

THE LEGENDS OF TIME

Evening Sale

驚世傳奇

晚間拍賣

Hong Kong, 22 May 2021

香港2021年5月22日



CHRISTIE'S 佳士得

SPECIALISTS AND SERVICES FOR THIS AUCTION



Alexandre Bigler
Vice President,
Head of Watches, Asia Pacific
副總裁 亞洲區手錶部主管



Masashi Tamaoki
Specialist
專家



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



Harmmond Wong
Associate Specialist
專家



Richard Chadwick
Senior Sale Consultant
資深顧問



Yvonne Yu
Senior Sale Coordinator
資深拍賣統籌

EMAIL · 電郵

For general enquiries about this auction, emails should be addressed to the Sale Co-ordinator(s) at watcheshk@christies.com 如對此拍賣有任何查詢，可與佳士得拍賣統籌聯絡。電郵地址：watcheshk@christies.com

WRITTEN AND TELEPHONE BIDS & CHRISTIE'S LIVE · 書面和電話競投及佳士得實時競投服務

Tel 電話：+852 2978 9910
Email 電郵：bidsasia@christies.com

PADDLE REGISTRATION · 競投牌登記

Tel 電話：+852 2760 1766
Email 電郵：registrationasia@christies.com

CATALOGUES ONLINE

網上拍賣目錄
Lotfinder®
Internet 網站：
www.christies.com

CLIENT SERVICES · 客戶服務

Tel 電話：+852 2760 1766
Email 電郵：infoasia@christies.com

POST-SALE SERVICES 售後服務

Tel 電話：+852 2760 1766
Email 電郵：postsaleasia@christies.com

AUCTION CODES AND NUMBERS

拍賣名稱及編號
In sending Written and Telephone bids or making enquiries, this sale should be referred to as RISE-20619 在遞交書面和電話競投表格或查詢拍賣詳情時，請註明拍賣名稱及編號為RISE-20619。

CONDITIONS OF SALE · BUYING AT CHRISTIE'S 業務規定 · 買方須知

This auction is subject to Important Notices and Explanation of Cataloguing Practice, Conditions of Sale · Buying at Christie's and reserves of the lots. [250] 此次拍賣受重要通知及目錄編列方法之說明、業務規定、買方須知及拍品底價。[250]

Please note that descriptions of Lots in this catalogue do not include references to conditions. Condition reports are available on request - please refer to the Important Notices at the back of the catalogue for further information. 敬請注意本拍賣目錄中沒有包括拍品狀況說明，若有需要，請向佳士得公司索取，本公司可以提供此報告。另外，敬請留意閱讀拍賣目錄背頁之《重要通告及目錄編列方法之說明》。

We may convert and display in our catalogues the HK\$ estimates in US\$. This is for the convenience of our clients only and is not binding in any way. The rate of exchange is fixed at the latest practical date prior to the printing of the catalogue and may change by the time of the sale. 我們可將港元估價轉換成美元並於目錄中顯示。這僅為方便我們的客戶而不具有任何法律約束力。該貨幣兌換率是根據最近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

THE LEGENDS OF TIME 驚世傳奇

SATURDAY 22 MAY 2021 · 2021年5月22日 星期六

AUCTIONS · 拍賣

Saturday 22 May · 5月22日 (星期六)
7.00pm (Lots 2501-2518) · 下午7.00 (拍賣品編號2501-2518)
Location: Hall 3D, Hong Kong Convention and Exhibition Centre, No.1 Harbour Road, Wanchai, Hong Kong
地點：香港灣仔港灣道1號香港會議展覽中心展覽廳3D
Tel 電話：+852 2760 1766 · Fax 傳真：+852 2760 1767

VIEWING · 預展

CHRISTIE'S HONG KONG, 22nd Floor, Alexandra House, 18 Charter Road, Central
佳士得香港，香港中環遮打道18號歷山大廈22樓
Monday - Saturday, 3 - 8 May · 5月3日至8日 (星期一至六)
10.30am - 5.30pm

HONG KONG, Hong Kong Convention and Exhibition Centre
香港，香港會議展覽中心
Friday - Saturday, 21 - 22 May · 5月21日至22日 (星期五至六)
10.30am - 6.30pm

HIGHLIGHTS PREVIEW · 精選拍品預展

SHANGHAI, Christie's Shanghai Art Space
上海，佳士得上海藝術空間
Monday - Tuesday, 12 - 13 April · 4月12至13日 (星期一至二)
10.00am - 6.00pm

BANGKOK, Gaysorn Diamond Lounge

曼谷，Gaysorn Village
Wednesday - Saturday, 21 - 24 April · 4月21至24日 (星期三至六)
11.00am - 7.00pm

TAIPEI, Taipei Marriott Hotel

台北，台北萬豪酒店
Saturday - Sunday, 1 - 2 May · 5月1至2日 (星期六至日)
11.00am - 6.00pm

TOKYO, Christie's Japan

東京，佳士得日本辦事處
Tuesday - Wednesday, 11 - 12 May · 5月11至12日 (星期二至三)
10.30am - 6.30pm

ENQUIRIES · 查詢

HK 香港：+852 2760 1766
UK 英國：+44 (0)20 7627 2707
US 美國：+1 212 703 8080
Internet 網站：
www.christies.com

AUCTIONEER · 拍賣官

Georgina Hilton

Photography and Special Effects

Leslie Lee - MADKING STUDIO Tel: +852 3481 8200

INTERNATIONAL WATCH DEPARTMENT & AUCTION CALENDAR

GLOBAL MANAGING DIRECTOR

Aline Sylla-Walbaum
Tel: +44 20 7389 2554

WORLDWIDE

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

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

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

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

DUSSELDORF
Gudrun Klemm (Liaison)
Tel: +49 211 49159322

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

REGIONAL MANAGING DIRECTOR

Mindy Melrose
Tel: +852 2978 9992

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

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

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

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

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

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

WATCH SHOP

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

MILAN
Giulia Cavanna (Liaison)
Tel: +39 (0)2 30 32 831

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

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

NEW YORK
Remi Guillemin
Rebecca Ross
Vince De La Cerna
Tel: +1 212 636 2320

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

ROME
Giulia Cavanna
Tel: +39 (0)2 30 32 831

SHANGHAI
Mona Qiu
Tel: +86 (0)21 2226 1558

SINGAPORE
Jane Ngiam (Liaison)
Tel: +65 6735 1766

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

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

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

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

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

23/04/2021

LIVE AUCTIONS 2021

10 MAY
RARE WATCHES
GENEVA

22 MAY
AN EXCEPTIONAL SEASON
OF WATCHES
HONG KONG

22 MAY
THE LEGENDS OF TIME
HONG KONG

9 JUNE
WATCHES
NEW YORK

ONLINE AUCTIONS 2021

16 APRIL
WATCHES
NEW YORK

4 MAY
WATCHES
GENEVA

23 MAY
WATCHES
HONG KONG

Subject to change

26/04/2021

AUTHENTICITY CERTIFICATES

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



Scan to view
auctions details
掃描以瀏覽拍賣詳情



Scan QR to access
Christie's WeChat
mini program.
掃描二維碼或微信搜索
“佳士得”小程序，
查閱全球拍賣資訊。



Follow us
關注佳士得
ChristiesAsia

CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
christies.com

CHRISTIE'S 佳士得



THE LEGENDS OF TIME

驚世傳奇

Evening Sale 晚間拍賣

The Legends of Time

Christie's first Evening Sale of watches in Asia is a landmark event; presenting a snapshot of where watch collecting is and where it might be going. The global pandemic - sorry to have to mention it, but it is inescapable - has accelerated trends and changing behaviours that were already immanent in the market and collector community. Most obvious is the spectacular growth in and impact of online sales. In established horological centres attendance at watch events, whether exhibitions, trade shows or auctions, has been severely restricted leaving those who wish to pursue their passion for fine watchmaking no other choice but to engage online. At the same time, collectors have had time to deepen their knowledge, enhance their understanding and become more demanding and discriminating when it considering adding to their collection.

Interest in, awareness of and knowledge about watches continues to burgeon. With this abundance of scholarship, connoisseurship and interest comes the understanding that with every day that passes it becomes more challenging to acquire masterpieces of timekeeping, as outstanding pieces disappear off the market. To draw a parallel with another part of the art market; even with limitless means it would be almost impossible to assemble an outstanding collection of Picasso paintings because the acknowledged masterpieces have entered public and private collections which they are unlikely ever to leave. A similar sense of scarcity is making itself felt in the watch world, rendering the evening sale 'The legends of Time' is so timely. More than just a commercial event the focussed selection of works on exhibition allows the connoisseur the unique opportunity to study each of these miniature masterpieces in the depth and detail they deserve.

Although concisely curated the sale is ambitious in its cultural scope, its magisterial sweep encompassing the very best of time only watches, classic complications, pieces of historical significance and outstanding examples of the use of decorative techniques.

Two complicated Pateks, separated by ninety years but united by exceptional provenance, offer collectors a rare opportunity to write their names in horological history. The Alan Banbery Ref 3448J 'Senza Luna' perpetual calendar wristwatch is a monument to one of the most remarkable interesting characters in 20th century watchmaking. It was as a dapper young sales assistant in the watch and clock department of the then Crown Jeweller, Garrard in London where Patek Philippe mounted an exhibition in the early 1960s, that Banbery impressed Henri Stern with his knowledge of watchmaking and his perfect command of French. In 1965 he went to work for the Stern family in Geneva helping to build the collection now housed at the world famous Patek Philippe Museum, writing two canonical works on Patek Philippe, and owning some exceptional timepieces of which this is surely the most celebrated. A raconteur with a limitless store of anecdotes covering everything from his days in London selling watches to film stars, gangsters, politicians, and royalty to Henri Stern's choice of pipe tobacco; as well as

a figure of historical significance Banbery is a true individual of unflinching charm, and as this lot demonstrates, a man of exquisite taste.

The earlier watch, from 1890, the 'Gradowski' Grande Complication is a fascinating example of the late 19th century trophy timepiece. As well as Grande et Petite Sonnerie, chronograph, moonphase and instantaneous perpetual calendar, it featured the refinement of indications for both the Julian and Gregorian calendars. In its complexity it prefigures such Patek Philippe masterpieces as the Duke of Regla, the complications ordered by Packard and Graves, the 'secular calendar' made for Seth Atwood, the Calibre 89, and Star Calibre.

As an historian I am encouraged to see that, as well as the desirable wristwatches one expects in a sale of this calibre, there are exceptional piece that are truly visitors from a vanished age. Tangentially linked to Patek Philippe is the lavishly decorated amphora shaped musical automaton timekeeper. Made for the Chinese market in around 1805 as part of a pair, its twin resides in the Patek Museum. Dating from the same period but even more extravagant in its conception is the perfume pistol. A poem in precious metal, enamel, and pearls it features a timepiece in the grip and a possible attribution to the famed Geneva maker Bautte. Bautte's glamorous, innovative, exciting, and desirable watches, jewels and objets were famous throughout the Europe of his day. Described by Alexandre Dumas as without question the most fashionable jeweller in Geneva, his showroom was an attraction in itself: fragranced with eau de cologne and warmed in winter by a fire fuelled by logs carved into decorative shapes that delighted visitors.

But glamorous though it may be, the 'Bautte' pistol is hard to describe as wearable; unlike the unique Platinum Patek Philippe Reference 1415 Heures Universelles from 1946. Its restraint and wearability belie its status as a contender for the title of star lot of the evening. Vintage Patek Philippe world time watches featuring the Cottier system have become spectacularly desirable in the last couple of years. Rarity, wearability, and value to one side this watch is also unique since it must be one of the first watches that an auctioneer has been guilty of underselling. In his press statement Alexandre Bigler head of watches for Christie's watches in Asia describes the Legends of Time as "the auction event of the decade"; but in the case of this watch two decades would strictly speaking be more accurate as it last appeared at auction in 2002 when it became the most expensive wristwatch ever sold at auction at that time.

With each lot remarkable in its own way, the exhibition of these works of human creativity and ingenuity is a cultural service as they are unlikely to be seen together again; after the evening of May 22 they will go to new homes, dispersed among the fortunate few with the dedication and the means to acquire truly exceptional examples of fine watchmaking.



Nicholas Foulkes
Historian, author of the books
《 Patek Philippe, the Authorized
biography 》 and 《 Time Tamed, the
remarkable Story of humanity's Quest to
Measure Time 》 editor-in-chief of Vanity
Fair On Time.

驚世傳奇

佳士得在亞洲舉辦史無前例的鐘錶晚間拍賣會，意義非凡。本場拍賣將會為鐘錶收藏歷史留下珍貴剪影，並指引鐘錶收藏未來的發展路向。全球疫情肆虐，令市場趨勢和藏家行為出現急劇轉變，當中最明顯的是網上銷售方面的驚人增長，以及隨之而來的影響。以舉辦展覽、錶展或拍賣聞名的「鐘錶重鎮」，在舉辦活動方面均受到嚴格限制，令鐘錶愛好者唯有另闢蹊徑，轉而在網絡上搜羅心頭好。與此同時，藏家有更多時間增進鐘錶方面的知識，深化對鐘錶的理解，故此在挑選新藏品時自然有更高的要求。

市場對時計的興趣、關注和知識一直與日俱增。正因如此，人們便意識到隨著時間流逝，最出眾的鐘錶在市場上買少見少，蒐集優秀鐘錶便變得越來越有挑戰性。以藝術品市場為例，今天無論採用任何方式，也不可能集齊畢加索所有非凡畫作。因為這些舉世知名的作品早已成為公開或私人收藏的一部份，它們重投市場的機會實在微乎其微。鐘錶界亦面對類似的情況，致使這場「驚世傳奇」晚拍來得非常及時。超越一般的商業活動，本拍賣精心挑選出一系列作品，讓鑑賞家可深入研究這些頂尖微型傑作的細節，實屬難能可貴的機會。

要簡明扼要地介紹本場拍賣實在非常困難，總括來說，佳士得所挑選的拍品涵蓋了當世最優秀的時計、經典複雜功能腕錶、具歷史意義的珍藏以及巧妙運用裝飾技術的藝術傑作。

同樣擁有顯赫來源，兩枚生產時間相距九十多年的百達翡麗複雜功能時計在本場拍賣中隆重登場，為藏家提供了千載難逢的機會，得以在鐘錶史上寫下自己的名字。

Alan Banbery 型號3448J「無月相顯示」萬年曆腕錶，是贈送予這位20世紀製錶業其中一位最偉大人物的珍貴禮物，意義不凡。在1960年代初，Alan Banbery是倫敦皇冠珠寶商Garrard鐘錶部門一位精幹的年輕銷售助理，當時百達翡麗在Garrard舉辦展覽，Banbery以其鐘錶製作知識和流利法語令亨利·斯登（Henri Stern）留下深刻印象。1965年，他遠赴日內瓦為斯登家族工作，協助建構現時在百達翡麗博物館展出的收藏系列。他曾為百達翡麗撰寫兩部經典著作，並擁有一些品牌中最著名的時計，當中自然以本拍品最受注目。他的人生就如同一本豐富的故事書，當中滿載着無數軼事，從他在倫敦向電影明星、黑幫、政客和皇室貴族銷售鐘錶，以至與亨利·斯登挑選煙斗，再加上他本身就是一個具有歷史意義的人物，Banbery確實擁有着永恆不衰的魅力，正如本拍品所展示的一樣，他就是一位如此高貴不凡的紳士。



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

另一枚較早期、製於1890年的Gradowski 超級複雜懷錶，是19世紀末精緻時計的典範。除大小自鳴、計時、月相和瞬跳萬年曆外，此錶還具有儒略曆和公曆顯示。其複雜性能為百達翡麗往後的一些傑作提供了雛形，例如雷蓋爾公爵（Duke of Regla）、亨利·格雷夫斯超級複雜功能時計、為Seth Atwood製作的永久萬年曆（secular calendar）、機芯89和Star Calibre。

除了如此令人嚮往、搭載優秀機芯的非凡時計外，作為一名歷史學家，我很高興看到本場拍賣還有一些來自久遠年代的「貴客」。當中包括與百達翡麗關係密切、擁有華麗裝飾的音樂活動人偶雙耳壺形狀時計。在約1805年以對裝形式為中國市場製作，本拍品的「孿生姐妹」現正收藏於百達翡麗博物館。火槍形香水噴霧器屬於同一時期的作品，但其設計概念更為獨特奢侈。這是一首以貴金屬、珐瑯和珍珠構成的詩篇，在槍托內裝上時計，據考是著名日內瓦製造商Bautte的作品。Bautte擅於創作迷人、新穎、令人愛不釋手的鐘錶珠寶和配件，在當時名震整個歐洲。根據Alexandre Dumas的形容，Bautte無疑是日內瓦最時尚的珠寶商，他的陳列室本身已極具吸引力：充滿花露水的幽香；在寒冬中點起暖爐，燃燒中的木柴被雕刻成不同的形狀，為顧客營造愉悅歡快的氣氛。

儘管 Bautte的火槍魅力四射，但與1946年製的獨一無二鉑金百達翡麗1415 世界時間腕錶相比，它始終難以作為飾物佩戴。這枚1415內斂之餘易於穿戴，令人差點忘記它作為晚拍星級拍品頭銜競爭者的身份。在過去數年，配備Cottier系統的古董百達翡麗世界時間腕錶備受追捧。本拍品擁有無與倫比的稀有性、穿戴性和價值，假若最終以低價售出此枚珍品，作為拍賣官必定會感到萬分愧疚。佳士得亞太區名錶部副總裁暨部門主管Alexandre Bigler在新聞稿中形容本場「驚世傳奇」晚拍為十年一遇的拍賣盛事。但以此枚腕錶而言，更準確的形容是二十年一遇，因為它最後一次在拍場上亮相已經要追溯至2002年，在當時更成為拍賣史上最高價的腕錶。

本場拍賣實屬難得一見的文化盛事；每一件作品均以其獨有方式發光發亮，展現出人類無窮無盡的智慧和創造力。然而，如此珍貴的畫面相信往後難以重現。在5月22日的晚上過後，這些時計珍品將會各自前往新居，散落在少數真正懂得欣賞和保存這些非凡時計的幸運兒手中。





2501
ATTRIBUTED TO PIGUET ET MEYLAN. AN EXTREMELY FINE AND VERY RARE 18K GOLD AND ENAMEL MUSICAL BOX WITH AUTOMATON AND CENTER-SECONDS WATCH, MADE FOR THE CHINESE MARKET

SWISS, GENEVA, NO. 1447, THE BOX ATTRIBUTED TO RÉMOND, LAMY, MERCIER & CO, CIRCA 1815

Movement: Manual, rectangular brass plates, bridge caliber, fixed barrel, cylinder escapement, fourth wheel in the centre for the centre seconds, disc musical movement set on the same plate with 21 tuned teeth engaging pins on both sides of the disc, automata driven from a wheel-cam set on the protruding arbour of the pinned disc, numbered 1447

Dial: White enamel set in the middle of the automaton scene, to the right, a varicoloured gold and silver figure of a lady playing the harp, to the left a gentleman playing a lute, finely painted enamel on gold scene, the background of a room with columns, two tables, musical instruments and a window with a view of a classical palace, apertures for winding the watch, automaton, setting and regulating, numbered 1447

Case: Three-body, all panels overlaid with translucent dark blue guilloché enamel, black lattice, the edges in light green opaque champlevé enamel with gold floral pattern, hinged top and bottom, the top with aperture to view the watch dial, the border set with half-pearls, the back with small compartment, 82 mm. wide, 44 mm. deep, 17 mm high

HK\$400,000-1,200,000 **US\$52,000-155,000**

認為是 PIGUET & MEYLAN 之作品，極精美及非常罕有，18K金及琺瑯彩繪音樂盒子，配活動人偶及中心秒針時鐘，專為中國市場設計，編號1447，盒子認為是 RÉMOND LAMY MERCIER & CO 之作品，約1815年製



Since its purchase by the present owner, this exquisite and extremely rare musical and automaton box, has remained in the same private collection for nearly two decades. It can be attributed to the famous firm of Piguet et Meylan of Geneva. An identical box, also unsigned, was in the collection of Sir David Lionel Salomons. It is illustrated in: 'Le Monde des Automates' Chapuis and Gélis, fig. 308, where it is attributed to Piguet et Meylan. A further similar example was in the collection of King Farouk of Egypt. Featuring the same composition of a lady playing a harp on the right and a gentleman accompanying her on the guitar, the painted enamel background is also set in a room and the musical instruments had strikingly similar details. This box was punched with the mark of Piguet et Meylan. Another related box was sold by Christie's Geneva, 16th May 2001, lot 200.

The fine gold and enamel box can be attributed to one of the best goldsmiths of the period, Jean-Georges Rémond, probably dating from the period when the company was called Rémond, Lamy, Mercier & Co., between 1811 and 1819. The combination of the distinctive black latticework under the translucent enamel and engraving on engine turning forming floral or foliate patterns, and sometimes geometrical designs, is very characteristic of his work. Indeed, Rémond was probably the first to apply a black painted geometric pattern beneath translucent enamel, usually a rich dark blue, which enhanced the appearance of the pieces considerably. Jean-Georges Rémond was one of the most eminent horological goldsmiths of all time, although best known for snuff boxes he produced a variety of precious objects. Rémond had become a master goldsmith in 1783, at various stages of his career he formed companies with several other goldsmiths, often the associations did not last more than a few years and the companies were dissolved and renamed as partners came and left. In 1804 Rémond formed a new company in Geneva, Jean-Georges Rémond et Compagnie, the company is recorded as "pour exercer le commerce de bijouterie et horlogerie". When the company was dissolved in 1811, Rémond immediately established a new company - Rémond, Lamy, Mercier & Co., with an impressive capital of 400,000 Francs. The company produced a variety of magnificent objets de vertu, from small etuis to highly elaborate gold and enamel boxes, singing birds and cases for repeating watches.

Piguet & Meylan
 Isaac-Daniel Piguet was born in Le Chenit in the Valley of Joux in 1775. At an early age, he specialized in the manufacturing of expensive and complicated pieces such as watches with carillons and en passant hour and quarter striking clock watches. He finally settled in Geneva where, in 1811, he formed a partnership with Philippe-Samuel Meylan.

Philippe-Samuel Meylan (1772-1845), a member of a family of renowned watchmakers, was born in Le Brassus. He specialized in the production of very thin watches and became an eminent maker of watches with musical automata.



自目前持有者購入以來，此精美且極為珍罕的活動人偶音樂盒，一直保存在其私人收藏中接近二十年時間。據考為日內瓦著名Piguet et Meylan的作品。Sir David Lionel Salomons的藏品中有一個同樣款式、沒有簽名的盒子，其資料見於Chapuis and Gélis的《Le Monde des Automates》，fig. 308，該處同樣指出盒子據考是Piguet et Meylan的作品。另一個類似的範例見於埃及國王法魯克一世的珍藏系列。它與本拍品的布局十分相似：右方一位女士在彈奏豎琴，旁邊伴有一位彈奏吉他的紳士，琺瑯彩繪背景仔細描畫了房間的布置，畫中樂器擁有極其相似的細節。此盒子上有Piguet et Meylan的標誌。另一個相關的盒子於2001年5月16日在佳士得日內瓦拍賣會售出（lot 200）。

此精緻的黃金琺瑯盒子據考出自Jean-Georges Rémond的手筆。他是當時最出色的金匠之一，本拍品相信是生產在1811至1819年間，這段時期他的公司名為Rémond, Lamy, Mercier & Co.。其作品特色包括在半透明琺瑯之下搭配鮮明的黑色格紋，以及在機繪花紋上雕刻花卉或葉狀圖案，有時還會運用幾何設計。Rémond可能是首位在半透明琺瑯下方以黑色塗上幾何圖案的工匠。這種手法無疑大大改善了作品的外觀。Jean-Georges Rémond是有史以來最傑出的鐘錶金匠之一，儘管以鼻煙壺聞名，他亦擅長製作各種珍貴飾品。自1783年成為金匠，Rémond在其職業生涯的各個階段中曾與另外幾位金匠合組公司，通常在數年時間內，公司便隨著合夥人的加入或離開而重組及更名。1804年，Rémond在日內瓦開設一家名為Jean-Georges Rémond et Compagnie的公司，公司登記資料為「從事珠寶首飾和鐘錶的專業貿易」。當公司於1811年解散時，Rémond隨即成立另一家擁有40萬法郎資本的新公司—Rémond, Lamy, Mercier & Co.。該公司生產各種瑰麗的飾品，涵蓋小盒子、奢華琺瑯金盒，鳥鳴裝置作品及報時時計錶殼。

Piguet & Meylan

Isaac-Daniel Piguet於1775年出生於汝拉山谷的勒謝尼特（Le Chenit）。自幼年開始已專門製造昂貴而複雜的作品，例如帶有鐘琴以及自鳴鐘錶。他最終於日內瓦定居，並於1811年與Philippe-Samuel Meylan建立合夥關係。

Philippe-Samuel Meylan（1772-1845）來自著名的製錶師家族，出生於勒布拉斯斯（Le Brassus）。他專門製作超薄時計，其後成為音樂自動人偶鐘錶的知名工匠。





**2502
PIGUET & MEYLAN. A MAGNIFICENT AND HIGHLY
IMPORTANT QUARTER REPEATING 18K GOLD, PAINTED
ENAMEL, PEARL AND TURQUOISE SET MUSICAL AND
AUTOMATON CENTRE SECONDS WATCH, MADE FOR
THE CHINESE MARKET.**

SIGNED PIGUET ET MEYLAN, THE CASE BY FRÈRES
OLTRAMARE, NO. 6173/5792, THE ENAMEL ATTRIBUTED
JEAN ABRAHAM LISSIGNOL OR JACQUES-MARC HENRY,
CIRCA 1815

Movement: Manual gilt-finished, cylinder escapement, repeating
with two hammers on gongs, musical pin barrel and tuned steel teeth
playing music on the hour, dial plate stamped 'PM' in a lozenge for
Piguet & Meylan

Dial: Eccentric white enamel, the painted polychrome enamel alpine
view with applied varicoloured gold automaton scene depicting a
couple playing a triangle and hurdy-gurdy in unison with the music

Case: Split pearl-set bezel, pendant and bow, the back with a very
finely painted enamel portrait of a young lady as an allegory of winter,
the band with alternating turquoises and split pearls, gold cuvette
decorated with a fine polychrome champlevé enamel trophy of music,
54 mm. diam., case stamped 'FO' in a lozenge for Frères Oltramare
and numbered 6173, underneath bezel also numbered 5792

With: A gold, enamel and split-pearl set key and presentation box

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

US\$104,000-310,000

PIGUET & MEYLAN, 華麗及極重要, 18K金珞瑯彩繪鑲珍珠及
綠松石兩問懷錶, 配音樂、活動人偶及中心秒針, 專為中國市場
而製, PIGUET ET MEYLAN, 錶殼為FRÈRES OLTRAMARE
之作品, 編號6173/5792, 珞瑯彩繪認為是JEAN ABRAHAM
LISSIGNOL或JACQUES-MARC HENRY之作品, 約1815年
製, 附盒子及鑰匙



This magnificent musical automaton watch is the mirror image pair to the watch once owned by King Farouk of Egypt and sold in the auction of 'The Palace Collections of Egypt', Sotheby's, 10th-20th March 1954, lot 513. It is now in the collection of the Beyer Clock and Watch Museum, Zürich. Of exceptional quality and preserved in excellent, original overall condition, it is amongst the most impressive Chinese market watches to be offered in public in recent years. This artistic and mechanical marvel would make a worthy addition to even the most exalted collection.

This horological masterpiece is signed Piguet & Meylan, partners from 1811 to 1828, celebrated makers of repeating and musical movements of extraordinary quality. Alfred Chapuis states in his book 'La Montre Chinoise', p. 65: "The most beautiful watches exported from Switzerland to China at the beginning of the 19th century are those bearing the signature Piguet or Piguet et Meylan, of Geneva".

The enamel on the present watch can be attributed to Jean Abraham Lissignol (1749-1819), also known as Père Lissignol (Lissignol father) to distinguish him from his son Abraham who also worked as an enameller in Geneva. Jean-Abraham was trained by the celebrated Jean-Marc Roux and specialized in allegorical subjects. He was famous for his portrait miniatures and miniatures for the decoration of watch cases and gold boxes, often made in collaboration with Piguet & Meylan and destined for the export to China. It has been suggested that as Lissignol had died in 1819, another enamel artist - Jacques-Marc Henry (1782-1845) was perhaps the artist who was responsible for some of the fine portraits of the 'Four Seasons' series. The painted enamel subjects for enamels were usually copied by the artist from paintings and prints of the period. The engraving of 'Winter' upon which the present enamel is based is illustrated along with 'Spring' from the same series, in 'La Montre Chinoise' Alfred Chapuis, p. 72f.

The Four Seasons by Piguet & Meylan

The group of watches known as the 'Four Seasons', made at the beginning of the 19th century in Geneva by Piguet & Meylan, is one of the most beautiful ever made for the Chinese market. With their simple and classical beauty, these watches have a beautiful effect, especially as they have been created in pairs, with their decorations matching each other, responding to them like an image reflected in a mirror. The exhibition organised by Arnaud Tellier at the Patek Philippe Museum in Geneva in 2010 - The Mirror of Seduction, Prestigious pairs of "Chinese" Watches - made it possible to physically see this thanks to several pairs exceptionally brought together for the occasion. The permanent display of the Patek Philippe Museum also allows to see some of these remarkable horological artworks and other watches, some in pairs, some alone.

Certainly the literature published over the last century - notably 'La Montre Chinoise' (1919) by Alfred Chapuis (1880-1958), a historian of Swiss horology - has opened our imagination to such a pleasure, but seeing them together is something else. The object contemplated in three dimensions is far more beautiful than a simple image, however beautiful it may be. From a technical point of view, the production of the association (1811-1828) of Isaac-Daniel Piguet (1775-1841) and Philippe-Samuel Meylan (1772-1845) is well understood today, although

the numbering of their movements is not exactly clear. The lack of archival material - old papers - is sadly lacking today. The casing of their watches and objects, with or without automata and music, was often entrusted to the Oltramare brothers, Genevan case-makers (associated between 1810-1811 and 1826).

From an aesthetic point of view, things are more complicated. While some of their works are known to have enamelled sous fondant (under flux) decorations signed by enamel painters such as Jean-Abraham Lissignol (1749-1819), Jean-Louis Richter (1766-1841) and Jean-François Victor Dupont (1785-1863), many others are not, including the 'Four Seasons'.

It is known, however, that independently of these three artists, people such as David-Etienne Roux (1758-1832), known as 'Roux-Constantin', Richter's master, Aimé-Julien Troll (1781-1852), Richter's associate, Jacques-Marc Henry (1782-1845), Lissignol's pupil and associate, and the Adam family, Louis-Alexandre (c.1765-1813) and his sons, Henri-Albert (1766-1820) and Isaac (1768-1841), of whom few signed works have survived. Several dozen other artists also worked in this technique, including the Hébert, with Nicolas-Didier (1754-1820) and his son Pierre (1783-1867), and the Hess, with Jean-François-Adam (c.1740-1814), F.-Léonard (1772-1875), François-Jacob (1773-1846), Moysse-Ludwig (1778-1851), Pierre-Marc (1800-1841) and Jules-Marc (1802-1841). The genealogy of the Hess family remains to be established, so it is not known who is who in this or these families.

The style and quality of execution of the Four Seasons suggest the work of Lissignol, but he disappeared in 1819, in the middle of the production period of these watches (1815-1825); on the other hand, writings of the time tell us that J.-M. Henry was a specialist in portraits and copies of portraits in enamel. The 'Four Seasons' can therefore be attributed to the workshop of these two painters.

Today, the dream of every art lover would be to see the 'Four Seasons' from the same series - four pairs of watches matching each other - reunited... that is eight watches! ... but were they ever produced?

The sumptuous case of the present watch was done in the workshop of the Frères Oltramare (active between 1810-1811 and 1826), renowned 'monteurs de boites en or' or makers of gold cases.

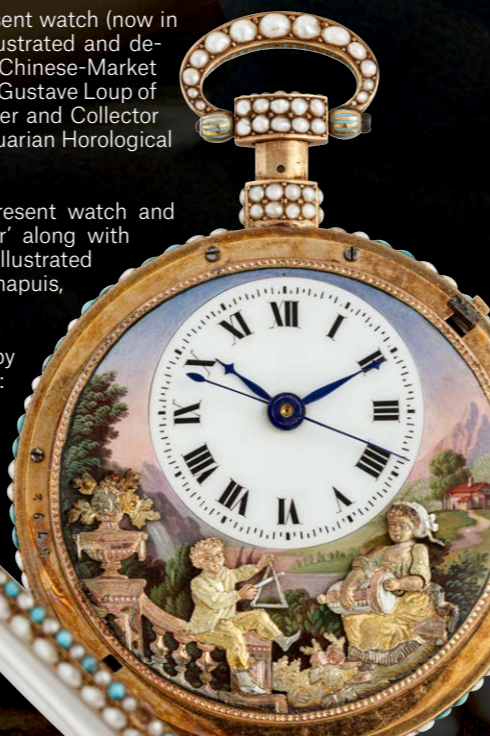
Literature :

The mirror-image pair to the present watch (now in the Beyer Museum, Zürich) is illustrated and described in: 'The Majesty of the Chinese-Market Watch, The Life and Collection of Gustave Loup of Tientsin and Geneva Watch Dealer and Collector (1876-1961)', Ian White, The Antiquarian Horological Society, 2019, pp. 178-182.

The mirror-image pair to the present watch and the original engraving of 'Winter' along with 'Spring' from the same series is illustrated in: 'La Montre Chinoise', Alfred Chapuis, 1919, p. 72f.

A watch depicting 'Spring' by Piguet & Meylan is illustrated in: 'Masterpieces of Watchmaking', Luigi Pippa, 1996, p. 198.

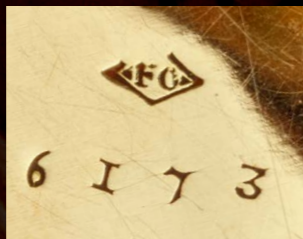
We are grateful to Eric Tortella for his assistance and study in researching this watch.



此枚宏偉的音樂活動人偶時計屬於一對對裝時計的其中一枚，另一枚曾經由埃及國王法魯克一世持有，並在1954年3月10日至20日於蘇富比的拍賣會上售出（The Palace Collections of Egypt, lot 513）。該時計現時為蘇黎世Beyer Clock and Watch Museum的藏品。它具有卓越的品質，整體狀態保存得極為完好，是近年公開拍賣中最令人印象深刻的中國市場時計珍品。若能擁有這件由藝術和機械結合而成的傳奇佳作，即便是最偉大的收藏系列亦將生色不少。



這款鐘錶傑作擁有Piguet & Meylan的簽名。二者在1811至1828年間合作，以製作品質非凡的報時和音樂機芯而著稱。Alfred Chapuis在其著作《La Montre Chinoise》（頁65）中表示，「在19世紀初，從瑞士出口到中國最精美的時計作品，均帶有日內瓦Piguet或Piguet et Meylan簽名」。



本錶上的琺瑯裝飾據考為Jean Abraham Lissignol (1749-1819) 的作品，他亦被稱為Père Lissignol (Lissignol父親)，以區別與他同樣在日內瓦擔任琺瑯藝術家的兒子Abraham。Jean Abraham曾受著名的Jean-Marc Roux所培訓，擅長寓言題材。Jean Abraham最受注目的作品包括微型肖像畫，以及與Piguet & Meylan合作、專門出口中國的錶殼和金盒上的裝飾微型畫。有指Lissignol於1819年已經去世，「四季」系列其中一些精美肖像畫可能是出自另一位琺瑯藝術家Jacques-Marc Henry (1782-1845) 之手。琺瑯藝術家的創作題材，通常複製自該時期的畫作和版畫。與此時計上「冬季」琺瑯雕刻作品屬同系列的「春季」時計，相關資料載於Alfred Chapuis《La Montre Chinoise》，頁72f。



Piguet & Meylan的四季

19世紀初，Piguet & Meylan於日內瓦製作了一系列被稱為「四季」的時計，是有史以來為中國市場所製作最精美的鐘錶作品之一。簡單而古典的美感，它們以對裝形式製作，擁有相互匹配的裝飾，就如鏡中的倒映一樣，令人印象深刻。2010年，Arnaud Tellier在日內瓦百達翡麗博物館籌辦名為鏡之誘惑，尊貴「中國」對裝時計（The Mirror of Seduction, Prestigious pairs of “Chinese” Watches）的展覽，讓數對作品得以團聚，並與其對裝時計一同呈現在觀賞者的眼前。百達翡麗博物館的永久展品中亦有同類的傑出鐘錶藝術珍品，以對裝或單獨形式展出。

上世紀出版的文本，尤其是瑞士鐘錶史學家Alfred Chapuis (1880-1958) 的《La Montre Chinoise》（1919年出版），誠然滿足了我們天馬行空的想像力，但完全無法與親身欣賞這些作品的感覺相比。以立體的角度觀賞，絕對比一幅簡單圖像更能展現作品的美態。

從技術角度而言，由Isaac-Daniel Piguet (1775-1841) 和

Philippe-Samuel Meylan (1772-1845) 合組公司 (1811-1828) 所生產的時計作品廣為人知，然而，有關其機芯編號方面的資料則尚未能清楚掌握。現時亦欠缺相關的檔案資料。他們的鐘錶或飾物外殼，不論是否帶有活動人偶和音樂，大多委託日內瓦錶殼製造商Oltramare brothers (1810/11年至1826年間) 製作。

從美學角度研究則更為複雜。雖然他們部份的琺瑯作品上有琺瑯工匠Jean-Abraham Lissignol (1749-1819)、Jean-Louis Richter (1766-1841) 和Jean-François Victor Dupont (1785-1863) 的簽名，但更多是未有簽名的，包括「四季」系列。

除了以上三位，尚有一些琺瑯畫家包括Richter 的師傅David-Etienne Roux (被稱為Roux-Constantin, 1758-1832)、Richter 的合夥人Aimé-Julien Troll (1781-1852)、Lissignol的學生及合夥人Jacques-Marc Henry 1782-1845)，以及Adam 家族的Louis-Alexandre (c.1765-1813) 與其子Henri-Albert (1766-1820) 和Isaac (1768-1841)，當中有少數的簽名作品倖存下來。另有數十位使用這種技術的工匠，包括Hébert家族的Nicolas-Didier (1754-1820) 和他的兒子Pierre (1783-1867)，以及Hess家族的Jean-François-Adam (c.1740-1814)、F.-Léonard (1772-1875)、François-Jacob (1773-1846)、Moyses-Ludwig (1778-1851)、Pierre-Marc (1800-1841) 及Jules-Marc (1802-1841)。由於未有 Hess的族譜資料，因此未能確定他們相互之間的關係。

「四季」系列的風格和質量讓人聯想到是Lissignol的作品，但他在1819年已經離世，正值這些時計生產期的中間 (1815-1825年)。另一方面，根據當時的文字記載，J.M. Henry是肖像畫和琺瑯肖像作品的專家。因此，「四季」系列相信是這兩間工坊的作品。

來到今天，相信每位藝術愛好者的夢想，就是看到「四季」系列完整重現——四對相互匹配的對裝時計重新組合……即是八件珍貴的歷史寶藏！但到底當初真的生產了八枚時計嗎？

如此精緻奢華的錶殼，乃Frères Oltramare工坊的作品。享負盛名的Frères Oltramare被稱為黃金錶殼製造商或「monteurs de boîtes en or」。Louis-David-Benjamin和Jean-Hughes是製錶家族Oltramare的後裔。此家族來自熱那亞，部份家族成員於17世紀移居至日內瓦。在日內瓦從法國佔領中解放後，這兩兄弟於1815年11月登記了他們的標誌。



我們衷心感謝Eric Tortella為此時計的研究提供協助。

參考文獻：
與此時計相關的參考文獻資料，敬請參閱英文版本。





**2503
PIGUET & MEYLAN. AN EXTREMELY RARE 18K
GOLD, PEARL AND ENAMEL-SET QUARTER
REPEATING 'BARKING DOG' AUTOMATON
OPENFACE WATCH, MADE FOR THE CHINESE
MARKET**

SIGNED I.D. PIGUET ET P. MEYLAN, GENÈVE, NO. 146, THE ENAMEL PAINTING ATTRIBUTED TO JEAN-FRANÇOIS-VICTOR DUPONT, CIRCA 1815

Movement: Manual, gilt brass half-plate, standing barrel, cylinder escapement, repeating barking mechanism with round bellows and whistle activated by depressing the pendant, stamped 'P&M' and '146', scratched signed on the dial plate 'par I. D. Piguet et P. Meylan à Genève'

Dial: Eccentric, white enamel on a dark blue translucent guilloché enamel plate, very finely chased applied varicolored gold and silver automaton scene of a dog barking at a swan, the dog moves its head with each movement of the bellows

Case: Four-body, the back set with a very finely painted on enamel scene with a couple on the edge of a woodland holding a butterfly, a castle and mountains in the background, split pearl-set bezels, champlevé enamelled band, gilt hinged cuvette, locking bolt for the repeating at 2 o'clock, aperture for the sound with a shutter at 6 o'clock which opens during repeating, 59 mm. diam., cuvette signed and stamped inside with the makers' mark, interior of back panel stamped with casemaker's mark 'L.E.' in a lozenge

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

US\$104,000-310,000



PIGUET & MEYLAN, 極罕有, 18K金鑲珍珠及珐瑯彩繪開面懷錶, "BARKING DOG", 配吠叫聲活動犬兩間, 專為中國市場而製, I.D. PIGUET ET P. MEYLAN, 編號146, 珐瑯彩繪認為是JEAN-FRANÇOIS-VICTOR DUPONT之作品, 約1815年製



This exceptionally fine and large 'barking dog' watch is signed by the great Geneva makers Piguet and Meylan. It is a particularly lavishly decorated version, the back is set with a very finely painted on enamel panel and the bezels enriched with split pearls. This combination of a stunningly decorated case and a highly complicated movement is a perfect illustration of the ingenious and precious automata timepieces made for the Chinese Imperial court. A comparable 'barking dog' watch signed 'PM' and numbered 118, of similar design and high quality to the present watch was sold by Christie's Paris, 4 November 2015, lot 503 (sold 697,500 Euros).

Made in exceedingly small numbers, the finely chased gold and silver automaton scene is believed to be inspired by Jean-Baptiste Oudry's engraving 'Swan attacked by a dog'. Around 21 examples of 'barking dog' watches survive to the present day, some are in museum collections and the finest private collections worldwide. The great delight of a 'barking dog' watch is that instead of sounding the repeating on gongs or bells, the hours and quarter hours are sounded by the simulated bark of a dog. At the same time, the head of the dog on the front of the watch moves with the repeating mechanism. The sound of the barking dog is ingeniously reproduced by a set of bellows activated by pushing down the pendant. To achieve the sound, the mechanism exerts a sharp pressure on the miniature bellows connected to a whistle vented through an opening in the band of the case. The dial plate of the present watch is signed 'par I. D. Piguet et P. Meylan à Genève'. Interestingly, two barking dog watches also by Piguet & Meylan, numbers 134 and 140, in the Patek Philippe Museum in Geneva are identically signed.

The superb quality of the enamel decoration illustrates the celebrated art of enamel miniatures originating from Geneva in the early 19th century. Although apparently unsigned, the enamel panel of the present watch can however be attributed to Jean-François-Victor Dupont on the basis of another watch with very similar enamel panel signed 'Dupont', sold by Antiquorum Geneva, The Sandberg Watch Collection, March 31 and April 1, 2001, lot 418. Another watch made for the Chinese market signed Ilbery, London with a similar enamel scene signed by Dupont can be seen in the Patek Philippe Museum: 'Le papillon, symbole de la fragilité', circa 1815, Patek Philippe Museum, Genève (Inv. S-493)

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

Literature :
Similar examples of 'barking dog' watches are illustrated in: 'Watches', Cecil Clutton and George Daniels, London, 1979, figs. 245a-d.

A further example is illustrated in: 'Les Chefs-d'œuvre de la Collection Sandoz', Musée d'horlogerie du Locle, Château des Monts, 2009, p. 64.

Two other barking dog watches by Piguet & Meylan, numbered 134 and 140 and with cases by Frères Oltramere are illustrated in: 'The Emergence of the Portable Watch', P. Friess, Patek Philippe Museum, Vol. IV, pp. 56-57.

'Procès-verbal de la cinquième Séance annuelle de la Société pour l'avancement des Arts, le jeudi 19 juin 1823, à quatre heures après midi, dans le salon des Séances du Conseil représentatif et souverain, à l'Hôtel-de-Ville', No V, Geneva, 1823, p. 124. 'Explication des ouvrages de peinture, dessin, architecture et gravure des artistes vivans exposés dans la galerie du Musée Rath. Le 1er aout 1826.', Geneva, 1826, p. 7.

Clouzot, Henri, 'Dictionnaire des miniaturistes sur émail', Paris, 1924, p. 71, suppl. p. 229.

Clouzot, Henri, 'La miniature sur émail en France', Paris, [c.1925], pp. 178-179.

Schidlof, Leo R., 'La miniature en Europe aux 16e, 17e, 18e et 19e siècles', Graz, 1964, vol. I, pp. 234-235, vol. III, pl. 191, fig. 356.

Tellier, Arnaud, 'Jean-François Victor Dupont: un grand portraitiste', in 'Naissance du commerce horloger entre Suisse et Chine', in La Tribune des arts, Geneva, No. 323, July-August 2004, pp. 36-37.

Patrizzzi, Osvaldo, 'Jean François Victor Dupont: An Exceptional Painter', in Vox, The Antiquorum Magazine, Geneva, Spring 2007, pp. 10-15.

Tellier, Arnaud, 'Jean-François Victor Dupont', in Artistes à Genève, de 1400 à nos jours, Geneva, L'Apoge and Notari Editions, 2010, pp. 184-185.





此枚出色的「barking dog」大尺寸懷錶擁有日內瓦偉大製造商 Piguet and Meylan 的簽名。配有豪華的裝飾，背面鑲有精緻的琺瑯彩繪背板，錶圈則鑲滿一顆顆珍珠。結合裝飾精美的錶殼和高度複雜的機芯，實屬為中國皇室打造精巧活動人偶時計典範，極為珍稀。2015年11月4日，一枚擁有「PM」簽名、與本拍品的設計相近、而且品質同樣卓越的編號118「barking dog」懷錶，在佳士得巴黎拍賣會上以697,500歐元成交（Lot 503）。

生產數量極少，其金銀活動人偶場景相信靈感源自於 Jean-Baptiste Oudry 的作品 Swan attacked by a Dog。時至今日，大約只有21枚「barking dog」時計得以保留，部份被收藏在博物館或世界各地最出色的私人珍藏系列中。「barking dog」懷錶的妙處，在於其時鐘和刻鐘的報時聲，以模擬吠聲取代了平常音簧或鈴鐘的聲音。與此同時，懷錶上犬隻的頭部會隨著報時聲擺動。吠叫聲通過按下吊墜激活風箱而巧妙地呈現。吊墜按下形成壓力，通過風箱連接錶殼底的出風口哨子發聲。錶盤底板上印有「par I. D. Piguet et P. Meylan - Genève」的簽名。有趣的是，在日內瓦百達翡麗博物館內兩枚出自 Piguet & Meylan、編號為134和140的「barking dog」時計，同樣有此簽名。



懷錶上卓爾不凡的琺瑯裝飾，將19世紀初源自日內瓦的著名琺瑯藝術展現得淋漓盡致。2001年3月31日至4月1日，日內瓦安帝古倫（Antiquorum）拍賣會售出一枚時計，其琺瑯面板與本拍品極為相似，並有「Dupont」的簽名（The Sandberg Watch Collection, lot 418）。另一件為中國市場而製、有倫敦製錶師 Ibery 簽名的時計，其琺瑯場景與本拍品類似，亦有「Dupont」簽名。此時計約製於1815年，現收藏於日內瓦百達翡麗博物館 Le papillon, symbole de la fragilité (Inv. S-493)。

我們衷心感謝 Eric Tortella 為此時計的研究提供協助。

參考文獻：
與此時計相關的參考文獻資料，敬請參閱英文版本。





2504
ATTRIBUTED TO MOULINIÉ, BAUTTE & CIE. OR
J.B. GARRAND, GENEVA. AN EXTREMELY RARE,
IMPORTANT AND VERY FINE GOLD ENAMEL AND
PEARL-SET FLINTLOCK PISTOL-FORM PERFUME
SPRINKLER WITH CONCEALED WATCH, MADE
FOR THE CHINESE MARKET
SWISS, GENEVA, CIRCA 1805

Movement: Manual, gilt brass, verge escapement, chain
fusée, pierced and chased balance cock
Dial: White enamel, concealed behind circular covers at the
end of the handle, opening via a concealed button in the band
Case: Flintlock pistol-shaped gold case, grips overlaid with
translucent scarlet enamel over engine-turned background,
set with pearl-set gold rosette, split pearl-set lower and
upper edges, centred by split-pearl framed gold plates finely
chased with a hound on one side and a rabbit on the reverse,
the top edges set with half pearls, gold matted and engraved
hammer, the head of the flint arm engraved with lion's head,
engraved rounded gold flint nut, agate flint, blue enamelled
octagonal barrel decorated with pailonné and laurel foliage
simulating damascene work, pearl-set tip, the perfume
is spread through the pistils of the gold tulip with enamel
petals, released by the percussion of the hammer when the
trigger is depressed, with gold slide underneath to retreat
into the barrel, 111 mm. overall length

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

US\$104,000-310,000



認為是 MOULINIÉ BAUTTE & CIE OR J.B.
GARRAND, GENEVA 之作品，極罕有、重要及非常精
美，黃金琺瑯鑲珍珠火槍形香水噴槍，配隱藏式時鐘，專
為中國市場而製，約1805年製



A superb and exquisite 'montre de fantaisie', the present pistol is identical to the example once in the collection of King Farouk of Egypt and is perhaps one and the same piece. A treasured part of one of the world's great watch collections for the past almost 20 years, the present pistol affords collectors the exceptional opportunity once again to acquire an example of these fascinating and precious creations.

Flintlock pistol form perfume sprinkler watches are amongst the greatest rarities in the realm of automated precious objects, only around 12 examples are known to exist today, gracing some of the most distinguished collections in the world. Even to the casual observer, pistol perfume sprinkler watches are also perhaps the most memorable and intriguing of the products made in Geneva workshops in the opening years of the 19th century. With the spectacular combination of sumptuously decorated gold cases and exceedingly intricate movements, the perfume sprinkler pistol watches are the perfect example of the coveted decorative objects made for discerning dignitaries and royalty in China and Europe.

It is fascinating that such exquisite gold pistols were actually directly copied from real weapons of the period. Like duelling pistols, they were originally made in pairs. When the pistol is 'fired', a gold and enamel flower bud emerges from the end of the barrel and opens to release a spray of perfume. The watch is fitted within the butt and concealed by a hinged cover. The names of two Geneva firms are associated with the manufacture of the present type of pistol, signed examples exist by both Moulinié, Bautte & Cie. and J.B. Garrand. The present example, although apparently unsigned, can be attributed to Moulinié, Bautte & Cie. or J.B. Garrand on this basis. Other examples of pistol perfume sprinkler watches are in the Patek Philippe Museum, Geneva; the Sandoz Collection; the Wilsdorf Collection, Geneva; the Sir David Salomons Collection, Mayer Museum, Jerusalem; the Musée International d'Horlogerie, La Chaux-de-Fonds; and a Turkish market example is in the Topkapi Museum, Istanbul.

Provenance:
Possibly: King Farouk Ist (1920-1965), King of Egypt (1936-1952), Cairo.

Possibly: Sotheby's, Cairo, Koubbeh Palace, auction, March 13, 1954 (fourth day's sale), 'The Palace Collections of Egypt, The Highly Important Collection of Works of Art in Precious Materials, Property from the Collection of King Farouk', lot 591 (pl. 32), for the amount of 800.- Egyptian pounds.

The pair to the present pistol is very likely to be the example from the so-called 'Emperor's Collection', originally probably bought from S. J. Phillips Ltd., London, or Bulgari, Rome.

Sold: Antiquorum, Geneva, May 14, 2017, 'The Emperor's Collection', lot 227, for the amount of CHF 413 000.- (including buyer's premium).

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





此超卓而精美的火槍形時計，與曾經由埃及國王法魯克所收藏的一枚相同，甚至有機會是同一件作品。在過去近20年來，本拍品屬於環球其中一個最偉大鐘錶收藏的珍貴部份，現時，藏家終有機會購入這件驚為天人的稀有作品，實屬難得。

火槍形香水噴霧器及時計是自動機械珍品中最稀有的一種，迄今已知的作品只有約12件。如斯難得一見的瑰寶，自然為其所屬的世界頂級收藏系列增色不少。火槍形香水噴霧器及時計或許是19世紀初日內瓦工坊中最有趣的作品，即便普通人亦會對它印象深刻，一見難忘。由裝飾華麗的金質外殼和錯綜複雜的機件組合而成，火槍形香水噴霧器及時計對中國和歐洲的有識之士及皇室貴胄而言，實屬奢華裝飾物品的完美典範，煥發醉人魅力。

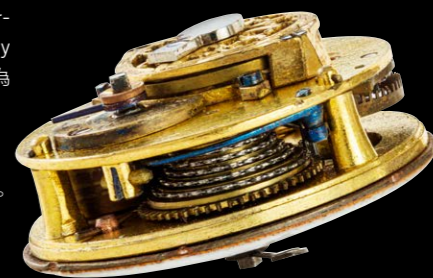
如此精美的金手槍，實際上是直接從當時的真實武器中複製而成，令人讚嘆不已。如決鬥所用的手槍一樣，它們最初是成對製造的。當「發射」手槍時，槍管末端便會冒出黃金瑣瑣花蕾，花蕾隨即綻放並釋出一抹香水。時計部份安裝在槍托內並以蓋子隱藏。Moulinié, Bautre & Cie. 及 J.B. Garrand這兩家日內瓦公司均曾製作同類飾品，亦有附上簽名的例證可考，在此基礎上，縱然本拍品未有任何簽名標記，但相信是出自Moulinié, Bautre & Cie. 或 J.B. Garrand的手筆。其他火槍形香水噴霧器及時計作品，可見於日內瓦百達翡麗博物館Sandoz Collection；日內瓦Wilsdorf Collection；耶路撒冷伊斯蘭藝術博物館Sir David Salomons Collection；拉紹德封國際博物館博物館；以及伊斯坦布爾托普卡珀博物館中展出為土耳其市場而製的範例。

我們衷心感謝Eric Tortella為此時計的研究提供協助。

來源：
可能是來自法魯克一世（1920-1965），埃及國王（1936-1952），開羅。
可能是來自蘇富比埃及皇室寶藏拍賣會，1954年3月13日開始（為期四天），The Palace Collections of Egypt, The Highly Important Collection of Works of Art in Precious Materials, Property from the Collection of King Farouk, Lot 591 (pl.32)，金額為800埃及鎊。

此枚火槍的另一件對裝作品，很可能是來自The Emperor's Collection，最初有可能由倫敦S. J. Phillips Ltd. 或羅馬Bulgari購入。

2017年5月14日，日內瓦安帝古倫拍賣會，The Emperor's Collection，Lot227，以413,000萬瑞士法郎成交（包含買家酬金）。



The actual size of the movement is 1 cm.
機芯的實際尺寸為1厘米





2505
ATTRIBUTED TO PIGUET & CAPT. A HIGHLY IMPORTANT AND MAGNIFICENT 18K GOLD AND ENAMEL, PEARL-SET MUSICAL, PERFUME FLASK AND AUTOMATON AMPHORA-FORM WATCH MADE FOR THE CHINESE MARKET

SWISS, THE ENAMEL ATTRIBUTED TO JEAN-FRANCOIS-ADAM HESS, GENEVA, CIRCA 1805

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

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

Case: Painted enamel panel below the watch decorated with a scene of a mother and her child holding grapes, opening to reveal the varicoloured gold automaton scene which depicts a boy to the left raising and lowering a stick, trying to encourage a dog to jump over it, to the right, a young lady plays a guitar, finely painted background with a classical urn upon a plinth within a wooded landscape, the body of the case richly set with graduated pearls and inlaid with polychrome champlevé enamel, sides with foliate engraving, set with pearls and polychrome champlevé enamel, the handles set with graduated pearls, the oval painted enamel panel over the watch movement decorated with a pair of nesting doves within a garland of flowers, panel below decorated with a finely painted pastoral scene of a herdsman driving his cattle to water beside a bridge, a village and castle beyond, 102 mm. high, 58 mm. wide

HK\$8,000,000-40,000,000 US\$1,033,000-5,162,000

認為是PIGUET&CAPT之作品，極重要及華麗，18K金琺瑯彩繪鑲珍珠雙耳瓶，配音樂盒、香水庫、活動人偶及時鐘，專為中國市場而製，琺瑯彩繪認為是JEAN-FRANCOIS-ADAM HESS之作品，約1805年製



Made in Geneva for the Chinese export market, this extraordinarily beautiful and precious 'montre de fantaisie' with music and automaton is regarded as one of the great mechanical and artistic masterpieces to have been made in early 19th century Geneva. A wondrous object, it still possesses the power to enchant more than 200 years after it was made, a superb jewel and mechanical marvel that would make a world-class addition to even the most exalted collection.

Originally one half of a mirror image pair of amphoras, its long-separated twin had for many years resided in one of the world's best collections of watches, owned by Lord Sandberg CBE (1927-2017), former chairman of the Hong Kong and Shanghai Bank. His collection was sold in a landmark auction in Geneva in 2001. At the auction, the mirror image pair to the present amphora was acquired by the Patek Philippe Museum in Geneva where it is now displayed along with other exceptional enamels, automata and watches in the museum's matchless collection. Remarkably, the present amphora had remained completely unknown and presumed lost. In fact, it had been in the ownership of a private Japanese family in whose possession it had been for generations. Its rediscovery in 2001 was as a direct result of the then owner recognizing Lord Sandberg's amphora as its long lost mirror image pair. When the family sold the present amphora in 2002, it realized over 4 million Swiss Francs – a world record for any enamelled watch.

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

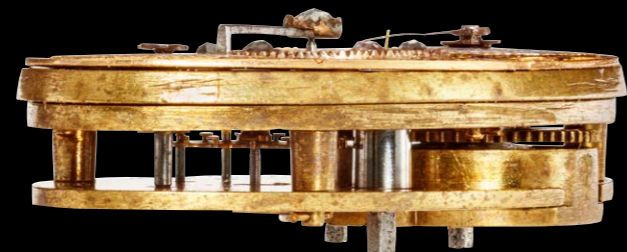
Attributable stylistically to Pignet and Capt, the most important Geneva makers of complicated small automata and watches in the early 19th century, the making of the present musical automaton amphora watch was a feat that required quite exceptional skill to achieve.

Recent in-depth research and study suggest that the Charming painted enamel rural scenes can now be attributed to Jean-François-Adam Hess (1740 ca.-1814).

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

Although signatures or trademarks are sometimes found inside the movements or cases, the enamels often remain anonymous. It is only by comparison with the rare signed pieces that have survived that we can today attribute the achievements of the Geneva enamel painters to a particular workshop. The enamel paintings of the the two Amphoras (the present example and its pair in the Patek Philippe Museum) have historically been attributed to Jean-Louis Richter (1766-1841), or even to Jean-Abraham Lissignol (1749-1819). However, in comparing the enamel scene of a pocket watch with enamel signed 'Hess', acquired by the Patek Philippe Museum in 2005, it is now possible to suggest a new attribution for the amphora enamels to the artist named 'Hess'.

Very little information is known to date about this artist who was active in Geneva in the first half of the 19th century. There are even several enamel painters with this surname, which further complicates any attribution (the last two being naturally too young to have made these enamels):



- Jean-François-Adam Hess (c.1740-1814);
- F.-Léonard Hess (1772-1875);
- François-Jacob (1773-1846);
- Moyses Ludwig Hess (1778-1851);
- Pierre-Marc Hess (1800-1841);
- Jules-Marc Hess (1802-1841).

Provenance: Private collection in Japan. Private collection until sold: Antiquorum Geneva, 13 April 2002, lot 607, CHF 4,018,500. An important private collection.

The mirror-image pair to the present watch was sold: Antiquorum Geneva, 'The Sandberg Watch Collection', March 31-April 1, 2001, lot 47. Now in the Patek Philippe Museum, Geneva.

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

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

For further reading on watches for the Chinese market see: 'The Majesty of the Chinese Market Watch - The Life and Collection of Gustave Loup of Tientsin and Geneva, Watch Dealer and Collector (1876-1961), Ian White, 2019.

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



此帶有音樂和活動人偶的珍稀時計專門為出口中國市場而製，瑰麗不凡，被譽為19世紀初日內瓦偉大機械與藝術所交織而成的傑作。如此優美動人的珍品，即使在製造200多年後仍魅力不減；若擁有這件世界級的傳奇珠寶鐘錶珍品，定能令收藏系列錦上添花。

本拍品屬於對裝雙耳壺的其中一枚。對裝的另一枚一直由香港上海匯豐銀行前主席沈弼男爵，CBE (Lord Sandberg CBE, 1927-2017) 珍藏。2001年，沈弼的世界頂級時計收藏系列在日內瓦一場重要的拍賣中出售；而與本拍品為一對的雙耳壺由日內瓦百達翡麗博物館拍得，現與其他非同凡響的琺瑯、自動機械裝置及時計一同展出。值得注意的是，本拍品過往未為人知，並相信已被遺失。事實上，它一直由一個日本私人家族代代相傳。直至2001年，其擁有者得悉沈弼的雙耳壺真正與本珍品配成一對，才使之被重新發現。此家族在2002年出售目前的雙耳壺，當時以逾400萬瑞士法郎的價格成交，創下琺瑯時計的世界紀錄。

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

據考，本拍品來自19世紀初日內瓦最重要的複雜小型自動機械裝置與鐘錶製造商 Pignet and Capt。要成就如斯巧奪天工的音樂活動人偶雙耳壺時計，自然需要超凡出眾的技藝。

最近有深入研究顯示，其迷人的琺瑯彩繪鄉村場景，有可能是出自 Jean-François-Adam Hess (1740 ca.-1814)。

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

儘管有時會在機芯或錶殼內發現簽名或商標，但琺瑯作品通常保持匿名。唯有與倖存下來的稀有簽名作品進行比較，我們今天才能將日內瓦琺瑯畫家的成就歸功於其所屬的工坊。兩個雙耳壺（本拍品及其在百達翡麗博物館中的對裝）上的琺瑯畫，過往被認為是 Jean-Louis Richter (1766-1841) 或 Jean-Abraham Lissignol (1749-1819) 的作品。然而，通過比較一枚在2005年由百達翡麗博物館購入的懷錶，其琺瑯場景上以琺瑯簽署「Hess」，故現在相信雙耳壺上的琺瑯畫，有可能是出自這位名為「Hess」的藝術家之手。

迄今為止，關於這位藝術家的資料鮮為人知。在19世紀上半葉活躍於日內瓦的琺瑯畫家，有數位的姓氏相同，令人難以進一步考證（最後兩位年齡太小，應當無法製作出這些琺瑯作品）：

- Jean-François-Adam Hess (c.1740-1814)；
- F.-Léonard Hess (1772-1875)；
- François-Jacob (1773-1846)；
- Moyses Ludwig Hess (1778-1851)；
- Pierre-Marc Hess (1800-1841)；
- Jules-Marc Hess (1802-1841)。

來源：日本私人收藏

私人收藏，直至2002年4月13日於日內瓦安帝古倫 Antiquorum 拍賣會上以 4,018,500 瑞士法郎售出（重要私人收藏，Lot 607）。

此對裝時計的另一件作品，在2001年3月31日至4月1日的日內瓦安帝古倫 Antiquorum 拍賣會上售出（Lot 47，沈弼腕錶珍藏）。現時在日內瓦百達翡麗博物館中展出。

我們衷心感謝 Eric Tortella 為此時計的研究提供協助。



參考文獻：與此時計相關的參考文獻資料，敬請參閱英文版本。



2506
PATEK PHILIPPE. AN EXCEPTIONAL AND HIGHLY IMPORTANT, HISTORIC AND UNIQUE 18K PINK GOLD OPENFACE MINUTE REPEATING TWO TRAIN GRANDE AND PETITE SONNERIE KEYLESS LEVER CLOCKWATCH WITH INSTANTANEOUS PERPETUAL CALENDAR, INDICATIONS FOR JULIAN AND GREGORIAN CALENDARS, MOON PHASES AND CHRONOGRAPH WITH CENTRAL 60-MINUTE RECORDER, MADE FOR JEAN DE GRADOWSKI MANUFACTURED IN 1890

Movement: Cal. 19", manual, two-train, tandem winding, 38 jewels, striking and repeating on gongs, signed

Dial: White enamel, indications for the Gregorian and Julian date, moon phases, signed

Case: Four-body, guilloché back with the engraved coat of arms of Gradowski, reeded band, gold hinged cuvette, bolts in the band for Grande or Petite Sonnerie selection, strike/silent, small pin at 3 o'clock for adjusting the Julian calendar, chronograph locking bolt, 54 mm. diam., signed

With: Extract from the Archives confirming production of the present watch with chronograph counter at the centre, triple perpetual calendar, mechanism of Grande and Petite sonnerie, guilloché case back with engraved coat of arms in 1890 and its subsequent sale on 25th November 1890

HK\$4,000,000-12,000,000 US\$517,000-1,549,000



百達翡麗，卓越及高度重要、具歷史價值及獨一無二，18K紅金開面三問大小自鳴懷錶，配瞬跳萬年曆、儒略曆及格里曆顯示、月相顯示及中置60分鐘計時功能，於1890年專為JEAN DE GRADOWSKI而製，附後補證書



At the time it was made, this extraordinary horological masterpiece was the most complicated watch that Patek Philippe had ever produced. As such, it is of immense significance and historical importance. Indeed, it was not until over forty years later in 1932, that the company made a more complicated watch – the world-famous Henry Graves Supercomplication.

The appearance of an almost certainly unique, specially commissioned Patek Philippe 'Grand Complication' watch at auction is, even today, a landmark event, creating a frisson of excitement amongst both watch collectors and those who pursue the very best world-class works of art. It is therefore extremely exciting that Christie's is able to present to international collectors Patek Philippe's earliest 'Grande Complication' watch. Having remained in the family of the original owner until sold in the 1990s, this historic masterpiece has, for the past almost 20 years, been a highlight of one of the world's great collections.

Not only is the present watch one of Patek Philippe's most extraordinary technical triumphs, it is also the only known Patek Philippe watch to combine these particular complications. Between 1889 with the patent of the perpetual calendar mechanism and 1904, Patek Philippe patented many mechanisms used in its watch movements. This was an extremely important period in the company's history when its reputation as the maker of the finest, most complicated, functional and attractive watches in the world was becoming firmly established. Their early mastery of the 'Grande Complication' is exemplified by the present watch. Patek Philippe began to produce clock-watches without other complications as early as 1845. Twenty five years later, in 1870, watch no. 27'210 with sonnerie striking and perpetual calendar was made (now in the Patek Philippe Museum). From 1870 until the manufacture of the present watch in 1890, no other ultra-complicated watches were made by Patek Philippe. The next 'Grande Complication' watch to be made was no. 97'912, in 1898, sold to Stephen S. Palmer in 1900. The Stephen S. Palmer 'Grande Complication' was sold by Christie's in June 2013 for \$2.25 million dollars.

The present watch is of greater complication than the 'standard' Grande Complication watches with two highly unusual functions: a calendar function enabling both the Gregorian and Julian calendars to be indicated simultaneously; a central 60-minute register hand for the chronograph. Both of these functions are extremely rare in any Patek Philippe watch and

exceptional in a Grand Complication watch of such early date. This watch was evidently made especially for the Gradowski family whose coat of arms is engraved on the caseback and confirmed by the Extract from the Archives. The inclusion of the Julian calendar indication suggests that the original Polish owner of the watch was perhaps either living in or regularly visiting Russia where the Julian calendar continued to be used until 1918. Mr. Gradowski would therefore have been able to immediately see the date in both calendar systems.

The Julian calendar became the predominant calendar in the Roman Empire and subsequently most of the Western World for more than 1,600 years until 1582, when Pope Gregory XIII made a minor modification to reduce the length of the average year from 365.25 days to 365.2425 days and thus corrected the Julian calendar's drift against the solar year. Worldwide adoption of this revised calendar, which became known as the Gregorian calendar, took place over the subsequent centuries, first in Catholic countries, and subsequently in Protestant countries of the Western Christian world. The Julian calendar has two types of years: a normal year of 365 days and a leap year of 366 days. They follow a simple cycle of three normal years and one leap year, giving an average year that is 365.25 days long. That is more than the actual solar year value of 365.24219 days, which means the Julian calendar gains a day every 128 years.

Jean de Gradowski
The noble Polish family of Gradowski originated from Gradow, near Sochaczew, in central Poland. The family is first recorded in the 1500's. Marcell Gradowski, was the grandfather of the last owner of the present watch. Jean Gradowski, a wealthy gentleman was based in Warsaw, he travelled widely and resided for a number of years in Geneva. This biographical information was supplied by Michal Gradowski in 2002.

Provenance
The original owner, Jean de Gradowski, 1890.
Sold in the late 1990s to a Middle Eastern gentleman.
Antiquorum Hong Kong, 8th June 2002, lot 423
(sold 19,600,000 Hong Kong Dollars).
The present owner – an important private collection.

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



此枚超卓絕倫的鐘錶傑作，在當時來說是百達翡麗所製作過最複雜的時計。因此，它具有無可比擬的重要性和歷史意義。直到逾40年後的1932年，百達翡麗才製造出更複雜的錶款—舉世聞名的亨利·格雷福斯超複雜功能懷錶。

此枚幾乎可以肯定是獨一無二及特別訂製的百達翡麗超級複雜時計在拍賣上隆重登場，令一眾鐘錶愛好者以至對世界頂級藝術品趨之若鶩的藏家均雀躍萬分。能夠為環球藏家呈獻此枚最早期的百達翡麗超級複雜時計，佳士得深感榮幸。此枚極具歷史意義的時計寶藏一直由原始持有人的家族保管，直至於1990年代出售。在過去將近20年的時間，它一直是在世上其中一個最超卓收藏系列中的一大亮點。

此懷錶不僅是百達翡麗最傑出的技術成就之一，亦是品牌已知唯一一枚結合了這些特殊複雜功能的時計。從1889年獲得萬年曆機械裝置的專利直至1904年，百達翡麗為許多機械裝置申請了專利。在品牌歷史上，這是一個極為重要的時期。作為生產世界上最精美、最複雜、最實用和最具吸引力鐘錶的公司，百達翡麗的聲譽日隆，市場地位得以牢牢確立。百達翡麗早年已完美掌握超級複雜功能鐘錶的製作技巧，本拍品便是最佳的例證。早在1845年，品牌便開始製作沒有複雜功能的鐘錶。25年後的1870年，百達翡麗已成功製作具備自鳴及萬年曆功能的編號27'210時計作品（現收藏於百達翡麗博物館）。從1870年直至1890年生產此懷錶，百達翡麗未有再製作其他超級複雜功能時計。直至1898年，品牌才生產另一枚編號97'912的超級複雜功能時計，並於1900年售予Stephen S. Palmer。這枚超級複雜功能懷錶在2013年6月經佳士得以225萬美元成交。與標準的超級複雜功能時計相比，此錶具有兩種非同尋常的功能：可同時顯示公曆和儒略曆，以及中央60分鐘計針。這兩種功能在任何百達翡麗時計中均極為罕見，更何況是如此早期的超級複雜功能懷錶，實在令人嘆為觀止。此錶顯然是為Gradowski家族特別

製造；該家族的徽章刻在錶殼底蓋上，並經後補證書確認。本拍品具有儒略曆顯示功能，相信是由於其波蘭籍的原始持有者在俄羅斯居住或定期往返當地。由於俄羅斯一直沿用儒略曆直至1918年，因此，Gradowski可從懷錶上迅即得知兩個曆法的日期。

儒略曆作為羅馬帝國以及隨後大部分西方國家的主要曆法長達逾1600年，直到1582年由教宗額我略十三世（Pope Gregory XIII）作出輕微改動，將平均年長從365.25天減少到365.2425天，從而糾正了儒略曆與太陽年的偏差。在隨後的幾個世紀中，世界各地紛紛採用這種被稱為公曆的新修訂曆法，首先由天主教國家開始，隨後為西方基督教國家。儒略曆有兩種類型的年份：正常的365天和閏年的366天。它們遵循一個簡單的周期，即三個正常年和一個閏年，因此平均年長為365.25天，比實際太陽年的365.24219天為多，意味着每128年便會多出一天。

Jean de Gradowski

起源於波蘭中部鄰近索哈切夫的Gradow，有關此波蘭貴族資料的記錄，最早見於1500年代。Marceli Gradowski是本錶最後一位持有人的祖父。富裕的Jean Gradowski以華沙為根據地，長年旅遊在外並曾於日內瓦居住多年。有關資料由Michal Gradowski在2002年提供。

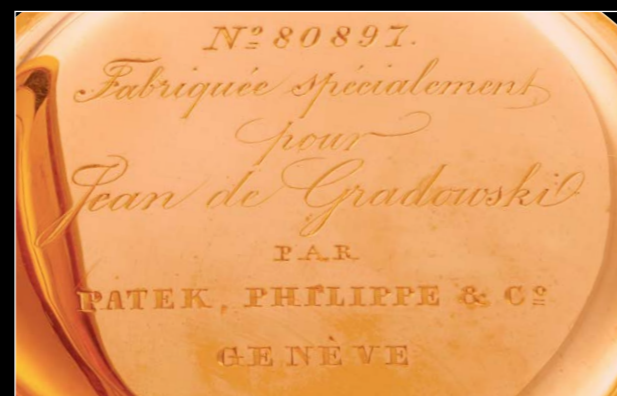
來源：

原始持有人Jean de Gradowski，1890年。1990年代後期售予一位中東紳士。

2002年6月8日，香港安帝古倫拍賣會，Lot 423（成交價19,600,000港元）。

目前持有人：一個重要的私人收藏。

我們衷心感謝Eric Tortella為此時計的研究提供協助。



Date of manufacture :	1890
Date of sale :	November 25th, 1890
Bracelet/Leather strap :	---
Remark :	Mechanism of Grande and petite sonnerie Guilloché back case with engraved coat of arms





PATEK PHILIPPE
GENEVE

SINGAPORE
CALCUTTA
SAIGON
PEIPING
TOKYO
ADELAIDE

RUSSKOLANNO
MARGSHIML
SYDNEY

Ψ 2507
PATEK PHILIPPE. A UNIQUE AND VERY IMPORTANT PLATINUM WORLD TIME WRISTWATCH

REF. 1415 HU, MANUFACTURED IN 1946

Movement: Cal. 12"120 HU, manual
Dial: Matte silver with applied platinum Arabic numerals, revolving 24-hour ring for the nocturnal and diurnal hours
Case: Snap on back, hand-engraved revolving reeded bezel bearing the names of 41 world cities, 31 mm. diam.
With: Platinum Patek Philippe buckle, Patek Philippe Extract from the Archives and presentation box
Remark: Legendary watch, case by Wenger

HK\$8,000,000-24,000,000 US\$1,033,000-3,097,000

百達翡麗，獨一無二及非常重要，鉑金世界時間腕錶，型號1415HU，1946年製，附後補證書及盒子



This unique platinum reference 1415 HU needs almost no introduction, in 2002 it caused a sensation when it became the most expensive wristwatch ever sold at auction, realizing an astonishing 6,603,500 Swiss Francs, a record that remained unbroken for some years after. Unseen in public since that momentous day in 2002, in the intervening almost two decades, it has gained something approaching mythical status. In the annals of Patek Philippe collecting, this one-of-a-kind masterpiece has passed into legend as one of the most unobtainable and elite of all vintage Patek Philippe wristwatches. It is Christie's immense honour and pleasure to be able to offer this historic and world-famous Patek Philippe platinum World Time wristwatch at auction. A once in a generation event, it gives collectors and those who search for objects with uniqueness and unsurpassed quality, the opportunity to become the only person in the world to possess a platinum reference 1415 HU.

It is almost certain that this unique platinum watch was made upon special request. Sold at the very dawn of the 1950s, it was without question intended as a bold and dramatic statement piece. Indeed, the platinum case lends an entirely individual aesthetic to the watch, with silver dial and Extract-confirmed platinum numerals, the contrast with the night-time hour sector and engraved city names bestows a 'black and white' monochromatic beauty to its overall presence. The dial itself with a silvered plate with platinum Arabic numerals is, to the best of our knowledge, of unique design. Not only unique with platinum numerals but also in having all Arabic numerals for all 12 numerals instead of the Roman and baton numerals found on other examples of reference 1415 HU.



The beauty of its design is matched only by the ingenuity of the movement. The world time mechanism is a functional complication simple to calibrate. One must first set the local or mean time through the crown (the 24 hour ring will revolve in the opposite direction of the hands). Then the outer ring is adjusted by rotating it until one's current global location is indicated at the 12 o'clock position. Once this is calibrated, the relative time of each world location is set. The two-tone 24-hour ring indicates world locations that are in night time by the grey section and daytime by the silvered section.

The Dial
Marked with serial number 929'693, made 1949-50 by Stern Frères and under dial mechanism by Stern Frères in coordination with Cottier's workshop. In very good condition, it has been cleaned perhaps only once by Stern Frères themselves during a service at Patek Philippe. Displaying beautifully cut original platinum numerals, the engraved enamelled early font short signature is fully original and well preserved. Original platinum hands. The 24-hour dial is evenly aged and perfectly matching the centre dial, also boasting original engraved enamel numerals and fully decorated platinum two suns, one shining and one darker, applied respectively at 12 and 18 hours.

The Case
Serial 656'462, made in 1949-1950 by Wenger, Geneva Master case Maker's mark of number 1 in a key, three-piece, snapped bezel and back, soldered lugs. Amazingly well preserved with sharp edges and full proportions, clear hallmarks, the platinum bezel engraved with 41 cities in English retains its original enamel infill and the toothed edge is crisp and sharp. The underside of the bezel is correctly marked with the last three digits of the case serial number. Original platinum winding crown attributed to Boninchi Frères of Geneva, original raised crystal.

The Movement
Serial 929'693, made in 1946 and finished in 1949-1950. The Calibre 12 120 HU (Heures Universelles), was modified from a calibre 12 120 base by adding Cottier's device. Calibre 12 120, launched in 1932 was the best "time-only" 12" calibre with subsidiary seconds of its time, later replaced by the calibre 12 400. The caliber has 18 jewels, with 18'000 oscillations. The present movement is the type marked didactically with the maker's signature, the serial number and the movement characteristics.

The Genius of Louis Cottier and the Heures Universelles
With increased mobility in the late 19th century, travellers were confronted with the dilemma that each region had its own local time. Sandford Fleming (1827-1915) solved this problem. In 1876, the Canadian railway engineer recommended a universal time system in which the globe was divided into 24 time zones.

During the International Meridian Conference in Washington D.C. on 1st November 1884, it was agreed to establish international zones according to his system. GMT, Greenwich Mean Time, was considered 'time zero' and twenty-four standard meridians marked the centres of the zones. The International Dateline was placed along the 180-degree meridian in the Pacific Ocean. Around the world, clocks were reset to adapt to this new system of timekeeping.

This challenging problem for watch-makers was solved by Louis Cottier, who in the early 1930s, invented an ingenious system for universal or world time indication. Patek Philippe immediately commissioned Cottier with the development and production of a series of 'World Time' watches, using the celebrated 'HU' or 'Heures Universelles' calibres, followed by the 'Travel Time' wristwatches with either two or three hands. Made in exceedingly small series, all versions of these timepieces are today highly sought after collectors' watches.

Provenance
- 1950 original owner;
- 1988 Sotheby's New York;
- 1989 Sotheby's Geneva.
- An Italian collection and another Italian collection.
- 2002 Antiquorum Geneva, 13th April, lot 608, where purchased by the present owner for 6,603,500 Swiss Francs.

Literature
Examples of reference 1415 HU, both with metal and enamel dials, are illustrated in : 'Patek Philippe Wristwatches' Martin Huber & Alan Banbery, second edition, pp. 243 - 247.

Different examples of Patek Philippe's 'World Time' pocket and wristwatches are illustrated and described in 'Patek Philippe Watches' - Volume II, : Patek Philippe Museum, p. 334-353, chapter 'World Time and Jump Hour Watches and Louis Cottier Prototypes'.

Ref. 1415 is illustrated in the 'Blue Book 2' by Eric Tortella, 2018 edition, pages 290 to 333; a note on World-timers, Louis Cottier and his workshop is published in the same book pages 191 to 210.

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

Style :	Reference 1415, platinum
Type of dial :	Worldtime dial, raised platinum hour-markers
Date of manufacture :	1946
Date of sale :	February 16th, 1950
Bracelet/Leather strap :	Leather strap





造。錶盤狀況良好，也許曾在百達翡麗保養期間經Stern Frères清洗過一次。以瑤瑯雕刻的早期字體簡短簽名保存良好，配精美切割鉑金數字及原裝鉑金指針。24小時錶盤擁有均勻的歲月痕跡，與中央錶盤完美匹配，保留原始的瑤瑯數字，在12和18小時位置經裝飾的兩個鉑金造太陽，一明一暗以顯示晝夜。

錶殼

錶殼編號656'462由Wenger在1949-1950年製造，日內瓦錶殼製造商鑰匙編號1，三件式錶殼，配嵌入式錶圈及焊接式錶耳。錶殼保存極佳，程度令人驚訝，邊緣角度清晰，比例完整，印記清晰。鉑金錶圈用英文刻上41個城市，保留了其原裝的瑤瑯填充物，齒狀邊緣保存鋒利。錶圈背面正確刻有了錶殼編號的後三位數字。原裝鉑金表冠據考為於日內瓦的Boninchi Frères。原裝水晶保持原有凸起。

機芯

編號929'693，製於1946年並於1949-1950年完成。機芯12120 HU（世界時間）以機芯12120為基礎，加上Cottier設計的裝置。機芯12120在1932年推出，是當時最優秀的「時間顯示」加小秒針12''機芯，其後被機芯12400取代。12120HU有18顆寶石，18,000次振動。此錶的機芯經精心標記，帶有製造商簽名、編號和機芯特徵。

我們衷心感謝Eric Tortella為此時計的研究提供協助。

天才路易斯·科蒂埃（Louis Cottier）及世界時間隨着19世紀後期流動性增加，旅行者便要面對每個地區都有自己當地時間的難題。史丹佛·佛萊明（Sandford Fleming）（1827-1915）解決了這個問題。1876年，這位加拿大鐵路工程師提出了一種通用的時間系統，將全球劃分為24個時區。

在1884年11月1日華盛頓舉行的國際子午線會議上，同意根據他系統建立國際時區。格林威治標準時間（GMT）被指定作「零時區」，並以此為中心劃分24個標準時區。國際換日線沿太平洋的180度子午線放置。世界各地的時計紛紛重置，以採用這種新的時間系統。

路易斯·科蒂埃化解了這個對於鐘錶製造商而言極具挑戰性的難題。他在1930年代初發明了一種巧妙的世界時間顯示系統。百達翡麗立即委託Cottier研發及生產一系列搭載著名HU機芯的世界時間腕錶，及其後裝上兩針或三針的旅行時間腕錶。這些時計產量極少，每一枚都備受當今藏家追捧。

來源：

1950年 - 原始買家
1988年 - 紐約蘇富比
1989年 - 日內瓦蘇富比
一個意大利收藏，及後收藏於另一個意大利收藏
2002年4月13日 - 日內瓦安帝古倫，Lot 608，由現時擁有者以6,603,500瑞士法郎購入

與此時計相關的參考文獻資料，敬請參閱英文版本。

此枚舉世無雙的鉑金1415 HU實在無需多作介紹。在2002年以驚人的6,603,500瑞士法郎成交，成為拍賣會有史以來最高價的腕錶，轟動一時；這記錄在多年後才被打破。擁有如神話一般的地位，自從出現於2002年這個重要時刻，約二十年時間其一直未曾公開露面。在百達翡麗的史冊中，此獨一無二的傳奇傑作被視為眾多百達翡麗古董腕錶中最難能可貴、出類拔萃的珍品之一。能夠在拍賣會上呈獻此枚歷史悠久、舉世聞名的百達翡麗鉑金世界時間腕錶，實為佳士得的無上光榮。在這項世紀盛事中，一眾悉心搜羅難得一見、品質超卓時計的藏家，務必把握是次機會，成為此枚鉑金1415 HU全球唯一的主人。

幾乎可以肯定，這款獨特的鉑金腕錶是根據特殊要求而製。銷售於1950年代初期，此錶毫無疑問是一款大膽而引人注目的作品。鉑金錶殼賦予腕錶一種超凡脫俗的魅力，配上銀色錶盤以及經後補證書確認的鉑金數字，與夜間時間顯示及雕刻城市名稱形成強烈對比，為腕錶整體外觀營造出黑白單色的美感。據我們所知，錶盤本身以銀色底盤配上鉑金阿拉伯數字，實屬獨一無二的設計。其獨特性不僅僅在於用上鉑金數字，而是所有12個數字均為阿拉伯數字，並非如其他1415 HU中所使用的羅馬數字和棒狀時標。

如此精美細膩的設計，唯有極具獨創性的機芯才可與之匹配。世界時間雖是一項複雜功能設定卻相當簡單。使用者先透過錶冠設置當地時間（24小時環會以錶針相反方向旋轉），接著將所在地調較至顯示世界時間外環的12點鐘位置。完成設定後，各個時區相對應的時間便可正確顯示。雙色24小時環灰色及銀色部份，分別代表世界時間的夜間和日間時間。

錶盤

錶盤背面刻有編號929'693，由Stern Frères於1949-1950年製造，面向錶盤背面的機芯部份則由SternFrères與Cottier的合作改





Ψ 2508
PATEK PHILIPPE. A MAGNIFICENT AND
IMPORTANT 18K PINK GOLD WORLD TIME
WRISTWATCH WITH CLOISSONNÉ ENAMEL DIAL
DEPICTING THE EASTERN HEMISPHERE
REF. 1415, MANUFACTURED IN 1949

Movement: Cal. 12"120 HU, manual
Dial: Polychrome cloisonné enamel depicting the map of Europe, Asia, Africa and Australia, applied gold baton and Roman numerals
Case: Revolving bezel engraved with the names of 41 world cities, teardrop lugs, snap on back, 31 mm. diam.
With: 18k pink gold Patek Philippe buckle, Patek Philippe Extract from the Archives, presentation box
Remark: Sensational condition, top quality enamel

HK\$8,000,000-24,000,000 US\$1,033,000-3,097,000

百達翡麗，華麗及重要，18K紅金世界時間腕錶，配東半球掐絲琺瑯錶盤，型號1415，1949年製，附後補證書

Of amazing rarity and beauty, this superb world time wristwatch is the first example with the Eastern Hemisphere cloisonné dial to be offered at auction in almost a decade. Furthermore, it is one of only two known examples with this dial in a pink gold case. As such, it can be classified amongst the most desirable of all world-class vintage Patek Philippe wristwatches. When the present watch was last sold in 2002, it realized a spectacular world-record price of 2,753,500 Swiss Francs. Since that time, almost 20 years ago, it has been carefully preserved as part of a highly important private collection, its exclusivity and desirability is further enhanced by its excellent original condition.

Patek Philippe wristwatches with cloisonné enamel dials rank amongst the rarest jewels within the widespread family of horological masterpieces. It goes without saying that the combination of such a lavish, colourful and artistic dial, paired with a complicated movement catapults a vintage wristwatch beyond exclusivity.

Ref. 1415 was first launched in 1939, and it was not until 1948 that the first enamel dials appeared for this model. It is estimated that the very small number created were produced only for around five years. The dials were made by Patek Philippe's legendary enamellists Nelly Richard and Marguerite Koch for Stern Frères.

The present watch, number 964'804, is one of five known examples of the reference to be fitted with the same cloisonné enamel dial showing the Eastern Hemisphere, also called 'Vieux Continents', the 'Old World'. Two further examples are known which feature a cloisonné map of Eurasia. Of the five known watches with Eastern Hemisphere dials, three examples are cased in yellow gold and two, including the present watch, are cased in pink gold. The two pink gold examples have movement and case numbers one digit apart: movement: 964'804, case no. 669'507 (the present watch) and movement no. 964'805, case no. 669'508 (sold Antiquorum Geneva, 14 November 1999, lot 520, CHF 1,345,500).

The Dial

Made circa 1952/1953 by Stern Frères and called 'Décor Email', gold plate decorated with cloisonné enamel map of the Eastern Hemisphere, with pink gold applied Roman numerals and indexes. Revolving silver 24 hours ring, day silvered and night dark grey. Two pink gold applied dots for the noon and midnight markers. Outer ring for the cities, with engraved enamelled 41 cities around the World according to the time zone. Gold Lys hour hand and Dauphine minutes hand.

The Case

Made between 1952 and 1953 by Édouard Wenger, Geneva Master case maker mark 1. In very good condition with clear hallmarks, solid pink gold winding crown attributed to Boninchi Frères of Geneva. The bezel engraved with 41 cities in French retains its original enamel infill and the toothed edge is crisp and sharp. The underside of the bezel is correctly marked with the last three digits of the case serial number.



The Movement
 Serial 964'804 base was made in 1949 and completed in 1952-1953. Calibre 12 120 HU (Heures Universelles), was modified from a calibre 12 120 base by adding Cottier's device. Calibre 12 120, launched in 1932 was the best "time-only" 12" calibre with subsidiary seconds of its time, later replaced by the calibre 12 400. The caliber has 18 jewels, with 18'000 oscillations. The present movement is the type marked didactically with the maker's signature, the serial number and the movement characteristics.



The life of the present watch started in 1949 when its movement was entered into the books of Patek Philippe. However, it was not until 1953 when it was cased and sold later in the same year. It is very interesting to mention that all of the known cloisonné dial reference 1415 HU were entered in 1949 in Patek Philippe's books but not sold until 1953-1954.



The list below shows all known examples of reference 1415 HU with Eastern Hemisphere cloisonné dials:

Movement no. 964'800	case no. 669'490	Christie's Geneva, 18 May 2004, lot 307
Movement no. 964'801	case no. 669'491	Christie's Geneva, 12 November 2007, lot 355
Movement no. 964'802	case no. 669'492	Christie's Geneva, 15 May 2006, lot 450
Movement no. 964'804	case no. 669'507	The Present Watch, Christie's Hong Kong, 22 May 2021, lot 2508
Movement no. 964'805	case no. 669'508	Antiquorum Geneva, 14 November 1999, lot 520

Literature
 Examples of reference 1415 HU, both with metal and enamel dials, are illustrated in: 'Patek Philippe Wristwatches' Martin Huber & Alan Banbery, second edition, pp. 243 - 247.
 'Patek Philippe Museum' Patek Philippe, 2014 edition, volume 2, pp. 342 to 344.

Ref. 1415 is illustrated in the 'Blue Book 2' by Eric Tortella, 2018 edition, pages 290 to 333; for a note on World-timers, Louis Cottier and his workshop pp. 191-210.

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





此珍稀超凡的世界時間腕錶，是接近十年來拍場上首見、配繪畫東半球掐絲珐瑯錶盤的範例，瑰麗無比。此外，僅有兩枚已知的紅金版本配有這款錶盤，其中一枚正正是本拍品，因此，它實屬世界一流百達翡麗古董腕錶中最令人嚮往的腕錶之一。此錶對上一次出現在2002年拍賣，以破世界紀錄的2,753,500瑞士法郎成交，舉世矚目。往後近20年間，它被精心保存在一個十分重要的私人收藏之中，其接近原裝的狀態進一步增強腕錶的優越性，彌足珍貴。帶掐絲珐瑯錶盤的腕錶，本身已是百達翡麗龐大鐘錶家族中最耀眼珍稀的瑰寶。這枚古董腕錶將一塊如此奢華、色彩繽紛且富有藝術感的錶盤與複雜機芯相互結合，其獨特性自然是無可比擬的。型號 1415於1939年首次推出，直到1948年才首次出現配珐瑯錶盤的版本。據估計在約五年的生產期間，其製成品數量十分稀少。錶盤由百達翡麗的傳奇珐瑯大師Nelly Richard和Marguerite Koch為SternFrères製作。

本錶編號964'804。包括本錶在內，型號1415中已知的只有五枚配有此掐絲珐瑯東半球錶盤，亦稱為「Vieux Continents」，即「舊世界」。另有兩枚已知的帶歐亞大陸珐瑯錶盤。在五枚帶東半球錶盤的腕錶中，有三枚配上黃金錶殼，而包括本錶在內的兩個紅金版本，二者的錶殼和機芯編號均只差一位數：本錶機芯編號：964'804；錶殼編號：669'507。另一枚的機芯編號：964'805；錶殼編號：669'508（日內瓦安帝古倫拍賣會，1999年11月14日售出，lot 520，1,345,500瑞士法郎）。

錶盤
約1952至1953年間由Stern Frères製作，被稱為「Décor Email」，金錶盤上裝飾有東半球掐絲珐瑯地圖，配有紅金羅馬數字和時標。24小時旋轉銀環，日間時間部份為銀色，晚間為深灰色。在中午和午夜以兩個紅金圓點作時標。外環根據時區以珐瑯雕刻41個城市名稱。配金百合花時針和Dauphine分針。



Case No :	669.507
Style :	Reference 1415, rose gold 18k
Type of dial :	Worldtime dial
Date of manufacture :	1949
Date of sale :	May 1st, 1953

錶殼
由Endouard Wenger於1952年至1953年間製造，刻有日內瓦高級錶殼大師1號印記。整體狀況良好，印記保存清晰可見，實心紅金錶冠據考為日內瓦的Boninchi Frères所製。錶圈上有41個以法文雕刻的城市，原有的珐瑯填充物保存完好，鋸齒狀的邊緣角度完整。錶圈背面正確標記了錶殼編號的後三位數字。

機芯
編號964'804於1949開始製作，1952—1953年完成。機芯12 120 HU 以機芯 12 120為基礎，加上Cottier的設計。機芯12 120在1932年推出，是當時最優秀的「時間顯示」機芯 1 2 加上小秒針的版本，後期被12 400取代。12 120HU 有18顆寶石，18 000次振動。此錶機芯經精心標記，帶有製造商簽名、編號和機芯特徵。

我們衷心感謝Eric Tortella為此時計的研究提供協助。

本錶製於1949年，此機芯當時已出現在百達翡麗的書刊中。然而，直至1953年才被裝上錶殼之中，並於同年較後時間出售。值得一提的是，是所有已知的掐絲珐瑯錶盤1415 HU，均在1949年已被載於百達翡麗的書刊之中，但直至1953至1954年才發售。

下表列出所有配東半球掐絲珐瑯錶盤1415 HU的已知範例：
機芯編號 錶殼編號 拍賣資料

- 964'800 669'490 日內瓦佳士得，2004年5月18，lot 307
- 964'801 669'491 日內瓦佳士得，2007年11月12，lot 335
- 964'802 669'492 日內瓦佳士得，2006年5月15，lot 450
- 964'804 669'507 本拍品，香港佳士得，2021年5月22，lot 2508
- 964'805 669'508 日內瓦安帝古倫，1999年11月14，lot 520

有關1415HU的金屬錶殼及珐瑯錶盤版本，可參閱Martin Huber & Alan Banbery, 《Patek Philippe Wristwatches》, second edition, p. 243-237.

《Patek Philippe Museum》, Patek Philippe, 2014 edition, volume 2, pp. 342 to 344.

有關型號1415的介紹，可參閱：《Blue Book 2》by Eric Tortella, 2018 edition, pages 290-333

有關世界時間，Louis Cottier及其工坊的介紹，可參閱：pp. 191-210



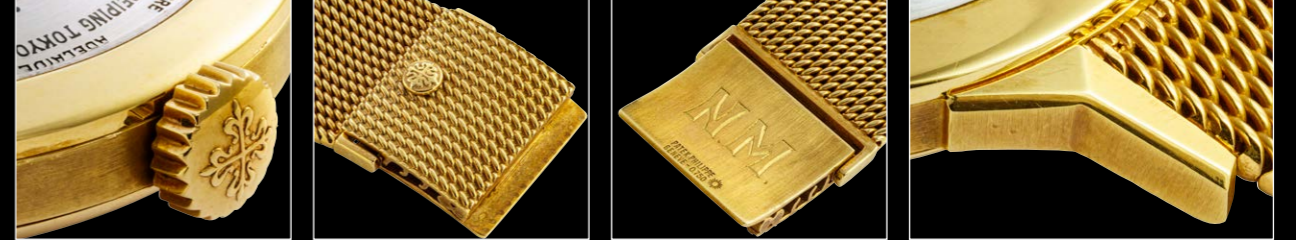
2509
PATEK PHILIPPE. AN EXTREMELY FINE, UNIQUE AND IMPORTANT 18K GOLD TWO CROWN WORLD TIME WRISTWATCH WITH 24 HOURS INDICATION, GUILLOCHÉ SILVERED DIAL, LUMINOUS HANDS AND GOLD BRACELET
REF. 2523/1, MANUFACTURED IN 1965

Movement: Manual
Dial: Guilloché silvered dial, outer silvered revolving ring with names of 41 world cities adjusted by the crown at 9
Case: 35.5 mm.
With: 18K gold Patek Philippe 'petit grain penché' bracelet, Extract from the Archives confirming production of the present watch with yellow gold bracelet in 1965 and its subsequent sale on 17th October 1974
Remark: The only known with luminous hands and dial

HK\$8,000,000-24,000,000 US\$1,033,000-3,097,000

百達翡麗，極精細，獨一無二及重要，18K金雙
錶冠世界時間鏈帶腕錶，配24小時顯示，機
壓紋路銀色錶盤，夜光指針，型號2523/1
，1965年製，附後補證書





The two crown world time reference 2523/1 is one of the most exclusive of all vintage Patek Philippe wristwatches, only 15 yellow gold examples were ever made and only 9 specimens are now known in public today. It is considered one of the most beautiful and iconic, post-war designs by any watch manufacturer. This breathtaking example of reference 2523/1 is a unique world class rarity of the highest order, it is the only known specimen to have a luminous dial and hands, and of equal rarity, a gold bracelet. The attractive guilloche or engine-turned centre of the dial is another special feature found on a few of the 9 known watches of reference 2523/1.

Since 2003 it has been one of the stars of a highly important private collection including some of the finest vintage Patek Philippe wristwatches in the world. Undoubtedly a true collector's watch at the most exalted level, it is defined by mechanical complexity, aesthetic appeal, superb condition, unique luminous dial and hands and as stated on the Extract from the Archives - a 'yellow gold bracelet'.

The Dial

Made by Stern Frères and under dial mechanism by Stern Frères in coordination with Cottier. Guilloché centre with applied yellow gold indexes with luminous dot accents. Revolving silver 24 hours ring, day silvered and night black. Two gold applied dots for the noon and midnight markers. Silvered outer dial ring for the cities, with engraved enamelled 41 cities around the World according to the time zone. Luminous gold Lys hour hand and luminous Dauphine minutes hand.

The Case

Serial no. 313'045, made by Antoine Gerlach, Geneva Master case maker key 4, three-piece, snapped bezel and back, bevelled cut bezel with angled and faceted turned down lugs, solid gold crowns stamped for Boninchi Frères of Geneva.

The Movement

Serial no. 724'311, made in 1965, cal. 12 400 HU (Heures Universelles) with Cottier's dial modification; amagnetic mono-metallic balance, stamped twice with Geneva seal. The calibre 12 400, evolved from the calibre 12 120, it was made from 1950 and was numbered from 720'000 to 729'999. It was the best 12''' calibre with subsidiary seconds of its time with 18 jewels and 18'000 oscillations.

Reference 2523/1

This watch, reference 2523/1, is part of an exceedingly small series of dual crown world time wristwatches introduced into the market around 1957. According to research, to date a total of only six examples of reference 2523/1 in yellow gold with silvered engine-turned dials are known to have survived.

While resembling its predecessor, reference 2523 (launched in 1953), there are subtle differences in design. Examining the side view of reference 2523, it can be seen that the lugs rise higher than the bezel and sharply angle down. The side view of the present lot, reference 2523/1, details lugs that are slightly lower than the bezel with less of an angle. This modification contributed towards a slender, more elegant appearance.

References 2523 and 2523/1 were furthermore fitted with dif-

fering dial versions: whereas reference 2523/1 was available with the traditional silvered or gilt dials, reference 2523 existed also with different enamelled versions. This model was never available with enamel dial but only with smooth or textured silvered dials.

The world time mechanism is a functional complication simple to calibrate. The local or meantime must first be set by the crown at 3 o'clock (the 24 hour ring will revolve in the opposite direction of the hands). Then the outer ring is adjusted by turning the crown at 9 o'clock until one's current global location is indicated at the 12 o'clock position. Once this is calibrated, the relative time of each world location is set. The two-tone 24-hour ring indicates world locations that are in night-time by the black section and daytime by the silvered section.



With the arrival of intercontinental travel Patek Philippe sought out the ingenious watchmaker Louis Cottier who helped them develop a simple but highly sophisticated mechanism to help travellers quickly and efficiently switch time zones such as seen with the famed reference 2597, but also a world-time watch that would help travellers to read the time in 41 cities around the world. A single crown model was launched in the late 1930's where the bezel engraved with cities would have to be turned manually, in 1953 Patek Philippe launched the reference 2523 known as the two-crown world time World-Time model.

The Genius of Louis Cottier and the Heu-

res Universelles

With increased mobility in the late 19th century, travellers were confronted with the dilemma that each region had its own local time. Sandford Fleming (1827-1915) solved this problem. In 1876, the Canadian railway engineer recommended a universal time system in which the globe was divided into 24 time zones.

During the International Meridian Conference in Washington D.C. on 1st November 1884, it was agreed to establish international zones according to his system. GMT, Greenwich Mean Time, was considered "time zero" and twenty-four standard meridians marked the centres of the zones. The International Dateline was placed along the 180-degree meridian in the Pacific Ocean. Around the world, clocks were reset to adapt to this new system of timekeeping.

This challenging problem for watchmakers was solved by Louis Cottier, who in the early 1930s, invented an ingenious system for universal or world time indication. Patek Philippe immediately commissioned Cottier with the development and production of a series of 'World Time' watches, using the celebrated 'HU' or 'Heures Universelles' calibres. Made in exceedingly small series, these timepieces are today highly sought after collectors' watches.

Different examples of Patek Philippe's 'World Time' pocket and wristwatches are illustrated and described in: Patek Philippe Museum - Patek Philippe Watches - Volume II, p. 334-353, chapter 'World Time and Jump Hour Watches and Louis Cottier Prototypes'.

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



雙錶冠世界時間型號2523/1是眾多古董百達翡麗腕錶中最獨特的錶款之一；僅製作了15枚黃金版本，至今只有9枚為公眾所知。它被視為戰後最優雅和最具標誌性的設計之一。此枚令人讚嘆不已的2523/1，是獨一無二的世界級時計傑作，它是已知唯一一枚配有夜光錶盤及指針的2523/1，並配有同樣珍罕的黃金鏈帶。錶盤中央迷人的扭索狀或機壓花紋是本錶另一個重大特色，在9枚已知的2523/1腕錶中只有數枚具有同款設計。

自2003年開始，它一直是一個非常重要私人收藏的星級珍品，這個珍藏囊括了一些世界上最優秀的百達翡麗古董腕錶。毫無疑問，其複雜的機械、迷人的外觀、超卓的狀態、獨特的夜光錶盤及指針，以及經後補證書確認的「黃金鏈帶」，足以令本拍品成為最具收藏價值的腕錶，令人難以抗拒。

錶盤

根據Stern Frères的錶盤機制以及與Cottier協調，再由Stern Frères製作。中央位置有扭索飾紋，配有黃金時標及夜光點。24小時旋轉銀環，日間時間部份為銀色，晚間為黑色。在中午和午夜以兩點金點作時標。外環根據時區以琺瑯雕刻41個城市名稱。配夜光金百合花時針及夜光Dauphine分針。

錶殼

編號 313' 045，由Antoine Gerlach所製，日內瓦錶殼大師4號印記，三件式結構，嵌入式底蓋和錶圈，斜切錶圈，多角和多面的下垂錶耳，實金錶冠。

機芯

編號724' 311，製於1965年，經Cottier改良的12 400HU機芯（Heures Universelles，世界時間），單金屬防磁擺輪，蓋有日內瓦印記兩次。

12400機芯由12120機芯演變而成，自1950年開始生產，編號從720'000至729'999。當時擁有細三針功能的最佳12英寸機芯，配有13顆寶石和18'000次振動。

型號2523/1

型號2523/1在約1957年面世，屬於產量極少的雙錶冠世界時間腕錶。根據研究，只有6枚配有銀色機壓花紋錶盤的黃金2523/1被保存至今。與其前型號2523（於1953年推出）類近，但設計上有細微差異。觀察2523側面，可以看到錶耳的高度高於錶圈，並以較大角度下傾。留意本拍品的側面（型號2523/1），詳細顯示出錶耳較錶圈略低，且角度較小。這種改良令腕錶的整體外觀更加細長和優雅。

型號2523和2523/1均備有不同錶盤版本：型號2523/1備有傳統的鍍銀或鍍金錶盤，而型號2523則具有不同的琺瑯錶盤版本。2523/1未曾推出琺瑯錶盤，僅提供光滑或具紋理的鍍銀錶盤。世界時間雖是一項複雜功能，設定卻相當簡單。使用者先透過3點鐘位置的錶冠設置當地時間（24小時環會以指針相反方向旋轉），然後通過轉動9點鐘位置錶冠來調整外環，直到使用者當前的地點在12點鐘位置顯示。

完成設定後，各個時區相對應的時間便可正確顯示。雙色24小時環黑色及銀色部份，分別代表世界時間的夜間和日間時間。隨着橫越大陸的旅行興起，百達翡麗委託了天才製錶師路易斯·科蒂埃（Louis Cottier）研發一個設定簡單但高度複雜的機制，以幫助旅者快速有效地切換時區，例如著名的型號2597，以及讓旅者掌握環球41個城市時間的世界時間腕錶。1930年代後期，品牌推出單錶冠款式，刻有城市名稱的錶圈需手動旋轉。1953年，百達翡麗推出2523，即雙錶冠世界時間型號腕錶。



天才路易斯·科蒂埃（Louis Cottier）及世界時間

隨着19世紀後期流動性增加，旅行者便要面對每個地區都有自己當地時間的難題。史丹佛·佛萊明（Sandford Fleming）（1827-1915）解決了這個問題。1876年，這位加拿大鐵路工程師提出了一種通用的時間系統，將全球劃分為24個時區。

在1884年11月1日華盛頓舉行的國際子午線會議上，同意根據他系統建立國際時區。格林威治標準時間（GMT）被指定作「零時區」，並以此為中心劃分24個標準時區。國際換日線沿太平洋的180度子午線放置。世界各地的時計紛紛重置，以採用這種新的時間系統。

路易斯·科蒂埃化解了這個對於鐘錶製造商而言極具挑戰性的難題。他在1930年代初發明了一種巧妙的世界時間顯示系統。百達翡麗立即委託Cottier研發及生產一系列搭載著名HU機芯的世界時間腕錶，及其後裝上兩針或三針的旅行時間腕錶。這些時計產量極少，每一枚都備受當今藏家追捧。

參考文獻：

其他百達翡麗世界時間懷錶及腕錶的範例，可參閱《Patek Philippe Watches》，Volume II, Patek Philippe Museum, p. 334-353, chapter 'World Time and Jump Hour Watches and Louis Cottier Prototypes'.

Case No :	313.045
Style :	Reference 2523/1, yellow gold 18k.
Type of dial :	2523
Date of manufacture :	1965
Date of sale :	October 17th, 1974
Bracelet/Leather strap :	Yellow gold bracelet

PATEK PHILIPPE
GENÈVE

Ψ 2510
**PATEK PHILIPPE. AN EXTREMELY RARE
AND IMPRESSIVE 18K PINK GOLD
AUTOMATIC WRISTWATCH WITH BLACK
ENAMEL DIAL**

REF. 2526, MANUFACTURED IN 1957

Movement: Automatic

Dial: Black enamel dial

Case: 35 mm. diam.

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

Remark: One of the rarest enamel dials

HK\$1,200,000-2,200,000 US\$155,000-284,000



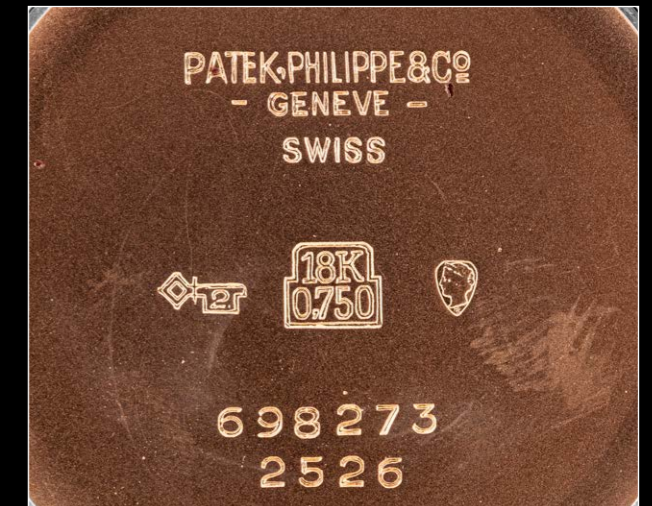
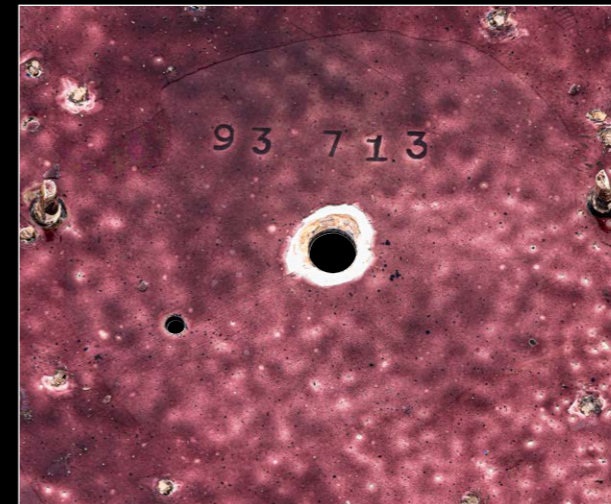
百達翡麗，極罕有及矚目，18K紅金自動上弦腕
錶，配黑色琺瑯錶盤，型號2526，1957年製，附
後補證書

With stunning good looks, the black dial reference 2526 is the epitome of rarity and beauty. The present watch is, to the best of our knowledge, one of only approximately eight examples of the reference 2526 in pink gold with black enamel dial and applied gold indexes to appear in public to date. Especially well preserved, remaining in excellent overall condition with true hard enamel dial, strong definition to the pink gold case and lugs and a clear hallmark on the band between the lower lugs.

Among the numerous different variations of the reference 2526, the pink gold with black enamel dial is the most appreciated because of its incredible rarity and unsurpassed iconic appeal. It is important to note that the present watch sports a true kiln-fired hard enamel dial complete with counter enamel on the reverse, one of the ultimate tenets of collectability for this reference. Enamel dials on any wristwatch are a very special thing, fundamentally time consuming and costly to make they can never be truly mass-made. Their essential rarity naturally adds considerably to their desirability as does the fact that enamel can last indefinitely.

The present watch is fitted with a black enamel first series dial, easily distinguished by glimpsing the flared holes under the numerals. The back of the dial is punch numbered '93 713' under the counter enamel, '93' stands for the client, in this instance Patek Philippe and '713' as the order number when it was requested.

As this watch was manufactured when first series dials were no longer being made, it is likely that the original buyer specially requested a black dial to be placed on this watch. It is quite usual that the Extract from the Archives does not state the original dial colour (only two known black dial examples are extract confirmed) so that on the rare occasion that a black dial was requested, the dial was still supplied from an early batch of dials from the mid-1950s, Patek Philippe often fulfilled special requests in this way.



First series dials are distinguished by the fact that the numerals are not glued to the enamel, as seen with second series dials. Rather, the enamel presents flared holes which correspond to every numeral through which the feet of the numeral are positioned before being soldered to the back of the dial. While guaranteeing maximum durability, this solution is extremely costly, as a high number of dials do not survive through the manufacturing process due to the many flared holes. This methodology was quickly abandoned in favour of a the simpler one. The exacting and difficult enamel manufacturing procedure is proof of the incredibly high quality standards Patek Philippe maintained for their production of the reference 2526.

The cases of the reference 2526 were made by the Geneva master casemaker F. Baumgartner, whose punch mark of number 2 in a key is found inside the back. The most distinguishing features of the 2526 case are its domed screw back for water-resistance and the beautiful cast gold crown with opposing 'PP' design. Only around 360 examples were made in pink gold of which less than 100 have ever returned to the market.

Reference 2526 is always a masterpiece, a legendary model in the history of watchmaking: not only is it the first automatic wristwatch by Patek Philippe, but it is also one of the best performing automatic movement ever designed; its performances and accuracy can be considered superior even by today's standards.

Less than twenty gold cased reference 2526 with black dials have appeared at international auction, the present watch is one of the trophy pieces of the reference - regarded as a Patek Philippe classic and a true eternal beauty whose appeal is certainly likely to endure.

Reference 2526
Reference 2526 is amongst the most elegant and distinguished vintage watches ever made. The model takes a historically relevant role in the establishment of Patek Philippe's fame to be the premier manufacturer of the world's finest wristwatches.

Introduced into the market in 1952 it was Patek Philippe's first ever automatic watch starting with movement number 760'000.

Literature:
Ref. 2526 is illustrated in: Patek Philippe Wristwatches, Huber & Banbery, 1998 edition, pp. 216-217, and calibre 12 600 AT detailed views p. 214.

Reference 2526 is also illustrated in: Patek Philippe Museum - Patek Philippe - Volume II, pp. 244-246.

Examples of reference 2526 with black enamel dials are illustrated in: Patek Philippe Museum - Patek Philippe - Volume II, p. 244, and in Patek Philippe, The Authorized Biography, Nicholas Foulkes, 2016, p. 212.

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



Case No :	698.273
Style :	Reference 2526, rose gold 18k
Type of dial :	Raised gold indexes
Date of manufacture :	1957
Date of sale :	May 14th, 1958

令人驚豔的外觀，此枚黑色錶盤2526實屬珍稀優雅時計的典範。據我們研究，配有黑色琺瑯錶盤及金時標的紅金2526，迄今為公眾所知的僅有約8枚，而本拍品正屬於其中一枚。保存得格外完好，此錶的整體狀態極佳，配有真正硬琺瑯錶盤，保存極佳的紅金錶殼和錶耳，在下錶耳之間的錶殼位置以及左上錶耳的底部均有清晰的標誌。

在型號2526的眾多版本中，帶黑色琺瑯錶盤的紅金2526因其無與倫比的稀有性和標誌性而備受推崇。最值得注意的，是本錶搭配真正經窯爐燒製的硬琺瑯錶盤，背面同樣塗上琺瑯，這是衡量同型號腕錶收藏價值的重要指標之一。在腕錶上使用琺瑯錶盤的情況並不常見，由於製作耗時而且成本高昂，琺瑯錶盤永遠無法真正量產。如此獨特稀有，加上恆久不衰的特性，自然大大增加其吸引力。

此錶裝有黑色琺瑯第一代錶盤，透過其時標下的喇叭形小孔便可輕易分辨。在錶盤背面的琺瑯壓印了編號 93 713，93代表客戶即百達翡麗，而713則為訂單號。

由於該腕錶製作之時第一代錶盤已停產，因此很大機會是其購買者特別要求使用黑色錶盤。後補證書上通常不會註明原始錶盤的顏色（僅有兩枚搭配黑色錶盤的範例獲後補證書確認），因此當品牌在極少數情況下接獲使用黑色錶盤的要求時，仍會採用在1950年代中期生產的一批早期錶盤；百達翡麗經常以此方式滿足顧客的特殊要求。

第一代與第二代錶盤的不同之處，在於其時標並非粘貼在琺瑯之上，而是在琺瑯之上、每個時標之下有一些喇叭孔，時標的根部在焊接到錶盤底部前便通過這些小孔定位。這種做法可確保最大的耐用性，但由於喇叭孔的數量太多，令大量錶盤在製作過程中已經損壞，致使生產成本極為高昂。品牌很快便棄用這種方法，並以更較簡單的方法取而代之。嚴謹而困難的製作過程，足證百達翡麗在生產2526時一直維持令人難以置信的極高標準。

2526的錶殼由日內瓦錶殼大師F. Baumgartner所製作，錶背內部壓印了有2字在內的鑰匙標記。2526錶殼最顯著的特點，是其具有防水功能的半球形螺絲底蓋，以及帶有相反PP字樣的優雅鑄金錶冠。僅有約360枚紅金版本，當中只有不到100枚曾在市場上再次出現。

型號2526是不朽的傑作，亦是製錶史上的傳奇典範：不僅是百達翡麗首款自動上弦腕錶，更搭載品牌歷來性能最好的自動上弦機芯之一。即使按今天的標準來看，其性能和準確度仍然卓越不凡。

少於二十枚帶有黑色錶盤的金質錶殼2526曾在國際拍賣會上現身，本拍品誠然是2526的其中一件重要寶藏——被視為百達翡麗的經典之作，其真正永恆的魅力絕對經得上時間的考驗。

型號2526
2526是有史以來最優雅和卓越的古董腕錶之一。對於百達翡麗能夠成為世界上最頂級的鐘錶製造商而言，此錶款有著舉足輕重的歷史作用。於1952年投入市場，這是百達翡麗第一款自動上弦腕錶，其機芯編號為760'000。

我們衷心感謝Eric Tortella為此枚腕錶的研究提供協助。

參考文獻：
型號2526的資料載於Martin Huber & Alan Banbery, 《Patek Philippe Wristwatches》，1998 edition, pp. 216-217，機芯12 600 AT 資料載於 p. 214。

2526的資料同樣載於Patek Philippe, 《Patek Philippe Museum Vol.II》，pp. 244-246。

配黑色琺瑯錶盤的2526範例，見於Patek Philippe, 《Patek Philippe Museum Vol. II》，p. 244，以及Nicholas Foulkes, 《The Authorized Biography》，2016, p. 212。





Ψ 2511
PATEK PHILIPPE. AN EXCEPTIONAL 18K
GOLD WRISTWATCH WITH SWEEP CENTRE
SECONDS AND CLOISONNÉ ENAMEL DIAL
"THE LIGHTHOUSE"

REF. 2481, MANUFACTURED IN 1954

Movement: Manual

Dial: Cloisonné enamel with "Lighthouse" theme

Case: 36 mm. diam.

With: Patek Philippe Extract from the Archives

Remark: Sensational condition, top quality enamel

HK\$2,000,000-6,000,000 US\$259,000-775,000

百達翡麗，卓越，18K金腕錶，配中心秒針及掐絲琺瑯錶盤，「燈塔」，型號2481，1954製，附後補證書





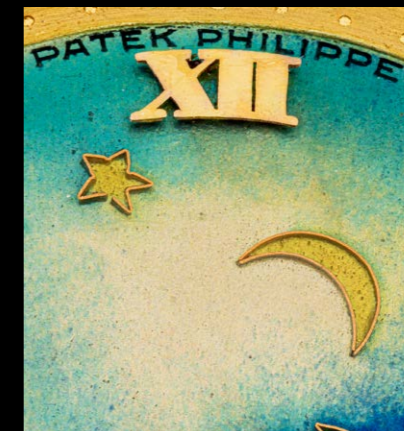
Only 8 reference 2481 watches with the 'Lighthouse' cloisonné dial are thought to have been made. Today, six examples are known publicly, three in yellow gold and three in pink gold. The present watch has, for the past almost 20 years been part of one of the greatest watch collections in the world. Now Christie's is delighted to be able to offer this vintage Patek Philippe artisan rarity once again to international collectors.

True works of art impressing with both luminosity and artistic flamboyancy, Patek Philippe's cloisonné dial wristwatches are always among the rarest and most exclusive watches of any model. The reference 2481 with its large size, exceptional for the 1950s with a diameter of 37 mm, makes this beautiful cloisonné dial watch, last seen on the market nearly 20 years ago, a highly wearable and attractive vintage Patek trophy for the collector.

The reference 2481 is one of the largest Patek Philippe watches produced until the mid-1970s, a trait that attracts buyers ever more in today's market. Equipped with the celebrated 27SC calibre, the best sweep seconds calibre available at the time, this reference is noted for its fascinating case design: still retaining a 'Calatrava' feel, but with the adoption of unusual, avant-garde features such as the overhanging concave bezel and the heavily stepped curved lugs. Reference 2481 was in production for nearly a decade from 1950 to 1960, with most examples in yellow gold, a more limited production in pink gold, one example is known in platinum. It was mounted with different kinds of dials and also with "DE" (Décor Email) dials as portraits, geographic maps, tropical forests, caravelle or lighthouses, for instance. It was still listed in the 1960 catalogue.

The Cloisonné Dial

Made by Stern Frères in 1952-53, the present dial, called 'The Lighthouse' by Patek Philippe, is one of the wonderful vivid cloisonné dials that were fitted to a very small number of time-only wristwatches. These cloisonné enamel dials quite naturally take a prominent position in terms of beauty, craftsmanship and rarity. Highly detailed and made by the very best enamel artists of the period, cloisonné enamel dials can be found decorated with other popular subjects such as tropical oasis, sail boats, flowers, portraits and maps. The dial maker Stern Frères supplied most of the great watch houses. The production of these solid gold dials was extremely costly as they had to be individually made by a skilled craftsman and not on a produc-



tion line. The artist created the outline of the desired motif by arranging thin gold wires on a dial. These partitions, called 'cloisons' in French, were filled with small quantities of enamel powder in the desired colour. The dial was then fired in an oven at around 900 degrees Celsius causing the powder to melt. Finally it was hand-polished until a perfectly flat surface was obtained. Hand-made by celebrated enamel artists, notably Nelly Richard and Marguerite Koch, these dials can be regarded as unique works of art in their own right.

Vintage cloisonné dials such as the present dial exhibit a certain colour palette which is softer and more tonal than modern enamels. The beautiful effects were achieved because in the 1950s, materials such as lead, mercury and cyanide were still being used in the enamelling process. For obvious reasons they can no longer be used and the result is that the new enamel techniques seen on recent cloisonné enamel dial watches, for example, although still of the very best craftsmanship and masterfully executed, have a bolder less spontaneous quality. Collectors today understand these subtle differences and early examples from the 1950s such as the present watch are consequently very highly prized.

The back of the present dial carries the correct coding: '93' for the client, in this instance Patek Philippe and '920' as the order number when it was requested.

Reference 2481

Known as the 'King Size', it was introduced into the market in 1950 and was one of the largest wristwatches ever made by Patek Philippe. The model was available with the standard silvered dial but was also with cloisonné enamel versions, others depicting portraits of famous personalities or geographic maps. In total, 1'000 examples of reference 2481 were made up to the end of production in 1960 - 650 examples in yellow gold and 350 in pink gold. The cases were made by the Le Locle master case maker Bernard Dubois. It is of no surprise with its generous case proportions and very attractive design that examples of Ref. 2481 were worn by world leaders including; French president, Charles de Gaulle, Marshal Tito, the president of Yugoslavia as well as the King of Saudi Arabia, who famously ordered almost 150 examples for presentation gifts.

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



配有「燈塔」掐絲琺瑯錶盤的型號2481，其產量相信只有8枚。迄今為公眾所知的有6枚，包括三枚黃金及三枚紅金。在過去近20年，本錶被珍藏在全球其中一個最偉大的鐘錶收藏系列。現在，佳士得很高興能夠為國際藏家再次呈獻這枚百達翡麗的古董藝術珍品。

百達翡麗掐絲琺瑯錶盤腕錶是真正的藝術品，以其絢麗迷人的魅力撼動人心，絕對是眾多鐘錶作品中最珍稀、最尊貴的傑作。型號2481錶徑闊37毫米，在1950年代而言是十分大型的腕錶。龐大尺寸令這枚優雅的掐絲琺瑯腕錶非常易於佩帶，加上最後一次在市場上出現已是近20年前，對藏家而言實屬一件極具吸引力的百達翡麗古董珍品。

型號2481是百達翡麗直至1970年代中期所生產的最大尺寸腕錶之一，這點吸引了越來越多現今市場的買家。搭載當時最佳的中心秒針機芯27SC，此型號以其迷人的錶殼設計著稱：仍保留「Calatrava」的感覺，但擁有罕見而前衛的特色，如懸垂凹形錶圈和跌級彎曲錶耳。型號2481在1950至1960年間生產了約十年，其中大部份以黃金製作，另有少量的紅金版本及一枚已知的鉑金版本。2481備有各式各樣的錶盤，主題包括人物肖像、地圖、熱帶森林、帆船及燈塔，至1960年載於品牌圖錄之中。

掐絲琺瑯錶盤

由Stern Frères在1952至1953年製作，這款錶盤被百達翡麗稱為「燈塔」，是極少數被安裝在只有時間功能腕錶上、擁有出色生動掐絲琺瑯場景的錶盤之一。這些掐絲琺瑯錶盤不論在美學、工藝和稀有性層面上均佔據重要位置。由當時最頂尖的琺瑯工匠精心製作而成，掐絲琺瑯錶盤常見的主題包括熱帶綠洲、帆船、花卉、肖像和地圖。Stern Frères是大多數出色鐘錶品牌的錶盤供應商。這些純金錶盤的生產成本高昂，因為它們必須由技藝精湛的工匠單獨製作，不能以生產線量產。工匠需要以纖細的金線勾勒出裝飾圖案，這些以絲線劃分而成的空格在法語中稱為「cloisons」。在中間填上所需顏色的琺瑯粉末，然後在攝氏約900度的爐中燒製使粉末熔化。最後將錶盤手工拋光，直到表面完美平坦。這些錶盤由著名的琺瑯工匠以人手製作，當中以Nelly Richard和Marguerite Koch最為人所敬仰，其作品本身已被視為獨一無二的藝術傑作。

與現代琺瑯作品相比，古董掐絲琺瑯錶盤（包括本錶）的色調更為柔和，別具一格。之所以具備如此出色的效果，是由於在1950年代，琺瑯製作過程仍會使用鉛、水銀和氰化物等。眾所周知，這些物料已不再被採用。現今已使用新的技術製作掐絲琺瑯錶盤，儘管仍然由最優秀的工匠以其精湛工藝所製成，感覺始終沒有舊技術般自然。現今藏家都知道這些細微的差異，因此，1950年代的早期腕錶自然受到高度重視。

本錶盤的背面帶有正確的編號：93是客戶編號，即百達翡麗，而訂單編號為920。



我們衷心感謝Eric Tortella為此時計的研究提供協助。



型號 2481

被稱為「King Size」，於1950年投產，是百達翡麗有史以來最大尺寸的腕錶之一。該型號備有標準的銀色錶盤，另有描繪著名人物肖像或地圖的掐絲琺瑯錶盤版本。直至1960年停產為止，型號2481的總產量為1000枚，包括650枚黃金及350枚紅金。這些錶殼由勒洛克的錶殼大師Bernard Dubois所製。擁有均稱的錶殼比例和極具吸引力的設計，型號2481能夠奪得世界各國領導人的歡心自然不足為奇。法國戴高樂總統、鐵托元帥、南斯拉夫總統以及沙特阿拉伯國王均曾佩帶2481腕錶，後者更訂製近150枚同型號腕錶作禮物，成為一時佳話。

參考文獻：

配「燈塔」掐絲琺瑯錶盤2481腕錶，在日內瓦百達翡麗博物館Inv. P-813. 中展出。

有關配掐絲琺瑯錶盤的2481腕錶，可參閱 Martin Huber & Alan Banbery, 《Patek Philippe Wristwatches》, 1998 edition, pp. 206-211.

型號2481的介紹同樣載於Eric Tortella, 《Blue Book 5》, 2021 edition.

Case No :	684.028
Style :	Reference 2481, yellow gold 18k
Type of dial :	Cloisonné enamel dial
Date of manufacture :	1954
Date of sale :	October 20th, 1956





Ψ 2512
PATEK PHILIPPE. A UNIQUE AND HIGHLY
IMPORTANT 18K PINK GOLD 'SPIDER
LUGS' CHRONOGRAPH WRISTWATCH
WITH TACHYMETER AND ENGRAVED
BEZEL

REF. 1579, RETAILED BY GOBBI MILANO,
MANUFACTURED IN 1955

Movement: Manual

Dial: Signed by both Patek Philippe and Gobbi
Milano

Case: 36 mm. diam.

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

Remark: One-of-a-kind, fresh to the market, from
the original family

HK\$3,200,000-6,500,000 US\$413,000-839,000

百達翡麗，獨一無二及高度重要，18K紅金「蜘蛛
形錶耳」計時腕錶，配測速儀及雕刻錶圈，型號
1579，由GOBBI MILANO銷售，約1955年製，
附後補證書





One of a Kind & the First Time at Auction - REF. 1579R - Double Signed Gobbi, Milano with Unique Engraved Bezel

The Property of the Family of the Original Owner
This pink gold reference 1579 with unique engraved bezel can be considered as one of the rarest chronographs ever made by Patek Philippe, and as such, joins the rarefied and exclusive group of true 'one-off' chronographs which have become the some of the ultimate trophies among vintage Patek Philippe watches.

Furthermore, not only is this watch the only known Ref. 1579 with an engraved bezel, but it is also the only Patek Philippe chronograph of any reference so far known to be made with such a bezel. In addition, the dial is one of only six known examples of reference 1579 in pink gold to be double signed with both Patek Philippe's signature and that of the prestigious Milan retailer Gobbi.

The discovery of the present watch offers a very important opportunity for a collector to become only the second owner in over 60 years of this unique and highly attractive chronograph.

It is most exciting that this watch has never been offered in public before, and, until last year, it remained completely unknown. In the hands of the original owner's family since new, until its discovery, nobody would have imagined that such a bezel design existed on a reference 1579. Research by leading Patek Philippe scholars has revealed that only this single example of the reference was ever made with an engraved bezel. An e-mail to Mr. Trevisi (Patek Philippe's customer director for Italy), states that the Patek Philippe Archives confirm that one sole example of Ref. 1579 was made with an engraved bezel - the present watch, movement no. 868'845, case no. 693'233.

The Dial
Second series, Mark 1, made by Stern Frères in 1956, on a silver plate base, with engraved sunken registers, matte silver "satiné-opalin" surface finish, engraved-enamelled seconds scale, fifth-of-a-second and printed tachymeter scale. The back of the dial is punch numbered Stern Frères: 93 781. The 93 is the code for Patek Philippe, the 781 is the dial order reference number. The applied 6 and 12 hour markers and the eight "pyramid" shape faceted small indexes are hand-cut pink gold. The "feuille" hour and minutes hands are gold, as is the subsidiary seconds hand. The chronograph and the register hand are made from flamed blued steel.

During its life of over 60 years, the dial has been perfectly restored only once or twice and according to the most respected Patek Philippe scholars, this work is of such high standard that it could only have been carried out by Stern Frères themselves.

The Case
Serial no. 693'233, made in 1955 by Wenger, one of the all-time best Geneva Master case makers and is punched with his mark of number 1 within a key. Of three-piece construction with snapped bezel and back and soldered faceted lugs.

The case band is of typical shape, there is only one hallmark still clearly visible, the other worn away over the years. The lugs are beautifully preserved and not re-shaped as is often seen on this reference. The 18K gold chronograph pushers are original, the crown has been changed during a service, probably in the 1990's or more recently. Most importantly, the unique bezel is still very well preserved and quite impressive even today after many years of careful use. Reassuringly, the bezel is properly marked on its inside with the last three digits of the case serial number, 233.

The Movement
Serial no. 868'845, made in 1955, cal. 13"130, stamped with the seal of Geneva, rhodium plated brass, based on a valjoux 13" ébauche, especially made for Patek Philippe, 23 jewels, 18'000 oscillations, mono-metallic amagnetic balance, micrometric precision adjustment. Until the 1970s, less than half of Patek Philippe's chronograph production bore the Geneva Seal. It is thought that the necessary extra testing was carried out on the client's (in this case Gobbi) request.

The movement has been fully overhauled in the workshops of Patek Philippe in recent years.

Reference 1579
Reference 1579 was launched at the Basel fair in 1943 and remained in Patek Philippe catalogues until 1964. The three-piece cases were made by Wenger, the dials were provided by the renowned Stern Frères, the movements based on the Valjoux 13" ébauche, renamed by Patek Philippe calibre 13-130 after having been finished to highest standards in the firm's workshops. Around 470 watches were made in total and of

these, approximately 185 were made in pink gold.

Reference 1579 was made in two series:

-1st series from 1943 to 1949: Arabic and baton numerals, baton or feuille hands

-2nd series from 1950 to 1964: Arabic and square numerals, feuille hands, such as the present watch

The present watch is published in:
Blue Book 1 by Eric Tortella, 2018 edition, p.389 (see fig.3.3.12.85).

For further examples of the Ref. 1579 see:
Patek Philippe Wristwatches by Martin Huber & Alan Banbery, 1998 edition, page 265.

Patek Philippe Museum Vol. II by Patek Philippe, 2014 edition, pp. 267-268.

Blue Book 1 by Eric Tortella, 2018 edition, p. 354-391.

Another Patek Philippe Ref. 1579 is described and illustrated in Patek Philippe My Dream Collection by Ali Nael, April 2021 Edition, p. 340-341

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





此枚紅金1579帶有獨一無二的雕刻錶圈，被視為百達翡麗有史以來最稀有的計時腕錶之一，與其他百達翡麗獨一無二的計時腕錶齊名，是百達翡麗古董腕錶中的重要瑰寶，彌足珍貴。

不僅是唯一一枚帶有雕刻錶圈的1579，它更是迄今所有已知的百達翡麗計時腕錶型號中唯一使用這種錶圈的腕錶。此外，現時已知僅有六枚紅金1579錶盤上有百達翡麗和著名米蘭零售商Gobbi的雙重簽名，本拍品正正是其中之一。

此枚舉世無雙的計時腕錶煥發醉人魅力；是次拍賣為藏家提供一個千載難逢的機會，在60多年後成為其第二位擁有者。

最令人雀躍的，是此枚腕錶從未曾作公開發售，直到去年為止，它仍全然未被公眾所知。自原先持有者的家族以全新購入直至腕錶被公開前，從未有人想像過型號1579會配上如此設計的錶圈。著名百達翡麗學者的研究指出，此型號中只有現時這一枚腕錶配有雕刻錶圈。在一封致百達翡麗意大利客戶總監特雷維西先生（Mr. Trevisi）的電子郵件中表示，經百達翡麗後補證書確認，此枚機芯編號868' 845、錶殼編號693' 233的腕錶，是唯一一枚配有雕刻錶圈的1579。

錶盤

第二代第一期，由Stern Frères於1956年在銀盤上製作，配有雕刻的凹陷輔助錶盤及磨砂銀光乳白色飾面，秒刻度及五分之一秒刻度以琺瑯雕刻，印有測距儀刻度。錶盤背面由Stern Frères壓印上編號93781。93是百達翡麗的代碼，781是錶盤的參考編號。6時和12時標記，以及八個金字塔形狀的時標均為手工切割的紅金所製。竹葉狀的時針和分針，以及輔助錶盤的秒針均為金針。計時分針及秒針則由藍鋼製成。

在過去逾60年間，錶盤僅被完美地修復過一次或兩次。根據最為人敬仰的百達翡麗學者所指，只有Stern Frères方可完成如此高水準的修復工作。

錶殼

編號 693' 233，由Wenger於1955年製造。Wenger是日內瓦有史以來最頂級的錶殼製造大師，在鑰匙內加上「1」字便是其壓印標記。三件式結構，帶有嵌入式錶圈和底蓋，以及焊接多面式錶耳。

錶殼保存良好，一個清晰可見的印記完好保留，另外一個經歷時間後磨損不見。錶耳保存完好，並未有像其他同型號中常見被打磨的情況。原裝的18K金計時按鈕，錶冠則相信是在1990年代或更後時期在維修時所更換。最重要的，是經過多年的精心保存，其獨有的錶圈保存得極為完好，令人留下深刻印象。錶圈內正確地標有錶殼編號最後三位數字233。

機芯

編號 868'845，製於1955年，13''130鍍銻黃銅機芯，蓋有日內瓦印記，以專門為百達翡麗製作的valjoux 13'' ébauche機芯為基礎，23顆寶石，18'000次振動，單金屬防磁擺輪，配精確微調功能。直至1970年代，僅有不足一半的百達翡麗計時腕錶擁有日內瓦印記。相信是根據客戶（在本例中為Gobbi）的要求才會進行額外測試。近年，該機芯在百達翡麗工坊進行全面翻新。



型號1579

型號1579於1943年在巴塞爾鐘錶上登場，此錶款一直保留在百達翡麗的產品目錄中直至1964年。三件式錶殼由Wenger製造，錶盤由著名的Stern Frères提供，機芯以Valjoux 13''ébauche為基礎，經品牌工坊按最高標準改良後，更名為百達翡麗13-130機芯。產量約為470枚，當中約185枚為紅金版本。

1579可分為兩個系列：

第一代（1943至1949年）：阿拉伯數字和棒狀時標，棒狀或竹葉狀指針

第二代（1950至1964年）：阿拉伯數字和方形時標，竹葉狀指針，例如本拍品

有關本錶的介紹，可參閱：

Eric Tortella,《Blue Book 1》，2018 edition, p.389 (see fig.3.3.12.85).

更多型號1579的範例，可參閱：

Martin Huber & Alan Banbery,《Patek Philippe Wristwatches》，1998 edition, page 265.

Patek Philippe,《Patek Philippe Museum Vol. II》，2014 edition, pp. 267-268.

Eric Tortella,《Blue Book 1》，2018 edition, p. 354-391.

另一型號1579腕錶的資料亦載 Ali Nael 《Patek Philippe My Dream Collection》2021 April edition, pp. 340-341

我們衷心感謝Eric Tortella為此枚腕錶的研究提供協助。

Case No :	693.233
Style :	Reference 1579, 18K rose gold
Type of dial :	Not mentioned
Date of manufacture :	1955
Date of sale :	June 14th, 1957

Ψ 2513
PATEK PHILIPPE. A UNIQUE, EXCEPTIONAL AND
HISTORICALLY HIGHLY IMPORTANT 18K GOLD
AUTOMATIC PERPETUAL CALENDAR WRISTWATCH WITH
ENGLISH CALENDAR, LEAP YEAR INDICATION AND "NO
MOON"

REF. 3448 "ALAN BANBERY", SPECIALLY MODIFIED BY
REQUEST OF HENRI AND PHILIPPE STERN IN 1975 AS A
UNIQUE PIECE FOR PRESENTATION TO ALAN BANBERY,
MANUFACTURED IN 1970

Movement: Cal. 27-460 Q, automatic, modified by Patek Philippe
master watchmaker Max Berney in 1975, stamped twice with the
Geneva seal, 37 jewels, signed

Dial: Opaline silvered, uniquely modified by Stern Frères in 1975, days of
the week and months in English, date ring without central moon phase
aperture, red leap-year indication, signed

Case: Snap on back with engraved monogram 'AB' for Alan Banbery,
37.5 mm. diam., signed

With: 18k gold Patek Philippe buckle, Extract from the Archives dated
2020 confirming production of the present watch in 1970 with an 18K
yellow gold case, opaline silvered dial with yellow gold laped indexes
and confirming the indication of the moon phases was replaced by the
indication of the leap years during a service in Patek Philippe workshops
in 1975. Further accompanied by a copy of the Extract from the Archives
dated 1999 confirming the watch as a unique piece and noting that the
conversion of the movement from a moon phase to a leap year indication
was carried out by Patek Philippe's master watchmaker, Max Berney.

Remark: Mythical watch

HK\$24,800,000-40,000,000

US\$3,200,000-5,162,000

百達翡麗·獨一無二、極具歷史價值的臻美18K金「無月相顯示」
自動上弦萬年曆腕錶，配英文日曆及閏年顯示，型號3448J，1970
年製，應亨利·斯登（HENRI STERN）及菲力·斯登（PHILIPPE
STERN）的要求在1975年特別改造為獨一無二的珍品，以饋贈
ALAN BANBERY，1970年製，附後補證書



Alan Banbery's Unique Leap Year Indication Reference 3448J

A collector's dream and one of the stars of an important private collection for over a decade, Christie's is greatly honoured to present to the world's most discerning collectors the exceptional opportunity to acquire a timepiece of almost mythical status. Of immense historical and horological significance, the present watch is surely one of the most legendary wristwatches associated with Patek Philippe and it is offered here with the same sense of excitement that accompanies the appearance of any world-class work of art at auction.

Alan Banbery's yellow gold 3448 perpetual calendar wristwatch can be described, without exaggeration, as one of the most famous wristwatches in the world. So famous in fact, that it is now unquestionably within the pantheon of Patek Philippe's greatest historic timepieces. To the true connoisseur of important vintage wristwatches, the mere mention of the name 'Banbery' brings the unmistakable and instantly recognizable minimalist aesthetic of this unique reference 3448 immediately to mind.

A legend in his own lifetime, Alan Banbery was, apart from the Stern family themselves, perhaps the key figure at Patek Philippe in the second half of the 20th century – one of the most exciting and crucial periods of the company's history. The present reference 3448 was Alan Banbery's personal watch for almost 25 years, indeed the case back is engraved with his monogram 'AB'. Unsurprisingly for a figure of such immense stature at Patek Philippe, Banbery's wristwatch is no 'ordinary' reference 3448 but a completely unique piece that was specially adapted for him in Patek Philippe's workshops in 1975. Furthermore, this watch was presented directly to Alan Banbery by the family-run Patek Philippe company's owners, the great Henri and Philippe Stern.

What makes Alan Banbery's Reference 3448 Unique and Important?

The Alan Banbery wristwatch is a stand-alone watch among all reference 3448s. Entirely unique and exquisitely good looking, it is the only fully provenanced, fully documented, specially commissioned example of a so-called 'Senza Luna', it is also the only 'Senza Luna' to have a leap year indication. As such it is highly important both as a key part of Patek Philippe's history and as part of the company's experimentation with technical and aesthetic developments in the mid-1970s.





The reference 3448 automatic perpetual calendar is always highly desirable as one of Patek Philippe's great classic models of the 1960s and 70s, a total of only 586 pieces were made over an almost 20 year production period. Whilst the model's stunning aesthetic, clean lines and scarcity have ensured its

eternal popularity, the standout feature of the 3448 is its prominent moon phase indication. However, there are seven recorded examples of the reference, including the present watch, which exist without the moon phases. These seven fabled and enigmatic watches have become known as 'Senza Luna' or 'Without Moon'. All the 'Senza Luna' 3448s were originally made with the moon phase function and aperture but were subsequently remodelled in Patek Philippe's workshops either by special request or as prototypes. Set apart from all other 'Senza Luna' 3448s is Alan Banbery's watch which has the unique mechanical conversion to permit the display of a leap-year indication. The mechanical conversion work for the leap-year function is recorded as being done by Patek Philippe's master watchmaker Max Berney. Berney removed the moon phase disk and modified the movement so that a leap year indication could be displayed with a corresponding small hand. The dial was uniquely adapted by Stern Frères as a special order at the request of Patek Philippe by creating a new subsidiary dial displaying leap year.

In presenting this highly individual watch to Alan Banbery, probably to celebrate his 10 years with the company, Patek Philippe were recognizing Banbery's achievements and devotion to the firm. Additionally, from a commercial point of view, the Sterns knew that the fact that this watch would be seen on Alan Banbery's wrist as a brand ambassador would certainly create great curiosity and intrigue among Patek Philippe collectors, perhaps inspiring them to own something similar.

Literature:

This watch, including a detailed image is prominently published in : Patek Philippe Wristwatches, Huber and Banbery, pp. 220-221.

The present watch is also illustrated in : The Blue Book 2, Eric Tortella, 2018 edition, pp. 552-553.

Study Of Alan Banbery's Unique Reference 3448J

Dial

The solid gold dial was made by Stern Frères in 1969-1970 and modified again by Stern Frères in 1975 at the request of Patek Philippe in order to close the moon phase aperture and replace it with the unique subsidiary dial for the leap-year indication. The engraved-enamelled signature and date of the subsidiary dial are still completely original and beautifully raised. The leap year indication inside the date, instead of the moon phases, and its sector are in red, printed by transfer, the technique that was used in the mid-1970s. The "silky" dial surface texture and colour matches perfectly with the best quality dials made by Stern

Frères for Patek Philippe. Named 'satiné-opalin' it is especially seen on these complicated references including 3448s or 2499s. For the present watch, a special set of hands has been made to overlay the indication of the leap year and the date from the same axis.

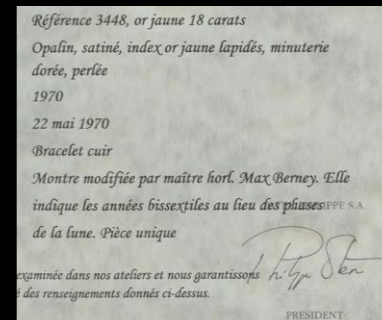
Case

The well-preserved case was made by master casemaker Antoine Gerlach and delivered in November 1969, it is constructed in three pieces in 18K yellow gold with snap-on bezel and back. The elongated triangular and faceted lugs were welded to the case, date correctors and hand-forged winding crown (with the 'Calatrava' pattern) in yellow gold. The central part of the case is horizontally brushed, the full bezel and bevelled periphery of the exterior of the case-back are mirror polished. The centre of the case back is engraved with the famous 'AB' monogram for Alan Banbery.



Movement

Made in 1969, calibre 27 460 Q (Q for Quantième), Gyromax balance, stamped twice with the Geneva Seal, modified by Max Berney, Master Watchmaker at Patek Philippe.



Alan Banbery's appointment as Patek Philippe's Director of Sales for English-speaking Territories in 1965 was the beginning of an almost 40-year career with the company. A career which saw him become one of the most influential figures in the development not only of Patek Philippe's market position but also in the company's commitment to the preservation and acquisition of historic Patek Philippe watches and other horological masterpieces. To this end, Philippe Stern installed Alan Banbery as keeper of Patek Philippe's private collection, the nucleus of which reflected his father Henri Stern's love of fine enamel work. For Philippe Stern, collecting the best examples of the world's greatest watches and clocks became a fascination. With Alan Banbery's guidance in making acquisitions, the collection became so outstanding that it culminated in the opening of the Patek Philippe Museum in Geneva in 2001, after which Alan Banbery retired.

standing that it culminated in the opening of the Patek Philippe Museum in Geneva in 2001, after which Alan Banbery retired.

In 1982, Alan Banbery along with Martin Huber had published the first academic book on Patek Philippe pocket watches. In 1988 it was followed by a volume on Patek Philippe wristwatches (featuring the present watch on pages 220-221). Both publications are sought after as important reference works to the present day.

Alan Banbery's illustrious career with Patek Philippe spanned one of the most fascinating periods in the development and evolution of the wristwatch. Working closely with Philippe Stern, the two men steered Patek Philippe safely through the turbulent waters of the 1970s with their unwavering commitment to excellence in Patek Philippe's products. This philosophy combined with a strong buying presence in the auction rooms from the 1980s onwards enhanced Patek Philippe's reputation immeasurably, thus ensuring the company's future and its position today at the very pinnacle of the finest watchmaking.

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



獨一無二的Alan Banbery閏年顯示型號3448J佳士得十分榮幸，為別具慧眼的環球藏家呈獻此枚神話級時計。作為一個重要私人收藏的星級藏品，此腕錶不論在歷史上還是鐘錶界上均具有重大意義，絕對是百達翡麗最傳奇的腕錶之一。能夠在是次拍賣中迎來如斯珍拍，就如同在拍場上發現一件世界頂尖藝術作品一樣，教人雀躍萬分。

毫無疑問，Alan Banbery黃金萬年曆型號3448腕錶是百達翡麗殿堂中最偉大的歷史珍品，把它形容為全球最受歡迎的腕錶之一亦絕不為過。對於真正的重要古董腕錶藏家而言，只要提及Banbery的名字，便會毫不猶豫的聯想到此枚辨識度極高、蘊含極簡美學主義的型號3448。

Alan Banbery本身就是一個傳奇。除斯登家族外，Alan Banbery便是百達翡麗20世紀下半葉最重要的人物，而此時亦正是品牌史上最關鍵、最激動人心的時期。Alan Banbery以此枚3448作為個人腕錶已有近25年之久，底蓋上亦刻有他的姓名首字母「AB」。作為百達翡麗中舉足輕重的人物，Alan Banbery的腕錶當然不會是一枚普通的3448，而是一枚在品牌工坊中為他特別打造的獨一無二3448。此腕錶更是由百達翡麗掌舵人——偉大的亨利·斯登及菲力·斯登直接贈予Alan Banbery，意義非凡。

Alan Banbery 3448的獨特性及重要性
外觀精美的Alan Banbery腕錶在眾多3448中別樹一幟，舉世無雙。3448「無月相顯示」腕錶中，它是唯一一枚經特別委託而製成並擁有詳盡的來源紀錄。它同時是「無月相顯示」腕錶中唯一設有閏年顯示。正因如此，此枚腕錶在百達翡麗歷史上佔一重要席位，同時亦是品牌1970年代中期作為技術和美術發展試驗的一部分，重要性不言而喻。

型號3448自動上弦萬年曆腕錶是百達翡麗於1960至1970年代最炙手可熱的經典型號之一。在接近20年的生產期中，其產量只有586枚。憑藉其稀有性，加上出眾的美學和簡潔俐落的線條，足以令3448成為永恆經典；而獨特的月相顯示更是它最引人注目的地方。然而，連同本拍品在內，此型號共有7枚腕錶並沒有月相顯示。這7枚傳說中的神秘腕錶，被稱為「無月相顯示」或「Senza Luna」。所有的「Senza Luna」3448最初都具有月相功能和窗口，其後再根據特別委託或作為開發原型，於百達翡麗工坊進行改裝。有別於其他「Senza Luna」3448，Alan Banbery腕錶進行了獨特的機械轉換工序以顯示閏年。根據紀錄，此項工序由百達翡麗的資深製錶工匠Max Berney親自操刀；他將月相盤移除，並對機芯進行改裝以細小指針顯示閏年。而錶盤是按百達翡麗的特別要求，由Stern Frères進行改裝，加上閏年顯示輔助錶盤。

百達翡麗向Alan Banbery獻上這枚高度個性化的腕錶，相信是為了慶祝他加入公司10週年，以肯定他的成就和貢獻。從商業角度而言，斯登家族認為Alan Banbery作為品牌大使，其所配戴的腕錶定能引起百達翡麗藏家的好奇和關注，從而激發他們選購款式相近的時計。

參考文獻：
與此時計相關的參考文獻資料，敬請參閱英文版本。

獨一無二型號3448研究

錶盤

純金錶盤由Stern Frères於1969至70年製造，並在1975年應百達翡麗要求再次由Stern Frères改裝，以獨特的閏年顯示輔助錶盤取代月相顯示。雕刻瑣瑣的品牌標誌和輔助錶盤上日期數字保留了原始精美的凸起狀態。日期環內部的閏年顯示部份為紅色，採用了1970年代中期的轉移印刷技術。其絲質錶盤名為「satiné-opalin」，主要用於複雜功能型號如3448s及2499s，是Stern Frères為百達翡麗製作的最優質錶盤。此腕錶配備一組特殊的指針，以覆蓋同一軸上的閏年和日期顯示。

錶殼

保存極為完好的錶殼由錶殼大師Antoine Gerlach製作，於1969年11月完成交付。錶殼以18K黃金打造並採用三件式結構，配有嵌入式錶圈和底蓋。細長的三角形錶耳焊接到錶殼；日期校正器及手工打造的上弦錶冠（帶有「Calatrava」圖案）均為黃金。錶身經橫向磨沙，整個錶圈及底蓋的外圍斜邊則以鏡面拋光處理。底蓋中央刻有Alan Banbery姓名首字母「AB」。



機芯

製於1969年，機芯27 460 Q（Q為Quantième，即萬年曆），Gyromax擺輪，蓋有日內瓦印章兩次，由百達翡麗資深製錶工匠Max Berney改裝。

Alan Banbery

1965年，Alan Banbery被任命為百達翡麗英語地區的銷售總監，展開他在品牌長達近40年的職業生涯。Alan Banbery的成就不僅僅在於帶領百達翡麗的市場業務發展，他更致力保存和收購品牌中歷史悠久的腕錶及其他鐘錶傑作，令他成為百達翡麗最具影響力的人物之一。菲力·斯登其後任命Alan Banbery作為百達翡麗私人收藏的管理者；當中的藏品盡展其父亨利·斯登對琺瑯時計的熱愛。菲力·斯登深陷於搜羅世界頂級鐘錶傑作的魅力之中。他在Alan Banbery的指導下建構成一個舉世無雙的顯赫收藏，並於2001年在日內瓦成立百達翡麗博物館展作箇中珍品；而Alan Banbery亦在完成此歷史性任務後榮休。

1982年，Alan Banbery與Martin Huber共同出版了第一本百達翡麗懷錶的學術著作，並於1988年推出另一冊介紹百達翡麗腕錶（有關本拍品的介紹載於220-221頁）。這兩本著作至今依然被視為重要的參考書目，備受推崇。

Alan Banbery在百達翡麗的璀璨仕途，橫跨了品牌發展及腕錶變革中最精彩迷人的時期。他與菲力·斯登合作無間，致力追求產品的卓越表現，終帶領百達翡麗安然度過1970年代的驚濤駭浪。這種經營哲學配合1980年代拍賣市場的強勁購買力，大大地提升了百達翡麗的聲望，並確保了品牌往後的發展以及在頂級製錶界的地位。

我們衷心感謝Eric Tortella為此枚腕錶的研究提供協助。



Ψ 2514
PATEK PHILIPPE. A MAGNIFICENT AND VERY RARE 18K GOLD
AUTOMATIC PERPETUAL CALENDAR WRISTWATCH WITH
MOON PLASES AND LEAP YEAR INDICATION
REF. 3450, RETAILED BY GÜBELIN, MANUFACTURED IN 1985

Movement: Automatic

Dial: Silvered, signed by both Patek Philippe and Gübelin

Case: 37.5 mm. diam.

With: 18k gold Patek Philippe buckle, Patek Philippe Certificate of Origin,
Original purchase invoice, Patek Philippe Extract from the Archives, product
literature, leather folder, presentation box and outer packaging

Remark: Possibly the best example in condition, fresh to the market

HK\$3,500,000-5,500,000

US\$452,000-710,000

百達翡麗，華麗及非常罕有，18K黃金自動上弦萬年曆腕錶，配月相及閏
年顯示，型號3450，由GÜBELIN銷售，1985年製，附原廠證書、後補
證書、產品資料、盒子及外包装



This exceptional and fresh to the market example of reference 3450 manufactured in 1985, is among the very last examples of reference 3450 ever made before the introduction of its successor, reference 3940. A true 'sleeping beauty', the preservation of this watch is simply amazing, the crisp case has retained full proportions and sharp angles, furthermore, the gold has developed the patina of age that is only found on gold watches after decades of minimal use and is so desired and highly prized by collectors today.

The present watch is not only an exemplary specimen of a 3450, its rarity is dramatically increased by the double signed dial for the prestigious retailer Gübelin, only a handful of reference 3450 are known publicly bearing the magical Gübelin signature. If this were not enough, this trophy watch is also accompanied by the original Patek Philippe Certificate of Origin stamped by Gübelin, the original box and the original sales receipt from Gübelin. This remarkable intact survival double signed by one of the greatest retail names is one of the best and most complete examples of a reference 3450 to be offered at auction in recent years.

Reference 3450
Patek Philippe produced the reference 3450 from 1981 until 1985. It is believed they manufactured only 244 timepieces, with the majority



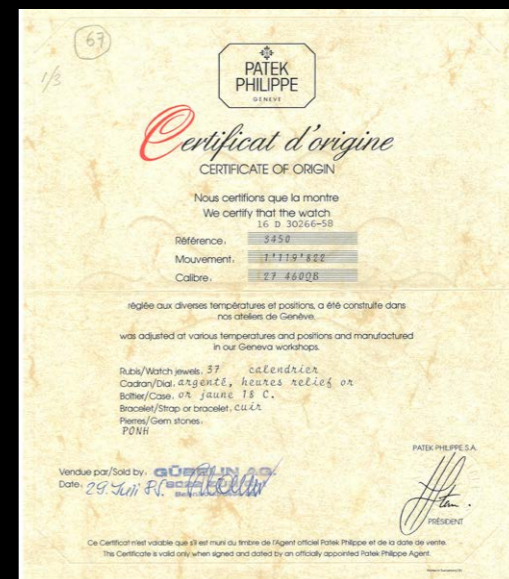
manufactured in yellow gold and only two in white gold known to the market. The model 3450 replaced the reference 3448. Patek Philippe replaced the caliber 27-460 with the caliber 27-460 QB (Quantième Bissexile). The reference is enhanced by several handmade features including hand-applied indexes, hand-finished date apertures and beautiful enamel moon phase disc. The 3450 was made in three series:

- 1st series: Arabic 1, 2 and 3, leap year in red
- 2nd series: Arabic numerals
- 3rd series: Roman numerals

E. Gübelin
Gübelin was founded in 1854 and has always been a family enterprise. Located in Lucerne, Switzerland, the renowned company has designed and retailed superior quality watches and clocks ever since. Today, Gübelin has branches throughout Europe.

Another example of a ref. 3450 with Roman leap year indicator is illustrated and described in: Patek Philippe Museum - Patek Philippe Watches - Volume II, p. 297, Inv. P-239.

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



製於1985年，此枚初次在拍場上現身3450腕錶卓爾不凡，屬於品牌推出其後繼型號3940前的最後一批3450腕錶。此錶的狀態極佳，鮮明的錶殼保留了完整的比例和銳利的角度，令人讚嘆不已，是名符其實的「睡美人」。此外，黃金錶殼已逐漸變成古銅色，這種情況只會出現在幾十年來極少使用的金錶之上。如此難能可貴的珍品，自然受到當今藏家的高度評價和追捧。

本拍品不僅是3450的出色典範，其錶盤更擁有著名零售商Gübelin的雙重標誌，大大增加了腕錶的稀有性；要知道只有極少數為公眾所知的3450帶有神聖的Gübelin標誌。更令人難以置信的，是此枚珍品還附有由Gübelin蓋章的百達翡麗原廠證書、原裝盒子和Gübelin的銷售收據正本。擁有最偉大零售商的雙重標誌，本拍品無疑是近年拍賣會上最優秀、最完美的3450範例之一。

型號3450

百達翡麗在1981至1985年間出產型號3450。據信，3450的產量僅有244枚，主要以黃金製造，而市場上所知的白金版本只有兩枚。3450為型號3448的繼承者。百達翡麗以27-460 QB機芯（ Quantième Bissexile）取代了27-460機芯。與前作相比，3450增加了數項手工製作的特色，包括手工製作指針、日期視窗和精美的珐瑯月相盤。

型號3450分三個系列製造：

- 第一代：阿拉伯文數字1、2和3，閏年為紅色
- 第二代：阿拉伯數字
- 第三代：羅馬數字

E. Gübelin

成立於1854年，E.Gübelin是一間位於瑞士琉森的家庭企業，以設計及銷售高級鐘錶而廣為人知。其業務現時遍及整個歐洲。

另一個帶羅馬數字閏年顯示的3450範例，可參閱《 Patek Philippe Museum - Patek Philippe Watches - Volume II》p. 297, Inv. P-239.

我們衷心感謝Eric Tortella為此枚腕錶的研究提供協助。





⊕ 2515
PATEK PHILIPPE. A UNIQUE GILT BRASS
SOLAR POWERED DOME CLOCK WITH
CLOISSONNÉ ENAMEL
REF. 1193, MANUFACTURED IN 1982

Movement: Quartz
Dial: White
Case: 22 cm. height
With: Patek Philippe Extract from the Archives, Patek
Philippe packaging
Remark: Speaks of the allegory of five senses, fresh
to the market

HK\$1,000,000-2,000,000 US\$130,000-259,000



百達翡麗，獨一無二，鍍金黃銅太陽能圓頂座鐘，
配搭絲琺瑯，型號1193，1982年製，附後補證書
及外包裝



The present clock is a superb and extremely beautiful example of the revered Patek Philippe dome clocks, signed by the eminent enameller Madame Luce Chappaz, this captivating scene 'La dame à la licorne' features a myriad of colours, each different glass compound contained within wire cells (cloisons). It is inspired by the series of tapestries titled 'La dame à la licorne' (The Lady and the Unicorn), often considered one of the greatest works of art of the Middle Ages in Europe and currently in the Musée de Cluny in Paris. They were woven in the medieval style of "mille-fleurs" or "thousand flowers" in Flanders in the early 16th century.

The Lady and the Unicorn

The story told on all three panels as well as on the dome narrate the age old tale of 'The Lady and the Unicorn,' a modern name given a series of six tapestries woven in Flanders that depict one of the fundamental aspects of human nature, the five senses. What is an extremely romantic notion that is tied into the original tale is that the Lady in fact has a magical secret sixth sense, that of love. On the present clock the tale is re-told in vivid enamel, rather than wool and silk as it once was.

Enamel Artist Luce Chappaz

Luce Chappaz was a master artist enameller working mostly for Patek Philippe from the mid-20th century. Her signature is found from the late 1950s to the early 1990s on dome clocks but also on pocket watches and miniatures. Incredibly, one of her first jobs for the firm was the painting of some of the King Saud portraits, in 1956-1957, one of the last important work identified is the 1991 700th Swiss anniversary clock. During the four decades she worked for Patek Philippe, we can see her signature on more than 50 pieces total. Along with Suzanne Rohr and Elizabeth Perusset Lagger she will be remembered as one of the best enamellers at Patek Philippe.

Patek Philippe Dome Clocks

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

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

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

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

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

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





本拍品擁有著名琺瑯大師Madame Luce Chappaz的標記，是百達翡麗圓頂座鐘的卓越範例，極為典雅；以豐富色彩構成迷人的La dame à la licorne（淑女與獨角獸）場景。它的靈感來自一系列題為La dame à la licorne的掛毯，這些掛毯被認為是歐洲中世紀最偉大的藝術作品之一，於16世紀初的法蘭德斯（Flanders）以中世紀「mille-fleurs」風格編織而成，目前收藏在巴黎國立中世紀博物館（Musée de Cluny）中。

淑女與獨角獸
座鐘的三塊面板和圓頂敘述了La dame à la licorne的古老故事。由六幅在法蘭德斯編織的掛毯所組成，此系列作品描繪了人類基本的

Case No :	---
Style :	Reference 1193, gilded brass, cloisonné enamel
Type of dial :	White dial, circle in gilded brass, black Roman numerals
Date of manufacture :	1982
Date of sale :	May 7th, 1985
Bracelet/Leather strap :	---
Remark :	Cloisonné enamel theme: "La dame à la Licorne"

五種感官。這個故事當中還蘊藏着極其浪漫的元素：女主人翁實際上擁有神秘的第六感—「愛」。取代過往所使用的羊毛和絲綢，本座鐘以栩栩如生的琺瑯藝術重新演繹這個動人的故事。

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

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

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

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

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

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

我們衷心感謝Eric Tortella為此枚腕錶的研究提供協助。



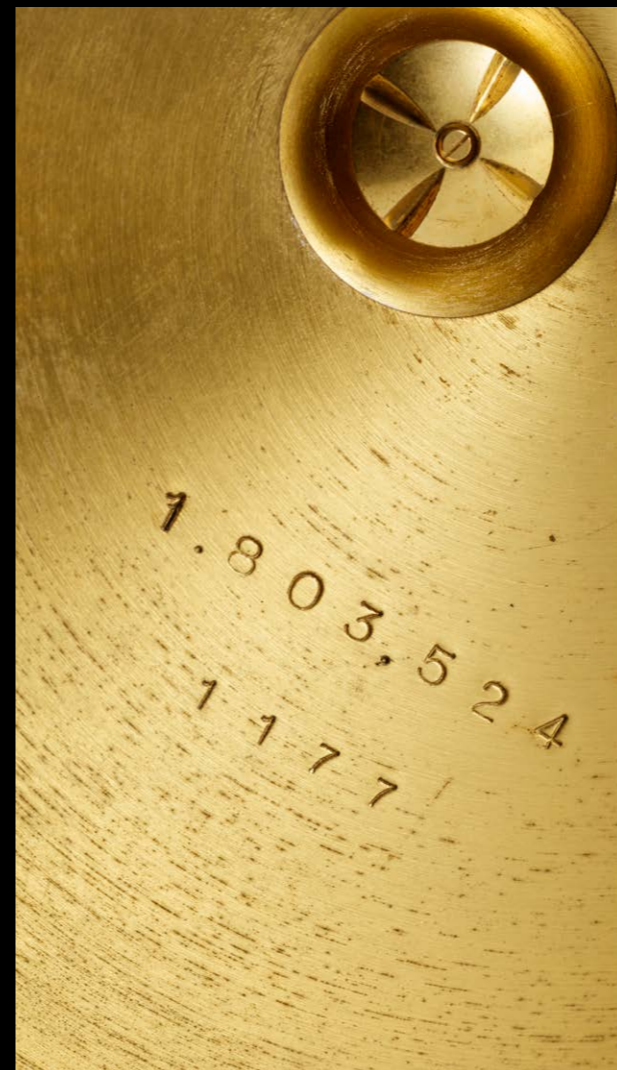


© 2516
**PATEK PHILIPPE. A UNIQUE GILT BRASS SOLAR
POWERED DOME CLOCK WITH CLOISONNÉ ENAMEL**
REF. 1177M, MANUFACTURED IN 1979
Movement: Quartz
Dial: White
Case: 22 cm. height
With: Patek Philippe Guarantee, Patek Philippe Extract from the
Archives, presentation box
Remark: Attractive deep shades of blue and green

HK\$1,000,000-2,000,000 *US\$130,000-259,000*

百達翡麗，獨一無二，鍍金黃銅太陽能圓頂座鐘，配掐絲琺瑯，
型號1177M，1979年製，附保證書、後補證書及外包装





Dome Clock Sailing Boats
A unique cloisonné enamel masterpiece, the scene of sailing ships at sea is particularly skillful in that the three individual side panels of the dome clock are decorated to form one larger panorama. The scene is continued into the dome to give the impression of a large blustery sky with two gulls circling high above. The overall effect is of an oil painting, successfully suggesting movement to the waves, sea spray and windy sky. When it is considered that this is made of hard-fired enamel, the design of which was meticulously planned, the scene's apparent immediacy is all the more remarkable. The artist responsible for this stunning work of art created in 1979, was Elisabeth Perusset Lagger, a celebrated master enameller who excelled in fine cloisonné work. Mme. Perusset Lagger was predominantly employed to make the panels for Patek Philippe Dome clocks, the curved panels and dome presenting an extraordinary challenge that could only be mastered after years of practice. Enamellers such as Mme. Perusset Lagger were the very best in the

world, only a handful of such skillful artisans existed at any one time and their work was always in constant demand by the great watch houses. Due to the fact that the technique is so labour intensive and can only be done by hand, only a tiny number of pieces each year could ever be made. A wonderful trophy for collectors of rare timepieces, the present dome clock, now over 40 years old, is an artistic triumph and an important example of Elisabeth Perusset Lagger's work for Patek Philippe.

Patek Philippe Dome Clocks
Patek Philippe opened its Electronic Division in 1948 with the goal of exploring photoelectric, electronic, and nuclear timekeeping. The department produced the groundbreaking solar clock, the first of its kind. In 1955, the solar-powered photoelectric clocks were exhibited at the 1955 World Symposium, and displayed at the Museum of Science in Boston, Massachusetts. In the 1960's, Patek Philippe began using quartz technology in its clock production, and began phasing out the use of solar versions. These 'Dome' clocks are highly collectable, and often feature a unique and individually decorated case, featuring cloisonné enamel scenes such as the present clock.

Towards the end of the 1940's, the Swiss watchmaking industry began using the technique of cloisonné enamel. This technique uses fine bands (filaments) of gold or copper to outline the design subject, which are then soldered to the surface of a plate. The empty spaces are then filled with ground enamel and fired multiple times so that the surface becomes perfectly level. The technique requires both practical and artistic ability which explains why so few artists master the art at the level of quality insisted upon by Patek Philippe.

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

Référence 1177M, laiton doré
Cadran blanc avec cercle doré, chiffres romains peints en noir
1979
25 novembre 1980

Décor dôme en émail cloisonné

GARANTEE: This watch has been made in accordance with the standards of Patek Philippe and is guaranteed for a period of 10 years from the date of purchase. The guarantee does not cover the accessories or the battery or the case of the watch.
GARANTEE: This watch has been made in accordance with the standards of Patek Philippe and is guaranteed for a period of 10 years from the date of purchase. The guarantee does not cover the accessories or the battery or the case of the watch.
GARANTEE: Questo orologio è stato fatto in conformità con gli standard di Patek Philippe e è garantito per un periodo di 10 anni dalla data di acquisto. La garanzia non copre gli accessori, la batteria o il cassetto dell'orologio.
GARANTEE: Este reloj ha sido hecho de acuerdo con los estándares de Patek Philippe y está garantizado por un período de 10 años desde la fecha de compra. La garantía no cubre los accesorios, la batería o el estuche del reloj.
No. 1.803.524
PATEK PHILIPPE GENEVE
C. Dubois



「航海」圓頂座鐘
舉世無雙的掐絲琺瑯傑作，此座鐘由三塊獨立側面板構成一個帆船在海面上航行的宏偉場景，巧奪天工。此場景延伸至座鐘頂部，上面仔細描繪兩隻海鷗在高處盤旋，營造風起雲湧之象。整體效果仿如一幅油畫，成功勾勒出海浪的流動和風雲的變化。一想到如此精心設計的場景是以硬琺瑯製成，便叫人讚嘆不已。此藝術珍品於1979年由Elisabeth Perusset Lagger創作而成。Elisabeth Perusset Lagger是赫赫有名的琺瑯大師，擅長製作精美的掐絲琺瑯作品。他主要為百達翡麗座鐘製作彎曲面板及圓頂。這項工作難度極高，必須具備多年經驗才可勝任。如Elisabeth Perusset Lagger般優秀的琺瑯大師實在是世上難得一見，在同時期出現的更是屈指可數，致使他們的作品長期受著名鐘錶製造商所渴求。由於此技術只能以人手完成，因此每年的作品數量均十分稀少。

此圓頂座鐘已有40多年的歷史，對稀有鐘錶收藏家而言實屬難能可貴的珍品。作為Elisabeth Perusset Lagger為百達翡麗製作的重要藝術作品，自然不容錯過。

百達翡麗圓頂座鐘
百達翡麗於1948年成立電子部，旨在探索光電、電子和原子時計；該部門更生產了極具革命性的太陽能時鐘。1955年，太陽能光電時鐘在世界研討會上展出，其後在波士頓的科學博物館中展出。在1960年代，百達翡麗開始使用石英技術，太陽能鐘開始逐步被淘汰。這些圓頂座鐘極具收藏價值，通常如本拍品一樣，擁有獨一無二、帶掐絲琺瑯場景的外殼。

在1940年代末，瑞士製錶業開始採用掐絲琺瑯技術。該技術使用金或銅的細絲（filaments）勾勒出設計主題的輪廓，並將其焊接於底板表面。在空白位置中填充琺瑯釉彩再經多次煅燒，使表面變得完全平整。由於製作技藝和藝術觸角缺一不可，因此說明了為何只有少數工匠能夠符合百達翡麗所堅持的標準。

我們衷心感謝Eric Tortella為此枚腕錶的研究提供協助。





539.739

Hunter case, reference 865/79, yellow gold 18k,
White dial, black Roman numerals

1975

June 14th, 1990

Back case: Enamel painting themed "La Meute" (Pack of dogs)



2517
PATEK PHILIPPE. AN EXCEPTIONAL AND UNIQUE 18K GOLD KEYLESS LEVER WATCH WITH ENAMEL SCENE

REF. 865/79, MANUFACTURED IN 1975

Movement: Manual

Dial: White dial

Case: 48 mm. diam., back case with enamel painting themed "La Meute" (Pack of dogs)

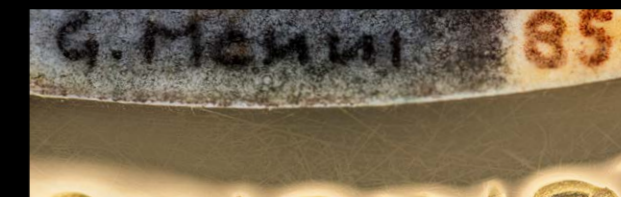
With: Patek Philippe Extract from the Archives

Remark: Miniature enamel of high quality, case beautifully engraved, fresh to the market

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

US\$130,000-259,000

百達翡麗，卓越及獨一無二，18K黃金懷錶，配珐瑯景象，型號865/79，1975年製，附後補證書



The property of a very important collector, the present watch has, to the best of our knowledge, never been offered in public before. Magnificently demonstrating Patek Philippe's quest for excellence, its superb overall condition and extremely beautiful enamel scene painted by one of the greatest 20th century enamellists makes it a wonderful trophy for collectors of rare timepieces.

The enamel is entirely hand-painted and signed by G. Menni, one of the last great enamellists able to perpetuate the supremely exacting art of miniature painting on enamel. Specialising in works inspired by the impressionists and old masters in a wide range of styles, G. Menni used the secret alchemy of enamel painting to endow these special Patek Philippe watches with an artistry and skill of unequalled depth and finesse. Each unique piece can take from a few months up to two years to complete. G. Menni painted approximately 50 miniature enamels for Patek Philippe, working in Geneva in the late 20th Century. Some of his works include famous scenes such as the Renoir's Déjeuner des Canotiers (1990), the Picasso clown (1989) and the Canaletto Canale Grande (1984).

For centuries, fine enamelling has decorated and enriched watches, jewellery and objects d'art. Patek Philippe maintains this rare craft of miniature enamelling, traditionally associated with the finest Geneva timepieces, and in many ways the most difficult of the decorative arts. These rare timepieces are unique pieces and made to special order with the subject matter chosen by the client. They often include reproductions of famous works of art, portrait paintings, celebrities or even family members of the future owner.

A selection of Patek Philippe's pocket watches embellished with enamel miniatures are on permanent exhibition at the prestigious Patek Philippe Museum in Geneva, section "Enamelled and engraved pocket watches (1960-2000)", and illustrated in Patek Philippe Museum - Patek Philippe Watches, Vol. II, pp. 368 - 381.

Reference 865, a hunter case pocket watch, was launched in 1969 and remained in production until the early 1990s. It was available in yellow and white gold and with a variety of decoration styles, including enamel miniatures or portraits, chased or engraved scenes and others.

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

來自一位十分重要的藏家，據我們研究所知，此懷錶從未曾作公開發售。完美展示百達翡麗對卓越品質的追求，本拍品擁有由20世紀其中一位最偉大珐瑯工匠所繪製的迷人珐瑯場景，加上極佳的品相，使其成為稀有鐘錶收藏家的寶藏。

珐瑯場景以純手工製作，並有G.Menni的標誌。G.Menni是最後一批能夠把極其嚴謹的微繪珐瑯藝術延續的偉大珐瑯工匠之一。G. Menni的作品主要受印象派畫家和不同風格的傳統大師所啟發，他利用珐瑯彩繪的秘密煉金術，為這些獨特的百達翡麗時計賦予無與倫比的深度以及精緻細膩的藝術感。每件獨一無二的作品需要數個月至兩年時間才能完成。G.Menni於20世紀後期在日內瓦工作，並為百達翡麗製作了約50件微繪珐瑯作品。部份作品描繪了一些著名場景，例如划船人的午餐宴（1990）、Picasso clown（1989）和Canaletto Canale Grande（1984）。

幾個世紀以來，精美的珐瑯裝飾令時計、珠寶和藝術品昇華至另一層次。百達翡麗一直保留這種罕見的微繪珐瑯工藝。這種工藝與頂級日內瓦鐘錶在傳統上有密不可分的關係，而且在不同層面而言，均是裝飾藝術中最困難的一種。這些罕見的時計皆為獨一無二的作品，並根據客戶選擇的主題而特別製作。這些主題通常包括著名藝術品、肖像畫、名人甚至是客人的家庭成員。

在享負盛名的日內瓦百達翡麗博物館，其中一個名為「珐瑯與雕花懷錶（1960-2000年）」的常設展覽，展出了一系列飾有珐瑯微型畫的百達翡麗懷錶，相關資料亦載於《Patek Philippe Museum - Patek Philippe Watches, Vol. II》，pp. 368 - 381。

型號865是一款獵殼懷錶，於1969年推出，並一直生產至1990年代初。備有黃金和白金版本，可搭配多種不同的裝飾風格，包括微繪珐瑯、肖像畫或雕刻場景等。

我們衷心感謝Eric Tortella為此枚腕錶的研究提供協助。





2518
PATEK PHILIPPE. AN EXCEPTIONAL
AND UNIQUE 18K GOLD KEYLESS
LEVER WATCH WITH ENAMEL SCENE
RREF. 652/31, MANUFACTURED IN 1986

Movement: Manual
Dial: Silvered with Breguet numerals
Case: 44 mm. diam., back case with enamel painting themed "Course de Chevaux" (Horse race), guilloché case band and bow
With: Patek Philippe Extract from the Archives
Remark: Miniature enamel of high quality, case beautifully engraved, fresh to the market

HK\$1,000,000-2,000,000
US\$130,000-259,000



百達翡麗，卓越及獨一無二，18K黃金懷錶，
配琺瑯景象，型號652/31，1986年製，附
後補證書



Consigned by a very important private collector, to the best of our knowledge, the present watch has never been offered in public before. The hand-painted on enamel horse racing scene by G. Menni is so superbly realized that it seems to capture the raw power and movement of the horses for a moment frozen in time. With exquisite and unusual engraved decoration further enhancing the case, it is in exceptional condition throughout and an undoubted artistic masterpiece. Taking up to one year to finish, the high production costs and the dwindling number of highly skilled enamellists ensure that these extraordinary watches are produced in very small numbers, each enamel painting being unique, they can be considered amongst the most covetable possessions in the world.

The enamel scene is entirely hand-painted and signed by G. Menni, one of the last great enamellists able to perpetuate the supremely exacting art of miniature painting on enamel. The scene 'Course de Chevaux' is taken after a picture by the artist Y. Delfo whose work is best known from glamorous travel posters.

Specialising in works inspired by the impressionists and old masters in a wide range of styles, G. Menni used the secret alchemy of enamel painting to endow these special Patek Philippe watches with an artistry and skill of unequalled depth and finesse. G. Menni painted approximately 50 miniature enamels for Patek Philippe, working in Geneva in the late 20th Century. Some of his works include famous scenes such as the Renoir Déjeuner des Canotiers (1990), the Picasso clown (1989) and the Canaletto Canale Grande (1984).

The art of enamelling is an old and widely adopted technology with a history of more than 3000 years. All ancient cultures have known and applied enamel to decorate and provide luminosity and colour for jewellery and decorative ornaments.

Enamel is a vitreous substance based on silica sand and is transparent. Colour in enamel is obtained by the addition of various minerals, often metal oxides, which are pounded into a fine powder, mixed with water or oil

to form a paste. When applied to a base in metal, glass or ceramics and fired in a kiln at temperatures usually between 750 and 850 °C (1,380 and 1,560 °F), the powder melts and fuses itself to the base resulting in a vitreous coating which is smooth, hard, resistant and durable. Unlike paint, enamel does not fade under ultraviolet light and therefore has long-lasting colour fastness.

When pocket watches became popular in the 16th century and were prized largely as luxury objects, craftsmen were asked to produce lavish cases of various materials and decorated in different techniques which reflected the wealth of their owners. Enamel, with its distinctive properties, became one of the mediums of choice, in particular, in the form of miniature paintings on enamel. With the varied palette of enamels yielding splendidly subtle shades, reminiscent of those of a watercolour, patrons gave free rein to their imagination and customized their cases with portraits, landscapes, seascapes or even reproductions of painting by famous artists.

The technique was developed in France in the 1630s and the savoir-faire was brought to Geneva by Huguenot immigrants fleeing religious persecution. Since the 17th century, the Geneva school of enamelling is renowned for the production of the finest miniature enamel paintings on pocket watches, which due to a new technique, possess additional durability and a unique brilliance which is highly prized.



Of all the enamel techniques, miniature painting on enamel remains to this day the rarest and most difficult of the decorative arts, merging technical virtuosity and artistic sensibility. According to Thierry Stern, president of Patek Philippe, being an enameller is the hardest job in the world: "This is the great terror of enamelling. Yes, on the one hand, you have to have the patience of a saint; yes, you need nerves of steel and a steady hand; yes, you have to be blessed with rare artistic talent; but above all, you have to be able to live with the fear that the very process that perfects your work can just as soon destroy it. And that there's nothing you can do about it." An intricate design or painting can necessitate up to 25 times in the kiln and any variation in temperature, drafts of air or even a speck of dust can wipe out the work of one whole year.

The house of Patek Philippe, ever since its founding in 1839, has thrived to continue this Genevan tradition of "belle horlogerie", or "beautiful watchmaking" by pairing the best watchmakers with the most highly-skilled craftsmen in their specialties - engravers, goldsmiths, enamellists and gem-setters. In particular, their Grand Feu miniature enamelling is considered the best in the world and only a handful of the most highly-skilled enamellists were selected to sign their works for Patek Philippe.

A selection of Patek Philippe's pocket watches embellished with enamel miniatures are on permanent exhibition at the prestigious Patek Philippe Museum in Geneva, section "Enamelled and engraved pocket watches (1960-2000)", and illustrated in Patek Philippe Museum - Patek Philippe Watches, Vol. II, pp. 368 - 381.

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

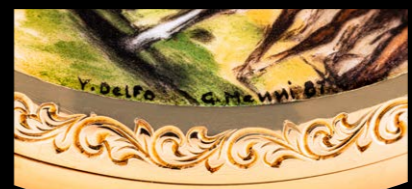
來自一位十分重要的私人藏家，據我們研究所知，此懷錶從未曾作公開發售。由G. Menni以人手在琺瑯上繪製的賽馬場景是如此出色，它似乎將馬匹奔騰的瞬間凝住，完美捕捉了馬匹的動態和原始力量。精緻和罕見的雕花裝飾令錶殼昇華至另一層次，配合其超卓的狀態，此懷錶無疑是出色的藝術傑作。以長達一年的時間完成；由於生產成本高昂，加上技藝高超的琺瑯工匠數量日減，這些非凡時計的產量自然是少之又少。每件琺瑯彩繪作品均獨一無二，因此被認為是世界上最令人難以抗拒的藏品。

琺瑯場景以純手工製作，並有G.Menni的標誌。G.Menni是最後一批能夠把極其嚴謹的微繪琺瑯藝術延續的偉大琺瑯工匠之一。Course de Chevaux場景出自藝術家Y. Delfo的手筆，其作品中以迷人的旅遊海報最受注目。G.Menni的作品主要受印象派畫家和不同風格的傳統大師所啟發，他利用琺瑯彩繪的秘密煉金術，為這些獨特的百達翡麗時計賦予無與倫比的深度以及精緻細膩的藝術感。每件獨一無二的作品需要數個月至兩年時間才能完成。G.Menni於20世紀後期在日內瓦工作，並為百達翡麗製作了約50件微繪琺瑯作品。部份作品描繪了一些著名場景，例如划船人的午宴（1990）、Picasso clown（1989）和Canaletto Canale Grande（1984）。

琺瑯藝術是一項古老而且被廣泛採用的技術，擁有3000多年的歷史。所有古代文化都懂得運用琺瑯藝術為珠寶和裝飾擺件提供亮度和顏色。

琺瑯是一種源自矽砂的玻璃物質，呈透明狀（稱為fondant），添加各種礦物質（通常是金屬氧化物）後可呈現不同色澤，將其研磨成精細粉末，可與水或油混合成稠狀液體。當將其應用於金屬、玻璃或陶瓷之上然後放進窯爐以攝氏750至800度的高溫煅燒，琺瑯才會與基底融合成一體，變得非常平滑、堅固和持久耐用。與顏料不同，琺瑯在紫外線照射下不會褪色，具有持久的色牢度。

懷錶在16世紀開始流行，甚至被視為是奢侈品的一種。工匠被要求以各種材質製作豪華的錶殼，並以不同的工藝進行裝飾，從而反



映出懷錶主人的財富。琺瑯憑藉其獨特性成為其中一個媒介，包括以微繪琺瑯的形式出現。色彩多變的琺瑯構成微妙而豐富的色調，讓人聯想到水彩畫作；顧客可自由發揮其想像力，以肖像畫、山水畫，甚至名畫家畫作的複製品等主題，定制獨一無二的錶殼。

這項技術源於1630年代的法國，並由逃避宗教迫害而移民的Huguenot傳入日內瓦。自17世紀以來，日內瓦琺瑯學校以生產最優秀的懷錶微繪琺瑯而聞名；這有賴一項新技術的出現，賦予琺瑯畫更高的耐用性和獨特的光彩，令作品大獲好評。

在所有琺瑯技術中，微繪琺瑯是精湛技術和藝術觸角的結晶，至今仍是最罕見和最困難的裝飾藝術。百達翡麗總裁泰瑞·斯登（Thierry Stern）曾表示，琺瑯工匠是世界上最艱苦的工作：「琺瑯製作是一件極其恐怖的工作。是的，一方面，你需要有聖人的耐心；你需要有鋼鐵般的神經和穩定的雙手；你需要有難得一見的藝術天賦；但最重

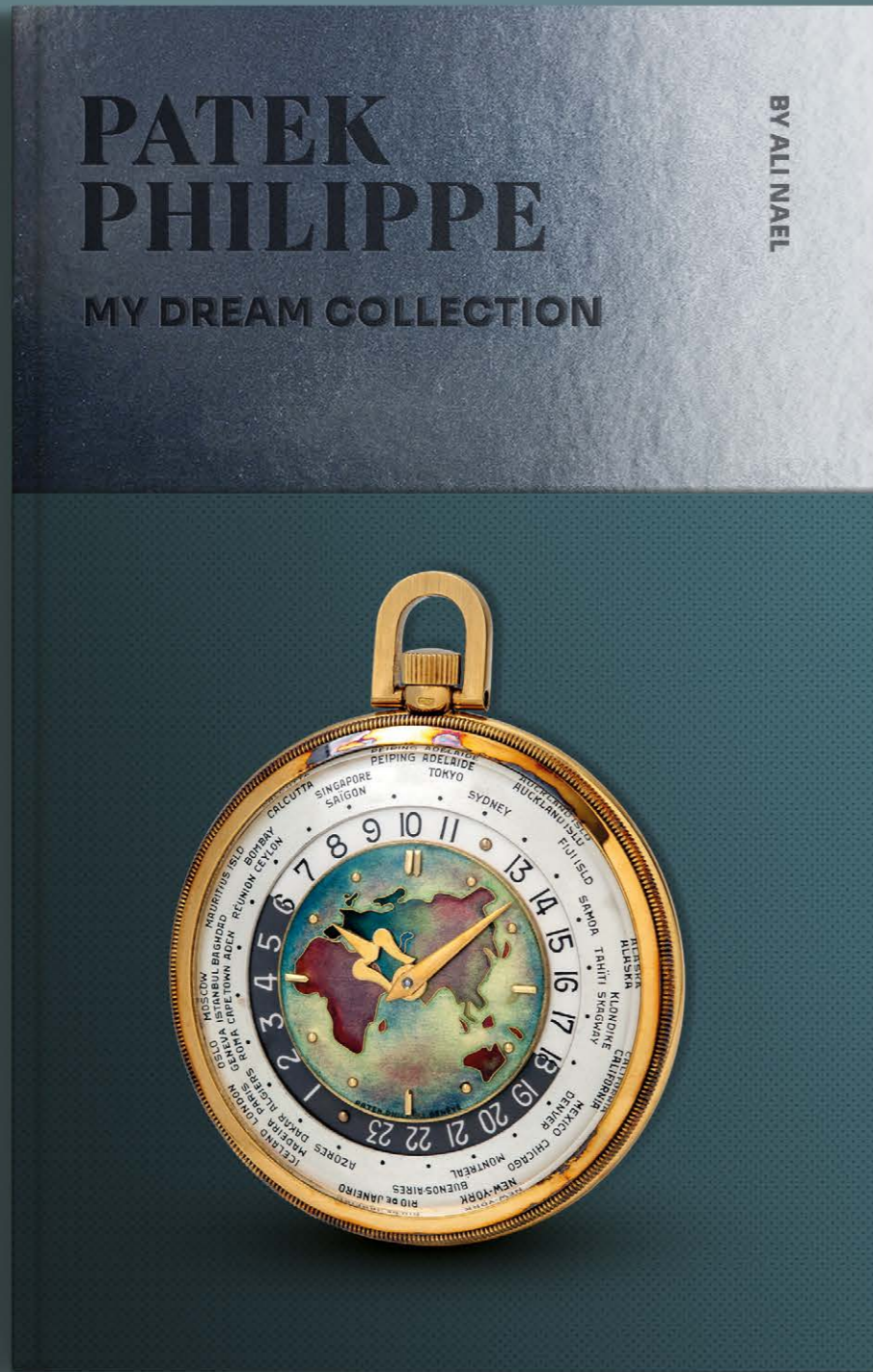
Case No :	2.816.311
Style :	Reference 652/31, yellow gold 18k
Type of dial :	Velvet-finished silvered dial, 11 yellow gold Breguet numerals
Date of manufacture :	1986
Date of sale :	May 30th, 1990
Bracelet/Leather strap :	—
Remark :	Back case: Enamel painting themed "Course de Chevaux" (Horse race) Guilloché caseband and bow

要的，是你必需能夠承受這樣的恐懼 — 在製作過程中每一個步驟，你的作品也有可能被瞬間摧毀，但你完全無法挽回。」複雜的設計或畫作可能需要在窯爐中進行多達25次煅燒，任何溫度和空氣的變化以至細微的塵埃，都有可能使整整一年的艱辛工作化為烏有。

百達翡麗自1839年成立以來，一直秉承日內瓦「製作精緻時計」（belle horlogerie）的傳統，將最出色的製錶師與最專業的工匠（雕刻師、金匠、琺瑯師和寶石鑲嵌師）配對。品牌的Grand Feu微繪琺瑯更被認為是世界上最頂尖的，只有極少數擁有超凡技藝的琺瑯師能夠被選中，在百達翡麗的作品印上其標誌。

在享負盛名的日內瓦百達翡麗博物館，其中一個名為「琺瑯與雕花懷錶（1960-2000年）」的常設展覽，展出了一系列飾有琺瑯微型畫的百達翡麗懷錶，相關資料亦載於《Patek Philippe Museum - Patek Philippe Watches, Vol. II》，pp. 368 - 381。

我們衷心感謝Eric Tortella為此枚腕錶的研究提供協助。



Book Release

A detailed collection of rare Patek Philippe watches from 1858 to 1995

ORDER NOW
PUBLICATION@2TONEVINTAGE.COM

UNDER THE HIGH PATRONAGE OF
HSH PRINCE ALBERT II OF MONACO

ONLYWATCH

AUCTION

FOR RESEARCH INTO
DUCHENNE MUSCULAR
DYSTROPHY

6 NOVEMBER 2021

CREATE BEAUTY
TO DO GOOD



Aviator Tomcat Chair

Modelled on a Grumman F-14 fighter jet cockpit.



TIMOTHY OULTON

View the full collection at timothyoulton.com

“BE RELEVANT
OR BE DEAD”

Having begun his career in antiques, British furniture designer Tim Oulton stands by a mantra of “Be Relevant or Be Dead”, expressed through a continually evolving collection rooted in heritage yet perfectly suited for modern lifestyles.

Mars Chair MK3

Blending elements of Art Deco with futuristic design.



TIMOTHY OULTON

View the full collection at timothyoulton.com

HIGH VALUE LOT PRE-REGISTRATION

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

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.

- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.

- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.

- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.

- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

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

高額拍賣品預先登記

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

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。

- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。

- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,600,000 元或閣下擬競投全部拍賣品低估價總額之 20% 或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。

- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。

- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

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

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable,

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

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

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorized bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

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

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

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

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

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

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

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will

accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

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

(C) WRITTEN BIDS

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and

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

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered

without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including HK\$5,000,000, 20% on that part of the **hammer price** over HK\$5,000,000 and up to and including HK\$50,000,000, and 14.5% of that part of the **hammer price** above HK\$50,000,000.

2 TAXES

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else. If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid

by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
- the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings,

stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

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

(iii) books not identified by title;

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

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

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

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

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

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

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

F PAYMENT

1 HOW TO PAY

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

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

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

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

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

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

(ii) Wire transfer

You must make payments to:

HSBC
Head Office
1 Queen's Road, Central, Hong Kong
Bank code: 004
Account No. 062-305438-001
Account Name: Christie's Hong Kong Limited
SWIFT: HSBCHKHHHKH

(iii) Credit Card.

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

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

(iv) Cash

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

(v) Banker's draft

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

(vi) Cheque

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

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction, even if you have not collected the **lot** by this date.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
- to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

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

(d) You must make payments to:

HSBC
Head Office
1 Queen's Road, Central, Hong Kong
Bank code: 004
Account No. 062-305438-001
Account Name: Christie's Hong Kong Limited
SWIFT: HSBCHKHHHKH

(iii) Credit Card.

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

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4

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

G WATCHES COLLECTION AND STORAGE

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

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

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

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

- we will charge you storage costs from that date.
- we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so.
- we may sell the **lot** in any commercially reasonable way we think appropriate.
- the storage terms which can be found at www.christies.com/storage shall 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 Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.

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

(c) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol – in the

catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) **US import ban on African elephant ivory**
The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.
(e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase and/ or import of Iranian-origin “works of conventional craftsmanship” (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie’s indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**
Gold of less than 18ct does not qualify in all countries as ‘gold’ and may be refused import into those countries as ‘gold’.

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

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

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller’s **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other

matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie’s LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie’s Group** company for use as described in, and in line with, our privacy policy at www.christies.com. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or

remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRESTIES.COM

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

K GLOSSARY

auctioneer : individual auctioneer and/or Christie’s. **authentic** : a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

catalogue description : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice. **Christie’s Group** : Christie’s International Plc, its subsidiaries and other companies within its corporate group. **condition** : the physical **condition** of a **lot**.

due date : has the meaning given to it paragraph F1(a). **estimate** : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

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

Heading : has the meaning given to it in paragraph E2.

lot : an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of ‘special’, ‘incidental’ or ‘consequential’ under local law. **purchase price** : has the meaning given to it in paragraph F1(a).

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

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

reserve : the confidential amount below which we will not sell a **lot**. **saleroom notice** : a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type : means having all capital letters.

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

業務規定 · 買方須知

業務規定

從專業修復人員或其它專業顧問那裏索取意見。

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

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

除非佳士得擁有**拍賣品**所有權(以△標示)，佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

(a) **目錄描述**部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任
我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

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

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

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

5. 估價

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

6. 撤回

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

7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。

(b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。

(d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些

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

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

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

B. 登記競投

1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。

(ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身分證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

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

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

4. 代表他人競投

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

手續及提供已簽署的授權書，授權您代表其競投。

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

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

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

5. 親自出席競投

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

6. 競投服務

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

(A) 電話競投

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

(B) 在 Christie’s LIVE™ 網絡競投

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

(C) 書面競投

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

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

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

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

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

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

4. 競投

拍賣官接受以下競投：

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

5. 代表賣方競投

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

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

6. 競投價遞增幅度

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

7. 貨幣兌換

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

8. 成功競投

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

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

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

2. 稅費

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

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

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方**保證**其：

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

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

2. 真品保證

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

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

- 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
- 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。

(i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。

(j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的保證，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：

- 此額外保證不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有標題的書籍；
 - 沒有標明**估價**的已出售**拍賣品**；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況**報告中或拍賣時公告的瑕疵。
- 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- 東南亞現代及當代藝術以及中國書畫**。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後 12 個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。
- 中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）**。以上 E2(b)-(e) 在此類別**拍賣品**將作修改如下。當創作者或藝術家未有列明時，我們不僅為**標題**作出**真品保證**，並會對本**目錄描述**第二行以**大階字體**注明的有關日期或時期的資料提供**真品保證**（“**副標題**”）。以上 E2(b)-(e) 所有提及**標題**之處應被理解為**標題**及**副標題**。

F. 付款

1. 付款方式

- 拍賣後，您必須立即支付以下**購買款項**：
 - 成交價**；和

- 買方酬金**；和
- 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

(b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。

(c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：

- 佳士得通過“MyChristie’s”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢 (如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊)。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。

- 電匯至：

香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
賬 名：Christie’s Hong Kong Limited
收款銀行代號：HSBCHKHHHKH

- 信用卡

在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP) 的方式支付，本公司每次拍賣接受總數不超過港幣 1,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：

- 現金

本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；

- 銀行匯票

抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；

- 支票

抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

(d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。

(e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

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

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

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

4. 不付款之補救辦法

- 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：
 - 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
 - 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
 - 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
 - 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
 - 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
 - 我們可以選擇將您的身份及聯繫方式披露給賣方；
 - 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
 - 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
 - 採取我們認為必要或適當的任何行動。
- 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。
- 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(c)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(c)(iv) 段將適用。

5. 扣押**拍賣品**

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

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

G. 鐘錶之提取及倉儲

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

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高額品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口 / 進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就**拍賣品**出境要求出口聲明及 / 或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求

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

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

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

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

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

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

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

- 黃金**

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

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 **Ψ** 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. 佳士得之法律責任

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

J. 其它條款

1. 我們的撤銷權

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

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

2. 錄像

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

3. 版權

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

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

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

8. 棄權

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

9. 法律及管轄權

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

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

10. www.christies.com 的報告

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

K. 詞匯表

拍賣官：個人拍賣官和 / 或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

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

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

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

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

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

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

成交價：**拍賣官**接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；**其他賠償**：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

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

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

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

現場競拍登記表格

競投牌編號	
-------	--

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

A 投標者資料

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

客戶名稱 客戶編號

客戶地址
 郵區編號

電話號碼

請確認電郵地址以作售後服務用途

請提供運費報價。

運送地址（ 同上述地址相同）：

B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。**個人**：政府發出附有相片之身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司**：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽發的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

如需申請高額拍賣競投號碼牌，閣下需繳付適用於高額拍賣品的保證金——一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估價總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍賣品按高額拍賣登記程序進行登記。佳士得保留不時更改高額拍賣品登記程序及要求的權利而不作另行通知。

C 拍賣項目登記

<input type="checkbox"/> 19856 絕代私人窖藏布地稀世名釀	<input type="checkbox"/> 20193 凝秀輝英 — 歐洲私人珍藏玉雕
<input type="checkbox"/> 19861 典雅傳承：手袋及配飾	<input type="checkbox"/> 20194 赫維寧漢莊園珍藏中國古典家具 *
<input type="checkbox"/> 19858 時代巨鱗	<input type="checkbox"/> 19677 重要中國瓷器及工藝精品 *
<input type="checkbox"/> 20619 驚世傳奇 *	<input type="checkbox"/> 16897 二十及二十一世紀藝術 晚間拍賣 *
<input type="checkbox"/> 19860 瑰麗珠寶及翡翠首飾 *	<input type="checkbox"/> 20265 國之瑰寶：徐悲鴻不朽傑作 *
<input type="checkbox"/> 19679 中國古代書畫 *	<input type="checkbox"/> 16898 二十及二十一世紀藝術 上午拍賣
<input type="checkbox"/> 19678 中國近現代及當代書畫 *	<input type="checkbox"/> 16899 二十及二十一世紀藝術 下午拍賣 *
	<input type="checkbox"/> 20640 Mr Doodle：瘋狂旅行車

*如閣下有意競投 (i) 佳士得二十及二十一世紀藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。

本人有意登記高額拍品競投牌。

*如閣下有意競投徐悲鴻的《奴隸與獅》，請於以下方格畫上「✓」號。

本人有意登記有關《奴隸與獅》的高額拍品競投牌。

請提供閣下之競投總額：

<input type="checkbox"/> 港幣 0 - 500,000	<input type="checkbox"/> 港幣 500,001 - 2,000,000	<input type="checkbox"/> 港幣 2,000,001 - 4,000,000
<input type="checkbox"/> 港幣 4,000,001 - 8,000,000	<input type="checkbox"/> 港幣 8,000,001 - 20,000,000	<input type="checkbox"/> 港幣 20,000,000 +

D 聲明

- 本人已細閱載於目錄內之末的業務規定，買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。
- 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
- 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。
- 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

姓名 簽署 日期

佳士得香港有限公司
 香港中環遮打道 18 號歷山大廈 22 樓 電話：+852 2760 1766
 www.christies.com

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC
 François Pinault, Chairman
 Guillaume Cerutti, Chief Executive Officer
 Jussi Pykkänen, Global President
 François Curiel, Chairman, Europe
 Jean-François Palus
 Stéphanie Renault
 Héloïse Temple-Boyer
 Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN
 Stephen Lash, Chairman Emeritus, Americas
 The Earl of Snowdon, Honorary Chairman, EMEA
 Charles Cator, Deputy Chairman, Christie's Int.
 Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S ASIA PACIFIC
 Francis Belin, President

CHAIRMAN'S OFFICE
 Jonathan Stone, Deputy Chairman
 Pola Antebi, Deputy Chairman
 Eric Chang, Deputy Chairman
 Charmie Hamami, Deputy Chairman
 Elaine Holt, Deputy Chairman
 Evelyn Lin, Deputy Chairman
 Ada Ong, Deputy Chairman
 Vickie Sek, Deputy Chairman
 Chi Fan Tsang, Deputy Chairman

CHRISTIE'S ADVISORY COUNCIL, ASIA PACIFIC
 Jinqing Cai, Chairman
 Pierre Chen, Raymond Ch'ien, William Fung,
 Qiong Er Jiang, Handel Lee, Anthony Lin,
 Pan Gong Kai, Dee Poon, Mimi Tang,
 Patrick Thomas, Wang Wei, Douglas Woo

SENIOR VICE PRESIDENTS
 Marco Almeida, Karen Au Yeung, Audrey Shum,
 Bo Tan, Katsura Yamaguchi, Kim Yu

VICE PRESIDENTS
 Alexandre Bigler, Carmen Shek Cerne, Janet Chang,
 Liang-Lin Chen, Fung Chiang, Isaac Choi,
 Betsy Chow, Jennie Chu, Emily Fisher,
 Georgina Hilton, Jacky Ho, Dexter How,
 Julia Hu, Seiji Inami, Yunah Jung,
 Elaine Kwok, Hak Jun Lee, Stephenie Leung,
 Ruben Lien, Georgina Liu, Gabrielle Mak,
 Sara Mao, Mindy Melrose, Lillian Ng,
 Cissy Ngan, Benson Or, Stephanie Pang,
 Felix Pei, Zhongwei Qin, Joe So,
 CY Tang, Sherese Tong, Ada Tsui,
 Sonal Singh, Prapadavee Sophonpanich, Winsy Tsang,
 CC Wang, Nicole Wright, Alan Yip,
 Harriet Yu, Dina Zhang, Grace Zhuang

ASSOCIATE VICE PRESIDENTS
 Nga Lam Chan, Winifred Chan, Kelly Chang,
 Lesley Chen, Amy Cheng, Henry Cheng,
 Joanne Cheng, Terry Choi, Yanie Choi,
 Simon Chow, Eric Chung, Dai Dai,
 Helen Fung, Gigi Ho, Phylbie Ho,
 Yiwen Huang, Chie Kawasaki, Masahiko Kuze,
 Annie Lee, Joyce Lee, Keyvyn Leung,
 Nora Li, Rachel Li, Caroline Liang,
 Louis Lin, Vicky Liu, Caitlin Lo,
 Yu-Shan Lu, Jennie Ng, Tony Ng,
 Cissy Ngan, Benson Or, Stephanie Pang,
 Felix Pei, Zhongwei Qin, Joe So,
 CY Tang, Sherese Tong, Ada Tsui,
 Mandy Wang, Aaron Wong, Michael Xie,
 Maxwell Yao, Mia Zhang

13/04/2021

HONG KONG AUCTION CALENDAR

THE ULTIMATE PRIVATE COLLECTION FEATURING THE GREATEST BURGUNDIES
 Sale number: 19856
THURSDAY 20 MAY 11.00 AM

HANDBAGS & ACCESSORIES
 Sale number: 19861
FRIDAY 21 MAY 1.00 PM
 Viewing: 21 May

AN EXCEPTIONAL SEASON OF WATCHES
 Sale number: 19858
SATURDAY 22 MAY 2.00 PM
 Viewing: 21-22 May

THE LEGENDS OF TIME
 Sale number: 20619
SATURDAY 22 MAY 7.00 PM
 Viewing: 21-22 May

HONG KONG MAGNIFICENT JEWELS
 Sale number: 19860
SUNDAY 23 MAY 2.00 PM
 Viewing: 21-23 May

20TH AND 21ST CENTURY ART EVENING SALE
 Sale number: 16897
MONDAY 24 MAY 7.30 PM
 Viewing: 21-24 May

LEGACY: XU BEIHONG'S SLAVE AND LION
 Sale number: 20265
MONDAY 24 MAY 7.30 PM
 Viewing: 21-24 May

20TH AND 21ST CENTURY ART MORNING SESSION
 Sale number: 16898
TUESDAY 25 MAY 10.30 AM
 Viewing: 21-24 May

20TH AND 21ST CENTURY ART AFTERNOON SESSION
 Sale number: 16899
TUESDAY 25 MAY 12.30 PM
 Viewing: 21-24 May

MR DOODLE : CARAVAN CHAOS
 Sale number: 20640
TUESDAY 25 MAY 12.30 PM
 Viewing: 21-24 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY
 Sale number: 19679
WEDNESDAY 26 MAY 2.00 PM
 Viewing: 21-26 May

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS
 Sale number: 19678
THURSDAY 27 MAY 10.00 AM & 2.30 PM
 Viewing: 21-26 May

CHINESE JADE CARVINGS FROM A DISTINGUISHED EUROPEAN COLLECTION
 Sale number: 20193
FRIDAY 28 MAY 10.30 AM
 Viewing: 21-27 May

CLASSICAL CHINESE FURNITURE FROM HEVENINGHAM HALL
 Sale number: 20194
FRIDAY 28 MAY 11.00 AM
 Viewing: 21-27 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART
 Sale number: 19677
FRIDAY 28 MAY 2.00 PM
 Viewing: 21-27 May



CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG
香港 中環 遮打道18號 歷山大廈22樓