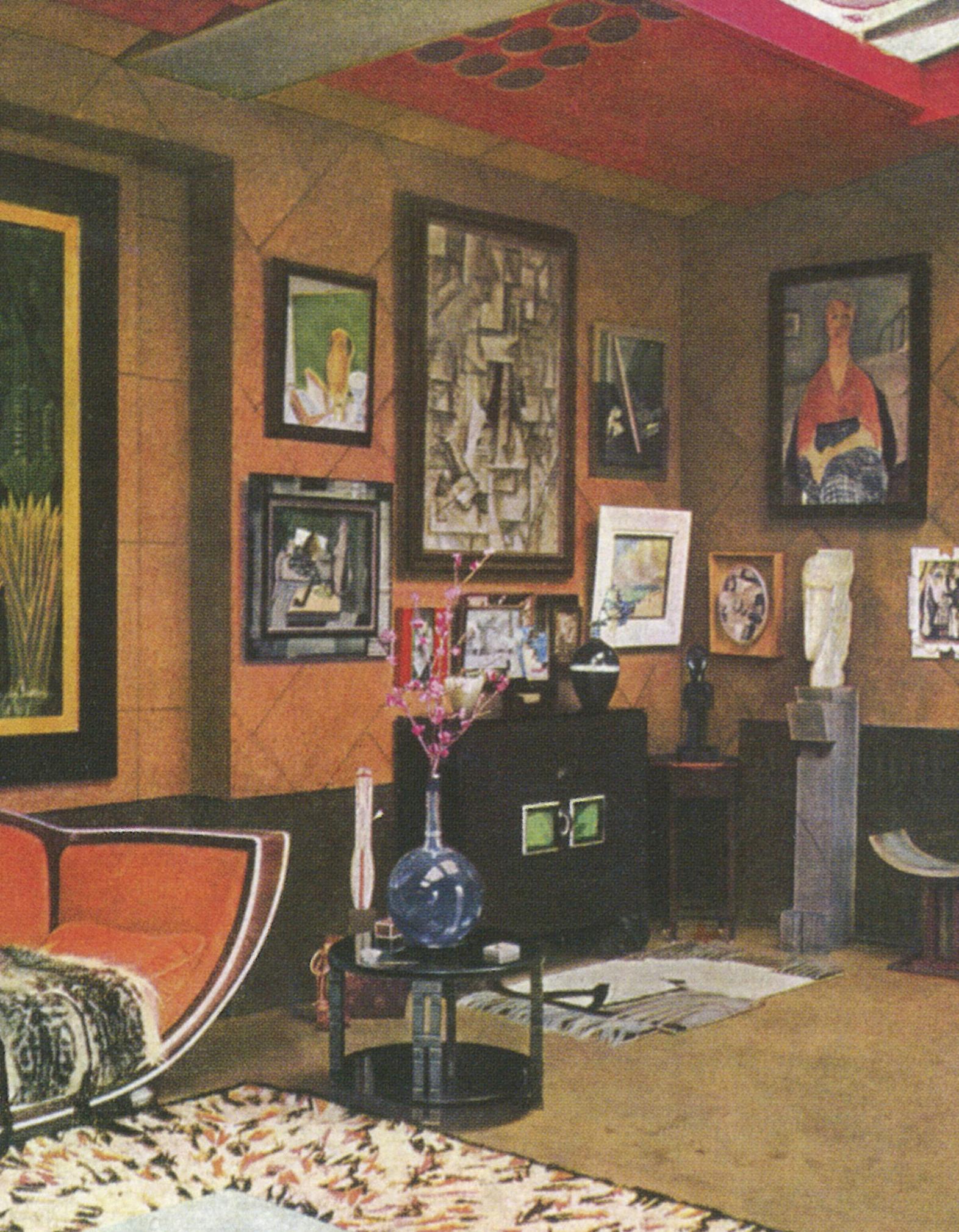
Érard and Francquet de Franqueville families, former landlords
of the Château de la Muette, Paris
Thence by descent
Ader, Paris, 7 December 2018, lot 65
Acquired from the above by the present owner

LITERATURE:

Y. Brunhammer, 1925, Paris, 1976, p. 188
F. Marcilhac, *Jean Dunand. Vie et oeuvre*, Paris, 1991, p. 301, no. 963
A. Marcilhac, F. Marcilhac, *Jean Dunand*, Paris, 2020, p. 340, no. 124



JACQUES DOUCET



Photographer unknown, *Living room in Jacques Doucet's Residence* featuring the present lot.
Artwork: © 2022 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Man Ray, *Portrait of Jacques Doucet*, circa 1926.
Artwork: © Man Ray 2015 Trust / Artists Rights Society (ARS), NY / ADAGP, Paris 2022.



ANDRÉ GROULT (1884-1966)

GUÉRIDON À SECRET FOR JACQUES DOUCET,
CIRCA 1910-1914

ebony, shagreen, oak, resin
the interior in oak, mirrored glass, and silvered bronze
with its original key
inset top unlocks to reveal a tilt-up mirror, removable tray and a compartment
30¾ in. (78,4 cm) high, 16½ in. (42,2 cm) diameter

\$50,000-70,000



Other view of the present lot.

PROVENANCE:

Jacques Doucet, Neuilly-sur-Seine, acquired directly from the artist,
circa 1910-1914
Ancienne collection Jacques Doucet, Audap, Godeau, Solanet, Paris,
8 November 1972, lot 49
Private Collection
Gros & Delettrez, Paris, 29 March 2013, lot 150
Acquired from the above by the present owner

EXHIBITED:

Paris, Fondation Pierre Bergé Yves Saint Laurent, *Jacques Doucet - Yves Saint Laurent. Vivre pour l'art*, February 2016, p. 88

LITERATURE:

L'Illustration, 3 May 1930, p. 17 (present lot illustrated)
L'Oeil, December 1961, p. 47 (present lot illustrated)
J.-P. Bouillon, *Art Deco 1903-1940*, Geneva, 1989, p. 196 (present lot illustrated)
F. Marcilhac, *André Groult Décorateur-Ensemblier*, Paris, 1997, p. 70 (present lot illustrated)
J.-L. Gaillemot, *Félix Marcilhac. Passion Art Déco*, Paris, 2014, p. 73 (present lot illustrated)
J. Neutres, *Jacques Doucet - Yves Saint Laurent. Vivre pour l'art*, Paris, 2015, pp. 30-31 and 88 (present lot illustrated)
C. Georgel, *Jacques Doucet. Collectionneur et mécène*, Paris, 2016, pp. 168-169 (present lot illustrated)





°12

JOSEPH CSAKY (1888-1971)

'FIGURE (FEMME DEBOUT)', 1921

carved stone
in its original waxed oak frame
25½ x 7¾ x 2¾ in. (65 x 20.1 x 6 cm) without frame
with a label Galerie l'Effort Moderne Léonce Rosenberg 19, Rue de la
Baume, Paris 8e n.7567 Csaky 1921

\$50,000-70,000

PROVENANCE:

L'Effort Moderne, Paris
Anthony Roland, acquired from the above on 22 July 1921
Félix Marcilhac, Paris
Félix Marcilhac Collection Privée, Sotheby's, Paris, 11-12 March 2014, lot 259
Acquired from the above by the present owner

EXHIBITED:

Paris, Galerie de l'Effort Moderne, *Les Maîtres du cubisme*, Paris, 1921
Paris, Musée Bourdelle, *Trois sculpteurs des années 30, Gargallo Csaky
Lambert-Rucki*, September 1977
Paris, Galerie Félix Marcilhac, *Joseph Csaky (1888-1971), Sculptures,
Une Vie-Une Œuvre*, December 2007
Budapest, Maklary Fine Arts, *Gustave Miklos. Joseph Csaky*, 2010

LITERATURE:

'3 façons de vivre entouré d'objets', *Connaissance des Arts*, n. 247, September 1972, p. 58 (present lot illustrated in Félix Marcilhac's interior)
D. Karshan, *Csaky*, exh. cat., Galerie Dépôt 15, Paris, 1973, p. 102, no. 62-63, (for related gouaches)
Trois sculpteurs des années 30, Gargallo Csaky Lambert-Rucki, exh. cat., Musée Bourdelle, 1977, Paris, no. 28, n.p. (present lot illustrated)
Csaky Sculptures Dessins, exh. cat., Musée d'Art Moderne de Troyes, 1986, no. 18, n.p. (for a related bas-relief)
E. Balas, *Joseph Csaky A Pioneer of Modern Sculpture*, Philadelphia, 1998, fig. 27, p. 53 (for a related bas-relief)
Joseph Csaky (1888-1971): Sculptures: Une Vie-Une Œuvre, exh. cat., Galerie Félix Marcilhac, Paris, 2007, pp. 10, 29 (present lot illustrated)
F. Marcilhac, *Joseph Csaky, du cubisme historique à la figuration réaliste, catalogue raisonné des sculptures*, Paris, 2007, pp. 61-62, 324, no. 1921-FM.46/a (present lot illustrated)
J.-L. Gaillemin, *Félix Marcilhac. Passion Art Déco*, Paris, 2014, p. 161 and 166 (present lot illustrated in Félix Marcilhac's interior)



GALERIE L'EFFORT MODERNE

Leonce ROSENZWEIG

ÉDITEUR D'ART

19, Rue de la Baume - Paris 8^e

N° 7567
Auteur Gaky
Date :
N° 1921



MARCEL COARD



Photographer unknown. *Portrait of Marcel Coard.*
© Archives familiales.



°13

MARCEL COARD (1889-1974)

MEUBLE D'APPUI, CIRCA 1925

executed by Chanaux & Pelletier, Paris
Macassar ebony, shagreen, sycamore, oak, silver plated metal
35 x 39 x 13¾ in. (89 x 99 x 35 cm)
branded with artist's parrot, impressed M.C.COARD and CP

\$250,000-350,000



PROVENANCE:
Michel Souillac, Paris
Private Collection, Paris, circa 1973

LITERATURE:
A. Marcilhac, *Marcel Coard, Décorateur*, Paris, 2012, pp. 8
and 12 (present lot illustrated)

We would like to thank Amélie Marcilhac for her assistance
with the authentication and cataloguing of this lot.







°14

ALBERTO GIACOMETTI (1901-1966)

'FLAMBEAU' TABLE LAMP, CIRCA 1934

patinated pink plaster, leather, boxwood, fabric shade
17½ in. (44,5 cm) high (excluding shade)

\$200,000-300,000



LITERATURE:

R. Lannes, 'L'exégèse poétique de Jean-Michel Frank', *Art et Décoration*, 1938, p. 10
L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 239
C. Boutonnet, R. Ortiz, *Diego Giacometti*, Paris, 2003, p. 43

This lot is registered under the number AGD 672 in the Alberto Giacometti Database.

François Kollar, Jean-Michel Frank with Francis Poulenc, Marie-Laure de Noailles, Darius Milhaud and others in his shop, circa 1935. Artwork: © Succession Alberto Giacometti / Artists Rights Society (ARS), NY.





°15

JEAN-MICHEL FRANK (1895-1941)

LOW TABLE, CIRCA 1926

walnut, shagreen
10 x 25½ x 17½ in. (26 x 64 x 44,5 cm)
impressed 7376 twice

\$50,000-70,000

PROVENANCE:

Stéphane Deschamps, Paris
Yves Saint Laurent and Pierre Bergé, Paris
Pierre Bergé & Associés, Brussels, 17 June 2009, lot 283
Acquired from the above by the present owner

LITERATURE:

L. D. Sanchez, *Jean-Michel Frank. Adolphe Chanaux*, Paris, 1980, p. 45 (the model in Nelson Rockefeller's apartment, New York)
L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 45 (the model in Nelson Rockefeller's apartment, New York)
F. Baudot, *J.M. Frank. Universe of style*, Paris, 1999, pp. 58-59 and 79
Jean-Michel Frank, Un décorateur dans le Paris des années 30, exh. cat., Fondation Pierre Bergé-Yves Saint Laurent, Paris, 2009, p. 67 (for a related model)

This lot is accompanied by a certificate from the Comité Jean-Michel Frank.





Photographer unknown, Yves Saint Laurent in his library, rue de Babylone, Paris, 1980.

MAHARAJA OF INDORE



Man Ray, Maharaja Yeshwant Rao Holkar II and Maharani Sanyogita Devi, circa 1927. Photo: © Man Ray 2015 Trust / Artists Rights Society (ARS), NY / ADAGP, Paris 2022.

IVAN DA SILVA-BRÜHNS (1881-1980)

UNIQUE AND IMPORTANT CARPET FROM THE
PALACE OF THE MAHARAJA OF INDORE, MANIK
BAGH, CIRCA 1930

executed by the Manufacture de Savigny, Savigny-sur-Orge, France
hand-knotted wool pile
16 ft. 1 in. x 13 ft. 8 in. (491 x 422 cm)
signed in weave da Silva Brühns with manufacturer's monogram

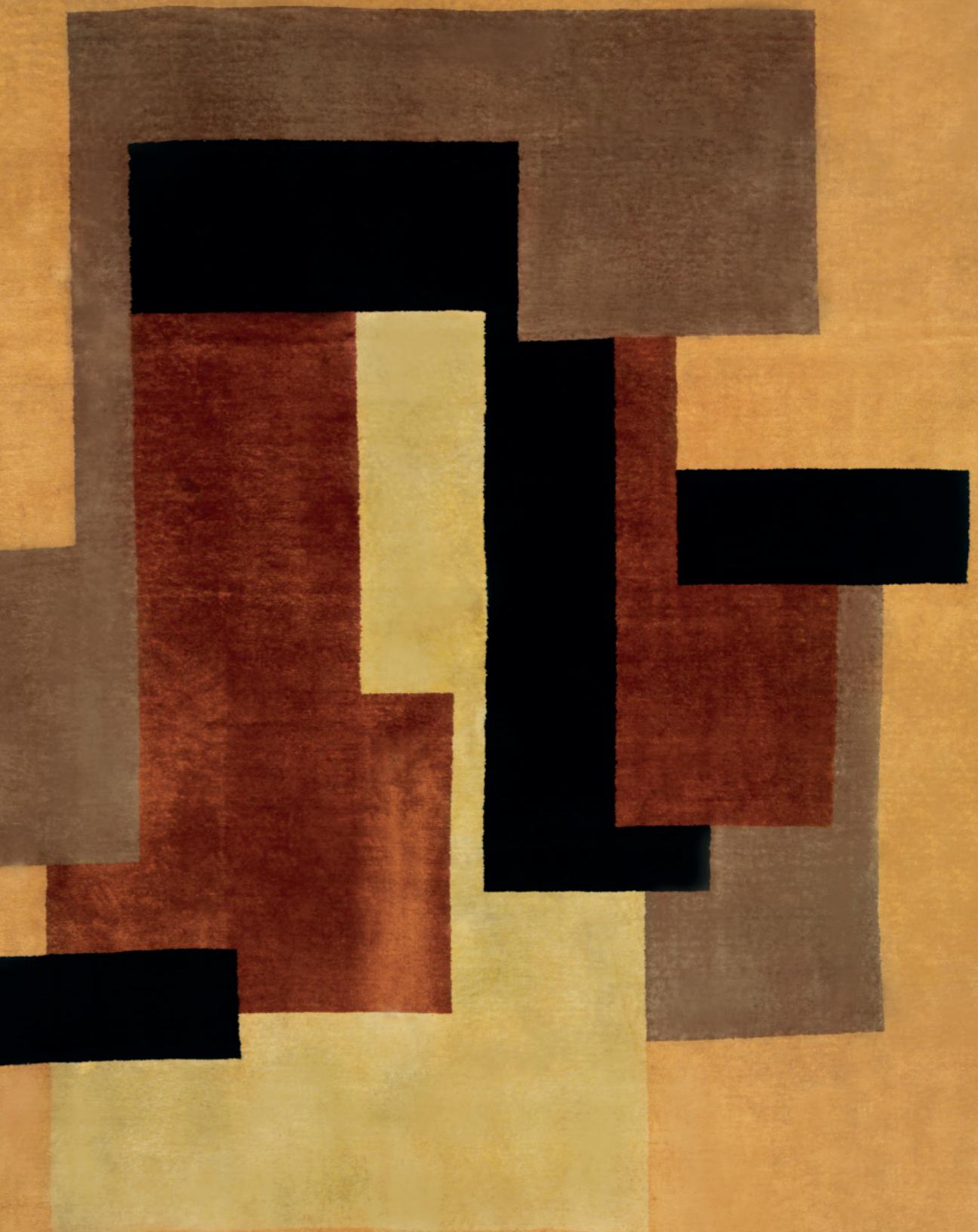
\$500,000-700,000

PROVENANCE:

Maharaja of Indore, Manik Bagh, India, circa 1930
Maharajah d'Indore, Sotheby's, Monaco, 11 October 1987, lot 329
Marsha Miro, Detroit
Christie's, New York, 9 December 2014, lot 544
Private Collection
Christie's, New York, 7 June 2017, lot 45
Acquired from the above by the present owner

LITERATURE:

'Indisches Märchenschloss 1933, Eine Berliner Architekt baut den Palast des Maharadschas von Indore', *Berliner Illustrierte Zeitung*, no. 46, November 1933, n.p. (for information on Manik Bagh and images of carpets designed by da Silva Brühns)
R. Descharnes, 'En Inde un Palais 1930', *Connaissance des Arts*, no. 223, September 1970, pp. 52 and 55 (for similar carpets in Manik Bagh)
A. Pica, 'Eckart Muthesius in India, The avant-garde meets history', *Domus*, no. 593, April 1979, p. 6 (for a similar carpet in Manik Bagh)
P. Adam, *Eileen Gray: Architect-Designer*, London, 1987, p. 188 (for a similar carpet in the Maharaja's bedroom)
Y. Brunhammer, *Les Styles des Années 30 à 50*, Paris, 1987, p. 52, fig. 1 (present lot illustrated in situ)
P. Bayer, *Art Deco Interiors*, London, 1990, p. 136 (for a similar carpet in the Maharaja's bedroom)
P. Garner, *Eileen Gray: Designer and Architect*, Berlin, 1993, p. 36 (for a similar carpet in the Maharaja's bedroom)
R. Nigg, *Eckart Muthesius 1930: The Maharaja's Palace in Indore, Architecture and Interior*, Stuttgart, 1996, p. 91 (present lot illustrated in situ)
S. Day, 'Art Deco Masterworks, The Carpets of Ivan da Silva Brühns', *Hali, The International Magazine of Antique Carpet and Textile Art*, no. 105, July-August 1999, pp. 78-80 (for two similar carpets for Manik Bagh)
Le palais du maharadjah d'Indore : photographies : Man Ray, Emil Leitner, Eckart Muthesius, exh. cat., Galerie Doria, Paris, 2006, p. 84-85 (present lot illustrated)
Eileen Gray, exh. cat., Centre Georges Pompidou, Paris, 2013, p. 69 (for a similar carpet in the Maharaja's bedroom)
Moderne Maharajah, exh. cat., Musée des Arts Décoratifs, Paris, 2019, pp. 102-103, 136-137, 173, 201 (present lot illustrated)
G. Lenain, *Le Dernier Maharaja d'Indore*, Paris, 2022, pp. 143, 145 and 146 (mentioned)





Eckart Muthesius, *Exterior of the palace of the Maharaja of Indore*, 1930. Artwork: © 2022 Artists Rights Society (ARS), New York / VG Bild Kunst, Bonn.

*Innovative and without pomp.
This carpet is like its patron, _____ by Géraldine Lenain
the last maharaja of Indore.*

Yeshwant Rao Holkar II (1908-1961) is the very figure of the modern maharaja. From a mother who is the first woman to drive in India and a notoriously anti-British father with a strong interest in progress in all its forms, the Indian prince grows up during the British Raj in a relatively open, sometimes unconventional, environment. The studies he pursues in England as a teenager change his vision of ancestral India. His Belgian tutor, Marcel Hardy, opens doors to a new world to him. His curiosity and the encounters he makes in Europe - Henri-Pierre Roché (his factotum), the absolute figure of freedom who explores what it is to live in every possible way and Eckart Muthesius (the architect of the palace), the heir to the decorative utopias of the turn of the century - immerse him in a certain modernity, then misunderstood in India. The successive weddings with divorced Americans shock, the radical aesthetic choices surprise, the prolonged stays in the West annoy. The sovereign tries to lead his state with an elegant modernity, and ultimately a lot of detachment, for more than thirty years. Modernity is his form of resistance against the British and his way to feel free.

Lucid about his lack of political power and rich with billions, the young aesthete prince throws himself headlong into the construction of an ultra-modern palace in the heart of what is today Madhya Pradesh. It's unprecedented. The approach is all the more audacious as it takes place at the end of the 1920s, at the beginning of the Great Depression, in a traditional India still under British domination. It is the inspiring story of an iconic couple, formed with his first Indian wife, who plunges into the Roaring Twenties and who passionately creates a monument of taste dedicated to the European avant-garde. Designed as a private living space, the palace named Manik Bagh (the ruby garden) reflects their cutting-edge art de vivre. Cosmopolitan and so young - he is twenty years old, she is fourteen - they bring together around them, under the influence of a few European models, a constellation of fascinating characters: mentors, artists, architects, decorators, jewelers and designers.

Nearly a decade is dedicated to beauty, elegance and creation in which the greatest talents of the time participate, from Man Ray to Constantin Brancusi via Jacques-Emile Ruhlmann, Eileen Gray, Le Corbusier, Bernard Boutet de Monvel, Marcel Breuer, Ivan Silva da Bruhns, Djo-Bourgeois, Desny et Clément Nauny, D.I.M, Michel Dufet, Hélène Henry, René Herbst, René Lalique, Hans et Wassily Luckhardt, Jean Perzel, Jean Puiforcat, Lily Reich, Louis Sognot and Charlotte Alix. This almost perfect moment unfortunately ends with the brutal and mysterious death of the maharani in 1937 and the outbreak of the Second World War. The beautiful story is interrupted, the artistic momentum is extinguished, the palace falls into oblivion and melancholy sets in.

This unique, custom-made rug for the living room on the first floor of the palace allows us to rediscover Manik Bagh and revives the desire of an oriental dandy to create a total work of art. Da Silva Bruhns is very busy working for the royal palace with a rug placed in nearly every room, a nod to Indian interiors. The primary function of the carpet is to magnify the furnishings with which it is associated to create coherent and harmonious sets. In the palace, paintings are not found on the walls but on the floor. Carpets act like abstract paintings with flat and architectural compositions. They are discreet ornamentation, just like the curtains and upholstery, whose chromatic range is in harmony with the rest. This brown and beige carpet dialogues perfectly with the beige-toned wall surface, the brown wood color cabinet for records and gramophone, the well polished bronze sculpture *Bird in Space* by Constantin Brancusi and the cubist-African head sculpture of Gustave Miklos, *Tête de Reine*. With its geometric lines, clean shapes, sobriety and elegance, the rug is the outer body of the maharaja.

— Géraldine Lenain, art historian and author of *Le Dernier Maharaja d'Indore* (éditions du Seuil, Paris, 2022), a biography on the last Maharaja



Eckart Muthesius, *Living room designed by Eckart Muthesius for the Maharaja of Indore*, 1933. Artwork: © 2022 Artists Rights Society (ARS), New York / VG Bild Kunst, Bonn.



Eckart Muthesius, Living room designed by Eckart Muthesius for the Maharaja of Indore, 1930 featuring the present carpet by Ivan Da Silva Bruns.
Artwork: © Succession Brancusi - All rights reserved (ARS) 2022;
© 2022 Artists Rights Society (ARS), New York / VG Bild Kunst, Bonn.



Left to right: Lots 59, 17, 10, 39 and 38

°17

JEAN DUNAND (1877-1942)

VASE, *CIRCA* 1925

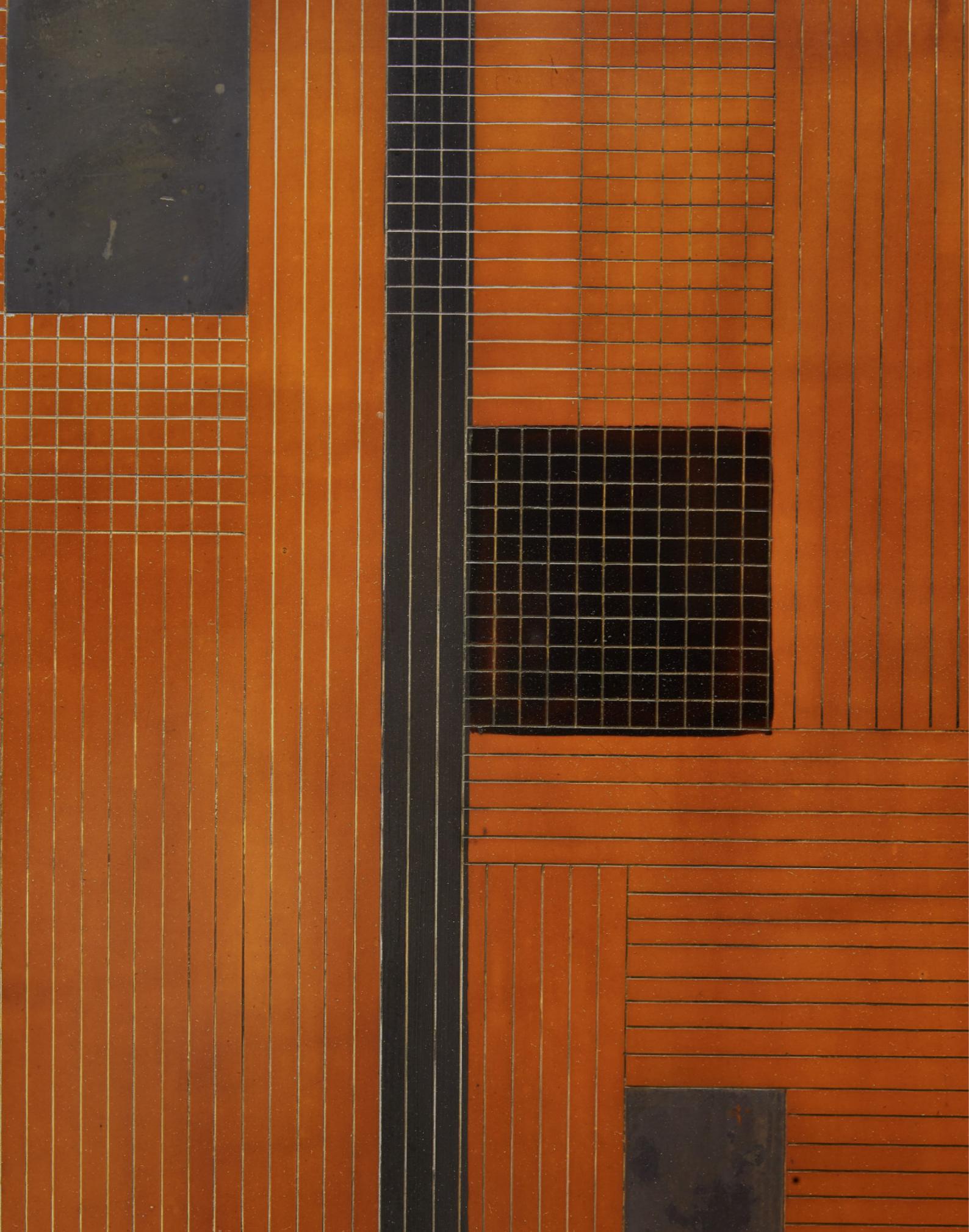
partially lacquered lead
15 in. (38,1 cm) high, 5 1/4 in. (13,5 cm) diameter
impressed *JEAN DUNAND 4918*

\$70,000-90,000

PROVENANCE:

Félix Marcilhac, Paris
Private Collection, USA, acquired from the above in the 1980s
Christie's, New York, 20 June 2018, lot 7
Acquired from the above by the present owner





“

One of the most beautiful qualities of lacquer is the depth of its material; the gaze, not stopping on the polished aspect of the surface, penetrates within the thickness of the superimposed layers where the light plays, by transparency, without ever being reflected truly.”

FÉLIX MARCILHAC

JEAN DUNAND (1877-1942)

FOUR-PANEL SCREEN, CIRCA 1927

lacquered wood
each panel: 68¾ x 19½ in. (174,5 x 49,5 cm)
signed JEAN DUNAND

\$180.000-240.000

PROVENANCE:

DeLorenzo Gallery, New York
Private Collection, New York
Félix Marcilhac, Paris
Alice Lawrence, New York
The Modern Age: The Collection of Alice Lawrence, Christie's, New York,
5 November 2008, lot 55
Private Collection
Acquired from the above by the present owner

EXHIBITED:

Paris, Galerie du Luxembourg, *Jean Dunand - Jean Goulen*, July 1973

LITERATURE:

Y. Brunhammer, *Le Style 1925*, Paris, n.d., p. 93
Jean Dunand - Jean Goulen, exh. cat, Galerie du Luxembourg, Paris, 1973,
p. 90, cat. ill. 107
F. Marcilhac, *Jean Dunand: Vie et Œuvre*, Paris, 1991, pp. 63 and 212, no. 93
A. Marcilhac, F. Marcilhac, *Jean Dunand*, Paris, 2020, p. 203, no. 93



°19

JEAN FOUQUET (1899-1994)

VANITY, CIRCA 1930

silver, vermeil, polychrome lacquer, mirrored glass
opens from both sides, one compartment for make-up, another for cigarettes
1½ x 4¾ x 2½ in. (1,8 x 11,9 x 6,4 cm)
impressed JEAN FOUQUET, numbered 23373, with silver hallmark

\$15,000-20,000

PROVENANCE:

Robert and Christine Lelion, Paris
Laure Lelion, by descent
Jean-Emmanuel Prunier, Louviers, 25 September 2015, lot 3
Acquired from the above by the present owner





°20

JEAN FOUQUET (1899-1984)

VANITY CASE, CIRCA 1930

silver, lacquer, mirrored glass
two make-up compartments and one lipstick
 $\frac{1}{2} \times 3\frac{1}{4} \times 2\frac{1}{4}$ in. (1,5 x 8,2 x 5,8 cm)
signed JEAN FOUQUET, numbered 22398, with four silver hallmarks,
three makers marks JT

\$10,000-15,000

PROVENANCE:
Le Floc'h, Paris, 29 November 2015, lot 281
Acquired from the above by the present owner

°21

PAUL-ÉMILE BRANDT (1887-1952)

POWDER COMPACT, CIRCA 1930

silver, polychrome lacquer, vermeil, mirrored glass
 $\frac{1}{2} \times 3\frac{1}{4} \times 3$ in. (1,7 x 9 x 7,5 cm)
monogrammed PEB and GPP, with silver hallmark and maker's mark

\$10,000-15,000

PROVENANCE:
Robert and Christine Lelion, Paris
Laure Lelion, by descent
Jean-Emmanuel Prunier, Louviers, 25 September 2015, lot 4
Acquired from the above by the present owner



21

GÉRARD SANDOZ (1902-1995)

VANITY CASE, CIRCA 1930

silver, vermeil, polychrome enamel, mirrored glass

¾ x 3 x 2¼ in. (1,8 x 7,7 x 5,5 cm)

signed GERARD SANDOZ, G. R. SANDOZ-PARIS, numbered 1109, 10005,
with eight silver hallmarks, five maker's marks AP del

\$15,000-20,000



PROVENANCE:

De Baecque, Lyon, 29 November 2014, lot 90
Acquired from the above by the present owner

LITERATURE:

L. Mouillefarine, *Bijoux art déco et avant garde*, Paris, 2009, p. 238,
no.1 and p. 241



°23

RAYMOND TEMPLIER (1891-1968)

CIGARETTE BOX, CIRCA 1930

polychrome lacquer, silver
sliding opening clasp
¾ x 5 x 3¼ in. (0,9 x 12,8 x 8,5 cm)
signed RAYMOND TEMPLIER, numbered 16009, with three silver hallmarks,
maker's mark JT, two illegible maker's marks

\$25,000-35,000

PROVENANCE:

Robert and Christine Lelion, Paris
Laure Lelion, by descent
Jean-Emmanuel Prunier, Louviers, 25 September 2015, lot 2
Acquired from the above by the present owner

LITERATURE:

Y. Brunhammer, *Le style 1925*, Paris, 1987, p. 130, no. 1
L. Mouillefarine, V. Ristelhueber, *Raymond Templier, Le Bijou Moderne*, Paris,
2005, p. 228



°24

GÉRARD SANDOZ (1902-1995)

CIGARETTE CASE, *CIRCA* 1930

silver, polychrome lacquer
¾ x 3¼ x 3 in. (1 x 8.5 x 7.5 cm)
signed *GERARD SANDOZ*, numbered 55, with silver hallmark,
maker's mark *JT* with a mortar and a star

\$10,000-15,000

PROVENANCE:

Robert and Christine Lelion, Paris
Laure Lelion, by descent
Jean-Emmanuel Prunier, Louviers, 25 September 2015, lot 6
Acquired from the above by the present owner



°25

JEAN FOQUET (1899-1984)

CIGARETTE CASE, *CIRCA* 1930

silver, polychrome lacquer
1/4 x 5 x 3 1/2 in. (0.8 x 12.8 x 8.8 cm)
signed *JEAN FOQUET* three times, numbered 302, with silver hallmark,
maker's mark *JT*

\$10,000-15,000



PROVENANCE:

Artcurial, Paris, 27 May 2014, lot 58
Acquired from the above by the present owner



°26

JEAN-MICHEL FRANK (1895-1941)

SIDE TABLE, CIRCA 1925

executed by Chanaux & Pelletier, Paris
parchment, wood
16½ x 21.5.8 x 15¾ in. (42 x 55 x 40 cm)
impressed 6577 CP

\$20,000-30,000



PROVENANCE:

Camard & Associés, Paris, 17 June 2003, lot 160
Private Collection
Phillips, New York, 11 December 2012, lot 37
Acquired from the above by the present owner

LITERATURE:

L. D. Sanchez, *Jean-Michel Frank. Adolphe Chanaux*, Paris, 1980, pp. 120 and 181 (the model in Madame Spitzer's apartment)
L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 128-129 and 207 (the model in François Mauriac's apartment, Paris and in Charles and Marie-Laure de Noailles' apartment, Paris)
Jean-Michel Frank, Un décorateur dans le Paris des années 30, exh. cat., Fondation Pierre Bergé-Yves Saint Laurent, Paris, 2009, p. 94
L. Verchère et. al., *Jean-Michel Frank*, Paris, 2018, p. 264

This lot is accompanied by a certificate from the Comité Jean-Michel Frank.
Another example of the model, formerly in the collection of François Mauriac, is in the collection of the Musée des Arts Décoratifs, Paris (inv. LOUVRE OAP 605).





François Kollar, 'Bougeoir' Table Lamp by Alberto Giacometti, circa 1933.
Artwork: © Succession Alberto Giacometti / Artists Rights Society (ARS), NY

“

Everyone who comes here or to the studio swoons over your work. That's the only thing they like. If you make more models, perhaps I'll be able to buy myself a suit. Don't forget me = lamps, vases, and when will there be furniture? Tables, chairs, armchairs, beds, sofas, etc.?"

JEAN-MICHELFRANK
TO ALBERTO GIACOMETTI

°27

ALBERTO GIACOMETTI (1901-1966)

'BOUGEoir' TABLE LAMP, CIRCA 1937

patinated bronze, leather, fabric shade
13½ in. (34 cm) high, 4¾ in. (12 cm) diameter (excluding shade)
monogrammed and numbered AG 08

\$70,000-90,000



PROVENANCE:

Félix and Yvonne Goudard, for their apartment decorated by Jean-Michel Frank, 39 Boulevard de Montmorency, Paris, 1936
Thence by descent
Ader, Paris, 1 December 2017, lot 64
Acquired from the above by the present owner

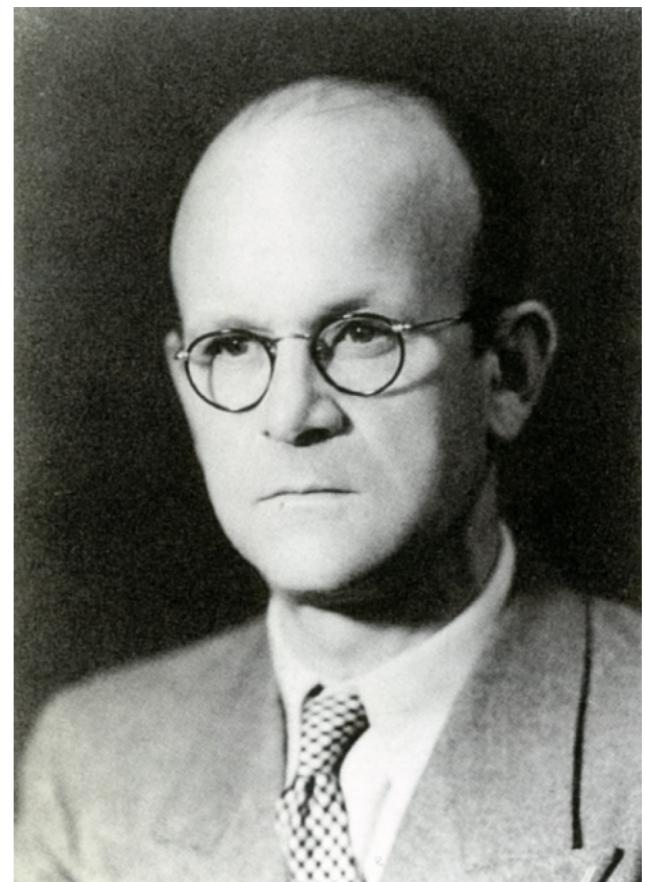
LITERATURE:

M. Butor, *Diego*, Paris, 1985, p. 149
C. Boutonnet and R. Ortiz, *Diego Giacometti*, Paris, 2003, p. 36
L. D. Sanchez, *Jean-Michel Frank. Adolphe Chanaux*, Paris, 1980, p. 45 (the model in Nelson Rockefeller's living room, New York)
L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 45
F. Baudot, *J.M. Frank. Universe of style*, Paris, 1999, pp. 58-59 and 79
Jean-Michel Frank, Un décorateur dans le Paris des années 30, exh. cat., Fondation Pierre Bergé-Yves Saint Laurent, Paris, 2009, p. 67 (the model in Nelson Rockefeller's living room, New York)
L. Verchère et. al., *Jean-Michel Frank*, Paris, 2018, pp. 268-269 (for the model in Nelson Rockefeller's living room, New York)

This lot is registered under number AGD 3788 in the Alberto Giacometti Database.



ANDRÉ GROULT



Photographer unknown, *Portrait of André Groult, circa 1932.*
© Archives familiales.

ANDRÉ GROULT (1884-1966)

WRITING DESK, CIRCA 1913

Ceylon ebony, shagreen, resin
36 $\frac{1}{4}$ x 32 $\frac{1}{4}$ x 17 $\frac{1}{8}$ in. (92 x 82 x 45,5 cm) closed

\$150,000-200,000

PROVENANCE:

Private Collection, Rouen, acquired directly from the artist
Private Collection, Paris, by descent
Private Collection, Paris, 1994
Christie's, Paris, 22 May 2018, lot 3
Acquired from the above by the present owner

LITERATURE:

La Renaissance de l'Art français et des industries de luxe, May 1918, p. 34
Y. Brunhammer, *Le style 1925*, Paris, 1975, p. 103 (for Jacques Doucet's example)
P. Cabane, *Encyclopédie Art Déco*, Paris, 1986 (for a reconstitution of Jacques Doucet's studio, Paris)
F. Marcilhac, *André Groult: décorateur-ensemblier du XXe siècle*, Paris, 1997, pp. 64, 65 and 74 (for Jacques Doucet's example)
C. Georgel, *Jacques Doucet collectionneur et mécène*, Paris, 2016, p. 122 (mentioned)





The combination of ebony and shagreen confers to this writing desk a luxuriance which underscores the finesse of the cabinet work. As Félix Marcilhac wrote in *André Groult, Décorateur-Ensemblier*, the artist 'only wished the embellishment of our living environment by the unique, the precious, the rare and the exceptional'. He was one of the first to use shagreen in cabinet work, while it was usually used to cover small objects. The material eventually became a marker of Art Deco. André Groult started considering furniture as a character, as a refuge of fantasy in the modern world, and not only as a simple assembly of lines and volumes. The flared feet and the almost disproportionate legs seem to be the first fruits of the artist's anthropomorphist period, which would be acclaimed during the *Salon de la Société des artistes décorateurs* in 1921.

The design and the colour contrast might recall the Anubis Shrine. This golden sanctum protecting Tutankhamun's tomb was rediscovered short after the creation of the present model, in 1922, creating an international interest for ancient Egypt, leading to some of the most sought-after designs in Art Deco jewellery and furniture. Ancient civilisations, such as China, Japan and Egypt, along with African art, were an endless source of inspirations in the 1910s and 1920s. Fashion designer Jacques Doucet embraced this trend and amassed an exceptional collection comprising Picasso's *Les Demoiselles d'Avignon*, Pierre Legrain's africanist pieces and Eileen Gray's lacquers. It is no wonder that the only other known example of the present writing desk was acquired by this major patron.

The example from the collection of Jacques Doucet was exhibited at the *Salon d'Automne* in 1913 and is in the collection of the Musée des Arts Décoratifs, Paris, inv. 38146.





°29

ÉMILE DECOEUR (1876-1953)

SOLIFLORE, CIRCA 1904-1909

glazed earthenware
9¾ in. (22,5 cm) high, 6½ in. (16,5 cm) diameter
signed *EDecœur*

\$1,800-2,400

PROVENANCE:
Sotheby's, Paris, 24 May 2016, lot 25
Acquired from the above by the present owner

LITERATURE:
M. Giraud, F. Fravolo, *Emile Decœur, 1876-1953*, Paris, 2008, pp. 67, 104 and
215 (for a shape study of the model and for related models)



°30

ÉMILE DECOEUR (1876-1953)

COUPE, CIRCA 1925

glazed earthenware
4¼ (11 cm) high, 5½ in. (13 cm) diameter
signed *Decœur*

\$1,800-2,400

PROVENANCE:
Sotheby's, Paris, 24 May 2016, lot 24
Acquired from the above by the present owner

LITERATURE:
M. Giraud, F. Fravolo, *Emile Decœur, 1876-1953*, Paris, 2008, pp. 109 and 158
(for related models)

°31

ÉMILE DECOEUR (1895-1941)

VASE, CIRCA 1930

glazed earthenware
15½ in. (39.5 cm) high, 9 in. (23 cm) diameter
signed *EDecœur*

\$3,000-5,000

PROVENANCE:

Christie's, New York, 11 December 2020, lot 31
Acquired from the above by the present owner

LITERATURE:

M. Giraud and F. Fravolo, *Emile Decoeur, 1876-1953*, Paris, 2008, p. 195
(for a related model)



°32

JEAN GOULDEN (1878-1946)

UNIQUE BOX, CIRCA 1928

partially enameled silver, gilt brass
1 x 6¾ x 2½ in. (2,6 x 16,3 x 6,6 cm)
signed JEAN GOULDEN, numbered LXX XX,
monogrammed JG, with silver hallmark

\$30,000-50,000



PROVENANCE:

Jacques André, Neuilly-sur-Seine
Comtesse de Douville, France
Serge Lutens, Paris
Félix Marcilhac, Paris, gifted from the above
Félix Marcilhac Collection Privée, Sotheby's, Paris, 11-12 March 2014, lot 41
Acquired from the above by the present owner

LITERATURE:

B. Goulden, *Jean Goulden*, Paris, 1989, p. 83 (for related examples)





Photographer unknown, the easel *in situ* at Jeanne Lanvin's apartment at rue Barbet de Jouy, Paris, circa 1925.

ARMAND ALBERT RATEAU (1882-1938)

RARE EASEL, CIRCA 1925

cerused oak, patinated bronze
74 x 27¾ x 15¼ in. (188 x 70,5 x 39 cm)
signed A.A.RATEAU five times and numbered 86-1903 twice

\$25,000-35,000

PROVENANCE:

Jeanne Lanvin, Paris, by repute
Private Collection, France, early 1960s
Thence by descent
Laurent Bernard, Dreux, 15 December 2018, lot 119
Acquired from the above by the present owner

LITERATURE:

E. Schlumberger, 'Au 16 rue Barbet-de-Jouy avec Jeanne Lanvin', *Connaissance des arts*, August 1963, p. 64 (the model in Jeanne Lanvin's residence, 16 rue Barbet-de-Jouy, Paris)
F. Olivier-Vial et F. Rateau, *Armand Albert Rateau*, 1992, p. 94 (the model in Jeanne Lanvin's residence, 16 rue Barbet-de-Jouy, Paris)



ARMAND ALBERT RATEAU (1882-1938)

PAIR OF 'BUTTERFLY' SCONCES, CIRCA 1928

executed by Baguès, Paris
patinated bronze
8 $\frac{1}{2}$ x 9 $\frac{1}{2}$ x 5 $\frac{1}{2}$ in. (22 x 25 x 15 cm)
each impressed A. A. RATEAU/INVR. twice

\$70,000-90,000



PROVENANCE:

Dubonnet, Neuilly-sur-Seine, commissioned in 1928
Artcurial, Paris, 27 November 2018, lot 65
Acquired from the above by the present owner

LITERATURE:

Y. Brunhammer, 1925, Paris, 1976, p. 204
V. Arwas, *Art Deco*, New York, 1980, p. 82
Y. Brunhammer, *Le style 1925*, Paris, 1987, p. 41, no. 5
J.-P. Bouillon, *Art Deco 1903-1940*, Geneva, 1989, p. 123
F. Olivier-Vial and F. Rateau, *Armand Albert Rateau: Un baroque chez les modernes*, Paris, 1992, pp. 21, 23, 32 and 33
H. Guéné, *Décoration et Haute couture. Armand Albert Rateau pour Jeanne Lanvin, un autre Art déco*, Paris, 2006, p. 125 (for Jeanne Lanvin's example)

The present lot was designed for the powder room of the Dubonnet residence in Neuilly-sur-Seine, decorated by Armand Albert Rateau circa 1928.

A similar pair is exhibited in the reconstitution of Jeanne Lanvin's bathroom in the collection of the Musée des Arts Décoratifs, Paris (inv. 39 944 A and 39 944 B).





°35

ARMAND ALBERT RATEAU (1882-1938)

'BUTTERFLY' ASHTRAY, CIRCA
1920

bronze, brass liner
4½ in. (10,5 cm) high, 8½ in. (20,5 cm) diameter
impressed A.A. RATEAU/INVR PARIS

\$70,000-90,000

PROVENANCE:

Private Collection, France
Private Collection, France, acquired from the
above in 1955
Thence by descent
Christie's, Paris, 22 May 2018, lot 4
Acquired from the above by the present owner

LITERATURE:

F.-O. Vial and F. Rateau, *Armand Albert Rateau: Un baroque chez les modernes*, Paris, 1992, pp. 128, 180-181 and 183
R. Murphy, *The private world of Yves Saint Laurent & Pierre Bergé*, New York, 2009, pp. 107 and 108 (the model in Yves Saint Laurent and Pierre Bergé's apartment, rue Bonaparte)





Photographer unknown, Dining room at Armand Albert Rateau's residence, Quai de Conti, Paris, circa, 1930.

°36

JEAN DUNAND (1877-1942)

ILLUMINATED VASE FOR ARMAND ALBERT
RATEAU, 17 QUAI DE CONTI, PARIS, CIRCA 1930

copper, leather, painted aluminum
18 in. (45.5 cm) high, 13 1/4 in. (34 cm) diameter
signed JEAN DUNAND

\$70,000-90,000

PROVENANCE:

Armand Albert Rateau, 17 Quai de Conti, Paris
Thence by descent
Rouillac, Cheverny, 16 June 2014, lot 405
Acquired from the above by the present owner

LITERATURE:

F. Olivier-Vial et F. Rateau, *Armand Albert Rateau*, 1992, pp. 186-187 (present
lot illustrated in Armand Albert Rateau's residence, 17 quai de Conti, Paris)





°37

**JEAN DUNAND
(1877-1942)**

VASE, CIRCA 1925

patinated copper, silver
6¾ in. (17 cm) high, 3.1.2 in. (9 cm) diameter
signed JEAN DUNAND and numbered 4651

\$8,000-12,000

°38

**JEAN DUNAND
(1877-1942)**

VASE, CIRCA 1925

patinated copper
10¼ in. (26 cm) high, 5½ in. (14 cm) diameter
signed JEAN DUNAND and numbered 5232

\$10,000-15,000

PROVENANCE:

Galerie Georges Petit, Paris
Private Collection, France, 1929
Ader, Paris, 6 December 2019, lot 37
Acquired from the above by the present owner

EXHIBITED:

Paris, Galerie Georges Petit, *Le Groupe
Dunand, Goulen, Jouve, Schmied*, December
1929

LITERATURE:

P. Sanchez, *Les expositions de la galerie
Georges Petit (1881-1934): répertoire des
artistes et liste de leurs œuvres*, Dijon, 2011,
vol. III p. 38 and vol. IV, p. 715 (present lot
mentioned)



°39

JEAN DUNAND (1877-1942)

VASE, 1913

maillechort, silver
8½ in. (21,5 cm) high, 5¾ in. (15 cm) diameter
signed JEAN DUNAND 1913 and with Dunand's master-craftsman's mark

\$15,000-20,000

PROVENANCE:

Private Collection, United Kingdom
Christie's, Paris, 25 May 2016, lot 209
Acquired from the above by the present owner

LITERATURE:

F. Marcilhac, *Jean Dunand, vie et œuvre*, Paris, 1991, p. 29, no. 921
A. Marcilhac, F. Marcilhac, *Jean Dunand*, Paris, 2020, p. 335, no. 69



40

JEAN-MICHEL FRANK (1895-1941)

PAIR OF INKWELLS, *CIRCA* 1935

rock crystal, glass
each 2 $\frac{7}{8}$ x 2 $\frac{3}{4}$ x 2 $\frac{3}{4}$ in. (6.5 x 7 x 7 cm)

\$5,000-7,000

PROVENANCE:

Mrs. Stanley Resor, Greenwich, Connecticut, acquired from the artist
Thence by descent
Sotheby's, Paris, 25 November 2014, lot 2
Acquired from the above by the present owner

LITERATURE:

L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 194

This lot is accompanied by a certificate from the Comité Jean-Michel Frank.



JEAN-MICHEL FRANK (1895-1941)

SET OF THREE NESTING TABLES, CIRCA 1939

executed by Chanaux & Co., Paris

oak

the largest table: 18 $\frac{3}{4}$ x 23 $\frac{1}{4}$ x 16 $\frac{1}{2}$ in. (47.6 x 65.4 x 41.2 cm)

impressed J.M. Frank, Made in France, Chanaux & Co., 20005 on the two smaller tables, Made in France on the largest one

\$25,000-35,000

PROVENANCE:

Private Collection, acquired from the artist, circa 1939
Christie's, Private sale
Acquired from the above by the present owner

LITERATURE:

J. Lassaigne, 'L'Œuvre de Jean-Michel Frank', *Art et Industrie*, November 1945,
p. 19 (present lot illustrated)
L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 209

This lot is accompanied by a certificate from the Comité Jean-Michel Frank.



SALVADOR DALÍ



Salvador Dalí with his wife Gala at the garden of his home in Portlligat on the Spanish Costa Brava, 1955.
Photo: Charles Hewitt/Getty Images

In 1949, after a seven-year stay in New York, Salvador Dalí and Gala came back to their home in Portlligat, Spain, where the artist's eccentricity and surrealist ideas would flourish up to the walls. In this extraordinary house was the present screen, located in the couple's bedroom. Depicting them both on a vessel, the piece strikes with its mysterious iconography. The olive branch held by Gala could refer to Christian liturgy, as Dalí was known to be a fervent Catholic, but also to classical mythology, and more specifically to Ovid's *Metamorphoses*. A logarithmic spiral brings another spiritual dimension as it is a mathematical formulation discovered in the 17th century, symbolic of movement and permanence.





The bedroom of Dalí and Gala, Portlligat, Spain, circa 1962, featuring the present screen.
Artwork: © 2022 Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society.

°42

SALVADOR DALI (1904-1989)

FOLDING SCREEN, CIRCA 1955-1957

tinted fir, painted canvas
each panel: 106 1/4 x 28 1/4 in. (270 x 71,5 cm)
with inscription partially illegible C..../PALA.. AL..ETTI/AI...IF.OLL./22

\$150.000-250.000

PROVENANCE:

Salvador Dali and Gala, Portlligat
Private Collection, Paris
Galerie Patrick Fourtin, Paris
Werner Bokelberg, Germany, circa 1996
Christie's, Paris, 19 May 2015, lot 60
Acquired from the above by the present owner

LITERATURE:

R. Descharnes, *Dali de Gala*, Paris, 1962, p. 104 (present lot illustrated in
Salvador Dali and Gala's house in Portlligat)



°43

JEAN-MICHEL FRANK (1895-1941)

DRESSING TABLE, CIRCA 1925

executed by Chanaux & Pelletier, Paris
parchment, walnut, silvered bronze, mirrored glass
30¾ x 43¾ x 19½ in. (78 x 110 x 49,8 cm) closed
49½ in. (124,8 cm) high, opened
impressed CP and 6422 twice

\$80,000-120,000



PROVENANCE:

Private Collection, France, acquired in the 1980s
Christie's, Paris, 23 November 2015, lot 228
Acquired from the above by the present owner

LITERATURE:

L. D. Sanchez, *Jean-Michel Frank. Adolphe Chanaux*, Paris, 1980, p. 95
L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 81 and 83
A. Bony, *Les années 30*, Paris, 2005, p. 909

This lot is accompanied by a certificate from the Comité Jean-Michel Frank.





44

MARC DU PLANTIER (1901-1975)

COUPE, CIRCA 1940

bronze, leather, parchment
4 x 10 1/4 x 4 in. (10 x 27,3 x 11 cm)
impressed *M Du Plantier*

\$30,000-50,000

PROVENANCE:

Anne-Sophie Duval, Paris
Private Collection, USA
Christie's, New York, 18 December 2015, lot 358
Acquired from the above by the present owner



45

JEAN-MICHEL FRANK (1895-1941)

ARMCHAIR, *CIRCA* 1922

walnut, natural silk upholstery
together with its four original metal casters
31½ x 35¾ x 31½ in. (80 x 90 x 80 cm)
impressed 3227

\$30,000-50,000

PROVENANCE:

Private Collection, France
L'Arc en Seine, Paris
Acquired from the above by the present owner

This lot is accompanied by a certificate from the Comité Jean-Michel Frank.



JEAN-MICHEL FRANK (1895-1941)

FLOOR LAMP FROM THE COLLECTION
OF EDWARD JAMES, CIRCA 1928

layered glass, patinated bronze, aluminium
68 in. (173 cm) high, excluding fittings; 83½ in. (212 cm) high, overall

\$60,000-80,000



PROVENANCE:

Edward James, London, almost certainly supplied for his interior at 35, Wimpole Street, London, circa 1930
A Surreal Legacy - Selected works of art from the Edward James Foundation, Christie's, London, 15 December 2016, lot 13
Acquired from the above by the present owner

LITERATURE:

L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 251 (for the model with a different base)
Jean-Michel Frank, Un décorateur dans le Paris des années 30, exh. cat., Fondation Pierre Bergé-Yves Saint Laurent, Paris, 2009, p. 86 (for the model with a different base)

This lot is accompanied by a certificate from the Comité Jean-Michel Frank.

Edward James in the Tent Room at 35 Wimpole Street, early 1930s © Sasha Stringer/
Hulton Archive/Getty Images





JEAN-MICHEL FRANK (1895-1941)

'PAGODE' SIDE TABLE, CIRCA 1928

shagreen, oak
17½ x 16½ x 16.12 in. (45 x 42 x 42 cm)

\$80,000-120,000

PROVENANCE:

Yves Saint Laurent and Pierre Bergé, Paris
Pierre Bergé & Associés, Brussels, 17 June 2009, lot 282
Acquired from the above by the present owner

EXHIBITED:

Paris, Fondation Pierre Bergé-Yves Saint Laurent, *Jean-Michel Frank, Un décorateur dans le Paris des années 30*, January 2010

LITERATURE:

R. Lannes, 'L'exégèse poétique de Jean-Michel Frank', *Art et Décoration*, January 1939, pp. 6 and 7
L. D. Sanchez, *Jean-Michel Frank. Adolphe Chanaux*, Paris, 1980, pp. 179 and 181
Y. Brunhammer, *Les styles des années 30 à 50*, Paris, 1987, p. 6
J.-P. Bouillon, *Art Deco 1903-1940*, Geneva, 1989, p. 223
L'Art Déco en Europe, exh. cat., Palais des Beaux Arts, Brussels, 1989, p. 156, no. F22
L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 161, 167 and 205
Jean-Michel Frank, Un décorateur dans le Paris des années 30, exh. cat., Fondation Pierre Bergé-Yves Saint Laurent, Paris, 2009, pp. 59 and 94 (present lot illustrated)
L. Verchère et. al., *Jean-Michel Frank*, Paris, 2018, pp. 47, 112 and 152-153

This lot is accompanied by a certificate from the Comité Jean-Michel Frank.





°48

MAURICE MARINOT (1882-1960)

'LE GRAND VERRE', 1923

acid-etched glass
10½ in. (26 cm) high, 5⅓ in. (13,2 cm) diameter
engraved Marinot

\$10,000-15,000

PROVENANCE:

Adrien Hébrard, Paris
Private Collection
P. Simmonds, United Kingdom
Christie's, London, 11 May 2000, lot 106
Barry Friedman, New York
Barry Friedman : the Eclectic Eye, Christie's, New York, 25 March 2014, lot 9
Acquired from the above by the present owner

LITERATURE:

F. Marinot, *Catalogue de l'œuvre de Maurice Marinot: 1882-1960*, Paris, 2013,
p. 355, no. 632 (present lot illustrated)



°49

JOSEF HOFFMANN (1870-1956)

CANDLE HOLDER, MODEL NO. M 0194, 1904

hammered silver
6¾ in. (17,5 cm) high, 5⅓ in. (13,5 cm) diameter
impressed with rose mark, Wiener Werkstätte's mark WW, and artist's
monogram JH

\$8,000-12,000

PROVENANCE:

Private Collection, Paris
Un appartement Quai d'Orsay décoré par Jansen, Christie's, Paris, 6 October
2015, lot 303
Acquired from the above by the present owner

LITERATURE:

M. Huey, *Viennese Silver, Modern Design 1780-1918*, exh. cat., Neue Galerie,
New York, 2003, p. 202 (for a related model)
C. Witt-Döring, J. Staggs, *Wiener Werkstätte 1903-1932, The Luxury of Beauty*,
exh. cat., Neue Galerie, New York, 2017, p. 111 (for a related model)

This model is referenced in the Archives of the Wiener Werkstätte, in the
collection of the Museum für angewandte Kunst, Vienna, inventory numbers
WWF 97-7-10 and WWMB-7-M-194.



50

JEAN-MICHEL FRANK (1895-1941)

SIDE TABLE, CIRCA 1928

executed by Chanaux & Pelletier, Paris
mica, oak
17 $\frac{1}{4}$ x 23 $\frac{3}{4}$ x 15 $\frac{1}{4}$ in. (43.2 x 60 x 40 cm)
impressed J.M.F and CP 7478

\$150,000-250,000

PROVENANCE:

Family of the artist, France
Thence by descent
Acquired from the above by the present owner

LITERATURE:

L. D. Sanchez, *Jean-Michel Frank. Adolphe Chanaux*, Paris, 1980, p. 178
L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 204
Jean-Michel Frank, Un décorateur dans le Paris des années 30, exh. cat.,
Fondation Pierre Bergé-Yves Saint Laurent, Paris, 2009, p. 94
L. Verchère et. al., *Jean-Michel Frank*, Paris, 2018, pp. 104-105 and 175

This lot is accompanied by a certificate from the Comité Jean-Michel Frank.



°51

JEAN DUNAND (1877-1942)

OCTAGONAL TRAY, 1914

copper, maillechort, silver
11 $\frac{1}{8}$ x 11 $\frac{1}{8}$ in. (28.2 x 30 cm)
impressed JEAN DUNAND 1914 and with Dunand's master-craftsman's mark

\$1,500-2,000



LITERATURE:

Art et Décoration, September 1919, p. 124 (for a related tray)
F. Marcilhac, *Jean Dunand: Vie et œuvre*, Paris, 1991, p. 302, no. 971 (for a related tray)
A. Marcilhac, F. Marcilhac, *Jean Dunand*, Paris, 2020, p. 343, no. 164 (for a related tray)



°52

JEAN DUNAND (1877-1942)

CIRCULAR TRAY, CIRCA 1912

patinated and silvered maillechort
14 $\frac{1}{8}$ in. (35.7 cm) diameter
signed JEAN DUNAND and impressed 6445

\$2,000-3,000

°53

JEAN DUNAND (1877-1942)

VASE, CIRCA 1911

copper, maillechort
with copper liner
17½ in. (44 cm) high, 9½ in. (23,5 cm) diameter
signed JEAN DUNAND

\$70,000-90,000

PROVENANCE:

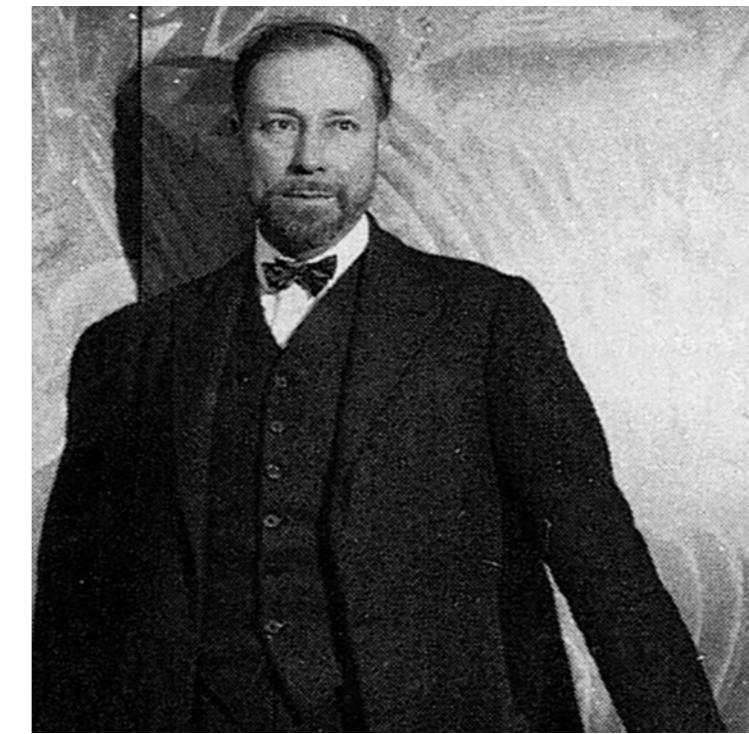
Artcurial, Paris, 8 May 2010, lot 129
Private Collection
Artcurial, Paris, 22 November 2016, lot 34
Acquired from the above by the present owner

LITERATURE:

A. Marcilhac, F. Marcilhac, *Jean Dunand*, Paris, 2020, p. 334, no. 51 (present lot
illustrated)



JEAN DUNAND



Photographer unknown, *Portrait of Jean Dunand, circa 1925.*



Photographer unknown, *The present doors in situ at Michel Roux-Spitz's apartment at 14 rue Guynemer, Paris, circa 1930.*

Michel Roux-Spitz, renowned architect from Lyon, who was awarded in 1920 the prestigious Prix de Rome, conceived between 1925 and 1928 a building at 14, rue Guynemer in the 6ème arrondissement, a few steps away from the Quartier Latin. Now classified as a national heritage site, it is the first of his 'white series', which inscribes itself in the Art Deco movement, while taking the path of modernity.

These two exceptional pairs of sliding doors were commissioned from Jean Dunand circa 1929 to integrate perfectly into a duplex on the 6th and 7th floor of this building. The double-faced unique pieces, measuring more than a hundred inches high, can be seen as an interior landscape, resonating with the unrivaled view offered by the characteristic bow windows on the Jardin du Luxembourg and the Panthéon. The pairs epitomize Dunand's virtuosity with lacquer: one face, presenting geometrical shapes, is realized with the *laque arrachée* technique, giving a tactile impression of relief, whilst the other is defined by the depth of its amber nuances, contrasting with dark stylized flowers. Remaining untouched in the same apartment for more than ninety years, these doors constitute an invaluable testimony of Jean Dunand's work.



Photographer unknown, *Exterior of Michel Roux-Spitz's apartment at 14 rue Guynemer, Paris, circa 1930.*

°54

JEAN DUNAND (1877-1942)

UNIQUE PAIR OF FOLDING DOORS, CIRCA 1929

each door composed of four panels
lacquered oak, gold leaf, brass, steel, okoume
the pair : 103 x 86½ x 2 in. (262 x 220 x 5 cm) extended
one door signed JEAN DUNAND

\$100,000-150,000



The present doors in situ at Michel Roux-Spitz's apartment at 14 rue Guynemer, Paris, circa 1930.

PROVENANCE:

Private Collection, 14 rue Guynemer, Paris, commissioned circa 1929
Thence by descent
Pierre Bergé & Associés, Paris, 12 June 2018, lot 1
Acquired from the above by the present owner

LITERATURE:

A. Marcilhac, F. Marcilhac, *Jean Dunand*, Paris, 2020, pp. 314-315, no. 8
(present lot illustrated)





Lot 53 (detail)

°55

JEAN DUNAND (1877-1942)

UNIQUE PAIR OF DOORS, CIRCA 1929

lacquered oak, gold leaf, brass, steel, okoume
the pair : 103 x 134½ x 2 in. (261,5 x 341 x 5 cm) extended
one door signed JEAN DUNAND

\$120,000-180,000

PROVENANCE:

Private Collection, 14 rue Guynemer, Paris,
commissioned circa 1929
Thence by descent
Pierre Bergé & Associés, Paris, 12 June 2018, lot 2
Acquired from the above by the present owner

LITERATURE:

A. Marcilhac, F. Marcilhac, *Jean Dunand*, Paris,
2020, pp. 314-315, no. 9 (present lot illustrated)





Lot 54 (detail)

°56

JEAN DUNAND (1877-1942)

MONUMENTAL VASE FROM THE EXPOSITION
UNIVERSELLE ET INTERNATIONALE, GHENT,
1913

patinated copper
27 in. (69 cm) high, 6 $\frac{1}{2}$ in. (17 cm) diameter
impressed JEAN DUNAND 1913

\$40,000-60,000

PROVENANCE:

Private Collection, acquired at the Exposition Universelle et Internationale,
Ghent, 1913
Thence by descent
Christie's, Private Sale
Acquired from the above by the present owner

EXHIBITED:

Ghent, Exposition Universelle et Internationale, 1913

LITERATURE:

F. Marcilhac, *Jean Dunand, vie et œuvre*, Paris, 1991, p. 301, no. 956 (present lot
illustrated)
A. Marcilhac, F. Marcilhac, *Jean Dunand*, Paris, 2020, p. 339, no. 115 (present
lot illustrated)





**JEAN DUNAND
(1877-1942)**

PLANTER, 1906

patinated copper
8½ in. (22 cm) high x 13½ in. (34 cm) diameter
signed JEAN JOHN DUNAND 1906

\$15,000-20,000

LITERATURE:

R. de Félice, 'John Dunand', *L'Art décoratif*, January 1909, p. 11
F. Marcilhac, *Jean Dunand. Vie et oeuvre*, Paris, 1991, p. 294, no. 880 (present lot mentioned)
A. Marcilhac, F. Marcilhac, *Jean Dunand*, Paris, 2020, p. 331, no. 14



**JEAN DUNAND
(1877-1942)**

'PÂTISSON' VASE, CIRCA 1914

partially lacquered pewter
4½ x 6½ in. (11 x 16,5 cm)
signed JEAN DUNAND and with the master craftsman's mark stamped five times

\$15,000-20,000

PROVENANCE:

Camard & Associés, Paris, 6 April 2009, lot 1
Private Collection
Artcurial, Paris, 22 November 2016, lot 33
Acquired from the above by the present owner

LITERATURE:

Art et Décoration, September 1919, p. 123
F. Marcilhac, *Jean Dunand. Vie et oeuvre*, Paris, 1991, p. 300, no. 949
A. Marcilhac, F. Marcilhac, *Jean Dunand*, Paris, 2020, p. 341, no. 146 (present lot illustrated), 341, no. 143 and 343, no. 165 (for the model)



°59

JEAN DUNAND (1877-1942)

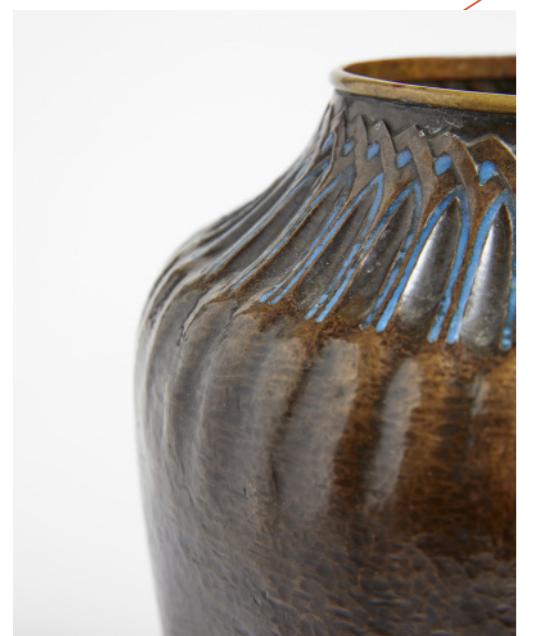
VASE, 1913

partially enameled copper

12½ in. (31,8 cm)

impressed *JEAN DUNAND 1913* and with Dunand's master-craftsman's mark

\$40,000-60,000



PROVENANCE:

Jacques Mostini, Paris
Private Collection USA, 1984
Christie's, New York, 20 June 2018, lot 19
Acquired from the above by the present owner

LITERATURE:

F. Marcilhac, *Jean Dunand, vie et œuvre*, Paris, 1991, p. 304, no. 985
A. Marcilhac, F. Marcilhac, *Jean Dunand*, Paris, 2020, p. 343, no. 160





°60

JEAN-MICHEL FRANK (1895-1941)

'PAGODE' SIDE TABLE, 1929

executed by Chanaux & Co., Paris
brushed and cerused oak
17¾ x 16 x 16½ in. (45 x 40,5 x 41,8 cm)
impressed J.M.F CCie MADE IN FRANCE 10780

\$25,000-35,000

PROVENANCE:

Family of the artist, France
Thence by descent
Acquired from the above by the present owner

LITERATURE:

R. Lannes, 'L'exégèse poétique de Jean-Michel Frank', *Art et Décoration*, January 1939, pp. 6 and 7
L. D. Sanchez, *Jean-Michel Frank. Adolphe Chanaux*, Paris, 1980, pp. 179 and 181
Y. Brunhammer, *Les styles des années 30 à 50*, Paris, 1987, p. 6
L'Art Déco en Europe, exh. cat., Palais des Beaux Arts, Bruxelles, 1989, p. 156, no. F22
L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 161, 167 and 205
Jean-Michel Frank, Un décorateur dans le Paris des années 30, exh. cat., Fondation Pierre Bergé-Yves Saint Laurent, Paris, 2009, pp. 59 and 94
L. Verchère et. al., *Jean-Michel Frank*, Paris, 2018, pp. 47, 112 and 152-153

This lot is accompanied by a certificate from the Comité Jean-Michel Frank.



[°]61

**JEAN DUNAND
(1877-1942)**

VASE, *CIRCA* 1910

lead

7 in. (18,2 cm) high, 4½ in. (11 cm) diameter
signed JEAN DUNAND

\$6,000-8,000

°62

**JEAN DUNAND
(1877-1942)**

VASE, *CIRCA* 1910

lead

3½ in. (9 cm) high, 3 in. (7,5 cm) diameter
signed JEAN DUNAND

\$4,000-6,000



61



62

“

*The noble frames that came to us from
the past can receive today's creations.
The house that we build now can
welcome ancient things of beauty.”*

JEAN-MICHEL FRANK

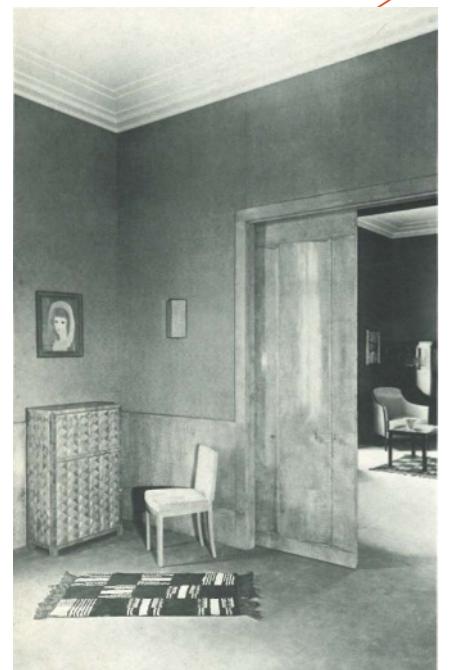
°63

JEAN-MICHEL FRANK (1895-1941)

RARE PAIR OF SCONCES, CIRCA 1927

parchment, glass, patinated brass
12 x 8 x 1 in. (30 x 20,5 x 3 cm)

\$60,000-80,000



PROVENANCE:

Robert Chevalier, Épinal
Geneviève et Pierre Hebey, Paris
Le Regard de Pierre Hebey, Artcurial, Paris, 23 February 2016, lot 593
Acquired from the above by the present owner

LITERATURE:

L. D. Sanchez, *Jean-Michel Frank*. Adolphe Chanaux, Paris, 1980, pp. 86, 103 and 105
L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 112 and 113
L. Verchère et. al., *Jean-Michel Frank*, Paris, 2018, pp. 192 and 230-231

This lot is accompanied by a certificate from the Comité Jean-Michel Frank.

Photographer unknown, the sconces in Robert Chevalier's interior, circa 1927.
Artwork: © Fondation Foujita / Artists Rights Society (ARS), New York / ADAGP, Paris 2022.



**PAUL RODOCANACHI
(1891-1958) FOR
JEAN-MICHEL FRANK
(1895-1941)**

'RODO' CHAIR OR 'DIRECTOR'S CHAIR',
CIRCA 1931

executed by Chanaux & Co., Paris
cerused oak, leather upholstery
31 $\frac{1}{8}$ x 22 $\frac{3}{4}$ x 18 $\frac{1}{8}$ in. (81 x 58,1 x 47,7 cm)
impressed 2 CHANAUX & Co. 12032 J.M. FRANK

\$15,000-20,000

PROVENANCE:

L'Arc en Seine, Paris
Private Collection, USA
Christie's, New York, 10 June 2015, lot 83
Acquired from the above by the present owner

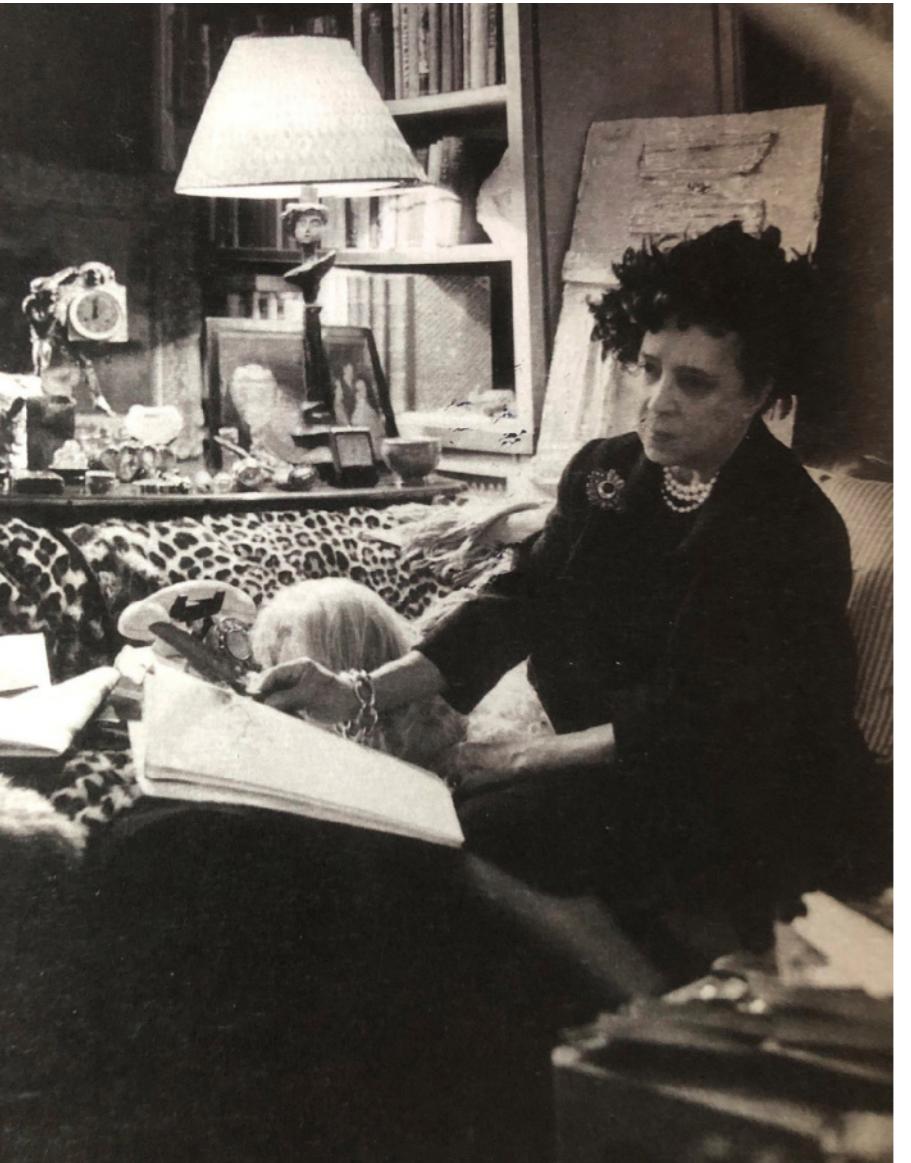
LITERATURE:

R. Lannes, 'L'exégèse poétique de Jean-Michel Frank', *Art et Décoration*, January 1939, p. 6 (the model in Jorge Born's residence, Buenos Aires)
J. Lassaigne, 'L'Oeuvre de Jean-Michel Frank', *Art et Industrie*, November 1945, p. 19 (the model in Jorge Born's residence, Buenos Aires)
L. D. Sanchez, *Jean-Michel Frank. Adolphe Chanaux*, Paris, 1980, p. 17, 153, 163 and 189
L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 21, 158-159, 168-169 and 222
F. Baudot, *J.M. Frank. Universe of style*, Paris, 1999, pp. 32, 64-65, 77 and 79
Jean-Michel Frank, Un décorateur dans le Paris des années 30, exh. cat., Fondation Pierre Bergé-Yves Saint Laurent, Paris, 2009, pp. 65 and 131

This lot is accompanied by a certificate from the Comité Jean-Michel Frank.



ELSA SCHIAPARELLI



Marc Vaux, Elsa Schiaparelli in her apartment at 22 rue de Berri, Paris, circa 1940. Photo courtesy of Villa Vassilieff / Centre Pompidou / Mnam CCI / Bibliothèque Kandinsky. Artwork: © Succession Alberto Giacometti / Artists Rights Society (ARS), NY.



ALBERTO GIACOMETTI (1901-1966)

'ÉCOSSAIS' TABLE LAMP, CIRCA 1935

tinted plaster, fabric shade
20½ in. (52 cm) high, 4¾ in. (12,5 cm) diameter (excluding shade)

\$120,000-180,000



PROVENANCE:

Elsa Schiaparelli, Paris
Gogo Schiaparelli, Paris, by descent
Private Collection, France
Sotheby's, Paris, 24 November 2015, lot 54
Acquired from the above by the present owner

LITERATURE:

W. George, 'Jean-Michel Frank', *Art et Décoration*, 1936, p. 98
'Lampes et lampadaires', *Vogue*, French edition, February 1936, p. 40
M. Butor, *Diego Giacometti*, Paris, 1985, p. 130
L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 239
C. Boutonnet and R. Ortiz, *Diego Giacometti*, Paris, 2003, p. 43
Jean-Michel Frank, Un décorateur dans le Paris des années 30, exh. cat., Fondation Pierre Bergé-Yves Saint Laurent, Paris, 2009, p. 72
M. A. Teitelbaum, *The Stylemakers. Minimalism and Classic Modernism 1915-1945*, London, 2010, p. 150

This lot is registered under the number AGD 3530 in the Alberto Giacometti Database.

Elsa Schiaparelli, the most Parisian Roman *couturière*, shaped a creative dialogue between fashion and art: she nurtured her designs thanks to her close ties to the Parisian avant-garde, as she built strong relationships with artists such as Salvador Dalí and Man Ray. The present table lamp was created by Alberto Giacometti, whom she met through Jean-Michel Frank. The latter decorated the sitting room of her Boulevard Saint Germain apartment and her Place Vendôme boutique in Paris. Known as the 'Écoissais', or 'Scottish' model, this example was displayed in 'Schiap's grand salon for more than forty years. The tinted plaster imitates graphite and can easily be confused with bronze at first sight. The rarity of this table lamp is not only demonstrated by its exceptional provenance, but also by its material.



JEAN-MICHEL FRANK (1895-1941)

SIDE TABLE, CIRCA 1928

executed by Chanaux & Co., Paris
shagreen, oak
15 $\frac{1}{8}$ x 21 $\frac{1}{8}$ x 15 $\frac{1}{4}$ in. (37.8 x 55 x 40 cm)
impressed CHANAUX & Co. J. M. FRANK 9050

\$60,000-80,000

PROVENANCE:

Private Collection, South of France
Thence by descent
Art nouveau: meubles et objets d'art par J. M. Frank & Chanaux, Pierre-Marie
Rogeon, Paris, 4 November 1980, lot 125
Galerie Vallois, Paris
Barry Friedman Ltd., New York
Private Collection, USA
Christie's, New York, 18 December 2015, lot 431
Acquired from the above by the present owner

LITERATURE:

L. D. Sanchez, *Jean-Michel Frank. Adolphe Chanaux*, Paris, 1980, p. 181 (the
model in Charles and Marie-Laure de Noailles' apartment, Paris)
L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 207 (the model in Charles and
Marie-Laure de Noailles' apartment, Paris)

This lot is accompanied by a certificate from the Comité Jean-Michel Frank.





“

I still think that the circle, which explains the whole world, is the ideal figure, and the curve that approaches it is a more noble line than the straight line.”

JEAN-ÉLYSÉE
PUIFORCAT

°67

JEAN-ÉLYSÉE PUIFORCAT (1897-1945)

FIVE-PIECE COFFEE AND TEA SERVICE,
CIRCA 1937

silver, rattan
comprising one teapot, two coffee pots, a sugar bowl and a creamer
5¾ x 7½ x 5½ in. (14.5 x 18 x 14 cm) (the teapot)
with master goldsmith's mark *EP* and silver hallmarks

\$70,000-90,000

PROVENANCE:

Jean-Emmanuel Prunier, Louviers, 23 June 2018, lot 1
Acquired from the above by the present owner





~68

EUGÈNE PRINTZ (1889-1948)

TWO BANQUETTES FOR THE PRINCESSE
DE LA TOUR D'AUVERGNE, CHÂTEAU DE
GROSBOIS, BOISSY-SAINT-LÉGER, CIRCA
1930

rosewood, wool upholstery
The larger: 16½ x 92¾ x 28¾ in. (42 x 236 x 73 cm)

\$30,000-50,000

PROVENANCE:

Princesse de la Tour d'Auvergne, Château de Grosbois,
Boissy-Saint-Léger, France, commissioned circa 1930
David Gill, London
Private Collection, Europe, 1993
Christie's, Paris, 23 November 2015, lot 233
Acquired from the above by the present owner

LITERATURE:

B. Champigneulle, 'Entretien avec Eugène Printz', *Mobilier & Décoration*, 1936, pp. 163, 164 and 167 (the model in the Château de Grosbois)
G. Bujon et J.-J. Dutko, *Printz*, Paris, 1986, pp. 138-139 and 143-144 (the model in the Château de Grosbois)
G. Bujon et J.-J. Dutko, *Printz*, Paris, 2018, pp. 104 and 106 (the model in the Château de Grosbois)



MARCEL COARD (1889-1974)

GUÉRIDON, CIRCA 1925

executed by Chanaux & Pelletier, Paris
parchment, ebony, ebonized wood
25% x 21% x 21% in. (64,5 x 55,5 x 55,1 cm)
impressed CP 6115

\$100,000-150,000

PROVENANCE:

Private Collection
Sotheby's, Paris, 25 May 2011, lot 48
Acquired from the above by the present owner

LITERATURE:

Catelan, *Le Figaro Illustré*, March 1935, pp. 16 and 19
D. Klein, *L'Esprit Art Déco*, Paris, 1991, p. 139 (for an example in green shagreen)
A. Marcilhac, *Marcel Coard. Décorateur*, Paris, 2012, pp. 13, 77, 78, 79, 164-165, 166, 167 and 168

We would like to thank Amélie Marcilhac for her assistance with the authentication and cataloguing of this lot.





°70

MARCEL COARD (1889-1974)

CIGAR BOX, *CIRCA* 1930

Macassar ebony, African blackwood, parchment, silvered bronze, resin
the interior in Honduras cedar, Macassar ebony, African blackwood, basalt
12¾ x 20¾ x 15½ in. (32,3 x 52,5 x 38,5 cm)

\$50,000-70,000



PROVENANCE:

L'Huillier, Paris, 9 June 2017, lot 150
Acquired from the above by the present owner

We would like to thank Amélie Marcilhac for her assistance with the authentication and cataloguing of this lot.





°71

KICHIZÔ INAGAKI (1876-1951)

RARE FLOOR LAMP, CIRCA 1920

parchment, tinted smoked oak, resin
54½ in. (138 cm) high, 26 in. (66 cm) diameter

\$60,000-80,000

PROVENANCE:

Alb Antiquités, Paris
Acquired from the above by the present owner, 2014

LITERATURE:

C.-W. Hourdé, 'Kichizô Inagaki. Dans l'ombre des Grands du XX^e siècle', *Art Tribal*, Winter 2012, no. 66, Paris, pp. 96-105 (for a discussion on Inagaki's creations)

We would like to thank Charles-Wesley Hourdé
for his assistance with the cataloguing of this lot.





The name 'Inagaki' is well known by African and Oceanic Art collectors as the artist behind some of the most sought-after stands, which fit sculptures seamlessly, and are celebrated as works of art on their own.

Born in 1876 in the village of Murakami (Niigata prefecture, Honshu Island, Japan), Kichizô Inagaki was the son of an artisan and carpenter at the Royal Palace, respected for his sculptures, lacquer art and ikebana. Inagaki went to study at the Tokyo Academy of Fine Arts, where he graduated in 1904. After two years in Hong Kong, he moved to Paris in the summer of 1906. At the beginning, barely speaking French, he sold small carved wood sculptures on the street to survive. He was quickly noticed by antique dealers, including Joseph Brummer, who commissioned pedestals for their antique and tribal sculptures from him. This is how he met Rodin, who asked him to realize the bases for his collection of antiquities in 1912, and the pair became very close until Rodin's death in 1917. Soon, Inagaki would work closely with important art dealers such as Paul Guillaume, Louis Carré and Charles Ratton, creating bases for the majority of Albert C. Barnes sculptures. Inagaki's wooden stands aimed to merge with the sculptures and to create one, cohesive object. Delicately carved with a gouge and assembled with mortice and tenon joinery, they were celebrated for their specific finish, which made the veining visible thanks to an inimitable technique of polish that could be white, silver, red, or green. As written by Charles Ratton in the catalogue of African art from the late Josef Mueller of Solothurn, Switzerland, Christie's New York, 1978, "he arrived in France from Japan very soon after the first world war, bringing with him not only great charm and a refined taste, but a great many tools which he had made himself, most of them very small in size, but all very efficient... His reputation was very quickly established, such was his sense of volume and his love for wood... For making his stands he used a particular quality of oak which he dyed a very deep violet... His many imitators have never managed to identify this wood, nor to imitate it successfully... His studio became a well-known meeting place. I remember that we once happened to meet André Breton".

His fellow countryman Seizo Sugawara introduced him to Eileen Gray, and Inagaki executed parts and furniture for her between 1919 and 1923, such as for the spectacular floor lamp in wood, lacquered wood and painted parchment sold at Christie's New York, June 11, 1998 (lot 71).

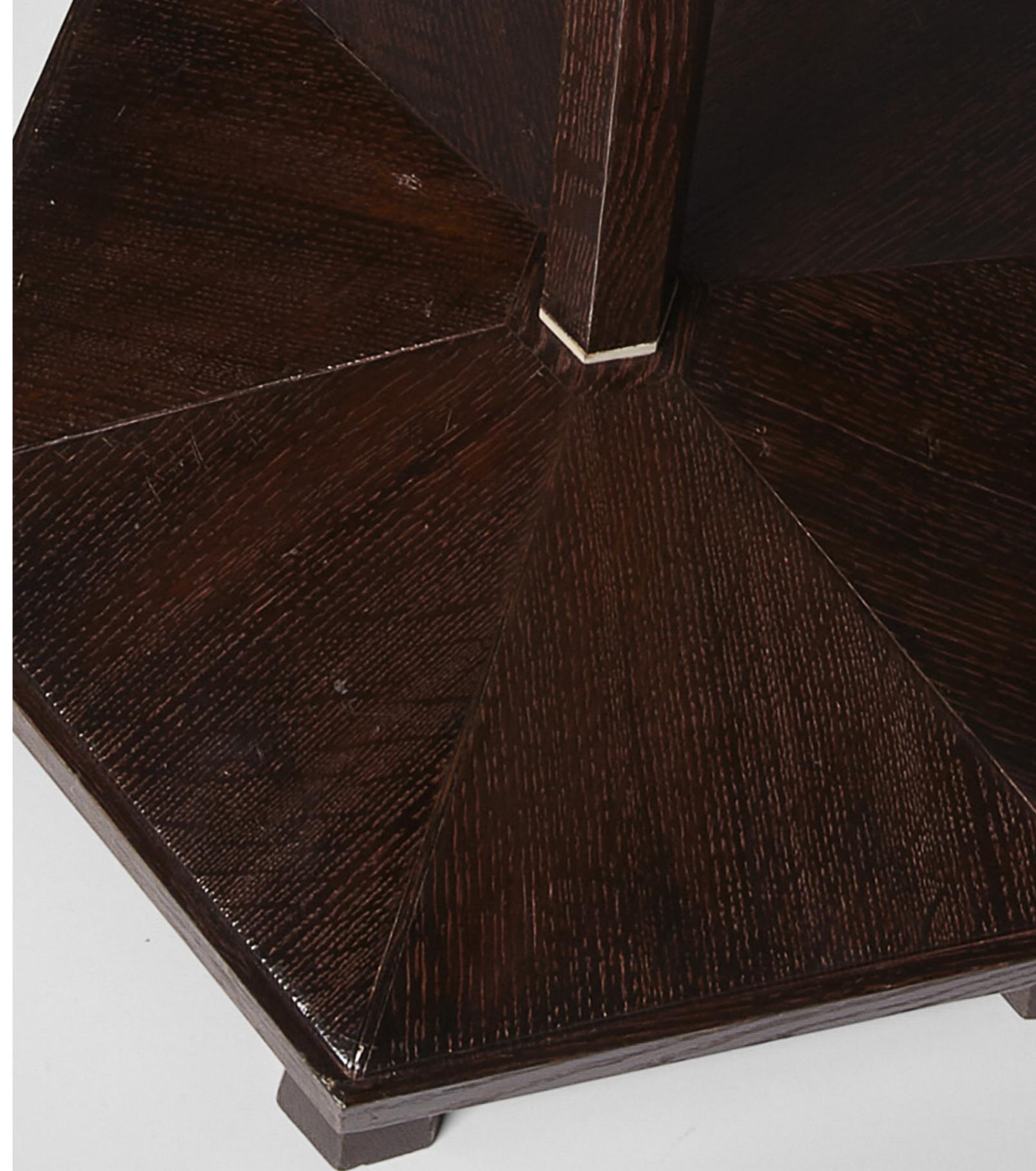
The present lot is a rare example of the few known furniture pieces by Inagaki. A selection of them, including a low screen, was meant to be shown in the joint exhibition planned by Rodin and Inagaki, Pierre et Bois, in 1914, but never happened because of the war. With its exceptional wood surface, geometric lines and elegant silhouette, the present lot is a spectacular fusion between Inagaki's unique wood technique, Japanese tradition, and the creative spirit of Paris at the turn of the century.

Charles-Wesley Hourdé

Expert in African and Oceanic Art
Specialist of Kichizô Inagaki



Seichu Yasutomi, Kichizō Inagaki with his son at his studio at 7 rue Nouvelle du Théâtre, Paris, circa 1924.



JEAN-MICHEL FRANK (1895-1941)

PAIR OF CLUB ARMCHAIRS, CIRCA 1939

oak, leather upholstery
32 x 38½ x 32 in. (81 x 98 x 81 cm)

\$200,000-300,000

PROVENANCE:

Private Collection, acquired from the artist, circa 1939
Christie's, New York, 13 June 2013, lot 164
Private Collection
Christie's, New York, 18 December 2015, lot 429
Acquired from the above by the present owner

LITERATURE:

Surreal Things. Surrealism and Design, exh. cat, Victoria & Albert Museum, London, 2007, p. 200 (present lot illustrated in situ)
M. A. Teitelbaum, *The Stylmakers. Minimalism and Classic Modernism 1915-1945*, London, 2010, pp. 123 and 133 (present lot illustrated in situ)

This lot is accompanied by a certificate from the
Comité Jean-Michel Frank.





Photographer unknown, *the armchairs in situ, smoking room, circa 1939*.
Artwork: © 2022 Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society.

°73

JEAN-MICHEL FRANK (1895-1941)

LOW TABLE, *CIRCA* 1922

executed by Chanaux & Pelletier, Paris
ebonized pearwood, shagreen sycamore, oak
17 x 31½ x 19½ in. (43 x 79,8 x 50 cm)
impressed CP 3337

\$80,000-120,000

PROVENANCE:

Stéphane Deschamps, Paris
Private Collection, Paris
Christie's, Paris, 6 October 2015, lot 177
Acquired from the above by the present owner

LITERATURE:

L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 211
L. Verchère et. al., *Jean-Michel Frank*, Paris, 2018, p. 119

This lot is accompanied by a certificate from the Comité Jean-Michel Frank.





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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – **Non-Fungible Tokens**, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the "New York Conditions of Sale Buying at Christie's" and "Additional Conditions of Sale – **Non-Fungible Tokens**", the latter controls.

Unless we own a **lot** in authen or in part (A symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c) Written Bids

You can find a Written Bid Form at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's** low **estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through Christie's LIVE™ (as shown above in paragraph B(6)); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the low **estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots**, we charge 26% of the **hammer price** up to and including US\$1,000,000, 20% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
(c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a

clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "**ATTRIBUTED TO**..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by Saleroom notice.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown to not be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(c) **Credit Card**

We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

(d) **Cash**

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.

(e) **Bank Checks**

You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

(f) **Checks**

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(i) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in the **lot** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

(g) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:

Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(h) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com

(i) Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the **purchase price** is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount. The cryptocurrency amount will be calculated by us based on the most recent published CME CF Ether-Dollar Reference Rate (BRR and ETHUSD_RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of cryptocurrency that must be paid to us if that is the payment option you select regardless of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder, you agree to receive such amounts in the fiat amount of the **saleroom**.

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(bb) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol **△** next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

○ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol **○** next to the **lot** number.

○♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol **○♦**.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may continue to bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

☒ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's** **reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol **☒**. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's **Conditions of Sale**, including paying the **lot's** full **Buyer's premium** plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would require a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has made loans or advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the **Conditions of Sale**, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification:

in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"Attributed to ...": in Christie's **qualified** opinion probably a work by the artist in or part.

"Studio of ..."/"Workshop of ...": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ...": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"Follower of ...": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of ...": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"After ...": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/"Inscribed ...": in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/"With inscription ...": in Christie's **qualified** opinion the signature/date/incription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or
The Ming-style bowl is decorated with lotus scrolls...

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND POSSIBLY OF THE PERIOD

FABERGÉ

QUALIFIED HEADINGS

"Marked Fabergé, Workmaster...": in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé...": in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

"In the style of ...": in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

"Bearing marks...": in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

JEWELLERY

Boucheron

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mount by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

QUALIFIED HEADINGS

"Signed Boucheron / Signature Boucheron": in Christie's **qualified** opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

HANDBAGS

Condition Reports

The condition of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice.

Lots are sold "as is," in the condition they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair **condition**.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any **condition** report and grading.

References to "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and / or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

○

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

☒

Bidding by parties with an interest.

◊

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

3/02/2022

◊

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the **estimated** amount of the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section of the Conditions of Sale.

COLLECTION AND CONTACT DETAILS

Lots

will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowme St
Receiving/Shipping Entrance on 48th Street
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

03/02/2022



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

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Jussi Pylkkänen, Global President
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CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020