

MAGNIFICENT JEWELS

New York · 16 April 2019



CHRISTIE'S



17.08 carats



16.69 carats



16.33 carats

D COLOR DIAMONDS

THE COLLECTION OF FLORENCE & HERBERT IRVING



MADAGASCAR
16.88 carats
Harry Winston



BURMA
9.73 carats
Bulgari

Magnificent Jewels

Tuesday 16 April 2019

CHRISTIE'S

INTERNATIONAL JEWELLERY AUCTIONS

AUCTION CALENDAR 2019

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

10-18 APRIL
JEWELS
ONLINE NEW YORK

16 APRIL
MAGNIFICENT JEWELS
NEW YORK

30 APRIL - 7 MAY
JEWELS
ONLINE HONG KONG

15 MAY
MAGNIFICENT JEWELS
GENEVA

28 MAY
MAGNIFICENT JEWELS
HONG KONG

30 MAY - JUNE 12
JEWELS
ONLINE NEW YORK

12 JUNE
IMPORTANT JEWELS
LONDON

20 JUNE
JEWELS
PARIS

20 JUNE
MAGNIFICENT JEWELS
NEW YORK

Magnificent Jewels

Tuesday 16 April 2019

AUCTION

Tuesday 16 April 2019

Session I at 10.00 am (Lots 1-146)

Session II at 2.00 pm (Lots 147-292)

20 Rockefeller Plaza

New York, NY 10020

VIEWING

Friday	12 April	10.00 am - 6.00 pm
Saturday	13 April	10.00 am - 6.00 pm
Sunday	14 April	10.00 am - 6.00 pm
Monday	15 April	10.00 am - 5.00 pm

AUCTIONEERS

Francois Curiel (#0761369)

Caroline Ervin (#2076193)

Rahul Kadakia (#1005929)

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21/08/14

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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 such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **DOLCEVITA-17450**

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

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CHRISTIE'S

PROPERTY OF AN ITALIAN PRIVATE COLLECTOR



KASHMIR SAPPHIRE AND
DIAMOND BRACELET

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BACK COVER:
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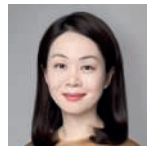
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SESSION I

10.00 am
(Lots 1-146)

Please note that jewels are not necessarily illustrated at actual size, check dimensions carefully.

Throughout the catalogue, please note these abbreviations:

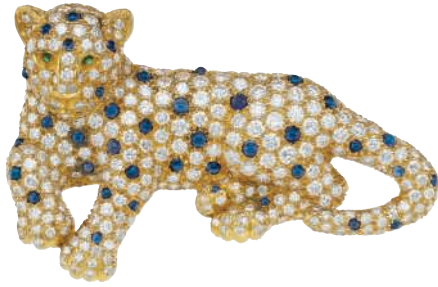
AGL: American Gemological Laboratories

GIA: Gemological Institute of America

SSEF: Swiss Gemological Institute

Throughout the catalogue, please note the meaning of these symbols in front of the lot number:

- ~ This lot is subject to CITES/import restrictions. Please contact the department for further information.
- This lot is sold without reserve.



1



2



(illustrated with jacket, not to scale)

PROPERTY OF A GENTLEMAN

1

**DIAMOND, SAPPHIRE AND EMERALD LEOPARD BROOCH,
OSCAR HEYMAN & BROTHERS**

Designed as a leopard, circular-cut diamonds, cabochon sapphires and emeralds, 18k gold, 2¼ ins., maker's mark, no. 76451

\$8,000-12,000

PROPERTY FROM A DISTINGUISHED
NEW JERSEY COLLECTION

2

DIAMOND BRACELET

Circular, marquise, baguette and pear-shaped diamonds, platinum and 18k gold, jacket detachable, internal circumference 6¾ ins.

\$10,000-15,000



3

3
GOLD AND DIAMOND NECKLACE, VAN CLEEF & ARPELS

Circular-cut diamonds, 18k gold (French mark), 14½ ins., signed Van Cleef & Arpels, 'Made in France', no. N.Y. 4N731

\$12,000-18,000



4

PROPERTY OF A LADY

4
EMERALD AND DIAMOND RING

Rectangular-cut emerald of 4.53 carats, triangular-cut diamonds, gold and platinum, ring size 6

AGL, 2018, report no. 1093221: 4.53 carats, Colombia, minor clarity enhancement, traditional type

\$12,000-18,000



6



5

5

RUBY AND DIAMOND RING

Oval brilliant step-cut ruby of 3.07 carats, pear and circular-cut diamonds, 18k rose gold, ring size 5½

Gübelin, 2014, report no. 14081003: 3.07 carats, Burma, no indications of heating, with information sheet

\$30,000-50,000

•6

CULTURED PEARL AND DIAMOND NECKLACE

Sixty-seven near-round ory pink and pink cultured pearls of 13.77 to 11.04 mm, circular-cut diamonds, 18k rose gold, 35½ ins.

GIA, 2018, report no. 5191088763: ory pink and pink, bead cultured pearls, freshwater, no indications of treatment

\$15,000-20,000

PROPERTY OF A GENTLEMAN

7

DIAMOND EARRINGS, OSCAR HEYMAN & BROTHERS

Circular and baguette-cut diamonds, 18k gold, 1 in., maker's mark, no. 701685

\$12,000-15,000



7





8

PROPERTY FROM A DISTINGUISHED
NEW JERSEY COLLECTION

8

DIAMOND RING

Round brilliant-cut diamond of 4.47 carats, 18k gold, ring size 7 $\frac{3}{4}$

GIA 2019, report no. 2203103981: 4.47 carats, M color, VVS2 clarity, Improvable

\$15,000-20,000



9

PROPERTY FROM A DISTINGUISHED COLLECTION

-9

WOOD AND COLORED DIAMOND CUFFLINKS, HEMMERLE

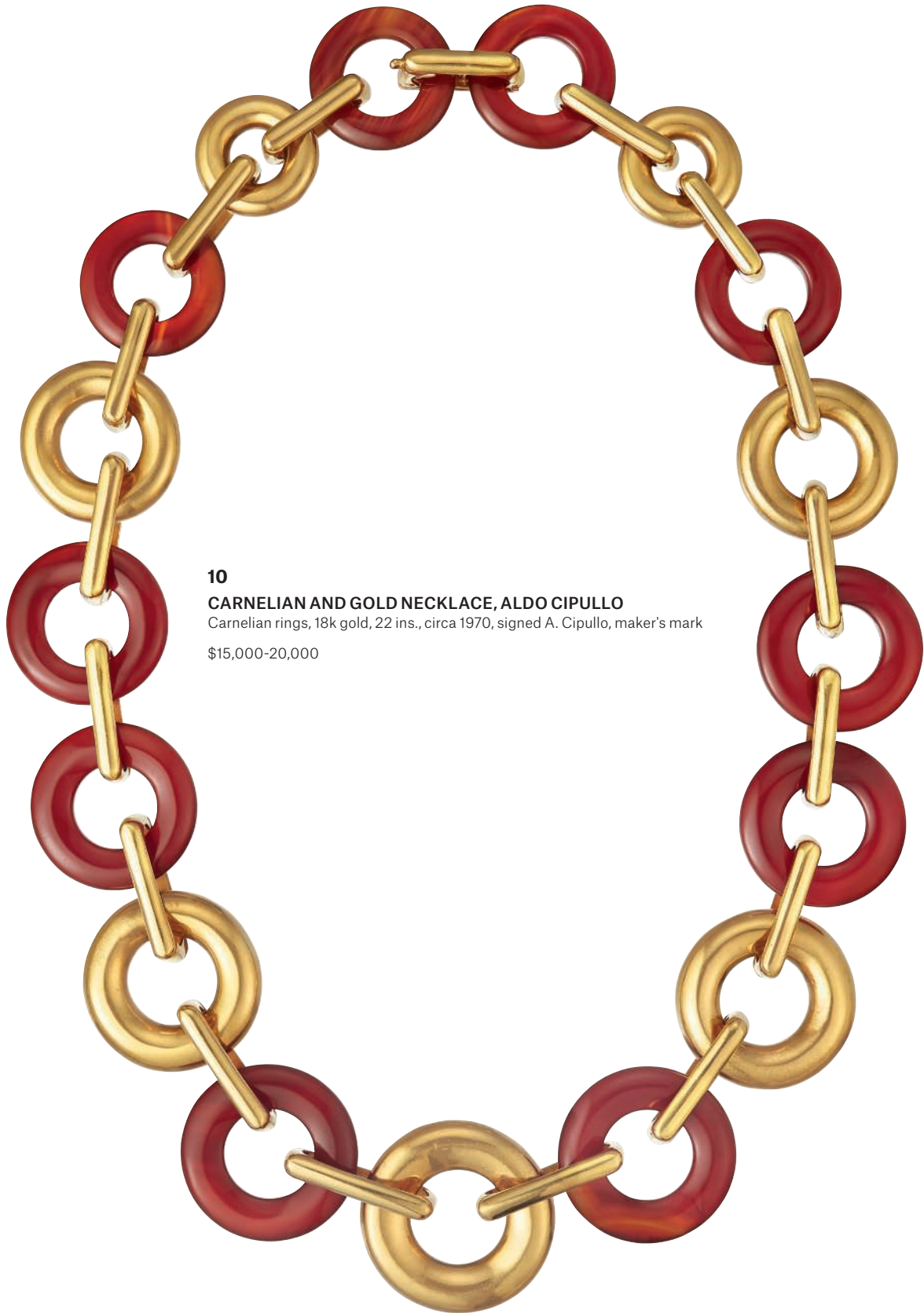
Carved pock wood, marquise-cut brown diamonds, 18k gold, $\frac{3}{4}$ in., unsigned, maker's mark, gray Hemmerle case

\$8,000-12,000

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

-CITES NOTICE

This lot must either be shipped to its final destination within the United States or personally picked up in New York. A buyer taking this lot outside of the United States is responsible for ensuring that this lot is hand-carried in compliance with the U.S. Fish and Wildlife Service's Personal Effects Exemption as well as all U.S. Customs regulations, or otherwise shipped in accordance with all applicable U.S. laws and regulations. It is a buyer's responsibility to ensure they are legally importing the lot into the destination country in full compliance with the laws of the country of importation. Please familiarize yourself with the applicable U.S. laws and the country of importation's laws before bidding on this lot. A failure to obtain any required export and/or import permits from the applicable authority (and any consequences from failing to transport this lot in accordance with applicable laws and regulations) is not a ground for cancellation of the sale of the lot. NYS sales taxes will be applied against the purchase upon personal pickup of the lot or shipment of the lot to an address in New York.



10

CARNELIAN AND GOLD NECKLACE, ALDO CIPULLO

Carnelian rings, 18k gold, 22 ins., circa 1970, signed A. Cipullo, maker's mark

\$15,000-20,000



11

SET OF AMETHYST, CITRINE, TOURMALINE AND DIAMOND JEWELRY, BULGARI

Cabochon amethyst, citrine and green tourmaline, circular-cut diamonds, 18k gold (Italian marks), necklace 15¼ ins., bangle bracelet diameter 2½ ins., each signed Bulgari, necklace no. BA7375, bangle no. BA11108, blue Bulgari envelope necklace case

\$10,000-15,000



12



13

PROPERTY FROM A DISTINGUISHED COLLECTION

12

COLORED SAPPHIRE AND COPPER EARRINGS, HEMMERLE

Circular-cut orange sapphires, copper discs, 18k gold and silver, 2 $\frac{7}{8}$ ins., signed Hemmerle, maker's marks

\$20,000-30,000

13

COLORED SAPPHIRE AND DIAMOND RING

Oval modified brilliant step-cut purple sapphire of 17.52 carats, oval-shaped rose and circular-cut diamonds, 18k white gold, ring size 6

SSEF, 2018, report no. 100765: Purple Sapphire, 17.52 carats, Madagascar, no indications of heating

\$30,000-50,000



14

PROPERTY FROM A NEW YORK COLLECTION

14

SPINEL AND DIAMOND RING

Octagonal step-cut spinel of 48.33 carats, circular and baguette-cut diamond, gold, ring size 6

AGL, 2019, report no. 1098729: 48.33 carats, Tajikistan, natural, no enhancement

\$20,000-30,000



15

PROPERTY FROM A PRIVATE COLLECTION

15

**SET OF 19TH CENTURY GOLD
ARCHEOLOGICAL REVIVAL JEWELRY**

18k gold (French mark), necklace 16½ ins., earrings 2 ins., circa 1870, earrings with screwbacks of later addition

\$15,000-20,000





16

•16

**CITRINE AND EMERALD SNAKE BROOCH,
MICHELE DELLA VALLE**

Designed as an articulated snake, buff-top variously-shaped citrines, marquise-shaped cabochon emeralds, 18k gold, 5½ ins., signed Michele Della Valle, no. 11844

\$3,000-5,000



17

PROPERTY FROM A DISTINGUISHED
NEW JERSEY COLLECTION

17

DIAMOND RING

Rectangular modified brilliant-cut diamond of 4.03 carats, triangular-cut diamonds, platinum, ring size 5

GIA, 2019, report no. 6204098360: 4.03 carats, E color, VS2 clarity

\$40,000-60,000



18

18
GOLD AND EMERALD EAGLE CUFF BRACELET, DAVID WEBB

Hammered and sculpted 18k gold, oval cabochon emeralds,
diameter 2¼ ins., signed Webb

\$15,000-20,000



19

19
EMERALD AND DIAMOND PENDANT-NECKLACE

Cushion modified brilliant-cut emerald of 7.31 carats, baguette, tapered
baguette and circular-cut diamonds, 18k and 14k white gold, 17½ ins.

AGL, 2018, report no. 1094633: 7.31 carats, Colombia, minor clarity
enhancement, modern type

\$25,000-35,000

PROPERTY FROM A PRIVATE COLLECTION



20

RETRO CITRINE, DEMANTOID GARNET AND GOLD NECKLACE, TIFFANY & CO.

Rectangular-cut citrine, circular-cut demantoid garnets, 14k gold, 16 ins., circa 1940, signed Tiffany & Co.

\$10,000-15,000



21

MULTI-GEM AND GOLD 'TUBOGAS' NECKLACE, BULGARI

Square-cut peridots, citrines, garnets and amethysts, 18k gold (Italian marks), 14½ ins., signed Bulgari, no. BA49

\$10,000-15,000



22

GOLD AND DIAMOND EVENING BAG, VAN CLEEF & ARPELS

Opening to reveal a fitted mirror, lighter, lipstick and two compartments, circular-cut diamonds, 18k gold, 5½ x 4¼ x 1 ins., each signed Van Cleef & Arpels, 'Made in France', no. N.Y. 20546

\$10,000-15,000



(not to scale, interior view)



23

23

ART DECO DIAMOND EARRINGS

Old and single-cut diamonds, platinum, 2 ins., circa 1920

\$15,000-20,000



24

PROPERTY FROM A NEW YORK COLLECTION

24

ART DECO DIAMOND WRISTWATCH, TIFFANY & CO.

Square, baguette and old-cut diamonds, platinum and gold, manual movement, case width 13.18 mm, 7 ins., circa 1930, signed Tiffany & Co.

\$10,000-15,000



25



26

PROPERTY OF A LADY

25

ART DECO SAPPHIRE AND DIAMOND BRACELET, CARTIER

Rectangular and square-cut sapphires, single, old and French-cut diamonds, platinum (French marks), 7 ins., circa 1925, signed Cartier, no. 251241, red Cartier case

AGL, 2012, CS 48052: one sapphire undeterminable origin; five sapphires, Classic Burma; no gemological evidence of heat or clarity enhancement

\$100,000-150,000

PROVENANCE:

Formerly from the Estate of Eunice Joyce Gardiner

Please note that this report is over five years old and may require an update.

26

ART DECO DIAMOND BRACELET, LACLOCHE FRÈRES

Old, single, marquise, baguette, pentagonal and hexagonal-shaped diamonds, platinum and 18k white gold (French marks), 7¼ ins., circa 1925, signed Lacloche

\$60,000-80,000





28



27

27
ART DECO CITRINE, DIAMOND, ENAMEL AND RUBY BROOCH, CARTIER

Oval-shaped citrine, old, single and baguette-cut diamonds, black enamel, half moon-shaped cabochon ruby, platinum, 1½ ins., circa 1930, signed Cartier

\$12,000-18,000

28
ANTIQUE EMERALD BEAD AND DIAMOND LONGCHAIN NECKLACE

Tumbled emerald beads, old, single and rose-cut diamonds, 18k white gold and platinum (French marks), 37¼ ins., circa 1915

\$20,000-30,000

PROPERTY FROM A MANHATTAN FAMILY COLLECTION

29

DIAMOND EARRINGS

Round brilliant-cut diamonds of 2.45 and 2.42 carats, circular and baguette-cut diamonds, platinum, 1 in.

GIA, 2019, report no. 2195996829: 2.45 carats, G color, VVS2 clarity

GIA, 2019, report no. 6193996815: 2.42 carats, F color, VS1 clarity

\$20,000-30,000



29





30

**AN UNUSUAL PAIR OF EMERALD AND DIAMOND CLIP-BROOCHES,
PAUL FLATO**

Emerald beads, circular-cut diamonds, platinum, 2½ ins. and 1¾ ins., circa 1940, unsigned

\$100,000-150,000

PROVENANCE:

Mrs. Cole Porter

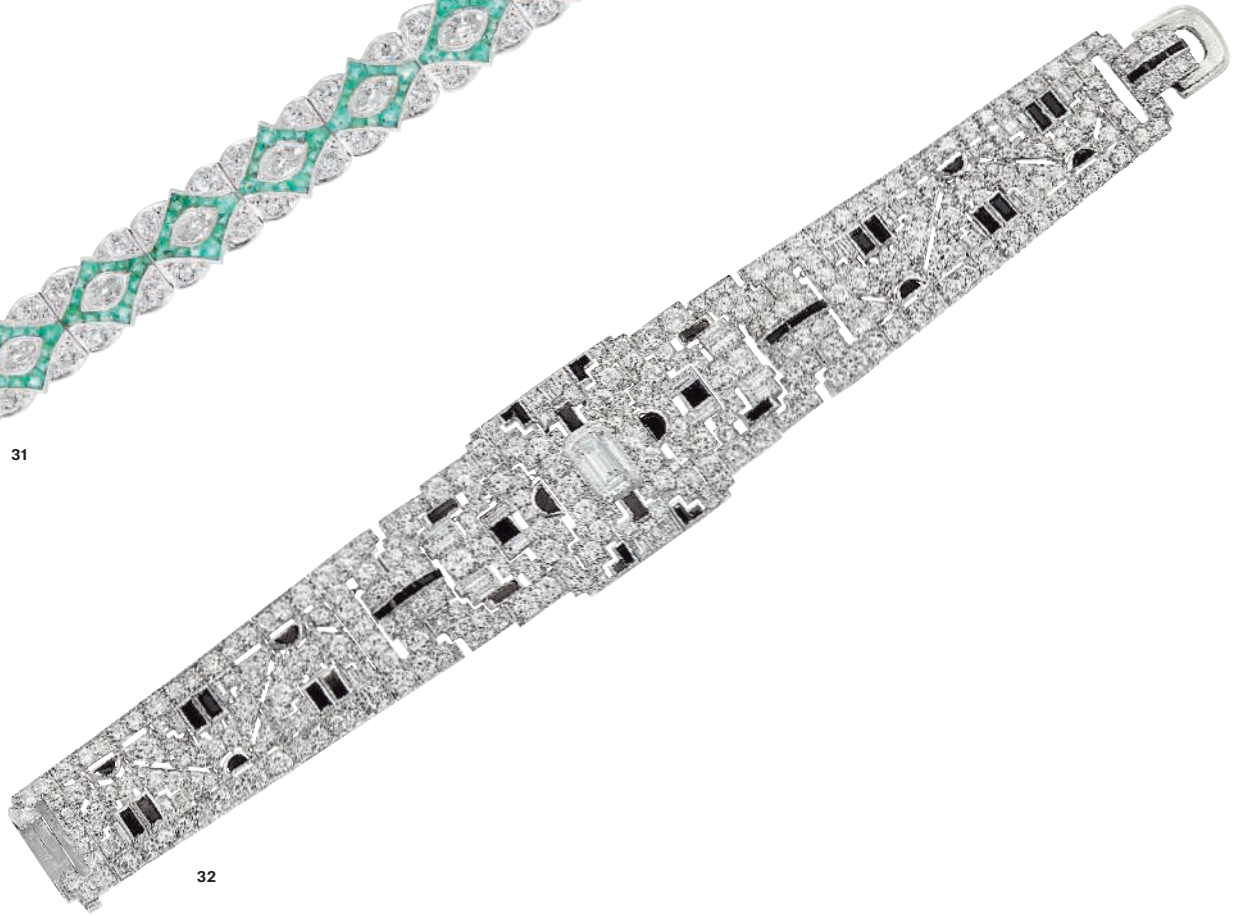
Jean Howard (1910 - 2000)

Christie's, New York, 12 December 2003, lot 333





31



32

PROPERTY FROM A DISTINGUISHED
NEW JERSEY COLLECTION

31

ART DECO EMERALD AND DIAMOND BRACELET

Marquise and old-cut diamonds, calibré-cut emeralds, platinum, 7½ ins.,
circa 1925

\$8,000-12,000

32

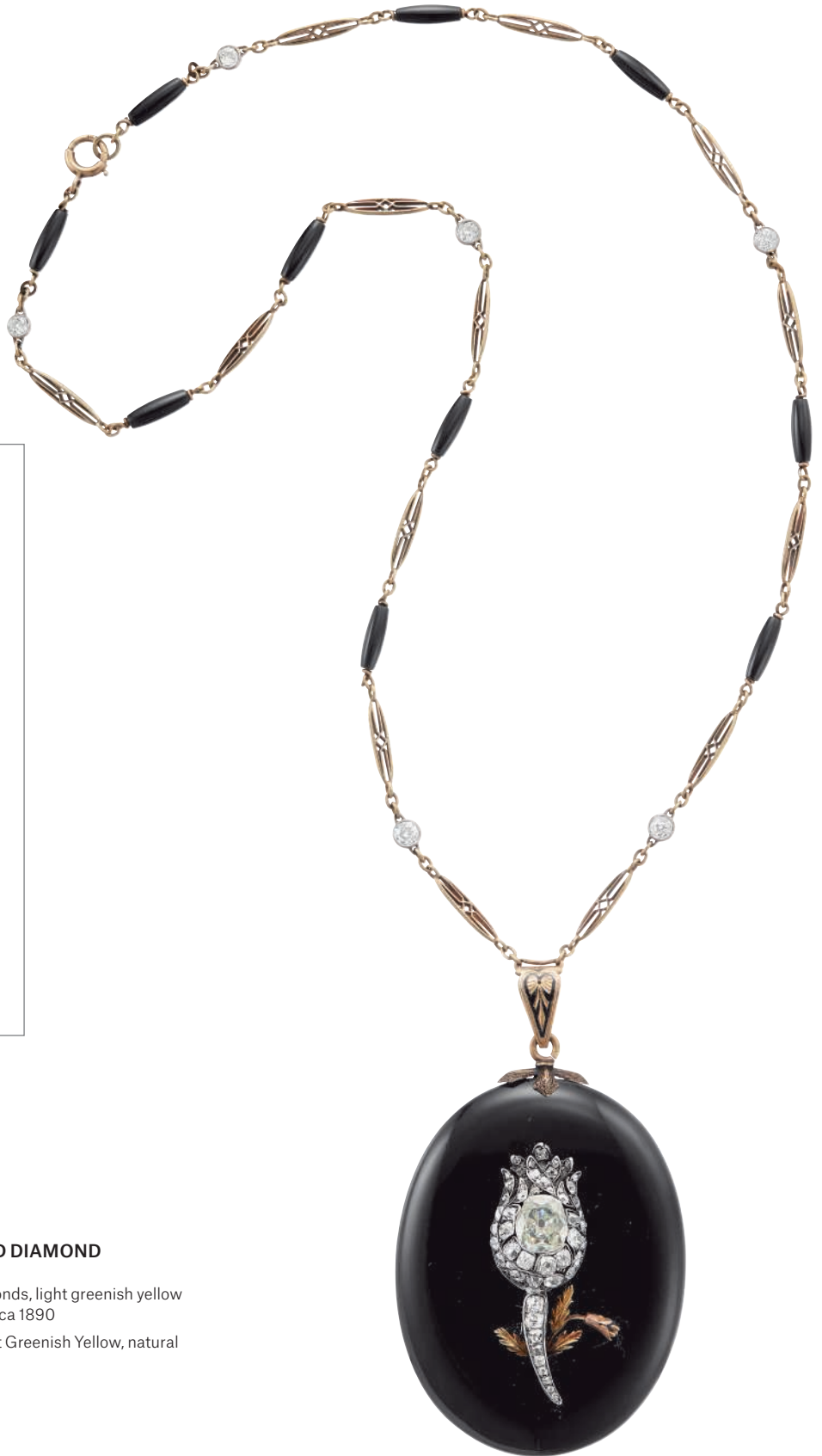
ART DECO DIAMOND AND ONYX BRACELET

Old, single, rectangular and square-cut diamonds, rectangular and
half moon-shaped onyx plaques, platinum and
18k white gold (French mark), 7 ins., circa 1935

\$30,000-50,000



(detail of reverse)



33

**ANTIQUE ONYX, DIAMOND AND COLORED DIAMOND
PENDANT-NECKLACE**

Onyx rondelles and pendant, old and rose-cut diamonds, light greenish yellow cushion brilliant-cut diamond, 14k gold, 20½ ins., circa 1890

GIA, 2019, report no. 2205134283: 1.73 carats, Light Greenish Yellow, natural color, SI2 clarity

\$10,000-15,000



34



35

34

EMERALD AND DIAMOND EARRINGS

Pear and square mixed-cut emeralds, marquise, circular and pear-shaped diamonds, platinum and white gold, pendants detachable, 2% ins., maker's mark for Francois Tavernier

AGL, 2019, report no. 1099152 A and B: Colombia, minor clarity enhancement, traditional type

\$40,000-60,000

35

EMERALD AND DIAMOND BRACELET

Rectangular step-cut emeralds, old and baguette-cut diamonds, platinum, 7% ins.

AGL, 2019, report no. 1099153: Colombia, insignificant to minor clarity enhancement, traditional type

\$20,000-30,000



36

36

DIAMOND NECKLACE

Circular, baguette, marquise, and pear-shaped diamonds, the center pear-shaped diamond of 1.77 carats, platinum, 14¾ ins.

\$12,000-18,000



37

37

DIAMOND AND EMERALD EARRINGS

Round brilliant-cut diamonds of 0.98 and 0.97 carats, pear brilliant-cut diamonds of 1.21 and 1.13 carats, circular-cut emeralds, platinum, 1¾ ins.

GIA, 2019, report no. 2203104597: 0.98 carat, G color, SI2 clarity

GIA, 2019, report no. 2205107044: 0.97 carat, E color, SI2 clarity

GIA, 2019, report no. 5202104502: 1.21 carats, J color, VS2 clarity

GIA, 2019, report no. 6204104500: 1.13 carats, I color, VVS2 clarity

\$8,000-12,000



38

38

COLORED DIAMOND AND DIAMOND RING

Fancy orangi pink pear modified brilliant-cut diamond of 4.01 carats, tapered baguette-cut diamonds, platinum, ring size 6

GIA, 2019, report no. 2181984255: 4.01 carats, Fancy Orangi Pink, natural color, VS1 clarity

\$500,000-600,000



39

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

39

DIAMOND BRACELET

Pear, marquise and circular-cut diamonds, platinum, 7 $\frac{5}{8}$ ins.

\$50,000-70,000





FLORENCE AND HERBERT IRVING

For Florence and Herbert Irving, the opportunity to live in dialogue with their extraordinary collection of Asian sculpture, ceramics, painting, and decorative art was an incomparable experience—an opportunity forged through unstinting personal scholarship and friendship with the world’s foremost scholars. Across more than a half century, the couple assembled one of the world’s foremost private collections of Asian art. Yet as Mr. Irving so astutely observed, it was the couple’s dedication to people—from the experts who helped shape their collection to the countless New Yorkers who benefited from their largesse—that defines the generous vision that is the Irving legacy.

Herbert Irving was the co-founder of the Sysco Corporation, the world’s largest distributor of food products. The success of the Sysco Corporation allowed the Irvings to adopt a spirited ethos of living, one founded upon the principles of helping others and embracing fine art. The couple came to amass the United States’ foremost private collection of Chinese, Japanese, Korean, and Southeast Asian works, making the Irving name synonymous with Asian art. As their collection matured, so did the Irvings’ conviction that it should be enjoyed by the public. The couple became two of the most significant patrons in the history of the Metropolitan Museum of Art: years of bequests, unwavering financial support, and personal leadership culminated, in 2017, with a transformative gift of \$80 million to the museum—its largest donation in recent history. “The Irvings have been inspirational donors in building the Museum’s collections and galleries of Asian Art since 1987,” said Met President and CEO Daniel Weiss. “We are profoundly grateful to the Irvings for their tremendous generosity and vision.”

In addition to their unparalleled Asian art collection, Florence and Herbert Irving collected jewelry – pieces that told stories of their travels and life together. Lots 40-52 present a chic and elegant assemblage of jewels from the renowned houses of Bulgari, Harry Winston and Van Cleef & Arpels. With large boldly colored statement pieces to diamond and platinum-set jewels, the variety of style and eye for quality echoes the ever eclectic life that the couple shared.

In their betterment of the New York community, Florence and Herbert Irving came to stand proudly in the annals of American philanthropy. Together, they pursued a massive philanthropic undertaking totaling over \$1 billion in support to the Metropolitan Museum of Art, Columbia University Medical Center, and New York-Presbyterian Hospital, among other causes. The Irvings enabled Columbia, in particular, to evolve into one of the world’s foremost medical institutions. By the time of Mr. Irving’s passing in 2016, he was the largest donor in the history of New York-Presbyterian/Columbia University Medical Center—a designation that, beyond its extraordinary benevolence, signified a deep and abiding belief in helping others. The following year, Florence Irving announced that her husband had left an additional gift of more than \$700 million to the institution in his will, a donation that will reverberate across generations of patients and researchers.

In their giving, Florence and Herbert Irving sought to elevate men and women from all backgrounds, and to share with others the Asian art that had so enriched their lives. This generous vision will forever define the Irving legacy.

THE COLLECTION OF FLORENCE & HERBERT IRVING
LOTS 40-52



41



40

40

DIAMOND EARRINGS, HARRY WINSTON

Pear brilliant-cut diamonds of 2.37 and 2.36 carats, circular and pear-shaped diamonds, platinum, pear-shaped drops are detachable, 1 in., unsigned

Harry Winston, 1972: Insurance Appraisal (copy)

GIA, 2018, report no. 5191864538: 2.37 carats, D color, SI2 clarity

GIA, 2018, report no. 2193864541: 2.36 carats, D color, VS2 clarity

\$20,000-30,000

41

DIAMOND BROOCH, HARRY WINSTON

Pear and circular-cut diamonds, platinum, 3 in., unsigned, maker's mark (Jacques Timey), black Harry Winston case

Harry Winston, 1972: Insurance Appraisal (copy)

GIA, 2019, report no. 6204077150: 0.89 carat, F color, VVS2 clarity

\$35,000-55,000

THE COLLECTION OF FLORENCE & HERBERT IRVING
LOTS 40-52



42

DIAMOND NECKLACE, VAN CLEEF & ARPELS

Marquise, pear and circular-cut diamonds, platinum, 15½ ins., may be shortened to 13½ ins.,
may be worn as a bracelet of 6¾ ins., unsigned, no. 32644, maker's mark

\$50,000-70,000

THE COLLECTION OF FLORENCE & HERBERT IRVING
LOTS 40-52



43

43

MULTI-GEM AND DIAMOND JABOT BROOCH, BULGARI

Pear-shaped cabochon yellow sapphire, buff-top tsavorite garnets, pear-shaped cabochon rubies, circular-cut diamonds, 18k gold, 4¾ ins., signed Bulgari, no. C3248, black Bulgari case

AGL, 2018, report no. 1097229: Yellow Sapphire, Ceylon, no heat enhancement or clarity enhancement

\$15,000-20,000



44

44

SET OF CULTURED PEARL, MULTI-GEM AND DIAMOND JEWELRY, BULGARI

Cultured pearls, bead and cabochon blue topaz, citrine, amethyst, peridot and multi-colored tourmaline, circular-cut diamonds, 18k gold, necklace 15½ ins., earrings 1¾ ins., each signed Bulgari, 'Made in Italy' (necklace), blue Bulgari cases

\$25,000-35,000

LITERATURE:

Cf. A. Triossi, *Bulgari: 125 Years of Italian Magnificence*, Milano, Skira Editore S.p.A., 2010, p. 237

THE COLLECTION OF FLORENCE & HERBERT IRVING
LOTS 40-52



THE COLLECTION OF FLORENCE & HERBERT IRVING
LOTS 40-52



45
AQUAMARINE, DIAMOND, RUBY AND GOLD NECKLACE,
BULGARI

Lozenge-shaped aquamarine, circular-cut diamonds, calibré-cut rubies,
18k gold (Italian marks), 28½ ins., may be shortened to 15½ ins., signed Bulgari,
no. C2315, blue Bulgari envelope case

\$30,000-50,000



THE COLLECTION OF FLORENCE & HERBERT IRVING
LOTS 40-52



49



48

48
GOLD, RUBY AND DIAMOND 'PARENTESI' BANGLE BRACELET, BULGARI

Sugarloaf cabochon rubies, circular-cut diamonds, 18k gold (Italian marks), diameter 2½ ins., signed Bulgari, no. BA452, blue Bulgari case

\$15,000-20,000

49
RUBY AND DIAMOND EARRINGS, BULGARI

Cushion mixed-cut and buff-top rubies, marquise, tapered baguette and circular-cut diamonds, 18k gold, ¾ in., signed Bulgari, no. C2670, black Bulgari case

AGL, 2018, report no. 1097225 A and B: Thailand, heat, minor clarity enhancement, heating residues

\$15,000-20,000

THE COLLECTION OF FLORENCE & HERBERT IRVING
LOTS 40-52



50

SAPPHIRE AND DIAMOND NECKLACE, BULGARI

Cushion modified mixed-cut sapphire of 23.86 carats, buff-top cabochon sapphires, circular and baguette-cut diamonds, 18k gold, 16½ ins., signed Bulgari, maker's mark, no. C3003, blue Bulgari envelope case

AGL, 2018, report no. 1097226: 23.86 carats, Ceylon, no gemological evidence of heat, no clarity enhancement

\$100,000-150,000



THE COLLECTION OF FLORENCE & HERBERT IRVING
LOTS 40-52



52



51

51

RUBY AND DIAMOND RING, HARRY WINSTON

Cushion mixed-cut ruby of 9.73 carats, triangular, baguette and circular-cut diamonds, platinum, ring size 5¼, unsigned, no. 16687, black Harry Winston case

Harry Winston, 1973: Insurance Appraisal

AGL, 2018, report no. 1097224: 9.73 carats, Burma, no gemological evidence of heat

\$250,000-350,000

52

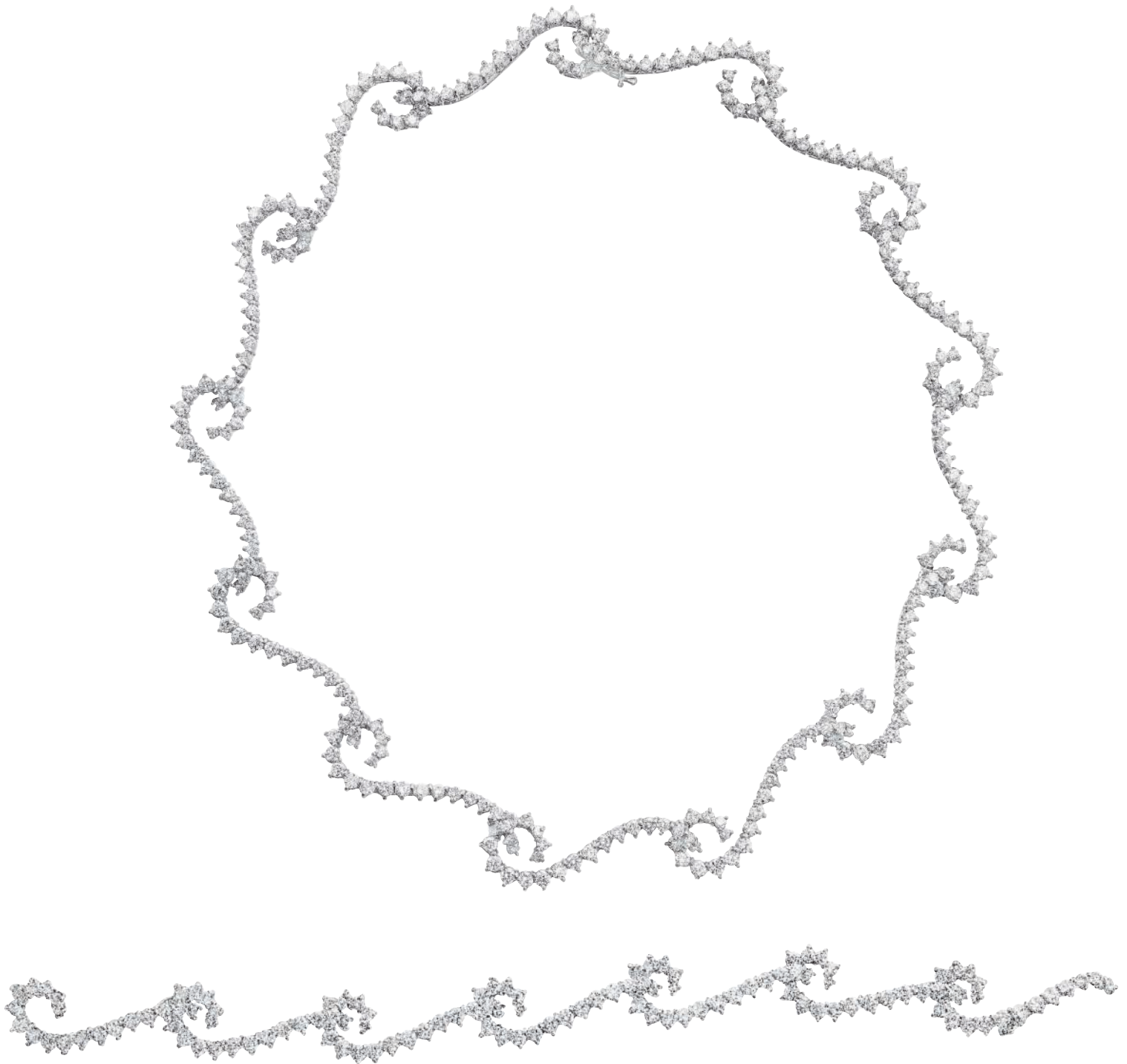
SAPPHIRE AND DIAMOND RING, BULGARI

Cushion mixed-cut sapphire of 16.88 carats, triangular-cut diamonds, platinum, ring size 5½, signed Bulgari, black Bulgari case

AGL, 2018, report no. 1097227: 16.88 carats, Madagascar, no gemological evidence of heat, no clarity enhancement

\$70,000-100,000





53

SET OF DIAMOND JEWELRY, ANGELA CUMMINGS

Circular-cut diamonds, platinum, necklace 16¾ ins., bracelet 7 ins., 2000,
each signed Cummings

\$20,000-30,000



54

54
RETRO SAPPHIRE, RUBY AND DIAMOND BROOCH, VAN CLEEF & ARPELS

Marquise-cut sapphires, circular-cut rubies, circular-cut diamonds, 18k gold (French mark), 4¼ ins., circa 1950, signed Van Cleef & Arpels, no. 51020

\$25,000-35,000



55



(shown with unsigned drops)

55
SAPPHIRE AND DIAMOND EARRINGS, MONTURE BOUCHERON

Circular-cut sapphires, baguette-cut diamonds, platinum and 18k white gold (French marks), 1½ ins., circa 1960, signed Monture Boucheron, accompanied by calibré-cut sapphire and diamond drops, maker unknown

\$12,000-18,000



57



56

56

DIAMOND RING, CHOPARD

Rectangular-cut diamond of 2.61 carats, square and circular-cut diamonds, 18k white gold, ring size 6¾, signed Chopard

GIA, 2016, report no. 2175672816: 2.61 carats, E color, VS1 clarity

\$15,000-20,000

PROPERTY FROM A FLORIDA PRIVATE COLLECTION

57

SINGLE-STRAND GRAY CULTURED PEARL AND DIAMOND NECKLACE

Sixty gray cultured pearls of approximately 14.50 to 14.05 mm, circular-cut diamonds, 18k white gold, 36½ ins., detachable and may be worn as two separate necklaces of 19½ and 17 ins.

\$15,000-20,000

PROPERTY OF A WEST LOS ANGELES COLLECTOR

58

DIAMOND 'SNOWFLAKE' EARRINGS, VAN CLEEF & ARPELS

Circular-cut diamonds, platinum and 18k white gold, 1 in., signed
Van Cleef & Arpels, maker's mark, no. BL75031

\$15,000-20,000



58





ODILE RODIN

Odile Rodin, born Odile Marie-Josèphe Léonie Bérard, on February 21, 1937, in Lyon, France, was a French actress and model. She left Lyon and moved to Paris to study at the Conservatoire National d'Art Dramatique. Following her time there, she performed in movies and plays and appeared on the cover of international magazines, such as *Paris Match*. She took on the last name Rodin in reference to her physical beauty and as an allusion to the sculptor, August Rodin's work with the human form.

Beyond her career, Rodin was the fifth and last wife of famed diplomat Porfirio Rubirosa. They met in 1955 and were soon married on October 27, 1956. Together, they were constant figures on the jet set and diplomatic scenes, socializing with important people including the Kennedys. The pair remained married until Rubirosa's untimely death in 1965. Rodin eventually remarried and settled in United States where she lived until her passing in late 2018.



59

GOLD AND ANCIENT COIN 'TUBOGAS' NECKLACE, BULGARI

18k gold (Italian marks), ancient coin depicting Emperor Maxentius, inscribed on reverse
'Massenzio 306-312 Follis', 13 ins., signed Bulgari, maker's mark

\$12,000-18,000



60

PROPERTY FROM A NEW YORK COLLECTION

60

COLORED DIAMOND RING

Fancy light yellow marquise brilliant-cut diamond of 10.50 carats, 18k gold, ring size 6

GIA, 2019, report no. 2201039045: 10.50 carats, Fancy Light Yellow, natural color, S12 clarity

\$50,000-70,000



61

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

61

CITRINE, JADE, DIAMOND AND GOLD BANGLE BRACELET, CARVIN FRENCH

Oval-cut citrine, polished black jade, circular-cut diamonds, 18k gold, diameter 2½ ins., unsigned

\$10,000-15,000



62

ONYX, DIAMOND AND GOLD NECKLACE, ALDO CIPULLO

Circular onyx hoops, circular-cut diamonds, 18k gold, 15¼ ins., may be worn as two bracelets of 7¾ ins. each, circa 1970, each segment signed A. Cipullo

\$30,000-40,000



63

PROPERTY OF A GENTLEMAN

63

DIAMOND RING, VAN CLEEF & ARPELS

Round brilliant-cut diamond of 3.01 carats, pear-shaped diamonds, platinum, ring size 6, signed Van Cleef & Arpels, no. N.Y. 63995, blue Van Cleef & Arpels case

GIA, 2017, report no. 8698720: 3.01 carats, F color, VS1 clarity

\$40,000-60,000



64

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

64

RUBY BEAD AND DIAMOND EARRINGS, VAN CLEEF & ARPELS

Round cabochon ruby beads, circular-cut diamonds, gold, detachable pendants, 2½ ins., signed Van Cleef & Arpels, no. N.Y. 41190

\$40,000-60,000



65

65
CITRINE, DIAMOND AND RUBY 'BIRD ON A ROCK' BROOCH, JEAN SCHLUMBERGER, TIFFANY & CO.

Cushion-cut citrine, circular-cut diamonds, circular-cut ruby, 18k gold, 2¾ ins., signed Tiffany Schlumberger

\$12,000-18,000

LITERATURE:

Cf. C. Bizot, M. de Gary, E. Possémé, *The Jewels of Jean Schlumberger*, New York, Harry N. Abrams, Inc., New York, 2001, p. 70



66

PROPERTY OF A LADY

66
DIAMOND AND GOLD BRACELET, JEAN SCHLUMBERGER, TIFFANY & CO.

Circular and single-cut diamonds, gold and platinum, 6¼ ins., signed Tiffany, Schlumberger, 'Made in France'

\$25,000-35,000



67

SET OF COLORED SAPPHIRE, COLORED DIAMOND AND DIAMOND JEWELRY

Oval mixed-cut orange-pink sapphires of 3.16 to 0.91 carats, circular-cut diamonds, circular-cut pink diamonds, 18k rose gold and white gold, necklace 17 ins., bracelet 7 ins.

AGL, 2019, report no. 1099336: Necklace, 27 tested at random, Madagascar, combination of unheated and relatively low temperature heating, no evidence of additional enhancements. Padparadscha to Orange color range, majority in the Padparadscha color range.

AGL, 2019, report no. 1099337: Bracelet, 11 tested at random, Madagascar, combination of unheated and relatively low temperature heating, no evidence of additional enhancements. Padparadscha to Orange color range, majority in the Padparadscha color range.

\$80,000-120,000



68



69

PROPERTY FROM A MANHATTAN FAMILY COLLECTION

68

DIAMOND RING

Round brilliant-cut diamond of 4.73 carats, tapered baguette-cut diamonds, platinum, ring size 5 $\frac{3}{4}$

GIA, 2019, report no. 6194996330: 4.73 carats, H color, VVS2 clarity

\$40,000-60,000

PROPERTY FROM A DISTINGUISHED COLLECTION

69

DIAMOND BRACELET

Circular-cut diamonds, 18k white gold, 6 $\frac{1}{2}$ ins.

\$15,000-20,000



70

70

DIAMOND EARRINGS, BULGARI

Pear brilliant-cut diamonds of 2.01 to 0.50 carats, marquise brilliant-cut diamonds 0.52 to 0.50 carats, detachable pendants, 1 $\frac{1}{8}$ ins., signed Bulgari
16 GIA and GIA Dossiers, 2012-2017: 2.01 to 0.50 carats, D to F color, VVS1 to VS2 clarity

\$50,000-70,000

Please note that some of the reports are over five years old and may require updates.



71

71

SET OF SAPPHIRE AND DIAMOND JEWELRY

Oval modified mixed-cut sapphire of 50.14 carats, oval-cut sapphires, circular, marquise and pear-shaped diamonds, platinum, necklace 16 $\frac{1}{4}$ ins., detachable pendant 1 $\frac{1}{4}$ ins., earrings $\frac{7}{8}$ in.

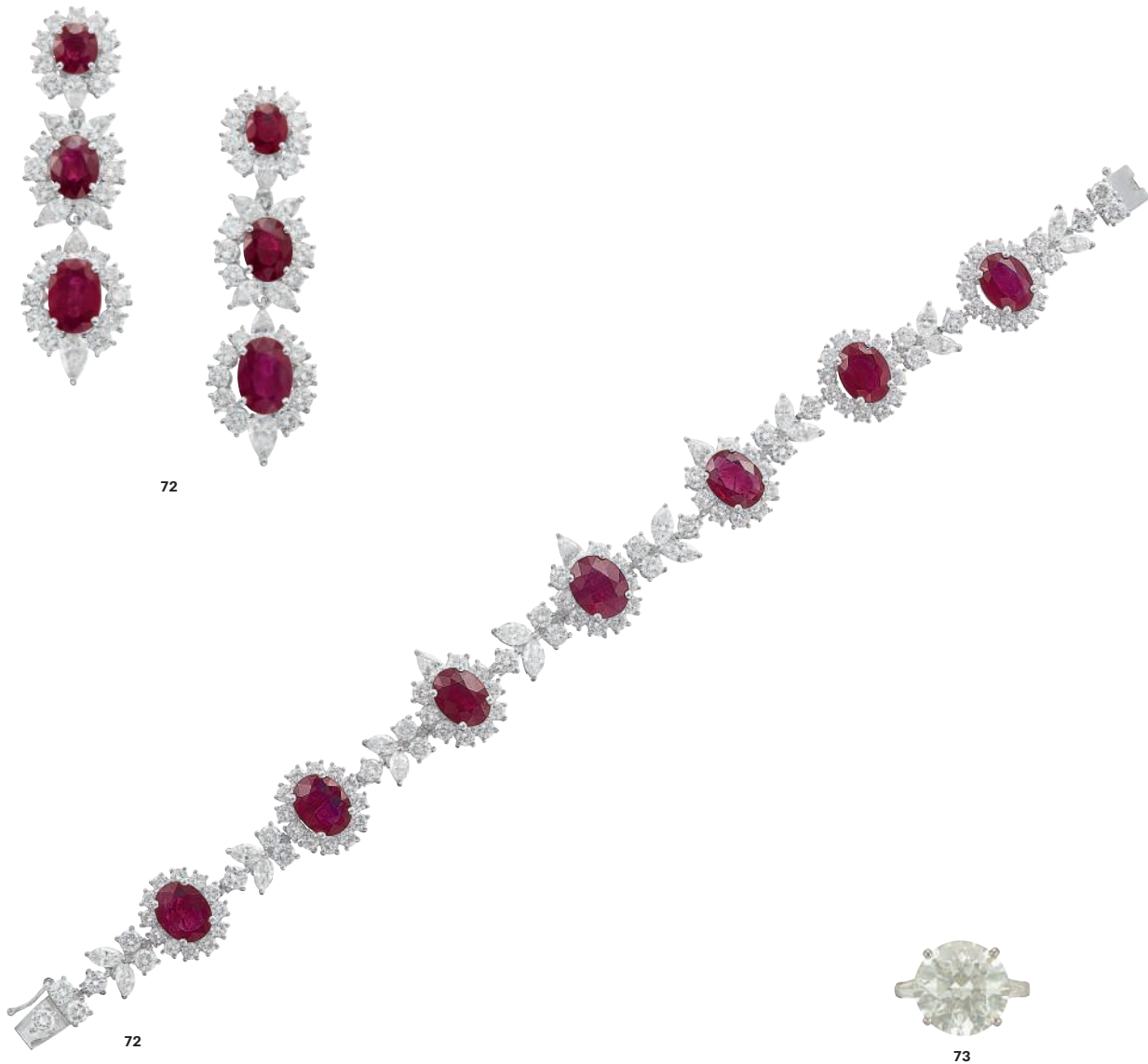
AGL, 2014, report no. CS 83481: Necklace, 50.14 carats, Ceylon, Heat
6 GIA Dossiers, 2014-2015: Necklace Pendant, 6 Marquise-Brilliant, 1.11 to 0.49 carats, G-H color, VS2-SI1 clarity

\$150,000-250,000





72



72

72

73

PROPERTY FROM A GEORGIA COLLECTION

72

SUITE OF RUBY AND DIAMOND JEWELRY

Oval mixed-cut rubies, circular, pear and marquise-cut diamonds, 18k white gold, necklace 16½ ins., bracelet 7¾ ins., earrings 2 ins.

AGL, 2017, report no. 1089202: Burma, indications of heating, minor to moderate heating residues

AGL, 2017, report no. 1089201: Burma, indications of heating, minor to moderate heating residues

AGL, 2017, report no. 1089200 A and B: Burma, indications of heating, moderate heating residues

\$40,000-60,000

PROPERTY FROM A NEW JERSEY FAMILY COLLECTION

73

DIAMOND RING

Round brilliant-cut diamond of 9.29 carats, tapered baguette-cut diamonds, platinum, ring size 5¾

GIA, 2019, report no. 2205119256: 9.29 carats, N color, SI1 clarity

\$40,000-60,000



RAYMOND YARD

Known for his unique flair and keen eye for quality, Raymond Carter Yard set a high standard for American jewelry design in the 20th century. Born the son of a railroad conductor in Montclair, New Jersey, in 1885, as a boy Raymond Yard became known to William Elder Marcus, owner of Marcus & Co, an established jewelry firm in New York City. After Yard's father died, Marcus offered the young Raymond a job, and at thirteen years of age he quit school and moved to Manhattan with his mother.

Under the guidance of William Elder Marcus, Yard immersed himself in the world of jewelry and steadily climbed the ranks of the firm, forming close relationships with the elite of American society along the way. Yard's honest demeanor and knowledge of jewelry caught the eye of John D. Rockefeller, Jr. and they developed a personal and professional relationship that would greatly affect Yard's career.

Rockefeller strongly encouraged Raymond Yard to establish his own firm. Yard resigned from Marcus & Co. at the age of 37, and opened his first salon in May 1922 at 527 Fifth Avenue. That year, the firm serviced over a thousand customers. Within four years, with business booming and more space needed, Raymond C. Yard, Inc. had moved location up Fifth Avenue. Raymond Yard's extensive client base greatly helped him to grow his company. Rockefeller believed in Yard's design work and introduced him to New York's wealthiest families, including the Vanderbilts, the DuPonts and the Woolworths.

This beautiful assemblage of Yard jewelry comes from a private collection. Lots 74, 76 and 77, reflect the peak of the Yard classical style. During the 1920s and 1930s, Yard worked with fancy-cut diamonds and colored stones to create strikingly elegant designs. Lot 74 is a wonderful example of this motif. The rubies mounted in the double-clip brooch are a combination of traditional and non-traditional cuts. Against a background of old and baguette-cut diamonds, the rubies are equally bold and graceful.

In contrast to the vibrant colored stones and platinum used throughout the 1920s and 1930s, Lot 74 is a fine example of Yard's work in the 1940s. During wartime, jewelers were challenged to create wearable pieces with limited resources. The use of white and yellow gold became more prominent and so did the continued use of precious and semi-precious stones. Lot 75 displays paler blue sapphires and circular-cut rubies, cascading from a white gold and diamond set mount. A clear contrast from the Art Deco bracelets and clip-brooch in this collection, this design incorporates softer elements, but is just as eye-catching and elegant.



74



(shown as individual clips)

74

**ART DECO RUBY AND DIAMOND DOUBLE CLIP-BROOCH,
RAYMOND YARD**

Old, tapered baguette, baguette and kite-shaped diamonds, square, pentagonal, heptagonal and calibr -cut rubies, platinum, brooches detach from fitting and may be worn as individual clips, 2½ ins., circa 1925, each clip and fitting signed Yard

AGL, 2018, report no. 1069790 A and B: Burma, no gemological evidence of heat

\$30,000-50,000

LITERATURE:

Cf. N. Kuzmanovic, *Yard: The Life and Magnificent Jewelry of Raymond C. Yard*, New York, The Vendome Press, 2007, p. 16



75

75

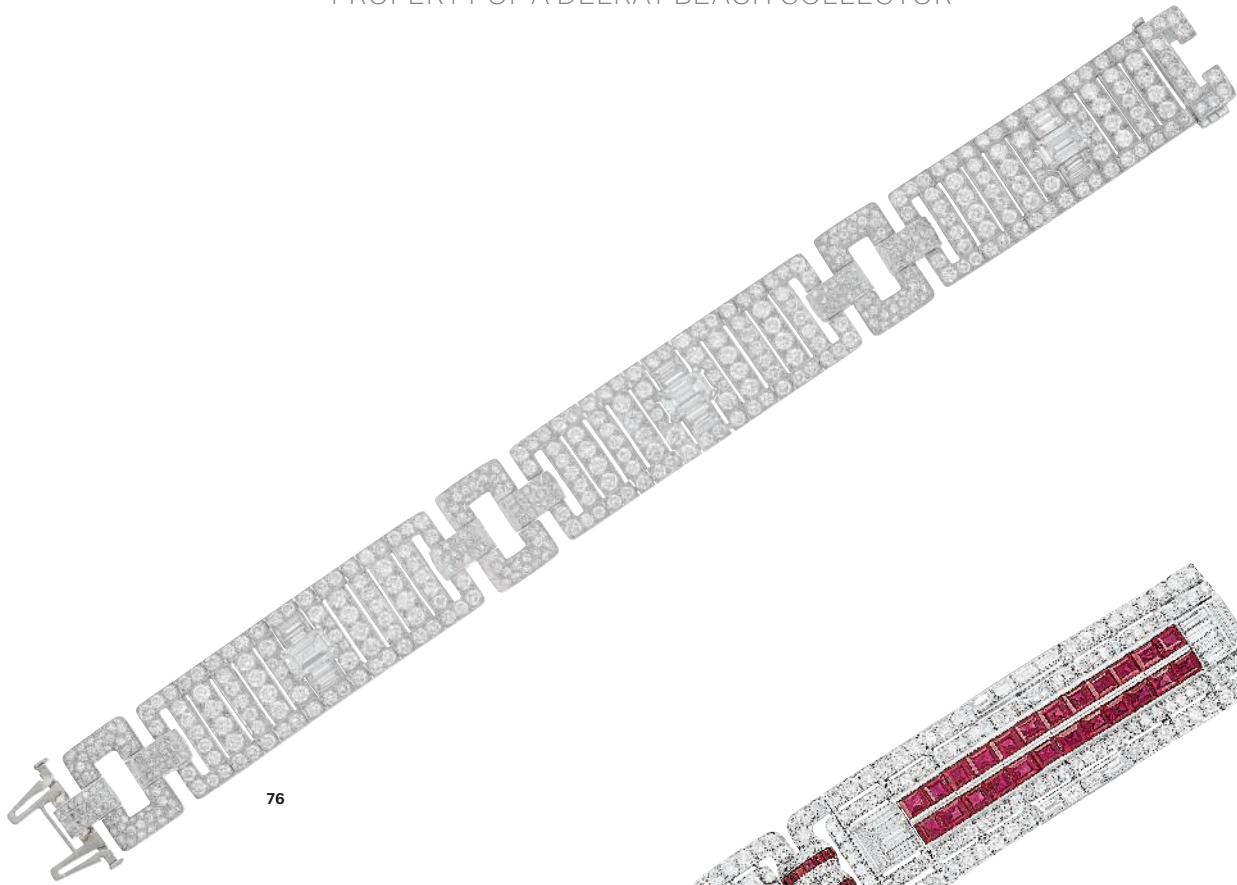
**RETRO SAPPHIRE, RUBY AND DIAMOND BROOCH,
RAYMOND YARD**

Cushion-cut sapphires, circular-cut rubies, circular, single and rectangular-cut diamonds, white gold, circa 1945, signed Yard

\$8,000-12,000

LITERATURE:

Cf. N. Kuzmanovic, *Yard: The Life and Magnificent Jewelry of Raymond C. Yard*, New York, The Vendome Press, 2007, p. 48



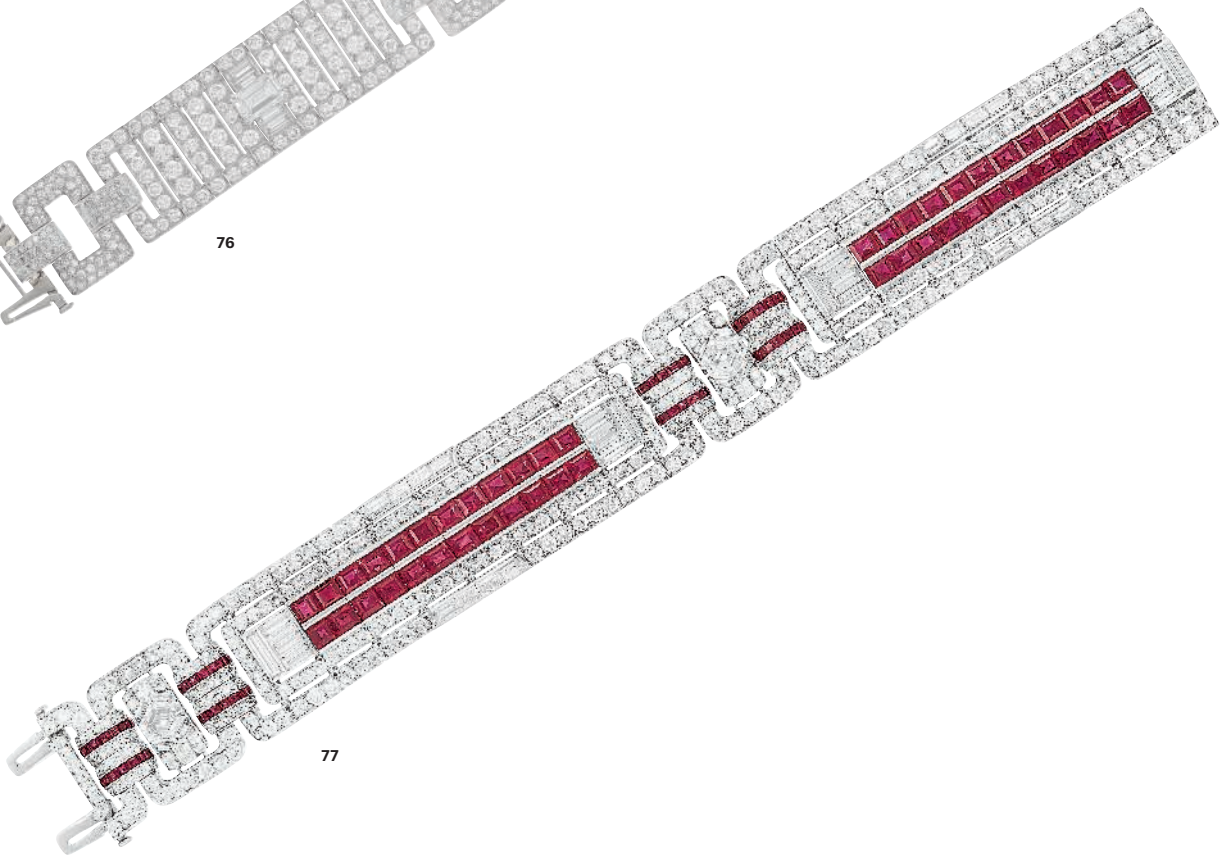
76

76

ART DECO DIAMOND BRACELET, RAYMOND YARD

Old, rectangular, baguette and French-cut diamonds, platinum, 7¼ ins., circa 1925, signed Yard Inc.

\$20,000-30,000



77

77

ART DECO RUBY AND DIAMOND BRACELET, RAYMOND YARD

Calibré-cut rubies, old, baguette, hexagonal and bullet-shaped diamonds, platinum, 6¾ ins., circa 1925, signed Yard

AGL, 2018, report no. 1096791: Burma, no gemological evidence of heat

\$50,000-70,000



78

AN IMPRESSIVE SAPPHIRE AND DIAMOND RING

Octagonal step-cut sapphire of 50.55 carats, baguette-cut diamonds, platinum, ring size 6

AGL, 2019, report no. 1099032: 50.55 carats, Ceylon, no gemological evidence of heat or clarity enhancement

Gübelin, 2010, report no. 1010576: 50.55 carats, Burma, no indications of heating

\$200,000-300,000

Please note that the Gübelin report is over five years old and may require an update.



PROPERTY OF A LADY

LOTS 79-83

79

SET OF 'LUCEA' DIAMOND JEWELRY, BULGARI

Circular-cut diamonds, 18k white gold (Italian marks), necklace 11-13 ins. (adjustable), bracelet 6¼-7¼ ins. (adjustable), each signed Bulgari, 'Made in Italy'

\$15,000-20,000



PROPERTY OF A LADY
LOTS 79-83



PROPERTY OF A LADY
LOTS 79-83



PROPERTY OF A LADY
LOTS 79-83



80

SET OF RUBELLITE TOURMALINE AND DIAMOND JEWELRY

Oval-cut rubellite tourmalines, circular-cut diamonds, 18k white gold, necklace 15¼ ins., earrings 2¼ ins.

\$15,000-20,000

PROPERTY OF A LADY
LOTS 79-83



81

SAPPHIRE, COLORED SAPPHIRE AND DIAMOND EARRINGS, BULGARI

Pear and oval modified mixed and mixed-cut blue, yellow and pink sapphires, square-cut diamonds, 18k yellow and white gold, 2½ ins., each signed Bulgari

AGL, 2019, report no. 1099429 A and B: Ceylon and Madagascar; Blue and yellow, no gemological evidence; Pink, relatively low temperature heat; All, no additional enhancements

\$30,000-50,000

PROPERTY OF A LADY
LOTS 79-83



82

SAPPHIRE, COLORED SAPPHIRE AND DIAMOND NECKLACE, BULGARI

Oval mixed-cut and brilliant-cut sapphires and colored sapphires, circular, marquise and pear-shaped diamonds, 18k gold and platinum, 16¼ ins, signed Bulgari

AGL, 2019, report no. 1099428: Ceylon and Madagascar; Blue and purple, no gemological evidence; Pink, relatively low temperature heat; Yellow and Green, no gemological evidence of heat. All, no additional enhancements

\$70,000-100,000

PROPERTY OF A LADY
LOTS 79-83



83

A FINE DIAMOND RING

Rectangular-cut diamond of 21.06 carats, circular-cut diamonds, platinum, ring size 3½

GIA, 2019, report no. 5201141707: 21.06 carats, G color, VS2 clarity

\$700,000-1,000,000





84

ELEGANT COLORED DIAMOND AND DIAMOND EARRINGS

Fancy deep yellow rectangular-cut diamonds of 7.55 and 7.51 carats, pear and marquise-cut diamonds, 18k white gold, 1½ ins.

GIA, 2016, report no. 2175558782: 7.55 carats, Fancy Deep Yellow, natural color, VS1 clarity

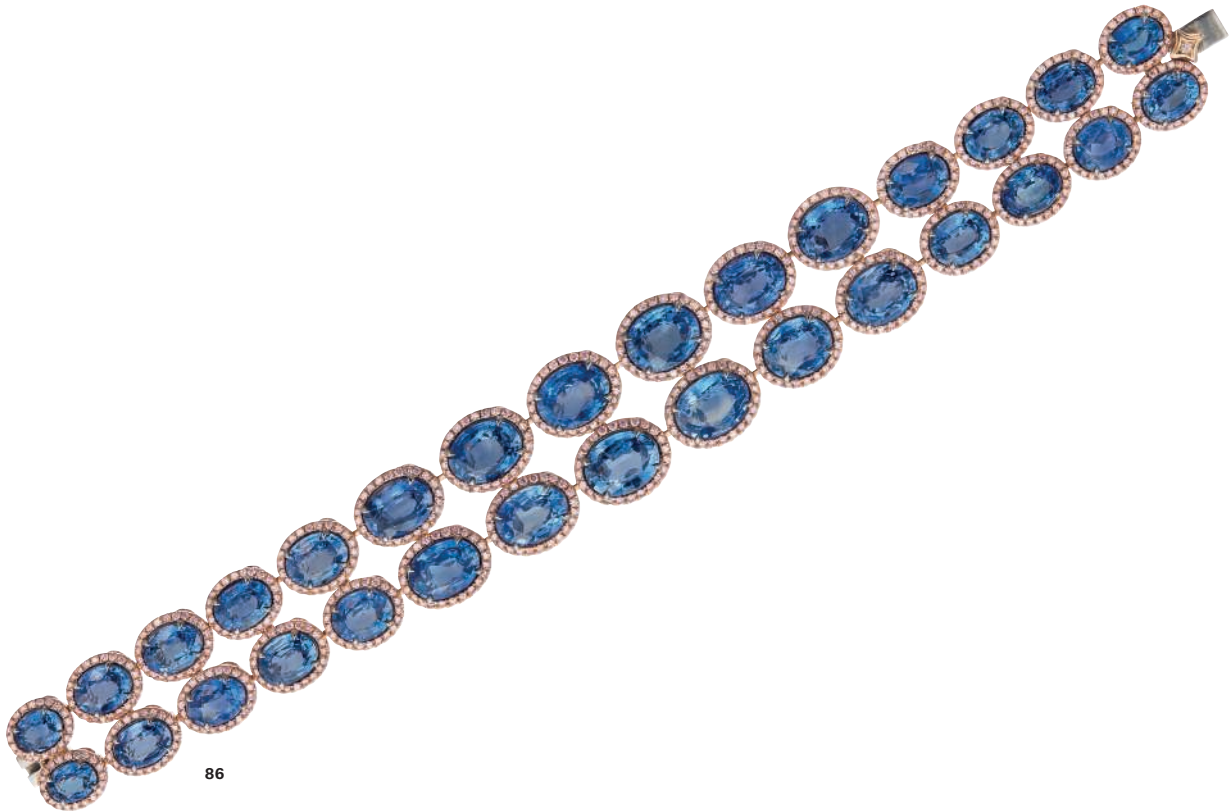
GIA, 2016, report no. 2175544268: 7.51 carats, Fancy Deep Yellow, natural color, VS1 clarity

\$700,000-1,000,000





85



86

85

SAPPHIRE AND DIAMOND RING

Antique cushion brilliant step-cut sapphire of 4.50 carats, circular-cut diamonds, 18k white gold, ring size 5¾

AGL, 2016, report no. CS1075120: 4.50 carats, Kashmir, no indications of heating

Gübelin, 2016, report no. 16027008: 4.50 carats, Kashmir, no indications of heating

SSEF, 2016, report no. 83579: 4.503 carats, Kashmir, no indications of heating

\$100,000-150,000

86

SAPPHIRE AND DIAMOND BRACELET

Oval-cut sapphires of 3.22 to 0.91 carats, circular-cut pink diamonds, 18k rose gold, 7 ins.

AGL, 2019, report no. 1099338: Excess of 50% tested, Ceylon and Madagascar, no gemological evidence of heat or clarity enhancement

\$60,000-80,000



87



88

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

87

DIAMOND PENDANT NECKLACE

Round brilliant-cut diamond of 5.45 carats, pear-shaped diamond, platinum, pendant $\frac{3}{4}$ in., finelink chain 15 ins.

GIA, 2018, report no. 2195316408: 5.45 carats, F color, VVS2 clarity

\$120,000-180,000

88

COLORED DIAMOND RING

Rectangular-cut light pinkish brown diamond of 18.23 carats, circular-cut diamonds, platinum, ring size 6

GIA, 2018, report no. 6193659724: 18.23 carats, Light Pinkish Brown, natural color, VS1 clarity, Type IIa

\$400,000-500,000



90



89

89

DIAMOND STUDS

Round brilliant-cut diamonds of 2.01 and 2.00 carats, 18k white gold
GIA, 2019, report no. 1189590907: 2.01 carats, L color, VVS2 clarity,
excellent cut, polish and symmetry

GIA, 2019, report no. 2196027959: 2.00 carats, L color, VVS1 clarity,
excellent cut, polish and symmetry

\$12,000-18,000

90

**LAPIS LAZULI, DIAMOND, RUBY AND GOLD NECKLACE,
BULGARI**

Carved lapis lazuli, baguette-cut diamonds, circular cabochon rubies,
18k gold (Italian marks), 20 ins., signed Bulgari, no. C1953 and BD4718,
gray Bulgari envelope case

\$12,000-18,000



91

PROPERTY OF A LADY

91

DIAMOND, SAPPHIRE AND GOLD BANGLE BRACELET

Old-cut diamonds, rectangular and square-cut sapphires, 18k gold and platinum, composed of five articulated bangles joined together, diameter 2½ ins.

\$30,000-50,000



92

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

92

SAPPHIRE AND DIAMOND RING

Rectangular-cut sapphire of 11.13 carats, triangular-shaped diamonds, platinum, ring size 9

AGL, 2018, report no. 1097708: 11.13 carats, Ceylon, no gemological evidence of heat, no clarity enhancement

\$20,000-30,000



93

SUITE OF GOLD AND DIAMOND JEWELRY, DAVID WEBB

Sculpted 18k gold, circular-cut diamonds, platinum, bracelet 5¼ ins., earrings 7⁄8 in., ring size 6¼, bracelet and earrings signed David Webb and Webb, ring unsigned

David Webb, 2019: Certificate of Authenticity (Ring)

\$18,000-22,000



PROPERTY OF A LADY

-94

**CORAL, CHRYSOPRASE AND GOLD PENDANT NECKLACE,
VAN CLEEF & ARPELS**

Oval and square cabochon coral, oval cabochon chrysoprase, 18k gold (French marks), neckchain is detachable into four segments of 7 ins. each and may be worn at various lengths or four bracelets, pendant is detachable and may be worn as a brooch, neckchain 28½ ins., pendant-brooch 2½ ins., each neckchain segment signed Van Cleef & Arpels, pendant-brooch signed V.C.A., nos. 123146, 121023, 117896, 117897, and 121019

\$30,000-50,000



95

**A RARE MULTI-GEM AND GOLD BANGLE BRACELET,
JEAN SCHLUMBERGER**

Rough gemstones, including peridot, rose quartz, amethyst, citrine and beryl, oval and circular cabochon rubies, gold, diameter 2½ ins., circa 1950, signed Schlumberger

\$30,000-50,000

JEAN SCHLUMBERGER

Jean Michel Schlumberger (1907 - 1987) was an innovative French jewelry designer with a long and prolific career. Today he is most closely associated with Tiffany & Co. However, prior to joining the firm, Schlumberger had already made his mark on the world of jewelry design. He was born into a family in the textile industry in Alsace, France. As a child, Schlumberger was a burgeoning artist, always sketching. His parents refused to encourage this passion and prohibited him from receiving any kind of formal training. Instead, they sent him to Berlin to begin a career in finance. Despite this, Schlumberger was determined to pursue his passion and began his career in the world of fashion. In the 1930's, starting with Elsa Schiaparelli, the cutting-edge clothing designer in Paris, he designed jewelry for her couture collection.

The end of the decade brought with it World War II and Schlumberger served in the French Army. Schlumberger served under General Charles de Gaulle and fought in the Middle East and at the Battle of Dunkirk. Following the war, Schlumberger made his way to New York, where he opened his own jewelry salon with Nicolas Bongard, who would become his longtime business partner. It was here that Schlumberger's fanciful style was seen for the first time and soon became admired by fashionable women including Babe Paley, Elizabeth Taylor, and Jacqueline Kennedy. Lot 95, circa 1950, was produced during Schlumberger's early years in New York. Always taking his cues from nature, this piece is a wonderful example of the organic, three-dimensional, and brilliant use of color that made Jean Schlumberger one of the most sought after jewelry designers of his era.





96

96

**AMETHYST, TURQUOISE, DIAMOND AND COLORED
DIAMOND BIRD BROOCH, CARTIER**

Designed as a bird on a perch, pear-shaped amethyst, circular cabochon turquoise, circular-cut diamonds, marquise-cut yellow diamond, gold and platinum, 1 $\frac{7}{8}$ ins., signed Cartier, no. 436

\$15,000-20,000

LITERATURE:

Cf. N. Coleno, *Amazing Cartier: Creations Since 1937*, Paris, Editions du Regard, 2008, p. 31

Please note that the yellow diamond has not been tested for natural color.



97

PROPERTY OF A LADY

97

**RETRO SAPPHIRE, DIAMOND AND GOLD CLIP-BROOCH,
RENÉ BOIVIN**

Oval-cut sapphires, rose-cut diamonds, 18k gold (French marks), 2 $\frac{1}{4}$ ins., circa 1955, signed René Boivin, maker's mark

\$20,000-30,000



98

PROPERTY FROM A FLORIDA PRIVATE COLLECTION

~98

**TURQUOISE, SAPPHIRE, DIAMOND AND CORAL BIRD BROOCH,
VAN CLEEF & ARPELS**

Designed as a bird on a perch, circular and marquise-shaped cabochon turquoise, marquise and circular-cut sapphires, circular and single-cut diamonds, carved and polished coral, 18k gold and platinum (French marks), 2 $\frac{1}{4}$ ins., circa 1960, signed Van Cleef & Arpels, no. 93422, green Van Cleef & Arpels case

\$30,000-50,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION



-99

**CORAL AND DIAMOND NECKLACE,
FRED**

Coral drop of 54.22 x 31.97 x 14.90 mm, coral beads, circular-cut diamonds, 18k gold (French marks), 15 ins., signed Fred, Paris, France

GIA, 2019, report no. 2205109313: Drop and 3 beads, no indications of dye

\$15,000-20,000

PROPERTY FROM THE COLLECTION OF
THE LATE CHARLOTTE AND LENNART ERICKSON



100

JADE AND DIAMOND NECKLACE

Jade beads, oval, circular and pear cabochon jade, marquise, pear and circular-cut diamonds, platinum, clasp originally mounted by Harry Winston, 16¼ ins.

Harry Winston, 2018: Copy of archive letter

GIA, 2018, report no. 2195704627: Oval cabochon, Jadeite Jade, natural color, no indications of impregnation

\$12,000-18,000

PROPERTY FROM THE COLLECTION OF
THE LATE CHARLOTTE AND LENNART ERICKSON



101



102
(two views)

101

**STAR SAPPHIRE AND DIAMOND EARRINGS,
MOUNTED BY HARRY WINSTON**

Oval double cabochon star sapphires, marquise, pear and baguette-cut diamonds, platinum, 1¼ ins., unsigned

Harry Winston, 2018: Copy of archive letter

AGL, 2018, report no. 1095709 A and B: Ceylon, no gemological evidence of heat or clarity enhancement

\$8,000-12,000

102

**STAR SAPPHIRE AND DIAMOND RING,
MOUNTED BY HARRY WINSTON**

Oval cabochon star sapphire of 59.40 carats, marquise, pear and baguette-cut diamonds, platinum, ring size 6¼, unsigned

Harry Winston, 2018: Copy of archive letter

AGL, 2018, report no. 1095835: Ceylon, no gemological evidence of heat or clarity enhancement

\$8,000-12,000



103

PROPERTY FROM A NEW YORK COLLECTION

103

EMERALD AND DIAMOND RING

Rectangular-cut emerald of 17.92 carats, triangular-cut diamonds, platinum and gold, ring size 6

AGL, 2019, report no. 1098728: 17.92 carats, Colombia, minor clarity enhancement, traditional type

\$20,000-30,000



104

104

BI-COLORED GOLD, EMERALD AND DIAMOND CUFF BRACELET, BUCCELLATI

Oval-shaped emeralds, circular-cut diamonds, 18k gold (Italian marks), diameter 2½ ins., signed M. Buccellati, black Buccellati case

Buccellati, 2019: Insurance Appraisal

\$40,000-60,000



105

105

EMERALD AND DIAMOND EARRINGS, GÜBELIN

Pear modified mixed-cut emeralds, circular, single and baguette-cut diamonds, 18k white gold, pendants detachable, 1 $\frac{7}{8}$ ins., maker's mark

AGL, 2018, report no. 1097522 A and B: Colombia, minor clarity enhancement, traditional type

\$20,000-30,000



106

PROPERTY OF A LADY

106

DIAMOND AND GOLD 'LUDO HEXAGONE' BROOCHES

Circular and single-cut diamonds, 18k gold (French marks), each 1 $\frac{5}{8}$ ins., each signed V.C.A. for Van Cleef and Arpels

\$10,000-15,000

Originally designed as clips, these brooches were later adapted to include double pinstems at the reverse.



107

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

107

COLORED DIAMOND AND DIAMOND RING

Fancy yellow cut-cornered rectangular modified brilliant-cut diamond of 9.04 carats, baguette, radiant and circular-cut diamonds, platinum and 18k rose gold, ring size 8

GIA, 2018, report no. 6194914441: 9.04 carats, Fancy Yellow, natural color, VS2 clarity

\$70,000-100,000



108

PROPERTY OF A VIRGINIA LADY

108

DIAMOND NECKLACE, CARTIER

Circular, baguette and tapered baguette-cut diamonds, 18k gold, 16 ins., signed Cartier, nos. 927871 and 860098

\$35,000-55,000



109

109

DIAMOND RING, HARRY WINSTON

Square-cut diamond of 8.02 carats, bullet-shaped diamonds, platinum, ring size 6, unsigned, maker's mark

GIA, 2010, report no. 5121556626: 8.02 carats, G color, VS1 clarity

\$200,000-300,000

Please note that this report is over five years old and may require an update.



110

110

EMERALD AND DIAMOND EARRINGS

Circular cabochon emeralds, circular, marquise and baguette-cut diamonds, 18k gold (French marks), 1½ ins.

\$12,000-18,000

PROPERTY OF AN ITALIAN PRIVATE COLLECTOR



111

EMERALD AND SEED PEARL BRACELET

Hexagonal step-cut emerald of 19.22 carats, pear and navette-shaped cabochons, rose-cut and carved emeralds, seed pearls, 18k gold, 7¾ ins.

AGL, 2019, report no. 1099154: 19.22 carats, Classic Colombia, minor clarity enhancement, traditional type

\$70,000-100,000

Please note that the seed pearls have not been tested.



112



113

PROPERTY OF A LADY

112

DIAMOND PENDANT-BROOCH, VAN CLEEF & ARPELS

Cushion, circular, rectangular, marquise and pear-shaped diamonds, gold, fitted with pendant-hook, 2 $\frac{1}{8}$ ins., partially signed V.C.A., no. N.Y. 39071

\$20,000-30,000

113

DIAMOND RING

Cushion brilliant-cut diamond of 8.11 carats, baguette-cut diamonds, platinum, ring size 6 $\frac{1}{4}$

GIA, 2018, report no. 2195120662: 8.11 carats, E color, VS2 clarity, excellent polish and symmetry

\$200,000-300,000



PROPERTY FROM A PRIVATE COLLECTION

114

**SET OF EMERALD, DIAMOND, GEM AND ENAMEL
INDIAN JEWELRY**

Variously-shaped table-cut diamonds, tumbled emerald beads, foiled green
gems, red, white, blue and green enamel, gold, necklace 16¾ ins., earrings 3 ins.

\$20,000-30,000



(detail of reverse)

115

**NATURAL PEARL, EMERALD AND DIAMOND
PENDANT-NECKLACE**

Natural pearls, round emerald beads, hexagonal carved emerald,
old-cut diamonds, 18k and 14k gold, 28 ins., pendant circa 1895

GIA, 2018, report no. 2193893125: natural saltwater pearls,
no indications of treatments

AGL, 2018, report no. 1096899: Colombia, minor clarity enhancement,
traditional type

\$20,000-30,000

Written in Sanskrit, the carving on the pendant reads "Holy Supreme Eternal
Shiva is Victorious" and is typical praise language intended to glorify the deity.



116



117

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

116

RUBY AND DIAMOND BROOCH

Oval mixed-cut ruby of 3.94 carats, circular-cut rubies, old-cut diamonds, gold and platinum, 1¾ ins.

AGL, 2018, report no. 1097707: 3.94 carats, Burma, no gemological evidence of heat or clarity enhancement

\$20,000-30,000

117

ANTIQUE EMERALD BEAD AND DIAMOND BRACELET

Oval to cushion-shaped cabochon emerald beads, single-cut diamonds, platinum, 7¼ ins., circa 1915

AGL, 2019, report no. 1098648: Colombia, minor clarity enhancement, traditional type

\$10,000-15,000



118

PROPERTY OF A LADY

118

**ART NOUVEAU OPAL, ENAMEL AND DIAMOND NECKLACE,
MARCUS & CO.**

Pear and triangular-shaped cabochon opals, green and blue enamel, old-cut diamonds, gold, neckchain 16½ ins., pendant 2 ins., circa 1900, signed M & Co.

\$15,000-20,000



119

PROPERTY OF A LADY

119

**ART NOUVEAU SAPPHIRE, DIAMOND AND ENAMEL RING,
MARCUS & CO.**

Round mixed-cut sapphire, old and single-cut diamonds, blue, green and white enamel, 18k gold, ring size 5¼, circa 1910, signed Marcus & Co.

AGL, 2018, report no. 1094549: Kashmir, no gemological evidence of heat

\$15,000-20,000



120

**ART NOUVEAU GLASS, ENAMEL, AQUAMARINE AND DIAMOND PENDANT-BROOCH,
RENÉ LALIQUE**

Molded green and blue glass, blue-green plique-à-jour enamel, oval-cut aquamarines, single and old-cut diamonds, gold, 2 $\frac{3}{8}$ ins., circa 1900, signed Lalique, with areas of enamel loss

\$60,000-80,000

LITERATURE:

Cf. S. Barten, *René Lalique: Schmuck und Objects d'art 1890-1910*, Munich, Prestel-Verlag, 1977, p. 411





PROPERTY FROM A
DISTINGUISHED AMERICAN COLLECTION



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION
LOTS 121-141



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION
LOTS 121-141



(alternate view)

121

ART DECO AGATE AND NEPHRITE ASHTRAYS, CARTIER

Four circular agate ashtrays, agate and carved nephrite base, 18k gold (French mark), diameter 2 $\frac{5}{8}$ ins. (ashtrays), height 2 $\frac{3}{4}$ ins. (base), circa 1930, signed Cartier Made In France, maker's mark (Mallet), no. 1533

\$10,000-15,000

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION
LOTS 121-141



122

122

ART DECO DIAMOND WRISTWATCH, CARTIER

Baguette and single-cut diamonds, black enamel, platinum and 18k gold (French marks), mechanical movement, case width 6.50 mm, inner circumference 6 ins., circa 1920, signed Cartier, France, no. 2851

\$8,000-12,000



123

123

ANTIQUE DIAMOND BROOCH

Old, rose, pear and hexagonal-shaped diamonds, platinum-topped gold (French marks), 4 ins., circa 1900

\$8,000-12,000

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION
LOTS 121-141



124

RUBY AND DIAMOND BRACELET, VAN CLEEF & ARPELS

Oval mixed-cut rubies, circular, marquise and baguette-cut diamonds, white gold, 6¼ ins.,
unsigned, maker's mark, brown Van Cleef & Arpels case

AGL, 2019, report no. 1098669: Burma, no gemological evidence of heat

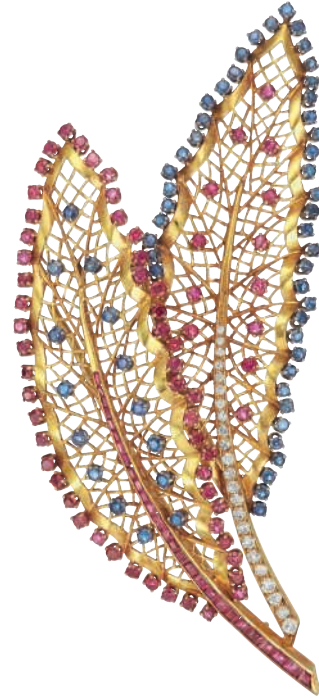
\$60,000-80,000

125

**RETRO RUBY, SAPPHIRE AND DIAMOND 'DENTELLE' BROOCH,
VAN CLEEF & ARPELS**

Baguette and circular-cut rubies, circular-cut sapphires, single-cut diamonds,
gold and white gold, 3 $\frac{3}{8}$ ins., circa 1945, signed Van Cleef & Arpels, no. N.Y.
6722, gray Van Cleef & Arpels case

\$12,000-18,000



125



126

126

RETRO SAPPHIRE AND GOLD STAR CLIP BROOCH

Square cushion mixed-cut sapphire, square-cut sapphires, gold, 1 $\frac{1}{8}$ ins.,
circa 1940

AGL, 2019, report no. 1098504: Kashmir, no heat or clarity enhancement

\$10,000-15,000

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION
LOTS 121-141

127

RETRO GOLD AND DIAMOND BANGLE BRACELET

Circular-cut diamonds, gold, three flowerheads detachable and may be worn as clip-brooches, diameter 2¾ ins., circa 1955

\$10,000-15,000



127



128

128

**CULTURED PEARL, RUBY, EMERALD AND DIAMOND EARRINGS,
VAN CLEEF & ARPELS**

Cultured pearls, oval and circular cabochon rubies, oval and circular cabochon emeralds, circular-cut diamonds, 18k and 14k gold, 1 in., signed Van Cleef & Arpels, no. N.Y. 56912, blue Van Cleef & Arpels case

\$10,000-15,000



129

A WHIMSICAL ART DECO ENAMEL AND GOLD 'SNOW WHITE AND THE SEVEN DWARFS' CHARM BRACELET, CARTIER

Variouly-colored enamel charms depicting Disney's Snow White, Doc, Grumpy, Happy, Sleepy, Dopey, Bashful and Sneezy, 14k gold, 7 $\frac{1}{2}$ ins., circa 1937, each charm signed Cartier or WDENT for Walt Disney Enterprises

\$15,000-20,000

'SNOW WHITE AND THE SEVEN DWARFS'

Based on the Brothers Grimm German fairy tale, the animated feature film *Snow White and the Seven Dwarfs* was released on December 21, 1937 by Walt Disney Productions. This timeless film is the earliest example of a Disney animated feature and won Walt Disney an honorary Oscar at the 11th Academy Awards.

Considered by the United States Library of Congress as "culturally, historically, or aesthetically significant," *Snow White and the Seven Dwarfs* was selected in 1989 for preservation in the National Film Registry. Among many other prestigious rankings, Disney's transformation of the fairy tale has also resulted in numerous home video releases, theme park attractions, video games, Broadway musicals and has even inspired fine jewelry designs.

Lot 129 is a rare example of a Snow White charm bracelet by Cartier. Featuring enamel charms depicting Snow White, Doc, Grumpy, Happy, Sleepy, Dopey, Bashful and Sneezy, this 14k gold charm bracelet dates back to 1937. A version of this bracelet was worn by Walt Disney's wife, Lillian, to the premier of the film at Carthay Circle Theater in Los Angeles.

Advertised in 1937 with a tag price of \$100.00, this Cartier charm bracelet is timeless. The nostalgia, wonder and awe of Disney is captured through the brightly enameled and delightful characters that are universally recognized and loved. This bracelet is an essential addition to a jewelry collector's trove and cannot help but bring a smile to any admirer's face.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION
LOTS 121-141



130

130

**GOLD, DIAMOND, ONYX AND MULTI-GEM BROOCH,
VAN CLEEF & ARPELS**

Carved onyx, sapphire and ruby beads, pear-shaped cabochon ruby, fluted emerald bead, circular-cut diamonds, gold, 2½ ins., 1964, signed Van Cleef & Arpels, no. 35279, gray Van Cleef & Arpels case

\$8,000-12,000





131
**MULTI-GEM AND DIAMOND LONGCHAIN NECKLACE,
DAVID WEBB**

Baroque cultured pearls, circular-cut diamonds, carved emerald beads, tumbled sapphire beads, circular-cut rubies, tumbled ruby beads, black enamel, 18k gold and platinum, 38¼ ins., detachable into three segments and may be combined and worn at various lengths, signed Webb, black David Webb case and outer box

David Webb, 2019: Certificate of Authenticity

\$20,000-30,000



132
**ART DECO ENAMEL, DIAMOND AND TURQUOISE
'SIOUX' BROOCH, CARTIER**

Black, beige and red enamel, rose-cut diamonds, cabochon turquoise, 18k gold and silver (French marks), enamel loss throughout, 1¼ ins., circa 1938, signed Cartier, no. 07037

\$8,000-12,000

LITERATURE:

Cf. M. Chapman, *Cartier and America*, San Francisco, Prestel, 2009, p.108

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION
LOTS 121-141



133

133

**DIAMOND, SAPPHIRE AND EMERALD BROOCH,
VAN CLEEF & ARPELS**

Circular-cut diamonds, circular and cushion-cut sapphires, circular-cut emeralds, gold, 2¼ ins., signed Van Cleef & Arpels, no. N.Y. 29971

\$15,000-20,000

134

**SET OF DIAMOND, EMERALD AND SAPPHIRE JEWELRY,
VAN CLEEF & ARPELS**

Circular-cut diamonds, emeralds and sapphires, gold, necklace 15 ins., bracelet 6½ ins., each signed Van Cleef & Arpels, nos. N.Y. 57984.1 (necklace) and N.Y. 57984.2 (bracelet), with evidence of modification to one link of the necklace

\$100,000-150,000

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION
LOTS 121-141



134



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION
LOTS 121-141



135

GOLD AND DIAMOND NECKLACE, RAYMOND YARD

Circular-cut diamonds, 18k gold and platinum (French marks), 15¼ ins., circa 1950, signed Yard

\$10,000-15,000

Yard began importing yellow gold jewelry from France during the 1950s. Yellow wire-style mountings were supplied and later matched with stones provided by Yard.

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION
LOTS 121-141



136



137



(detail of dial, not to scale)

136
PAIR OF RETRO GOLD, RUBY AND DIAMOND BROOCHES,
PAUL FLATO

Cabochon rubies, circular-cut diamonds, gold, each 2 $\frac{3}{8}$ ins., circa 1940, signed Flato

\$15,000-20,000

137
RETRO GOLD AND DIAMOND WRISTWATCH,
VAN CLEEF & ARPELS

Circular-cut diamonds, gold and platinum, manual movement, opening to reveal dial, wristwatch case width 18.75 mm, inner circumference 6 ins., 1947, signed V.C.A., no. 120850, engraved on reverse 'I will love you forever, Tony, Dec. 1947', brown Van Cleef & Arpels case

\$8,000-12,000



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION
LOTS 121-141

138

ART DECO DIAMOND AND ONYX BRACELET

Old-cut diamonds, onyx plaques and cabochons, platinum (French mark),
7 ins., circa 1922

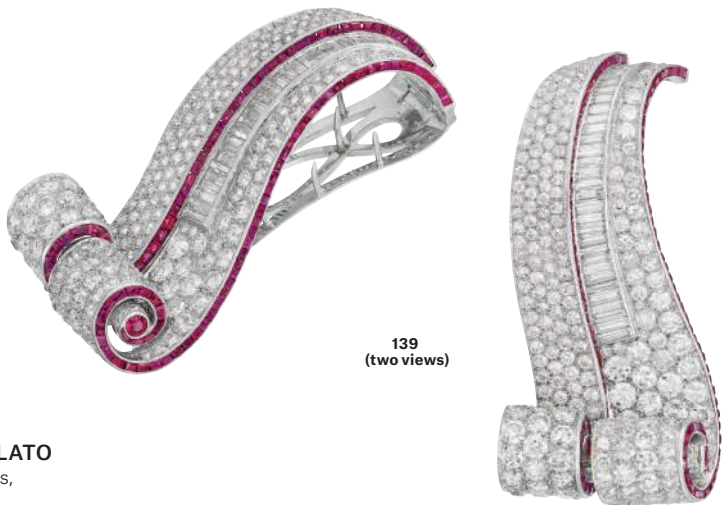
\$30,000-50,000

LITERATURE:

Cf. Similar example by Cartier: Christie's, London, 16 December 1997, lot 252



138



139
(two views)

139

ART DECO DIAMOND AND RUBY CLIP-BROOCH, PAUL FLATO

Old, single and baguette-cut diamonds, calibré and circular-cut rubies,
platinum, 2 $\frac{3}{8}$ ins., circa 1930, signed Flato

\$25,000-35,000





VAN CLEEF & ARPELS 'ZIP'

One of the most innovative jewels ever created, the Van Cleef & Arpels 'Zip' necklace is an iconic design with an intriguing and storied history. Legend has it that during the 1930s the Duchess of Windsor, known as one of the world's most elegant and fashionable ladies and a loyal customer of the Maison, asked Renée Puissant, daughter of Alfred Van Cleef and the house's Creative Director between 1926-1942, to create a jeweled zip fastener to wear with her evening gowns. This request inspired the complicated design process that would take many years to come to fruition. Although the patent for the design was registered in 1938, it was not until 1951 that Van Cleef & Arpels presented its first 'Zip' necklace.

Capturing the spirit and style of the 1950s, the 'Zip' necklace is not only a beautiful and versatile jewel, but also a staggering technical achievement. The upper part of the necklace can be detached and the remaining section then zipped up to form a bracelet, leaving the gold tassel hanging from one

side. This versatility brings a sense of playfulness to the high jewelry design. Very few of these iconic jewels were made during the 1950s, making the few examples that do appear at auction highly coveted among collectors. The 'Zip' design has also graced several actresses, having been worn by Cate Blanchett, Hillary Swank, and Margot Robbie on red carpets, and by Eve Best when portraying the Duchess of Windsor in the movie *The King's Speech*. Still in demand over eighty years after its inception, the 'Zip' necklace's ability to stand the test of time speaks to its innovative and glamorous design.

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION
LOTS 121-141



140



141
(shown as bracelet, not to scale)

140

**RETRO GOLD, RUBY AND DIAMOND EARRINGS,
VAN CLEEF & ARPELS**

Circular-cut rubies and diamonds, 18k gold (French marks), $\frac{7}{8}$ in., circa 1955, signed Van Cleef & Arpels, maker's mark (Pery et Cie), no. 66499, gray Van Cleef & Arpels case

\$10,000-15,000

141

**AN ICONIC RETRO GOLD, RUBY AND DIAMOND
'ZIP' NECKLACE, VAN CLEEF & ARPELS**

Circular-cut rubies and diamonds, 18k gold and platinum (French marks), may be converted into a bracelet, necklace 15 ins., bracelet 7 ins., circa 1955, signed Van Cleef & Arpels, maker's mark (Pery et Cie), no. 73176

\$150,000-200,000

LITERATURE:

Cf. É. Possémé, *Van Cleef & Arpels When Elegance Meets Art*, Paris, Les Arts Décoratifs, 2018, p. 158-159

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION
LOTS 121-141



141

PROPERTY OF A LADY

142

GOLD AND DIAMOND EVENING BAG, VAN CLEEF & ARPELS

Opening in two places to reveal a single compartment, including a mirror, the evening bag with circular-cut diamonds, 18k gold, 6 x 4 $\frac{3}{8}$ x 2 $\frac{1}{4}$ ins., signed Van Cleef & Arpels, no. N.Y. 42558

\$20,000-30,000





143

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

143

DIAMOND RING

Pear modified-brilliant shaped diamond of 5.04 carats, pear and circular-cut diamonds, 18k gold and white gold, ring size 8

GIA, 2019, report no. 2201133089: 5.04 carats, Y-Z color, VS1 clarity

\$20,000-30,000



144



145

PROPERTY OF A WEST LOS ANGELES COLLECTOR

144

DIAMOND 'ÎLE DE LA CITÉ' RING, VAN CLEEF & ARPELS

Circular-cut diamonds, 18k white gold (French marks), ring size 5¼, signed Van Cleef & Arpels, no. BL231216

\$12,000-18,000

145

DIAMOND STUDS

Square step-cut diamonds of 5.07 and 5.02 carats, platinum, ⅜ in.

\$50,000-70,000



146

AN ELEGANT DIAMOND RING

Rectangular-cut diamond of 16.33 carats, trapezoid-shaped diamonds, platinum and 14k gold (adjustable shank), ring size 5¾, accompanied by a platinum band signed Tiffany & Co., band size 6¾, black Tiffany & Co. case

GIA, 2019, report no. 13028715: 16.33 carats, D color, VVS1 clarity, potentially Internally Flawless, Type IIa

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





SESSION II

2.00 pm

(Lots 147-292)

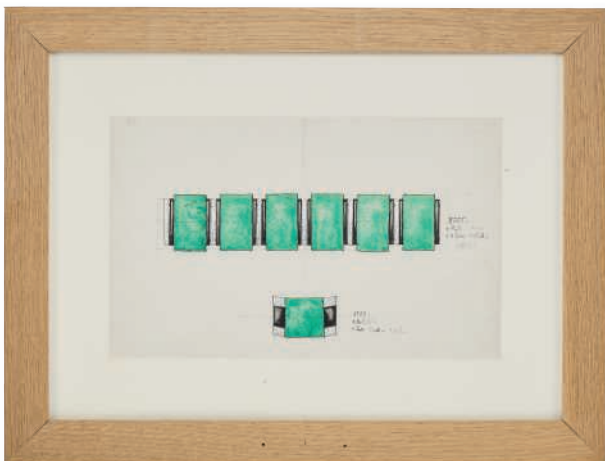
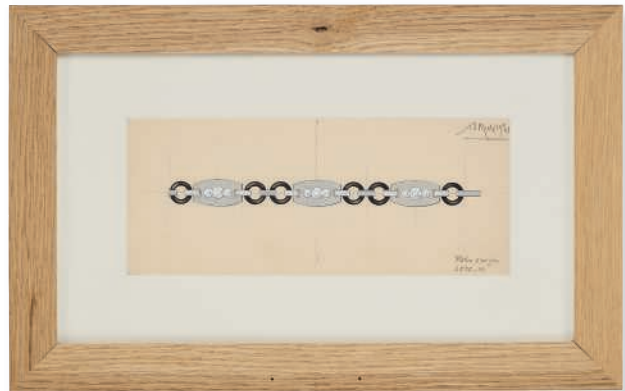
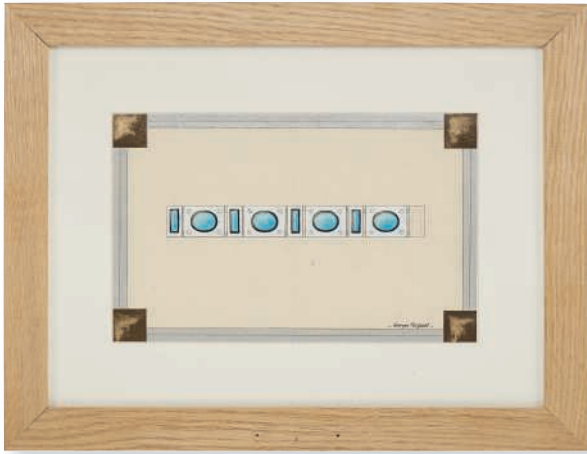


JOE SCHILDHORN/Patrick McMullan/Getty Images

JOHN M. ULLMANN

John M. Ullmann (1942 – 2018) was born to be in the jewelry business. His professional roots can be traced back generations to his grandfather Joseph in Budapest and his father Andrew in London. John immigrated to the United States in 1964 and quickly fell in love with what he referred to as the land of opportunity. When he was called to serve his newly adopted country, he enlisted and served in Vietnam. Although John served in an administrative role because of his fluency in French, he earned a Purple Heart for his efforts and contributions. After serving in the Army, John returned to New York and began to immerse himself in the jewelry industry.

John loved all things of beauty, especially objects from the Art Deco period. Lots 147-171 demonstrate his keen eye for collecting charming and unique pieces from the period. In the industry, John was known for discerning taste, swift decisiveness, and wholehearted dedication to his business and personally and most importantly, his devotion to his family.



147

GROUP OF ART DECO ILLUSTRATIONS

Comprising twenty-five framed illustrations, one illustration signed Georges Fouquet, the remaining are unsigned with corresponding inventory numbers

\$12,000-18,000

**Examples shown are not to scale.
Frames may not be able to be exported due to CITES regulations.**



148

148

SILVER GILT AND ENAMEL CARRIAGE CLOCK

Rectangular outline, silver gilt, blue and white enamel, 1 x ¾ x 1 1/16 ins.

\$800-1,200



149

149

TWO ART DECO GOLD AND ENAMEL CASES

Opening to reveal multiple compartments, black enamel, 18k gold (French marks), 3 ¼ x 1 ¾ x ½ ins., circa 1930, partially obscured jeweler's mark, missing fitted mirror; opening to reveal a mirror and multiple compartments, black enamel, 18k gold, 3 ½ x 2 x ½ ins, circa 1930

\$5,000-7,000



150

GOLD AND ENAMEL CASE, MARCUS & CO.

Multi-color enamel, 14k gold, 2 $\frac{3}{4}$ x 3 x $\frac{3}{4}$ ins., 167.4 g,
circa 1945, signed Marcus, no. L0340

\$2,000-3,000



151

ART DECO AGATE, NEPHRITE AND RUBY TAZZA

Carved agate, carved nephrite, circular cabochon rubies, 18k gold (French marks), 3 x 3 x 2 ins., circa 1930, partially obscured jeweler's mark

\$2,000-3,000



152

ART DECO ONYX, JADE, DIAMOND AND SAPPHIRE MATCH HOLDER

Onyx, carved and cabochon jade, rose and circular-cut diamonds, calibr -cut sapphires,
3% x 3% x 3% ins, circa 1925

\$3,000-5,000



153

-153

ART DECO GOLD, MOTHER-OF-PEARL, CORAL, ENAMEL AND DIAMOND CASE

Mother-of-pearl plaques, coral plaques, black enamel, rose-cut diamonds, 18k yellow and rose gold (French marks), 2½ x 3 x ¾ ins., 117.2 g, circa 1930, jeweler's marks

\$6,000-8,000



154

154

ART DECO GOLD, SILVER, JADE, ENAMEL AND DIAMOND VANITY CASE

Opening to reveal a fitted mirror and multiple compartments, carved jade, black enamel, rose-cut diamonds, gold and silver (French marks), 3¼ x 2 x ¾ ins., circa 1925, jeweler's marks

\$3,000-5,000



155

ART DECO GOLD, ENAMEL AND DIAMOND WATCH AND VANITY CASE, CARTIER

Opening to reveal a fitted mirror and inner compartment, black and white enamel, circular and baguette-cut diamonds, 18k gold and platinum (English hallmarks), 3 $\frac{1}{8}$ x 2 $\frac{1}{4}$ x $\frac{1}{2}$ ins., circa 1925, signed Cartier Paris Londres New York, Made in France, rectangular dial signed Cartier France

\$12,000-18,000



156

ART DECO AGATE, ENAMEL AND RUBY DESK CLOCK, CARTIER

Rectangular outline, agate, black enamel, cabochon rubies, gold, mechanical movement,
4 $\frac{3}{8}$ x 3 $\frac{1}{8}$ x 1 $\frac{1}{8}$ - $\frac{5}{8}$ ins., circa 1920, signed Cartier, France, 'Made in France,' nos. 2907 and 0546

\$6,000-8,000



157

ART DECO NEPHRITE, ONYX AND RUBY DESK CLOCK, CARTIER

Dome-shaped outline with rectangular base, nephrite, onyx, cabochon rubies, gold (French mark), mechanical movement, 3½ x 2¼ x 3¼ ins., circa 1925, signed Cartier, maker's mark

\$6,000-8,000



158

TWO ART DECO HARDSTONE AND DIAMOND CASES

Nephrite, carved lapis lazuli, yellow and black enamel, rose-cut diamonds, 18k gold (French mark), 3 $\frac{3}{8}$ x 2 $\frac{1}{4}$ x $\frac{1}{2}$ ins., circa 1925, partially obscured jeweler's mark; onyx, black enamel, circular and rose-cut diamonds, 18k gold and platinum (French marks), 3 $\frac{1}{8}$ x 2 $\frac{1}{8}$ x $\frac{1}{2}$ ins., circa 1920, partially obscured jeweler's mark

\$4,000-6,000



159

ART DECO GOLD, ENAMEL AND SAPPHIRE VANITY CASE AND LIPSTICK HOLDER

Opening to reveal a fitted mirror, inner compartment, and lipstick holder, green, blue and black enamel, calibré-cut sapphires, 18k gold (French marks), 5 ins., circa 1930, jeweler's mark

\$5,000-7,000



160

ART DECO NEPHRITE, ENAMEL, RUBY AND DIAMOND DESK CLOCK, CARTIER

Square outline, nephrite, blue enamel, circular cabochon rubies, rose-cut diamonds, 18k gold (French mark), mechanical movement, 2 $\frac{3}{8}$ x 2 $\frac{3}{8}$ x 11/16 ins., circa 1920, signed Cartier, France, 'Made in France,' nos. 2709, 01001, 4722

\$7,000-10,000



161

GOLD TRAVEL CLOCK, CARTIER

Rectangular outline, gold, mechanical movement, 1 $\frac{5}{8}$ x 1 $\frac{1}{4}$ x 2 $\frac{1}{8}$ ins.,
signed Cartier, movement by Geneva Clock Company

\$3,000-5,000

162 No Lot



163

ART DECO AGATE, ENAMEL AND DIAMOND DESK CLOCK, CARTIER

Circular outline, agate, white enamel, rose-cut diamonds, gold, silver, mechanical movement, 3 $\frac{1}{8}$ x 3 $\frac{1}{8}$ x $\frac{1}{2}$ ins., circa 1920, signed Cartier, Paris, jeweler's mark, nos. 11, 509

\$6,000-8,000



164

ART DECO ROSE QUARTZ DESK CLOCK, CARTIER

Rectangular outline, rose quartz, silver, gold, mechanical movement, $4\frac{1}{8} \times 3\frac{1}{8} \times 1\frac{11}{16} - \frac{5}{8}$ ins., circa 1920, signed Cartier, France, no. 18

\$2,000-3,000



165
(shown open)

-165

**ART DECO WOOD, MOTHER-OF-PEARL AND HARDSTONE
DESK CLOCK, BLACK, STARR & FROST**

Rectangular outline, wood, mother-of-pearl, green hardstone, mechanical movement, 3¼ x 2½ x 4¼ ins., circa 1925, signed Black, Starr & Frost, France, 'Made in France', movement signed 'Suisse'

\$4,000-6,000

-CITES NOTICE

This lot must either be shipped to its final destination within the United States or personally picked up in New York. A buyer taking this lot outside of the United States is responsible for ensuring that this lot is hand-carried in compliance with the U.S. Fish and Wildlife Service's Personal Effects Exemption as well as all U.S. Customs regulations, or otherwise shipped in accordance with all applicable U.S. laws and regulations. It is a buyer's responsibility to ensure they are legally importing the lot into the destination country in full compliance with the laws of the country of importation. Please familiarize yourself with the applicable U.S. laws and the country of importation's laws before bidding on this lot. A failure to obtain any required export and/or import permits from the applicable authority (and any consequences from failing to transport this lot in accordance with applicable laws and regulations) is not a ground for cancellation of the sale of the lot. NYS sales taxes will be applied against the purchase upon





166
(shown open)

-166

ART DECO WOOD, MOTHER-OF-PEARL, AMETHYST AND ONYX DESK CLOCK, BLACK, STARR & FROST

Rectangular outline, wood, mother-of-pearl, carved amethyst, onyx, mechanical movement, 3¼ x 2½ x 4¼ ins., circa 1925, signed Black, Starr & Frost, France

\$4,000-6,000

-CITES NOTICE

This lot must either be shipped to its final destination within the United States or personally picked up in New York. A buyer taking this lot outside of the United States is responsible for ensuring that this lot is hand-carried in compliance with the U.S. Fish and Wildlife Service's Personal Effects Exemption as well as all U.S. Customs regulations, or otherwise shipped in accordance with all applicable U.S. laws and regulations. It is a buyer's responsibility to ensure they are legally importing the lot into the destination country in full compliance with the laws of the country of importation. Please familiarize yourself with the applicable U.S. laws and the country of importation's laws before bidding on this lot. A failure to obtain any required export and/or import permits from the applicable authority (and any consequences from failing to transport this lot in accordance with applicable laws and regulations) is not a ground for cancellation of the sale of the lot. NYS sales taxes will be applied against the purchase upon





167

ART DECO NEPHRITE, LAPIS LAZULI AND ENAMEL DESK CLOCK, CARTIER

Square outline, nephrite, lapis lazuli, blue enamel, gold, mechanical movement, $3\frac{3}{8} \times 3\frac{3}{8} \times \frac{1}{2}$ ins., circa 1925, signed Cartier, Paris, nos. 2125, 0648, 361, red Cartier case

\$10,000-15,000



168

SAPPHIRE, SILVER AND GOLD DESK CLOCK, GÜBELIN

Square outline, rectangular-cut sapphires, silver and gold (French marks), mechanical movement, 2 x 1 x 2 ins., base measures 2¼ x 1¼ ins., circa 1950, signed Gübelin, maker's mark, no. 70400

\$3,000-5,000



169

ART DECO AGATE, ENAMEL AND DIAMOND CARRIAGE CLOCK, CARTIER

Square outline, blue and white enamel, rose-cut diamonds, gold (French marks), mechanical movement, 2 $\frac{3}{8}$ x 2 $\frac{3}{8}$ x 1 $\frac{11}{16}$ ins., circa 1925, signed Cartier, Swiss, nos. 4022374 and 1013

\$5,000-7,000



170

ART DECO MULTI-GEM AND LAPIS LAZULI DESK CLOCK

Rectangular outline, lapis lazuli, rock crystal, onyx, blue enamel, old-cut diamond, gold,
4 $\frac{1}{8}$ x 13 $\frac{1}{16}$ x 4 $\frac{3}{8}$ ins., circa 1925

\$6,000-8,000

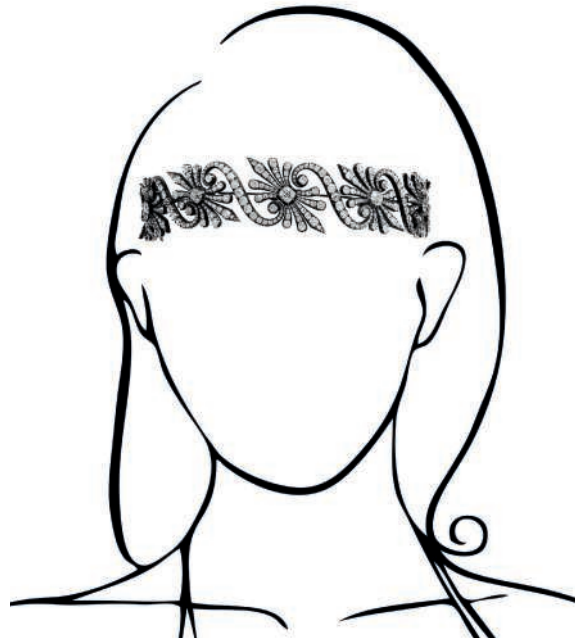
~171

ART DECO JADE, CORAL AND MULTI-GEM CLOCK

Trapezoid design, carved jade plaques, carved and polished coral, onyx, frosted rock crystal, black enamel, gold, 6 $\frac{3}{8}$ x 2 $\frac{1}{2}$ x 6 ins., circa 1925, movement case signed A. Paillette & Cie. Paris Anvers, green A. Paillette & Cie. case

\$20,000-30,000





(illustration not to scale)



172

ANTIQUE DIAMOND BANDEAU

Old-cut diamonds, silver-topped gold, black silk cord, bandeau 17¼ ins., each silk cord 25 ins., circa 1890, may also be worn as a belt

\$40,000-60,000

PROPERTY OF A PRIVATE COLLECTOR





173



174

173

EMERALD AND DIAMOND RING

Octagonal step-cut emerald of 5.72 carats, kite-shaped diamonds, platinum and 18k gold, ring size 6¼

AGL, 2019, report no. 1098906: Colombia, minor clarity enhancement, modern type

Gübelin, 2015, report no. 15080300: 5.72 carats, Colombia, indications of minor clarity enhancement

\$60,000-80,000

PROPERTY FROM A DISTINGUISHED
NEW JERSEY COLLECTION

174

ART DECO DIAMOND AND MULTI-GEM BRACELET

Oval cabochon star sapphire, oval cabochon black opal, oval cabochon jade, circular-cut yellowish brown zircon, oval cabochon star ruby, old and single-cut diamonds, platinum, 7 ins., circa 1925

\$12,000-18,000



175



176

175

ART NOUVEAU ENAMEL, EMERALD, PEARL AND DIAMOND NECKLACE, MARCUS & CO.

Green plique-à-jour enamel, dark green enamel, oval cabochon emeralds, button-shaped pearls, circular-cut diamonds, 18k gold, 16½ ins., circa 1910, signed Marcus & Co., no. 01942

\$30,000-50,000

Please note that the pearls have not been tested for natural origin.

PROPERTY FROM A
MANHATTAN FAMILY COLLECTION

176

DIAMOND RING

Round brilliant-cut diamond of 5.62 carats, tapered baguette-cut diamonds, platinum, ring size 7½

GIA, 2019, report no. 5192996418: 5.62 carats, L color, I1 clarity

\$12,000-18,000



177

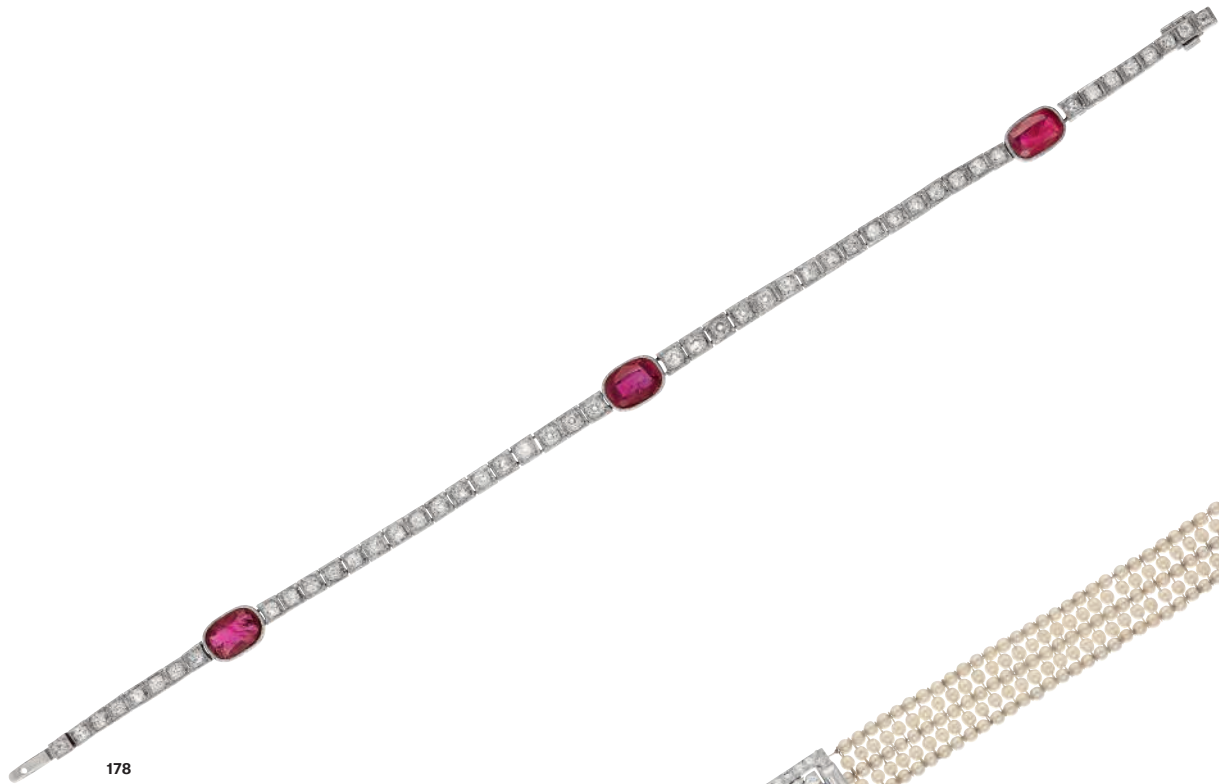
BELLE ÉPOQUE DIAMOND EARRINGS, CARTIER

Old, single and rose-cut diamonds, platinum, 2 $\frac{1}{8}$ ins., circa 1910, signed Cartier, earring backs of later modification

\$40,000-60,000

PROVENANCE:

Princess Frances Alice Poniatowska Née Willing Lawrence (1901-1989)



178

178

BELLE ÉPOQUE RUBY AND DIAMOND BRACELET

Oval and cushion mixed-cut rubies, old-cut diamonds, platinum, 7½ ins., circa 1915

AGL, 2019, report no. 1099169: Burma, no gemological evidence of heat

\$15,000-20,000

179 No Lot



180

PROPERTY FROM A DISTINGUISHED
NEW JERSEY COLLECTION

180

ART DECO SAPPHIRE, DIAMOND AND SEED PEARL BRACELET

Square cushion pyramidal cabochon sapphire and calibr -cut sapphires, single, old, hexagonal, baguette and French-cut diamonds, seed pearls, platinum, 6¼ ins., circa 1920

AGL, 2019, report no. 1099168: Thailand, no gemological evidence of heat or clarity enhancement

\$8,000-12,000



181

181

PAIR OF NATURAL PEARL AND DIAMOND BROOCHES

Semi-baroque drop-shaped light gray natural pearls of 13.93 x 12.14 and 13.02 x 10.70 mm, circular, marquise and baguette-cut diamonds, platinum, each 1½ ins., circa 1950

GIA, 2018, report no. 6197737365: light gray, natural pearl, saltwater, no indications of treatment

GIA, 2018, report no. 6197737365: light gray, natural pearl, saltwater, no indications of treatment

\$20,000-30,000



182

182

ART DECO SAPPHIRE AND DIAMOND BRACELET

Calibré-cut sapphires, old and single-cut diamonds, platinum, 6½ ins., circa 1920

\$20,000-30,000



183

SET OF DIAMOND AND SAPPHIRE BROOCHES, MARIANNE OSTIER

Square-cut diamonds, French-cut sapphires, platinum, each 1 $\frac{1}{8}$ ins., maker's marks

\$20,000-30,000



PROPERTY FROM A PRIVATE COLLECTION

184

**ART DECO CITRINE AND DIAMOND SAUTOIR,
GEORGES FOUQUET**

Round citrine, oval citrine, faceted citrine beads, old and rose-cut diamonds,
platinum (French marks), clasp is of later addition, 28 ins.,
maker's mark, numbered

\$40,000-60,000

LITERATURE:

Cf. S. Raulet, *Art Deco Jewelry*, United Kingdom, Thames & Hudson,
1985, p. 104



185



186

PROPERTY FROM A DISTINGUISHED
NEW JERSEY COLLECTION

185

DIAMOND EARRINGS

Circular and baguette-cut diamonds, platinum, 3¼ ins.

\$6,000-8,000

186

ART DECO SAPPHIRE AND DIAMOND BRACELET

Cushion pyramidal cabochon sapphires, old-cut diamonds, platinum,
7⅞ ins., circa 1925

AGL, 2016, report no. CS 1074554: Cambodia, no gemological evidence of
heat or clarity enhancement

\$10,000-15,000



187

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

187

ANTIQUÉ PINK TOPAZ AND DIAMOND EARRINGS

Pear-shaped pink topazes, old-cut diamonds, silver-topped gold, pendants detachable, 2¾ ins., circa 1840

\$10,000-15,000



188

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

188

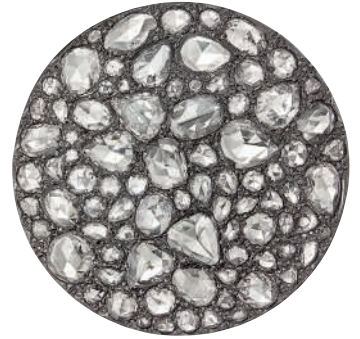
ANTIQUÉ PINK TOPAZ AND DIAMOND PENDANT

Oval-cut pink topaz, old mine, rose and triangular-cut diamonds, silver-topped gold, 17¼ ins., adjustable to 19¾ ins., circa 1840, chain of later addition

\$10,000-15,000



190



189

PROPERTY OF A PRIVATE COLLECTOR

189

SPINEL AND DIAMOND BRACELET

Oval, cushion and circular-cut spinel, pear and circular rose-cut diamonds, circular-cut diamonds, gold and silver, 6¾ ins.

\$20,000-30,000

PROPERTY FROM A DISTINGUISHED COLLECTION

190

DIAMOND EARRINGS

Pear and circular-shaped rose-cut diamonds, 18k blackened gold (French marks), 1¾ ins.

\$15,000-20,000

PROPERTY OF A LOS ANGELES COLLECTOR



191

DIAMOND NECKLACE

Marquise, circular, single and baguette-cut diamonds, platinum, 16 ins.

\$40,000-60,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

192

**ART DECO ONYX AND DIAMOND BROOCH,
SUZANNE BERPERRON**

Carved onyx, old and rose-cut diamonds, 18k white gold and platinum
(French marks), 2¾ ins., circa 1935, jeweler's mark (Groéné et Darde),
pinstem of later addition, accompanied by original clip back

\$60,000-80,000

PROVENANCE:

Christie's, New York, 22-23 October, 2001, lot 240

LITERATURE:

S. Raulet, O. Baroin, *Suzanne Belperron*, Antique Collectors Club Ltd.,
2011, p. 204



192



193

PROPERTY OF A LADY

193

ART DECO DIAMOND BRACELET

Circular, baguette, pear and marquise-cut diamonds, platinum, 6¾ ins., circa 1930

\$15,000-20,000



194

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

194

SET OF ONYX AND DIAMOND BROOCHES, CHANEL

Onyx plaques, circular-cut diamonds, 18k white gold (French marks), flower brooch 3½ ins., leaf brooch 7⁄8 ins., each signed Chanel, each no. 7B13, jeweler's marks

\$25,000-35,000



195

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

195

SET OF COLORED DIAMOND AND DIAMOND JEWELRY

Faceted cushion-shaped black diamonds, marquise and circular black diamonds, marquise and circular-cut diamonds, 18k white gold and blackened gold, necklace 18 ins., bracelet 7¼ ins.

\$20,000-30,000



195



196

PROPERTY OF A LADY

196

DIAMOND PENDANT-BROOCH, VAN CLEEF & ARPELS

Marquise, baguette and tapered baguette-cut diamonds, platinum, fitted with pendant hook at reverse, 1¼ ins., signed V.C.A., no. N.Y. 285921

\$20,000-30,000



197

PROPERTY OF A LADY

197

DIAMOND EARRINGS, VAN CLEEF & ARPELS

Marquise, pear and circular-cut diamonds, platinum, 1¼ ins., signed V.C.A., maker's mark, no. N.Y.34898

\$20,000-30,000



198

PROPERTY OF A WEST LOS ANGELES COLLECTOR

198

DIAMOND 'FLEURETTE' BRACELET, VAN CLEEF & ARPELS

Circular-cut diamonds, 18k white gold, 6¾ ins., signed V.C.A., maker's mark, no. BL160806

\$10,000-15,000



200



199

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

199

DIAMOND BRACELET, OSCAR HEYMAN & BROTHERS

Circular, pear, marquise, baguette and tapered baguette-cut diamonds, platinum, 6½ ins., circa 1960, unsigned

Oscar Heyman, 2019: Certificate of Authenticity

\$12,000-18,000

200

AQUAMARINE AND DIAMOND RING, CARTIER

Rectangular-cut aquamarine, tapered baguette-cut diamonds, platinum, ring size 5¾, signed Cartier

\$8,000-12,000



201

201

COLORED DIAMOND AND DIAMOND RING

Fancy intense yellow-green cut-cornered square modified brilliant-cut diamond of 2.22 carats, two fancy pinkish purple pear-shaped diamonds of 0.48 and 0.45 carat, two fancy light purplish pink pear-shaped diamonds of 0.65 and 0.50 carat, fancy light pinkish purple pear-shaped diamond of 0.45 carat, fancy purple-pink pear-shaped diamond of 0.31 carat, fancy purplish pink pear-shaped diamond of 0.37 carat, light pink pear-shaped diamond of 0.52 carat, light purple pear-shaped diamond of 0.32 carat, circular-cut diamonds, 18k white gold, ring size 5¾

GIA, 2015, report no. 5176841042: 2.22 carats, Fancy Intense Yellow-Green, natural color, VVS1 clarity

GIA, 2016, report no. 3235411041: 0.48 carat, Fancy Pinkish Purple, natural color

GIA, 2016, report no. 2237409891: 0.45 carat, Fancy Pinkish Purple, natural color

GIA, 2012, report no. 2146069538: 0.65 carat, Fancy Light Purplish Pink, natural color, I1 clarity

GIA, 2014, report no. 1152991829: 0.50 carat, Fancy Light Purplish Pink, natural color

GIA, 2013, report no. 1159165083: 0.45 carat, Fancy Light Pinkish Purple, natural color, SI1 clarity

GIA, 2016, report no. 1238409863: 0.31 carat, Fancy-Purple-Pink, natural color

GIA, 2016, report no. 2175791640: 0.37 carat, Fancy Purplish Pink, natural color

GIA, 2014, report no. 2155991853: 0.52 carat, Light Pink, natural color

GIA, 2016, report no. 1233409885: 0.32 carat, Light Purple, natural color

\$100,000-150,000

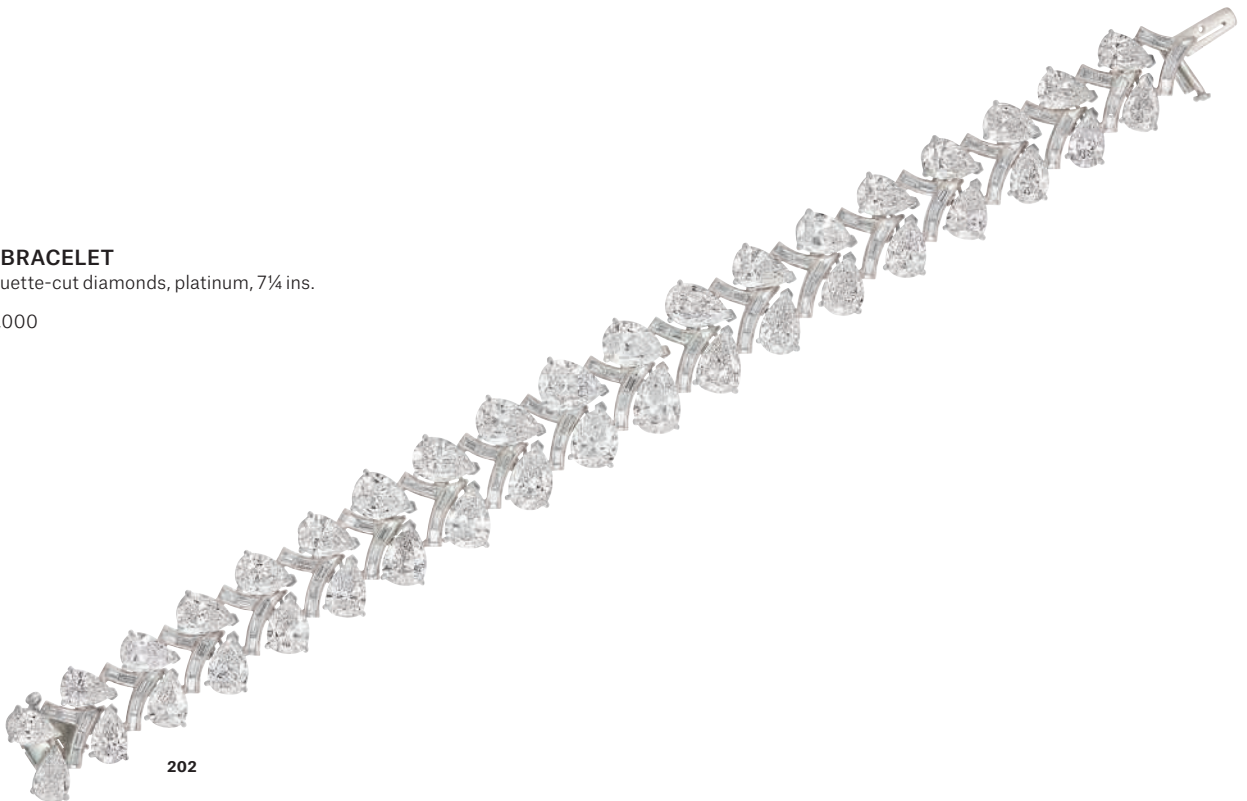
Please note that some of the reports are over five years old and may require updates.

202

DIAMOND BRACELET

Pear and baguette-cut diamonds, platinum, 7¼ ins.

\$30,000-50,000



202



203



204

203

DIAMOND NECKLACE

Round brilliant-cut diamonds of 1.59 to 0.31 carats, platinum, 17¼ ins.
64 GIA, 2005 to 2000: D to E color, VVS1 to VS2 clarity

\$80,000-120,000

Please note that the sixty-four reports are over five years old and may require updates.

204

DIAMOND PENDANT

Round brilliant-cut diamonds of 3.01, 0.56, and 0.56 carats, circular-cut diamonds, platinum, 1¼ ins.

GIA, 2018, report no. 10189901: 3.01 carats, E color, VS1 clarity

GIA Dossier, 2011, report no. 2125111719: 0.56 carat, E color, VVS2 clarity

GIA Dossier, 2010, report no. 1126885638: 0.56 carat, E color, VVS2 clarity

\$25,000-35,000

Please note that two of the reports are over five years old and may require updates.

Please note this pendant may be worn with Lot 203.



205



206

205

EMERALD AND DIAMOND NECKLACE, HARRY WINSTON

Oval and circular-shaped cabochon emeralds, marquise-cut diamonds, platinum and 18k white gold, detachable into seven segments and may be worn shorter or as two bracelets, 17 ins., unsigned, maker's mark (Francois Tavernier)

AGL, 2019, report no. 1099451: Excess of 50% tested, Colombia, minor clarity enhancement, traditional type

\$150,000-250,000

206

EMERALD AND DIAMOND BROOCH, HARRY WINSTON

Oval cabochon emerald, marquise-cut diamonds, platinum and 18k gold, 1 $\frac{7}{8}$ ins., unsigned, maker's mark (Francois Tavernier)

AGL, 2019, report no. 1099450: Colombia, minor clarity enhancement, traditional type

\$100,000-150,000

This brooch has fittings at the reverse and may be joined to Lot 205.





207

207

DIAMOND STUDS

Round brilliant-cut diamonds of 4.25 and 4.17 carats, platinum

GIA, 2017, report no. 1218147841: 4.25 carats, D color, Flawless clarity, excellent cut, polish and symmetry, Type IIa

GIA, 2017, report no. 1162718376: 4.17 carats, D color, Flawless clarity, excellent cut, polish and symmetry, Type IIa

\$400,000-500,000



208
(two views)

208

EMERALD, DIAMOND AND COLORED DIAMOND RING

Octagonal step-cut emerald of 27.00 carats, circular and trapezoid-shaped diamonds, oval, marquise and circular-cut pink diamonds, platinum and 18k rose gold, ring size 6

AGL, 2019, report no 1098907: Colombia, minor clarity enhancement, modern type

Gübelin, 2015, report no. 15038033: 27.00 carats, Colombia, indications of minor clarity enhancement

\$150,000-200,000





Elizabeth M. Stafford wearing Lot 219

ELIZABETH STAFFORD

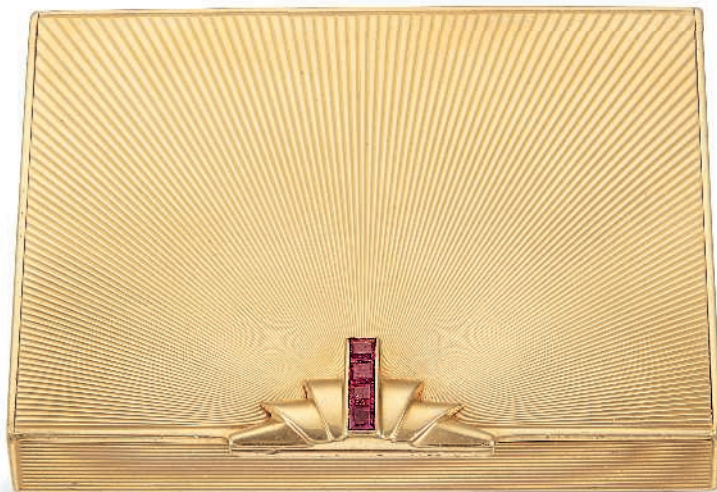
Born in New Orleans in 1928, Elizabeth M. Stafford (“Mimi”) epitomized the elegance and charm of a bygone era. After graduating from Tulane University’s Newcomb College, the ambitious young woman worked for the U.S. High Commissioner for Germany John J. McCloy during the rebuilding efforts that followed the Second World War. It was during her travels with the State Department that she met the European-born financier Frederick M. Stafford, whom she married in Paris in 1952. In the years to come, the couple would welcome three children. The Staffords first settled in New York City, and relocated to Paris in 1961. In Paris, Mimi Stafford focused much of her energies on civic engagement and Franco-American relations, serving as a board member of the U.S.O., the American Cathedral in Paris, and France-Amérique.

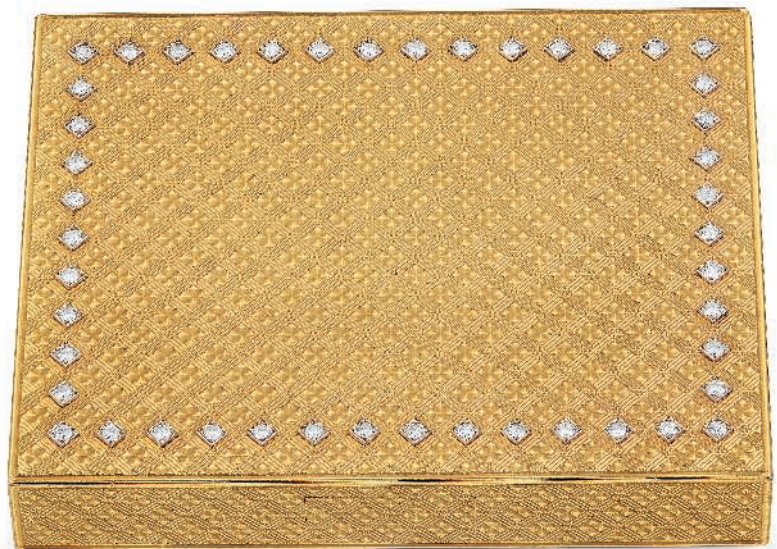
Just as Mimi Stafford’s own life extended from New Orleans to New York, Paris, Palm Beach, and beyond, her collecting also reflected a diversity of experience across time and geography. Like many, her interest in art was fueled in its early stages by the joy of intellectual discovery and a curiosity toward the relics of the past. On a visit to Italy in the 1950s, the Staffords purchased a modestly-priced Etruscan bronze ladle—eventually gifted to the Metropolitan Museum of Art—as a unique souvenir from the trip. The piece sparked an interest in collecting for the couple and throughout their lifetime they made acquisitions that included Modern art, African sculpture, period French furniture, nineteenth-century European art and fine jewelry.

Through personal erudition and in collaboration with curators, scholars, and artists, Mimi Stafford assembled a fine art collection that perfectly mirrored her fascination with history and beauty. Her jewelry collection also reflected this same fascination. From a beautiful Van Cleef & Arpels diamond bouquet brooch to a pair of emerald and diamond pendant earrings, by Harry Winston, Mimi’s jewelry exuded her refined elegance and taste. Among other outstanding pieces in her collection, perhaps the most eye-catching was the 16.69 carat, D color, potentially internally flawless marquise-cut diamond that Mimi proudly wore. Its elongated navette-shape and impressive size is sophisticated and bold, much like the owner was herself.

In the same way that art and jewelry so greatly enriched her own life, so was Mimi Stafford keen to share the wonders of her collection in the public sphere. Throughout her lifetime, Mimi Stafford provided significant financial support, bequests of fine art, and personal leadership to institutions including the New Orleans Museum of Art; the Museum of Fine Arts, Boston; the Metropolitan Museum of Art; the National Gallery of Art; the Frick Collection; the Morgan Library & Museum; the Metropolitan Opera; and Memorial Sloan Kettering Cancer Center. Even into her later years, she exuded a sense of insatiable curiosity and élan, as comfortable at a black-tie Manhattan dinner as she was traveling through the Middle East, Asia and Africa. With each new day, Mimi Stafford saw new possibilities for intellectual, spiritual, and artistic discovery—a joyous celebration of life at its fullest. In her collection of fine art and jewelry, this inspiring generosity of spirit continues to resonate.

PROPERTY FROM THE COLLECTION OF ELIZABETH STAFFORD
LOTS 209-219





209

**GROUP OF FOUR GOLD AND MULTI-GEM COMPACTS,
ONE BY VAN CLEEF & ARPELS, ONE BY TIFFANY & CO.**

Circular-cut diamonds, textured 18k gold (French mark), $2\frac{1}{4} \times 2\frac{3}{4} \times \frac{1}{2}$ ins., signed Van Cleef & Arpels, no. 93649; calibré-cut rubies, 14k gold, $2\frac{5}{8} \times 2\frac{1}{4} \times \frac{3}{8}$ ins., signed Tiffany & Co.; single-cut diamonds, 18k gold and platinum (French marks), $2\frac{3}{4} \times 2\frac{3}{4} \times \frac{3}{8}$ ins.; circular and single-cut diamonds, textured 18k gold, $3 \times 3 \times \frac{3}{8}$ ins.

\$10,000-15,000



210

210

EMERALD AND DIAMOND BROOCH, VAN CLEEF & ARPELS

Cushion mixed-cut emerald, circular-cut diamonds, gold, 3¼ ins., 1965, signed Van Cleef & Arpels, no. N.Y.35516

AGL, 2019, report no. 1097993: Colombia, insignificant clarity enhancement, traditional type

\$25,000-35,000

211

GOLD AND DIAMOND EVENING BAG AND ACCESSORIES, VAN CLEEF & ARPELS

Opening to reveal fitted compartments, including a mirror, perfume vial, and compact, the evening bag with circular-cut diamonds, 18k gold and platinum, 7½ x 4½ x 1¼ ins., signed Van Cleef & Arpels, with maker's mark, no. 93471

\$15,000-20,000

PROPERTY FROM THE COLLECTION OF ELIZABETH STAFFORD
LOTS 209-219



211



212

212

TWO UNMOUNTED DIAMONDS

Round brilliant-cut diamond of 4.10 carats,
circular brilliant-cut diamond of 3.92 carats

GIA, 2018, report no. 2195851850: 4.10 carats, N color, VS1 clarity

GIA, 2018, report no. 5191851968: 3.92 carats, M color, VS2 clarity

\$15,000-20,000



213

213

UNMOUNTED DIAMOND

Old European-cut diamond of 4.28 carats

GIA, 2018, report no. 2195851913: 4.28 carats, N color, VS2 clarity

\$10,000-15,000

PROPERTY FROM THE COLLECTION OF ELIZABETH STAFFORD
LOTS 209-219

214

TWO UNMOUNTED DIAMONDS

Round brilliant-cut diamonds of 2.39 and 1.85 carats

GIA, 2010, report no. 2115874428: 2.39 carats, D color, VVS1 clarity

GIA, 2010, report no. 5111871655: 1.85 carats, D color, VVS1 clarity

\$20,000-30,000



214

Please note that the reports are over five years old and may require updates.

215

UNMOUNTED DIAMOND

Round brilliant-cut diamond of 2.51 carats

GIA, 2010, report no. 2115871452: 2.51 carats, E color,

Internally Flawless clarity

\$15,000-20,000

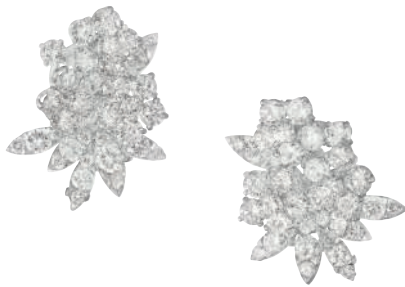


215

Please note that this report is over five years old and may require an update.



217



216

216

DIAMOND EARRINGS, VAN CLEEF & ARPELS

Circular-cut diamonds, 18k white gold (French marks), 1 in., signed Van Cleef & Arpels, maker's mark, no. 99177

\$15,000-20,000

217

DIAMOND BROOCH, VAN CLEEF & ARPELS

Circular, pear, marquise and baguette-cut diamonds, platinum and 18k white gold (French marks), 2% ins., signed Van Cleef & Arpels, no. 89955

\$20,000-30,000



218

EMERALD AND DIAMOND EARRINGS, ATTRIBUTED TO HARRY WINSTON

Rectangular and pear-shaped emeralds, circular and pear-shaped diamonds, platinum,
pendants detachable, 7/8 ins., unsigned, no. 6288

\$6,000-8,000



219

A MAGNIFICENT DIAMOND RING

Marquise brilliant-cut diamond of 16.69 carats, modified triangular brilliant-cut diamonds of 0.95 and 0.89 carats, platinum, ring size 5½

GIA, 2019, report no. 2191850529: 16.69 carats, D color, VVS2 clarity, potentially Internally Flawless, Type IIa

GIA, 2019, report no. 2191852285: 0.95 carat, D color, SI2 clarity

GIA, 2019, report no. 2191852248: 0.89 carat, F color, SI2 clarity

\$1,200,000-1,800,000





220

PROPERTY OF A GENTLEMAN

220

DIAMOND RING

Rectangular-cut diamond of 10.02 carats, bullet-shaped diamonds, platinum, ring size 5½

GIA, 2019, report no. 14873580: I color, VVS1 clarity, potentially Internally Flawless

\$150,000-200,000



221

221

SAPPHIRE AND DIAMOND RING

Antique cushion brilliant-cut sapphire of 10.88 carats, circular-cut diamonds, platinum, ring size 6

SSEF, 2019, report no. 105688: 10.884 carats, Madagascar, no indications of heating

AGL, 2017, report no. 1084367: 10.88 carats, Kashmir, no gemological evidence of heat or clarity enhancement, accompanied by a JewelFolio

GIA, 2011, report no. 5131173673: 10.88 carats, Kashmir, no indications of heating, accompanied by a monograph for 'The Jewel of Kashmir'

\$650,000-750,000





222
(two views)

222

SAPPHIRE AND DIAMOND RING

Oval mixed-cut sapphire of 16.77 carats, circular-cut diamonds, platinum, ring size 6

AGL, 2014, report no. CS 58690: 16.77 carats, Ceylon, no gemological evidence of heat or clarity enhancement

\$15,000-20,000



223

PROPERTY OF A PRIVATE COLLECTOR

223

CHALCEDONY, SAPPHIRE AND DIAMOND CUFF BRACELET, VAN CLEEF & ARPELS

Polished chalcidony, circular-cut sapphires, circular-cut diamonds, 18k white gold (French marks), diameter 2¼ ins., signed V.C.A., no. M40498, green Van Cleef & Arpels envelope case

\$15,000-20,000



224

224

SAPPHIRE AND DIAMOND NECKLACE

Oval-cut sapphires, square-cut diamonds, platinum, 16% ins.

\$180,000-250,000



225

PROPERTY OF A LADY

225

DIAMOND RING

Rectangular-cut diamond of 9.54 carats, tapered baguette-cut diamonds, platinum and 14k white gold (expandable shank), ring size 6½

GIA, 2019, report no. 15802564: 9.54 carats, W to X color range, VS2 clarity

\$50,000-70,000



227



226

PROPERTY OF A LADY

226

DIAMOND STUDS

Round brilliant-cut diamonds of 2.03 and 2.01 carats, platinum
GIA, 2012, report no. 1149363396: 2.03 carats, J color, SI1 clarity,
excellent cut, polish and symmetry
GIA, 2012, report no. 2146277225: 2.01 carats, J color, SI1 clarity,
excellent cut, polish and symmetry

\$12,000-18,000

Please note that the reports are over five years old and may require updates.

•227

CULTURED PEARL AND DIAMOND NECKLACE

Sixty-nine near-round gray cultured pearls of 13.00 to 10.41 mm,
circular-cut diamonds, 18k white gold, 35½ ins.

GIA, 2019, report no. 2205074450: gray, bead cultured pearls, saltwater, no
indications of treatment

\$15,000-20,000

PROPERTY OF A CALIFORNIA GENTLEMAN

228

DIAMOND RING AND ETERNITY BAND

Round brilliant-cut diamond of 2.22 carats, circular-cut diamonds,
platinum, diamond ring size 5 $\frac{3}{4}$, eternity band ring size 5

GIA, 2019, report no. 2205102077: 2.22 carats, E color, VVS2 clarity

\$15,000-20,000



229 NO LOT





230

230

AMETHYST AND DIAMOND EARRINGS

Square cabochon amethysts, circular-cut diamonds, platinum, 1¼ ins.

\$10,000-15,000



231

231

SET OF AMETHYST AND ONYX JEWELRY, ALDO CIPULLO

Amethyst rings, onyx rings and pyramid cabochons, 18k gold, necklace 23¼ ins., may be shortened to 21 ins., earrings 1⅞ ins., each signed A. Cipullo, maker's marks

\$25,000-35,000





M. GÉRARD

Louis Gérard, formerly of Van Cleef & Arpels, established his own firm M. Gérard in 1968, setting up his first boutique at 8 Avenue Montaigne in Paris. His discerning eye for gemstones and superior sense for quality quickly won over the hearts of Parisian and international jewellery enthusiasts. He soon became renowned for jewels set with dazzling diamonds and vibrant colored stones. Lot 232 is a fine example of the firm's exceptional attention to detail and quality. Sold in 1969 at the Avenue Montaigne boutique, this lot demonstrates Gérard's early work asserting his bold and playful style.

Gérard's success in Paris resulted in further openings of boutiques in Monaco in the same year of the firm's founding and later in Lausanne, Gstaad, London, Geneva, and Cannes. By 1975, Gérard was known to be the largest exporter of fine jewels from France, an astonishing achievement considering the reputation and quality of his long-established competitors across the Place Vendôme and the Champs-Élysées. Never compromising on style, jewels by Gérard are characterized by their distinctive, daring, and luxurious designs.



~232

MULTI-GEM AND GOLD NECKLACE, M. GERARD

Oval and circular cabochon lapis lazuli, chrysoprase, coral, turquoise and carnelian, 18k gold (French marks), two longest strands are detachable, shortest strand 20 ins., circa 1969, signed M. Gerard, jeweler's mark (André Vassort), no. 191, unsigned display case

\$30,000-40,000





233

•233

AMETHYST AND DIAMOND BROOCH, MICHELE DELLA VALLE

Designed as an articulated turtle, rectangular, oval, pear and circular-cut amethysts, circular and marquise-cut diamonds, 18k gold, 3¼ ins., signed Michele Della Valle, no. 11885, maker's mark

\$2,000-4,000



234

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

234

UNMOUNTED COLORED SAPPHIRE

Oval mixed-cut yellow sapphire of 91.29 carats

AGL, 2019, report no. 1099448: 91.29 carats, Ceylon, no gemological evidence of heat or clarity enhancement

\$20,000-30,000



235



236

PROPERTY OF A LADY

235

**MULTI-GEM AND DIAMOND 'HIPPOCAMPE' BROOCH,
JEAN SCHLUMBERGER, TIFFANY & CO.**

Buff-top peridots and amethysts, circular-cut diamonds, circular cabochon ruby, 18k gold and platinum (French marks), 4 ins., signed Tiffany & Co., Schlumberger, France, black Tiffany & Co. case with blue outer box

\$10,000-15,000

LITERATURE:

Cf. J. Loring, *Tiffany Fauna*, New York, Harry N. Abrams, Inc., 2003, p. 73

236

**MULTI-GEM AND DIAMOND 'RIO' BRACELET,
SEAMAN SCHEPPS**

Oval cabochon pink tourmaline, aquamarine, rose quartz, citrine, green tourmaline and kyanite, cushion-cut and faceted peridot, circular-cut diamonds, 18k gold, 7½ ins., signed Seaman Schepps, maker's mark, no. P14912

\$20,000-30,000



237

PROPERTY OF A LADY

237

DIAMOND RING

Round brilliant-cut diamond 3.02 carats, circular and baguette-cut diamonds, platinum and 18k gold, ring size 7¼
GIA, 2019, report no. 6203108729: 3.02 carats, J color, SI1 clarity
\$12,000-18,000



238

238

ENAMEL, DIAMOND AND MULTI-GEM PENDANT NECKLACE AND 'VIRGO' RING, DAVID WEBB

White enamel, circular-cut diamonds, carved ruby of 56.11 carats, pear-shaped cabochon lapis lazuli, oval cabochon emeralds, 18k gold and platinum, necklace 29 ins., pendant-brooch 2¾ ins., ring size 6½, necklace, ring and pendant-brooch each signed Webb, significant areas of enamel loss throughout, necklace with additional link, accompanied by a pair of unsigned earrings

David Webb, 2019: Certificate of Authenticity (Necklace)

David Webb, 2019: Certificate of Authenticity (Pendant Brooch)

David Webb, 2019: Certificate of Authenticity (Ring)

\$15,000-20,000



238





242



241
(two views)

241

EMERALD AND DIAMOND RING, CARTIER

Cushion pyramidal cabochon emerald, triangular-shaped diamonds, platinum, ring size 6½, signed Cartier
AGL, 2019, report no. 1099449: Colombia, minor clarity enhancement, traditional type

\$150,000-200,000

242

MULTI-GEM AND DIAMOND NECKLACE, BULGARI

Pear cabochon emeralds, drop and triangular-shaped cabochon citrines, triangular-shaped cabochon amethysts, calibré rubies, circular-cut diamonds, gold, 14½ ins., signed Bulgari, black Bulgari case
AGL, 2019, report no. 1099452: Colombia, minor to moderate clarity enhancement, mixed-type

\$80,000-120,000





245

**THREE-STRAND RUBY BEAD AND
DIAMOND NECKLACE, DAVID WEBB**

Oval and tumbled polished ruby beads, oval
cabochon ruby, circular-cut diamonds, 18k gold,
shortest strand 18 ins., signed David Webb

\$25,000-35,000

PROVENANCE:

Christie's, New York, 12 April, 2005, lot 240



246



247

PROPERTY OF A DISTINGUISHED COLLECTOR

246

MULTI-GEM AND DIAMOND EARRINGS, VAN CLEEF & ARPELS

Circular-cut diamonds, circular cabochon emeralds, oval cabochon sapphires, oval cabochon rubies, gold and white gold, pendants detachable, 3¼ ins., 1978, unsigned, no. N.Y. 49658 S.O., green Van Cleef & Arpels envelope case
Van Cleef & Arpels, 2019: Letter of Authenticity

\$30,000-50,000

247

EMERALD AND DIAMOND RING

Square-cut emerald of 7.28 carats, half moon and trapezoid-shaped diamonds, platinum, ring size 6¼

AGL, 2019, report no. 1098905: Colombia, minor clarity enhancement, modern type

GIA, 2010, report no. 5111867580: 7.28 carats, Colombia, moderate clarity enhancement

\$70,000-100,000

Please note that one of the reports is over five years old and may require an update.



248

248

RUBY, EMERALD, DIAMOND AND GOLD BRACELET, VAN CLEEF & ARPELS

Oval cabochon rubies, oval cabochon emeralds, circular-cut diamonds, 18k gold and platinum (French marks), 7 ins., signed V.C.A., 'Made in France', no. 2V4456

\$18,000-22,000



CARNET

Michelle Ong established her Hong Kong-based jewelry firm Carnet over 25 years ago. Her eye-catching designs incorporate diamonds and colored gemstones set in precious and semi-precious metals. Ong's playfully sophisticated jewels are bespoke creations, highly coveted by jewelry collectors worldwide. Recently, a selection of Carnet jewelry was featured in the Hollywood hit, *Crazy Rich Asians* (2018), bringing Ong's creation to the big screen.

249

TANZANITE, RUBELLITE TOURMALINE, SAPPHIRE AND DIAMOND EARRINGS, CARNET

Cushion-shaped tanzanite of 9.75 carats, cushion-shaped rubellite tourmaline of 8.90 carats, circular-cut sapphires, circular and single-cut diamonds, titanium and 18k white gold, 1½ in., signed Carnet

\$30,000-50,000

Accompanied by an advance copy of the sumptuous hardcover book *Carnet by Michelle Ong*, written by Vivienne Becker with a foreword by Joel Rosenthal. The book showcases 263 images of sublime designs and is published by Thames & Hudson. It will be released in June 2019.





250

PROPERTY OF A LADY

250

COLORED DIAMOND AND DIAMOND RING

Fancy pink oval modified brilliant-cut diamond of 6.11 carats, circular-cut diamonds, platinum and 18k rose gold, ring size 5 $\frac{3}{4}$

GIA, 2019, report no. 5141867331: 6.11 carats, Fancy Pink, natural color, VVS1, Type IIa

\$1,200,000-1,500,000



251

251

DIAMOND EARRINGS

Cushion brilliant-cut diamonds of 8.40 and 8.02 carats, circular-cut diamonds, platinum, $\frac{3}{4}$ in.

GIA, 2017, report no. 5151737247: 8.40 carats, F color, VS1 clarity

GIA, 2015, report no. 2175294024: 8.02 carats, F color, VS1 clarity

\$600,000-800,000





252

PROPERTY FROM A FLORIDA PRIVATE COLLECTION

252

COLORED DIAMOND RING

Fancy yellow cut-cornered rectangular modified brilliant-cut diamond of 12.26 carats, yellow pear-shaped diamonds, 18k gold, ring size 5¼

GIA, 2019, report no. 11744649: 12.26 carats, Fancy Yellow, natural color, VS1 clarity

\$100,000-150,000

Please note that the pear-shaped yellow diamonds have not been tested for natural color.



253

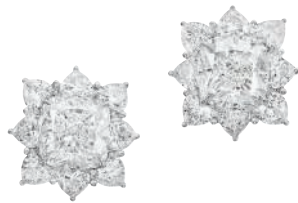
PROPERTY OF A GENTLEMAN

253

DIAMOND 'FLOWER' NECKLACE, TIFFANY & CO.

Pear, oval and round rose-cut diamonds, circular-cut diamonds, platinum, 16¼ ins., signed Tiffany & Co., black Tiffany & Co. case with blue outer box
Tiffany & Co., 2014: Retail Replacement Valuation

\$12,000-18,000



254

254

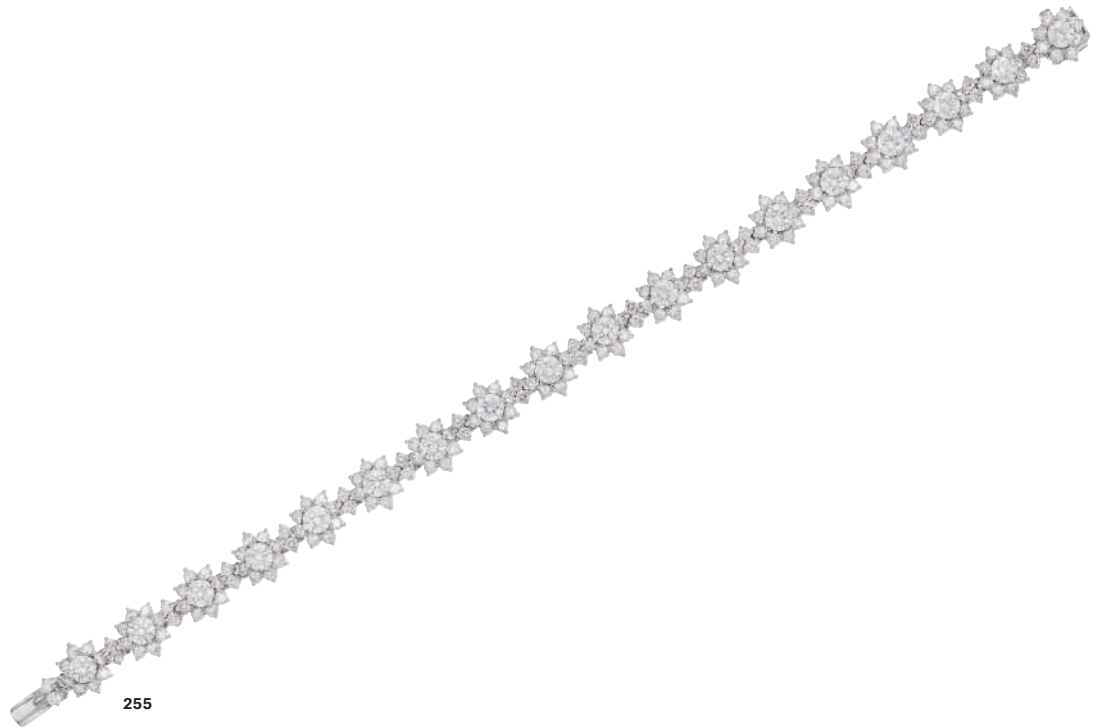
DIAMOND EARRINGS

Cushion modified brilliant-cut of 5.02 and 5.01 carats, heart-shaped diamonds, platinum, $\frac{3}{4}$ in.

GIA, 2016, report no. 5172731456: 5.02 carats, H color, VS1 clarity

GIA, 2014, report no. 2176391460: 5.01 carats, G color, VS2 clarity

\$150,000-250,000



255

255

DIAMOND 'SUNFLOWER' BRACELET, HARRY WINSTON

Circular-cut diamonds, platinum, 7 ins., unsigned, maker's mark, no. 82369, blue Harry Winston case

\$15,000-20,000



256



257

PROPERTY OF A LADY

256

DIAMOND EARRINGS, GRAFF

Marquise and circular-cut diamonds, platinum and 18k white gold, 1 $\frac{1}{8}$ ins., signed Graff, no. 7337

\$10,000-15,000

257

GOLD AND DIAMOND 'PERLÉE' BANGLE BRACELET, VAN CLEEF & ARPELS

Circular-cut diamonds, 18k gold (French mark), diameter 2 $\frac{3}{16}$ ins., signed V.C.A., no. JB9643

\$8,000-12,000

PROPERTY OF A WEST LOS ANGELES COLLECTOR

-258

MULTI-GEM AND DIAMOND 'LADY ARPELS DAY AND NIGHT' WRISTWATCH, VAN CLEEF & ARPELS

Circular and single-cut diamonds, single-cut yellow sapphires, mother-of-pearl, aventurine dial, navy blue alligator strap, 18k white gold (Swiss marks), manual movement, case width 38 mm, 7¼ ins., signed Van Cleef & Arpels, maker's mark, 'Swiss made', nos. 115, HH26414, 3602129

\$25,000-35,000

-CITES NOTICE

This lot must either be shipped to its final destination within the United States or personally picked up in New York. A buyer taking this lot outside of the United States is responsible for ensuring that this lot is hand-carried in compliance with the U.S. Fish and Wildlife Service's Personal Effects Exemption as well as all U.S. Customs regulations, or otherwise shipped in accordance with all applicable U.S. laws and regulations. It is a buyer's responsibility to ensure they are legally importing the lot into the destination country in full compliance with the laws of the country of importation. Please familiarize yourself with the applicable U.S. laws and the country of importation's laws before bidding on this lot. A failure to obtain any required export and/or import permits from the applicable authority (and any consequences from failing to transport this lot in accordance with applicable laws and regulations) is not a ground for cancellation of the sale of the lot. NYS sales taxes will be applied against the purchase upon personal pickup of the lot or shipment of the lot to an address in New York.



PROPERTY OF A GENTLEMAN

259

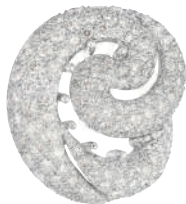
COLORS DIAMOND AND DIAMOND RING, GRAFF

Fancy vivid yellow cut-cornered square step-cut diamond of 3.55 carats, baguette-cut diamonds, platinum and gold, ring size 4¼, signed Graff, blue Graff case

GIA, 2019, report no. 13332719: 3.55 carats, Fancy Vivid Yellow, natural color, SI1 clarity

\$60,000-80,000

PROPERTY OF A LADY



260

SET OF DIAMOND JEWELRY, MAUBOUSSIN

Circular-cut diamonds, platinum and 18k white gold (French marks), necklace 14 ins., earrings 1 in., each signed Mauboussin, Paris, maker's marks, no. 50034

\$40,000-60,000



261
(two views)

261

JADEITE AND COLORED DIAMOND RING, MONTURE CARTIER

Oval double cabochon jadeite of 17.11 x 12.24 x 6.32 mm, baguette-cut yellow diamonds, 18k gold (French marks), ring size 6¼, signed Monture Cartier

GIA, 2019, report no. 2205071909: Jadeite Jade, natural color, no indications of impregnation

\$30,000-50,000

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



262



263

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

262

DIAMOND AND COLORED DIAMOND BUTTERFLY BROOCH, GRAFF

Fancy intense yellow cut-cornered square modified brilliant -cut diamond of 1.17 carats, circular-cut diamonds and yellow diamonds, platinum and gold, 2¾ ins., signed Graff, no. 3588, blue Graff case

GIA, 2019, report no. 11439674: 1.17 carats, Fancy Intense Yellow, natural color, VS2 clarity

\$20,000-30,000

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

263

DIAMOND RING

Round brilliant-cut diamond of 5.96 carats, 18k white gold, ring size 6½

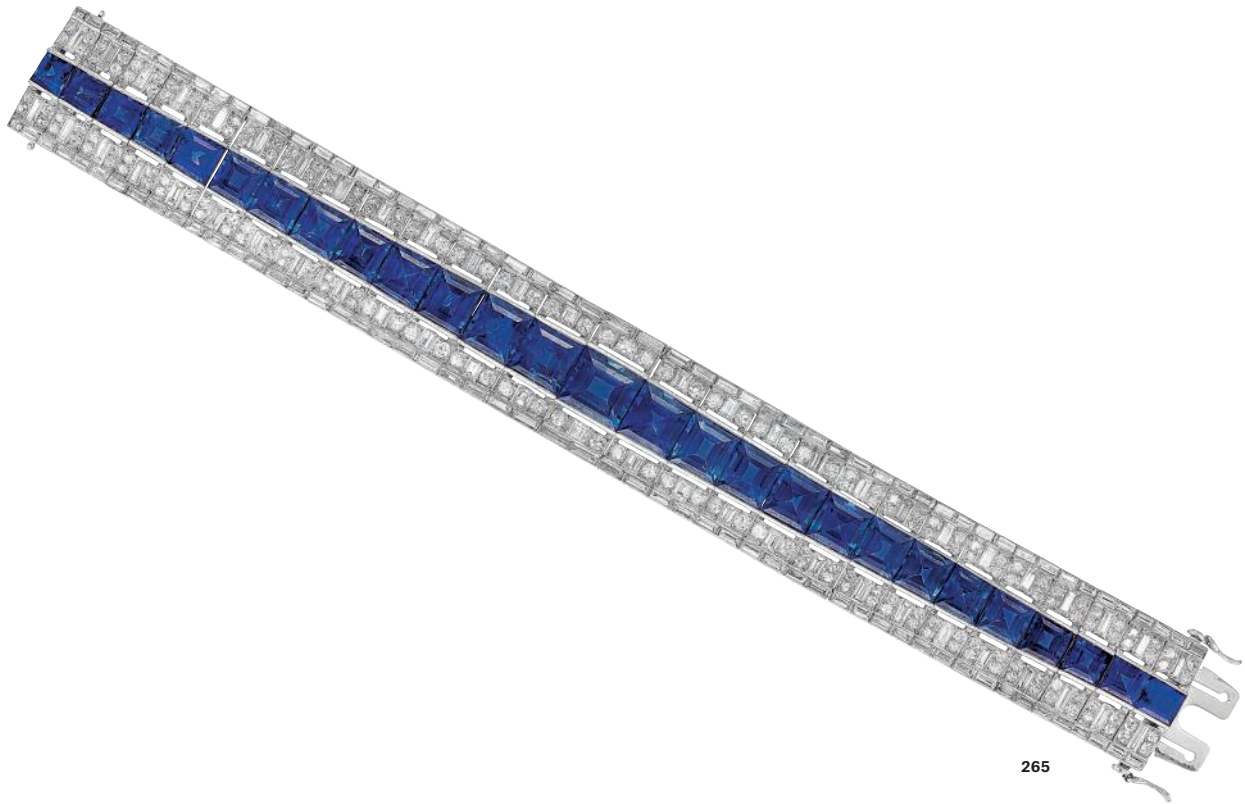
GIA, 2016, report no. 2171903750: 5.96 carats, J color, VS2 clarity

\$50,000-70,000





266



265

PROPERTY OF AN ITALIAN PRIVATE COLLECTOR

265

AM IMPRESSIVE SAPPHIRE AND DIAMOND BRACELET

Rectangular step-cut sapphires, circular and single-cut diamonds, platinum, 6½ ins.

AGL, 2019, report no. 1099167: Excess of 50% tested, Kashmir, no gemological evidence of heat or clarity enhancement

Gübelin, 2019, report no. 18120173: Kashmir (Majority), no indications of heating

\$400,000-500,000

PROPERTY OF A LADY

266

SAPPHIRE AND DIAMOND RING

Round modified mixed-cut sapphire of 19.10 carats, circular-cut diamonds, platinum, ring size 4½

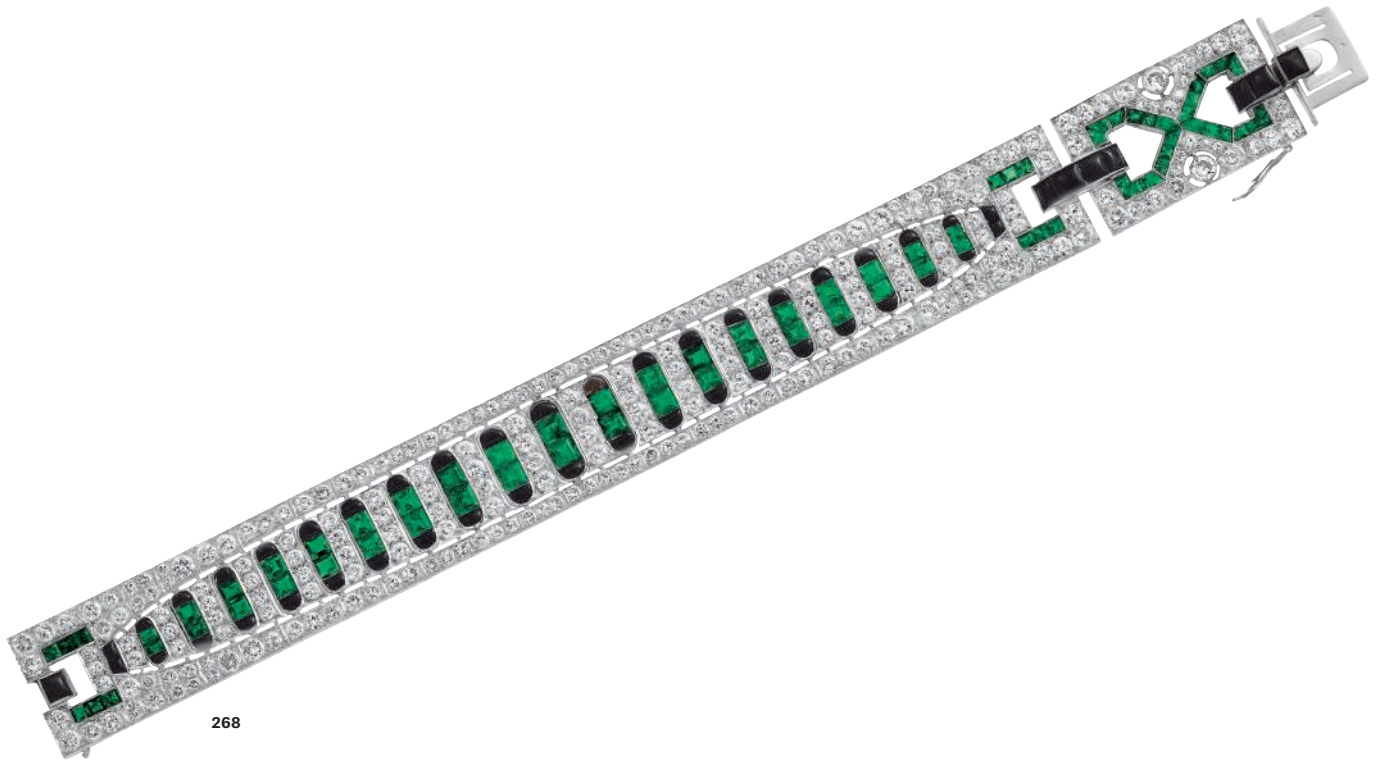
AGL, 2019, report no. 1099187: 19.10 carats, Ceylon, no gemological evidence of heat or clarity enhancement

\$70,000-100,000





267



268

267

EMERALD AND DIAMOND RING

Octagonal step-cut emerald of 7.00 carats, shield-shaped diamonds, 18k white gold, ring size 6

SSEF, 2016, report no. 86749: 7.00 carats, Colombia, minor clarity enhancement, oil type

\$100,000-150,000

268

ART DECO DIAMOND, EMERALD AND ONYX BRACELET, MAUBOUSSIN

Old and single-cut diamonds, rectangular-cut emeralds, half-moon and square-shaped onyx plaques, platinum (French marks), 7¼ ins., 1927, unsigned, no. 90622

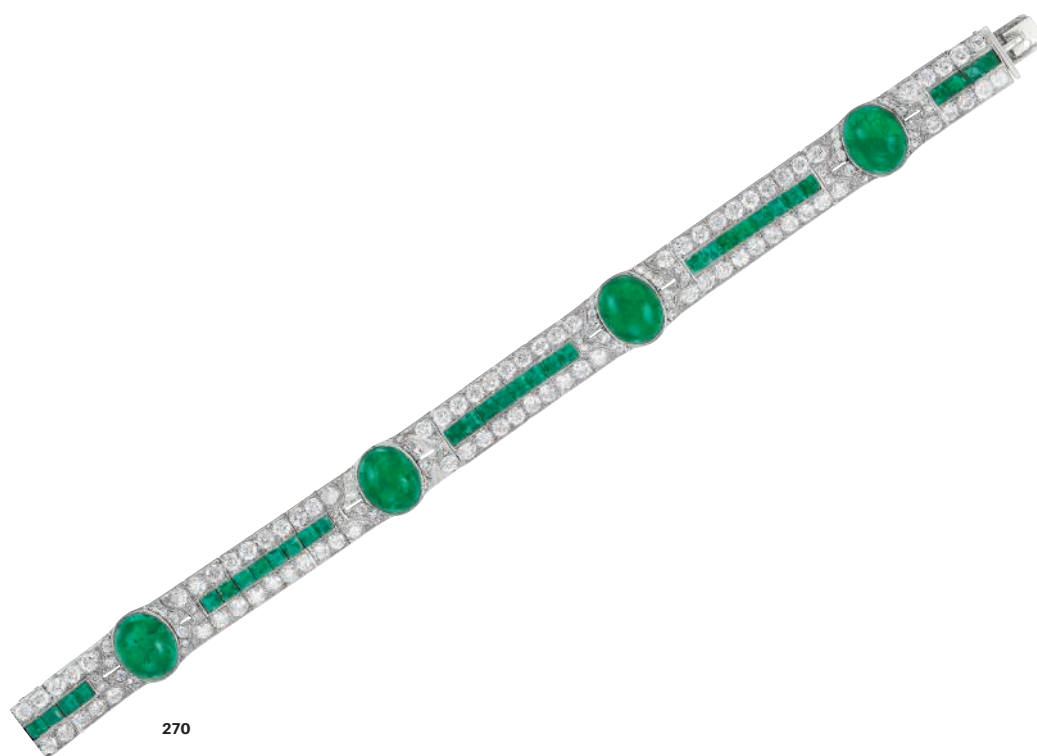
Mauboussin, 2016: Certificat d'Authenticité

\$80,000-120,000





269
(two views)



270

PROPERTY OF A GENTLEMAN

269

ART DECO DIAMOND AND SAPPHIRE RING

Old-cut diamond of approximately 3.08 carats, single-cut diamonds, French-cut sapphires, platinum, ring size 7½, circa 1925

\$18,000-22,000

270

ART DECO EMERALD AND DIAMOND BRACELET

Cabochon and square-cut emeralds, old and single-cut diamonds, platinum, 6¾ ins., circa 1925

\$15,000-20,000

PROPERTY OF A LADY



271

ART DECO DIAMOND BROOCH, LACLOCHE FRÈRES

Single, old, baguette, and marquise-cut diamonds, platinum (French marks), 2¾ ins., circa 1925, signed Lacloche Frères, no. 73608

\$12,000-18,000



272

272

EMERALD AND DIAMOND RING

Rectangular-cut emerald of 5.02 carats, marquise and single-cut diamonds, platinum and 18k gold, ring size 6½

AGL, 2019, report no. 1098649: 5.02 carats, Classic Colombia, insignificant to minor clarity enhancement, traditional type

\$25,000-35,000



273

273

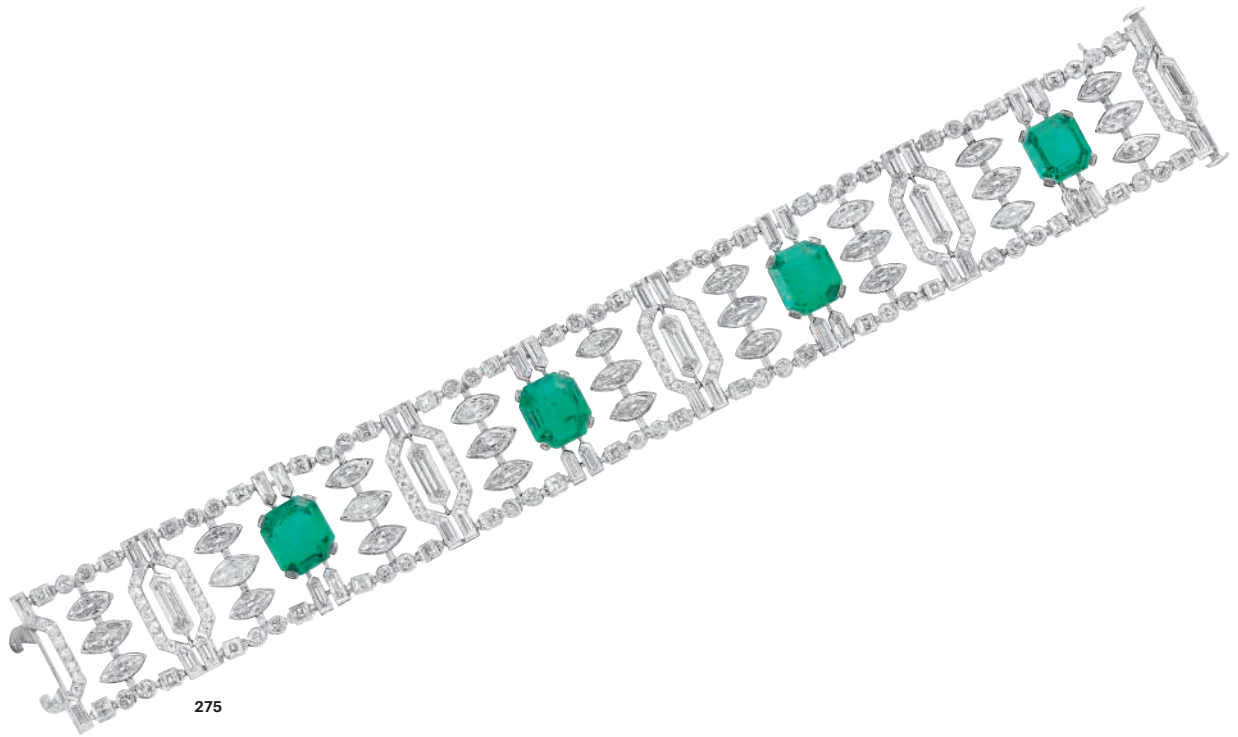
ART DECO MULTI-GEM AND DIAMOND BROOCH, JANESICH

Polished jade flower pot, carved sapphire, ruby and emerald leaves, single, baguette, rose and bullet-shaped diamonds, platinum (French marks), 1¾ ins., circa 1925, signed Janesich, no. 10797

\$12,000-18,000



274



275

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

274

DIAMOND PENDANT

Pear modified brilliant-cut diamond of 10.14 carats, platinum, with pendant bail, $\frac{7}{8}$ in.

GIA, 2014, report no. 5151991023: 10.14 carats, J color, VS1 clarity

\$100,000-150,000

PROPERTY OF A PRIVATE COLLECTOR

275

ART DECO EMERALD AND DIAMOND BRACELET

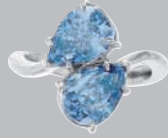
Rectangular-cut emeralds, marquise, old, single, square, bullet and hexagonal-shaped diamonds, platinum, $6\frac{1}{2}$ ins., circa 1930

AGL, 2019, report no. 1099271: Colombia, insignificant clarity enhancement, traditional type

\$60,000-80,000



PROPERTY OF A PRIVATE COLLECTOR



276

AN EXCEPTIONAL TWIN-STONE COLORED DIAMOND RING

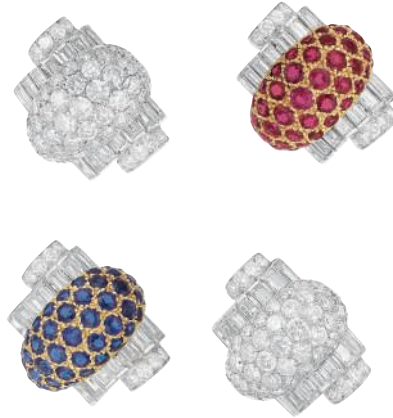
Fancy vivid blue pear modified brilliant-cut diamonds of 3.06 and 2.61 carats, platinum, ring size 6

GIA, 2018, report no. 11993126: 3.06 carats, Fancy Vivid Blue, natural color, VS2 clarity

GIA, 2018, report no. 11890077: 2.61 carats, Fancy Vivid Blue, natural color, VS2 clarity

\$6,000,000-8,000,000





(cuff illustrated with two of the four interchangeable Cartier clips)

277

GROUP OF ART DECO DIAMOND, RUBY AND SAPPHIRE CLIPS, CARTIER

Old, single and baguette-cut diamonds, circular-cut rubies, circular-cut sapphires, platinum and gold, four clips each $\frac{7}{8}$ in., circa 1925, each signed Cartier, accompanied by unsigned gold cuff and fittings to convert clips to wear as a cuff bracelet or earrings

\$10,000-15,000



278

278

DIAMOND BRACELET, VAN CLEEF & ARPELS

Circular-cut diamonds, 18k gold, 7¾ ins., signed Van Cleef & Arpels, no. N.Y. 45617

\$15,000-20,000



279

279

DIAMOND EARRINGS, TIFFANY & CO.

Circular-cut diamonds, 18k gold, 2 ins., signed T & Co., black Tiffany & Co. case

\$7,000-10,000



Jean Tailer wearing Lots 290 and 292, in her Palm Beach apartment. **Harry Benson**, 2013.

JEAN TAILER

"I've chaired a great many benefits because I wanted to contribute to the community... I hope I succeeded." – Jean Tailer, Palm Beach Life Magazine

Jean Sinclair Tailer (1918-2018) was a philanthropist, style icon and a true fixture of the Palm Beach community. Born in western Pennsylvania, Tailer was the only child of a steel executive. She studied drama at Ohio University and moved to New York after graduation.

In New York City, Mrs. Tailer lived at the Barbizon Hotel for Women. From the 1920s through the 1960s, the Barbizon Hotel housed many adventurous and enterprising women, including Joan Crawford, Grace Kelly and Sylvia Plath, who came to Manhattan to chase their dreams.

Upon her arrival in New York, Mrs. Tailer began modeling with Conover Modeling Agency almost immediately. Her career provided her a platform to showcase her innate sense of style. A natural born trend-setter, Mrs. Tailer was a fashion pioneer throughout her life and was named to the International Best-Dressed List Hall of Fame in 1980. This distinction has also been granted to many other iconic women, including Coco Chanel, Diana Vreeland and Princess Diana.

In addition to Mrs. Tailer's beautiful wardrobe, her jewelry collection was a sight to behold. With signed pieces by Jean Schlumberger for Tiffany & Co. and a beautiful 18.36 carat Cartier diamond ring, Mrs. Tailer had an eye for quality, whimsy and elegance. Her collection, Lots 280-292, includes everything from playfully sophisticated brooches adorned with tsavorite

garnets and colorful enamel, to a diamond and gold 'Dolphin' brooch by Schlumberger, originally made famous by Elizabeth Taylor.

Throughout her philanthropic and charitable life, Mrs. Tailer was often seen wearing her much loved collection. She served as a chairwoman of nearly two dozen events benefiting many organizations, including the Hospice of Palm Beach County, the Preservation Foundation of Palm beach, the American Red Cross, the Norton Museum and Planned Parenthood. Her efforts also earned her the honor of being named a Woman of Distinction by Palm Beach Atlantic College in 2001.

Additionally, Mrs. Tailer was a member of the Palm Beach Chamber of Commerce, the Palm Beach Civic Association, the Palm Beach Republican Club, Club Colette, the Palm Beach Yacht Club and the Everglades Club. Furthermore, she acted as a trustee of the Hospice Guild of Palm Beach and a board member of the Preservation Foundation of Palm Beach.

Mrs. Tailer was married five times. After the death of her fourth husband, Mrs. Tailer was introduced to Charles Schmidt which was love at first sight. They were married until her passing in 2018.

Jean Sinclair Tailer was an active member of her community and touched many lives. The goodness she shared with those around her and the amount of time and energy she gave to her community will always be remembered by her friends and family.

ELEGANCE: A COLLECTION FROM THE ESTATE OF JEAN TAILER
LOTS 280-292



280

280
**COLORED SAPPHIRE, TSAVORITE GARNET AND
DIAMOND 'CARNATION' BROOCH, TIFFANY & CO.**

Circular-cut pink sapphires, circular-cut tsavorite garnets,
circular-cut diamonds, platinum and 18k gold, 5¼ ins., signed Tiffany & Co.

\$15,000-20,000



281

281
**PÂTE DE VERRE, GARNET AND DIAMOND FLOWER BROOCH,
TIFFANY & CO.**

Various shades of orange and green pâte de verre, circular cabochon garnets,
circular-cut diamonds, 18k white gold, 3½ ins., signed Tiffany & Co., France

\$8,000-12,000

ELEGANCE: A COLLECTION FROM THE ESTATE OF JEAN TAILER
LOTS 280-292



282

282

DIAMOND AND RUBY BROOCH

Old, single, baguette and tapered baguette-cut diamonds, rectangular-cut rubies, platinum, 4 $\frac{5}{8}$ ins.

\$15,000-20,000

ELEGANCE: A COLLECTION FROM THE ESTATE OF JEAN TAILER
LOTS 280-292

JEAN SCHLUMBERGER

Seashells, jellyfish, sea urchin, stars, seeded pods, flowers, and all manner of birds and animals are found in the exotic collection of Schlumberger's creations. As the creator of some of the most unique and glamorous jewels of the 20th century, Schlumberger found his inspiration in nature and especially the sea. Examples of his focus on natural forms abound in Ms. Tailer's collection of Schlumberger jewels.

From a textile-manufacturing French family, Schlumberger left a brief career in the financial world and found himself in the center of the society and fashion worlds of Paris and New York City. In 1956, he formed a partnership with Tiffany & Co., which gave Schlumberger access to the firm's world-class gemstones and materials. With these resources, Schlumberger's imaginative visions transformed into bejeweled realities. Delighted with his beautiful

designs, Tiffany & Co. allowed Schlumberger to become the first designer in their history to sign his own name on their pieces. Schlumberger's pieces were housed in his own salon within the store, which was only accessible by a private elevator. His clients were the most fashionable ladies of the time, including the Duchess of Windsor, Audrey Hepburn, Elizabeth Taylor, and Jacqueline Kennedy.

In an April 1982 *Connoisseur* interview with former Metropolitan Museum of Art Director, Thomas Hoving, Schlumberger described his design process as stemming from his desire to "capture the irregularity of the universe" and to "observe nature and find verve." From richly colored oceanic jewels to whimsical floral gems, Schlumberger's passion for the natural world is evident, especially so in the pieces collected by Ms. Tailer (Lots 283-289).

ELEGANCE: A COLLECTION FROM THE ESTATE OF JEAN TAILER
LOTS 280-292



283

283

**ENAMEL AND MULTI-GEM 'PARROT' BROOCH,
JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as a parrot, blue and green enamel, circular-cut tsavorite garnets, cabochon turquoise, cabochon onyx plaque, circular-cut pink sapphire, 18k gold, 4¾ ins., signed Tiffany & Co., Schlumberger Std., France

\$12,000-15,000



284

284

**PERIDOT, SAPPHIRE AND DIAMOND 'BLUET' BROOCH,
JEAN SCHLUMBERGER, TIFFANY & CO.**

Cushion-shaped peridot, oval and circular-cut sapphires, circular-cut diamonds, platinum and 18k gold, 2½ ins., 2006, signed Tiffany & Co., Schlumberger Studios

\$15,000-20,000

LITERATURE:

J. Loring, *Tiffany Style: 170 Years of Design*, Harry N. Abrams, New York, 2008, p. 181

J. Loring, *Tiffany Colored Gems*, Harry N. Abrams, New York, 2007, p. 268

Schlumberger's 'Bluet' brooch was originally designed in 1953 for Lila Acheson Wallace, a notable philanthropist and a founder of *Reader's Digest*. This version was made for Mrs. Tailer in 2006.

ELEGANCE: A COLLECTION FROM THE ESTATE OF JEAN TAILER
LOTS 280-292



286



285

285

DIAMOND FLOWER EARRINGS, JEAN SCHLUMBERGER, TIFFANY & CO.

Circular-cut diamonds, platinum and 18k gold, 1½ ins., signed Tiffany & Co., Schlumberger Studios, no. 19930726

\$15,000-20,000

286

DIAMOND, ENAMEL AND CULTURED PEARL BROOCH, JEAN SCHLUMBERGER, TIFFANY & CO.

Circular-cut diamond of 2.16 carats, circular-cut diamonds, white enamel, cultured pearl of approximately 14.60 mm, platinum and gold, with some areas of enamel loss, 3 ins., signed Tiffany & Co. Schlumberger Std., no. 19303845

\$15,000-20,000

ELEGANCE: A COLLECTION FROM THE ESTATE OF JEAN TAILER
LOTS 280-292



287

**COLORED SAPPHIRE AND DIAMOND 'CASCADE OF LEAVES' BROOCH,
JEAN SCHLUMBERGER, TIFFANY & CO.**

Cushion-cut yellow sapphire of 35.43 carats, circular-cut diamonds, platinum and gold,
2½ ins., 2006, signed T & Co., Schlumberger Studios, no. 19556891

\$40,000-60,000

LITERATURE:

J. Loring, *Tiffany Colored Gems*, Harry N. Abrams, New York, 2007, p. 196

Originally designed by Jean Schlumberger in 1958, this 'Cascade of Leaves'
brooch was made in 2006 for Mrs. Tailer.



ELEGANCE: A COLLECTION FROM THE ESTATE OF JEAN TAILER
LOTS 280-292



288

288

DIAMOND, SAPPHIRE, EMERALD AND GOLD 'DOLPHIN' BROOCH, JEAN SCHLUMBERGER, TIFFANY & CO.

Circular-cut diamonds, circular cabochon sapphires, rectangular-cut emeralds, platinum and 18k gold, 4½ ins., signed Tiffany & Co., Schlumberger Studios

\$50,000-70,000

LITERATURE:

Cf. P. Proddow and M. Fasel, *Bejeweled: Great Designers, Celebrity Style*, Abrams, New York, 2001, page 104
Cf. S. Tennenbaum, J. Zapata, *The Jeweled Menagerie: The World of Animals in Gems*, Thames & Hudson, New York, 2001, page 163
Cf. J. Loring, *Tiffany Jewels*, Harry N. Abrams, Inc., New York, 1999, page 199
Cf. F. M. Ricci, Ed., *Bijoux de Jean Schlumberger*, 1976, pages 100-101

Schlumberger's 'Dolphin' brooch design was made famous in 1964 when Richard Burton gifted Elizabeth Taylor a version of the brooch for the premiere of her film 'The Night of the Iguana'.



289

289

DIAMOND, TSAVORITE GARNET AND CULTURED PEARL 'STARFISH' EARRINGS, JEAN SCHLUMBERGER, TIFFANY & CO.

Designed as starfish, circular-cut diamonds, circular-cut tsavorite garnets, cultured pearls, 18k gold and platinum, 1½ ins., signed Tiffany & Co., Schlumberger Std., France

\$15,000-20,000

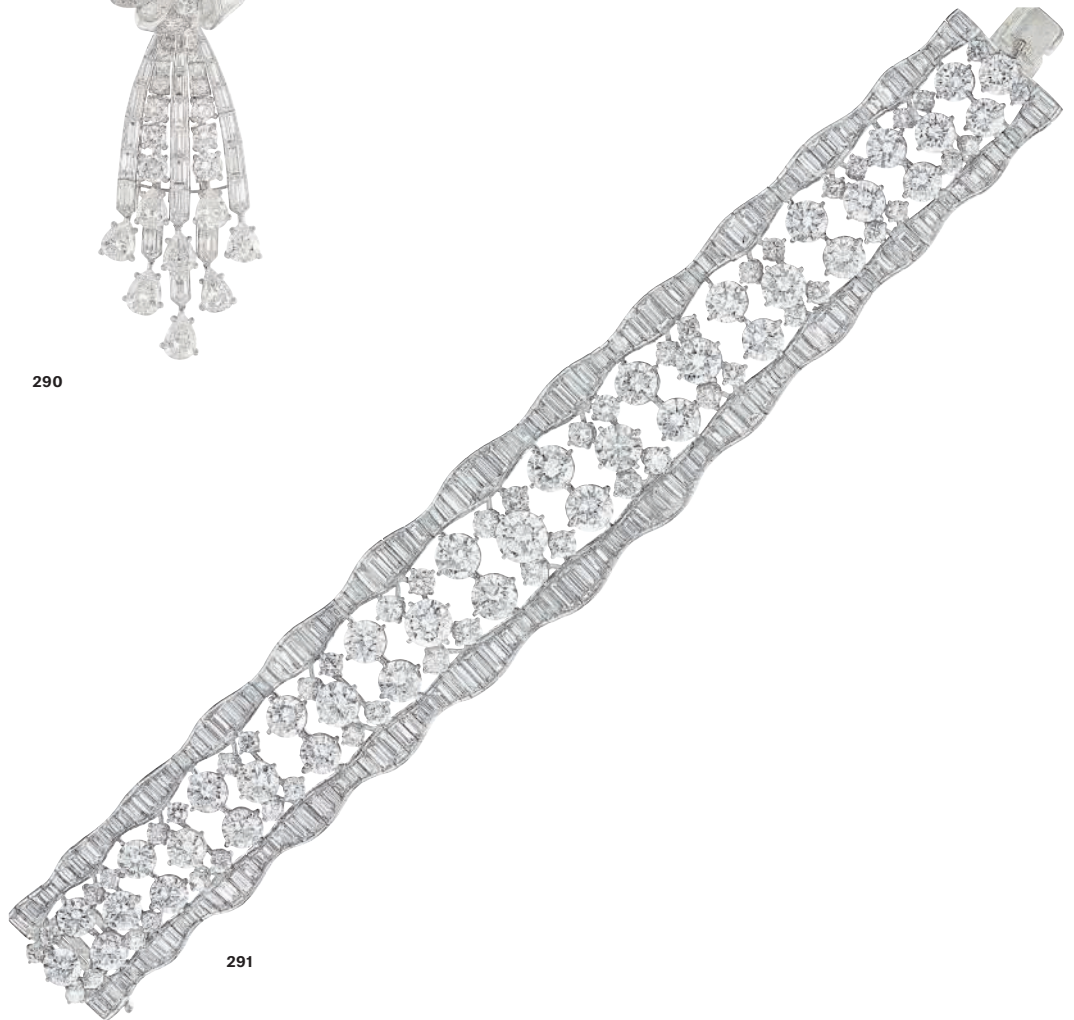
LITERATURE:

Cf. J. Loring, *Tiffany Style: 170 Years of Design*, Harry N. Abrams, New York, 2008, p. 171

ELEGANCE: A COLLECTION FROM THE ESTATE OF JEAN TAILER
LOTS 280-292



290



291

290

DIAMOND EARRINGS

Circular, pear, baguette and bullet-shaped diamonds, pendants detachable, platinum and 18k white gold (French mark), 2½ ins.

\$25,000-35,000

291

DIAMOND BRACELET

Circular and baguette-cut diamonds, platinum, 6¾ ins.

\$35,000-50,000





ELEGANCE: A COLLECTION FROM THE ESTATE OF JEAN TAILER
LOTS 280-292



292

DIAMOND RING, CARTIER

Rectangular-cut diamond of 18.36 carats, baguette-cut diamonds, platinum,
ring size 5½, signed Cartier, no. 11879

GIA, 2018, report no. 1192662690: 18.36 carats, J color, VS2 clarity

\$250,000-350,000



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BIOGRAPHIES

BELPERRON

Elegant and mysterious, Suzanne Belperron founded a new aesthetic in jewelry. A star within connoisseurs' circles but otherwise lesser known, Belperron never signed her work, and when asked for the reason, replied "my style is my signature." Born in 1900 in France, Belperron studied drawing and jewelry at the Ecole des Beaux-Arts in Besançon, worked under her mentor Jeanne Boivin, then designed exclusively for Bernard Herz under the name of Herz. From her roots in Art Deco, Belperron pioneered ways to carve various crystals into sensuous shapes to be set in precious and semi-precious stones, employing motifs from Egyptian, Indian, Cambodian, Celtic, African and Mayan cultures. Fashion innovator Elsa Schiaparelli championed Belperron, whose expanding clientele included European royalty, the café society, and Hollywood luminaries. Bernard Herz perished in a concentration camp during World War II, and Belperron re-registered the business renaming it "Belperron". After the war, Bernard's son Jean survived as a prisoner of war and returned to Paris. The partnership resumed under the new name "Herz-Belperron." Belperron retired in 1974 but consulted for friends and special clients until her death in 1983. New York based jewelers Ward and Nico Landrigan, owners of Verdura, purchased the Belperron name and archives in 1999, and published an illustrated biography in 2016.

BLACK, STARR & FROST

The oldest jewellery house in America, Black, Starr & Frost was founded as Marquand & Paulding in Savannah, Georgia, in 1801. In 1810, Isaac Marquand moved to New York, consolidating the company with several other firms. They were one of the few American retailers who displayed at the 1851 London Crystal Palace Exposition. In 1876, Cortlandt Starr and Aaron V. Frost joined as partners and the name changed to Black, Starr & Frost. For the 1939 New York World's Fair, they contributed large sculptural jewellery based on the bold designs of the period.

RENÉ BOIVIN

Born in Paris in 1864, René Boivin began his career as a designer and engraver. In 1893 he married Jeanne Poinet, sister of the famous couturier and the first woman jeweller of the 20th century, and together they created some of the most bold and daring fashions of the early 1900s. After Boivin's death in 1917, Jeanne established herself at Avenue de l'Opéra with Juliette Moutard and her daughter, Germaine Boivin. The three worked together for forty years, joined between 1921 and 1932 by Suzanne Belperron, creating such signature pieces as the Starfish (1936). Upon Jeanne Boivin's death in 1959, the house was taken over by Louis Girard. In April 1991, the company became part of Asprey Group. The main office and boutique are located on avenue Montaigne.

BOUCHERON

Frédéric Boucheron opened his first jewellery salon at the Palais Royal in 1858, and soon acquired fame as an expert in precious stones, a masterful technician and a creator of beautiful jewellery. In 1893 he was the first jeweller to set up shop at the Place Vendôme, where he continued to serve the social elite, and from where the firm still operates successfully today. Over the years, the Maison Boucheron opened branches in Moscow and London, and also in Japan, the Middle and Far East. Boucheron exhibited in many international exhibitions, including the 1876 Philadelphia Centennial, the 1889 and 1900 Expositions Universelles in Paris, the 1893 World's Colombian Exposition in Chicago and the 1925 Exposition des Arts Décoratifs in Paris. Boucheron was acquired in May 2000 by the Gucci Group (PPR), one of the world's leading multi-brand luxury goods company.

GIANMARIA BUCELLATI

Gianmaria Buccellati is the son of Mario Buccellati, christened the "Prince of Goldsmiths" by the famous Italian poet D'Annunzio. Born in 1881, he became an apprentice at Milan jeweller Beltrami e Besnati at age 12. In 1919, he took over the firm, since renamed Mario Buccellati and known for its originality, craftsmanship, and exquisite details. Exhibiting at the Madrid exposition at the Casa Errazy y Comp brought Buccellati international success as well as a clientele that included members of royalty around the world. Mario died in 1965 and his 2 sons Gianmaria and Federico parted ways. Gianmaria now runs a firm under his own name Gianmaria Buccellati based in Milan. It was acquired by the Gangtai Group of China in 2016. Federico continued with the Mario Buccellati tradition, renamed Federico Buccellati, now managed by his children.

MARIO BUCELLATI

Mario Buccellati, christened the "Prince of Goldsmiths" by the famous Italian poet D'Annunzio, was born in 1881 and became an apprentice at Milan jeweller Beltrami e Besnati at age 12. In 1919, he took over the firm, since renamed Mario Buccellati and known for its originality, craftsmanship, and exquisite details. Exhibiting at the Madrid exposition at the Casa Errazy y Comp brought Buccellati international success as well as a clientele that included members of royalty around the world. Mario died in 1965 and his 2 sons Gianmaria and Federico parted ways. The original shop on Via Condotti in Roma opened in 1926 is now run by Federico's children Lorenzo and Benedetta under the name of Federico Buccellati. The business expanded to Florence in 1929, and established itself in New York in 1953. It is still a private company owned by a branch of the family. Gianmaria runs another firm Gianmaria Buccellati based in Milan.

BULGARI

Born in 1857 in a Greek family of silversmiths, Sotirio Bulgari opened his first shop in 1884 in Rome on the Via Sistina, moving to the iconic Via dei Condotti location in 1905. Upon his death in 1932, sons Giorgio and Costantino took over the business, and established the highly distinctive 'Bulgari Italian style', combining classicism with modernity. The 1970's saw Bulgari's international expansion with stores in New York, Paris, Geneva and Monte Carlo, and the brand's initiation into the world of watches with the success of 'BVLGARI-BVLGARI'. In 2011, Bulgari joined the French luxury conglomerate LVMH (Louis Vuitton Moët Hennessy).

CARNET

Hong Kong based jewellery designer Michelle Ong founded Carnet with her business partner Avi Nagar in 1998, subsequently opening 2 retail stores in Hong Kong in 2003 and 2007. Since October 2007, Carnet jewels are also available at Bergdorf Goodman in New York. A major Carnet exhibition was mounted at the Burrell Collection in Glasgow, displaying among others four designs commissioned for the movie 'The Da Vinci Code'. Michelle Ong's designs are noted for their delicate yet glamorous appeal, often with signature lace and gossamer-like tracery motifs.

CARTIER

Louis-François Cartier founded in 1847 in Paris. His three grandsons, Louis, Pierre and Jacques, turned the House into a global enterprise, with Louis running Paris, Jacques overseeing London and Pierre managing New York. Branches were opened in Moscow and the Persian Gulf in 1910, soon followed by Cannes and Monte Carlo. Charles Jacqueau joined Louis Cartier in 1909 and Jeanne Toussaint was Director of Fine Jewellery from 1933. In 1964, on the death of Pierre, the family sold Cartier Paris, London and New York. In 1972, a group of investors led by Joseph Kanoui bought Cartier Paris, with Robert Hocq as president who with Alain Dominique Perrin created the concept "Les Must de Cartier". The group later reacquired Cartier London and New York. Today, Cartier is part of the Richemont group.

CARVIN FRENCH

André Chervin descends from a family of French jewelers and studied jewellery making in Paris. He moved to New York in 1951, and started an atelier with friend Serge Carponcy at 16 East Fifty-second Street in 1954, creating pieces for Raymond C. Yard, R. Esmerian Inc, Verdura and Tiffany & Co, soon becoming known as the "jeweller's jeweller." After Serge Carponcy retired in 1983, André Chervin maintained control of the firm, moving it to the current address at 515 Madison Avenue in 1987. His nephew Sylvain Chervin joined the firm in 1984.

CHANEL

The House of Chanel was founded by Gabrielle Chanel in 1910, when she opened her first boutique, 'Chanel Modes', at 21 rue Cambon in Paris. A true pioneer, she launched No 5 in 1921, the first couturier to create a perfume. In 1932, she debuted her jewellery collection, made entirely in platinum and diamonds. In 1987, the company launched its first collection of watches, followed in 1993 by the creation of Chanel's 'Haute Joaillerie'.

CHOPARD

Chopard was founded in 1860 by Louis-Ulysse Chopard in Sonvilier, Switzerland, to produce high precision pocket watches. The business passed to Louis-Ulysse's grandson, who in 1963 sold the company to a German watchmaker and jeweller family, the Scheufele. Chopard manufactures all its watches and jewels in Geneva in their own workshops, and are famous for their 'Happy Diamonds', "Casimir", "Happy Sport" collections.

ALDO CIPULLO

Aldo Cipullo (1936-1984) joined Cartier New York in 1969 after an apprenticeship in his native Italy, and later worked at David Webb. His gem-set jewellery is inspired by medieval goldsmiths who set polished stones into gold mountings. He is best known for his two-piece "Love Bracelet" which need to be bolted together around the wrist with a special screwdriver.

ANGELA CUMMINS

Austrian born Angela Cummings moved to the United States as a child. She returned to Europe to study in Italy and Germany, earning a degree as a gemologist, goldsmith and designer. In 1968 she began work at Tiffany & Co. under the tutelage of Donald Claflin, and presented her first collection at Tiffany in 1972. In 1984 she formed her own company with her husband, and her designs were offered at Bergdorf Goodman within a year. She had outlets at Bergdorf Goodman and Neiman Marcus until 2003, when she decided to close her business.

MICHELE DELLA VALLE

Born in Rome, Michele della Valle began designing costume jewellery at the age of 16. He purchased his first stone in Burma in 1976, and took the gem to Christie's on the advice of renowned Swiss gem dealer Roger Varenne. There, he met Christie's Head of Jewellery Hans Nadelhoffer, who motivated Della Valle to become a gem dealer and jewellery designer. After a stint with Fürst Jewellers, the representing Harry Winston in Rome, he opened his workshop in Rome in 1978, traveling regularly to Asia for precious stones and beginning a collaboration with Bvlgari on special orders for the film and opera stars of Italy. In 1987, he moved to Geneva, and developed a line of jewellery which now bears his name.

PAUL FLATO

Born in Texas, Paul Flato (1900-1999) opened a jewellery shop in the late 1920s at 1 East 57th Street in New York City, years before Tiffany & Co. moved across the street. The popularity of his whimsical designs reached its peak in the 1930s, with Adolph Kleaty, George Headley and Fulco di Verdura amongst its team of designers. From 1937 to 1939, Flato opened a branch in Beverly Hills at 8657 Sunset Boulevard, frequented by such luminaries as Greta Garbo, Joan Crawford, Merle Oberon and Marlene Dietrich. In 1970 Flato moved his business from America to the fashionable Zona Rosa district in Mexico City. He spent his last years in Dallas, Texas.

FOUQUET

Frenchman Georges Fouquet (1862-1957) joined the jewellery business of his father Alphonse Fouquet (1828-1911) in 1891, and took over upon Alphonse's retirement in 1895. In 1902 he moved to 6, rue Royale, Paris. Between 1899 and 1901 he collaborated with the artist Alphonse Mucha, attracting many important commissions from Sarah Bernhardt and others. They created objects in the Art Nouveau and Art Deco styles, favoring enameling and colored stones.

FRED

In 1936 Fred Samuel founded the jewellery firm which bears his name at 6 rue Royale in Paris, creating jewellery for such screen luminaries as Marlene Dietrich and Douglas Fairbanks. After the war, when business resumed its pre-war pace, he re-established his foothold in the world of "haute joaillerie", creating not only his trademark pearl jewellery, but also bold contemporary designs. The business expanded to the United States, beginning in 1977 with their first branch location in Beverly Hills, followed by Houston, and then Costa Mesa in 1995. They also have salons in Cannes, Monte Carlo and Tokyo. In 1995, the firm was purchased by the luxury group LVMH.

GERARD

The London firm Garrard was founded by George Wickes in 1735, a talented silversmith who also produced jewellery, buttons, buckles and seals. In 1792, Robert Garrard took over the firm in partnership with John Wakelin, renaming it Garrard. In 1843 Queen Victoria bestowed upon the firm the title of Crown Jewellers, a title they have held through six successive monarchs to the present day. Among other important commissions they created the Imperial State Crown, set with the Koh-i-Noor, for the Coronation of Queen Elizabeth II in 1953. In August 1990 Garrard was acquired by the Asprey Group, which was in turn purchased in 1995 by Prince Jeffrey Bolkih of Brunei. In 1998, the Prince merged Garrard with Asprey, forming Asprey & Garrard, located at Asprey's premises on New Bond Street. In 2000 Asprey & Garrard was sold to a private partnership, who demerged the two names in 2002. Garrard has returned to the premises of 24 Albemarle Street, W1, the site it occupied prior to 1952.

GRAFF

Founded in 1966 by Laurence Graff, Graff Diamonds has set an unsurpassed standard of excellence and innovation in the world of high jewellery.

Graff is involved in all stages of the production process, from the mining, cutting and polishing of the diamond and the initial vision and design, to the final exquisite Graff jewel. The Graff master jewellers, based at the company Headquarters in London, draw upon years of training and exceptional levels of skill to create the extraordinarily fine settings and intricate designs synonymous with Graff, the most fabulous jewels in the world.

Laurence Graff is considered a world leader in the field, and one of the most significant forces in the market. It is said that he has handled more world famous diamonds than any other diamantaire, including the Idol's Eye, the Begum Blue, the Emperor Maximilian and the Lesotho Promise. In 2010 Graff unveiled two of the world's largest diamonds: the Graff Constellation, a 102.79 ct D-colour Internally Flawless round brilliant diamond, and the Delaire Sunrise, a 118.08 ct Fancy Vivid Yellow square emerald-cut diamond.

Graff's UK flagship store is located on London's prestigious New Bond Street. Today there are over 30 Graff locations around the world, including Shanghai, Geneva, Hong Kong, Monte Carlo, Moscow and New York.

GUBELIN

Andrew Grima was born in Rome in 1921. His family settled in England when he was five years old. After World War II he went to work for his father-in-law, who owned a jewellery manufacturing concern. In 1951 he took over the company. He was the first jeweller to win the Queen's Award for Export in 1966, and is the only jeweller to have won the Duke of Edinburgh Prize for Elegant Design. He has been awarded twelve Diamond International Awards, and in 1970 was appointed jeweller to Her Majesty the Queen. In 1971 he designed a collection of watches for Omega, the series entitled "About Time." In 1966 he opened a shop on Jermyn Street, as well as locations in Sydney and New York in 1970, Zurich in 1971, Tokyo in 1972, Lugano in 1987 and Gstaad in 1992. Upon Grima's retirement all of the boutiques were closed. Andrew and Jojo Grima continue to design in Gstaad, where they have their shop and atelier. Their work is also exhibited at Hancocks in the Burlington Arcade in London.

HEMMERLE

The firm of Hemmerle in Munich was founded in 1893 when the brothers Josef and Anton Hemmerle took over the jeweller Elchinger, located at the Frauenplatz. They developed an excellent reputation for their reproductions of antique pieces, in particular for their facility with filigree work and enamel. They received many prizes at such prestigious events as the Paris World Fair of 1900. They eventually became purveyors to the Bavarian Court. In 1903 the firm moved to Maximilianstrasse. Today they continue to produce high quality pieces under the leadership of Stefan Hemmerle. His design, strongly influenced by the Bauhaus, can be seen in his boutique in Munich, as well as at the art fairs of Basel, Maastricht and Palm Beach.

OSCAR HEYMAN & BROTHERS

After an apprenticeship with their uncle, a supplier of objects to Fabergé, Oscar and Nathan Heyman emigrated from Russia to New York in 1906, followed by their brother, Harry, a year later. By 1912, the three brothers opened their own business at 49 Maiden Lane, supplying the latest platinum jewellery to prestigious retailers. Within a short period of time, they were joined by their three younger brothers, George, Louis and William. Oscar Heyman & Brothers is a self-contained jewellery manufacturer. They have moved four times since their inception, relocating in 1969 to their current address on Madison Avenue. The firm maintains regional sales offices in Dallas, Chicago, San Francisco, Atlanta and Tokyo. The Heyman family continues to manage the business.

JANESICH

Leopoldo Janesich opened his first shop in Trieste in 1835, offering jewellery and silverware to an international clientele. At the end of the century, he established a branch store in Paris at 19, rue de la Paix, followed by locations in Biarritz, London, Monte Carlo and Vichy. Their clients included such eminent personalities as the Archduke of Austria, King Nicholas of Montenegro and the Duke of Aosta. Janesich is well known for powder compacts and card cases in the Art Deco style. The firm remained in family hands until it closed in 1968.

LACLOCHE

Lacloche Frères was founded in Madrid in 1875 by four brothers, Fernand, Jules, Leopold and Jacques. Subsequently, they opened branches in San Sebastian, Biarritz and at 15, rue de la Paix in Paris before taking over Fabergé's London salon in 1920. They were a highly successful jewellery firm, featuring jewellery at the 1925 Exposition Internationale des Arts Décoratifs in Paris. During the 1920s and 30s they were known for their jewellery and objets d'art, decorated with enamels and carved gemstones.

LALIQUE

At the turn of the 20th century, René Lalique (1860-1945) broke with tradition, creating jewels as art, instead of ornament. True to the spirit of revolution, he chose unconventional materials such as glass, horn and rock crystal. Nature was the predominant theme of this "Art Nouveau", and Lalique's favorite motif was the female figure with dragonfly wings. He produced bracelets, necklaces, pendants and combs featuring dragonflies, peacocks, insects or snakes. In 1910, Lalique bought a glass factory at Combs-la-Ville, and turned his attention to crafting artwork in glass.

MARCUS & CO.

Hermann Marcus was born in Germany in 1828. After several stints of working at Tiffany's, he joined his son William's business in 1884. In 1892, the firm was given the name Marcus & Co. They were one of the first American firms to produce Art Nouveau jewellery. Initially located at 857 Broadway and later on Fifth Avenue, they eventually opened branches in London, Paris, Palm Beach and Bombay. In 1962, they merged with Black, Starr & Frost. The new firm was subsequently purchased by Kay Jewellers and then Sterling, Inc.

MAUBOUSSIN

In 1827 Mr Rocher and his cousin, Baptiste Noury, opened a jewellery shop in Paris. Noury's nephew, Georges Mauboussin, joined the firm, assuming control in 1896. In 1922 the business was named 'Mauboussin, Successeur de Noury', and later, simply 'Mauboussin'. The house of Mauboussin exhibited at all major international exhibitions in the first half of the 20th century, receiving the Grand Prix at the 1925 Exposition des Arts Décoratifs in Paris, with Georges Mauboussin awarded the "Légion d'Honneur" for his contribution to the jewellery industry. In October 1929 Mauboussin opened an office in New York, just a month before the stock market crash. A merger was negotiated with the American jeweller, Trabert & Hoeffler, and the firm traded as "Trabert & Hoeffler - Mauboussin" until the 1950s. In 2002, Dominique Frémont, a Swiss businessman, acquired the firm, with its flagship at 20, Place Vendôme. With shops at the Champs Elysees and 6 other locations in Paris, Mauboussin now caters to a more popular clientele

OSTIER

The firm Ostier originated in Austria where for two generations they were jewellers creating fashionable jewels for the European elite. In 1938, following the Anschluss, Oliver Ostier emigrated to America and founded the firm of Ostier Inc. with his wife Marianne. In a short time they became one of New York's leading jewellers, and Marianne Ostier created classical images of modern designed jewellery. She won numerous awards including the Diamond USA Award and the Diamond International Award. She was also the first lifetime member elected to the Diamonds International Academy, the hall of fame for modern jewellery designers. In 1966, at the Finch College Museum of Art, she represented the United States in an exhibition that featured the worlds leading jewellery designers from ten countries. Other artists included Georges Braque and Salvador Dali.

SEAMAN SCHEPPS

Seaman Schepps opened his first jewellery salon in Los Angeles in 1904 and, in 1914, in San Francisco. In 1921, he relocated to Sixth Avenue in New York City, but he was forced to close this salon after the stock market crash in 1929. After reassessing current jewellery trends, he opened an exclusive shop on Madison Avenue in 1934, offering only unique and original designs. His jewellery is characterised by the utilisation of precious and semi-precious stones together with man-made materials to create an interesting colour palette. He popularised gem-set animal jewellery, but is most noted for his earrings of pearlised turbo shells mounted with gold wire and set with coloured gemstones. In 1956, Seaman Schepps relocated to 485 Park Avenue where his jewellery continues to be offered to a discriminating clientele, even though Schepps passed away in 1972.

SCHLUMBERGER

Jean Schlumberger was born in 1907 in Mulhouse, in the German-controlled Alsace, into a family of textile industrialists. Preferring art to textiles, his first jewellery creations were china flowers mounted as clips, which he gave to his friends. They caught the attention of the couturière Elsa Schiaparelli who commissioned Schlumberger to design costume jewellery. After serving in the Army and then the Free French Forces, he set up workshops with his business partner, Nicolas Bongard, in New York and Paris. In 1956, Walter Hoving, the new chairman of Tiffany & Co., brought Schlumberger into the firm as a vice president. He also invited Schlumberger to stamp his creations with his name, the first designer to be given this privilege. In 1961, the Wildenstein Gallery in New York held an exhibition of his jewellery and objets d'art. The Virginia Museum of Fine Arts has on permanent exhibit a selection of his jewels and fantasy objects on loan from Mr. and Mrs. Paul Mellon. Jean Schlumberger died in 1987, and his creations continue to be offered by Tiffany & Co.

TIFFANY & CO.

On September 21, 1837, Charles Lewis Tiffany and John P. Young opened a stationery and fancy goods store known as Tiffany & Young at 259 Broadway in New York City. Jewellery and silver items were later added to their stock. By 1853, Charles Tiffany had assumed complete ownership of the business, renamed Tiffany & Co. During the 19th century, Tiffany became a leading international jeweller, buoyed by designers Edward C. Moore and G. Paulding Farnham, and gemmologist George Frederick Kunz. From 1907, the firm manufactured and sold the jewellery designs of Louis Comfort Tiffany, son of Charles. From 1955, a number of groundbreaking talents joined the firm, including Jean Schlumberger and Donald Claflin, followed by Elsa Peretti in 1974 and Paloma Picasso in 1980. In 1979, Avon Products purchased Tiffany & Co. followed by a management-led buyout headed by then chairman William R. Chaney in 1984. The company eventually went public in 1987, expanding into key domestic and international markets. Today they cover over 100 locations worldwide.

VAN CLEEF & ARPELS

The house of Van Cleef & Arpels was the result of the marriage between Alfred Van Cleef and Estelle Arpels. In 1906, Alfred founded Van Cleef & Arpels with Estelle's brother Charles at 22 Place Vendôme, soon joined by family members Julien and Louis Arpels. Rene Puissant, daughter of Alfred and Estelle formed a design team with Rene Sim Lacaze, and produced jewels for the firm for 2 decades. Claude, son of Julien joined the family business in 1932 and opened in 1939 at the Rockefeller Centre in New York the first of 6 boutiques in the US. The 1930s was as much a golden period for expansion as creativity; the house's trademark, the "Mystery" setting, the "Minaudière", the "Pass Partout" line were all created during this time. Notable designs of the decades that followed include the "Snowflake" jewels of the 1940s, the "Ballet" of the 1960s and the "Alhambra" theme of the 1970s. In 1972, the Boutique Des Heures was inaugurated to house the new watch designs launched by Pierre Arpels. In 1999, Van Cleef & Arpels was acquired by Richemont Group, and now has over 45 boutiques around the world.

DAVID WEBB

In 1941, at the age of 16, David Webb travelled from his birthplace, Asheville, North Carolina, to New York City, where his special gifts as a jeweller and designer quickly became apparent. He was noticed by Antoinette Quilleret, a French socialite living in Manhattan, with exquisite taste. In 1948, with her backing, he formed David Webb Inc., setting up shop on 57th Street. At the height of production, his two full-time workshops employed 200 jewellers and 37 setters. David Webb's designs of the 1950s and early 1960s showcased endless variations on animals, flowers and organic forms. His love of nature took shape in jewels of all sizes and varieties. He then adopted a new vocabulary of hammered gold, enamel, colours, textures and shapes, synthesised into geometric motifs that reflected the spirit of the 1970s. By his untimely death in 1975, David Webb had established himself as "the" jeweller in Manhattan. In addition, he was also dedicated to creating special order pieces for New York society members who flocked to him. After his death, the company was managed for 35 years by Nina Silberstein, David Webb's business partner and later, her son, Stanley. Over this period, they oversaw the firm's expansion into new markets such as Beverly Hills, Houston and Kuwait. In 2010, it was purchased by New York jewellery dealers Mark Emanuel and Robert Sadian. Under this new ownership, David Webb's tradition of design and craftsmanship is being actively maintained, with older pieces remade according to their original drawings and archives.

HARRY WINSTON

Harry Winston (1896-1978) bought his first emerald at the age of twelve, acquired many prominent collections during his career and at one point owned as many as a third of the famous diamonds of the world. He founded his first business in New York City, the Premier Diamond Company, at age 24. In 1932 he incorporated under his own name and began to manufacture and retail jewelry. Winston was responsible for the cutting of such famous diamonds as the Jonker, Vargas, Star of Sierra Leone and what would become the legendary Taylor-Burton diamond. Proclaimed the King of Diamonds in 1947 by Cosmopolitan magazine, he was responsible for donating perhaps the most famous of all diamonds, the Hope diamond to the Smithsonian. Upon his death in 1978, son Ronald assumed control of the company. In 2004, Aber Diamond Corporation acquired a controlling interest in the company, taking it public in 2007 under the name Harry Winston Diamond Corporation. In 2013 the Swatch Group acquired the retail arm of Harry Winston, with the mining group under separate ownership under the name of Dominion Diamond Corporation. Today, Harry Winston retail salons span across the US, Europe and Asia, championing Rare Jewels of the World, the company's motto.

RAYMOND YARD

Raymond C. Yard began his career as a doorboy at Marcus & Co. in 1898, rising to salesman and then general manager. With the encouragement of John D. Rockefeller Jr., he opened his own salon at 522 Fifth Avenue in 1922, serving many prominent families in New York. Since then, the firm has moved five times, always remaining on Fifth Avenue. In 1958, when Yard died, the firm was taken over by his associates, Robert Gibson, Donald Bartow and Glen McQuaker. Upon the retirement of Bartow and McQuaker, Gibson assumed leadership of the company. In 1985, his son Robert M. Gibson became associated with the firm, later to become president upon his father's retirement.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

- 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.
- 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.
- 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.
- 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

- 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.
- 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.
- 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

- 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:
 - 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);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. 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 on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

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

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B(6)); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

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:

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

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

2 OUR AUTHENTICITY WARRANTY

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

- 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**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition report** or announced at the time of sale.

- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - 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 remain 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;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the 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

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
 - We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
 - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 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

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- 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**).
- 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.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - 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.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- 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**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING 1 SHIPPING

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

2 EXPORT AND IMPORT

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

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

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

(d) Lots of Iranian origin

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

(f) Gold

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

(g) Watches

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

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

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

J OTHER TERMS 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

◦

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

Δ

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

◆

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

•

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

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

◦ Minimum Price Guarantees

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

◦ ◆ Third Party Guarantees/Irrevocable bids

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below.

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

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

**Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

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

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

(CONTINUED)

ALL DIMENSIONS AND WEIGHTS ARE APPROXIMATE ONLY

CONDITION

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot. The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

REGARDING COLOURED STONES

Prospective buyers are reminded that many coloured gemstones have historically been treated to enhance their appearance. Certain enhancement methods, such as heating, are commonly used to improve both colour or transparency, particularly in rubies and sapphires. Other methods, such as oiling, enhance the clarity of emeralds. These methods have been generally accepted by the international jewellery trade. Although heat enhancement of colour is widely believed to be permanent, it may have some impact on the durability of the gemstone and special care of the stone may be required over time. For example, gemstones which have been oiled may require re-oiling after a period of years to retain their maximum appearance.

It is Christie's policy to obtain gemmological reports from internationally recognised gemmological laboratories describing certain gemstones sold by Christie's. The availability of such reports will be disclosed in the catalogue. Reports from American gemmological laboratories used by Christie's will disclose any heat enhancement or treatment. European gemmological laboratory reports will disclose heat enhancement only if specifically requested but will confirm when no heat enhancement or treatment has been made. Because of variations in approach and technology there may not be consensus among laboratories as to whether any particular gemstone has been treated, the extent of treatment and whether treatment is permanent.

It is not feasible for Christie's to obtain a gemmological report for each gemstone offered by Christie's. Prospective buyers should be aware that all gemstones may have been enhanced by some method. For further details, prospective buyers in the United States are referred to the information chart prepared by the Gemstones Standards Commission, available in the viewing area. Prospective buyers may request laboratory reports for any uncertified item if requests are made at least three weeks before the scheduled date of auction. This service is subject to prepayment by the requesting party.

Because enhancement affects market value, Christie's estimates will reflect the information disclosed in a report or, if no report is available, the assumption that gemstones may have been enhanced.

Condition reports are usually available for all lots upon request and Christie's specialists will be happy to answer any questions.

TO PROSPECTIVE BUYERS OF CLOCKS AND WATCHES

The description of the condition of clocks and watches in this catalogue, including references to defects and repairs, is provided as a service to prospective buyers, but such description is not necessarily complete. While Christie's will furnish a condition report on any lot to a prospective purchaser upon request, any such report may also be incomplete and may not specify all mechanical replacements or defects. Accordingly, all clocks and watches should be viewed personally by prospective buyers to evaluate the condition of the property offered for sale. All lots are sold "as is," and the absence of any reference to the condition of a clock or watch does not imply that the lot is in good condition and without defects, repairs or restorations. Virtually all clocks and watches have been repaired in the course of their normal useful lifetime and may now incorporate parts not original to them. Furthermore, Christie's makes no representation or warranty that any clock or watch is in working order.

Watches are not always illustrated life size, buyers should refer to the catalogue description for the dimensions of each watch.

It should be noted that most wristwatches with water-resistant cases have been opened to identify type and quality of movement. It cannot be assumed that the watches are still waterproof and purchasers are advised to have the watches checked by a competent watch-maker before use.

Please note that gold of less than 18ct. does not qualify in all countries as 'gold' and may be refused import. Christie's cannot accept liability if import is refused.

Please note that all Rolex watches in the Christie's sale catalogue are sold as viewed and that Christie's cannot guarantee the authenticity of any individual component part of these Rolex watches. The bracelets described as "associated" are not part of the original piece and may not be authentic.

Prospective buyers should satisfy themselves by personal inspection as to the condition of each Lot. Condition reports can be requested from Christie's and are given 'without prejudice' in accordance with the terms of the conditions of sale and limited warranty printed in the back of the catalogue. Nevertheless, such reports are for general guidance only and will not specify all mechanical replacements or imperfections. Such reports will, of necessity, be subjective. Buyers are advised that certificates are not available unless otherwise stated.

As collectors' watches often contain extremely fine and complex mechanisms, buyers should be aware that a general service, change of battery or further repair work, for which the buyer is solely responsible, may be necessary.

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood.

Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarise themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

REGARDING IMPORTATION OF WATCHES INTO THE US

Prospective buyers should be aware that the importation of Rolex watches into the United States is highly restricted. These watches (not limited to Rolex) may not be shipped into the USA and can only be imported personally. Generally, a buyer may import only one watch into the USA. In this catalogue, these watches have been marked with a Φ .

It is the buyer's responsibility to determine whether there are any import restrictions and to comply with such restrictions. The failure by Christie's to mark a lot with a Φ shall not constitute grounds to rescind or cancel a sale. For further information please contact our specialists in charge of the sale.

REGARDING THE EXPORT OF WATCH BANDS INCORPORATING MATERIALS FROM ENDANGERED SPECIES

Many of the watches offered for sale in this catalogue have bands which may be made of endangered or protected animal materials such as alligator or crocodile and which may not lawfully be exported from the sale site without a CITES export permit. As explained above, these lots are marked with the symbol (~) in the catalogue. Accordingly, for purchased watches that are to be shipped out of the sale site for delivery, Christie's will need to remove and retain the band before shipping the watch and buckle.

REGARDING ESTIMATED WEIGHTS

Certain weights in the catalogue have been estimated through measurement. These figures are to be used as approximate guidelines and should not be relied upon as exact.

LOTS OFFERED WITHOUT RESERVE

Please note that all lots highlighted with red titles in this sale are offered 'Without Reserve'. These items will be sold to the highest bidder, regardless of the pre-sale estimate printed in the catalogue. We hope that you will find this visual presentation helpful.

AUTHENTICITY CERTIFICATES

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

COLOURLESS DIAMOND INDEX

LOT		COLOUR	CLARITY	WEIGHT	CUT
207	Pair	D, D	Flawless	4.25, 4.17	Circular
146		D	VVS1, Potential	16.33	Rectangular
219		D	VVS2, Potential	16.69	Marquise
264		D	VVS2, Improvable	17.08	Square
214	Pair	D, D	VVS1, VVS1	2.39, 1.85	Circular
40	Pair	D, D	SI2, VS2	2.37, 2.36	Pear
215		E	Internally Flawless	2.51	Circular
228		E	VVS2	2.22	Circular
204		E	VS1	3.01	Circular
56		E	VS1	2.61	Rectangular
113		E	VS2	8.11	Cushion
17		E	VS2	4.03	Radiant
37	Pair	E, G	SI2, SI2	0.97, 0.98	Circular
87		F	VVS2	5.45	Circular
63		F	VS1	3.01	Circular
251	Pair	F, F	VS1, VS1	8.40, 8.02	Cushion
109		G	VS1	8.02	Square
83		G	VS2	21.06	Rectangular
29	Pair	G, F	VVS2, VS1	2.45, 2.42	Circular
254	Pair	G, H	VS2, VS1	5.01, 5.02	Cushion
68		H	VVS2	4.73	Circular
220		I	VVS1, Potential	10.02	Rectangular
37	Pair	I, J	VVS2, VS2	1.21, 1.13	Pear
292		J	VS2	18.36	Rectangular
263		J	VS2	5.96	Circular
274		J	VS1	10.14	Pear
237		J	SI1	3.02	Circular
226	Pair	J, J	SI1, SI1	2.03, 2.01	Circular
176		L	I1	5.62	Circular
89	Pair	L, L	VVS1, VVS2	2.00, 2.01	Circular
8		M	VVS2, Improvable	4.47	Circular
212	Pair	M, N	VS2, VS1	3.92, 4.10	Circular
213		N	VS2	4.28	Old European
73		N	SI1	9.29	Circular
225		W to X	VS2	9.54	Rectangular
143		Y-Z	VS1	5.04	Pear



COLOURED DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT	
PINK					
250	Fancy Pink	VVS1	6.11	Oval	
38	Fancy Orangy Pink	VS1	4.01	Pear	
88	Light Pinkish Brown	VS1	18.23	Rectangular	
YELLOW					
259	Fancy Vivid Yellow	S11	3.55	Square	
107	Fancy Intense Yellow	VS2	9.04	Radiant	
262	Fancy Intense Yellow	VS2	1.17	Radiant	
239	Fancy Intense Yellow	VS1	37.65	Radiant	
240	Fancy Intense Yellow	S11	35.06	Cushion	
252	Fancy Yellow	VS1	12.26	Radiant	
60	Fancy Light Yellow	S12	10.50	Marquise	
84	Pair	Fancy Deep Yellow	VS1, VS1	7.55, 7.51	Rectangular
33	Light Greenish Yellow	S12	1.73	Cushion	
BLUE					
276	Pair	Fancy Vivid Blue	VS2, VS2	3.06, 2.61	Pear
GREEN					
201	Fancy Intense Yellow-Green	VVS1	2.22	Radiant	

COLOURED STONE INDEX

LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE	
EMERALD					
210	Colombia	Insignificant, Traditional	~	Cushion	
272	Colombia	Insignificant to minor, Traditional	5.02	Rectangular	
111	Colombia	Minor, Traditional	19.22	Hexagonal	
103	Colombia	Minor, Traditional	17.92	Rectangular	
4	Colombia	Minor, Traditional	4.53	Rectangular	
34	Colombia	Minor, Traditional	~	Pear	
115	Colombia	Minor, Traditional	~	Carved	
206	Colombia	Minor, Traditional	~	Cabochon	
241	Colombia	Minor, Traditional	~	Cabochon	
105	Pair	Colombia	Minor, Traditional	~	Pear
267	Colombia	Minor, Oil	7.00	Octagonal	
19	Colombia	Minor, Modern	7.31	Cushion	
208	Colombia	Minor, Modern	27.00	Octagonal	
173	Colombia	Minor, Modern	5.72	Octagonal	
247	Colombia	Minor/Moderate, Modern	7.28	Square	
RUBY					
51	Burma	None	9.73	Cushion	
116	Burma	None	3.94	Oval	
5	Burma	None	3.07	Oval	
49	Pair	Thailand	Heat	~	Cushion

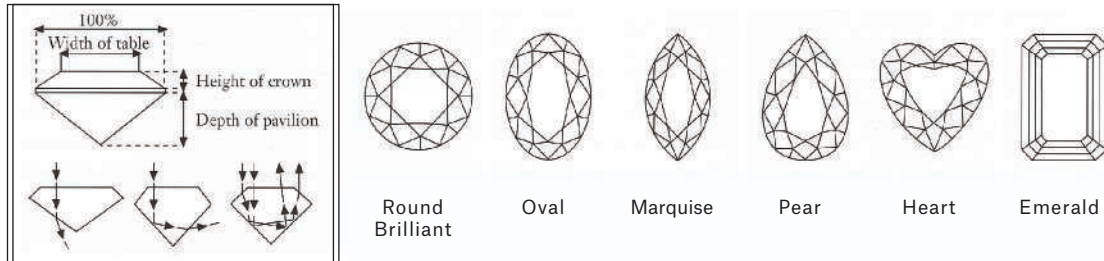


COLOURED STONE INDEX

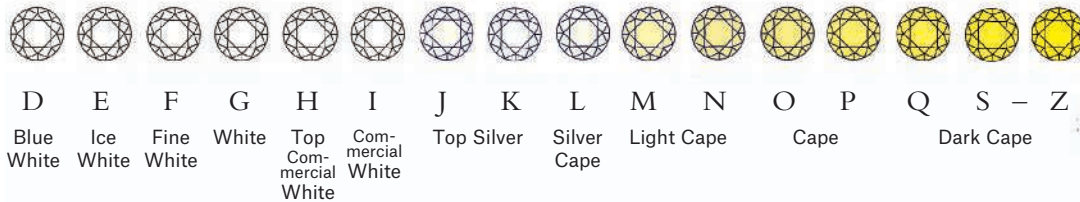
LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
SAPPHIRE				
85		Kashmir	None	4.50 Cushion
119		Kashmir	None	~ Circular
126		Kashmir	None	~ Cushion
221		Kashmir/ Madagascar	None	10.88 Cushion
78		Burma/Ceylon	None	50.55 Rectangular
102	Star	Ceylon	None	59.40 Cabochon
71		Ceylon	Heat	50.14 Oval
50		Ceylon	None	23.86 Cushion
266		Ceylon	None	19.10 Circular
222		Ceylon	None	16.77 Oval
92		Ceylon	None	11.13 Rectangular
101	Pair, Stars	Ceylon	None	~ Cabochon
52		Madagascar	None	16.88 Cushion
180		Thai	None	~ Cabochon
COLORED SAPPHIRE				
234	Yellow	Ceylon	None	91.29 Oval
43	Yellow	Ceylon	None	~ Pear Cabochon
13	Purple	Madagascar	None	17.52 Oval
SPINEL				
14		Tajikistan	None	48.33 Rectangular

DIAMONDS • THE 4 C'S

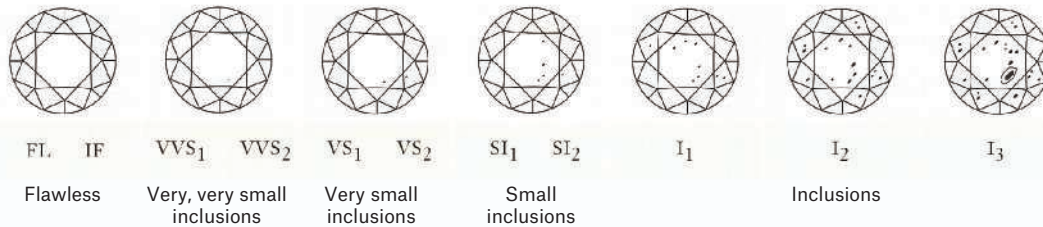
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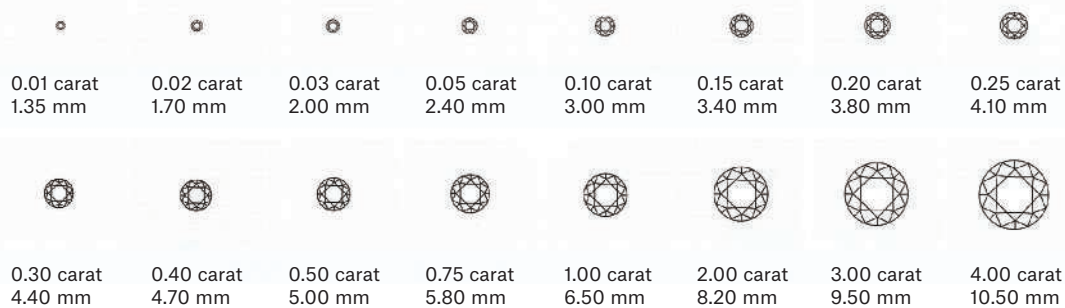
Colour (G.I.A.)



Clarity (G.I.A.)



Carat



Courtesy of Jewellers Network, the Southern African Jewellery Trade Directory, from information supplied by De Beers. www.jewellersnetwork.co.za

CONVERSION CHART

RING SIZE

MEASUREMENTS

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC	INCHES	CM
1/2	—	A	37.8252		
3/4	—	A 1/2	38.4237		
1	—	B	39.0222		1
1 1/4	—	B 1/2	39.6207		
1 1/2	—	C	40.2192		2
1 3/4	—	C 1/2	40.8177		
2	1	D	41.4162	1	
2 1/4	2	D 1/2	42.0147		3
2 1/2	—	E	42.6132		
2 3/4	3	E 1/2	43.2117		4
3	4	F	43.8102		
3 1/4	—	F 1/2	44.4087		5
3 1/2	5	G	45.0072	2	
3 3/4	—	G 1/2	45.6057		6
4	6	H	46.2042		
4 1/4	—	H 1/2	46.8027		7
4 1/2	7	I	47.4012		
4 3/4	8	I 1/2	47.9997		8
5	—	J	48.5982		
5 1/4	9	J 1/2	49.1967	3	
5 1/2	10	K	49.7952		9
5 3/4	—	K 1/2	50.3937		
6	11	L	50.9922		10
6 1/4	—	L 1/2	51.5907		
6 1/2	12	M	52.1892		11
6 3/4	13	M 1/2	52.7877		
7	—	N	53.4660	4	
7 1/4	14	N 1/2	54.1044		12
7 1/2	15	O	54.7428		
7 3/4	—	O 1/2	55.3812		13
8	16	P	56.0196		
8 1/4	—	P 1/2	56.6580		14
8 1/2	17	Q	57.2964	5	
8 3/4	18	Q 1/2	57.9348		15
9	—	R	58.5732		
9 1/4	19	R 1/2	59.2116		16
9 1/2	20	S	59.8500		
9 3/4	—	S 1/2	60.4884		17
10	21	T	61.1268	6	
10 1/4	22	T 1/2	61.7652		18
10 1/2	—	U	62.4026		
10 3/4	23	U 1/2	63.0420		
11	24	V	63.6804		
11 1/4	—	V 1/2	64.3188		
11 1/2	25	W	64.8774		
11 3/4	—	W 1/2	65.4759	7	
12	26	X	66.0744		
12 1/4	—	X 1/2	66.6729		
12 1/2	—	Y	67.2714		
	—	Y 1/2	67.8699		
	—	Z	68.4684		



EUGENE PRINTZ (1889-1948) AND JEAN DUNAND (1877-1942)

A Unique Enfilade, circa 1937

palmwood, dinanderie, oxidized brass, sycamore
monogrammed EP

36 ½ in. (92.7 cm.) high, 78 ¾ in. (200 cm.) wide,
17 ¼ in. (43.8 cm.) deep

\$300,000-500,000

DESIGN

New York, 4 June 2019

VIEWING

31 May – 3 June 2019
20 Rockefeller Plaza
New York, NY 10020

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JAN SANDERS VAN HEMESSEN (HEMESSEN C. 1504-1556 ANTWERP)
Double portrait of a husband and wife, half-length, seated at a table, playing tables
signed and dated 'IOHANNES · SANDERS · / DE · HEMESSEN · / PINGEBAT / 1532' (lower centre, at the edge of the table)
oil on panel
43 $\frac{3}{4}$ x 50 $\frac{3}{8}$ in. (111.1 x 127.9 cm.)
\$4,000,000-6,000,000

OLD MASTERS

New York, 1 May 2019

VIEWING

25-30 April 2019
20 Rockefeller Plaza
New York, NY 10020

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Course date: April 15–16, 2019

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MAGNIFICENT JEWELS

Geneva, 15 May 2019

VIEWING

10-15 May 2019
Four Seasons Hotel des Bergues
Quai des Bergues 33
1201 Geneva

CONTACT

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AN IMPRESSIVE 118.05 CARAT FANCY YELLOW DIAMOND
CHF 2,500,000–3,500,000
US \$2,500,000–3,500,000

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*New York, Browse/Bid/Buy from
10-17/18 April 2019*

VIEWING

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