



MAGNIFICENT JEWELS

New York 29 July 2020

CHRISTIE'S



A SUPERB ART DECO  
SAPPHIRE AND DIAMOND SAUTOIR

**BULGARI**





PROPERTY OF A TEXAS COLLECTOR

# MAGNIFICENT JEWELS

Wednesday 29 July 2020

CHRISTIE'S



PROPERTY OF A LADY

# MAGNIFICENT JEWELS

## AUCTION

Wednesday 29 July 2020

Session I at 10.00 am (Lots 1 - 125)  
Session II at 2.00 pm (Lots 126 - 264)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

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Caroline Ervin (#2076193)  
Rahul Kadakia (#1005929)

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# CHRISTIE'S

21/02/2019





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# PAULINE IRELAND

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Christie's is honored to offer for sale over 50 pieces of jewelry from the Estate of Pauline Ireland across our July Magnificent and Online Jewels sales. Born the eldest of five daughters of Charles William Ireland and Jeanette Adams Ireland, Pauline was a passionate collector of beautiful objects. Her father made his fortune by taking his family company Birmingham Slag onto the public stock exchange through a merger in the 1950s and forming Vulcan Materials Company. By doing so, he turned this newly formed company into the largest producer of crushed stone in the United States, using this material to develop and pave America's \$50 billion interstate highway system during Dwight D. Eisenhower's presidency.

Aside from his success in business, Charles W. Ireland and his second wife, Caroline P. Ireland, were important collectors in the fields of fine and decorative arts and great benefactors of the Birmingham Museum of Art, where portraits of each of them commissioned from Andy Warhol hang on display today. Pauline followed in her father's footsteps in not only her deep appreciation of the arts, but also in making a difference where she could, volunteering her time and using her financial resources to help people and organizations she believed in including the Birmingham Museum of Art, the Alys Stephens Performing Arts Center, St. Luke's Church, Advent Episcopal Church, and the Junior League in Birmingham.

From a young age Pauline was educated in the finest schools including Brooke Hill, Chatham Hall and Hollins College, where she continued to develop her love of cooking, dancing and interior design. After graduation, Pauline moved back to Birmingham, where

she married and raised her two children, all while continually exploring her zest for life through travel and further self-education in art forms of all kinds. Pauline particularly loved wearing and collecting beautiful clothing, favoring designers such as Fendi, Bob Mackie, Jean Muir, Sonia Rykiel, and Valentino, which were purchased on regular trips to New York and Europe. Like most fashionable women, Pauline did not feel an outfit was truly complete without the proper jewelry.

Bold gold jewels set with gemstones were favorites with day wear, such as the beryl, yellow sapphire and cultured pearl brooch by Verdura (Lot 5), while predominantly diamond jewelry including the diamond necklace and earrings (Lot 1) and Art Deco emerald and diamond bracelet (Lot 3) were worn in the evening for formal occasions. In addition to the many wonderful jewels Pauline purchased for herself throughout the years, she also inherited several important pieces which descended in the family, including the Art Deco ruby and diamond jabot brooch by Cartier (Lot 2) as well as the citrine earrings and diamond and colored diamond cattail brooch, both by Suzanne Belperron (Lots 9 and 10).

This collection offers beautiful examples from some of the greatest American and European makers, reflecting Pauline's superb taste, sense of fun, a love for color and appreciation for overall design. These jewels from her collection are offered with the hope that they will find new owners who will wear and appreciate them as much as Pauline did – a woman of impeccable style who lived life to the fullest.

opposite:  
Pauline Ireland



**1**

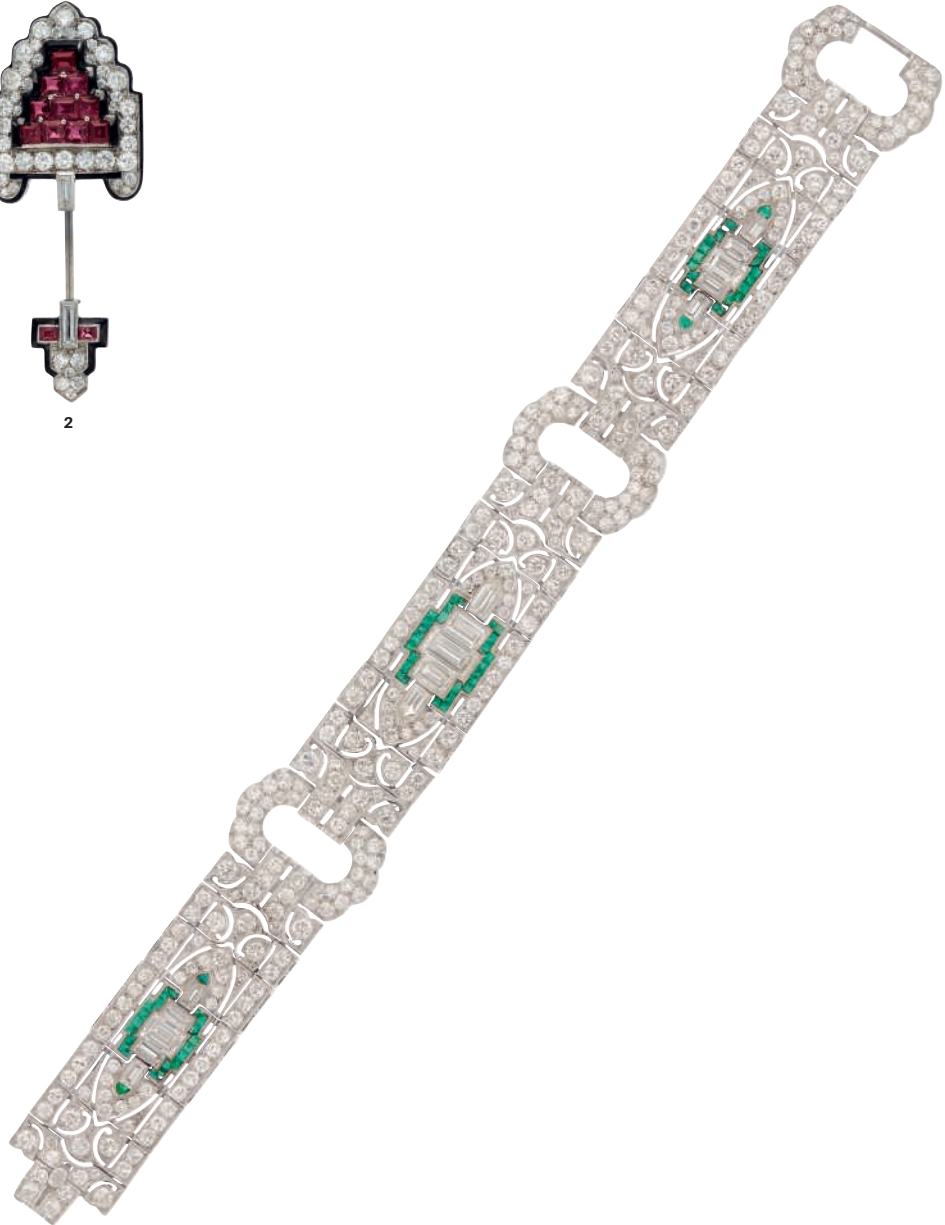
**SET OF DIAMOND JEWELRY**

Circular and baguette-cut diamonds, platinum and 18k white gold, necklace 13 ins., earrings 1½ ins

\$20,000-30,000



2



3

**2**  
**ART DECO RUBY, DIAMOND AND ENAMEL  
JABOT BROOCH, CARTIER**

Rectangular and square-cut rubies, old, single and baguette-cut diamonds, black enamel, platinum, 2½ ins., circa 1925, signed Cartier, areas of enamel deficiency

\$15,000-20,000

**3**  
**ART DECO DIAMOND AND EMERALD BRACELET**

Old, baguette and bullet-shaped diamonds, calibr -cut emeralds, platinum, 7½ ins., circa 1925, no. 1776

\$12,000-18,000



4



5

**4**  
**TURQUOISE AND LAPIS LAZULI EARRINGS,  
HERZ BELPERRON**

Turquoise and lapis lazuli round cabochons, 18k gold (French mark) and 22k gold, 1 in., signed St. N. Herz Belperron (maker's mark), pink Herz Belperron case

\$10,000-15,000

**5**  
**BERYL, COLORED SAPPHIRE AND  
CULTURED PEARL BROOCH, VERDURA**

Oval cabochon beryl, rectangular and cushion-cut yellow sapphires, cultured pearls, 18k gold, 3¼ ins., signed Verdura

\$10,000-15,000

**LITERATURE:**

Cf. P. Corbett, *Verdura: The Life and Work of a Master Jeweler*, New York, Harry N. Abrams, Incorporated, 2002, p. 103





**6**

**SET OF GOLD JEWELRY, HERZ BELPERRON**

18k gold (French marks), brooch 3 $\frac{1}{8}$  ins., earrings 1 $\frac{1}{2}$  ins., each signed  
St. N. Herz Belperron, 'France', maker's marks, pink Herz Belperron  
earring case

\$10,000-15,000



7  
(two views)



8

7

**RETRO SAPPHIRE AND DIAMOND RING**

Rectangular-cut violetish blue sapphire of 13.63 carats, circular-cut diamonds, 18k rose gold and platinum, ring size 5½, circa 1945

AGL, 2020, report no. 1106689: Violetish Blue, 13.63 carats, Ceylon, no gemological evidence of heat or clarity enhancement

\$8,000-12,000

8

**CHALCEDONY, SAPPHIRE AND DIAMOND BROOCH, HERZ BELPERRON**

Carved chalcidony, sapphire beads, circular-cut diamonds, 18k white gold (French mark) and platinum, 3¼ ins., signed Herz Belperron, maker's mark, pink Herz Belperron case

\$15,000-20,000

**LITERATURE:**

Cf. S. Raulet, O. Baroin, *Suzanne Belperron*, Antique Collectors Club Ltd., 2011, p. 322, pl. 63

**9**

**RETRO CITRINE AND GOLD EARRINGS,  
SUZANNE BELPERRON**

Pear and oval-shaped rose-cut citrines of yellow and orange hues, 18k gold (French marks), 1½ ins., circa 1945, unsigned, maker's mark (Groëné et Darde)

\$15,000-20,000

**LITERATURE:**

S. Raulet & O. Baroin, *Suzanne Belperron*, Lausanne, La Bibliothèque des Arts, 2011, p. 325, pl. 109



9

**10**

**DIAMOND AND COLORED DIAMOND 'CATTAIL'  
BROOCH, SUZANNE BELPERRON**

Circular-cut diamonds and colored diamonds of brown, orange and yellow hues, platinum and 18k rose gold (French marks), 2½ ins., circa 1945, unsigned, partial maker's mark (Groëné et Darde)

\$20,000-30,000

**LITERATURE:**

Cf. P. Corbett, W. Landrigan, N. Landrigan, *Jewelry by Suzanne Belperron*, London, Thames & Hudson, 2015, p. 84  
Cf. S. Raulet & O. Baroin, *Suzanne Belperron*, Lausanne, La Bibliothèque des Arts, 2011, p. 320, pl. 32



10

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



11

**11**  
**RUBY, DIAMOND AND GOLD BROOCH,  
VAN CLEEF & ARPELS**

Circular-cut rubies and diamonds, 18k gold (French mark), 3 ins., circa 1960, signed Van Cleef & Arpels, V.C.A., 'Made in France', maker's mark (Péry & Fils), no. 30961.1

\$10,000-15,000



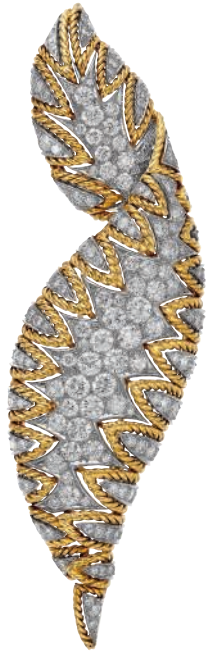
12

PROPERTY OF A LADY

**12**  
**DIAMOND BRACELET, STERLÉ**

Circular-cut diamonds, 18k gold and platinum, 7 ins., circa 1955, signed Modele Sterlé, 'Paris', no. 2311

\$10,000-15,000



13

PROPERTY OF A LADY

**13**  
**DIAMOND AND GOLD BROOCH,  
VAN CLEEF & ARPELS**

Circular-cut diamonds, 18k gold and platinum (French marks), 3 $\frac{3}{8}$  ins., circa 1960, signed V.C.A., 'Made in France', maker's mark (Vidal), no. 31344, blue Van Cleef & Arpels case

\$15,000-20,000



14

PROPERTY OF A LADY

**14**  
**A RARE COLORED SAPPHIRE AND  
DIAMOND RING, TIFFANY & CO.**

Oval mixed-cut orange sapphire of 5.32 carats, triangular-cut diamonds, platinum and 18k gold, ring size 6, signed Tiffany & Co., nos. S00348, black Tiffany & Co. case and outer box

AGL, 2020, report no. 1108341: 5.32 carats, Orange Sapphire, Classic Ceylon, no gemological evidence of heat or clarity enhancement, accompanied by a letter attesting to the remarkable qualities of this colored sapphire

\$20,000-30,000



PROPERTY OF A LADY

**15**

**GOLD AND COIN LONGCHAIN 'MONETE' NECKLACE,  
BULGARI**

Eight alternating ancient coins depicting Roman Emperors Gordian III and Galerius Maximianus, inscribed 'Roman Empire - Gordianus III Pius - 238.244 AD - Antoninianus' and 'Roman Empire - Galerius Maximianus - 292/305 AD - Follis', 18k gold, 30½ ins., signed Bulgari 'Roma Italy', 236.7 g / 152.2 dwt

\$15,000-20,000

-16

**MOTHER-OF-PEARL, LACQUER AND  
DIAMOND 'KARAKUSA BUTTERFLY' BROOCH,  
VAN CLEEF & ARPELS**

Mother-of-pearl plaques, variously colored lacquer,  
circular-cut diamonds, 18k white gold (French mark),  
1 7/8 ins., signed VCA, maker's mark (Lasbleitz Fournier  
Vitello), nos. CL101850 and W - 05/20

\$20,000-30,000

**LITERATURE:**

Cf. E. Possémé, *Van Cleef & Arpels: When Elegance Meets  
Art*, Paris, Les Arts Décoratifs, 2018, p. 246

The 'Karakusa Butterfly' brooch is part of a collection  
from Van Cleef & Arpels in collaboration with Japanese  
lacquer artist Junichi Hakose. Mr. Hakose's workshop  
in Wajima, Japan employs traditional techniques in  
lacquerware. Each design is executed by hand with a  
refined skillset and is entirely unique.



16



opposite:  
Catherine Deneuve  
(with earrings  
"Lampshade"), 1968  
Credit: © Man Ray  
2015 Trust / Artists  
Rights Society (ARS),  
NY/ ADAGP, Paris 2020



17

**GOLD 'PENDANTIF-PENDANT'  
EARRINGS, MAN RAY**

18k gold (Italian mark), 5¼ ins., circa 1968,  
signed Man Ray, no. 8/12, maker's mark  
(Gem Montebello), navy Man Ray fitted case

\$10,000-15,000

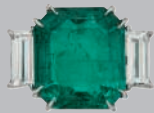
**PROVENANCE:**

Cf. Sotheby's, Paris, 15 November 2014, lot 185

In the 1960s, American surrealist artist Man Ray collaborated with the Italian firm Gem Montebello to produce jewelry. Each design produced was executed in editions of twelve, as inscribed on Lot 17. A highly-respected photographer, Man Ray incorporated his jewelry creations and socialites into shoots with celebrities including Catherine Deneuve, who wore his spiraling 'Pendantif-Pendant' earrings in a 1966 shoot. The form of these earrings evokes Man Ray's much earlier *Lampshade* (*Abat-Jour*) from 1919. A pair from this edition is currently in the Boston Museum of Fine Arts' collection.







18

**18**

**EMERALD AND DIAMOND RING**

Rectangular-cut emerald of 7.98 carats, baguette-cut diamonds, platinum, ring size 6

AGL, 2019, report no. 1098312: 7.98 carats, Colombia, minor clarity enhancement, traditional type

\$40,000-60,000



19

**19**

**SAPPHIRE AND DIAMOND RING**

Rectangular-cut sapphire of 34.82 carats, baguette-cut diamonds, platinum, approximate ring size 6

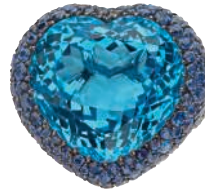
AGL, 2020, report no. 1106976: 34.82 carats, Ceylon, no gemological evidence of heat or clarity enhancement

\$80,000-120,000





20



21

PROPERTY FROM A  
PRIVATE COLLECTION

**20**  
**MOONSTONE AND DIAMOND  
LONGCHAIN NECKLACE**

Oval and circular cabochon moonstones,  
circular-cut diamonds, platinum, 72 ins.

\$20,000-30,000

**21**  
**BLUE TOPAZ AND SAPPHIRE RING,  
MICHELE DELLA VALLE**

Heart-shaped blue topaz of 37.32 carats,  
circular-cut sapphires, 18k white gold,  
ring size 6½, signed Michele della Valle

\$5,000-7,000



22



23

PROPERTY OF A SOUTHERN CALIFORNIA COLLECTOR

**22**

**SAPPHIRE AND DIAMOND EARRINGS**

Rectangular-cut sapphires of 4.52 and 3.39 carats, single and baguette-cut diamonds, platinum and 18k white gold, 1½ ins.

AGL, 2020, report no. 1107480 A and B: 4.52 and 3.39 carats, Kashmir, no gemological evidence of heat or clarity enhancement

\$20,000-30,000

PROPERTY OF A PRIVATE COLLECTOR

**23**

**SAPPHIRE AND DIAMOND BANGLE BRACELET**

French-cut sapphires, circular-cut diamonds, platinum, diameter 2¾ ins.

\$15,000-20,000



24  
(two views)

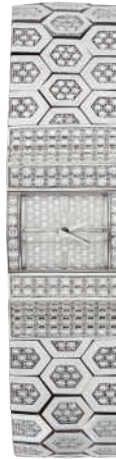
PROPERTY FROM A PRIVATE COLLECTION

**24**

**SAPPHIRE AND DIAMOND RING**

Oval mixed-cut sapphire, circular-cut diamonds, platinum and 18k white gold, approximate ring size 6¾ AGL, 2020, report no. 1106081: Madagascar, heat enhancement

\$40,000-60,000



25

**25**

**DIAMOND 'LUDO SWANN' WRISTWATCH,  
VAN CLEEF & ARPELS**

Circular-cut diamonds, 18k white gold (Swiss marks), quartz movement, case width 15.00 mm, internal circumference 6¾ ins., signed Van Cleef & Arpels, maker's mark, nos. 144130 and 338984, green Van Cleef & Arpels case

\$15,000-20,000



PROPERTY OF A TEXAS COLLECTOR

**26**

**TRIPLE-STRAND CULTURED PEARL,  
MORGANITE AND DIAMOND NECKLACE**

Graduated cultured pearls of 15.10 to 13.00 mm,  
cushion-cut morganite, circular and tapered baguette-  
cut diamonds, platinum, shortest strand 23 ins.

\$40,000-60,000



***Catherine Rita Maguire Murphy***, or 'Sis' as she was affectionately known, was a woman of great faith with an outgoing and generous spirit. Mrs. Murphy was born in 1918 in New York City and graduated from Cathedral High School and Grace Institute School of Business. After marrying her husband, Thomas Aquinas Murphy, Senior, in 1941, she devoted herself to being a full time wife and mother, maintaining homes in Florida, Michigan, New York, and North Carolina.

Mr. Murphy was born in 1915 in Hornell, New York and grew up in Chicago. He graduated from Leo High School and the University of Illinois where he was a Phi Kappa Phi and Beta Gamma Sigma scholar. Following his service in the Navy during World War II, he was employed by General Motors Corporation and was its chairman from 1974 to 1980.

The Murphys travelled to all fifty states and six continents. They were patrons of numerous schools and charities.

Their financial success allowed them to acquire beautiful objects. Particularly noteworthy was Mrs. Murphy's jewelry collection. Her outstanding diamond ring and bracelet, Lots 27 and 28 are examples of the Murphys' elegant taste and their devotion to one another over the course of their nearly sixty-five year marriage.

Mrs. Thomas A. Murphy wearing Lot 28.  
Courtesy of the Murphy Family





27



28

**27**

**DIAMOND RING**

Rectangular-cut diamond of 9.59 carats, triangular-cut diamonds, platinum, approximate ring size 5¼

GIA, 2019, report no. 2205762212: 9.59 carats, I color, SI1 clarity

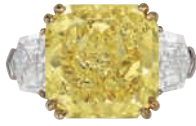
\$40,000-60,000

**28**

**DIAMOND BRACELET**

Circular-cut diamonds, platinum, 7 ins.

\$15,000-20,000



29

PROPERTY OF A TEXAS COLLECTOR

**29**

**COLORED DIAMOND AND DIAMOND RING**

Fancy yellow cut-cornered square modified brilliant-cut diamond of 10.69 carats, trapezoid-cut diamonds, platinum and 18k gold, approximate ring size 5¼

GIA, 2020, report no. 2201901664: 10.69 carats, Fancy Yellow, natural color, VVS2 clarity, potentially Internally Flawless

\$80,000-120,000



30

PROPERTY OF A SAN FRANCISCO COLLECTOR

**30**

**DIAMOND RING**

Rectangular-cut diamond of 6.08 carats, smaller rectangular-cut diamonds, platinum, ring size 5½

GIA, 2020, report no. 2205934505: 6.08 carats, F color, VS1 clarity

\$80,000-120,000



31

**31**

**COLORED DIAMOND AND DIAMOND RING**

Fancy light brownish pink diamond of 6.77 carats, half moon-shaped diamonds, platinum and 18k rose gold, ring size 6

GIA, 2020, report no. 10285132: 6.77 carats, Fancy Light Brownish Pink, natural color, VVS2 clarity

\$200,000-300,000





32

**-32**

**ART DECO CORAL AND DIAMOND CLIP, CARTIER**

Polished coral, circular and single-cut diamonds, platinum, 1½ ins., circa 1925, signed Cartier, no. 7110

\$6,000-8,000



33

**33**

**ART DECO DIAMOND BRACELET, GHISO**

Circular, square and baguette-cut diamonds, platinum, 7 ins., circa 1930, signed Ghiso

\$25,000-35,000

At the end of 19th century, a member of the Ghiso family emigrated from Italy to Buenos Aires, Argentina to establish a jewelry salon. The salon quickly became the premier destination for jewelry shopping in the capital city. Following this early success, Ghiso's two sons opened locations in Paris and New York City.

The firm employed designers and artisans who also worked at prominent Parisian jewelry houses of the time. Ghiso crafted fashionable styles which were largely exported and sold in their Buenos Aires and New York stores. Although the Paris and New York stores closed in the late 1930s and 1940s, the flagship store in Buenos Aires remained open until the 1960s.



34

**34**

**EMERALD AND DIAMOND EARRINGS**

Drop-shaped emerald beads, old, baguette and marquise-cut diamonds, platinum and 14k white gold, detachable pendants, 2 1/4 ins.

AGL, 2019, report no. 1104567 A and B: Colombia, minor clarity enhancement, traditional type

\$12,000-15,000



35

PROPERTY OF A GENTLEMAN

**35**

**ART DECO EMERALD AND DIAMOND PENDANT-BROOCH, RAYMOND YARD**

Circular carved emerald, single-cut diamonds, platinum, fitted with pendant hoop, 1 7/8 ins., circa 1925, signed Yard Inc.

\$15,000-20,000



36



37

**36**

**'MYSTERY-SET' RUBY AND DIAMOND RING,  
VAN CLEEF & ARPELS**

Calibré-cut rubies, baguette and circular-cut diamonds,  
platinum, ring size 7¼, circa 1950, signed Van Cleef & Arpels,  
no. NY5070, blue Van Cleef & Arpels case

\$50,000-70,000

**LITERATURE:**

Cf. S. D. Coffin, *Set in Style: The Jewelry of Van Cleef & Arpels*,  
Smithsonian, Cooper-Hewitt, National Design Museum,  
New York, 2011, p. 101

PROPERTY FROM A PRIVATE COLLECTION

**37**

**NATURAL PEARL, DIAMOND AND RUBY  
SWALLOW BROOCH**

Designed as a bird, drop-shaped black natural pearl,  
measuring 10.80-11.81 x 13.91 mm, circular, marquise and  
pear-shaped diamonds, circular cabochon rubies, platinum,  
3½ ins.

SSEF, 2016, report no. 88072: Natural Pearl, saltwater, no  
indications of artificial color modification

\$40,000-50,000

**38**

**ART DECO RUBY, SAPPHIRE AND  
DIAMOND BROOCH, LACLOCHE FRÈRES**

Carved rubies, cabochon sapphires, single, baguette and square-cut diamonds, platinum, 2 ins., circa 1925, signed Lacloche 'Paris', no. 72528

\$25,000-35,000



**38**



**39**

**39**

**ART DECO RUBY AND DIAMOND BRACELET**

Oval-shaped cabochon rubies, old, baguette and French-cut diamonds, platinum, 7 ins., circa 1925

\$18,000-22,000



40



41

**40**

**ART DECO EMERALD AND DIAMOND BRACELET, LACLOCHE FRÈRES**

Baguette and trapezoid-shaped emeralds, rectangular, baguette and trapezoid-shaped diamonds, platinum and 18k white gold (French mark), 7½ ins., circa 1925, signed Lacloche Frères 'Paris', no. 04756, green Lacloche Frères case

\$80,000-120,000

**41**

**ART DECO DIAMOND BRACELET, LACLOCHE FRÈRES**

Marquise, square, baguette, bullet and single-cut diamonds, platinum and 18k white gold (French mark), 7½ ins., circa 1925, signed Lacloche Frères 'Paris', no. 65532

\$150,000-250,000





PROPERTY OF A LADY



SHOULD YOU WISH TO BID ON THIS LOT,  
YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE

**42**

**DIAMOND RING**

Pear brilliant-cut diamond of 25.22 carats, circular-cut diamonds, platinum, ring size 6

GIA, 2020, report no. 6204992945: 25.22 carats, D color, VVS2 clarity, potentially Internally Flawless, Type IIa

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





**43**

**TWO CULTURED PEARL AND  
DIAMOND BRACELETS, VERDURA**

Gray and white cultured pearls of 9.85 to 8.75 mm,  
circular-cut diamonds, platinum, gray cultured pearl bracelet  
7 ins., white cultured pearl bracelet 6 3/4 ins., each signed  
Verdura, no. VB1791 (gray cultured pearl bracelet), two navy  
Verdura cases and outer boxes

\$20,000-30,000



44



45

PROPERTY OF A TEXAS COLLECTOR

**44**  
**DIAMOND AND GRAY CULTURED  
PEARL EARRINGS**

Rectangular-cut diamonds of 2.20 and 2.07 carats, gray cultured pearls of 17.20 and 16.75 mm, 18k white gold, 1 in.

GIA, 2020, report no. 2205902477: 2.20 carats, E color, VVS1 clarity

GIA, 2020, report no. 6203902524: 2.07 carats, E color, VS2 clarity

\$20,000-30,000

**45**  
**DIAMOND BRACELET**

Old and single-cut diamonds, platinum, 7½ ins.

\$12,000-18,000



**46**

**CHALCEDONY BEAD, RUBY AND  
DIAMOND NECKLACE, MICHELE DELLA VALLE**

Chalcedony beads, circular cabochon rubies, circular-cut diamonds, 18k white gold (Italian marks), shortest strand 17½ ins., signed della Valle, maker's mark

\$7,000-10,000



47

**47**

**RUBY AND DIAMOND EARRINGS, GRAFF**

Pear and circular-cut rubies, pear, marquise and circular-cut diamonds, 18k white gold, 2% ins., signed Graff, no. GE13077

Graff: Certificate of Quality

\$30,000-50,000



48

PROPERTY OF A LADY

**48**

**SET OF RUBY AND DIAMOND JEWELRY**

Oval mixed-cut rubies of 1.39, 1.02 and 0.81 carats, marquise-cut diamonds, platinum and 14k white gold, earrings fitted with pendant hooks, earrings 5/8 in., ring size 5 1/4

AGL, 2020, report no. 1106771: Ring, 1.39 carats, Afghanistan, low temperature heating

AGL, 2020, report no. 1106638 A and B: Earrings, 1.02 and 0.81 carats, Burma, no gemological evidence of heat

\$6,000-8,000





# GLORIA MANNEY

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Every curator, dealer and auctioneer who has met Gloria Manney called her 'one of a kind' or said, 'they don't make 'em like her anymore.' She was a voracious collector with a style, intelligence, curiosity, courage and point of view all her own.

Along with her husband, Richard Manney, they researched and collected an amazing array of material culture and built entire markets for objects by aiding scholars in their work, including rare books and 18th and 19th century fine and decorative arts. Their collections included the greatest assemblages of American portrait miniatures and American colonial goldsmithing, both now at The Metropolitan Museum

of Art. Their furniture resides at Winterthur, The Metropolitan Museum of Art and The Art Institute of Chicago.

But above all the objects in their lives, jewelry was Gloria's first and foremost passion from childhood, especially collecting opals. They were her birthstone, her playthings, and her favorite adornment. No opal passed her by, as she believed every opal needed a home. A magpie by nature, their beauty entranced her. Gloria worked with dealers and auctioneers around the world to find great jewels but especially opals. And the opals found her.

opposite:  
Gloria Manney



49

**49**  
**OPAL AND DIAMOND EARRINGS,  
PALOMA PICASSO, TIFFANY & CO.**

Pear-shaped opals, circular-cut diamonds,  
18k gold and platinum, 2¾ ins., 1981,  
signed Tiffany & Co.

\$8,000-12,000

**LITERATURE:**

*Cf. Blue Book, Tiffany & Co., 1981-1982, p. 62*

**50**  
**OPAL AND DIAMOND NECKLACE,  
ANGELA CUMMINGS, TIFFANY & CO.**

Oval-shaped opal, circular-cut diamonds,  
18k gold and platinum, 17¾ ins.,  
signed Tiffany & Co., Cummings,  
black Tiffany & Co. case

\$10,000-15,000



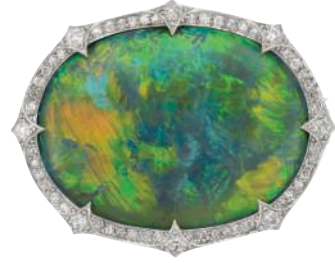
50

**51**

**BELLE ÉPOQUE BLACK OPAL AND DIAMOND  
PENDANT-BROOCH, MARCUS & CO.**

Oval cabochon black opal, old and single-cut diamonds,  
platinum-topped gold, with collapsible pendant hoop and  
removable pinstem, 1¾ ins., circa 1915, signed M & Co.

\$10,000-15,000



51

**52**

**ART DECO BLACK OPAL, RUBY AND DIAMOND RING**

Oval-shaped black opal, buff-top calibré-cut rubies, single-cut  
diamonds, platinum (Austrian mark), ring size 7¼, circa 1925

\$10,000-15,000



52  
(two views)

**53**

**OPAL AND MULTI-GEM BANGLE BRACELET,  
ANGELA CUMMINGS, TIFFANY & CO.**

Inlaid opal, carnelian, rock crystal and green hardstone, 18k gold,  
diameter 2¼ ins., signed Cummings, T & Co., black Tiffany & Co. case

\$10,000-15,000



53



54

**54**  
**OPAL, COLORED DIAMOND, DIAMOND AND ENAMEL FLOWER BROOCH, WEDDERIEN**

Sculpted opal leaves, marquise, baguette, circular and single-cut brown diamonds, single and shield-shaped diamonds, plique-à-jour green enamel, gold, 5¼ ins., signed Wedderien

\$20,000-30,000

The jewelry firm Wedderien was formed in 1921, upon the closing of Dreicer & Co. The latter, founded in 1910, was a worldclass jeweler, rivalling great houses such as Cartier. With the sudden death of the founder, shortly after his son's death, the business, unfortunately, was forced to close. However, four of the employees, A. Wedderien, Edie Chase, R. Hellstern and Minnie Cosgrow decided to re-organize and establish Wedderien. As those four included an experienced watchmaker, gem buyer, jeweler and pearl stringer, they covered all the necessary bases to continue manufacturing fine jewels.

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



55

**55**  
**ART DECO BLACK OPAL AND DIAMOND RING, RAYMOND YARD**

Oval-shaped black opal, single and baguette-cut diamonds, platinum, ring size 4¾, circa 1925, signed Yard

\$10,000-15,000



**56**  
**SET OF OPAL JEWELRY, ANGELA CUMMINGS,**  
**TIFFANY & CO.**

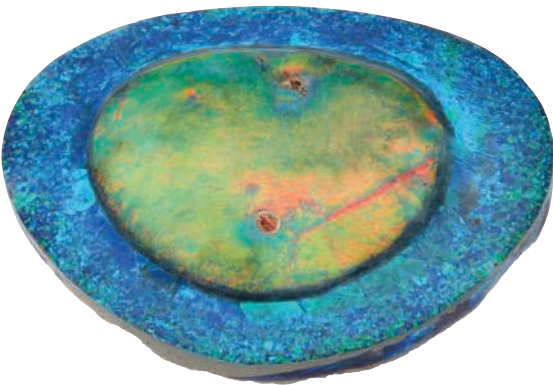
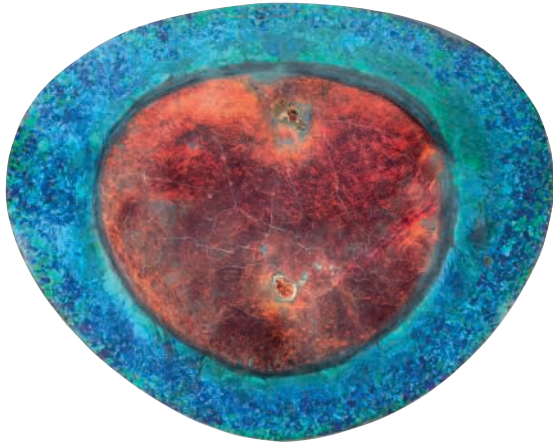
Freeform opal plaques, 18k gold, necklace 16½ ins.,  
earrings 1¼ ins., 1983, each signed Cummings, T & Co.,  
blue Tiffany & Co. envelope case and outer box for necklace

\$20,000-30,000

**LITERATURE:**

J. de la Rochefoucauld, *Women Jewellery Designers*, Suffolk,  
Acc Publishing Group, 2017, p. 135





(two views)

## 57

### THE FLAME QUEEN

#### A RARE UNMOUNTED BLACK OPAL

Unmounted black opal of 261.03 carats, red fitted case  
AGL, 2020, report no. 1106691: Black Opal, Australia,  
natural color, no gemological evidence of enhancements/  
treatments present

\$80,000-120,000

#### PROVENANCE:

Mined from Lightning Ridge, Australia, by Jack Phillips,  
Walter Bradley and Irish Joe Hegarty, 1914  
Purchased by Ernie Sherman, Australian opal dealer,  
late 1910s  
The Kelsey Newman Collection, U.S.A., until 1973  
Christie's, Geneva, 21 November 1973, lot 747  
Purchased by Jack Plane  
Bonhams, Los Angeles, 22 June 2008, lot 4365

#### EXHIBITED:

Coronation of George IV Exhibition, 1937  
Natural History Museum, London, circa 1970

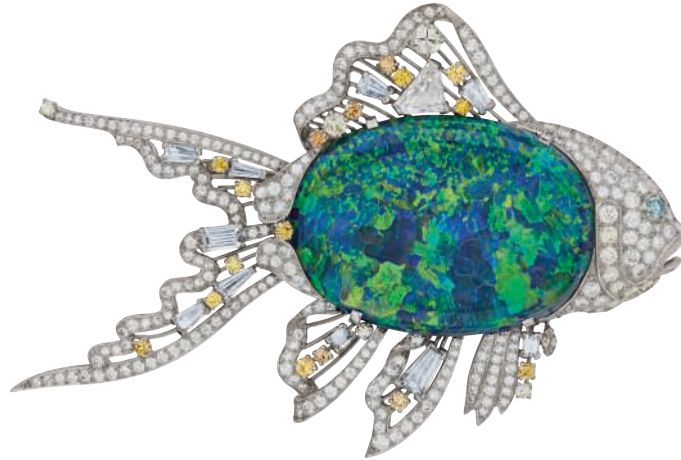
#### LITERATURE:

W. C. Eyles, *The Book of Opal*, Charles E. Tuttle Company, Inc.,  
Japan, 1964, p. 94-95

The Flame Queen opal was discovered in 1914 at the Bald Hill Workings in Lightning Ridge, Australia. The three partners, Jack Phillips, Walter Bradley and "Irish" Joe Hegarty took over a partially dug claim that was abandoned by a miner who left to fight in World War I. Lightning Ridge was a risky place to speculate for opals. The early miners used picks and shovels, battling fatigue and hunger and desperate to find an opal-rich shaft. Hegarty completed the partially dug tunnel, but when he reached the opal level, the site appeared worthless. The opal-rich clay, usually around 30 feet down the shaft, did not reveal any color, which indicates the presence of gemstones. Once Hagarty reached the clay, he and Bradley tunneled vertically, a dangerous procedure that could result in the collapse of the entire site. At this level, with little ventilation and light, Bradley discovered a "great nobby". Close to 35 feet below the surface, in a tunnel little more that 2½ feet wide, he was hoisted up so that he could examine the stone under daylight.

Of the three partners, Bradley was the most skilled lapidary and had the best equipment to cut and polish the rough. It revealed a dazzling red domed center with a greenish blue border. The three men, broke and exhausted from their labor, hungry from scarce food supplies, hastily sold the opal to a gem buyer for 93 pounds.

The Flame Queen weighs 261.03 carats and measures 71.9 x 57.7 x 11.6 mm. The cut and shape are highly unusual and enhance the natural formation of the stone. Under differing lights and angles, the stone reflects numerous combinations of color in a unique and remarkable way. The reverse of this unusual gem bears the imprint of an ancient ginkgo leaf.



**58**

**BLACK OPAL, COLORED DIAMOND AND DIAMOND  
FISH BROOCH, VAN CLEEF & ARPELS**

Designed as a fish, oval-shaped black opal, fancy gray tapered baguette-cut diamond of 0.55 carat, fancy gray-blue cut-cornered rectangular step-cut diamond of 0.41 carat, fancy grayish blue cut-cornered trapezoid step-cut diamond of 0.17 carat, circular, single and marquise-cut diamonds and yellow diamonds of various hues, baguette and tapered baguette-cut grayish blue diamonds, platinum, 3½ ins., signed VCA, no. NY285715

GIA, 2020, report no. 2205894105: 0.55 carat, Fancy Gray, natural color, VS2 clarity

GIA, 2020, report no. 6204894020: 0.41 carat, Fancy Gray-Blue, natural color, SI1 clarity

GIA, 2020, report no. 2203894129: 0.17 carat, Fancy Grayish Blue, natural color, SI2 clarity

\$50,000-70,000

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



59

PROPERTY OF A GENTLEMAN

**59**

**AN IMPORTANT EMERALD AND DIAMOND RING**

Oval modified mixed-cut emerald of 35.77 carats, circular-cut diamonds, platinum, ring size 6

AGL, 2020, report no. 1106471: 35.77 carats,

Classic Colombia, insignificant clarity enhancement, traditional type

Gübelin, 2019, report no. 19100095: 35.77 carats,

Colombia, indications of minor clarity enhancement

\$300,000-500,000



60

PROPERTY OF A GENTLEMAN

**60**

**AN IMPRESSIVE SAPPHIRE AND DIAMOND RING**

Cushion mixed-cut sapphire of 53.48 carats, circular-cut diamonds, platinum, ring size 6

AGL, 2020, report no. 1106472: 53.48 carats, Classic Ceylon, no gemological evidence of heat or clarity enhancement

Gübelin, 2019, report no. 19120083: 53.48 carats, Burma, no indications of heating, with Information Sheet and Appendix

\$500,000-700,000



61

**61**

**DIAMOND RING**

Round brilliant-cut diamond of 12.28 carats, platinum, ring size 6

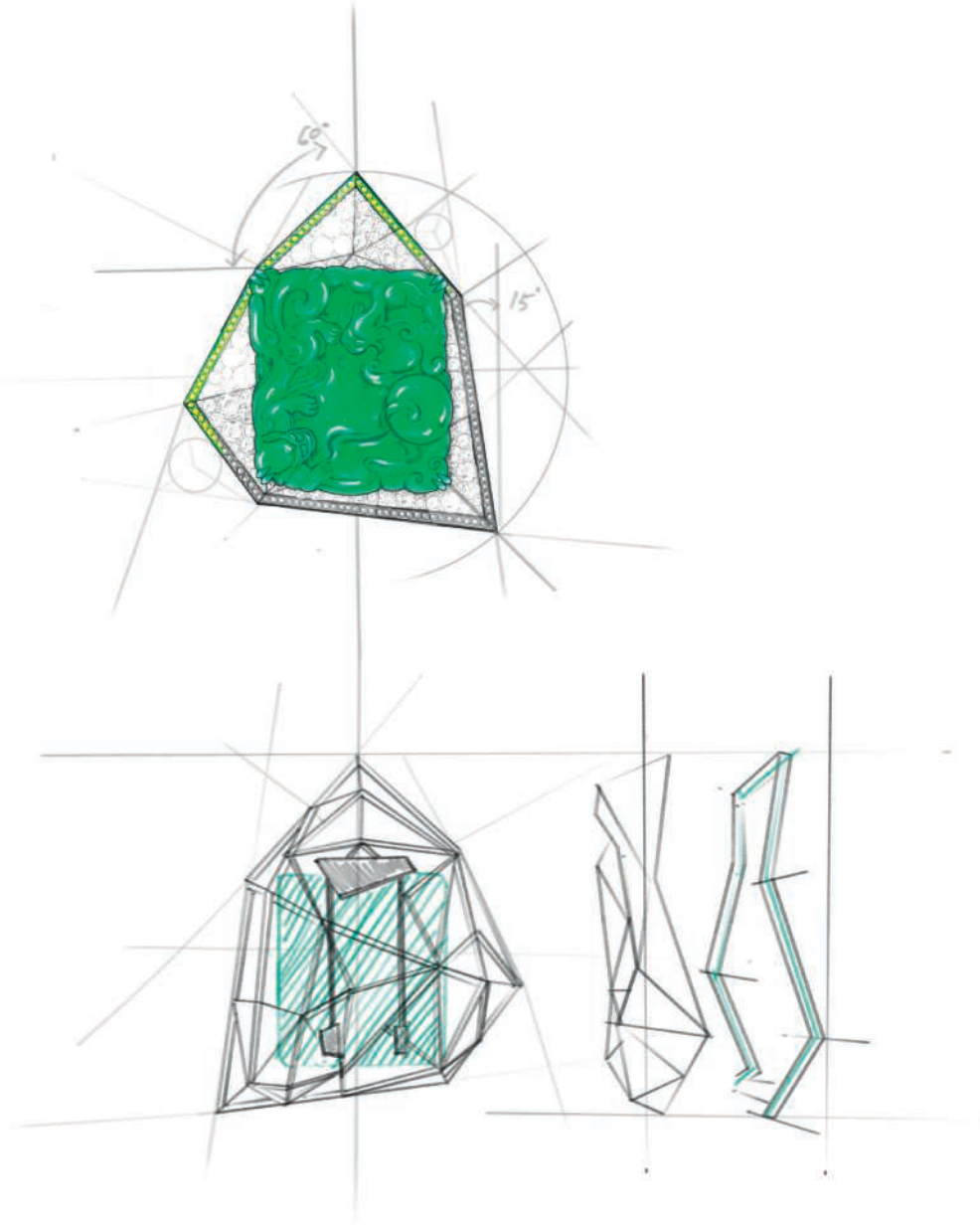
GIA, 2020, report no. 5151896307: 12.28 carats, H color,

VS1 clarity, excellent cut, polish and symmetry

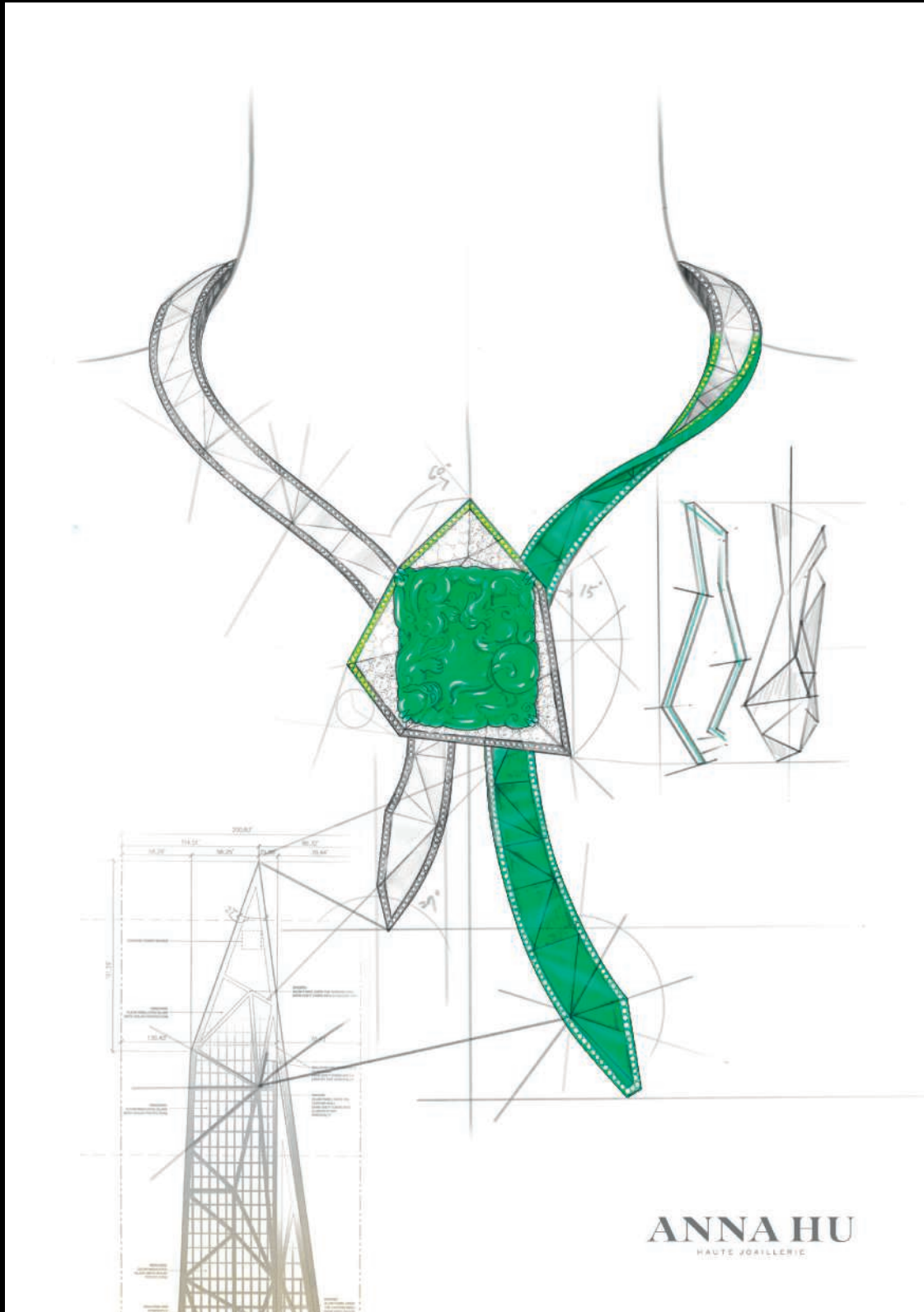
\$150,000-250,000







The centered jadeite pendant can also be detached and worn as a brooch, which has an open-back mounting and is shaped as a propitious shield from the ancient Chinese Royal Army that protects its wearer.  
Courtesy: ANNA HU HAUTE JOAILLERIE



**ANNA HU**  
HAUTE JOAILLERIE

Inspired by Jean Nouvel's 53 West 53, the MoMA Expansion Tower, Anna Hu's 'Sky Tower' Necklace is the artist's latest interpretation on contemporary aesthetics.  
Courtesy: ANNA HU HAUTE JOAILLERIE



## THE 'SKY TOWER' NECKLACE

far left: The strong sharp geometric outlines of the jadeite mounting prepares a contrasting yet impeccable stage for the jadeite to show its regality and gentleness.

left: ANNA HU 'Sky Tower' Necklace shows the structural majesty of 53 West 53 with its intricate geometric shapes and triangular patterns, as seen in the atelier images.

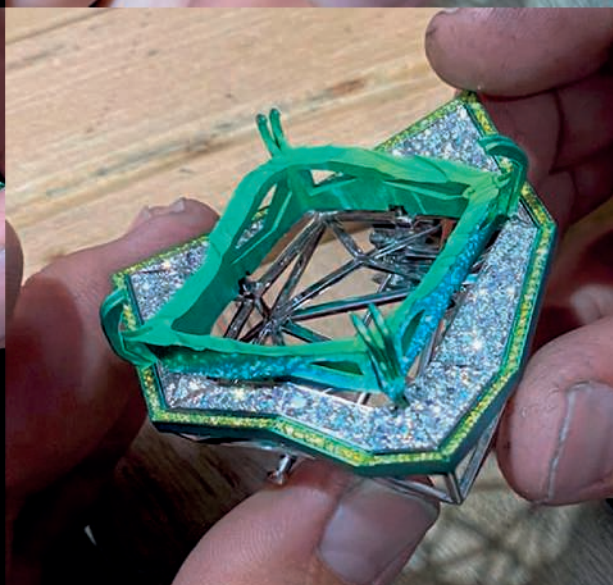
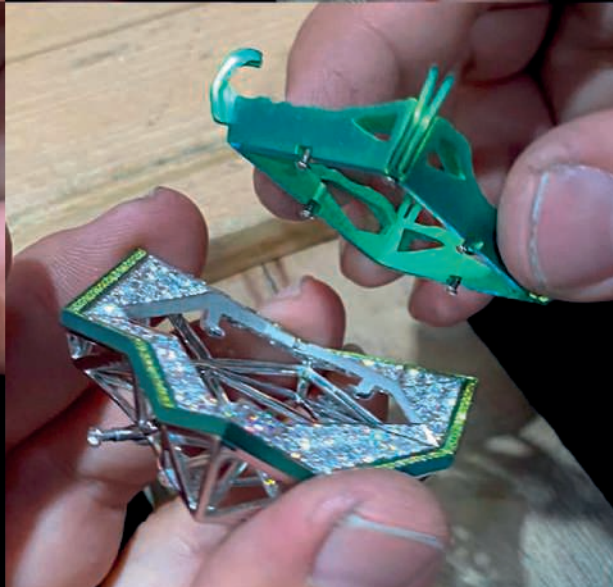
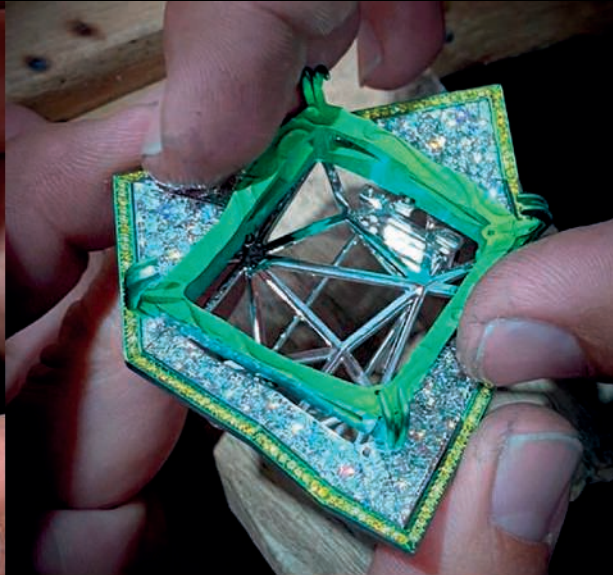
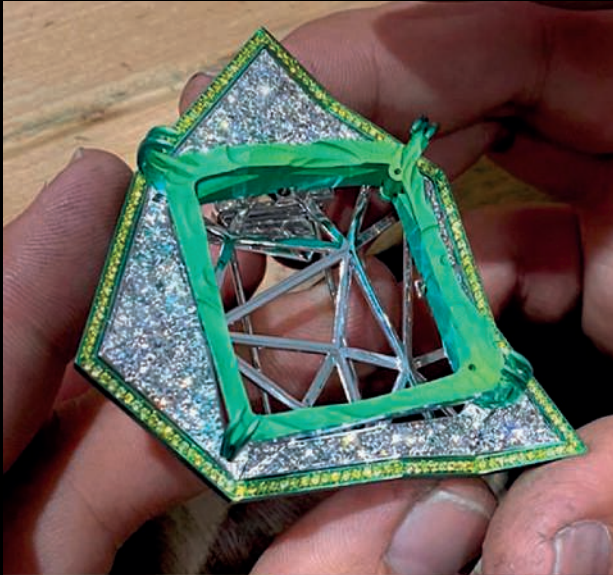
left below: The 126.80-carat jadeite, set as center stone for the 'Sky Tower' Necklace, embodies the ultimate essence of Chinese culture with its auspicious animal carving to symbolize blessings, luck, health and joy.

right: The triangular pattern of the necklace is handcrafted and assembled one by one in ANNA HU's French atelier to ensure uncompromising attention to details.

below: The back of the mounting for the jadeite is hollow-carved in vivid metallic lines, another detail that resonates with MoMA Expansion Tower's powerful geometric architecture styles.

All images courtesy of ANNA HU HAUTE JOAILLERIE.





THE 'SKY TOWER' NECKLACE



The 'Sky Tower' Necklace is contemporary jewelry artist Anna Hu's latest creation that embodies details and techniques reflecting the beauty of Western contemporary art and precious jadeite overflowing with rich essence of Chinese culture and history.  
Courtesy: ANNA HU HAUTE JOAILLERIE



Anna Hu photographed by Felipe Sanguinetti



This one-of-a-kind 'Sky Tower' Necklace, by Anna Hu embodies her unique and captivating creative practice – a vision that is rooted in New York, infused with Eastern and Western culture, and combines bold Western craftsmanship with Eastern aesthetics. This necklace incorporates details and techniques that reflect the beauty of Western contemporary art, while the centerpiece – a precious jadeite plaque – symbolizes the essence of Chinese culture and history.

This jadeite necklace is inspired by Pritzker Architecture Prize winner and distinguished French architect Jean Nouvel's design of 53 West 53 located in the heart of New York City. Also known as the MoMA Expansion Tower, this structure is revered as a site of artistic excellence and according to critic Nicolai Ouroussoff, it is 'the most architecturally significant addition to the Manhattan skyline in recent years.' ANNA HU's global headquarters will soon also reside at this prestigious address, with an official opening date projected for late 2020/early 2021.

Extending skyward above MoMA's galleries, Nouvel's adventurous use of angled lines over a glass façade manifests the unique elegance and sophistication of contemporary art. Completed in November 2019, this staggering skyscraper serves as a hallmark of a new era of artistic trends, brimming New York's skyline with transformative possibilities.

The building's distinctive multi-faceted conical nature inherits the stylistic legacy of New York's classic high-rise towers. Inspired by the building's tapered design and influenced by the powerfully aesthetic possibilities of the architectural structure, Anna Hu introduces these ideas into her conception of this jadeite necklace.

In order to embody contemporary art in her design, Anna focuses on the use of titanium, instead of gemstones alone. The structural majesty of the building is represented by intricate geometric shapes with angular triangular patterns, while the beauty of the towering glass façade is evoked through the masterful interweaving of clear strong lines that emulate purity and calmness. The centrally mounted jadeite pendant is detachable and may also be worn as a brooch. As tribute to the East, this pendant is shaped as a propitious shield from the ancient Chinese Royal Army that protects its wearer symbolically.

In addition, sophisticated details can even be found on the reverse of the necklace – engravings that are reminiscent of the auspicious clouds seen throughout Chinese culture and tradition, symbolizing blessings, joy, safety and health. These details reveal Anna's ingenuity as she explores flowing vivid metallic curves set on the reverse of triangular titanium tiles – an incredible juxtaposition.

Lot 62 simultaneously pays homage to the spectacular position that Jean Nouvel's MoMA Expansion Tower holds in the field of contemporary architecture while also portraying the beauty of Eastern culture and its history. In this timeless masterpiece, Anna proves that tradition is indeed immortal at what is a clear turning point in her own contemporary aesthetics.

当代珠宝艺术家Anna Hu发源自纽约，创作风格兼具东西方文化背景，以西洋手法大胆诠释东方美学意境，其所创作的2020年度大作碧云峰翡翠套链，再度向世人呈现其独特且扣人心弦的艺术风格。这条套链集结了象征西方当代艺术之美的精巧工艺与代表东方源远流长文化与历史的珍稀翡翠，共冶一炉，完美诉说了东方遇见西方的美好故事。

碧云峰翡翠套链灵感源自普利兹克奖得主、法国建筑大师尚·努维尔 (Jean Nouvel) 所设计坐落于纽约市核心地段的西53街53号当代艺术玻璃塔 (MoMA Expansion Tower)。这座与纽约现代艺术博物馆合而为一的建筑，已成为艺术圣地的焦点，被建筑评论家尼可雷·奥卢索夫 (Nicolai Ouroussoff) 赞誉为「曼哈顿天际线近年来从建筑上来说最重要的生力军」。这也是ANNA HU预计于2020年下半年到2021年上半年期间即将于纽约开幕的全球总部所在地。

延伸并结合MoMA艺术博物馆空间的MoMA Expansion Tower，从各个角度都充满了几何元素，Jean Nouvel大胆的将几何线条映衬于玻璃帷幕之上，利落刚硬地展现出当代艺术独有的高贵气质。这栋于2019年11月完工的崭新摩天大楼标志了新时代的艺术思潮，带给纽约天际线全新气象及无限可能。

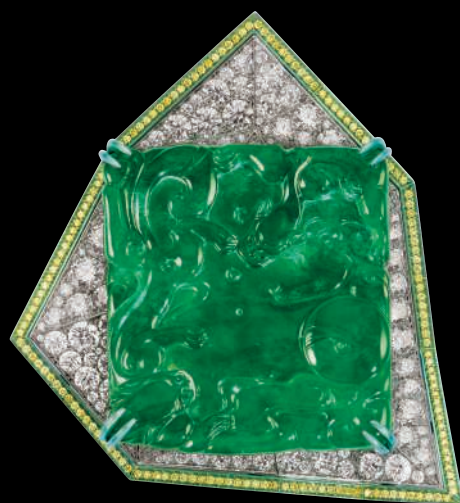
此建筑独特的多面锥形设计继承了纽约经典大楼之风格，这也启发了Anna构思灵感，在意识到新艺术建筑风格强大的美学能量同时，将此构思延伸到翡翠套链创作的研究发想。

为了将当代美学淋漓尽致的表现在她的创作之中，Anna不止着重于宝石的选用，更特别将创作聚焦在钛金属的运用上。她透过精致计算的几何图形三角形线条设计，勾勒出如建筑结构般的量感，再运用线条的方向和力度，将线条利落之美，转化为流畅的链身，而钛金属镜面则模拟了高耸的玻璃帷幕，以纯粹而冷静的线条筑成了套链的细部结构。中心的翡翠坠饰部分亦可拆卸作为胸针佩戴，以中国古代皇室军队护身盾牌的造型守护着佩戴者，向东方文化致敬。

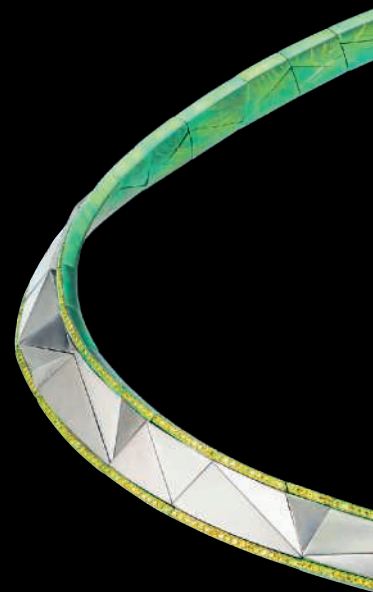
不仅如此，甚至于套链背面皆可瞥见Anna创作的巧思与对细节的坚持 – 常见于中国传统文化中的吉祥如意祥云雕刻，象征福瑞喜乐与平安健康。奔放的立体金属线条舞动于三角造型的钛金属片之背，细节中更可见Anna的别出心裁。

此件62号拍品在向大师Jean Nouvel 及当代艺术玻璃塔 (MoMA Expansion Tower)于当代建筑领域崇高地位致敬的同时，也诠释了东方文化与历史的美好。透过这件不朽的大作，Anna在其当代美学创作风格的转捩点上向世人宣告了在划时代的突破中，传统依然永存。

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR



(detachable brooch  
illustrated)



SHOULD YOU WISH TO BID ON THIS LOT,  
YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE

**62**

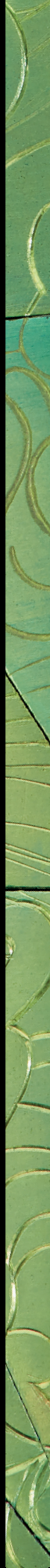
**JADEITE, DIAMOND AND COLORED DIAMOND  
'SKY TOWER' NECKLACE, ANNA HU**

Carved jadeite plaque of 36.50 x 41.00 mm, circular-cut diamonds and yellow diamonds, titanium and 18k white gold, central portion detachable and may be worn as a brooch, 16¼ ins., signed Anna Hu 'MoMA Paris'

Hong Kong Jade & Stone Laboratory, 2020, report no. KJ 101911: natural color Fei Cui (Jadeite Jade), without resin

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

THE 'SKY TOWER' NECKLACE





### 63

#### EMERALD AND DIAMOND EARRINGS

Pear brilliant-cut diamond of 8.04 carats, pear mixed-cut emerald of 6.44 carats, square-cut diamond of 3.01 carats, rectangular modified-cut emerald of 1.93 carats, circular-cut diamonds, platinum and 18k gold, 1¼ ins.

GIA, 2019, report no. 1196974222: 8.04 carats, D color, VVS2 clarity

AGL, 2018, report no. 1093443: 6.44 carats, Colombia, minor clarity enhancement, traditional type

GIA, 2017, report no. 2185921397: 3.01 carats, D color, VS1 clarity

AGL, 2018, report no. 1094367: 1.93 carats, Colombia, insignificant to minor clarity enhancement, traditional type

\$300,000-500,000



64



65

PROPERTY OF A LADY

**64**

**COLORED DIAMOND AND DIAMOND EARRINGS,  
GRAFF**

Fancy intense yellow cut-cornered square modified brilliant-cut diamond of 2.38 carats, fancy intense yellow cut-cornered rectangular-cut modified brilliant-cut diamond of 2.11 carats, marquise, circular and baguette-cut diamonds, platinum and gold, 1¼ ins., signed Graff, no. 3457, navy Graff pouch

GIA, 2020, report no. 10607054: 2.38 carats, Fancy Intense Yellow, natural color, VS2 clarity

GIA, 2020, report no. 2211015764: 2.11 carats, Fancy Intense Yellow, natural color, VS1 clarity

\$40,000-60,000

PROPERTY OF A TEXAS COLLECTOR

**65**

**DIAMOND RING**

Cushion brilliant-cut diamond of 10.17 carats, baguette-cut diamonds, platinum, ring size 6¼

GIA, 2020, report no. 2205901667: 10.17 carats, I color, VS2 clarity

\$100,000-150,000



66

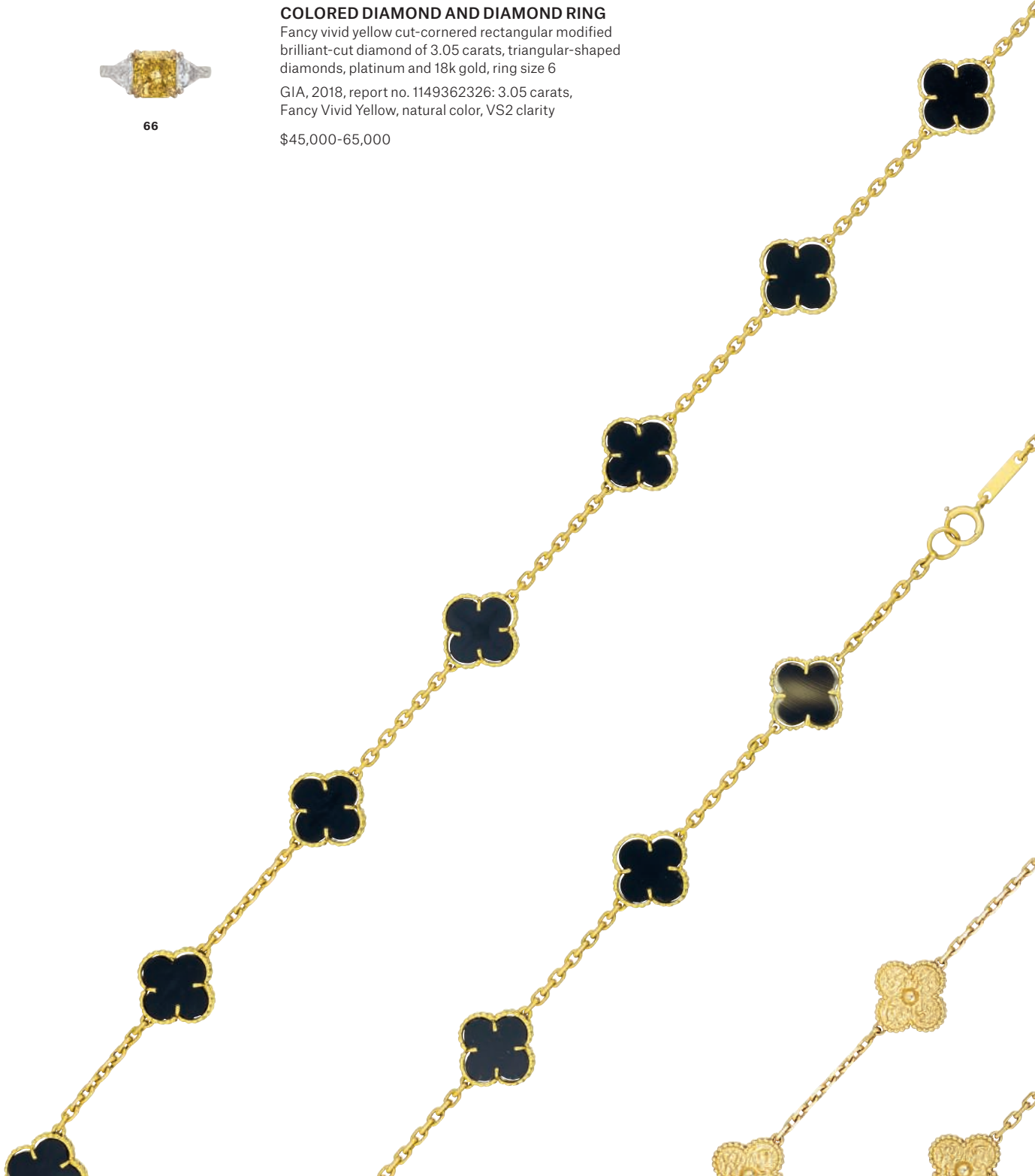
**66**

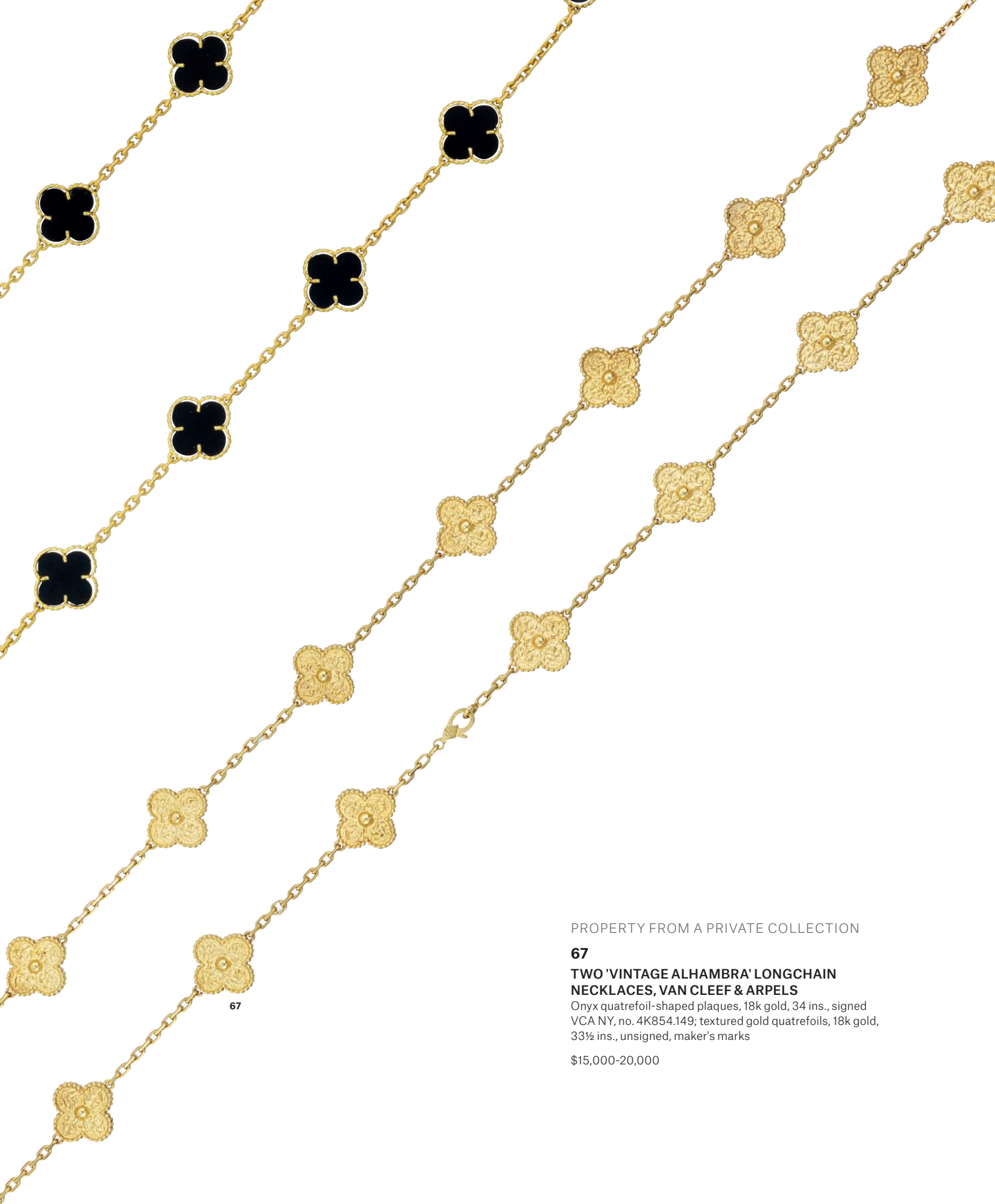
**COLORED DIAMOND AND DIAMOND RING**

Fancy vivid yellow cut-cornered rectangular modified brilliant-cut diamond of 3.05 carats, triangular-shaped diamonds, platinum and 18k gold, ring size 6

GIA, 2018, report no. 1149362326: 3.05 carats, Fancy Vivid Yellow, natural color, VS2 clarity

\$45,000-65,000





67

PROPERTY FROM A PRIVATE COLLECTION

**67**

**TWO 'VINTAGE ALHAMBRA' LONGCHAIN  
NECKLACES, VAN CLEEF & ARPELS**

Onyx quatrefoil-shaped plaques, 18k gold, 34 ins., signed  
VCA NY, no. 4K854.149; textured gold quatrefoils, 18k gold,  
33½ ins., unsigned, maker's marks

\$15,000-20,000



**68**

**ONYX, DIAMOND AND GOLD NECKLACE,  
GEORGES L'ENFANT**

Onyx rings, circular-cut diamonds, 18k gold (French marks),  
center swag detachable, 13 ins., circa 1970, maker's marks,  
no. 06968

\$30,000-50,000

Georges L'Enfant was an important jeweler who produced pieces for some of the most well-known jewelry houses during the 20th century. With his workshop located just off of Place Vendôme, L'Enfant worked for notable firms including Cartier, Hermès, Mellerio dits Meller and Van Cleef & Arpels. His playful maker's mark, a die and a bird's wing, denotes his bold and elegant pieces. Lot 68 is representative of L'Enfant's striking and original works in gold.





69

PROPERTY OF A LADY

**69**

**SET OF DIAMOND AND GOLD JEWELRY,  
VAN CLEEF & ARPELS**

Circular-cut diamonds, 18k gold (French marks),  
brooch 2¼ ins., earrings 1 in., circa 1960, each signed  
Van Cleef & Arpels, earrings 'Made in France' with maker's  
mark (Péry & Fils), nos. N.Y. 43801 (brooch), 37852 (earrings)

\$25,000-35,000



70

PROPERTY OF A LADY

**70**

**DIAMOND RING**

Old European brilliant-cut diamond of 6.34 carats,  
14k gold and platinum, ring size 5½

GIA, 2020, report no. 1206818076: 6.34 carats, Q to R color,  
VS1 clarity

\$20,000-30,000



PROPERTY OF A TEXAS COLLECTOR

**71**

**EMERALD BEAD AND DIAMOND NECKLACE**

Reeded emerald beads, oval cabochon emerald,  
circular-cut diamonds, 14k gold, shortest strand 26½ ins.

\$12,000-15,000



72

**72**

**SET OF COLORED DIAMOND AND DIAMOND  
'PANSY' JEWELRY, OSCAR HEYMAN & BROTHERS**

Circular-cut diamonds and yellow diamonds, 18k gold and platinum, brooches 1½ ins., earrings 1 ins., each with maker's mark, nos. 200208 (brooch), 74590 (brooch), 704949 (earrings)

\$30,000-40,000

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



73

PROPERTY FROM A PRIVATE COLLECTION

**73**

**DIAMOND, SAPPHIRE, TURQUOISE AND  
RUBY BIRD CLIP-BROOCH, CARTIER**

Single and hexagonal-shaped diamonds, circular-cut sapphires, oval cabochon turquoise, pear cabochon ruby, 18k gold (French marks), 1⅞ ins., circa 1950, signed Cartier, 'Paris', maker's mark, no. 010300

\$10,000-15,000

**74**

**AQUAMARINE AND GOLD EAGLE SCULPTURE, MARIO BUCCELLATI**

Designed as an 18k gold eagle perched on an aquamarine rough, 9¼ x 4½ x 3⅜ ins., unsigned, 2400 g / 1543 dwt, brown Mario Buccellati fitted case

Buccellati, 2019: Copy of Replacement Value Letter

\$20,000-30,000

The tradition of gold and silversmithing in the Buccellati family dates to the 18th century. One of the few jewelers today to still create solely hand-made pieces, the firm is well-known for its unique craftsmanship and distinct techniques.

In 1903, Mario Buccellati began an apprenticeship in goldsmithing at Beltrami e Besnati in Milan and in 1919, he opened his first shop on Via Santa Margherita. He created jewels for notable figures, including Popes Pius XI and XII, and Italian and Spanish royalty. Due to the increasing renown of the firm, the family decided to open a branch in New York City with Luca Buccellati, son of Mario, as the manager. Unlike many companies, all aspects of production are overseen by family members. Since its founding, Buccellati has created beautiful objects for the home. Most designs are inspired by Renaissance motifs or the natural world, giving the objects a timeless quality. Buccellati objects are heirloom pieces and have been treasured for generations.





75  
(two views)



76  
(two views)

PROPERTY OF A COLLECTOR

**75**

**EMERALD AND DIAMOND RING, BHAGAT**

Oval cabochon emerald, half-moon modified brilliant-cut diamonds of 0.80 and 0.75 carats, 18k gold, ring size 6¼, signed Bhagat, red Bhagat case

GIA, 2017, report no. 2256484924: 0.80 carat, E color, VVS2 clarity

GIA, 2017, report no. 6251485122: 0.75 carat, F color, VS1 clarity

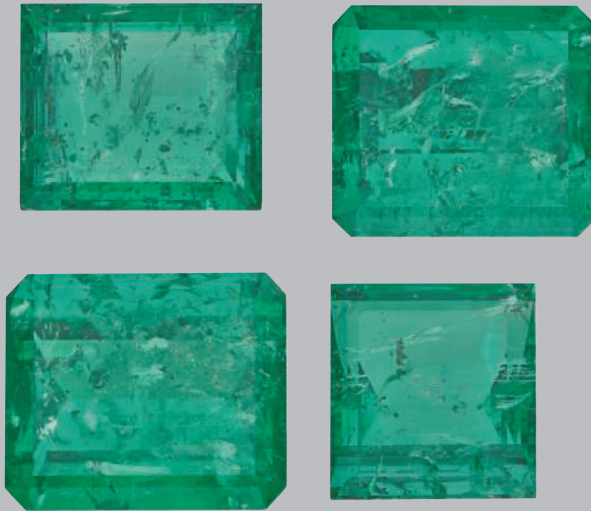
\$20,000-30,000

**76**

**DIAMOND, ONYX AND EMERALD TIGER RING, CARTIER**

Circular-cut diamonds, onyx plaques, pear-shaped emeralds, gold, ring size 6½, signed Cartier, maker's mark, no. 607403, red Cartier case

\$25,000-35,000



**77**

**GROUP OF FOUR EMERALDS**

Modified rectangular step-cut emeralds of 154.71 and 149.45 carats,  
rectangular step-cut emeralds of 96.57 and 90.51 carats

AGL, 2019, report no. 1103869: 154.71 carats, Colombia,  
insignificant clarity enhancement, traditional type

AGL, 2019, report no. 1103867: 149.45 carats, Colombia,  
insignificant clarity enhancement, traditional type

AGL, 2019, report no. 1103866: 96.57 carats, Colombia,  
insignificant clarity enhancement, traditional type

AGL, 2019, report no. 1103868: 90.51 carats, Colombia,  
insignificant to minor clarity enhancement, traditional type

\$100,000-150,000



78

79

PROPERTY FROM A PRIVATE COLLECTION

**78**

**EMERALD AND DIAMOND RING**

Rectangular-cut emerald, circular-cut diamonds, platinum, ring size 6½

AGL, 2016, report no. CS 1073067: Colombia, insignificant to minor clarity enhancement, traditional type

\$15,000-20,000

**79**

**DIAMOND NECKLACE**

Pear, marquise, circular, baguette and tapered baguette-cut diamonds, platinum, central panel detachable and may be worn as brooch, 17¾ ins., brooch signed Cartier, necklace signed Cartier London

\$60,000-80,000



PROPERTY FROM A PRIVATE COLLECTION

**80**

**COLORED DIAMOND AND DIAMOND EARRINGS**

Fancy yellow pear modified brilliant-cut diamond of 6.36 carats, pear brilliant-cut diamond of 5.14 carats, marquise, pear and oval-cut diamonds and yellow diamonds, platinum and 18k gold, pendants detachable, 1% ins.

GIA, 2020, report no. 2205844364: 6.36 carats, Fancy Yellow, natural color, VVS2 clarity

GIA, 2020, report no. 6203844371: 5.14 carats, G color, VVS2 clarity

\$120,000-150,000

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



80



81

**81**

**EMERALD AND DIAMOND BRACELET**

Rectangular-cut emeralds, circular, baguette and tapered baguette-cut diamonds, platinum and 18k white gold, 6% ins.

AGL, 2019, report no. 1102720 1-3: Colombia, minor clarity enhancement, modern type

\$40,000-60,000



82

**82**

**AN IMPORTANT DIAMOND RING**

Heart modified brilliant-cut diamond of 15.20 carats, circular-cut diamonds, platinum, ring size 5¾

GIA, 2020, report no. 2201840992: 15.20 carats, D color, Internally Flawless clarity

\$750,000-950,000



83

**83**

**AN IMPRESSIVE COLORED DIAMOND RING**

Fancy intense yellow cut-cornered rectangular mixed-cut diamond of 33.65 carats, 18k gold, ring size 6

GIA, 2019, report no. 6204468875: 33.65 carats, Fancy Intense Yellow, natural color, VS2 clarity

\$525,000-625,000





84



85

PROPERTY OF A GENTLEMAN

**84**

**A FINE SAPPHIRE RING**

Cushion mixed-cut sapphire of 8.54 carats, platinum,  
ring size 6

Gübelin, 2019, report no. 19080114: 8.54 carats, Kashmir,  
no indications of heating, with Information Sheet

SSEF, 2019, report no. 108896: 8.543 carats, Kashmir,  
no indications of heating, accompanied by an Appendix letter  
in a hardbound portfolio holder

\$400,000-500,000

PROPERTY OF A TEXAS COLLECTOR

**85**

**DIAMOND BRACELET**

Rectangular and square-cut diamonds, platinum, 7½ ins.

\$120,000-180,000



86



87

PROPERTY FROM A PRIVATE COLLECTION

**86**

**SAPPHIRE AND DIAMOND NECKLACE**

Twenty-eight oval-cut sapphires ranging from 10.39 to 1.56 carats, twenty-eight oval-cut diamonds ranging from 5.36 to 1.31 carats, platinum, 16 ins.

AGL, 2020, report no. 1106175: 10.39 carats, Ceylon, heat enhancement

GIA, 2020, report no. 2205843413: 5.36 carats, J color, VS1 clarity

GIA, 2020, report no. 6204843405: 5.12 carats, I color, VS2 clarity

\$200,000-300,000

**87**

**DIAMOND EARRINGS**

Cushion modified brilliant-cut diamonds of 5.07 and 5.01 carats, circular-cut diamonds, platinum, 2½ ins.

GIA, 2019, report no. 5201712622: 5.07 carats, H color, VS2 clarity

GIA, 2019, report no. 6204712623: 5.01 carats, G color, VS2 clarity

\$125,000-155,000



88

**88**

**SPINEL AND DIAMOND RING**

Modified round mixed-cut spinel of 6.85 carats, circular-cut diamonds, platinum and 14k white gold, ring size 7¼

AGL, 2020, report no. 1107423: 6.85 carats, no gemological evidence of clarity enhancement

\$15,000-20,000



89

PROPERTY OF A GENTLEMAN

**89**

**ANTIQUE MULTI-COLORED SAPPHIRE, DIAMOND AND ENAMEL PENDANT BROOCH, PAULDING FARNHAM, TIFFANY & CO.**

Circular-cut green, yellow, pink and blue sapphires, old-cut diamonds, yellow enamel, 18k gold and platinum, fitted with a collapsible pendant hoop, 1¼ ins., circa 1900, signed Tiffany & Co., maker's mark for Tiffany & Co. referencing the 1901 Pan-American Exposition

\$25,000-35,000

**EXHIBITED:**

Buffalo, New York, *Pan-American Exposition*, 1 May 1901- 2 November 1901

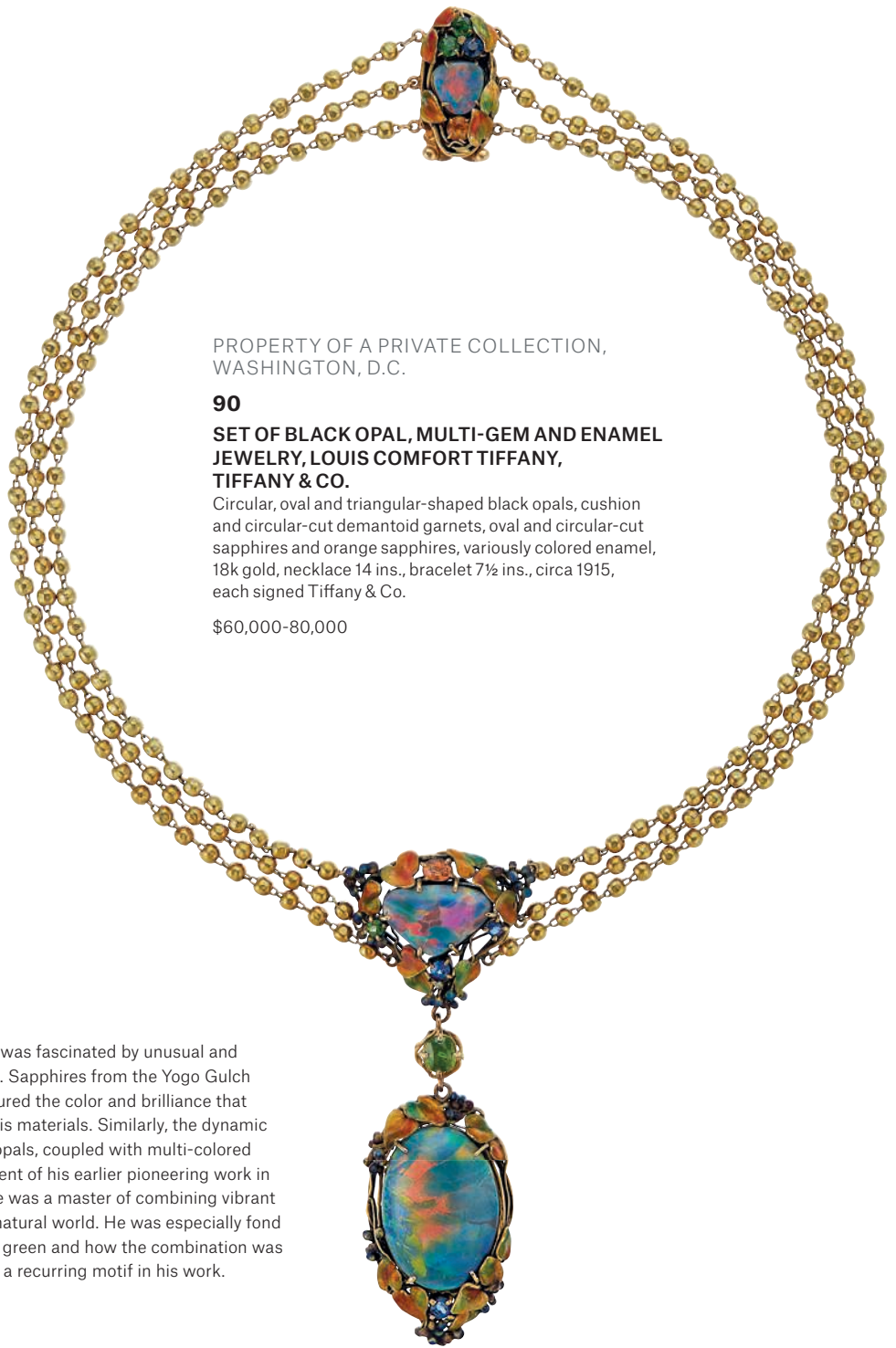
**LITERATURE:**

Cf. J. Loring, *Paulding Farnham: Tiffany's Lost Genius*, New York, Harry N. Abrams, 2000, p. 136

George Paulding Farnham (1859–1927), known as Paul or Paulding throughout his life, was born with an innate passion for creativity and an extraordinary artistic ability. Farnham's uncle, Charles T. Cook, who was the vice president and later president of Tiffany & Co., invited Farnham for an apprenticeship under the direction of Edward C. Moore, the house's chief designer. Upon the completion of Farnham's apprenticeship in 1885, he became an assistant to Moore, marking the beginning of Farnham's long career with the firm.

The turn of the century brought with it a new style, turning away from the feminine, delicate looks of the Victorian age, in favor of bolder, more colorful designs. This new era included a revival of Renaissance styles not seen since the age of Henry VIII of England and Francis I of France. American designers were eager to demonstrate their take on the Revivalist trend and the 1901 Pan-American Exposition in Buffalo, New York provided the perfect opportunity.

Farnham, well acknowledged as the American leader of the Renaissance Revival style, exhibited several pieces at the exposition, including Lot 89. All pieces exhibited in Buffalo by Tiffany & Co. were stamped with a beaver, this brooch included.



PROPERTY OF A PRIVATE COLLECTION,  
WASHINGTON, D.C.

**90**

**SET OF BLACK OPAL, MULTI-GEM AND ENAMEL  
JEWELRY, LOUIS COMFORT TIFFANY,  
TIFFANY & CO.**

Circular, oval and triangular-shaped black opals, cushion and circular-cut demantoid garnets, oval and circular-cut sapphires and orange sapphires, variously colored enamel, 18k gold, necklace 14 ins., bracelet 7½ ins., circa 1915, each signed Tiffany & Co.

\$60,000-80,000

Louis Comfort Tiffany was fascinated by unusual and unconventional stones. Sapphires from the Yogo Gulch Mine in Montana captured the color and brilliance that he was looking for in his materials. Similarly, the dynamic play-of-color in black opals, coupled with multi-colored enameling, is reminiscent of his earlier pioneering work in glass and windows. He was a master of combining vibrant colors to emulate the natural world. He was especially fond of combining blue and green and how the combination was evocative of peacocks, a recurring motif in his work.





91

**91**  
**PERIDOT AND ENAMEL BROOCH,**  
**LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Rectangular-cut peridot, green and blue plique-à-jour enamel, 18k gold, 1¼ ins., circa 1910, signed Tiffany & Co.

\$6,000-8,000

**LITERATURE:**

Cf. C. Phillips, *Bejewelled by Tiffany 1837-1987*, New Haven, Yale University Press, 2006, p. 241

Unlike other artists of his time, Louis Comfort Tiffany was not interested in the linear, monochromatic designs that dominated the era. His primary focus was a gemstone's color and how it interacted with light. Unconventional stones such as tourmalines and peridots allowed him to experiment with color. Lot 91 demonstrates Louis Comfort's bold palate through his combination of semi-precious stones and enamel.



**92**  
**JADE AND GOLD NECKLACE,**  
**LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Jade beads and pear-shaped drops, circular cabochon jade, gold, 20 ins., circa 1910, signed Tiffany & Co.

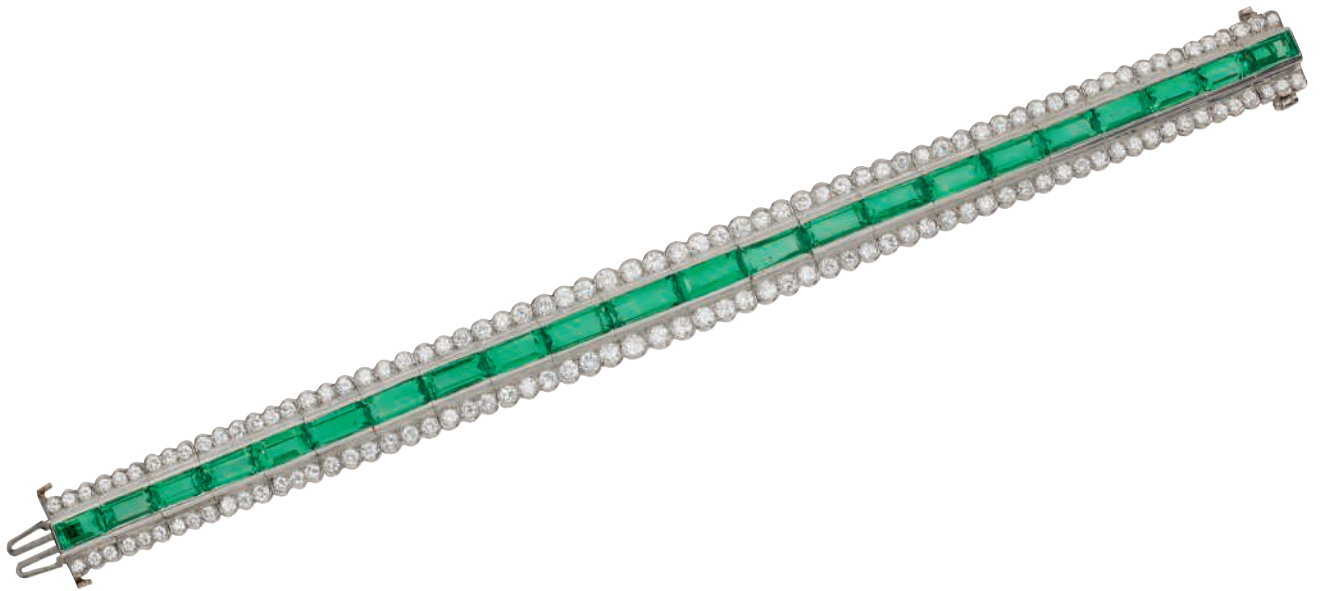
\$15,000-20,000

92





93



94

PROPERTY FROM A PHILADELPHIA  
PRIVATE COLLECTION

**93**

**ANTIQUE COLORED DIAMOND, EMERALD AND  
DIAMOND PENDANT-BROOCH**

Fancy intense yellow old mine brilliant-cut diamond of  
13.19 carats, oval and cushion-shaped emeralds, old-cut  
diamonds, pendant hoop is detachable, 1½ ins.,  
late 19th century

GIA, 2020, report no. 6207836393: 13.19 carats,  
Fancy Intense Yellow, natural color, SI1 clarity

\$60,000-80,000

PROPERTY FROM THE COLLECTION OF  
PATRICIA AND ERNST JAN HARTMANN

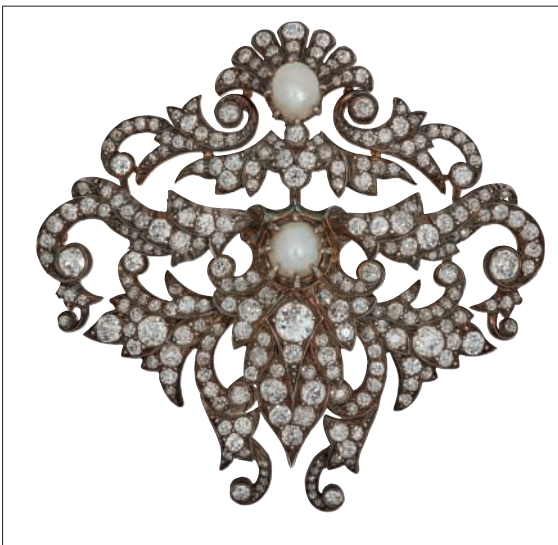
**94**

**EMERALD AND DIAMOND BRACELET**

Rectangular-cut emeralds, circular-cut diamonds,  
platinum, 7 ins.

AGL, 2020, report no. 1107664: Colombia,  
insignificant to minor clarity enhancement, traditional type

\$20,000-30,000



(detachable brooch illustrated)

**95**

**DIAMOND AND CULTURED PEARL TIARA**

Old-cut diamonds, semi-baroque and button-shaped cultured pearls, silver-topped gold, center panel may be detached and worn as a brooch, 10¼ ins., diamond frame circa 1890

GIA, 2020, report no. 5201903798: Three pearls tested, non-bead cultured pearls, saltwater, no indications of treatment

\$12,000-18,000

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



96

PROPERTY FROM A PRIVATE COLLECTION

**96**  
**ANTIQUE ROCK CRYSTAL, ENAMEL,  
PEARL AND DIAMOND PENDANT**

Faceted rock crystal, blue, white and pink enamel, pearls, rectangular and circular old-cut diamonds, gold, fitted with a pendant hook, accompanied by a gold, diamond and pearl necklace, 3¼ ins, circa 1885, unsigned, by Giuliano

\$15,000-20,000

**EXHIBITED:**

New York, The Cooper Union Museum for the Arts of Decoration, *Nineteenth Century Jewelry: From the First Empire to the First World War*, fig. 15, no. 254, 1955

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



97

**97**  
**ANTIQUE DIAMOND RING, TIFFANY & CO.**

Old-cut diamonds, silver and gold, ring size 7¼, maker's mark for Tiffany & Co. referencing the World's Columbian Exposition of 1893

\$12,000-18,000

The World's Columbian Exposition of 1893 was held in Chicago, Illinois. Tiffany won 56 medals during this exhibition, the highest of any company that year.



98

PROPERTY OF A  
SOUTHERN CALIFORNIA COLLECTOR

**98**

**RUBY AND DIAMOND EARRINGS,  
MOUNTED BY BOUCHERON**

Calibré-cut rubies, circular-cut diamonds, 18k white gold and platinum (French marks), 1 $\frac{1}{2}$  ins., circa 1955, signed Monture Boucheron

\$12,000-18,000



99

**99**

**ANTIQUE RUBY AND DIAMOND SNAKE  
BANGLE BRACELET, F.W. LAWRENCE**

Designed as two intertwined serpents, oval mixed-cut rubies, old-cut diamonds, gold, diameter 2 ins., circa 1890, signed F.W. Lawrence

AGL, 2020, report no. 1107261: Burma, no gemological evidence of heat

\$15,000-20,000

Frank Walter Lawrence (November 2, 1864 - March 10, 1929) was an important American jeweler during the Arts & Crafts movement at the turn of the 20th century. Known as F.W. Lawrence, he apprenticed with several jewelry and silver manufacturing firms in the New York City and Newark, New Jersey area. In 1889, Lawrence opened his first business in Newark and shortly thereafter relocated to New York City.

Lawrence's designs focused on natural themes, including highly realistic plants and animals. Given their dimensionality and craftsmanship, his pieces are often regarded as wearable sculptures. Early in Lawrence's career, he partnered with Gustav Manz, a manufacturing jeweler, who embraced and adapted Lawrence's style for larger clients, including Tiffany & Co., Black, Starr and Frost, and Raymond Yard. In addition to this partnership, Lawrence produced pieces for his own firm. A brooch attributed to him in the Metropolitan Museum of Art's collection is considered representative of the Art & Crafts movement. Lawrence's pieces are recognized today for their sculptural aesthetic and natural motifs.



100



101  
(two views)

PROPERTY FROM A PRIVATE COLLECTION

**100**

**ART DECO DIAMOND, SAPPHIRE AND SEED PEARL WRISTWATCH, CARTIER**

Single and rose-cut diamonds, rectangular-cut sapphires, seed pearls, platinum (French marks), manual movement, case width 18.95 mm, 6 $\frac{1}{2}$  ins., circa 1930, signed Cartier, movement signed European Watch & Clock Co. Inc., nos. 20349, 2780, 13437

\$15,000-20,000

PROPERTY OF A LADY

**101**

**ANTIQUE DIAMOND AND GOLD MINIATURE PENDANT WATCH**

Rose-cut diamond, gold, manual movement, case width 14.40 mm, 1 in., circa 1900

\$15,000-20,000



## 102

### RETRO DIAMOND AND GOLD NECKLACE, BRY & CIE

Circular and single-cut diamonds, 18k rose gold (French mark) and platinum, 14 ins., circa 1950, maker's mark (René Bry)

\$18,000-22,000

This necklace was featured in *Femme* magazine in June 1954.

René Bry established his workshops in 1937 at rue Sainte-Anne before moving to avenue de l'Opéra. The company rapidly became one of the largest workshops in Paris, and their boutique, Bry & Cie, was opened in 1944, situated at 15, rue de la Paix. The firm manufactured haute joaillerie and in 1949 and at the Brussels World Exhibition in 1958 they were awarded the Grand Prix.

opposite:  
Femme, 1954



PROPERTY OF A LADY

**103**

**COLORED DIAMOND AND DIAMOND EARRINGS**

Pear, marquise and rectangular modified-cut colored diamonds, including a fancy deep brownish yellow pear modified brilliant-cut diamond of 2.92 carats, fancy light brownish yellow pear brilliant-cut diamond of 2.24 carats, fancy brown-yellow pear brilliant-cut diamond of 2.24 carats, pear brilliant-cut diamond of 1.38 carats, circular and rectangular modified-cut diamonds, gold, 3½ ins.

GIA, 2020, report no. 6207983216: 2.92 carats, Fancy Deep Brownish Yellow, natural color, VS1 clarity

GIA, 2020, report no. 6207983231: 2.24 carats, Fancy Light Brownish Yellow, natural color, VS1 clarity

GIA, 2020, report no. 6204983228: 2.24 carats, Fancy Brown-Yellow, natural color, SI1 clarity

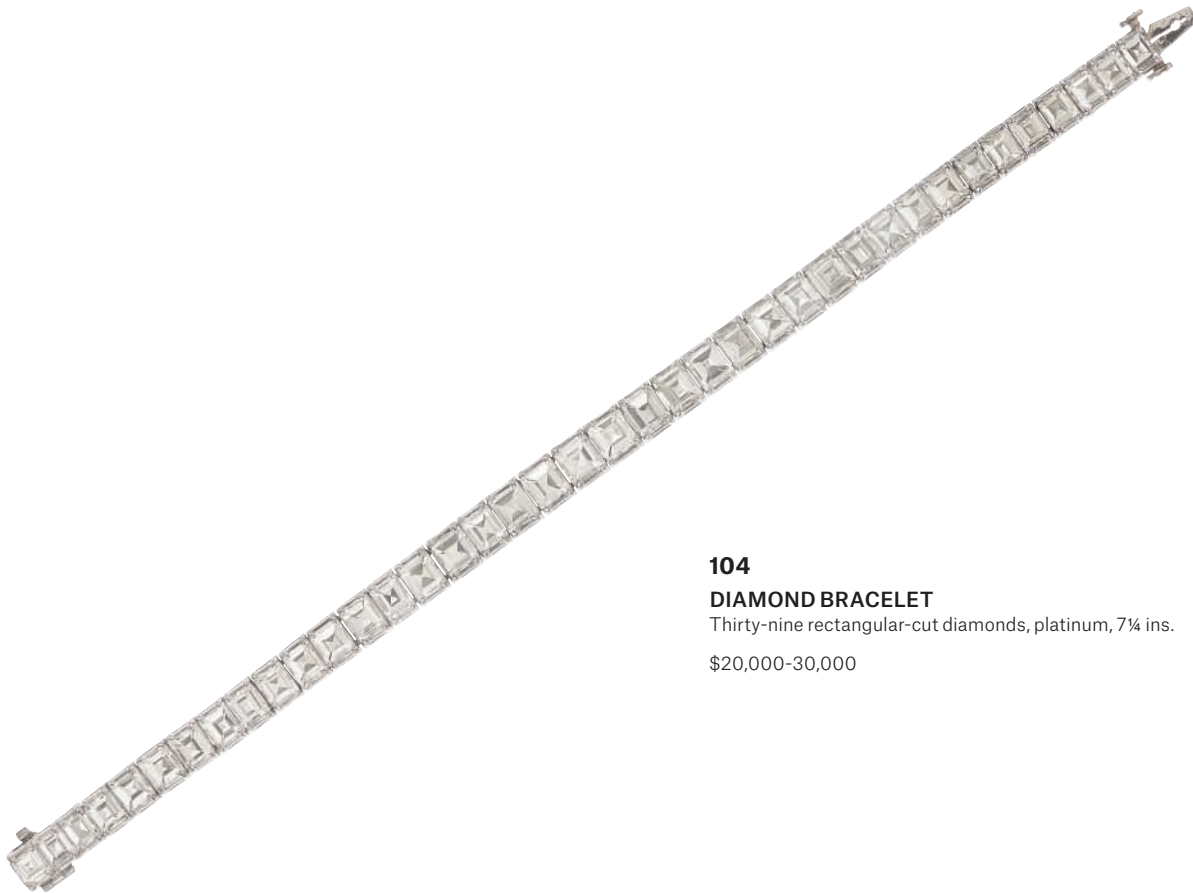
GIA, 2020, report no. 2203983221: 1.38 carats, M color, Faint Brown, VS2 clarity

\$20,000-30,000

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



103



**104**

**DIAMOND BRACELET**

Thirty-nine rectangular-cut diamonds, platinum, 7¼ ins.

\$20,000-30,000

104





105

PROPERTY OF A TEXAS COLLECTOR

**105**

**DIAMOND EARRINGS**

Circular-cut diamonds of 3.64, 3.23, 0.68 and 0.67 carats, marquise-cut diamonds, platinum, 1 in.

\$20,000-30,000



106

**106**

**COLORED DIAMOND AND DIAMOND RING**

Fancy brown-pink round brilliant-cut diamond of 1.81 carats, baguette-cut diamonds, platinum and 18k rose gold (French marks), ring size 6

GIA, 2015, report no. 5172376980: 1.81 carats, Fancy Brown-Pink, natural color, VS1 clarity

\$40,000-60,000



107

PROPERTY OF A TEXAS COLLECTOR

**107**

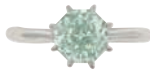
**COLORED DIAMOND AND DIAMOND EARRINGS**

Fancy light yellow cut-cornered rectangular modified brilliant-cut diamonds of 2.80 and 2.64 carats, oval and baguette-cut diamonds, platinum and 18k gold, ½ in.

GIA, 2020, report no. 5202903319: 2.80 carats, Fancy Light Yellow, natural color, VS1 clarity

GIA, 2020, report no. 5202903327: 2.64 carats, Fancy Light Yellow, natural color, VVS2 clarity

\$12,000-15,000



108

PROPERTY OF A LADY

**108**

**A RARE COLORED DIAMOND RING**

Fancy bluish green octagonal modified brilliant-cut diamond of 1.54 carats, platinum, ring size 6

GIA, 2020, report no. 5201918851: 1.54 carats, Fancy Bluish Green, natural color, SI1 clarity

\$60,000-80,000



109

PROPERTY OF A LADY

**109**

**SAPPHIRE AND DIAMOND RING**

Cushion mixed-cut sapphire of 13.21 carats, circular-cut diamonds, platinum, ring size 6¼

AGL, 2020, report no. 1108340: 13.21 carats, Ceylon, no gemological evidence of heat or clarity enhancement

\$50,000-70,000



110

111

PROPERTY OF A TEXAS COLLECTOR

**110**

**COLORED DIAMOND AND DIAMOND NECKLACE**

Square-cut diamonds and yellow diamonds, platinum and 18k gold, 18 $\frac{3}{8}$  ins.

GIA, 2020, report no. 2205903477: 0.70 carat, Fancy Yellow, natural color, VS2 clarity

GIA, 2020, report no. 6203903783: 0.53 carat, Fancy Yellow, natural color, VS1 clarity

\$10,000-15,000

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

PROPERTY OF A LADY

**111**

**DIAMOND RING, TAFFIN**

Square-cut diamond of 3.38 carats, single-cut diamonds, platinum and 18k white gold, approximate ring size 3 $\frac{1}{2}$ , signed Taffin, no. TF3123 (partially indistinct)

GIA, 2020, report no. 2205938910: 3.38 carats, E color, VVS1 clarity

\$20,000-30,000



112

PROPERTY OF A LADY

**112**

**DIAMOND RING**

Square-cut diamond of 5.10 carats, platinum, approximate ring size 4½

GIA, 2020, report no. 15777841: 5.10 carats, I color, VS2 clarity

\$40,000-60,000



113

**113**

**SET OF RUBELLITE TOURMALINE, DIAMOND AND COLORED DIAMOND 'CARESSE D'ORCHIDÉES' JEWELRY, CARTIER**

Oval and drop-shaped rubellite tourmalines, circular-cut diamonds, circular-cut yellow diamonds, platinum and 18k white gold (French marks), brooch 3¾ ins., earrings 2 ins., each signed Cartier, brooch with maker's mark (Pierre Brun), nos. 95366A (brooch) and 15831B (earrings), two red Cartier cases, one with outer box

\$50,000-70,000

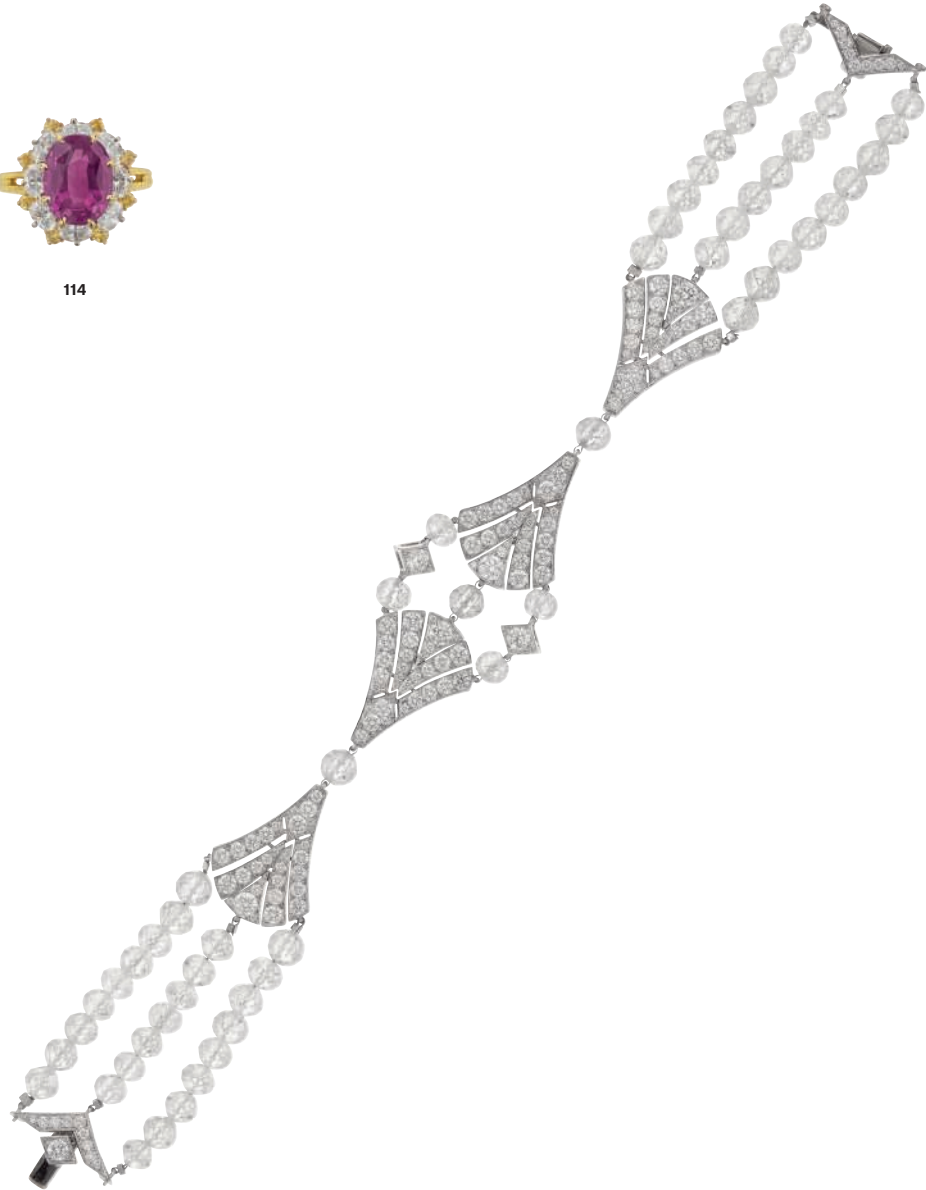
**LITERATURE:**

Cf. N. Coleno, *Amazing Cartier: Creations Since 1937*, Paris, Éditions du Regard, 2008, p. 123

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



114



115

**114**

**COLORED SAPPHIRE, DIAMOND AND COLORED DIAMOND RING, OSCAR HEYMAN & BROTHERS**

Oval modified mixed-cut purple-pink sapphire of 5.59 carats, oval-cut diamonds, circular-cut yellow diamonds, 18k gold and platinum, ring size 7¼, maker's mark, no. 99199

AGL, 2019, report no. 1104842: 5.59 carats, Purple-Pink color, Ceylon, no gemological evidence of heat or clarity enhancement

\$15,000-20,000

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

**115**

**DIAMOND BRACELET, TIFFANY & CO.**

Circular-cut diamonds, faceted diamond beads, platinum, 7 ins., signed Tiffany & Co., no. 34393318

\$15,000-20,000



116

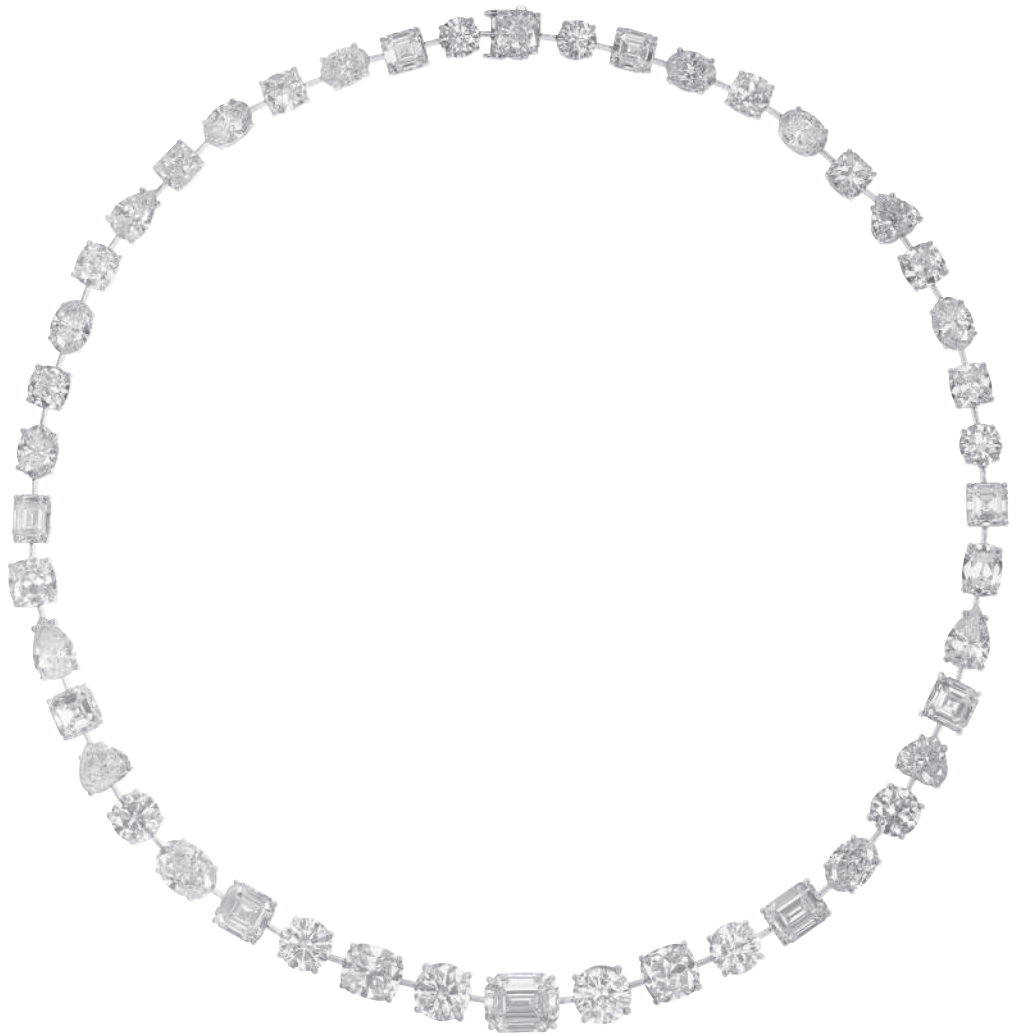
PROPERTY FROM A PRIVATE COLLECTION

**116**  
**DIAMOND RING,  
MOUNTED BY VAN CLEEF & ARPELS**

Rectangular-cut diamond of 4.28 carats, tapered baguette-cut diamonds, platinum (French mark), ring size 6½, signed Monture Van Cleef & Arpels, no. 54 SL2127 VCA

GIA, 2019, report no. 2201789020: 4.28 carats, E color, VVS1 clarity, potentially Internally Flawless

\$60,000-80,000



117

PROPERTY OF A PRIVATE COLLECTOR

**117**  
**DIAMOND 'AERO' NECKLACE,  
WILLIAM GOLDBERG**

Forty-six variously-shaped diamonds including cushion brilliant-cut, round brilliant-cut, rectangular-cut, cut-cornered modified rectangular-cut, square-cut, oval brilliant-cut, pear brilliant-cut and heart brilliant-cut, ranging from 3.23 to approximately 0.51 carats, mounted in platinum, 15¼ ins., signed William Goldberg, maker's mark, no. N1129, navy William Goldberg envelope case

19 GIA, 2007-2008: 3.23 to 1.00 carats, F-H color, VVS1 to SI1 clarity

17 GIA, 2008: 0.89 to 0.51 carats, F-H color, VVS2 to SI2 clarity

Total diamond weight of necklace, 46.36 carats

\$150,000-250,000

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

**Please note that ten of the diamonds are not accompanied by reports**



118

119



119  
(concealed dial)

**118**  
**DIAMOND EARRINGS**

Pear brilliant-cut diamond of 5.08 carats, pear modified brilliant-cut diamond of 5.03 carats, round brilliant-cut diamonds of 2.03 and 2.01 carats, cushion-cut diamonds, platinum, pendants detachable, 1 $\frac{1}{2}$  ins.

GIA, 2018, report no. 2191647221: 5.08 carats, F color, VVS2 clarity

GIA, 2018, report no. 5191647236: 5.03 carats, E color, VS2 clarity

GIA, 2018, report no. 2195650661: 2.03 carats, E color, VS2 clarity

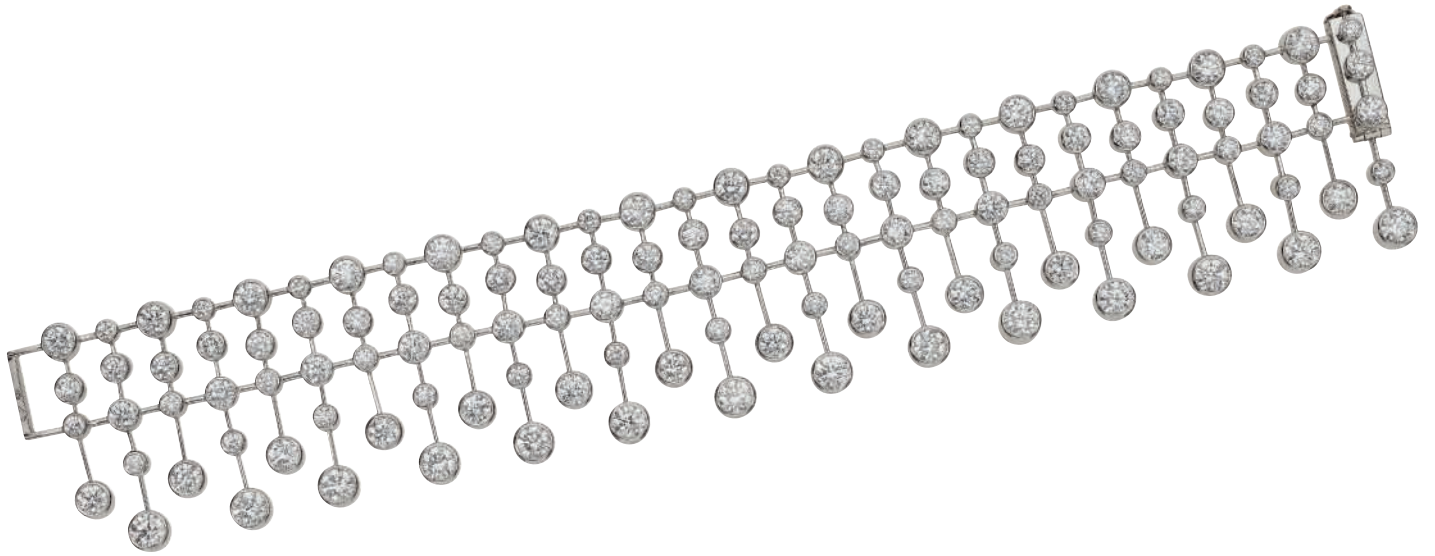
GIA, 2018, report no. 2195650660: 2.01 carats, E color, VS2 clarity

\$200,000-300,000

**119**  
**RUBELLITE TOURMALINE AND DIAMOND WRISTWATCH, GRAFF**

With secret diamond dial, carved and circular cabochon rubellite tourmalines, circular and pear-shaped diamonds, 18k white gold (Swiss mark), quartz movement, 6 $\frac{3}{4}$  ins., signed Graff

\$55,000-65,000



**120**

**DIAMOND BRACELET, CARTIER**

Circular-cut diamonds, platinum (French marks), 7 ins.,  
signed Cartier, no. 46751A

\$40,000-60,000





121

PROPERTY OF A LADY

**121**

**DIAMOND EARRINGS, GRAFF**

Circular-cut diamonds, 18k white gold, 2½ ins., signed Graff, no. GE18900

\$20,000-30,000



122

PROPERTY OF A LADY

**122**

**DIAMOND RING**

Rectangular-cut diamond of 5.01 carats, platinum, ring size 6½

GIA, 2011, report no. 2135414509: 5.01 carats, F color, SI1 clarity

\$50,000-70,000

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



123

**123**  
**MOONSTONE, SAPPHIRE AND  
DIAMOND EARRINGS, JAR**

Double cabochon pear-shaped moonstones, circular-cut sapphires, single-cut diamonds, 18k gold and silver, 2½ ins., unsigned, pink JAR case

\$150,000-250,000



124

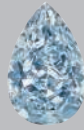
**124**  
**PAIR OF COLORED SAPPHIRE, SPINEL, DIAMOND  
AND COLORED DIAMOND BROOCHES, JAR**

Cushion-cut pink sapphire of 10.80 carats, cushion-cut spinel of 9.86 carats, circular-cut yellow, orange and brown diamonds, single-cut diamonds, 18k blackened and rose gold, 1½ ins., signed JAR 'Paris', pink JAR case

\$150,000-250,000



PROPERTY OF A PRIVATE COLLECTOR



(illustrated unmounted)

SHOULD YOU WISH TO BID ON THIS LOT,  
YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE

**125**

**COLORED DIAMOND RING**

Fancy intense blue pear modified brilliant-cut diamond of 7.16 carats,  
platinum, ring size 6

GIA, 2020, report no. 2201939114: 7.16 carats, Fancy Intense Blue,  
natural color, Internally Flawless, Type IIb

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





Session II  
2.00 pm  
(Lots 126 - 264)



*KENILWORTH - MIAMI  
1950*

James and Marilynn  
Alsdorf, Kenilworth  
Miami, 1950.  
Photographer unknown.  
Courtesy of consignor.



# THE JAMES AND MARILYNN ALSDORF COLLECTION

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The Collection of James and Marilynn Alsdorf represents a notable achievement in the history of American connoisseurship. Steadily acquired throughout the latter half of the twentieth century by two of Chicago's most important civic and cultural patrons, the Collection is unparalleled in its breadth and quality, illuminating the remarkable feats of human artistry across time and geography. For the Alsdorfs, collecting represented a unique opportunity for exploration, adventure, and the pursuit of beauty, extending from the art-filled rooms of their Chicago residence to distant continents and historic lands. The couple's philosophy of collecting, as Marilynn Alsdorf explained, was simple yet profound: "We looked for objects," she said, "to delight our eyes and souls..."

Married in 1952, James and Marilynn Alsdorf would spend nearly four decades together building a life centered on art, philanthropy, and family. The son of a former Dutch diplomat and exporter, James W. Alsdorf joined his father's business after studying at the Wharton School of Business at the University of Pennsylvania. It was while working for his family's company, Alsdorf International, Ltd., that Mr. Alsdorf came upon the opportunity to acquire the Cory Corporation, a producer of coffee brewers and equipment. Under Mr. Alsdorf's leadership, Cory grew to become the nation's top manufacturer in the field, allowing him to expand the business into other areas of production and service. After successfully selling the company to the Hershey Corporation in the late 1960s, he re-joined the Alsdorf family's export firm, and worked together with his wife, Marilynn, to amass an exceptional private collection of fine art.

Raised in Chicago's Rogers Park neighborhood and educated at Northwestern University, Marilynn Alsdorf was a woman whose intelligence and passion for fine art left an indelible mark on the Alsdorfs' collection and the community in which they lived. The couple made their first acquisition at a Chicago auction shortly after their marriage. The work was a harbinger of greater things to come, prompting the couple to look deeper into the innumerable strands of art historical expression found throughout history—from the societies of ancient Egypt and Greece to the early Renaissance, Islamic art, Chinese and East Asian art, and Modern painting and sculpture. Through international travel, personal scholarship, and in conversation with leading curators, dealers, and living artists, the Alsdorfs honed a shared, astute connoisseurship, one driven by an ineffable, almost spiritual quality found in the works they chose to acquire.

It was this "love of the object," as the Alsdorfs described it, that resulted in an extraordinary, polymathic private collection. The couple's residence on Chicago's Lake Shore Drive became home to a striking *mélange* of works in which painting, sculpture, and decorative arts from around the world stood in art historical conversation—a curatorial achievement in its own right for which the Alsdorfs were widely celebrated. The couple were especially pioneering in their acquisition of Indian, Southeast Asian, and Himalayan art, areas that were largely undervalued when they first began to acquire these works in the 1960s. The Alsdorfs' first visit to India in 1968 was followed by numerous trips in the region, allowing them to expand both their expertise and their collection. Each new spark of art historical interest—in Old Master drawings, Buddhist sculpture, Chinese porcelain, Native American art, and beyond—set off a flurry

of erudition and acquisition. "You have to love something before you buy it," Mrs. Alsdorf explained. "Find something, some period or some venue that you really like and do research on it. Find something that you're passionate about and then start collecting."

While their collection included masterful pieces by unknown artists from across history, the Alsdorfs were also keen to advance the work of Modern and Contemporary figures, acquiring works by artists such as Mark Rothko, René Magritte, Frida Kahlo, Fernand Léger, Jean Dubuffet, and others. In 1967, the Alsdorfs joined other prominent Chicago collectors, including Edwin and Lindy Bergman and Robert and Beatrice Mayer, in founding the Museum of Contemporary Art Chicago, an institution to which they would provide extensive financial and personal leadership. The Alsdorfs' patronage of museums and cultural institutions extended across Chicago and the wider United States: Mr. Alsdorf was a member of the International Council of the Museum of Modern Art, the Collectors Committee of the National Gallery of Art, and a board member of Dumbarton Oaks, among others. Mrs. Alsdorf, for her part, served as president of the Arts Club of Chicago and in leadership positions at institutions including the Smart Museum of Art at the University of Chicago, the Snite Museum of Art at the University of Notre Dame, and the Mary and Leigh Block Museum of Art at Northwestern University.

With the passing of James Alsdorf in 1990, his wife and family sought to continue to build upon the legacy in art and philanthropy that had defined his life. From the 1950s, the Alsdorfs were especially ardent patrons of the Art Institute of Chicago, gifting or lending hundreds of works to the museum commencing in the earliest days of their collecting. A longtime AIC trustee, Mrs. Alsdorf served for a time as president of the museum's Women's Board, while Mr. Alsdorf served as AIC chairman from 1975 to 1978. The couple's decades of generosity toward the AIC would extend past Mr. Alsdorf's death and into the twenty-first century. In 1997, Mrs. Alsdorf presented the AIC with some four hundred works of Southeast Asian art, a transformative bequest celebrated by the landmark exhibition *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilynn Alsdorf Collection*. Less than a decade later, Mrs. Alsdorf made yet another monumental gift when she supported the construction of the Alsdorf Galleries of Indian, Southeast Asian, Himalayan, and Islamic Art, an arresting Renzo Piano-designed space bridging the museum's Michigan Avenue building and Modern Wing. At the same time, Mrs. Alsdorf funded a dedicated curatorial position at the AIC in Southeast Asian art, ensuring that generations of visitors will continue to discover the wonders of the field through exhibitions and education.

In 2006, when Marilynn Alsdorf was presented with the Joseph R. Shapiro Award from the Smart Museum of Art, fellow collector John Bryan lauded her as "an art patron without equal in our time in Chicago." Together, the Alsdorfs had not only built a peerless private collection of fine art from around the world, but had also dedicated themselves to sharing that collection and the passion that fueled its acquisition. The James and Marilynn Alsdorf Collection now serves as the tangible representation of the wide-reaching curiosity and connoisseurship of its namesakes—an unwavering belief in the transcendent and timeless power of art.



**126**

**DIAMOND BROOCH, VAN CLEEF & ARPELS**

Circular and single-cut diamonds, platinum and 18k gold,  
3 ins., circa 1960, signed Van Cleef & Arpels, no. N.Y. 40174

\$12,000-18,000



127

**127**

**EMERALD AND DIAMOND BRACELET**

Oval-shaped cabochon and sugarloaf cabochon emeralds, square-cut emeralds, baguette and tapered baguette-cut diamonds, platinum, 6¾ ins., no. 134

\$15,000-20,000

128

**128**

**COLORED DIAMOND AND DIAMOND BRACELET**

Fancy intense yellow round brilliant-cut diamond of 1.93 carats, fancy yellow round brilliant-cut diamonds of 0.94 and 0.85 carat, round brilliant-cut diamonds of 1.12 and 1.09 carats, circular-cut yellow diamonds, circular and baguette-cut diamonds, platinum, accompanied by a 14k gold jacket, 6¾ ins.

GIA, 2020, report no. 6204847496: 1.93 carats, Fancy Intense Yellow, natural color, I1 clarity

GIA, 2020, report no. 6204879902: 0.94 carat, Fancy Yellow, natural color, SI2 clarity

GIA, 2020, report no. 2203879905: 0.85 carat, Fancy Yellow, natural color, VS2 clarity

GIA, 2020, report no. 2205847535: 1.12 carats, G color, I1 clarity

GIA, 2020, report no. 5202847603: 1.09 carats, G color, I1 clarity

\$20,000-30,000

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



129

**129**

**DIAMOND EARRINGS**

Pear brilliant-cut diamonds of 2.71 and 2.62 carats, circular and baguette-cut diamonds, platinum, 1 $\frac{1}{2}$  ins.

GIA, 2020, report no. 6207844934: 2.71 carats, I color, SI1 clarity

GIA, 2020, report no. 6204844381: 2.62 carats, I color, SI1 clarity

\$15,000-20,000



130

**130**

**DIAMOND BRACELET**

Circular, baguette and bullet-shaped diamonds, platinum, 6 $\frac{3}{4}$  ins., no. 7899

\$25,000-35,000



**131**

**DIAMOND RING AND ETERNITY BAND**

Pear brilliant-cut diamond of 5.64 carats,  
tapered baguette-cut diamonds, platinum,  
approximate ring size 4½; baguette-cut diamonds,  
platinum, approximate ring size 6

GIA, 2020, report no. 5201844375: 5.64 carats,  
E color, VS2 clarity

\$100,000-150,000



132



133

#### PROPERTY OF A LADY

##### 132

##### COLORED DIAMOND AND DIAMOND EARRINGS

Pear brilliant-cut diamond of 6.33 carats, fancy brown-orange pear modified brilliant-cut diamond of 6.29 carats, fancy brown-orange cushion modified brilliant-cut diamond of 3.07 carats, cushion modified brilliant-cut diamond of 3.04 carats, 18k rose gold and platinum, 1½ ins.

GIA, 2019, report no. 5192971510: 6.33 carats, I color, I1 clarity

GIA, 2019, report no. 5202047659: 6.29 carats, Fancy Brown-Orange, natural color, VS1 clarity

GIA, 2019, report no. 5131045006: 3.07 carats, Fancy Brown-Orange, natural color, I1 clarity

GIA, 2018, report no. 5191896641: 3.04 carats, I color, SI2 clarity

\$80,000-120,000

##### 133

##### DIAMOND RING

Circular brilliant-cut diamond of 10.02 carats, baguette-cut diamonds, platinum, ring size 7¼

GIA, 2019, report no. 6203453966: 10.02 carats, I color, VVS2 clarity

\$180,000-220,000



134

PROPERTY OF A LADY

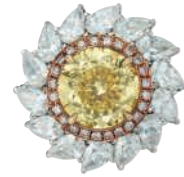
**134**

**DIAMOND NECKLACE, HARRY WINSTON**

Round brilliant-cut diamond of 4.35 carats, platinum, 18½ ins., maker's mark, no. 668448, navy Harry Winston case and outer box

GIA, 2020, report no. 11239047: 4.35 carats, E color, VS2 clarity

\$60,000-80,000



135

**135**

**COLORED DIAMOND AND DIAMOND RING**

Fancy intense yellow round brilliant-cut diamond of 5.05 carats, circular-cut pink diamonds, pear-shaped diamonds, platinum and 18k gold, ring size 6½

GIA, 2020, report no. 5131157042: 5.05 carats, Fancy Intense Yellow, natural color, VVS2 clarity

\$50,000-70,000

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



136

136

**COLORED DIAMOND AND DIAMOND RING**

Fancy light brownish pink marquise brilliant-cut diamond of 3.02 carats, tapered baguette-cut diamonds, 18k rose gold and platinum, ring size 5¾

GIA, 2020, report no. 2165040392: 3.02 carats, Fancy Light Brownish Pink, natural color, VVS2 clarity

\$55,000-85,000



137

137

**WHITE CORAL AND DIAMOND 'ROSE DE NOËL' EARRINGS, VAN CLEEF & ARPELS**

White coral plaques, circular-cut diamonds, 18k gold (French marks), 1½ ins., signed Van Cleef & Arpels and VCA, maker's mark, nos. BF498 and B3001

\$15,000-20,000

**LITERATURE:**

Cf. E. Possémé, *Van Cleef & Arpels: When Elegance Meets Art*, Paris, Les Arts Décoratifs, 2018, p. 190

Cf. M. Petit, *Van Cleef & Arpels: Reflection of Eternity*, Paris, Editions Cercle d'Art, 2006, pl. 218





PROPERTY OF A LADY

**138**

**MOTHER-OF-PEARL, DIAMOND AND  
GOLD SAUTOIR, BULGARI**

Mother-of-pearl plaques, circular-cut diamonds, 18k gold,  
24½ ins. neckchain, pendant 4 ins., portion of neckchain  
detachable and may be worn as a neckchain of 18¼ ins.,  
circa 1970, signed Bulgari, maker's marks (Péry & Fils)

\$7,000-10,000



PROPERTY FROM A MIAMI  
PRIVATE COLLECTION

**-139**

**SET OF MOTHER-OF-PEARL 'MAGIC  
ALHAMBRA' JEWELRY,  
VAN CLEEF & ARPELS**

Mother-of-pearl plaques, 18k gold (French marks),  
necklace 50 ins., earrings 3/4 in., each signed VCA,  
maker's marks (Perroud), nos. BL161417 (necklace)  
and JA398687 (earrings), green Van Cleef & Arpels  
envelope pouch and smaller pouch

\$12,000-18,000

PROPERTY OF A LADY

**140**

**DIAMOND ETERNITY BAND**

Thirteen square-cut diamonds, 18k rose gold, ring size 4½

\$10,000-15,000



**140**

PROPERTY OF A PRIVATE COLLECTION,  
WASHINGTON, D.C.

**141**

**SET OF GOLD AND DIAMOND JEWELRY,  
BUCCELLATI**

Circular-cut diamonds, 18k gold, cuff bracelet  
diameter 2½ ins., earrings ¾ in., cuff bracelet signed  
Buccellati, earrings signed Buccellati and gb,  
no. 13312 (cuff bracelet)

\$15,000-20,000



**141**



142

**142**

**ENAMEL AND SAPPHIRE BANGLE BRACELET,  
JEAN SCHLUMBERGER, TIFFANY & CO.**

Orange enamel, circular-cut sapphires, 18k gold,  
diameter 2¼ ins., signed Tiffany & Co.,  
Schlumberger, 'France'

\$15,000-20,000



143

**143**

**ENAMEL AND GOLD 'CONES AND V'S'  
BANGLE BRACELET, JEAN SCHLUMBERGER,  
TIFFANY & CO.**

Red pailonné enamel, 18k gold (French mark),  
diameter 2¼ ins., signed Tiffany Schlumberger,  
'Made in France', maker's mark (Stoffel)

\$12,000-18,000

**LITERATURE:**

Cf. C. Bizot, M. de Gary, É. Possème, *The Jewels of Jean  
Schlumberger*, New York, Harry N. Abrams, 1995, p. 66-67,  
nos. 122-124



144

PROPERTY OF A LADY

**144**

**GOLD AND RUBY GORILLA CUFF BRACELET,  
DAVID WEBB**

Hammered and sculpted 18k gold, circular cabochon rubies,  
diameter 2 1/4 ins., signed Webb

\$10,000-15,000



145  
(two views)

**145**

**JADEITE AND GOLD RING**

Oval cabochon jadeite of 15.05 x 10.32 x 6.29 mm,  
18k gold, ring size 9 1/2

GIA, 2017, report no. 2181854377: Jadeite Jade,  
natural color, no indications of impregnation

\$10,000-15,000



**146**

**RETRO SAPPHIRE AND GOLD BRACELET**

Calibré-cut sapphires, 18k gold (French marks), 7¼ ins.,  
circa 1940, signed Emmanuel Laforest, maker's mark

\$8,000-12,000

**147**

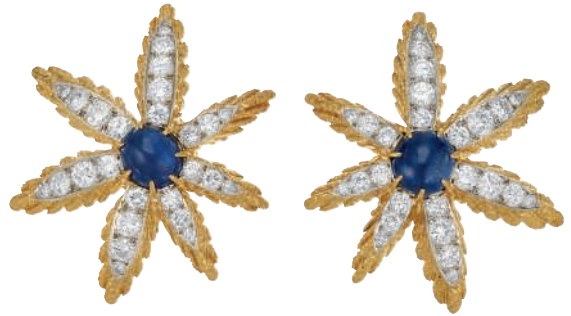
**SET OF DIAMOND, SAPPHIRE AND GOLD JEWELRY, VAN CLEEF & ARPELS**

Circular-cut diamonds, oval cabochon sapphires, 18k gold and platinum, brooch 2 $\frac{7}{8}$  ins., earrings 1 $\frac{5}{8}$  ins., each signed Van Cleef & Arpels, 'Made in France' (brooch), brooch with maker's marks (Péry & Fils), no. NY37933 (brooch), no. NY38281 (earrings)

\$15,000-20,000

**PROVENANCE:**

Christie's, New York, 9 June 2016, lot 12



147

PROPERTY OF A TEXAS COLLECTOR

**148**

**SAPPHIRE AND DIAMOND RING**

Cushion mixed-cut sapphire of 16.45 carats, bullet-shaped diamonds, platinum, ring size 7

AGL, 2020, report no. 1106835: 16.45 carats, Ceylon, no gemological evidence of heat or clarity enhancement

\$35,000-55,000



148



PROPERTY OF A LADY

**149**

**RETRO SAPPHIRE, RUBY AND DIAMOND  
'PELOUSE HAWAII' BRACELET,  
VAN CLEEF & ARPELS**

Circular-cut sapphires, rubies and diamonds,  
18k gold (French marks), 6¾ ins., circa 1945,  
signed Van Cleef & Arpels, no. 66125

\$15,000-20,000

**LITERATURE:**

Cf. S. Raulot, *Van Cleef & Arpels*, Paris, Editions du Regard,  
1986, p. 236

149



**150**  
(two views)

PROPERTY OF A LADY

**150**

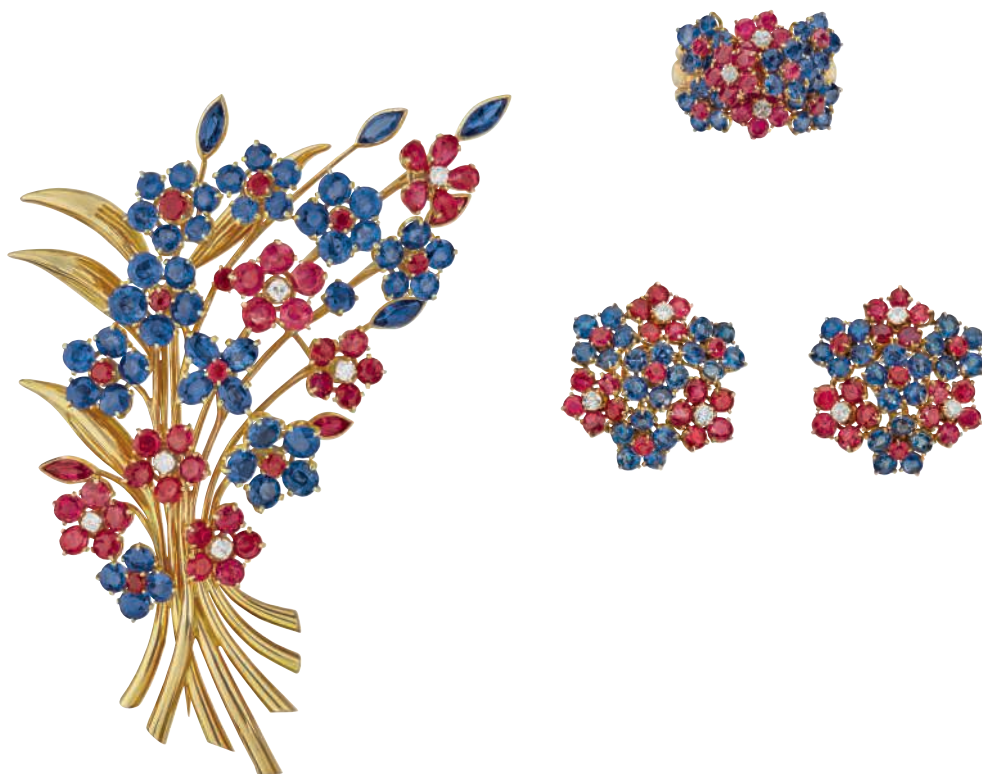
**SAPPHIRE AND DIAMOND RING**

Oval mixed-cut sapphire of 20.87 carats, circular,  
baguette and square-cut diamonds, gold, ring size 10½

AGL, 2019, report no. 1103790: 20.87 carats, Ceylon,  
no gemological evidence of heat or clarity enhancement

\$50,000-70,000





**151**

**SUITE OF RETRO RUBY, SAPPHIRE AND  
DIAMOND 'HAWAII' JEWELRY,  
VAN CLEEF & ARPELS**

Circular, marquise and pear-shaped rubies, circular, marquise and oval-cut sapphires, circular-cut diamonds, 18k rose gold (French marks), brooch 3½ ins., ring size 6½ ins., earrings 1 in., circa 1945, brooch and ring signed Van Cleef & Arpels with maker's mark, earrings unsigned with maker's mark, nos. 50299 (brooch), 51307 (earrings), 50584 (ring)

\$15,000-20,000

**LITERATURE:**

Cf. E. Possémé, *Van Cleef & Arpels: When Elegance Meets Art*, Paris, Les Arts Décoratifs, 2018, p. 126



***Henriette von Bohlen und Halbach*** (September 2, 1933 – May 30, 2019) was the daughter of Alois, Prince of Auersperg and Henriette, Countess Larish von Mönlich. Her official title was Princess Henriette von Auersperg; however, she was known to her friends and family as Hetti. The daughter of a diplomat and born to one of Austria's oldest noble families, she met Arndt von Bohlen und Halbach in 1968, heir to the Krupps family dynasty, and the two were soon engaged. He was considered one of the most eligible bachelors in West Germany at the time due to his family's immense wealth. The couple's 1969 wedding was attended by royalty and nobility from across Europe and American celebrities, including George Hamilton.

The couple lived a "jet set" lifestyle, splitting their time between their homes: the "Bled Targui" villa in Marrakesh, Morocco, a Krupp family property that was originally a royal hunting lodge for King Mohammed V; a home in Palm Beach, Florida; and their castle in Austria, Schloss Blühnbach, which was previously owned by the Hapsburg family. Additionally, they often spent time in glamorous locales, such as Gstaad, and their social circle included Yves Saint Laurent and Pierre Bergé, Princess Soraya of Persia, the Getty family, and the Rolling Stones, among many others. Hetti was most comfortable at Schloss Blühnbach, where she spent her days hunting and her nights hosting parties. Arndt died on May 8, 1986, leaving Hetti widowed at 52 years old, and following his death, she split her time between their beloved home in Marrakesh and the stylish Austrian city, Kitzbühel.

above: Henriette von Bohlen und Halbach

**152**

**RUBY AND DIAMOND RING, VAN CLEEF & ARPELS**

Rectangular-cut ruby, baguette and tapered baguette-cut diamonds, 18k gold, ring size 6¾, signed Van Cleef & Arpels, no. N.Y.53944

AGL, 2020, report no. 1106500: Classic Thailand, heat treatment

\$10,000-15,000



152

**153**

**DIAMOND RING**

Round brilliant-cut diamond of 7.87 carats, circular and pear-shaped diamonds, platinum, ring size 5¾

GIA, 2020, report no. 6204975785: 7.87 carats, J color, I1 clarity

\$20,000-30,000



153  
(two views)

**154**

**ANTIQUE DIAMOND EARRINGS**

Pear brilliant-cut diamonds of 2.52 and 2.34 carats, old-cut diamonds, silver-topped gold, 1⅞ ins., mid-late 19th century, with later added posts for pierced ears

GIA, 2020, report no. 6204878516: 2.52 carats, F color, VS2 clarity

GIA, 2020, report no. 2201878512: 2.34 carats, I color, VS1 clarity

\$25,000-35,000



154



155

PROPERTY OF A LADY

**155**

**DIAMOND RING**

Round brilliant-cut diamond of 5.06 carats, single-cut diamonds, platinum, ring size 7

GIA, 2020, report no. 5201972395: 5.06 carats, I color, VS2 clarity

\$40,000-60,000



156

**156**

**ANTIQUE SAPPHIRE, DIAMOND AND NATURAL PEARL BROOCH**

Cushion modified brilliant-cut sapphire of 46.99 carats, old and rose-cut diamonds, near-round and semi-baroque natural pearls measuring from 10.40 to 8.00 mm, silver-topped gold and 18k gold, 3½ ins., circa 1890

AGL, 2020, report no. 1108303: 46.99 carats, Ceylon, no gemological evidence of heat or clarity enhancement

GIA, 2020, report no. 1216037608: Three pearls tested, Natural Pearls, freshwater (1), saltwater (2), no indications of treatment

\$100,000-150,000





157

**ART DECO DIAMOND BROOCH, JANESICH**

Old and rose-cut diamonds, platinum, fitted with collapsible pendant hoop, 6¼ ins., circa 1925, signed Janesich

\$70,000-100,000

Leopoldo Janesich opened his first shop in Trieste, Italy in 1835, which offered jewelry and silverware to international clientele who visited the bustling port city for both business and pleasure. At the end of the nineteenth-century, Janesich established a store in Paris, not far from the fashionable Place Vendôme. Following success in Paris, additional locations were opened in Biarritz, London, Monte Carlo, and Vichy.

Janesich's designs caught the eye of important figures of the time such as the Archduke of Austria, King Nicholas of Montenegro, and the Duke of Aosta. The firm is especially well-known for jewelry and accessories designed during the Art Deco period, when jewelers explored new materials and styles. Inspired by the developments in architecture and machinery of the time, Janesich jewels from the 1920s and 1930s reflect the preference for platinum and diamond geometric designs.



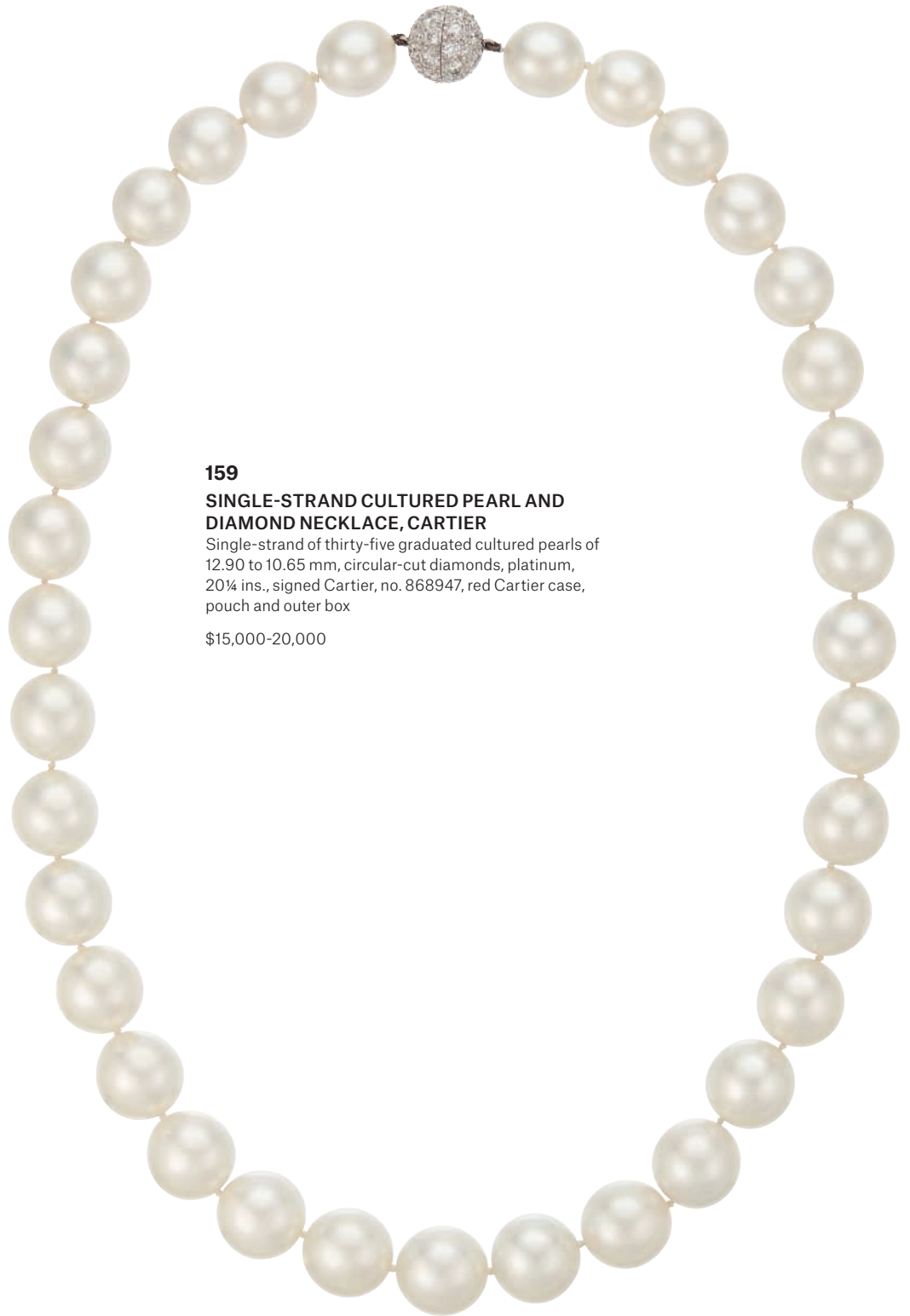


158  
(two views)

**158**  
**SAPPHIRE AND DIAMOND BOMBÉ RING**

Cushion-cut sapphires, circular-cut diamonds,  
gold and platinum, ring size 5, circa 1960

\$10,000-15,000



**159**  
**SINGLE-STRAND CULTURED PEARL AND  
DIAMOND NECKLACE, CARTIER**

Single-strand of thirty-five graduated cultured pearls of  
12.90 to 10.65 mm, circular-cut diamonds, platinum,  
20¼ ins., signed Cartier, no. 868947, red Cartier case,  
pouch and outer box

\$15,000-20,000

159



**160**

**SAPPHIRE AND DIAMOND EARRINGS,  
VAN CLEEF & ARPELS**

Circular-cut sapphires and diamonds, 18k gold  
(French mark), ¾ in., circa 1955, signed Van Cleef & Arpels,  
maker's mark (Péry et Cie), no. 78.094

\$15,000-20,000



160



161

**161**

**SAPPHIRE, DIAMOND AND ENAMEL BRACELET**

Octagonal and cushion-cut sapphires, old-cut diamonds,  
blue enamel, gold, 6¾ ins.

AGL, 2018, report no. 1096299: Ceylon (4), Thailand (1),  
no gemological evidence of heat

\$25,000-35,000



162

**162**

**DIAMOND RING**

Rectangular-cut diamond of 6.48 carats,  
trapezoid-cut diamonds, platinum, ring size 6

GIA, 2020, report no. 5121863337: 6.48 carats,  
G color, VVS2 clarity

\$80,000-120,000



163

PROPERTY OF A LADY

**163**

**BELLE ÉPOQUE COLORED DIAMOND AND  
DIAMOND RING**

Fancy vivid yellow oval brilliant-cut diamond of 5.65 carats,  
single-cut diamonds, platinum, ring size 5½, circa 1915

GIA, 2020, report no. 5141804742: 5.65 carats,  
Fancy Vivid Yellow, natural color, VS1 clarity

\$250,000-350,000



164

**164**

**SAPPHIRE AND DIAMOND RING**

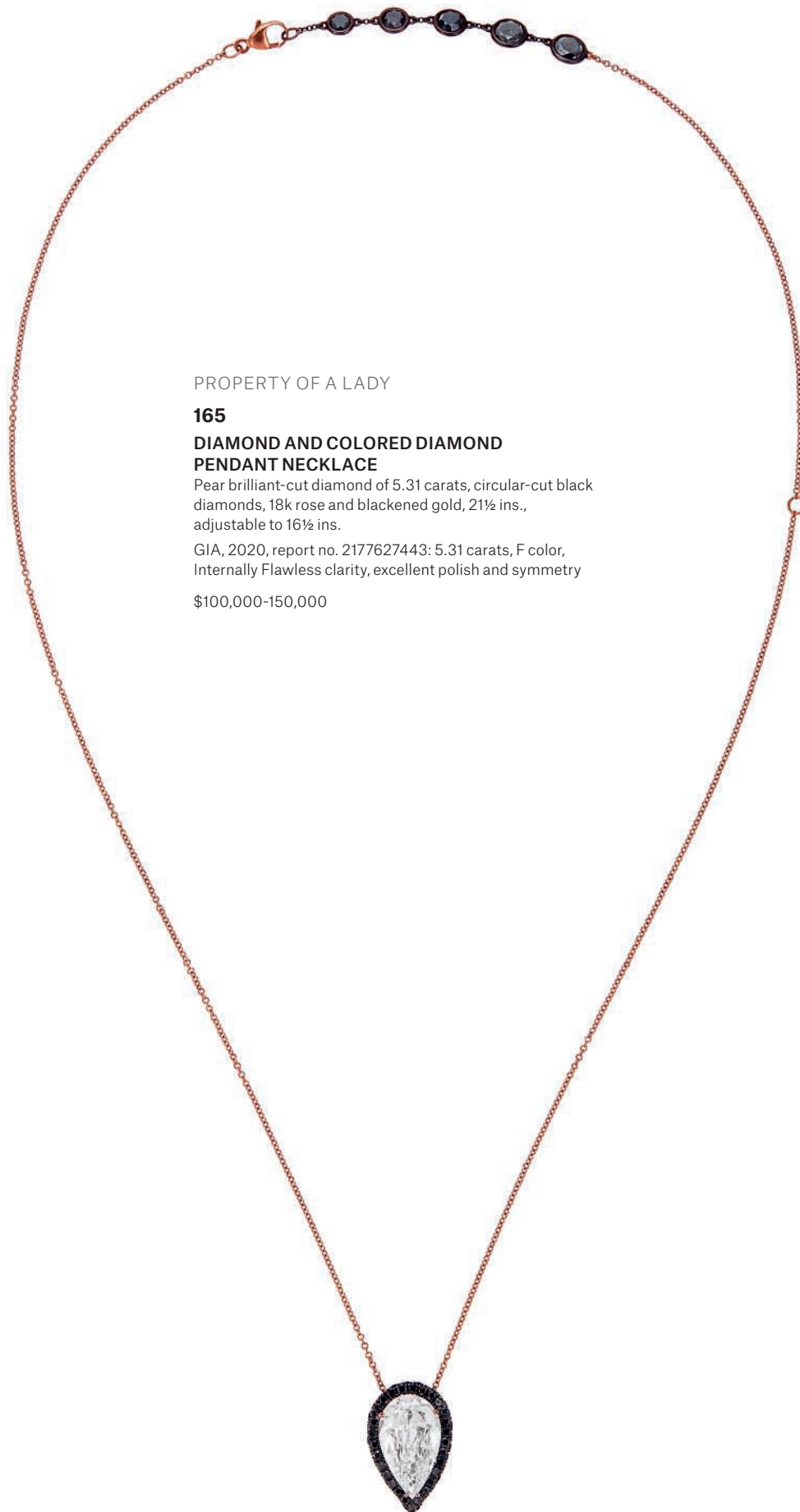
Antique cushion-cut sapphire of 7.84 carats,  
circular-cut diamonds, platinum, ring size 6¾

SSEF, 2019, report no. 106316: 7.846 carats,  
Kashmir, no indications of heating

AGL, 2019, report no. 1098850: 7.84 carats, Kashmir,  
no gemological evidence of heat or clarity enhancement

\$120,000-180,000





PROPERTY OF A LADY

**165**

**DIAMOND AND COLORED DIAMOND  
PENDANT NECKLACE**

Pear brilliant-cut diamond of 5.31 carats, circular-cut black diamonds, 18k rose and blackened gold, 21½ ins., adjustable to 16½ ins.

GIA, 2020, report no. 2177627443: 5.31 carats, F color, Internally Flawless clarity, excellent polish and symmetry

\$100,000-150,000



166



167

PROPERTY OF AN IMPORTANT COLLECTOR

**166**

**COLORED DIAMOND HOOP EARRINGS**

Circular-cut brown diamonds, rose gold, 2 ins.

\$8,000-12,000

**PROVENANCE:**

H.S.H. Gabriela Princess zu Leiningen  
Christie's, Geneva, 18 May 2016, lot 333

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

**167**

**COLORED DIAMOND AND DIAMOND RING**

Fancy vivid yellow cut-cornered rectangular-cut diamond of 11.06 carats, circular-cut diamonds, 18k gold, ring size 6

GIA, 2020, report no. 6204888712: 11.06 carats,  
Fancy Vivid Yellow, natural color, Internally Flawless

\$400,000-500,000



168



168

PROPERTY OF A GENTLEMAN

**168**

**EMERALD AND DIAMOND RING**

Rectangular-cut emerald, tapered baguette-cut diamonds, platinum, approximate ring size 5¾

AGL, 2019, report no. 1105226: Colombia, minor clarity enhancement, traditional type

\$12,000-18,000

**169**

**DIAMOND BOW BROOCH,  
VAN CLEEF & ARPELS**

Circular-cut diamonds, 18k gold, 2¾ ins., signed VCA, no. 848H-K

\$15,000-20,000



170

PROPERTY FROM A PRIVATE COLLECTION

**170**

**DIAMOND AND EMERALD FLOWER BROOCH,  
BOUCHERON**

Circular-cut diamonds and emeralds, 18k gold  
(French marks), 1 $\frac{3}{8}$  ins., circa 1960, signed Boucheron,  
'Paris', no. 15027

\$10,000-15,000



171

PROPERTY OF A LADY

**171**

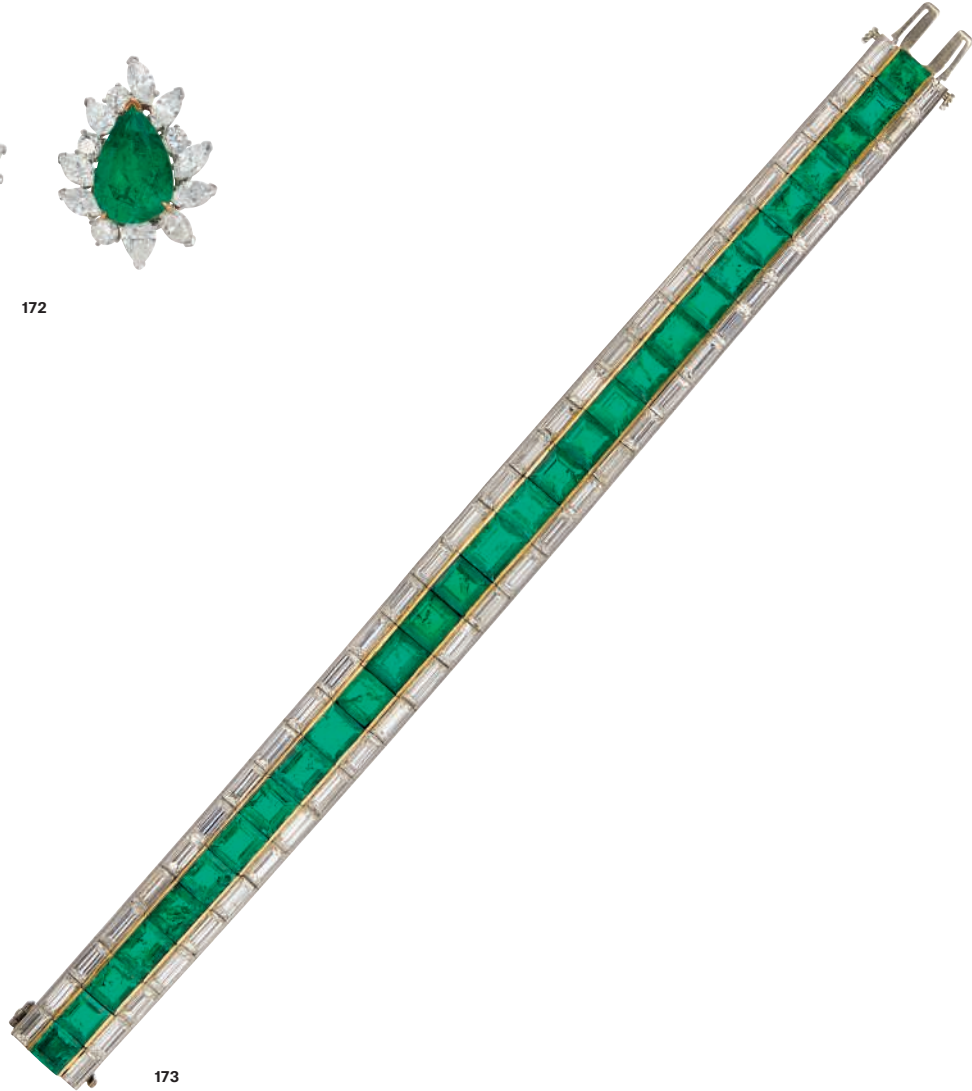
**DEMANTOID GARNET RING, DAVID YURMAN**

Square cushion mixed-cut demantoid garnets of 6.36, 3.77  
and 3.77 carats, platinum, ring size 5 $\frac{3}{4}$ , maker's mark  
AGL, 2019, report no. 1104648: Namibia,  
no gemological evidence of heat

\$20,000-30,000



172



173

**172**

**EMERALD AND DIAMOND EARRINGS**

Pear modified brilliant-cut emeralds, marquise, pear and circular-cut diamonds, platinum and 18k gold, 1 in.

AGL, 2020, report no. 1106794 A and B: Colombia, minor clarity enhancement, traditional type

\$15,000-20,000

**173**

**EMERALD AND DIAMOND BRACELET**

Rectangular and square step-cut emeralds, baguette-cut diamonds, platinum and gold, 6¾ ins.

AGL, 2020, report no. 1106828: 29 Emeralds tested, Colombia (27) and Brazil (2), insignificant to minor clarity enhancement, traditional type

\$30,000-50,000





174

PROPERTY OF A CALIFORNIA COLLECTOR

**174**

**DIAMOND HOOP EARRINGS, GRAFF**

Circular-cut diamonds, platinum, 2 $\frac{7}{8}$  ins.,  
signed Graff, no. 9823

\$40,000-60,000



175

**175**

**COLORED DIAMOND AND DIAMOND RING**

Fancy dark brown-yellow cushion brilliant-cut diamond of  
7.03 carats, circular-cut diamonds, 18k rose gold, ring size 5 $\frac{3}{4}$   
GIA, 2019, report no. 6204567018: 7.03 carats,  
Fancy Dark Brown-Yellow, natural color, VS2 clarity

\$50,000-70,000



-176

**SUITE OF DIAMOND AND MULTI-GEM  
'MARQUETRY' JEWELRY, VAN CLEEF & ARPELS**

Circular-cut diamonds, coral, malachite and lapis lazuli  
plaques, cultured pearls, 18k gold (French marks), necklace  
15 ins., bangle diameter 2¼ ins., brooch 2½ ins., signed V.C.A.  
(necklace and bangle), signed Van Cleef & Arpels, 'Made in  
France' (brooch), each with maker's marks (Péry & Fils),  
nos. B4417 13 85 (necklace), B2390 12 85 (bangle),  
1K412-2 (brooch)

\$30,000-50,000

**LITERATURE:**

Cf. E. Possémé, *Van Cleef & Arpels: When Elegance Meets  
Art*, Paris, Les Arts Décoratifs, 2018, p. 225

**177**

**COLORED DIAMOND STUDS**

Fancy deep yellowish orange round brilliant-cut diamond of 1.02 carats, fancy deep brownish yellowish orange round brilliant-cut diamond of 1.01 carats, 18k gold

GIA, 2017, report no. 2181671752: 1.02 carats, Fancy Deep Yellowish Orange, natural color, SI1 clarity

GIA, 2016, report no. 2234724339: 1.01 carats, Fancy Deep Brownish Yellowish Orange, natural color, SI1 clarity

\$15,000-20,000



**177**

**178**

**COLORED DIAMOND AND DIAMOND RING**

Fancy deep yellow round brilliant-cut diamond of 3.82 carats, pear brilliant-cut diamonds of 0.53 carat each, platinum and 22k gold, ring size 6½

GIA, 2018, report no. 5192074407: 3.82 carats, Fancy Deep Yellow, natural color, VVS2 clarity, excellent polish and symmetry

GIA Dossier, 2019, report no. 7333213464: 0.53 carat, D color, VVS2 clarity

GIA Dossier, 2019, report no. 1338231301: 0.53 carat, D color, VVS2 clarity

\$25,000-35,000



**178**



180



179

**~179**

**CORAL, TURQUOISE, LAPIS LAZULI AND DIAMOND EARRINGS, DONALD CLAFLIN, TIFFANY & CO.**

Freeform cabochon coral and lapis lazuli, trefoil-shaped cabochon lapis lazuli, pear-shaped cabochon turquoise, circular-cut diamonds, 18k gold, 1 in., signed Tiffany

\$15,000-20,000

**~180**

**CORAL, DIAMOND, SAPPHIRE AND ENAMEL PENDANT-BROOCH, DAVID WEBB**

Drop-shaped coral beads, circular-cut diamonds, oval cabochon star sapphire, white enamel, 18k gold and platinum, with collapsible pendant hoop, areas of deficiencies to enamel, 2¾ ins., signed David Webb, no. BS244

David Webb, 2012: Certificate of Authenticity

\$20,000-30,000

**PROVENANCE:**

Sotheby's, New York, 25 April 2017, lot 33  
A similar version of this brooch was part of the collection of Elizabeth Taylor.



181

**-181**

**CORAL AND DIAMOND 'ROSE DE NOËL'  
EARRINGS, VAN CLEEF & ARPELS**

Coral plaques, circular-cut diamonds, 18k gold  
(French marks), one coral plaque chipped, 1½ ins.,  
signed VCA, maker's mark, no. 120541

\$15,000-20,000

**LITERATURE:**

Cf. E. Possémé, *Van Cleef & Arpels: When Elegance Meets  
Art*, Paris, Les Arts Décoratifs, 2018, p. 190  
Cf. M. Petit, *Van Cleef & Arpels: Reflection of Eternity*, Paris,  
Editions Cercle d'Art, 2006, pl. 218



182  
(two views)

PROPERTY OF A LADY

**182**

**SAPPHIRE AND DIAMOND RING**

Oval-shaped pyramidal cabochon-cut sapphire of  
41.16 carats, single-cut diamonds, platinum, ring size 9¾  
AGL, 2020, report no. 1106637: 41.16 carats, Ceylon,  
no gemological evidence of heat or clarity enhancement

\$40,000-50,000



183



184

**-183**

**CORAL AND DIAMOND FRUIT BROOCH,  
BULGARI**

Designed as a stylized fruit, oval and circular-shaped cabochon coral, circular-cut diamonds, 18k gold (French mark), 2¼ ins., signed Bulgari

\$10,000-15,000

**-184**

**CORAL, ONYX AND DIAMOND BRACELET,  
BULGARI**

Oval and triangular-shaped cabochon coral, rectangular and triangular-shaped cabochon onyx, circular-cut diamonds, 18k gold, 7 ins., signed Bulgari, maker's mark (Péry & Fils)

\$40,000-60,000





186



185  
(two views)

**~185**

**CORAL AND DIAMOND RING**

Carved coral, circular-cut diamonds, 18k gold, ring size 6¾

\$8,000-12,000

**PROVENANCE:**

Christie's, New York, *A Selection of Cartier Jewels*,  
12 December 1978, lot 87

This ring was previously sold by Christie's in the sale *A Selection of Cartier Jewels* and the signature has since been removed due to re-sizing

**186**

**CULTURED PEARL AND DIAMOND  
BANGLE BRACELET, DAVID WEBB**

Cultured pearls, circular-cut diamonds, 18k gold and  
platinum, diameter 2¼ ins., signed Webb

\$20,000-30,000

**PROVENANCE:**

Christie's, Geneva, 12-13 May 1982, lot 543





187

PROPERTY OF A LADY

**187**

**GROUP OF DIAMOND AND GOLD JEWELRY,  
BUCELLATI**

Circular, shield and rose-cut diamonds, 18k gold and white gold (Italian marks), ring size 5¾, earrings 1¾ ins., each signed Gianmaria Buccellati, 'Italy', gray Buccellati case and pouch

\$15,000-20,000



188

PROPERTY OF A LADY

**188**

**DIAMOND RING**

Pear brilliant-cut diamond of 5.77 carats, 14k yellow and white gold, ring size 4¾

GIA, 2018, report no. 5191936768: 5.77 carats, M color, VS2 clarity

\$15,000-20,000



189

**•189**  
**AMETHYST AND DIAMOND EARRINGS**  
Square-cut amethysts, circular-cut diamonds, platinum, 1 in.  
\$7,000-10,000

PROPERTY OF A LADY  
**190**  
**GOLDEN CULTURED PEARL, AMETHYST AND DIAMOND LONGCHAIN NECKLACE, SEAMAN SCHEPPS**  
Golden cultured pearls of 14.80 to 11.10 mm, faceted amethyst beads, circular-cut diamonds, 18k gold and white gold, 36 $\frac{3}{4}$  ins., may be separated and worn as two necklaces of 19 $\frac{1}{4}$  and 17 $\frac{1}{2}$  ins., each with maker's mark  
Seaman Schepps, 2019: Insurance Appraisal  
\$12,000-18,000

PROPERTY OF A PRIVATE COLLECTOR

**191**

**DIAMOND EARRINGS, GRAFF**

Marquise and circular-cut diamonds, platinum and 18k white gold, 1 $\frac{1}{2}$  ins., signed Graff, no. 7337

\$12,000-18,000



191



190



192

**192**

**DIAMOND AND SAPPHIRE 'WAVE' NECKLACE,  
GRAFF**

Circular-cut diamonds and sapphires, 18k white gold, neckchain 30½ ins., pendant 2½ ins., neckchain may be shortened to 15½ ins., detachable diamond chain may be worn as a choker of 14½ ins., signed Graff, no. GN6798, navy Graff envelope case

Graff: Certificate of Quality

\$60,000-80,000



**193**

**COLORED DIAMOND STUDS**

Fancy vivid yellow oval mixed-cut diamonds of 2.54 and 2.50 carats, gold

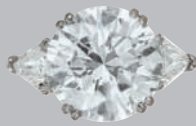
GIA, 2020, report no. 5201806840: 2.54 carats, Fancy Vivid Yellow, natural color, VVS2 clarity

GIA, 2020, report no. 5201806823: 2.50 carats, Fancy Vivid Yellow, natural color, VS2 clarity

\$80,000-120,000



**193**



194

PROPERTY OF A TEXAS COLLECTOR

**194**

**DIAMOND RING**

Round brilliant-cut diamond of 13.14 carats, shield-shaped diamonds, platinum and 14k white gold, ring size 5

GIA, 2020, report no. 2205919289: 13.14 carats, I color, SI1 clarity, excellent cut, polish and symmetry

\$100,000-150,000



195

PROPERTY OF A TEXAS COLLECTOR

**195**

**EMERALD AND DIAMOND RING**

Cushion mixed-cut emerald of 16.79 carats, triangular-shaped diamonds, 18k gold, ring size 5½

AGL, 2020, report no. 1106863: Colombia, insignificant clarity enhancement, traditional type

\$200,000-300,000



196

**196**

**EMERALD AND DIAMOND EARRINGS**

Pear-shaped emeralds of 9.39 and 7.55 carats, cushion and circular-cut diamonds, platinum and gold, 1½ ins.

SSEF, 2018, report no. 103118: 9.394 carats, Colombia, minor oil

SSEF, 2019, report no. 106163: 7.555 carats, Colombia, minor oil

\$280,000-350,000





198



197

PROPERTY OF A GENTLEMAN

**197**

**DIAMOND STUDS**

Round brilliant-cut diamonds of 2.48 and 2.41 carats, platinum

GIA, 2020, report no. 2111717631: 2.48 carats, D color, VVS1 clarity, excellent cut, polish and symmetry

GIA, 2020, report no. 2115694351: 2.41 carats, D color, VVS1 clarity, excellent cut, polish and symmetry

\$60,000-80,000

PROPERTY OF A SOUTHERN CALIFORNIA COLLECTOR

**198**

**DIAMOND RIVIÈRE NECKLACE**

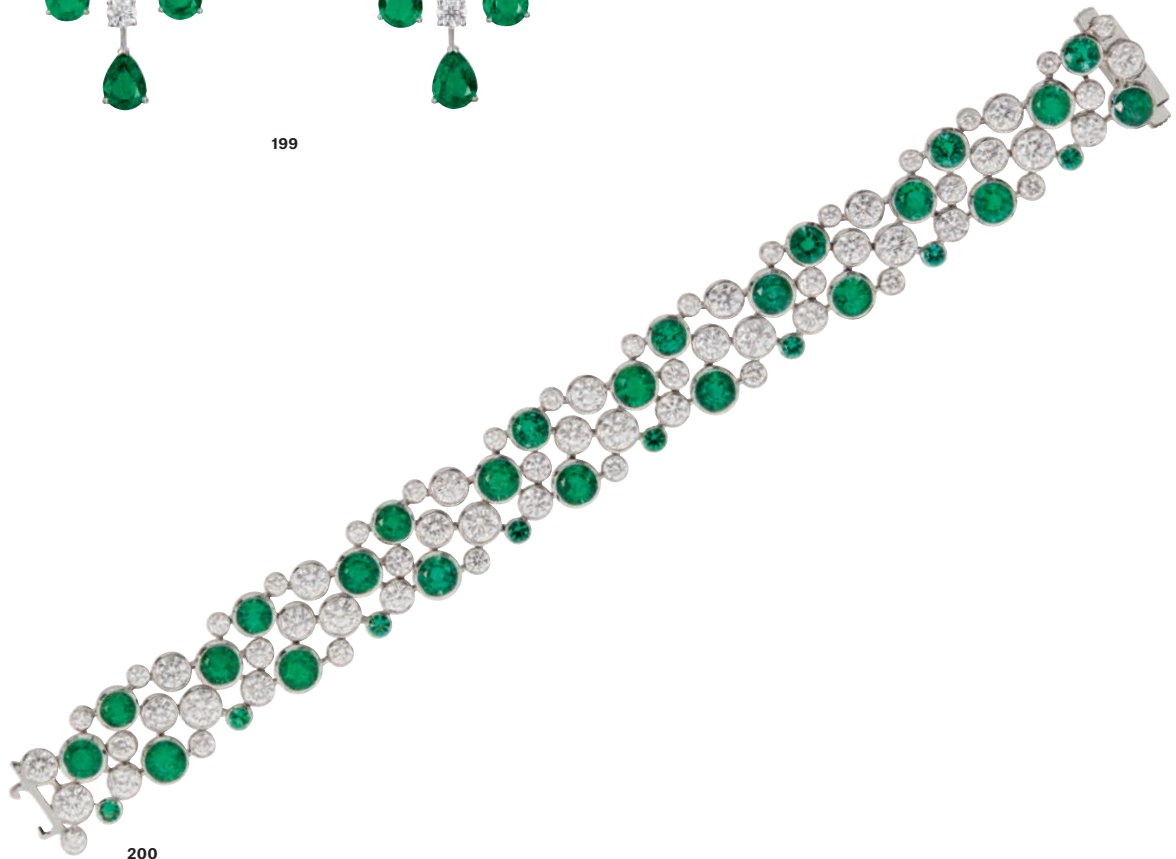
Eighty-three circular-cut diamonds, platinum, 17% ins.

\$30,000-50,000





199



200

**199**

**EMERALD AND DIAMOND EARRINGS, GRAFF**

Pear and circular-cut emeralds, pear and circular-cut diamonds, 18k white gold, 2½ ins., signed Graff, no. GE14871

Graff: Certificate of Quality

\$40,000-50,000

**200**

**EMERALD AND DIAMOND BRACELET, GRAFF**

Circular-cut emeralds and diamonds, 18k white gold, 7 ins., signed Graff, no. GB5662

Graff: Certificate of Quality

\$50,000-70,000



201

**201**

**EMERALD AND DIAMOND RING, TIFFANY & CO.**

Oval mixed-cut emerald, circular-cut diamonds, 18k gold, ring size 5¾, signed Tiffany & Co.

AGL, 2019, report no. 1105532: Brazil, no evidence of clarity enhancement

\$20,000-30,000



202

PROPERTY OF A LADY

**202**

**EMERALD AND DIAMOND EARRINGS,  
VAN CLEEF & ARPELS**

Paisley-shaped cabochon emeralds, circular-cut diamonds, 18k gold (French marks), 1 in., signed Van Cleef & Arpels, 'Made in France', maker's marks, no. NY39497-1

\$15,000-20,000



203

**203**

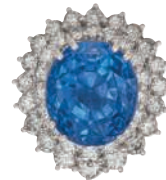
**SET OF TURQUOISE, DIAMOND AND AMETHYST JEWELRY, STERLÉ**

Oval cabochon turquoise, circular-cut diamonds, baguette-cut amethyst, 18k gold and platinum (French marks), brooch 2½ ins., earrings 1¼ ins., circa 1965, each signed Sterlé, 'Paris', nos. 8262 (brooch), 8261 (earrings)

\$20,000-30,000

**PROVENANCE:**

Sotheby's, New York, 25 April 2017, lot 30



204

PROPERTY FROM THE COLLECTION OF PATRICIA AND ERNST JAN HARTMANN

**204**

**SAPPHIRE AND DIAMOND RING**

Oval-shaped sapphire of 16.64 carats, circular-cut diamonds, platinum, ring size 6

AGL, 2020, report no. 1107663: 16.64 carats, Ceylon, no gemological evidence of heat or clarity enhancement

\$12,000-18,000

**205 NO LOT**



PROPERTY OF A LADY

**206**

**DIAMOND NECKLACE**

Circular and marquise-cut diamonds, platinum, 16¼ ins.

\$15,000-20,000



207



208

**207**

**DIAMOND BROOCH**

Circular, marquise, baguette and pear-shaped diamonds, platinum, 2½ ins.

\$15,000-20,000

**208**

**RUBY AND DIAMOND BRACELET**

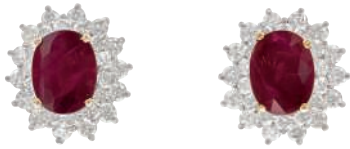
Oval-cut rubies, circular and baguette-cut diamonds, platinum and 18k white gold, 7½ ins.

Gübelin, 2017, report no. 17100093: large majority: Burma, majority: no indications of heating

\$50,000-70,000



**210**



**209**

**209**

**RUBY AND DIAMOND EARRINGS**

Oval mixed-cut rubies, circular-cut diamonds, platinum and gold,  $\frac{3}{4}$  in.

AGL, 2020, report no. 1108271 A and B: Burma, heat, minor clarity enhancement, heating residues

\$15,000-20,000

**210**

**RUBY AND DIAMOND PENDANT**

Oval mixed-cut ruby, circular-cut diamonds, 18k gold, 1 in.

AGL, 2020, report no. 1108273: Burma, heat, minor clarity enhancement, heating residues

\$3,000-5,000



211



212

PROPERTY OF A PALM DESERT COLLECTOR

**211**

**RUBY AND DIAMOND RING**

Oval mixed-cut ruby, half moon-shaped diamonds, platinum and gold, ring size 6¼

AGL, 2020, report no. 1108272: Burma, heat, minor clarity enhancement, heating residues

\$6,000-8,000

**212**

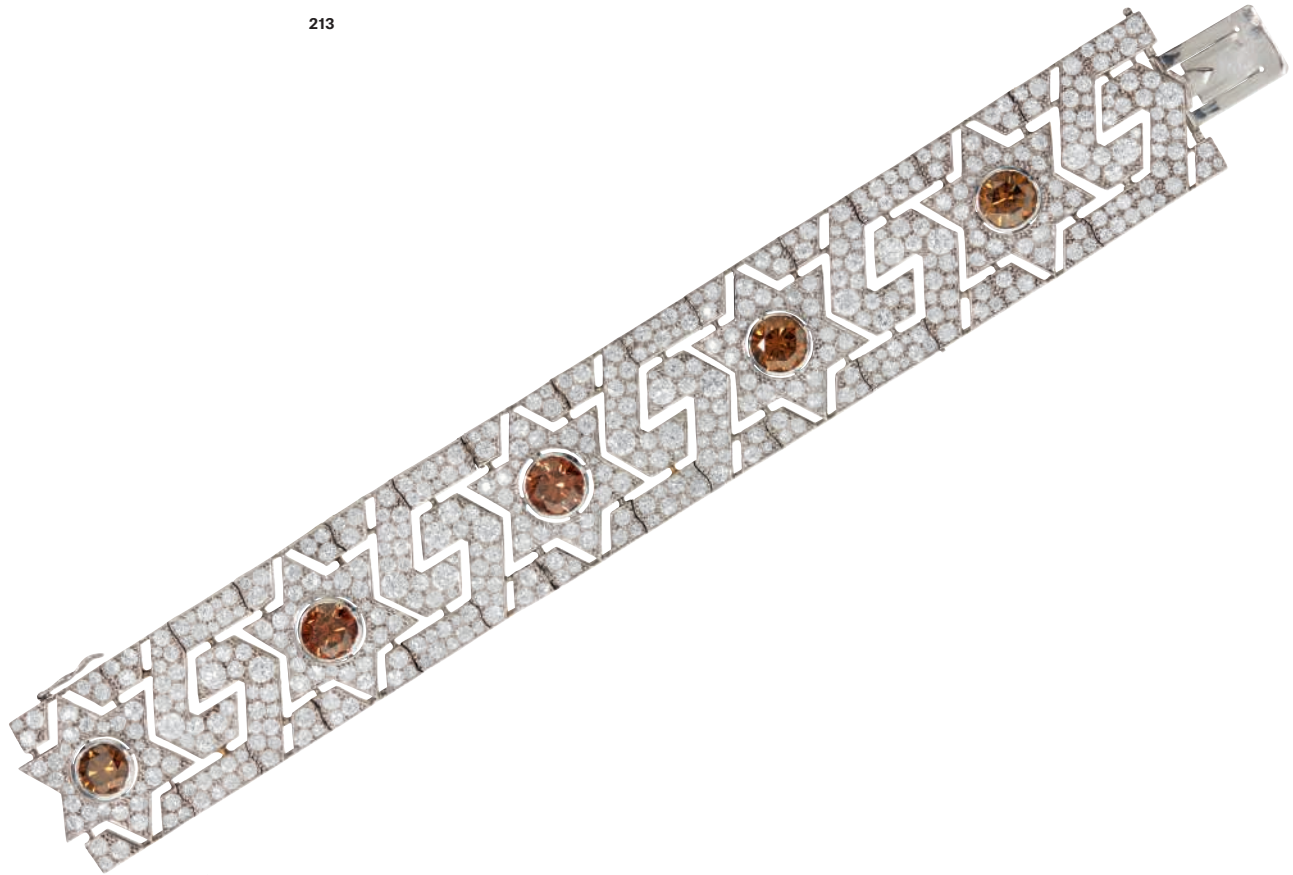
**DIAMOND BRACELET, VAN CLEEF & ARPELS**

Circular and baguette-cut diamonds, platinum, 6¾ ins., signed Van Cleef & Arpels 'N.Y.', no. 2004 SO

\$40,000-60,000



213



214

PROPERTY FROM A PRIVATE COLLECTION

**213**

**ANTIQUE DIAMOND EARRINGS**

Old European brilliant-cut diamonds of 2.91 and 2.85 carats, silver and gold,  $\frac{3}{8}$  in., circa 1900

GIA, 2020, report no. 2205896669: 2.91 carats, O to P color, VS1 clarity

GIA, 2020, report no. 1206896686: 2.85 carats, N color, VS2 clarity

\$12,000-18,000

**214**

**COLORED DIAMOND AND DIAMOND BRACELET**

Circular-cut brown diamonds, old and single-cut diamonds, platinum (French marks), 7 ins.

\$20,000-30,000

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





215



216

**215**  
**ART DECO CITRINE, EMERALD AND  
DIAMOND CLIP-BROOCH**

Rectangular and triangular-cut citrines of yellow and brownish orange hues, cabochon emeralds, emerald beads, baguette and single-cut diamonds, gold, 2 $\frac{3}{4}$  ins., circa 1935

\$15,000-20,000

PROPERTY OF A LADY

**216**  
**ART DECO EMERALD AND DIAMOND BRACELET,  
CARTIER**

Rectangular-cut emeralds, old and baguette-cut diamonds, platinum, 7 $\frac{1}{4}$  ins., circa 1925, signed Cartier, 'Made in England,' no. 2919291, red Cartier envelope pouch

\$40,000-60,000



217

**217**

**ART DECO EGYPTIAN REVIVAL FAIENCE,  
ENAMEL AND RUBY BROOCH, CARTIER**

Faience plaque, black enamel, circular cabochon rubies,  
18k gold, 2 ins., circa 1930, signed Cartier, 'London',  
no. HYA167, red Cartier case

\$30,000-50,000

Following the discovery of King Tutankhamun's tomb by Howard Carter in 1922, 'Egyptomania' quickly spread among the public and permeated all areas of the arts, fashion and design. Most notably, jewelry houses such as Cartier embraced the newly unearthed motifs, including scarabs, falcons, and hieroglyphs. Lot 217 depicts a winged horse in faience, a ceramic-like material, which was typically glazed, often in bright blue, to simulate prized turquoise and is highly representative of Egyptian Revival pieces.



218

**218**

**ART DECO DIAMOND AND ONYX BRACELET,  
CARTIER**

Old and rose-cut diamonds, circular cabochon onyx,  
platinum and 18k gold (French marks), 6¼ ins., circa 1925,  
signed Cartier, maker's mark (Henri Picq), no. C3665

\$45,000-55,000

PROPERTY FROM A PRIVATE COLLECTION,  
NORTH CAROLINA

**219**

**BELLE ÉPOQUE DIAMOND BROOCH**

Old-cut diamonds, platinum, 2 ins., circa 1915

\$10,000-15,000



219

**-220**

**ART DECO CORAL, DIAMOND AND  
ENAMEL LADYBUG CLIP, CARTIER**

Coral, old and single-cut diamonds, black enamel, 18k white  
gold (French marks), minor deficiency to enamel edges,  
1½ ins., circa 1930, signed Cartier, 'Paris', maker's mark,  
no. 05064, red Cartier box

\$12,000-18,000

**LITERATURE:**

Cf. M. Gabardi, *Art Deco Jewellery, 1920-1949*, Antique  
Collectors' Club, Suffolk, 1989, p. 195



220



221

PROPERTY OF A TEXAS COLLECTOR

**221**

**RUBY AND DIAMOND RING**

Oval-shaped ruby of 10.24 carats, circular-cut diamonds, 18k white gold and gold, ring size 8

AGL, 2020, report no. 1106931: 10.24 carats, Burma, heat, minor clarity enhancement, heating residues

\$30,000-50,000



222

PROPERTY OF A PRIVATE COLLECTION,  
WASHINGTON, D.C.

**222**

**RETRO 'MYSTERY-SET' RUBY, DIAMOND AND  
GOLD 'LUDO-HEXAGONE' BRACELET,  
VAN CLEEF & ARPELS**

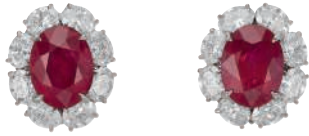
Mystery-set calibré-cut rubies, single-cut rubies, circular-cut diamonds, 18k gold (French mark), 6¾ ins., circa 1940, signed Van Cleef & Arpels, no. 48520

\$60,000-80,000

**LITERATURE:**

Cf. M. Petit, *Van Cleef & Arpels: Reflections of Eternity*, Paris, Editions Cercle d'Art, 2006, p. 106-07

Cf. S. Raulet, *Van Cleef & Arpels*, Paris, Éditions du Regard, 1986, p. 187, 189



223



224  
(three views)

PROPERTY OF A TEXAS COLLECTOR

**223**

**RUBY AND DIAMOND EARRINGS**

Oval mixed-cut rubies of 4.40 and 4.01 carats, oval-shaped diamonds, platinum and 18k white gold,  $\frac{5}{8}$  in.

AGL, 2020, report no. 1106834 A and B: 4.40 and 4.01 carats, Burma, heat, minor to moderate clarity enhancement, heating residues

\$15,000-20,000

PROPERTY OF A LADY OF TITLE

**224**

**RETRO AQUAMARINE, RUBY AND DIAMOND RING, CARTIER**

Rectangular-cut aquamarine, calibré-cut rubies, old-cut diamonds, platinum, ring size  $7\frac{1}{2}$ , circa 1940, signed Cartier (partially obscured), red Cartier case

\$12,000-18,000



**225**

**SUITE OF ENAMEL AND DIAMOND  
'HARLEQUIN' JEWELRY, DAVID WEBB**

Black and white enamel, circular and single-cut diamonds,  
18k gold and platinum, necklace 16¼ ins., earrings 1 in.,  
approximate ring size 7, necklace signed David Webb,  
earrings signed David Webb and Webb, ring signed Webb

\$15,000-20,000

**LITERATURE:**

Cf. R. Peltason, David Webb *The Quintessential American  
Jeweler*, New York, Assouline, 2013, p. 247 and 257 (Ring)



226

PROPERTY OF A TEXAS COLLECTOR

**226**

**ENAMEL, DIAMOND AND EMERALD  
TIGER BANGLE BRACELET, DAVID WEBB**

Black and white enamel, circular-cut diamonds, circular cabochon emeralds, 18k gold and platinum, diameter 2¼ ins., signed Webb

\$15,000-20,000

**LITERATURE:**

Cf. R. Peltason, *David Webb: The Quintessential American Jeweler*, New York, Assouline, 2013, p. 144-150



227

PROPERTY FROM A PRIVATE COLLECTION,  
NORTH CAROLINA

**227**

**EMERALD AND DIAMOND RING AND  
EMERALD ETERNITY BAND**

Rectangular-cut emerald, old-cut diamonds, gold, ring size 6; square-cut emeralds, platinum, ring size 5½, signed Tiffany & Co.

AGL, 2020, report no. 1107260: Colombia, no clarity enhancement

\$20,000-30,000



229



228

**228**

**COLORED DIAMOND RING**

Fancy orange-brown cut-cornered rectangular modified brilliant-cut diamond of 6.49 carats, 18k rose gold, ring size 6

GIA, 2020, report no. 2115395646: 6.49 carats, Fancy Orange-Brown, natural color, SI2 clarity

\$20,000-30,000

PROPERTY OF A LADY

**229**

**CULTURED PEARL AND DIAMOND NECKLACE, GRAFF**

Cultured pearls of 5.95 to 4.25 mm, circular-cut diamonds, 18k gold, 14¼ ins., signed Graff, maker's mark (Pery et Cie)

\$15,000-20,000



PROPERTY FROM A  
MIAMI PRIVATE COLLECTION

**230**

**COLORED DIAMOND AND DIAMOND EARRINGS,  
VAN CLEEF & ARPELS**

Circular-cut yellow diamonds and diamonds, platinum and 18k yellow and white gold,  $\frac{7}{8}$  in., 1984, signed Van Cleef & Arpels, maker's marks, no. N.Y.54276, green Van Cleef & Arpels case

Van Cleef & Arpels, 2019: Certificate of Authenticity

\$20,000-30,000

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



**230**

**231**

**COLORED DIAMOND AND DIAMOND RING**

Fancy green-yellow cut-cornered square modified brilliant-cut diamond of 15.13 carats, bullet-shaped diamonds, platinum and 18k gold, ring size  $6\frac{3}{4}$

GIA, 2020, report no. 2155172322: 15.13 carats, Fancy Green-Yellow, natural color, SI1 clarity, excellent polish and symmetry

\$120,000-180,000



**231**



232  
(two views)

**232**  
**RETRO DIAMOND, CITRINE AND GOLD**  
**CLIP-BROOCH, PAUL FLATO**

Circular-cut diamonds, calibr -cut citrines, 14k gold and platinum, with reversible central hoop, 1 3/4 ins., circa 1950, signed Flato

\$15,000-20,000

Paul Flato designed some of the most inventive and whimsical jewelry of the 20th century. His jewels were worn and adored by Hollywood starlets including Greta Garbo, Rita Hayworth, Joan Crawford, Ginger Rogers, and Marlene Dietrich both on and off-screen. Flato's creations were featured in a number of films and he was the first jeweler to have his name in the credits of a movie. He also appeared in several films himself. Flato's design-orientated style combined witty and often humorous motifs with superb craftsmanship and colorful gemstones.



233

**233**  
**ENAMEL AND GOLD 'CONES AND V'S' BANGLE**  
**BRACELET, JEAN SCHLUMBERGER, TIFFANY & CO.**

Green paillonn  enamel, 18k gold (French mark), diameter 2 1/4 ins., signed Tiffany Schlumberger, 'Made in France'

\$12,000-18,000

**LITERATURE:**

Cf. C. Bizot, M. de Gary,  . Poss me, *The Jewels of Jean Schlumberger*, New York, Harry N. Abrams, 1995, p. 66-67, nos. 122-124



**234**

**ENAMEL AND GOLD 'PINOCCHIO'  
CHARM BRACELET, CARTIER**

Various-colored enamel charms depicting Disney's Jiminy Cricket, Geppetto, the Blue Fairy, Figaro, Pinocchio and Cleo, 14k gold, 7½ ins., circa 1940, each charm signed Cartier and W. D. P. for Walt Disney Productions, bracelet signed Cartier, nos. indistinct

\$15,000-20,000

**PROVENANCE:**

Similar example, Christie's, New York, 11 December 2019, lot 104, sold for \$100,000

**LITERATURE:**

Cf. D. Healy, P. Proddow, *American Jewelry: Glamour and Tradition*, New York, Rizzoli, 1987, p. 149

Based on the children's novel by Italian author Carlo Collodi, the animated feature film *Pinocchio* was released on February 7, 1940 by Walt Disney Productions. *Pinocchio* was the second animated feature film produced by the firm, following the major success of *Snow White and the Seven Dwarfs* in 1937. This *Pinocchio* charm bracelet by Cartier dates back to the early 1940s when the film was first released. These Cartier charm bracelets commemorated the release of the film and in the original program for the premiere at Center Theatre at Radio City, they were prominently advertised.

PROPERTY OF A LADY



**235**

**DIAMOND SAUTOIR, VAN CLEEF & ARPELS**

Circular-cut diamonds, 18k gold (French marks), pendant is detachable, neckchain may be separated and worn as three bracelets, pendant 2¾ ins., neckchain 21½ ins., pendant and neckchain signed V.C.A., nos. 28103 (pendant), 28104, 28105, 28106 (neckchain)

\$25,000-35,000



236

237

PROPERTY FROM A PRIVATE COLLECTION

**236**  
**RUBY, EMERALD, SAPPHIRE AND  
DIAMOND BRACELET, VAN CLEEF & ARPELS**

Oval and round cabochon rubies, emeralds and sapphires, circular-cut diamonds, 18k gold and platinum (French marks), 7½ ins., circa 1965, signed Van Cleef & Arpels, maker's mark (Péry & Fils), no. 10319

\$25,000-35,000

**237**  
**RUBY AND DIAMOND RING**

Oval mixed-cut ruby, circular-cut diamonds, platinum, approximate ring size 8¼

AGL, 2018, report no. 1092578: Burma, no gemological evidence of heat

\$15,000-20,000



239



238

PROPERTY OF A LADY

**238**

**RUBY AND DIAMOND 'CARRÉ' EARRINGS,  
BULGARI**

Calibré-cut rubies, oval cabochon rubies, square, baguette  
and circular-cut diamonds, 18k gold (Italian marks), 7/8 in.,  
signed Bulgari, no. BA5843

\$10,000-15,000

PROPERTY OF A LADY

**239**

**RETRO ROCK CRYSTAL AND GOLD  
CUFF-WRISTWATCH, VAN CLEEF & ARPELS**

Rock crystal dial, 18k gold (French marks), manual  
movement, case width 24.24 mm, diameter 2 1/4 ins. (flexible),  
circa 1945, signed Van Cleef & Arpels, nos. indistinct

\$10,000-15,000



**240**

**SET OF MULTI-GEM 'CELTAURA' JEWELRY,  
BULGARI**

Cabochon tourmalines, peridots, amethysts, citrines, iolites  
and aquamarines, 18k gold (Italian marks), necklace 17 1/2 ins.,  
earrings 2 ins., each signed Bulgari

\$12,000-15,000



**241**

**ENAMEL AND DIAMOND COLLAR NECKLACE,  
DAVID WEBB**

Black enamel, circular-cut diamonds, 18k gold and platinum,  
16¾ ins., signed David Webb

\$15,000-20,000





242

PROPERTY FROM A PRIVATE COLLECTION

**-242**

**RUBY, DIAMOND, MOTHER-OF-PEARL AND  
LAPIS LAZULI BROOCH, BULGARI**

Oval and pear-shaped cabochon rubies, circular-cut diamonds, mother-of-pearl and lapis lazuli plaques, 18k gold (French marks), 2¼ ins., signed Bulgari, maker's marks

\$10,000-15,000



243

PROPERTY OF A TEXAS COLLECTOR

**243**

**DIAMOND RING AND ETERNITY BAND**

Round brilliant-cut diamond of 6.70 carats, tapered baguette-cut diamonds, platinum, ring size 6½; tapered baguette-cut diamonds, platinum, ring size 6½  
GIA, 2020, report no. 5202901700: 6.70 carats, K color, VS1 clarity

\$45,000-65,000



244

PROPERTY OF A LADY

**244**

**COLORED DIAMOND AND DIAMOND RING**

Fancy light purplish pink pear modified brilliant-cut diamond of 7.65 carats, tapered baguette-cut diamonds, platinum and 18k rose gold, ring size 6

GIA, 2020, report no. 2201892281: 7.65 carats, Fancy Light Purplish Pink, natural color, VS2 clarity

\$400,000-600,000



245

**245**

**DIAMOND EARRINGS**

Pear brilliant-cut diamonds of 5.99 and 5.70 carats, round brilliant-cut diamonds of 2.08 and 2.06 carats, pear and marquise-cut diamonds, platinum, 1½ ins.

GIA, 2019, report no. 6204394546: 5.99 carats, D color, Internally Flawless, Type IIa

GIA, 2019, report no. 2201394550: 5.70 carats, D color, Internally Flawless, Type IIa

GIA, 2019, report no. 1016928: 2.08 carats, D color, VVS1 clarity

GIA, 2018, report no. 1192037410: 2.06 carats, D color, VS1 clarity

\$450,000-650,000





247



246

**246**

**SAPPHIRE AND DIAMOND RING**

Cushion mixed-cut sapphire of 8.62 carats, circular-cut diamonds, platinum, ring size 6½

AGL, 2020, report no. 1106692: 8.62 carats, Ceylon, no gemological evidence of heat or clarity enhancement

\$15,000-20,000

PROPERTY OF A  
SOUTHERN CALIFORNIA COLLECTOR

**247**

**CULTURED PEARL AND DIAMOND  
LONGCHAIN NECKLACE, SABBADINI**

Cultured pearls, faceted diamond beads, circular-cut diamonds, 18k white gold, 71 ins., signed Sabbadini

\$15,000-20,000





**248**

**DIAMOND 'RHYTHM' EARRINGS, GRAFF**

Circular-cut diamonds, 18k white gold, 2¾ ins., signed Graff,  
no. GE20994

Graff: Certificate of Quality

\$25,000-35,000



**•249**

**NATURAL PEARL AND DIAMOND NECKLACE**

Round, oval and button-shaped natural pearls of 4.30 to 3.05 mm, oval modified brilliant-cut diamond of 3.06 carats, circular-cut diamonds, platinum and white gold, 20% ins SSEF, 2018, report no. 103003: 131 Natural Pearls, saltwater GIA, 2019, report no. 2205476972: 3.06 carats, D color, I1 clarity

\$8,000-12,000



(illustrated unmounted)

**250**

**EMERALD AND DIAMOND RING**

Rectangular-cut emerald of 15.84 carats,  
shield-shaped diamonds, platinum and 18k gold, ring size 6

AGL, 2020, report no. 1108613: 15.84 carats, Colombia,  
minor clarity enhancement, traditional type

\$50,000-70,000



PROPERTY OF A PRIVATE COLLECTOR



PROPERTY OF A PRIVATE COLLECTOR

**251**

**AN IMPORTANT SAPPHIRE AND DIAMOND RING**

Rectangular-cut sapphire of 42.45 carats, modified triangular brilliant-cut diamonds of 1.37 and 1.25 carats, platinum, ring size 8¾

SSEF, 2020, report no. 113773: 42.453 carats, Burma, no indications of heating

AGL, 2020, report no. 1108614: 42.45 carats, Classic Burma, no gemological evidence of heat or clarity enhancement, accompanied by an Appendix letter attesting to the quality and rarity of this sapphire

GIA, 2005, report no. 14341492: 1.37 carats, E color, SI1 clarity

GIA, 2005, report no. 14541479: 1.25 carats, E color, SI1 clarity

\$350,000-550,000

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



(detail of increased size)





**252**

**A SUPERB ART DECO SAPPHIRE AND DIAMOND SAUTOIR,  
BULGARI**

Oval cabochon star sapphire, twenty-eight oval cabochon sapphires, circular, baguette, triangular and bullet-shaped diamonds, sautoir 28 ins., detachable pendant of 2¾ ins., necklace detachable and may be worn as two bracelets of 7½ and 7½ ins., platinum and white gold, circa 1930, signed Bulgari

Gübelin, 2020, report no. 20032014: 29 Sapphires, large majority Sri Lanka, no indications of heating, accompanied by an Information Sheet attesting to the quality of the sapphires

\$650,000-850,000

**PROVENANCE:**

Christie's, Geneva, 14 November 1985, lot 458

Christie's, Geneva, 13 November 2012, lot 306

**LITERATURE:**

Cf. Amanda Triossi, *Between Eternity and History, Bulgari, From 1884 to 2009*, Milan, 2009, p. 58 for a necklace of similar design

A similar sapphire and diamond sautoir by Bulgari was part of the collection of Elizabeth Taylor offered at Christie's, New York on 13 December 2011, where it achieved \$5,906,500.

PROPERTY OF A LADY  
LOTS 253-263



(two views)

**253**

**ENAMEL AND DIAMOND BROOCH,  
DAVID FRED A, TIFFANY & CO.**

Multi-color enamel, circular-cut diamonds, 18k gold, 3 ins.,  
signed Tiffany & Co., no. 19318583

\$10,000-15,000

**LITERATURE:**

Cf. S. Tennenbaum and J. Zapata, *Jeweled Garden: A Colorful  
History of Gems, Jewels, and Nature*, New York, The Vendome  
Press, 2006, p. 209

From a 2004 collection designed by David Freda for  
Tiffany & Co., this orchid brooch invokes the colorful  
designs of Paulding Farnham for the firm in the 19th  
century. Flora and fauna have been recurring motifs for  
Tiffany & Co. throughout the firm's history and are hallmarks  
of their design. Freda's collection carries the tradition into  
the 21st century.



**-254**

**SPONGE CORAL AND COCHOLONG NECKACE,  
TAFFIN**

Graduated sponge coral beads, cocholong beads, gold,  
shortest strand 22½ ins., signed Taffin

\$5,000-7,000



**255**  
**PAIR OF MULTI-GEM 'MALTESE CROSS'**  
**CUFF BRACELETS, VERDURA**

Jade, pear-shaped cabochon amethyst, oval cabochon rubies,  
circular-cut citrines, cultured pearls, 18k gold, one cuff with significant  
fracture and repair, each diameter 2½ ins., 1990, unsigned

Verdura, 2020: Certificate of Authenticity

\$25,000-35,000



**256**

**PAIR OF GOLD CUFF BRACELETS, DAVID WEBB**

Hammered 18k gold, each diameter 2¼ ins.,  
each signed Webb

\$20,000-30,000



258



257  
(two views)

**257**

**EMERALD, DIAMOND AND MULTI-GEM RING,  
MOUNTED BY JAR**

Cushion-cut emerald of 12.31 carats, circular-cut emeralds, tourmalines, tsavorite garnets and diamonds, platinum and silver, several gemstones deficient, ring size 3½, unsigned

\$40,000-60,000

**258**

**DIAMOND MALTESE CROSS BROOCH,  
DAVID WEBB**

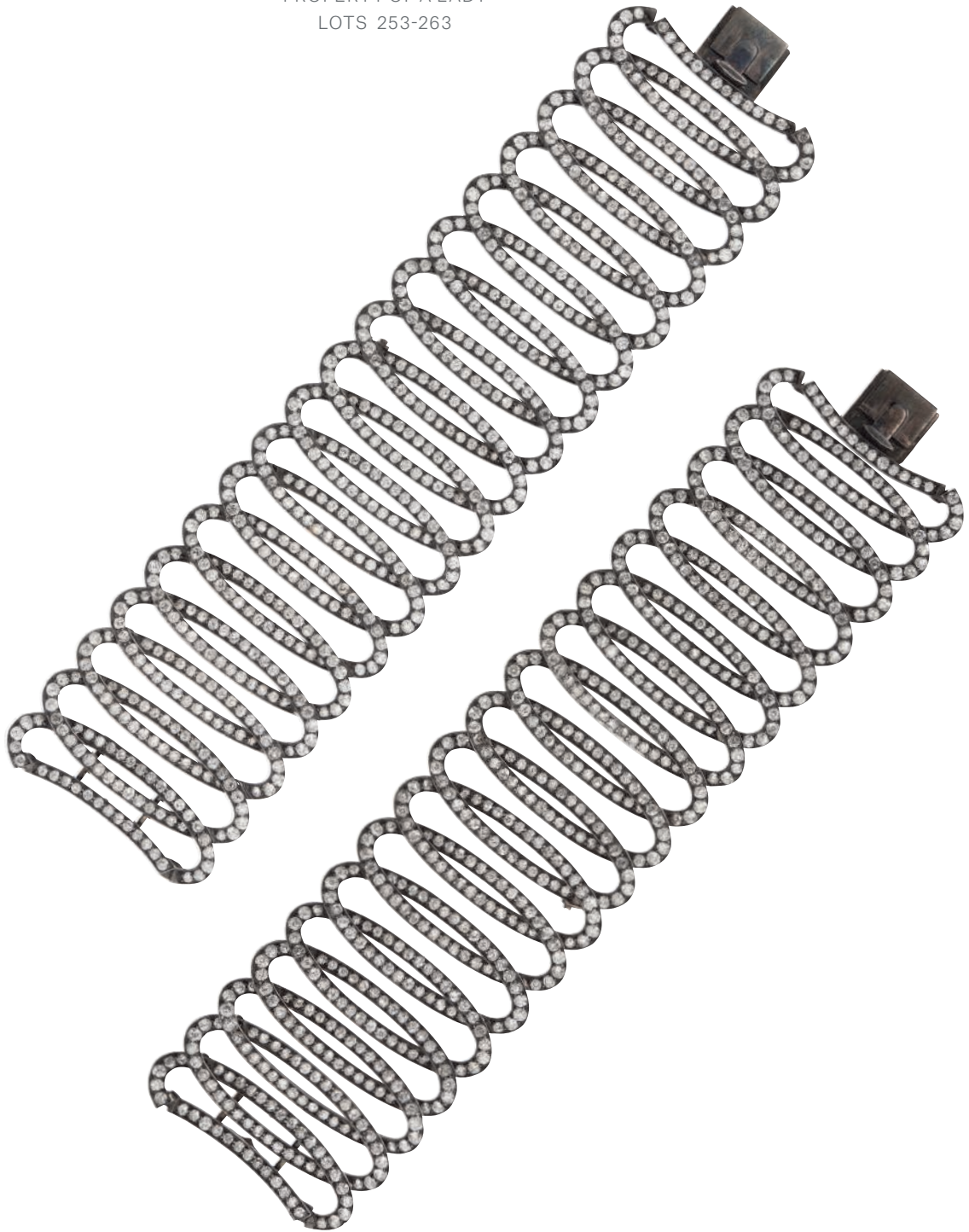
Circular and baguette-cut diamonds, platinum, 2¼ ins., signed Webb

\$40,000-60,000





PROPERTY OF A LADY  
LOTS 253-263

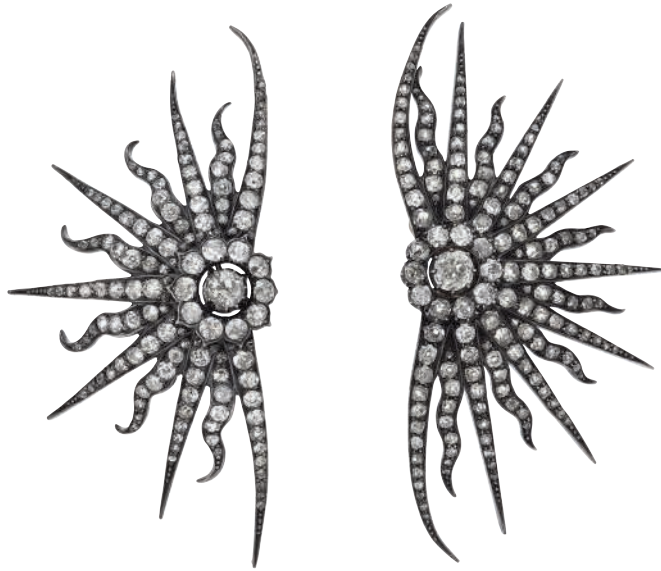


**259**

**PAIR OF ANTIQUE DIAMOND BRACELETS**

Old-cut diamonds, silver-topped gold, each 6 ins., circa 1890

\$30,000-50,000



**260**

**DIAMOND EARRINGS**

Old and rose-cut diamonds, silver-topped gold and  
18k rose gold, 3 ins.

\$10,000-15,000



261

~261

**CARVED RUBY AND EBONY PENDANT-BROOCH,  
MOUNTED BY JAR**

Circular-shaped carved ruby, sculpted ebony, 18k gold (French marks), pendant hoop at reverse, 3 ins., signed JAR, 'Paris'

\$15,000-20,000

Prospective purchasers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to coral, ivory and tortoiseshell. Accordingly, prospective purchasers should familiarize themselves with relevant customs regulations prior to bidding if they intend to import this lot into another country.



262

~262

**EBONY, SPINEL AND DIAMOND  
BANGLE BRACELET, JAR**

Ebony hoop, oval-cut spinels, pear and circular-cut diamonds, 18k gold (French marks), diameter 2½ ins., signed JAR 'Paris'

\$60,000-80,000

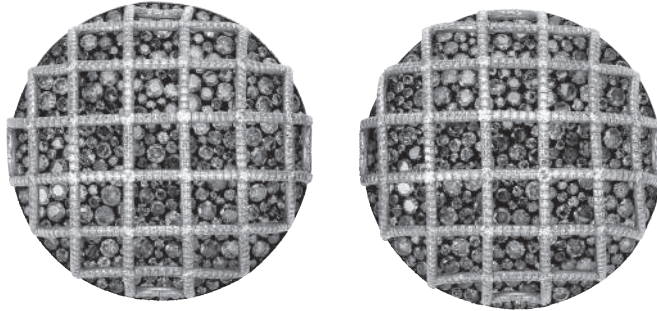
**LITERATURE:**

Cf. J. Rosenthal, *JAR Paris*, London, Art Books International, 2002, pl. 227

Prospective purchasers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to coral, ivory and tortoiseshell. Accordingly, prospective purchasers should familiarize themselves with relevant customs regulations prior to bidding if they intend to import this lot into another country.



PROPERTY OF A LADY  
LOTS 253-263

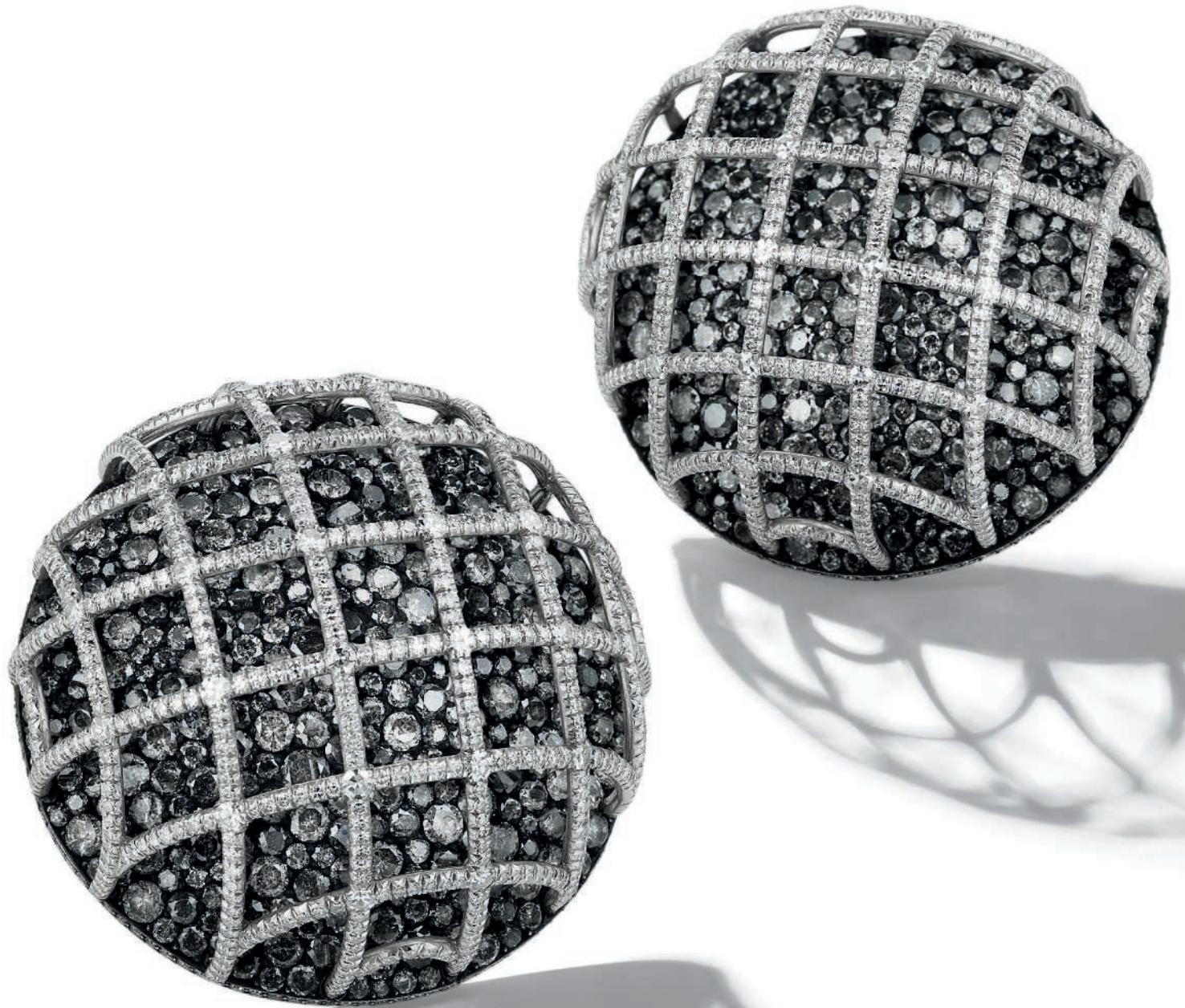


**263**

**DIAMOND AND COLORED DIAMOND  
'TRELLIS' EARRINGS, JAR**

Circular-cut colored diamonds including hues of gray and black, single-cut diamonds, 18k gold, platinum and silver, 1½ ins., unsigned, pink JAR case

\$150,000-200,000





PROPERTY OF A LADY

SHOULD YOU WISH TO BID ON THIS LOT,  
YOU WILL BE REQUIRED TO OBTAIN  
A HIGH VALUE PADDLE

**264**

**A SENSATIONAL DIAMOND NECKLACE**

Pear brilliant-cut diamond of 115.83 carats, thirty-one pear brilliant and pear modified brilliant-cut diamonds ranging from 5.50 to 0.97 carats, twenty smaller pear-shaped diamonds, platinum, 19 ins.

GIA, 2019, report no. 6028019: 115.83 carats, F color, VVS1 clarity

29 GIA and 2 GIA Dossiers, 1997-2016: 5.50 to 0.97 carats, E-J color, VVS2-SI1 clarity

\$5,000,000-7,000,000

**Please note that twenty of the diamonds are not accompanied by reports**





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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 Landrign, owners of Verdura, purchased the Belperron name and archives in 1999, and published an illustrated biography in 2016.

## BHAGAT

Abraham-Louis Breguet was born in 1747 in Neuchâtel, Switzerland and founded his first shop in 1775 on the Ile de la Cité in Paris. He became the preferred watchmaker of European royalties and elites, and supplied timepieces to Louis XVI, Marie-Antoinette and Napoleon I. The firm remained in the hands of the Breguet family until it was taken over by workshop foreman Edward Brown, whose family ran the business for the next 100 years. The firm changed hands several times in the 1970's and 1980's, and was acquired by the Swatch Group in 1999.

## 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.

## BRY & CIE

René Bry established his workshops in 1937 at rue Sainte-Anne before moving to avenue de l'Opéra in Paris. The company rapidly grew and opened their boutique Bry & Cie in 1944 at 15, rue de la Paix. They manufactured Haute Joaillerie and in 1949 launched 'Gerbe de blé' jewellery collection. At the Brussels World Exhibition in 1958 they were awarded the Grand Prix. The company was run by René Bry until 1997, then Claude, Jean Marc and Frédéric Bry until its closure.

## 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).

## 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 Jacquau 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.

## CHAUMET

In 1780 Marie-Etienne Nitot and son Francois Regnault became official jeweler to Napoleon during the Consulate and Empire, creating the Consular sword, the Pius VII tiara and grand parures for Empresses Josephine and Marie-Louise. After Napoleon's fall, Jean-Baptiste Fossin and son Jules took over the business, and Jules was later succeeded in 1868 by his business partner Prosper Morel. In 1875, Prosper Morel's daughter married Charles Chaumet, who assumed management of Prosper's business in 1885, eventually renaming it Chaumet in 1889. In 1907 he moved the company to 12, Place Vendôme. He also expanded overseas with boutiques in London in 1905, and New York in the 1920s, the latter closing in 1934 due to the Depression. In 1999 the firm was acquired by LVMH.

## DONALD CLAFLIN

American-born designer Donald Claflin joined Tiffany & Co. in 1965, and within three years was asked to design the entire Tanzanite collection, a major attraction of the company. Claflin's most important achievement for the Tiffany was the new setting of 1970, in which the centre stone is overlain by two intersecting bands of precious metal. Subsequently, Donald Claflin designed for Bulgari. He died in 1979.

## ANGELA CUMMINGS

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 Nadelhoff, 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 Bulgari 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.

## GHISO

In the 1890s a member of the Ghiso family emigrated to Buenos Aires from his native Italy. Within a short period of time he opened a jewellery salon. The business became the pre-eminent house of this type in Buenos Aires. At the beginning of the century his two sons traveled to Paris, where they established a branch location. One son, Oscar, coordinated all business matters as well as arranging with designers to create jewellery in the current styles, which were then shipped to Buenos Aires and their other branch location in New York City. Both locations were closed some time in the late 1930s or 1940s, but the flagship store in Buenos Aires remained open until the 1960s. Oscar Ghiso died in Buenos Aires in 1985.

## GIULIANO

Carlo Giuliano (1831-1895) moved to London from Italy, where he and his sons Carlo and Arthur Giuliano established a successful jewellery business in 1860. Carlo Giuliano was a close associate of Castellani, and his early hallmark, a monogram of initials C. G., together with some of his early work in the archaeological style, can be confused with that of Castellani. The Giuliano family are most famous for their enamelled jewellery in the Renaissance tradition, with a characteristic use of cabochon stones. Their business closed in 1914.

## WILLIAM GOLDBERG

William Goldberg, who began his career as a diamond cutting apprentice, founded his own jewellery company in 1973. His special connoisseur eye led him to acquire some of the most famous diamonds in the world, notably the 136.25 carat 'Queen of Holland', the 137.02 carat 'Premier Rose', the 89.01 carat 'Guinea Star' and the rare 5.11 carat 'Red Shield'. The company is also known for its patented cut, the ASHOKA®, introduced in 1999 and named after the enlightened Indian ruler, King Ashoka, and a 41.37 carat D colour, Flawless diamond discovered in the Golconda region of Southern India. This diamond cut is exceptionally luminous, thanks to the skilled cutting of opposing angles and facets. In 2006, the City of New York honored the memory of William Goldberg, who passed away in 2003, by officially naming the 48th street at Fifth Avenue 'William Goldberg Way'. Perpetuating the legacy of their legendary husband and father, Williams' wife Lili, son Saul, daughter Eve, son-in-law Barry Berg and third generation Benjamin Goldberg actively run the family business today.

## 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.

## 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.

## ANNA HU

FBorn in Taiwan in 1977, Anna is the daughter of a gem dealer. After studying design in the US and working with Christie's, Van Cleef & Arpels and Harry Winston, she set up her namesake brand "Anna Hu Haute Joaillerie" at age 30, and opened her first boutique in New York in 2008. Her work combines Eastern and Western influences, often inspired by classical music and nature. Her first international exhibition was presented in July 2012 at the 'Musée des Arts Décoratifs' in Paris.

## 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. During the 1920s, they officially become jeweller to the Houses of Savoy and Aosta in Italy. Janesich is well known for powder compacts and card cases in the Art Deco style. The company is now owned by Francesco Janesich, the sixth heir to a jewellers family, and continues to produce jewellery and objects in Trieste, at via San Nicolò 30.

## JAR

After graduating from Harvard in 1965, Joel Arthur Rosenthal moved to Paris and started with his partner Pierre Jeannet a tiny boutique on rue de l'Université, creating needlepoint art with wool threads of unexpected colors, a niche endeavor which earned him early fame. Subsequently he applied the same artisanal spirit to jewelry, and opened a salon with Jeannet in Place Vendôme named JAR after his initials. Shy by nature, he lives an almost anonymous existence in the creative universe of his atelier, for a most exclusive clientele, producing only 70-80 pieces a year. He is admired for his sculptural work, inseparable from that ingenious pave work, juxtaposing stones with the sense of color that is his alone. There has been three solo exhibitions: in 1987 at the National Academy of Design in New York, at Somerset House in London in 2002, and in November 2013 at the Metropolitan Museum of Art in New York. The last exhibition was an important salute to Rosenthal's talents, as he was the first living jewellery designer to be accorded a dedicated retrospective in the history of the Met.

## 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.

## 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.

## PALOMA PICASSO

Paloma Picasso is the daughter of the most celebrated artist of the twentieth century, Pablo Picasso. After she completed formal training in jewellery design at the University of Paris at Nanterre at the age of 20, Yves St. Laurent presented a collection of her costume jewellery. In 1972, she began designing gold jewellery for Zolotas, but her father's death the following year curtailed her association with this firm. She resumed her jewellery career at Tiffany & Co. in 1980 with their introduction of approximately 40 pieces of her jewellery. Her designs are characterised by the use of highly polished surfaces and unexpected colour contrasts. In 1985, Tiffany's introduced her line of sterling silver jewellery in figurations of recognisable symbols such as "Love and Kisses".

## SABBADINI

Located at 8, Via Montenapoleone in Milan, Sabbadini has been a successful family business for several generations. Founded in 1931, Alberto Esquenazi was an importer of diamonds and jewelry in Spain. Adapting to the changes brought on by WWII, he changed gears and partnered with his son in law Bruno Sabbadini to trade gemstones. Current president Alberto Sabbadini took over from his father Bruno in 1967, and now manages the company with his wife Stefania, and son Pierandrea. A gem expert and designer, Sabbadini is well-known for his 1986 creation of the calibre-cut ruby, sapphire and yellow sapphire jewellery, and in particular the bumble bee design. In addition to Milan, the company also has a base at 589 Fifth Avenue in New York, established in 1984.

## 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.

### **STERLÉ**

Pierre Sterlé was born in 1905 into a family of financiers. After his father's death during World War I, he was placed under the guardianship of his uncle, a jeweller, who taught him the rudiments of the trade. In 1934, he established his own business in the rue Sainte-Anne in Paris, moving in 1945 to an upstairs location at 43, avenue de l'Opera. From 1934–39, he created jewellery for other houses such as Boucheron, Chaumet, Ostertag and Puiforcat. Although the ideas and concepts for all jewellery offered through his salon were Sterlé's, he engaged the services of draughtsmen such as Jacques Desnoues and, after 1966, Yves Poussielgues, to carry out the designs. The firm remained open until 1976 when Chaumet bought the stock and also hired Pierre Sterlé as an artistic advisor.

### **TAFFIN**

James Taffin de Givenchy, following the footsteps of such great and exclusive jewellers as Templier and Belperron, founded his jewellery firm in Manhattan in 1997. De Givenchy, who studied design at the Fashion Institute of Technology in New York, was initially exposed to the jewellery world when he joined Christie's and was subsequently made the head of the jewellery department in Los Angeles. Before venturing out on his own, he joined the firm of Verdura. His designs draw their inspirations from nature as well as from the uniqueness of each individual stone, and is combined with solid craftsmanship to produce pieces of whimsical charm.

### **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 1930's was as much a golden period for expansion as creativity; the house's trademark, the "Mystery" setting, the "Minaudiere", the "Pass Partout" line were all created during this time. Notable designs of the decades that followed include the "Snowflake" jewels of the 1940's, the "Ballet" of the 1960's and the "Alhambra" theme of the 1970's. 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.

### **Verdura**

Fulco Santostefano della Cerda, Duke of Verdura, moved from his native Palermo to Paris in 1926, where he began working with Coco Chanel, initially as a textile designer, and eventually as head jewellery designer. After relocating to the United States in 1937, he took a position as designer at Paul Flato's jewellery establishment, first in New York, then in California. He remained with Flato for two years before opening his own salon in 1939 at 712 Fifth Avenue and a second, in 1947, in Paris on rue Boissy d'Anglas. His jewellery featured gold mountings with precious and semi-precious stones, a bold undertaking at the time when platinum was the most popular metal. In 1972, Verdura sold the business to his associate, Joseph G. Alfano, and retired to London, living there until his death in 1978. In 1985, Edward J. Landrigan purchased Verdura, Inc. and established a salon at 745 Fifth Avenue, where he continues to produce fine jewels from Verdura's original drawings in a manner consistent with the Duke's tradition.

### **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.

### **WEDDERIEN**

The jewellery firm Wedderien was formed in 1921, upon the closing of Dreicer & Co. The latter, founded in 1910, was a worldclass jeweller, rivalling great

houses such as Cartier. With the sudden death of the founder, shortly after his son's death, the business, unfortunately, was forced to close. However, four of the employees, A. Wedderien, Edie Chase, R. Hellstern and Minnie Cosgrove decided to re-organise and establish Wedderien. As those four included an experienced watchmaker, gem buyer, jeweller and pearl stringer, they covered all the necessary bases to continue manufacturing fine jewels. It was eventually located at Madison and 52nd Street in Manhattan.

### **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.

### **DAVID YURMAN**

David Yurman began his career in the fine arts as an apprentice to the sculptors Jacques Lipchitz and Theodore Rozack. In 1979, he and his wife Sybil decided to move in the direction of jewellery creation and established their own company based in New York. Their creations are inspired by the Celts and by ancient forms. Since 1995 they have opened in-store boutiques at Neiman Marcus, Saks Fifth Avenue and independent jewellery stores throughout America. In 1999, a retail store was opened in New York City at 729 Madison Avenue.

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

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- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
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- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to

bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

## 5 BIDDING IN PERSON

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

## 6 BIDDING SERVICES

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

### (a) Phone Bids

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

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

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

### (c) Written Bids

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

## C CONDUCTING THE SALE 1 WHO CAN ENTER THE AUCTION

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

## 2 RESERVES

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

## 3 AUCTIONEER'S DISCRETION

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

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

## 4 BIDDING

The **auctioneer** accepts bids from:

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

## 5 BIDDING ON BEHALF OF THE SELLER

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

## 6 BID INCREMENTS

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

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

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

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

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

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

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

- 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.

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

(j) **Books.** Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that 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.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty**

does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction.

Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

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

### 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 retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
  - 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**").

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

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

- 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.

(iii) Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.

(iv) Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

(v) Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

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

## 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

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

- 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;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

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

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

(viii) 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

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

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

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
- charge you storage costs at the rates set out at [www.christies.com/storage](http://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.
- (d) The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

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

### 2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com).
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol  $\Psi$  in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (d) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant

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

### (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase, 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  $\Psi$  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or 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.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs 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](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at [www.christies.com/about-us/contact/ccpa](http://www.christies.com/about-us/contact/ccpa).

### 8 WAIVER

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

### 9 LAW AND DISPUTES

This agreement, and any 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](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Subheading**: has the meaning given to it in paragraph E2.

**UPPER CASE type**: means having all capital letters.

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



# 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.

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

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

□  
Bidding by interested parties

•  
**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**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

### IMPORTANT NOTICES

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

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

#### ◊ Minimum Price Guarantees

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

#### ◊◆ Third Party Guarantees/Irrevocable bids

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

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

#### □ Bidding by interested parties

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

#### Post-catalogue notifications

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

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has 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.

### 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.

29/03/19

# ART. WORK.

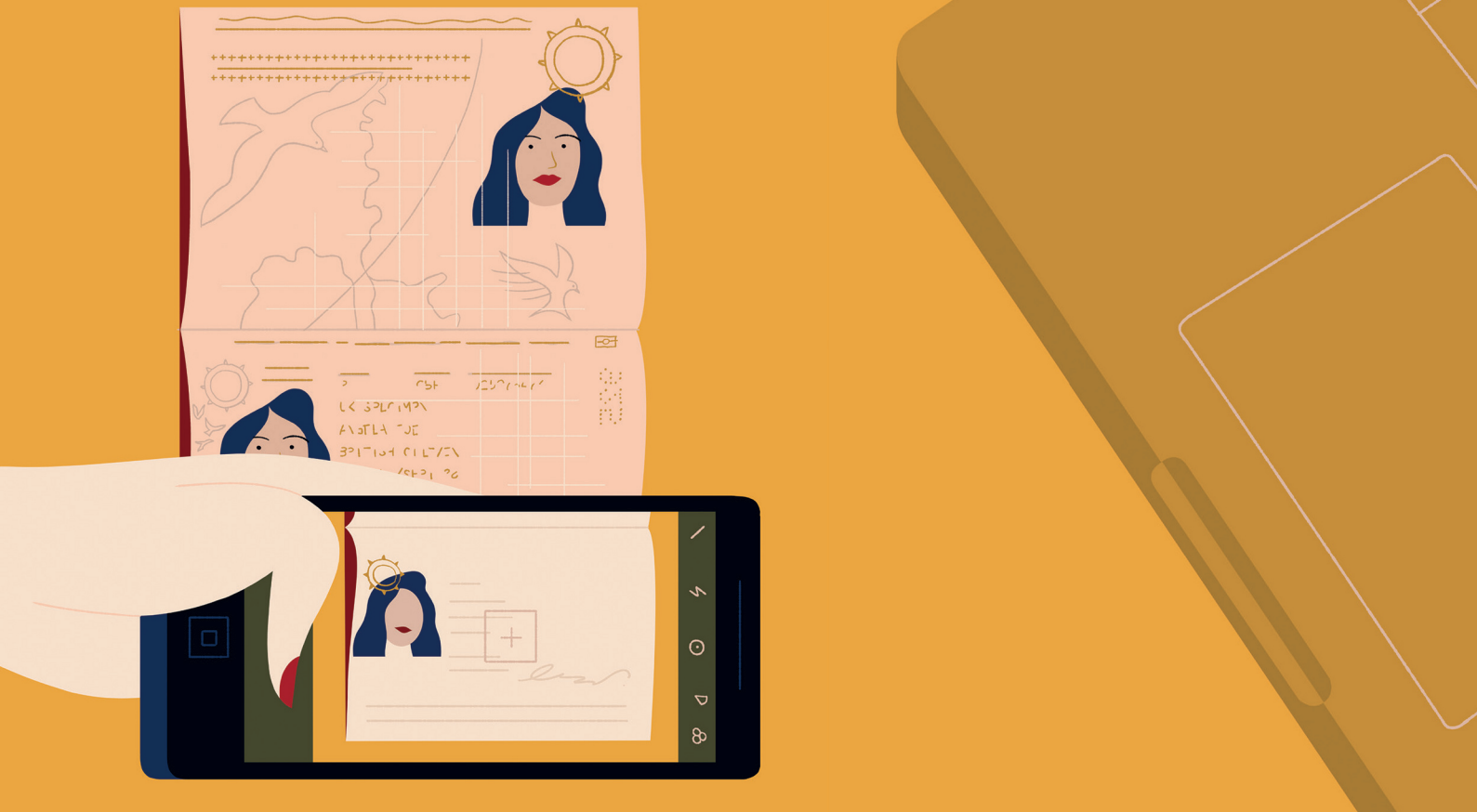
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## IDENTITY VERIFICATION

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

### **Private individuals:**

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

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

### **Organisations:**

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

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

# CHRISTIE'S

# 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
82		D	Internally Flawless	15.20	Heart
245	Pair	D, D	Internally Flawless, Internally Flawless	5.99, 5.70	Pear
197	Pair	D, D	VVS1, VVS1	2.48, 2.41	Circular
245	Pair	D, D	VVS1, VS1	2.08, 2.06	Round
42		D	VVS2, POT	25.22	Pear
63		D	VVS2	8.04	Pear
178	Pair	D, D	VVS2, VVS2	0.53, 0.53	Pear
63		D	VS1	3.01	Square
249		D	I1	3.06	Oval
116		E	VVS1 POT	4.28	Rectangular
111		E	VVS1	3.38	Square
44	Pair	E, E	VVS1, VS2	2.20, 2.07	Rectangular
131		E	VS2	5.64	Pear
134		E	VS2	4.35	Circular
118	Pair	E, E	VS2, VS2	2.03, 2.01	Circular
251	Pair	E, E	SI1, SI1	1.37, 1.25	Triangular
118	Pair	E, F	VS2, VVS2	5.03, 5.08	Pear
75	Pair	E, F	VVS2, VS1	0.80, 0.75	Half Moon
165		F	Internally Flawless	5.31	Pear
264		F	VVS1	115.83	Pear
30		F	VS1	6.08	Rectangular
122		F	SI1	5.01	Rectangular
154	Pair	F, I	VS2, VS1	2.52, 2.34	Pear
162		G	VVS2	6.48	Rectangular
80		G	VVS2	5.14	Pear
128	Pair	G, G	I1, I1	1.12, 1.09	Circular
87	Pair	G, H	VS2, VS2	5.01, 5.07	Cushion
61		H	VS1	12.28	Circular
133		I	VVS2	10.02	Circular
65		I	VS2	10.17	Cushion
86		I	VS2	5.12	Oval
112		I	VS2	5.10	Square
155		I	VS2	5.06	Circular
194		I	SI1	13.14	Circular
27		I	SI1	9.59	Rectangular
129	Pair	I, I	SI1, SI1	2.71, 2.62	Pear
132		I	SI2	3.04	Cushion
132		I	I1	6.33	Pear
86		J	VS1	5.36	Oval
153		J	I1	7.87	Circular
243		K	VS1	6.70	Circular
188		M	VS2	5.77	Pear
103		M, Faint Brown	VS2	1.38	Pear
213	Pair	N, O to P	VS2, VS1	2.85, 2.91	Old European
70		Q to R	VS1	6.34	Old European

# COLOURED DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT	
<b>PINK</b>					
244	Fancy Light Purplish Pink	VS2	7.65	Pear	
31	Fancy Light Brownish Pink	VVS2	6.77	Oval	
136	Fancy Light Brownish Pink	VVS2	3.02	Marquise	
106	Fancy Brown-Pink	VS1	1.81	Round	
<b>YELLOW</b>					
167	Fancy Vivid Yellow	Internally Flawless	11.06	Modified	
163	Fancy Vivid Yellow	VS1	5.65	Oval	
66	Fancy Vivid Yellow	VS2	3.05	Modified	
193	Pair	Fancy Vivid Yellow	VVS2, VS2	2.54, 2.50	Oval
83	Fancy Intense Yellow	VS2	33.65	Rectangular	
Mixed					
93	Fancy Intense Yellow	SI1	13.19	Old Mine	
135	Fancy Intense Yellow	VVS2	5.05	Round	
64	Pair	Fancy Intense Yellow	VS2, VS1	2.38, 2.11	Modified
128	Fancy Intense Yellow	I1	1.93	Round	
29	Fancy Yellow	VVS2 POT	10.69	Modified	
80	Fancy Yellow	VVS2	6.36	Pear	
128	Fancy Yellow	SI2	0.94	Round	
128	Fancy Yellow	VS2	0.85	Round	
110	Fancy Yellow	VS2	0.70	Square	
110	Fancy Yellow	VS1	0.53	Square	
107	Pair	Fancy Light Yellow	VS1, VVS2	2.80, 2.64	Modified
178	Fancy Deep Yellow	VVS2	3.82	Circular	
103	Fancy Deep Brownish Yellow	VS1	2.92	Pear	
175	Fancy Dark Brown-Yellow	VS2	7.03	Cushion	
103	Fancy Brown-Yellow	SI1	2.24	Pear	
103	Fancy Light Brownish Yellow	VS1	2.24	Pear	
<b>BLUE</b>					
125	Fancy Intense Blue	Internally Flawless	7.16	Pear	
58	Fancy Gray-Blue	SI1	0.41	Rectangular	
58	Fancy Grayish Blue	SI2	0.17	Trapezoid	
<b>GREEN</b>					
108	Fancy Bluish Green	SI1	1.54	Octagonal	
231	Fancy Green-Yellow	SI1	15.13	Modified	
<b>ORANGE</b>					
228	Fancy Orange-Brown	SI2	6.49	Modified	
132	Fancy Brown-Orange	VS1	6.29	Pear	
132	Fancy Brown-Orange	I1	3.07	Cushion	
177	Pair	Fancy Deep Yellowish Orange, Fancy Deep Brownish Yellowish Orange	SI1, SI1	1.02, 1.01	Round
<b>GREY</b>					
58	Fancy Gray	VS2	0.55	Tapered Baguette	

# COLOURED STONE INDEX

LOT		ORIGIN	TREATMENT	WEIGHT	SHAPE
<b>EMERALD</b>					
227		Colombia	None	2.40*	Rectangular
77		Colombia	Insignificant, Traditional	154.71	Rectangular
77		Colombia	Insignificant, Traditional	149.45	Rectangular
77		Colombia	Insignificant, Traditional	96.57	Rectangular
195		Colombia	Insignificant, Traditional	16.79	Cushion
59		Colombia	Insignificant/Minor, Traditional	35.77	Oval
77		Colombia	Insignificant to Minor, Traditional	90.51	Rectangular
78		Colombia	Insignificant to Minor, Traditional	8.25*	Rectangular
63		Colombia	Insignificant to Minor, Traditional	1.93	Rectangular
250		Colombia	Minor, Traditional	15.84	Rectangular
34	Pair	Colombia	Minor, Traditional	9.50, 9.50*	Drop
196	Pair	Colombia	Minor, Oil	9.39, 7.55	Pear
18		Colombia	Minor, Traditional	7.98	Rectangular
63		Colombia	Minor, Traditional	6.44	Pear
172	Pair	Colombia	Minor, Traditional	5.25, 5.25*	Pear
168		Colombia	Minor, Traditional	3.25*	Rectangular
81	Three	Colombia	Minor, Modern	4.25, 3.00, 3.00*	Rectangular
201		Brazil	None	4.25*	Oval
<b>RUBY</b>					
237		Burma	None	4.25*	Oval
48	Pair	Burma	None	1.02, 0.81	Oval
221		Burma	Heat/Clarity, Minor	10.24	Oval
209	Pair	Burma	Heat/Clarity, Minor	4.60, 4.45	Oval
210		Burma	Heat/Clarity, Minor	3.00*	Oval
211		Burma	Heat/Clarity, Minor	2.85*	Oval
223	Pair	Burma	Heat/Clarity, Minor to Moderate	4.40, 4.01	Oval
152		Thailand	Heat	3.50*	Rectangular
48		Afghanistan	Low Temperature	1.39	Oval
<b>SAPPHIRE</b>					
84		Kashmir	None	8.54	Cushion
164		Kashmir	None	7.84	Cushion
22	Pair	Kashmir	None	4.52, 3.39	Rectangular
60		Burma/Ceylon	None	53.48	Cushion
251		Burma	None	42.45	Rectangular
156		Ceylon	None	46.99	Cushion
182		Ceylon	None	41.16	Cabochon
19		Ceylon	None	34.82	Rectangular
150		Ceylon	None	20.87	Oval
204		Ceylon	None	16.64	Oval
148		Ceylon	None	16.45	Cushion
7		Ceylon	None	13.63	Rectangular
109		Ceylon	None	13.21	Cushion
86		Ceylon	Heat	10.39	Oval
246		Ceylon	None	8.62	Cushion
24		Madagascar	Heat	19.75*	Oval
114	Purple-Pink	Ceylon	None	5.59	Oval
14	Orange	Ceylon	None	5.32	Oval
<b>SPINEL</b>					
88		~	None	6.85	Round

\*Estimated weight

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# PRIVATE SALES

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Fancy intense yellow cut-cornered rectangular step-cut diamond of 31.58 carats,  
baguette-cut diamonds, platinum and 18k gold, ring size 3.3/4,  
signed Cartier, no. 93NNNV

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FRANCOIS-XAVIER LALANNE (1927-2008)  
*"Singe Attablé" Table, designed 2002*  
Number 4A from an edition of 8A and 8B,  
Plus 4 artist's proofs A and 4 artist's proofs B  
Patinated bronze, glass  
Stamped with artist's monogram *FXL*, numbered *EA 4/4 A*,  
with foundry Mark *Bocquel fd*  
19 ¼ in. (48.5 cm) high; 20 ½ in. (52 cm) wide; 19 ¾ in. (48.5 cm) deep  
\$400,000-600,000

Les Lalanne © 2020 Artist Rights Society (ARS), New York NY/ADAGP Paris.

## CREATING SPACE: DESIGN ONLINE

*Online, 21-31 July 2020*

### VIEWING

25-30 July 2020  
20 Rockefeller Plaza  
New York, NY 10020

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CHRISTIE'S



JOHN FREDERICK LEWIS, R.A. (British, 1805-1876)

*The Bezestein Bazaar of El Khan Khalil, Cairo*  
signed and dated 'J.F. Lewis 1872' (lower left)

oil on canvas

45½ x 34¾ in. (115.6 x 88.3 cm.)

Painted in 1872

£3,000,000-5,000,000

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**ORIENTALIST ART**

*London, 19 November 2020*

**VIEWING**

15-18 November 2020  
8 King Street  
London SW1Y 6QT

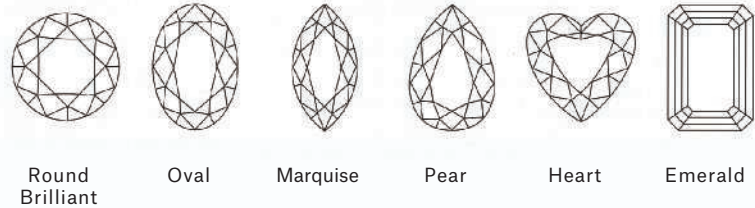
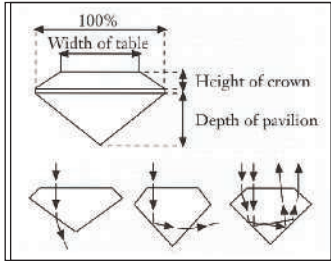
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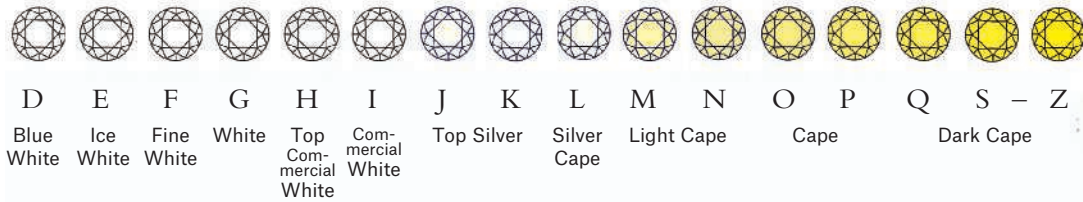
**CHRISTIE'S**

# DIAMONDS • THE 4 C'S

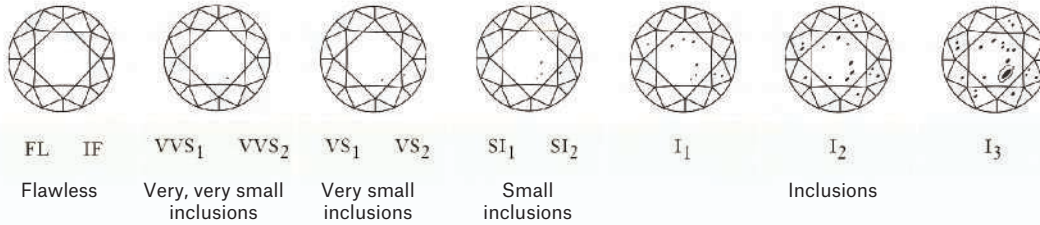
## Cut



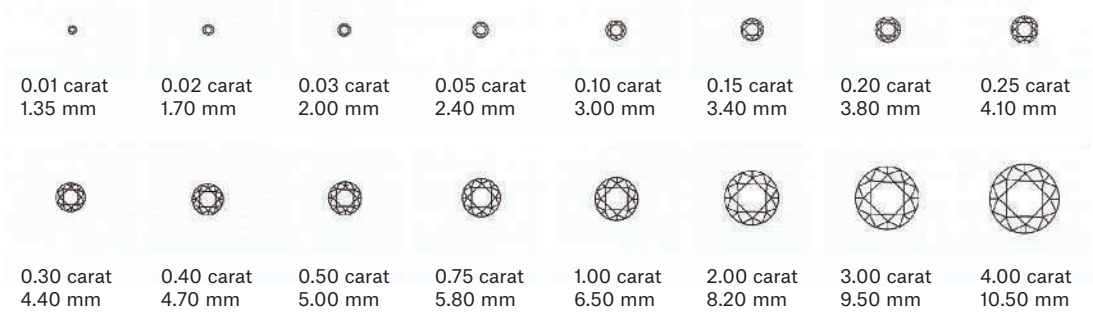
## Colour (G.I.A.)



## 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](http://www.jewellersnetwork.co.za)

# CONVERSION CHART

## RING SIZE

## MEASUREMENTS

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC	INCHES	CM
½	—	A	37.8252		
¾	—	A½	38.4237		
1	—	B	39.0222		
1¼	—	B½	39.6207		1
1½	—	C	40.2192		
1¾	—	C½	40.8177		2
2	1	D	41.4162	1	
2¼	2	D½	42.0147		3
2½	—	E	42.6132		
2¾	3	E½	43.2117		4
3	4	F	43.8102		
3¼	—	F½	44.4087		5
3½	5	G	45.0072	2	
3¾	—	G½	45.6057		6
4	6	H	46.2042		
4¼	—	H½	46.8027		7
4½	7	I	47.4012		
4¾	8	I½	47.9997		8
5	—	J	48.5982	3	
5¼	9	J½	49.1967		9
5½	10	K	49.7952		
5¾	—	K½	50.3937		10
6	11	L	50.9922		
6¼	—	L½	51.5907		11
6½	12	M	52.1892		
6¾	13	M½	52.7877		12
7	—	N	53.3862	4	
7¼	14	N½	53.9847		13
7½	15	O	54.5832		
7¾	—	O½	55.1817		14
8	16	P	55.7802		
8¼	—	P½	56.3787		15
8½	17	Q	56.9772	5	
8¾	18	Q½	57.5757		16
9	—	R	58.1742		
9¼	19	R½	58.7727		17
9½	20	S	59.3712		
9¾	—	S½	59.9697		18
10	21	T	60.5682	6	
10¼	22	T½	61.1667		19
10½	—	U	61.7652		
10¾	23	U½	62.3637		20
11	24	V	62.9622		
11¼	—	V½	63.5607		21
11½	25	W	64.1592		
11¾	—	W½	64.7577		22
12	26	X	65.3562	7	
12¼	—	X½	65.9547		23
12½	—	Y	66.5532		
12¾	—	Y½	67.1517		24
13	—	Z	67.7502		



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*Geneva, 22 July 2020*

**VIEWING**

17-22 July 2020  
Four Seasons Hotel des Bergues  
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**CHRISTIE'S**



## **JEWELS ONLINE**

*New York, 22 July – 6/7 August*

### **VIEWING**

20 Rockefeller Plaza  
New York, NY 10020

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# CHRISTIE'S



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