

THE PRIVATE COLLECTION OF JOAN RIVERS

New York, 22 June 2016



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NEW YORK

The Private Collection of Joan Rivers

AUCTION

Wednesday 22 June 2016
at 10.00 am (Lots 1-217)

20 Rockefeller Plaza
New York, NY 10020

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Friday	17 June	11.00 am – 4.00 pm
Saturday	18 June	10.00 am – 5.00 pm
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Monday	20 June	11.00 am – 4.00 pm
Tuesday	21 June	11.00 am – 4.00 pm

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Andrew McVinish (#1379272)
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[50]



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Harry Langdon

I have become my own version of an optimist. If I can't make it through one door, I'll go through another door — or I'll 'make' a door. Something terrific will come no matter how dark the present.

The Private Collection of Joan Rivers

*T*hroughout her decades-long career as a comic, actress, author, entrepreneur, television host, and playwright, Joan Rivers exhibited an extraordinary personal fortitude that helped solidify her position as a polymath of American culture. Fiercely intelligent and always outspoken, her style and elegance were perfect foils to the transgressive, comedic bravura that defined her public persona. Indeed, it was Rivers's unwavering belief in her own talent that has come to define her legacy: a narrative of beauty, laughter, and a woman who chose to live life on her own terms.

THE LOVE OF AN AUDIENCE

"My earliest childhood memory," Joan Rivers joked in later years, "was watching my parents loosen the wheels on my stroller." The daughter of Meyer Molinsky, an admired Westchester County doctor, and his wife, Beatrice Grushman Molinsky, Joan Alexandra Molinsky grew up, in her words, like "two people wrestling in a bag." On the one side was her mother, a Russian émigré whose refined taste and devotion to beauty was at odds with the financial realities of her middle-class household. "Elegance was my mother's religion," Rivers wrote, "and her home was its temple." Dr. Molinsky, on the other hand, was an unassuming professional whose common touch and honesty shone through in his daughter's stage presence. His jokes and impressions of patients would send the family into fits of laughter, and his pursuit of the American Dream—Dr. Molinsky's family had also emigrated from Russia—provided a model of persistence that Rivers came to emulate.



Having lost the social status that her family had enjoyed as furriers to the Russian court, Beatrice Grushman Molinsky strove to recreate her tony upbringing in the United States. For the young Joan and her sister, Barbara, this meant such luxuries as piano lessons, pearls, and pajamas from Paris. Keeping up this lifestyle, however, was a constant struggle, and stirred conflict between the cautious Dr. Molinsky and his socially ambitious wife. It was the disparity between the seen and unseen—fur coats worn to Brooklyn diners—that gave Rivers her first lesson in the power of money. Throughout her life, the comedian's fear of "losing it all" fueled the tireless work ethic for which she was renowned. Her belief in the power and necessity of the independent woman made Rivers something of an icon in modern feminism: if she achieved the kind of sophisticated, refined life her mother had always envisioned, it was because of the countless struggles the comedian encountered and surmounted along the way. "I live very, very well," Rivers told an interviewer. "I enjoy my creature comforts and I know I have to work for it. I can stop and live carefully, but that's ridiculous. I don't want to live carefully. So I would rather work and live the way I live and have a wonderful time."

In her own mind, Joan Rivers's first breakthrough role was also her first: that of the "kitty cat" in the Brooklyn Ethical Culture School's pre-kindergarten play. Wearing ears made of rabbit fur and pink felt, the young girl debuted before an audience of fellow students, parents, and teachers. It was her first, albeit brief, taste of the happiness to be found in performance: "I wanted to experience again the feelings of that afternoon in front the audience," Rivers wrote in her autobiography, *Enter Talking*, "[and] the ecstatic sense that I was a pussycat because grown-ups were accepting me as a pussycat." "That day," she continued, "I found a place where I could put aside real life and rewrite the rules, redo my life." Her prescient sense of performance as power propelled Rivers to seek childhood roles—she sent a framed photographic portrait, age eight, to MGM Studios—and acting opportunities at school and summer camp. On stage, she felt a sense of purpose, belonging, and even adoration that transcended youthful self-consciousness. "There is not one female comic," she later mused, "who was beautiful as a little girl."

As a teenager at Brooklyn's Adelphi Academy, Rivers found creative outlets in the school newspaper and in the Dramatics Club. At seventeen, she even landed a small role in the 1951 wrestling film *Mr. Universe*. Familial pressures, however, led the upstart young actress to follow a more 'traditional' educational trajectory, and she went on to study at Connecticut College and later Barnard College. New York's vibrant cultural scene provided Rivers with a wealth of inspiration and opportunity—for the first time, she was surrounded by likeminded, aspiring performers who,

Elegance was my mother's religion, and her home was its temple.

according to the comedian, "were recognizing me as one of them." A member of Phi Beta Kappa and an enthusiastic scholar of theatre,

classics, and history, Rivers graduated *summa cum laude* from Barnard in 1954 with a degree in English literature. While at university, she appeared on stage at Columbia University in productions such as Shakespeare's *Othello*, among others.

Upon graduating from Barnard, the talented performer was once again faced with the problem of reconciling her thirst for the stage with the conventional society role envisioned by her parents; between the life of a pragmatic 'adult' and the thrill of appearing before an audience. Like many ambitious women of her generation, Rivers first chose what was expected of her, turning down the opportunity to study at London's Royal Academy of Dramatic Arts, as well as an apprenticeship with a New England theatre troupe, in order to obtain a 'real' job. Yet even after taking up clerical work and a position as a fashion coordinator for a major department store, Rivers never lost her deep-seeded yearning for a life on stage. After a first, five-month "learner's permit" marriage was annulled, she began to more devotedly chase her theatrical aspirations. Rivers, now considered an "ungrateful girl" by her parents, was soon financially disowned, and took refuge at a Manhattan women's shelter. Yet Rivers's bold decision to follow her dreams, even in the face of hardship, heralded the birth of the aggressively enterprising individual she would become. Day after day, it was

the single-minded pursuit of success, and of recapturing that feeling she had first encountered in the pre-kindergarten play, that informed every aspect of her professional life. “The person who is happy,” Rivers argued, “is the person who gets up wanting something.”

BECOMING JOAN RIVERS

From the late 1950s, Joan Rivers appeared in a variety of small productions, including a role in the play *Seawood* opposite an unknown Barbra Streisand. “We both knew the play was a joke,” the comedian remembered, “but were thrilled to be in it.” With money earned from temp jobs in New York, the actress methodically approached theatrical agents and casting scouts, making the rounds of auditions for what she called “Off-Off-Off-Broadway” shows. After the talent manager Tony Rivers suggested a name change—“I can’t send you out as Joan Molinsky,” he said—Rivers simply took on his surname as her own. The moniker became something to be put on “like a

party dress,” allowing a degree of transformative confidence that worked to her advantage. She first considered stand-up comedy after a friend mentioned the five dollars a night he earned performing in Greenwich Village. It seemed an ideal, if temporary, fit for the loquacious, energetic

twenty-something—not to mention a good fifty cents more per day than Rivers made doing clerical work.

In the seedy, hardscrabble comedy clubs of Manhattan, Rivers began to hone her persona as the Brooklynite Jewish blonde battling everyday gender bias while trying to make her way in the world. Hearing fellow comedian Lenny Bruce perform in the Village was, according to Rivers, “an event that forever changed my comedy life.” She writes:

The revelation that personal truth can be the foundation of comedy, that outrageousness can be cleansing and healthy, went off inside me like an enormous flash. It is still central to my stage performance.... I realized the importance of getting down to basics: What are we really talking about? Why are we embarrassed about this? If that is all it is, so what? We need to know what we are really bothered about, need to get in touch with our true feelings and attitudes so we can deal with them.

With a vivacious style of delivery and the uncanny ability to deliver the perfect comedic punch line, she began to more frequently venture into areas considered taboo for female comics: sex, pregnancy, marriage, and the travails of the Everywoman became her *modus operandi*; here was a performer whose performances demanded to be considered alongside those delivered by men. “When I am onstage,” she declared, “I am every woman’s outrage about where they put us. We have no control. And that’s why I’m screaming onstage. We have no control! I am furious about everything. All that anger and madness comes out onstage.”

Yet if her ‘abrasive’ and truthful comedy bristled audiences unaccustomed to outspoken female performers, it was Rivers’s confidence in her unique perspective and voice that kept her going. “Ladylike ways do not work for my audiences,” she said. “I have to be the toughest one in the room or they

The person who is happy is the person who gets up wanting something.

(clockwise from top left)

Courtesy of Melissa Rivers

Evan Agostini/Hulton Archive/Getty Images

Courtesy of David Dangle

Courtesy of Melissa Rivers



will talk right through me.” Here was a fresh perspective on the plight of modern womanhood, delivered in the elegant dresses and pearls for which her mother could still take pride. “Rivers,” writes the comedy critic Gerald Nachman, “is actually the well-groomed comic granddaughter of Yiddishe mamas like Belle Barth and Pearl Williams, female titans who roamed the Catskills and Miami Beach and who reveled in subversive humor at the expense of both men and themselves.” Her insistence on telling it ‘like it is’—in a manner more conversational than confrontational—was an early trademark of Rivers’s career, and endeared her transgressive style of comedy to new audiences.

The opening years of Joan Rivers’s life on stage were also marked by the perfunctory setbacks, hostile crowds, and grimy venues encountered by every emerging comic. “Whenever I ask for an extra bottle of champagne or a new bar of soap in my dressing room,” the comedian wrote after achieving widespread success, “what I really want is the respect that comes with it. I am punishing Caesar’s Palace for the indignities I suffered getting started.” On the Greenwich Village comedy circuit, she watched fellow aspiring performers such as George Carlin, Richard Pryor, and Woody Allen perfect their acts before achieving greater fame. When Rivers was granted an opportunity to perform on the *Jack Paar Tonight Show* in 1960, her jokes grated the eponymous host so much that she was blocked from appearing on the program in the future. Disappointment and rejection, however, only fueled her comedic aspirations: “Even in the fall of 1960,” she recalled, “I knew instinctively that my insane drive was my most valuable asset.”

BREAKING THROUGH

Throughout the early 1960s, Joan Rivers utilized her indefatigable work ethic to gain traction in the public sphere. It was during this time that the comedian appeared abroad on USO tours; in clubs across the Northeast; as part of the musical-comedy trio Jim, Jake and Joan; and as a writer for

the CBS television program *Candid Camera* and stars such as Phyllis Diller and Zsa Zsa Gabor. Rivers’s confidence in her own talent was reinforced during a stint with the Chicago-based Second City improvisation troupe. “I was

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really born at Second City,” she said. “I owe it my career.” She returned to solo stand-up in 1964 with performances at comedy clubs such as The Bitter End and The Duplex. “I was becoming a nice Jewish girl in stockings and pumps saying onstage what people thought but never said aloud in polite society,” Rivers wrote. “I started up conversations with people, politely asking them, ‘Are you married? Single? I’m the last single girl.... My mother’s desperate. She has a sign up, *LAST GIRL BEFORE TURNPIKE*.”

It was at The Duplex that Rivers was spotted by Roy Silver, a talent manager and producer who embraced the comedian’s unique appeal. He encouraged Rivers to audition for a spot on *The Tonight Show* with Johnny

God, you're funny. You're going to be a star.

JOHNNY CARSON

Carson, a comic's ultimate chance to appear before a nationwide audience. In a striking example of the comedian's incomparable perseverance, Rivers secured a last-minute spot on the program on February 17, 1965 after eight unsuccessful auditions. She blazed through her *Tonight Show* debut, triumphing over backstage nerves and all those who had ever doubted her. Rivers and Carson possessed a tangible rapport: wiping away tears of laughter, the host remarked, "God, you're funny. You're going to be a star." An immediate hit,

Rivers cried tears of joy upon reading the positive reviews of her *Tonight Show* performance. "It was all over," she remembered. "Thirty-one years of people saying 'No.' That is a long, long time. And suddenly it was all over.... Ten minutes on television and it was all over."

For the fledgling comedian, however, it was truly just the beginning. Following her appearance on Carson, Joan Rivers became one of the most in-demand young comedy figures in the United States, appearing regularly on programs such as *The Tonight Show* and *The Ed Sullivan Show*, in addition to securing a five-year engagement at Upstairs at the Downstairs in Greenwich Village. A household name, she was described by *New York Times* critic Jack Gould as "quite possibly the most intuitively funny woman alive." In 1968, Rivers landed a role in the Burt Lancaster film *The Swimmer*, the first in a long line of screen appearances that transplanted the comic from the television set and comedy club stage to the silver screen.

It was during her meteoric rise to fame that the comedian met the Cambridge-educated film and television producer Edgar Rosenberg, whom she married in 1965. Rosenberg became his wife's *de facto* tour manager, producer, and creative collaborator until his death in 1987. In 1968, the couple celebrated the birth of their daughter, the actress, host, and producer Melissa Rivers. Rosenberg was instrumental in not only building his wife's career on stage and screen, but also in sharing her journey in collecting fine and decorative art. Inspired by her husband, Rivers became a devoted anglophile and student of English taste. Her notable collection of Fabergé also began via a gift from Rosenberg, who saw the works as perfect emblems of Rivers's Russian heritage and inherent elegance.

TRAILBLAZER AND SURVIVOR

The 1970s saw Joan Rivers's star continue to rise. In 1971, she became the first woman to guest host *The Tonight Show* for an entire week, a groundbreaking achievement in television history. The high ratings she achieved encouraged the show's producers to sign her as the sole guest host during Johnny Carson's annual vacations, bringing Rivers even greater exposure on the national level. "Both my parents got to see me host Carson," she said. "Thank God. That's all anyone wants: to have their parents see they're going to be all right in life." Throughout the decade, the comedian expanded the diverse Joan Rivers 'brand' for which she became known, with a hand in publishing, recording, screenwriting, and even a thrice-weekly column for the *Chicago Tribune*. Rivers's prolific *oeuvre*, which includes twelve published memoirs and humor books, numerous comedy

albums, theatrical engagements, and screen credits, has always reflected the comedian's boundless drive and unrelenting hunt for success. "The reason I'm a survivor," she declared, "is because I'm willing to try anything."

The 1980s, however, brought Joan Rivers to both the height of entertainment success, and to some of her darkest personal moments. With appearances on *Saturday Night Live*, at prestigious venues such as Carnegie Hall, and on national and international tours, she was an established name across the globe. In 1986, Rivers was offered the opportunity of a lifetime: her own late night talk show, *The Late Show Starring Joan Rivers*, on the Fox network. Produced by her husband, Edgar Rosenberg, the program was the first of its kind to be hosted by a woman, and solidified Rivers's status as a trailblazer for female performers. The achievement, however, was not without its consequences: the announcement of *The Late Show Starring Joan Rivers* ended the comedian's friendship and professional bond with Johnny Carson, a high price to pay for a woman who had always considered Carson a mentor and champion.

Network politics ultimately compelled both Rivers and her husband to leave *The Late Show*. It was a setback that had a tremendous impact on Edgar Rosenberg, who committed suicide in May 1987. For the comedian and her daughter, Melissa, it was a devastating personal loss, one that seemed

When I play a town, I ask to see the art museum and the antiques section. Over the years you pick up a lot of great artworks—and ideas.

insurmountable when coupled with the recent changes in Rivers's career. It was also at this moment, however, that Rivers became a true survivor:

she simply had no other choice than to move onward and upward. In a bold move that would ultimately bring them closer together, mother and daughter co-starred in *Laughter and Tears: The Joan and Melissa Rivers Story*, a biographical account of the events following the loss of Edgar Rosenberg. After some fourteen years in Los Angeles, the comedian also returned to New York, utilizing comedy as a way to, in her own words, "ease the pain." This signature tenacity, sharpened during her early days as a struggling performer, would inform the subsequent decades of Rivers's career, and establish her reputation as a woman who refused to be anything but the best. "I tell people this is a horrible, awful, dark moment," she said of her husband's suicide, "but it will change and you must know it's going to change and you push forward. I look back and think, 'Life is great, life goes on.' It changes."

In 1989, Joan Rivers reentered the national conversation with *The Joan Rivers Show*, a daytime talk show that earned its host an Emmy Award for her unique blend of comedy and entertainment. On television and on stage, she transitioned to a no-holds-barred comedic style of celebrity gossip and personal anecdotes. "[W]hen my act had really become gossiping over the back fence with audiences," Rivers writes in *Enter Talking*, "I slipped into 'Can we talk?' I said it so much, so automatically, it became my identifying line. People began to know who I was.... But that hook really lifted me off a plateau in my career, and what really took me through the roof was





talking about personalities.” Rivers would expand this genre of banter throughout the 1990s, becoming a sought-after red carpet interviewer, fashion critic, and host alongside her daughter. To watch the pair interview Hollywood’s biggest stars of television and film was a master class in the witty conversational manner that Rivers had perfected across the decades.

ICON OF STYLE

Whether on the red carpet or at home, Joan Rivers possessed a confidence of style that found inspiration in the European glamour epitomized by her mother, Beatrice Grushman Molinsky. Even during her early days on television, the comedian exuded a sartorial polish that never failed to delight: while lambasting gender stereotypes, she did so in *chic* strands of pearls and cocktail dresses. In her television hosting and comedy appearances, Rivers pioneered a discussion of fashion, jewelry, and design that was both informed and informal. Her red carpet mantra of “Who are you wearing?” brought couture and fashion design into the popular sphere, allowing audiences of all ages and backgrounds the opportunity to experience the glamour of high fashion with Rivers as their guide. The consummate entrepreneur, she was among the first celebrities to develop her own lines of jewelry, apparel, and cosmetics for QVC, often appearing with Melissa Rivers as a guest host. The comedian’s belief that elegance belonged to every woman—from the aspiring young comics of Brooklyn to the society hostesses of Beverly Hills—led to over \$1 billion of sales across a quarter century.

For an individual who had risen from the smoke-filled comedy clubs of Greenwich Village to international stardom, Rivers took an uncompromising position on living exactly as she wanted. Nowhere was this more apparent than in her residence on Manhattan’s Upper East Side, a stunning expression of Rivers’s taste in tones of ivory, gold, rose, and sky blue. Featuring soaring *trompe l’oeil* ceilings, a lacquered *Chinoiserie* dining room, and intricate French paneling, it was a jewel box of grace and formality. Amongst period furnishings covered in sumptuous velvet hung paintings by European, Russian, and American artists; on elaborately inlaid tables and cabinets were works of Chinese porcelain, fine examples of Fabergé, and mementos from the comedian’s storied career. Her personal library, featuring beautifully bound volumes on history, art, politics, and literature, reflected its collector’s insatiable appetite for learning. Stacks of file drawers, filled to the brim with over eighty thousand jokes on topics ranging from marriage and children to film stars and current events, were the manifestations of a scholarly mind that was always working. “Her intelligence was penetrating and original,” remembered Rivers’s friend Peggy Noonan, “[and] her tastes refined.”

While the comedian may have described the space with typical irreverence—“Marie-Antoinette would have lived here if she had money”—all who entered Rivers’s Upper East Side residence were struck by its overwhelming elegance and charm. Every niche and tableau was a reflection of the comedian’s keen connoisseurial eye. “When I play a town,” Rivers told *Architectural Digest*, “I ask to see the art museum and the antiques section.

Over the years you pick up a lot of great artworks—and ideas.” Returning from the television studio or a stand-up tour, the comedian reveled in entering her own sanctuary of beauty. “This business is such a mess,” she said. “Nothing is set in stone.... So the formality, the rigidity of sitting down to a beautiful table, it’s a ritual. My bed is turned down every night.” At her former country retreat in Connecticut, Rivers adapted a similarly picturesque English country house aesthetic featuring sporting pictures, overstuffed chairs, and even paintings of her friends’ homes—“If I can’t live near the people I love,” she said, “I can at least see their houses.”

FRIEND AND INSPIRATION

Above all, however, it was an abundance of laughter and joy that defined Joan Rivers’s true elegance. A devoted friend and philanthropist—she counted individuals ranging from the Prince of Wales to Nancy Reagan as kindred spirits—her outsized personality on stage was matched in private by overwhelming generosity and abundant kindness. She was a gracious and accomplished hostess, a fixture of the California and New York social circuit known for elaborate formal dinners attended by prominent names of international society. From celebrities and politicians to the countless household staff and managers who handled her engagements, Rivers illuminated the lives of all those around her.

Joan Rivers’s “enormous zest for life,” in the words of friend and fellow comic David Letterman, was evident in the comedian’s commitment to helping others. Through charity performances, leadership roles, and significant financial contributions, she made an indelible impact on causes such as animal welfare, osteoporosis research, disaster relief, homelessness, parental support and social services, as well as notable Jewish organizations. An early supporter of HIV/AIDS activism, Rivers was affectionately called “Joan of Arc” by many in the HIV/AIDS community for her pioneering work in giving a voice to those with the disease. The comedian was also particularly dedicated to feeding the hungry, and frequently delivered meals with daughter Melissa and grandson Cooper via the New York-based God’s Love We Deliver. It was an organization she helped grow, in her role as a board member, for more than twenty-five years, and gave her the opportunity to share both food and laughter with those less fortunate. “By giving to other people,” Rivers said in 2011, “you sit down at your table and you realize how lucky you are.”

It was immense gratitude that informed so much of Joan Rivers’s life: for her family, friends, supporters, and the long road she had traveled. A staunch believer in the transience of fame and fortune, the comedian understood that her greatest duty was to keep fans laughing. “It’s good to have people all day long saying, ‘You make me happy, you make me laugh,’” she remarked. “Fame is so wonderful.” In later years, when Rivers began to contend with new generations of comics—including younger comedians who counted her as an idol—she worked harder than ever to maintain her place as the reigning sovereign of all media. Embracing digital initiatives like the online chat show *In Bed with Joan*, reality television series such as *Celebrity Apprentice* and E!’s *Fashion Police*, and traditional stand-up tours, the comedian gained

(top)
Michael Kors and Joan Rivers at a
God’s Love We Deliver Event.
Courtesy of Melissa Rivers

(bottom)
Joan Rivers and her beloved dog Teegan.
Courtesy of Melissa Rivers



even greater recognition for her tireless work ethic and comedic talent. The 2010 documentary *Joan Rivers: A Piece of Work*, documenting River's quest to maintain prominence in a rapidly changing world, earned her legions of new fans and admirers. "With comedians," she said in an interview with the *Daily Beast*, "you're as good as your last joke." For more than eight decades, Rivers never stopped making the world laugh.

A LEGACY IN LAUGHTER

Joan Rivers's story is one of perseverance and fortitude in the face of adversity and struggle. Giving voice to the hopes and fears of generations of women, she paved the way for female comics and entertainers, and continues to serve as an inspiration for outspoken, independent individuals everywhere. Her collection of fine and decorative art is the embodiment of a lifetime's pursuit of excellence, an elegant assemblage that perfectly reflects her captivating legacy. Above all else, Joan Rivers understood the importance of laughter in changing lives and bringing joy to the world, a gift she insisted on giving to the very end. "All I ever wanted," she mused, "was this."

—Robbie Gordy







1

JOAN RIVERS' FRENCH SILVER AND SILVER-MOUNTED DESK ACCESSORIES
MARKS OF HERMÈS, BVLGARI, CARTIER, AND OTHERS, 20TH CENTURY

Comprising a Cartier silver model of a shopping bag, inscribed 'JOAN'S TRASH BAG' and 'HAPPY BIRTHDAY WITH LOVE EARLY AND JEAN PIERRE, 1973', marked 'Sterling' and on base; a Bulgari silver letter opener, marked 'BVLGARI', *Alessandria*, post-1968; a pair of Z. Barraclough & Sons mother-of-pearl opera glasses; a gilt-metal lorgnette, marked '2035'; and a small silvered-metal, black enamel and crystal encrusted magnifying glass; a silver-plate bookmark with black silk tassel, inscribed 'FELL ASLEEP HERE', apparently unmarked and a Hermès red leather currency holder, stamped *Hermès, Paris, Made in France* 6¾ in. (17.2 cm.) high, the bag

(7)

\$1,500–2,500

£1,100–1,700

€1,400–2,200



2

A PAIR OF ORMOLU-MOUNTED CHINESE EXPORT STYLE PORCELAIN FAMILLE ROSE BEAKER-FORM VASES

LATE 19TH CENTURY, POSSIBLY SAMSON

Each brightly painted with blossoming branches with gadrooned rim
16¼ in. (41.2 cm.) high

(2)

\$2,000–3,000

£1,400–2,100

€1,800–2,600





3

**A PAIR OF REGENCE STYLE GILT-METAL
ROCK CRYSTAL AND PRESSED-GLASS
TWO-LIGHT WALL SCONCES**

LATE 19TH / EARLY 20TH CENTURY

20½ in (52 cm.) high, 13¼ in (33 cm.) wide
(2)

\$800–1,200

£550–820
€710–1,100

4

**A PAIR OF LOUIS XVI STYLE
CREAM-PAINTED TABOURETS**
20TH CENTURY

Each with foliate-carved rail,
on stop-fluted legs

(2)

\$800–1,200

£550–820
€710–1,100



5

**A PAIR OF NORTH EUROPEAN
CREAM-PAINTED FAUTEUILS**
19TH CENTURY

Each with a flower-carved padded back,
arms and seat covered in floral beige silk

(2)

\$2,000–3,000

£1,400–2,100
€1,800–2,600





■6

A RUSSIAN WHITE-PAINTED AND PARCEL-GILT ARMCHAIR

LATE 18TH CENTURY

The rectangular upholstered back, arms and seat covered in celadon silk, within a guilloché-carved frame, the down-swept arms with paw terminals, on leaf-tip-carved legs

\$8,000-12,000

£5,500-8,200

€7,100-11,000

LITERATURE:

Antoine Cheneviere, *Russian Furniture, The Golden Age, 1780-1840*, pg. 68, pl. 56.



7

'SPIKE'S' SILVER DOG BOWL

MARK OF TIFFANY & CO., NEW YORK,
20TH CENTURY

Revere-style, with dedication 'SPIKE',
marked on base

5½ in. (13 cm.) diameter; 6 oz.

approximately

\$500-800

£350-550

€450-710

This bowl was engraved for Joan Rivers' most famous dog, Spike, a cantankerous Yorkshire Terrier who accompanied her everywhere. When her husband died tragically in 1987, Rivers admitted that it was Spike who came to the rescue during her darkest moments. He appeared with her on *The Tonight Show* as well as joining her on the cover of *People* magazine and in the 'Got Milk' advertising campaign.



■8

A BRONZE FIGURE OF A WHIPPET

MODERN

37 in. (94 cm.) long

\$1,000-1,500

£690-1,000

€890-1,300

9

**A CELADON SILK AND PASSEMENTERIE
UPHOLSTERED DOG HOUSE**
20TH CENTURY

With hinged pagoda roof

23.5 in. (59.7 cm.) high, 18.5 in. (47 cm.)
wide, 22.5 in. (57.2 cm.) deep

\$1,000–1,500

£690–1,000

€890–1,300



10

FOUR MODELS OF DOGS
20TH CENTURY

Comprising an English stoneware model of
a whippet, an English stoneware model of a
pug, a fiberglass model of a standing pug and
a Hubley cast-iron painted Boston terrier-
form doorstop

14 in. (35.5 cm.) high, the tallest

(4)

\$1,000–1,500

£690–1,000

€890–1,300





■11

A GLASS, STEEL AND ORMOLU COFFEE TABLE
MODERN

16 in. (40.6 cm.) high, 60 in. (152.4 cm.) wide,
34 in. (86.4 cm.) deep

\$1,000-1,500

£690-1,000
€890-1,300

■12

A PAIR OF UPHOLSTERED TWO-CUSHION SOFAS AND AN OTTOMAN
MODERN

81 in. (206 cm.) wide, the sofas

(3)

\$2,500-4,000

£1,800-2,700
€2,300-3,500



■13

**A LOUIS XVI WHITE-PAINTED AND
PARCEL-GILT FAUTEUIL**

CIRCA 1780

With foliate-carved padded back,
arms and seat covered in pink silk damask,
on fluted legs

\$1,500–2,000

£1,100–1,400

€1,400–1,800



■14

**A GEORGE III SATINWOOD AND
MARQUETRY GAMES TABLE**

PARTS 18TH CENTURY AND ADAPTED

The demi-lune top later embellished with
a fan and pendant bellflowers, enclosing
a green baize-lined playing surface, on
tapering legs ending in spade feet, with Stair
& Company label inscribed *Joan Rivers*,
inscribed *A9598* in white chalk
31½ in. (80 cm.) high, 36¼ in. (92 cm.)
wide, 18 in. (45.5 cm.) deep

\$2,000–3,000

£1,400–2,100

€1,800–2,600



PROVENANCE:

Acquired from Stair & Company,
New York.



15

A FRENCH TERRACOTTA BUST OF A WOMAN
19TH CENTURY

Raised on circular wooden base
23½ in. (60 cm.) high

\$2,000–3,000

£1,400–2,100
€1,800–2,600

16

A PAIR OF LOUIS XVI STYLE ORMOLU-MOUNTED WHITE MARBLE URNS, NOW MOUNTED AS LAMPS
LATE 19TH/EARLY 20TH CENTURY

On three incurved supports headed by Bacchic masks, electrified
31½ in. (80 cm.) high, overall

(2)

\$1,500–2,000

£1,100–1,400
€1,400–1,800



(one of a pair)



17

A FRENCH TERRACOTTA FIGURE OF A PUTTO AND A SWAN
LATE 19TH CENTURY

Raised on a later gilt plinth
15 in. (38 cm.) high

\$600–900

£420–620
€530–790

■18

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH
AND BOIS DE BOUT MARQUETRY TABLE EN CHIFFONNIERE**
MID-18TH CENTURY

With serpentine ormolu-banded top inlaid with foliate scrolls above three drawers, the top drawer fitted with a leather writing slide and wells, on cabriole legs, with red-painted inventory number 136, partially remounted
27¾ in. (70.5 cm.) high, 20½ in. (52 cm.) wide,
14½ in. (37 cm.) deep

\$10,000–15,000

£6,900–10,000
€8,900–13,000

PROVENANCE:

The Collection of Mrs. Charles Wrightsman.

LITERATURE:

F.J.B. Watson, *The Wrightsman Collection Vol. II*, New York, 1966, pp. 264–265.



■19

**A PAIR OF LOUIS XV STYLE ORMOLU AND PATINATED-BRONZE
CHENETS AND A FIRE SCREEN**
LATE 19TH / 20TH CENTURY

Each with acanthus-scolled foliate base surmounted by putti, playing a flute or tambourine, one stamped JHD-5
17½ in. (44.5 cm.) high, the screen

\$1,500–2,500

(3)

£1,100–1,700
€1,400–2,200







21

■20

AN AUBUSSON CARPET

FRANCE, LATE 19TH CENTURY

Approximately 27 ft. x 16 ft. 5 in. (823 cm. x 500 cm.)

\$8,000-12,000

£5,500-8,200
€7,100-11,000

■21

AN AUBUSSON CARPET

FRANCE, EARLY 20TH CENTURY

Approximately 19 ft. 4 in. x 13 ft. 3 in. (589 cm. x 404 cm.)

\$4,000-6,000

£2,800-4,100
€3,600-5,300

PROVENANCE:

Acquired from Chevalier, Inc., New York, 1990.



22

ARTIST UNKNOWN, 19TH CENTURY

Two elegant ladies; together with Woman with parasol

the first indistinctly signed (lower left)
each ink on paper

the first 7¾ x 6¾ in. (19.7 x 17.1 cm.);
the companion 7 x 4 in. (17.8 x 10.2 cm.)

(2)

\$300-500

£210-340
€270-440

23

FRENCH SCHOOL, 19TH CENTURY

The Letter

oil on paper

26½ x 20¼ in. (67.3 x 51.4 cm.), oval

\$3,000–5,000

£2,100–3,400

€2,700–4,400



24

ARTIST UNKNOWN, 20TH CENTURY

Still life with roses in a glass vase

signed 'Dawson', (lower right)

oil on board

11¾ x 11¾ in. (29.9 x 29.9 cm.)

\$1,000–1,500

£690–1,000

€890–1,300

PROVENANCE:

Acquired from Edgartown Art Gallery,
Martha's Vineyard.





■25

**A FRENCH GILTWOOD MIRROR
IN THE REGENCE STYLE, 20TH CENTURY**

The later arched plate surmounted by plume finial flanked by flower-filled urns, within beveled mirror borders
70¾ in. (180 cm.) high, 41 in. (104 cm.) wide

\$5,000-8,000

£3,500-5,500

€4,500-7,100

■26

**AN ITALIAN GILTWOOD AND GREEN-PAINTED
CONSOLE TABLE
20TH CENTURY**

With a faux-variegated marble top above a foliate frieze, on fluted legs
31¾ in. (87 cm.) high, 51½ in. (130.8 cm.) wide, 25¾ in. (65.4 cm.) deep

\$1,000-1,500

£690-1,000

€890-1,300







■27

A FRENCH ORMOLU-MOUNTED MAHOGANY, SYCAMORE AND FRUITWOOD MARQUETRY COMMODE

BY FRANÇOIS LINKE, THE MOUNTS
DESIGNED BY LÉON MESSAGE, INDEX
NO. 720, PARIS, CIRCA 1905

The serpentine *fleur de pêcher* marble top over a pair of drawers centered with a central concave marquetry panel of fruit and vines, contained within an ormolu border of laurel leaves and berries, over entwined cornucopia, on cabriole legs headed by lion pelts, signed *F. Linke* on the front lower apron mount, the reverse of the lockplate stamped *CT LINKE/SERRURERIE/ PARIS/720*

36½ in. (93 cm.) high, 64¾ in. (164.5 cm.) wide, 23½ in. (59.5 cm.) deep

\$100,000–150,000

£69,000–100,000
€89,000–130,000

Laurel-festooned in celebration of ‘abundance through labor’ and hung with lion-pelts recalling Hercules’s labors, there is perhaps no greater admired nor more frequently imitated masterpiece of French furniture than the *bureau du Roi*. A *tour de force* of Belle Epoque genius and superior manufacture, the inspiration for this extraordinary commode was an excessively-mounted *bureau à cylindre* commissioned by Louis XV from Oeben (*maître* 1759) in 1760 and ultimately completed by Riesener (*maître* 1768) in 1769. The bureau survived devastation at Saint-Cloud in 1870 and was subsequently moved to the Louvre. Under instructions from the fourth Marquess of Hertford, it is believed that the first 19th century reproduction of the bureau was

completed between 1853 and 1870 by the little-known firm of Dreschler (C. Payne, *François Linke: The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 218) and thereafter by Henry Dasson and François Linke. Linke’s first example of the *bureau du Roi*, index number 710, was completed in 1902 and in all he made four. Linke subsequently applied much of the ornament and mounts from his version of the *bureau du Roi* to create other pieces of furniture. Thus in addition to this commode, pieces ‘inspired by the *bureau du Roi*’ include a monumental bibliotheque, a bergère, pianos and pedestals – all with the distinctive lion-pelt corner mounts (*op. cit.* p. 218–226).

The present model, completed as a commode, is considered to be one of two examples ultimately produced by Linke’s workshop, both of which were fitted with *fleur de pêcher* marble tops. The first was completed between 1903 and 1907 and a second commode was produced in 1907 for a M. Roffin. The design for the commode was borne out Linke’s partnership with the sculptor Léon Messagé, with whom Linke frequently collaborated. The sumptuous gilt-bronze mounts, considered sculpture unto themselves, were a characteristic of the finest late 19th century furniture, and Messagé’s prowess at their design and application was unrivaled. A variant design for the present commode appears in Messagé’s sketches dating to the 1880s, suggesting that the iconic lion pelt mounts at the angles could be substituted with expressive figural mounts in human forms (see inset illustration, *op cit.* p. 223).



Linke’s *cliché* for the present model. Courtesy Christopher Payne/Linke Archive.



Léon Messagé’s preparatory drawing for the present model. Courtesy Christopher Payne/Linke Archive.





28

28
**AN AUSTRIAN SILVER, PARCEL-GILT,
 GEM-SET AND MALACHITE-VENEERED
 TABLE CLOCK**
 LATE 19TH/EARLY 20TH CENTURY

The Roman dial encircled by various set colored stones in silver-gilt openwork, above malachite-veneered columns, *marked '800' on base*

8½ in. (21.6 cm.) high

\$2,000-3,000

£1,400-2,100
 €1,800-2,600



29

~29
**A CHINESE GREEN AVENTURINE,
 ENAMEL AND SILVER-GILT
 CYLINDRICAL BOX AND COVER**
 20TH CENTURY

The pierced silver-gilt straps formed as scrolls, the flower-form cover applied with enamel flowers and cabochons, *stamped SILVER under base*

6¼ in. (16 cm.) high

\$1,000-1,500

£690-1,000
 €890-1,300

30
**A PAIR OF LOUIS XV STYLE ORMOLU-
 MOUNTED BLANC-DE-CHINE
 PORCELAIN CANDELABRA**
 LATE 19TH CENTURY

Each Chinese porcelain Buddhistic lion raised on an ormolu rockwork, shell and scroll base

7½ in. (19 cm.) high, 11 in. (28 cm.) wide

(2)

\$2,000-4,000

£1,400-2,700
 €1,800-3,500



30



31

**A GERMAN ORMOLU-MOUNTED MALACHITE-VENEERED
TABLE CLOCK**

LATE 19TH CENTURY

The malachite-veneered case surmounted by an astronomer,
the circular dial signed 'John Hartmann, Horloger Du Roi, Berlin'
20 in. (50.8 cm.) high

\$3,000-5,000

£2,100-3,400
€2,700-4,400



32

**A PAIR OF LOUIS XVI STYLE WHITE MARBLE AND ORMOLU
FIVE-LIGHT CANDELABRA**

LATE 19TH/EARLY 20TH CENTURY

19½ in. (49.5 cm.) high

(2)

\$2,000-3,000

£1,400-2,100
€1,800-2,600

33

**A PAIR OF NORTH EUROPEAN
ORMOLU AND ENAMEL-MOUNTED
MALACHITE TAZZE**

20TH CENTURY

10 in. (25.4 cm.) high

(2)

\$3,000-5,000

£2,100-3,400
€2,700-4,400





■34

THREE FRENCH CHILD'S CHAIRS

ONE POSSIBLY NORTH EUROPEAN, LATE 18TH CENTURY,
THE OTHER TWO OF A LATER DATE

Variously upholstered

(3)

\$1,000-1,500

£690-1,000

€890-1,300

■35

**A LOUIS XVI STYLE ORMOLU-MOUNTED MAHOGANY
BIBLIOTHEQUE**

20TH CENTURY

With glazed doors enclosing three adjustable glass shelves
93 in. (236.2 cm.) high, 39 in. (96.5 cm.) wide,
12 in. (30.5 cm.) deep

\$800-1,200

£550-820

€710-1,100







36

A JEWELLED SILVER-GILT MOUNTED NEPHRITE AND RHODONITE PICTURE FRAME

MARKED FABERGÉ, WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST. PETERSBURG, CIRCA 1915

Rectangular, with beveled edge, centering a circular aperture, within a carved nephrite laurel wreath, with rose-cut diamond ribbon ties and seed pearl bezel, the back with a silver scroll strut, *marked on strut*; in the original silk and velvet-lined wood case stamped 'Fabergé Petrograd Moscow Odessa London' beneath the Imperial warrant 5¼ in. (13.3 cm.) high

\$30,000-40,000

£21,000-27,000

€27,000-35,000

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 13-14 November 1984, lot 642.



37

A SILVER-GILT MOUNTED NEPHRITE PHOTOGRAPH FRAME

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST. PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER INDISTINCT

Rectangular, with outset corners, centering an oval aperture within a ribbon-tied reeded bezel border, surmounted by a ribbon crest suspending foliate swags and set with rosettes, the back with a scroll strut, *marked on lower edge*; in a fitted Wartski case
5½ in. (14 cm.) high

\$25,000-35,000

£18,000-24,000

€23,000-31,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 9 November 1977, lot 235.
Anonymous sale; Sotheby's, New York, 28-29 June 1979, lot 383.
Anonymous sale; Christie's, Geneva, 12 May 1980, lot 257.
With Wartski, London.



38

A JEWELED GOLD, SILVER-GILT AND GUILLOCHÉ ENAMEL PILL BOX

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST. PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 60333

Triangular, with rounded corners, enameled in translucent lilac over a radiating wavy guilloché ground, the hinged cover centered by a triangular plaque painted with a question mark and set with a picture diamond, with rose-cut diamond thumbpiece, *marked throughout*
1¾ in. (4.4 cm.) wide

\$12,000–18,000

£8,300–12,000
€11,000–16,000

PROVENANCE:

Dowager Empress Maria Feodorovna (1847–1928), purchased from the St Petersburg branch of Fabergé on 21 December 1898 for 115 roubles.

Anonymous sale; Sotheby's, Geneva, 16 November 1993, lot 668.

We are grateful to Dr Valentin Skurlov for his assistance with the research of the present lot.



Copy of the invoice from Fabergé for the present lot.



(detail)



39

A JEWELLED GOLD-MOUNTED NEPHRITE PHOTOGRAPH FRAME
 MARKED FABERGÉ, MOSCOW, CIRCA 1898, SCRATCHED
 INVENTORY NUMBER 13390

In the rococo style, the asymmetrical nephrite frame with gold rocaille border set with rose-cut diamond flowers, surmounted by a plaque with the engraved inscription 'Sept. 8th 1898 from V.R.I.', the oval aperture with seed pearl set bezel, enclosing an enamel portrait of Queen Louise of Denmark, the back with a scroll strut, *marked on reverse and strut*

4¾ in. (12.1 cm.) high

\$40,000–60,000

£28,000–41,000

€36,000–53,000

PROVENANCE:

Presented by Queen Victoria to Queen Louise of Denmark (1817–1898).

Property of Queen Anne of Rumania; Sotheby's, Geneva, 12 December 1986, lot 308.

EXHIBITED:

St Petersburg, State Hermitage Museum; Paris, Musée des Arts Décoratifs; London, Victoria and Albert Museum, *Fabergé:*

Imperial Jeweler, 1993–1994, no 77.

Wilmington, Riverfront Arts Center, 2000, *Fabergé: Imperial Craftsman and His World*, 9 September 2000 – 18 February 2001, no. 233.

Cleveland, Cleveland Museum of Art, *Artistic Luxury: Fabergé, Tiffany, Lalique*, 19 October 2008–18 January 2009, no. 86.

LITERATURE:

Géza von Habsburg, *Fabergé: Imperial Jeweler*, New York, 1993, p. 229, no. 77 (illustrated).

Géza von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 134, no. 233 (illustrated).

S. Harrison, et al., *Artistic Luxury: Fabergé, Tiffany, Lalique*, New Haven and London, 2008, p. 186, no. 86 (illustrated).



40

A SILVER-GILT AND GUILLOCHÉ ENAMEL DOUBLE PHOTOGRAPH FRAME

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST. PETERSBURG, 1908-1917

Rectangular, each folding panel enameled in translucent white over a wavy guilloché ground, centered by a circular aperture, within a beaded border, each beneath ribbon-tied foliate scrollwork and floral swags, all within stiff-leaf borders, the reverse of each panel enameled in translucent white over a sunburst guilloché ground and set with rosettes, one panel centering the crowned monogram 'MC', marked on lower edges

5¼ in. (13.3 cm.) wide

\$50,000-70,000

£35,000-48,000
€45,000-62,000

PROVENANCE:

With Wartski, London.

EXHIBITED:

West Chester, PA, QVC, *The Fine Art of Fabergé: A Private Collection of Inspirations*, 30 May – 1 August 1999.

Wilmington, Riverfront Arts Center, 2000, *Fabergé: Imperial Craftsman and His World*, 9 September 2000 – 18 February 2001, no. 238.

LITERATURE:

Géza von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 135, no. 238 (illustrated).

U. Tillander-Godenhillem, P. Schaffer, A. Ilich, M. Schaffer, *Golden Years of Fabergé Drawings and Objects from the Wigström Workshop*, New York, 2000, p. 138 (illustrated).

The original design for a comparable frame from Wigström's workshop is illustrated in U. Tillander-Godenhillem et al., *Golden Years of Fabergé Drawings and Objects from the Wigström Workshop*, New York, 2000, p. 138. This drawing depicts a similar frame decorated with initials 'MC', such as the one on the present frame.

The count's coronet above the initials 'MC' suggests that the frame was possibly designed for a count or countess. There are two other comparable examples known, both by Wigström and decorated with Cyrillic initials 'DR'. One of them was sold Sotheby's, London, 26 November 2008, lot 199. For another one, see Exhibition catalogue, *The Last Flowering of Court Art*, London, 2010, pp. 84-85.



(another view)

A RARE AND IMPORTANT JEWELLED AND GOLD-MOUNTED NEPHRITE STUDY OF A LILY OF THE VALLEY LEAF

BY FABERGÉ, CIRCA 1900, SCRATCHED INVENTORY NUMBER INDISTINCT

Realistically carved in the form of a lily of the valley leaf, with curled edges, the body set with a gold stem, issuing rose-cut diamond-mounted pearl buds, the handle applied with chased leaves, *apparently unmarked* 5½ in. (14 cm.) long

\$200,000–300,000

£140,000–210,000
€180,000–260,000

PROVENANCE:

Acquired by Emanuel Snowman in Russia between 1927 and 1930.

Mrs Isabella S. Low.

With Wartski, London, 1956.

Property of Dr. and Mrs. Leonard Slotover; Christie's, Geneva, 19 November 1974, lot 277.

With Wartski, London.

Lady Nuttall.

With Wartski, London, 1994.

Mrs Eion Merry.

Acquired from Wartski, London.

LITERATURE:

Geoffrey C. Munn, *Wartski: The First Hundred and Fifty Years*, London, 2015, p. 153 (illustrated).

This jewelled gold-mounted lily of the valley leaf is one of only a few known floral leaf-studies by Fabergé, another forming part of the Matilda Gettings Gray Collection at the Metropolitan Museum of Art. Fabergé's production of flower studies is thought to have begun in the 1880s. The process was a collaborative one that involved the many skilled artists and craftsmen in the firm. It began with the designs which, according to Henry Bainbridge, were executed by Carl Fabergé himself, with the assistance of Franz Birbaum, one of the most prominent employees of the firm. Remarkably the original design for this Fabergé leaf is known (fig. 1).

Once designed, the work was carried out in stages: carving the hardstone leaves, setting the precious stones, enameling the flowers when the design called for it, adding the gold stalks and grasses, and finally assembling the flowers (see Caroline de Guitaut, *Fabergé in the Royal Collection*, London, 2003 pp. 103–104). In his memoirs, Birbaum recalls that the cost of manufacturing these flowers was considerable and depending on the complexity of the study was sometimes as much as several thousand rubles.

Lilies of the valley sprays were among the Fabergé flower studies owned by members of the Imperial family. Emperor Nicholas II and Empress Alexandra Feodorovna jointly purchased a lily of the valley study on December 4, 1899 for 250 roubles (V. Skurlov, *In Search of Fabergé Flowers in Russia* in Marilyn Pfeifer Swezey, *Fabergé Flowers*, New York, 2004, p. 108). Lily of the valley was said to be the favorite flower of the Empress. Dowager Empress Maria Feodorovna purchased a lily of the valley study on March 22, 1914 for 275 roubles (V. Skurlov, *op. cit.*, pp. 111, 113). In addition, Grand Duchess Maria Pavlovna's collection of thirty-four Fabergé flower studies at Vladimir Palace included a lily of the valley in a rock crystal vase with nephrite leaves, gold stem, and pearls set with rose-cut diamonds. The lily of the valley was listed in the inventory of her collection that was compiled on October 30, 1917, just days after the Revolution (see Swezey, *op cit*, pp. 113–114).

Fabergé also produced an elaborate basket of these delicate flowers, which is considered second only to the Imperial eggs in its craftsmanship. This basket was presented to Empress Alexandra Feodorovna in 1896 and highlights the Mathilda Gettings Gray Collection at the Metropolitan Museum of Art.

The enduring appeal of lily of the valley is due in part to its symbolism. Not only is it a bridal flower, but it is seen as a herald of the arrival of spring, blooming just as winter departs.



Fig. 1. Original design from the Fabergé workshop. © Christie's Images Limited (1989).





42

A GOLD, SILVER, CHALCEDONY AND DIAMOND BROOCH
BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ALBERT
HOLMSTRÖM, ST. PETERSBURG, 1904-1908, SCRATCHED
INVENTORY NUMBER 77142 OR 77442

In the form of an intertwined ribbon suspended from a knotted bow, with rose-cut diamond set borders and three cabochon chalcedony stones, the reverse with removable gold pin, *marked on pin and border*; in the original silk and velvet-lined wood case stamped 'Fabergé / St. Petersburg / Moscow, Odessa' beneath the Imperial Warrant 2½ in. (6.4 cm.) long

\$40,000-60,000

£28,000-41,000

€36,000-53,000

PROVENANCE:

The Property of Mrs. Dorothy Steinle; Christie's, New York, 19 April 1990, lot 244.

EXHIBITED:

Wilmington, Riverfront Arts Center, 2000, *Fabergé: Imperial Craftsman and His World*, 9 September 2000 - 18 February 2001, no. 626.

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé-Cartier Rivalen am Zarenhof*, 28 November 2003 - 12 April 2004, no. 428.

London, Wartski, *Fabergé and the Russian Jewellers*, 10-20 May 2006, no. 64.

Cleveland, Cleveland Museum of Art, *Artistic Luxury: Fabergé, Tiffany, Lalique*, 19 October 2008-18 January 2009, no. 30.

LITERATURE:

Géza von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 253, no. 626 (illustrated).

Géza von Habsburg, *Fabergé-Cartier, Rivalen am Zarenhof*, Munich, 2003, p. 277, no. 428 (illustrated).

Exhibition catalogue, *Fabergé and the Russian Jewellers*, London, Wartski, 2006, p. 31, no. 64 (illustrated).

S. Harrison, et al., *Artistic Luxury: Fabergé, Tiffany, Lalique*, New Haven and London, 2008, p. 217, no. 30 (illustrated).



43

A SILVER TOPPED GOLD-MOUNTED STAR SAPPHIRE AND DIAMOND PENDANT BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLMSTRÖM, ST. PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 6897

Set with a cabochon star sapphire within an old mine-cut diamond border, surmounted by a diamond-set ribbon crest, the reverse with suspension loop, detachable pin guard and two alternate backings, marked on reverse of mount and pin guard; in a fitted Wartski case 1½ in. (3.8 cm.) high

\$70,000-90,000

£49,000-62,000
€62,000-79,000

PROVENANCE:

Grand Duchess Maria of Russia (1847-1909), wife of Grand Duke Vladimir Alexandrovich, brother of Tsar Alexander III, née Duchess of Mecklenburg.
With Wartski, London.

EXHIBITED:

New York, The Metropolitan Museum of Art, *Fabergé in America*, 16 February – 28 April 1996, no. 348.
Wilmington, Riverfront Arts Center, *Fabergé: Imperial Craftsman and His World*, 9 September 2000 – 18 February 2001, no. 619.
London, Wartski, *Fabergé and the Russian Jewellers*, 10-20 May 2006, no. 47.
Cleveland, Cleveland Museum of Art, *Artistic Luxury: Fabergé, Tiffany, Lalique*, 19 October 2008-18 January 2009, no. 31.

LITERATURE:

Géza von Habsburg, *Fabergé in America*, New York, 1996, p. 305, no. 348 (illustrated).
Géza von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 251, no. 619 (illustrated).
Exhibition catalogue, *Fabergé and the Russian Jewellers*, London, Wartski, 2006, p. 23, no. 47 (illustrated).
S. Harrison, et al., *Artistic Luxury: Fabergé, Tiffany, Lalique*, New Haven and London, 2008, p. 216, no. 31 (illustrated).

Grand Duchess Maria's passion for jewellery is renowned. At its apogee, her collection included a one hundred carat emerald, once owned by Catherine the Great, and the five carat ruby of Josephine de Beauharnais. After the Grand Duchess's death, her jewels were sold to support her family in exile; her Bolin tiara of diamond loops with pearl drops, was remounted in platinum and is now worn by Queen Elizabeth II. For more on the collection of Grand Duchess Vladimir, see S. Papi, *The Jewels of the Romanovs: Family and Court*, London, 2010, pp. 94 – 115.



44

A JEWELLED VARICOLORED GOLD AND SILVER-GILT MOUNTED ENAMEL AND WHITE AGATE PHOTOGRAPH FRAME

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF VICTOR AARNE, ST. PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 7065

Trapezoidal, the agate panel mounted with a ribbon crest suspending foliate swags and set with ruby cabochons, the rectangular aperture with red and white enamel dot and dash border, with scroll strut and mother of pearl back, *marked on strut*; in the original silk and velvet-lined wood case stamped 'Fabergé / St. Petersburg / Moscow, Odessa' beneath the Imperial Warrant
2¼ in. (5.7 cm.) high

\$20,000-30,000

£14,000-21,000
€18,000-26,000

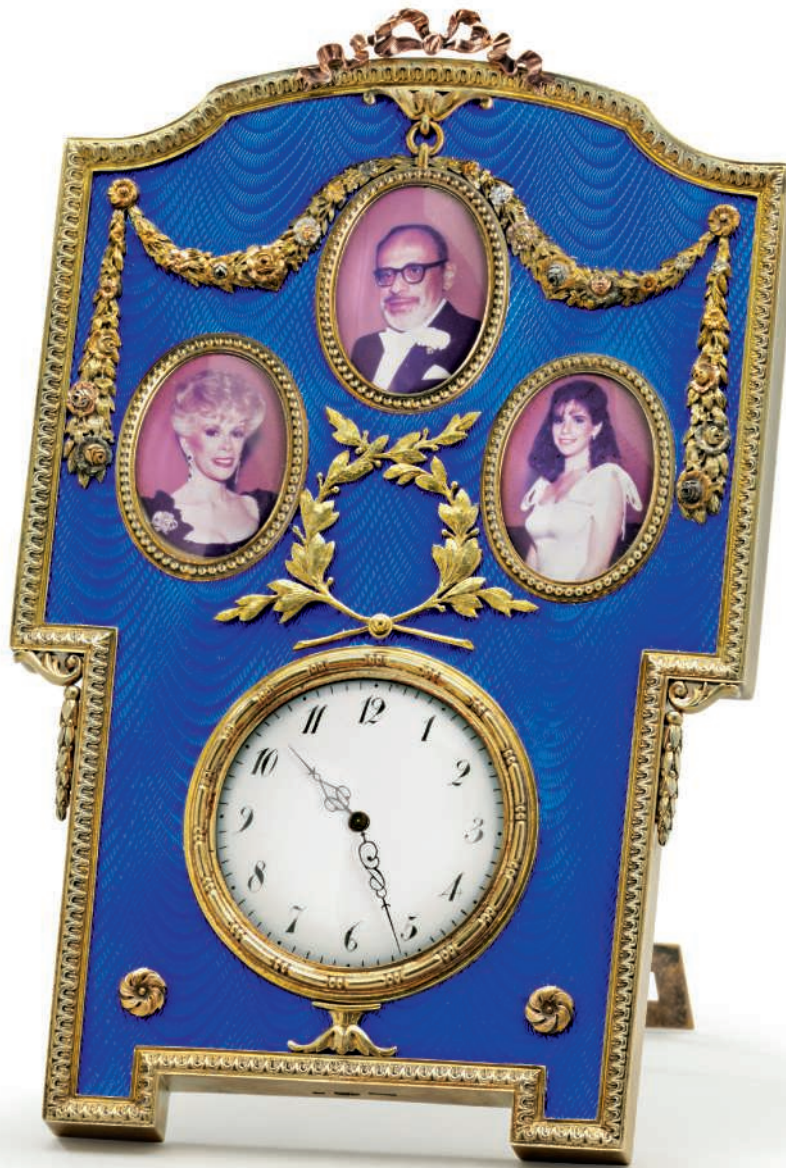
EXHIBITED:

West Chester, PA, QVC, *The Fine Art of Fabergé: A Private Collection of Inspirations*, 30 May – 1 August 1999.

Wilmington, Riverfront Arts Center, 2000, *Fabergé: Imperial Craftsman and His World*, 9 September 2000 – 18 February 2001, no. 728.

LITERATURE:

Géza von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 282, no. 728 (illustrated).



45

A SILVER-GILT AND GUILLOCHÉ ENAMEL CLOCK AND PHOTOGRAPH FRAME

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST. PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 45133

Rectangular, enameled in translucent royal blue over a guilloché ground, the circular clock centering a white dial within a dot-and-dash border, black Arabic chapters and pierced hands, surmounted by three oval apertures, within beaded borders with tied ribbon crest, applied gold laurel vines, surmounted by a rose-gold tied ribbon crest, with silver-gilt geometric strut and later composite back, *marked on lower edge, back and strut*
7 in. (17.8 cm.) high

\$100,000–150,000

£69,000–100,000
€89,000–130,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 4–5 December 1980, lot 624.

Anonymous sale; Christie's, Geneva, 17 November 1981, lot 193.



46

A TWO-COLOR GOLD AND GUILLOCHÉ ENAMEL PHOTOGRAPH FRAME

MARKED FABERGÉ, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 24576

Diamond-shaped, the body enameled in translucent oyster over a wavy guilloché ground, with conforming aperture, the corners with leaf-tip chased border and rosettes, the back with a scroll strut shaped as the letter 'A', *marked on reverse and strut*; in a Wartski box
1 7/8 in. (4.8 cm.) high

\$20,000-30,000

£14,000-21,000
€18,000-26,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 11 May 1983, lot 338.
With Wartski, London.
Acquired from the above by the present owner.

EXHIBITED:

West Chester, PA, QVC, *The Fine Art of Fabergé: A Private Collection of Inspirations*, 30 May – 1 August 1999.
Wilmington, Riverfront Arts Center, 2000, *Fabergé: Imperial Craftsman and His World*, 9 September 2000 – 18 February 2001, no. 239.

LITERATURE:

Géza von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 136, no. 239 (illustrated).



47

A JEWELLED SILVER-GILT AND CLOISONNÉ ENAMEL PHOTOGRAPH FRAME

MARKED FABERGÉ, MOSCOW, 1899-1908

In the form of a flower, the leaves enameled overall in a pale blue and white cloisonné ground, the circular aperture with rose-cut diamond set bezel border, with gold branch, *marked on reverse and strut*
1 1/2 in. (3.8 cm.) high

\$15,000-25,000

£11,000-17,000
€14,000-22,000

EXHIBITED:

West Chester, PA, QVC, *The Fine Art of Fabergé: A Private Collection of Inspirations*, 30 May – 1 August 1999.
Wilmington, Riverfront Arts Center, 2000, *Fabergé: Imperial Craftsman and His World*, 9 September 2000 – 18 February 2001, no. 235.
Cleveland, Cleveland Museum of Art, *Artistic Luxury: Fabergé, Tiffany, Lalique*, 19 October 2008–18 January 2009, no. 45.

LITERATURE:

Géza von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 135, no. 235 (illustrated).
S. Harrison, et al., *Artistic Luxury: Fabergé, Tiffany, Lalique*, New Haven and London, 2008, p. 186, no. 45 (illustrated).

A comparable frame was sold Christie's, Geneva, 17 November 1983, lot 390. For another comparable frame, see Exhibition Catalogue, *Carl Fabergé A Private Collection*, Wartski, London, 2012, p. 50, no. 39.



48

A GOLD AND PLATINUM-MOUNTED AQUAMARINE AND DIAMOND BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLMSTRÖM, ST. PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 7467

A rectangular-cut aquamarine set within a rose-cut diamond foliate rectangular frame, bordered by old mine-cut diamonds, mounted in platinum-topped gold, the reverse with rose-gold pin, *marked on pin and pin guard*; in a fitted Wartski case
1¼ in. (3.2 cm.) wide

\$40,000-60,000

£28,000-41,000

€36,000-53,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 30 November 1982, lot 284. With Wartski, London.

EXHIBITED:

New York, The Metropolitan Museum of Art, *Fabergé in America*, 16 February – 28 April 1996, no. 349.

Wilmington, Riverfront Arts Center, 2000, *Fabergé: Imperial Craftsman and His World*, 9 September 2000 – 18 February 2001, no. 598.

LITERATURE:

Géza von Habsburg, *Fabergé in America*, New York, 1996, p. 305, no. 349 (illustrated).

Géza von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 246, no. 598 (illustrated).

For a similarly designed brooch, see G. von Habsburg and A. von Solodkoff, *Fabergé: Court Jeweler to the Tsars*, Fribourg, 1979, p. 95, pl. 115.

49

A GOLD AND PLATINUM-MOUNTED AMETHYST AND DIAMOND BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLMSTRÖM, ST. PETERSBURG, CIRCA 1900, SCRATCHED INVENTORY NUMBER 97404

Rectangular, centering an oblong cushion-cut amethyst, within an openwork diamond set laurel border and diamonds at each corner, *marked on pin and guard*; in the original silk and velvet-lined leather case stamped in Russian 'Fabergé Moscow St. Petersburg' beneath the Imperial Warrant
1½ in. (2.6 cm.) wide

\$20,000-30,000

£14,000-21,000

€18,000-26,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 14 May 1986, lot 201.

EXHIBITED:

West Chester, PA, QVC, *The Fine Art of Fabergé: A Private Collection of Inspirations*, 30 May – 1 August 1999.

Wilmington, Riverfront Arts Center, 2000, *Fabergé: Imperial Craftsman and His World*, 9 September 2000 – 18 February 2001, no. 599.

LITERATURE:

Géza von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 246, no. 599 (illustrated).



50

A JEWELED GOLD-MOUNTED PHOTOGRAPH FRAME

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST. PETERSBURG, CIRCA 1890, WITH SCRATCHED INVENTORY NUMBER 55307

Oval, with a pearl set bezel, reeded border and ribbon-tied motif, with easel strut, *marked on edge of frame and top of easel strut*; in a fitted Wartski case

3 $\frac{5}{8}$ in. (9.2 cm.) high

\$20,000–30,000

£14,000–21,000

€18,000–26,000

PROVENANCE:

With Wartski, London.



51

A SILVER-MOUNTED AND CLOISONNÉ ENAMEL AGATE PHOTOGRAPH FRAME

BEARING FABERGÉ MARKS, 20TH CENTURY

Rectangular, the agate frame with a white cloisonné enamel border, centering a rectangular aperture, within an alternating red and white dot and dash enamel border, surmounted by a ribbon crest and suspended foliate swags, with composite back and angular strut, *marked on reverse and strut*

3 $\frac{1}{8}$ in. (8 cm.) high

\$7,000–9,000

£4,900–6,200

€6,200–7,900



52

A SILVER-GILT MOUNTED GUILLOCHÉ ENAMEL PHOTOGRAPH FRAME

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1908-1917

Rectangular, with outset corners, enameled in translucent white over wavy guilloché ground, centering an oval aperture, within a leaf-tip bezel border, surmounted by a ribbon crest suspending foliate swags, the corners set with rosettes, with composite back and scroll strut, *marked on lower edge and strut*

6½ in. (16.5 cm.) high

\$30,000-40,000

£21,000-27,000

€27,000-35,000



53

**A GOLD, SILVER, AQUAMARINE AND
DIAMOND BROOCH**

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF
AUGUST HOLLMING, ST. PETERSBURG, 1908-1913

Lobed oval, centering a cushion-cut aquamarine, flanked
on either side by trefoil diamonds, *marked on pin, pin guard
and mount*; in a fitted Wartski case
1 $\frac{5}{8}$ in. (4.1 cm.) long

\$35,000-45,000

£25,000-31,000
€31,000-40,000

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 10-12 May 1988,
lot 166.

With Wartski, London.

A TURQUOISE AND PEARL-SET SILVER BRACELET
 RETAILED BY GUSTAV FABERGÉ, CIRCA 1850

The openwork cuff bracelet, centering a turquoise-set shell enclosing five pearls, within a seed pearl border, *apparently unmarked*; in original leather box

2 $\frac{7}{8}$ in. (7.3 cm.) wide

\$8,000–12,000

£5,500–8,200
 €7,100–11,000

EXHIBITED:

West Chester, PA, QVC, *The Fine Art of Fabergé: A Private Collection of Inspirations*, 30 May – 1 August 1999.

Wilmington, Riverfront Arts Center, 2000, *Fabergé: Imperial Craftsman and His World*, 9 September 2000 – 18 February 2001, no. 22.

London, Wartski, *Fabergé and the Russian Jewellers*, 10–20 May 2006, no. 171.

LITERATURE:

Géza von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 45, no. 22 (illustrated).

Exhibition catalogue, *Fabergé and the Russian Jewellers*, London, Wartski, 2006, p. 69, no. 171 (illustrated).

Gustav Fabergé (1814–1893) earned the title of master goldsmith in 1841 and opened his shop at 12 Bolshaya Morskaya street a year later. There is limited information about the output of Gustav Fabergé and this bangle is one of the few known pieces retailed by the firm. In addition to his creations from his own workshop, Gustav Fabergé retailed other jeweler's pieces, some of which were imported from abroad. For other examples of works retailed by Gustav Fabergé, such as agate necklaces, earrings and bracelets see G. von Habsburg, *Fabergé Hofjuwelier der Zaren*, Munich, 1986, p. 107, no. 2–4 and G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 45, no. 21–23.

Gustav retired to Dresden in 1860, leaving his business in the hands of Hiskias Pendin, his friend and partner. After embarking on a grand tour of Europe and apprenticeship to the jewelry house of Friedman, his first son Carl Fabergé returned to St Petersburg a skilled craftsman with vast knowledge of the treasures and kunstkammern of Europe. In 1870 Pendin died and Carl Fabergé assumed complete management of his father's firm, establishing it as one of the most famous in history (*op.cit.*, London, 2000, p. 20–21).





55

A JEWELLED SILVER-GILT MOUNTED NEPHRITE PHOTOGRAPH FRAME

MARKED FABERGÉ WITH THE IMPERIAL WARRANT, WITH THE WORKMASTER'S MARK OF ANDERS NEVALAINEN, ST. PETERSBURG, 1899-1908

Rectangular, with outset corners, centering a ribbon-tied oval reeded aperture, the corners with diamond-set scrolled foliate mounts, with silver-gilt back and scroll strut, *marked on back and strut*
4¾ in. (12.1 cm.) high

\$20,000-30,000

£14,000-21,000
€18,000-26,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 12 May 1980, lot 256.

Anonymous sale; Christie's, Geneva, 17 November 1981, lot 26.

56

A PAIR OF PARCEL-GILT SILVER CHARKI

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1908-1917

Each of ovoid form, on a domed circular foot, with scrolled handle in the form of a peacock's head, *marked under bases*; in a fitted Wartski case
4¾ in. (12.1 cm.) wide (2)

\$8,000-12,000

£5,500-8,200
€7,100-11,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 14 May 1991, lot 226.

With Wartski, London.

Acquired from the above by the present owner.

A comparable charka by Fabergé was sold Sotheby's, New York, 17 April 2012, lot 392.



57

**A JEWELED SILVER-GILT MOUNTED
LAPIS LAZULI BELL-PUSH**

MARKED FABERGÉ, WITH THE
WORKMASTER'S MARK OF VICTOR AARNE,
ST. PETERSBURG, 1899-1904, SCRATCHED
INVENTORY NUMBER 2154

Square, the domed top with silver sunburst
motif and cabochon garnet push-piece,
the square base set with rosettes at the
corners and reeded borders, on ball feet,
marked under base
2¾ in. (6 cm.) long

\$20,000-30,000

£14,000-21,000
€18,000-26,000

PROVENANCE:

Anonymous sale; Christie's, Geneva,
27 April 1977, lot 476.



58

**A GEM-SET SILVER-MOUNTED
MALACHITE AND WOOD SALT THRONE**

MARKED KHLBNIKOV, MOSCOW, 1908-1917

Of traditional form, on four angular feet, the
slightly tapering base inlaid with cabochon
hardstones and silver mounted geometric
motifs, the triangular back with conforming
decoration and rose quartz circular finial;
together with a pair of cloisonné enamel
sugar tongs, *bearing marks for Fabergé*
5½ in. (14 cm.) high, the throne

(2)

\$1,500-2,500

£1,100-1,700
€1,400-2,200



■59

A LOUIS XVI STYLE WHITE-PAINTED BERGERE 20TH CENTURY

With padded back, arms and seat covered in green velvet

\$1,000-1,500

£690-1,000

€890-1,300

■60

A LOUIS XV ORMOLU-MOUNTED KINGWOOD, TULIPWOOD AND MARQUETRY TABLE A ECRIRE MID-18TH CENTURY AND LATER

The top inlaid with floral marquetry fitted with a fabric screen,
above a leather writing slide and drawer, a fitted drawer to one side,
spuriously stamped *P.ROUSSEL* and *JME*
27½ in. (70 cm.) high, 19¾ in. (50 cm.) wide, 14½ in. (37 cm.) deep

\$3,000-5,000

£2,100-3,400

€2,700-4,400

Pierre Roussel, *maître* in 1745.



■61

A PAIR OF LOUIS XVI STYLE WHITE-PAINTED CHAISES 20TH CENTURY

Each with a shaped back and seat covered in a pink
floral silk

\$700-900

£480-620

€620-790

(2)







62

**TWO CHINESE FAMILLE ROSE
PORCELAIN VASES, NOW MOUNTED
AS LAMPS**

THE PORCELAIN MID-LATE QING DYNASTY

The first hexagonal, decorated with flower sprigs or landscapes, the second square, decorated with various mountain-scapes, flanked by two gilt lion-mask handles (drilled), electrified

11 3/4 in. (29.8 cm.) high, the taller, excluding fitments

(2)

\$2,000-4,000

£1,400-2,700

€1,800-3,500



63

**A PAIR OF ORMOLU-MOUNTED
CHINESE EXPORT FAMILLE ROSE
PORCELAIN VASES**

19TH CENTURY

Each painted with calligraphy panels and figures in a mountainous landscape, the rims with densely painted fruit, flowers and butterflies on a gold ground
15 3/8 in. (39 cm.) high

(2)

\$3,000-5,000

£2,100-3,400

€2,700-4,400



64

**64
THREE PAIRS OF FRENCH ORMOLU
CANDLESTICKS**

ONE PAIR SECOND HALF 19TH CENTURY,
THE OTHER TWO OF A LATER DATE

11 in. (27.9 cm.) high, the taller

(6)

\$1,500–2,500

£1,100–1,700

€1,400–2,200



65

**65
AN ORMOLU-MOUNTED FRENCH PORCELAIN
CELADON-GROUND PATE-SUR-PATE
CENTERPIECE**

LATE 19TH CENTURY

Each side with a laughing satyr mask issuing
scroll handles

10¼ in. (26 cm.) high, 16 in. (40.5 cm.) wide

\$3,000–5,000

£2,100–3,400

€2,700–4,400



66

**66
A PAIR OF ORMOLU-MOUNTED CHINESE
CELADON-GLAZED PORCELAIN VASES**

EARLY 20TH CENTURY

Each vase decorated with birds on flowering trees
with foliate-cast rim on a pierced *rocaille* base

18¾ in. (47.5 cm.) high

(2)

\$4,000–6,000

£2,800–4,100

€3,600–5,300



■67

A LOUIS XVI STYLE CREAM-PAINTED BERGERE
20TH CENTURY

With padded back, arms and seat upholstered in silk damask

\$500-800

£350-550
€450-710

■68

A PAIR OF GERMAN GILTWOOD CONSOLE TABLES
MID-18TH CENTURY

Each with a shaped gray and white mottled marble top above a pierced foliate-scrolled frieze centered by a shell, on flower-carved legs joined by a pierced *rocaille* stretcher
34 in. (86.5 cm.) high, 49½ in. (129.5 cm.) wide,
20½ in. (52 cm.) deep

(2)

\$12,000-18,000

£8,300-12,000
€11,000-16,000

PROVENANCE:

Acquired from Arne Schlesch, New York.





69

RAOUL DUFY (1877-1953)

La Trompette

signed 'R Dufy' (lower right)

oil on board

8 $\frac{5}{8}$ x 6 $\frac{1}{4}$ in. (22 x 16 cm.)

Painted circa 1898-1900

\$30,000-40,000

£21,000-27,000

€27,000-35,000

PROVENANCE:

Mme Vaussard, Le Havre.

EXHIBITED:

Paris, Galerie Europe, *Hommage à Raoul Dufy*, May-June 1967, no. 1 (dated 1902).

Kunstverein Hamburg and Essen, Museum Folkwang, *Raoul Dufy, Gemälde, Aquarelle, Gouachen, Zeichnungen*, November 1967-April 1968, no. 3 (illustrated, pl. 19).

LITERATURE:

M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, Geneva, 1972, vol. I, p. 41, no. 40 (illustrated).

70

EDOUARD VUILLARD (1868-1940)

Dans l'atelier

stamped with signature 'E Vuillard' (Lugt 2497a; lower right)

oil on board

26 x 26¾ in. (66 x 68 cm.)

Painted *circa* 1915

\$120,000–180,000

£83,000–120,000

€110,000–160,000

PROVENANCE:

Estate of the artist.

Jacques Roussel, Paris (nephew of the artist, 1951).

William B. Jaffe, New York.

Harris Goldstein, Philadelphia; sale, Parke-Bernet Galleries, Inc.,
New York, 2 May 1956, lot 83.

Maxwell Gallery, San Francisco.

Morton Weinruss, Chicago.

Richard L. Feigen & Co., New York (1980).

Lillian Heidenberg, New York (1984).

Jack Rutberg Fine Arts, Los Angeles (acquired from the above).

Acquired from the above by the late owner.

LITERATURE:

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. III, p. 1211, no. X-65 (illustrated).

Vuillard once said, “I don’t paint portraits, I paint people in their homes” (quoted in G. Cogeval, ed., *Edouard Vuillard*, exh. cat., Washington, D.C. 2003, p. 356). While *Dans l'atelier* shows his subject within his own studio, the atmosphere is the same— the figure appears to be a part of her surroundings, perhaps defined by them. In this painting, she is shown in the center of the room gazing out to the distance. The focus on the painterly surface and decorative structure of the environment is evolved clearly from his involvement with the Nabis in the late 19th century. There is an absorbing sense of *intimisme*, a characteristic that remained in Vuillard’s interiors throughout his life. Beyond his celebrated interiors of the 1890s, Vuillard chose the intimate space of the home or studio as his primary means of representation. These interiors provided Vuillard with a place to explore his everyday experiences and to record the machinations of family life which for Vuillard, raised powerful emotions.





■71

AN ITALIAN GILT-WALNUT BANQUETTE
LATE 18TH CENTURY

With foliate-carved outscrolls padded ends and seat covered in red wool, on a scroll-carved frame and fluted legs
37 in. (94 cm.) wide

\$3,000–5,000

£2,100–3,400
€2,700–4,400



■72

A FRENCH ORMOLU GUERIDON
20TH CENTURY

The later *verdé antico* marble top above an anthemion-applied frieze, on three figural supports cast as classically garbed maidens, above an in-curved triangular plinth, *together with an additional *verdé antico* marble top*
35½ in. (90 cm.) high,
31 in. (79 cm.) diameter

(2)

\$10,000–15,000

£6,900–10,000
€8,900–13,000





■73

A LOUIS XVI STYLE ORMOLU-MOUNTED TULIPWOOD AND FRUITWOOD PARQUETRY OCCASIONAL TABLE
20TH CENTURY

With inset marble top above a frieze drawer, on cabriole legs joined by a stretcher

27½ in. (69.9 cm.) high, 20 in. (50.8 cm.) wide,
14½ in. (36.8 cm.) deep

\$800-1,200

£550-820
€710-1,100

■74

A PAIR OF LOUIS XVI STYLE CREAM-PAINTED CANAPES
20TH CENTURY

Each with a rectangular back, arms and seat covered in red floral silk
65 in. (165 cm.) wide

\$3,000-5,000

(2)
£2,100-3,400
€2,700-4,400



■75

A LOUIS XV STYLE ORMOLU FIRESCREEN
LATE 19TH CENTURY

The shaped screen centered by a musical trophy
30¾ in. (78.1 cm.) high, 27¼ in. (95.9 cm.) wide

\$500-800

£350-550
€450-710

■76

A PAIR OF LOUIS XVI GILTWOOD CONSOLE TABLES
CIRCA 1780, EACH WITH CUTS TO FRIEZE INDICATING THEY
HAVE BEEN ALTERED

Each with later shaped mottled marble top above a
waterleaf-carved frieze hung with floral garlands, on fluted legs
joined by an urn, with stickers with red-printed 5088 and
ink-inscribed 3029
32½ in. (82.5 cm.) high, 35½ in. (90 cm.) wide,
18½ in. (47 cm.) deep

(2)

\$5,000-8,000

£3,500-5,500
€4,500-7,100

PROVENANCE:

Acquired from Arne Schlesch, New York.





77

**A LOUIS XVI STYLE ORMOLU-MOUNTED BLUE GLAZED
PORCELAIN POTPOURRI VASE AND COVER**
LATE 19TH/20TH CENTURY

With a circular domed top with above a pierced rim, with
foliate-scrrolled handles

12½ in. (30.4 cm.) high, 11½ in. (27.9 cm.) diameter

(2)

\$1,000–1,500

£690–1,000

€890–1,300



78

**A PAIR OF LOUIS XVI STYLE FIVE-LIGHT ORMOLU
AND CUT-GLASS CANDELABRA**
EARLY 20TH CENTURY

Each hung with pendants and beaded chains, electrified
27 in. (68.5 cm.) high

(2)

\$2,000–3,000

£1,400–2,100

€1,800–2,600



79

**A PAIR OF ORMOLU-MOUNTED SAMSON PORCELAIN
POT-POURRI VASES AND COVERS**

LATE 19TH/EARLY 20TH CENTURY, THE MOUNTS PROBABLY LATER

In the Chinese Export style, each surmounted by a rooster form
finial, painted with flowers and auspicious symbols

9½ in. (24 cm.) high

(4)

\$2,000–3,000

£1,400–2,100

€1,800–2,600





80

**A PAIR OF LOUIS XVI STYLE ORMOLU-MOUNTED
WHITE MARBLE FOUR-LIGHT CANDELABRA,
NOW MOUNTED AS LAMPS**
20TH CENTURY

Each with scrolling branches above a baluster-shaped vase,
electrified
32 in. (81.3 cm.) high

(2)

\$2,000-3,000

£1,400-2,100
€1,800-2,600

81

**A PAIR OF MOLDED GLASS AND BRONZE
JARDINIÈRES**
20TH CENTURY

Each with tapered vase supported by three chinoiserie figures
10¾ in. (27.3 cm.) high

(2)

\$500-800

£350-550
€450-710



82

**A PAIR OF WHITE-PAINTED AND GILT MOLDED
GLASS GIRANDOLES**
POSSIBLY BY BACCARAT, 19TH CENTURY

Each hung with faceted drops
23 in. (58.4 cm.) high

(2)

\$1,500-2,000

£1,100-1,400
€1,400-1,800



83

**A PAIR OF EMPIRE STYLE ORMOLU CANDLESTICKS,
NOW MOUNTED AS LAMPS**

20TH CENTURY

Each modeled as Classical terms, electrified

23½ in. (59.7 cm.) high, overall

\$1,000–1,500

(2)

£690–1,000

€890–1,300



84

A PAIR OF FRENCH ORMOLU PHOTOPHORES

LATE 19TH/EARLY 20TH CENTURY

Each with a later candle nozzle and cut-glass shade, bearing spurious inventory marks for the Chateau de St. Cloud

19 in. (48.3 cm.) high

\$1,500–2,000

(2)

£1,100–1,400

€1,400–1,800

85

**A CHINESE EXPORT FAMILLE ROSE
FIVE-PIECE GARNITURE**

20TH CENTURY

Comprising three baluster jars and covers and a pair of pear-form vases, underglaze blue double circles to bases

22¾ in. (57.8 cm.) high, the jars and covers

(8)

\$3,000–5,000

£2,100–3,400

€2,700–4,400





86

A CHINESE FAMILLE ROSE PORCELAIN OCTAGONAL JAR AND COVER

19TH CENTURY

Each side with molded cartouche, enameled and gilt with panels of flowering branches, the neck and cover with scattered flowers and butterflies, the cover surmounted with a seated beast finial

25 in. (63.5 cm.) high

(2)

\$2,000-3,000

£1,400-2,100

€1,800-2,600



87

A FRENCH ORMOLU-MOUNTED BLACK AND GILT-JAPANNED ENCOIGNURE

20TH CENTURY

With mottled red marble top above a cabinet door, on cast paw feet

38¼ in. (97.2 cm.) high, 26 in. (66 cm.) wide,

18 in. (45.7 cm.) deep

\$2,000-3,000

£1,400-2,100

€1,800-2,600





88



89



88

AN ORMOLU-MOUNTED CHINESE PORCELAIN JAR AND COVER, NOW MOUNTED AS A LAMP
20TH CENTURY

Decorated with reserves of floral sprays and birds on a powered rouge ground, electrified
29 in. (73.7 cm.) high, overall

\$1,000–1,500

£690–1,000
€890–1,300



90



91

89

**A CHINESE POLYCHROME-PAINTED
PORCELAIN BALUSTER VASE, NOW
MOUNTED AS A LAMP, AND TWO
PORCELAIN MODELS OF
BUDDHISTIC LIONS**

LATE 19TH/EARLY 20TH CENTURY

The lamp enameled with warriors on horseback, electrified
11¾ in. (30 cm.) high, the lamp,
excluding fittings

\$800-1,200

£550-820
€710-1,100

90

**A PAIR OF CHINESE EXPORT 'CANTON
FAMILLE ROSE' PORCELAIN BASINS**
FIRST HALF 19TH CENTURY

Each brightly enameled with butterflies and
flowers on a gilt ground, the body painted
with figures in a landscape, the outside
painted with fruit and flowers, wood stands
14¾ in. (37.5 cm.) diameter

(3) \$5,000-7,000

£3,500-4,800
€4,500-6,200

(2)

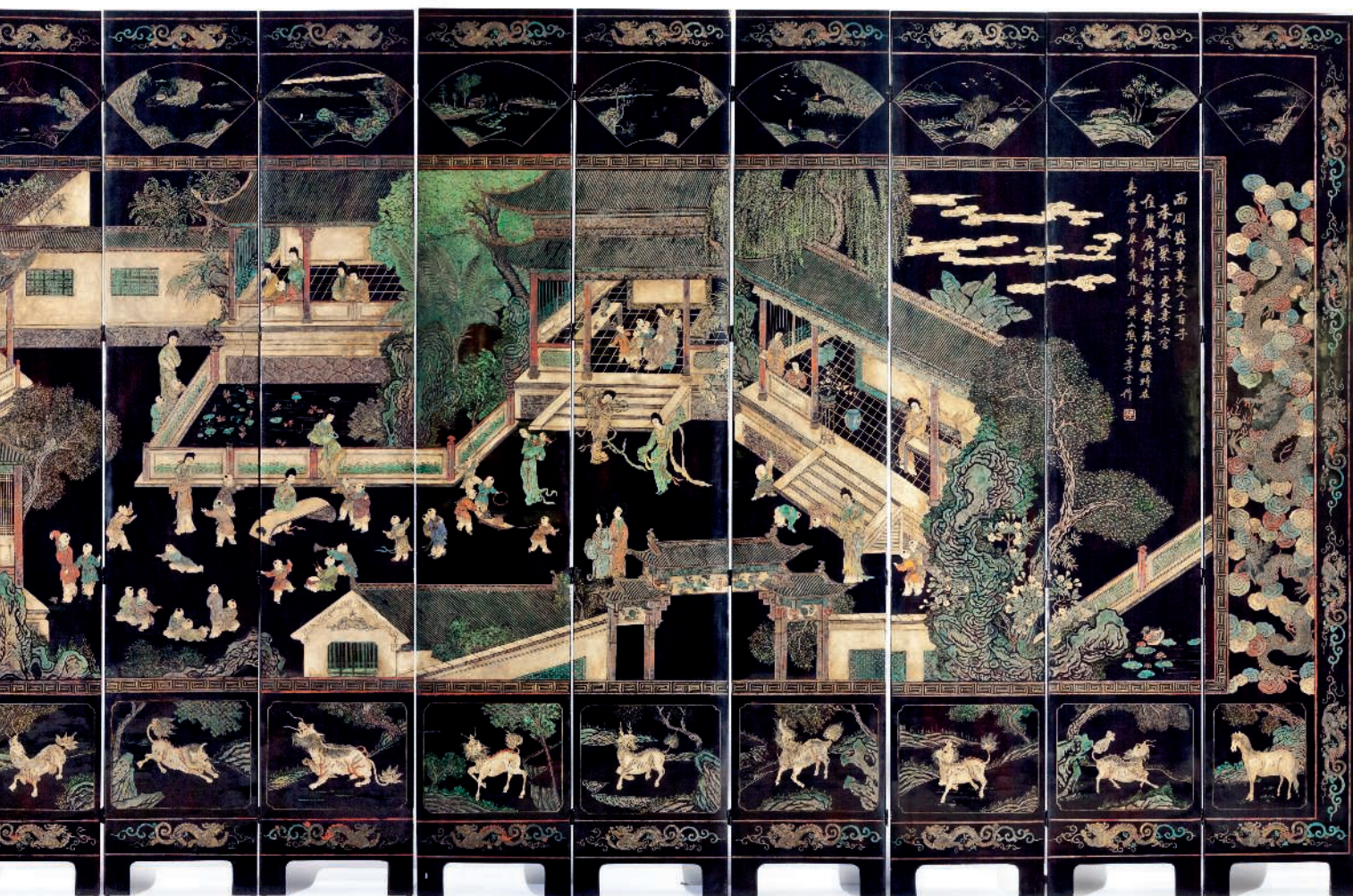
■91

**A CHINESE BLACK LACQUER
AND POLYCHROME DECORATED
TWELVE-PANEL SCREEN**
20TH CENTURY

With a continuous scene of maidens
and children before a pavilion, framed by
borders of mythical beasts and fans, the
reverse undecorated
108 in. (274.2 cm.) high, 19 in. (48.2 cm.)
wide, each panel

\$7,000-10,000

£4,900-6,900
€6,200-8,800



Joan and Jewelry

Joan Rivers had a love of jewelry and a passion for collecting that began in childhood and evolved into a lifetime journey. I was privileged to share that journey with her. My role in Joan's eclectic, glamorous, multi-faceted world of all things elegant and beautiful centered around our mutual love for jewelry. We both shared a voracious appetite for exploring that magical world--and we did it together for twenty five years.

Jewelry for Joan wasn't just a trip to Cartier or Verdura (although that was always a treat). It was a global endeavor. As an international celebrity and renowned fashion icon, she had privileged access to the great jewelry houses of the world. Our visits to these elite aeries of craftsmanship were a priceless education that fed Joan's creative imagination. Countless time spent in museums and galleries, attending seminars, lectures, and auction previews fueled her dream of designing affordable elegant pieces for women everywhere. She was the only woman I knew who carried a jeweler's loupe in her handbag! Always, no matter where we went, what we learned, somewhere in the back of her head was the thought: I could share this. I could make so many women look and feel better.

When Joan looked at jewelry she saw history. She loved all aspects of it, especially the artisanship and meaning behind individual pieces. Her discovery of the secret language of Victorian jewelry, particularly the hidden messages conveyed by gemstones in brooches, bracelets, and pendants inspired her to reimagine them in her own designs for her Classics Collection jewelry on QVC. Her curiosity was boundless. She loved all styles of jewelry - Egyptian scarabs, Native American turquoise, French cocktail rings, South Sea pearls - as well as the retro styles of the 1940s and the ultra-modern ones of today.

Joan believed that at every time and place, in every era, there was interesting jewelry and that each piece had a story to tell. One of her favorites was old Russia, a time when beauty meant opulence and extravagance. Over the years she and her husband Edgar acquired a dazzling collection of Russian and Fabergé jewelry. Each piece, made her feel as if she'd stepped out of a magnificent 19th century painting. Joan was known as a world class collector of Fabergé with a collection that has been exhibited in museums around the world. In 1992 Joan and I spent a week in St. Petersburg as special guests of the Hermitage Museum and were given access to incredible objet d'art never before seen by the public. It was a thrill of a lifetime to actually hold these priceless objects in our hands. I'll never forget when Joan (as only she could do) suggested we fill our pockets and run for it! A quick look at the museum's armed guards quashed the idea, but gave us many shared laughs for a very long time.

Wherever Joan traveled in the world she carved out time for her personal passions: Art. Furniture. Jewelry. She instinctively culled the best of the best from whatever she found and I feel fortunate to have seen her in action. She was an amazingly knowledgeable collector as attested to by her magnificently appointed homes and fabulous personal jewelry collection.

Never a jewelry snob, Joan was equally happy visiting the elegant salon of Wartski or the famed A La Vieille Russie as she was nose down in the antique stalls on Portobello Road. The thread of her curiosity was as endless as she was tireless. We scoured the world for design inspirations. Up at dawn, with flashlights in hand, we'd hit London's Bermondsey Market hunting for the next great find.

My life changed when I met Joan. She was my friend and fellow lover of jewels. It's a joy to see Joan's amazing life of collecting shared with the world. The memories and adventures over a quarter of a century are indelible. They will be with me always.

David Dangle
CEO Joan Rivers Worldwide





Bobby Bank/WireImage/Getty Images

~92

A CORAL BEAD NECKLACE, BY BARRERA

The two-tier gold plated swag necklace suspending a coral bead fringe, set along the top with a line of coral beads, adjustable 11½ to 14 ins.

\$500-700

£350-480
€450-620



93

THREE WOOD, HARDSTONE AND TURQUOISE BANGLE BRACELETS

Comprising a wood bangle, centering upon a textured yellow metal plaque, set with carved hardstone and cognac colored crystals, and two wood bangles, each set with eleven cabochon turquoise, 2 $\frac{5}{8}$ ins. diameter each

(3)

\$1,200-1,500

£830-1,000
€1,100-1,300



94

A LADY'S 'PREMIÈRE' WRISTWATCH, BY CHANEL

With quartz movement, cut-cornered black dial with faceted glass, gold plated bezel to two-row gold plated curb-link bracelet, woven with black leather, made in 1987, 7 ins.

Dial and caseback signed Chanel, no. R.D. 56594

\$1,500–2,000

£1,100–1,400
€1,400–1,800



95

A LADY'S LIMITED EDITION 'ICE CUBE BE MAD' WRISTWATCH, BY CHOPARD

With quartz movement, black resin dial, applied diamond-set numerals, black resin square case, width 30mm, back secured by four screws, stainless steel deployant clasp, limited edition 12/7781, no. 064/100

Case and crystal signed Chopard

\$1,000–1,500

£690–1,000
€890–1,300

Chopard introduced this limited edition "Be Mad" model in 2004.

96

A SET OF AMETHYST, NEPHRITE AND DIAMOND FLOWER JEWELRY

Comprising a brooch, designed as a bouquet of carved amethyst violets with single-cut diamond pistils, to the carved nephrite leaves and polished gold stems; and a pair of ear clips en suite, 3 ¼ ins. (brooch) 1 ¾ ins., (ear clips), brooch mounted in 18k gold, earrings mounted in 14k gold

(2)

\$10,000–15,000

£6,900–10,000

€8,900–13,000

The bouquet was favorite theme of Joan's; this brooch served as her inspiration for the 'Crystal & Enamel Bouquet of Violets Pin' in the Joan Rivers Classics Collection QVC line.



97

AN EMERALD AND DIAMOND RING, BY ASPREY

Of bombé design, the square-cut emeralds set within circular-cut diamond latticework trim, ring size 4 ¼, mounted in 18k gold

Signed Asprey (partially indistinct), with maker's mark

\$2,000–3,000

£1,400–2,100

€1,800–2,600





98

**A SIMULATED GEMSTONE BOUQUET BROOCH,
BY IRADJ MOINI**

Designed as a bouquet of marquise and circular-cut simulated colored and colorless gemstone flowers, to the carved hardstone leaves and yellow metal stems, tied with a circular-cut simulated colorless gemstone bow, 3 $\frac{3}{4}$ ins.

\$1,000-1,500

£690-1,000

€890-1,300



Frederick M. Brown/Getty Images
Entertainment/Getty Images

99

A RUBY, EMERALD AND AMETHYST BEAD NECKLACE, BY IRADJ MOINI

Designed as two rows of graduated faceted ruby beads, spaced by tumbled emerald or fluted amethyst beads and textured blackened yellow metal spacers, set with cabochon turquoise, red glass and circular-cut simulated colorless gems, to the similarly-designed rectangular clasp, 16 ins. (shortest strand)

\$10,000–15,000

£6,900–10,000
€8,900–13,000



100

**A PAIR OF DIAMOND AND GOLD EAR CLIPS,
BY VAN CLEEF & ARPELS**

Each designed as a roped gold knot, with circular-cut diamond detail, with French assay marks for 18k gold

Signed V.C.A. for Van Cleef & Arpels, France, no. NY48046

\$7,000–10,000

£4,900–6,900
€6,200–8,800



101

A GOLD COIN BRACELET, BY BULGARI

Designed as a 18k tri-colored gold 'tubogas' band set with a coin, the reverse inscribed 'Syria Demetrios I, 162–150 B.C.', 2 1/4 ins. diameter

Signed Bulgari, no. BA 1103

\$7,000–10,000

£4,900–6,900
€6,200–8,800



102

A PAIR OF GOLD EAR CLIPS, BY DAVID WEBB

Each designed as a reeded and hammered 18k gold tapered half-hoop, 1 1/4 ins.

Signed Webb for David Webb

\$2,500–3,500

£1,800–2,400
€2,300–3,100



103

A PAIR OF CORAL, TOURMALINE AND DIAMOND EAR CLIPS

Of bombé form, each centering upon an oval cabochon green tourmaline surrounded by circular-cut diamonds, to the oval cabochon coral surround, with polished and twisted gold accents, 1 ½ ins. mounted in gold

\$3,500-5,500

£2,500-3,800
€3,100-4,900



104

A PAIR OF TURQUOISE AND DIAMOND EAR PENDANTS

Each suspending a pear-shaped cabochon turquoise, within a circular-cut diamond and sculpted gold surround, to the oval-shaped surmount of similar design, 2 ½ ins., mounted in 18k gold

\$8,000-12,000

£5,500-8,200
€7,100-11,000



105

A PAIR OF DIAMOND AND GOLD EAR CLIPS, BY VERDURA

Each designed as a pavé-set diamond and textured gold shell, 1 in., mounted in 18k gold and platinum

Signed Verdura

\$4,000-6,000

£2,800-4,100
€3,600-5,300

106

TWO PAIRS OF SHELL AND GOLD EAR CLIPS, BY MAZ

The first pair designed as a mother-of-pearl turbo shell, enhanced by cabochon turquoise and roped gold wirework trim, 1 1/4 ins., mounted in gold; the second pair designed as a mother-of-pearl turbo shell, studded with alternating half-pearl and gold wirework stations, 1 1/4 ins., mounted in gold

Each signed MAZ

\$2,000-3,000

£1,400-2,100
€1,800-2,600

(4)



107

A DIAMOND AND GOLD BRACELET

The flexible band centering upon a three-row line of circular-cut diamonds, to the polished gold feather link trim, 6 ¾ ins., mounted in 18k gold, with English hallmarks

\$8,000–12,000

£5,500–8,200
€7,100–11,000



108

**A DIAMOND, GOLD AND PLATINUM BROOCH,
BY MARIANNE OSTIER**

Designed as two overlapping triangular heavily textured gold plaques, set at the front with a triangular pavé-set diamond platinum plaque, circa 1965, 2 ½ ins., mounted in platinum and 18k gold

Signed Marianne Ostier

\$3,000–5,000

£2,100–3,400
€2,700–4,400



109

A SAPPHIRE AND DIAMOND BRACELET

Designed as a series of oval-cut sapphires, set within a circular-cut diamond and sculpted gold curling ribbon links, alternating with links of similar design, 7 1/8 ins., mounted in 18k white and yellow gold

\$20,000-30,000

£14,000-21,000
€18,000-26,000



110

A PAIR OF SAPPHIRE AND DIAMOND EAR CLIPS

Each set with an oval-cut sapphire, within a circular-cut diamond and sculpted gold curling ribbon surround, mounted in 18k white and yellow gold

\$3,000-5,000

£2,100-3,400
€2,700-4,400



111

A SAPPHIRE AND DIAMOND BROOCH

The top designed as a circular-cut diamond and polished gold ribbon, with platinum latticework centers, centering upon a cluster of oval-cut sapphires and circular-cut diamonds, extending two polished gold ribbon scrolls, terminating in oval-cut sapphire and single-cut diamond flowers, 3 ins., mounted in platinum and 18k gold, *brooches detaches into three pieces which can be worn separately*

\$10,000-15,000

£6,900-10,000

€8,900-13,000



112

**A PAIR OF CULTURED PEARL AND DIAMOND
FLOWER EAR CLIPS**

Designed as a flower, centering upon a cultured pearl pistil, measuring approximately 6.40 mm, to the circular-cut diamond petals, $\frac{7}{8}$ ins., mounted in platinum

\$3,500-4,500

£2,500-3,000

€3,100-4,000



113

A MABÉ PEARL AND DIAMOND FLOWER PENDANT-BROOCH

Designed as a flower, centering upon a mabé pearl pistil, measuring approximately 21.00 mm, to the curling baguette and circular-cut diamond petals and baguette-cut diamond stem, 2 $\frac{5}{8}$ ins., mounted in platinum

\$7,000-10,000

£4,900-6,900

€6,200-8,800



114

AN EMERALD AND DIAMOND RING, BY BUCCELLATI

Set with a square-cut emerald, within a circular-cut diamond and sculpted bi-colored 18k gold pierced band, ring size 4 $\frac{1}{2}$

Signed Gianmaria Buccellati, Italy

\$3,000-5,000

£2,100-3,400

€2,700-4,400



115

**A PAIR OF SHELL, DIAMOND AND SAPPHIRE EAR CLIPS,
BY MAZ**

Each designed as a shell, with circular-cut diamond wrap detail, terminating on either end with a cabochon sapphire, 1 ¼ ins., mounted in yellow and white gold

Signed MAZ

\$1,200-1,500

£830-1,000
€1,100-1,300



116

**AN AQUAMARINE, SAPPHIRE AND DIAMOND BROOCH,
BY SOPHIA D**

Designed as an openwork scroll of baguette-cut sapphires, marquise-cut aquamarines and baguette and circular-cut diamonds, extending a spray of baguette-cut diamonds and pear-shaped aquamarines, 2 ⅞ ins., mounted in platinum

Signed Sophia D

\$5,000-7,000

£3,500-4,800
€4,500-6,200



Djamilla Rosa Cochran/ WireImage /Getty Images

117

AN ENAMEL, DIAMOND AND RUBY FLOWER BROOCH

Designed as a flower blossom, the circular-cut ruby pistil surrounded by plique-à-jour enamel petals trimmed with circular-cut diamonds, extending to the articulated circular-cut diamond stem, terminating in flower buds of similar design, 5 ¼ ins., mounted in gold

\$7,000-10,000

£4,900-6,900

€6,200-8,800



118

A PAIR OF RUBY AND DIAMOND EAR CLIPS

Each of bombé design, set with circular-cut rubies, to the scalloped single-cut diamond border, ¾ in., mounted in 18k gold

\$2,500-3,500

£1,800-2,400

€2,300-3,100



119

A DIAMOND AND GOLD 'PANTHÈRE' WRISTWATCH, BY CARTIER

With quartz movement, the cream colored square dial with black Roman numerals and blued-steel hands, within a single-cut diamond bezel, to the polished gold link bracelet and deployant buckle, 5 ¾ ins., with Swiss assay mark for 18k gold

Dial, caseback and deployant buckle signed Cartier, Cartier secret signature on dial at 10 o'clock, caseback no. 8669194208, buckle with maker's mark

\$7,000–10,000

£4,900–6,900
€6,200–8,800

120

A DIAMOND AND GOLD WATCH NECKLACE, BY CARTIER

With mechanical manual movement, the circular pavé-set diamond dial with gold sword hands, accented with a diamond crown, to the tri-colored gold and single-cut diamond surmount, suspended by a longchain of yellow and white gold links, 37 ins.

Signed Cartier, Paris, no. 960730070, with maker's mark

\$5,000–7,000

£3,500–4,900
€4,500–6,200





121

A CULTURED PEARL, DIAMOND AND ENAMEL INDIAN NECKLACE

Designed as a fringe of cultured pearls, measuring approximately 13.60 x 13.30 to 11.40 x 11.30 mm, set in gold caps decorated with table-cut diamonds and colored enamel on the reverse, terminating at the top with cultured pearls, alternating with cultured pearls, 13 ³/₄ ins., mounted in gold

\$8,000–12,000

£5,500–8,200
€7,100–11,000

122

**A PAIR OF SHELL, SAPPHIRE AND DIAMOND EAR CLIPS,
BY MAZ**

Each designed as a mother-of-pearl turbo shell enhanced by
cabochon sapphire and circular-cut diamond and white gold
trim, 1 ¼ ins., mounted in gold

Signed MAZ

(4)

\$2,000-2,800

£1,400-1,900

€1,800-2,500



123

A PAIR OF WOOD AND GOLD CUFF BRACELETS, BY VERDURA

Each designed as a polished burlwood cuff wrapped with two 18k
polished gold stations, 2 ½ ins. diameter

Each signed Verdura

(2)

\$5,000-7,000

£3,500-4,800

€4,500-6,200





124

A SET OF RETRO CITRINE, RUBY, DIAMOND AND GOLD JEWELRY, BY PAUL FLATO

Comprising a brooch, set with a rectangular-cut citrine measuring approximately 26.00 x 19.00 x 12.50 mm, set at one corner with circular-cut ruby, old-cut diamond and yellow gold twin flower heads and an arched line of oval-cut rubies, extending a yellow and rose gold spray, with circular-cut ruby and old European-cut diamond accents; and a pair of ear clips en suite, circa 1940, 3 ins. (brooch), 1 ¼ ins., (ear clips) mounted in 14k yellow and rose gold. Brooch signed Flato, earclips unsigned

\$6,000–8,000

(2)

£4,200–5,500
€5,300–7,100



125

A RETRO DIAMOND AND GOLD BROOCH, ATTRIBUTED TO PAUL FLATO

Designed as two polished gold arrows with heart tips, the fletching and head set with circular-cut diamonds, gathered in a polished gold bow, circa 1940, 2 7/8 ins., mounted in platinum and gold

Unsigned

\$4,000–6,000

£2,800–4,100
€3,600–5,300

LITERATURE:

C.f. E. Bray, *Paul Flato: Jeweler to the Stars*, Antique Collector's Club Ltd., Suffolk, 2010, p. 207

According to historian Elizabeth Irvine Bray, this lot is consistent with the work of Paul Flato.

Paul Flato

One of the most creative American jewelers of the 20th century, Paul Flato found inspiration in everyday objects and personal experiences, taking items such as an envelope or a heart and arrow and creating pieces that reflected the personality of the wearer, while staying true to his unique aesthetic. Described as whimsical, daring, charming, and playful, Flato's jewels quickly caught the attention of the world's most glamorous women of the day, including Joan Crawford, Marlene Dietrich, Lily Pons, Millicent Rogers, and Norma Shearer. It comes as no surprise that this most unique designer would also catch the eye of Joan Rivers.





126

**A FRESHWATER CULTURED PEARL AND MULTI-GEM
NECKLACE, BY CEZUA**

Centering upon an oval-cut amethyst, within a circular-cut blue and orange topaz pear-shaped surround, accented with lines of circular-cut diamonds, suspending a fringe of freshwater cultured pearls, to the five-strand freshwater cultured pearl neckchain, 18 ins. (shortest strand), 12 ins. (drop from center to end of fringe)

Signed Cezua

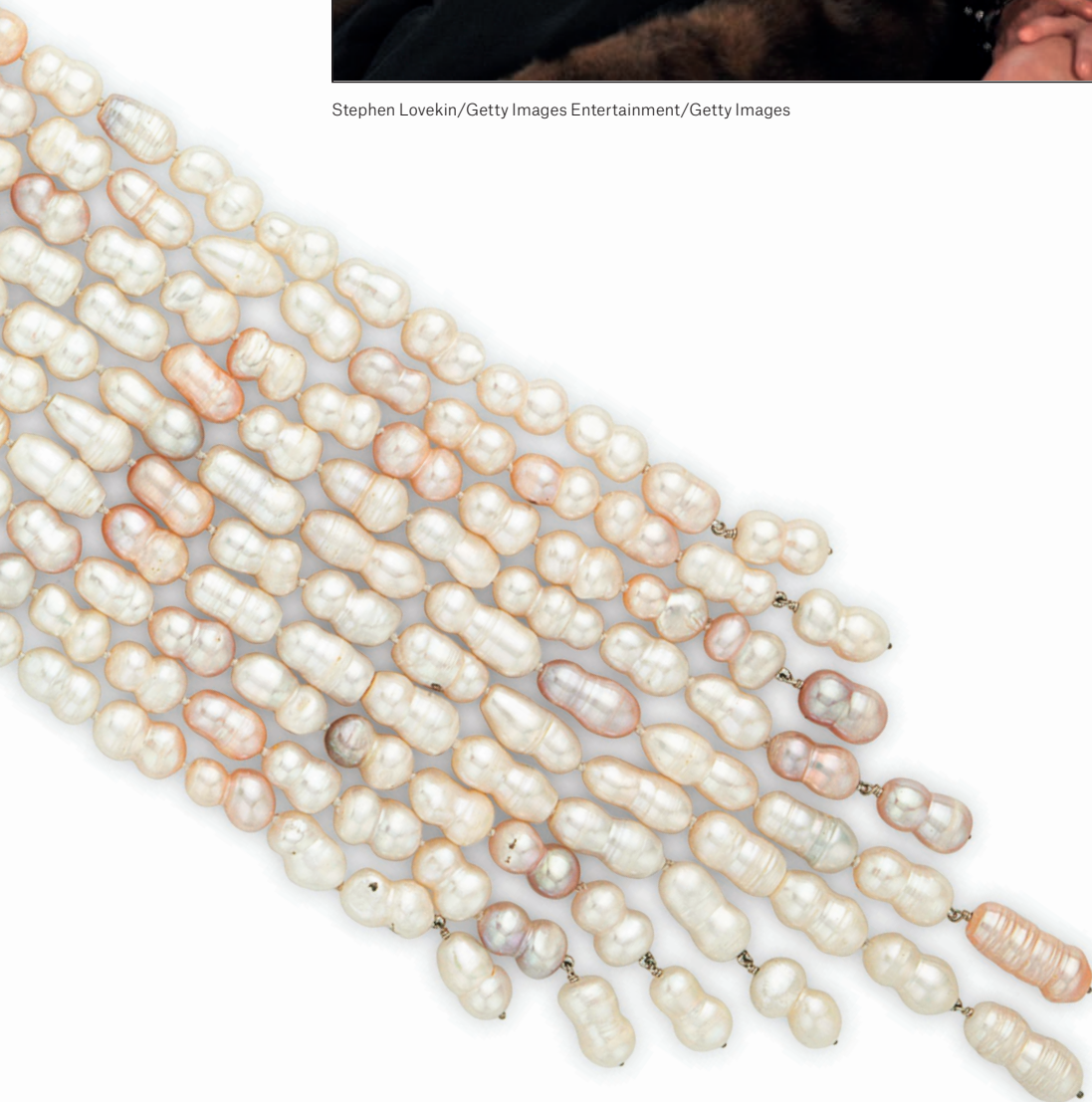
\$3,000–5,000

£2,100–3,400

€2,700–4,400



Stephen Lovekin/Getty Images Entertainment/Getty Images





127

A PAIR OF DIAMOND AND PLATINUM FLOWER EAR CLIPS

Each designed as a flower, centering upon a bombé form circular-cut diamond pistil, to the curling circular-cut diamond petals, 1 ½ ins., mounted in platinum

\$8,000–12,000

£5,500–8,200
€7,100–11,000



Evan Agostini/Hulton Archive/Getty Images

128

A DIAMOND AND PLATINUM FLOWER BROOCH

Designed as a flower, centering upon a circular-cut diamond cluster pistil, to the curling openwork circular and marquise-cut diamond petals, completed by a detachable baguette-cut diamond stem with circular-cut diamond leaves, 4 ins., mounted in platinum

Detachable stem signed Winston for Harry Winston, with maker's mark

\$30,000–50,000

£21,000–35,000
€27,000–45,000

Joan had the flower head part of this brooch created using diamonds from other pieces of jewelry in her collection, the two larger marquise diamonds were from a pair of earrings that belonged to her mother.







■129

**A SET OF SIX QUEEN ANNE STYLE
PARCEL-GILT MAHOGANY ARMCHAIRS**
20TH CENTURY

Each with cartouche-shaped upholstered
back and seat covered in red velvet

(6)

\$2,000–3,000

£1,400–2,100

€1,800–2,600

■~130

**A REGENCY ROSEWOOD, GRAIN-
PAINTED AND PARCEL-GILT SIDE**
TABLE

IN THE MANNER OF HENRY HOLLAND,
FIRST QUARTER 19TH CENTURY

With three mahogany-lined drawers,
on fluted legs joined by a later-pierced
stretcher, inscribed *A9445* in white chalk
35 in. (89 cm.) high, 48¼ in. (122.5 cm.)
wide, 21 in. (53.5 cm.) deep

\$7,000–9,000

£4,900–6,200

€6,200–7,900





■131

AN AUBUSSON CARPET

FRANCE, EARLY 20TH CENTURY

Approximately 16 ft. 11 in. x 8 ft. 10 in. (516 cm. x 269 cm.)

\$2,000-4,000

£1,400-2,700

€1,800-3,500



132

A GILT-METAL PALM TREE-FORM FOUR-LIGHT CANDELABRUM
20TH CENTURY

Modeled as a palm tree from a rocky base, with four removable arms
25 in. (63.5 cm.) high

\$1,500–2,000

£1,100–1,400
€1,400–1,800



133

**A PAIR OF LOUIS XVI STYLE ORMOLU-MOUNTED, PATINATED
BRONZE AND ROUGE GRIOTTE MARBLE CANDELABRA**
LATE 19TH/EARLY 20TH CENTURY

Each modeled as a seated putto holding berried branches
10¼ in. (26 cm.) high

\$1,000–1,500

(2)

£690–1,000
€890–1,300

134

**AN ASSORTED GROUP OF JOAN RIVERS'
TABLE LINENS**
20TH CENTURY

Comprising: a vintage-rose cutwork tablecloth; a set of four café au lait cutwork table runners in sizes and thirty-two place mats in sizes; a white linen cutwork centerpiece doily; a set of twelve cream linen napkins with scroll cutwork borders; a set of six ivory napkins variously embroidered in silver 'inventive, ebullient, scintillating, beguiling, cultivate, engaging'; an assorted group of eighty-eight lace, crochet, cutwork and embroidered doilies in sizes 77½ in. (196 cm.) diameter, the table cloth

(144)

\$500-800

£350-550

€450-710



135

AN ENGLISH SILVER FIVE-PIECE DESSERT GARNITURE

MARK OF MARTIN, HALL & CO., SHEFFIELD, 1897

Comprising a large tazza and four smaller tazze, in two sizes, cast and pierced with scrolls and flowers, the tallest engraved in the center, "This dessert service presented to Michael G. Lloyd Baker, Esq., on the occasion of his marriage by the tenants of the Hardwick and Uley Estates, April. 1898.", the others engraved with a crest, *each marked on field, also marked 8402 under foot* 8¼ in. (21 cm.) high, 11 in. (28 cm.) diameter, the largest; 103 oz. approximately

(5)

\$3,000-5,000

£2,100-3,400

€2,700-4,400



135 (detail)



136

AN ASSEMBLED ROYAL CROWN DERBY PORCELAIN IMARI PART DESSERT SERVICE

LATE 19TH/FIRST HALF 20TH CENTURY,
IRON-RED CROWNED MONOGRAM MARKS,
VARIOUS DATE CYPHERS, PATTERN NO. 2451

All the 'Double Diamond' pattern, comprising: four cake plates, fourteen dessert plates, sixteen side plates, fifteen teacups, eight coffee cups, twenty-two saucers, ten demitasse cups and nine saucers 9¼ in. (23.5 cm.) diameter, the lunch plates

(98)

\$2,000-3,000

£1,400-2,100

€1,800-2,600

PROVENANCE:

Property of Dr. and Mrs. Meyer
Molinsky, Joan Rivers' parents.





137

A VICTORIAN SILVER PALM TREE-FORM AND CUT GLASS CENTERPIECE

MARK OF JOHN PINDER & CO., SHEFFIELD, 1879

The shaped domed petal lobed base with leaf and shell motifs, supporting the two twisting palm trees, suspending three swing baskets with cut-glass inserts, *marked on base, and to leaves of centerpiece and swing baskets*
20¾ in. (52.7 cm.) high, overall; 128 oz. approximately

(4)

\$800-1,200

£550-820
€710-1,100

138

AN AMERICAN ASSEMBLED STEMWARE SET AND SILVER-MOUNTED CLEAR GLASS DECANTER AND STOPPER

THE DECANTER WITH MARK OF GORHAM MFG. CO., 20TH CENTURY

Comprising eight water goblets, six large wine glasses, seven small wine glasses, fifteen coupes, seventeen champagne flutes, six brandy glasses and six cordials; the decanter of pear form, *marked on foot rim*

14¾ in (37.5 cm.) high, the decanter

(67)

\$800-1,200

£550-820
€710-1,100



139

A PAIR OF GERMAN SILVER THREE-LIGHT CANDELABRA

MARK OF ALFONS WASHINGTON SCHLEISSNER, HANAU, CIRCA 1890

Each pedestal base applied with figures of Mercury and a classical maiden, the stem in the form of Psyche holding aloft an urn issuing cornucopia-form branches, with fruit basket finial, weighted 19¼ in. (49 cm.) high

(2)

\$3,000–5,000

£2,100–3,400

€2,700–4,400



140

A SET OF FOUR AMERICAN SILVER LARGE CANDLESTICKS

MARK OF FRANK W. SMITH SILVER CO., INC., MASSACHUSETTS, RETAILED BY HOWARD AND CO., NEW YORK, 1890-1899

Each of baluster form on a shaped foliate scroll domed base, bud-form socket, detachable nozzle, *each marked on base, under base, inside socket and on nozzle*, weighted 12¾ in. (32.4 cm.) high

(4)

\$3,000–5,000

£2,100–3,400

€2,700–4,400





141

THREE SILVER-PLATE SERVING TRAYS AND AN ASSEMBLED SET OF EIGHTEEN GEORGE IV SHEFFIELD PLATE SERVICE PLATES

THE TRAYS, 20TH CENTURY, THE PLATES, ELEVEN MARK OF WALKER KNOWLES & CO., SIX MARK OF BLAGDEN HODGSON & CO., SHEFFIELD, MID-19TH CENTURY

Comprising a rounded rectangular tray with gadrooned border, a large circular tray with scalloped rim, and a smaller circular tray with scalloped rim on three shell-form supports, the plates with scalloped and gadrooned rims, variously engraved 'R', *each marked under rim* 23½ in. (59.7 cm.) long, the rectangular tray (21)

\$1,000–1,500

£690–1,000
€890–1,300

142

TWO SILVER-PLATED SERVING WARES
20TH CENTURY

The first a center bowl modeled as a swan; the second a shell-form bun warmer with branch-form supports
11½ in. (29.2 cm.) long, the centerbowl;
10 in. (25.4 cm.) high, the warmer

(2)

\$600–900

£420–620
€530–790



143

A PAIR OF AMERICAN SILVER TAZZE AND AN AMERICAN SILVER SANDWICH SERVER

MARK OF TIFFANY & CO., NEW YORK, 1892–1907

Chrysanthemum pattern, each tazza circular, on bulbous pedestal supported by four feet, the field engraved with a monogram, *each marked under base, also marked 8542/8966, the server marked inside arm, also marked 1880* 9⅞ in. (22.5 cm.) diameter; 56 oz. approximately

(3)

\$4,000–6,000

£2,800–4,100
€3,600–5,300

144

A SET OF EIGHT CONTINENTAL SILVER FINGER BOWLS

LATE 19TH/20TH CENTURY

The bowls repousse with reeds and blades of grass surrounding a shaped vacant cartouche, the undulating rim with applied decorative band, *marked '800', each with French import mark* 5 in. (12.7 cm.) diameter; 55 oz. approximately

(8)

\$800-1,200

£550-820
€710-1,100



145

A PAIR OF GEORGE II SILVER WAITERS

MARK OF GEORGE HINDMARSH, LONDON, 1735

Each with molded border on three scroll feet, *marked on reverse, also marked with scratch weight* 6 in. (15.2 cm.) diameter; 14 oz. approximately

(2)

\$1,000-1,500

£690-1,000
€890-1,300

146

A SHEFFIELD-PLATE TWO-HANDLED TUREEN AND COVER, AND A PAIR OF SILVER SERVING STANDS

THE TUREEN, CIRCA 1830; THE STANDS MARK OF FRANK COBB & CO. LTD., SHEFFIELD, 1935

The tureen raised on four foliate-capped paw feet, the rim applied with foliate scrolls, the body engraved with crest within a cartouche; the stands with pierced grape bunches, *marked on field*

18 in. (45.7 cm.) long over handles, the tureen; 12½ in. (31.7 cm.) long, the stands; 42 oz. approximate weighable silver

(4)

\$500-800

£350-550
€450-710





147

147

AN AMERICAN SILVER FLATWARE SERVICE

MARK OF WALLACE SILVERSMITHS, WALLINGFORD,
20TH CENTURY

In the 'Grand Baroque' pattern, comprising:

Sixteen dessert spoons
Sixteen cream soup spoons
Sixteen bouillon spoons
Sixteen teaspoons
Sixteen dinner forks
Sixteen luncheon forks
Sixteen fish forks
Thirty-two dessert forks
Nine butter serving knives with
stainless steel blades
Sixteen fish knives with stainless
steel blades
Sixteen butter spreaders with
stainless steel blades
Sixteen dinner knives with
stainless steel blades
Sixteen luncheon knives with
stainless steel blades
Six fruit knives with stainless
steel blades
Eight serving forks, in sizes
Eight serving spoons

Two pie servers with stainless
steel blades
Two cheese servers with stainless
steel blades
Four pierced serving spoons, in
sizes
Three jelly servers with stainless
steel blades
A pair of sugar tongs
In two associated fitted brown
leather cases
9½ in. (24 cm.) long, the dinner
knives; 3 15 oz. weighable silver,
approximately

(253)

\$6,000-9,000

£4,200-6,200

€5,300-7,900

PROVENANCE:

Property of Dr. and Mrs. Meyer
Molinsky, Joan Rivers' parents.



148



149

148

AN AMERICAN SILVER PART FLATWARE SERVICE MARK OF TUTTLE, MASSACHUSETTS, CIRCA 1981-1989

In the 'Onslow' pattern, comprising:

- Nine large table spoons
- Fourteen table spoons
- Eleven soup spoons
- Eleven teaspoons
- Eleven dinner forks
- Eleven lunch forks
- Twenty-two pastry forks
- Eleven fish forks
- Eleven dinner knives, with steel blades
- Eleven lunch knives, with steel blades
- Eleven fish knives, with steel blades
- Twelve butter knives, with steel blades
- Four sets of servings forks and spoons
- Four pierced serving forks
- Twelve napkin rings
- In two wood canteens
- 9½ in. (24 cm.) long, the dinner knives; 225 oz. weighable silver, approximately

(171)

\$2,000-3,000

£1,400-2,100
€1,800-2,600

149

AN ASSEMBLED AMERICAN SILVER EIGHT-PIECE TEA AND COFFEE SERVICE

MOST MARK OF TIFFANY & CO., NEW YORK, CIRCA 1873 - 1902,
MOST RETAILED BY UDALL & BALLOU

In the Chrysanthemum pattern, most with later monograms and
dates, each marked under base, the demitasse pot also marked 6718 / 4340,
comprising:

- A hot-water-kettle on stand with burner
- A coffee pot
- A demitasse pot
- A teapot
- A hot milk pot
- waste bowl
- A two-handled sugar bowl and cover
- A creamer

Together with an American silver sugar tongs, mark of Whiting, Mfg.,
Co., also marked 1917, marked on arm

13½ in. (34.2 cm.) high over handle, the kettle-on-stand; 285 oz.
approximate gross weight

(12)

\$15,000-25,000

£11,000-17,000
€14,000-22,000



150

A ROYAL COPENHAGEN 'FLORA DANICA' PORCELAIN BOTTLE COOLER

20TH CENTURY, BLUE WAVE AND GREEN PRINTED CROWN MARKS, RECORDED AS SHAPE NO. 3569

Finely painted with a botanical specimen, identified in Latin on the underside, within gilt borders, naturalistic branch handles terminating in applied flowers

6½ in. (16.5 cm.) high, 10 in. (25.5 cm.) wide

\$1,000–1,500

£690–1,000

€890–1,300

151

A PLACEHOLDER FOR JOAN RIVERS AND A GROUP OF SIXTY-NINE PORCELAIN PLACEHOLDERS

20TH CENTURY

Ms. Rivers' place card holder in a scrolled silvered-metal frame, the group of porcelain placeholders comprising: thirty-nine porcelain flower-encrusted place card holders, eight marked Dresden, eight marked Coalport, twelve marked Royal Adderley; twenty-four white porcelain place cards surmounted by either a pink bow or a flower; six Dresden porcelain place cards, each gilt and painted with flower sprays

3½ in. (9 cm.) high, Ms. Rivers' placeholder

(70)

\$1,000–1,500

£690–1,000

€890–1,300





Ms. Rivers

Cultivated



152

TWELVE SEVRES STYLE PORCELAIN TURQUOISE-GROUND MONOGRAMMED DESSERT PLATES

SECOND HALF 19TH CENTURY, SPURIOUS BLUE LOUIS PHILIPPE AND IRON-RED PAINTED CHATEAU DES TUILERIES MARKS

Shaped circular with gilt vine rim, the center of each finely painted with putti holding flowers aloft, flanking a cypher
8¾ in. (22.3 cm.) diameter

\$800–1,200

(12)

£550–820
€710–1,100

153

AN ENGLISH IRONSTONE IMARI PART DINNER SERVICE

FIRST HALF 19TH CENTURY, BLUE AND IRON-RED CROWN MARKS, PATTERN NO. 106

Painted with lotus, comprising: a soup tureen, cover and two-handled stand; two shaped rectangular platters; twelve dinner plates; six soup plates; six lunch plates and eleven side plates
14 in. (35.5 cm.) wide, the tureen

(40)

\$2,000–3,000

£1,400–2,100
€1,800–2,600

PROVENANCE:

A gift from Coral and Vincent Price.

American actor Vincent Price (1911–1993) was a close personal friend of Joan Rivers, and was a Godfather to Melissa Rivers.





154

AN ASSEMBLED SET OF TWELVE GERMAN SILVER CUP HOLDERS AND SAUCERS

HANAU, 19TH/20TH CENTURY

The cup holders cast with openwork scrolls, figural reserves, vacant cartouches and latticework, the saucers similarly decorated, *variously marked*
4 $\frac{7}{8}$ in. (15 cm.) diameter, the saucers; 70 oz. approximately

(24)

\$1,000–1,500

£690–1,000
€890–1,300

155

A GROUP OF SILVER, SILVERED-METAL AND COLORED GLASS PLACEHOLDERS

20TH CENTURY

Comprising a set of six French, Saint Hilaire elephant-form placeholders, in original fitted case; a set of twelve Italian silver placeholders, with dancing putti, in original fitted case, *each marked on base*; a set of six English silver ribbon placeholders, retailed by Asprey, Birmingham, 1990, marked on reverse; *together with fifteen grape cluster form place card holders*
The elephant-form examples 1 $\frac{3}{8}$ in. (3.5 cm.) high; 12.5 oz. approximately

(39)

\$1,500–2,500

£1,100–1,700
€1,400–2,200





156

A SET OF ELEVEN ITALIAN PORCELAIN DINNER PLATES AND A SET OF TWELVE DRESDEN PORCELAIN PLATES

20TH CENTURY, THE FIRST WITH IRON-RED MARKS FOR SALVIATI & CO., VENICE, THE SECOND WITH BLUE MONOGRAM MARKS FOR CARL THIEME, POTSCHEL, IMPRESSED 463, RETAILER'S MARKS FOR OVINGTON BROTHERS

The first gilt and painted with scroll and trellis border and courting couples; the second with pierced rims, the center painted and gilt with flower baskets and garlands

9¾ in. (24.7 cm.) diameter, the largest

(23)

\$600-800

£420-550

€530-710

PROVENANCE:

A gift of Roddy McDowell.

English-American actor, director and photographer Roddy McDowell (1928-1998) was a close personal friend of Joan Rivers, and was a Godfather to Melissa Rivers.



157

A SET OF FOUR VICTORIAN SILVER-GILT POPPY-FORM CASTERS

MARK OF WILLIAM HUTTON & SONS, LONDON, 1898

Each cast as a poppy bud with removable pierced cover, parcel-gilt with silver stems

3¼ in. (8.3 cm.) long; 8 oz. approximate weight

(4)

\$700-1,000

£480-690

€620-880



158

A GROUP OF GLASS DRINKING WARES

LATE 19TH/20TH CENTURY

Comprising: seven ruby and clear glass dessert coupes; seven clear glass goblets etched and gilt enriched with grapevine; and a large footed amethyst glass punch bowl, enriched and gilt with garlands

11¼ in. (28.5 cm.) diameter, the bowl

(15)

\$500-800

£350-550

€450-710



159

AN ASSEMBLED GROUP OF CLEAR CUT-GLASS STEMWARE AND A SET OF TWELVE AMERICAN SILVER-MOUNTED GLASS SORBET CUPS

20TH CENTURY, SOME WITH ACID STAMP FOR GALWAY

The stemware comprising fourteen water glasses, nineteen red wine glasses, twenty-two white wine glasses, fourteen coupes, a champagne flute, six brandy sniffers, six sherry glasses, six cordial glasses, and twelve sorbet cups etched with berried branches, the silver mounts stamped sterling

9¾ in. (24.7 cm.) high, the tallest

(100)

\$1,000-1,500

£690-1,000

€890-1,300

A LIMOGES (RAYNAUD) PORCELAIN PART-DINNER SERVICE
20TH CENTURY, BLUE COCKEREL AND R MONOGRAM MARKS

In the 'Morning Glory' pattern, comprising:

Three circular chargers

Seventeen two-handled soup cups and saucers

Eighteen dinner plates

Nineteen luncheon plates

Nineteen soup plates

Twenty salad plates

Twenty bread plates

Eighteen octagonal dessert plates

Eighteen coffee-cups and nineteen saucers

10½ in. (27 cm.) diameter, the largest

(188)

\$2,000-3,000

£1,400-2,100

€1,800-2,600





■161

A PAIR OF LOUIS XVI CREAM AND PINK-PAINTED AND PARCEL-GILT BERGERES
PROBABLY NORTH EUROPEAN, CIRCA 1780

Each with shaped ribbon-tied padded back, arms and seat covered in pink striped silk

(2)

\$4,000-6,000

£2,800-4,100
€3,600-5,300

PROVENANCE:

Acquired from Kentshire Galleries, New York, in 1990.



■162

A CONTINENTAL SILVER-PLATE AND MIRRORED SURTOUT DE TABLE, NOW MOUNTED AS A LOW TABLE
19TH CENTURY

The two end pieces of the three piece garniture within a painted and gilt frame, with unmounted matching center section
19 in. (48.3 cm.) high, 36 in. (91.4 cm.) wide, 22 in. (55.9 cm.) deep

\$800-1,200

£550-820
€710-1,100



■163

A FRENCH ORMOLU-MOUNTED KINGWOOD AND AMARANTH CARTONNIER
EARLY 20TH CENTURY

With tapering top over six drawers
25¼ in. (64.1 cm.) high, 17 in. (43.2 cm.) wide,
10 in. (25.4 cm.) deep

\$500-800

£350-550
€450-710





164

**A PAIR OF ORMOLU-MOUNTED MALACHITE
PERFUME BURNERS, NOW MOUNTED AS LAMPS**
LATE 19TH/EARLY 20TH CENTURY

Each urn supported on three ram monopodiae and a
tripartite base, electrified
1 5/8 in. (40 cm.) high, excluding fitments

(2)

\$5,000–8,000

£3,500–5,500

€4,500–7,100

165

**A LOUIS XV STYLE ORMOLU-MOUNTED CUT-GLASS
VASE AND LAMP**

THE VASE LATE 19TH CENTURY, THE LAMP LATER

The vase handles possibly later associated
20 in. (50.8 cm.) high

(2)

\$1,000–1,500

£690–1,000

€890–1,300



166

**A PAIR OF RUSSIAN ORMOLU-MOUNTED
MALACHITE AND GILT-DECORATED
GLASS CORNUCOPIA**

19TH CENTURY

On rectangular plinths, with applied gilt-metal
bouquets, the glass cornucopia vases decorated with
foliage and shaped cartouches with gilt scalloped rims
11 in. (20.9 cm.) high, 13 in. (33 cm.) long

(2)

\$2,000–3,000

£1,400–2,100

€1,800–2,600



■167

**A GEORGE II BRASS-MOUNTED
AND BURR WALNUT MUSICAL LONG
CASE CLOCK**

MID-18TH CENTURY, THE DIAL SIGNED
THOMAS POTT, ST JAMES'S ST., LONDON

The dial with silvered chapter ring incorporating subsidiary calendar aperture and second dial and the arch with signature cartouche and strike silent and tune selector dials, the movement with three train anchor escapement and striking hours and tune at the quarters on eight bells, contained in a burr walnut case within architectural cresting, three brass ball finials, free-standing brass stop fluted columns to the hood, and the arched waist doors veneered well-figured timber outlined with giltwood molding, the whole raised on a plain plinth with molded base with pendulum and weights, with restorations to the hood, the tune selection dial later

100 in. (254 cm.) high

\$15,000–25,000

£11,000–17,000
€14,000–22,000



■168

A PAIR OF REGENCY STYLE PARCEL-GILT AND EBONIZED ARMCHAIRS

MODERN

Each in the klismos-form

(2)

\$500-800

£350-550

€450-710



■169

A LOUIS XVI STYLE ORMOLU-MOUNTED AMARANTH, TULIPWOOD AND FRUITWOOD PARQUETRY POUFREUSE
AFTER THE MODEL BY REISENER,
LATE 19TH/EARLY 20TH CENTURY

The top inlaid with a musical trophy, above three small drawers and two false drawers
29½ in. (74.9 cm.) high, 37 in. (94 cm.)
wide, 21½ in. (54.6 cm.) deep

\$1,500-2,000

£1,100-1,400

€1,400-1,800



■170

A CONTEMPORARY BRASS AND GLASS LOW TABLE

20TH CENTURY

19¾ in. (50.2 cm.) high,
39½ in. (100.3 cm.) wide,
20 in. (50.8 cm.) deep

\$1,500-2,000

£1,100-1,400

€1,400-1,800



■171

A GEORGE III STYLE GILTWOOD MIRROR
20TH CENTURY

The shaped plates within a scrolling foliate and *rocaille* carved frame headed by rosettes, gilding distressed
70 in. (178 cm.) high, 47 in. (119.5 cm.) wide

\$3,000–5,000

£2,100–3,400
€2,700–4,400



■172

A GEORGE III GILTWOOD BENCH
CIRCA 1780

The incurved padded seat covered in floral silk, above a berried leaf-carved frieze, with a label inscribed *Harris Set 23*
56¼ in. (143 cm.) wide

\$2,000–3,000

£1,400–2,100
€1,800–2,600





■173

**A BRASS-MOUNTED MAHOGANY FOLDING
LIBRARY LADDER**
MODERN

With four treads
39 in. (99.1 cm.) high

\$800-1,200

£550-820
€710-1,100

■174

A GEORGE I WALNUT CHILD'S ARMCHAIR
CIRCA 1740

With an associated 18th century *petit point* needlework seat,
the crest rail possibly replaced

\$700-900

£480-620
€620-790



■175

**A GEORGE I INLAID-WALNUT AND BEECH
DRESSING TABLE**
CIRCA 1720

With rectangular cross-banded top above three drawers,
inscribed *A8808* in white paint to reverse, restorations and
patches to top
28¾ in. (71.5 cm.) high, 31¾ in. (80.5 cm.) wide,
20 in. (51 cm.) deep

\$2,000-4,000

£1,400-2,700
€1,800-3,500

PROVENANCE:

Acquired from Stair and Company, New York.



■176

A PAIR OF GEORGE III MAHOGANY LIBRARY ARMCHAIRS

CIRCA 1760

Each with rectangular upholstered back, fret-carved arms and seat covered in floral needlepoint, on fret-carved legs joined by pierced stretchers, the ends of the arms reshaped

(2)

\$8,000-12,000

£5,500-8,200

€7,100-11,000



■177

JOAN RIVERS' INLAID-YEWWOOD DESK AND CHAIR
20TH CENTURY

The sofa table with twin-flap top above two frieze drawers, the chair with reeded back and arms
29 in. (73.5 cm.) high, 41 in. (104 cm.) wide, 20 in. (51 cm.) deep, the table

(2)

\$1,000-1,500

£690-1,000
€890-1,300

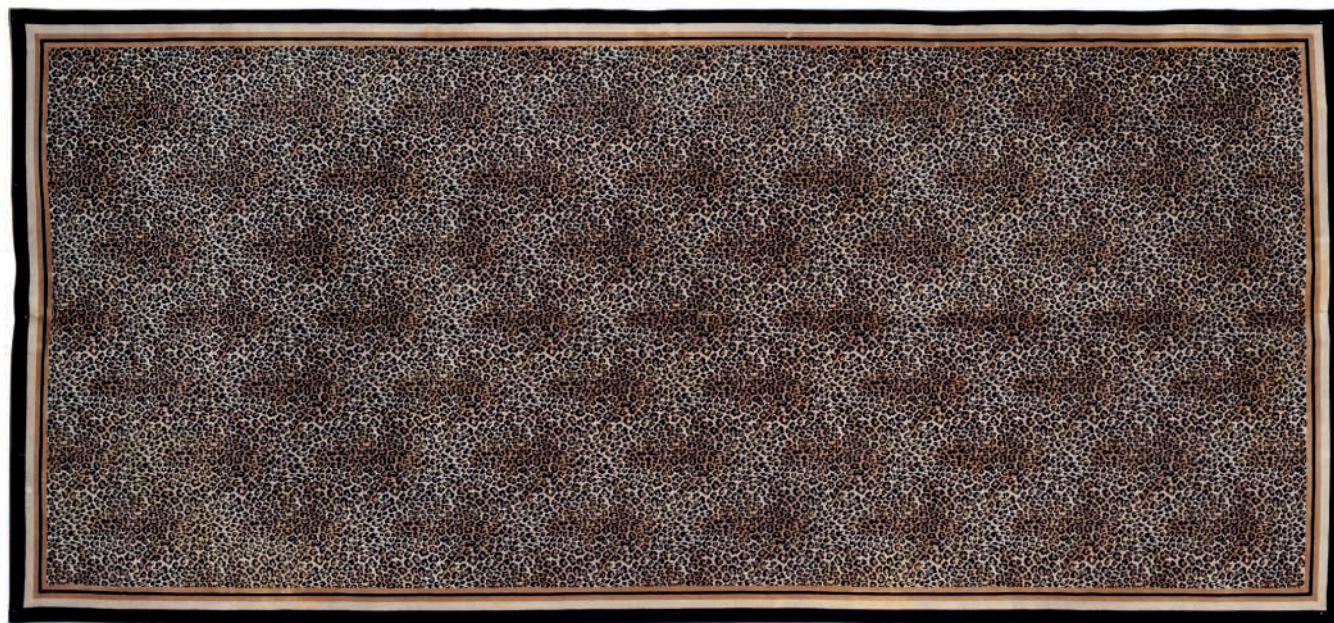
■178

A MACHINE MADE LEOPARD PRINT CARPET
STARK CARPET, MODERN

Approximately 18 ft. 11 in. x 8 ft. 9 in. (577 cm. x 267 cm.)

\$500-800

£350-550
€450-710







179



180

179
A PAIR OF LUCITE LAMPS
MODERN

The faceted standards on stepped plinths
16 in. (46 cm.) high

(2)

\$800-1,200

£550-820
€710-1,100

180
AN ITALIAN FAUX WALNUT
MUSICAL BOX

Playing *The Wind Beneath My Wings*
10 in. (25.4 cm.) long

\$200-300

£140-210
€180-260



181

181
JOAN RIVERS' DESK ACCESSORIES
19TH/20TH CENTURY

Comprising an Italian silk desk blotter;
an adjustable magnifying glass on stand; a
diorama of a bookcase; three Continental
brass boxes; a pink granite rectangular box;
a large amethyst pendant; and a miniature
snuff box depicting 'SPIKE'
16¼ in. (41.3 cm.) wide, the blotter

(9)

\$1,000-1,500

£690-1,000
€890-1,300



182



182

**A PAIR OF EUROPEAN STAINED
WOOD LIONS**
20TH CENTURY

Each on a faux-porphry base
18 in. (45.7 cm.) long

(2)

\$800–1,200

£550–820
€710–1,100

183

**A CHINESE FAMILLE VERTE PRICKET
STICK, NOW MOUNTED AS A LAMP**
19TH CENTURY

Of hexagonal form, decorated with phoenix
medallions, electrified
15¾ in. (40 cm.) high, excluding finings

\$1,000–1,500

£690–1,000
€890–1,300



183

■184

**A PAIR OF FRENCH POLYCHROME-
PAINTED TERRACOTTA FIGURES**
20TH CENTURY

Redecorated
63 in. (160 cm.) high

(2)

\$3,000–5,000

£2,100–3,400
€2,700–4,400

These figures were used on the set of the
1969 movie *Hello Dolly* starring Barbra
Streisand and Walter Matthau from 1969,
and can be seen in title number set in the
Harmonia Gardens.



184



■185

A GEORGE II WALNUT PARCEL-GILT MIRROR

CIRCA 1740

With later plate, with white chalk inventory numbers
'A-9549' and 'JHL-92'

49 in. (124.5 cm.) high, 23¾ in. (60.3 cm.) wide

\$3,000–5,000

£2,100–3,400

€2,700–4,400

PROVENANCE:

Acquired from Stair and Company, New York.



■186

A GEORGE II WALNUT DOUBLE-CHAIRBACK SETTEE

POSSIBLY IRISH, CIRCA 1745

With molded cresting above each vasiform splat centered by a shell, the scrolled arms terminating in lion's heads on curved supports, with drop-in bow-fronted seat raised on acanthus-carved cabriole legs, restorations to frame

60½ in. (153.5 cm.) wide

\$6,000–9,000

£4,200–6,200

€5,300–7,900

A nearly identical settee is illustrated in R. Edwards and P. Macquoid, *The Dictionary of English Furniture*, rev. ed., 1954, vol. III, p.83, fig.28.





■187

A LOUIS XV STYLE PAINTED BERGERE AND TABOURET

THE TABOURET LATE 19TH CENTURY, THE BERGERE LATER

Upholstered variant in polychrome silk brocade

14½ in. (36.8 cm.) high, 27 in. (68.6 cm.) wide, 23 in. (58.4 cm.) deep, the tabouret

(2)

\$1,000–1,500

£690–1,000
€890–1,300

■188

A LOUIS XV STYLE KINGWOOD AND TULIPWOOD TABLE DE TOILETTE

BY CASSARD ET CIE, PARIS, MODERN

The rectangular breakfront top fitted with a screen above a freize and false drawer, the sides fitted with two small drawers

29 in. (73.7 cm.) high, 22¼ in. (56.5 cm.) wide, 14 in. (35.6 cm.) deep

\$600–900

£420–620
€530–790



■189

A PAIR OF LOUIS XV STYLE WHITE-PAINTED FAUTEUILS

LATE 19TH/EARLY 20TH CENTURY

Each upholstered a *chassis* with cream floral silk brocade

(2)

\$2,000–3,000

£1,400–2,100
€1,800–2,600





■190

A PAIR OF LOUIS XV STYLE WHITE-PAINTED FAUTEUILS
20TH CENTURY

Each with padded back, arms and seat covered in striped silk

\$800-1,200

(2)

£550-820
€710-1,100

■191

A LATE LOUIS XVI BRASS-MOUNTED INLAID-MAHOGANY
COMMODE

LATE 18TH/EARLY 19TH CENTURY

With demilune *brèche d'alep* marble top above three paneled drawers, flanked by swivel drawers and cupboards enclosing a shelf, on turned feet

34½ in. (87.5 cm.) high, 45 in. (114 cm.) wide,
21 in. (53.5 cm.) deep

\$4,000-6,000

£2,800-4,100
€3,600-5,300



192

**A RUSSIAN CABOCHON SAPPHIRE
AND ROSE GOLD-MOUNTED KARELIAN
BIRCH WOOD BOX**

ST. PETERSBURG, CIRCA 1900

Rectangular, with hinged cover, rose-gold thumb-piece with inset cabochon sapphire, *maker's mark indistinct, the mounts marked '56'* 9¼ in. (23.5 cm.) long

\$2,000-3,000

£1,400-2,100
€1,800-2,600



PROVENANCE:

The Ernest and Rosemarie Kanzler Foundation; Sotheby's, New York, 19 April 2002, lot 385.



■193

**A RUSSIAN BRASS-MOUNTED
MAHOGANY CENTER TABLE**
LATE 18TH CENTURY

The oval top with brass-banded borders on square tapering shaped legs, chalk inventory mark 'EHM/2' to underside, the top veneered 28¼ (71.8 cm.) in. high, 34. ¾ in. (88.3 cm.) wide, 27 in. (68.6 cm.) deep

\$2,000-4,000

£1,400-2,700
€1,800-3,500

194

**A GROUP OF EIGHT ENGLISH AND CONTINENTAL PORCELAIN
MODELS OF BIRDS**
20TH CENTURY

Comprising a pair of Royal Crown Staffordshire porcelain models of hawk owls, green printed crown marks, modeled by M. Doubell Miller; a pair of Dresden porcelain models of parrots and a peacock, blue monogram marks for Carl Thieme, Potschappel; a pair of French porcelain models of parrots, and a Continental Meissen style model of a bittern

14 in. (35.5 cm.) high, the tallest

(8)

\$2,000-3,000

£1,400-2,100
€1,800-2,600

195

**A GROUP OF EIGHT GERMAN AND FRENCH PORCELAIN
MODELS OF BIRDS**
LATE 19TH CENTURY/20TH CENTURY

Comprising a pair of Meissen porcelain models of water hens long necked birds, blue crossed swords marks with double incision below, incised model numbers 2083 and 20...; a pair of Dresden porcelain models of woodpeckers, blue monogram mark for Carl Thieme, Potschappel, impressed 5567TS and 5566T; a pair of Meissen porcelain bitterns woodcocks, blue crossed sword marks, impressed model numbers 77189 and 77188; a pair of Samson porcelain models of crested birds, one with blue crossed lines mark

11½ in. (29.2 cm.) high, the tallest

(8)

\$4,000-6,000

£2,800-4,100
€3,600-5,300

PROVENANCE:

Acquired from Louis Malkin, New York, in 1998.





196

196

NICOLÁS JIMÉNEZ CABALLERO NAVARRO ALPÉRIZ
(SPANISH, 1865-1925)

Portrait of Don Elias Martin Hueso

inscribed 'Portrait of Don Elias Martin Hueso. Pintado por Nicolas/ALPERIZ' (along the upper edge)

oil on panel

7¼ x 5½ in. (19.7 x 14 cm.)

\$800-1,200

£550-820
€710-1,100

197

GABRIEL SPAT (AMERICAN, 1890-1967) AND ARTIST UNKNOWN

Pique-nique au Bois de Boulogne, Paris; together with Day at the Beach

the first signed and inscribed 'Gabriel Spat, Pique-nique au Bois de Boulogne, Paris' (along the lower edge)

the first watercolor and pencil on paper; the companion oil on board
4½ x 6½ in. (11.4 x 16.5 cm.), the first

7 x 9¾ in. (17.8 x 24.8 cm.), the companion

(2)

\$800-1,200

£550-820
€710-1,100



197





198

GASTON LACHAISE (AMERICAN/FRENCH, 1882-1935)

Studies of a nude: a double-sided drawing

signed and dedicated 'G Lachaise/ a moi nounou' (lower right);

signed again 'G Lachaise' (on the reverse)

pencil on paper

24 x 19 in. (61 x 48.3 cm.)

\$6,000-8,000

£4,200-5,500

€5,300-7,100

PROVENANCE:

Anonymous sale; Sotheby's, New York, 19 April 1984, lot 118.

In these two drawings Lachaise explored variant ways to represent a nude, goddess-like woman endowed with four enormous breasts and wearing a high, elaborate headdress. The nudes were probably intended to personify awesome, overwhelming powers of the universe. The "nanny" (nounou) to whom one of the drawings was dedicated has not been identified.

We are grateful to Virginia Budny, author of the forthcoming catalogue raisonné sponsored by the Lachaise Foundation, for contributing to the catalogue entry for this work.



199

**DAVID REMFRY (BRITISH/AMERICAN
B. 1942)**

Hat trick with Chinese screen and amaryllis

titled 'Hat trick with Chinese screen/
Amaryllis' (on the overlap)

oil on canvas

40 x 36 in. (101.6 x 91.4 cm.)

\$800-1,200

£550-820

€710-1,100



200

PICKENHAGEN, 20TH CENTURY

Birds of Paradise

signed 'PICKENHAGEN' (lower left)

oil on canvas

16 x 12 in. (40.6 x 30.5 cm.)

\$1,000-1,500

£690-1,000

€890-1,300

201

ARTIST UNKNOWN, 20TH CENTURY

Roosters

signed 'carpentier' (lower left)

oil and wash on board

9½ x 9½ in. (24.1 x 24.1 cm.)

\$200-300

£140-210

€180-260



202

MAURICE EMPI (FRENCH, B. 1932)

Chevaux au paddock

lithograph in colors, on wove paper, signed in pencil, numbered 76/180, with margins; together with *Courses à Longchamps*, lithograph in colors, on wove paper, numbered 137/186.

14¾ x 21¾ in. (375 x 552 mm.), the first image

9¾ x 7½ in. (248 x 191 mm.), the companion image

(2)

\$400-600

£280-410

€360-530



203

A BEJEWeled LACE AND VELVET EVENING GOWN

With gold quipure lace bodice embroidered with faux jewels, wide gathered pink georgette cummerbund waist and black velvet columnar skirt

\$200-400

£140-270
€180-350

Worn to Playboy Magazine's 35th Anniversary Celebration at Windows on the World, World Trade Center, New York City on December 1, 1988.



204

A BLACK LACE AND PINK SILK LINEN EVENING GOWN

With sheer black lace sleeves, neck and waist overlaying a pink bodice and tulle-lined full skirt, with labels *Oscar de la Renta* and *Grace Costumes New York*

\$1,200-1,800

£830-1,200
€1,100-1,600

Worn to the 12th Annual Alfred P. Sloan Jr. Memorial Awards at the Plaza Hotel in New York City on April 26, 1993.



205

A BLACK, CREAM AND PINK BEADED EVENING GOWN

With v-neck and short sleeves decorated with alternating pink sequined embellishments against a white beaded background, the bodice and long skirt with black beading, slit to reverse, with *Bob Mackie* label

\$1,500-2,500

£1,100-1,700
€1,400-2,200







Kevin Winter / Getty Images

206

A BLACK JERSEY AND FEATHER-EMBELLISHED LONG-SLEEVED GOWN

With over-sized gold sprayed feather collar and gold tassel to neck

\$200-400

£140-270
€180-350

Worn to the 55th Annual Primetime Emmy Awards at the Shrine Auditorium in Los Angeles, California on September 21, 2003.

207

A BLACK AND WHITE FEATHER COAT

Ribbon closure to the neck, lined with white and red sequins inscribed *E!* to each side

\$800-1,200

£550-820
€710-1,100



208

A JUDITH LEIBER SILVER AND BLACK CRYSTAL CLUTCH EVENING BAG

LATE 20TH CENTURY

With gold hardware, interior is gold leather, gold chain shoulder strap, worked with *New York* iconic architecture, including the Twin Towers, labeled 'Judith Leiber/New York' to the interior
6" W x 5" H x 2" D

\$1,500–2,500

£1,100–1,700

€1,400–2,200



209

AN OCHRE EVENING ENSEMBLE

Comprising a sleeveless dress with sweetheart neck centered by a flower, with asymmetrical hemline and a long matching dress coat with full cape sleeves, the dress and coat with *Oscar de la Renta* labels; together with a similar ochre wrap applied with leather and sequin embellishments and a floral green silk and velvet wrap

(4)

\$1,200–1,800

£830–1,200

€1,100–1,600

Worn to the 44th Annual Tony Awards at the Lunt-Fontanne Theatre in New York City on June 3, 1990.



Ron Galella, Ltd./ Getty Images





210

TWO FRENCH GILT-BRONZE AND MOTHER-OF-PEARL BOXES SECOND HALF 19TH CENTURY

Each with hinged top and centered by a portrait of a lady
5¾ in. (14.6 cm.) long, the first

(2)

\$1,500-2,000

£1,100-1,400
€1,400-1,800



211

A SET OF FOUR ALTERED VICTORIAN SILVER CHAMBERSTICKS

MARK OF JOSEPH AND JOHN ANGELL, LONDON, 1837-1838

Each of shaped circular form, raised on four scroll feet, the wide rim pierced and with scrolls and flowers, *marked under base*

4¾ in. (12 cm.) diameter; 20 oz approximately

(4)

\$1,500-2,500

£1,100-1,700
€1,400-2,200

212

A PAIR OF LOUIS XVI STYLE ORMOLU-MOUNTED MAHOGANY BEDSIDE TABLES AND EMPIRE-STYLE ORMOLU LAMPS 20TH CENTURY

Each with white marble top above a frieze drawer, the lamps electrified

27½ in. (69.9 cm.) high, 10¾ in. (27.3 cm.) wide, 9 in. (22.9 cm.) deep

(4)

\$800-1,200

£550-820
€710-1,100

213

**AN AUSTRIAN SILVER TABLE
EASEL MIRROR**

MARK OF JOSEPH CARL KLINKOSH,
VIENNA, 1886-1888

Of shaped rectangular form, with reed-and-
tie rims, the top with ribbon-tied foliage and
oval medallion, scroll feet, *marked on base rim
and reverse*

24 in. (61 cm.) high

\$1,500-2,000

£1,100-1,400
€1,400-1,800



214

**A REGENCE STYLE GILT-METAL
MOUNTED MAHOGANY,
MARQUETRY COMMODE**
20TH CENTURY

With brèche d'alep marble top above
four drawers

34¾ in. (88.3 cm.) high,

31 in. (78.7 cm.) wide,

15¾ in. (40 cm.) deep

\$600-900

£420-620
€530-790





215

A FAUX TORTOISE SHELL TOILETTE SET
RETAILED BY PENHALIGON'S, LONDON,
20TH CENTURY

Each monogrammed 'JR', comprising
a hand mirror, a comb, and two brushes,
each stamped 'PENHALIGON'S
HAND MADE'

10 in. (25.4 cm.) long, the hand mirror

(4)

\$300-500

£210-340

€270-440

216

A FAUX-IVORY TOILETTE SET
RETAILED BY PENHALIGON'S, LONDON,
20TH CENTURY

Each monogrammed 'JR', comprising
a hand mirror, a comb and two brushes,
each stamped 'PENHALIGON'S
HAND MADE'

10 in. (25.4 cm.) long, the hand mirror

(4)

\$300-500

£210-340

€270-440

217

**A GROUP OF JOAN RIVERS' SILVER
AND SILVER PLATE DRESSING TABLE
ACCESSORIES**
20TH CENTURY

Comprising a Canadian silver hand mirror,
engraved R, mark of Birks & Sons, Montreal,
marked on handle; a silver plate pot-pourri
box of shaped oval form engraved with
bands of foliage, pineapple finial, stamped N
65 under base and inside lid; a small silver plate
sweetmeat basket, mark of Württembergische
Metallwarenfabrik (WMF), Geislingen; a small
shaped silver plate dish with foliate scroll rim
and a humorous sign in a gilt-wood frame
11½ in. (31.7 cm.) long, the mirror

(5)

\$300-500

£210-340

€270-440



END OF SALE



The Private Collection of Joan Rivers Online Auction

16-23 June 2016

christies.com/JoanRivers

VIEWING

Friday	17 June	11.00 am - 4.00 pm
Saturday	18 June	10.00 am - 5.00 pm
Sunday	19 June	1.00 pm - 5.00 pm
Monday	20 June	11.00 am - 4.00 pm
Tuesday	21 June	11.00 am - 4.00 pm
Wednesday	22 June	11.00 am - 4.00 pm

Christie's New York
20 Rockefeller Plaza
New York, NY 10020

PLEASE NOTE

This is not a sale catalogue for the auction.

This summary is provided as a courtesy. Please see the sale online for full descriptions, the conditions of sale, and other important information regarding this auction.



1



2



3



4



5



6

1

AN ANTIQUE MULTI-GEM AND DIAMOND
'PRINCE-OF-WALES' BROOCH

\$5,000-7,000

£3,500-4,800

€4,500-6,200

2

AN ANTIQUE ENAMEL, PEARL AND
DIAMOND BROOCH

\$800-1,200

£560-830

€710-1,100

3

AN ANTIQUE GOLD, ENAMEL AND
MULTI-STONE PENDANT BROOCH

\$4,000-6,000

£2,800-4,200

€3,600-5,300

4

AN ANTIQUE CULTURED PEARL AND ENAMEL
FLOWER BROOCH

\$1,000-1,500

£700-1,000

€890-1,300

5

AN ART NOUVEAU ENAMEL
FLOWER BROOCH

\$1,000-1,500

£700-1,000

€890-1,300

6

AN ANTIQUE GOLD, ENAMEL, CULTURED
PEARL AND DIAMOND BRACELET

\$1,800-2,200

£1,300-1,500

€1,600-2,000

7

AN ART NOUVEAU GOLD AND CULTURED
PEARL FLOWER BROOCH

\$1,000–1,500

£700–1,000
€890–1,300



7

8

AN ANTIQUE GOLD AND ENAMEL
FLOWER BROOCH

\$2,500–3,500

£1,800–2,400
€2,300–3,100



8

9

AN ART NOUVEAU GOLD AND
ENAMEL BROOCH

\$1,000–1,500

£700–1,000
€890–1,300



9

10

A ENAMEL AND DIAMOND FLOWER RING

\$800–1,200

£560–830
€710–1,100



10

11

AN ART NOUVEAU ENAMEL AND SEED
PEARL BROOCH

\$1,000–1,500

£700–1,000
€890–1,300



11

12

AN ANTIQUE ENAMEL FLOWER BROOCH

\$1,000–1,500

£700–1,000
€890–1,300



12

THE PRIVATE COLLECTION OF JOAN RIVERS

ONLINE AUCTION



13



14



15



16



17



18

13

AN ART NOUVEAU ENAMEL AND DIAMOND
FLOWER BROOCH

\$1,000-1,500

£700-1,000

€890-1,300

14

AN ART NOUVEAU ENAMEL AND
DIAMOND BROOCH

\$1,500-2,000

£1,100-1,400

€1,400-1,800

15

AN ART NOUVEAU ENAMEL, DIAMOND AND
PEARL BROOCH

\$4,000-6,000

£2,800-4,200

€3,600-5,300

16

AN ANTIQUE RUBY, DIAMOND AND
ENAMEL BROOCH

\$3,000-5,000

£2,100-3,500

€2,700-4,400

17

A SAPPHIRE, DIAMOND AND ENAMEL
ORCHID BROOCH

\$3,500-4,500

£2,500-3,100

€3,200-4,000

18

A GOLD, ENAMEL AND DIAMOND BROOCH

\$800-1,200

£560-830

€710-1,100

19

A PAIR OF CHALCEDONY, RUBY, SAPPHIRE
AND DIAMOND EAR CLIPS

\$2,000–3,000

£1,400–2,100
€1,800–2,700



19

20

A BLUE ENAMEL AND GOLD BRACELET

\$1,000–1,500

£700–1,000
€890–1,300



20

21

AN ENAMEL AND EMERALD BEE BROOCH

\$600–800

£420–550
€540–710



21

22

A PAIR OF TURQUOISE AND DIAMOND
EAR CLIPS

\$1,500–2,500

£1,100–1,700
€1,400–2,200



22

23

A PAIR OF GOLD AND DIAMOND EAR CLIPS

\$1,000–1,500

£700–1,000
€890–1,300



23

24

A PAIR OF GOLD AND DIAMOND EAR CLIPS

\$1,000–1,500

£700–1,000
€890–1,300



24

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25



26



27



28



29



30

25

A GOLD BRACELET

\$600-800

£420-550
€540-710

26

A TWO-STRAND CULTURED PEARL AND RUBY BEAD NECKLACE

\$800-1,200

£560-830
€710-1,100

27

A CULTURED PEARL AND RUBY BEAD TASSLE NECKLACE

\$3,000-5,000

£2,100-3,500
€2,700-4,400

28

A GOLD AND DIAMOND NECKLACE

\$3,000-5,000

£2,100-3,500
€2,700-4,400

29

A GOLD AND CITRINE RING

\$1,200-2,000

£840-1,400
€1,100-1,800

30

A MULTI-STRAND SEED PEARL AND DIAMOND NECKLACE

\$1,000-2,000

£700-1,400
€890-1,800

31

A SINGLE-STRAND CULTURED PEARL AND
DIAMOND NECKLACE, BY CARTIER

\$2,000–3,000

£1,400–2,100
€1,800–2,700



31

32

A PAIR OF GOLD EAR CLIPS

\$100–150

£69–100
€88–130



32

33

A GOLD AND MULTI-COLORED
TOURMALINE CHOKER

\$1,000–2,000

£700–1,400
€890–1,800



33

34

A BLACK DIAMOND AND DIAMOND RING

\$3,000–5,000

£2,100–3,500
€2,700–4,400



34

35

A GROUP OF THREE COLORED DIAMOND
AND DIAMOND BANDS

(3)

\$2,500–3,500

£1,800–2,400
€2,300–3,100



35

36

A DIAMOND AND SYNTHETIC SAPPHIRE RING

\$800–1,200

£560–830
€710–1,100



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37



38



39



40



41



42 (part)

37

A SINGLE-STRAND CULTURED PEARL NECKLACE

\$100-150

£69-100
€88-130

38

AN AQUAMARINE AND GOLD NECKLACE

\$800-1,200

£560-830
€710-1,100

39

A GOLD AND CITRINE NECKLACE

\$1,500-2,000

£1,100-1,400
€1,400-1,800

40

A SET OF FASHION JEWELRY

\$500-800

(2)
£350-550
€450-710

41

A SET OF THREE AMETHYST BEAD NECKLACES

\$1,500-2,000

(3)
£1,100-1,400
€1,400-1,800

42

A SET OF AQUAMARINE BEAD JEWELRY, BY IRADJ MOINI

\$2,500-3,500

(2)
£1,800-2,400
€2,300-3,100

43

A PINCHBECK TASSEL NECKLACE

\$600-800

£420-550
€540-710



43

44

A SUITE OF AMETHYST AND RHINESTONE
JEWELRY, BY IRADJ MOINI

(2)

\$4,000-6,000

£2,800-4,200
€3,600-5,300



44

45

A PAIR OF RUBY AND RHINESTONE EAR
CLIPS, BY IRADJ MOINI

\$800-1,200

£560-830
€710-1,100



45

46

A GEMSET GLASS AND RHINESTONE
FLOWER BROOCH, BY IRADJ MOINI

\$1,000-1,500

£700-1,000
€890-1,300



46

47

AN AMETHYST, CITRINE AND RHINESTONE
NECKLACE, BY IRADJ MOINI

\$2,500-3,500

£1,800-2,400
€2,300-3,100



47

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48



49



50



51



52



53

48

A BLACK JERSEY AND MESH EVENING GOWN

With sheer sweetheart neck and long sleeves, with button closure to the upper back, with *Vera Wang* label

\$700-900

£490-620
€620-800

49

A GUNMETAL AND SILVER EVENING ENSEMBLE

Comprising a strapless dress woven with beaded silver tinsel thread with iridescent silk bodice border and bands down back center to high slit hem, with labels *Halston* and *Saks Fifth Avenue*, and a matching iridescent silk coat with short sleeves and contrasting silver collar, borders and lining, metal hook

(2)

\$1,500-2,000

£1,100-1,400
€1,400-1,800

50

A BLACK, WHITE AND RED BEADED EVENING GOWN

Simulating a two-piece suit with red jacket and black and silver beaded collar, overlaying a continuous long beaded black skirt with side slit, with *Bob Mackie* label

\$1,500-2,500

£1,100-1,700
€1,400-2,200

51

A LEOPARD PRINTED LEATHER JACKET

With snap neck closure, zipper sleeves and pockets, the left sleeve with pocket to upper arm, with *Dolce and Gabbana* label

\$600-800

£420-550
€540-710

52

A MULTI-METALLIC "PAINTED" SATIN JACKET

With graffiti motifs and three button closure, with *Jean Paul Gaultier Femme* label

\$400-600

£280-410
€360-530

53

TWO METALLIC BLAZERS

Including a bronze metallic example with decorative seams at the waist, the buttons with faux-diamonds, with *Escada* label and a pink metallic tweed jacket, with *Lanvin Ete 2014* label

(2)

\$600-700

£420-480
€540-620

54

A BLACK, WHITE AND RED QUILTED SILK KIMONO-STYLE JACKET

Worked with exotic birds at the back, with *Michaele Vollbracht* label

\$1,000–2,000

£690–1,400

€890–1,800



54



55

55

A RED, WHITE AND BLACK SEQUINED AND SILK PONCHO

With sequined flowers to front and back, the silk draped sleeves depicting a turbaned man and a heart, with *Michaele Vollbracht* label

\$2,000–3,000

£1,400–2,100

€1,800–2,700

56

A GOLD BEADED, SEQUIN AND SILK BRAID JACKET

Cropped, with bracelet sleeves, shoulder pads and swirling patterns overall, with *Dries Van Noten* label

\$500–700

£350–480

€450–620



56



57

57

A TINSEL-EMBELLISHED BLACK WOOL JACKET

The V-neck, sleeves and pockets trimmed in red, with faux diamond and hardstone buttons with interlocking C's, with *Chanel* label

\$1,000–2,000

£690–1,400

€890–1,800

58

A BLACK AND GOLD EMBROIDERED SILK JACKET

Embroidered with gold tinsel thread, faux pearls and stones, faux pearl button closure, with *Alexander McQueen* label

\$400–600

£280–410

€360–530



58



59

59

AN OLIVE GREEN AND GOLD KNIT JACKET

With shawl collar and sleeves heightened in gold, with *Oscar de la Renta* label

\$450–550

£310–380

€400–490

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60



61



62



63



64



65

60

A BLACK SATIN AND LACE JACKET

With satin lapels, with *Dolce & Gabbana* label

\$300-400

£210-280

€270-350

61

A BLACK PAILLETTE AND TINSEL JACKET

With eye and hook closure at neck, with *Dolce & Gabbana* label

\$200-400

£140-280

€180-350

62

A BLACK SEQUIN JACKET

With overlapping shiny and matte sequins overall, with draped collar and frayed silk waist detailing, with *Valentino* label

\$300-500

£210-350

€270-440

63

A BLACK GEORGETTE AND FEATHER JACKET

With tie neck closure and spotted feather sleeves

\$150-250

£110-170

€140-220

64

A SILVER SEQUINED THREE QUARTER LENGTH JACKET

With open collar and two front pockets, with *Philip Lim* label

\$600-800

£420-550

€540-710

65

A FUCHSIA AND BLACK SEQUINED OPEN-FRONT DRESS COAT

With dropped, draped sleeves, with *Tricorne* label

\$500-700

£350-480

€450-620

66

THREE CHANEL QUILTED HANDBAGS
LATE 20TH CENTURY

\$700–1,000

£490–690
€620–890



66

67

THREE CHANEL BLACK QUILTED SATIN EVENING BAGS
LATE 20TH CENTURY

\$600–800

£420–550
€540–710



67

68

FOUR CHANEL HANDBAGS
LATE 20TH CENTURY

\$700–1,000

£490–690
€620–890



68

69

TWO CHANEL 'CLASSIC FLAP' BAGS
LATE 20TH CENTURY

\$400–500

£280–350
€360–440



69



70

70

THREE BOTTEGA VENETA CLUTCH HANDBAGS
LATE 20TH CENTURY

\$600-800

£420-550
€540-710



71

71

A JUDITH LEIBER BLACK AND GOLD CRYSTAL CLUTCH
EVENING BAG
LATE 20TH CENTURY

\$700-900

£490-620
€620-800



72

72

A JUDITH LEIBER SILVER AND BLACK CRYSTAL CLUTCH
EVENING BAG
LATE 20TH CENTURY

\$500-700

£350-480
€450-620



73

73

A JUDITH LEIBER SILVER CRYSTAL AND BLACK SATIN
CLUTCH EVENING BAG
LATE 20TH CENTURY

\$500-700

£350-480
€450-620

74

A JUDITH LEIBER GOLD METAL AND SILVER CRYSTAL
OBLONG CLUTCH EVENING BAG
LATE 20TH CENTURY

\$800–1,200

£560–830
€710–1,100



74

75

A JUDITH LEIBER BLACK AND MULTI-COLORED CRYSTAL
AND BLACK SATIN CLUTCH EVENING BAG
LATE 20TH CENTURY

\$1,000–1,500

£690–1,000
€890–1,300



75

76

A JUDITH LEIBER CHALK CRYSTAL EGG CLUTCH
EVENING BAG
LATE 20TH CENTURY

\$1,600–2,000

£1,200–1,400
€1,500–1,800



76

77

A JUDITH LEIBER SILVER CRYSTAL SNAKE CLUTCH
EVENING BAG
LATE 20TH CENTURY

\$1,000–1,500

£690–1,000
€890–1,300



77

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**.

Unless we own a **lot** in whole or in part (Δ 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 in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **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 in 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 Credit Department at +1 212-636-2490.

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 Credit Department at +1 212-636-2490.

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 Credit Department on +1 212-636-2490.

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 in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

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

lot for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his 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 and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); 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 as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies 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 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full

catalogue description before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- 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.
- 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:
 - This **additional warranty** does not apply to:
 - 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - 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.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
 - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. 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.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- 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.
- 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.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this,

we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - charge you storage fees while the **lot** is still at our saleroom; or

- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(f) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller

under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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.

◆

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

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

△

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

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

■

See Storage and Collection pages in the catalogue.

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

IMPORTANT NOTICES 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.

◊ Minimum Price Guarantees:

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

◊ ♦ Third Party Guarantees/Irrevocable bids:

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊♦.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in 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/inscription 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.

*This term and its definition in this Explanation of Cataloguing Practice are 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 seller 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.

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 now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, 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. These will vary by department.

NOTICE REGARDING BURMESE STONES

Items which are made of, or contain, rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S. As a convenience to our bidders, lots which contain rubies or jadeite of Burmese origin or of indeterminate origin have been marked with Ψ. Please be advised that a purchaser's inability to import any such item into the U.S. or any other country shall not constitute grounds for nonpayment or cancellation of the sale.

Please note that with respect to items that contain any other types of gemstones originating in Burma (e.g., sapphires), such items may be imported into the U.S., provided that the gemstones have been mounted or incorporated into jewelry outside of Burma and provided that the setting is not of a temporary nature (e.g., a string).

EXPLANATION OF CATALOGUING PRACTICE FOR CHINESE PORCELAIN AND WORKS OF ART

- When a piece is in our opinion of a certain period, reign or dynasty its attribution appears in small capitals directly below the heading of the description of the lot e.g. A BLUE AND WHITE BOWL 18th century
- When a piece is in our opinion not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated in the general text of the description e.g. "... painted in the Ming style"
- If the date, period or reign mark mentioned in small capitals after the bold type description states that the mark is of the period, then in our opinion the piece is of the date, period or reign of the mark e.g. A BLUE AND WHITE BOWL kangxi six-character mark and of the period
- If the date, period or reign mark mentioned in small capitals after the bold type description does not state that the mark is of the period, then in our opinion the piece is of uncertain date or late manufacture e.g. A BLUE AND WHITE BOWL kangxi six-character mark
- If no date, period or reign mark is mentioned in small capitals after the bold type description, in our opinion the piece is of uncertain date, or later manufacture e.g. A BLUE AND WHITE BOWL

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

Charges	All Property
Administration (per lot , due on Day 36)	\$150.00
Storage (per lot /day, beginning Day 36)	\$12.00
Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, storage@cfass.com	

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
 20 Rockefeller Plaza, New York 10020
 Tel: +1 212 636 2000
nycollections@christies.com
 Main Entrance on 49th Street
 Receiving/Shipping Entrance on 48th Street
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
 62-100 Imlay Street, Brooklyn, NY 11231
 Tel: +1 212 974 4500
nycollections@christies.com
 Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

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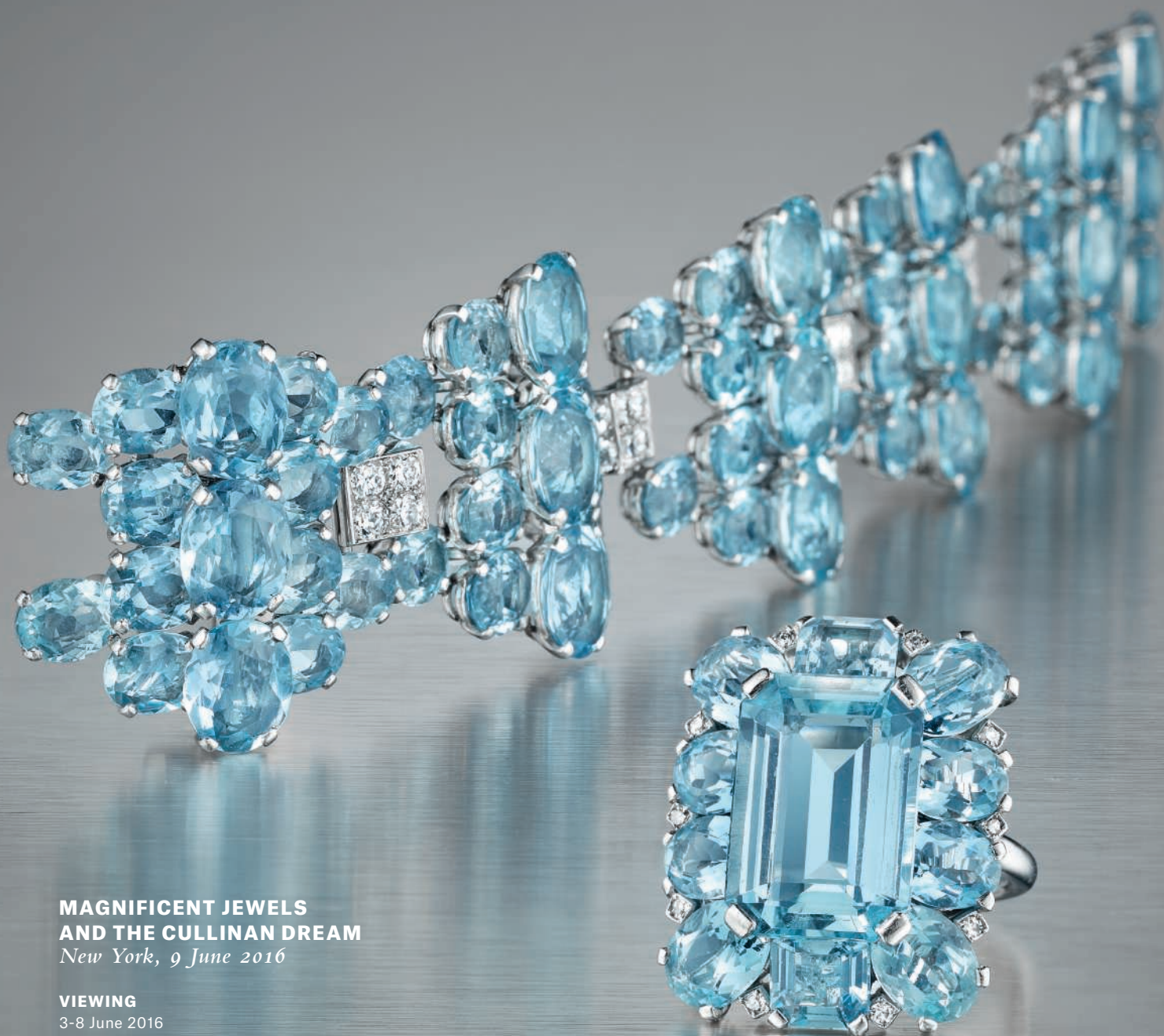
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