



TIMELESS MARVELS 世代珍奇

Evening Sale 晚間拍賣

Hong Kong, 27 November 2021
香港2021年11月27日

CHRISTIE'S 佳士得

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Cissy Ngan
Associate Vice President,
Specialist
助理副總裁 專家



Hammond Wong
Associate Specialist
專家



Richard Chadwick
Senior Consultant
資深顧問



Yvonne Yu
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資深拍賣統籌

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INTERNATIONAL WATCH DEPARTMENT & AUCTION CALENDAR

GLOBAL MANAGING DIRECTOR

Aline Sylla-Walbaum
Tel: +44 20 7389 2554

WORLDWIDE

AMSTERDAM

Jessica Koers (Liaison)
Tel: +31 (0)20 575 5915

BANGKOK

Prapavadee Sophonpanich
Tel: +66 (0)2 252 3685

BERLIN

Frederik Schwarz (Liaison)
Tel: +49 (0)175 524 4379

DUBAI

Remy Julia
Bob Qing
Nitin Nair
Eileen Bagares
Tel: +971 (0)4 425 5647

DUSSELDORF

Gudrun Klemm (Liaison)
Tel: +49 211 49159322

GENEVA

Sabine Kegel
Remi Guillemin
Patrick Hofstetter
Mathieu Ruffat
Alexandre Gouverneire
Kim van den Noort
Richard Chadwick (Consultant)
Tel: +41 (0)22 319 1726

REGIONAL MANAGING DIRECTOR

Mindy Melrose
Tel: +852 2978 9992

HAMBURG

Antje Sochiera (Liaison)
Tel: +49 40 279 4073

HONG KONG

Alexandre Bigler
Masashi Tamaoki
Cissy Ngan
Hammond Wong
Yvonne Yu
Debbie Ho
Tel: +852 2978 9920

ISTANBUL

Eda Kehale Argun (Liaison)
Tel: +90 (532) 558 7514

JAKARTA

Charmie Hamami (Liaison)
Tel: +62 (0)21 7278 6268

KUALA LUMPUR

Charmie Hamami (Liaison)
Tel: +62 (0)21 7278 6268

MADRID

Dalia Padilla (Liaison)
Tel: +34 (0)91 532 6627

WATCH SHOP

Tel: +1 212 636 2691
www.christieswatchshop.com

MILAN

Vittoria Elli
Tel: +39 (02) 3032831

MUMBAI

Sonal Singh (Liaison)
Tel: +91 22 2280 7905

MUNICH

Bianca Fazio (Liaison)
Tel: +49 89 420 9680

NEW YORK

Keith Davis
Vince De La Cerna
Deja Bryant
Adam Victor (Senior Consultant)
Tel: +1 212 636 2320

PARIS

Constance Meyer (Liaison)
Tel: +33 (0)1 40 76 85 81

ROME

Agnese Fabbiani
Tel: +39 06 686 3333

SHANGHAI

Rebecca Yang (Chairman)
Mona Qiu
Tel: +86 (0)21 2226 1558

SINGAPORE

Dexter How
Tel: +65 6735 1766

STUTTGART

Eva Schweizer (Liaison)
Tel: +49 (0)711 226 9699

TAIPEI

Ada Ong (Managing Director)
Tel: +886 2 2736 3356

TOKYO

Masashi Tamaoki
Tel: +81 (0)3 6267 1774

VIENNA

Vered Bergmann (Liaison)
Tel: +43 (0)1 533 88 12 15

ZURICH

Ilona Genoni (Liaison)
Tel: +41 (0)44 268 1023

1/11/2021

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GENEVA

27 NOVEMBER
AN EXCEPTIONAL
SEASON OF WATCHES
INCLUDING THE
CHAMPION COLLECTION
(PART 1)
HONG KONG

27 NOVEMBER
TIMELESS
MARVELS
HONG KONG

ONLINE AUCTIONS 2021

13 OCTOBER
WATCHES
DUBAI

02 NOVEMBER
WATCHES
GENEVA

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WATCHES
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TIMELESS MARVELS

世代珍奇

SATURDAY 27 NOVEMBER 2021 · 2021年11月27日 星期六

AUCTION · 拍賣

Saturday 27 November · 11月27日 (星期六)
6.00pm (Lots 2501-2517) · 下午6.00 (拍賣品編號2501-2517)
Location: Hall 3D, Hong Kong Convention and Exhibition Centre,
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10.30am - 5.30pm

HONG KONG, Hong Kong Convention and Exhibition Centre

香港，香港會議展覽中心

Thursday, 25 November · 11月25日 (星期四)
10.30am - 8.00pm (Private Viewing, 私人展覽)
Friday, 26 November · 11月26日 (星期五)
10.30am - 6.30pm
Saturday, 27 November · 11月27日 (星期六)
10.30am - 12.00pm

HIGHLIGHTS PREVIEW · 精選拍品預展

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東京，佳士得日本辦事處

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11.00am - 6.00pm

TAIPEI, Taipei Marriott Hotel

台北，台北萬豪酒店

Saturday - Sunday, 23-24 October · 10月23至24日 (星期六至日)
11.00am - 6.00pm

SHANGHAI, Christie's Shanghai Art Space

上海，佳士得上海藝術空間

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The background of the advertisement is a close-up, high-contrast photograph of a piece of ornate jewelry. It features a dark, textured blue surface, possibly a gemstone or enamel, which is framed by intricate, raised gold-colored scrollwork and filigree. Several large, faceted gemstones are visible: a cluster of green stones in the upper center, and several pink stones scattered throughout the design. The lighting highlights the metallic sheen of the gold and the facets of the gemstones.

TIMELESS MARVELS

世代珍奇 Evening Sale 晚間拍賣

Timeless Marvels

Following the success of its evening sale this spring, Christie's has decided to offer what can be described as super-selection of modern vintage and antique timepieces, for which a special catalogue has been prepared, offering exhaustive research and insight into a variety of truly fascinating pieces.

The term 'curated', has become a much over used and somewhat exhausted cliché but there are times when it is appropriate as in the case of this selection of rare, exotic, historically important trophy timepieces.

This special catalogue ranges well beyond the canon of modern wrist-watch collecting to take the bidder on a cultural odyssey that journeys from the court of the Chinese Emperor Qianlong to the collection of the celebrated horological connoisseur Henry Graves, a New York blue blood and aesthete, whose immortality in the horological world was assured with his purchase of the epochal 'Graves' Supercomplication delivered to him by Patek Philippe in the early 1930s and destined to remain the most complicated mechanical timepieces until the release by Patek Philippe of the Calibre 89 over half a century later.

Offered for the first time in almost a decade since it came to light in the sale of the estate of Graves's grandson the Ref 1436J split seconds chronograph with Breguet numerals and tachymetric scale from 1946 would be a prize worth fighting for even if it did not carry such magical provenance, but as 'The Henry Graves Jr Ref 1436J', there is not a collection in the world that would not be enhanced by having this watch.

Also of tremendous historical interest is Ref 2497J, a classic example of the great post-war era of Patek Philippe complications: a perpetual calendar with moonphase offered on a bracelet manufactured for Patek Philippe by the great Geneva Chainiste Gay Freres. Purchased by Henry Graves's grandson Reginald H Fullerton from the Patek Philippe salon in Geneva in 1960, the impeccable provenance is enhanced by the rarity of this watch which was one of the very first examples of this celebrated reference to be manu-

factured and is described as the 'very watch that was displayed on the Patek Philippe stand at the Basel Fair in 1953 to promote the proposed new model.' For the watch lover this is the equivalent to having the chance to buy an example of a new model Ferrari exhibited on the stand at the Paris or Geneva motor shows during the glorious mid-century period of the marque.

But as well these and other conventionally desirable wristwatches; this catalogue illuminates some of the more recondite, less explored corners of horological endeavour.

Each of the watches in this sale has a fascinating story to tell, demonstrating the importance of the personal timepiece as a witness to history, a personal talisman, and an object capable of conveying cultural values. For instance, the repeating watch made for the emperor Qianlong predates the Swiss hegemony of the watch making industry and is actually signed by Andries Vermeulen of Amsterdam. During the late 17th and early 18th centuries, when Vermeulen was active, the Dutch Republic was one of the world's mightiest mercantile states and the bustling entrepot of Amsterdam with its network of global trading links was a fabulously wealthy city.

This sumptuously decorated timepiece emblazoned with the five clawed dragon demonstrates the level of artistic refinement applied to the craft of watchmaking during latter part of

the Dutch Golden Age and testifies to the significance of the far eastern trade for this great marine power. This was a time of great cultural exchange: tea was becoming a fashionable beverage in the Western world, and the courts of Europe were obsessed with the delicacy of Chinese art and the refinement of its white porcelain.

Another vivid historical snapshot is vouchsafed by the pink gold enamel and diamond set quarter repeating ring watch with automaton. Attributed to Piguet and Capt it bears a French import mark that dates the piece from the decade 1809 to 1819 and is an exquisite object of rarefied sophistication shows how the human capacity for creating objects of great beauty and technological



Nicholas Foulkes

Historian, author of the books

« Patek Philippe, the Authorized biography » and « Time Tamed, the remarkable Story of humanity's Quest to Measure Time » editor-in-chief of Vanity Fair On Time.

sophistication endures undimmed even in times of immense turbulence. Let it not be forgotten that for the Francophone world his was a decade that saw, among other things: the Grande Armée's retreat from Russia, the fall of the French empire, Napoleon's return from exile on Elba, the Battle of Waterloo, the Congress of Vienna, and the restoration of the French monarchy.

This sale is particularly rich in historically important pieces attributed to Piguet and Capt whose partnership only endured for a few years at the very beginning of the 19th century, but which resulted in some of the most artistic micromechanical work of the age.

One piece in particular embodies the combination of mechanical exigence with a varied range of decorative techniques: an amphora-form watch that reflects the taste for classical mythology with a scene of Helen and Paris, blended with a sense of fantasy and whimsy that becomes apparent when the piece is opened to reveal the varicoloured gold automaton scene of a bow swing with a cherub at one end, a winged lyre player at the other, and a winged cherub playing the kettle drums below. With its classical figures, cherubs, musical instruments, and pastoral background it is an incredible snapshot of a period that saw the transition from a late rococo taste that prized extravagance and theatricality in aspects of artistic creativity as diverse as ecclesiastical architecture and watchmaking, to the more austere neo-classicism. For the horolophile the significance of this piece can become clear when it is realized that it is one of four such known amphorae, which together form two mirror-image pairs and that two of the other three known amphorae are now in the world-famous Patek Philippe Museum in Geneva.

Henri Stern, grandfather of the current Patek Philippe president Thierry Stern who began the collection that is now the museum, was a great connoisseur of enamels. His passion for the decorative arts and precious artisanal skills kept this crucial aspect of horological heritage alive, creating exquisite enamel pieces during even the most difficult of periods for the watch industry in the 20th century.

This sale is fortunate enough to feature two such pieces from the second half of the 1970s when

the traditional Swiss watch industry was grappling with the existential threat posed by quartz-regulated timepieces. Given the obsession with technology that characterized the era it is interesting to note that the two remarkable Dome clocks in this catalogue consciously evoke an idealized quasi-mythological past: subject-matter uniquely suited to the technique of cloisonné enamelling used during late antiquity in Byzantium and revived by Patek Philippe for its now highly sought after and collectable Dome Clocks.

The Dome clock from 1978 signed by the artist Elizabeth Perusset Lagger portrays a mythologically-influenced maritime scene featuring the Greek sea god Poseidon.



The other Dome clock is inspired by the medieval tale of Tristan and Iseult, one of the defining examples of the chivalric romance. With its jewel bright colours and richly evoked scenes, this masterpiece of enamelling by Luce Chappaz, whose signature adorns works by Patek Philippe between the late 1950s and early 1990s, is an enrapturing object that assumes considerable historical significance when it is understood that it was produced during 1976, the same year in which Patek Philippe launched its famous Nautilus, demonstrating the incredible range of products that Patek Philippe continued to make even at a time of dire crisis.

The true joy of this catalogue is that it presents its treasures in the historical context of horology, boasting significant examples of the art of watchmaking from the 18th, 19th, 20th and 21st centuries. Instead of being offering only conventionally desirable mid to late 20th century wrist-watches the collector is invited to roam over rich horological terrain examining world class examples of the personal timepiece from the last 250 years. The opportunity to see these pieces presented alongside each other, informed, and enriched by the scholarly research presented in this catalogue is unique, giving the opportunity for the connoisseur to make connections between the different periods and to chart the development of luxury watchmaking over a quarter of a millennium.

In time, this catalogue is sure to become a collector's item itself.

世代珍奇

繼今年春季晚拍取得驕人成績後，佳士得決定乘勝追擊，呈獻一系列堪稱現代經典和古董時計的精選作品。他們更準備了一本特別的拍賣圖錄，透過由內至外的深入研究，以剖析這些非凡時計的魅力所在。

「策展」近年已被過度使用，甚至變成陳腔濫調；但對於一些極為稀有獨特，且具有歷史意義的重要時計典藏，還是無可避免用上「策展」一詞。

這本拍賣圖錄遠遠超出其介紹現代鐘錶的功能，而是帶領競標者踏上一場文化之旅，一睹中國乾隆皇帝宮廷以至著名鐘錶鑑賞家 Henry Graves 的收藏系列。Henry Graves 是一位紐約貴族和美學家，同時在鐘錶界擁有無法撼動的地位。1930 年代，他向百達翡麗購入具有劃時代意義的「Graves 超級複雜功能時計」。該錶一直是保持最複雜機械鐘錶的地位，直至百達翡麗於逾半世紀後推出機芯 89。

自 Graves 孫子的遺產曝光以來，這是近十年來首次為買家帶來這枚 1946 年配實機數字和測速儀刻度的 1436J 追針計時腕錶。即便沒有如此顯赫的出處，此錶本身已經是一件值得藏家熱烈競投的拍品；而作為尊貴的 Henry Graves Jr. 1436J，相信世界上沒有任何一個收藏系列能夠抗拒。

同樣具有重大歷史意義的還有一枚型號 2497J。它是戰後百達翡麗複雜功能鐘錶黃金時代的經典代表：帶有月相的萬年曆腕錶配上由偉大日內瓦 Chainiste Gay Freres 為百達翡麗製造的鏈帶。

由 Henry Graves 的孫子 Reginald H. Fullerton 於 1960 年在日內瓦百達翡麗專賣店購買，此錶不但擁有無可挑剔的出處，同時是一枚極為珍罕的時計瑰寶。作為該型號的首批出品之一，本錶被形容為「1953 年巴塞爾鐘錶展上，在百達翡麗展台上用以宣傳擬議新型號的一枚腕錶」。對於鐘錶愛好者而言，這相當於有機會購買在世紀中葉巴黎或日內瓦車展上展出的新型號法拉利作品。



Nicholas Foulkes

歷史學家《Patek Philippe, the Authorized biography》及《Time Tamed, the remarkable Story of humanity's Quest to Measure Time》的作者，Vanity Fair On Time 的總編輯

除了在傳統上大受歡迎的鐘錶珍品；本圖錄亦為大家發掘鐘錶業中一些更深奧、更鮮為人知的角落。

本場拍賣中的每一枚時計都有其引人入勝的故事，展示了時計作為歷史見證、文化傳承又或個人護身符的重要性和價值。例如，為乾隆皇帝製作的報時時計實際上是由阿姆斯特丹的 Andries Vermeulen 簽名，當時瑞士尚未在製錶業中稱霸。在 17 世紀末和 18 世紀初，亦即 Vermeulen 活躍的時期，荷蘭共和國是世界上最強大的商業國家之一，而作為擁有全球貿易網絡的轉口港，阿姆斯特丹是一座極其富裕的城市。

另一枚飾有華麗五爪龍的時計，展示了荷蘭黃金時代後期的卓越製錶工藝，並證明了遠

東貿易對這個海上大國的重要性。這是一個文化交流的偉大時代：茶成為西方世界的時尚飲品，歐洲宮廷更加對精緻的中國藝術和白瓷作品如痴如醉。

一枚帶活動人偶的紅金琺瑯鑲鑽石兩問指環錶，又是另一個生動的歷史見證。據考來自 Piguet & Capt，帶有法國進口標誌，應製於 1809 至 1819 年。這件

複雜而精緻的作品，展示出人類在創造藝術品上的精湛技藝和出色的美學能力，完全足以抵禦時代洪流，歷久不衰。別忘了，當時法國經歷了大軍從俄羅斯撤退、法蘭西帝國垮台、拿破崙從厄爾巴島流亡歸來、滑鐵盧戰役、維也納和法國恢復君主制等一連串的重大歷史事件。

此次拍賣中特別呈獻數件重要的歷史作品，據考均由Piguet & Capot製作。縱然他們的合作關係僅在 19 世紀初維持了數年光景，但卻造就了一些當時最富藝術性的微型機械作品。

其中一件珍品特別體現了機械技術與各種裝飾工藝的夢幻組合：繪有Helen and Paris場景、散發古典神話氣息的雙耳壺時計，融合了天馬行空的想像和氛圍，當打開這件作品便可觀賞到色彩斑斕的金色活動人偶，一端是一個手拿弓箭的小天使，另一端是一個帶翅膀的豎琴演奏者，下面則有一個帶翅膀的小天使在打鼓。憑藉其古典人物、小天使、樂器和田園背景，打造出一幅令人難忘的時代快照，見證當時從崇尚奢華和戲劇性的晚期洛可可風格，轉變成涵蓋宗教建築和製錶等多樣化藝術創造方式的新古典主義。本拍品是四個已知雙耳壺的其中之一，它們一起組成兩對對裝珍品。另外三件雙耳壺的其中兩件，現正收藏在世界著名的日內瓦百達翡麗博物館中。對於鐘錶愛者而言，這件作品自然是意義不凡。

現任百達翡麗總裁泰瑞·斯登 (Thierry Stern)的祖父亨利·斯登 (Henri Stern)，乃為百達翡麗博物館系列蒐集藏品的始祖，同時亦是一位偉大的琺瑯鑑賞家。他對裝飾藝術和珍貴手工技藝的熱情令這些重要鐘錶遺產得以傳承，即使在20世紀製錶業最困難的時期，品牌仍堅持製作精美的琺瑯作品。

是次拍賣十分幸運，能夠展出 1970 年代下半葉的兩件琺瑯作品，當時傳統的瑞士製錶業正努力對抗由石英錶所帶來的威脅。有趣的是，在那個對技術痴迷的時代，本圖錄的兩個圓頂座鐘卻刻意令人聯想起浪漫的古老神話；這些主題特別適合使用拜占庭晚期的掐絲琺瑯技術。作為百達翡麗的出品，這些圓頂鐘現時備受追捧，極具收藏價值。



1978年由藝術家Elizabeth Persset Lager簽名的圓頂座鐘描繪了帶神話元素的海洋場景，當中包括希臘海神波塞冬。

這一件圓頂座鐘的靈感來自中世紀的經典騎士浪漫愛情故事《崔斯坦與伊索德》。這件擁有明亮寶石色彩和豐富場景的琺瑯傑作由Luce Chappaz製作，他在 1950年代末至 1990年代初為百達翡麗工作。此作製於1976年，亦即百達翡麗推出著名鸚鵡螺的同一年。它展示了百達翡麗即使在面臨嚴峻危機之時，仍致力生產各式各樣的鐘錶作品，具有相當大的歷史意義。

這本圖錄的箇中趣味，在於它在鐘錶學的歷史背景下呈現出 18至21 世紀製錶藝術的重要代表作。有別於僅僅呈獻傳統上令人嚮往的20世紀中後期腕錶，收藏家獲邀漫遊遼闊的鐘錶領域，檢閱過去 250 年的世界級私人時計珍品。這些作品相互並列展示，加上獨家的學術研究和豐富的知識，讓鑑賞家有機會串連不同時代的歷史，並以一目了然的方式呈現出逾兩個世紀的高級鐘錶發展。

假以時日，本拍賣圖錄定會成為一件獨特的藏品。





~ 2501

**RETAILED BY PATEK PHILIPPE. A VERY FINE AND RARE
TORTOISESHELL, GILT AND ENAMEL SINGING BIRD BOX
WITH ORIGINAL BOX AND OPERATING INSTRUCTIONS**

ATTRIBUTED TO CHARLES ABRAHAM BRUGUIER THE YOUNGER,
FITTED BOX SIGNED PATEK PHILIPPE & CO., GENÈVE, CIRCA 1880

Movement: Rectangular full-plate, chain fusée, bellows, going barrel, the lid opening for the rotating multicoloured singing bird with flapping wings, turning head and opening beak

Case: The back with hinged key compartment, the bird cover enamelled with a bouquet of flowers and two birds on a translucent ground, diam. 96 x 64 x 32 mm

With: Original Patek Philippe fitted case, instruction sheet and key

Remarks: Exceptional quality, technical marvel imitating the movements of a bird, chain fusée movement

HK\$400,000-800,000

US\$50,000-100,000

由百達翡麗出售，認為是CHARLES ABRAHAM BRUGUIER THE YOUNGER 之作品，非常精細及罕有，鍍金，玳瑁及珐瑯盒子，配鳥鳴裝置，原廠盒子及說明書，約1880年製



This charming singing bird box is an exquisite example of the high quality of objects produced by the most eminent craftsmen in Geneva. It is also one of the few bird boxes known that is retailed by Patek Philippe & Co. The movement, although apparently unsigned, can be attributed stylistically to the eminent maker Charles-Abraham Bruguier the younger.

Such singing bird boxes are extraordinary for the complexity of the bird song and the mechanisms which drive the automaton actions. The first automatons appeared in Geneva in the late 18th century. They were small technical marvels imitating the movements of living creatures or beings, ranging from simpler "Bras en l'Air" figures whose arms would indicate the time, to incredibly complex works of pastoral, theatrical or other scenes such as those of the present box. Some of these automata were fitted with repeating or musical mechanisms and were highly appreciated works of art, not only in Europe, but also by Chinese and Ottoman dignitaries.

Literature:

Another singing bird box with built-in clock signed Patek Philippe is in the Patek Philippe Museum in Geneva. That box has a mechanism which is almost identical to the present box and is attributed to Charles Abraham Bruguier the younger. See: Patek Philippe Museum Vol. I, p. 463 (Inv. P-651).

Charles-Abraham Bruguier the younger (1818-1891)

From a family of well-known singing bird makers, founded by Charles-Abraham Bruguier senior (1788-1862). Charles Abraham Bruguier the younger was born in London, where his father was working at the time. He was in Geneva in 1843 working in the Terreaux de Chantepoulet, later moving to the rue Rousseau, to the rue Sismondi and then to the rue des Pâquis, 5. Bruguier the younger manufactured singing bird boxes largely in the style of his father, as did his brother-in-law, Jacques Bruguier, and the latter's son, Jacques-Alexander. Charles-Abraham Bruguier senior developed and improved singing bird movements so that the length of the song was extended whilst at the same time slightly simplifying them to facilitate production.





這個迷人的鳥鳴裝置盒子是日內瓦頂尖工匠的精美傑作，亦是極少數由百達翡麗銷售的鳥鳴盒子之一。其機芯上雖然未有簽名，但據考為著名製造商Charles-Abraham Bruguier the younger的作品。

這種鳥鳴裝置盒子有著複雜的鳥鳴聲音及活動人偶機械。最早期的活動人偶出現在 18 世紀後期的日內瓦。這些裝置通常模仿動物或人物的動作，從簡單的以人物手臂活動指示時間，以至像本拍品般極其複雜的田園、戲劇或其他場景。其中一些作品更配備了報時功能或音樂機械，受到歐洲、中國和奧斯曼帝國貴族的高度讚賞。

參考文獻：

另一個帶時鐘的百達翡麗簽名鳥鳴裝置盒子收藏在日內瓦百達翡麗博物館。該盒子的機械裝置與本拍品幾乎相同，據考是Charles Abraham Bruguier the younger的作品。參見《Patek Philippe Museum Vol. I》p. 463 (Inv. P-651)。

Charles-Abraham Bruguier the younger (1818-1891)

出身著名的鳥鳴裝置盒子製造商家族，Charles Abraham Bruguier 在其父Charles-Abraham Bruguier Senior (1788-1862) 於倫敦工作時在當地出生。他於 1843 年在日內瓦的 Terreaux de Chantepoulet工作，後來搬到盧梭街、西斯蒙第街和帕奎斯街 5 號。Bruguier the younger和他的姐夫 Jacques Bruguier、外甥Jacques-Alexander皆主要按照Charles-Abraham Bruguier Senior的風格製造鳥鳴裝置盒子。Bruguier Senior 改良了鳥鳴裝置盒子的機械，在延長歌曲長度的同時稍微將裝置簡化，以便生產。

2502

ATTRIBUTED TO
PIGUET & CAPT. A VERY
FINE AND EXTREMELY
RARE 18K GOLD AND
ENAMEL NECESSAIRE
WITH A SCENT BOTTLE,
PENCIL HOLDER, EAR-
SPOON, ORIGINAL WINDING
KEY AND CONCEALED WATCH

APPARENTLY UNSIGNED,
GENEVA, MADE FOR THE CHINESE
MARKET, BELIEVE CAME FROM
CHINESE EMPEROR'S OLD SUMMER
PALACE OF THE QING DYNASTY,
CIRCA 1805

Movement: Gilt full-plate, fusée and chain,
verge escapement, continental cock

Dial: White enamel

Case: Three painted on enamel panels on each
side, the centre panel depicting two putti, one
holding a love torch, against a dark green background,
the other side depicting a mother holding a baby, gold
and azure enamel frames, black champlévé enamel
surround, the cover decorated with courting doves,
musical instruments and Cupid's attributes on the reverse,
lower spring-loaded panel, decorated with courting doves
and a flower basket opening to reveal the watch, edges with
yellow enamel with translucent imperial blue enamel leaves
and repeated engraved pattern, the necessaire with gold scent
flask with gold stopper, pencil holder and watch key, the top
decorated with bouquet of flowers, azure stripe background, diam.
91 x 28 x 13 mm.

Remarks: Exquisitely made, concealed watch, chain fusée movement

HK\$800,000-2,400,000

US\$100,000-300,000

認為是PIGUET & CAPT之作品，18K金及琺瑯日用品匣，配琺瑯微
繪、隱藏式時鐘、琺瑯微繪、香水瓶、鉛筆桿、耳挖及時鐘的上發條鑰
匙，據考來自中國清代圓明園，約1805年製



This extremely beautiful and exquisitely made gold and enamel *necessaire* with concealed watch is one of a matching pair made in Geneva for the Chinese market in the opening years of the 19th century. The present *necessaire's* twin was sold by Antiquorum Geneva on 23rd October 2011, lot 378. Interestingly, that piece was accompanied by a hand-written document stating that it had been part of the collection from the Chinese Emperor's Summer Palace. Such sumptuous European precious objects were without doubt intended for the highest levels of Chinese society and even if not delivered directly to the Emperor himself, it is quite possible that the pair was presented to the Royal family as a gift. It had long been a tradition to send objects to China in pairs. According to Alfred Chapuis, 'Le Miroir de la Séduction', Musée Patek Philippe, Geneva, 2010, p. 28, "the Chinese love symmetry; all gifts to a superior, and above all the Emperor, were given in pairs." It seems certain that many pairs of Chinese Market watches and boxes were split up as a result of looting by the British and French during the raid on the Old Summer Palace in Peking in 1860.



In the words of Vanessa Brett, former editor of the *Journal of the Silver Society*: 'The *necessaire* epitomises the trinkets or baubles that in the eighteenth century were known as toys, things which Samuel Johnson described as 'a thing of more show than use, a petty commodity, a trifle'. Those who could afford these things appreciated the workmanship, technical advances, and new and exotic materials that went into their making. They liked their luxuriousness, femininity and sheer frivolity - they liked them as status symbols.'

Piguet & Capt (active between 1802 and 1810-1811)

Henry-Daniel Capt (1773-1841) and Isaac-Daniel Piguet (1775-1841), two young watchmakers from Le Chenit, a small village in the Vallée de Joux (Canton of Vaud), came to Geneva to work at the beginning of the 19th century. They joined forces on 16 Ventôse of the year X of the Republic (March 7, 1802), under the name of Piguet & Capt, and specialised in the production of prestige timepieces (watches, snuff-boxes, *bonbonnières*, jewellery, etc.), incorporating horological complications (quarter-repeater), and scenes with automata, with or without music. They were among the first in Geneva to use the musical mechanism with pinned cylinder (or planted pins) and tuned vibrating blades. The partnership between Capt and Piguet was dissolved at the end of 1810 or the very beginning of 1811. While Henry-Daniel Capt continued to work alone for a few years, Isaac-Daniel Piguet joined Philippe-Samuel Meylan (1772-1845) in a new partnership.

Henry-Daniel Capt, Isaac-Daniel Piguet and Philippe-Samuel Meylan were the main Genevan manufacturers of miniature automata and music pieces in the first third of the 19th century. Although most of their works are unsigned, they sometimes engraved their names or stamped their trademarks on their movements.

Provenance:

By tradition, the Chinese Emperor's Summer Palace, Peking.

Literature:

Another gold and enamel *necessaire* in the form of a quiver of arrows is in the Patek Philippe Museum, Geneva, see: 'The Majesty of the Chinese Market Watch - The Life and Collection of Gustave Loup of Tientsin and Geneva, Watch Dealer and Collector (1876-1961), Ian White, 2019, p. 272.

A *necessaire* of related form was sold by Christie's Hong Kong, 31 May 2005, lot 2129.





這款製作極其精美的黃金和琺瑯日用品匣帶隱藏式懷錶，是 19 世紀初日內瓦為中國市場製造的對裝懷錶之其中一件。另一件於 2011 年 10 月 23 日由日內瓦安帝古倫售出（拍品編號 378）。

有趣的是，當時那件拍品附有一份手寫文件，說明它是中國圓明園收藏的一部分。如此奢華的歐洲貴重物品，無疑是獻給中國上層社會的禮物，即便不是直接贈予皇帝本人，亦很有可能是送給皇室成員。根據 Alfred Chapuis 為日內瓦百達翡麗博物館於 2010 年所撰的〈Le Miroir de la Séduction〉頁 28：「中國人喜歡對稱；所有贈予上級及君王的禮品，自當配成一對。」在 1860 年英法聯軍劫掠北京圓明園後，相信很多中國市場的對裝時計和禮盒已各自流落散失。

引用 Journal of the Silver Society 前編輯 Vanessa Brett 的話：「日用品匣是 18 世紀被稱為玩具的小飾品或小玩意，Samuel Johnson 將其描述為展示多於使用的東西，小商品，小玩意。那些負擔得起這些玩意的人欣賞其工藝、先進技術和新奇材料。他們喜歡日用品匣的奢華、女性氣質和純粹的輕浮，並以此作為身份象徵。」

Piguet & Capt (1802至1810/11年)

兩位年輕製錶師 Isaac Daniel Piguet (1775-1841) 和 Henri Capt (1773-1837) 來自汝拉山谷的勒謝尼特 (Le Chenit)，在 19 世紀初前往日內瓦工作。1802 年 3 月 7 日，他們共同創立 Piguet & Capt，專門生產名貴物品（鐘錶、鼻煙盒、糖果盒和珠寶等），並結合時計功能（二問）、活動人偶場景或音樂。他們是日內瓦首批使用金屬圓筒和調音振動鋼片機械的工匠。Capt 和 Piguet 的合作關係在 1810 年底或 1811 年初結束。往後數年，Capt 繼續以個人身份工作，而 Piguet 則與 Philippe-Samuel Meylan (1772-1845) 合組新公司。

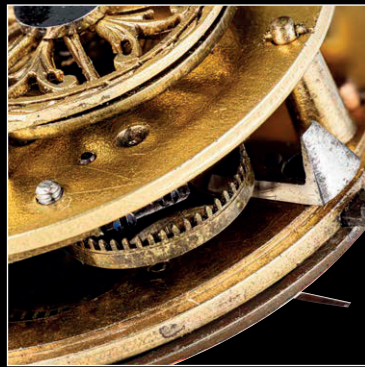
Henry-Daniel Capt、Isaac-Daniel Piguet 和 Philippe-Samuel Meylan 是日內瓦 19 世紀初，生產結合微型活動人偶和音樂物品的最主要製造商。儘管他們的大多數作品都未有簽名，但有時會在機芯上刻上自己的名字或蓋上商標。

來源：

根據傳統，來自北京圓明園

參考文獻：

與此時計相關的參考文獻資料，敬請參閱英文版本。









2503

ANDRIES VERMEULEN. AN EXTREMELY FINE AND HIGHLY IMPORTANT CHINESE ROYAL QUARTER REPEATING 22K PINK GOLD, LAPIS LAZULI, RUBY, EMERALD AND DIAMOND-SET PAIR CASED WATCH WITH ENAMEL MINIATURE, MADE FOR THE EMPEROR QIANLONG (1711-1799)

SIGNED ANDRIES VERMEULEN, AMSTERDAM, NO. 959, CIRCA 1740

Movement: Gilt full-plate, baluster pillars, fusée and chain, verge escapement, brass balance with flat balance spring, single-footed cock, diamond endstone, repeating on bell activated by depressing the pendant, signed

Dial: White enamel, beetle and poker hands

Case: Outer: the back set with lapis lazuli panels mounted in repoussé gold in symmetrical rocailles, the top with small enamel portrait of a lady, rose-cut diamond-set frame, sides with ruby and emerald-set five-claw dragons, pierced sides, the bezel decorated to match.

Inner: band pierced and engraved with sea monsters and a mask, 47 mm. diam.

Remarks: Five-clawed dragon royal symbol, made for the Emperor of China QianLong, exceptional quality

HK\$800,000-2,400,000

US\$100,000-300,000

ANDRIES VERMEULEN，極精細及高度重要，22K紅金兩間懷錶配外殼，鑲青金石、紅寶石、綠寶石及鑽石，配珐瑯微繪，約1740年製，為中國清朝皇帝乾隆（1711—1799）而製



This sumptuous richly jewelled gold quarter repeating pair cased watch featuring the royal symbol of the five-clawed dragon, was made for the Emperor of China, QianLong. Beautifully engraved and set with diamonds, rubies, emeralds, panels of lapis lazuli and an enamel portrait of a European lady, it exemplifies the exceptional European works of art created in the eighteenth century for export to China. The present watch is one of a small group of very similarly decorated watches featuring the five-clawed dragon that were delivered to the Chinese royal family. Watches decorated with five-clawed dragons were always owned by the Emperor because only the Emperor was allowed to display the symbol on his possessions. A pair of similar watches is in the collection of the Palace Museum in Beijing; a watch of very closely related design to the present watch and certainly from the same workshop signed Ransom of London, was sold by Antiquorum Geneva, 12 October 1996, lot 592 and another signed Jn. Champion was sold by Antiquorum Geneva, 25 April 1993.

Andries Vermeulen (1680-1752) was an important member of the Amsterdam horological community. Some of his work can be seen in the National Museum in Utrecht.

The Chinese Market

These highly elaborate watches were presented to Chinese officials – including the Emperors, who developed strong fascinations for Western clocks – to facilitate European trade with China. The insatiable Chinese demand for similar objects, coupled with the immensely lucrative trade which they helped to enable, led to a burgeoning market for such works and saw the collaboration between highly skilled craftsmen in the realisation of some of the most extraordinary and unusual objects of the eighteenth century.

In the sixteenth century, Matteo Ricci – the first Jesuit missionary given entry to China – presented Western clocks and works of art as tribute to the Chinese Imperial Court. Ricci and his Jesuit confrère, Michele Ruggieri, quickly realized the potential these clocks held in unlocking the Middle Kingdom to the West, and subsequently encouraged a Chinese fascination with European timepieces and objects. This established a precedent of presenting gifts of Western manufacture to gain favour with the Imperial Court, which was appropriated by other Europeans who sought to open trade relations with China from the mid-sixteenth century.



The British East India Company was a major supplier – often via intermediaries – of Western clocks and elaborate works of art to the Chinese Imperial Court. As Britain ever sought to expand its influence in and trade with China, clocks became one of its most important exports to the Far East from the late seventeenth century. The accession of the Emperor Qianlong, who reigned from 1735 to 1795 – during which period the present watch was created

– marked a zenith in Imperial fascination for such curiosities. This burgeoning interest also encouraged the establishment of private merchants in China. Interest in Western clocks and works of art continued in the 19th century, albeit at a considerably more modest scale following the death of Emperor Qianlong.

The Emperor QianLong (1711-1799)

Was the fourth emperor of the Qing, or Manchu, dynasty in China. His rule covered a span of 63 years, a reign longer than any other in the recorded history of China, dating back to the Shang dynasty, 1766-1122 B.C.

The QianLong reign was characterized by courtly splendor, prodigious accomplishments in literary compilations, and vigorous expansion of the Chinese frontiers to the west and the south.

QianLong is well known in Chinese history as one of the greatest imperial patrons of arts and letters. The Emperor was a connoisseur of art and literature and often dabbled in painting and calligraphy as well as composing prose and poetry. He expanded the Old Summer Palace outside the city of Peking as a complex of architectural monuments, lavish gardens, and art museums.

Literature:

A similar example is illustrated in : 'Historical Motion of Time-History of Chinese clocks and watches (時間的歷史映像-中國鐘錶史論集)', GUO Fuxiang (郭福祥), Beijing Palace Museum (故宮出版社), 2013, p. 176

'Beyond Boundaries (有界之外)', GUO Fuxiang (郭福祥), Beijing Palace Museum (故宮出版社), 2019, p. 11





這枚極為奢華、鑲滿寶石的黃金兩問配額外殼懷錶，飾有象徵皇室的五爪龍，專為中國皇帝乾隆打造。懷錶上有精美的雕刻，鑲嵌了鑽石、紅寶石、綠寶石、和青金石，並飾有一幅歐洲女士的琺瑯肖像畫，體現了十八世紀為出口到中國而創作的非凡歐洲藝術作品。本拍品屬於交付予中國皇室的一小批懷錶之一，它們的裝飾類近，且皆飾有五爪龍。只有皇帝的財物才可以五爪龍作裝飾，故此錶必屬皇帝所有。北京故宮博物院收藏了一對類似的懷錶；其中一枚與本拍品的設計非常相似，二者均有 Ransom of London 的簽名，肯定來自同一個工坊。該懷錶於 1996 年 10 月 12 日在日內瓦安帝古倫拍賣會上售出（拍品編號 592）。另一枚有 Jn. Champion 的簽名，於 1993 年 4 月 25 日同樣在日內瓦安帝古倫拍賣會上售出。

Andries Vermeulen (1680-1752) 是阿姆斯特丹鐘錶界的重要成員。他的部份作品在烏得勒支國家博物館中展出。

中國市場

這些精心製作的懷錶被呈獻予中國的朝臣，當中更包括對西方鐘錶充滿濃厚興趣的帝王，成功促進了歐洲與中國之間的貿易。中國十分渴求此類珍品，加上利潤豐厚，以致市場發展蓬勃，同時促成了大師級工匠的合作，製作出這些十八世紀的非凡作品。

16 世紀，第一位進入中國的耶穌會傳教士利瑪竇（Matteo Ricci）將西方鐘錶和藝術品呈獻給中國宮廷。利瑪竇和他的耶穌會士米歇爾·魯吉耶里（Michele Ruggieri）很快意識到，這些鐘錶有助促進中國向西方國家開放，隨後更激發了中國人對歐洲鐘錶和物品的熱愛。同時，這亦開創了贈送西方製造禮品以取得中國宮廷青睞的先例。自 16 世紀中葉開始，其他尋求與中國建立貿易關係的歐洲人亦爭相仿效。





英國東印度公司是向中國皇室提供西方鐘錶和精美藝術品的主要供應商。英國一直試圖擴大在中國的影響力並希望與中國進行貿易，而鐘錶自 17 世紀後期開始，便成為向遠東出口的最重要產品之一。乾隆皇帝於 1735 年至 1795 年在位，而本懷錶正於此時製作，見證中國君王對西方產品的好奇心已攀上頂峰。這種發展亦鼓勵了中國商人進行海外貿易。中國對西方鐘錶和藝術品的興趣一直持續至 19 世紀，但規模已較乾隆皇帝去世前減少。

乾隆皇帝（1711-1799）

中國清朝的第四位皇帝。他的在位時間長達 63 年，自公元前 1766 年至 1122 年的商朝以來，乾隆是中國史上在位時間最長的皇帝。乾隆年間，清朝達到鼎盛時期。乾隆在位期間將宮廷打造得富麗堂皇；而他在致力拓展疆土的同時亦十分重視文學發展。乾隆是中國史上最著名推動藝術和文學發展的帝王之一，他本身亦是文學和藝術鑑賞家，經常涉足書畫，創作散文和詩歌。他將圓明園擴建到北京城外，成為一座建築古蹟、豪華花園和藝術博物館的綜合體。

參考文獻：

與此時計相關的參考文獻資料，敬請參閱英文版本。









2504

ATTRIBUTED TO PIGUET & CAPT. AN EXTRAORDINARILY FINE, RARE AND ATTRACTIVE 18K PINK GOLD, ENAMEL AND DIAMOND-SET RECTANGULAR-SHAPED KEYWOUND QUARTER REPEATING RING WATCH WITH AUTOMATON, ADJUSTABLE SHANK AND ORIGINAL FITTED BOX AND PURPOSE-MADE KEY

UNSIGNED, THE SHANK STAMPED WITH THE FRENCH IMPORT MARK FOR 1809-1819, CIRCA 1810

Movement: gilt-finished rectangular-shaped, one going barrel and one fixed repeating barrel, quarter repeating with two hammers on a single bell, cylinder escapement located within the bell,

Dial: eccentric white enamel, Breguet numerals, finely painted polychrome enamel surround in the classical style depicting a château in an idyllic rural landscape, surmounted by two putti, their pink gold and enamel automaton arms alternately striking the hours and quarters onto two small stylised bells in unison with the repeating, centred by an aperture revealing the diamond-set balance with four curved arms,

Case: rectangular with canted corners, diamond-set bezel, repeating slide in the engraved band, back secured by four screws in the band, sliding cover for winding and hand-set apertures, finely engraved floral decorated shank with triangular-shaped shoulders, the shank size enlarged by depressing a pin in the band of the left shoulder, 22 mm. wide, 35 mm. long, the shank stamped with the French import mark for 1809 - 1819

With: original fitted green presentation box with concealed compartment containing a contemporary purpose-made key of spiral pattern

Remarks: One-of-a-kind ring watch, quarter repeating, two automatons, enamel scene, exquisitely made

HK\$800,000-2,400,000

US\$100,000-300,000

認為是PIGUET & CAPT之作品。極為精細，罕有及吸引，18 K紅金鑲鑽石及珐瑯長方形兩問指環錶，尺寸可調校，配活動人偶，附原裝盒子及鑰匙，約1810年製

A treasured part of an important private collection for the past decade, this extraordinary complicated ring watch was unknown publicly until 2011 when it was acquired by the present owner. An incredible feat of miniaturized mechanics combined with the art of the jeweller and enamellist, it is the only ring watch known to have the mechanism for the watch and quarter repeating automaton fitted within the confines of such a small space.

The movement, highly impressive because of its complexity and small size, is remarkable for its conception, design and execution. It is made in the manner of the renowned watchmakers and goldsmiths Isaac Daniel Piguet (1775-1841) and Henry Capt (1773-1841), in partnership from 1802-1811.

Only a handful of ring watches with complications have appeared on the open market to date, and all have been unique pieces in their own right. Amongst these exceedingly scarce specimens, the present ring watch occupies a very special position: it features a particularly rare and unusual characteristic of a quarter repeating mechanism combined with two automatons in the form of two cupids in whose arms are striking the past hours and quarters alternately on two small bells atop the dial. Moreover, not only are the bezel and the visible balance diamond-set but, for a ring watch, the dial has the exceptional feature of having a painted scene. In summary, this automaton and repeating ring watch must be considered one of the most outstanding examples of its kind ever to have come to light.





Since their first appearance in the 16th century, ring watches have always been emanating great fascination, be it because of their decorative aspect, be it the horological tour de force needed to construct a perfectly functioning movement of, for the period, such small size to be set into a piece of jewellery. Production of these extraordinary pieces required exceptional skills and was therefore exclusively executed by the best watchmakers, jewellers and enamellers of the time, these masterworks reserved for their most distinguished and wealthy clientele.



Particularly en vogue between the late 18th and mid-19th centuries, these ring watches represented an alternative to traditional jewellery. Their shapes varied from round and oval to rectangular, the bezels of the most luxurious examples were decorated with pearls or diamonds, those with the addition of a complication with off-centred dials allowing space for a visible balance or, even rarer, an automaton scene, some with an automaton but no repeating, some with no time indication.

The finely painted enamel scene and the lavish case with its diamond-set bezel, sliding cover for winding and hand-set apertures and finely engraved adjustable shank are exemplary for the high quality work for which Geneva's enamellers, goldsmiths and jewellers enjoyed worldwide fame already at the time.

Provenance:

Christie's Hong Kong, 30 November 2011, 'The Property of an Important European Collector', lot 3569

Literature:

For a black and white illustration of a ring watch with two jaquemarts (Vacheron & Constantin Collection, Geneva), see: *Le Monde des Automates II* by Chapuis & Gélis, p. 5, pl. 294, rings with musical automatons on p. 44 op. cit., pl. 312 (Sir David Salomons Collection, London) & 313. A ring-watch with time indication only is illustrated and described in: *Pocket Watches* by Reinhard Meis, p. 152, pl. 291.

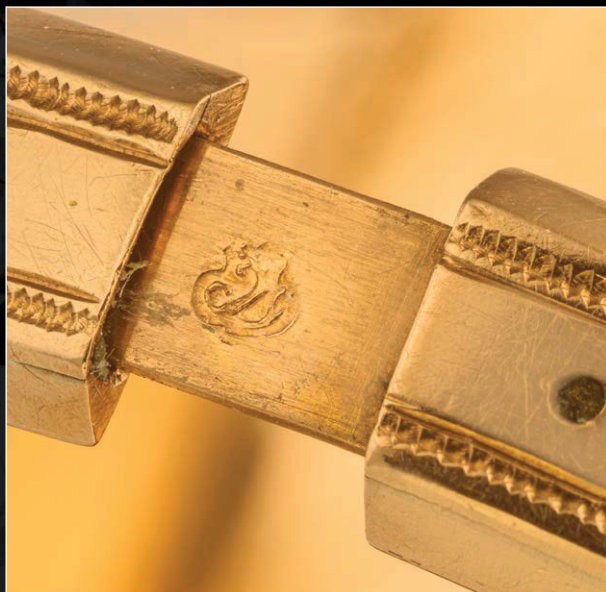
A quarter repeating ring-watch of rectangular form, visible balance and comparable quarter repeating movement, however without automaton, is described and illustrated in *Watches & Clocks* in the Sir David Salomons Collection by George Daniels & Ohannes Markarian, p. 143.



在過去十年被珍藏在一個重要私人收藏當中，這款非凡的複雜功能指環錶一直未為公眾所知，直至 2011 年被目前持有者購入。作為微型機械裝置、珠寶及琺瑯藝術結合而成的非凡壯舉，本拍品是已知唯一一枚能夠在如此狹小空間內擁有時計及兩問自動裝置的指環錶。

由著名的製錶師和金匠 Isaac Daniel Piguet (1775-1841) 和 Henry Capt (1773-1841) 於 1802-1811 年合作製作，此機芯的複雜性和小尺寸令人印象深刻，其構思、設計和執行都非常出色。

迄今為止，只有少數具有複雜功能的指環錶曾在公開市場上出現，而每一件作品本身都是獨一無二的。在這些極其稀有的指環錶中，本拍品佔據了非常特殊的地位。它具有極為罕見的兩問功能，以兩個丘比特的手臂交替敲擊錶盤頂部兩個鈴鐺鳴報時鐘和刻鐘。此外，不僅錶圈和擺輪鑲有鑽石，其錶盤更具有獨特的彩繪場景。總而言之，此枚自動裝置兩問指環錶，必定是有史以來同類作品中最出色的典範之一。



指環錶自 16 世紀首次出現以來一直散發著極大的魅力。不但擁有裝飾功能，從鐘錶工藝而言，要在如此微細的首飾中建構一個完美運作的機芯，實在教人讚歎不已。要製作如此出色的作品自然需要非凡的技藝，因此只有當時最優秀的製錶師、珠寶匠和琺瑯藝術家，會專門為其客戶而設計。

這些指環錶在18世紀末和19世紀中期特別流行，成為傳統珠寶的替代品。它們的形狀從圓形、橢圓形到矩形不等，而在最奢華的作品中，其錶圈上不但飾有珍珠或鑽石，還會採用偏心錶盤的設計以展現擺輪，更罕見的還會設有自動裝置，但有些欠缺報時功能，有些則沒有時間顯示。

精美的琺瑯場景和帶有鑲鑽錶圈的奢華錶殼，用於上弦和手動設置的滑動蓋，加上精細雕刻的可調節杆，通通都是享譽全球的日內瓦琺瑯師、金匠和珠寶匠的高質量作品。

來源：

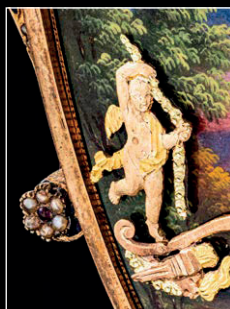
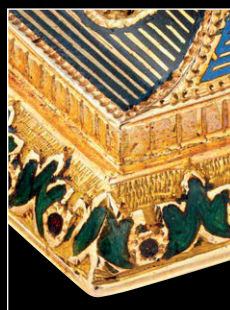
香港佳士得，2011 年 11 月 30 日，一位重要歐洲收藏家的財產，拍品編號 3569











2505

ATTRIBUTED TO PIGUET & CAPT. A HIGHLY IMPORTANT AND MAGNIFICENT 18K GOLD AND ENAMEL, PEARL-SET MUSICAL AMPHORA-FORM WATCH WITH CONCEALED AUTOMATON, MADE FOR THE CHINESE MARKET

SWISS, THE ENAMEL ATTRIBUTED TO JEAN-LOUIS RICHTER, GENEVA, CIRCA 1805

Movement: manual, oval full plate, fixed barrel, cylinder escapement, steel escapement wheel, silver four-arm balance with diamond accents. Music and automaton with five-wheel train, small two-wing fly governor, pinned barrel with six stacked tuned teeth, automaton animated by two cams driven by the musical train

Dial: white enamel, Breguet numerals within an oval blue enamelled plate with aperture for the visible polished steel diamond-set balance, white enamel subsidiary seconds above

Case: Painted enamel panel below the watch decorated with a scene of Helen and Paris, opening to reveal the varicoloured gold automaton scene of a bow swing with a cherub at one end and a seated winged figure playing the lyre at the other, a winged cherub playing the kettle drums below, finely painted background with a wooded landscape, the body of the case richly set with graduated pearls and inlaid with polychrome champlevé enamel, sides with foliate engraving, set with pearls and polychrome champlevé enamel, the handles set with graduated pearls in a leaf design, the painted enamel panel over the watch movement decorated with a vase of flowers in a gold engraved border and a further translucent green enamel border with lion's head decoration, a scene of a putto riding a swan above, 97 cm. high, 57 mm. wide

With: A 19th century gold-tooled red morocco fitted case and double-ended gilt metal key

Remarks: Exceptional "Montre de Fantaisie", fresh to the market & unknown until today

HK\$2,400,000-7,200,000

US\$300,000-900,000

認為是PIGUET & CAPT之作品。高度重要及瑰麗，18K金鑲珍珠及琺瑯音樂雙耳瓶，配隱藏活動人偶，專為中國市場而製，約1805年製



Originally from a pair of amphoras made in Geneva around 1805 for the Chinese market, this sumptuous gold and enamel 'Montre de Fantaisie' had, remarkably, remained completely unknown. In fact, it had been in the ownership of a private Japanese family in whose possession it has been for many decades. The highly important rediscovery of this precious mechanical treasure brings fresh to the open market a lost masterpiece of early 19th century Geneva art and craftsmanship. Christie's is both honoured and thrilled to present at auction this extraordinarily beautiful and immensely rare object made for the Chinese market which our research shows is the missing half of an original mirror-image pair. Excitingly, its twin now resides in the world-famous Patek Philippe Museum in Geneva.

It had long been a tradition to send objects to China in pairs. According to Alfred Chapuis, 'Le Miroir de la Séduction', Musée Patek Philippe, Geneva, 2010, p. 28, "the Chinese love symmetry; all gifts to a superior, and above all the Emperor, were given in pairs." It seems certain that many pairs of Chinese Market watches and boxes were split up as a result of looting by the British and French during the raid on the Summer palace in Peking in 1860.

Attributable stylistically to Piguet and Capt, the most important Geneva makers of complicated small automata and watches in

the early 19th century, the making of the present musical automaton amphora watch was a feat that required quite exceptional skill to achieve. The combination of a stunningly decorated gold case and a highly complicated movement is a perfect illustration of the ingenious and precious automata timepieces made for the Chinese Imperial court.

The discovery of the present amphora adds a fourth piece to the number of known examples – two mirror image pairs. These four amphoras are among the most important creations of the Geneva goldsmiths and mechanicians in the opening years of the 19th century.

The four known amphoras forming two mirror-image pairs are as follows:

1. Sold Antiquorum Geneva, The Sandberg Watch Collection, 31 March-1 April 2001, lot 47 (905,000 Swiss Francs). Now in the Patek Philippe Museum, Geneva.
2. The pair to the above, Sold Christie's Hong Kong, 22 May 2021, lot 2505. (12,250,000 Hong Kong Dollars). Now in an important private collection.
3. Sold Antiquorum Geneva, 22 April 1995, lot 501 (556,250 Swiss Francs). Now in the Patek Philippe Museum, Geneva.
4. The present amphora, a new discovery and the pair to the above.

The concealed automaton scene of a 'bow swing' is amongst the rarest and most attractive of the genre and particularly unusual in having a scene inspired by classical mythology rather than a bucolic subject. A pocket watch featuring a very similar automaton scene to the present watch is in the Patek Philippe Museum, Geneva, (Inv. S-122). Another with a variation of the same scene is in the Masis Collection, (Inv. 1184).

Very often, watches and precious objects made in Geneva at the beginning of the 19th century are not signed. This was most likely due to customs restrictions and the continental blockade imposed by the British to counteract continental trade under Napoleon's reign, Geneva having been annexed to France since 1798.

Although signatures or trademarks are sometimes found inside the movements or cases, the enamels often remain anonymous. It is only by comparison with the rare signed pieces that have survived that we

can today attribute the achievements of the Geneva enamel painters to a particular workshop. The enamel paintings of the two Amphoras (the present example and its pair in the Patek Philippe Museum) thought to depict Helen and Paris, have historically been attributed to Jean-Louis Richter (1766-1841), the



enamel paintings of the other pair, decorated with scenes of children, have now been re-attributed by scholars to Jean-François-Adam Hess (c.1740-1814).

We are grateful to Eric Tortella for his assistance and study in researching this watch.

Provenance:

Private collection in Japan
The mirror-image pair to the present watch was sold: Antiquorum Geneva, 22 April, 1995, lot 501. Now in the Patek Philippe Museum, Geneva.

Literature:

A watch with very similar 'bow swing' automaton scene is illustrated in: 'The Majesty of the Chinese Market Watch – The Life and Collection of Gustave Loup of Tientsin and Geneva, Watch Dealer and Collector (1876-1961), Ian White, 2019, p. 197.

A watch with a variation of the present 'bow swing' automaton scene is described and illustrated in: A Voyage Through Time – The Masis Collection of Horological Masterpieces, Richard Chadwick, 2020, pp. 228-231.

Camerer Cuss, Terence, 'The Sandberg Watch Collection', Geneva, Antiquorum Editions, 1998, no. 309, pp. 402-403.

Friess, Peter, 'Patek Philippe Museum, The Emergence of the Portable Watch', Geneva, Patek Philippe Museum Editions, 2015, vol. III, pp. 500-501.



約1805年，日內瓦為中國市場製造的對裝雙耳壺的其中一枚，這件奢華的黃金琺瑯'Montre de Fantaisie' 顯然完全不為人知。事實上，它由一個日本私人家族持有已有數十年之久。如今，此件珍貴的機械裝置寶物被重現於世，為公眾展現出19世紀初期日內瓦藝術和工藝的非凡成就。佳士得十分榮幸，在本場拍賣會上為藏家展示出這件為中國市場製作、極其精美和稀有的藝術品。據我們研究顯示，本拍品是一對對裝雙耳壺中缺失的一半；其雙生姊妹現時存放於世界著名的日內瓦百達翡麗博物館。

中國人送贈禮品，素來以成雙成對為傳統。根據Alfred Chapuis為日內瓦百達翡麗博物館於2010年所撰的〈Le Miroir de la Séduction〉頁28：「中國人喜歡對稱；所有贈予上級及君王的禮品，自當配成一對。」然而，在1860年英法聯軍劫掠北京頤和園後，相信很多中國市場的對裝時計和禮盒已各自流落散失。

據考，本拍品出自19世紀初日內瓦最重要的複雜小型自動機械裝置與鐘錶製造商Piguet and Capt。要成就如斯巧奪天工的音樂活動人偶雙耳壺時計，自然需要超凡出眾的技藝。裝飾精美的金質外殼與高度複雜的機芯結合得天衣無縫，完美展現出當時為中國宮廷所打造的機械裝置與鐘錶是何等精美和貴重。

當前的雙耳壺令已知的雙耳壺例子增加至四件，亦即兩對對裝。這四件雙耳壺均為19世紀初日內瓦金匠和機械工匠最重要的作品之一。

兩對對裝雙耳壺的資料如下：

1. 日內瓦安帝古倫「The Sandberg Watch Collection」，2001年3月31日至4月1日，拍品編號 47，以905,000 瑞士法郎售出，現收藏於日內瓦百達翡麗博物館。
2. 與上述作品配成一對的另一件雙耳壺：香港佳士得，2021年5月22日，拍品編號 2505，以12,250,000 港元售出。現屬於一個重要私人收藏。
3. 1995年4月22日，日內瓦安帝古倫，拍品編號 501，以556,250 瑞士法郎售出，現收藏於日內瓦百達翡麗博物館。
4. 目前的雙耳壺，屬市場上全新發現的作品，與上述作品配成一對。

隱藏的「弓箭擺動」自動裝置場景，實屬同類型中最稀有和最具吸引力的場景之一，特別之處在於其靈感乃來自古典神話而非田園主題。日內瓦百達翡麗博物館中的一枚懷錶與本拍品具有非常相似的場景（Inv. S-122）。此場景的變奏版本則見於Masis Collection（Inv. 1184）。

很多時候，19世紀初在日內瓦製造的時計和貴重物品上並未有簽名，有可能是由於海關限制，以及英國為抵制拿破崙統治地區的貿易而實施大陸封鎖，而日內瓦自1798年起已被併入法國。

儘管間中會在機芯或錶殼內發現簽名或商標，但琺瑯作品通常保持匿名。只有與倖存下來的稀有簽名作品進行比較，我們今天才能將某些作品歸功於特定的日內瓦琺瑯畫家及工坊。本拍品及其對裝作品上的琺瑯畫，相信是描繪Helen and Paris，據考是出自Jean-Louis Richter（1766-1841）的手筆。另一對對裝雙耳壺上描繪孩童的場景，根據學者的重新研究，現時相信是由Jean-François-Adam Hess（約1740-1814年）所製作。

我們衷心感謝Eric Tortella為此時計的研究提供協助。

來源：

日本私人收藏

此對裝時計的另一件作品，在1995年4月22日，日內瓦安帝古倫（拍品編號 501）以556,250 瑞士法郎售出，現收藏於日內瓦百達翡麗博物館。

參考文獻：

與此時計相關的參考文獻資料，敬請參閱英文版本。





PATEK PHILIPPE & Co
GENEVA-SWITZERLAND



Ψ 2506

PATEK PHILIPPE. AN EXTREMELY RARE 18K GOLD MINUTE REPEATING WRISTWATCH WITH BREGUET NUMERALS

TORTOISE CASE NO.7, MANUFACTURED IN 1930

Movement: Manual

Dial: Silvered with raised gold Breguet numerals

Case: 28 x 36 mm. (W x L)

With: 18k gold Patek Philippe buckle, Patek Philippe Extract from the Archives

Remarks: Exceptional quality, exceedingly rare with 17 pieces known

HK\$6,000,000-12,000,000

US\$750,000-1,500,000

百達翡麗，極罕有，18K金三問腕錶，配寶璣數字，TORTOISE CASE NO.7，1930年製

Christie's is honoured and delighted to offer here to our clients and international collectors this exceptionally rare and early 'Coussin Tortue' minute repeater wristwatch. Remarkably, this highly important watch had been in the same family since new until it was sold by Christie's New York in 2018. Very few repeating wristwatches were ever put into production in the early 20th century and those that were produced were reserved only for the most important clients.

Gifted the watch by her daughter in 1939 who purchased it at Isaac Stern & Co. in Manhattan, the original owner of this watch regularly used the minute repeater to tell the time for convenience and without the need to read the dial, as it chimes so clearly the hours, quarter hours and minutes of each day by the activation of a simple slide fitted to the case side. It is notable that the repeating mechanism which was so difficult to produce at the time was incredibly valued by its wearer, a direct descendant of President John Adams and Priscilla Mullins & John Alden of the 'Mayflower'.

The present watch provides today's collectors with an exceptionally rare opportunity to own a true Patek Philippe complicated masterpiece with only three owners in over 90 years. It is also the very last watch from the series of early minute repeater wristwatches from the Art Deco period. A treasure of Patek Philippe's early production of complicated wristwatches which are almost never seen on the open market.

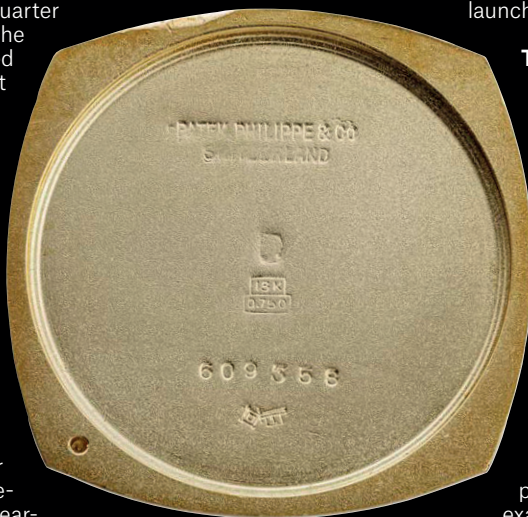
Not only a great rarity, this watch has also been very carefully looked after by its owners resulting in quite incredible condition. The silvered massive gold dial has no apparent signs of restoration and only the slight spots, small scratches and blemishes from natural aging over many decades. The engraved-enamelled inscriptions are well preserved, as are the applied gold Breguet numerals. The case is equally impressive with the hallmarks still clearly visible both inside and out and shows no signs of repolishing or re-surfacing.

Detailed Study of Patek Philippe movement no. 198'378, case no. 609'358

Movement serial number 198'378, started in 1928, finished circa 1930 and mounted in 1931. Caliber 11/20' RM first quality, rhodiumed brass with Côtes de Genève decoration, 29 jewels, wolf's tooth winding, straight line lever escapement, cut bi-metallic balance with 8 adjustments, blued steel Breguet balance spring, index regulator, minute repeating with two polished steel hammers on two coiled gongs, engraved marked

with maker's signature and serial number, serial number also on the dial plate.

The ébauche was supplied by the celebrated Victorin Piguet (1850-1937), born near Le Sentier, Switzerland, descendant of two generations of watchmakers and the leading maker of complicated movement at the time. His firm "V. Piguet et Frères" was founded in Geneva in 1880 and moved to the Vallée de Joux in 1883. The company supplied most of the ébauches for Patek Philippe's complicated movements, including single button and split seconds chronographs, tourbillons, and, most importantly, for Henry Graves' "Super Complication" which remained the world's most complicated watch until the launch of the Calibre 89 in 1989.



The Dial

Made by Stern Frères, solid gold base plate, matte finish, engraved-enamelled inscriptions, signature and subsidiary seconds, applied yellow gold Breguet numerals. Signed in English "Patek Philippe & Co., Geneva, Switzerland". Yellow gold 'poire' hands. The enamelled outer railway minute scale, signature and subsidiary seconds dial were first engraved by hand by an engraver artist. The enameller would then fill the engravings and "bake" the dial at around 900 degrees. The reverse of the dial is hand-scratched with the movement number "198'378". The celebrated dial makers Stern Frères turned dial production into a real art, the present example is an exercise in simplicity and elegance.

The Case

Serial 609'358, made in 1930-31 by Geneva master casemaker Andre Wenger. Three-piece 18K yellow gold with snap on back and snap on bezel; the lugs are soldered to the main body of the case. Inside case back with the maker's signature, Swiss (Geneva) hallmark, and case number. Yellow gold repeater trigger device and 'umbrella' shape winding crown.

Case No :	609.358
Style :	Cushion-shape, tortoise case No. 7, yellow gold 18k,
Type of dial :	Silvered dial, raised gold Breguet numerals
Date of manufacture :	1930
Date of sale :	November 28th, 1939
Bracelet/Leather strap :	Leather strap

THE EARLY MINUTE REPEATING WRISTWATCHES LIST

MVT	CASE	DESCRIPTION	LOCATION
97'589 607'589	tonneau	"Graves". 1929. 18K	Private Collection
112'057 602'629	cushion	"Teetor". 1924. Platinum/18K	Patek Philippe Museum
138'147 603'361	cushion	"Boston tycoon". 1926. Platinum/18K	Private collection
138'225 605'145	cushion	"HB from Bill" inscription 1928	Private Collection
138'227 255'094	round	"Packard". 1931 conversion. 18K	Unknown
157'135 290'644	cushion with lugs	officier style. 1927. 18K	Unknown
174'709 604'591	rectangular	"Dr. Hirsh". 1927. 18K	Patek Philippe Museum
174'191	unknown octagonal	1926 archive picture only	Sotheby's NY 1969
198'094 606'432	cushion	"Middleton". 1932. 18K	Patek Philippe Museum
198'095 606'433	cushion	"Graves". 1929. Platinum	Antiquorum, 2014
198'136 JHP?	cushion	1927. formerly tortue, later recased	Sotheby's NY 1998
198'212 607'063	tonneau	"Graves". 1929. Platinum	Patek Philippe Museum
198'213 607'064	cushion	"Bradley". 1931. 18K	Private collection
198'306	unknown tonneau	c1928.	Archival picture only published in Patek Philippe literature
198'378 609'358	cushion	American. 1930-1937. 18K	The Present Watch
198'493	round case	repeater clockwatch mechanism	delivered in 1936 and not seen since
198'497	round case	repeater clockwatch mechanism	delivered in 1936 and not seen since



Early Minute Repeaters 1925 - 1939

In the 1920's, with the advent of wristwatches, most of Patek Philippe's most prominent clients asked for extraordinary watches such as repeaters, calendars or chronographs. Among all those, the repeating complication was the most difficult to achieve and of course the most expensive. The vast majority of these watches were bought by wealthy American industrialists or financiers such as the legendary collector Henry Graves Jr. In total fewer than three dozen minute repeating wristwatches were manufactured from the mid 1920's to the end 1930's. Known by collectors as "pre-references". Of those known to have been made, the whereabouts of only around half are known today.

We are grateful to Eric Tortella for his assistance and study in researching this watch.

Provenance:

Isaac Stern & Co., New York, purchased by a private lady client
 Gifted to her mother in 1939, a direct descendant of U.S. President John Adams and Priscilla Mullins & John Alden of the 'Mayflower'"

Thence by descent in the same family until sold: Christie's New York, 13 June 2018, lot 27 'From the Family of the Original Owner'
 An Important Private Collection

Literature:

Early minute repeater wristwatches are illustrated
 In: 'Patek Philippe Wristwatches', Martin Huber & Alan Banbery, 1998 edition, pp. 316 to 318.
 See also: Patek Philippe Museum book, Vol. 2, Patek Philippe, 2014 edition, pp. 314 to 317.
 Ref. 7J is illustrated in the 'Blue Book 2', 2019 edition by Eric Tortella, pages 189 and 529-



佳士得十分榮幸為我們的客戶和國際收藏家帶來這枚極為罕見的早期「Coussin Tortue」三問腕錶。這枚極為重要的腕錶自推出以來一直由同一個家族所持有，直到 2018 年才由紐約佳士得售出。在 20 世紀初，三問腕錶的產量極少，亦只有最重要的客戶才能擁有這些稀有的腕錶。

1939 年，原主人的女兒在曼哈頓 Isaac Stern & Co. 購入了這枚腕錶並贈予他作為禮物。為方便起見，此錶的原主人經常使用三問報時功能；無需查看錶盤，只要使用錶殼外側的滑動裝置便可啟動報時功能，清楚鳴報小時、刻鐘和分鐘。以當時的技術而言，要生產三問裝置十分困難，因此三問時計能夠獲得其佩戴者（總統約翰·亞當斯、約翰·奧爾登和普莉西拉·穆林斯的直系後裔）的高度評價，。

是次拍賣為當今藏家提供一個難能可貴的機會，以獲得這枚在 90 多年間僅有三位持有者的百達翡麗複雜功能時計珍品。這亦是最後一批屬於裝飾藝術時期的早期三問腕錶。如此珍貴的百達翡麗早期複雜功能腕錶作品，幾乎從未曾在公開市場上出現。

本錶不僅極為稀有，而且還經過其持有者的精心照料，狀況非常完好，令人難以置信。鍍銀的金質錶盤沒有明顯的修復痕跡，只有幾十年來自然老化所造成的輕微斑點、小划痕和瑕疵。琺瑯雕刻的文字以及黃金寶璣數字皆保存完好。錶殼同樣令人印象深刻，內部和外部的標誌仍然清晰可見，並且沒有重新拋光的跡象。

百達翡麗機芯編號 198'378，錶殼編號 609'358 的詳細研究

機芯編號 198'378 於 1928 年開始製作，約於 1930 年完成並於 1931 年安裝。一級品質 11/20' RM 機芯，鍍銻黃銅，飾有日內瓦波紋，29 顆寶石，狼牙形上弦齒輪，直線槓桿擒縱機械，八度調節的切割雙金屬擺輪，藍鋼寶璣擺輪游絲，指針調節器，在兩個盤簧上有兩個拋光鋼錘的三問裝置，刻有製造商的簽名和編號，編號亦見於錶盤底盤上。

此機件由著名的 Victorin Piguet (1850-1937 年) 供應，他出生於瑞士勒森蒂埃附近，是兩代製錶師的後代，亦是當時複雜機芯的領先製造商。他的公司「V. Piguet et Frères」於 1880 年在日內瓦成立，並於 1883 年遷往儒勒河谷。該公司大部分的機件均售予百達翡麗以生產複雜功能腕錶，包括單按鈕追針計時及陀飛輪腕錶。當中最重要，乃為 Henry Graves 製作的「超級複雜功能」腕錶。直至 1989 年推出 Calibre 89 前，該錶一直是世界上最複雜的腕錶。



錶盤

由 Stern Frères 製造，純金底板，啞光飾面，琺瑯雕刻文字、簽名和小秒針，黃金寶璣數字時標。「Patek Philippe & Co., Geneva, Switzerland」英文簽名。黃金梨形指針。琺瑯外環軌道形分鐘刻度、簽名和小秒針輔助錶盤，皆先由雕刻師手工雕刻而成，然後由琺瑯師填充雕刻，並以大約 900 度的溫度烘烤錶盤。錶盤背面以手工刻上機芯編號 198'378。著名錶盤製造商 Stern Frères 將錶盤製作變成了真正的藝術，本錶正演繹出其簡約而優雅的美態。

錶殼

編號 609'358，由日內瓦錶殼大師 Andre Wenger 於 1930 至 1931 年製造。三件式 18K 黃金，嵌入式底蓋和錶圈，錶耳焊接在錶殼主體上。底蓋內帶製造商簽名、瑞士（日內瓦）標誌和錶殼編號。黃金三問啟動裝置和傘形上弦錶冠。

1925 至 1939 年的早期三問報時

隨著腕錶在 1920 年代出現，百達翡麗大多數最頂尖的客戶均要求品牌製作一些具有三問、日曆或計時功能的非凡腕錶。當中尤以三問錶最為複雜，亦自然是最昂貴的腕錶。這些腕錶絕大多數由富裕的美國實業家或金融家購買，例如傳奇收藏家 Henry Graves Jr. 從 1920 年代中期至 1930 年代末，三問錶的總產量不到三打，並被收藏家稱為「pre-references」。在已知的作品中，現今只有大約一半的下落為人所知。

我們衷心感謝 Eric Tortella 為此時計的研究提供協助。

來源：

紐約 Isaac Stern & Co.，由一位女士私人購買
1939 年贈予其母，是美國總統約翰·亞當斯、約翰·奧爾登和普莉西拉·穆林斯的直系後裔

由同一家族的後裔一直保存，直至 2018 年 6 月 13 日於紐約佳士得售出（From the Family of the Original Owner，拍品編號 27）

重要的私人收藏

型號 7J 的介紹同樣載於 Eric Tortella，《Blue Book 2》，2019 edition，第 189 頁及 529 頁

參考文獻：

與此時計相關的參考文獻資料，敬請參閱英文版本。

早期三問報時腕錶一覽表，敬請參閱英文版本。





2507

PATEK PHILIPPE. AN EXTREMELY RARE 18K GOLD MINUTE REPEATING WRISTWATCH

REF. 2524/1, MANUFACTURED IN 1955

Movement: Manual

Dial: Silvered

Case: 33 mm. diam.

With: 18k gold Patek Philippe buckle, Patek Philippe Extract from the Archives, Patek Philippe x Christie's 175 sale presentation box, metal and outer packaging

Remarks: Exceptional quality, exceedingly rare with only 4 examples known of ref. 2524/1 in yellow gold with subsidiary seconds dial, 'HOX' engraving

HK\$6,000,000-12,000,000

US\$750,000-1,500,000

百達翡麗，極罕有，18K金三問腕錶，型號2524/1，1955年製，附後補證書

Minute repeating is the most expensive and skilled complication to be fitted to a wristwatch due to the level of miniaturization and thinness required.

It is thought that only around a dozen reference 2524/1 were ever made and although each example is part of the reference, they were made as individual pieces and were in that sense considered as unique by Patek Philippe. This outstanding minute repeater is one of only four examples of reference 2524/1 in yellow gold with subsidiary seconds dial known to exist. Furthermore, the present watch is distinguished in being one of the very few examples destined for the American market, as indicated by the 'HOX' engraving on the main bridge of the movement.

Of superb understated elegance and superlative quality, this reference 2524/1 represents an exceedingly scarce opportunity to acquire an example of a Patek Philippe ultra-rare mid-century vintage minute repeating wristwatch.

The Dial

Made in 1954-55 by the celebrated Stern Frères, the dial is distinguished by its great readability. With Satiné-opalin finish on a solid gold dial plate, it disperses a wonderful shine and impresses with the beautifully raised hard enamel signature and the crisp outer pearled minute divisions. The dial, its surface, the inscriptions, the large 'Dauphine' hands and the 'bullet' shape faceted hour markers are all good and original. The back of the dial is punched with the movement serial number and marked with two service references, most probably by Stern Frères and more than 20 years ago as it seems almost untouched since it was made.

Case No :	690.960
Style :	Reference 2524/1, 18k yellow gold
Type of dial :	Lapped gold indexes
Date of manufacture :	1955
Date of sale :	December 24th, 1958
Bracelet/Leather strap :	Leather strap





The Case

Its elegant gold case was made by Emile Vichet, one of Patek Philippe's best case makers of the period. It has never been subject to careless polishing and has preserved its full proportions to the best extent, shown by the crisp gold marks and the very well defined recesses at the junctions between the lugs and the case. While enhancing the aesthetical appeal of the watch, this small indentation is very sensible to careless polishing or excessive wear. Its sharp outlines on the present timepiece accentuate impressively the excellent overall condition of this watch.

The Movement

Started in 1952 and finished in 1955, the first quality calibre 12''' movement, ébauche made by the celebrated Fritz Piguet, impresses with a clear, well-tuned and melodious repeating sound.

Reference 2524/1, successor of reference 2424, was launched in 1955 and made in two versions: one without subsidiary seconds and the repeating mechanism activated by pushing the slide in the band downwards, the second, such as the present watch, with subsidiary seconds and the repeating slide to be pushed upwards. The latter is in fact the rarest variant, the total production number believed to be less than a dozen.

Patek Philippe started development of minute repeating wristwatches presumably as early as 1906, converting a 12''' pocket watch calibre for the use in a wristwatch. It is however not known if it has ever been cased. As of 1925, the firm officially sold minute repeating wristwatches, the majority unique pieces featuring different case and dial designs. According to research, only twelve of these early examples are known to exist to date.

It was not until 1948 that Patek Philippe launched the production of minute repeating wristwatches in series and with their own reference numbers, however all made in exceedingly small numbers only. The references known to date are 2419, 2421, 2524, 2524/1, 2524/2 and 2534.

For over 50 years, until 1989, year of introduction of references 3974 and 3979 (design directly inspired by reference 2524/1 with subsidiary seconds) to celebrate Patek Philippe's 150th anniversary, these models remained the firms' only minute repeating wristwatches made in series.

The Minute Repeater

Immediately after the foundation of Patek Philippe in 1839 the first quarter repeating pocket watches were produced, the earliest minute repeater dates from 1845. It was and still is today one of the firm's specialities. Repeating watches strike the hours, quarters and minutes on demand. This fascinating function is one of the most difficult complications to execute and among the greatest horological challenges.

We are grateful to Eric Tortella for his assistance and study in researching this watch.

Provenance :

Orion auction Monte-Carlo, 1990

Christie's New York, 3 December 2004, lot 359

Antiquorum Geneva, 16 October 2005, lot 371

An Important Italian Collection

Christie's Geneva, 2014, 175th Anniversary sale, lot 37

Christie's Hong Kong, 13 July 2020, lot 2493



Literature :

Minute-repeater watches are illustrated in: Patek Philippe Wristwatches, M. Huber & A. Banbery, 1998, pp. 317 - 319. Minute repeating calibres by Patek Philippe are illustrated in the same book, pp. 314 to 321.

Ref. 2524/1 is illustrated in: the Blue Book 2, by Eric Tortella, 2019 edition, pp 558-568.





為配合腕錶的大小，三問機芯必需打造得極為小巧纖薄；正因如此，三問亦是腕錶中最昂貴、最複雜的功能。

型號2524/1相信只生產了約十數枚，雖然每枚腕錶都屬於此型號的一分子，但由於全部腕錶以獨立形式製作，因此從某程度上而言它們都是獨一無二的。本拍品是已知僅有的四枚2524/1之一，以黃金製作並帶有小秒針輔助錶盤。此外，正如機芯主橋板上雕刻的「HOX」所示，本錶是少數運往美國市場的出品之一。

此枚 2524/1 型號低調優雅，品質卓越。如此稀有的百達翡麗本世紀中葉古董三問腕錶，藏家萬勿錯過。

錶盤

錶盤由著名的 Stern Frères 於 1954-55 年製造，以其極高可讀性而著稱。純金錶盤採用絲質「Satiné-opalin」飾面，散發出美妙光澤。精美的立體硬質琺瑯標誌和清晰的外環點狀分鐘刻度令人印象深刻。錶盤及飾面、標誌、大「Dauphine」指針和子彈形時標皆為原裝，而且保存良好。錶盤背面印有機芯編號及兩個維修編號，相信是20多年前由Stern Frères進行維修。

錶殼

優雅的金質錶殼由百達翡麗當時最好的錶殼製造商之一Emile Vichet所製作。仔細的拋光令並錶殼盡量保留了完整的比例，從清晰的標記以及錶耳和錶殼連接處的銳利角度可見一斑。錶耳和錶殼的弧形連接大大提升了腕錶的美感，但亦很容易因為粗疏的拋光或經常配帶而磨損。如此分明的輪廓將本錶優異的整體狀態表露無遺，令人印象深刻。

機芯

由1952年開始生產直至1955年，由著名的 Fritz Piguet 所製造的第一款優質 12''' 機芯，以清晰悅耳的報時聲而聞名。

型號2524/1 是 2424 的繼承者，於 1955 年推出，備有兩個版本：第一個版本沒有小秒針，通過向下推動滑動杆來啟動報時裝置。第二個版本（如本錶）有小秒針和向上推動的打簧滑動杆。後者的數量極少，相信總產量只有約十枚。

百達翡麗早在1906年便開始研發三問腕錶。品牌當時嘗試將12'''懷錶機芯改裝成腕錶機芯，但最終有否真正安裝在錶殼上則不得而知。直至 1925 年，百達翡麗正式銷售三問腕錶，大部份腕錶均採用不同錶殼和錶盤設計，獨一無二。研究顯示，現時已知的這些早期腕錶僅有 12 枚。

1948年，百達翡麗才開始以系列形式生產不同型號的三問腕錶，但產量極少。迄今為止已知的型號包括 2419、2421、2524、2524/1、2524/2 和 2534。

這些型號在往後的50多年仍然是百達翡麗唯一的三問系列腕錶，直至品牌在1989年推出型號 3974 和 3979（設計靈感直接源自帶有小秒針的 2524/1）以慶祝成立 150 週年。

三問報時

百達翡麗於 1839 年成立後，隨即生產了第一枚兩問報時懷錶，而最早的三問懷錶則可追溯至 1845 年。由往昔至今，三問一直是品牌的專門技術之一。

三問報時錶可按需要鳴報時鐘、刻鐘和分鐘，是眾多鐘錶複雜功能中最具挑戰性的功能之一。

我們衷心感謝Eric Tortella為此時計的研究提供協助。

型號2524/1的介紹同樣載於Eric Tortella，《Blue Book 2》，2019 edition，第558-568頁

來源：

蒙特卡洛Orion auction，1990年

紐約佳士得，2004年12月3日，拍品編號 359

日內瓦安帝古倫，2005年10月16日，拍品編號 371

重要的意大利收藏

日內瓦佳士得，2014年，175週年拍賣，拍品編號 37

香港佳士得，2020年7月13日，拍品編號 2493

參考文獻：

與此時計相關的參考文獻資料，敬請參閱英文版本。







Ψ 2508

PATEK PHILIPPE. A UNIQUE AND IMPORTANT 18K GOLD MINUTE REPEATING WRISTWATCH

REF. 2419, MANUFACTURED IN 1946, RETAILED BY CARTIER NEW YORK IN 1950

Movement: Manual

Dial: Silvered

Case: 34 mm. diam.

With: 18k gold Patek Philippe buckle, Patek Philippe Extract from the Archives, Cartier Certificate of Authenticity

Remarks: Exceptional quality, unique piece, Cartier punched numbers, 'HOX' engraving, oversized crown, repeater trigger & subsidiary seconds, black enamel applied to the hands and hour markers

HK\$12,000,000-24,000,000

US\$1,500,000-3,000,000

百達翡麗，獨一無二及重要，18K金三問腕錶，型號2419，1946年製，由紐約卡地亞於1950售出，附百達翡麗後補證書及卡地亞後補證書

Vintage minute repeating wristwatches by Patek Philippe are amongst the rarest of the rare, few were ever made and they are true triumphs of the highest level of watchmaking.

This extraordinary and unique reference 2419 wristwatch is not only highly important as a mid-century minute repeater but incredibly it is also retailed by Cartier, punch numbered and fully confirmed by the Cartier Certificate. Sold to the Henry Stern Watch Agency in New York in 1950 before being sold to its first owner by Cartier's New York branch in the same year. The balance bridge of the movement is engraved with Patek Philippe's export code 'HOX' confirming that the watch was destined for the American market.

This very special minute repeater has a quite astonishing individual aesthetic and an imposing presence. Its size appears even more impressive to the eye by the use of a narrow bezel which displays the maximum diameter possible of the dial which itself has a dramatic minimalist style created by the use of an oversized subsidiary seconds dial and the black painted gold hands and indexes. The prominent elongated lug profiles, oversized winding crown and oversized repeating slide lend the watch an incomparable look quite unlike any other.

The Story of Patek Philippe Minute Repeater Ref. 2419J

Until sold in 2011, the present watch had directly descended from the original owner. According to Patek Philippe literature, reference 2419 was launched in 1946 and was fitted with a calibre 10 200, time only movement, with small seconds. This watch is the only reference 2419 known publicly to have survived, although research shows that at least two watches with this reference were sold to the Henry Stern Watch Agency, one with a calibre 12 120, and this one, with a minute repeater feature.

The most intriguing aspect of this watch is however the unusual and unique elements. Information provided several years ago by the original owner states that due to old age, he started to have difficulty in winding and setting the watch and activating the minute repeating as well as reading the dial easily. It was for these reasons that he asked Patek Philippe to paint in black the hands and the hour markers, to supply a larger crown (a pocket watch crown was used then) and to enlarge the repeater trigger. This gentleman missed his favourite watch so much that Patek Philippe suggested that he buy a second one to use each time his watch was left for servicing!

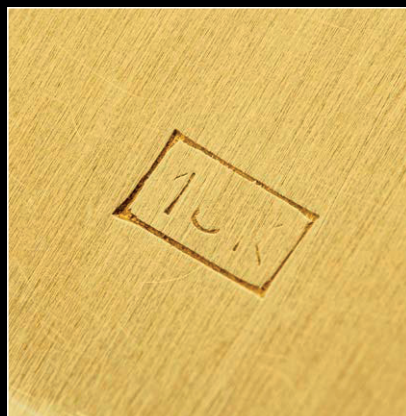
Detailed Study of Unique Patek Philippe Minute Repeater Ref. 2419J

Made by Stern Frères: made in 1948-1949, on a silvered solid gold plate base, "satiné-opalin" finish, engraved-enamelled inscriptions, signature, minutes peripheral scale and auxiliary dial. It has an unusual hand painted "Swiss" inscription, a detail which is typical for dials made on a special request. The applied yellow gold "Bullets" hour markers are lapidated with 5 facets. The engraved enamelled decoration: minutes scale, subsidiary seconds and the signature, were all made by hand, after a model, then the enamellers would fill the engravings and "bake" the dial to around 900 degrees.

The hours and minutes hands are gold, "Dauphine" shape, black hand painted; the subsidiary seconds hand is gold "Feuille" shape, also black painted. The inscriptions on the dial back are written in a typical way, usually seen on special orders, dials worked one by one or for complicated important watches. The dial back inscriptions also show the Stern Frères codes, the Patek Philippe order number and the movement serial number. The way these inscriptions were made shows that the dial was made on a special request, one piece only.

Case No :	646.625
Style :	Reference 2419, 18K yellow gold
Type of dial :	Hour markers in gold
Date of manufacture :	1946
Date of sale :	April 21st, 1950
Bracelet/Leather strap :	Leather strap





The Case

Made by the Master case maker Emile Vichet, the 'satin' finish to the case is possibly original and certainly vintage. The Cartier number '7026' on the back of the upper left lug is clearly visible. The flat back has clear Swiss gold marks - Helvetia head with the G for Geneva. The repeater trigger has been enlarged with the addition of a piece of gold on the original piece. The oversized solid gold Patek Philippe crown is of pocket watch type. The inside of the case back has the following marks: Swiss hallmark, the "Helvetia" head for Switzerland and the "G" in its lower inside part for Geneva; 0.750 punch for the gold "title" 18K, punched by the case-maker according to the CMP request (Contrôle des Métaux Précieux); Makers signature, marked by the case-maker with GENEVE and SWISS, always seen in that position, following Patek Philippe instructions; Reference number, marked by the case-maker, following Patek Philippe instructions; Case serial number, also marked by the case-maker, following Patek Philippe instructions; Case maker identification, here a number 9 in a key: 9 for Vichet and the key for Geneva.

The Movement

Serial number 861'078, ébauche was started in 1945 and finished in 1946, probably mounted only in 1948 or 1949. Rhodiumed brass, 29 jewels, 18'000 alternances, straight line lever escapement, cut bi-metallic balance, Breguet

curve balance spring, eight adjustments, five on positions and three on isochronism, precision micrometric adjustment, marked with maker's signature, calibre specifications and serial number, serial number also under the dial plate, wolf's tooth winding wheels, including the repeating winding wheel.

We are grateful to Eric Tortella for his assistance and study in researching this watch.

Provenance:

Antiquorum New York, 10 March 2011, lot 275
Phillips Hong Kong, 29 November 2016, lot 1135

Literature:

Similar minute repeater watches are illustrated in: Patek Philippe Wristwatches, M. Huber & A. Banbery, 1998, pp. 317 - 319, other repeater wristwatches are illustrated pp. 316 and 320. Minute repeating calibres by Patek Philippe are illustrated in the same book, pp. 314 - 321. Ref. 2419 is illustrated in the 'Blue Book 2', 2019 edition by Eric Tortella, page 530 and 555-



**Minute Repeater Wrist-watch
Yellow Gold**

Circular-shaped satin-finished case,
polished gold bezel and lugs, silvered
signed PATEK PHILIPPE GENÈVE,
raised black enamelled gold baton ho



-7026-

Mvt: PATEK-PHILIPPE
SWISS 861078

Retailed by Cartier New York, 1950

百達翡麗古董三問腕錶產量極少，屬製錶界中最高級別且最為稀有的作品，異常珍貴。

這枚2419的獨特之處，不僅在於它是本世紀中葉的三問腕錶，更引人入勝的，是它由卡地亞負責銷售和壓印編號，並獲卡地亞證書所確認。此枚腕錶於1950年售予紐約Henry Stern Watch Agency，同年由紐約卡地亞分行售予其首任錶主。機芯擺輪橋板上所刻的百達翡麗出口代碼「HOX」表明了本錶是出口至美國市場的產品。

這枚獨特的三問報時腕錶具有攝人的美態和氣場。利用窄型錶圈將錶盤的最大直徑展露無遺，令這枚腕錶的龐大尺寸更加突出。超大的小秒針錶盤加上黑漆黃金時分針和時標，賦予錶盤戲劇性的極簡主義風格。突出的長形錶耳、超大上弦錶冠和超大報時滑動件為本錶打造出無與倫比的外觀，令人印象深刻。

百達翡麗三問腕錶型號2419J的故事

此錶一直由首任錶主的直系後裔所擁有，直到2011年才售出。據百達翡麗的文獻記載，型號2419在1946年推出，當時搭載僅有時間功能的10 200機芯，並附有小秒針。本錶是為公眾所知、唯一一枚現存的

2419腕錶錶。儘管調查顯示當時至少有兩枚 2419售予Henry Stern Watch Agency，其中一枚搭載12 120機芯，另一枚具有三問功能，亦即本拍品。

此枚非比尋常的腕錶擁有獨一無二的元素，令人難以抗拒。根據原錶主數年前所提供的資料，由於其年紀老邁，開始在上弦和調校腕錶上有困難，亦難以閱讀錶盤和啟動三問功能。基於這些原因，他要求百達翡麗把指針和時標塗上黑漆，並提供一個更大的錶冠（當時選用了一枚懷錶的錶冠），還加大了三問的觸發器。每次維修時，這位紳士都非常記掛這枚他最鐘愛的腕錶，以至於百達翡麗建議他多買一枚！



獨特百達翡麗 2419J 三問腕錶的詳細研究

錶盤

1948-1949年間由Stern Freres制造，鍍銀實金底盤，satiné-opalin乳白飾面，瑤瑯雕刻文字、簽名、外環分鐘刻度和輔助錶盤。有一個不尋常的手繪「Swiss」字樣，這是應特殊要求製作錶盤的典型細節。子彈狀黃金時標有五個刻面。手工瑤瑯雕刻分鐘刻度、小秒針錶盤及簽名。瑤瑯工匠在擬好草圖後再填上瑤瑯，並將錶盤以 900度烘烤而成。梨形的黃金時分針上塗上黑漆；竹葉狀黃金小秒針亦同樣塗有黑漆。與大多特別訂製的錶盤一樣，錶盤底部的文字以典型方式書寫。錶盤底部刻有Stern Freres的代碼、百達翡麗的訂單號和機芯編號。由這種題字方法可見，此錶盤是根據特別要求而訂製，舉世無雙。

錶殼

由錶殼大師 Emile Vichet製作，錶殼的「緞面」歷史悠久，有可能是原裝的飾面。左上角錶耳背面的卡地亞號碼「7026」清晰可見。平面錶背上有清晰的瑞士黃金標誌——Helvetia頭像以及代表日內瓦的「G」字。在原有的三問觸發器加上一片金屬以加大尺寸。超大的懷錶式百達翡麗實金錶冠。錶背內部有以下標記：Swiss標誌、瑞士Helvetia頭像以及下方代表日內瓦的「G」字；0.750標誌代表 18K金，由錶殼製造商按CMP（Contrôle des Métaux Précieux）的要求壓印；製造商的簽名以及由錶殼製造商印上的錶殼編號、「GENEVE」和「SWISS」字樣，按百達翡麗要求慣常出現在這個位置；錶殼製作者的標記，鑰匙中有「9」字，9代表Vichet，鑰匙則代表日內瓦。

機芯

編號861'078，由1945年開始製作並於1946年完成，可能在1948或1949年安裝。鍍銻黃銅，29顆寶石，18000擺次，直線桿擒縱系統，雙金屬切割擺輪，寶璣擺輪游絲，八種調校，其中五個為位置調校，三個為等時性與精密度微調；印有製作者的簽名、機芯規格及編號，編號同時見於錶盤底盤、狼牙形上弦齒輪及三問上弦齒輪。

我們衷心感謝Eric Tortella為此時計的研究提供協助。型號2419的介紹同樣載於Eric Tortella，《Blue Book 2》，2019 edition，第530頁及555-頁

來源：

2011年3月10日，紐約安帝古倫，拍品編號 275
2016年11月29日，香港富藝斯，拍品編號1135

參考文獻：

與此時計相關的參考文獻資料，敬請參閱英文版本。



PATEK PHILIPPE
GENÈVE





Ψ 2509

PATEK PHILIPPE. AN EXTREMELY WELL PRESERVED, HIGHLY IMPORTANT AND HISTORIC 18K GOLD SPLIT SECONDS CHRONOGRAPH WRISTWATCH WITH BREGUET NUMERALS, SOLD TO LEGENDARY COLLECTOR HENRY GRAVES JR.

REF. 1436, MANUFACTURED IN 1946

Movement: Manual

Dial: Silvered with Breguet numerals

Case: 33 mm. diam.

With: 18k gold Patek Philippe buckle, Patek Philippe Extract from the Archives

Remark: Exceptional provenance, extraordinary condition

HK\$12,000,000-24,000,000

US\$1,500,000-3,000,000

百達翡麗，重要及極罕有，18K金追針計時腕錶，配寶璣數字，售予小亨利·格富福斯，型號1436，1946年製

Christie's are extremely honoured and excited to be able to offer to our clients, international collectors and all admirers of Patek Philippe a superlative vintage Patek Philippe wristwatch formerly from the collection of the legendary collector Henry Graves Jr. – the reference 1436J split-seconds chronograph. Not seen in public for over a decade, this world-class trophy watch has since been one of the bright stars of an exceptional private watch collection.

In the world of watches there is no provenance stronger or more desirable than that of Henry Graves Jr. arguably the most important and prolific watch collector of the 20th century. A provenance to perhaps Patek Philippe's greatest ever client immediately tells even the casual observer that they are beholding a very special timepiece indeed, one of the best of the best. With the finest pedigree, historical importance and overall fantastic condition, this watch represents the all too rare opportunity to add a supreme Patek Philippe vintage masterpiece to any distinguished collection.

Unknown until its emergence from the estate of Graves's grandson, Reginald H. Fullerton, Jr. in 2012, the present watch is also remarkable for its wonderful condition and can be considered as one of the finest examples of reference 1436 to ever appear on the market. Reginald 'Pete' Fullerton was as fastidious a collector as his grandfather and insisted that no elements of the dials or cases of his watches were ever changed or restored during services at Patek Philippe. This philosophy is perfectly demonstrated by the present watch, the case retains its full proportions and displays remarkably crisp and clear hallmarks, furthermore the gold has acquired the deep patina of time that is so highly prized by collectors, further attesting to its beautiful state of preservation. The dial features the rarely seen applied gold Breguet numerals, arguably the most attractive dial variation and the least made dial type for this reference, most examples featuring either baton or combined baton and Arabic numerals. According to our research, only around a dozen reference 1436 are known publicly with Breguet numeral dial. Attesting that the watch was destined for the American market, the movement bears the 'HOX' stamp on the balance bridge.

Case No :	646.705
Style :	Reference 1436, 18K yellow gold
Type of dial :	Silvered, raised hour markers in gold
Date of manufacture :	1946
Date of sale :	October 17th, 1947
Bracelet/Leather strap :	Leather strap



The Dial

Made by Stern Frères, solid gold base plate, matte finish, applied yellow gold Breguet numerals, cham-plevé black hard enamel outer minute track, tachymeter scale and subsidiary dials, gold 'feuille' hour and minute hands. The enamelled outer railway minute scale, tachymeter, signature and subsidiary dials were first engraved by hand by an engraver artist, the enameller would then fill the engravings and "bake" the dial at around 900 degrees. The back of the present dial carries the correct coding: '93' for the client, in this instance Patek Philippe and '177' as the order number when it was requested. The celebrated Stern Frères turned the dial production into a real art. The present example is a paradigm of simplicity and elegance.



ments in the railroad. Among watch collectors, he is a legendary figure.

Henry Graves Jr. is most celebrated for his Patek Philippe Supercomplication pocket watch, made in 1933, being the most complicated watch ever made at the time.

Between 1922 and 1951, Henry Graves Jr. ordered no fewer than 39 watches from Patek Philippe, most of them being unique. To realise them, Patek Philippe engaged the services of not only the finest master watchmakers of the first half of the 20th century, but also the most brilliant astronomers and mathematicians.

The Graves family motto and coat-of-arms "Esse Quam Videri" translates as "To Be Rather Than to Seem".

We are grateful to Eric Tortella for his assistance and study in researching this watch.

The Case

Made by Emile Vichet, three-piece 18K yellow gold with snap on back and snap on bezel. Inside case back with the maker's signature, punched by Patek Philippe, Switzerland designation always at the same position and punched at the same time as the signature, Swiss "Helvetia" hallmark, 18K/0.750 for the gold title punched by the casemaker, case number generally punched by the casemaker following Patek Philippe's instructions. Two Swiss gold hallmarks on the main body, the head of Helvetia and the "G" for Geneva underneath, one placed on the side of the lower right hand lug, the other on the main body. The underside of the bezel is scratched numbered '705', the last three digits of the case number.

Henry Graves Jr.

Henry Graves Jr. was American aristocracy, the son of the financier Henry Graves Sr., and became wealthy through banking and invest-

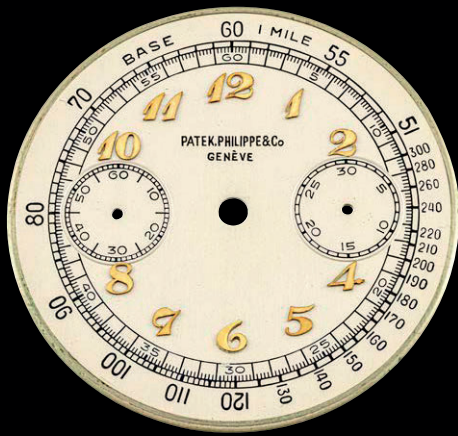
Provenance:

Henry Graves, Jr. (1868-1953)
Gwendolen Graves Fullerton (1903-1969), his daughter
Reginald 'Pete' H. Fullerton, Jr. (1933-2012), his grandson
Sotheby's New York, Watches from the Collection of the Late Reginald H. Fullerton, Jr. and his Grandfather Henry Graves Jr., 14 June 2012, lot 14
The Property of an Important Private Collector

Literature:

For further examples of the reference 1436, see: Huber, M. & Banbery, A., Patek Philippe Wristwatches, Volume 2, Second Edition, pp. 272-274.
A Grand Complication, The Race to Build the World's most Legendary Watch, Stacy Perman, Simon & Schuster, 2013.
Ref. 1436 is illustrated in the 'Blue Book 1', 2018 edition by Eric Tortella, page 409-





佳士得非常榮幸和興奮能夠向我們的客戶、國際收藏家和一眾百達翡麗發燒友呈獻這枚巧奪天工的古董百達翡麗腕錶。這枚世界級的1436J 追針計時腕錶源自傳奇收藏家Henry Graves Jr. 的收藏，在過去十多年未曾在公眾場合露面，一直收藏於一個非凡的私人腕錶系列。

在鐘錶世界中，Henry Graves Jr.的藏品絕對是最優異、最令人嚮往的出處。他可以說是 20 世紀最重要和擁有最多時計的收藏家。即使不是資深收藏家，只要知道時計的出處乃來自這位百達翡麗有史以來最偉大的客戶，便會知道他們所欣賞的正是非常特別和最出色的時計。憑藉最優秀的血統、歷史重要性和極佳的整體狀態，這款腕錶為藏家提供難能可貴的機會，為其尊貴收藏系列添加一件至尊級的百達翡麗古董傑作。

本錶直到 2012 年才在 Graves 的孫子 Reginald H. Fullerton, Jr. 的財產中首次現身，其極佳的品相相當引人注目，被視為市場上出現過最好的 1436 之一。Reginald ‘Pete’ Fullerton 和他的祖父一樣是一位挑剔的收藏家，並堅持不會在百達翡麗保養維修中把他的手錶錶盤或錶殼作任何改變或修復。本錶完美地體現了這一理念；錶殼保留了完整的比例，顯示出非常清晰的黃金印記。此外，黃金錶殼擁有收藏家高度珍視的古銅色氧化，進一步引證其保存良好的狀態。錶盤採用罕見的鑲嵌式黃金寶璣數字，不僅是最具吸引力的錶盤，亦是本型號中產量最少的錶盤類型，其餘錶盤大多採用棒狀時標，或棒狀時標與阿拉伯數字的組合。根據我們的研究，已知只有大約 12 枚型號 1436 帶寶璣數字錶盤。該機芯的擺輪夾板上印有「HOX」印章，證明這款手錶是進口美國市場的。

錶盤

由 Stern Frères 製造，純金底蓋，啞光飾面，鑲嵌式寶璣數字時標，黑色硬質琺瑯外環軌道狀分鐘刻度，測速計刻度和輔助錶盤，黃金竹葉狀時分針。琺瑯外環軌道狀分鐘刻度、測速計、品牌簽名和輔助錶盤皆先由雕刻師手工雕刻，然後由琺瑯師填充雕刻，並在約 900 度的溫度下烘烤錶盤。當前錶盤的背面帶有正確的編碼：「93」代表客戶亦即百達翡麗，「177」為訂單號。著名錶盤製造商 Stern Frères 將錶盤製作變成了真正的藝術，本錶正演繹出其簡約而優雅的美態。

錶殼

由 Emile Vichet 製造，三件式 18K 黃金配嵌入式底蓋及錶圈，底蓋內帶有製造商簽名，「瑞士」標誌與簽名通常由百達翡麗在固定位置壓印，瑞士「Helvetia」頭像，18K/0.750 由錶殼製造商壓印代表黃金純度，錶殼編號通常由錶殼製造商按照百達翡麗的指示壓印。錶殼上有兩個瑞士黃金印記，「Helvetia」頭像和下方代表日內瓦的「G」，一個位於右下方的錶耳側，另一個位於錶殼上。錶圈底部刻有錶殼編號的最後三位數字。



Henry Graves, Jr. (1868-1953)
(Reprinted image courtesy of a descendant of Henry Graves Jr.)

小亨利·格雷夫斯

小亨利·格雷夫斯 (Henry Graves Jr.) 是美國貴族，是金融家亨利·格雷夫斯 (Henry Graves Sr.) 的兒子，通過銀行業務和鐵路投資致富。在鐘錶收藏家中，他是傳奇人物。

小亨利·格雷夫斯 (Henry Graves Jr.) 因其百達翡麗超級複雜功能懷錶而聞名，該懷錶於 1933 年製造，是當時有史以來最複雜的手錶。

1922 年至 1951 年間，小亨利·格雷夫斯 (Henry Graves Jr.) 從百達翡麗訂購了不少於 39 隻手錶，其中大部分都是獨一無二的。為實現完美打造這些頂級時計，百達翡麗不僅聘請了 20 世紀上半葉最優秀的製錶大師，還聘請了最傑出的天文學家和數學家。

格雷夫斯家族的座右銘和紋章 “Esse Quam Videri” 翻譯為“要成為，而不是看起來”

來源：

Henry Graves, Jr. (1868-1953)

女兒 Gwendolen Graves Fullerton (1903-1969)

孫兒 Reginald ‘Pete’ H. Fullerton, Jr. (1933-2012)

紐約蘇富比，2012年6月14，Watches from the Collection of the Late Reginald H. Fullerton, Jr. and his Grandfather Henry Graves Jr, 拍品編號14

重要私人收藏

型號1436的介紹同樣載於Eric Tortella, 《Blue Book1》，2018 edition, 第409-頁

參考文獻：

與此時計相關的參考文獻資料，敬請參閱英文版本。







Ψ 2510

PATEK PHILIPPE. AN EXTREMELY FINE, HIGHLY IMPORTANT AND HISTORIC 18K GOLD PERPETUAL CALENDAR WRISTWATCH WITH SWEEP CENTRE SECONDS, MOON PHASES, CERTIFICATE OF ORIGIN, PATEK PHILIPPE SALES RECEIPT, SOLD TO REGINALD 'PETE' H. FULLERTON JR., GRANDSON OF HENRY GRAVES JR.

REF. 2497, MANUFACTURED IN 1951

Movement: cal. 27 SC, manual, 18 jewels, signed

Dial: silvered, applied dot and Arabic numerals, English calendar, signed

Case: snap on back, 37.8 mm. diam., signed

With: detachable 18K gold Gay Frères for Patek Philippe bracelet, original Certificate of Origin, Patek Philippe sales receipt dated 22 September 1960 for 4315 Francs (\$1000), Customs receipt, original product brochure for a standard Ref. 2497, embossed Patek Philippe envelope, Extract from the Archives confirming manufacture of the present watch in 1951 and its subsequent sale on 22 September 1960

Remark: Irreproachable provenance, remarkable condition, prototype '888'000' movement number, full set of papers, detachable bracelet, uniquely shaped lugs, uniquely shaped Arabic hour markers, unique piece

HK\$13,200,000-23,500,000

US\$1,700,000-3,000,000

百達翡麗，極精細，高度重要及具歷史價值，18K金萬年曆腕錶，配中心秒針及月相，附原裝證書及銷售單據，曾於1953年BASEL FAIR展出，型號2497，1951年製

This phenomenal watch, offered complete with its original Certificate of Origin and original 1960 sales receipt, is one of the most significant reference 2497s in private hands today. Furthermore, it was purchased new from the Patek Philippe salon in Geneva by Reginald H. Fullerton Jr., the grandson of the firm's most famous client, Henry Graves Jr., a provenance that is considered irreproachable in the world of Patek Philippe.

Regarded as the 'prototype' watch and starting point for reference 2497, it is of immense historical importance as the very first example of the reference and also in the wider development of Patek Philippe's 'golden age' complicated wristwatches during the 1950s. Indeed, this was the very watch that was displayed on the Patek Philippe stand at the Basel Fair in 1953 to promote the proposed new model.

Christie's are extremely proud to offer to our clients, international collectors and all admirers of Patek Philippe watches this extraordinarily rare wristwatch. Not seen in public for over a decade, this collector's dream has been consigned by an important private gentleman who is, remarkably, only the watch's second owner since its original purchase by Reginald H. Fullerton Jr. in 1960.

The History and Significance of Reference 2497, movement no. 888'000, case no. 663'034

In September 1960, Reginald H. Fullerton travelled with his mother to Switzerland bringing several of his late grandfather Henry Graves Jr.'s watches with him for servicing at Patek Philippe. It was during that visit to the company's salon in Geneva that the present watch was offered to and bought

by Mr. Fullerton, who would have immediately understood and appreciated its importance and rarity.

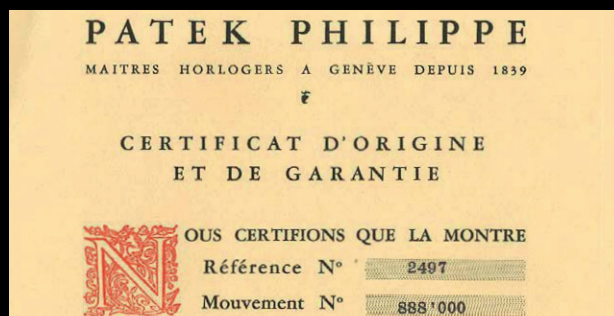
Production of this first ever reference 2497 was started in 1951 as the test piece or prototype for the proposed new model and it was ready for the Basel Fair of 1953.

The case features elongated narrow curved lugs and is fitted with the first movement of the series, no. 888'000 which is a caliber 27 SC to which the Victorin Piguet workshops upgraded with the under dial perpetual calendar feature patented by Patek Philippe. Later examples of reference 2497 were engraved '27 SC Q' in reference to the perpetual calendar feature. At around this time, three or four other watches were made to the same design as the present watch just as necessary for demonstration and display purposes, these few pieces were given the reference 2498 but were never available for sale. Following the Basel fair it was decided to redesign the case of the 2497, the eventual production model has shorter and wider fluted lugs almost identical to the reference 2499. The present watch which has the reference number 2497 punched on the inside of the case remains as a singular and unique piece of the reference with the original 'prototype' case design.

It is probable that Patek Philippe never intended to sell this important archive watch. However, for such an important customer as Reginald H. Fullerton, they would have wanted to offer him a fittingly impressive and exclusive complicated watch and, for that purpose, the present watch fitted the bill perfectly.

Sold from the estate of Reginald H. Fullerton, Jr. in 2012, both the wonderful condition of the watch and the careful preservation of the original Certificate, sales receipt and even customs receipt showed how particular and fastidious a collector Reginald 'Pete' Fullerton was. In this he was continuing the tradition his grandfather Henry Graves Jr. had instilled in him, insisting that no elements of the dials or cases of his watches were ever changed or restored during services at Patek Philippe.

The appearance of this truly exception watch at auction, of incalculable importance in understanding the evolution of reference 2497, offers collectors the once in a generation chance to own a Patek Philippe that is a piece of functional history.





The Dial

Made by Stern Frères in 1951, probably a solid gold base plate, matte silvered finish, applied yellow gold hand-cut uniquely shaped Arabic numerals, hand-cut calendar and moon phase windows, champlevé black hard enamel signature, outer seconds track and subsidiary calendar scale, hand-made gold 'feuille' hour and minute hands, blued steel date and seconds hand. The enamelled outer seconds scale, signature and subsidiary calendar dial were first engraved by hand by an engraver artist, the enameller would then fill the engravings and heat the dial at around 900 degrees.

The Case

Case no. 663'034 was made in 1951 by master case maker Emile Vichet, three-piece 18K yellow gold with snap on back and snap on bezel, the flat back of the type used on the final reference 2497. Gold crown, date correctors and spring bars for the bracelet. Inside case back with the maker's signature, punched by Patek Philippe, Switzerland designation always at the same position and punched at the same time as the signature, Swiss 'Helvetia' hallmark, 18K/0.750 for the gold title punched by the casemaker, case number generally punched by the casemaker following Patek Philippe's instructions. Two Swiss gold hallmarks on the main body, the head of Helvetia and the 'G' for Geneva underneath, one placed on the underside of the upper left hand uniquely shaped lug, the other on the main body. The underside of the bezel is scratched numbered '034', the last three digits of the case number.

The Movement

Movement no. 888'000 was made in 1951 and is the first movement to feature perpetual calendar and sweep centre seconds to be issued from the 27 SC caliber series. Prior to the production of this movement, very few of the caliber had the perpetual calendar feature mounted. It is interesting to note that the caliber 27 SC was only engraved '27 SCQ' for the addition of the perpetual calendar after a few movements were made. The present watch, no. 888'000 and no. 888'001 do not bear the 'Q' and are still engraved '27 SC' only.

We are grateful to Eric Tortella for his assistance and study in researching this watch.

Provenance:

Purchased by Reginald 'Pete' H. Fullerton, Jr. (1933-2012), grandson of Henry Graves, Jr. (1868-1953) from Patek Philippe's Geneva boutique in September 1960.

Sotheby's New York, Watches from the Collection of the Late Reginald H. Fullerton, Jr. and his Grandfather Henry Graves Jr., 14 June 2012, lot 17.

The Property of an Important Private Collector

Literature:

Ref. 2498J and calibre 27 SCQ are illustrated in : Patek Philippe Wristwatches, M. Huber & H. Banbery, 1998 edition, p. 285, figure 283.

It is also illustrated in: Patek Philippe Museum Vol. II, Patek Philippe, 2014 edition, p. 294.

This ref. 2497 is illustrated in the 'Blue Book 1', 2018 edition by Eric Tortella, page 536 to 539

REÇU:

from Mr. Fullerton the sum of Fr.4315.-
(\$1000.-) for a man's wrist watch
style 2497 yellow gold 18 ct, perpetual
calendar watch, on gold bracelet No.27160
18 ct gold.

Genève, le September 22, 1960 PATEK

R.H. N°



BUREAU OF CUSTOMS

(Date)

of
received from
baggage declaration No.

My R. Fullerton

10-9-60

此枚非凡的腕錶附有原廠證書和1960年購買時的收據，是現今私人持有的2497中最重要的範例之一。此外，它是由百達翡麗最著名的客戶Henry Graves Jr.的孫子Reginald H. Fullerton Jr.從日內瓦百達翡麗精品店所購買，故本錶的來源絕對是無可比擬的。

被視為「樣板」腕錶和型號2497的開端，本錶是2497的首件出品，亦標誌着百達翡麗在 1950年代廣泛發展複雜功能腕錶的「黃金時代」，具有重大的歷史意義。事實上，這正是 1953年巴塞爾鐘錶展中，在百達翡麗展台上用以宣傳新系列的一枚腕錶。

佳士得非常榮幸向尊貴的客戶、國際收藏家和一眾百達翡麗腕錶愛好者呈獻這枚極為珍罕的腕錶。這件令藏家夢寐以求的作品在過去十多年未曾公開露面，並由一位重要的紳士私人收藏。值得注意的是，自 1960 年Reginald H. Fullerton Jr.購買此錶以來，他只是其第二位持有者。

型號2497（機芯編號888'000，錶殼編號663'034）的歷史和意義

1960 年 9 月，Reginald H. Fullerton 帶著其已故祖父Henry Graves Jr. 的數枚時計前往瑞士，以便在百達翡麗進行維修。正是在那次參觀百達翡麗位於日內瓦的精品店期間，品牌清楚知悉Reginald H. Fullerton絕對是本錶的「知音人」，而Reginald H. Fullerton亦順理成章購入了這件珍稀的鐘錶傑作。

作為擬議新型號的實驗品或樣板，第一枚的 2497 於 1951 年開始生產，並為 1953 年的巴塞爾博覽會做好準備。錶殼具有細長的窄弧形錶耳，並配備該型號的第一件機芯（編號888'000）。此 27SC型機芯經Victorin Piguet的工場將其升級為配備百達翡麗專利的萬年曆功能。較後出產的 2497 機芯刻有「27 SC Q」以顯示其萬年曆功能。大約在同一時期，品牌另外製作了三、四枚與本錶設計相同的腕錶作展示用途，並定名為2498，惟這些腕錶從未曾對外發售。在巴塞爾鐘錶展後，百達翡麗決定重新設計 2497 的錶殼，最終的產品具有更短和更闊的錶耳，幾乎與 2499 相同。本錶的錶殼內部壓印了「2497」字樣，但卻是一枚與別不同的2497原裝「樣板」腕錶。

相信百達翡麗本身未有打算出售這件重要作品，但對於像 Reginald H. Fullerton 這樣的重要客戶，品牌往往希望為他提供一件令人印象深刻且獨一無二的複雜功能腕錶，而本錶正正符合了所有要求。

2012 年從 Reginald H. Fullerton, Jr. 的遺產出售，此錶狀況完好，其原廠證書、銷售單據甚至海關收據均被精心保存，可見 Reginald 'Pete' Fullerton 是一位要求嚴謹而且相當仔細的藏家。在這方面，他延續了祖父Henry Graves Jr. 的傳統，堅持其鐘錶在百達翡麗進行維修期間，所有錶盤或錶殼均不會被改變或修復。

這枚真正與眾不同的腕錶在拍賣會上隆重登場，對於了解2497 的演變十分重要，同時為收藏家提供了千載難逢的機會，以擁有一枚象徵百達翡麗其中一段歷史的珍貴腕錶。

錶盤

由Stern Frères於1951年製造，相信為純金底板，啞光鍍銀飾面，形狀獨一無二的黃金手工切割阿拉伯數字和圓點，手工切割日曆和月相窗口，黑色硬質琺瑯簽名，外環軌道狀秒刻度和輔助日曆盤，手工製作的金色竹葉狀時針和分針，藍鋼日期和秒針。琺瑯外環秒刻度、簽名和輔助日曆錶盤皆先由雕刻師手工雕刻，再由琺瑯師將雕刻填充並將錶盤加熱至約 900 度。

錶殼

編號663'034，由錶殼大師 Emile Vichet 於 1951 年製作，三件式 18K 黃金，嵌入式底蓋和錶圈，與最終出產的2497同樣為平面底蓋。黃金錶冠、日期校正器和鏈帶彈簧桿。錶背內側有百達翡麗壓印的製造商簽名，「Switzerland」字樣與簽名壓印在慣常的位置，瑞士Helvetia標誌，「18K/0.750」由錶殼製造商壓印，錶殼編號通常由錶殼製造商按百達翡麗的指示壓印。主體上有兩個瑞士黃金標誌，Helvetia的頭部和代表日內瓦的「G」字，一個位於左上方形狀獨一無二的錶耳底部，另一個位於主體上。錶圈底部刻有編號034，即錶殼編號的最後三位數字。

機芯

機芯編號888'000，製於 1951 年，是 27 SC 機芯系列中第一款配備萬年曆和中央秒針的機芯。在這款機芯出產前，很少機芯擁有萬年曆功能。有趣的是，在生產了數枚同類機芯後，才開始刻上「27 SC Q」的字樣。本錶（機芯編號 888'000）和另一枚機芯編號888'001均沒有「Q」字，只刻有「27 SC」。

我們衷心感謝Eric Tortella為此時計的研究提供協助。

型號2497的介紹同樣載於Eric Tortella，《Blue Book 1》，2018 edition，第536-539頁

來源：

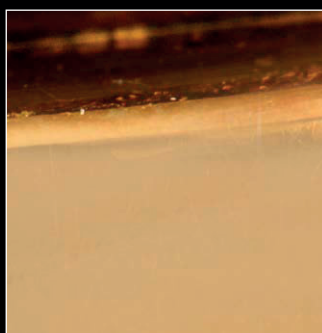
1960 年 9 月，由 Henry Graves, Jr. (1868-1953) 的孫子 Reginald 'Pete' H. Fullerton, Jr. (1933-2012) 從百達翡麗日內瓦精品店購買。

紐約蘇富比，Watches from the Collection of the Late Reginald H. Fullerton, Jr. and his Grandfather Henry Graves Jr., 2012 年 6 月 14 日，拍品編號 17。

重要私人藏家的財產

參考文獻：

與此時計相關的參考文獻資料，敬請參閱英文版本。









2511

PATEK PHILIPPE. A UNIQUE 18K GOLD KEYLESS LEVER WATCH WITH ENAMEL MINIATURE DEPICTING "COUNTRY SCENE OF PATRICIAN LIFE" BY MRS. PELLARIN-LEROY AND A UNIQUE ASSOCIATED 18K GOLD, ENAMEL AND DIAMOND-SET PATEK PHILIPPE WATCH STAND

REF. 866/22, MANUFACTURED IN 1972, WATCH STAND REF. 9624

Movement: Manual

Dial: Silvered

Case: 47 mm. diam., back with painted polychrome enamel miniature depicting "Country Scene of Patrician Life", signed Pellarin-Leroy

With: 18k gold, enamel and diamond-set Patek Philippe watch stand, 97 mm. wide and overall height 142 mm, Patek Philippe Extract from the Archives, presentation box and outer packaging

Remarks: Exquisite quality, unique hand-painted enamel watch, special-order stand in 18k gold by Patek Philippe

HK\$1,200,000-2,400,000

US\$150,000-300,000

百達翡麗，獨一無二，18K金懷錶，配MRS. PELLARIN-LEROY繪製的「貴族的田園生活」琺瑯微繪，型號866/22，1972年製，連獨一無二百達翡麗18K金鑲鑽石琺瑯錶架，型號9624，附後補證書、盒子及外包裝

The present watch is one of the famed series of exquisite and unique hand-painted enamel watches that are amongst the most rarified decorative timepieces made by Patek Philippe in the 1960s and 1970s.

Very few enamellists are masters of the art and even fewer could be entrusted to create pieces of high enough craftsmanship to bear the Patek Philippe name. Of these mainly female enamellists, the most notable are L. Pellarin-Leroy (who created the present watch), M. Bischoff and Suzanne Rohr. Due to their work for Patek Philippe they have become famous and highly collectable in their own right, watches such as the present lot are fiercely contested on the infrequent occasions that they appear in the auction rooms.

Research shows L. Pellarin-Leroy probably made in the region of two dozen miniature enamels, often her work follows a country theme either copied from or in the manner of 17th and 18th century old master paintings. Interestingly and further underlining her mastery of the art, Mme. L. Pellarin-Leroy was one of the artists entrusted to make the enamel panels for Patek Philippe's iconic solar dome clocks.

The enamel scene of present watch is prominently signed by Mme. Pellarin-Leroy and furthermore the gold case bezels and bow are engraved with foliage in order to complement the pastoral nature of the enamel, an attractive feature rarely seen on such pieces.

The Patek Philippe "Italian Renaissance" Watch Stand

This extraordinary solid 18K gold stand displaying the watch in its full glory is a great rarity and a statement piece of craftsmanship. Signed and christened with its own reference number 9624, it is made in the Italian renaissance style richly decorated with translucent blue enamel and set with diamonds and lapis-lazuli.

Almost certainly this is a unique piece and is thought to have been commissioned by the original owner of the present watch for another Patek Philippe enamel watch "Apollo & Isee" bought at the same time. Originally the present watch "Country Scene of Patri-



Case No :	433.566
Style :	Reference 866/22, 18 carat yellow gold
Type of dial :	866
Date of manufacture :	1972
Date of sale :	November 11th, 1987
Bracelet/Leather strap :	---
Remark.:	On the back cover, enamel painting "Scène champêtre de la vie patricienne"



cian Life" was displayed on different unique stand called the "Lion". However when the original owner gifted the present watch to his son he decided that the present "Italian Renaissance" stand was more appropriate to display "Country Scene of Patrician Life" and thus the stands were exchanged at that time.

This stunning pairing of a unique enamelled watch by one of Patek Philippe's most esteemed enamellists and a lavish probably unique special-order stand presents the once in a generation opportunity for the connoisseur to acquire this highly exclusive Patek Philippe work of art.

Ref. 866/22 is illustrated in the 'Blue Book 5', 2021 edition by Eric Tortella, page 138

來自著名的精美手繪珐瑯時計系列，本錶是百達翡麗1960至70年代最珍貴的裝飾時計之一。此枚帶有手工搪瓷精繪的時計與其手工製作金屬支架，各自都是獨一無二的藝術傑作，完全體現出百達翡麗一直以來在高級鐘錶製作、珐瑯、珠寶和金匠工藝方面的精湛技藝，以及其無可比擬的領導地位。

綜觀其歷史價值、稀有性、設計美學、工藝和卓越的整體狀況，令這套精美的拍品成為獨特時計收藏家的絕佳寶物。

本身為藝術大師的珐瑯工匠已經非常罕有，而能夠創造出足以印上百達翡麗名字工藝品的更加是少之又少。在這些以女性為主的珐瑯師中，最著名的是 L. Pellarin-Leroy（創造此錶的工匠）、M. Bischoff 和 Suzanne Rohr。由於他們受百達翡麗委託而製作時計，其作品自然極具名聲，並具有極高收藏價值。這些作品鮮有在拍場上出現，故此必然會引起激烈的競投。

研究顯示，L. Pellarin-Leroy 的作品通常以鄉村作主題，並源自於17至18世紀的舊畫作。另一方面，L. Pellarin-Leroy 亦是其中一位受百達翡麗委託製作標誌性太陽能圓頂鐘珐瑯面板的藝術家，其藝術造詣可見一斑。

本時計的珐瑯場景上明顯可見 L. Pellarin-Leroy 的簽名。黃金錶殼的錶圈和懷錶環上都刻有葉子裝飾，以加強珐瑯畫的田園氣息，這種有趣的特徵在同類作品中十分罕見。





**百達翡麗「意大利文藝復興」
錶架**

這座非凡的實心 18K 金支架完全展露出鐘錶的醉人美態，實屬非常罕見的工藝代表作。以其型號 9624 簽名並命名，此錶架採用了意大利文藝復興風格，飾有豐富的半透明藍色琺瑯，並鑲有鑽石和青金石。

幾乎可以肯定這是一件獨一無二的作品，相信是本錶的原主人為其同時購買的另一枚百達翡麗琺瑯錶「Apollo & Isee」而製作的。最初，本錶「貴族生活鄉村場景」被展示在另一個同樣獨一無二、名為「獅子」的錶架上。然而，當原主人將此錶贈予其兒子時，他認為現在的「意大利文藝復興」支架更適合於展示這枚「貴族生活鄉村場景」時計，因此便將兩個支架互換。根據我們的研究資料，鐘錶編號 932'117 和「意大利文藝復興」錶架於 1999 年 6 月 7 日，在香港安帝古倫「重要珠寶、時計和腕錶拍賣會」上首次公開亮相，

當時其拍品編號為 127，附有原裝盒子和發票，並形容為「最初，兩枚同類型的時計由 Moradpour 先生購入，並配有兩個不同的錶架。根據發票及證書，其中一套的錶架題為「獅子」，錶上的琺瑯場景描繪了貴族生活的田園風光，而另一套則有一個題為「意大利文藝復興」的錶架，上面刻有 Apollo & Isee 的琺瑯圖案。其後應持有者兒子的要求將這兩枚時計與支架互換，並收取了其中一套作為禮物。因此，現時出售的套裝包含了「意大利文藝復興」錶架，以及以琺瑯描繪貴族生活鄉村場景的時計。」

由百達翡麗最受尊敬的其中一位琺瑯大師所製作的獨特琺瑯時計，搭配經特別訂製、應為獨一無二的奢華錶架，本拍賣為鑑賞家提供了千載難逢的機會，以獲得如此罕見的百達翡麗藝術珍品。

型號 866/22 的介紹同樣載於 Eric Tortella，《Blue Book 5》，2021 edition，第 138-頁



PROPERTY FROM THE CHAMPION COLLECTION

2512

PATEK PHILIPPE. AN EXCEPTIONALLY FINE AND RARE 18K WHITE GOLD AND MICRO-MARQUETRY OPENFACE KEYLESS LEVER WATCH WITH POWER RESERVE INDICATION AND WHITE GOLD AND EBONY STAND, MADE TO COMMEMORATE THE 175TH ANNIVERSARY OF PATEK PHILIPPE

REF. 982/181G, "LATEEN SAILS", CIRCA 2014

Movement: Manual

Dial: Breguet numerals

Case: 44 mm.

With: A Patek Philippe white gold and Macassar ebony stand set with a cabochon garnet, Patek Philippe Certificate of Origin, Patek Philippe Portfolio, product literature, leather folder, sales tag, presentation box and outer packaging

Remarks: Irreproachable quality, unique piece, micro-marquetry composed of 25 different species of wood, in 106 pieces and 30 tiny incrustations

HK\$1,600,000-3,200,000

US\$200,000-400,000

百達翡麗，極精細及罕有，18K白金及木微型鑲嵌懷錶，配動力儲存及白金黑檀木懷錶架，為慶祝百達翡麗175周年而製，型號982/181G，"LATEEN SAILS"，約2014年製

Offered in perfect 'as new' condition with all accessories, this extremely beautiful watch becomes even more astonishing when it is realized that the charming scene of an old Lake Geneva barque on the back cover is made of wood marquetry – composed of 25 different species of wood in 106 pieces and 30 tiny incrustations set into the marquetry. The border, bezel and bow are hand-engraved to provide the perfect framing for the artwork and the tonally complementary beige enamel dial on a gold plate has a power reserve indication, a feature rarely seen on contemporary pocket watches and usually reserved for the finest precision timepieces. In order to view this stunning watch to best advantage, it is provided with a sumptuous white gold and ebony stand so that the owner can display it as a desk clock when not being worn as a pocket watch. Available in a small and highly exclusive edition in either rose or white gold, to the best of our knowledge, this is the first example of reference 982/181G to be offered at international auction.

To commemorate the 175th anniversary of Patek Philippe in 2014, the Stern family, owners of the company since 1932, commissioned a series of 40 wristwatches, pocket watches and dome clocks either as unique pieces or strictly limited edition pieces to showcase the different rare handicraft skills that Patek Philippe had helped to save from extinction. This special series of watches, of which the present watch 'Lateen Sails' is a wonderful example, were in-

spired by the natural beauty of Lake Geneva.

Patek Philippe's rare handicrafts division is dedicated to the preservation of the eclectic artisanal skills that have been associated with horology for over 400 years. The continuing use of these precious techniques in modern watchmaking contributes to their survival whilst at the same time delighting and impressing collectors and connoisseurs.

Many of the miniature artworks for this series were inspired by original paintings in the personal collection of Philippe Stern and demonstrate the extraordinary mastery of techniques of Patek Philippe's artisans.

Different decorative mediums were employed over the range and included engraving, painting on enamel, cloisonné enamel and guilloché. The most unusual decorative technique, demonstrated by the present watch, is perhaps that of micro-marquetry in wood. The artist must cut and shape, then painstakingly position minuscule veneers of coloured wood to create a work of art on a tiny scale. Although the technique has been used in furniture making for centuries, it was first used in this form by Patek Philippe in 2008 following a customer's special request. The finished result is quite remarkable and is so finely executed that it is almost impossible to believe that the scene is created from wood.

This exceptional work of horological art is a prize for Patek Philippe collectors and for those who appreciate the very best of contemporary artisan craftsmanship.

Ref. 982/181G is illustrated in the 'Blue Book 5', 2021 edition by Eric Tortella, page 167-





這枚極其精美的懷錶附有全套配件，狀態完美如新，加上底蓋上日內瓦湖的迷人場景，乃由106塊25種不同種類的木材以及30件細小組件鑲嵌而成，令人嘆為觀止。手工雕刻的邊框、錶圈和懷錶環為這件藝術品提供了完美的框架；金屬底盤上有色調互補的米色琺瑯及動力儲備顯示，這種做法通常用於最頂級的鐘錶之上，極少見於當代懷錶。為了能夠最大限度地欣賞這枚令人驚嘆的懷錶，它還配有一套異常華麗的白金黑檀木支架，讓錶主在不配戴時可將它掛起變成座鐘，以便隨時欣賞。此錶產量極少，以紅金或白金製作，非常尊貴。根據我們研究所知，是次出售的型號982/181G乃首次在國際拍賣會上出現。

自1932年開始持有百達翡麗的斯登家族，在2014年百達翡麗175週年之際，委託品牌製作了一套共40枚的鐘錶，其中有腕錶、懷錶以及圓頂太陽能座鐘，全部皆為獨一無二或高度限量的作品；斯登家族希望在百達翡麗的幫助下令一些珍稀手工技藝得以保存。本拍品名為Lateen Sails，其創作靈感來自日內瓦湖的自然美景，正正是此特別系列的其中一件出色作品。

百達翡麗的稀有工藝部門致力保存與製錶業相關的多元手工技藝，

並已有超過400年歷史。在現代製錶中繼續使用這些珍貴技藝不但為工藝傳承作出貢獻，同時亦使收藏家和鑑賞家留下深刻印象。

系列中許多微型藝術品的靈感均來自菲力·斯登的個人收藏畫作，展現出百達翡麗工匠的超凡藝術造詣。這些作品使用了不同的裝飾媒介，包括雕刻、琺瑯繪畫、掐絲琺瑯和雕飾紋。本錶則展示了最不同凡響的技術——木質微型鑲嵌工藝。

藝術家必須精心切割和塑形，然後精準地放置彩色木材，以創造出尺寸極小的藝術作品。儘管這項技術已在家具製造中使用了幾個世紀，但百達翡麗在2008年才因應顧客的特別要求而首次以這種方式製錶。其製成品效果卓越，精湛造工令人很難相信是以木材製作而成。

對於百達翡麗的收藏家和欣賞當代出色手工藝作品的人來說，這件非凡的鐘錶藝術品絕對是難得一見的貴賓！

型號982/181G的介紹同樣載於Eric Tortella，《Blue Book 5》，2021 edition，第167-頁











⊕ 2513

PATEK PHILIPPE. A UNIQUE GILT BRASS SOLAR POWERED DOME CLOCK WITH CLOISSONNÉ ENAMEL

REF. 1155M, "L'AVENTURE DE LA VOILE", MANUFACTURED IN 1978

Movement: Quartz

Dial: White

Case: 22 cm. height

With: Patek Philippe Extract from the Archives

Remarks: Myriad of exceptional colours, unique hand-decorated works of art, remarkable quality

HK\$1,000,000-2,000,000

US\$125,000-250,000

百達翡麗，獨一無二，鍍金黃銅太陽能圓頂座鐘，配掐絲琺瑯，「航海冒險記」，型號1155M，1978年製，附後補證書



This unique hard-fired cloisonné enamel masterpiece, a stunning work of art created in 1978, was made by Elisabeth Perusset Lagger, a celebrated master enameller who excelled in fine cloisonné work. Mme. Perusset Lagger was predominantly employed to make the panels for Patek Philippe Dome clocks, the curved panels and dome presenting an extraordinary challenge that could only be mastered after years of practice. Enamellers such as Mme. Perusset Lagger were the very best in the world, only a handful of such skillful artisans existed at any one time and their work was always in constant demand by the great watch houses. Due to the fact that the technique is so labour intensive and can only be done by hand, only a tiny number of pieces each year could ever be made.

A wonderful trophy for collectors of rare timepieces, the present dome clock, now over 40 years old, is an artistic triumph and an important example of Elisabeth Perusset Lagger's work for Patek Philippe.

L'Aventure de la Voile

Each Patek Philippe dome clock is a unique creation, demanding the skill and precision of the artists hand, some were specially commissioned by the client to represent certain stories or favourite motifs. The present clock represents a unique story of its own, a tale of adventures on the high seas where one can witness many exciting and often unexpected encounters.

Perhaps purchased by its original owner to remember a past trip or adventure, whatever the reason, it is an imaginative and impressive work of art. A more detailed description of the cloisonné panels:

Left panel: A boat with flags, at a blue and green sea with fish and curled gold waves, Poseidon (mythological Greek god of the sea), and a tall castle

Central panel: Two boats further in the distance on rougher seas, larger and lower grey clouds casting shadow

Right panel: A larger boat, anchor, brighter green seas

Dome: A large deep red image that could possibly represent the sun, but also a compass. Also seen are sails of a boat, bags and barrels, a manuscript and scroll, possibly a map.

An interesting and notable feature of this clock is its dome, not only because of what it represents but also because of its texture. The dome is slightly uneven and seems to evoke the high and low tides of the ocean. Through the tale, technique, tone and texture we are willingly swept away to another world and able to enjoy a time that we may never have had the pleasure to experience before. This is the ultimate success for an artwork of this nature.

Patek Philippe Dome Clocks

Patek Philippe launched the solar-powered dome clock in the mid-20th century. They boast lavish and uniquely decorated cases featuring engravings of varying pattern or cloisonné enamel scenes. Still in production today, most likely due to their continued popularity, they were made in three series.

First series: Produced in the 1950s and 1960s with a mechanical 17''250 E pocket watch movement powered through the solar panel in the dome, the number '17' derived from the diameter measurement of the movement which comes from an old industrial measurement tradition whereby measurement was carried out using candle wicks in 'lines' or 'lignes', '250' for the thickness, and 'E' for electric. The large solar panel supplies power to the cylindrical storage device which then transmits energy to wind the movement. The beauty of this patented mechanism allowing the clock to be functional in the dark. At the time, this patented technique was seen as revolutionary, Patek Philippe were seen as being able to "master the energy of light."

Second series: Beginning in 1970, dome clocks were produced with Quartz movement with a smaller solar panel that seemed to have a higher position on the dome, becoming even smaller in the 1990s.

Third series: The only dome series with cell battery movement. This has a smaller solar panel or no solar panel seen from 2007 onwards.

Towards the end of the 1940's, the Swiss watchmaking industry revived the technique of cloisonné enamel which had been used since the Byzantine period. This technique uses fine bands (filaments) of gold to outline the design subject, which are then soldered to the surface of a plate. The empty spaces are then filled with ground enamel and fired multiple times at varying temperatures between 700 and 900 degrees centigrade to achieve different colours. Patek Philippe's enamellers can take up to one year to complete such a dome clock and less than a handful can be complete each year at their workshops. The artistry had been perfected over the decades and the artists could eventually miniaturize it to be made on wristwatches seen only from 1949 at Basel.

這件獨特的硬燒掐絲琺瑯傑作由著名琺瑯大師 Elisabeth Persset Lager於 1978 年製作，令人驚嘆不已。Elisabeth Persset Lager擅於製作精美的掐絲琺瑯作品，她主要受僱於百達翡麗並為其製作圓頂座鐘。由於處理彎曲的面板和圓頂極富挑戰性，只有經驗豐富的大師才能掌握箇中技巧。Elisabeth Persset Lager是當時世界上最優秀的工匠；由於同一時間只有極少數技藝如斯精湛的工匠，來自各大鐘錶商的訂單自然從不間斷。由於這項技術只能以手工完成，因此每年只能製作極少量的作品。

對於稀有鐘錶收藏家來說，這件已經有 40 多年歷史的圓頂鐘絕對是一件珍貴的藝術寶藏，亦是 Elisabeth Perusset Lager 為百達翡麗製作的重要作品，難能可貴。

L'Aventure de la Voile「航海冒險記」

每一件百達翡麗圓頂座鐘都是獨一無二的作品，需要藝術家高度精準和超凡的技巧。有些座鐘是受客戶委託而專門製作，以展現特定的故事或圖案。本拍品正正講述了其獨特的故事：在一個公海冒險之旅的所見所聞，令人興奮不已而且出乎意料。或許是原主人為了紀念過去的旅程而購買的，但無論出於何種原因，本拍品都是一件富有想像力而且令人難忘的藝術品。其琺瑯面板的詳細描述如下：

左面板：在藍綠色的大海上有一艘掛著旗幟的船，還有魚兒和金色的波浪，波塞冬（希臘神話中的海神）和一座宏偉的城堡

中央面板：在波濤洶湧的海面上，遠方有兩艘船，天空中大面積且下墜的黑雲構成陰影





右面板：一艘較大的船、船錨和明亮的綠色海洋

圓頂：一個大而深邃的紅色影像，有可能代表太陽，但同時是一個指南針。還可看到船帆、袋子、木桶、手稿和捲軸（可能代表地圖）。

此鐘的圓頂正正是其有趣和獨特之處。不僅因為這個圓頂所代表的圖案，還因為它略顯凹凸不平的質感，令人聯想起海洋的漲潮和退潮。通過其故事、技巧、色調和材質，我們不期然被帶到另一個世界，感受到前所未有的愉悅時光。這亦是一件藝術品在本質上的偉大成就。

百達翡麗圓頂座鐘

百達翡麗在20世紀中葉推出太陽能圓頂座鐘。擁有豪華且裝飾獨特的外殼，上面刻有各式各樣的圖案或掐絲琺瑯場景。由於一直以來廣受歡迎，時至今日，百達翡麗仍繼續製作圓頂座鐘。圓頂座鐘作品大致可分為三個時期：

第一代：製於1950至1960年代，帶有機械式17"250 E懷錶機芯，以圓頂上的太陽能電池板供電。數字17為機芯的直徑，其量度單位名為lines或lignes，採用舊式工業中以燭芯進行測量的方法；250是機芯的厚度；E代表電（Electric）。大型太陽能電池板為圓柱形儲電裝置供電，然後將能量傳輸至機芯。這個榮獲專利的優秀機械裝置令時鐘即使在黑暗中亦能正常運作，在當時而言是一項革命性的技術，百達翡麗更因此被視為擁有掌控光能的力量。

第二代：自1970年開始採用石英機芯生產圓頂座鐘，面積較小的太陽能電池板被安裝在圓頂上更高的位置；1990年代的太陽能板變得更加小巧。

第三代：唯一一個圓頂座鐘系列搭載使用電池的機芯。自2007年起，太陽能電池板的面積變得更細，有些座鐘甚至沒有太陽能板。

1940年代末期，瑞士製錶業復興了自東羅馬時期已開始使用的掐絲琺瑯技術。該技術使用金或銅的細絲（filaments）勾勒出設計主題的輪廓，並將其焊接於底板表面。在空白位置中填充琺瑯釉彩再經多次煅燒，窯爐溫度需要在攝氏700度至900度之間以達至不同的顏色。百達翡麗的琺瑯工匠可能要用上整整一年時間才能完成一座圓頂座鐘，工坊每年的出品實在屈指可數。1949年的巴塞爾鐘錶展，工匠終成功將琺瑯作品微型化並應用在腕錶之中。



Case No :	1.803.494
Style :	Reference 1155M, gilded brass, cloisonné enamel
Type of dial :	Circle in gilded brass, black Roman numerals
Date of manufacture :	1978
Date of sale :	May 27th, 1983
Bracelet/Leather strap :	---
Remark :	Cloisonné enamel. "L'aventure de la Voile"









⊕ 2514

PATEK PHILIPPE. A UNIQUE GILT BRASS SOLAR POWERED DOME CLOCK WITH CLOISONNÉ ENAMEL

REF. 1123M, 'TRISTAN DE LÉONOIS', MANUFACTURED IN 1976

Movement: Quartz

Dial: White

Case: 22 cm. height

With: Patek Philippe Extract from the Archives and Patek Philippe service invoice dated 2021

Remarks: Myriad of exceptional colours, unique hand-decorated works of art, remarkable quality

HK\$1,000,000-2,000,000

US\$125,000-250,000

百達翡麗，獨一無二，鍍金黃銅太陽能圓頂座鐘，配掐絲琺瑯，《崔斯坦與伊索德》，型號1123M，1976年製，配後補證書及百達翡麗保養收據（2021年）



Made in 1976, this superb and extremely beautiful example of the revered Patek Philippe dome clock is signed by the eminent enameller Madame Luce Chappaz, the captivating scene 'Tristan de Léonois' features a myriad of colours, each different glass compound contained within wire cells (cloisons). This unique work of art is inspired by the chivalric romance of Tristan and Isolde, often considered one of the greatest tales of the Middle Ages in Europe.

Vintage dome clocks such as this dating from the 1970s are not only highly collectable but are appreciated as unique hand-decorated works of art by some of the finest 20th century artists working in enamel. Now becoming much harder to obtain and rarely offered on the open market, these stunning and functional timepieces perfectly represent Patek Philippe's mastery of both advanced technology and rare handicrafts over the past half century.

Enamel Artist Luce Chappaz

Luce Chappaz was a master artist enameller working mostly for Patek Philippe from the mid-20th century. Her signature is found from the late 1950s to the early 1990s on dome clocks but also on pocket watches and miniatures. Incredibly, one of her first jobs for the firm was the painting of some of the King Saud portraits, in 1956-1957, one of the last important work identified is the 1991 700th Swiss anniversary clock. During the four decades she worked for

Patek Philippe, we can see her signature on more than 50 pieces total. Along with Suzanne Rohr and Elizabeth Perusset Lagger she will be remembered as one of the best enamellers at Patek Philippe.

Tristan and Isolde is a chivalric romance retold in numerous variations since the 12th century, with a lasting impact on Western culture. The story is a tragedy about the adulterous love between the Cornish knight Tristan (Tristram) and the Irish princess Iseult (Isolde, Yseult). It tells of Tristan's mission to escort Iseult from Ireland for marriage to his uncle, King Mark of Cornwall. On the journey home, the two of them ingest a love potion which brings about the adulterous relationship. The legend has come down in two forms, known as the courtly branch and the common branch. The first inspired the romances of the 12th century poets Thomas of Britain and Béroul. The second is derived from The Prose Tristan, which links to the Arthurian legend, establishing Tristan as a Knight of the Round Table.

Patek Philippe Dome Clocks

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Towards the end of the 1940's, the Swiss watchmaking industry revived the technique of cloisonné enamel which had been used since the Byzantine period. This technique uses fine bands (filaments) of gold to outline the design subject, which are then soldered to the surface of a plate. The empty spaces are then filled with ground enamel and fired multiple times at varying temperatures between 700 and 900 degrees centigrade to achieve different colours. Patek Philippe's enamellers can take up to one year to complete such a dome clock and less than a handful can be complete each year at their workshops. The artistry had been perfected over the decades and the artists could eventually miniaturize it to be made on wristwatches seen only from 1949 at Basel.

製於 1976 年，這款精美絕倫的百達翡麗圓頂座鐘擁有著名琺瑯師 Luce Chappaz 的簽名，迷人的「Tristan de Léonois」場景顏色豐富，以不同的玻璃化合物填充在金屬絲線所勾勒而成的空格中（琺瑯）。這件獨特藝術作品的靈感來自歐洲中世紀《崔斯坦與伊索德》的浪漫故事。

此類1970 年代古董圓頂座鐘不僅具有極高的收藏價值，其中一些更是 20 世紀最優秀琺瑯藝術家所創作的獨一無二手工飾品。這些座鐘完美展現出百達翡麗在過去半個世紀對先進技術和稀有工藝的掌控，現時在公開市場上已極為罕見。

琺瑯藝術家Luce Chappaz

Luce Chappaz是一位大師級琺瑯畫家，自20世紀中葉開始主要為百達翡麗工作。從1950年代末至1990年代初，在圓頂座鐘、懷錶和微雕作品上均可見其標記。她在品牌初期的其中一項工作，便是在1956至1957年間繪製沙特國王的肖像畫，而她其中一件最後期的重要作品，便是1991年的瑞士700週年紀念鐘。在她服務百達翡麗的40年光景中，擁有其標記的作品超過50枚。她與Suzanne Rohrer和Elizabeth Perusset Lagerer同樣被譽為百達翡麗最出色的琺瑯大師之一。

《崔斯坦與伊索德》是一部自 12 世紀以來以多種形式演繹的騎士浪漫故事，對西方文化產生了深遠的影響。

故事講述康沃爾騎士崔斯坦 (Tristram) 與愛爾蘭公主伊索德 (Isolde, Yseult) 之間的愛情悲劇。





崔斯坦的使命是護送伊索德離開愛爾蘭，與他的叔叔康沃爾國王馬克結婚。途中，兩人因服用了愛情魔藥而發生性關係。這個故事的情節分為兩個版本，稱為宮廷版和普通版。前者啟發了 12 世紀英國詩人托馬斯和貝魯爾的浪漫故事，後者源自特里斯坦小說與亞瑟王傳奇有關的故事。

百達翡麗圓頂座鐘

百達翡麗在 20 世紀中葉推出太陽能圓頂座鐘。擁有豪華且裝飾獨特的外殼，上面刻有各式各樣的圖案或掐絲琺瑯場景。由於一直以來廣受歡迎，時至今日，百達翡麗仍繼續製作圓頂座鐘。圓頂座鐘作品大致可分為三個時期：

第一代：製於 1950 至 1960 年代，帶有機械式 17"250 E 懷錶機芯，以圓頂上的太陽能電池板供電。數字 17 為機芯的直徑，其量度單位名為 *lines* 或 *lignes*，採用舊式工業中以燭芯進行測量的方法；250 是機芯的厚度；E 代表電 (Electric)。大型太陽能電池板為圓柱形儲電裝置供電，然後將能量傳輸至機芯。這個榮獲專利的優秀機械裝置令時鐘即使在黑暗中亦能正常運作，在當時而言是一項革命性的技術，百達翡麗更因此被視為擁有掌控光能的力量。

第二代：自 1970 年開始採用石英機芯生產圓頂座鐘，面積較小的太陽能電池板被安裝在圓頂上更高的位置；1990 年代的太陽能板變得更加小巧。

第三代：唯一一個圓頂座鐘系列搭載使用電池的機芯。自 2007 年起，太陽能電池板的面積變得更細，有些座鐘甚至沒有太陽能板。

1940 年代末期，瑞士製錶業復興了自東羅馬時期已開始使用的掐絲琺瑯技術。該技術使用金或銅的細絲 (*filaments*) 勾勒出設計主題的輪廓，並將其焊接於底板表面。在空白位置中填充琺瑯釉彩再經多次煅燒，窯爐溫度需要在攝氏 700 度至 900 度之間以達至不同的顏色。百達翡麗的琺瑯工匠可能要用上整整一年時間才能完成一座圓頂座鐘，工場每年的出品實在屈指可數。1949 年的巴塞爾鐘錶展，工匠終成功將琺瑯作品微型化並應用在腕錶之中。

Style :	Reference 1123M, gilded brass, cloisonné enamel
Type of dial :	White front panel with gilt hour circle, Roman numerals
Date of manufacture :	1976
Date of sale :	January 30th, 1981
Bracelet/Leather strap :	---
Remark :	Cloisonné enamel theme: "Tristan de Léonois"









PROPERTY FROM THE CHAMPION COLLECTION

2515

PATEK PHILIPPE. A VERY FINE AND RARE LIMITED EDITION STAINLESS STEEL CUSHION-SHAPED SINGLE BUTTON SPLIT SECONDS CHRONOGRAPH WRISTWATCH WITH ROSE GOLD SUNBURST DIAL AND BLACK BREGUET NUMERALS, MADE IN A LIMITED SERIES OF 10 PIECES
REF. 5950/1A-011, CIRCA 2014

Movement: Manual

Dial: Rose gold sunburst with black Breguet numerals

Case: 37 x 45 mm. (W x L)

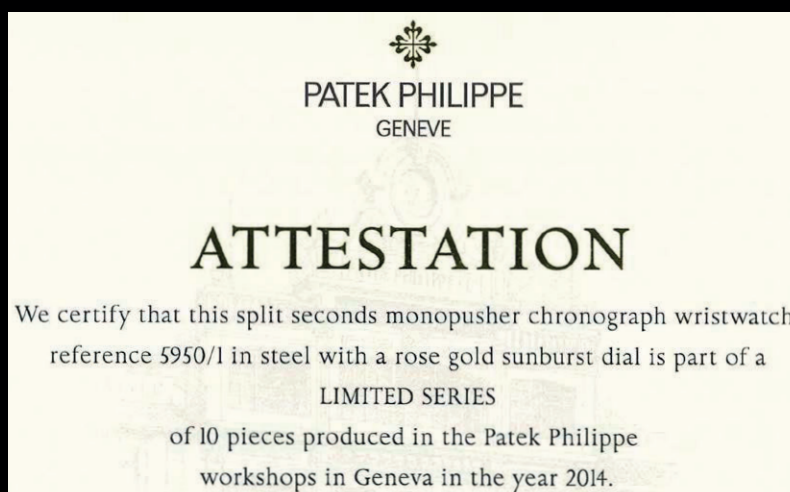
With: Stainless steel Patek Philippe bracelet, overall length approximately 180 mm., additional solid case back, Patek Philippe Certificate of Origin, Attestation of Limited Series, product literature in portfolio, leather folder, sales tag, presentation box and outer packaging

Remarks: Only 10 pieces made, first example at international auction, immaculate condition, full set of accessories

HK\$2,400,000-4,800,000

US\$300,000-600,000

百達翡麗，非常精細及罕有，不銹鋼單按鈕追針計時功能腕錶，配玫瑰金色日輝紋錶盤及黑色寶璣字，限量生產10枚，型號5950/1A-011，約2014年製，附原廠證書、額外底蓋、盒子及外包裝



One of a limited series of only 10 pieces, the incredibly attractive stainless steel reference 5950/1A-011 with rose gold sunburst dial was only available on application and offered only to Patek Philippe's most valued clients. To the best of our knowledge, the present watch is the first example ever to be offered at international auction. Furthermore, it is in immaculate condition and comes complete with the full set of accessories.

Launched in 2010, reference 5950 immediately soared to the top of the wish lists of collectors all over the world and is now almost impossible to obtain. To date, only four examples have returned to the open market since launch. It is powered by the calibre CHR 27-575 PS, introduced in 2005 with the officier-style split second chronograph reference 5959. Not only is this movement the first example of a chronograph calibre completely realized in-house by Patek Philippe, it is moreover the thinnest manually wound column-wheel split second single button chronograph movement ever designed by any manufacturer.

This movement, which can be considered a compendium of the best and most innovative horological technology available at the moment of its inception, is in contrast housed in an art deco-style watch obviously inspired by the very first split second chronograph wristwatches of the 1920s. The cushion-shape case, the typical dial layout with outer railway fifth of a second divisions and the two horizontal subsidiary dials, the Breguet numerals, the engraved motif at the corners of the dial (reprised on the movement as well, example of Patek Philippe's incredible attention to details), every little detail of the timepiece is devised with the open intention of sending the beholder on a time voyage back to the 1920s and 30s.

Last but not least, this model, arguably one of the most advanced and attractive examples of modern Patek Philippe production, features a stainless steel case. Highly complicated Patek Philippe timepieces in steel, either vintage or modern, are as unusual as they are avidly hunted down by connoisseurs.



作為限量推出10枚的腕錶，此枚極具吸引力的不銹鋼5950/1A-011玫瑰金色日輝紋錶盤，只會按百達翡麗最尊貴客戶的要求而製作。據我們所知，本錶是歷來首次在國際拍賣會上現身的同款腕錶。本錶的狀態極佳，完美無暇，並附有全套配件。

甫於 2010 年推出，型號5950便迅即躍升至全球藏家願望清單之首位，現在幾乎無法獲得。自推出以來，迄今為止只有四枚腕錶重返公開市場出售。5950搭載CHR 27-575 PS 機芯，該機芯於 2005 年推出，當時搭載於軍官式追針計時腕錶5959。不僅是百達翡麗完全自家製作的首個計時腕錶機芯，它更是整個業界中歷來最薄的手動上弦導柱輪追針單按鈕計時機芯。

此機芯運用了當時最先進和最具創新性的鐘錶技術，與極富裝飾藝術風格的腕錶設計形成鮮明對比，其靈感顯然來自 1920 年代第一款追針計時腕錶。枕形錶殼，典型的錶盤佈局，帶有外環軌道狀五分之一秒刻度和兩個水平輔助錶盤，寶璣數字，錶盤角落處的雕刻圖案同樣見於機芯之上，充分體現百達翡麗對細節的關注，這款時計的每一個小細節彷彿在有意無意間讓觀賞者踏上時光之旅，重回 1920 至 30 年代。

採用不銹鋼錶殼的5950，可說是現代百達翡麗腕錶中最先進和最具吸引力的典範之一。不論是古董還是現代作品，高度複雜的百達翡麗精鋼時計皆十分罕見，因此自然受到鑑賞家的狂熱追捧。







PROPERTY FROM THE CHAMPION COLLECTION

ψ 2516

PATEK PHILIPPE. A POSSIBLY UNIQUE AND IMPORTANT 18K PINK GOLD AND DIAMOND-SET TONNEAU-SHAPED AUTOMATIC MINUTE REPEATING PERPETUAL CALENDAR WRISTWATCH WITH RETROGRADE DATE, MOON PHASES, LEAP YEAR INDICATION AND BLACK DIAL WITH DIAMOND-SET INDEXES

REF. 5013R-014, CIRCA 2010

Movement: Automatic

Dial: Black and diamond-set indexes

Case: 35 x 46 mm. (W x L)

With: 18k pink gold Patek Philippe buckle, Patek Philippe Certificate of Origin, Patek Philippe Portfolio, additional case back, additional black Patek Philippe CROCODILE strap, setting pin, sales tag, slip case, presentation box and outer packaging

Remark: Possibly unique, first example at international auction, immaculate condition, full set of accessories

HK\$2,800,000-5,600,000

US\$350,000-700,000

百達翡麗，應為獨一無二及重要，18K紅金鑲鑽石酒桶形自動上弦三問萬年曆腕錶，配逆返日曆，月相，閏年顯示及黑色錶盤鑲鑽石時標，型號5013R-014，約2010年製，附原廠證書、額外底蓋、盒子及外包裝

Possibly a unique special order with a diamond-set black dial, the present watch is undoubtedly one of the most attractive specimens of the 'Grande Complication' reference 5013 ever to be offered at auction. Manufactured in the final year of production in 2010, its exclusivity resides in the Certificate of Origin-confirmed black dial which is set with 6 baguette diamonds and three round diamonds in rose gold settings. The combination of rose gold case and diamond-set black dial is highly unusual in any Patek Philippe model and provides a rich and ultra-luxurious aesthetic. According to our research, the present watch is the only example in pink gold with diamond-set black dial known publicly or to have been offered at international auction.

Reference 5013

Part of Patek Philippe's "Grand Complication" series, reference 5013 is the first minute repeating wristwatch featuring an automatic movement combined with a perpetual calendar and retrograde date. The retrograde date hand moves along a 270 degree arc and at midnight of the last day of each month, it flies back to the first of the month. During this precisely controlled fly-back phase, the hand is disconnected from the drive train and is cleverly captured back on the 1st of the month to ensure it does not slip forward by a day. At the time of its introduction in 1992, it was the firm's most complicated wristwatch ever made. It is fitted with Patek Philippe's legendary calibre R 27 PS QR, self-winding with minute repeat-

ing, distinguished by a chime of exceptional quality. Extensive researches in metallurgy and acoustics where necessary to achieve a sound of such perfection and unrivalled purity.

Rubis / Movement jewels: 41R

Cadran / Dial: NOIR BAG. DIAMANTS CHAT. RGE-ANG

Boîtier / Case: Or rose 18 C.

Bracelet / Bracelet: CUIR

Pierres / Gem stones:

Sale

相信是獨一無二的特別訂製腕錶，此枚鑲鑽黑色錶盤超級複雜功能5013，無疑是拍賣史上最具吸引力的同型號作品之一。製於生產期最後一年 2010 年，其獨特之處在於經原廠證書確認的紅金錶殼，配上鑲嵌 6 顆長方形鑽石和 3 顆圓形鑽石的黑色錶盤。紅金錶殼搭配鑲鑽黑色錶盤營造出奢華的美感，但這種組合在所有百達翡麗型號中皆十分罕見。根據我們的研究，本錶是唯一一枚為公眾所知，或曾在國際拍賣會上出售的鑲鑽黑色錶盤紅金腕錶。

型號 5013

作為百達翡麗頂級複雜功能系列的一部分，5013 是首款具有自動上弦機芯、萬年曆和逆返日曆功能的三問腕錶。逆返日曆指針弧形運行270度，在每月最後一日的午夜時刻飛返至下月一日。在精確控制的飛返過程中，指針與轉動裝置脫離並立刻回到1，確保不會出現多跳一天的情況。在1992年推出時，5013是品牌有史以來最複雜的腕錶。搭載百達翡麗傳奇的自動上弦三問R27PS QR機芯。該機芯以卓越品質著稱，透過冶金學和聲學方面的廣泛研究，才能達致如此完美和純淨的聲樂效果。







Ψ 2517

THIS IS A TEST!

Movement: Cal R 27 Q, automatic, repeating on gongs activated by a slide on the band, signed

Dial: opaline-white with white gold indexes and black prototype with white gold Breguet numerals, signed

Case: glazed display back, 36 mm. diam., the 'JHP' mark of Jean-Pierre Hagmann on the back of the lower left lug, signed

With: platinum Patek Philippe buckle, Certificate of Origin and Guarantee dated January 29, 2004 and stamped by Patek Philippe Salon Geneva, additional original prototype black dial with white gold Breguet numerals, additional solid platinum caseback, numbered sales tag, setting pin, leather document holder, wooden presentation box and outer packaging, Extract from the Archives confirming production of this watch with two dials - a white opaline one with white gold indexes, and an additional black one with Breguet numerals - in 2001 and its subsequent sale on January 29, 2004

Remark: Prototype black dial, opaline white dial, both dials confirmed by the Patek Philippe Extract, 'JHP' Jean-Pierre Hagmann case, immaculate condition, full set of accessories

HK\$12,500,000-20,000,000

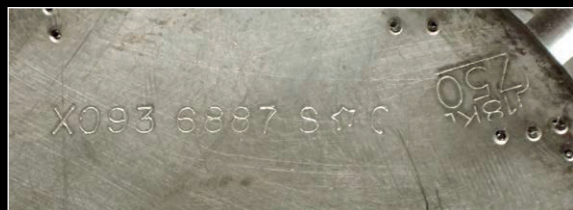
US\$1,600,000-2,600,000

百達翡麗，高度重要及十分觸目，鉑金自動上弦腕錶，配三問、萬年曆、月相、24小時顯示、閏年顯示、樣版黑色錶盤及乳白色錶盤，最後一枚生產的型號3974鉑金版 - 配兩塊錶盤，其中一塊為樣板錶盤，2001年製，附原廠證書、後補證書、額外底蓋及全套配件

This stunningly attractive platinum reference 3974 is a very special and distinguished watch indeed, for several important reasons it is one of the undoubted stars of the reference. For any collector seeking ultimate exclusivity and uniqueness among complicated Patek Philippe wrist-watches, this 'stand-alone' special order watch is without doubt a watch apart, perhaps the outstanding specimen of all 3974s.

Made upon special request certainly for one of Patek Philippe's most valued and appreciated clients, it has a specially made case by Jean-Pierre Hagmann and a beautiful prototype black dial with Breguet numerals. Furthermore, to the best of our knowledge the present watch is unique in being manufactured in 2001. It was delivered in January 2004, almost four years after production of the reference itself had ceased in 2000 and is therefore, the last reference 3974 ever to be made. Another fascinating aspect of this remarkable watch is that it was officially supplied with two alternative dials; a white opaline one with white gold indexes, and an additional important prototype black one with Breguet numerals. Both dials being fully confirmed by the Extract from the Archives.

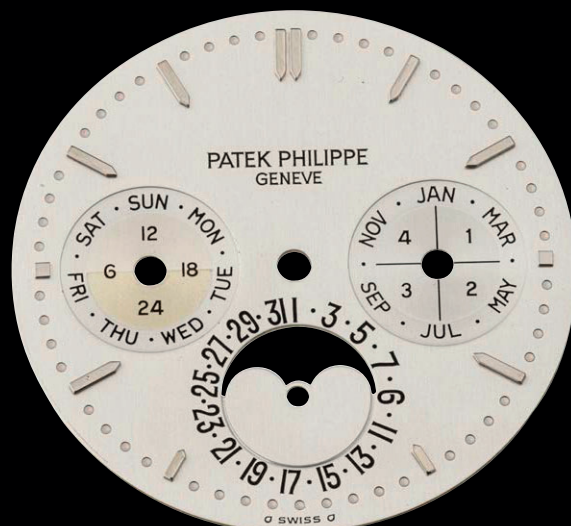
The Prototype Black Breguet Numeral Dial



Research has revealed that the extract-confirmed black dial with Breguet numerals is in fact a prototype and made using a solid 18K gold base plate. The back of the dial is hallmarked '18K/750' and engraved with the manufacturer's code numbers as expected but, preceding the engraved code number, is the letter 'X', the letter 'X' was only engraved on prototype dials. This significant revelation shows quite clearly that almost every part of this platinum 3974 was especially chosen for this individual watch which serves to further underline its entirely 'out of series one-off' status.







The Case

Another fascinating and important aspect of this sensational wristwatch is that the case is made by the master casemaker Jean-Pierre Hagmann of Geneva, his master mark 'JHP' being stamped on the back of the lower left lug. This is historically significant because, apart from the present watch, only the very first handful of reference 3974 were made by him. Very soon after initial production began, the making of the cases was switched to Patek Philippe's in-house casemaker, Ateliers Réunis S.A. (master case-maker's mark 28 in a key). It can therefore be assumed that because production of the 3974 had already ended at the time this watch was ordered, Patek Philippe approached Jean-Pierre Hagmann to make one last 3974 case in platinum and the last ever example of the reference. The work of Jean-Pierre Hagmann is regarded as the bench mark for case making, being without doubt the most skilled living craftsman in the field. Originally trained as a jeweller, Jean-Pierre Hagmann set up his own company in 1984, specializing in the manufacture of custom-made high quality watch cases. He worked for several of the world's most famous watch manufactures, notably Patek Philippe, to whom he supplied amongst others, cases for references 3974, 3979, 5016 and 5029, all models of the firm's 'Grand Complication' series.



The Movement

The ingenious in-house calibre 27 RQ impresses not only by its remarkable number of 467 parts but also by Patek Philippe's masterly performance of combining a 22K micro-rotor, minute repeating, perpetual calendar, 24-hour indication and phases of

the moon mechanisms in a proportionally small 12 ½ ligne movement. The calibre was the first automatic minute repeating movement ever made. Reference 3974 has become a modern classic epitomizing the strengths and wonderful acoustics of Patek Philippe minute repeaters.

Reference 3974

One of the most important watches ever made in series by Patek Philippe, reference 3974 was launched in 1989 to celebrate Patek Philippe's 150th anniversary, at the time not only the firm's but also the world's most complicated watch (calibre 89). The very first movement was numbered 1'906'000.

Research has revealed that only around 160 examples of ref. 3974 were ever made, the majority in yellow gold. The cases of the early examples and the present final example were made by Jean-

Pierre Hagmann and bear his hallmark. Later series were fitted with Ateliers Réunis cases.

This highly sought-after reference ceased production in 2000 and is regarded as one of the most desirable minute repeating wristwatches of the last 30 years.

We are grateful to Eric Tortella for his assistance and study in researching this watch.

Literature:

Reference 3974 is illustrated in : Patek Philippe Watches - Patek Philippe Museum, Vol. II, p. 325, and in: Patek Philippe Wristwatches by Martin Huber & Alan Banbery, second edition, p. 325. Ref. 3974 is illustrated in the 'Blue Book 2', 2019 edition by Eric Tortella, page 595-

<i>Style :</i>	<i>Reference 3974, platinum</i>
<i>Type of dial :</i>	<i>Opaline-white dial, white gold indexes</i>
<i>Date of manufacture :</i>	<i>2001</i>
<i>Date of sale :</i>	<i>January 29th, 2004</i>
<i>Bracelet/Leather strap :</i>	<i>Leather strap</i>
<i>Remark :</i>	<i>A second dial was made: black, white gold Breguet numerals, English version</i>

這枚極具吸引力的鉑金腕錶無疑是一眾3974中的明星，無與倫比。對於尋求終極排他性和獨特性的百達翡麗複雜功能腕錶藏家而言，這枚「獨立」的特別訂製腕錶絕對與別不同，有可能是 3974 腕錶中最傑出的典範。

據我們所知，在2001 年，本錶因應特別要求為百達翡麗最有價值和最受讚譽的客戶之一所製作，獨一無二。這個特別訂單最後由 Jean-Pierre Hagmann 打造錶殼及特別訂造出一塊樣版式黑色錶盤配寶璣數字。直至 2004 年 1 月，即該型號停產後四年，本錶才正式交付予其主人，因此亦是最後一枚出產的 3974。此外，品牌還提供了兩個錶盤；一個帶有白金時標的乳白色錶盤，以及一個帶有非常重要，帶寶璣數字的樣版式額外黑色錶盤。二者皆由後補證書確認。

樣版黑色寶璣數字錶盤

據研究顯示，帶有寶璣數字的黑色錶盤實際上是原型，並使用實心 18K金底板製成。錶盤背面標有“18K/750”標誌，並按預期刻有製造商的代碼，但在刻代碼之前是字母“X”，字母“X”僅刻在原型錶盤上。這一重大啟示非常清楚地表明，這款鉑金 3974 的幾乎每個部件都是為這款腕錶特別挑選的，進一步突顯了其完全“非系列一次性”的地位。

這枚魅力非凡的腕錶，其中一個引人入勝且重要的亮點，便是由日內瓦製錶大師 Jean-Pierre Hagmann 所打造的錶殼，其標記「JHP」印在左下方的錶耳背面。除本錶之外，只有首批為數極少的 3974 是由他所製造，因此具有重要的歷史意義。在3974投產後不久，錶殼的製作便已轉交百達翡麗的內部錶殼製造商 Ateliers Réunis S.A.（錶殼製造商的鑰匙標記為 28）。因此可以假設，由

於在訂購這款腕錶之時 3974 的生產期已經結束，百達翡麗便委託了Jean-Pierre Hagmann製作最後一個 3974 鉑金錶殼，亦是該型號的最後一件產品。毫無疑問，Jean-Pierre Hagmann是錶殼製作領域中最熟練的在世工匠，其作品亦被視為製作基準。Jean-Pierre Hagmann 最初接受過珠寶師培訓，後於 1984 年成立個人公司，專門製造訂製的高品質錶殼。他曾為幾家世界上最著名的鐘錶製造商工作，包括百達翡麗，他曾為品牌超級複雜功能時計系列的3974、3979、5016 和 5029供應錶殼。

機芯

精巧的自家製 27 RQ 機芯不僅因其數量驚人的 467 個零件而令人印象深刻，百達翡麗更將 22K 迷你陀、三問、萬年曆、24 小時顯示和月相機械裝置結合在一個僅有12 ½ ligne的機芯，如此卓越的性能實在令人讚嘆不已。該機芯是有史以來第一款自動上弦三問機芯。型號3974 已成為現代經典，展現出百達翡麗三問報時出色和美妙的聲樂效果。

型號 3974

百達翡麗歷來最重要的腕錶系列之一。型號 3974 於 1989 年推出，以慶祝百達翡麗成立 150 週年，當時不僅是百達翡麗，同時是世界上最複雜的腕錶 (calibre 89)。此型號的首個機芯編號為 1'906'000。

研究顯示3974的總產量只有大約 160枚，當中大部分為黃金。早期和最後一枚腕錶（本拍品）的錶殼由Jean-Pierre Hagmann製作，並帶有他的標誌。後來的出品則配備 Ateliers Réunis 錶殼。這款備受追捧的腕錶於 2000 年停產，被視為過去 30 年中最受歡迎的三問腕錶之一。

型號3974的介紹同樣載於Eric Tortella，《Blue Book 2》，2019 edition，第595-頁

我們衷心感謝Eric Tortella為此時計的研究提供協助。

參考文獻：

與此時計相關的參考文獻資料，敬請參閱英文版本。





PATEK PHILIPPE
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THE TRIAZZA COLLECTION



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26.11-2.12.2021
Hong Kong Convention and Exhibition Centre
香港會議展覽中心

CONTACT 查詢
Alexandre Bigler
abigler@christies.com
+852 2978 6759

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with moon phases
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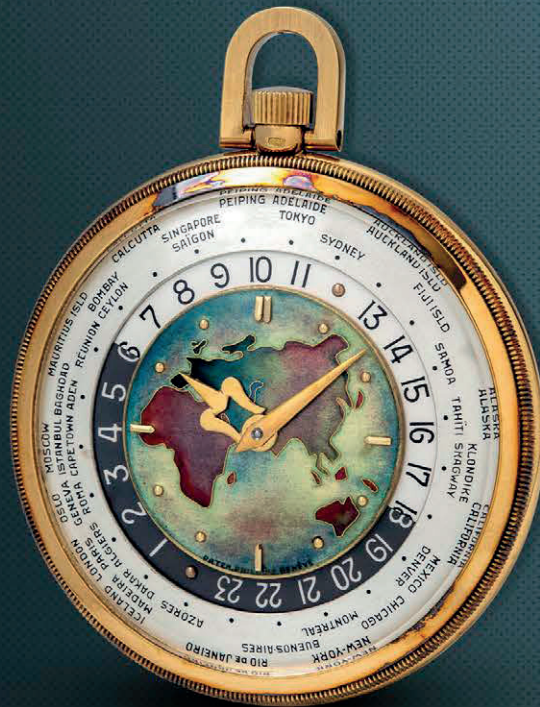
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SECOND VIEWING AND SALE SITE

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CHRISTIE'S

HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH AND 21ST CENTURY ART EVENING SALE AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or visit www.christies.com/highvaluelots.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀藝術晚間拍賣之所有拍賣品與其他類別拍賣品低估值為港幣 8,000,000 元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,600,000 元或閣下擬競投全部拍賣品低估值總額之 20% 或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。
- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或瀏覽 www.christies.com/highvaluelots。

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** (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 they are not an alternative to examining a **lot** in person or taking 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. **Estimates** may

be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** 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 or, 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 or clock 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 and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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 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 (driving 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, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable,

chopped with company stamp and together with documentary proof of directors and beneficial owners; (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, 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 in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

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. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** 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.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes. 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. For help, please contact the Client Services Department on +852 2760 1766.

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. Telephone bids cannot be accepted for lots estimated below HK\$30,000. 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. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(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 CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to 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 sole option:

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

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- 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 Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. 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 post 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, 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 HK\$5,000,000, 20% on that part of the **hammer price** over HK\$5,000,000 and up to and including HK\$50,000,000, and 14.5% of that part of the **hammer price** above HK\$50,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

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 give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO....." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

(f) 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**.

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

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

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognized 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.

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

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation 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;
(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

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

(v) books which are described in the catalogue as sold not subject to return; or
(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) 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 gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(iii) above and the **lot** 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.

(l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

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

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) 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.

(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

- (i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
- (ii) Wire transfer

You must make payments to:

HSBC

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: HSBCHKHHHKH

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments

are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(v) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(vi) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) 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, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@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 the buyer.

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:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction, even if you have not collected the **lot** by this date.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) 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):

(i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;

(ii) 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;

(iii) 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;

(iv) 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;

(v) 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);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;

(viii) to 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

(ix) we can take any other action we see necessary or appropriate.

(b) 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.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G(c)(i) and (ii). In such circumstances paragraph G(c)(iv) shall apply.

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 WATCHES COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) For information on collecting lots, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at www.christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND 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 before you bid. 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 Department on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. 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.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 the export or import of any **lot** you purchase.

(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 Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Lots made of 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 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. 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) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 the export or import of property containing such protected or regulated material.

(d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase 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 of this type of property and its purchase by US persons (wherever located). 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 **Ψ** 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 sale. 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; and

(ii) We do not 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 LIVE™, **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, breakdown, or delay, unavailability, suspension or termination of any of 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 (a) to (d) or E2(i) 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 LIVE™ 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 the English 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. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

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

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRTISTIES.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

auctioneer : individual auctioneer and/or Christie's.
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 section 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 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 section 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.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和 / 或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以▲標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

- (a) **目錄描述**部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。
- (b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

3. 狀況

- (a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- (b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可能協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

- (a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您

從專業修復人員或其它專業顧問那裏索取意見。

- (b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

- (a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。
- (b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。
- (c) 我們不會為每件拍賣的寶石索取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- (d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

- (a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能保證任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。
- (b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些

都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

- (c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

B. 登記競投

1. 新競投人

- (a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
 - (i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。
 - (ii) 公司客戶：顯示名稱及注册地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。
 - (iii) 信託、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- (b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：
+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及 / 或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投標部：+852 2978 9910 或電郵至 bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐恐怖主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

- (a) 作為授權競投人：如果您代表他人競投，在競投前，委託人需要完成以上的登記

手續及提供已簽署的授權書，授權您代表其競投。

- (b) 作為隱名委托人的代理人：如果您以代理人身份為隱名委托人（最終的買方）進行競投，您同意承擔支付購買款項和所有其他應付款項的個人責任。並且，您保證：

- (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
- (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
- (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
- (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付購買款項和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會安排人員協助電話競投的情況下接受電話競投。**估價**低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx> 網站。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。**拍**

賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用·標記。**底價**不會高於**拍賣品**的**低端估價**。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；
- (f) 如果有關於競投的錯誤或者爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後 3 個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第 7 個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第 B(3)，E(2)(i)，F(4) 及 J(1) 段中所列的取消權，取消出售一件**拍賣品**的權利。

4. 競投

拍賣官接受以下競投：

- (a) 拍賣會場參與競投的競投人；
- (b) 從電話競投人，通過 Christie's Live™（如第 B6 部分所示）透過網絡競投的競投人；
- (c) 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，**拍賣官**通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，**拍賣官**可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後

從該價位向上拍賣。如果無人競投該**拍賣品**，**拍賣官**可視該**拍賣品**為流拍**拍賣品**。

6. 競投價遞增幅度

競投通常從低於**低端估計**開始，然後逐步增加（競投價遞增幅度）。**拍賣官**會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

8. 成功競投

除非**拍賣官**決定使用以上 C3 段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 5,000,000 元之 25%；加逾港幣 5,000,000 元以上至港幣 50,000,000 元部分之 20%；加逾港幣 50,000,000 元以上之 14.5% 計算。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**成交價**，**買方酬金**和 / 或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- (a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其具有法律上的權這麼做；
- (b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第F1(a)段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品保證**條款如下：

- (a) 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料（包括**標題**以外的大階字體注明）作出任何**保證**。
- (c) **真品保證**不適用有**保留標題**或任何有保留的部分**標題**。有**保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“有**保留標題**”列表及**拍賣品**的**目錄描述**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**乎合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：
 - (i) 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；

- (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
- (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
 - (a) 此額外**保證**不適用於：
 - (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - (iii) 沒有標題的書籍；
 - (iv) 沒有標明**估價**的已出售**拍賣品**；
 - (v) 目錄中表明售出後不可退貨的書籍；
 - (vi) **狀況**報告中或拍賣時公告的瑕疵。
 - (b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- (k) **東南亞現代及當代藝術以及中國書畫**。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後 12 個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

(l) **中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）**。
以上 E2(b)-(e) 在此類別**拍賣品**將作修改如下。當創作者或藝術家未有列明時，我們不僅為**標題**作出**真品保證**，並會對本**目錄描述**第二行以**大階字體**注明的有關日期或時期的資料提供**真品保證**（“**副標題**”）。以上 E2(b)-(e) 所有提及**標題**之處應被理解為**標題**及**副標題**。

F. 付款

- 1. 付款方式
 - (a) 拍賣後，您必須立即支付以下**購買款項**：
 - (i) **成交價**；和

- (ii) **買方酬金**；和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
 - (i) 佳士得通過“MyChristie’s”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
 - (ii) 電匯至：
 - 香港上海匯豐銀行總行
 - 香港中環皇后大道中 1 號
 - 銀行編號：004
 - 賬號：062-305438-001
 - 賬名：Christie’s Hong Kong Limited
 - 收款銀行代號：HSBCHKHHHKH
 - (iii) 信用卡
 - 在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”（CNP）的方式支付，本公司每次拍賣接受總數不超過港幣 1,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下（d）段：
 - (iv) 現金
 - 本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
 - (v) 銀行匯票
 - 抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；
 - (vi) 支票
 - 抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
 - (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。
 - (e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；
- (b) 自拍賣日起 30 日後，即使買方在此日期前仍未提取**拍賣品**。

4. 不付款之補救辦法

(a) 如果到**期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：

- (i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
- (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償、法律費用及任何賣方酬金的差額；
- (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
- (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
- (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
- (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
- (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
- (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
- (ix) 採取我們認為必要或適當的任何行動。

(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

(c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(c)(i) 及(ii) 段向您收取倉儲和運輸費用。在此情況下，G(c)(iv) 段將適用。

5. 扣押**拍賣品**

如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全

額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 鐘錶之提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。
- (b) 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十個日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
 - (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
 - (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
 - (iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
 - (iv) 倉儲的條款適用，條款請見 www.christies.com/storage。
 - (v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口 / 進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就**拍賣品**出境要求出口聲明及/或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請

許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。

(b) 你應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

(c) 含有受保護動植物材料的**拍賣品**

由瀕臨絕種及其他受保護野生動植物製造或組成（不論分比率）的**拍賣品**在本目錄中註有 [~] 號。

這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛犸象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

(d) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料非非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

(e) 源自伊朗的**拍賣品**

一些國家禁止或限制購買和/或進口源自伊朗的“傳統工藝作品”（身份不明確的藝術家作品及/或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在某特定

情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波期）的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

(f) **黃金**

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(g) **鐘錶**

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 **Ψ** 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. 佳士得之法律責任

- (a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度上，所有由法律附加的**保證**及其他條款，均被排除在本協議外。在 E1 段中的賣方**保證**是由賣方提供的**保證**，我們對這些**保證**不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和
- (ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何**保證**，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售

會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在 Christie's LIVE™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有**保證**您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。如您是加利福尼亞州居民，您可在 <https://www.christies.com/about-us/contact/ccpa> 看到我們的《加州消費者隱私法》（California Consumer Privacy Act）聲明。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而

言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com 的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及**價款**都可在 www.christies.com 上查閱。銷售總額為**成交價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

拍賣官：個人拍賣官和 / 或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

- a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；
- b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- c) **拍賣品**在**標題**被描述為某**來源**，則為該**來源**的作品；
- d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的**保證**。

買方酬金：除了**成交價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

佳士得集團：Christie's International Plc 及其子公司及集團的其它公司。

狀況：拍賣品的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**指該範圍的最高價。**中間估價**為兩者的中間點。

成交價：**拍賣官**接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

有保留：如 E2 段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“**有保留標題**”的意思。

底價：**拍賣品**不會以低於此保密底價出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人**保證**其所陳述或聲明的事實為正確。

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 • Buying at Christie's'

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

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

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

✂ Bidding by parties with an interest.

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

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

Ψ **Lot** incorporates material from endangered species that is not for sale and is shown for display purposes only.

The endangered species strap shown with the **Lot** is for display purposes only and is not for sale. Upon sale, the watch will not be supplied to a buyer outside Hong Kong with any watch strap.

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**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為“業務規定·買方須知”一章的最後一頁。

◊ 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團公司**持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

✂ 利益方的競投。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前**估價**，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第H2(b)段。

Ψ **拍賣品**含有瀕危物種的材料，只用作展示用途，並不作銷售。

與**拍賣品**一併展示的錶帶由瀕危物種的物料製成，只用作展示用途，並不作銷售。手錶一旦出售，佳士得將不會提供任何錶帶予香港境外買方。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

◊ Minimum Price Guarantees:

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

◊◆ Third Party Guarantees/Irrevocable bids

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

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

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

✂ Bidding by parties with an interest

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

Post-catalogue notifications

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

Other Arrangements

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

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

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale,

including the Authenticity Warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship or of the lot being created in certain period, reign or dynasty 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.

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the Authenticity Warranty or the 'Qualified Headings'.

WATCHES

Authenticity Certificates

As certain manufacturers may not issue certificates of authenticity, Christie's has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie's is satisfied that it should cancel the sale in accordance with the authenticity warranty, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

Removal of Watch Batteries

Lots marked with the symbol ⊕ in the catalogue incorporate batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If buyers request shipment of such lots to regions outside the region in which the saleroom is located, the batteries will be removed and retained prior to shipment. If such lots are collected from the saleroom, the batteries will be made available for collection free of charge.

重要通知及目錄編列方法之說明

重要通告

佳士得在受委託拍賣品中的權益

▲: 部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 ▲ 符號以資識別。如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，但會於正文首頁聲明其權益。

● 保證最低售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低售價。這被稱為保證最低售價。該等拍賣品在目錄中於拍賣編號旁註有 ● 號以資識別。

◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中註以符號 ◆ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付不可撤銷的成交價及買方酬金。

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求您的代理人確認他 / 她是否在拍賣品持有經濟利益。

✠ 利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時，我們會對該拍賣品附註符號 ✠。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。任何成功競得拍賣品的利益方必須遵守佳士得的業務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

目錄出版後通知

在有些情形下，在目錄出版後，佳士得可能會達成某種安排或意識到有需要附註目錄符號的競投。在此情況下，我們會在拍賣會前或拍賣該項拍賣品前做出通知。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方或者潛在買方提供借款或者預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中註以符號。

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低售價保證以及第三方融資安排的說明。

目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定，買方須知，包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按要求提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄拍賣品之創作者或拍賣品於某時期、統治時期或朝代內創作的真實，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。

目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

手錶

真品證書

因有些製造商不會提供真品證書，所以（除非佳士得在圖錄內另有特別說明），佳士得沒有義務向買家提供製造商的真品證書。除非佳士得同意其應該按真品保證條款取消交易，否則不能以製造商不能提供真品證書作為取消交易的理由。

拆除手錶電池

目錄中拍賣品註有 ⊕ 標誌代表其含有的電池可能被管轄航空運輸的國際法律法規認定為「危險物品」。如果買家要求將此手錶運送到拍賣會場所在的以外地區，電池將在運送手錶之前被拆除並予以保存。若該拍賣品由拍賣會場提取，其電池將供免費提取。

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

AMERICAS

BOGOTA
+571 635 54 00
Juanita Madrinan
(Consultant)

BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

CHICAGO
+1 312 787 2765
Catherine Busch

DALLAS
+1 214 599 0735
Caperia Ryan

HOUSTON
+1 713 802 0191
Jessica Phifer

LOS ANGELES
+1 310 385 2600
Sonya Roth

MEXICO CITY
+52 55 5281 5446
Gabriela Lobo

MIAMI
+1 305 445 1487
Jessica Katz

NEW YORK
+1 212 636 2000

PALM BEACH
+1 561 777 4275
David G. Ober (Consultant)

SAN FRANCISCO
+1 415 982 0982
Ellanor Notides

SANTIAGO
+56 2 2 2631642
Denise Ratnoff de Lira

SÃO PAULO
+55 21 3500 8944
Marina Bertoldi

TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

ASIA PACIFIC
BANGKOK
+66 (0) 2 252 3685
Prapavadee Sophonpanich

BEIJING
+86 (0)10 8583 1766
Rebecca Yang

HONG KONG
+852 2760 1766

JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

KUALA LUMPUR
+62 (0)21 7278 6268
Charmie Hamami

MUMBAI
+91 (22) 2280 7905
Sonal Singh

SEOUL
+82 2 720 5266
Jun Lee

SHANGHAI
+86 (0)21 6355 1766
Rebecca Yang

SINGAPORE
+65 6735 1766
Dexter How

TAIPEI
+886 2 2736 3356
Ada Ong

TOKYO
+81 (0)3 6267 1766
Katsura Yamaguchi

EUROPE, THE MIDDLE EAST AND AFRICA

AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

BOLOGNA
+39 051 265 154
Benedetta Possati Vittori
Venenti (Consultant)

BRITTANY, THE LOIRE VALLEY & NORMANDY
+33 (0)6 09 44 90 78
Virginie Gregory

BRUSSELS
+32 (0)2 512 88 30
Astrid Centner-d'Oultremont

CENTRE AUVERGNE LIMOUSIN & BURGUNDY
+33 (0)6 10 34 44 35
Marine Desproges-Gotteron

CENTRAL & SOUTHERN ITALY
+39 348 520 2974
Alessandra Allaria
(Consultant)

COPENHAGEN
+45 2612 0092
Rikke Juel Brandt (Consultant)

DUBAI
+971 (0)4 425 5647

DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT
+49 170 840 7950
Natalie Radziwill

FLORENCE
+39 335 704 8823
Alessandra Niccolini di
Camugliano (Consultant)

GENEVA
+41 (0)22 319 1766
Eveline de Proyart

HAMBURG
+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

IRELAND
+353 (0)87 638 0996
Christine Ryall (Consultant)

ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)
+974 7731 3615
Farah Rahim Ismail
(Consultant)

LONDON
+44 (0)20 7839 9060

MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

MILAN
+39 02 303 2831
Cristiano De Lorenzo

MONACO
+377 97 97 11 00
Nancy Dotta

MOSCOW
+7 495 937 6364
Daria Parfenenko

MUNICH
+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

NORTH ITALY
+39 348 3131 021
Paola Gradi (Consultant)

OSLO
+47 949 89 294
Cornelia Svedman
(Consultant)

PARIS
+33 (0)1 40 76 85 85

POITOU CHARENTES AQUITAINE
+33 (0)5 56 81 65 47
Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

ROME
+39 06 686 3333
Marina Cicogna (Consultant)

SAUDI ARABIA
+44 (0)7904 250666
Zaid Belbagi (Consultant)

STUTTGART
+49 (0)71 12 26 96 99
Eva Susanne Schweizer

TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

TURIN
+39 347 2211 541
Chiara Massimello
(Consultant)

UK - CHANNEL ISLANDS
+44 (0)20 7839 9060

UK - ISLE OF MAN
+44 (0)20 7839 9060

UK - NORTH AND NORTHEAST
+44 (0)20 7839 9060

UK - NORTHWEST AND WALES
+44 (0)779 962 3780
Jane Blood

UK - SCOTLAND
+44 (0)131 225 4756
Robert Lagneau
David Bowes-Lyon (Consultant)

UK - SOUTH
+44 (0)20 7839 9060

VENICE
+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

VIENNA
+43 (0)1 533 881214
Angela Baillou

ZÜRICH
+41 (0)44 268 1010
Jutta Nixdorf

AUCTION SERVICES

CHRISTIE'S AUCTION ESTIMATES
Tel: +1 212 492 5485
www.christies.com

CORPORATE COLLECTIONS
Tel: +1 212 636 2464
Fax: +1 212 636 4929
Email: gsudlow@christies.com

ESTATES AND APPRAISALS
Tel: +1 212 636 2400
Fax: +1 212 636 2370
Email: info@christies.com

MUSEUM SERVICES
Tel: +1 212 636 2620
Fax: +1 212 636 4931
Email: awhiting@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION
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Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: newyork@christies.edu

Hong Kong
Tel: +852 2978 6768
Fax: +852 2525 3856
Email: hongkong@christies.edu

London
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

CHRISTIE'S INTERNATIONAL REAL ESTATE
New York
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email: info@christiesrealestate.com

London
Tel: +44 (0)20 7389 2551
Fax: +44 (0)20 7389 2168
Email: info@christiesrealestate.com

Hong Kong
Tel: +852 2978 6788
Fax: +852 2760 1767
Email: info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES
New York
Tel: +1 212 974 4579
Email: newyork@cfass.com

CHRISTIE'S REDSTONE
Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office **EMAIL**— info@christies.com
For a complete salerooms & offices listing go to christies.com

CHRISTIE'S

Bid Department
Tel: +852 2978 9910
bidsasia@christies.com

Account No.

Account Name

Email

Invoice Address

Complete for telephone bids only

Contact Name	
Language	
Tel No.	(+)
Alternative Tel No.	(+)

Complete for 3-way call only

Staff Name _____

Staff Tel No. (+ _____) _____

Staff Alternative Tel No. (+ _____) _____

Please send me a shipping quotation ☐ Yes ☐ No

Delivery address ☐ Invoice address ☐ Alternative address (complete below)

Address

The account name and address above will appear on the invoice for lots purchased with your assigned paddle number. Please check that the details are correct, as the details cannot be changed after the sale.

I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "Third Party Payment Notice" and agree to be bound by them. I understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargeable on the hammer price and the buyer's premium in accordance with the Conditions of Sale - Buying at Christie's). Christie's ONLY accepts payment from the account holder named on the invoice. I have read the personal information section of the conditions of sale, printed in the sale catalogue and agree to be bound by its terms.

Signature

Date _____Bids Registration Form (Updated on April 2021)

For internal use only		
PADDLE NUMBER	STAFF BIDDER	CTL

Sale Title	Sale No.
------------	----------

Please select one

Written Bid	Telephone Bid
<input type="checkbox"/>	<input type="checkbox"/>

[illegible]

BIDDING INCREMENTS

BIDDING INCREMENTS
Bidding generally starts below the low estimate and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

HK\$200,000 to HK\$300,000 by HK\$20,000s
(i.e., HK\$4,200, HK\$4,500, HK\$4,800)
HK\$50,000 to HK\$10,000 by HK\$5,000s
HK\$10,000 to HK\$20,000 by HK\$1,000s
HK\$20,000 to HK\$30,000 by HK\$2,000s
HK\$30,000 to HK\$50,000 by HK\$2,000, 5,000,
30,000
HK\$300,000 to HK\$500,000 by HK\$20,000s
HK\$500,000 to HK\$1,000,000 by HK\$50,000s
Above HK\$1,000,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- HK\$32,000, HK\$35,000, HK\$38,000)
- HK\$50,000 to HK\$100,000 by HK\$5,000s
- HK\$100,000 to HK\$200,000 by HK\$10,000s

佳士得競投表格式

佳士得專用		
證及牌照	職員	CTL

請選擇以下一項

☐ 書面競投

☐ 電話競投

[illegible]

競投價遞增幅度

競投一般由低於低標估價開始，通常每次減價之遞增幅度（競投價遞增幅度）最高為10%，拍賣官會自行決定競投開始價位及遞增幅度。書面競投價若與下列之遞增幅度不一致，將被調低至下一個減價金額：

競投價 每次叫價之遞增金額

1,000-2,000	港元 100	港元
2,000-3,000	港元 200	港元
3,000-5,000	港元 200, 500, 800	港元

(例4,200, 4,500, 4,800 港元)
5,000-10,000 港元 500 港元
200,000-300,000 港元 20,000 港元
300,000-500,000 港元 20,000, 50,000, 80,000 港元

10,000-20,000 港元 1,000 港元
20,000-30,000 港元 2,000 港元
30,000-50,000 港元 2,000, 5,000, 8,000 港元

(例32,000, 35,000, 38,000 港元)

100,000-200,000 港元 10,000 港元

在拍賣時拍賣官可酌情更改每次增加之額度。

CHRISTIE'S 佳士得

投標部

Tel: +852 2978 9910

bidsasia@christies.com

寫填投競話電只供

只供三方電話競投填寫

請提供付運報價

呎

呎

拍賣單位於拍賣前將發出的票上之拍賣編號與登記之地址及名稱列印在附有是次登記之票上，以便拍賣單位將不能更改，請確定以上資料確實無誤。

本人已細閱載於目錄內之買家須知、重要通知及目錄編列方法之說明 及不接受第三方付款通告，並同意遵守所有規定。本人知悉如競投成功，本人應付之購買款項將成為交價及買方須知，以及所有基於成交價上所買得之貨品的稅費，及符合業務規定、買方折扣。佳士得只可接受發交票上所列明的客戶之付款。本人已細閱載於目錄內業務規定之個人資料條款，並同意遵守該規定。

BIDDER REGISTRATION FORM

Paddle No. _____

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form and send it to us by email registrationasia@christies.com.

A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account Name Account No.

Address

Post/Zip Code

Phone No.

Please verify email address for post-sale communication

☐ Shipping Quote Required.

Shipping Address (☐ Same as the above address):

B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. Deposit can be paid by using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

C Sale Registration

☐ 19866 Fine & Rare Wines and Spirits

☐ 19867 Fine & Rare Wines and Spirits

☐ 19871 Handbags & Accessories

☐ 19868 An Exceptional Season of Watches Including
The Champion Collection (Part 1) *

☐ 21185 Timeless Marvels *

☐ 19870 Hong Kong Magnificent Jewels *

☐ 20161 Fine Chinese Classical Paintings and Calligraphy *

☐ 20162 Fine Chinese Modern and Contemporary Ink Paintings *

☐ 16900 20th and 21st Century Art Evening Sale *

☐ 16902 21st Century Art Day Sale *

☐ 16901 20th Century Art Day Sale *

☐ 20196 The Chang Wei-Hwa Collection of Archaic Jades Part -
Spring and Autumn & Warring States Periods

☐ 20195 The Songde Tang Collection - Song Dynasty Ceramics

☐ 20163 Important Chinese Ceramics and Works of Art *

* If you intend to bid on: (i) any lot in the 20th and 21st Century Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

☐ I wish to apply for a HVL paddle.

Please indicate the bidding level you require:

☐ HK \$ 0 - 500,000

☐ HK \$ 500,001 - 2,000,000

☐ HK \$ 2,000,001 - 4,000,000

☐ HK \$ 4,000,001 - 8,000,000

☐ HK \$ 8,000,001 - 20,000,000

☐ HK \$ 20,000,000 +

D Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the personal information section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

☐ Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail. You can opt-out of receiving this information at any time.

Name Signature Date

Christie's Hong Kong Limited

22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766
www.christies.com

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

A 投標者資料

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

客戶名稱 客戶編號

客戶地址 郵區編號

電話號碼

請確認電郵地址以作售後服務用途

☐ 請提供運費報價。

運送地址（☐ 同上述地址相同）：

.....

B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。**個人：**政府發出附有相片之身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用品帳單或銀行月結單。**公司客戶：**公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司：**請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽發的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

如需申請高額拍品競投號碼牌，閣下需繳付適用於高額拍品的保證金 — 一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估值總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍品按高額拍品登記程序進行登記。佳士得保留不時更改高額拍品登記程序及要求的權利而不作另行通知。

C 拍賣項目登記

☐ 19866 佳士得珍罕名釀及烈酒

☐ 19867 佳士得珍罕名釀及烈酒

☐ 19871 典雅傳承：手袋及配飾

☐ 19868 時代巨鑄及臻極系列（第一部份）*

☐ 21185 世代珍奇 *

☐ 19870 瑰麗珠寶及翡翠首飾 *

☐ 20161 中國古代書畫 *

☐ 20162 中國近現代及當代書畫 *

☐ 16900 二十及二十一世紀藝術 晚間拍賣 *

☐ 16902 二十一世紀藝術 日間拍賣 *

☐ 16901 二十世紀藝術 日間拍賣 *

☐ 20196 雲中玉筵 重要亞洲私人古玉收藏：春秋戰國篇

☐ 20195 頌德堂中國宋代瓷器 – 淡掃蛾眉

☐ 20163 重要中國瓷器及工藝精品 *

☐ 港幣 0 - 500,000

☐ 港幣 500,001 - 2,000,000

☐ 港幣 2,000,001 - 4,000,000

☐ 港幣 4,000,001 - 8,000,000

☐ 港幣 8,000,001 - 20,000,000

☐ 港幣 20,000,000 +

D 聲明

• 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。

• 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。

• 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。

• 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

☐ 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

姓名 簽署 日期



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CHRISTIE'S INTERNATIONAL PLC

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Guillaume Cerutti, Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMEA
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S ASIA PACIFIC

Francis Belin, President
Heidi Yang, Global Managing Director, Asian and World Art

CHAIRMAN'S OFFICE

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Pola Antebi, Deputy Chairman
Eric Chang, Deputy Chairman
Charmie Hamami, Deputy Chairman
Elaine Holt, Deputy Chairman
Evelyn Lin, Deputy Chairman
Ada Ong, Deputy Chairman
Vickie Sek, Deputy Chairman
Chi Fan Tsang, Deputy Chairman

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Audrey Shum, Bo Tan, Katsura Yamaguchi,
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CY Tang, Sherese Tong, Ada Tsui,
Mandy Wang, Aaron Wong, Michael Xie,
Maxwell Yao, Mia Zhang

19/10/2021

HONG KONG AUCTION CALENDAR

FINE & RARE WINE AND SPIRITS

Sale number: 19866
THURSDAY 25 NOVEMBER
11.00 AM

FINE & RARE WINE AND SPIRITS

Sale number: 19867
FRIDAY 26 NOVEMBER
10.30 AM

HANDBAGS & ACCESSORIES

Sale number: 19871
FRIDAY 26 NOVEMBER
2.00 PM
Viewing: 26 November

AN EXCEPTIONAL SEASON OF WATCHES INCLUDING THE CHAMPION COLLECTION (PART 1)

Sale number: 19868
SATURDAY 27 NOVEMBER
1.00 PM
Viewing: 27 November

TIMELESS MARVELS

Sale number: 21185
SATURDAY 27 NOVEMBER
6.00 PM
Viewing: 27 November

HONG KONG MAGNIFICENT JEWELS

Sale number: 19870
SATURDAY 28 NOVEMBER
2.00 PM
Viewing: 25-28 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 20161
MONDAY 29 NOVEMBER
2.30 PM
Viewing: 26-29 November

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 20162
TUESDAY 30 NOVEMBER
10.00 AM & 2.00 PM
Viewing: 26-29 November

20TH AND 21ST CENTURY ART EVENING SALE

Sale number: 16900
WEDNESDAY 1 DECEMBER
7.30 PM
Viewing: 26 November - 1 December

21ST CENTURY ART DAY SALE

Sale number: 16902
THURSDAY 2 DECEMBER
10.30 AM
Viewing: 26 November - 1 December

20TH CENTURY ART DAY SALE

Sale number: 16901
THURSDAY 2 DECEMBER
12.30 PM
Viewing: 26 November - 1 December

THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES - SPRING AND AUTUMN & WARRING STATES PERIODS

Sale number: 20196
FRIDAY 3 DECEMBER
10.30 AM
Viewing: 26 November - 2 December

THE SONGDE TANG COLLECTION - SONG DYNASTY CERAMICS

Sale number: 20195
FRIDAY 3 DECEMBER
2.00 PM
Viewing: 26 November - 2 December

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 20163
FRIDAY 3 DECEMBER
3.00 PM
Viewing: 26 November - 2 December

1/11/2021



CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG
香港 中環 遮打道18號 歷山大廈22樓