



THE
COLLECTION
OF
**André Leon
Talley**

New York 15 February 2023

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ALT

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THE COLLECTION OF André Leon Talley

WEDNESDAY 15 FEBRUARY 2023

AUCTION

Wednesday 15 February 2023
10.00am (Lots 1-68)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	10 February	10.00am - 5.00pm
Saturday	11 February	10.00am - 5.00pm
Sunday	12 February	1.00pm - 5.00pm
Monday	13 February	10.00am - 5.00pm
Tuesday	14 February	10.00am - 5.00pm

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
TALLEY-20995

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10/01/2023

COVER

Lot 28, Photograph by Jonathan Becker

INSIDE FRONT COVER

Lot 14

CHRISTIE'S

17/01/2023

ANDRÉ LEON TALLEY



Abyssinian Church Protest, Police Shooting 2006, Courtesy of Alexis E Thomas, Estate Executor

I first met André at The Abyssinian Baptist Church over 22 years ago. When he approached me, he seemed larger than life, and I had no idea who I had met. I was moved that he and I came together in that solemn and sacred space. He commented, as he would do, on how lovely I looked, and in the same breath said, "Why do you have your papers in a plastic shopping bag?" Not realizing with whom I was speaking, I simply said, "It is easier this way." The following Sunday André gave me a Fendi briefcase, stating, "This is more becoming." Thus began one of the most treasured friendships of my life.

André was my north star in many ways, inviting me into his world of fashion, helping me to understand the history, the players, and the life of a Black man in a world where he was at times the only one, successfully navigating with incomparable style and grace. André and I were like brother and sister—we argued, we laughed, we cried, and we shared just about everything. The church was our special place. Every Sunday he sat on the same pew, where he would arrive early to hold

court. He would critique, compliment, and discuss fashion with his church family before and after the service, much like he would at global fashion events and social gatherings. The women of the church looked forward to speaking with him each week. The spiritual side of André was very private but very real and very strong. It was his faith, instilled in him by his grandmother, Ms. Benny Francis Davis, that sustained him in an industry which, he once remarked, "eats their own." As much as he belonged to the industry and to the world, he also belonged to his family, dear friends, and community. He was beloved for the man that he was and cherished for the indelible mark that he left on fashion and culture. He would be very pleased with the many ways he has been and is being honored now.

André was incredibly bright, extremely articulate, exceptionally talented, and proud of his Black heritage and community. He had a photographic memory and never took notes at a fashion show but could recount every detail with ease. He was a very dignified man, and while he wrote many books, he chose to allow us

into his soul in his last best-selling memoir, *The Chiffon Trenches*, where he was honest and revealed many of his life experiences, challenges, and disappointments. He showed incredible courage while sharing details and facts that were both enlightening and painful. The book was cathartic and freeing for him. André had an incredible heart and rich background, and he was an important contributor to his African American community. Growing up in the Jim Crow south, André pushed top designers to have more African American models in their shows. He called this "quiet activism."

The incredible style of his grandmother and the values she instilled in him were his greatest and most impactful influences. André recognized that, as a Black man, he had to work harder than others and that he had to be many steps ahead. He would say that knowledge is power, that you must be prepared, and to respect yourself always, no matter the odds.

Everything about André was big and bold and exciting. He could make a statement, create a fashion moment, and be the most dynamic dinner guest. André loved luxury and could find style in most everything and in almost everyone. As a gentle giant, a fashion genius, and a statesman, the world was so much better because of him. We have his grandmother to thank. We can thank Ms. Davis for the values she instilled in André, the unconditional love she gave him, an unshakable faith, and all the strength that it provided him. At The Abyssinian Baptist Church, André's generosity is very visible, with his name on plaques on the baptismal



Abyssinian Church Protest, Police Shooting 2006, Courtesy of Alexis E Thomas, Estate Executor



Abyssinian Church Gala – 2008 Courtesy of Alexis E Thomas, Estate Executor

pool, on his special pew, in the elevator, and on a stone in the foyer. He highly regarded and respected his pastor so much so that he dedicated *The Chiffon Trenches* to the church's beloved, late Reverend Dr. Calvin O. Butts III. The church misses them both dearly. The generosity that filled André's life continues via these sales. The proceeds of his collection will be used to further the great work he championed while he was alive, benefitting The Abyssinian Baptist Church in the City of New York and the Mount Sinai Missionary Baptist Church in Durham, North Carolina. Just as André could find style in nearly everyone and everything, I hope that these auctions will serve as an opportunity to bring his style back to the world, giving the public a chance to witness, and possibly own, a treasure or memento from my remarkable friend.

—Alexis Thomas



■1

THREE STRAW BOATER HATS

LOCK & CO. HATTERS AND OLNEY HEADWEAR

with black grosgrain ribbon

Lock & Co. Hatters is size 58, Olney Headwear sizes 58 and 59

\$600-800

(3)

2

COLIN DOUGLAS GRAY

André Leon Talley, 2020

inkjet on canvas

signed in ink (verso)

overall framed: 20 X 16 1/4 in. (50.8 x 41.2 cm.)

\$300-500

LITERATURE:

André Leon Talley, *The Chiffon Trenches: A Memoir*, Ballantine Books, 2020, cover.





3

3

HORST P. HORST (1906-1999)

Diana Vreeland, New York, 1979

archival pigment print, printed later
embossed photographer's credit (margin)
sheet: 20 x 20 in. (50.8 x 50.8 cm.)

\$2,000-3,000

4

BILL CUNNINGHAM (1929-2016)

Diana Vreeland and André Leon Talley, 1974

Fujicolor Crystal Archive print
image: 13 x 8 5/8 in. (33 x 21.9 cm.)
sheet: 14 x 11 in. (35.5 x 27.9 cm.)

\$400-600

LITERATURE:

André Leon Talley, *The Chiffon Trenches*, 2020, p. 13.

In 1974, my first year in New York, I was a volunteer for Diana Vreeland and the Metropolitan Museum of Art Costume Institute. She and I spoke the same language of style, fantasy, history, and literature. Here we are assigning silver hairnets from Woolworth's to cover what Mrs. Vreeland called the "hideous" faces of the mannequins,

—André Leon Talley *The Chiffon Trenches* 2020



4



5

BOB COLACELLO (B. 1947)

André Leon Talley, Andy Warhol and Bianca Jagger at her birthday dinner, Mortimers, 1981

gelatin silver print, printed 2008
signed and numbered '1/3' (verso)
overall framed: 32 x 45 in. (81.3 x 114.4 cm.)
This work is number one from an edition of three.

\$800-1,200

“Andre, do you think you could come to the Factory and meet with Andy and Bob? Diana Vreeland says we must have you work with us”

—Fred Hughes, *The Chiffon Trenches* 2020

6

ANDY WARHOL (1928-1987)

Diana Vreeland Rampant (after Jacques Louis David, Napoleon at St. Bernard)

screenprint in colors, on Somerset paper, 1984, signed and dated in pencil, dedicated 'andre', one of a small number of impressions
Image: 32 $\frac{3}{4}$ x 23 $\frac{3}{4}$ in. (820 x 609 mm.)
Sheet: 38 $\frac{1}{4}$ x 24 $\frac{3}{4}$ in. (970 x 633 mm.)

\$30,000-50,000

LITERATURE:

see Feldman & Schellmann IIIB.25

A major arbiter of style, Vreeland and Warhol's relationship spanned from his years as a commercial illustrator when Vreeland found his work "charming" as editor at Harper's Bazaar, to Studio 54 in the 1970s where both absorbed the energy and style of the youth around them. This work was created for the article "bridled passion" by André Leon Talley in *Vogue* December 1984, p. 358.



7

ANDY WARHOL (1928-1987)

Candy Box (True Love)

signed, inscribed and dated 'H.V.D. 84 André Andy Warhol 84' (on the overlap)

acrylic and silkscreen ink on canvas

10 x 8 in. (25.4 x 20.32 cm.)

Painted in 1984.

\$150,000-200,000

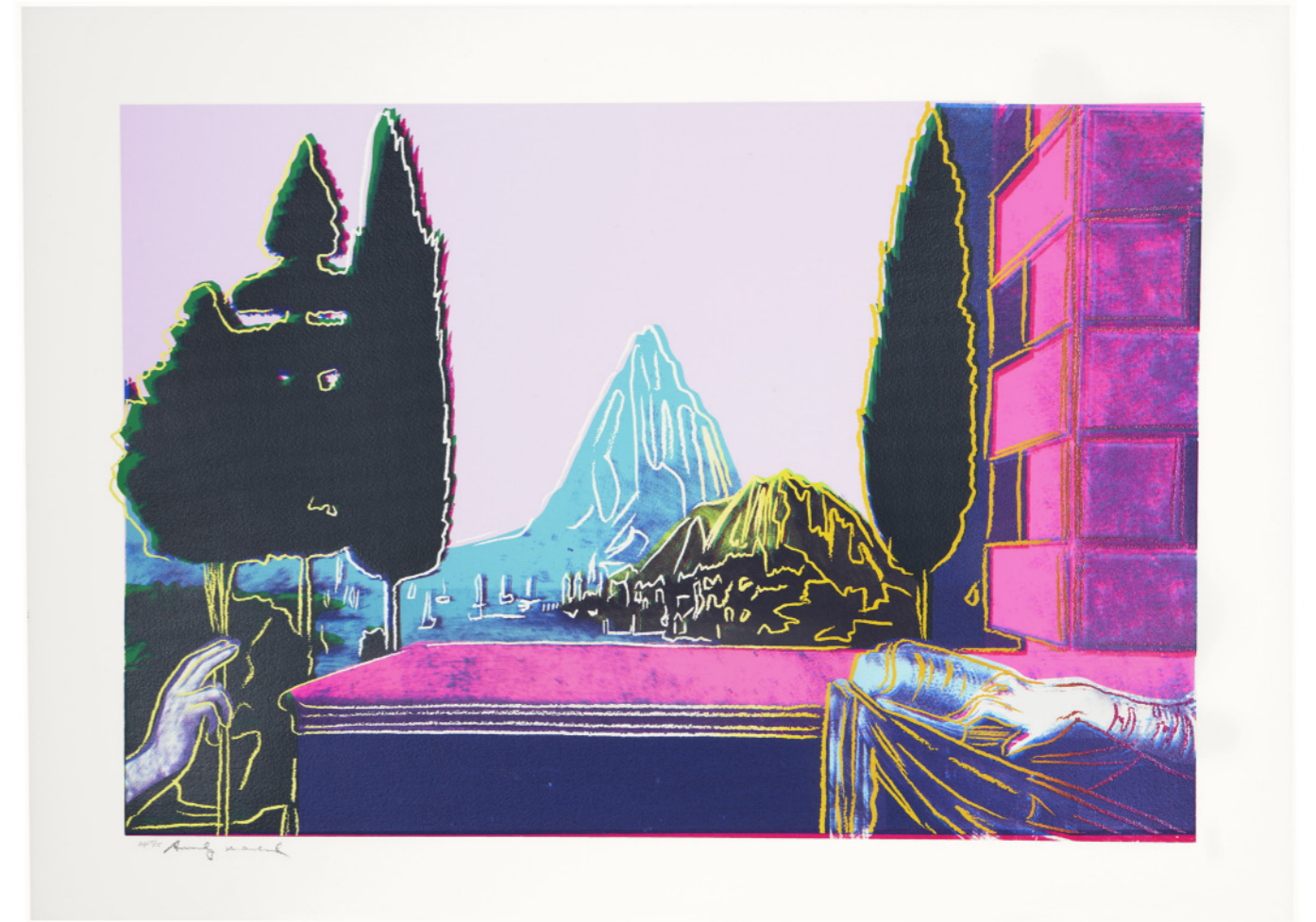
PROVENANCE:

Gift of the artist to the late owner

When Andy was in a good mood, he created small, signed pieces of art for his staff. A silkscreen print from one of his series, or a small painting, like a candyheart in lace on Valentine's Day. It was quite generous perk.

—André Leon Talley *The Chiffon Trenches*





8

ANDY WARHOL (1928-1987)

Leonardo da Vinci, The Annunciation, 1472, from Details of Renaissance Paintings (Leonardo da Vinci)

screenprint in colors, on Arches Aquarelle paper, 1984, signed in pencil, numbered 'AP 15/15' (an artist's proof, the edition was 60), co-published by Editions Schellmann & Klüser, New York and Munich
Image: 25¼ x 37½ in. (641 x 957 mm.)
Sheet: 32¼ x 44¼ in. (806 x 1120 mm.)

\$15,000-20,000

LITERATURE:

Feldman & Schellmann II.321

OPPOSITE: Arthur Elgort, *André Leon Talley*,
Part of lot 101 in the Collection of André Leon Talley: Online



■9
YVES SAINT LAURENT (1936-2008)
Profile
paper collage
28¼ x 19¼ in. (71.7 x 48.9 cm.) (sight size)
\$6,000-8,000



■10
YVES SAINT LAURENT (1936-2008)
Janus head
paper collage
29½ x 19¼ in. (74.9 x 50.2 cm.) (sight size)
\$6,000-8,000



■11

YVES SAINT LAURENT (1936-2008)

Profiles

signed and inscribed 'Pour mon André Ce Collage fait avec toute ma tendresse / Yves' (lower center)

paper collage

19¾ x 18 in. (50.2 x 45.8 cm.)

\$6,000-8,000



■12

**SET OF TWO: A PERSONALIZED BROWN MONOGRAM CANVAS
HARDSIDED TRAIN CASE & A BROWN MONOGRAM CANVAS
HARDSIDED TRAIN CASE**

LOUIS VUITTON, CIRCA 2007

GRADE: 2.5

40 w x 22 h x 18 d cm

35 w x 25 h x 21 d cm

One trunk is personalized with "ANDRÉ LEON TALLEY" painted in yellow, and includes keys and a luggage tag. This case appeared with Talley in his 2008 *Sex and the City* movie cameo. (2)

\$2,000-3,000



13

**A SET OF THREE PERSONALIZED BROWN MONOGRAM
LACQUERED CANVAS HARDSIDED SUITCASES**
LOUIS VUITTON, CIRCA 1990

GRADE: 3

40 w x 32 h x 14 d cm

60 w x 42 h x 21 d cm

80 w x 52 h x 25 d cm

The side of each suitcase is personalized with "ALT" painted in yellow, red and black. (3)

\$3,000-4,000



OPPOSITE: Dustin Pittman, *André Leon Talley with Louis Vuitton Bag*
Part of lot 101 in The Collection of André Leon Talley: Online



14

A PERSONALIZED BROWN MONOGRAM CANVAS PÉGASE 50
LOUIS VUITTON, CIRCA 2000

GRADE: 3

36 w x 50 h x 18 d cm

Includes lock, keys, luggage tag, care card, and Christie's dustbag. Exterior is personalized with "ALT" and a stripe painted in green and white.

\$700-900



15

A PERSONALIZED BROWN MONOGRAM CANVAS HARDSIDED VERTICAL WARDROBE TRUNK
LOUIS VUITTON, CIRCA 2000

GRADE: 3

54 w x 90 h x 29 d cm

Includes luggage tag and seven hangers. The top of the trunk is personalized with "ALT" painted in yellow.

\$3,000-4,000





16
A SET OF FOUR BLACK TAIGA LEATHER HARDSIDED ALZER 60, 65 & 80 SUITCASES
 LOUIS VUITTON, CIRCA 2005
 GRADE: 1.5
 60 w x 42 h x 22 d cm
 65 w x 45 h x 22 d cm
 80 w x 53 h x 26 d cm
 Each trunk includes a luggage tag and protective cover. (4)
 \$4,000-6,000

17
A SILVER METAL & BLACK LEATHER BRIEFCASE
 LOUIS VUITTON, CIRCA 2000
 GRADE: 2.5
 42 w x 33 h x 10 d cm
 Includes key, clochette, luggage tag, and dustbag.
 \$1,000-2,000



17

18
A PAIR OF LIMITED EDITION GRAFFITI MONOGRAM CANVAS HARDSIDED BRIEFCASES BY STEPHEN SPROUSE
 LOUIS VUITTON, CIRCA 2001
 GRADE: 2.5
 50 w x 36 h x 18 d cm
 Includes one key and two luggage tags. (2)
 \$4,000-6,000



18



19
A LIMITED EDITION MONOGRAM CERISES CANVAS SPEEDY 25 BY TAKASHI MURAKAMI
LOUIS VUITTON, 2005
GRADE: 2
25 w x 20 h x 15 d cm
Includes lock, key, care card, and Christie's dustbag.
\$1,000-2,000



20
A LIMITED EDITION BLACK MONOGRAM MULTICOLORE COATED CANVAS AUDRA WITH GOLD HARDWARE BY TAKASHI MURAKAMI
LOUIS VUITTON, CIRCA 2005
GRADE: 1.5
24 w x 21 h x 15 d cm
Includes care card and Christie's dustbag.
\$800-1,000



21
A SILVER METAL & SHEARLING ROBOT
PRADA, CIRCA 2010
GRADE: 3
30 w x 65 h x 16 d cm
\$800-1,000

■22

KIM COLE MOORE (20TH/21ST CENTURY)

Portrait of André Leon Talley

initialed 'KCM' (lower right)

acrylic on canvas

48 x 36 in. (121.9 x 91.4 cm.)

Executed in 2020

\$5,000-7,000

A close personal friend of Mr. Talley, Kimberly Cole Moore executed this sumptuous portrait of him in 2020. His mentor, Diana Vreeland, surveys the scene from over his left shoulder, while the subject sits regally upon a luxurious chair modeled after Diego Velázquez's "Portrait of Innocent X". In reviewing his portrait, Mr. Talley said: "Her brush has captured the inner me, the quietude of my mind, and the somber gaze, the elegance of my hands." For the portrait of Diana Vreeland by Jonathan Becker seen in this work, see the online portion of this sale, 22085, lot 146.



■23

A GOLD EMBROIDERED BULLFIGHTER BOLERO

JEAN PAUL GAULTIER MAN'S 'MATADOR' JACKET, SPRING-SUMMER 1991

Highly decorated clear vinyl ground with gold applique threads, braids bullion, sequins, and tassels ornamented with green stones, with interior waist band. Together with a navy chiffon undershirt.

\$3,000-5,000

PROVENANCE:

Kerry Taylor Auctions, London, 8 December 2020, lot 257

LITERATURE:

McDowell, Colin. Jean Paul Gaultier. 2001, illus. p. 77

A standout look of the Jean Paul Gaultier S/S 1991 show, the vinyl matador jacket was made for both men and women. On the runway a silver version was worn with white lycra leggings.



The clear vinyl matador's jacket embroidered in gold and jewels was the men's wear item of flamboyant choice

—The LA Times reported in 1990.



■24

A GOLD BROCADE CAFTAN

DAPPER DAN CIRCA 2007

Worn at Carolina Herrera New York Fashion Week show.

\$1,000-2,000



25
ANNIE LEIBOVITZ (B.1949)
 Anna Wintour, New York City, 2015
 archival pigment print
 stamped photographer's copyright credit and souvenir print courtesy of the
 artist in ink, numbered '013015-1 / GP.1' in pencil (verso)
 image/sheet: 12 1/4 x 12 1/4 in. (31.2 x 31.2 cm.)
 \$2,000-3,000



26
AN ASHANTI STOOL
 GHANA, 20TH CENTURY
 16 in. (40.6 cm.) high, 25 in. (63.5 cm.) wide,
 13 in. (33 cm.) deep
 \$800-1,200
PROVENANCE:
 A Gift to André Leon Talley from Anna
 Wintour and Annette and Oscar de la Renta.



27
A SENUFO CHAIR
 IVORY COAST (POSSIBLY), 20TH
 CENTURY
 35½ in. (90.2 cm.) high, 16 in. (40.6 cm.) wide,
 31 in. (86.4 cm.) deep
 \$300-500

THE ART OF LIVING

By Emil Wilbekin

I'd like to be remembered as someone who made a difference in the lives of young people — that I nurtured someone and taught them to pursue their dreams and their careers, to leave a legacy.

— André Leon Talley

André Leon Talley's life was a masterpiece. A vision that he created, curated, and carefully constructed in his mind's eye. His imagination was immense, his work ethic impeccable, and his intellect inimitable. He is undeniably one of the most creative and powerful figures in fashion history who's work — notably during his 4 decades at *Vogue* — was simultaneously groundbreaking, breathtaking, and otherworldly. Aside from his love for grandeur, French culture, fashion history, and literature, it was ALT's intense passion to reimagine the world where he had the greatest impact. As a Black man, he single handedly infiltrated the worlds of fashion and media at the highest levels to not only integrate these often exclusionary enterprises, but he also existed as a stealth freedom fighter who became an integral possibility model for future generations of Black Creatives who would be able to realize their dreams to become Editor-in-Chiefs, Digital Directors, Fashion Directors, Fashion Journalists, Fashion Critics, and Stylists who would shape shift our culture and reimagine our world view. We will always remember André's larger-than-life presence, his towering stature at 6-feet, 6-inches tall, and his magnificent dedication to fashion, flourish, and all things fabulous. But what we now know about ALT's life in death, is that it was his sacrifice, his deep commitment to God and his beloved Abyssinian Baptist Church in Harlem, and his generosity of spirit were the foundation hidden beneath the imposing facade. Bequeathing his intellectual property to his church shows the real fabric of this creative genius' character. His legacy is one of opulence, service, and a master class in the art of living audaciously with style and grace.



28

JONATHAN BECKER (B. 1954)

André Leon Talley, Chevalier de l'ordre des arts et des lettres, on the Pont Alexandre III, Paris, 30 June 2013

archival pigment print
signed, titled, dated and numbered 'ap 6' in ink with photographer's embossed credit (margin); inscribed 'for beloved André / most noble of all chevaliers / with a deep bow, congratulations / Jonathan' in ink (frame backing board)
image: 24 x 24 in. (61 x 61 cm.)
sheet: 28 x 28 1/2 in. (71 x 72.4 cm.)
(Accompanied by a Certificate of Print Origin)

\$1,200-1,800

LITERATURE:

André Leon Talley, *The Chiffon Trenches*, 2020, p. 176.



■29

**A ROYAL BLUE, PINK AND RED SILK SATIN SHAWL-COLLAR
KIMONO**

TOM FORD, CIRCA 2013

With multicolor Chinese lion, lotus and chrysanthemum motif embroidery and
appliques and split hem details

\$10,000-20,000



■30

A BLUE SILK SATIN KIMONO
GUCCI, MADE IN ITALY, 2002

With pink and white flowers and branches, lining of ice blue silk satin, lower half white with blue flowers (2)

\$2,000-3,000

Accompanied by a note dated 15 December 2002 from Tom Ford and original Gucci box.

Note reads

"London, December 15, 2002

Dear Andre,

I hope that you like your Kimono and will wear it for all of your Christmas soirees. I hope that you have a wonderful holiday and wish you all of the best for the New Year.

I hope that you are well and look forward to seeing you in Milan and Paris soon.

Warmest regards,

Tom"





André Leon Talley Attends The Metropolitan Museum of Art's Costume benefit Celebrating Rei Kawakubo/Comme des Garçons: Art of the In-Between, Photograph by Billy Farrell© BFA 2023



■31

A BLACK SILK FAILLE FULL-LENGTH COURT COAT

TOM FORD, CIRCA 2017

With Watteau cathedral length train

\$2,000-3,000

Mr. Talley wore this bespoke Tom Ford court coat to the 2017 Met Gala celebrating the opening of The Costume Institute show Rei Kawakubo/Comme des Garçons: Art of the In-Between. Tom Ford created custom Met Gala looks for Mr. Talley for nearly seven years, including this exceptional example.

Mr. Talley was a fixture of the Met Gala red carpet, interviewing guests at the top of the famed museum stairs. When discussing in his memoir, Mr. Talley said "People responded to my warmth and kindness, my gentleness. Even people who didn't know me would quietly stand in line to come chat".





■32
**A BLACK AND BROWN COTTON WOVEN CRINKLE PLISSÉ
CAFTAN**
PATIENCE TORLOWEI, CIRCA 2020
With asymmetric V-neck, geometric embroidery at torso and multicolor
embroidered floral butterfly appliqué.
\$800-1,200



(alternate view)

■33
A REVERSIBLE PRINTED COTTON BATIK CAFTAN
PATIENCE TORLOWEI, CIRCA 2020
One side with ruffled tiers with brown velvet trim, one with black lace sequin
details to hem and neckline.
\$3,000-5,000



■34

A BLACK SILK VELVET EVENING CAFTAN
RALPH RUCCI, CIRCA 2000-2020

With side seam splits, draped batwing-style sleeve, and split jewel neck

\$600-800



■35

A BLACK BEADED SILK AND SEQUINED EVENING TUNIC
RALPH RUCCI, CIRCA 2000-2020

With Y front and wide sleeves

\$2,000-3,000



■36

A BLACK METALLIC ROBE OF FIGURED SILK BLEND
RALPH RUCCI CHADO, CIRCA 2000-2020

With very long hanging kimono-style sleeves in alternating bands of black metallic silk and black silk satin, fully lined in black silk satin, center front double button closure, slight train

\$800-1,200



(alternate view)

■37

A REVERSIBLE YELLOW AND BLUE CAFTAN

CIRCA 21ST CENTURY

With blue lining. Together with chromogenic print *André Leon Talley, 1993*, by Karl Lagerfeld.

Photograph measuring 15 1/4 x 13 3/4 in.

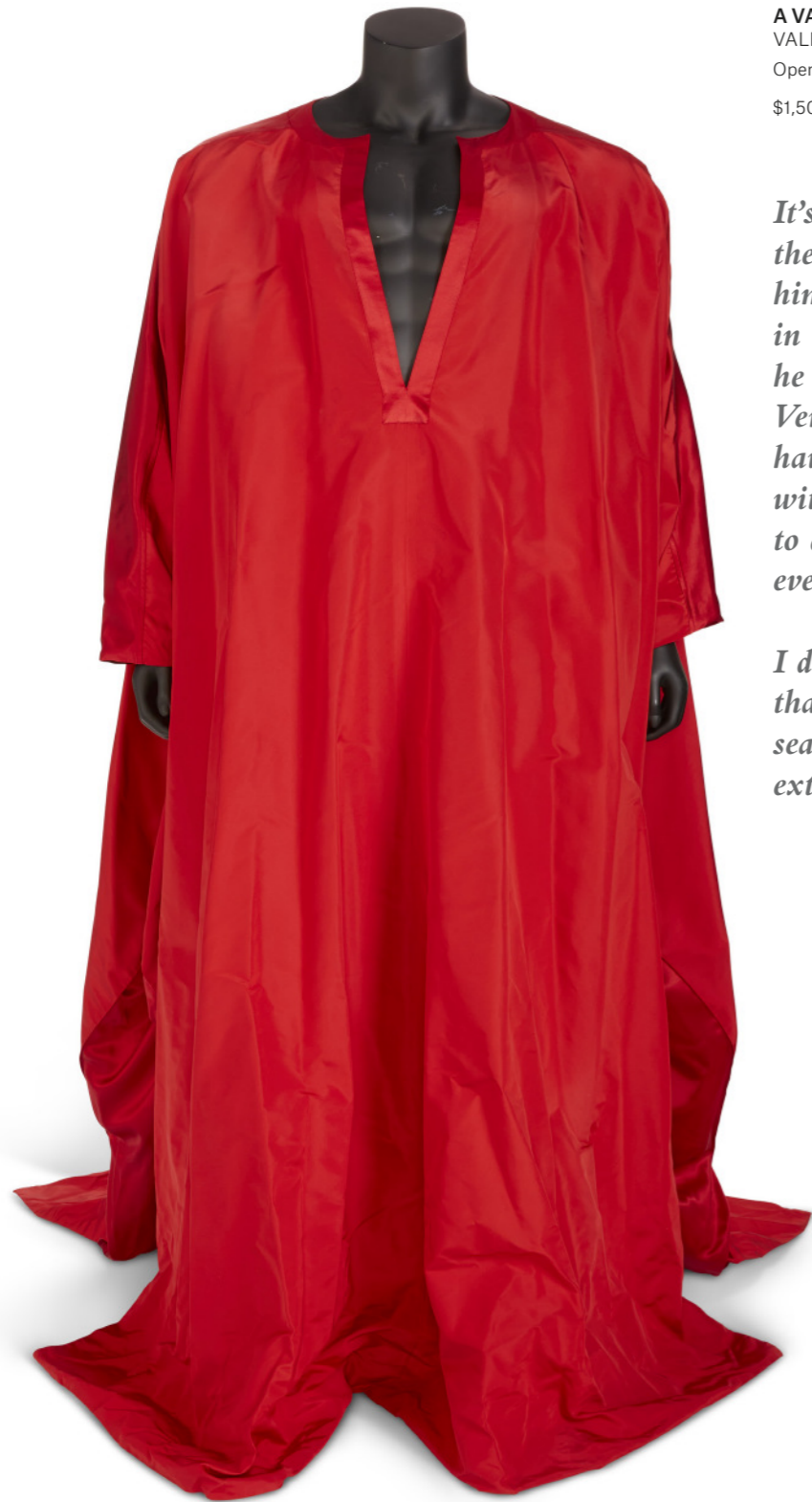
(2)

\$1,500-2,500

The caftan worn by Andre Leon Talley at 2004 CFDA Fashion Awards at the New York Public Library (photographed with Selma Blair).



André Leon Talley and Selma Blair at the 2004 CFDA Fashion Awards. Photograph By Evan Agostini © Getty Images



■38
A VALENTINO RED SILK TAFFETA EVENING CAFTAN
 VALENTINO COUTURE, CIRCA 2000-2020
 Open side construction with sweeping train and silk satin details
 \$1,500-2,500

It's impossible to talk about style when the person in question is André. I met him in the 70's, when he was always in the corridors of The Factory, and he already had his own precise style. Very beige, lots of fur, lots of hats... having followed his career and worked with him, it was always a surprise to discover what he invented. How everything was extraordinary.

I don't know his house but I'm sure that that passionate and obsessive search for style was translated into extraordinary rooms!

—Valentino

■39
VERSACE, GIANNI (1946-1997)
A PORTRAIT OF ANDRÉ LEON TALLEY, DRAWN AND SIGNED
 Watercolor, ink and gray wash. Signed at lower right. Housed in a folder bearing Versace's embossed seal.
 296 x 209mm
 \$1,000-1,500



■40
A GROUP OF FOUR SILK SCARVES AND TWO LEATHER AND GILT-METAL LEATHER CUFF BRACELETS
 GIANNI VERSACE INTIMO, 20TH CENTURY
 The bracelets dating to the 1993 Miami collection (6)
 \$600-800





■41
A BRICK RED 'SLEEPING BAG' CLUTCH COAT
NORMA KAMALI, 2000S
Reversible, in rip-stop weave nylon with notch lapel and side slit inset pockets
Medium
\$500-800



■42
A NAVY WOOL DECONSTRUCTED GREATCOAT
CHRISTIAN DIOR HAUTE COUTURE PARIS, LATE 20TH/EARLY 21ST CENTURY
Of pieced asymmetrical design, trimmed with heavy gold braid and red piping, lined with red silk satin, large foldover collar, one tail, the interior with attached black silk piece
\$1,000-1,500



■43
A NAVY SILK FAILLE TIERED CAPE
 CHANEL, CIRCA 2007

With standing collar with hook and eye closure and court train
 \$3,000-5,000

Few figures loomed as large in Mr. Talley's life as Karl Lagerfeld. The two bonded over a mutual appreciation of French history, literature, the history of fashion, and art. Mr. Talley went so far as to describe Lagerfeld as the brother he always wished he had. Over the years the two would exchange letters, sketches and gifts including Louis Vuitton luggage and Faberge jewelry. When asked to describe their relationship, Mr. Talley said "We simply were two people from worlds apart, who found in each other alignments on all things that mattered in our lives."

Every moment with Karl was a master class in refinement: the way he decorated, the way he instructed his staff to dress a table, the way he always sent his friends the most beautiful wicker tubs of roses. His personal and highly original way of sartorial dress inspired me for decades. Many of the Met Gala capes I wore were made and designed by Karl at Chanel....No other men, until recently, had the privilege to wear Chanel couture clothes.

—André Leon Talley, Vogue 2019



André Leon Talley attends the Costume Institute Gala 2007 at the Metropolitan Museum of Art.
 © Dan Herrick-KPA/Dan Herrick/ZUMA Press





■44

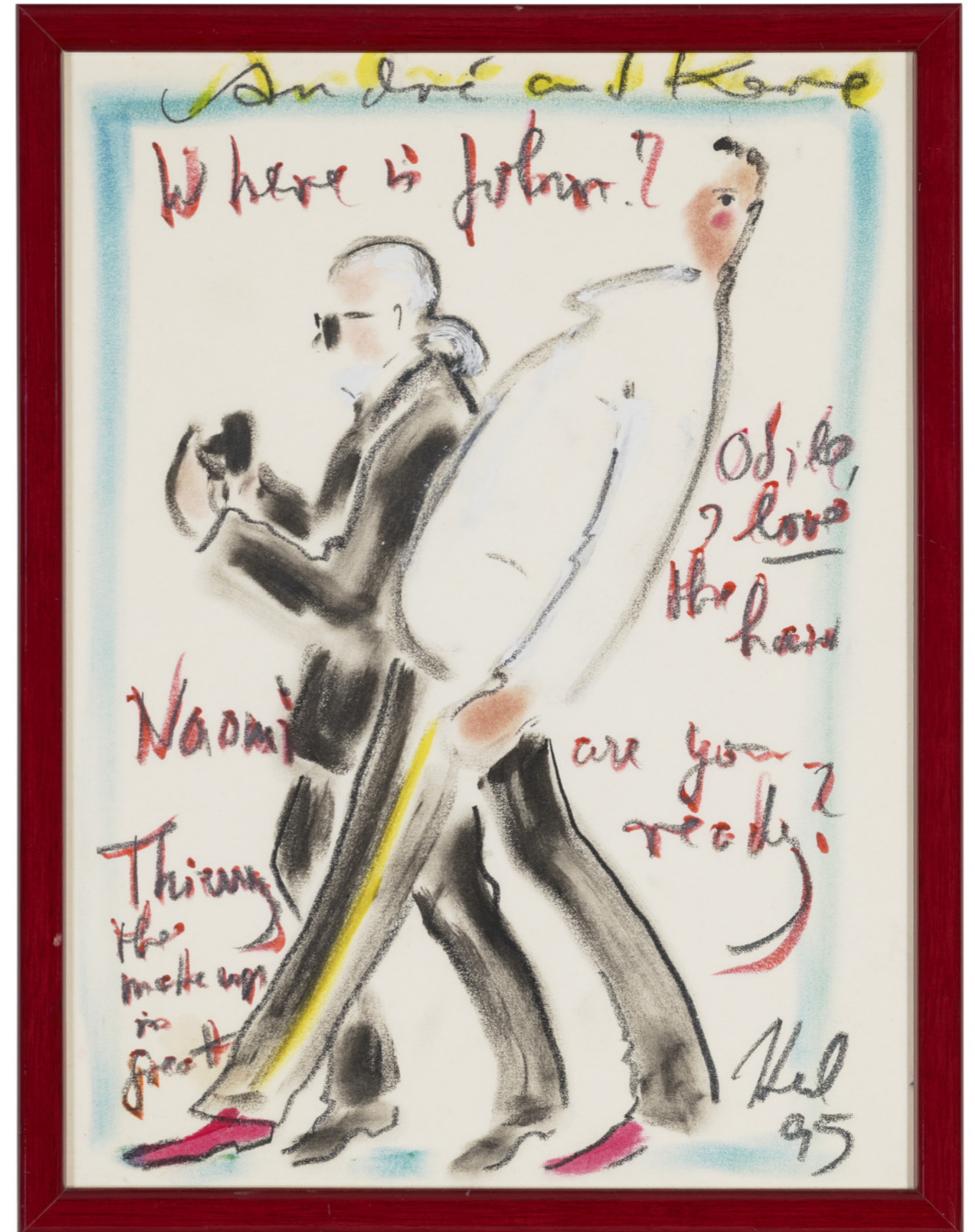
KARL LAGERFELD (1933-2019)

Illustration of André Leon Talley

inscribed 'La Tsarina on her way back to the Winterpalace / Love Karl' and 'this is not a page from my diary' (overall)

pastel and pencil on paper
9¼ x 9¾ in. (24.8 x 24.8 cm.)

\$800-1,200



■45

KARL LAGERFELD (1933-2019)

André and Karl

inscribed, signed and dated (lower right)

pastel and gouache on paper

12½ x 9¾ in. (31.8 x 23.8 cm.) (sight size)

\$800-1,200



■ 46

KARL LAGERFELD (1933-2019)

Parisian sketch

signed and inscribed (on verso)
pastel and ink on paper
11½ x 8½ in. (29.2 x 20.6 cm.) (sight size)

\$800-1,200



47

KARL LAGERFELD (1933-2019)

Kate Moss, Shalom Harlow, and Naomi Campbell in bed, 1996

gelatin silver print
signed, dated and inscribed 'André, can we sleep in your bed / Happy Easter love Karl / Welcome back to the B. B. [?] / To André from Karl with love' in ink (recto); variously numbered in pencil (verso)
image: 10 x 15 1/2 in. (25.4 x 39.3 cm.)
sheet: 12 x 16 in. (30.4 x 40.6 cm.)

This image was captured by Karl Lagerfeld in between fashion shows celebrating the 25th anniversary of Coco Chanel's death, when the models slipped away for a nap in André Leon Talley's room at the Ritz hotel. Lagerfeld later inscribed, framed and sent the work to Talley as a gift.

\$700-900



48
ARTIST UNKNOWN (20TH/21ST CENTURY)
Karl Lagerfeld at his Paris home, c. 1992
chromogenic print
sheet: 21 1/4 x 17 1/2 in. (53.9 x 44.4 cm.)
\$300-500



49
HELMUT NEWTON (1920-2004)
Karl Lagerfeld, Paris, 1973
gelatin silver print, printed mid-1980s-early 1990s
signed, titled and dated in pencil, stamped photographer's copyright credit
and reproduction limitation in ink (verso)
image: 9 1/2 x 14 in. (24.1 x 35.5 cm.)
sheet: 12 x 15 5/8 in. (30.4 x 39.6 cm.)
\$2,000-3,000



■50
**A CHOCOLATE BROWN LAMBSKIN PATCH
POCKET JACKET**
CHANEL, LATE 20TH/EARLY 21ST CENTURY
The pockets, jacket edges and cuffs with heavy gold-plated
chains, front closure with black leather buttons and gold-
plated Xs; yellow silk satin lining
\$2,000-3,000

51
**A BLACK LEATHER & GOLD METAL CHAIN
BOTTLE HOLDER**
CHANEL, 1994
GRADE: 2
10 w x 20 h x 10 d cm
Includes Christie's dustbag.
\$2,000-3,000



■52
A BLACK PATENT LEATHER JACKET
CHANEL, LATE 20TH/EARLY 21ST CENTURY
With four top stitched pockets, red silk lining, and enamel and
rhinestone buttons.
\$1,000-1,500

53

UNSIGNED CHANEL AMETHYST GEODE PENDANT NECKLACE

Designed as an oversized cross, set with four amethyst geodes suspended from an oval link chain mounted in gilt metal, unsigned

Size/Dimensions: pendant 17.1 x 14.0 x 5.1 cm (6¾ x 5½ x 2 in); chain 492.7 cm (194 in)

Gross Weight: 1750.0 grams

\$6,000-8,000



actual size



54

UNSIGNED CHANEL AMETHYST GEODE AND GRIPOIX GLASS BROOCH

Designed as a large amethyst geode surrounded by turquoise and cranberry colored gripoix glass set in gilt metal, unsigned

Size/Dimensions: 10.2 x 8.9 x 1.3 cm (4 x 3½ x ½ in)
Gross Weight: 157.5 grams

\$2,000-3,000



actual size



actual size

55

CHANEL AMETHYST GEODE AND GRIPOIX GLASS PENDANT-BROOCH

Designed as a large amethyst geode surrounded by purple and cranberry colored gripoix glass, mounted in gilt metal, signed Chanel, Made in France

Size/Dimensions: 7.6 x 6.4 x 2.0 cm (3 x 2½ x ¾ in)
Gross Weight: 148.0 grams

\$2,000-3,000



actual size



actual size

56

CHANEL PAIR OF GRIPOIX GLASS AND GILT METAL CUFF BRACELETS

Blue and green poured gripoix glass and beads, button-shaped and bead imitation pearls, round rhinestones, gilt metal, each signed Chanel Made in France, maker's mark, both with rhinestones deficient

Size/Dimensions: continuous inner circumference 18.3 cm (7¼ in), inner diameter 6.7 cm (2⅝ in)
Gross Weight: 267.4 grams

\$4,000-6,000

(2)



57

JACOB & CO. DIAMOND AND COLORED DIAMOND 'THE WORLD IS YOURS' WRISTWATCH

Quartz movement, round diamonds and colored diamonds including hues of blue, yellow, black and orange, mother-of-pearl inlay, stainless steel, gray leather, signed Jacob & Co, Swiss made, numbered S611

Diamonds: 51 round with an approximate total weight of 2.50 - 2.75 carats

Size/Dimensions: case 47 mm; leather strap adjustable 16.5 - 21 cm (6½ - 8¼ in)
Gross Weight: 128.9 grams

-Please note that this lot is made from or contains material that may be either protected or regulated. **This lot will be restricted to clients within the United States or to clients that collect the lot at Christie's New York.** Please check the relevant customs laws before bidding on this lot and see Section G5 of Conditions of Sale for definitions of cataloguing symbols and further information. Please contact Christie's Jewelry Department with any additional questions before bidding.

\$5,000-7,000

Please note that the colored diamonds have not been tested for natural color.



59

TIRET DIAMOND 'SECOND CHANCE' WRISTWATCH

Quartz movement, round diamonds, grey mother-of-pearl, stainless steel, light green leather strap, signed Tiret, New York, Swiss made, numbered

Diamonds: 42 round surround the bezel with an approximate total weight of 5.50 - 6.25 carats. Smaller diamonds on the watch face and clasp with an approximate total weight of 0.50 - 0.75 carats. Total diamond carat weight approximately 6.00 - 7.00 carats

Size/Dimensions: case 56 x 45 mm; adjustable bracelet strap 17.2 - 19.1 cm (6¾ - 7½ in)
Gross Weight: 139.7 grams

-Please note that this lot is made from or contains material that may be either protected or regulated. **This lot will be restricted to clients within the United States or to clients that collect the lot at Christie's New York.** Please check the relevant customs laws before bidding on this lot and see Section G5 of Conditions of Sale for definitions of cataloguing symbols and further information. Please contact Christie's Jewelry Department with any additional questions before bidding.

\$5,000-7,000

58

BLUE TOPAZ AND MULTI-GEM RING

Rectangular-shaped blue topaz, round diamonds, yellow sapphires, rubies and green garnets, 18k white gold (French mark)

Blue topaz: measuring approximately 28.00 x 20.70 x 11.00 mm and calculated to weigh approximately 60.00 - 62.00 carats

Size/Dimensions: US ring size 10½
Gross Weight: 54.0 grams

\$3,000-5,000



60

ELSA PERETTI STERLING SILVER BOX

Sterling silver, signed E, circa 1975, glass cover is cracked and original gem set topper is deficient

Size/Dimensions: 7.0 x 4.4 x 3.8 cm (2¾ x 1¾ x 1½ in)
Gross Weight: 162.7 grams

\$2,000-3,000

Before joining Tiffany & Co. in 1974, Elsa Peretti became known for her signature silver jewels and accessories for Halston. The present case was likely designed by Peretti for Halston. A nearly identical case was photographed for *Vogue* in December 1974.





61
LORD SNOWDON (1930-2017)
André Leon Talley with Manolo Blahnik
gelatin silver print
signed in ink (margin)
image: 10 1/2 x 10 1/2 in. (26.6 x 26.6 cm.)
sheet: 16 x 12 in. (40.6 x 30.4 cm.)
\$1,200-1,800

62
A PAIR OF REPTILE SKIN AND RED SILK EMBELLISHED EVENING SHOES
MANOLO BLAHNIK
labeled size 13
\$400-600



63
A BLACK LEATHER FRINGE COAT
PRADA, LATE 20TH/EARLY 21ST CENTURY
with two in seam pockets and white silk satin lining
\$800-1,200



64
A BLACK ARDENNES LEATHER HAC BIRKIN 60 WITH GOLD HARDWARE
HERMÈS, 1997
GRADE: 3.5
60 w x 46 h x 28 d cm
Includes lock, keys, clochette, and Christie's dustbag.
\$4,000-6,000

65
A PERSONALIZED ROUGE H CALF BOX LEATHER HAC BIRKIN 60 WITH GOLD HARDWARE
HERMÈS, CIRCA 1990
GRADE: 4
60 w x 45 h x 28 d cm
Includes lock, keys, clochette, and Christie's dustbag. Front exterior is embossed "ALT" in gold, beneath front flap.
\$4,000-6,000



66
A GOLD LEATHER LE FLÂNEUR BICYCLE
HERMÈS, CIRCA 1994
GRADE: 2
Length: 175 cm
\$2,000-3,000



67

ASPREY SILVER MONOGRAMMED ENVELOPE BUSINESS CARD HOLDER

Sterling silver (British mark), circa 2001, maker's mark, monogrammed ALT

Size/Dimensions: 9.5 x 6.4 x 0.3 cm (3¾ x 2½ x ⅛ in)
Gross Weight: 107.4 grams

\$300-500

68

ALICE SPRINGS (1923-2021)

André Leon Talley, 'La Villa Vigie', 1989

signed, titled and dated in ink (margin); inscribed 'with love to André / from June / Monte Carlo / 20 Sept 1994' in pencil (verso)
image: 22 1/4 x 15 in. (56.5 x 38 cm.)
sheet: 24 x 20 in. (61 x 50.8 cm.)

\$2,000-3,000

LITERATURE:

André Leon Talley, *A.L.T.: A Memoir*, Villard Books, New York, 2003, cover.



This is my absolute favorite picture of ALT. This is André on top of his game, on top of his world, with the future in his sights. It's the promise that makes this picture shine for me. It also says "I wish you would say something... but you know YOU can't touch this!!!!"

—Whoopi Goldberg, January 2023



THE
COLLECTION
OF
**André Leon
Talley**

ONLINE SALE

AUCTION

Bidding Opens 27 January 2022
www.christies.com/events/the-collection-of-andre-leon-talley/

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General inquiries for this auction should be addressed to mpaschal@christies.com

THE COLLECTION OF ANDRÉ LEON TALLEY: ONLINE

Sale 22085 lots 101-460
Bidding closes February 16 beginning at 10am EST

CHRISTIE'S



101
DUSTIN PITTMAN, ARTHUR ELGORT
AND ANONYMOUS ARTIST

A Group of Three Portraits of André Leon Talley

\$400-600



102
ARTIST UNKNOWN (EARLY 20TH CENTURY)

Two views of the Majestic Oak Tree in Savannah, GA, one with André Leon Talley
 one chromogenic print and one archival pigment print
 overall framed: 46 1/2 x 84 in. (118.1 x 213.3 cm.)
 image: 16 x 20 in. (40.6 x 50.8 cm.)
 sheet: 18 x 24 in. (45.7 x 60.9 cm.)

(3)

(2)

\$300-500



103
ANDREI ROZEN (1952-2012)
ANDRÉ LEON TALLEY AT URIEV MONASTERY,
RUSSIA, 2004

chromogenic print
 signed in ink (margin)
 image: 26 x 25 1/4 in. (66 x 64.1 cm.)
 sheet: 30 x 30 in. (76.2 x 76.2 cm.)

\$200-300



107
A SET OF THREE SILVER METAL
CANISTERS
CHANEL, CIRCA 2000

GRADE: 3
 Diameter: 31 cm
 Includes Christie's dustbag.

\$200-300



108
A SET OF PROTECTIVE KNEE, ELBOW &
WRIST PADS
CHANEL, CIRCA 2000

GRADE: 1
 Size Large. Packaging dimensions: 26 w x 53 h cm
 Includes Christie's dustbag.

(3)

\$400-600



109
KARL LAGERFELD (1933-2019)
Portrait of André in Chanel couture

inscribed 'André 'en couture' Chanel' (lower left) and signed 'Karl' (lower right)
 ink, charcoal and pencil on paper
 10 1/2 x 8 in. (26.7 x 20.3 cm.) (sight size)

\$800-1,200



104
PETER MCGOUGH (B. 1958)

André Leon Talley wearing a fur hat, 2004
 toned gelatin silver print
 signed, dated and inscribed 'To André / yours truly / Peter McGough 04' in pencil (verso)
 image: 13 x 10 in. (33 x 25.4 cm.)
 sheet: 14 x 11 in. (35.5 x 27.9 cm.)

\$300-500



105
ANDREI ROZEN (1952-2012)
ANDRÉ LEON TALLEY AT CHESHMENSKY CHAPEL,
RUSSIA, 2004

chromogenic print
 image: 17 x 11 1/8 in. (43.1 x 28.2 cm.)
 sheet: 18 x 12 in. (45.7 x 30.4 cm.)

\$600-800



106
A TENNIS RACKET
CHANEL, CIRCA 2000

GRADE: 1
 Total Length: 70 cm
 Includes Christie's dustbag.

\$500-700



110
KARL LAGERFELD (1933-2019)
Three photographs of Sandra Bernhard,
Anna Wintour, André Leon Talley, and Fran
Lebowitz, 1992

inscribed, signed and dated in ink
 gelatin silver print
 9 x 7 in. (each, approximately)

(3)

\$300-500



111
KARL LAGERFELD (1933-2019)
Two fashion design sketches

the first for André Leon Talley and the second for Nicole Kidman; signed, dated and inscribed (overall) (each)
 ink and colored pencil on paper
 11 3/4 x 8 3/4 in. (29.9 x 21 cm.) (each)

(2)

\$1,000-1,500



112
KARL LAGERFELD (1933-2019)
Carine Roitfeld with male model, c. 1990s

inkjet print
 inscribed 'for André - Love Karl' in ink (margin)
 image: 13 1/4 x 8 7/8 in. (33.6 x 22.5 cm.)
 sheet: 14 1/2 x 10 1/4 in. (36.8 x 26 cm.)
 Former editor-in-chief of Vogue Paris (2001- 2011), Carine Roitfeld is shown her elegantly posed with a male model.

\$400-600



113
KARL LAGERFELD (1933-2019)
Sketch of Karl and André
 signed and inscribed (overall)
 ink and pencil on paper
 10 7/8 x 8 5/8 in. (25.7 x 22 cm.) (sight size)
 \$800-1,200



114
KARL LAGERFELD (1933-2019)
Paris Scene, 2009
 Iris print, mounted on paper
 signed, numbered '37/100' and inscribed 'Dearest
 André / a great 2009, the first Obama year with all
 my / love, Karl' in ink (mount, recto)
 image/sheet: 18 x 26 in. (45.7 x 66 cm.)
 mount: 22 1/4 x 29 1/4 in. (56.5 x 74.2 cm.) (34)
 \$700-900



115
LAGERFELD, KARL (1933-2019)
*ENVELOPE ADDRESSED TO ANDRE
 LEON TALLEY WITH ENCLOSED
 PHOTOGRAPHS*
 The 473 x 575mm photo mailing envelope bears
 two images of Talley.
 \$300-500



119
**A BLACK SILK VELVET FLAPPED PATCH
 POCKET JACKET**
 CHANEL, LATE 20TH/EARLY 21ST CENTURY
 With padded shoulders and ribbon, cord, and
 beading trim
 \$1,000-1,500



120
**A BLACK SILK VELVET COLLARLESS
 CLUTCH JACKET**
 CHANEL, LATE 20TH/EARLY 21ST CENTURY
 With padded shoulders, gold mesh and sequin
 braid trim, gold and black button cuffs and patch
 pockets
 \$1,000-1,500



121
A BLACK METALLIC HOODED JACKET
 CHRISTIAN DIOR HAUTE COUTURE PARIS,
 LATE 20TH/EARLY 21ST CENTURY
 The front and sleeves quilted with pattern of
 geometric bands and stylized florals, zipper front
 closure, zipper along lower hem (missing the
 zipped attachment), the hood with quilting and
 large attached piece at back, also quilted, with
 drawstring
 \$1,000-1,500



116
KARL LAGERFELD (1933-2019)
New-Nice
 inscribed, dated and signed 'New-Nice / May 5th
 86 / Karl' (lower right)
 pastel and ink on paper
 10 5/8 x 8 in. (27 x 20.3 cm.) (sight size)
 Executed in 1986
 \$800-1,200



117
KARL LAGERFELD (1933-2019)
*Portrait imaginaire du Chevalier de
 Faublas, Paris, 1997*
 Iris print, face-mounted on glass
 signed, titled, dated and inscribed 'For André with
 lots of love / Jan 1997 Karl / Paris Jan. 97 Jason
 Shaw' in gold ink (recto)
 image: 27 x 21 1/4 in. (68.5 x 53.9 cm.)
 sheet/face-mount: 30 x 22 1/2 in. (76.2 x 57.1 cm.)
 \$2,000-3,000



118
**A DARK PLUM SILK VELVET
 COLLARLESS GOLD AND PURPLE
 BUTTON CUFF PATCH POCKET CLUTCH
 JACKET**
 CHANEL, LATE 20TH/EARLY 21ST CENTURY
 With padded shoulders and gold mesh and silver
 sequin braid trim
 \$1,000-1,500



122
A BLACK SILK FAILLE CAFTAN
 BALENCIAGA, PARIS, CIRCA 2000-2020
 Voluminous, with train, self fabric lining
 \$800-1,200



123
**A ZEBRA PRINT REVERSIBLE 'SLEEPING
 BAG' COAT**
 NORMA KAMALI, LATE 20TH/EARLY 21ST
 CENTURY
 With on seam pockets
 Large
 \$500-800



124
A BLACK ORGANZA RIBBON BOLERO
 HERVE LEGER, LATE 20TH/EARLY 21ST
 CENTURY
 \$800-1,200



125
A BLACK AND AUBERGINE SILK SATIN 'CLIMATE REVOLUTION' CLOAK
 VIVIENNE WESTWOOD, CIRCA 2012-2020
 With printed lettering reading "CLIMATE REVOLUTION" and chapel length train
 \$2,000-3,000



126
A BLACK BROCADE CAFTAN
 DAPPER DAN FOR GUCCI, CIRCA 2020
 \$800-1,200



127
A PAIR OF BLACK T-SHIRTS FEATURING SILVER RHINESTONE-STUDED NAACP LOGO
 CIRCA 2010
 with André Leon Talley emblazoned on shoulder.
 6XL (2)
 \$400-600



-131
A BLUE NAVY CROCODILE COAT
 PRADA, CIRCA 2006
 With belt
 \$5,000-8,000



-132
AN UMBER ALLIGATOR COAT
 PRADA
 \$5,000-8,000



-133
A RED ALLIGATOR COAT
 PRADA
 \$5,000-8,000



-128
A BLACK ALLIGATOR COAT
 PRADA, CIRCA 2006
 With fur trim and white satin lining
 \$5,000-8,000



-129
AN OFF-WHITE CROCODILE COAT
 PRADA, CIRCA 21ST CENTURY
 With belt
 Bespoke
 \$5,000-8,000



-130
A GREEN CROCODILE COAT
 PRADA, CIRCA 2006
 With belt
 \$5,000-8,000



-134
A PALE PINK CROCODILE COAT
 PRADA, CIRCA 2000
 With belt and lining
 \$5,000-8,000



-135
A TAN ALLIGATOR COAT
 GUCCI, CIRCA 21ST CENTURY
 With zip closure, high collar with snap and belt.
 \$5,000-8,000



136
A FULL-LENGTH TAN AND DARK BROWN GUCCI LOGO SINGLE-BREASTED COAT
 GUCCI, LATE 20TH/EARLY 21ST CENTURY
 With flap pockets and long open slit in back
 \$2,000-4,000



137
A TAN AND LIGHT BROWN GUCCI LOGO SINGLE-BREASTED COAT
 GUCCI, LATE 20TH/EARLY 21ST CENTURY
 With single vent and pockets
 \$2,000-3,000



138
A BLACK VELVET CAP
 CHRISTIAN LACROIX, LATE 20TH/EARLY 21ST CENTURY
 With gold braid and large tassel top, in original box. With interior woven label
 \$200-400



139
A BLACK LEATHER PILLBOX HAT
 GEMA GALDÓN, LATE 20TH/EARLY 21ST CENTURY
 With presentation inscription to André Leon Talley on the interior:
 "THIS HAT: HAS BEEN MADE FROM AN OLD LOEWE VINTAJE JACKET. IT WAS HANDMADE IN SMALL MOMENTS OF CRISIS OF FAITH, WHEN I THOUGHT I WOULD CLOSE MY BUSINESS. IT'S EASIER FOR ME TO MAKE HATS THAN TO CRY. THERE ARE PEOPLE WHO SERVE AS AN EXAMPLE TO NOT GIVE UP ANDRÉ LEON TALLEY IS ONE OF THEM. #MOREFUSCHIA #MOREDRAAMA"
 With maker's tag labeled 1/1
 \$200-300



143
A BLACK SILK KIMONO
 JOHN GALLIANO PARIS, LATE 20TH/EARLY 21ST CENTURY
 With cream silk satin lining, large batwing sleeves, very long train, diagonal pockets with black thread patterned buttons; button closure
 \$2,000-3,000



-144
TWO PAIRS OF EVENING SHOES WITH RHINESTONE BUCKLE, ONE RED SILK SATIN, THE OTHER GOLD ALLIGATOR SKIN
 ROGER VIVIER
 presumes size 17
 \$500-800



145
A RED AND GILT METALLIC TRIM TWOPIECE WOOL MILITARY SUIT
 WELSH JEFFRIES, SAVILLE ROW
 Consisting of one red wool tunic with black silk velvet and gold accents and one pair of red wool trousers with gold trim.
 \$500-800



140
A BLACK WOOL FELT MODIFIED STOVEPIPE TOP HAT
 PHILIP TREACY, LATE 20TH/EARLY 21ST CENTURY
 with silk lining with printed logo and attached tag
 \$200-400



141
A WHITE COTTON FRENCH CUFF LONG CLASSIC SHIRT
 TOM FORD, LATE 20TH/EARLY 21ST CENTURY
 With French cuffs
 Bespoke
 \$400-600



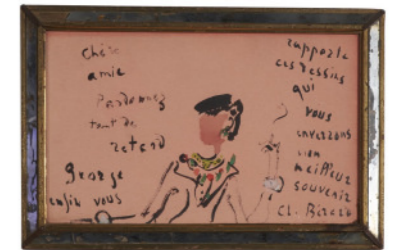
142
A BLACK FELTED WOOL OVERLAY CAPE
 CASA SESEÑA, CIRCA 2000-2020
 With short standing collar with hook and eye closure, filigree closure accent and red velvet lining
 \$300-500



146
JONATHAN BECKER (B. 1954)
 Diana Vreeland at home, 550 Park Avenue, New York, 21 July 1979
 chromogenic print, mounted on board
 embossed photographer's credit (margin)
 image: 7 x 10 1/4 in. (17.7 x 26 cm.)
 sheet: 11 x 14 in. (27.9 x 35.5 cm.)
 Diana Vreeland is shown here styled by André Leon Talley in her home at 550 Park Avenue, New York.
 \$800-1,200



147
BRADLEY THEODORE (B. 1990)
 Portrait of Diana Vreeland
 signed and dated (on verso)
 acrylic on canvas
 32 x 23 3/4 in. (81.3 x 60.3 cm.) (sight size)
 Executed in 2014
 \$3,000-5,000



148
UNKNOWN ARTIST (20TH CENTURY)
 Illustrated note to Diana Vreeland
 ink, watercolor and gouache on paper
 7 3/8 x 12 1/4 in. (18.8 x 31.2 cm.) (sight size)
 \$500-800



149
ROXANNE LOWIT (B.1965)
 Diana Vreeland at the Metropolitan Costume Institute Opening, New York, 1980
 gelatin silver print
 signed twice [once with copyright insignia], titled, dated and numbered '25/25' in pencil
 image: 17 7/8 x 12 5/8 in. (45.4 x 32 cm.)
 sheet: 19 7/8 x 16 in. (50.4 x 40.6 cm.)
 This work is number twenty-five from an edition of twenty-five.
 \$600-800



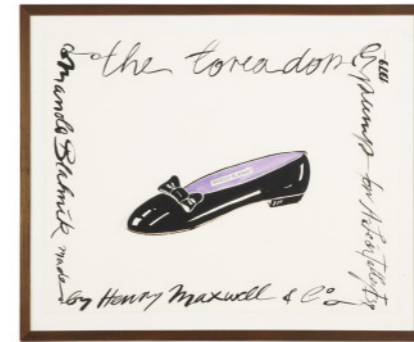
150
JONATHAN BECKER (B. 1954)
 Diana Vreeland at home, 550 Park Avenue, New York, 21 July 1979
 gelatin silver print, printed later embossed photographer's credit (margin); stamped photographer's copyright credit in ink (verso)
 image: 6 x 6 1/8 in. (15.2 x 15.5 cm.)
 sheet: 10 x 7 7/8 in. (25.4 x 20 cm.)
 Diana Vreeland is shown here styled by André Leon Talley in her home at 550 Park Avenue, New York.
 \$800-1,200



151
ANTONIO LOPEZ (1944-1987)
Sketch of Diana Vreeland, Paloma Picasso and André Leon Talley
 signed, dated and inscribed (right edge)
 pencil on paper
 16 5/8 x 13 3/4 in. (42.3 x 34.9 cm.) (sight size)
 Executed in 1983
 \$1,500-2,000



155
A GROUP OF FIVE FRENCH (LIMOGES) PORCELAIN LUNCHEON PLATES
 MODERN, PRINTED BLACK AND BROWN MARKS
 Transfer decorated with drawings by Jean Cocteau after the original Giraud & Brosseau/Singer service; *together with* two 'Fashion Plates', one transfer decorated with a shoe after Manolo Blahnik and another with a gilt star and crescent
 9 1/2 in. (24.1 cm.) diameter (7)
 \$200-400



156
MANOLO BLAHNIK (B. 1942)
Two works
 the first a watercolor sketch of a shoe, the second a foam board cutout of a shoe, the first inscribed and dated (along the edges), the second titled and inscribed 'These Heels are Made [for] Walking' (on verso)
 watercolor and ink on paper
 15 3/4 x 20 in. (40 x 50.8 cm.) (sight size) the first (2)
 \$1,200-1,600



157
A PAIR OF WHITE PONY HAIR SANDALS
 MANOLO BLAHNIK, LATE 20TH/EARLY 21ST CENTURY
 with ankle buckle
 Size 13
 \$200-300



152
DUSTIN PITTMAN
 Diana Vreeland at Studio 54, 1979
 gelatin silver print
 signed in ink (verso)
 image: 18 1/4 x 12 1/4 in. (46.3 x 31.1 cm.)
 sheet: 20 x 16 in. (50.8 x 40.6 cm.)
 \$200-300



153
MARTIN MUNKACSI (B. 1896-1963)
 Diana Vreeland, 1935
 gelatin silver print
 image: 11 1/2 x 9 1/8 in. (29.2 x 23.1 cm.)
 sheet: 11 5/8 x 9 1/4 in. (29.5 x 23.4 cm.)
 \$800-1,200
PROVENANCE:
 Collection of fashion editor Diana Vreeland; acquired from the above by the late owner.



154
A GROUP OF SIX MANOLO BLAHNIK THROW PILLOWS
 Comprising a pair of 2005 Christmas and New Year pillows, a pair of undated Christmas and New Year pillows, a 2007-08 Christmas and New Year pillow, and a double-sided 1997 'Union Jack' pillow
 the largest: 17 in. (43.2 cm.) x 13 in. (33 cm.) (6)
 \$500-800



~158
A PAIR OF AUBERGINE ALLIGATOR OPEN TOE SANDALS
 MANOLO BLAHNIK, LATE 20TH/EARLY 21ST CENTURY
 with ankle buckle
 Size 13
 \$400-600



~159
A PAIR OF MUSTARD YELLOW ALLIGATOR MEN'S SANDALS
 MANOLO BLAHNIK, LATE 20TH/EARLY 21ST CENTURY
 with ankle buckle and Vibram cleat soles
 Size 13
 \$800-1,200



160
MANOLO BLAHNIK (B. 1942)
Three shoe sketch Christmas cards
 signed and inscribed (around edge) (each)
 lithograph
 8 7/8 x 11 3/4 in. (22.4 x 29.7 cm.)
 Executed in 2012, 2016 and circa 1990 (3)
 \$200-300



161
A GROUP OF FOUR BOOKS RELATING TO MANOLO BLAHNIK

Includes handwritten note from Anna Wintour to André Leon Talley.

Four volumes, various sizes. Some with dust jackets.

\$500-800

(4)



162
A WOOL TWILL CAFTAN
PATIENCE TORLOWEI, CIRCA 21ST CENTURY

Navy, black and teal striped ground with shoulders, back and torso heavily embroidered in black and navy

\$400-600



163
A GRAY WOOL HERRINGBONE PLISSÉ CAFTAN
PATIENCE TORLOWEI, NIGERIA, CIRCA 2000-2020

\$200-300



167
A BLACK SILK FULL-LENGTH ROBE
TOM FORD, CIRCA 2000-2020

With belt sash

\$1,000-1,500



168
A COTTON POLYCHROME BATIK KIMONO AND UNDERLAYER
TOM FORD, 21ST CENTURY

Fabric with latticed circles and flowerhead forms and modeled batik ground, blue silk lining, two interior blue silk tassel ties, constructed of narrow panels stitched at intervals with open seams; the underlayer of the same fabric, with center-front placket and mother-of-pearl buttons

\$2,000-3,000

(2)



169
A COTTON POLYCHROME BATIK KIMONO AND UNDERLAYER TOGETHER WITH A BROWN, PURPLE AND WHITE BATIK CAFTAN
TOM FORD, CIRCA 21ST CENTURY

The Kimono and underlayer Including bands of all-over concentric light colored fan motif, two interior burgundy silk tassels, burgundy silk lining, constructed of narrow panels stitched at intervals with open seamsThe Caftan with fabric with pattern of white flowerheads and swaths, unevenly patterns of white bands and scrolls going down center back, center-front placket with mother-of-pearl buttons

\$2,000-2,500

(3)



164
A BLACK SILK SATIN TIERED CLOAK
TOM FORD, CIRCA 2000-2020

With frog closure and black silk velvet collar

\$1,200-1,800



165
A BLACK SILK TISSUE TAFFETA KIMONO BANYAN
TOM FORD, CIRCA 2000-2020

With split seam construction and inside tassel tie detail

\$2,000-3,000



166
AN AUBERGINE SILK KIMONO BANYAN
TOM FORD, CIRCA 21ST CENTURY

With split seam construction with black contrast stitching and inside tassel tie detail

\$2,000-3,000



170
AN EVENING COAT COMPOSED AND CREATED WITH 18TH CENTURY FABRIC, METALLIC EMBROIDERY
20TH CENTURY MANUFACTURE

With silk velvet, silk brocade, couched embroidery appliques and metallic trims

\$500-800



171
AN ORANGE EMBROIDERED KIMONO
20TH CENTURY

Uchikake style in orange and metallic silk ground with silver couched embroidery of cranes. With contrasting orange and metallic silk at padded bottom hem and lining.

\$200-300



172
A MAROON FELTED WOOL CLOAK
PUBLIC SCHOOL, CIRCA 21ST CENTURY

With double hook and eye closure and thick grosgrain edging

\$400-600



173
A PRINTED SILK CAFTAN
 DIANE VON FURSTENBERG, CIRCA 21ST CENTURY
 With allover pattern in pink, orange, black and cream with black silk collar and lining.
 \$500-800



174
A PRINTED BLACK AND WHITE COTTON CAFTAN
 DIANE VON FURSTENBERG, LATE 20TH/EARLY 21ST CENTURY
 Split collar with black braided trim and overall black and white floral print
 \$500-800



175
A GREEN, WHITE AND TAN PRINTED COTTON CAFTAN
 DIANE VON FURSTENBERG, LATE 20TH/EARLY 21ST CENTURY
 Together with ARTIST UNKNOWN (20TH CENTURY) André and Dog chromogenic print Caftan with split collar and metallic bronze braid trim at neckline
 Photograph: 9 1/2 x 7 1/2 in.

\$1,500-2,000 (2)



179
KIM COLE MOORE (20TH/21ST CENTURY)
Christ on the Cross
 initialed 'KMC' (lower right)
 acrylic on canvas
 30 x 20 in. (76.2 x 50.8 cm.)
 \$700-900



180
KIM COLE MOORE (20TH/21ST CENTURY)
Portrait of Binnie Francis Davis
 initialed 'KMC' (lower right)
 acrylic on canvas
 16 x 12 in. (40.6 x 30.5 cm.)
 \$1,000-1,500



181
KIM COLE MOORE (20TH/21ST CENTURY)
Portrait of André Leon Talley
 initialed 'KMC' (center right)
 acrylic on canvas
 20 x 16 in. (50.8 x 40.6 cm.)
 \$1,500-2,500



176
TWO POLYCHROME PRINTED CAFTANS
 DIANE VON FURSTENBERG, LATE 20TH/EARLY 21ST CENTURY
 One blue silk printed with wide brown/white patterned bands intersected with pink squares, brown braid trim at neckline, slight train, white cotton lining
 One pink, white, yellow and brown cotton printed in a geometric pattern with bands of splattered dots and large triangular forms, gold and metallic bronze braid trim at neckline, small train, long slit-neckline (2)
 \$500-700



177
KIM COLE MOORE (20TH/21ST CENTURY)
Portrait of André Leon Talley
 initialed 'KCM' (lower right)
 acrylic on canvas
 18 x 18 in. (45.8 x 45.8 cm.)
 \$800-1,200

LITERATURE:
 André Leon Talley, *The Chiffon Trenches*, New York, 2020, p. 287.



178
KIM COLE MOORE (20TH/21ST CENTURY)
Two Works
 André Leon Talley's home façade and André Leon Talley's living room
 acrylic on canvas
 18 x 23 3/4 in. (45.7 x 60.4 cm.), the first (2)
 \$500-800



182
GARRETT RITTENBERG (20TH/21ST CENTURY)
Those Boots!
 dedicated, titled and signed 'For André / 'Those Boots! / Garrett Rittenberg' (on verso)
 acrylic on canvas
 30 x 24 in. (76.2 x 61 cm.)
 \$2,000-3,000



183
GARRETT RITTENBERG (20TH/21ST CENTURY)
Portrait of James Baldwin
 signed, titled and dated "James Baldwin" / Garrett Rittenberg / 2018' (on verso)
 acrylic on canvas
 27 7/8 x 22 in. (70.8 x 55.9 cm.)
 \$3,000-5,000



184
GARRETT RITTENBERG (20TH/21ST CENTURY)
Portrait of Bradley Theodore
 acrylic on canvas
 23 3/8 x 19 3/4 in. (60 x 50.2 cm.) (sight size)
 Executed in 2017
 \$1,500-2,000



185
PRINCESS GLORIA VON THURN UND TAXIS (B. 1960)
Portrait of André Leon Talley
 acrylic on canvas
 20% x 14% in. (51.8 x 35.9 cm.) (sight size)
 \$1,000-1,500



186
UNKNOWN ARTIST (20TH/21ST CENTURY)
Oprah Winfrey and André Leon Talley
 signed twice with artist monogram 'rRSK' (along the edge and on stretcher)
 acrylic on canvas
 48 x 48 in. (122 x 122 cm.)
 \$2,000-3,000



187
YVES SAINT LAURENT (1936-2008)
Love, 1991 'Lui C'est Moujik'
 inscribed 'Lui C'est Moujik / mon chien / peint par Andy Warhol / Moi je suis Yves Saint Laurent / Love 1991' (overall)
 lithographic poster
 24 x 15 in. (61 x 38.1 cm.)
 \$500-800



191
HÉLÈNE TRAN (20TH/21ST CENTURY)
Two illustrations for House and Garden
 signed, dated and inscribed (lower left) (each)
 watercolor and ink heightened with metallic paint on paper
 14% x 22 in. (37.2 x 55.9 cm.) (sight size) (each)
 Executed in 1988 (2)
 \$400-600



192
BEATRICE CARACCILO (B. 1955)
Untitled (Triptych)
 inscribed (on verso) (each)
 pencil and ink on paper mounted on board
 20% x 17 in. (52.7 x 43.2 cm.) (each)
 Executed in 1998 (3)
 \$400-600
PROVENANCE:
 Charles Cowles Gallery, Inc., New York.



193
BEATRICE CARACCILO (B. 1955)
Untitled
 signed and dated (on verso)
 pencil, pigment and paper collage on Arches Aquarelle paper applied to board
 30% x 23 in. (77.5 x 58.4 cm.)
 Executed in 1999
 \$3,000-5,000



188
RUBEN TOLEDO (B. 1961)
Portrait of André Leon Talley
 inscribed 'André Leon Talley' (lower left) and signed 'R. Toledo' (lower right)
 watercolor on paper
 12 x 9 in. (30.5 x 22.9 cm.)
 \$700-1,000



189
MAURICE VELLEKOOP (B. 1964)
André Leon Talley leaving Condé Nast
 signed 'Maurice Vellekoop' (lower right)
 ink, watercolor and colored pencil on paper
 16% x 11% in. (42.8 x 31 cm.) (sight size)
 \$300-500



190
TWO PAINTED WOOD ROLLING MAGAZINE CASES
 Originally for Andy Warhol's *Interview: The Best of the First Decade 1969-1979*, magazines not included
 13 in. (33 cm.) high, 17 in. (43.2 cm.) wide, 10 in. (25.4 cm.) deep (2)
 \$500-800



194
CHARLES JAMES (1906-1978)
Two drawings
 the first signed and dated 'Charles James 1963' (lower right); the second signed and dated 'Charles James 1964' (lower right)
 ink and wash on paper
 17 x 13% in. (43.2 x 34 cm.), the second
 Executed in 1963-1964 (2)
 \$1,000-1,500



195
CHARLES JAMES (B. 1906-1978)
Three figural works
 signed and dated (lower right) (each)
 ink on paper
 18% x 23% (47.3 x 60.4 cm.), the largest work
 Executed circa 1964 and 1965 (3)
 \$1,500-2,000



196
ANTONIO LOPEZ (1944-1987)
Sketch of a male nude
 signed 'Antonio' (lower left), inscribed and dated 'For André Leon Talley / 1983 N.Y.C.' (lower right)
 watercolor and pencil on paper
 16% x 12 in. (42.5 x 30.5 cm.) (sight size)
 \$1,000-1,500



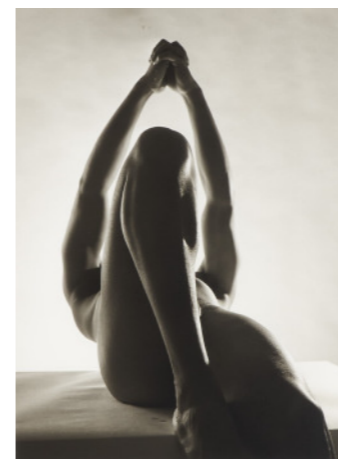
197
ANTONIO LOPEZ (1944-1987)
Study of a male
 inscribed, signed and dated 'for André / Antonio 75 / One of my favorite People - whom I Love' (lower center and left edge)
 charcoal and pastel on paper
 28 1/4 x 21 in. (71.8 x 53.3 cm.) (sight size)
 Executed in 1975
 \$500-700



198
CHARLES JAMES (1906-1978)
Indecision
 inscribed, titled and signed (bottom edge)
 lithograph
 18 1/2 x 23 in. (47 x 58.4 cm.)
 Artist's proof
 \$500-700



199
HERB RITTS (1952-2002)
 Male Nude - Front View, Silverlake, 1985
 toned gelatin silver print, printed 1988
 signed, titled, dated and numbered '11/25' in pencil (verso); credited and titled on affixed label (mat, verso)
 image: 7 x 5 in. (17.7 x 12.7 cm.)
 sheet: 14 x 11 in. (35.5 x 27.9 cm.)
 This work is number eleven from an edition of twenty-five, plus three artist proofs.
 \$1,500-2,000



203
HORST P. HORST (1906-1999)
 Male Nude (Knee Up), 1955
 gelatin silver print, printed later
 signed and inscribed 'To André' in pencil (margin); signed and titled in pencil with stamped photographer's copyright credit in ink (verso)
 image: 11 1/2 x 8 1/2 in. (29.2 x 21.5 cm.)
 sheet: 14 x 11 in. (35.5 x 27.9 cm.)
 \$2,000-3,000



204
ARTIST UNKNOWN (20TH CENTURY)
 Three Portraits of Men
 three gelatin silver prints
 portrait of a muscular man, variously numbered (verso)
 \$400-600



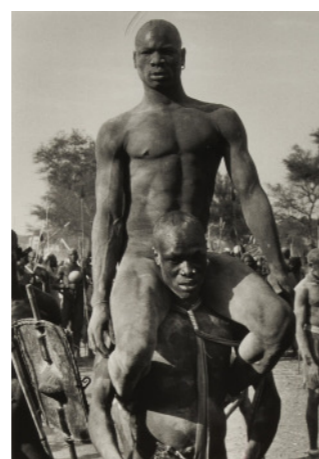
205
ARTIST UNKNOWN (20TH CENTURY)
Two portraits, one of Sylvester Stallone and one of unknown actor
 one gelatin silver print and one Cibachrome print stamped 'Hamiltons Art Gallery' in ink (actor in bed, verso)
 Sylvester Stallone
 image: 14 1/2 x 9 3/4 in. (36.3 x 24.7 cm.)
 sheet: 15 7/8 x 12 in. (40.3 x 30.4 cm.)
 Actor in bed
 image: 14 1/4 x 11 1/2 in. (36.1 x 29.2 cm.)
 sheet: 15 3/4 x 11 3/4 in. (40 x 29.8 cm.)
 \$200-300



200
GILLES-HENRI POLGE (B. 1946)
 Xavier Pinard, Diving Championship, Massy, France, 1992
 gelatin silver print, printed 1996
 signed, dated [with print date] and numbered '416.27A' in pencil (verso); credited, titled and dated on affixed label (frame backing board)
 image: 18 x 12 in. (45.7 x 30.4 cm.)
 sheet: 19 5/8 x 15 5/8 in. (49.8 x 39.6 cm.)
 This work is number one from an edition of ten and accompanied by a signed letter from the artist to the owner.
 \$400-600



201
LAURENT LUCIEN GSELL (1860-1944)
Académie d'Africain
 signed (lower center)
 charcoal on paper
 24 3/4 x 15 5/8 in. (62 x 39.8 cm.)
 \$800-1,200
PROVENANCE:
 Alexis von Rosenberg, Baron de Redé.
 His sale, Sotheby's, Hôtel Lambert, Paris, 17 March 2005, lot 631.



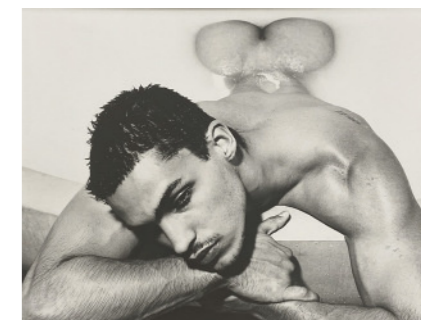
202
GEORGE RODGER (1908-1995)
 The Wrestlers, Kordofan, Sudan, 1949
 gelatin silver print, printed 1995
 signed, dated [with print date] and numbered '38-2-26' in pencil, stamped photographer's Magnum Photos copyright credit and print credit in ink (verso); credited, titled and dated on affixed gallery label (frame backing board)
 image: 14 1/4 x 10 in. (36.1 x 25.4 cm.)
 sheet: 16 x 12 in. (40.6 x 30.4 cm.)
 This work was printed by the artist.
 \$3,000-5,000



206
KARL LAGERFELD (1933-2019)
 Milk Bath, 2000
 gelatin silver print
 variously numbered in pencil (verso)
 sheet: 16 5/8 X 20 in. (42.2 X 50.8 cm.)
 \$700-900



207
KARL LAGERFELD (1933-2019)
 Male nude showering, 2003
 gelatin silver print
 signed, dated and inscribed 'for Andre with love Karl' in ink
 image: 22 x 15 5/8 in. (55.8 x 39.6 cm.)
 sheet: 23 5/8 x 20 in. (58.4 x 50.8 cm.)
 \$700-900



208
KARL LAGERFELD (1933-2019)
 Milk Bath, 2000
 gelatin silver print
 variously numbered in pencil (verso)
 sheet: 16 5/8 x 20 in. (42.2 x 50.8 cm.)
 \$700-900



209
ANTONIO LOPEZ (1944-1987)
Untitled (Two Men in Hats)
 signed, inscribed and dated 'Antonio / for André / Love you! / 1985' (lower right)
 lithographic poster
 34 1/4 x 23 1/4 in. (86.7 x 58.7 cm.) (sight size)
 \$800-1,200



210
KATE AND LAURA MULLEAVY (20TH/21ST CENTURY)
A fashion sketch
 inscribed 'Dear André, We hope to see you at the show! We are your biggest fans! / xoxo, Laura and Kate' (center right) and signed 'Rodarte' (lower left)
 ink and pastel on paper
 11 x 8 1/2 in. (27.8 x 21.6 cm.)
 \$200-300



211
ERIK MORTENSEN (1926-1998)
Fashion sketch for Balmain
 inscribed and dated 'Balmain / the Prettiest Ball gown in Paris / 88 / Louis XVI' (upper left), signed 'Erik' lower left
 pencil on paper
 23 x 17 1/2 in. (58.5 x 44.5 cm.) (sight size)
 \$300-500



215
RUBEN TOLEDO (B. 1960) AND ISABEL TOLEDO (1961-2019)
Surreal face
 signed 'R. Toledo' (lower right), dated, inscribed and signed '4.8.2008 / To André Leon Talley / the other Gentleman / in my Life / a kiss of Spring / for you! / Isabel Toledo / and much Love from Ruben too...' (on verso)
 watercolor and ink on Fabriano paper
 29 1/4 x 21 3/4 in. (74 x 55.3 cm.) (sight size)
 \$600-800



216
THERESA GLOSTER (20TH/21ST CENTURY)
Three works depicting family and community
 signed 'Theresa Gloster' (lower right) (each)
 acrylic on canvas, two in artist-made frames
 36 x 24 in. (91.5 x 61 cm.), the largest (3)
 \$800-1,200



217
THREE BOLD POLYCHROME PRINTED JACKETS
 GIANNI VERSACE, LATE 20TH CENTURY
 Three polychrome jackets, one blue and red ground and green, black and gold pattern; one black ground with pink, yellow and purple pattern; and one blue ground with green, pink, yellow and black pattern. (3)
 \$500-800



212
HUNT SLONEM (B. 1951)
Bunny
 signed and dated (on verso)
 oil on artist's board
 9 1/2 x 7 1/2 in. (24.5 x 19 cm.) (sight size)
 Executed in 2006
 \$2,000-3,000



213
HUNT SLONEM (AMERICAN, B. 1951)
Rabbit
 Signed and dated (on verso)
 oil on canvas
 15 1/2 x 19 in. (39.7 x 49.8 cm.) (sight size)
 \$4,000-6,000



214
HUNT SLONEM (B. 1951)
Tulip
 inscribed 'For André love Hunt' (on verso); titled, signed and dated (on stretcher)
 oil on canvas
 7 x 5 in. (17.8 x 12.7 cm.)
 Executed in 2006
 \$1,000-2,000



218
A GROUP OF 8 SHIRTS
 GIANNI VERSACE, LATE 20TH/EARLY 21ST CENTURY
 Seven silk and printed with Versace patterning in bright colors, one cotton with extensive beading and embroidery (8)
 \$2,000-3,000



219
A GRAY WOOL MILITARY STYLE DOUBLE-BREASTED COAT
 GIANNI VERSACE, LATE 20TH/EARLY 21ST CENTURY
 With red satin lining, silver Versace logo buttons and silver zip pockets
 \$600-800



220
A GOLD FIGURED SILK SINGLE-BREASTED METALLIC COAT
 GIANNI VERSACE, LATE 20TH/EARLY 21ST CENTURY
 With feather pattern, metallic rhinestone logo buttons
 \$400-600



221
A BLACK TREATED WOOL LONG COAT
 GIANNI VERSACE, LATE 20TH/EARLY 21ST CENTURY
 With blue, black and gold fern brocade lining
 \$500-800



222
A PURPLE SUEDE DUFFLE COAT
 GIANNI VERSACE; MADE IN ITALY, LATE 20TH/EARLY 21ST CENTURY
 With purple satin lining; both coat and lining quilted, front zip with toggle buttons; zip detail at sleeve, detachable hood
 \$400-600



223
A YELLOW SATIN DOWN JACKET
 GIANNI VERSACE, LATE 20TH/EARLY 21ST CENTURY
 With front zip, quilted patterning, black suede buckles; brown and black leopard print fleece collar, black lining with red quilting
 \$300-500



227
A GROUP OF BOTTEGA VENETA SUNGLASSES
 2000
 Black matte Bottega Veneta shield with woven details; Light brown Bottega Veneta aviator sunglasses; Black Bottega Veneta wrap around shield sunglasses; Black Bottega Veneta aviator sunglasses (4)
 \$400-600



228
A GROUP OF ELEVEN VARIOUS SCARVES
 Three printed silk Versace scarves
 Two printed silk Christian Lacroix scarves
 Two printed silk Hermes scarves
 A printed silk Yves Saint Laurent scarf
 A purple cashmere Gianni Versace muffler
 A printed silk Paloma Picasso scarf with fringe
 A yellow printed silk Interview Magazine scarf (16)
 \$200-300



229
A GROUP OF PALOMA PICASSO SCARVES AND TIES (12)
 \$200-300



224
TWO CHAINMAIL TUNICS
 VERSACE, 1990S
 One silver, one gold both with concealed back zippers (2)
 \$300-500



225
GROUP OF FIVE DESIGNER SUNGLASSES
 Black Versace shield sunglasses with reinstone logos; Tortise Shell Yves Saint Laurent shield sunglasses; Yellow Gucci frameless shield sunglasses; Light gold Giorgio Armani shield sunglasses; Dark brown Louis Vuitton Cup shield sunglasses with woven strap (5)
 \$500-800



226
A GROUP OF CHANEL AND PRADA SUNGLASSES
 2000s
 Gold Chanel aviator sunglasses; multi-color Prade shield sunglasses; black and silver Prada framless sheild sunglasses (3)
 \$300-500



230
AN IRIDESCENT GREEN FIGURED SILK TIERED COAT
 BALenciAGA, CIRCA 2006
 One of five coats designed for Mr. Talley by Nicolas Ghesquiere for Balenciaga. Mr. Talley wore a grey version of this coat to the 2006 Met Gala.
 \$1,000-1,500



231
A BLACK PRINTED SLEEVELESS TUNIC
 RALPH RUCCI CIRCA 2010
 In silk gazaar printed with imagery honoring choreographer Pina Bausch
 \$1,000-1,500



232
A ROSE PINK SILK CAFTAN
 RALPH RUCCI CHADO, LATE 20TH/EARLY 21ST CENTURY
 With bell sleeves with interior pleating matching pleating at bottom, kick pleats each with a coordinating tassel
 \$400-600



233
A ROSE DAMASK CAFTAN
 RALPH RUCCI, CIRCA 21ST CENTURY
 With split sides
 \$1,000-1,500



234
A BROWN DAMASK CAFTAN
 RALPH RUCCI, CIRCA 21ST CENTURY
 With split seams
 \$800-1,200



235
A SILK AND METALLIC EMBROIDERED EVENING COAT
 20TH CENTURY
 In a paisley pattern en suite with a matching lounging jacket and a tie (3)
 \$400-600



~239
A GROUP OF PRADA GLOVES
 MODERN
 Brown Prada leather and snake skin gloves with brown lining and brown band at wrist; Dove grey Prada leather and alligator gloves with dark grey knit lining; Black Prada lamb skin ski style gloves with black cashmere lining and silver pull toggle closure; Dark brown Prada leather and alligator skin gloves with brown knit lining; Dark aubergine Prada leather and alligator skin gloves with matching knit lining. (5)
 \$200-300



240
A PAIR OF BLACK MOHAIR WOOL BLANKETS
 HERMÈS, CIRCA 2010
 GRADE: 2
 230 w x 300 h cm
 Includes Christie's dustbags.
 \$800-1,000



241
A PAIR OF ORANGE & BLUE CASHMERE THROW BLANKETS
 HERMÈS, CIRCA 2010
 GRADE: 1.5
 160 w x 210 h cm
 Includes Christie's dustbag. (3)
 \$600-800



236
A GROUP OF NINE DESIGNER GLOVES
 Mink fur gloves by an unknown designer; Light tan Hermes suede gloves; Olive green Louis Vuitton dual fur gloves with leather strap and gold buckle details; Black Yohji Yamamoto leather and sherling convertible mitten gloves; Black Yohji Yamamoto leather gloves; Maroon Margo Perrin suede and snakeskin gloves with black silk lining and button closure; Black Yohji Yamamoto leather gloves with double gray zipper detail; Black Georges Morand leather and suede gloves with perforated details on palm and back of hand; Black Tom Ford leather gloves with black silk lining and silver snap closure; (9)
 \$100-200



237
GROUP OF SEVEN VERSACE GLOVES
 Circa 2000
 Black Gianni Versace sheepskin lined suede gloves; Maroon Gianni Versace sheepskin lined suede gloves; Black Gianni Versace leather gloves with cream knit lining and double gold buckle details; Black Gianni Versace leather and lambs hair gloves with cream knit lining and side zipper detail; Brown Gianni Versace sheepskin lined suede gloves; Dark Green Gianni Versace sheepskin lined suede gloves; Kelly Green Gianni Versace leather gloves with cream knit lining and gold buckle detail; (7)
 \$200-300



238
TEN PAIRS OF VARIOUS LEATHER, SNAKESKIN, OR KID GLOVES
 HÈRMES AND SAINT LAURENT RIVE GAUCHE, 20TH/21ST CENTURY (10)
 \$500-800



242
TEN PAIRS OF VARIOUS LEATHER, WOOL, OR KID GLOVES
 INCLUDING YAMAMOTO, RALPH LAUREN, DENTS AND VARIOUS OTHERS, 20TH/21ST CENTURY (10)
 \$300-500



243
A PAIR OF PERSONALIZED BROWN MONOGRAM LACQUERED CANVAS HARDSIDED SUITCASES
 LOUIS VUITTON, CIRCA 1990
 GRADE: 2.5
 80 w x 52 h x 25 d cm
 Includes one luggage tag. One side of each suitcase is painted with a black and white stripe and an "ALT" monogram. (2)
 \$2,000-3,000



244
A BROWN MONOGRAM CANVAS STEAMER 55 BAG WITH GOLD HARDWARE
 LOUIS VUITTON, 2000
 GRADE: 3
 55 w x 60 h x 26 d cm
 Includes Christie's dustbag.
 \$1,000-2,000



245
A BROWN MONOGRAM CANVAS SIRIUS 70 WITH GOLD HARDWARE
 LOUIS VUITTON, 2005
 GRADE: 3
 70 w x 48 h x 22 d cm
 Includes Christie's dustbag.
 \$500-700



246
A BROWN MONOGRAM CANVAS STEAMER 45 BAG WITH GOLD HARDWARE
 LOUIS VUITTON, 1998
 GRADE: 4
 45 w x 48 h x 20 d cm
 Includes Christie's dustbag.
 \$1,000-2,000



247
A RED MONOGRAM VERNIS STEAMER 65 BAG WITH GOLD HARDWARE
 LOUIS VUITTON, 1999
 GRADE: 4
 65 w x 60 h x 28 d cm
 Includes lock, keys, luggage tag, and Christie's dustbag. Luggage tag includes printed insert that reads "André Leon Talley."
 \$1,000-2,000



251
A SET OF THREE PERSONALIZED BROWN MONOGRAM HARDSIDED SUITCASES
 LOUIS VUITTON, CIRCA 1990
 GRADE: 3.5
 50 w x 18 h x 36 d cm
 80 w x 52 h x 17 d cm
 80 w x 53 h x 20 d cm
 Side of each suitcase features a small leather patch embossed with the initials "ALT."
 (3)
 \$2,000-3,000



252
A BROWN MONOGRAM CANVAS SKI BAG WITH GOLD HARDWARE
 LOUIS VUITTON, CIRCA 2000
 GRADE: 2
 30 w x 190 h x 15 d cm
 Includes shoulder strap.
 \$600-800



253
A PAIR OF BROWN MONOGRAM CANVAS STEAMER 55 & 65 BAGS
 LOUIS VUITTON, 1988
 GRADE: 4
 55 w x 60 h x 26 d cm
 65 w x 60 h x 28 d cm
 Includes Christie's dustbag.
 (2)
 \$1,000-2,000



248
A BROWN MONOGRAM CANVAS STEAMER 45 BAG WITH GOLD HARDWARE
 LOUIS VUITTON, 1998
 GRADE: 4
 45 w x 48 h x 20 d cm
 Includes luggage tag and Christie's dustbag.
 \$1,000-2,000



249
A PAIR OF PERSONALIZED BROWN MONOGRAM CANVAS HARDSIDED SUITCASES
 LOUIS VUITTON, CIRCA 1990
 GRADE: 2.5
 55 w x 40 h x 17 d cm
 Includes two keys. The side of each suitcase features an "ALT" monogram painted in yellow.
 (2)
 \$2,000-3,000



250
A BROWN SHEARLING LARGE LOCKIT WITH GOLD HARDWARE
 LOUIS VUITTON, 2011 - 2012
 GRADE: 3.5
 50 w x 23 h x 35 d cm
 Includes lock, keys, clochette, handle connector, additional leather yellow large pouch, and Louis Vuitton dustbag.
 \$1,000-2,000



254
A SET OF SIX BROWN MONOGRAM CANVAS SIRIUS 70 BAGS
 LOUIS VUITTON, 2002-2005
 GRADE: 2.5
 70 w x 48 h x 20 d cm
 (6)
 \$800-1,000



255
A SET OF THREE BROWN MONOGRAM CANVAS TRAVEL BAGS
 LOUIS VUITTON, 2004
 GRADE: 4
 70 w x 30 h x 30 d cm
 55 w x 40 h x 25 d cm
 50 w x 40 h x 28 d cm
 Includes Christie's dustbag.
 (3)
 \$1,000-2,000



256
A BROWN MONOGRAM CANVAS IPAD CASE
 LOUIS VUITTON, CIRCA 2010
 GRADE: 1
 20 w x 25 h x 1 d cm
 Includes dustbag and box.
 \$300-400



257
A PAIR OF BROWN MONOGRAM VISIONAIRE PORTFOLIOS
 LOUIS VUITTON, 1996
 GRADE: 1 & 2
 32 w x 25 h x 3 d cm
 Includes Christie's dustbag.
 \$600-800



258
A BROWN MONOGRAM CANVAS RING AGENDA COVER WITH GOLD HARDWARE
 LOUIS VUITTON, 2004
 GRADE: 2
 18 w x 23 h x 4 d cm
 Includes 2004 agenda diary refill, removeable ruler, leather pen holder, card holders, sticker page, and Christie's dustbag.
 \$300-400



259
A BROWN AGED LEATHER PORTFOLIO WITH GOLD HARDWARE
 LOUIS VUITTON, CIRCA 2000
 GRADE: 2.5
 36 w x 27 h x 4 d cm
 Includes key, clochette and Christie's dustbag.
 \$500-700



263
A BLACK & DARK BROWN PATENT LEATHER & FABRIC MONOGRAM OVERSIZED MESSENGER BAG WITH GOLD HARDWARE
 LOUIS VUITTON, 2006
 GRADE: 2.5
 39 w x 36 h x 14 d cm
 Includes Christie's dustbag.
 \$800-1,000



264
A PAIR OF PERSONALIZED BROWN MONOGRAM CANVAS HARDSIDED ALZER 80 SUITCASES
 LOUIS VUITTON, CIRCA 1990
 GRADE: 2.5
 80 w x 52 h x 25 d cm
 Includes two luggage tags. The side of each suitcase features an "ALT" monogram painted in yellow.
 \$2,000-3,000



265
A PAIR OF BROWN MONOGRAM CANVAS PÉGASE 70 SUITCASES
 LOUIS VUITTON, 2006
 GRADE: 3.5
 45 w x 70 h x 25 d cm
 Includes two locks and two luggage tags.
 \$1,000-2,000



260
SET OF TWO: A PERSONALIZED BROWN MONOGRAM CANVAS HARDSIDED SHOE CASE & ALZER 80
 LOUIS VUITTON, CIRCA 1990
 GRADE: 3
 67 w x 36 h x 22 d cm
 80 w x 52 h x 25 d cm
 Includes two luggage tags. The side of each suitcase is monogrammed "ALT" in yellow paint.
 \$2,400-3,500



261
A DARK BROWN SUHALI LEATHER CROSSBODY BAG WITH GOLD HARDWARE
 LOUIS VUITTON, 2003
 GRADE: 3.5
 33 w x 30 h x 2 d cm
 Includes Christie's dustbag.
 \$400-600



262
A PERSONALIZED BROWN MONOGRAM CANVAS HARDSIDED SUITCASE
 LOUIS VUITTON
 GRADE: 5
 53 w x 18 h x 32 d cm
 Includes Christie's dustbag. Top of briefcase features a small "ASO" monogram painted in yellow.
 \$800-1,000



266
A PAIR OF BROWN MONOGRAM CANVAS HARDSIDED SUITCASES
 LOUIS VUITTON, CIRCA 1990
 GRADE: 2.5
 65 w x 45 h x 17 d cm
 80 w x 52 h x 25 d cm
 Smaller suitcase includes a luggage tag. Larger suitcase includes two keys, two luggage tags and a protective cover.
 \$2,000-3,000



267
A PERSONALIZED BROWN MONOGRAM CANVAS HARDSIDED SUITCASE
 LOUIS VUITTON, CIRCA 1990
 GRADE: 3
 80 w x 51 h x 21 d cm
 Includes luggage tag. One side is monogrammed "ALT" in yellow paint.
 \$1,000-2,000



268
A PAIR OF BROWN MONOGRAM CANVAS HARDSIDED SUITCASES
 LOUIS VUITTON, CIRCA 1990
 GRADE: 3.5
 80 w x 52 h x 17 d cm
 80 w x 53 h x 20 d cm
 Includes a luggage tag.
 \$1,000-2,000



269
A PERSONALIZED BROWN MONOGRAM LACQUERED CANVAS HARDSIDED TRUNK
 LOUIS VUITTON, CIRCA 1990
 GRADE: 3.5
 49 w x 29 h x 49 d cm
 Exterior side features a leather patch embossed with initials "ALT."
 \$1,500-2,500



270
A CARVED WOOD THRONE CHAIR
 POSSIBLY CAMEROON, 20TH CENTURY
 49 in. (124.5 cm.) high, 26 in. (66 cm.) wide, 19 in. (48.3 cm.) deep
 \$400-600



271
A MAHOGANY COAT DISPLAY STAND
 20TH CENTURY
 On a quadripod base, the reeded stem headed by acanthus leaves, with a detachable top
 72 in. (182.9 cm.) high, 24 in. (61 cm.) wide
 \$400-600



275
A CARVED GILTWOOD SUNBURST MIRROR
 POSSIBLY SPANISH, 20TH CENTURY
 43 in. (109.2 cm.) diameter
 \$1,500-2,000



276
FOUR BAMBOO AND WOVEN GRASS BAR TRAYS
 MODERN
 Each with a folding x-form stand
 31 in. (78.7 cm.) high, 25 in. (63.5 cm.) wide, 18 in. (45.7 cm.) deep (4)
 \$800-1,200



277
A CHINESE WALLPAPER SIX-PANEL SCREEN
 LATE 20TH CENTURY
 84¼ in. (214 cm.) high, 53¼ in. (135.3 cm.) wide
 \$800-1,200



272
AN AFRICAN MASK
 POSSIBLY ANGOLA, 20TH CENTURY
 The carved mask with pierced eyes, nose and mouth and with holes encircling the back edge
 12½ in. (31.7 cm.) high
 \$100-200



273
A CHINESE YUMU SQUARE-FORM LOW TABLE
 20TH CENTURY
 With Chinese inscription in ink to underside
 12 in. (30.5 cm.) high, 29¾ in. (75.6 cm.) wide, 29¾ in. (75.6 cm.) deep
 \$800-1,200



274
A NIGERIAN IGBO MASK
 20TH CENTURY
 With large carved helmet or headdress, pierced eyes and holes encircling the top back edge
 18 in. (45.7 cm.) high, 9 in. (22.9 cm.) wide, 19 in. (48.3 cm.) deep
 \$100-200



278
A PAIR OF FAUX-MARBLE COLUMNAR-FORM PEDESTALS
 20TH CENTURY
 Painted to imitate black and veined marble; the top of one pedestal is drilled, the square plinths with minor variations to size
 45½ in. (115.6 cm.) high, 17½ in. (44.5 cm.) wide; 17½ in. (44.5 cm.) deep (2)
 \$800-1,200



279
A NEOCLASSICAL STYLE FOUR-PANEL FLOOR SCREEN
 20TH CENTURY
 Wallpaper mounted on canvas depicting Neoclassical designs against a green ground
 84½ in. (217.2 cm.) high, 76 in. (193.2 cm.) wide
 \$800-1,200



280
A MINTONS MAJOLICA TURQUOISE-GROUND JARDINIERE
 DATE CYPHER FOR 1882, IMPRESSED CYPHERS, SHAPE NO. 766
 Modeled with ribbon-tied wreath handles, Vitruvian scroll and Greek key bands
 14½ in. (36.8 cm.) high
 \$700-900
PROVENANCE:
 The Yale R. Burge Collection; Doyle, New York, 15 January 2014, lot 104.



281
AN ASSEMBLED HERMES 'DJERBA'
DRINKWARE SET
 FRANCE, CIRCA 2000

\$700-900

(26)



282
A PAIR OF FRENCH (LIMOGES)
PORCELAIN BREAST-FORM CUPS ON
STANDS
 MODERN, PRINTED MARKS FOR 1737
 ANCIENNE MANUFACTURE ROYALE

After the Sèvres model made for Marie
 Antoinette's 'Rambouillet' service, the stands with
 rams head supports

\$200-300

(4)



283
AN AMERICAN SILVER FLATWARE
SERVICE

DESIGNED BY VERA WANG, PRODUCED BY
 TOWLE SILVERSMITHS, NEWBURYPORT,
 MASSACHUSETTS, 2004-2011

\$800-1,200

(79)



287
TWO PAIRS OF BACCARAT LUSTRE
CANDLESTICKS

20TH CENTURY, ACID-ETCHED MARKS

Each with etched glass hurricane shades; one
 pair of dolphin form, the other with baluster stem,
 gadrooned stand and parcel-gilt
 23½ in. (58.7 cm.) high, the dolphin form example
 21¼ in. (54 cm.) high, the parcel-gilt example

\$800-1,200

(8)



288
A LOUIS XV STYLE CARVED GILTWOOD
CONSOLE TABLE

LATE 19TH/EARLY 20TH CENTURY

With a molded serpentine marble top above a
 pierced frieze on cabriole legs
 35½ in. (90.2 cm.) high, 41 in. (104.1 cm.) wide, 20¼
 in. (51.4 cm.) deep

\$1,000-1,500



289
A PAIR OF LOUIS XVI STYLE ORMOLU-
MOUNTED CANDLESTICKS
 19TH CENTURY

Each cast with portrait medallions within scrolling
 foliage and square bases
 10¾ in. (27.5 cm.) high

\$500-800

(2)

PROVENANCE:
 The Collection of Lee Bouvier Radziwill; Christie's,
 New York, 17 October 2019, lot 1084.



284
AN OPALESCENT GLASS 'DOMREMY'
VASE

RENE LALIQUE, CIRCA 1926-1945

The mold-blown glass body decorated with
 thistles in the round, etched 'R. Lalique France' in
 script on the base

8¾ in. (21.3 cm.) high

\$500-800



285
A PAIR OF JEAN-PAUL GOURDON
CERAMIC TURKEY-FORM TUREENS AND
COVERS

SIGNED AND DATED 2003 ON UNDERSIDE

Each modeled striding forward amongst flowering
 vines and fungi, opening at the wings to reveal a
 tureen bowl within the lower body, the interior of
 the covers applied with a morning glory vine and
 snails

18½ in. (47 cm.) high, 16 in. (40.6 cm.) long (overall)

\$400-600

(4)



286
A PAIR OF LALIQUE 'BEAUVAIS' MOLDED
GLASS VASES

MODERN, ACID-ETCHED SCRIPT MARKS
 AND M025 OR J009

Each with a flared faceted body winged by frosted
 scrolls

7 in. (19.4 cm.) high, 9 in. (23.2 cm.) wide

\$400-600

(2)



290
A LOUIS XV STYLE GILTWOOD CONSOLE
TABLE

LATE 19TH/EARLY 20TH CENTURY

The serpentine *languedoc* marble top above a
 pierced frieze centered by a foliate cartouche, on
 incurved legs mounted with entwined serpents
 joined by a pierced foliate-carved stretcher
 35½ in. (90 cm.) high, 48 in. (122 cm.) wide, 22½ in.
 (57 cm.) deep

\$1,000-1,500

PROVENANCE:
 The Estate of Mrs. Charles W. Engelhard;
 Christie's, New York, 18 March 2005, lot 71.



291
A NAPOLEON III STYLE ROPE-TWIST
GILTWOOD SIDE CHAIR

20TH CENTURY

Covered with a printed floral seat
 33½ in. (33.5 cm.) high, 17 in. (43.2 cm.) wide, 16 in.
 (40.6 cm.) deep

\$200-300



292
AN AMERICAN FEDERAL CARVED
GILTWOOD GIRANDOLE MIRROR

CIRCA 1820

49 in. (124.5 cm.) high, 38 in. (96.5 cm.) wide

\$4,000-6,000



293
**A FLORAL CHINTZ UPHOLSTERED
 THREE-PANEL FLOOR SCREEN**
 20TH CENTURY
 86½ in. (219.7 cm.) high, 93 in. (236.2 cm.) wide
 \$400-600



294
**A FRENCH PATINATED BRONZE AND
 YELLOW MARBLE FIGURAL CLOCK**
 LATE 19TH CENTURY
 29¼ in. (74.3 cm.) high, 18¼ in. (47.6 cm.) wide, 9 in.
 (22.9 cm.) deep
 \$1,000-1,500



295
**A PAIR OF REGENCY STYLE EBONIZED
 HALL CHAIRS**
 20TH CENTURY
 The backs mounted with handles
 35½ in. (90.2 cm.) high, 16 in. (40.6 cm.) wide, 16½
 in. (41.9 cm.) deep (2)
 \$400-600



299
**A REGENCY GILTWOOD AND PARCEL
 EBONIZED FOUR-LIGHT GIRANDOLE
 MIRROR**
 CIRCA 1815 AND LATER
 The crest mounted by an eagle flanked by
 hippocampi, the base adorned with a pair of
 dragons
 51 in. (129.5 cm.) high, 31 in. (78.7 cm.) wide
 \$4,000-6,000



300
**A WEDGWOOD BLACK BASALT BUST OF
 MERCURY**
 DATE CODE FOR 1897, IMPRESSED
 UPPERCASE MARKS AND STZ
 Together with a French 19th century bicorn hat
 18 1/2 in. high; 10 in. wide; 7 1/2 in. deep, the bust
 1/2 in. high; 16 in. wide; 8 in. deep, the hat (2)
 \$1,000-1,500



301
A PAIR OF PATINATED BRONZE URNS
 LATE 19TH/20TH CENTURY
 Each on a square yellow marble plinth
 17¼ in. (45.1 cm.) high, 6¼ in. (15.9 cm.) wide, 6¼ in.
 (15.9 cm.) deep (2)
 \$500-800



296
**A PAIR OF BLACK FOREST STYLE
 EBONIZED WALL BRACKETS**
 19TH/20TH CENTURY
 One centered by a male goat head, the other by a
 female goat head
 19 in. (48.3 cm.) high, 14 in. (35.6 cm.) wide, 10½ in.
 (26.7 cm.) deep (2)
 \$400-600



297
**A SET OF FOUR EBONIZED FIVE-LEGGED
 "ZEUS" ARMCHAIRS**
 BY OSCAR DE LA RENTA FOR CENTURY,
 MODERN
 Each chair with a ribbon-form back carved with
 stylized eagles surmounting the mask of Zeus,
 the armrest-supports in the form of feathered
 eagle's legs grasping a Greek-key carved seat-rail,
 supported on acanthus-headed fluted legs; each
 chair with a loose seat cushion
 34 in. (86.4 cm.) high, 35½ in. (90.2 cm.) wide, 20
 in. (50.8 cm.) deep (4)
 \$1,500-2,000



298
**A PAIR OF EBONIZED AND PARCEL-GILT
 MIRRORS**
 MODERN
 62 in. (157.5 cm.) high, 44 in. (111.8 cm.) wide (2)
 \$1,500-2,000



302
A CARVED MARBLE BUST OF A MOOR
 20TH CENTURY
 28 in. (72.4 cm.) high, 22 in. (56 cm.) wide
 \$2,500-3,500



303
**A PAIR OF EMPIRE STYLE MAHOGANY
 AND PARCEL-GILT ARMCHAIRS**
 LATE 19TH/EARLY 20TH CENTURY
 Each with a concave back and seat covered in
 close nailed beige leatherette, with winged swan-
 form arms over squared cabriole legs headed by
 stylized acanthus and ending in paw feet
 34 in. (86.4 cm.) high, 24 in. (61 cm.) wide; 26 in.
 (66 cm.) deep (2)
 \$2,000-3,000

PROVENANCE:
 The Estate of Mrs. Charles W. Engelhard;
 Christie's, New York, 18 March 2005, lot 61.



304
**A RENAISSANCE REVIVAL WALNUT AND
 BUTTON-TUFTED SETTEE**
 LATE 19TH CENTURY
 59 in. (150 cm.) high, 59 in. (150 cm.) wide, 31½ in.
 (80 cm.) deep
 \$800-1,200



305
AN AMERICAN EMPIRE STYLE MAHOGANY SOFA
 PROBABLY 19TH CENTURY
 34 in. (86.4 cm.) high, 80 in. (203.2 cm.) wide, 23½ in. (59.7 cm.) deep
 \$1,500-2,000



306
A VICTORIAN MAHOGANY SIDE TABLE
 CIRCA 1875
 38 in. (96.5 cm.) high, 87 in. (221 cm.) wide, 35 in. (88.9 cm.) deep
 \$2,000-4,000



307
AN AMERICAN EMPIRE STYLE MAHOGANY SOFA
 PROBABLY 19TH CENTURY
 Covered with red velvet upholstery
 32 in. (81.3 cm.) high, 89 in. (226 cm.) wide, 24½ in. (62.2 cm.) deep
 \$800-1,200



311
FIVE VERSACE SILK PILLOWS
 MODERN
 Each depicting a tiger, two against a green ground, and three against a red ground, with original bag
 16 in. (40.6 cm.) high, 16 in. (40.6 cm.) wide (5)
 \$500-800



312
A NATURAL AMETHYST GEODE
 13½ in. (34.3 cm.) high, 20 in. (50.8 cm.) wide, 16 in. (40.6 cm.) deep
 \$2,000-3,000



313
A NEAR PAIR OF NORTH EUROPEAN GRAY-PAINTED AND PARCEL-GILT FAUTEUILS
 EARLY 19TH CENTURY
 The pierced oval back crested by a ribbon tie and centered by a lyre crossed with a bow and quivers, the padded seat upholstered in close-nailed pink silk moiré, with leaf-tips and husk chains, on turned tapering fluted legs, restorations and repairs to backs, variations to proportions and carving
 34½ in. (87.6 cm.) high, 24 in. (61 cm.) wide, 22 in. (55.9 cm.) deep (2)
 \$1,000-2,000



308
AN ITALIAN NEOCLASSICAL-STYLE POLYCHROME PAINTED DEMI-LUNE SIDE TABLE
 20TH CENTURY
 The top painted with a coat of arms depicting a standing lion and a Florentine lily, surmounted by a crown, the tripod base adorned with carved drapery painted with blue stars against a red ground
 34¾ in. (88.3 cm.) high, 31½ in. (80 cm.) wide, 16 in. (40.7 cm.) deep
 \$600-800



309
A GROUP OF EIGHT KEITH HARING FOR VILLEROY AND BOCH DINNER PLATES
 GERMANY, 1989, WITH BLACK PRINTED MARKS
 Transfer decorated after a signed design by Keith Haring, each inscribed *Princess Gloria 15 April 1989*
 10¾ in. (27.4 cm.) diameter (8)
 \$200-400



310
A RECTANGULAR UPHOLSTERED OTTOMAN
 MODERN
 Covered in Suzani embroidered textile
 17 in. (43.2 cm.) high, 41 in. (104 cm.) wide, 23 in. (58.4 cm.) deep
 \$300-500



314
A ROCK CRYSTAL-MOUNTED CENTER BOWL
 Together with a clear quartz specimen
 The bowl: 7½ in. (19.1 cm.) high, 10½ in. (26.7 cm.) wide, 9 in. (22.9 cm.) deep (2)
 \$1,000-1,500



315
TWO NATURAL AMETHYST GEODES
 Together with four amethyst specimen votive candle-holders
 26 in. (66 cm.) high, 17 in. (66 cm.) wide, 5 in. (12.7 cm.) deep (the larger geode specimen); 4 in. (10.2 cm.) high, 5½ in. (14 cm.) diameter (the candle-holders) (6)
 \$2,000-3,000



316
TWO FRENCH BLOCK PRINTED WALLPAPER FRAGMENTS
 CIRCA 1840
 Depicting Eastern scenes
 62¾ in. (159.4 cm.) high, 77½ in. (196.9 cm.) wide (2)
 \$3,000-5,000



317
A GRAY PLUSH STUFFED ELEPHANT
 STEIFF, MODERN
 With button in ear and original retail tags to back leg
 22 in. (57 cm.) high, 30 in. (75 cm.) long
 \$300-500



318
A FRENCH BLOCK PRINTED WALLPAPER FRAGMENT
CIRCA 1840
 Depicting an Eastern scene
 65 in. (165 cm.) high, 69½ in. (176.5 cm.) wide
 \$1,500-2,000
PROVENANCE:
 A gift from Diane von Furstenberg.



319
AN ARTHUR COURT ALUMINUM AND PARCEL-GILT ELEPHANT FORM WINE BUCKET
 1993, ENGRAVED SIGNATURE, STAMPED AND DATED
 Modeled seated on his rear legs, trunk aloft and with carnelian eyes
 22 in. (55.9 cm.) high (2)
 \$1,000-1,500



323
HERMES
A camel-colored mohair throw
 \$500-800



324
A BLACK & RED LEATHER TRAVEL BACKGAMMON SET
 PRADA, CIRCA 2000
 GRADE: 3
 Unfolded: 37 l x 32 w cm
 Folded: 32 l x 9 w cm
 Includes 10 & 13 game pieces, five dice and a Christie's dustbag.
 \$200-300



325
VERDURA STERLING SILVER DESK CLOCK
 Designed as a sterling silver desk clock featuring two quartz movements, each dial signed Verdura, one engraved New York, one engraved Paris, navy Verdura outer box
 Size/Dimensions: 12.7 x 7.9 cm (5 x 3¼ in)
 Gross Weight: 297.0 grams
 \$400-600



320
AN ENGLISH MAJOLICA GARDEN SEAT
 LATE 19TH/20TH CENTURY
 Modeled as a tree-stump splashed with green and brown drip-glazes
 18 in. (45.7 cm.) high
 \$500-700



321
AN ITALIAN MAJOLICA 'TESTA DI MORO' JARDINIERE
 20TH CENTURY, SIGNED BRANCALEONE CALTAGIRONE
 Modeled as the head of a Moor wearing a leafy crown of fruiting grapevine
 11½ in. (29.2 cm.) high
 \$300-500



322
AN ASSEMBLED MINTONS 'SECESSIONIST' GLAZED EARTHENWARE JARDINIERE AND PEDESTAL
 DATE CODES FOR 1902-1903, WITH BROWN PRINTED AND IMPRESSED MARKS, SHAPE NO. 3421 AND 3499
 Each piece decorated with stylized blue flowers
 13 in. (33 cm.) high (the jardiniere), 28 in. (71.1 cm.) high (the stand) (2)
 \$800-1,200



326
A WALNUT & SILVER METAL BACKGAMMON SET
 PRADA, CIRCA 2000
 GRADE: 1.5
 59 w x 34 h x 2 d cm
 Includes a complete set of 30 game pieces, four dice, one doubling cube, a nylon case, and a box.
 \$600-800



327
A PERSONALIZED BLACK BUFFALO LEATHER GALOP 60 TRAVEL BAG WITH GOLD HARDWARE
 HERMÈS, 1995
 GRADE: 3
 60 w x 30 h x 26 d cm
 Includes lock, keys, clochette, and Christie's dustbag. Top of bag features embossed "ALT" monogram.
 \$1,000-2,000



328
A BLACK AGED LAMBSKIN LEATHER MINI REISSUE POCLETTE ON CHAIN WITH SILVER HARDWARE
 CHANEL, 2005
 GRADE: 2.5
 9 w x 13 h x 3 d cm
 Includes Christie's dustbag.
 \$800-1,000



329
A BLACK NYLON OVERSIZED TRAVEL TOTE BAG WITH SILVER HARDWARE
 CHANEL, 2002
 GRADE: 4
 60 w x 40 h x 16 d cm
 Includes Christie's dustbag.
 \$600-800



330
A BLACK FABRIC TOP HANDLE BAG WITH SILVER HARDWARE
 CHANEL, 1997
 GRADE: 2.5
 29 w x 26 h x 10 d cm
 Includes dustbag and authenticity card.
 \$800-1,000



331
A BLACK PATENT LEATHER OVERSIZED TOTE BAG WITH SILVER HARDWARE
 CHANEL, 2005
 GRADE: 3
 65 w x 40 h x 28 d cm
 Includes authenticity card and Christie's dustbag.
 \$800-1,000



335
A BLACK PATENT LEATHER BAMBOO TOP HANDLE BAG WITH GOLD HARDWARE
 GUCCI, CIRCA 2000
 GRADE: 3
 27 w x 16 h x 9 d cm
 Includes dustbag.
 \$400-600



336
A BLACK NYLON ROLLING SUITCASE WITH SILVER HARDWARE
 PRADA, CIRCA 2000
 GRADE: 3
 52 w x 43 h x 20 d cm
 Includes luggage tag and Christie's dustbag.
 \$400-600



337
A PERSONALIZED BLACK ARDENNES LEATHER GALOP 60 BAG WITH GOLD HARDWARE
 HERMÈS, 1995
 GRADE: 4
 60 w x 30 h x 26 d cm
 Includes lock, keys, clochette, and Christie's dustbag. Top exterior of the bag is embossed with the initials "ALT."
 \$800-1,000



332
A BLACK PATENT LEATHER MAXI REISSUE 225 WITH AGED SILVER HARDWARE
 CHANEL, 2009
 GRADE: 3.5
 39 w x 28 h x 14 d cm
 Includes care card, authenticity card and Christie's dustbag.
 \$800-1,000



333
A BLACK QUILTED GROSGRAIN TRAVEL CASE WITH SILVER HARDWARE
 CHANEL, 2012
 GRADE: 1.5
 49 w x 13 h x 34 d cm
 Includes Christie's dustbag.
 \$300-400



334
A BLACK LAMBSKIN LEATHER HOT WATER BOTTLE HOLDER WITH GOLD HARDWARE
 CHANEL, CIRCA 1991
 GRADE: 2.5
 21 w x 28 h x 2 d cm
 Includes red rubber hot water bottle and dustbag.
 \$500-700



338
A PERSONALIZED INDIGO CLÉMENCE LEATHER VICTORIA 60 WITH GOLD HARDWARE
 HERMÈS, 2001
 GRADE: 3
 60 w x 40 h x 18 d cm
 Includes lock, keys, clochette, luggage tag, and Christie's dustbag. Luggage tag is embossed "ALT" in gold.
 \$1,000-2,000



~339
A MATTE BLACK ALLIGATOR CROSSBODY BAG WITH SILVER HARDWARE
 PRADA, CIRCA 2000
 GRADE: 2.5
 22 w x 30 h x 4 d cm
 Includes Christie's dustbag.
 \$800-1,000



340
A BLACK LEATHER FRINGE SHOULDER BAG WITH SILVER HARDWARE
 PRADA, CIRCA 2000
 GRADE: 2
 24 w x 18 h x 6 d cm
 Includes dustbag and removable shoulder strap.
 \$600-800



341
A BLACK LEATHER BACKPACK WITH SILVER HARDWARE
 CHROME HEARTS, CIRCA 1990
 GRADE: 3.5
 40 w x 15 h x 45 d cm
 Includes Christie's dustbag.
 \$600-800



342
A BLACK PATENT LEATHER SHOULDER BAG WITH BRONZE HARDWARE
 FENDI, CIRCA 2000
 GRADE: 2.5
 40 w x 27 h x 15 d cm
 Includes Christie's dustbag.
 \$500-700



343
A BLACK LEATHER & GOLD LEATHER LARGE SHOULDER BAG WITH GOLD HARDWARE
 FENDI, CIRCA 2000
 GRADE: 2.5
 42 w x 42 h x 4 d cm
 Includes Christie's dustbag.
 \$400-600



~347
A BLACK ALLIGATOR DUFFLE BAG WITH SILVER HARDWARE
 RALPH LAUREN, CIRCA 2000
 GRADE: 2.5
 49 w x 35 h x 31 d cm
 Includes shoulder strap and Christie's dustbag.
 \$2,000-3,000



348
A RED AGED LAMBSKIN LEATHER OVERSIZED TRAVEL BAG WITH RUTHENIUM HARDWARE
 CHANEL, 2007
 GRADE: 3
 56 w x 36 h x 28 d cm
 Includes Christie's dustbag.
 \$800-1,000



349
A PERSONALIZED ROUGE H CALF BOX LEATHER HAC BIRKIN 55 WITH GOLD HARDWARE
 HERMÈS, 1986
 GRADE: 5
 55 w x 28 h x 27 d cm
 Includes lock, keys, clochette, and Christie's dustbag. Front panel is stamped "ALT" beneath top flap.
 \$3,000-5,000



344
A BLACK NYLON DRAGON POUCH WITH SILVER HARDWARE
 PRADA, CIRCA 2000
 GRADE: 2
 20 w x 14 h x 2 d cm
 Includes Christie's dustbag.
 \$200-300



345
PRADA
A BLACK LEATHER VERTICAL STEAMER TRUNK, CIRCA 2000
 \$2,000-3,000



346
A BLACK SUHALI LEATHER L'INGENIEUX DOCTOR'S BAG WITH GOLD HARDWARE
 LOUIS VUITTON, 2003
 GRADE: 3
 42 w x 20 h x 20 d cm
 Includes keys, clochette and Christie's dustbag.
 \$600-800



350
A PAIR OF PERSONALIZED ROUGE H CALF BOX LEATHER POCHETTES WITH PALLADIUM HARDWARE
 HERMÈS, CIRCA 1990
 GRADE: 4
 26 w x 18 h x 2 d cm
 Each pochette includes two keys and Christie's dustbag. The top flap of each pochette is stamped "ALT."
 (2)
 \$600-800



351
A ROUGE H CALF BOX LEATHER VANITY CASE WITH GOLD HARDWARE
 HERMÈS, CIRCA 1990
 GRADE: 2.5
 28 w x 20 h x 7 d cm
 Includes two small bristle brushes and Christie's dustbag.
 \$1,000-2,000



352
A PERSONALIZED ROUGE H CALF BOX LEATHER HAC BIRKIN 60 WITH GOLD HARDWARE
 HERMÈS, 1993
 GRADE: 3
 60 w x 45 h x 28 d cm
 Includes lock, keys, clochette, and Christie's dustbag. Front exterior is embossed "ALT" in gold, beneath front flap.
 \$4,000-6,000



353
A PERSONALIZED ROUGE H CALF BOX LEATHER SAC À DÉPÊCHES WITH GOLD HARDWARE
 HERMÈS, CIRCA 1990
 GRADE: 4.5
 38 w x 29 h x 3 d cm
 Includes keys, clochette and dustbag. Front panel is embossed "ALT" beneath top flap.
 \$1,000-2,000



354
SET OF TWO: A PERSONALIZED RED CANVAS TRAVEL CASE & A WICKER ROLLING BASKET
 T. ANTHONY & UNKNOWN, CIRCA 1998
 GRADE: 2
 42 w x 30 h x 22 d cm
 34 w x 70 h x 30 d cm
 Includes luggage tag and original Ritz Paris tags. Travel case is monogrammed "ALT."
 \$200-300



355
A RED LEATHER & BROWN MONOGRAM CANVAS OVERSIZED TRAVEL BAG WITH SILVER HARDWARE
 FENDI, CIRCA 2000
 GRADE: 3
 68 w x 40 h x 25 d cm
 Includes Christie's dustbag.
 \$600-800



359
A PAIR OF DARK GREEN & BROWN MONOGRAM CANVAS ROLLING DUFFLE BAGS WITH SILVER HARDWARE
 FENDI, CIRCA 2000
 GRADE: 3
 55 w x 36 h x 28 d cm
 Includes Christie's dustbag.
 \$800-1,000



360
A PAIR OF DARK GREEN & BROWN PONYHAIR CROSSBODY BAGS
 FENDI, CIRCA 2000
 GRADE: 3.5
 30 w x 30 h x 6 d cm
 16 w x 20 h x 4 d cm
 Includes Christie's dustbag.
 \$100-200



361
A PERSONALIZED VERT FONCÉ CALF BOX LEATHER SAC À DÉPÊCHES WITH GOLD HARDWARE
 HERMÈS, 1983
 GRADE: 3
 38 w x 29 h x 3 d cm
 Includes keys, clochette and dustbag. Front panel is stamped "ALT" beneath top flap.
 \$1,500-2,400



356
A BROWN MONOGRAM CANVAS & LEATHER TRAVEL POUCH WITH GOLD HARDWARE
 FENDI, CIRCA 2000
 GRADE: 3
 38 w x 20 h x 1 d cm
 Includes Christie's dustbag.
 \$300-400



357
A PAIR OF DARK GREEN & BROWN MONOGRAM CANVAS DUFFLE BAGS WITH SILVER HARDWARE
 FENDI, CIRCA 2000
 GRADE: 3
 50 w x 33 h x 21 d cm
 Includes luggage tags, a shoulder strap and Christie's dustbags.
 \$800-1,000



358
A BROWN MONOGRAM CANVAS & BLACK LEATHER CROSSBODY BAG WITH GOLD HARDWARE
 FENDI, CIRCA 2000
 GRADE: 2.5
 27 w x 27 h x 1 d cm
 Includes Christie's dustbag.
 \$400-600



362
A PAIR OF BLACK & BROWN LEATHER BAMBOO TOP HANDLE BRIEFCASES WITH GOLD HARDWARE
 GUCCI, 2004
 GRADE: 3
 40 w x 31 h x 7 d cm
 Includes dustbag.
 \$600-800



363
A DARK BROWN OSTRICH SADDLE BAG WITH GOLD HARDWARE
 DIOR, 2000
 GRADE: 2.5
 25 w x 20 h x 4 d cm
 Includes Christie's dustbag.
 \$1,000-2,000



364
A BROWN CRAZY LARGE GRAIN LEATHER HOBO BAG WITH GOLD HARDWARE
 TOM FORD, CIRCA 2015
 GRADE: 3.5
 40 w x 37 h x 15 d cm
 Includes lock, key, clochette, and Christie's dustbag.
 \$600-800



365
A PERSONALIZED BROWN LEATHER OVERSIZED DRAWSTRING TOTE BAG
 BOTTEGA VENETA, CIRCA 2000
 GRADE: 4
 40 w x 40 h x 20 d cm
 Includes Christie's dustbag. Exterior is personalized with "ALT" letter patches.
 \$300-400



366
A BROWN PONYHAIR B SHOULDER BAG WITH BRONZE HARDWARE
 FENDI, CIRCA 2000
 GRADE: 2.5
 35 w x 23 h x 10 d cm
 Includes Christie's dustbag.
 \$400-600



367
A BROWN FUR & SUEDE OVERSIZED MESSENGER BAG WITH GOLD HARDWARE
 DIOR, 2002
 GRADE: 2.5
 58 w x 28 h x 23 d cm
 Includes Christie's dustbag.
 \$800-1,000



371
A METALLIC BROWN SHEARLING SPY BAG WITH GOLD HARDWARE
 FENDI, CIRCA 2000
 GRADE: 3.5
 45 w x 30 h x 15 d cm
 Includes Christie's dustbag.
 \$500-700



372
A LIGHT YELLOW AGED LEATHER MAXI BAGUETTE BAG
 FENDI, CIRCA 2000
 GRADE: 4
 51 w x 8 h x 30 d cm
 Includes dustbag.
 \$600-800



~373
A LIGHT BROWN PYTHON OVERSIZED TRAVEL BAG
 FENDI, CIRCA 2000
 GRADE: 3
 55 w x 40 h x 25 d cm
 Includes Christie's dustbag.
 \$400-600



368
A BEIGE PONYHAIR SHOULDER BAG WITH AGED GOLD HARDWARE
 CHANEL, CIRCA 2000
 GRADE: 2
 27 w x 19 h x 8 d cm
 Includes Christie's dustbag.
 \$600-800



369
A LIGHT BROWN FUR TOTE BAG
 FENDI, CIRCA 2000
 GRADE: 2
 42 w x 16 h x 24 d cm
 Includes Christie's dustbag.
 \$400-600



370
A BROWN ZEBRA STRIPE PONYHAIR FRINGE BAG WITH GOLD HARDWARE
 PRADA, CIRCA 2000
 GRADE: 2
 25 w x 27 h x 1 d cm
 Includes Christie's dustbag.
 \$400-600



374
A DARK BROWN OSTRICH VITELLO DAINO RING BAG WITH SILVER HARDWARE
 PRADA, CIRCA 2000
 GRADE: 2.5
 38 w x 28 h x 4 d cm
 Includes Christie's dustbag.
 \$400-600



~375
A GREY ALLIGATOR TOTE BAG WITH BRONZE HARDWARE
 PRADA, CIRCA 2000
 GRADE: 3.5
 37 w x 24 h x 13 d cm
 Includes Christie's dustbag.
 \$400-600



~376
A MATTE GREY ALLIGATOR VITELLO DAINO RING BAG WITH SILVER HARDWARE
 PRADA, CIRCA 2000
 GRADE: 2.5
 38 w x 28 h x 4 d cm
 Includes Christie's dustbag.
 \$600-800



377
A GOLD AGED LAMBSKIN LEATHER EVENING BAG WITH CHARM
 CHANEL, SPRING/SUMMER 2002
 GRADE: 2.5
 20 w x 18 h x 2 d cm
 Includes Christie's dustbag.
 \$400-600



378
A WHITE LEATHER B SHOULDER BAG WITH BRONZE HARDWARE
 FENDI, CIRCA 2000
 GRADE: 3.5
 40 w x 28 h x 15 d cm
 Includes Christie's dustbag.
 \$400-600



379
A BROWN MONOGRAM COATED CANVAS GARMENT BAG WITH SILVER HARDWARE
 GUCCI, CIRCA 2000
 GRADE: 2.5
 60 w x 100 h
 Includes luggage tag, one hanger and Christie's dustbag.
 \$400-600



383
A LIGHT BROWN LEATHER & MONOGRAM CANVAS LARGE CROSSBODY BAG
 GUCCI, CIRCA 2000
 GRADE: 3.5
 31 w x 40 h x 2 d cm
 Includes Christie's dustbag.
 \$400-600



384
SET OF THREE: A PAIR OF BEIGE CANVAS & WHITE EMBOSSED LEATHER SUITCASES & AN OVERSIZED TOTE BAG
 PRADA, CIRCA 2000
 GRADE: 2.5
 70 w x 43 h x 20 d cm
 60 w x 46 h x 20 d cm
 Tote bag includes lock, keys, and clochette.
 Suitcases include luggage tags. (3)
 \$1,500-2,400



385
A PAIR OF BROWN CANVAS & LEATHER SOFTSIDED ROLLING SUITCASES
 PRADA, CIRCA 2000
 GRADE: 2
 66 w x 42 h x 20 d cm (2)
 \$1,000-2,000



380
A BROWN MONOGRAM CANVAS & BLACK LEATHER OVERSIZED JACKIE BAG WITH SILVER HARDWARE
 GUCCI, CIRCA 2000
 GRADE: 3.5
 50 w x 35 h x 12 d cm
 Includes Christie's dustbag.
 \$600-800



381
A PAIR OF BROWN MONOGRAM CANVAS OVERSIZED HOBO BAGS
 GUCCI, CIRCA 2000
 GRADE: 2.5
 58 w x 45 h x 20 d cm
 Includes Christie's dustbag.
 \$800-1,000



~382
A BROWN MONOGRAM CANVAS & MATTE ALLIGATOR DUFFLE BAG WITH GOLD HARDWARE
 GUCCI, CIRCA 2000
 GRADE: 3
 39 w x 42 h x 25 d cm (2)
 Includes lock, keys, clochette, and Christie's dustbag.
 \$1,000-2,000



386
A PERSONALIZED MULTICOLOR WOVEN POUCH
 MISSONI, 2003
 GRADE: 2.5
 37 w x 27 h x 2 d cm
 Includes Christie's dustbag. Interior logo patch features a handwritten note stating: "To: André Leon Talley, Angela Missoni, 60th Anniversary, SS 2003."
 \$200-300



387
A PAIR OF BLUE & GREEN CANVAS TOTE BAGS
 L.L. BEAN, CIRCA 2010
 GRADE: 2
 42 w x 28 h x 16 d cm
 Includes Christie's dustbag.
 \$100-200



388
CHANEL ONYX AND DIAMOND CUFFLINKS
 Polished onyx, round diamonds, 18k white gold (French mark), signed Chanel, numbered
 Diamonds: approximately 117 round with approximate total weight of 1.50 - 1.75 carats
 Size/Dimensions: 1.5 x 1.5 cm (5/8 x 5/8 in)
 Gross Weight: 19.7 grams
 \$3,000-5,000



389
UNSIGNED CHANEL CRYSTAL BROOCH
 Round, square and rectangular-cut black, colorless, white and grey crystals, blackened base metal, with CC monogram to center

Size/Dimensions: 10.2 x 10.2 cm (4 x 4 in)
 Gross Weight: 142.2 grams

\$1,000-2,000



390
CHANEL GLASS AND FAUX PEARL PENDANT-BROOCH
 Multi-colored cabochon glass, pear-shaped faux pearl drops, gilt metal, signed Chanel, Made in Paris

Size/Dimensions: 12.7 x 9.5 cm (5 x 3¾ in)
 Gross Weight: 143.6 grams

\$2,000-3,000



391
UNSIGNED CHANEL GRIPOIX GLASS PENDANT
 Multi-color grippoix glass, gilt metal, unsigned

Size/Dimensions: 9.1 x 9.0 cm (3½ x 3½ in)
 Gross Weight: 45.4 grams

\$2,000-3,000



395
ANTIQUE SILVER, MULTI-GEM AND ENAMEL VESTA CASE
 Silver (Russian marks), round and oval-shaped amethysts, round cabochon rubies, seed pearls, red and blue enamel, woven handle, circa 1890, some charms of later addition, with areas of enamel loss, accompanied by a Chanel taxi service card

Size/Dimensions: 10.3 x 6.2 x 1.8 cm (4 x 2½ x ¾ in)
 Gross Weight: 235.3 grams

\$1,000-1,500



396
CULTURED PEARL, ENAMEL AND DIAMOND BROOCHES
 Each designed as a jester, round cultured pearl beads, black, green, blue and red enamel, single-cut diamonds, yellow gold, enamel with areas of loss and significant loss of finish

Size/Dimensions: 5.0 x 3.4 cm (2 x 1¼ in)
 Gross Weight: 63.9 grams

\$3,000-5,000



397
TIFFANY & CO., ELSA PERETTI JADE 'BEAN' CUFFLINKS
 Polished jade, silver, signed Tiffany & Co. China, Elsa Peretti

Size/Dimensions: 2.0 x 1.3 cm (¾ x ½ in)
 Gross Weight: 11.6 grams

\$300-500



392
CHANEL GRIPOIX GLASS AND FAUX PEARL CLIP-BROOCH
 Red and blue grippoix glass, faux pearls, gilt metal, signed Chanel Made in France, maker's mark, two faux pearls deficient

Size/Dimensions: 12.5 x 3.2 cm (4¾ x 1¼ in)
 Gross Weight: 47.1 grams

\$1,000-1,500



393
GROUP OF GLASS AND RESIN CUFFLINKS, ONE PAIR BY YVES SAINT LAURENT
 Various shaped and colored glass and resin, some foil-backed, gilt metal, one pair with maker's marks for Yves Saint Laurent, the rest probably by Yves Saint Laurent and Chanel

Size/Dimensions: ranging from 3.6 x 3.6 cm (1½ x 1½ in) to 2.3 x 2.1 cm (¾ x ⅞ in)
 Gross Weight: 226.7 grams

\$500-700



394
ENAMEL, MULTI-GEM AND DIAMOND BROOCH
 Designed as an African, black, white, red and green enamel, oval-shaped cabochon, round and emerald-cut emeralds, round and bead rubies, near-round cultured pearl beads, old and emerald-cut diamonds, yellow gold

Size/Dimensions: 5.8 x 3.1 cm (2¼ x 1¼ in)
 Gross Weight: 25.9 grams

\$2,000-3,000



398
GROUP OF VERDURA AND ASPREY TRAVEL CLOCKS
 Comprising a round clock with enamel case, signed Verdura, and rectangular travel clock with shagreen case, signed Asprey, each mounted in base metal, each Swiss made

Size/Dimensions: Asprey clock opened 8.9 x 5.1 x 1.3 cm (3½ x 2 x ½ in); Verdura clock 5.4 x 5.1 x 1.9 cm (2¼ x 2 x ¾ in)
 Gross Weight: 250.4 grams

\$500-700



399
GARNET AND GOLD CUFFLINKS
 Round and oval-shaped red garnet cabochons, 18k yellow gold (French mark)

Size/Dimensions: 2.1 x 2.1 cm (¾ x ¾ in)
 Gross Weight: 22.7 grams

\$1,000-1,500



400
AQUAMARINE, SAPPHIRE AND DIAMOND PENDANT
 Pear-shaped aquamarines, rectangular and baguette-cut sapphires, single-cut diamonds, platinum

Aquamarines: 4 pear-shaped with an approximate total carat weight of 25.50 - 27.50 carats
 Diamonds: approximately 52 round with approximate total weight of 1.00 - 1.25 carats

Size/Dimensions: 8.6 x 6.1 cm (3¾ x 2¾ in)
 Gross Weight: 30.4 grams

\$3,000-5,000



401
DIOR GROUP OF THREE RHINESTONE BROOCHES
 Round, oval and square-shaped rhinestones, base metal, each signed Dior, some rhinestones deficient
 Size/Dimensions: ranging from 13.0 x 13.0 cm (5 1/8 x 5 1/8 in) to 12.0 x 12.0 cm (4 3/4 x 4 3/4 in)
 Gross Weight: 473.0 grams (3)
 \$2,000-3,000



402
YVES SAINT LAURENT ROCK CRYSTAL AND AMETHYST PENDANT-BROOCH
 Rough rock crystal and amethyst, gilt metal, unsigned, maker's mark
 Size/Dimensions: 11.1 x 8.8 cm (4 3/8 x 3 1/2 in)
 Gross Weight: 150.4 grams
 \$1,000-1,500



403
YVES SAINT LAURENT RHINESTONE EARRINGS
 Round grey and pink square-cut rhinestones, base metal, signed YSL
 Size/Dimensions: 3.8 x 3.8 cm (1 1/2 x 1 1/2 in)
 Gross Weight: 38.5 grams
 \$500-700



407
PRINCE DIMITRI SET OF STEEL AND GOLD JEWELRY
 Comprising damascus steel and 20k yellow gold cross pendant on a leather cord and cufflinks, each with makers mark
 Size/Dimensions: cufflinks 2.3 cm x 2.3 cm (7/8 in x 7/8 in); pendant 6.6 cm x 3.0 cm (2 5/8 in x 1 3/16 in); leather cord 66.0 cm (26 in)
 Gross Weight: 68.7 grams
 \$2,000-3,000



408
CHRISTIAN DIOR DIAMOND 'CHRISTAL' WRISTWATCH
 Quartz chronograph movement, round diamonds, sapphire crystal, stainless steel, signed Dior, Christal, Swiss made, numbered EN0459
 Size/Dimensions: case 35 mm; bracelet 19.1 cm (7 1/2 in)
 Gross Weight: 138.0 grams
 \$1,000-1,500



409
DAMIANI DIAMOND AND WHITE GOLD CUFFLINKS
 Round diamonds, 18k white gold (Italian marks), signed Damiani
 Size/Dimensions: 1.2 x 1.2 cm (1/2 x 1/2 in)
 Gross Weight: 13.1 grams (2)
 \$1,000-1,500



404
ENAMEL AND DIAMOND CUFFLINKS
 Blue and gold enamel, round diamonds, 14k yellow gold, enamel deficient in some areas.
 Size/Dimensions: cufflink head 2.2 cm (7/8 in)
 Gross Weight: 15.6 grams
 \$1,000-1,500



405
CHROME HEARTS SILVER PENDANT NECKLACE
 Sterling silver, signed Chrome Hearts, 1998
 Size/Dimensions: pendant 5.1 x 2.9 cm (2 x 1 1/8 in); chain 73.6 cm (29 in)
 Gross Weight: 28.3 grams
 \$300-500



406
ENAMEL, DIAMOND AND RUBY CUFFLINKS
 Blue enamel, rose-cut diamonds, round cabochon rubies, 18k yellow gold (French mark) and silver-topped gold, areas of enamel loss and one diamond deficient
 Size/Dimensions: 1.7 x 0.9 cm (5/8 x 3/8 in)
 Gross Weight: 8.2 grams
 \$1,000-1,500



410
PAIR OF CUFF BRACELETS
 Each designed as an engraved wide silver tone metal cuff
 Size/Dimensions: 10.2 x 6.7 cm (4 x 2 5/8 in); inner diameter 6.4 cm (2 1/2 in); continuous inner circumference 18.1 cm (7 1/8 in)
 Gross Weight: 239.3 grams (2)
 \$300-500



411
ONYX AND DIAMOND CUFFLINKS
 Oval-shaped onyx plaques, round diamonds, 18k white gold
 Size/Dimensions: 2.2 cm x 1.9 cm (7/8 in x 3/4 in)
 Gross Weight: 19.7 grams
 \$1,000-1,500



412
HERMÈS ONYX AND STERLING SILVER CUFFLINKS
 Faceted onyx beads, sterling silver (French mark), signed Hermes, makers mark (Lasbliez Fornier Vitello)
 Size/Dimensions: 2.8 cm x 0.9 cm (1 1/8 in x 3/8 in).
 Gross Weight: 7.7 grams
 \$300-500



413
TOM FORD NO. 001 DLC-COATED STAINLESS STEEL WRISTWATCH

Quartz movement, diamond-like carbon coated stainless steel, signed Tom Ford, Swiss Made, numbered, two leather straps, one DLC-coated stainless steel bracelet strap

Size/Dimensions: case 35 x 30 mm; DLC-coated stainless steel strap 19.1 cm (7½ in); adjustable leather bracelet straps
Gross Weight: 135.6 grams

\$500-700



414
MICHELE DIAMOND 'TURBINA XL' WRISTWATCH

Automatic chronograph movement, round diamonds, sapphire crystal, stainless steel, signed MW, Swiss made, rubber strap

Diamonds: 163 round with an approximate total weight of 2.50 - 2.75 carats

Size/Dimensions: case 50 x 48 mm; adjustable rubber strap
Gross Weight: 182.0 grams

\$1,000-1,500



415
PRADA SOLAR WRISTWATCH

Quartz chronograph movement, green dial, dark titanium, signed Prada Milano, Limited Edition 0448/1000, black leather strap

Size/Dimensions: case 44 mm; adjustable bracelet strap 14 - 19.7 cm (5½ - 7¾ in)
Gross Weight: 110.7 grams

\$500-700



~419
CORAL AND GOLD CUFFLINKS

Carved coral, 18k yellow gold
Size/Dimensions: 2.2 cm x 1.9 cm (7⁄8 in x ¾ in)
Gross Weight: 13.7 grams

\$1,000-1,500



420
RENÉ LALIQUE FROSTED GLASS PENDANT-NECKLACE

Carved frosted glass depicting a nude woman, silk, signed R. Lalique, Fioret, Paris, circa 1924

Size/Dimensions: pendant 3.5 cm (1½ in); silk cord longest length 76.2 cm (30 in)
Gross Weight: 11.5 grams

\$500-700



421
NEPHRITE PENDANT AND LEATHER PENDANT

Carved nephrite, woven leather necklace

Size/Dimensions: nephrite plaque 17.1 cm x 15.2 cm (6¾ in x 6 in); leather necklace 63.5 cm (25 in)
Gross Weight: 367.0 grams

\$300-500



416
ARMAN STERLING SILVER CUFFLINKS

Sterling silver (French marks), signed Arman, numbered

Size/Dimensions: 2.3 cm x 2.2 cm (7⁄8 in x 7⁄8 in)
Gross Weight: 15.5 grams

\$500-700



417
CHRISTAIN LACROIX BRONZE CUFFLINKS AND PRESENTATION PLAQUE

Rectangular plaque with detachable bronze cufflinks, signed Christian LaCroix, 1994, made in France

Size/Dimensions: cufflinks 2.2 cm x 2.0 cm (7⁄8 in x ¾ in); plaque 7.3 cm x 4.7 cm (2¾ in x 1¾ in)
Gross Weight: 54.1 grams

\$300-500

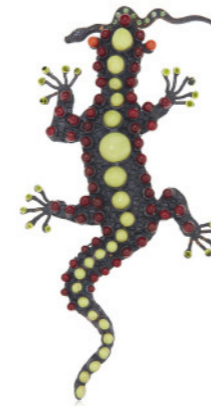


418
MULTI-GEM AND SMOKY QUARTZ PENDANT NECKLACE

Designed as gilt metal, rondelle smoky quartz and jasper beads suspending an octagonal-cut smoky quartz surrounded by aventurine quartz and cubic zirconia, gilt metal and sterling silver (bale only)
Smoky quartz: 53.00 x 51.00 mm with an approximate total weight of 530.00 - 580.00 carats

Size/Dimensions: pendant 8.9 x 8.9 cm (3½ x 3½ in); chain 132.1 cm (52 in)
Gross Weight: 860.0 grams

\$500-700



422
LOULOU DE LA FALAIS GLASS AND METAL BROOCH

Round and near-round green, red and orange glass cabochons, foil-backed single-cut green glass, blackened base metal, signed Loulou de la Falais (partially obscured)

Size/Dimensions: 13.6 x 7.0 cm (5½ x 2¾ in)
Gross Weight: 42.3 grams

\$500-700



423
MULTI-GEM PENDANT ATTRIBUTED TO KAZUKO OSHIMA

Polished sodalite, lapis lazuli beads, carved turquoise bead, polished green hardstone bead, gold, unsigned

Size/Dimensions: 5.0 x 3.8 cm (2 x 1½ in)
Gross Weight: 54.1 grams

\$500-700



424
ROGER VIVIER SET OF OVERSIZED HEART CHARMS ACCESSORIES

Comprising an oversized gilt base metal link necklace and belt with heart charms each signed RV, two white Roger Vivier pouches and red outer box

Size/Dimensions: necklace 101.2 cm (40 in); belt 172.7 cm (68 in); heart charms 10 x 8.3 cm (4 x 3¼ in)

Gross Weight: 3264.2 grams

\$1,000-1,500

(2)



425
TIFFANY & CO., JEAN SCHLUMBERGER
GOLD 'KNOT' CUFFLINKS

18k yellow gold, signed Tiffany, Schlumberger

Size/Dimensions: cufflink head 1.3 cm (½ in)
 Gross Weight: 18.4 grams

\$1,000-1,500



426
TIFFANY & CO., JEAN SCHLUMBERGER
GOLD WRISTWATCH

Quartz movement, 18k yellow gold (Swiss mark), dial signed Tiffany & Co, Schlumberger

Size/Dimensions: watch case: 31.7 mm x 22.2 mm; leather bracelet strap 19.7 cm (7¾ in)
 Gross Weight: 35.1 grams

\$1,000-1,500



427
ROLEX REF. 6084 TWO TONE 'OYSTER
PERPETUAL' WRISTWATCH

Manual movement, stainless steel, circa 1953, signed Rolex, numbered, blue leather strap of later addition, signed Rolex, Swiss made, numbered

Size/Dimensions: case 34 mm
 Gross Weight: 51.0 grams

\$3,000-5,000



431
VERDURA GOLD CUFFLINKS

Each designed as a Maltese cross in yellow gold, **signed Verdura**

Size/Dimensions: 1.9 x 1.8 cm (¾ x ¾ in)
 Gross Weight: 15.8 grams

\$2,000-3,000



432
A GROUP OF ELEVEN BOOKS RELATING TO
CARTIER AND JEWELRY

Including *Cartier 1900-1939* by Judy Rudoe and *Chaumet: Master Jewellers Since 1780* by Diana Scarisbrick

Six volumes, various sizes. Five with slip covers, some with dust jackets (11)

\$500-800



433
ANDRÉ LEON TALLEY
A BOOK WITH KEEPSAKES

WALLACE, Irving. *The Prize*. New York: Simon and Schuster, 1962. Interleaved with several cards, pressed flowers, a feather, and other keepsakes including a silver heart pendant on a cord. (Spine cracked). Housed in a Tiffany cloth bag and matching clamshell. 270 x 195 x 70mm

\$200-300



428
YVES SAINT LAURENT THREE GILT
METAL FLOWER BROOCHES

Gilt metal, two brooches signed Yves Saint Laurent rive gauche Made in France, one brooch unsigned with maker's mark

Size/Dimensions: each approximately 7.8 x 7.0 cm (3 x 2¾ in)

Gross Weight: 244.8 grams (3)

\$500-700



429
GOLD AND SMOKY QUARTZ CUFFLINKS

Tumbled smoky quartz beads, 18k yellow gold

Size/Dimensions: cufflink heads ranging from 2.0 x 2.0 cm (¾ x ¾ in) to 1.7 x 0.7 cm (¾ x ¼ in)
 Gross Weight: 14.7 grams

\$1,000-1,500



430
TIFFANY & CO., PALOMA PICASSO GOLD
WRISTWATCH

Quartz movement, 18k yellow gold (Swiss mark), 1984, signed Paloma Picasso for Tiffany & Co., Chopard, Swiss, black leather strap signed Paloma Picasso, watch is not in working order and cannot be repaired

Size/Dimensions: case 30 mm; adjustable leather strap 14 - 17.8 cm (5½ - 7 in)
 Gross Weight: 32.9 grams

\$1,000-1,500



434
A GROUP OF TEN BOOKS RELATING TO POP
CULTURE

Including *A.L.T. 365* and *Little Black Dress* by André Leon Talley

Ten volumes, various sizes. Two with slip covers, some with dust jackets. (6)

\$500-800



435
A GROUP OF SIXTEEN BOOKS RELATING TO
FASHION

Including *Alexander McQueen: Unseen* by Robert Fairer and *Madeleine Vionnet* by Jacqueline Demornex

Includes handwritten note to André Leon Talley

Sixteen volumes, various sizes. Three with slip covers, some with dust jackets, some with original publisher's cloth, one in wooden box (16)

\$500-800



436
A GROUP OF TWELVE BOOKS RELATING TO
FASHION

Including *Reigning Men: Fashion in Menswear 1715-2015* by Sharon Sadako Takeda and *Hollywood Costume: Glamour! Glitter! Romance!* By Dale McConathy and Diana Vreeland

Twelve volumes, various sizes, some with dust jackets (6)

\$500-800



437
A GROUP OF THIRTY-ONE BOOKS RELATING TO EROTICA INCLUDING PHOTOGRAPHS

Including *Dreamland* by Jeff Burton and *Ron Loyd: BUILT!* By Bruno Gmunder

Thirty-one volumes, various sizes. Some with dust jackets, some paperback, one with original publisher's cloth

(31)

\$500-800



438
A GROUP OF SIXTEEN BOOKS RELATED TO INTERIOR DESIGN, DECORATION, AND ARCHITECTURE

Including *Cecil Beaton At Home: An Interior Life* by Andrew Ginger and *Henri Samuel: Master of the French Interior* by Emily Evans Eerdmans

Eight volumes, various sizes. All include dust jackets

(16)

\$500-800



439
A GROUP OF SIX BOOKS RELATING TO RUSSIAN ART AND DESIGN

Including *The Hermitage State: Masterpieces from the Museum's Collections, Volume 1 & 2* and *Russian Splendor: Sumptuous fashions of the Russian Court* by various authors

Six volumes, various sizes. Five with slip covers, one with dust jacket

(6)

\$500-800



443
HÉLÈNE TRAN (20TH/21ST CENTURY)
A group of seven illustrations for House and Garden

most signed 'Tran Mars', dated '88' and inscribed 'House & Garden / Valentino' (lower right)

watercolor and ink on Arches paper

various sizes

Executed in 1988

(7)

\$1,000-2,000



444
PRADA
FASHION DESIGNS FOR ANDRÉ LEON TALLEY

\$300-500



445
PAUL COLIN (1892-1985)
Le Tumulte Noir portfolio

Together with a presentation letter from Karl Lagerfeld

lithographs heightened with pochoir

20 1/2 in. high; 13 3/4 in. wide

\$2,000-3,000



440
A GROUP OF TWELVE BOOKS RELATING TO FASHION

Including *Dressed in Black* by Valerie Mendes and *Fairy Tale Fashion* by Colleen Hill

Twelve volumes, various sizes. Three with dust jackets, some with slip covers

(12)

\$500-800



441
A GROUP OF TEN BOOKS RELATING TO FASHION

Including *Diana Vreeland* by Elenor Dwight, preface by André Leon Talley and *The Genius of Charles James* by Elizabeth Ann Coleman

Ten volumes, various sizes. Six with dust jackets, some with original publisher's cloth

(10)

\$500-800



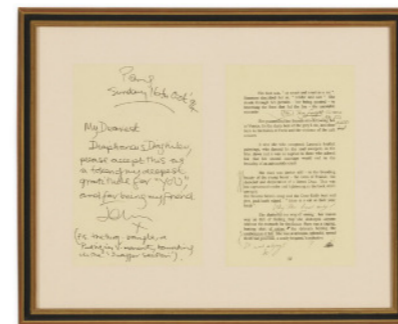
442
GARAVANI, VALENTINO
Valentino: Una grande storia

GARAVANI, Valentino. CHITOLINA, Armando (ed.) *Valentino una Grande Storia Italiana*. Hong Kong: Taschen, 2007.

438 x 328mm. No. 184 of 250 (part of an edition of 2001 copies, this being one of the 250 artists proofs) Pictorial white cloth boards. Red cloth clamshell.

(2)

\$200-400



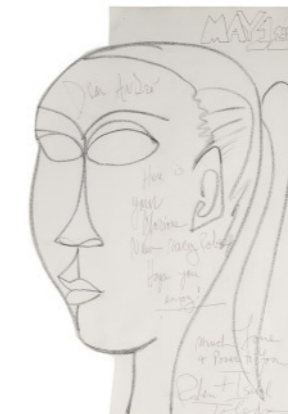
446
TWO COLLAGES PERTAINING TO JOHN GALLIANO
1994-1995

signed and dated, the first with a key, the second with a note and annotated page

10 3/4 x 13 1/2 in. (27.3 x 33.3 cm.) (the second)

(2)

\$200-400



447
RUBEN TOLEDO (B. 1961) AND ISABEL TOLEDO (1960-2019)
Illustrated note to André Leon Talley

dated (upper right), inscribed (overall) and signed (lower right)

pencil, pastel and ink on shaped paper

17 x 11 1/2 in. (43.2 x 28.9 cm.)

\$300-500



448
MICHAEL ARTHUR (20TH/21ST CENTURY)
Two works

'I've Had the Most Lovely Dreams' and Portrait of André Leon Talley, signed and dated (lower right) (each)

ink on paper

10 3/4 x 13 in. (27.3 x 33 cm.) (sight size) (each)

(2)

\$100-200



449
WALTON FORD (B. 1960)
The Rolling Stones 50th Anniversary GRRR! Gorilla Poster, 2021
 Lithograph in color
 \$800-1,200



450
CHER, NICHOLAS CAGE
PORTRAITS SIGNED AND INSCRIBED TO ANDRE LEON TALLEY
 CAGE, Nicholas (aka. Nicholas Kim COPPOLA, b. 1964). Image signed and inscribed to André Leon Talley, no place, no date.
 270 x 195mm. (visible) mounted to a board, and affixed to a mat, framed with a black and white photo of Cage.
 \$200-300



451
SIGNED RAMSEY LEWIS CAMPAIGN AD IN HI-FIDELITY.
 \$300-500



455
LOUISE DAHL-WOLFE (1895-1989)
 Two photos of Millicent Rogers
 two gelatin silver prints
 one image inscribed 'property of Dahl-Wolfe' and the other 'property of Mrs. Vreeland' in pencil (versos)
 each image approximately: 11 7/8 x 10 1/2 in. (30.1 x 26.6 cm.)
 each sheet approximately 13 7/8 x 10 1/8 in. (35.2 x 25.7 cm.) (2)
 \$400-600



456
ARTHUR ELGORT (B. 1940)
 Éric de Rothschild at Chateau Lafite, 1987
 gelatin silver print, mounted on board
 signed, titled, dated and inscribed 'sitting across from you with André Leon Talley was a great time' in pencil (margin)
 image: 6 1/4 x 9 1/2 in. (15.8 x 24.1 cm.)
 sheet/mount: 8 x 10 in. (20.3 x 25.4 cm.)
 \$200-300



457
ANDRÉ OSTIER (1906-1994)
 Yves Saint Laurent, Cecil Beaton and Madame Leonora Cornett at the Hôtel Lambert, 1957
 gelatin silver print
 stamped photographer's copyright credit in ink, titled, dated in pencil (verso)
 image: 10 x 8 in. (26 x 20.5 cm.)
 sheet: 7 1/4 x 7 1/4 in. (19 x 18.5 cm.)
 \$300-500



452
BRUCE WEBER (B.1946)
 An Exhibition by Bruce Weber at Fahey/Klein Gallery
 two offset lithographs
 printed photographer's copyright credit (recto)
 each image/sheet: 47 x 38 in. (119.38 x 96.5 cm.)(2)
 \$1,000-2,000



453
WILLY MAYWALD (B. 1907-1985)
 La Vicomtesse de Noailles dans son salon, 1948
 gelatin silver print, mounted on board
 affixed auction label (frame, recto)
 image/sheet: 10 1/8 x 9 1/4 in. (32 x 23.4 cm.)
 \$500-700
PROVENANCE:
 Baron de Redé: Sale of Baron de Redé, Sotheby's, Hôtel Lambert, Paris, March 17, 2005, lot 856; acquired from the above by the late owner.



454
HORST P. HORST (1906-1999)
 Baron Nicolas de Gunzberg, 1937
 gelatin silver print, printed later
 signed in pencil (margin); titled and numbered '820' in pencil, stamped photographer's copyright credit in ink (verso)
 image: 8 1/2 x 5 1/2 in. (21.5 x 13.9 cm.)
 sheet: 14 x 11 in. (35.5 x 27.9 cm.)
 \$400-600
PROVENANCE:
 The Watermill Center, Water Mill, New York;Doyle, New York, 26 April 2017, lot 61; acquired from the above by the late owner.



458
ARTIST UNKNOWN (20TH CENTURY)
 Les chaussures, 1992
 gelatin silver print
 dated and annotated in pencil (margin)
 image: 15 1/2 x 10 1/2 in. (39.3 x 26.6 cm.)
 sheet: 20 x 16 in. (50.8 x 40.6 cm.)
 \$1,000-1,500



459
DEBORAH TURBEVILLE (1932-2013)
 Les Chaussures de Diana Vreeland, American Vogue, 1981
 toned gelatin silver print
 signed, titled and dated (margin); credited, titled and dated on affixed gallery label (frame backing board)
 image: 12 5/8 x 19 1/8 in. (32 x 48.5 cm.)
 sheet: 16 x 20 in. (40.6 x 50.8 cm.)
 \$1,000-1,500



460
ARTHUR ELGORT (B. 1940)
 André Leon Talley, 1988
 gelatin silver print
 signed, stamped photographer's copyright credit and inscribed 'The message read: / Congratulations.../ THANKS / The new RISD Scholar..' in pencil (verso)
 image: 6 x 4 in. (15.2 x 10.1 cm.)
 sheet: 7 x 4 7/8 in. (17.7 x 12.3 cm.)
 \$300-500

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Emil Wilbekin



HANDBAGS & ACCESSORIES
A CUSTOM MUSHROOM & ÉTOUPE CHVÈRE LEATHER MINI KELLY 20 II WITH PERMABRASS HARDWARE
HERMÈS, 2022
GRADE: 1
20 w x 12 h x 6 d cm
Price upon request.

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New York, NY 10020

PRIVATE SALES
CHRISTIE'S

CONDITIONS OF SALE • BUYING AT CHRISTIE’S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed “Important Notices and Explanation of Cataloguing Practice” which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called “Symbols Used in this Catalogue”.
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

- (a) The **condition of lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold “as is,” in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie’s or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition of a lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as “associated” are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors’ watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver’s licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

- (a) **Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- (b) **Internet Bids on Christie’s LIVE™**
For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.
- (c) **Written Bids**
You can find a Written Bid Form at any Christie’s office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and 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 a **reserve** with the symbol - next to the **lot** number. The **reserve** cannot be more than the **lot’s** low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve**

will be set at the amount of the irrevocable bid.

Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

3 AUCTIONEER’S DISCRETION

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

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER’S PREMIUM AND TAXES

1 THE BUYER’S PREMIUM

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

2 TAXES

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

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

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

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

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

E WARRANTIES

1 SELLER’S WARRANTIES

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

- (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was 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, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

- (a) This additional **warranty** does not apply to:
- (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(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 notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(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**.

3 NO IMPLIED WARRANTIES EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE’S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding on behalf of another person, you warrant that:

- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with 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 evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- (iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
- (i) the **hammer price**; and
- (ii) the **buyer’s premium**; and
- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

(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 the United States in the currency stated on the invoice in one of the following ways:

- (i) **Wire transfer**
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie’s Inc.;
Account # 957-107978,
for international transfers, SWIFT:
CHASUS33.
- (ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie’s will not accept credit card payments for purchases in any other sale site.
- (iii) **Cash**
We accept cash payments (including money orders and traveller’s checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- (iv) **Bank Checks**
You must make these payable to Christie’s Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
- (v) **Checks**
You must make checks payable to Christie’s Inc. and they must be drawn from US dollar accounts from a US 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 Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

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

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed “Storage and Collection”, unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall

you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie’s Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie’s Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at **www.christies.com/storage**.
 - (ii) move the **lot** to another Christie’s location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse’s standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at **www.christies.com/storage** will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in gettingt 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 at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@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) **Endangered and protected species** **Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol -

in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

- (d) **Lots containing Ivory or materials resembling ivory**

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (e) **Lots of Iranian origin**

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

- (f) **Gold**

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

- (g) **Watches**

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

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

I OUR LIABILITY TO YOU

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

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

- (e) If, in spite of the terms in paragraphs l(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, **other 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 : (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRTISTIES.COM

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

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie’s.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

◊ Minimum Price Guarantees

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

◊ ♦ Third Party Guarantees/ Irrevocable bids

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

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

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

✖ Bidding by interested parties

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

Post-catalogue notifications

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

Other Arrangements

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

EXPLANATION OF CATALOGUING PRACTICE

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

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

PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

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

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

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

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

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

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

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

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

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

CHINESE CERAMICS AND WORKS OF ART

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

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

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

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

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

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

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

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

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

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

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

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

FABERGÉ

QUALIFIED HEADINGS

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

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

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

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

JEWELLERY

“Boucheron”: when maker’s name appears in the title, in Christie’s opinion it is by that maker.

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

QUALIFIED HEADINGS

“Signed Boucheron / Signature Boucheron”: in Christie’s **qualified** opinion has a signature by the jeweller.

“With maker’s mark for Boucheron”: in Christie’s **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

HANDBAGS

Condition Reports

The condition of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold “as is,” in the condition they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie’s or by the seller.

Grades in Condition Reports

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

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

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

Properties in which Christie's or another **Christie's Group** company has an ownership or financial interest. See Important Notices and Explanation of Cataloguing Practice.

◆

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

✎

A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's** **reserve** or other material information may be bidding on the **lot**.

•

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

~

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

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Ⓢ

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

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

10/08/2022

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

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

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

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

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

SHIPPING AND DELIVERY

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

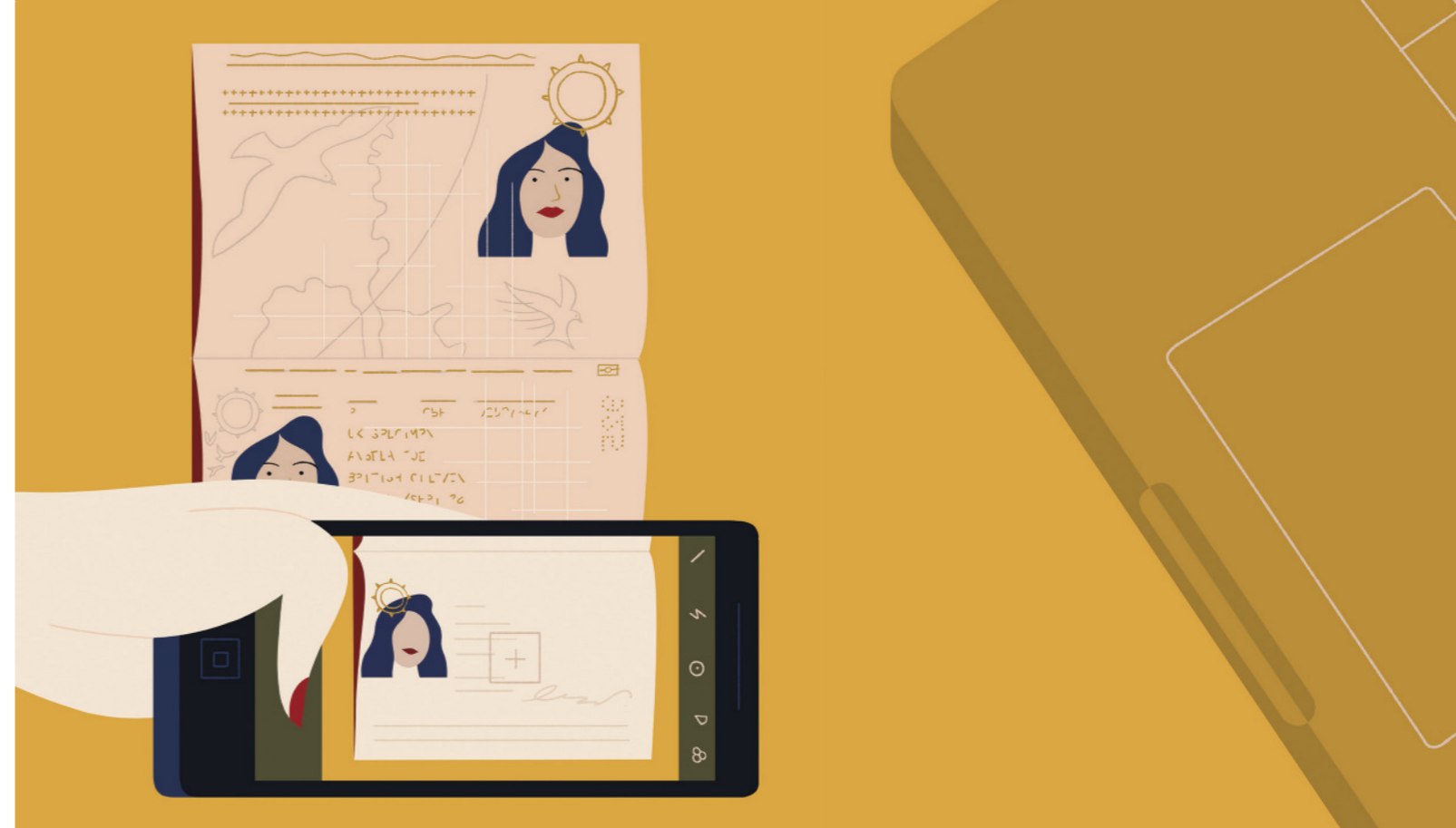
Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



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20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



IDENTITY VERIFICATION

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

Private individuals:

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

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

Organisations:

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

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

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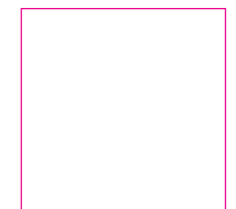
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