

CHRISTIE'S



*The*  
WINTER EGG

AND IMPORTANT WORKS BY FABERGÉ  
FROM A PRINCELY COLLECTION

LONDON | 2 DECEMBER 2025



# The WINTER EGG

AND IMPORTANT WORKS BY FABERGÉ  
FROM A PRINCELY COLLECTION

## AUCTION

Tuesday 2 December 2025 at 5.00 pm

8 King Street, St. James's  
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Thursday	27 November	9.00 am - 5.00 pm
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1 LEARN MORE

### AN IMPERIAL GEM-SET AND GUILLOCHÉ ENAMEL TWO-COLOUR GOLD-MOUNTED BELL-PUSH

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 2466

The domed body enamelled in lilac over a wavy guilloché ground, centring a guilloché enamelled oyster border decorated with a gold *paillon* laurel band, surmounted with a gadrooned hexagonal mount set with a cabochon moonstone push-piece, on a circular spreading base mounted with two-colour gold ribbon-tied laurel swags, on three reeded ball feet, *marked under base with 'Fabergé' in Cyrillic and workmaster's initials*

2 1/8 in. (5.5 cm.) diameter

£20,000-30,000

US\$27,000-40,000

€23,000-34,000

**PROVENANCE:**

Dowager Empress Maria Feodorovna (1847-1928), purchased from the St Petersburg branch of Fabergé on 17 December 1899 for 130 roubles. Imperial and Royal Presents; Sotheby's, London, 24 November 2008, lot 20.

**EXHIBITED:**

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 - 22 February 1987, no. 420.

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé - Cartier, Rivalen am Zarenhof*, 28 November 2003 - 12 April 2004, no. 78.

**LITERATURE:**

G. von Habsburg, *Fabergé*, Munich, 1986, p. 226, no. 420 (illustrated).

Exhibition catalogue, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, 2003, p. 169, no. 78 (illustrated).

This exquisite bell-push was acquired by the Dowager Empress Maria Feodorovna from Fabergé on 17 December 1899, and was most likely intended as a Christmas gift for a member of her family or a friend. An important client and patron of the firm, Maria Feodorovna frequently turned to Fabergé for gifts to mark Christmas, Easter, birthdays, and other special occasions, thoughtfully selecting presents for her large family.

We are grateful to Dmitry Krivoshey for his assistance with the research of the present lot.



Dowager Empress Maria Feodorovna (1847-1928).



A copy of the Fabergé invoice listing the present lot.

2 LEARN MORE

**AN IMPERIAL JEWELLED AND GUILLOCHÉ ENAMEL GOLD-MOUNTED BOWENITE GUM POT**

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 3759

The bowenite body shaped as a pear, the detachable cover with brush, formed as a gold stem enamelled in brown over a reeded guilloché ground, with a brush, the end of the stem set with a diamond, *marked on stem with 'Fabergé' in Cyrillic and workmaster's initials*

2 7/8 in. (6.6 cm.) high

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Dowager Empress Maria Feodorovna (1847-1928), purchased from the St Petersburg branch of Fabergé on 3 January 1901 for 80 roubles. With Wartski, London.

**LITERATURE:**

U. Tillander-Godenhjelm et al., *Golden Years of Fabergé: Drawings and Objects from the Wigström Workshop*, Paris, 2000, p. 14 (illustrated).

This whimsical bowenite gum pot in the form of a pear was acquired by the Dowager Empress Maria Feodorovna from the St Petersburg branch of Fabergé on 3 January 1901 for 80 roubles. The original invoice is inscribed in French 'Noël', indicating that the items she acquired from Fabergé that month were likely intended as Christmas gifts for her family and friends.

Gum pots in the shapes of various fruits and vegetables were particularly favoured by Dowager Empress Maria Feodorovna, who acquired several pieces, likely as small gifts. Their playful nature perfectly captures the inventive spirit and genius of Fabergé.

The Fabergé design for a comparable pear-shaped gum pot is illustrated in the album of completed pieces by Henrik Wigström (lot 48). For another similar bowenite gum pot shaped as a pear, see G. von Habsburg, *Fabergé*, Munich, 1986, p. 160, no. 199.

We are grateful to Dmitry Krivoshey for his assistance with the research of the present lot.



A copy of the Fabergé invoice listing the present lot.



3 LEARN MORE

### A JEWELLED GOLD-MOUNTED NEPHRITE KOVSH

BY FABERGÉ, WORKMASTER ERIK KOLLIN, ST PETERSBURG, 1899-1904

The nephrite body of traditional form with a slightly raised prow, the hook handle applied with a finely chased gold snake, its head set with a gold-mounted cabochon ruby, the eyes set with rose-cut diamonds, *marked on the tail with workmaster's initials*

4¾ in. (11.2 cm.) long

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

#### PROVENANCE:

Prince Alexander of Battenberg, 1st Marquess of Carisbrooke (1886-1960).

Property of the Most Honourable the Marquis of Carisbrooke; Sotheby's, London, 20 June 1960, lot 94.

With Wartski, London.

The di Portanova Collection of Fabergé; Christie's, New York, 25 October 2000, lot 454.



Prince Alexander of Battenberg, 1st Marquess of Carisbrooke (1886-1960).



Prince Alexander of Battenberg was a grandson of Queen Victoria. Born at Windsor Castle, Alexander was the eldest of the four children of Princess Beatrice and Prince Henry of Battenberg.

Prince Alexander attended Wellington College in Crowthorne. Following graduation, he served in the Royal Navy between 1902 and 1908. In 1911, Prince Alexander joined the British Army and was commissioned a second lieutenant in the Grenadier Guards. He was promoted to lieutenant in 1913 and to captain in 1915.

In 1917, he changed his name to Mountbatten, an anglicised form of Battenberg, and became known as Sir Alexander Mountbatten. On 7 November 1917, he was created Marquess of Carisbrooke, Earl of Berkhamsted and Viscount Launceston.

4 LEARN MORE

### A RARE JEWELLED AND GOLD-MOUNTED HARDSTONE MODEL OF A COCKEREL

BY FABERGÉ, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, CIRCA 1911

Realistically carved, with raised head and open beak, composed of labradorite and white quartz, the beak in yellow quartz with a rhodonite tongue, with purpurine comb and wattles, with rose-cut diamond-set eyes and chased gold feet, *marked under feet with workmaster's initials*

3¼ in. (8.2 cm.) high

£50,000-70,000

US\$68,000-94,000

€58,000-80,000

**PROVENANCE:**

Emanuel Nobel (1859-1932).

Anonymous sale; Christie's, Geneva, 11 May 1982, lot 322.

Anonymous sale; Christie's, New York, 11 April 2003, lot 121.

The hardstone animals by Fabergé represent one of the most charming and whimsical categories of items produced by the firm. It is believed that Fabergé began his production of animals around 1900. In the early years, Fabergé sourced most of the hardstone carvings from external artisans, including the stone carvers of Ekaterinburg and Karl Woerffel's lapidaries.

In 1908, the House of Fabergé opened its own stone-cutting department, taking the production of animals to a new level. The firm employed sculptors to model animals in wax and skilled carvers to bring those designs to life in stone.



(detail)





Carefully selected semiprecious hardstones were meticulously carved into animals with distinctively individual, sometimes comical characteristics. The models were highly polished, with eyes typically set in rose-cut diamonds, sapphires, or rubies to imbue them with lifelike expression. Legs and claws were often enhanced with gold. Great care was always taken in selecting stones with natural qualities that best suited each individual animal.

The present model of a cockerel is a rare example of a composite hardstone animal. Labradorite was selected for the wings to capture an iridescent effect reminiscent of a bird's feathers, while the comb and wattles were crafted from purpurine, chosen for its rich red hue. The drawing of the present cockerel is featured in the album of completed pieces by Henrik Wigström (lot 48), numbered '12530' and dated '19.VIII.1911'.

Henry Bainbridge, the manager of the London branch of Fabergé, wrote: *'The outstanding quality [of the hardstone animals] is that they appear alive and in accordance with their natural bent. Put one or two of them together and this is very evident and amusing. Some are magnificently aloof and others forever poking into the affairs of their neighbour. The amusement in arranging and rearranging them in groups is never ending and this in a large measure is their attraction, and the reason that no one can possess too many of them'* (H.C. Bainbridge, *Peter Carl Fabergé*, London, 1949, p. 107).



5 [LEARN MORE](#)

**A JEWELLED GOLD-MOUNTED BOWENITE MINIATURE CUP**

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED  
INVENTORY NUMBER 47075

The cylindrical bowenite body mounted with an angular gold handle, with reeded motifs, set with two cabochon rubies, *marked on handle with 'Fabergé' in Cyrillic and workmaster's initials*

2 1/8 in. (5.3 cm.) high

£15,000-25,000

US\$21,000-33,000

€18,000-29,000

**PROVENANCE:**

With Wartski, London.

6 LEARN MORE

### A JEWELLED KALGAN JASPER MODEL OF AN ELEPHANT

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Humorously carved as an elephant in acrobatic pose, resting on its legs and curled trunk, with rose-cut diamond-set eyes, *apparently unmarked*; in the original fitted Fabergé wooden case  
2 3/8 in. (6 cm.) long

£30,000-50,000

US\$41,000-67,000

€35,000-57,000

**PROVENANCE:**

Princess Galitzine (probably Irene Galitzine [1916-2006]).  
Anonymous sale; Sotheby's, Zurich, 19 November 1976, lot 244.  
Anonymous sale; Sotheby's, London, 27 May 2004, lot 200.

Elephants were among Fabergé's most popular subjects for hardstone animal carvings. The present model, carved in kalgan jasper, showcases the careful attention Fabergé's modellers paid to the selection of materials, choosing stones with natural qualities that best complemented the form and character of the animal.

This elephant is one of a small group humorously carved in playful acrobatic poses, variously depicted standing four-square, seated on their haunches, or balancing on their forelegs (see the kalgan jasper elephant from the Harry Woolf Collection, sold at Christie's, London, 29 November 2021, lot 4).

For an identical elephant in obsidian from the Wernher Collection, see A. K. Snowman, *The Art of Carl Fabergé*, London, 1953, pl. 246.





A MAGNIFICENT AND  
HIGHLY IMPORTANT  
IMPERIAL WINTER EGG  
BY FABERGÉ

7 LEARN MORE

## A MAGNIFICENT AND HIGHLY IMPORTANT IMPERIAL WINTER EGG

BY FABERGÉ, DESIGNED BY ALMA THERESIA PIHL, WORKMASTER ALBERT HOLMSTRÖM, ST PETERSBURG, 1913

The finely carved rock crystal egg delicately engraved on the interior with frost design, exterior applied with rose-cut diamond-set platinum snowflake motifs, further decorated with two vertical diamond-set platinum borders concealing a hinge on the side, surmounted by a cabochon moonstone dated '1913'; on a rock-crystal base formed as a block of melting ice, applied with rose-cut diamond-set platinum rivulets, centring a platinum pin in the middle to support the egg; the egg opening to reveal the 'surprise' suspended from a platinum hook – a double-handled trelliswork platinum basket, set throughout with rose-cut diamonds, filled with finely carved white quartz wood anemones, each flower with gold wire stem and stamens, the centre set with a demantoid garnet, the leaves delicately carved in nephrite, emerging from a bed of gold moss, the base of the basket engraved 'FABERGÉ 1913'

The egg with base 5<sup>5</sup>/<sub>16</sub>in. (14.2 cm.) high; the 'surprise' 3<sup>1</sup>/<sub>4</sub> in. (8.2 cm.) high

Estimate on Request

### PROVENANCE:

Commissioned to Fabergé by Emperor Nicholas II (1868-1918) as an Easter gift to his mother Dowager Empress Maria Feodorovna (1847-1928), St Petersburg, 13 April 1913 (24,600 roubles).

Collection of Dowager Empress Maria Feodorovna, Anichkov Palace, St Petersburg, between 1913-1917.

Sent by the Provisional Government to the Kremlin Armoury, Moscow, for safekeeping in September 1917.

Selected by the Special Commission in Kremlin and transferred to *Gokhran*, Moscow, in 1922.

With Wartski, London, acquired in the Soviet Union between 1929-1933 (£450).

Acquired by Napier Sturt, 3rd Baron Alington (1896-1940) in 1934 (£1,500).

Collection of Sir Bernard Eckstein (1894-1948).

Property of the Late Sir Bernard Eckstein; Sotheby's, London, 8 February 1949, lot 128 (£1,870).

Collection of Arthur Bryan Ledbrook (1895-1974).

Property of a Trust; Christie's, Geneva, 16 November 1994, lot 464 (CHF 7,263,500, world record price for a Fabergé item sold at auction).

The Winter Egg by Carl Fabergé; Christie's, New York, 19 April 2002, lot 150 (\$9,579,500, world record price for a Fabergé item sold at auction).

### EXHIBITED:

Moscow, Dom Soyuzov [House of the Unions], *Vystavka Almaznogo Fonda [Diamond Fund Exhibition]*, 18 December 1925 - 10 January 1926.

London, 1 Belgrave Square, *Exhibition of Russian Art*, 4 June - 13 July 1935, no. 575A.

London, Wartski, *A Loan Exhibition of the Works of Carl Fabergé*, 8 - 25 November 1949, no. 56.

Stockholm, Nationalmuseum, *Carl Fabergé: Goldsmith to the Tsar*, 6 - 19 October 1997, no. 7.

London, Victoria and Albert Museum, *Fabergé: Romance to Revolution*, 20 November 2021 - 8 May 2022.



LITERATURE:

- Iv. Yuzhniy, *V Kladovyh Gosbanka [Inside the State Bank Vaults], Krasnaya Niva [Red Field]*, Moscow, issue no. 50, 1927, pp. 12-13 (illustrated).
- H.C. Bainbridge, *Twice Seven*, London, 1933, pl. VI (illustrated).
- Exhibition catalogue, *Exhibition of Russian Art*, London, 1935, p. 107, no. 575A (listed).
- H.C. Bainbridge, *Russian Imperial Gifts: The Work of Carl Fabergé, Connoisseur*, May-June 1934, p. 348, fig. 1 (illustrated).
- H.C. Bainbridge, *Peter Carl Fabergé*, London, 1949, pp. 75, 76, pl. 60 (illustrated).
- Exhibition catalogue, *A Loan Exhibition of the Works of Carl Fabergé*, Wartski, London, 1949, p. 12, no. 56 (listed).
- A. K. Snowman, *The Art of Carl Fabergé*, London, 1953, p. 99, pl. 343 (illustrated).
- A. K. Snowman, *The Art of Carl Fabergé*, London, 1962/64/72, pp. 58, 104-105, pl. 374 (illustrated).
- H. Waterfield, C. Forbes, *Fabergé Imperial Eggs and Other Fantasies*, New York, 1978, p. 126 (listed).
- A. K. Snowman, *Carl Fabergé, Goldsmith to the Imperial Court of Russia*, London, 1979, p. 111 (illustrated).
- G. von Habsburg, A. von Solodkoff, *Fabergé: Court Jeweler to the Tsars*, New York, 1979, pp. 108, 118, 157, 162, pl. 130 (illustrated).
- U. Tillander-Godenhjelm, et al., *Fabergé and his Contemporaries*, Helsinki, 1980, pp. 37, 45, 51 (illustrated).
- A. von Solodkoff, *Masterpieces from the House of Fabergé*, New York, 1984, pp. 58, 64 (illustrated).
- G. von Habsburg, *Fabergé*, Munich, 1986, pp. 47, 91, 97 (listed).
- A. von Solodkoff, *The Art of Carl Fabergé*, London, 1988, pp. 34, 36-37, 42 (listed).
- S. Brezzo, et al., *Fabergé: The Imperial Eggs*, Munich, 1989, p. 110 (illustrated).
- J. Booth, *The Art of Fabergé*, London, 1990, pp. 67, 107, 109 (listed).
- A. K. Snowman, *Fabergé Lost and Found*, London, 1993, pp. 24, 135 (illustrated).
- G. von Habsburg, M. Lopato, *Fabergé: Imperial Jeweller*, London, 1993, pp. 48, 158, 439 (listed).
- A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, pp. 10, 34 (illustrated).
- G. von Habsburg, *Fabergé in America*, New York, 1996, pp. 13, 23 (listed).
- Exhibition catalogue, *Carl Fabergé: Goldsmith to the Tsar*, Stockholm, 1997, pp. 68, 82-83 (illustrated, and on cover).
- T. Fabergé, L. Proler, V. Skurlov, *The Fabergé Imperial Easter Eggs*, London, 1997, pp. 7, 11, 27, 32-33, 47, 68-69, 90, 209-211, 234 (illustrated, and on cover).
- C. McCannless, W. Lowes, *Fabergé Eggs: A Retrospective Encyclopedia*, Lanham, 2001, pp. 4, 93, 121-124, 131, 136, 149, 170 (listed).
- G. von Habsburg, *Fabergé Revealed at the Virginia Museum of Fine Arts*, Richmond, 2011, pp. 12, 25, 37 (listed).
- T. Fabergé, E.-A. Kohler, V. Skurlov (eds.), *Fabergé: A Comprehensive Reference Book*, Geneva, 2012, p. 438, 591 (illustrated).
- N. Semyonova, *Selling Russia's Treasures: The Soviet Trade in Nationalized Art, 1917-1938*, New York, 2013, p. 33 (listed).
- Geoffrey C. Munn, *Wartski: The First One Hundred and Fifty Years*, London, 2015, pp. 40-41 (illustrated).
- T. Fabergé, D. Krivoshey, V. Skurlov, *The new data about activity of Fabergé firm. Fabergé's Bookkeeping Book, 1909-1916*, Klio Magazine, №8 (104), St Petersburg, 2015, pp. 185-190 (listed).
- U. Tillander-Godenhjelm, *Fabergé His Masters and Artisans*, Helsinki, 2018, pp. 150-151, 158-159 (illustrated).
- Exhibition Catalogue, *Fabergé: Romance to Revolution*, London, 2021, pp. 51, 61, 218-219, 236-237, pl. 187, 203 (illustrated).



# HISTORY OF THE HOUSE OF FABERGÉ AND IMPERIAL EGGS



Emperor Nicholas II with his mother Dowager Empress Maria Feodorovna, 1916.

Fabergé Imperial Easter Eggs have long captivated collectors, symbolising the pinnacle of decorative arts. Their exquisite craftsmanship, the element of surprise hidden within each egg, and their rich historical ties to the opulent Russian Imperial family have fascinated some of the world's most distinguished collectors across the centuries.

Only fifty Imperial Easter Eggs were ever completed by Fabergé, most of which are now housed in leading museums worldwide, with just a handful remaining in exceptionally prestigious private collections.

The Winter Egg is widely regarded as one of the most original and artistically inventive Easter eggs that Fabergé created for the Imperial family. It represents the idea of resurrection capturing the shift from winter's harshness to the vibrant renewal of spring, and as such has a strong connection to Easter. The egg is finely carved in rock crystal, delicately engraved on the interior with a frost design, while the exterior is applied with diamond-set platinum snowflake motifs. The egg is on a rock-crystal base formed as a block of melting ice, opening to reveal the 'surprise' – a jewelled platinum basket, full of finely carved white quartz wood anemones, emerging from a bed of gold moss.

It was commissioned by Emperor Nicholas II as an Easter gift to his mother Dowager Empress Maria Feodorovna in 1913, the year of the 300th anniversary of the Romanov Dynasty.

The Winter Egg was designed by Alma Pihl (1888–1976) and executed by her uncle, workmaster Albert Holmström. Alma, the most celebrated female designer at the House of Fabergé, was largely self-taught and exceptionally talented. Her most renowned designs, 'mosaic' and 'snowflake', were realised in two of the most remarkable Imperial Easter Eggs: the Mosaic Egg of 1914 (now in The Royal Collection, Great Britain), and the present Winter Egg of 1913.

The snowflake design famously emerged when Alma, seeking inspiration, gazed out of her frost-covered workshop window and saw ice crystals forming 'like a garden of exquisite frozen flowers'. (U. Tillander-Godenhjelm, *Jewels from Imperial St Petersburg*, London, 2012, p. 242). This moment sparked the idea to recreate these delicate frost patterns in rock crystal, platinum, and rose diamonds, leading to a series of jewellery designs for Emanuel Nobel, one of Fabergé's most important clients, and ultimately culminating in the creation of the Winter Egg for the Imperial family.

Commissioned at an extraordinary cost of 24,600 roubles, the Winter Egg was among the most lavish of Fabergé's Imperial creations. As with many other Imperial Eggs, it was sold by the Soviet government to generate foreign currency and was acquired by Wartski, London, between 1929–1933. The Egg was subsequently part of several notable British collections and was considered lost since 1975. It was rediscovered in 1994 and sold at Christie's in Geneva for 7,263,500 Swiss francs – setting a world record for a work by Fabergé. In 2002, Christie's had the honour of offering it for sale once again in New York, where it achieved another world record, selling for \$9,579,500.

The House of Fabergé was founded by Carl Fabergé's father, Gustav, who established the family business in St Petersburg in 1842. Carl received his jewellery training in France, Germany and Italy before taking control of the business in the early 1870s.

In 1885, Fabergé created the iconic Hen Egg, which opened to reveal a gold yolk containing a small hen, which itself concealed another surprise: a miniature diamond imperial crown and a ruby pendant inside. This remarkable egg was a gift from Emperor Alexander III to his wife, Maria Feodorovna, and marked a significant triumph for the House of Fabergé. This creation was so impressive that, within weeks, Fabergé was appointed official supplier to the Imperial Court.

In 1900, Fabergé moved to larger premises at 24 Bolshaya Morskaya Street in St Petersburg, which became its main workshop, flagship store and home to Carl Fabergé and his family. At that point, more than 700 craftsmen were employed by the firm.

By that time, the tradition of presenting a uniquely designed Fabergé Egg to the Empress for Easter was firmly established. After the death of Alexander III in 1894, his son Nicholas II continued the custom, presenting eggs to both his wife and his mother each Easter. This tradition is well documented by Franz Birbaum, Fabergé's chief designer. In his 1919 memoirs, he recalls:

*'The designs of the Easter eggs did not have to be approved by Court and Fabergé was given complete freedom in design and execution[...] About 50 or 60 such eggs were made, and I had to assemble a good half of them. The task was by no means easy, since designs could not be repeated and the egg shape was restrictive. We tried to use the family and other events in Imperial court life to give some meaning to the gift, naturally avoiding political events.'*

*Nearly all these eggs could be opened and contained various little objects as surprises. The manufacture of Imperial Easter eggs was mostly very complicated, since we had to vary the materials, appearance and contents of the eggs to avoid repetitions.'*

*['...] Most Imperial Easter eggs took almost a year to complete. Work began soon after Easter and was hardly finished by Holy Week of the following year.' (quoted in Birbaum's *Memoirs*, in G. von Habsburg and M. Lopato, *Fabergé: Imperial Jeweller*, London, 1993, pp. 452–453).*

Another of Fabergé's trusted associates, Henry Bainbridge – manager of the Fabergé branch in London – also reflected on the reasons behind the commissioning of the Easter Eggs:

*'Alexander III wanted above all else happiness for the Empress. And Fabergé had found him the means to obtain it. Surprise! And surprise and wonder so fraught with astonishment and delight that it would break the bonds of the agony which bound the Empress. For half an hour, at any rate, it would ease her nervous strain and direct her thoughts towards a brighter future. What matter to the Emperor the cost? What matter the form of the surprise? What matter the diamonds, the rubies, and the pearls, so long as he could gain his end? With surprise a new beginning would be made, and with a new beginning would be life, and with life would come hope, the very core of life.'* (H.C. Bainbridge, *Peter Carl Fabergé*, London, 1949, p. 75).

The turn of the century was celebrated with *L'Exposition Internationale Universelle* in Paris, where Fabergé exhibited a mixture of flower studies, jewellery and the Imperial Easter Eggs. The exhibition greatly enhanced Fabergé's reputation and renown across Europe. In 1903, Fabergé opened a branch in London, showcasing his most ingenious objects to an international clientele.

During the First World War, precious materials were in short supply and Fabergé cut back its production. Easter Eggs produced during this time were modest. The workshops were repurposed for the production of small arms and medical supplies instead of artistic creations. When the Revolution broke out in October 1917, the firm was nationalised and its remaining stock was confiscated. In autumn 1918 the House of Fabergé was closed and Carl Fabergé had to leave Russia as a courier attached to a foreign embassy. On 24 September 1920, at the age of 74, Fabergé died in Lausanne, Switzerland.



(detail)



(detail)

# THE WINTER EGG AND ITS JOURNEY

Commissioned by Emperor Nicholas II as an Easter gift to his mother Dowager Empress Maria Feodorovna in 1913, the Winter Egg was priced at 24,600 roubles, making it the third most expensive Imperial Egg produced by Fabergé. The original Fabergé invoice dated 13 April 1913, describes it as follows:

BILL TO HIS IMPERIAL HIGHNESS THE EMPEROR  
13 April 1913

*Large Egg made of white topaz [a Russian term for high quality rock crystal] decorated with frost motifs set with 4,508 rose diamonds and incusted in the topaz, with borders set with 360 brilliants, on a topaz base shaped as a rock of ice with icicles set with rose-diamonds. Inside the egg is a small platinum basket decorated with 1,378 rose-diamonds, in it snowdrops of white quartz with nephrite leaves.  
24,600 roubles*


The history of the Winter Egg is among the best documented of all the Imperial Easter Eggs. On 19-20 September 1917, just before the October Revolution broke out, it was transferred by the Provisional Government to the Kremlin Armoury in Moscow for safekeeping along with many other valuable possessions of the Romanov family. On 8 February 1922 it was selected by the Special Commission for *Gokhran* (a State Fund that was responsible for managing and selling confiscated Imperial jewels) and was described on the list as 'A rock crystal egg by Fabergé, decorated to resemble frost on ice, 1913, from an artistic perspective possibly the finest of them all' (T. Tutova, *The Fate of the Palace Treasures of the Russian Imperial House*, Moscow, 2015, vol. 2, p. 42).

A number of photographs from the 1920s exist, showing *Gokhran* employees posing with the Romanov regalia and several Fabergé Easter Eggs, including the Winter Egg. This was the period when the newly established Soviet government began selling art treasures from the nationalised collections, including personal belongings of the Romanovs. In need of money, the regime sold many Imperial Easter Eggs to collectors and dealers in Europe and the United States.



Imperial jewels in the premises of the Currency Administration of the People's Commissariat of Finance in Moscow, including the Winter Egg and its surprise, 1925.

2625 63

*К. Фаберже*  *С. Фаберже*

ПРИДВОРНЫЙ ЮВЕЛИРЪ. JOAILLIER DE LA COUR.

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С Ч Е Т Ъ ЕГО ИМПЕРАТОРСКОМУ ВЕЛИЧЕСТВУ  
ГОСУДАРЮ ИМПЕРАТОРУ

*Аммины*

1913			
Февраля	5	Починка золотого лнсторъза	4.50
	13	сдѣлана къ знаку булавка вмѣсто винта	10.-
	28	пара двойныхъ запонокъ платиновыхъ; сдѣланъ I новый федеррингъ	4.-
Марта	6	починка 3-хъ эмалевыхъ орденовъ, 2-хъ цѣпей съ орденами и добавлено 4 карабинера	30.-
Апрѣля	13	Большое яйцо изъ бѣлаго топаза съ узорами мороза изъ 4,508 розъ инкрустированныхъ въ топазъ и съ ободами изъ 360 брилльянтовъ. На глыбѣ топаза въ видѣ льдины съ сосульками изъ розъ. Внутри яйца платиновая корзиночка, ус- панная 1378 розами, въ ней подси- ники изъ бѣлаго кварца съ нефри- товыми листьями.	24600.-
		переносъ	Руб. 24648.50

Собственн. Его Величества рукою  
напечатано: "Платинитъ".  
За Министра Императорскаго Двора,  
Виты Его Величества Императоръ-Майоръ *А. Данил*

7 " Июля 1913г.

The original Fabergé invoice for the Imperial Winter Egg.

The earliest known publication featuring a photograph of the Winter Egg appears in the 1927 issue of *Krasnaya Niva* [Red Field] magazine (issue no. 50). The article titled *In the Vaults of the State Bank* discusses tours organised by *Gokhran* for foreign buyers and features early photographs of the confiscated Romanov treasures held in the Kremlin's Diamond Fund. Notably, out of all the Imperial Easter Eggs, only the Winter Egg and the Bay Tree Egg are illustrated in this article, along with the surprises from the Peacock and Coronation Eggs, highlighting the importance of the Winter Egg even at that early time.

In 1929, the Winter Egg was still kept in *Gokhran*. At some point between 1929 and 1933 it was acquired by Wartski of London for £450. Shortly after it appears in a largely autobiographical book *Twice Seven* (London, 1933) by Henry Charles Bainbridge, manager of Fabergé's London branch. Bainbridge includes a photograph of the Winter Egg, and described it as from 'Fabergé's original collection'. Later he covers the Winter Egg extensively again in his book *Peter Carl Fabergé, Goldsmith and Jeweller to the Russian Imperial Court* (London, 1949), which is considered to be the first monograph on Fabergé.

Wartski sold the Egg in 1934 to Napier Sturt, 3rd Baron Alington (1896-1940), a British collector and landowner, for £1,500. The egg later entered the collection of Sir Bernard Eckstein (1894-1948), a prominent British art collector, and was sold at a Sotheby's auction in London in 1949 following his death, where it was purchased by Arthur Bryan Ledbrook (1895-1974) for £1,700.

The Egg disappeared in 1975 after Ledbrook's death. In 1994 it was rediscovered and sold at Christie's auction in Geneva the same year, setting a world record for a work by Fabergé at 7,263,500 Swiss francs. Eight years later, on 19 April 2002, the Egg was once again put up for auction at Christie's New York, where it set another world record of \$9,579,500.



An early archival photograph of the Winter Egg at *Gokhran*, with the Russian Imperial Crown visible in the background, circa 1925.

# CRAFTSMANSHIP: HOLMSTRÖM'S WORKSHOP AND ALMA PIHL

The Winter Egg was crafted in the workshop of Albert Holmström, which primarily specialised in jewellery. His father, August Holmström, was appointed principal jeweller to Fabergé in 1857, and upon his death in 1903, Albert succeeded him. The ingenious design of the Winter Egg was created by Albert Holmström's exceptionally talented niece, Alma Pihl, who also designed the famous Mosaic Egg, which is now part of The Royal Collection.

According to existing invoices from Fabergé and Imperial Court ledgers, the 1914 Mosaic Egg was the most expensive Imperial Egg ever produced by Fabergé, costing 28,300 roubles. The cost of the Catherine the Great Egg, produced the same year, was 26,800 roubles. The 1913 Winter Egg was the third most expensive Egg and was billed at 24,600 roubles. While most imperial Fabergé Eggs drew inspiration from historical styles such as Rococo and Neo-classicism, the Winter Egg stands apart. Both the Mosaic and Winter Eggs, designed by Alma Pihl, are distinctly Fabergé creations, unique in their departure from historical styles.

Alma Pihl came from a distinguished family of jewellers from Finland and was largely self-taught. Her mother, Fanny Holmström, was the daughter of Fabergé's workmaster, August Holmström, and her father, Oscar Pihl, headed Fabergé's jewellery workshop in Moscow.



Alma Pihl (1888-1976).

In 1908, at the age of twenty, Alma began working for her uncle Albert Holmström, creating life-size watercolour designs to serve as archival records of the workshop's creations. In her spare time, she sketched her own designs. One day, during a break, she casually drew some ideas on a piece of paper. Her uncle noticed the sketches on her worktable, picked them up, and shortly after returned with news that they had been approved for production. This marked the beginning of Alma's career as a designer in Holmström's workshop, where she developed two of her most iconic designs - the Snowflake and Mosaic motifs (U. Tillander-Godenhjelm, *Fabergé His Masters and Artisans*, Helsinki, 2018, p. 151).

Holmström's workshop was responsible for several important Imperial Easter Eggs. Both August Holmström and his son Albert were master jewellers, capable of executing the most technically demanding designs. Their exceptional skill, particularly in working with rock crystal, is noted by Fabergé's chief designer, Franz Birbaum:

*'The friability of rock crystal demanded of the craftsmen a particular skill, and its setting was entrusted only to the most experienced workmaster. It could not tolerate the slightest heat and the settings were never soldered, even with thin tin, but were assembled with clips and in other ways'* (quoted in Birbaum's *Memoirs*, in G. von Habsburg and M. Lopato, *Fabergé: Imperial Jeweller*, London, 1993, p. 457).



A copy of the *Krasnaya Niva* [Red Field] magazine from 1927, illustrating the Winter Egg.



The use of platinum was an advance, as it does not tarnish, and its beautiful grey colour enhances the whiteness of diamonds. At the time, platinum did not require hallmarking, and many Easter Eggs, the main feature of which was the jeweller's work, had no maker's or assay marks, as is the case with the Winter Egg. The basket itself is engraved on the base 'FABERGÉ 1913' and the cabochon moonstone at the top is inscribed with the same date. According to Henry Bainbridge, Fabergé had little interest in marking or hallmarking his creations.

When it came to hardstones and precious stones, Fabergé selected them solely based on the decorative needs of each specific piece. Diamonds were usually rose-cut instead of brilliant-cut to better complement the design's aesthetic. The Winter Egg is a striking example of this, demonstrating that Fabergé used gems to enhance his artistic vision rather than simply to add value to his creations.

## FABERGÉ'S IMPERIAL EASTER EGGS AND THEIR RARITY

Fabergé's global reputation rests primarily on his unparalleled series of Imperial Easter Eggs, produced between 1885 and 1916. Only fifty of these exquisite Eggs were delivered: ten were created during the reign of Emperor Alexander III between 1885-1894, all of which were gifts from the tsar to his wife, Empress Maria Feodorovna.

From 1895 onward, Nicholas II continued the tradition, presenting forty more Eggs to both his mother and his wife, Empress Alexandra Feodorovna. Additionally, one unfinished Egg from 1917, the Constellation Egg, has survived and is now housed in the Fersman Mineralogical Museum in Moscow.

From the imperial series, forty-three Eggs still exist. Most of them are held in major museums around the world with fewer than ten Eggs remaining in private hands.

The appearance of the Winter Egg for sale at Christie's represents an extraordinary opportunity for the collectors to acquire what is arguably one of Fabergé's finest creations – a testimony to his prodigious talent and a symbol of the opulent epoch of the Romanovs.

We are grateful to Dmitry Krivoshey for his assistance with the research of the present lot.





**8** [LEARN MORE](#)

**A NECKLACE OF THIRTEEN JEWELLED, GOLD, SILVER AND GUILLOCHÉ ENAMEL EGG PENDANTS**

VARIOUS MAKERS, FOUR BY FABERGÉ, ONE BY IVAN BRITSYN, RUSSIA, EARLY 20TH CENTURY

The gold chain suspending thirteen egg pendants, each in either guilloché or cloisonné enamel, silver or gold, some with diamonds and rubies, *all marked on loops*; the chain, Russia, early 20th century

The chain, 24 in. (61 cm.) long

£10,000-15,000

(13)

US\$14,000-20,000

€12,000-17,000

**9** [LEARN MORE](#)

**A NECKLACE OF THIRTEEN JEWELLED, GOLD, SILVER AND GUILLOCHÉ ENAMEL EGG PENDANTS**

VARIOUS MAKERS, FIVE BY FABERGÉ, RUSSIA, LATE 19TH / EARLY 20TH CENTURY

The modern three-colour gold chain suspending thirteen egg pendants, each in either guilloché enamel or jewelled gold and silver, some with diamonds, sapphires and rubies, *all but one marked on loops*; the chain, 20th century

The chain, 19½ in. (49.5 cm.) long

£10,000-15,000

(13)

US\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Acquired by the grandmother of the previous owner.  
Anonymous sale; Christie's, New York, 19 October 2001, lot 125.



Duchess Sophia Charlotte of Oldenburg (1879-1964).



(reverse)

10 [LEARN MORE](#)

**A JEWELLED GOLD-MOUNTED NEPHRITE  
PARASOL HANDLE**

BY FABERGÉ, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG,  
1904-1908, SCRATCHED INVENTORY NUMBER 11698

The tapering cylindrical nephrite handle with a rose-cut diamond-set gold collar, decorated with rose-cut diamond-set ribbons and bows, centring two cabochon rubies, with original screw fitting, *marked on rim with 'Fabergé' in Cyrillic and workmaster's initials*

4 7/8 in. (10.5 cm.) high, excluding screw

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

**PROVENANCE:**

Duchess Sophia Charlotte of Oldenburg (1879-1964), and thence by descent.  
Anonymous sale; Sotheby's, Geneva, 10-12 May 1988, lot 131.  
Anonymous sale; Antiquorum, New York, 28 September 2000, lot 171.

**LITERATURE:**

J. Booth, *The Art of Fabergé*, New York, 1996, p. 138 (illustrated).

Duchess Sophia Charlotte of Oldenburg was a member of the House of Holstein-Gottorp. She was the only surviving child of Frederick Augustus II, Grand Duke of Oldenburg, and his first wife, Princess Elisabeth Anna of Prussia. Sophia Charlotte married Prince Eitel Friedrich, the second son of Wilhelm II, the last German Emperor and King of Prussia.

The unusual technique of setting nephrite with diamonds is reminiscent of the decoration on the Imperial Alexander Palace Egg created by Henrik Wigström in 1908.



11 LEARN MORE

## A JEWELLED TWO-COLOUR GOLD-MOUNTED MOTHER OF PEARL AND GUILLOCHÉ ENAMEL FAN

BY FABERGÉ, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, 1904-1908

The front guard enamelled in translucent salmon pink over a wavy guilloché ground, applied with an entwined green gold laurel-chased garland set with diamonds, within gold rim, the silk-mounted gaze-leaf inset with a painted silk panel depicting a *scène gallante* illegibly signed possibly 'A.E. Begnée', flanked by two small landscapes on each side, embellished all around with gold and silver sequins together with foliate and geometric paillettes, with pierced mother of pearl sticks and back guard, with a gold swing handle set with diamonds at each end, *marked on rim and ring with 'Fabergé' in Cyrillic and workmaster's initials* 8½ in. (21.5 cm.) long, guard

£40,000-60,000

US\$54,000-80,000  
€46,000-69,000

### PROVENANCE:

Anonymous sale; Christie's, London, 21 November 1938, lot 29.  
With Berry-Hill Galleries, London.

Anonymous sale; Christie's, Geneva, 11 November 1975, lot 233.  
The Forbes Collection.

Important Works of Art by Carl Fabergé from the Forbes Collection; Christie's, New York, 19 April 2002,  
lot 143.

### EXHIBITED:

Fort Worth, The Kimbell Art Museum, *Fabergé, The Forbes Magazine Collection*, 1983, no. 81.

Baltimore, The Baltimore Museum of Art, *Fabergé, The Forbes Magazine Collection*, 1983-1984, no. 28.

### LITERATURE:

H. Waterfield, C. Forbes, *Fabergé Imperial Eggs and Other Fantasies*, New York, 1978, p. 79, no. 93  
(illustrated).

A. von Solodkoff, *Masterpieces from the House of Fabergé*, New York, 1984, pp. 31, 169 (illustrated).

G. Hill, *Fabergé and the Russian Master Goldsmiths*, New York, 1989, pl. 256 (illustrated).

C. Forbes, R. Tromeur-Brenner, *Fabergé, The Forbes Collection*, New York, 1999, pp. 154-155 (illustrated).



12 LEARN MORE

### AN IMPERIAL GUILLOCHÉ ENAMEL GOLD-MOUNTED NEPHRITE WRITING SET

BY FABERGÉ, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 28257

Comprising a paper knife, plume and pencil holders, a ruler, a hand seal, a scraper with a steel blade, and an eraser holder; all items with gold mounts, enamelled in lilac over a wavy guilloché ground, painted with laurel bands and wreaths, all but the eraser holder with nephrite handles and bodies, *marked throughout with 'KF' in Cyrillic*; in the original fitted Fabergé wooden case

The plume holder, 6½ in. (16.5 cm.) long (7)  
£30,000-50,000 US\$41,000-67,000  
€35,000-57,000

**PROVENANCE:**

Dowager Empress Maria Feodorovna (1847-1928), purchased from the St Petersburg branch of Fabergé on 13 June 1906 for 300 roubles. With Wartski, London.

In addition to Fabergé's impeccable craftsmanship and playful wit, his genius lay in creating works of art that seamlessly blended beauty with function. This writing set is a superb example of Fabergé's functional works of art, designed not as museum pieces, but for everyday use, whether on the writing desk or carried on the person.

Fabergé's items of function were highly sought after by fashionable society and by those who wished to surround themselves with elegant yet practical objects. The challenge for the firm's craftsmen was to make everyday items both attractive and discreet, without sacrificing utility. This was achieved through several techniques: incorporating durable hardstones, such as the nephrite used in the present set, embellishing forms with gold, and enhancing surfaces with superb guilloché enamel.

We are grateful to Dmitry Krivoshey for his assistance with the research of the present lot.



A copy of the Fabergé invoice listing the present lot.

# A RARE MINIATURE MODEL OF A SLEIGH BY FABERGÉ



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## A RARE JEWELLED GOLD-MOUNTED NEPHRITE MINIATURE MODEL OF A SLEIGH

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED  
INVENTORY NUMBERS 52381 AND 9297

The sleigh carved from nephrite, the backrest of the seat with finely chased foliate gold scrolls applied with two diamond-set flowers, the back of the sleigh with gold *rocaille* trelliswork panels set with rose-cut diamonds, on slender gold runners, the prow surmounted by a finely chased gold swan with raised wings and diamond-set eyes, marked throughout with 'Fabergé' in Cyrillic and workmaster's initials

6 in. (15.2 cm.) long

£350,000-450,000

US\$480,000-610,000

€410,000-520,000

### PROVENANCE:

With A La Vieille Russie, New York.

Donna Simonetta Colonna, Duchess di Cesarò (1922-2011).

Property of Donna Simonetta Colonna, Duchess di Cesarò; Sotheby's, London, 20 November 2003, lot 109.

### EXHIBITED:

New York, A La Vieille Russie, *The Art of Peter Carl Fabergé: Exhibition for the Benefit of the Scholarship Fund of the Manhattan School of Music*, 25 October - 7 November 1961, no. 274a.

### LITERATURE:

Exhibition catalogue, *The Art of Peter Carl Fabergé: Exhibition for the Benefit of the Scholarship Fund of the Manhattan School of Music*, New York, 1961, p. 57, no. 274a (illustrated).



Donna Simonetta Colonna, Duchess of Cesarò (1922-2011) © Getty Images / Clifford Coffin

## DONNA SIMONETTA COLONNA, DUCHESS DI CESARÒ (1922-2011)

This exuberant Rococo sleigh with a beautiful swan finial was once in the collection of Donna Simonetta Colonna, an international style icon and one of the most celebrated Italian fashion designers. She launched her first collection in Rome in 1946 and went on to design clothes for Audrey Hepburn and Jacqueline Kennedy among other celebrities in Europe and America. Her designs featured in the films of Federico Fellini, including *La Dolce Vita*.

Simonetta sold her business in the early 1970s and moved to India, where she established a colony for the care of leprosy patients. Later, she moved to the Himalayas where she studied Eastern spirituality and mysticism. In 2008, her legacy was celebrated with a retrospective exhibition, *Simonetta: The First Lady of Italian Fashion*, at the Palazzo Pitti in Florence.

The present sleigh is one of only two known miniature sleighs created by Fabergé, making it one of the rarest types of objects produced by the firm. Renowned for the whimsy and charm of its *objets de fantasie*, the House of Fabergé crafted miniature replicas of everyday objects, including furniture, with meticulous attention to detail.

These miniature works were created solely to enchant and delight their owners, showcasing the exceptional skill of Fabergé's craftsmen, who used a variety of materials to mimic the textures and forms of their full-scale counterparts.

A comparable miniature sleigh, executed in gold and guilloché enamel, was created by Henrik Wigström around 1911 and is now part of the Royal Collection of Thailand. A drawing of this model is featured in the album of completed pieces by Henrik Wigström (lot 48).

The design of the guilloché enamelled golden sleigh from the Royal Collection of Thailand bears a close resemblance to the large sleigh made for Emperor Paul I by the renowned coachmaker Johann Buckendahl (1726-1796) in the late 18th century, now held in the Museum of Court Carriages in St Petersburg. Notably, Buckendahl's 1793 state coach served as the model for the surprise inside the 1897 Imperial Coronation Easter Egg.

Imperial palaces and collections clearly inspired Fabergé's designs. The Museum of Court Carriages, founded in the 1820s during the reign of Emperor Alexander I, likely offered Fabergé's workmasters a wealth of historical references. By the time of Emperor Nicholas II, the museum held one of the world's most extensive collections of carriages and transport, including imperial sleighs.





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**A NECKLACE OF FIFTEEN JEWELLED, GOLD, SILVER, HARDSTONE, GUILLOCHÉ AND CLOISSONNÉ ENAMEL EGG PENDANTS**

VARIOUS MAKERS, TWO BY FABERGÉ, RUSSIA, LATE 19TH / EARLY 20TH CENTURY

The gold chain suspending fifteen egg pendants, each in either guilloché or cloisonné enamel, silver or gold, some with diamonds and turquoise, *all marked on loops*; the chain, Russia, early 20th century  
The chain, 21¼ in. (55 cm.) long

£10,000-15,000

(15)  
US\$14,000-20,000  
€12,000-17,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Geneva, 16 November 1999, lot 159.



(part)

16 [LEARN MORE](#)

**EIGHT JEWELLED, GUILLOCHÉ AND CHAMPLEVÉ ENAMEL GOLD AND SILVER EGG PENDANTS**

VARIOUS MAKERS, FIVE BY FABERGÉ, RUSSIA, EARLY 20TH CENTURY

Each in either guilloché or champlevé enamel, silver or gold, some set with rubies or diamonds, *all marked on loops*; together with one continental pendant scent bottle, and three pendants in the style of Fabergé, 20th century

½ in. (1.5 cm.) high and smaller, excluding suspension loops

£10,000-15,000

(12)

US\$14,000-20,000  
€12,000-17,000

**PROVENANCE:**

Three eggs: Anonymous sale; Sotheby's, Geneva, 16 November 1999, lots 153, 154, 156.  
Two eggs: Anonymous sale; Sotheby's, New York, 15 December 1999, lots 259, 260.  
Two eggs: Anonymous sale; Sotheby's, London, 9 November 2000, lots 100, 101.  
One egg: Anonymous sale; Sotheby's, London, 10 May 2000, lot 110.

15 [LEARN MORE](#)

**A JEWELLED AND GOLD-MOUNTED GUNMETAL EGG PENDANT**

BY FABERGÉ, WORKMASTER VLADIMIR SOLOVIEV, ST PETERSBURG, 1908-1917

Ovoid, the gunmetal body decorated with a red cross set with rubies, the other side applied with a gold date '1916', the base set with a gold-mounted cabochon ruby, *marked on suspension loops with workmaster's initials*  
¾ in. (2 cm.) high, excluding suspension loop

£2,000-3,000

US\$2,700-4,000  
€2,300-3,400

**PROVENANCE:**

Anonymous sale; Sotheby's, Geneva, 16 November 1999, lot 155.



(reverse)

17 [LEARN MORE](#)

**A GOLD-MOUNTED BLOODSTONE EGG LOCKET PENDANT**

BY BOLIN, ST PETERSBURG, CIRCA 1890

Ovoid, two bloodstone covers with a vertical hinge, opening to reveal a compartment, applied with trelliswork gold mounts, with suspension loop, *marked on suspension loop with 'Bolin'*

¾ in. (2.3 cm.) high, excluding suspension loop

£2,000-3,000

US\$2,700-4,000  
€2,300-3,400

**PROVENANCE:**

Anonymous sale; Sotheby's, Geneva, 16 November 1999, lot 161.





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**A GEM-SET AND GUILLOCHÉ ENAMEL SILVER-MOUNTED PENCIL-HOLDER AND A MAGNIFYING GLASS**

BY FABERGÉ, WORKMASTER ANNA RINGE, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 7953

Of flattened tubular form, the pencil holder enamelled in translucent red over a wavy guilloché ground, the slide thumb-piece set with a cabochon sapphire, the end mounted with a magnifying glass in reeded mount, *marked on mount with workmaster's initials*

3¾ in. (9.5 cm.) long

£3,000-5,000

US\$4,100-6,700

€3,500-5,700

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 27 November 2007, lot 542.



19 [LEARN MORE](#)

**A GUILLOCHÉ ENAMEL SILVER MINIATURE PAPER KNIFE**

BY FABERGÉ, WORKMASTER ANDERS (ANTTI) NEVALAINEN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 58036

With a curved silver blade, the handle enamelled in translucent red over a reeded guilloché ground, with a beaded border, *marked on blade with workmaster's initials*

4¾ in. (11 cm.) long

£4,000-6,000

US\$5,400-8,100

€4,600-6,900

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 23 May 2002, lot 73.

### AN IMPERIAL GEM-SET SILVER-MOUNTED BOWENITE PAPER KNIFE

BY FABERGÉ, WORKMASTER ANNA RINGE, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 59928

The cylindrical reeded bowenite handle raised on silver supports, with cabochon garnets at each end, resting on the tapering silver blade and an anthemion-shaped silver foot, inscribed under the blade in Russian 'Christmas tree / 1899', marked on blade and under foot with workmaster's initials 10 $\frac{5}{8}$  in. (27 cm.) long

£8,000-12,000

US\$11,000-16,000

€9,200-14,000

#### PROVENANCE:

Jointly purchased by Grand Duchess Xenia Alexandrovna (1875-1960) and her husband Grand Duke Alexander Mikhailovich (1866-1933) from the St Petersburg branch of Fabergé on 8 December 1898 for 55 roubles. Anonymous sale; Christie's, New York, 20 October 1999, lot 74.



Grand Duchess Xenia Alexandrovna (1875-1960) with her husband Grand Duke Alexander Mikhailovich (1866-1933).

This elegant silver paper knife with a bowenite handle was jointly purchased by Grand Duchess Xenia Alexandrovna and her husband Grand Duke Alexander Mikhailovich from Fabergé on 8 December 1898 for 55 roubles. The blade is inscribed in Russian 'Christmas tree / 1899', suggesting that it was given as a Christmas gift, likely to a family member or close friend of Grand Duchess Xenia and her husband. Works by Fabergé were often regarded as ideal presents for Christmas, Easter, birthdays, and other significant occasions, serving as a form of social currency among the aristocracy.

Grand Duchess Xenia Alexandrovna was the eldest daughter of Emperor Alexander III and Empress Maria Feodorovna, and the sister of Emperor Nicholas II. In 1894, she married Grand Duke Alexander Mikhailovich and together they had seven children. Following the Revolution of 1917, Grand Duchess Xenia fled the country and eventually settled in the United Kingdom. King George V, who was her first cousin, allowed her to settle in Frogmore Cottage, a grace and favour house, in Windsor.

We are grateful to Dmitry Krivoshey for his assistance with the research of the present lot.



A copy of the Fabergé invoice listing the present lot.



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**A GEM-SET SILVER-GILT MOUNTED CLAY BRICK MATCH HOLDER**  
 BY FABERGÉ, WORKMASTER ERIK KOLLIN, ST PETERSBURG, CIRCA 1890

The rectangular clay brick with two match compartments and textured front for striking, with a silver-gilt mount cast and chased with anthemion motifs alternating with cabochon chrysoprases, on two scroll feet mounted on the sides, *marked on top rim with workmaster's initials*  
 5 in. (12.7 cm.) long, across the feet

£20,000-30,000

US\$27,000-40,000  
 €23,000-34,000

A VERY RARE AND IMPORTANT FABERGÉ  
 HARDSTONE MODEL OF A STREET PAINTER  
 FROM THE COLLECTION OF EMANUEL NOBEL



22 LEARN MORE

### A VERY RARE AND IMPORTANT HARDSTONE MODEL OF A STREET PAINTER

BY FABERGÉ, MODELLER BORIS FREDMAN CLUZEL, PETROGRAD, 1916, SCRATCHED INVENTORY NUMBER 25724

Humorously carved, the face and hands of cacholong, the cap and boots of jasper, the shirt of purpurine, the trousers of lapis lazuli, holding two silver-mounted brushes of lapis lazuli and rhodonite over his right shoulder, with a jasper bucket on his back with a wirework silver handle, the interior of the bucket set with lapis lazuli, the eyes set with sapphires, engraved 'Fabergé 1916' under left foot, and number 'N25724' under right foot; in the original fitted Fabergé wooden case

5¼ in. (14.6 cm.) high

£1,500,000-2,000,000

US\$2,100,000-2,700,000

€1,800,000-2,300,000

#### PROVENANCE:

Emanuel Nobel (1859-1932).

Private Swedish Collection; Christie's, London, 25 November 2003, lot 83.

#### EXHIBITED:

Stockholm, National Museum, *Carl Fabergé, Goldsmith to the Tsar*, 1997, p. 98, no. 22.

#### LITERATURE:

G. von Habsburg, *Fabergé*, Munich, 1986, p. 86, no. 38 (listed).

T. Fabergé, V. Skurlov, *The History of the House of Fabergé According to the Recollection of the Senior Work Master of the Firm*, Franz P. Birbaum, St Petersburg, 1992, p. 30.

Exhibition catalogue, *Carl Fabergé: Goldsmith to the Tsar*, Stockholm, 1997, p. 98, no. 22 (illustrated).

T. Fabergé, A. Gorina, V. Skurlov, *Fabergé and the St. Petersburg Jewellers*, St Petersburg, 1997, pp. 590, 596, 598.

T. Fabergé, V. Skurlov, V. Ilyukhin, *K. Fabergé and His Followers*, 2009, p. 46, no. 44 (illustrated).



(detail)





A postcard titled *A Street Painter* by Evgeniy Sokolov (1880-1949).



An illustration from *The Magic Lantern* periodical, St Petersburg, 1817.



(reverse)

Exceedingly rare and important, the present model of a street painter is among the most distinguished of Fabergé's hardstone figures. Only around sixty of them were produced, making the present example nearly as rare as the celebrated Fabergé Easter Eggs. Such figures were coveted by Fabergé's most eminent clients, including Emperor Nicholas II, King Chulalongkorn of Siam, and Emanuel Nobel, who owned the present lot.

Produced between 1908 and 1916, these figures were meticulously crafted from the finest semiprecious stones, primarily sourced from the rich deposits of the Urals and Siberia. Franz Birbaum, Fabergé's chief designer, described them as 'the most remarkable stone creations', singling out the street painter among the most successful models:

*'The most successful human figures were: a priest in a fur hat and fur coat, and a painter with a bucket and brushes on his back. The extremely comic effect is achieved by the successful rendering of the proportions of the body. The painter's clothes, daubed with paint and lime, are of speckled Siberian lapis-lazuli and Orskaia jasper. The models of these figures were made by the sculptor Fredman-Cluzel'* (quoted in Birbaum's *Memoirs*, in G. von Habsburg and M. Lopato, *Fabergé: Imperial Jeweller*, London, 1993, p. 459).

The present model of a street painter exemplifies one of the most imaginative and original of Fabergé's hardstone creations. Its intricate details are portrayed with remarkable finesse: lapis-lazuli within the bucket evokes paint, while unpolished inclusions in the trousers suggest splashes of lime.

According to the recently discovered Fabergé's accounts book covering the period of 1909-1916, a comparable hardstone model of a street painter was purchased by Nicholas II in 1914 for 900 roubles (T. Fabergé, D. Krivoshey, V. Skurlov, *The new data about activity of Fabergé firm. Fabergé's Bookkeeping Book, 1909-1916*, Klio Magazine, №8 (104), St Petersburg, 2015, p. 188). It is possible that the example from the collection of Nicholas II, who amassed over twenty hardstone figures, was the one sold at Christie's, New York, 24 October 2002, lot 119.

The present figure of the street painter dated '1916' was formerly owned by Emanuel Nobel and was sold at Christie's in 2003. The 1933 inventory of Emanuel Nobel's estate, preserved in the Swedish archives, lists '10 Russian types, Ural stones', providing compelling evidence that Emanuel Nobel had assembled a distinguished and substantial collection of hardstone figures in the folkloric genre, reflecting both his refined taste and discerning patronage of Fabergé (for more information about Emanuel Nobel, see lot 23).

Fabergé's hardstone figures were largely inspired by William Carrick's celebrated 'Russian Types' photographic series, which depicted street vendors and representatives of various social classes in the 19th-century Russian Empire.

A particularly striking parallel to the present figure can also be seen in a postcard by Evgeniy Sokolov depicting a street painter. Between 1904 and 1908, Sokolov produced a series of fifteen postcards, including a carpenter, a priest, a yardman, and a navvy, that closely echo Fabergé's hardstone figures (see M. Ovchinnikov, *On the Role of Prints in the Design of Fabergé's Works; Jewellery of the 19th / early 20th Century*, St Petersburg, 2019, pp. 76-77). Many of them were acquired by Nicholas II. Another likely source of inspiration is an illustration from *The Magic Lantern* periodical (St Petersburg, 1817), which features a street painter very similar to the present figure.

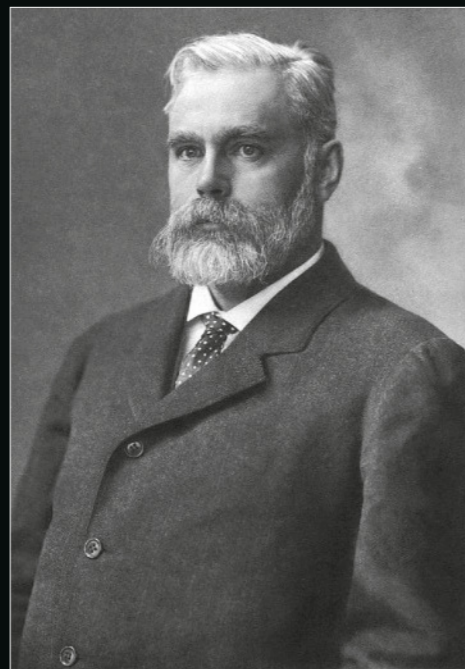
The figure of a street painter is a remarkable example of Fabergé's unmatched craftsmanship and inventive genius. Its exceptional rarity, distinguished provenance, and exquisite detailing make it one of the most notable works by Fabergé, representing a rare chance to acquire a unique masterpiece.

	Transport	1.718
1	per grüne draperier med kappe	5
4	soffkuddar	20
1	statyett i brons av Peter den store	40
10	ryska typer, Uralstenar	1.000
11	statyetter av H. Varonne, ljus brons	110

A copy of the 1933 inventory of Emanuel Nobel's estate, listing '10 Russian types, Ural stones' (ArkivDigital, Sweden).

We are grateful to Dmitry Krivoshey for his assistance with the research of the present lot.

# A UNIQUE AND IMPORTANT GUERIDON TABLE BY FABERGÉ COMMISSIONED BY EMANUEL NOBEL



Emanuel Nobel (1859-1932).

23 **LEARN MORE**

## A UNIQUE AND IMPORTANT SILVER-MOUNTED NEPHRITE GUERIDON TABLE

BY FABERGÉ, WORKMASTER KARL (HJALMAR) ARMFELT, ST PETERSBURG, CIRCA 1915

The circular nephrite top with a raised rim, above a pierced lattice silver mount set with three vacant berried-laurel wreath medallions issuing fruit-filled cornucopia, on three finely chased silver winged female caryatids in Empire style, and tapering cylindrical nephrite legs joined by a circular silver-mounted nephrite undertier, on paw feet, marked throughout with 'Fabergé' in Cyrillic and workmaster's initials  
37¼ in. (94.5 cm.) high; 22½ in. (57 cm.) diameter

£500,000-700,000

US\$680,000-940,000

€580,000-800,000

### PROVENANCE:

Commissioned by Emanuel Nobel (1859-1932) in 1915.  
Anonymous sale; Christie's, Geneva, 27 April 1977, lot 480.  
With Wartski, London.  
With J. B. Hawkins Antiques, Australia.  
With Koopman Rare Art, London.  
Anonymous sale; Christie's, New York, 19 October 2001, lot 139.

### LITERATURE:

G. von Habsburg, A. von Solodkoff, *Fabergé: Court Jeweler to the Tsars*, New York, 1979, pl. 96 (illustrated).  
A. K. Snowman, *Carl Fabergé, Goldsmith to the Imperial Court of Russia*, London, 1979, p. 22 (illustrated).  
T. Fabergé, V. Skurlov, *The History of the House of Fabergé according to the recollections of the senior master craftsman of the firm Franz Birbaum*, St Petersburg, 1992, p. 32.  
U. Tillander-Godenhjelm, *Fabergé His Masters and Artisans*, Helsinki, 2018, p. 208 (illustrated).





Hjalmar Armfelt's drawing of the present gueridon table (Archives of the Goldsmiths' Association of Finland).

Full-size furniture by Fabergé is extremely rare on the market, which makes the two remarkable tables presented in this auction particularly noteworthy (see also lot 38). This elegant nephrite gueridon table, adorned with beautifully chased silver caryatids, is the only known example of full-size Fabergé furniture that does not incorporate wood.

This table was commissioned in 1915 by Emanuel Nobel, one of Fabergé's most prominent and affluent patrons. The commission was of such significance that Hjalmar Armfelt, the Fabergé's workmaster responsible for this work, created a detailed drawing of it after returning to Finland following the Russian Revolution of 1917.

Still a young man at the time, Armfelt was deeply affected by the upheaval and the loss of his workshop and career at Fabergé, and at some point he produced drawings of his most important creations, including the present lot. These extraordinary drawings were discovered at the Goldsmiths' Association of Finland last year and are part of their archives.

The drawing of this gueridon table is inscribed by Armfelt 'Half natural size / Nephrite and silver table / Made by order of Emanuel Nobel in 1915'. The drawings were done from memory, which accounts for slight discrepancies, such as the positioning of the laurel wreaths, when compared to the actual piece.

The finely carved nephrite top rests on elaborately chased silver legs in the form of winged caryatids, ending in paw feet. Created from designs by Franz Birbaum, Fabergé's chief designer, the table clearly draws inspiration from the Empire style. Birbaum confirms in his memoirs that this table was as a special commission from Emanuel Nobel:

*'Among the most noteworthy of his numerous orders is a large mantel-clock in a stone reproduction of a temple of fire-worshippers. [...] Finally, a large vase in rhodonite, supported by two figures of 'stolniki' (Tsar's butlers) in costumes of the period of Alexei Mikhailovich, and a round table in nephrite with silver caryatids in Empire style were executed after my sketches' (see Exhibition catalogue, Carl Fabergé, Goldsmith to the Tsar, Stockholm, 1977, p. 59).*

### EMANUEL NOBEL (1859-1932)

Emanuel Nobel was the nephew of Alfred Nobel, the renowned Swedish inventor and founder of the Nobel Prize. The Nobel Brothers Petroleum Production Company, founded by Emanuel's father in Baku in 1879, emerged as one of the largest oil producers of its era. Following his father's death in 1888, Emanuel assumed control of the family business. By 1917, just six months prior to the October Revolution, the company was reporting record profits, employing some 50,000 workers, and supplying approximately one-third of Russia's domestic oil production.

After the Bolshevik expropriation of the family's properties in 1917, Nobel relocated to Sweden, gradually withdrawing from active business, and passed away there in 1932.

According to Birbaum, *'Emmanuel Nobel, one of the kings of oil, was so generous in his presents that at times it seemed that this was his chief occupation and delight. Orders were constantly being made for him in the [Fabergé] workshops and from time to time he came to have a look at them. Often, he only decided for whom the present should be when the work was finished.'* (quoted in Birbaum's *Memoirs*, in G. von Habsburg and M. Lopato, *Fabergé: Imperial Jeweller*, London, 1993, p. 454).

Henry Bainbridge, the manager of the London Fabergé shop, also wrote about Emanuel Nobel: *'He was a man for whom the jubilees and anniversaries of his directors and staff meant nothing if not suitably commemorated by some objects from Fabergé'* (H.C. Bainbridge, *Peter Carl Fabergé*, London, 1949, p. 58).

We are grateful to Ulla Tillander-Godenhjelm for her assistance with the research of the present lot.



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### A SILVER-MOUNTED CLAY BRICK MATCH HOLDER

BY FABERGÉ, PROBABLY MOSCOW, CIRCA 1890

The rectangular clay brick with two match compartments and textured front for striking, mounted with a cast silver figure of a baby satyr, playing an aulos, the base of the brick inscribed in Russian 'Factory / [of] A. Gusarev / in Moscow', *apparently unmarked*; in a fitted Fabergé wooden case (possibly associated) 3¼ in. (9.6 cm.) long

£30,000-50,000

US\$40,000-66,000

€35,000-57,000

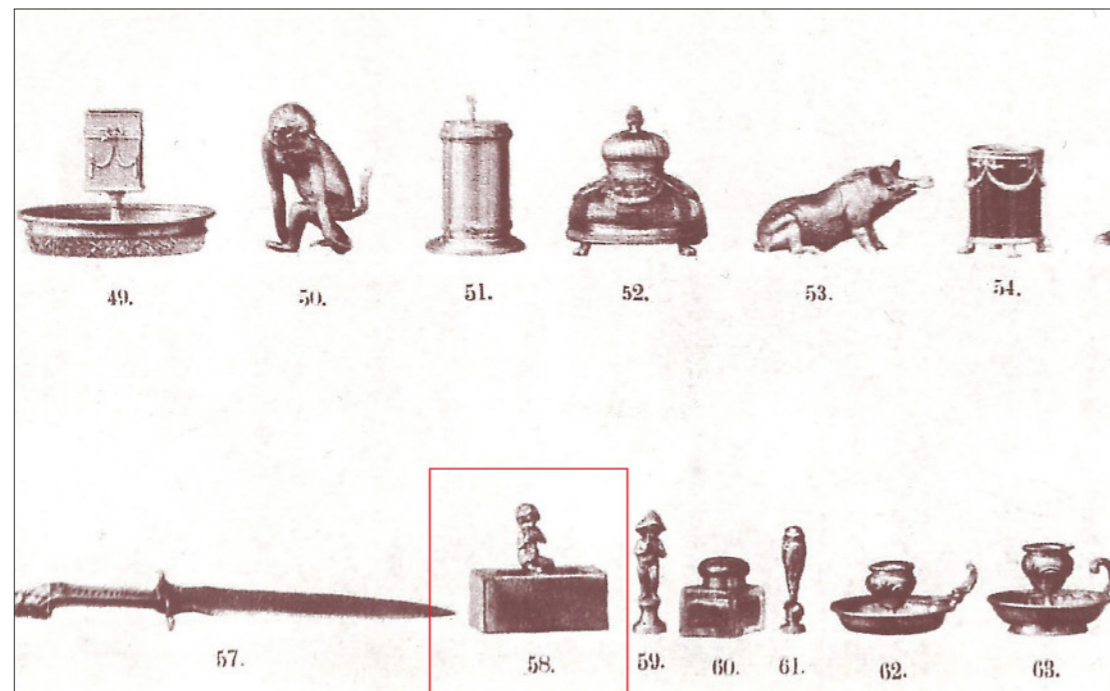
**PROVENANCE:**

Property from a Private Collection, Netherlands; Sotheby's, London, 30 November 2011, lot 570.

This piece, along with other clay brick match holders in this sale, exemplifies Fabergé's inventiveness and ability to transform even the most mundane objects into works of art. The bricks feature a rough exterior surface that serves as a match striker, along with two internal storage compartments. Fabergé elevated these functional items by adorning them with silver handles and decorations featuring snakes (lot 25), satyrs, putti (lot 32), cabochon gems (lot 21), and other motifs.

An identical match holder is illustrated in the advertising catalogue of Fabergé's Moscow shop, published in 1899 (no. 58). A photograph of Nicholas II at his desk in Peterhof, taken in 1895, shows a match holder with a faint figure atop a brick, possibly the same model as the present lot.

A comparable match holder with the mark of Julius Rappoport was sold at Sotheby's, London, 27 November 2007, lot 556.



A page from the advertising catalogue of Fabergé's Moscow shop, 1899, featuring an identical match holder.

**A SILVER-MOUNTED CLAY BRICK MATCH HOLDER**

BY FABERGÉ, WORKMASTER ERIK KOLLIN, ST PETERSBURG, CIRCA 1890

The rectangular clay brick with two match compartments and textured front for striking, mounted with silver handles shaped as entwined snakes, the brick inscribed under base in Russian 'Factory / [of] A. Gusarev / in Moscow', marked on mounts with workmaster's initials 4 3/8 in. (11 cm.) long, across handles

£30,000-50,000

US\$41,000-67,000  
€35,000-57,000

**PROVENANCE:**

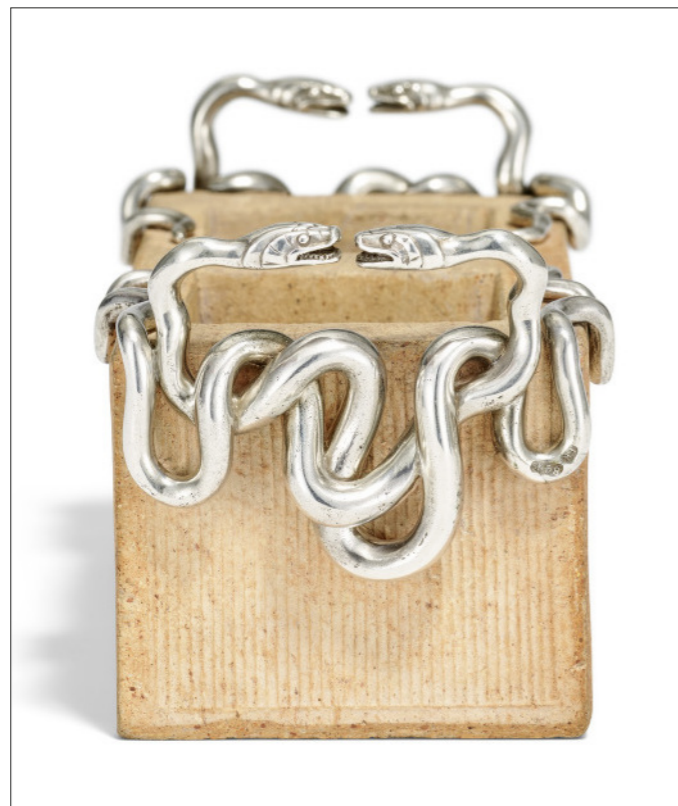
Princess Maria von Baden, Duchess of Anhalt (1865-1939).  
Collection of the Margraves of Baden; Sotheby's, Baden-Baden, 5-21 October 1995, lot 1920.  
Anonymous sale; Sotheby's, London, 26 May 2004, lot 420.

Princess Maria von Baden was a German noblewoman and the Duchess consort of Anhalt through her marriage to Friedrich II, Duke of Anhalt. She was the daughter of Prince Wilhelm of Baden and Princess Maria Maximilianovna of Leuchtenberg. Her maternal grandmother was Grand Duchess Maria Nikolaevna, daughter of Emperor Nicholas I.

A comparable brick holder with gold snake mounts is part of the Royal Collection (inv. RCIN 8337).



Princess Maria von Baden, Duchess of Anhalt (1865-1939).



(detail)



26 [LEARN MORE](#)

### A SILVER-GILT AND GUILLOCHÉ ENAMEL PHOTOGRAPH FRAME

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 45943

Of shaped cartouche form, the oval aperture inset with a miniature porcelain portrait of Grand Duchess Elizaveta Mavriekivna (1865-1927), signed 'Pasetti' and numbered '52320' on the reverse, within a laurel-capped reeded bezel, the body enamelled in translucent emerald green over a sunburst guilloché ground, applied with *rocaille* and foliate silver mounts, with an ivorine back and silver strut, marked on lower edge and strut with 'Fabergé' in Cyrillic and workmaster's initials; in the original fitted Fabergé wooden case 4 3/8 in. (11.2 cm.) high

£30,000-50,000

US\$40,000-65,000

€35,000-57,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 9 November 2000, lot 89.



Grand Duchess Elizaveta Mavriekivna (1865-1927).

Grand Duchess Elizaveta Mavriekivna, née Princess Elisabeth of Saxe-Altenburg, was a German princess who became a member of the Imperial Russian family through marriage. In 1884, she married Grand Duke Konstantin Konstantinovich, a grandson of Emperor Nicholas I. The couple had nine children together.

Known within the Romanov family as 'Mavra', she was a popular figure and maintained a close relationship with her nephew, Emperor Nicholas II. Both Elizaveta Mavriekivna and her husband were patrons of the arts and sponsored numerous exhibitions in St Petersburg. Grand Duke Konstantin Konstantinovich was an important Silver Age poet and playwright, who wrote under the pseudonym 'KR'. He also served as the President of the Academy of Sciences and as Inspector-General of Military Schools, helping to liberalise the education system.

After the Revolution of 1917, Elizaveta Mavriekivna and her two sons managed to leave Russia for Sweden and later Germany, where she died in 1927.





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**A GEM-SET SILVER BELL-PUSH IN THE FORM OF A CAT**

BY FABERGÉ, WORKMASTER KARL (HJALMAR) ARMFELT, ST PETERSBURG, 1908-1917

Realistically cast as a seated cat, its curled tail serving as a bell-push, with green cabochon eyes, with a bakelite panel under base, marked under base with 'Fabergé' in Cyrillic and workmaster's initials  
2 7/8 in. (7.3 cm.) high

£30,000-50,000

US\$41,000-67,000

€35,000-57,000

**PROVENANCE:**

Property of a Danish Collector; Sotheby's, New York, 1 December 1998, lot 300.

For a similar bell-push in the shape of a cat, see G. von Habsburg and M. Lopato, *Fabergé: Imperial Jeweller*, London, 1993, p. 329, no. 211.



28 [LEARN MORE](#)

**A GEM-SET GUILLOCHÉ ENAMEL SILVER-GILT MOUNTED BELL-PUSH**

BY FABERGÉ, WORKMASTER KARL (HJALMAR) ARMFELT, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 11675

Of globular form, enamelled in translucent light blue over a wavy guilloché ground, with a white guilloché enamel band applied with a laurel-chased border within two dotted bands, applied with acanthus-chased mounts at each side, with a cabochon moonstone push-piece at the bottom, with the original orange electric cord, marked on top mount with 'Fabergé' in Cyrillic and workmaster's initials  
2 1/8 in. (5.3 cm.) high

£20,000-30,000

US\$27,000-40,000

€23,000-34,000

**PROVENANCE:**

With Wartski, London.

29 [LEARN MORE](#)

**A JEWELLED NEPHRITE MINIATURE MODEL OF A FROG**

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Realistically carved as a seated frog, with rose-cut diamond-set eyes, apparently unmarked  
7/8 in. (2.3 cm.) wide

£5,000-7,000

US\$6,700-9,300  
€5,800-8,000

**PROVENANCE:**

With Wartski, London.

For an almost identical miniature model of a frog from the Royal Collection, see Exhibition catalogue, *Fabergé 1846-1920*, Victoria & Albert Museum, London, 1977, p. 13, no. B7.



30 [LEARN MORE](#)

**A GEM-SET AND GUILLOCHÉ ENAMEL GOLD-MOUNTED CROCHET HOOK**

BY FABERGÉ, WORKMASTER ERIK KOLLIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 59863

The tapering handle enamelled in salmon pink and translucent white over a moiré guiloché ground, within beaded and reeded gold bands, with a plain gold hook, the finial set with a cabochon moonstone, marked on hook with workmaster's initials

3 in. (7.8 cm.) long

£5,000-7,000

US\$6,800-9,400  
€5,800-8,000

**PROVENANCE:**

With Wartski, London.



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**A GUILLOCHÉ ENAMEL GOLD-MOUNTED QUARTZ BOWL**

BY FABERGÉ, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917

Oval, the quartz body with a green guiloché enamel laurel gold band, centring a porcelain plaque with cut corners painted en grisaille with two putti holding a dove on pink ground, within a gold rim, marked on top rim with workmaster's initials

4 1/4 in. (10.7 cm.) wide

£20,000-30,000

US\$27,000-40,000  
€23,000-34,000

**PROVENANCE:**

With Wartski, London.



(detail)

**A SILVER-MOUNTED CLAY BRICK MATCH HOLDER**

BY FABERGÉ, MOSCOW, CIRCA 1890

The rectangular clay brick with two match compartments, with textured sides for striking, mounted on two sides with silver satyrs, the brick inscribed under base in Russian 'Factory / [of] A.Gusarev / in Moscow', *apparently unmarked*; in the original fitted Fabergé wooden case  
4 $\frac{1}{2}$  in. (12 cm.) long

£40,000-60,000

US\$54,000-81,000

€46,000-69,000

**PROVENANCE:**

With A La Vieille Russie, New York, 1982.  
The Forbes Collection.

Important Works of Art by Carl Fabergé from the Forbes Collection; Christie's, New York, 19 April 2002, lot 91.

**EXHIBITED:**

Virginia/ Minneapolis/ Chicago, Virginia Museum of Fine Arts, The Minneapolis Institute of Art, The Art Institute of Chicago, *Fabergé, Selections from The Forbes Magazine Collection*, 1983, no. 6.

Fort Worth, The Kimbell Art Museum, *Fabergé, The Forbes Magazine Collection*, 1983, no. 67.

Detroit, The Detroit Institute of Arts, *Fabergé, The Forbes Magazine Collection*, 1984, no. 36.

Edinburgh/ Aberdeen, The Fine Art Society, Aberdeen Art Gallery and Museum, *Fabergé and the Edwardians*, 1987, no. 5.

New York/ Kansas City/ Atlanta, Place des Antiquaires, The Nelson-Atkins Museum of Art, The High Museum Antiques Show, *Fabergé Silver from The Forbes Magazine Collection*, 1987-1988.

**LITERATURE:**

A. von Solodkoff, *Masterpieces from the House of Fabergé*, New York, 1984, p.173 (illustrated).

C. Forbes, R. Tromeur-Brenner, *Fabergé, The Forbes Collection*, New York, 1999, pp. 238-239 (illustrated).



(details)





33 [LEARN MORE](#)

**A JEWELLED GUILLOCHÉ ENAMEL GOLD-MOUNTED PLUME HOLDER**

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 51606

Cylindrical body enamelled in royal blue over a wavy guilloché ground, within rose-cut diamond-set bands, with a reeded gold mount and a pearl-set finial, *marked on mounts with workmaster's initials*; in the original fitted Fabergé wooden case  
6½ in. (16.8 cm.) long

£3,000-5,000

US\$4,100-6,700  
€3,500-5,700

**PROVENANCE:**

Anonymous sale; Christie's, Geneva, 16 November 1999, lot 133.  
Anonymous sale; Christie's, London, 30 November 2004, lot 499.



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**A PARCEL-GILT SILVER, GUILLOCHÉ AND CHAMPLEVÉ ENAMEL STAMP BOX**

BY FABERGÉ, WORKMASTER ANDERS (ANTTI) NEVALAINEN, ST PETERSBURG, 1904-1908, SCRATCHED INVENTORY NUMBER 12982

Rectangular, the hinged glazed cover with a rectangular aperture within leaf-tip borders, enclosing a Russian calendar for December 1905, opening to reveal three sloping stamp compartments, the sides of the body enamelled in translucent dark blue over a wavy guilloché ground, within white champlevé enamel borders, on a leaf-tip silver rim, interior gilt, *marked under base and inside cover with 'Fabergé' in Cyrillic with the Imperial warrant and workmaster's initials*  
3¼ in. (8.1 cm.) wide

£10,000-15,000

US\$14,000-20,000  
€12,000-17,000

**PROVENANCE:**

With Wartski, London.

35 [LEARN MORE](#)

**A JEWELLED GUILLOCHÉ ENAMEL AND ROCK CRYSTAL GOLD-MOUNTED PARASOL HANDLE**

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890

The rock crystal handle finely carved in the shape of a curled eel emerging from water reeds, with cabochon ruby-set eyes, on a collar enamelled in apple green over a wavy guilloché ground, within two rose-cut diamond-set bands, *marked on lower rim with workmaster's initials*

4¾ in. (12 cm.) high

£40,000-60,000

US\$54,000-81,000

€46,000-69,000

**PROVENANCE:**

Probably acquired by Frederick Glyn, 4th Baron Wolverton (1864-1932), and thence by descent.

Property of an English nobleman; Sotheby's, London, 1 December 2015, lot 406.



Frederick Glyn, 4th Baron Wolverton (1864-1932) © 2019 Alamy Ltd



The appearance of an eel in Fabergé's oeuvre is rare and may have been inspired by Japanese netsuke, which often served as a source of inspiration for the firm's hardstone carvings.

This rare parasol handle was most likely acquired by Frederick Glyn, 4th Baron Wolverton, a prominent banker and politician. Lord Wolverton married Lady Edith Ward, daughter of the 1st Earl of Dudley, whose family residences included Dudley House in London and Witley Court in Worcestershire. He served as Vice-Chamberlain of the Royal Household under King Edward VII from 1902 to 1905, and was a partner in the family banking firm Glyn, Mills & Co.



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**A SILVER-MOUNTED MAHOGANY CIGAR BOX**

BY FABERGÉ, WORKMASTER ANDERS (ANTTI) NEVALAINEN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 3878

Rectangular, the plain wood body on a tied-reeded silver mount on four ball feet, two hinged covers with a guilloché chased borders, surmounted by gadrooned knob finials, *marked on mounts with 'Fabergé' in Cyrillic with the Imperial warrant and workmaster's initials*

8½ in. (22 cm.) wide

£6,000-8,000

US\$8,100-11,000

€6,900-9,200

**PROVENANCE:**

Property of a Collector; Christie's, New York, 20 October 1999, lot 59.



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**A SILVER-GILT MOUNTED NEPHRITE TABLE BOX**

BY FABERGÉ, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 18409

Rectangular, with cut corners, the hinged nephrite cover with laurel-tied reeded and beaded silver-gilt borders, the sides of the nephrite box applied with laurel swags, silver mounts at corners cast and chased with festoons, with a lower laurel-chased rim, on four bun-shaped feet, *marked on lower rim and under the base with 'K. Fabergé' in Cyrillic with the Imperial warrant*

7½ in. (19 cm.) wide

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale; Christie's, Geneva, 17 November 1981, lot 28.

Anonymous sale; Sotheby's, New York, 13 June 1990, lot 400.

Anonymous sale; Sotheby's, New York, 24 October 2000, lot 47.

38 [LEARN MORE](#)

### A SILVER-MOUNTED BOIS SATINE AND SYCAMORE TABLE

BY FABERGÉ, WORKMASTER JULIUS RAPPOPORT, ST PETERSBURG, 1904-1908, SCRATCHED INVENTORY NUMBER 14251

Rectangular with rounded sides, on four fluted legs, with silver pine-cone feet and laurel and husk mount, the stretcher with similar finial and beaded mounts, the upper mounts on the legs cast and chased with ribbon-tied laurel festoon, supporting a frieze with rosettes at the angles and panels with foliate borders, the drawer applied with an oval keyhole within a laurel wreath with ribbon cresting, with similarly decorated silver cartouche to the back, the surface with beaded border and foliate rim mounts, *marked throughout with 'Fabergé' in Cyrillic with the Imperial warrant and workmaster's initials*

27¼ in. (70.2 cm.) high; 31½ in. (79.5 cm.) wide

£80,000-120,000

US\$110,000-160,000

€92,000-140,000

#### PROVENANCE:

Anonymous sale; Christie's, London, 25 November 2003, lot 82.

Full-size furniture by Fabergé is extremely rare. Fabergé produced only a limited number of tables and showcases, mostly in the workshops of Julius Rappoport, Karl Armfelt, and in Moscow. Furniture was manufactured either by creating pieces using unusual materials, such as nephrite and silver (see a silver-mounted nephrite gueridon table, lot 23), or by enhancing wooden furniture with silver mounts, like the present lot.

A comparable silver-mounted wooden table with a nephrite top in neoclassical style was sold at Christie's, London, 25 November 2019, lot 239. Another comparable mahogany table with silver mounts was sold at Sotheby's, New York, 1 December 1998, lot 306.



(detail)



39 [LEARN MORE](#)

**A GOLD-MOUNTED NEPHRITE SET OF PLUME AND PENCIL HOLDERS**

UNRECORDED MAKER'S MARK 'TH', ST PETERSBURG, CIRCA 1890

Each with a cylindrical nephrite handle and plain gold holder with reeded mount, *marked on mounts with maker's mark*; in a fitted case stamped in Russian 'Russkoe Izdelie' [Russian works], 'Noble & Co, Dewar House, 11 Haymarket London'

6¾ in. (17.2 cm.) long

£3,000-5,000

(2)

US\$4,100-6,700

€3,500-5,700

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 13 June 1990, lot 404.

Anonymous sale; Christie's, London, 30 November 2004, lot 501.



41 [LEARN MORE](#)

**A GEM-SET SILVER-MOUNTED CERAMIC GUM POT**

BY FABERGÉ, WORKMASTER ANNA RINGE, ST PETERSBURG, 1904-1908, SCRATCHED INVENTORY NUMBER 14957

Cylindrical, the green glazed ceramic body on a beaded stepped base, the upper silver mount chased with a Greek key band, the detachable silver cover with a brush, the fluted dome surmounted by an egg-shaped chalcedony, *marked on base and rim with workmaster's initials*

3½ in. (8.9 cm.) high

£4,000-6,000

US\$5,400-8,100

€4,600-6,900

**PROVENANCE:**

Anonymous sale; Christie's, New York, 20 October 1999, lot 73.



40 [LEARN MORE](#)

**A GEM-SET GUILLOCHÉ AND CHAMPLEVÉ ENAMEL GOLD MATCH STRIKER**

BY ABRAM BEILIN, ST PETERSBURG, 1908-1917

Rectangular, the surface enamelled in translucent red over sunburst guilloché ground, within two borders of opaque blue and white enamel, the striker with green chrysoprase terminal, *marked on lower rim with maker's mark*

1½ in. (4 cm.) high, without striker

£2,000-3,000

US\$2,700-4,000

€2,300-3,400

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 3 June 2014, lot 644.

## A GUILLOCHÉ ENAMEL TWO-COLOUR GOLD-MOUNTED BONBONNIÈRE

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, 1899-1903,  
SCRATCHED INVENTORY NUMBER 5791

In the form of an egg, enamelled overall in translucent yellow over a wavy guilloché ground, the hinged cover with a two-colour gold laurel-chased rim, interior set with a later panel notched to resemble grass and a miniature agate model of a rabbit set with olivine eyes, the egg set on a later gold tripod stand decorated with a gold laurel-leaf rim and set in the center with a gold and red guilloché enamel rouble of Elizabeth I, *marked on the rim of the bonbonnière with workmaster's initials*  
1 $\frac{3}{4}$  in. (4.6 cm.) high, without the stand

£30,000-50,000

US\$41,000-67,000

€35,000-57,000

### PROVENANCE:

Collection of Lansdell K. Christie (1903-1965).

With A La Vieille Russie, New York.

The Forbes Collection.

Important Works of Art by Carl Fabergé from the Forbes Collection; Christie's, New York, 19 April 2002, lot 112.

### EXHIBITED:

New York, Metropolitan Museum of Art, *The Mr. and Mrs. Lansdell K. Christie Collection of Fabergé*, 1962-1966, no. L.62.8.130.

New York, The New York Cultural Center, *Fabergé From the Forbes Magazine Collection*, 1973, no. 8.

New York, A La Vieille Russie, *Fabergé: Exhibition for the Benefit of the Scholarship Fund of the Cooper-Hewitt Museum, the Smithsonian Institution's National Museum of Design*, 22 April – 21 May 1983, no. 550.

Fort Worth, The Kimbell Art Museum, *Fabergé, The Forbes Magazine Collection*, 1983, no. 181.

Baltimore, The Baltimore Museum of Art, *Fabergé, The Forbes Magazine Collection*, 1983-1984, no. 72.

Detroit, The Detroit Institute of Arts, *Fabergé, The Forbes Magazine Collection*, 1984, no. 141.

New Jersey, The Morris Museum of Arts and Sciences, *Kaleidoscope Benefit*, 1984.

Maryland, Government House, *Maryland Blossoms in the Arts*, 1997.

### LITERATURE:

H. Waterfield, C. Forbes, *Fabergé From the Forbes Magazine Collection*, New York, 1973, p. 42, no. 8.

H. Waterfield, C. Forbes, *Fabergé Imperial Eggs and Other Fantasies*, New York, 1978, p. 34, no. 11 (illustrated).

Exhibition catalogue, *Fabergé: Exhibition for the Benefit of the Scholarship Fund of the Cooper-Hewitt Museum*, New York, 1983, p. 140, no. 550 (illustrated).

A. von Solodkoff, *Masterpieces from the House of Fabergé*, New York, 1984, p. 186 (illustrated).

G. Hill, *Fabergé and the Russian Master Goldsmiths*, New York, 1989, p. 22.

C. Forbes, R. Tromeur-Brenner, *Fabergé, The Forbes Collection*, New York, 1999, pp. 74-75 (illustrated).





43 [LEARN MORE](#)

**A SILVER-GILT MOUNTED FRUITWOOD SPOON**

BY FABERGÉ, WORKMASTER ANDERS (ANNTI) NEVALAINEN, ST PETERSBURG, 1899-1908, SCRATCHED INVENTORY NUMBER 7284

The fruitwood bowl of circular form, with a wooden handle, attached to the bowl with a reeded silver-gilt mount, the end with a similarly shaped mount surmounted by a pine-cone finial, *marked on mounts with workmaster's initials*

8<sup>7</sup>/<sub>8</sub> in. (22.4 cm.) long

£2,500-3,500

US\$3,400-4,700

€2,900-4,000

**PROVENANCE:**

Anonymous sale; Sotheby's Olympia, London, 30 November 2006, lot 350.



44 [LEARN MORE](#)

**A GEM-SET CLOISSONNÉ ENAMEL SILVER BELL-PUSH**

PROBABLY BY FEODOR RÜCKERT, MOSCOW, 1908-1917

Of circular form, the body cloisonné enamelled with stylised geometric motifs in shades of blue, black, brown, white, with a cabochon chalcedony push-piece, on a wooden base, *marked on body with the Moscow assay mark only*

3<sup>3</sup>/<sub>8</sub> in. (8.5 cm.) diameter

£5,000-7,000

US\$6,700-9,300

€5,800-8,000



45 [LEARN MORE](#)

**A SILVER AND ENAMEL CHARKA IN THE FORM OF A CHEVALIER GUARD HELMET**

BY FABERGÉ, WORKMASTER JULIUS RAPPOPORT, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 11942

Shaped as a helmet of the Chevalier Guard Regiment, surmounted by an Imperial double-headed eagle, the front applied with an enameled star of the order of St Andrew, *marked inside with 'Fabergé' in Cyrillic with the Imperial warrant and workmaster's initials*

3½ in. (9 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,200-14,000

**PROVENANCE:**

Property from an Important Private Collection, Germany; Sotheby's, London, 12 June 2007, lot 538.

46 [LEARN MORE](#)

**A JEWELLED AND GUILLOCHÉ ENAMEL GOLD-MOUNTED MATCH-BOX HOLDER**

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 2776

Rectangular with open sides, the body enamelled in translucent purple over a sunray guilloché ground, one corner set with an old brilliant-cut diamond, *marked on mounts with 'Fabergé' in Cyrillic and workmaster's initials*

1¾ in. (4.5 cm.) long

£5,000-7,000

US\$6,800-9,400

€5,800-8,000

**PROVENANCE:**

Property of Major the Hon. John Stourton; Sotheby's, London, 2 April 1962, lot 75.

With Wartski, London.

Property from a Distinguished Private Collection; Bonham's, London, 4 June 2014, lot 85.



47 [LEARN MORE](#)

**A JEWELLED AND GUILLOCHÉ ENAMEL GOLD-MOUNTED PARASOL HANDLE**

BY FABERGÉ, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, 1904-1908, SCRATCHED INVENTORY NUMBER 13349

Of tapering cylindrical form, enamelled overall in lilac over a *moiré* guilloché ground, set with a diamond at the top, with a laurel-chased green gold lower rim, *marked on rim with workmaster's initials*

2½ in. (6.5 cm.) high

£3,000-5,000

US\$4,100-6,700

€3,500-5,700

# AN EXTREMELY IMPORTANT AND RARE FABERGÉ DESIGN ALBUM



Henrik Wigström (1862-1923).

048 [LEARN MORE](#)

## AN EXTREMELY IMPORTANT AND RARE DESIGN ALBUM FROM THE WORKSHOP OF HENRIK WIGSTRÖM

BY FABERGÉ, ST PETERSBURG, 1911-1916

Folio (42 x 30 cm.), on 400 pages with drawings in pencil, ink and watercolour, illustrating more than one thousand pieces produced for Fabergé by the workshop of Henrik Wigström between 1911 and 1916, drawn in their actual size, some inscribed or stamped with production numbers and dates, original half roan, marbled endpapers  
17 x 12½ in. (43 x 32 cm.)

£500,000-800,000

US\$680,000-1,100,000  
€580,000-920,000

### PROVENANCE:

With Wartski, London.

### EXHIBITED:

New York, A La Vieille Russie, *Golden Years of Fabergé. Objects and Drawings from the Wigström Workshop*, 12 April – 19 May 2000.

London, Victoria and Albert Museum, *Fabergé: Romance to Revolution*, 20 November 2021 – 8 May 2022.

### LITERATURE:

G. von Habsburg, M. Lopato, *Fabergé: Imperial Jeweler*, London, 1993, pp. 84-103.

U. Tillander-Godenhjelm et al., *Golden Years of Fabergé: Drawings and Objects from the Wigström Workshop*, Paris, 2000.

It is exceptionally rare for original design books of such scale and precision as the present Henrik Wigström album to appear on the market. This remarkable album emerged in the 1990s, when descendants of Wigström's neighbours discovered it tucked away in a bookcase in a private home in Finland. Its survival in such completeness makes it an extraordinary document of Fabergé's creative process, offering unparalleled insight into the design and production of the firm's most sophisticated objects.

Containing over a thousand meticulously detailed drawings, the album documents Fabergé's objects produced between 1911 and 1916, including clocks, bonbonnières, frames, parasol handles, bell-pushes, and more. Notably, the 1912 Imperial Napoleonic Easter Egg is among the illustrated pieces. Each design is drawn to scale and annotated with materials and techniques, serving as a testament to the extraordinary precision and artistry for which Fabergé's workshop was renowned.

The primary purpose of the album was to serve as a visual reference for completed pieces. Most drawings are accompanied by a date and a production number, which should not be confused with the inventory numbers typically scratched onto objects after their entry into Fabergé's sales ledgers. Since the discovery of this album, a number of Fabergé objects have been successfully matched to their corresponding designs, while many others remain unidentified.



The present Wigström album is comparable only to a handful of other archival discoveries: the stock books from Albert Holmström's workshop, documenting jewellery designs from 1909 to 1915 and uncovered in the late 1980s; and a second Wigström album, located by Ulla Tillander-Godenhielm in the National Archives of Finland in the 2000s.

The second Wigström album, donated to the National Archives by the widow of Henrik Wigström's son, is more modest in scale, containing just over 200 designs (see U. Tillander-Godenhielm, *Fabergé: The Twilight Years, Drawings and Objects from the Second Henrik Wigström Album*, 2023).

## HENRIK WIGSTRÖM (1862–1923)

Henrik Wigström served as Fabergé's head workmaster from 1903 to 1917, overseeing the most complex and technically demanding aspects of the firm's production. Born in Finland, he moved to St Petersburg at the age of just thirteen to begin an apprenticeship in the workshop of goldsmith Werner Elfström.

In 1884, Wigström joined the House of Fabergé as an assistant to Michael Perchin (1860-1903), the leading workmaster at the time. Following Perchin's untimely death in 1903, at the height of his career, Wigström succeeded him, bringing the expertise and craftsmanship required to direct the workshop at the firm's highest level.

The drawings in the present album show that Henrik Wigström's workshop specialised primarily in *objets de vertu* and finely crafted functional items, many commissioned as presentation pieces by the Imperial Court or acquired by Fabergé's most eminent private clients. Under his direction, nearly half of the Imperial Easter Eggs were produced, along with numerous important state commissions.

Following the nationalisation of the House of Fabergé and the closure of its workshops in 1918, Wigström was forced to abandon his life's work. He fled with his family to Finland, where they owned a summer residence, taking the design albums with him. His granddaughter, Anni Sarvi, later recalled spending her summer holidays at her grandfather's home, leafing through the leather-bound volumes of exquisitely coloured drawings from Fabergé's workshop (see U. Tillander-Godenhielm, *Fabergé: The Twilight Years, Drawings and Objects from the Second Henrik Wigström Album*, 2023, pp. 13–14).

The present Henrik Wigström album is not merely an archival record; it is a testament to the extraordinary creativity, technical mastery, and visionary design that defined the final years of Fabergé's workshop. Its exceptional rarity, scope, and provenance make it a work of outstanding significance - offering a rare insight into the artistry of one of history's most celebrated jewellers.



(details)

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

Unless we own a lot (A symbol), Christie’s acts as agent for the seller. This means that we are providing services to the seller to help them sell their lot and that Christie’s is concluding the contract for the sale of the lot on behalf of the seller. When Christie’s is the agent of the seller, the contract of sale which is created by any successful bid by you for a lot will be directly between you and the seller, and not between you and Christie’s.

## A • BEFORE THE SALE

### 1 • DESCRIPTION OF LOTS

- 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’.
- 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

- 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** in a catalogue entry or by the seller.
- 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

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

### 5 • ESTIMATES

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

### 6 • WITHDRAWAL

Christie’s may, at its option, withdraw any **lot** 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

- 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.
- It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- 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.
- Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.
- 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. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.

(f) 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

- 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.
- 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.
- 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(g).

### B • REGISTERING TO BID

#### 1 • NEW BIDDERS

- 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:
  - 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);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

#### 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 Credit Department on +44 (0)20 7839 9060.

#### 3 • IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

#### 4 • BIDDING ON BEHALF OF ANOTHER PERSON

- As authorised bidder. If you are another person on behalf of another person who will pay Christie’s directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for them.

(b) As agent for a principal: If you register in your own name but are acting as agent for someone else (the ‘ultimate buyer(s)’) who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

#### 5 • BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

#### 6 • BIDDING SERVICES

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

##### (a) Phone Bids

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

##### (b) Internet Bids on Christie’s LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit [www.christies.com/register-and-bid](http://www.christies.com/register-and-bid). As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available at [www.christies.com/christies-live-terms](http://www.christies.com/christies-live-terms).

[com/christies-live-terms](http://www.christies.com/christies-live-terms).

##### (c) Written Bids

You can find a Written Bid Form at any Christie’s office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **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**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol **Ⓜ**.

### 3 • AUCTIONEER’S DISCRETION

The **auctioneer** can at their sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way they 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, to 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 their discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, they 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 section B(3), E(2)(i), F(4) and J(1).

### 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 their 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 their 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 their sole option where the bidding should start and the bid increments.

### 7 • CURRENCY CONVERTER

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

### 8 • SUCCESSFUL BIDS

Unless the **auctioneer** decides to use their 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 AND ARTIST’S RESALE ROYALTY

### 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 27% of the **hammer price** up to and including £1,000,000, 22% on that part of the **hammer price** over £1,000,000 and up to and including £6,000,000, and 15% of that part of the **hammer price** above £6,000,000. VAT will be added to the **buyer’s premium** and is payable by you. For lots offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the “VAT refunds: what can I reclaim?” section of ‘VAT Symbols and Explanation’ for further information.

### 2 • TAXES

The successful bidder is responsible for all applicable tax including any VAT, GST, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer’s premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer’s responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer’s premium** and, for some **lots**, VAT is payable on the **hammer price**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only. For **lots** Christie’s ships or delivers to the United States, 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 or delivered. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie’s prior to the release of the **lot**. For shipments/deliveries to those states for which Christie’s is not required to collect sales tax, a successful bidder may be required to remit sales tax to that state’s tax authorities. Christie’s recommends you obtain your own independent tax advice with further questions. For **lots** Christie’s ships or delivers to Jersey (Channel Islands), GST at a rate of 5% will be due on the **hammer price**, **buyer’s premium**, freight charges (as set out on your Shipping Quote Acceptance Form) and any applicable customs duty. Christie’s will collect GST from you, where legally required to do so.

For **lots** purchased by a successful bidder with a registered address in India and who has bid via Christie’s LIVE™, an Indian Equalisation Levy Tax at a rate of 2% will be due on the **hammer price** and **buyer’s premium** (exclusive of any applicable VAT). Christie’s will collect the Indian Equalisation Levy Tax from you, where required to do so.

### 3 • ARTIST’S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist’s estate to a royalty known as ‘artist’s resale right’ when any **lot** created by the artist is sold. We identify these **lots** with the **λ** symbol next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller’s behalf.

The artist’s resale royalty applies if the **hammer price** of the **lot** is 1,000 GBP or more if located in the United Kingdom at the time of sale. The total royalty for any **lot** cannot be more than 12,500 GBP. We work out the amount owed as follows:

*Royalty for the portion of the hammer price (in Pounds Sterling)*  
4% up to 50,000  
3% between 50,000.01 and 200,000  
1% between 200,000.01 and 350,000  
0.50% between 350,000.01 and 500,000  
over 500,000, the lower of 0.25% and 12,500 GBP.

## 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 one or more 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 the 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 five 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:

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

- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, 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.
- In order to claim under the **authenticity warranty**, you must:
  - give us written notice of your claim within five 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 recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, 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.
- 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;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
  - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie’s does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie’s will refund to the original buyer the **purchase price** in accordance with the terms of Christie’s **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(i) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **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**.

### 5 • YOUR WARRANTIES

- You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie’s for the **lot(s)**, you **warrant** that:
  - you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
  - you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
  - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering or, e.g. terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and
  - where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer’s identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

## F • PAYMENT

### 1 • HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer’s premium**; and
  - any amounts due under section D3 above; and
  - any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction, or no later than 24 hours after we issue you with an invoice in the case of payment made in cryptocurrency, as the case may be (the ‘**due date**’).
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer’s name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie’s in the United Kingdom in the currency stated on the invoice in one of the following ways:
  - Wire transfer**. You must make payments to: Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02. Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
  - Credit Card**. We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a ‘cardholder not present’ (CNP) payment by calling Christie’s Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie’s account by going to: [www.christies.com/mychristies](http://www.christies.com/mychristies). 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 (e) below. If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

- Cash**. We do not accept cash in England.
- Banker’s draft**. You must make these payable to Christie’s and there may be conditions.
- Cheque**. You must make cheques payable to Christie’s. Cheques must be from accounts in pounds sterling (GBP) from a United Kingdom bank.
- Cryptocurrency**. With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol **⚡** may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the **Terms for Payment by Buyers in Cryptocurrency** set out at Appendix B in these Conditions of Sale.
- You must quote the sale number, **lot** number(s), your invoice number and Christie’s client account number when making a payment. All payments sent by post must be sent to: Christie’s Cashiers Department, 8 King Street, St James’s, London, SW1Y 6QT.

- For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.
- ### 2 • TRANSFERRING OWNERSHIP TO YOU
- You will not own the **lot** and ownership of the **lot** will not pass to you until you 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**

# VAT SYMBOLS AND EXPLANATION (FOR ALL LOTS EXCLUDING NFTS)

## IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you. You can find the meanings of words in bold on this page in the glossary section of the Conditions of Sale.

## VAT PAYABLE

<b>Symbol</b>	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none"> <li>• If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

## VAT refunds: what can I reclaim?

<b>Non UK buyer</b>		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

- We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.
- No VAT amounts or Import VAT will be refunded where the total refund is under £100.
- To receive a refund of VAT amounts/ Import VAT (as applicable) a non-UK buyer must:
  - have registered to bid with an address outside of the UK; and
  - provide immediate proof of correct export out of the UK within the

required time frames of 90 days from the date of the sale. Lots purchased with the \* and Ω symbol must be exported via a 'controlled export'.

- Details of the documents which you must provide to us to show satisfactory proof of export/ shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/ export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

- Following the UK's departure from the EU (Brexit), private buyers will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.
- Private buyers who choose to export their purchased lots from the UK hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.
- If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you

later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges. If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.

If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

- All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com. Tel: +44 (0)20 7389 2886. Fax: +44 (0)20 7389 1611.

- 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.
- 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 ninety (90) calendar days following the auction in accordance with paragraphs Gc and Gd.

## 5 • KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G • COLLECTION AND STORAGE

- You must collect purchased **lots** within thirty (30) days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).
- If you do not collect any **lot** within ninety (90) days following the auction we can, at our option:
  - charge you storage costs at the rates set out at [www.christies.com/en/help/buying-guide/storage-fees](http://www.christies.com/en/help/buying-guide/storage-fees).
  - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs. use's standard terms and to pay for their standard fees and costs.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage Conditions which can be found at [www.christies.com/en/help/buying-guide/storage-conditions](http://www.christies.com/en/help/buying-guide/storage-conditions) will apply.
- 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 Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransportlondon@christies.com](mailto:arttransportlondon@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 export 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.

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).
- 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.
- 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 Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. The UK and EU have both implemented regulations on selling, exporting and importing elephant ivory. In our London sales, lots made of or including elephant ivory material are marked with the symbol α and are offered with the benefit of being registered as 'exempt' in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol = and further information can be found in paragraph H2(ii) below. 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.

- Lots of Iranian origin**

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of lot into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

- Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- Jewellery over 50 years old**  
Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.
- Watches**  
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ♁ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one 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**.
- Handbags**  
A **lot** marked with the symbol = next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the catalogue description.

## I • OUR LIABILITY TO YOU

- 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**.
- (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or (ii) 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.
- 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 or breakdown in these services.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- 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 LIABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your **warranties** in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 this original version in deciding any issues or disputes which arise under this agreement.

### 7 • PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and 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

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

### 10 • REPORTING ON WWW.CHRIESTIES.COM

Details of all **lots** sold by us, including catalogue descriptions and prices, may be reported on [www.christies.com](http://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](http://www.christies.com).

## K • GLOSSARY

**auctioneer**: the 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 in paragraph F(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.  
**SubHeading**: 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 F(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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.  
**UPPER CASE type**: means having all capital letters.  
**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found in paragraph K, Glossary, of the section of the catalogue headed ‘Conditions of Sale’.

○ Christie’s has provided a minimum price guarantee and has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice in the Conditions of Sale for further information.

○◆ Christie’s has provided a minimum price guarantee and has a direct financial interest in this lot. Christie’s has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed lot is sold. See the Important Notices in the Conditions of Sale for further information.

↔ A party has provided Christie’s with a bid to cover all or part of Christie’s financial interest in the **lot** and may benefit financially from such bid. See the Important Notices in the Conditions of Sale for further information.

△ Christie’s has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information

▫ 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**.

λ Artist’s Resale Right. See paragraph D3 of the Conditions of Sale for further information.

• **Lot** offered without **reserve**.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See paragraph H2(c) of the Conditions of Sale for further information.

≈ Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

∞ **Lot** incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

ψ **Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See paragraph H2(h) of the Conditions of Sale for further information.

➤ **Lot** is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

▷ **Lot** contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

◆ With the exception of clients resident in Mainland China, you may elect to make payment of the purchase price for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the lot notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information.

†, Θ, \*, Ω, α, ‡ See VAT Symbols and Explanation in the Conditions of Sale for further information.

■ See Storage and Collection Page.

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

## IMPORTANT NOTICES

### CHRISTIE’S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

#### △ Property in which Christie’s has an ownership or financial interest

From time to time, Christie’s may offer a **lot** in which Christie’s has an ownership interest or a financial interest. Such **lot** 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 **lot**. 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 ○◆. In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid.

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 they have a financial interest in relation to the **lot**.

#### ↔ Financial Interest/Irrevocable bids

Where Christie’s has a financial interest in a **lot**, Christie’s is at risk of making a loss if the **lot** fails to sell. As such, Christie’s may share that risk with a third party who agrees, prior to the auction, to place an irrevocable written bid on the **lot** and may receive compensation from Christie’s. Christie’s requires the bidding party to disclose to anyone they are advising of their financial interest in 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

If Christie’s enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

#### Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has 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 are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

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

#### PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie’s opinion a work by the artist.

#### QUALIFIED HEADINGS

“**Attributed to ...**”: in Christie’s **qualified** opinion probably a work by the artist in whole or in part.

“**Studio of ...**”/“**Workshop of ...**”: in Christie’s **qualified** opinion a work executed in the studio or workshop of the artist, possibly under their supervision.

“**Circle of ...**”: in Christie’s **qualified** opinion a work of the period of the artist and showing their influence.

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

“**Manner of ...**”: in Christie’s **qualified** opinion a work executed in the artist’s style but of a later date.

“**After ...**”: in Christie’s **qualified** opinion a copy (of any date) of a work of the artist.

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

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

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

## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie’s, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie’s will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie’s Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

If the **lot** remains at Christie’s, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

### COLLECTION AND CONTACT DETAILS

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

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

### SHIPPING AND DELIVERY

Christie’s Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com).

### CROZIER PARK ROYAL

Unit 7, Central Park  
Central Way  
London NW10 7FY

**Vehicle access via Central Way only, off Acton Lane.**

### COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.

# CHRISTIE’S

# Identity Verification

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

### Private Individuals

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

*Please upload your documents through your christies.com account: click ‘My Account’ followed by ‘Complete Profile’. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

### Organisations

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

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

CHRISTIE'S

## Our Sustainability Pledge

Christie's is printing fewer catalogues as our business and client needs evolve. When we do print, we uphold the highest sustainable standards. Our catalogues are printed on fully recycled paper, with vegetable-based ink and biodegradable laminates.

'Five years ago we made a decision to create a more sustainable future for Christie's. With a 69% reduction in our carbon emissions since 2019, we have shown it is possible and in doing so have driven change in the art market. Art is a source of personal joy and enrichment and that should not come at the expense of the environment.'

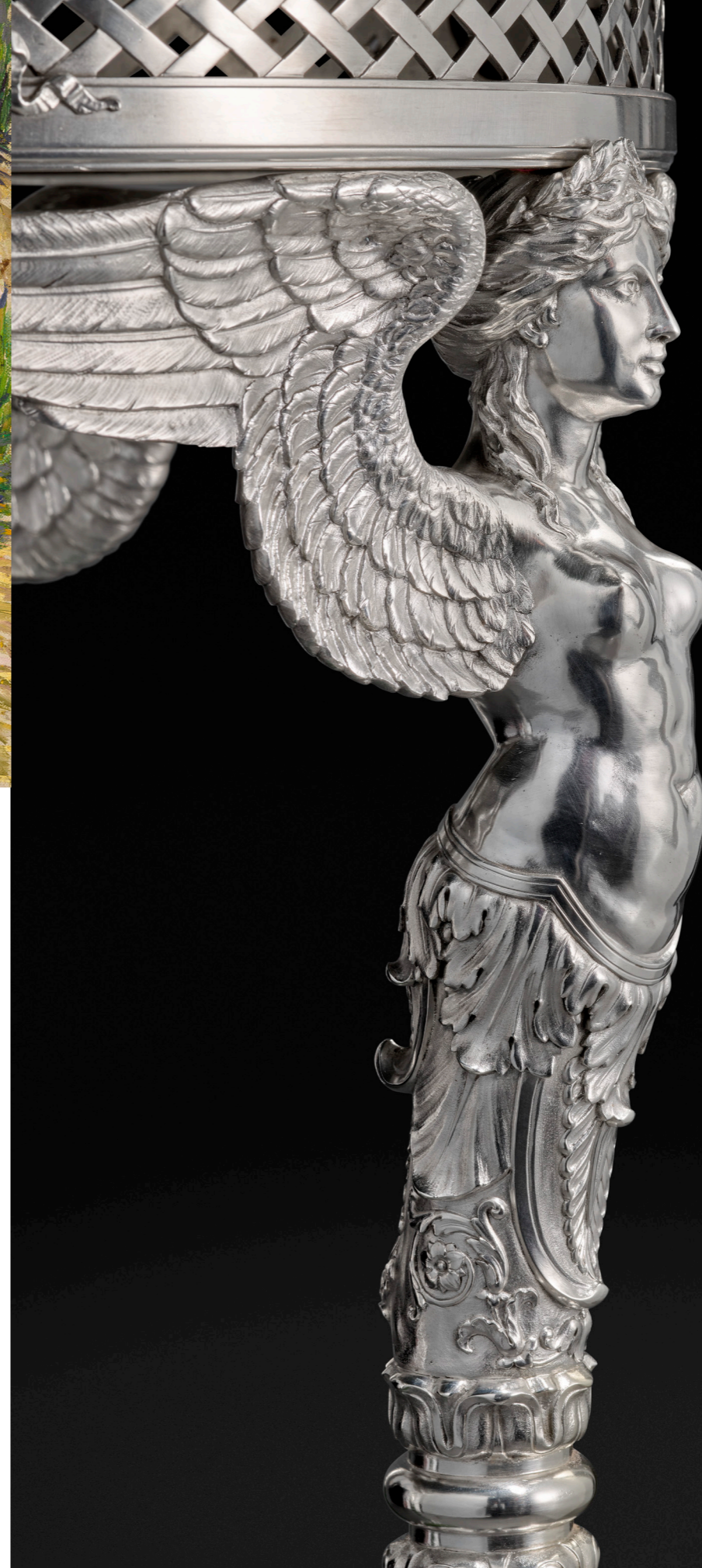
Bonnie Brennan  
Chief Executive Officer



Scan to learn more about our sustainability goals and projects

VINCENT VAN GOGH (1853-1890)  
*Coin de jardin avec papillons*  
Price realised: \$33,185,000  
Christie's New York, May 2024

To opt out of receiving future  
Christie's catalogues, please email  
[info@christies.com](mailto:info@christies.com)





# CHRISTIE'S



8 KING STREET ST. JAMES'S LONDON SW1Y 6QT

