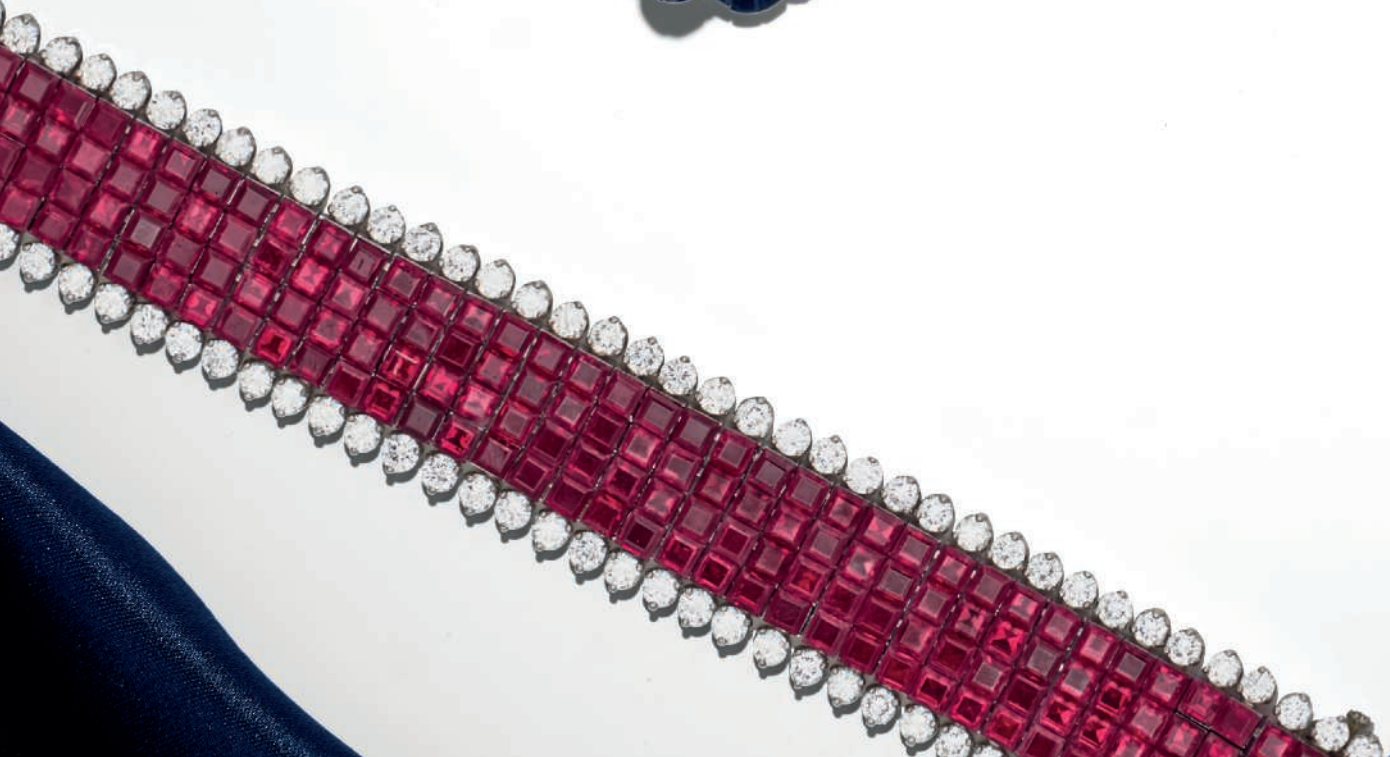
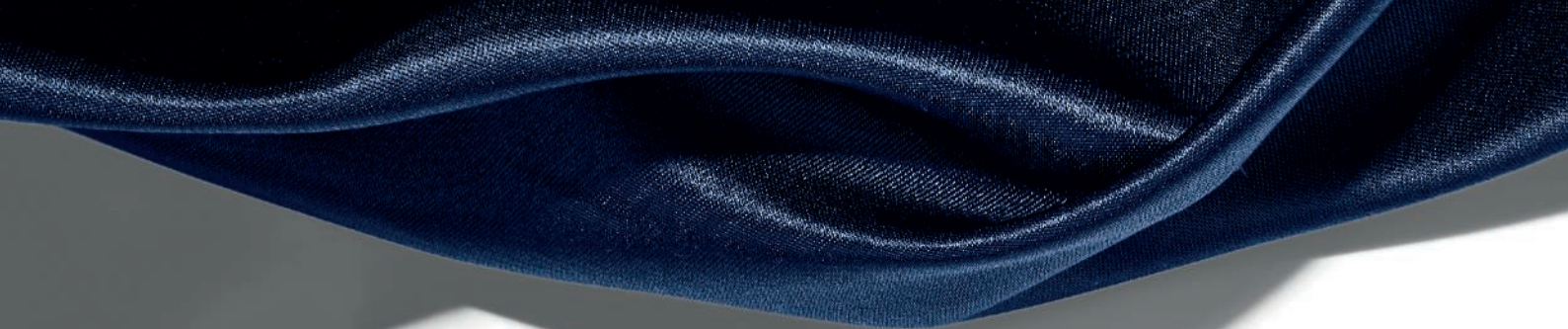


MAGNIFICENT JEWELS

New York · 8 December 2021



CHRISTIE'S



SUPERB MYSTERY-SET JEWELS BY
VAN CLEEF & ARPELS





8.74 CARATS
FANCY DARK GRAY-BLUE
INTERNALLY FLAWLESS

MAGNIFICENT JEWELS

Wednesday 8 December 2021

AN HISTORIC ROSARY



MAGNIFICENT JEWELS

AUCTION

Wednesday 8 December 2021
at 10.00 am (Lots 1-229)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

For information regarding the Viewing,
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Christie's (#1213717)

AUCTION CODE AND NUMBER

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

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

Throughout the catalogue, please note these abbreviations:

AGL: American Gemological Laboratories
GIA: Gemological Institute of America
SSEF: Swiss Gemological Institute

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

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

CHRISTIE'S



20.02 CARATS
F COLOR
VVS2 CLARITY

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A SELECTION OF JEWELS BY
VAN CLEEF & ARPELS



Property from an Important Private Collection

Lots 1-8



-1

**VAN CLEEF & ARPELS SET OF CORAL AND DIAMOND
'ROSE DE NOËL' JEWELRY**

Coral plaques, round diamonds, 18k yellow gold (French marks),
clip brooch signed VCA, earrings signed Van Cleef Arpels,
maker's marks, each numbered, two green Van Cleef & Arpels pouches

Size/Dimensions: brooch 5.5 x 5.2 cm (2 $\frac{1}{8}$ x 2 in);

earrings 2.8 x 2.8 cm (1 $\frac{1}{8}$ x 1 $\frac{1}{8}$ in)

Gross Weight: 51.44 grams

\$20,000-30,000

Property from an Important Private Collection

Lots 1-8

2

**VAN CLEEF & ARPELS DIAMOND
'ALHAMBRA' NECKLACE**

Round diamonds, 18k white gold (French marks), signed VCA,
numbered, green Van Cleef & Arpels case, black outer box and
green envelope case

Size/Dimensions: 84.4 cm (36¼ in)

Gross Weight: 61.6 grams

\$50,000-70,000



Property from an Important Private Collection

Lots 1-8



3

**VAN CLEEF & ARPELS DIAMOND
'MAGIC ALHAMBRA' NECKLACE**

Round diamonds, 18k white gold (French mark), signed VCA,
maker's mark, numbered, green Van Cleef & Arpels case

Size/Dimensions: 42.5 cm (16¾ in),
may be shortened to 38.7 cm (15¼ in)
Gross Weight: 29.5 grams

\$30,000-50,000



4

4
**VAN CLEEF & ARPELS MULTI-GEM AND
 DIAMOND PENDANT-BROOCH**

Round cabochon turquoises, round sapphires, emeralds and diamonds, 18k yellow gold (French mark), circa 1965, signed Van Cleef & Arpels, maker's mark (Péry & Fils), numbered, accompanied by an unsigned neckchain for suspension of the brooch as a pendant, green Van Cleef & Arpels envelope case and white outer box

Size/Dimensions: brooch 4.9 x 4.4 cm (1 $\frac{7}{8}$ x 1 $\frac{3}{4}$ in);
 neckchain 54.0 cm (21 $\frac{1}{4}$ in)
 Gross Weight: 68.1 grams

\$30,000-50,000



5

5
**VAN CLEEF & ARPELS SAPPHIRE AND
 DIAMOND FLOWER BROOCH**

Round and calibré-cut sapphires, round diamonds, platinum and white gold, 1958, signed Van Cleef & Arpels, numbered

Van Cleef & Arpels, 2017: Letter of Authenticity

Size/Dimensions: 7.0 x 2.7 cm (2 $\frac{3}{4}$ x 1 $\frac{1}{4}$ in)
 Gross Weight: 27.5 grams

\$20,000-30,000

Property from an Important Private Collection

Lots 1-8



6

VAN CLEEF & ARPELS SET OF RUBY AND DIAMOND JEWELRY

Oval and round cabochon rubies, round and marquise-cut diamonds, platinum, circa 1955, each signed V.C.A., N.Y., numbered, green Van Cleef & Arpels pouch

Size/Dimensions: necklace 38.4 cm (15¼); earrings 5.3 cm (2½ in)
Gross Weight: 126.0 grams

\$80,000-120,000

PROVENANCE:

Christie's, London, 17 April 2002, lot 127
Christie's, New York, 7 December 2016, lot 175

This necklace was featured on the cover of Town & Country magazine in November 1954.







THE ICONIC 'ZIP' NECKLACE

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

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

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

The following two 'Zip' necklaces are contemporary examples that reflect the timeless appeal of this iconic design. By incorporating a variety of gemstones and combinations of platinum, gold and rose gold over the decades, Van Cleef & Arpels has reinvented this masterpiece to appeal to any and every collector.

Property from an Important Private Collection

Lots 1-8



7

**VAN CLEEF & ARPELS RUBELLITE TOURMALINE,
SPINEL, DIAMOND AND GOLD 'ZIP' NECKLACE**

Rubellite tourmaline beads, round spinels and diamonds,
18k yellow gold (French marks), convertible and may be worn
as a bracelet, signed Van Cleef & Arpels, VCA, maker's mark,
numbered, green Van Cleef & Arpels envelope case and
white outer box

Van Cleef & Arpels, 2017: Certificate of Authenticity
Accompanied by an original gouache rendering
of the necklace

Size/Dimensions: necklace, adjustable approximately
43.1 cm (17 in); bracelet 17.1 cm (6¾ in)
Gross Weight: 151.2 grams

\$250,000-350,000

Property from an Important Private Collection

Lots 1-8

8

**VAN CLEEF & ARPELS PINK SAPPHIRE AND
DIAMOND 'ZIP' NECKLACE**

Round pink sapphires and diamonds, 18k rose gold (French marks),
signed Van Cleef & Arpels, VCA, maker's mark (Cristofol),
numbered, green Van Cleef & Arpels envelope case and
white outer box

Van Cleef & Arpels, 2017: Certificate of Authenticity

Size/Dimensions: adjustable, maximum approximately
71.2 cm (28 in)

Gross Weight: 191.2 grams

\$250,000-350,000





Property from an Important Private Collection



9
**CULTURED PEARL AND
DIAMOND NECKLACE**

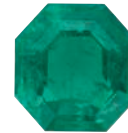
Twenty-nine cultured pearls of approximately 16.80 to 14.90 mm, round diamonds, platinum, with a detachable segment for shorter length

Size/Dimensions: 53.3 cm (21 in); without detachable segment 43.7 cm (17¼ in)
Gross Weight: 189.8 grams

\$30,000-50,000



10



11
(illustrated unmounted)

Property from an Important Private Collection

10

DIAMOND EARRINGS

Pear brilliant-cut diamonds of 5.45 and 5.32 carats, marquise-cut diamonds, platinum, pendants detachable

GIA, 2021, report no. 2221060959: 5.45 carats, E color, VS1 clarity
GIA, 2021, report no. 6224060964: 5.32 carats, E color, VS1 clarity

Size/Dimensions: 5.2 x 2.3 cm (2 x 7/8 in)
Gross Weight: 19.8 grams

\$200,000-300,000

PROVENANCE:

Christie's, New York, 9 April 1997, lot 447 (pendants)

11

EMERALD RING

Octagonal step-cut emerald of 13.19 carats, 18k yellow gold

AGL, 2021, report no. 1118532: 13.19 carats, Colombia, insignificant clarity enhancement, traditional type

Size/Dimensions: US ring size 6

\$130,000-230,000



12

~12

**CARTIER CORAL, DIAMOND AND
MULTI-GEM BIRD CLIP-BROOCH**

Designed as a bird, carved coral, round and baguette-cut diamonds, round rubies, oval cabochon emerald, 18k yellow gold and platinum, circa 1965, signed Cartier Inc., Made in France

Size/Dimensions: 7.0 x 3.5 cm (2¾ x 1¼ in)
Gross Weight: 25.8 grams

\$12,000-18,000



13

~13

**MARCHAK CORAL, DIAMOND AND
MULTI-GEM BIRD CLIP-BROOCH**

Designed as a bird, carved coral, round, old and baguette-cut diamonds, round cabochon sapphires, oval cabochon emerald, 18k yellow gold (French mark) and platinum, circa 1965, signed Marchak

Size/Dimensions: 7.5 x 4.0 cm (3 x 1½ in)
Gross Weight: 32.9 grams

\$10,000-15,000



14

~14

M. GÉRARD SET OF CORAL, DIAMOND AND FRESHWATER PEARL JEWELRY

Carved coral, round and single-cut diamonds, pearls, 18k yellow gold (French marks) and 14k yellow gold (clip backs), circa 1970, pendant-brooch signed M Gerard, earrings unsigned, maker's mark (André Vassort), numbered

Size/Dimensions: brooch 5.5 x 5.5 cm (2¼ x 2¼ in);
earrings 4.6 cm (1⅞ in)
Gross Weight: 62.8 grams

\$20,000-30,000

PROVENANCE:

Christie's, New York, 6 - 7 April 1998, lot 258

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



15

15

DIAMOND EARRINGS

Round, marquise and baguette-cut diamonds, platinum, detachable pendants may also be worn as clip-brooches, circa 1950

Size/Dimensions: 6.2 x 2.8 cm (2½ x 1⅞ in)
Gross Weight: 40.9 grams

\$50,000-70,000

PROVENANCE:

Christie's, New York, 21 - 22 October 1998, lot 543



16



17

16

BULGARI EMERALD AND DIAMOND BROOCH

Octagonal step-cut emerald, marquise and pear-shaped diamonds, platinum, signed Bvlgari, green Bulgari case

AGL, 2021, report no. 1118056: Colombia, minor clarity enhancement, traditional type

Size/Dimensions: 3.7 x 3.2 cm (1½ x 1⅝ in)
Gross Weight: 16.9 grams

\$50,000-70,000

17

BULGARI EMERALD AND DIAMOND EARRINGS

Octagonal step-cut emeralds, round and marquise-cut diamonds, platinum, signed Bvlgari, green Bulgari case

AGL, 2021, report no. 1118055 A and B: Colombia, insignificant to minor clarity enhancement, traditional type

Size/Dimensions: 2.4 x 2.1 cm (1 x ⅞ in)
Gross Weight: 15.3 grams

\$70,000-90,000



18

18

HARRY WINSTON DIAMOND RIVIÈRE NECKLACE

Comprising sixty-five graduated round diamonds of 1.88 to 0.20 carats, platinum, detachable extension, 1967, unsigned, numbered, black Harry Winston case

Harry Winston, 2021: Letter

GIA, 2021, report no. 2225043741: 1.88 carats, F color, VS2 clarity
GIA, 2021, report no. 2221043776: 1.66 carats, G color, VS2 clarity
GIA, 2021, report no. 2225043715: 1.64 carats, F color, VVS2 clarity
GIA, 2021, report no. 5221043704: 1.54 carats, H color, VS2 clarity
GIA, 2021, report no. 6224043720: 1.52 carats, G color, VS1 clarity

Size/Dimensions: 38.5 cm (15¼ in)
Gross Weight: 36.5 grams

\$80,000-120,000



19

19

DIAMOND BROOCH

Round brilliant-cut diamonds of 2.78, 1.94, 1.90, 1.87 and 1.76 carats, smaller round diamonds, pear-shaped diamonds, platinum

GIA, 2021, report no. 2221043759: 2.78 carats, D color, VS2 clarity
GIA, 2021, report no. 6227043754: 1.94 carats, E color, VVS2 clarity
GIA, 2021, report no. 1226043730: 1.90 carats, H color, VVS2 clarity
GIA, 2021, report no. 2225043724: 1.87 carats, F color, SI1 clarity
GIA, 2021, report no. 6227043761: 1.76 carats, F color, VVS2 clarity

Size/Dimensions: 6.1 x 3.5 cm (2½ x 1¾ in)
Gross Weight: 21.1 grams

\$60,000-80,000



20

Property from a Denver Collection

20

DIAMOND EARRINGS

Pear modified brilliant-cut diamond of 1.64 carats, marquise brilliant-cut diamonds of 1.22, 1.10, 1.04 and 1.01 carats, pear-shaped diamonds of 1.50, 1.04 and 1.04 carats, marquise-cut diamonds of 1.21, 1.19, 1.01 and 1.00 carats, platinum and 18k white gold, fitted with pendant hooks

GIA, 2021, report no. 11454182: Pear Modified Brilliant, 1.64 carats, D color, VS2 clarity
 GIA, 2021, report no. 11789131: Marquise Brilliant, 1.22 carats, F color, VVS2 clarity
 GIA, 2021, report no. 11068381: Marquise Brilliant, 1.10 carats, D color, VVS2 clarity, potentially Internally Flawless
 GIA, 2021, report no. 11091454: Marquise Brilliant, 1.04 carats, F color, VVS2 clarity
 GIA, 2021, report no. 11660313: Marquise Brilliant, 1.01 carats, F color, VVS2 clarity

Size/Dimensions: 2.5 x 1.9 cm (1 x ¾ in)
 Gross Weight: 14.2 grams

\$50,000-70,000

PROVENANCE:

Christie's, New York, 8-9 April 2002, lot 389



21

Property Formerly from the Collection of
 Mr. Winston Frederick Churchill Guest and
 Mrs. Helena Woolworth McCann Guest

21

PAUL FLATO DIAMOND CLIP-BROOCH

Round, single and baguette-cut diamonds, platinum, circa 1940, signed Flato

Size/Dimensions: 7.1 x 5.0 cm (2¾ x 2 in)
 Gross Weight: 41.0 grams

\$50,000-70,000

PROVENANCE:

Mr. Winston Frederick Churchill Guest and
 Mrs. Helena Woolworth McCann Guest, thence by descent

Winston Frederick Churchill Guest, born in England in 1906 and named after his godfather and his father's best friend and cousin, Sir Winston Churchill, was raised in the company of great men. His father, Captain the Right Honourable Frederick E. Guest, a grandson of the 7th Duke of Marlborough, was a Member of Parliament and held the post of Britain's first Secretary of State for Air. His mother, Amy Phipps, daughter of Henry Phipps of Pittsburgh who was a philanthropist and partner at Carnegie Steel Corporation, harnessed her considerable resources to fulfill her deep interest in aviation and to realize its value in the future of world transportation.

Service to his country was embedded in Mr. Guest at a young age. In 1918, during World War I, his American mother converted their London home, Alford House on Park Lane, to be used by the American Red Cross as a hospital for the American Navy.

Mr. Guest was not only a dedicated student (while attending Yale University and Columbia Law School he developed fluency in French and Spanish), but also an avid sportsman and Polo Hall of Fame 10 Goal player. He later served as Captain in the United States Marine Corps in World War II, and during his overseas travels he began his exceptional art collection.

In 1934, Mr. Guest married Helena Woolworth McCann, the daughter of Charles E. F. McCann and Helena Maud Woolworth McCann. Her maternal grandfather was F.W. Woolworth, the American entrepreneur and founder of America's first 'Five-and-Dimes.' His eponymous franchise became the model for modern retail operations. At its peak, the Woolworth company owned and operated over one-thousand stores across the United States. Befitting her grandfather's place as one of the largest wealth holders in America, Miss McCann was raised in an opulent environment and attended the most prestigious schools, including Miss Hewitt's, Miss Chapin's, and finally Miss Porter's, which counts Jacqueline Bouvier Kennedy Onassis, Lee Bouvier Radziwill, and Gloria Vanderbilt among its notable alumnae.





23



22

22

DIAMOND RING AND ETERNITY BAND

Pear brilliant-cut diamond of 4.46 carats, tapered baguette-cut diamonds, platinum; baguette-cut diamonds, platinum

GIA, 2021, report no. 2215979995: 4.46 carats, H color, VS1 clarity

Size/Dimensions: ring US ring size 4½; eternity band US ring size 5
Gross Weight: 8.9 grams

\$35,000-55,000

23

VAN CLEEF & ARPELS DIAMOND EARRINGS

Round, baguette and tapered baguette-cut diamonds, platinum and 18k white gold (French marks), fitted with pendant hooks, circa 1955, signed Van Cleef & Arpels, numbered

Size/Dimensions: 3.4 x 2.0 cm (1⅜ x ¾ in)
Gross Weight: 21.4 grams

\$30,000-50,000

Property from a Distinguished New York Collection

Lots 22-30



24

VAN CLEEF & ARPELS ART DECO DIAMOND BRACELET

Old and single-cut diamonds, platinum (French marks), circa 1925,
signed Van Cleef Arpels, numbered

Size/Dimensions: 17.2 x 1.5 cm (6 $\frac{7}{8}$ x $\frac{1}{2}$ in)

Gross Weight: 36.8 grams

\$50,000-70,000

Property from a Distinguished New York Collection

Lots 22-30



25
(two views)

25

RUBY AND DIAMOND RING

Oval mixed-cut ruby of 6.32 carats, old-cut diamonds of 1.67 and 1.50 carats, platinum and 18k yellow gold

AGL, 2021, report no. 1117160: 6.32 carats, Burma, no gemological evidence of heat

Size/Dimensions: US ring size 4 $\frac{1}{4}$

Gross Weight: 9.9 grams

\$50,000-70,000



26

26

HENNELL ART DECO RUBY AND DIAMOND BRACELET

Oval and cushion-shaped rubies, old and single-cut diamonds, platinum, circa 1925, signed Hennell

AGL, 2021, report no. 1117372: Burma, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: 17.0 x 1.0 cm (6 $\frac{3}{4}$ x $\frac{3}{8}$ in)

Gross Weight: 30.5 grams

\$30,000-50,000

Founded by silversmith David Hennell in 1736, Hennell was a family run business and one of the oldest known manufacturers in London. Throughout the course of the firm's history, it provided silver works and jewelry to wealthy clients and European Royalty alike, including Queen Victoria, King George V and Queen Mary.

Property from a Distinguished New York Collection

Lots 22-30



27

HARRY WINSTON DIAMOND NECKLACE

Marquise-cut diamonds, platinum, circa 1960,
signed Winston

Size/Dimensions: 37.9 cm (15 in)

Gross Weight: 75.6 grams

\$50,000-70,000

Property from a Distinguished New York Collection

Lots 22-30



28

**TWO ALDO CIPULLO GOLD AND WHITE GOLD
'JUSTE UN CLOU' BRACELETS**

18k yellow and white gold, 1970, each signed A. Cipullo

Size/Dimensions: diameter of each 5.9 cm (2 $\frac{3}{8}$ in);
inner circumference of each 15.5 cm (6 $\frac{1}{8}$ in)

Gross Weight: 199.0 grams

\$30,000-50,000

Property from a Distinguished New York Collection

Lots 22-30



29

VAN CLEEF & ARPELS DIAMOND BRACELET

Round diamonds, 14k yellow gold and platinum, circa 1970, signed VCA, maker's mark, numbered

Size/Dimensions: 16.0 x 2.2 cm (6¼ x 7⁄8 in)

Gross Weight: 65.8 grams

\$30,000-50,000

Property from a Distinguished New York Collection

Lots 22-30



30
**AN IMPRESSIVE PAIR OF
DIAMOND RIVIÈRE NECKLACES**

Old-cut diamonds, platinum, each with
detachable extensions

Size/Dimensions: 47.5 cm (18¾ in)
and 44.5 cm (17½ in)

Gross Weight: 34.2 grams

\$200,000-300,000

These necklaces were worn by Sophia Loren to
the 71st Academy Awards in 1999.



Property Formerly from the Collection of
Aleksandr Ivanovich Nelidov and Olga Dmitrievna Princess Nelidov



(two views)

31

AN IMPORTANT SAPPHIRE RING

Oval mixed-cut sapphire of 17.73 carats, platinum

SSEF, 2021, report no. 118202: 17.73 carats, Kashmir, no indications of heating, Royal Blue, Appendix letter Gübelin, 2021, report no. 21080116: 17.73 carats, Kashmir, no indications of heating, Royal Blue, with Appendix and Information Sheet
AGL, 2021, report no. 1116467: 17.73 carats, Kashmir, no gemological evidence of heat or clarity enhancement

Size/Dimensions: US ring size 6¼

Gross Weight: 9.0 grams

\$600,000-800,000

PROVENANCE:

Aleksandr Ivanovich Nelidov (1838 – 1910) and Olga Dmitrievna Princess Nelidov (1839 – 1918), thence by descent

This impressive 17.73 carat sapphire was formerly in the collection of Aleksandr Ivanovich Nelidov (1838-1910) and his wife, Olga Dmitrievna Princess Nelidov (née Khilkov, 1839 – 1918). Aleksandar Nelidov was a diplomat and served as Councilor to the Russian embassy in Constantinople, where he played an active role during the Russo-Turkish War (1877-1878). Throughout his career, Nelidov was also as the Ambassador to Saxony (1879), Italy (1897-1903) and France (1903-1910). Notably, Nelidov was an active negotiator in the Peace Treaty of San Stefano and the Treaty of Berlin, as well as the Hague Convention of 1907. As a statesman on the global stage during such a tumultuous period in history, Nelidov's influence was critical to the shaping of the political framework of modern Europe.

Beyond Nelidov's significant influence, his wife Olga, was a member of one of the oldest Russian noble families. The Khilkovs can trace their family lineage to Rurik, founder of his eponymous dynasty and eventually, Tsarist Russia. For many generations, members of the Khilkov family served the Russian state, including military service in battles during wars against Napoleon and in attendance at Court with Tsars and nobility.





33
(two views)

32

Property from a Prominent Private Collection

32

ASPREY SAPPHIRE AND DIAMOND BRACELET

Cushion modified mixed-cut sapphire of 27.89 carats, round, baguette and trapezoid-cut diamonds, platinum, signed Asprey, brown Asprey case

AGL, 2021, report no. 1114493: 27.89 carats, Ceylon, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: 18.7 x 4.6 cm (7½ x 1¼ in)
Gross Weight: 126.2 grams

\$60,000-80,000

Property from an Important Private Collection

33

DIAMOND RING

Cushion modified brilliant-cut diamond of 10.10 carats, round diamonds, platinum

GIA, 2018, report no. 6173713950: 10.10 carats, D color, VVS1 clarity, excellent polish and symmetry

Size/Dimensions: US ring size 5¼
Gross Weight: 13.3 grams

\$500,000-700,000



JAMES WILLIAM GLANVILLE AND NANCY HART GLANVILLE

Pillars of the Houston, Texas, art community, James William Glanville and Nancy Hart Glanville built one of the leading private collections of American Art. At a time when their peers and friends were focusing on European Impressionism, they instead sought out the highest-quality examples by the most iconic artists spanning over a century of American history. From 19th century landscape paintings by Frederic Church and Albert Bierstadt to modern works on paper by Charles Burchfield and Andrew Wyeth, the couple gravitated toward paintings embodying a love of place and attention to detail. Nancy particularly received enormous pleasure and comfort from decorating and collecting art for their beautiful homes to reflect their extensive travels and intellectual interests, while Jim employed his shrewd negotiating skills to strategically acquire the best pieces.

The Museum of Fine Arts, Houston

The couple notably formed a lasting relationship with the Museum of Fine Arts in Houston. Both Jim and Nancy served on the board of the Museum, and Nancy was also a member of the board for its Bayou Bend Collection and Gardens. The Glanville family has generously donated several of their most important artworks to the Museum over the past twenty-plus years. For example, gifts in the 1990s included William Merritt Chase's grand oil painting *Sunlight and Shadow*, *Shinnecock Hills*, now prominently hanging in the institution's newly renovated American Art galleries, as well as a Charles Willson Peale landscape for Bayou Bend. Other notable gifts to the MFA include Winslow Homer's stunning 1895 watercolor *The Guide*, two fantastic works on paper by Edward Hopper, and Impressionist pieces by Edward Henry Potthast and Maurice Brazil Prendergast. In addition, the family has helped fund other acquisitions by the Museum, including works by William Bradford and John William Hill.

Leaders in their Communities

James William Glanville was a successful investment banker to the petroleum, chemical and natural resource industries for

decades. Born in Cooper, Texas and raised in Dallas, Jim earned a chemical engineering degree at Rice University and a Masters at the California Institute of Technology before working as a professional engineer for Humble Oil. Transitioning to a career on Wall Street, he became a partner and managing director of Lehman Brothers before joining Lazard Freres as a partner in 1978, where he expanded the firm's business in his focus industries and the Southwest. Jim also served on the boards of such notable companies as Halliburton and Compaq Computer and industry organizations such as the National Petroleum Council.

Nancy Hart Glanville was born in Tacoma, Washington, and graduated from Scripps College in Claremont, California, before marrying Jim in 1949. The couple lived in Houston before moving to Darien, Connecticut in 1959, where they raised their four sons, John, Charles, Tom and Rob. Nancy was Chair/President of the Noroton Presbyterian Church, YMCA of Darien and Town of Darien Beautification Commission, as well as at various times serving on the boards of the Madison Council of the Library of Congress, Pittsburgh Theological Seminary, Mid-Fairfield Hospice, Land Trust of Darien and Junior League of Stamford-Norwalk.

A Philosophy of Philanthropy

In addition to their extensive contributions to their local communities in Darien and Houston, Jim and Nancy also generously supported their alma maters. Jim served as a visiting professor of investment banking and a Governor and Treasurer of Rice University and a Trustee and capital campaign chair for Caltech, for which he helped raise millions of dollars. Nancy was among the inaugural Life Trustees at Scripps College. In 2007, the Nancy Glanville Jewell '49 Endowed Scholarship was established in her honor.



34
(two views)

34

DIAMOND RING

Round-cornered rectangular modified brilliant-cut diamond of 6.65 carats, tapered baguette-cut diamonds, platinum

GIA, 2021, report no. 6223026457: 6.65 carats, E color, SI1 clarity

Size/Dimensions: US ring size 6½
Gross Weight: 8.2 grams

\$100,000-150,000



35
(two views)

35

TWIN-STONE DIAMOND AND SAPPHIRE RING

Pear modified brilliant-cut diamond of 4.63 carats, pear modified mixed-cut sapphire of 6.51 carats, platinum

GIA, 2021, report no. 16419695: 4.63 carats, D color, VVS2 clarity, potentially Internally Flawless
GIA, 2007, report no. 16403499: Sapphire, 6.51 carats, indications of heating

Size/Dimensions: approximate US ring size 6
Gross Weight: 12.1 grams

\$100,000-150,000

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



36

EMERALD AND DIAMOND NECKLACE

Emerald beads measuring from 15.78 - 15.60 x 13.98 to 7.48 x 7.35 x 6.18 mm, round diamonds, 18k white gold

AGL, 2021, report no. 1118432: excess of 50% tested at random, Zambia, moderate clarity enhancement, traditional type

Size/Dimensions: 47.0 cm (18¼ in)
Gross Weight: 213.2 grams

\$200,000-300,000





37
(two views)

37

HARRY WINSTON EMERALD AND DIAMOND RING

Rectangular emerald-cut emerald, pear-shaped diamonds, platinum, signed Winston, numbered

AGL, 2021, report no. 1118097: Colombia, minor clarity enhancement, traditional type

Size/Dimensions: US ring size 7

Gross Weight: 6.8 grams

\$60,000-80,000



38

Property from an Important Private Collection

38

A SPECTACULAR BULGARI DIAMOND, EMERALD AND RUBY 'LION MASK' BRACELET

Round and tapered baguette-cut diamonds, oval and pear-shaped cabochon emeralds, oval cabochon rubies, platinum and yellow gold, circa 1960, signed Bulgari, black Bulgari case and outer box

Size/Dimensions: inner circumference 16.5 cm (6½ in);

inner diameter 5.7 cm (2¼ in)

Gross Weight: 153.5 grams

\$200,000-300,000

PROVENANCE:

Christie's, New York, 14 April 2003, lot 433

LITERATURE:

Cf. D. Mascetti and A. Triossi, *Bulgari*, Abbeville Press Publishers, New York, 1996, p. 247

Cf. S. Tennenbaum and J. Zapata, *The Jeweled Menagerie: The World of Animals in Gems*, Thames and Hudson, New York, 2001, p. 154-155

This superb 'Lion Mask' bracelet was created by Bulgari in the 1960s – during the era known as La Dolce Vita. Italy, especially Rome, became a hub for the international jet set and names like Bulgari, Via Condotti, Sophia Loren and Gina Lollobrigida became associated with the highest level of sophistication.

It was during this period when Bulgari gravitated toward a new distinctive style. The jewelry that the firm produced became more structured and focused heavily on the use of symmetry and color. A variety of gemstones were used to bring jewelry to life and cabochon-cut stones were incorporated to create an exciting new combination of textures.

Combining ruby and emerald cabochons with bright, white diamonds, the present bracelet depicts two opposing lion masks, a motif recalled from Antiquity. Symbolizing strength, majesty and courage, the lion itself is also the original symbol of Rome. This bangle is not only a subtle nod to the firm's Roman heritage, but most impressively reflects the firm's ability to design jewelry using ancient symbols in a highly contemporary fashion.



Property from a Denver Collection



39

ART DECO DIAMOND SAUTOIR

Old, single and baguette-cut diamonds,
platinum (French mark), a portion of the neckchain is detachable
and may be worn as a bracelet, pendant detachable, circa 1930

Size/Dimensions: 62.6 cm (24 7/8 in)

Gross Weight: 91.5 grams

\$60,000-80,000



40

CARTIER BELLE ÉPOQUE DIAMOND EARRINGS

Old, single and rose-cut diamonds, platinum,
earring backs of later modification, circa 1910, signed Cartier

Size/Dimensions: 5.3 cm (2 $\frac{1}{8}$ in)

Gross Weight: 11.8 grams

\$40,000-60,000

PROVENANCE:

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

Property of an Important Collector



~41

CARTIER ART DECO MULTI-GEM AND DIAMOND DESK CLOCK

Mechanical movement, rock crystal, lapis lazuli dial with carved jade center panel, rose-cut diamond hands, kingfisher feather surround with enamel details, carved emerald trees details with enamel and turquoise details, silver and 18k yellow gold (French marks), circa 1930, signed Cartier, Made in France, numbered, red Cartier fitted case

Size/Dimensions: 9.9 x 7.9 x 2.4 cm (3 $\frac{7}{8}$ x 3 $\frac{1}{8}$ x 1 in)
Gross Weight: 422.6 grams

\$50,000-70,000



42
(two views)



43

Property from an Important Private Collection

42

ART DECO EMERALD AND DIAMOND RING

Square step-cut emerald, marquise, old and single-cut diamonds, platinum, circa 1925

AGL, 2018, report no. 1095514: Colombia, insignificant to minor clarity enhancement, traditional type

Size/Dimensions: US ring size 5½
Gross Weight: 6.1 grams

\$30,000-50,000

Property from a Prominent Private Collection

43

SAPPHIRE, EMERALD, ONYX AND DIAMOND BRACELET

Variously-shaped cabochon sapphires, faceted emeralds, onyx plaques, round diamonds, platinum

Size/Dimensions: 18.2 x 2.1 cm (7¼ x 7/8 in)
Gross Weight: 68.7 grams

\$8,000-12,000

Property from a Prominent Private Collection



44

45

44

SAPPHIRE AND DIAMOND BROOCH

Modified oval mixed-cut sapphire of 20.59 carats, square-cut sapphire of 4.95 carats, old and baguette-cut diamonds, platinum (British marks)

AGL, 2021, report no. 1114494: 20.59 carats, Ceylon, no gemological evidence of heat, clarity enhancement: none
AGL, 2021, report no. 1114495: 4.95 carats, Burma, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: 5.5 x 3.6 cm (2¼ x 1½ in)
Gross Weight: 21.6 grams

\$30,000-50,000

PROVENANCE:

Christie's, London, 12 December 1984, lot 248

45

SAPPHIRE AND DIAMOND NECKLACE

Square cushion modified mixed-cut sapphire of 71.16 carats, oval and cushion mixed-cut sapphires, old, baguette and trapezoid-cut diamonds, platinum (British mark), pendant is detachable

AGL, 2021, report no. 1114492: 71.16 carats, Ceylon, no gemological evidence of heat, clarity enhancement: none
AGL, 2021, report no. 1114472: 7 sapphires, Burma, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: pendant 4.7 cm (1¾ in);
necklace 43.2 cm (17 in)
Gross Weight: 105.9 grams

\$120,000-220,000

PROVENANCE:

Christie's, London, 12 December 1984, lot 249





46

ART DECO DIAMOND AND ENAMEL BRACELET

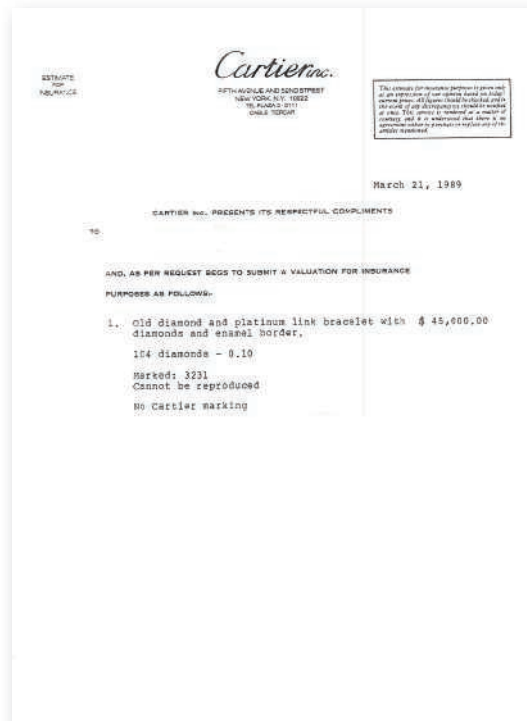
Old-cut diamonds, black enamel, platinum, circa 1925

While the bracelet is unsigned, it is most likely by Cartier and is accompanied by the following:
Cartier, 1989: Copy of Estimate for Insurance

Size/Dimensions: 17.7 x 1.5 cm (7 x 5/8 in)

Gross Weight: 42.2 grams

\$15,000-20,000



Copy of 1989 Carter Estimate for Insurance

Property from a Private Collection

Lots 46-48



47

CARTIER ART DECO DIAMOND NECKLACE

Old and emerald-cut diamonds, platinum, circa 1925,
signed Cartier, numbered

Size/Dimensions: 38.0 cm (15 in)
Gross Weight: 38.4 grams

\$15,000-20,000

Property from a Private Collection

Lots 46-48



48

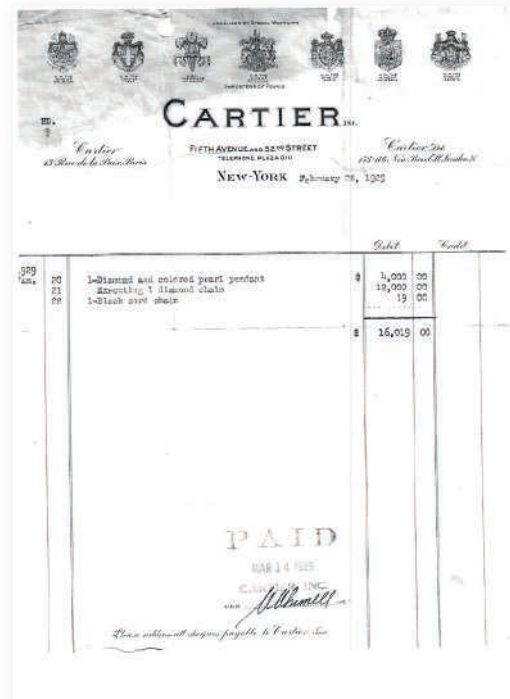
**CARTIER ART DECO ABALONE PEARL,
NATURAL PEARL, DIAMOND AND ENAMEL PENDANT**

Drop-shaped abalone pearl of 20.21 x 14.65 mm, variously-colored button-shaped natural pearls, single and old-cut diamonds, black enamel, platinum, 1929, signed Cartier

GIA, 2021, report no. 5211893068: Natural Pearls, freshwater (6) and saltwater (4), no indications of treatment
Cartier, 1929: Copy of Receipt

Size/Dimensions: 9.8 x 2.0 cm (3 $\frac{7}{8}$ x $\frac{3}{4}$ in)
Gross Weight: 27.7 grams

\$60,000-80,000



Copy of 1929 Cartier Receipt



Property of a Lady



(two views)



(detail)

49

**A RARE COLORED DIAMOND AND
DIAMOND RING**

Fancy dark gray-blue emerald-cut diamond of 8.74 carats,
triangular-shaped diamonds, platinum

GIA, 2019, report no. 2205073569: 8.74 carats,
Fancy Dark Gray-Blue, natural color, Internally Flawless

Size/Dimensions: US ring size 6½
Gross Weight: 6.6 grams

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

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





50
(two views)

Property from an
Important American Private Collection

50

SAPPHIRE AND DIAMOND RING

Cushion-shaped sapphire of 6.96 carats, French-cut and round diamonds, platinum

SSEF, 2016, report no. 87436: 6.965 carats, Kashmir, no indications of heating
Gübelin, 2016, report no. 16080051: 6.96 carats, Kashmir, no indications of heating, with Information Sheet
AGL, 2016, report no. CS 1073729: 6.96 carats, Kashmir, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: US ring size 4½
Gross Weight: 6.6 grams

\$120,000-220,000

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



Property of a California Collector

51

CARTIER ART DECO SAPPHIRE AND DIAMOND BRACELET

Oval and round mixed-cut sapphires, old, single and baguette-cut diamonds, platinum, circa 1925, signed Cartier London, numbered

AGL, 2021, report no. 1117320: Thailand and Cambodia, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: 17.1 cm (6¾ in)
Gross Weight: 33.7 grams

\$30,000-50,000

52

**CARTIER ART DECO AQUAMARINE AND
DIAMOND EARRINGS**

Rectangular, half moon and shield-shaped aquamarines,
old and baguette-cut diamonds, platinum (French mark),
circa 1930, signed Cartier, Made in France

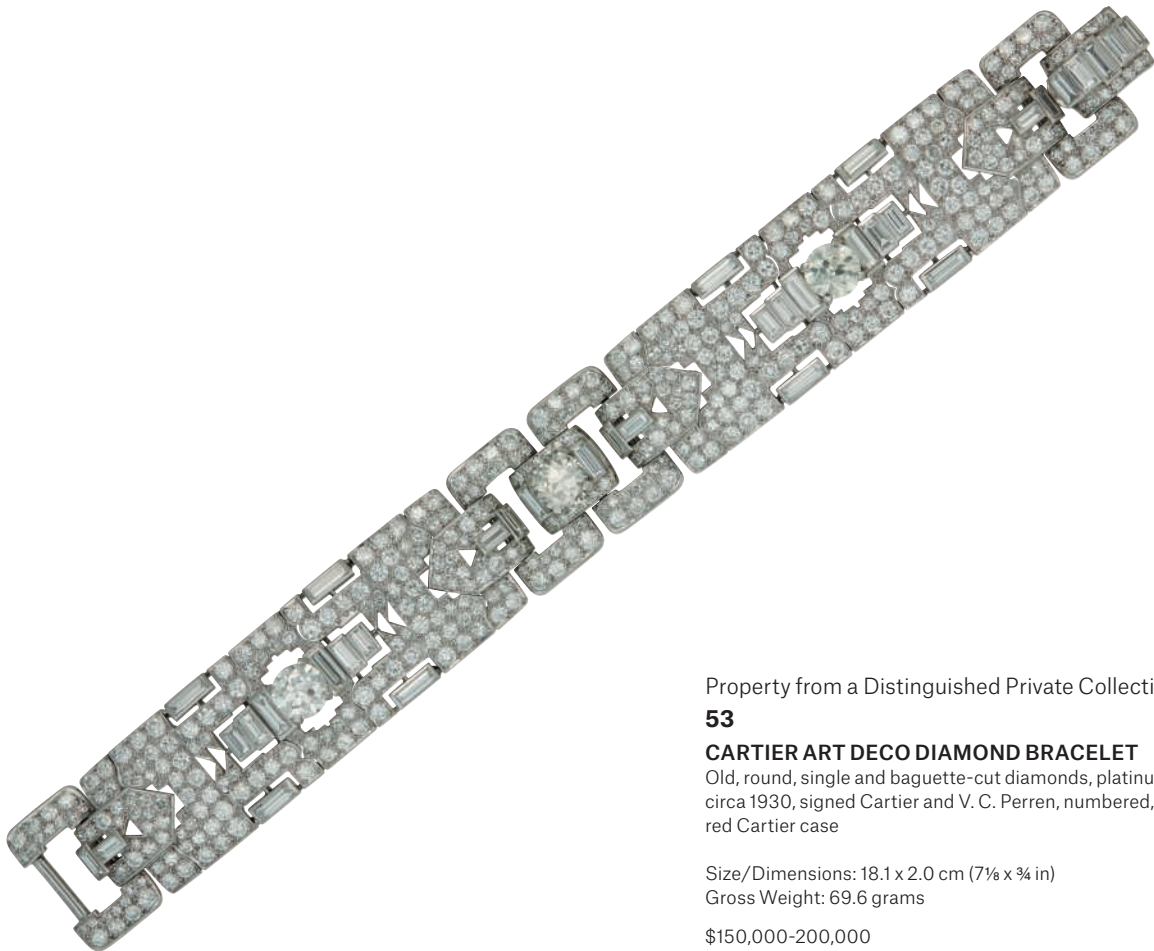
Size/Dimensions: 5.0 x 1.1 cm (2 x 3/8 in)

Gross Weight: 7.0 grams

\$20,000-30,000



52



53

Property from a Distinguished Private Collection

53

CARTIER ART DECO DIAMOND BRACELET

Old, round, single and baguette-cut diamonds, platinum,
circa 1930, signed Cartier and V. C. Perren, numbered,
red Cartier case

Size/Dimensions: 18.1 x 2.0 cm (7 1/8 x 3/4 in)

Gross Weight: 69.6 grams

\$150,000-200,000

PROVENANCE:

Christie's, New York, 22 April 2009, lot 167



55

54

Property from a Private Collection

54

ART DECO RUBY AND DIAMOND BRACELET

Oval cabochon rubies, old and baguette-cut diamonds, platinum, circa 1930

Size/Dimensions: 21.5 x 3.3 cm (8½ x 1¼ in)

Gross Weight: 101.2 grams

\$40,000-60,000

Property of a Lady

55

VAN CLEEF & ARPELS ART DECO RUBY AND DIAMOND BROOCH

Pear mixed-cut rubies, old, single, baguette and tapered baguette-cut diamonds, platinum (French mark), pinstem of later addition, circa 1925, signed Van Cleef & Arpels from France, numbered

AGL, 2021, report no. 1116295: Burma, no gemological evidence of heat

Size/Dimensions: 4.8 x 4.8 cm (1⅞ x 1⅞ in)

Gross Weight: 22.2 grams

\$20,000-30,000



56
(two views)

Property from an Aristocratic European Family

56

DIAMOND RING

Cut-cornered rectangular modified brilliant-cut diamond of 5.03 carats, platinum and 18k yellow gold

GIA, 2021, report no. 13333216: 5.03 carats, D color, VS2 clarity

Size/Dimensions: US ring size 3¾
Gross Weight: 7.6 grams

\$70,000-100,000



57

Property from a Private Collection

57

**ART DECO RUBY AND DIAMOND
DOUBLE-CLIP BROOCH**

Oval cabochon rubies, old and baguette-cut diamonds, platinum, clips are detachable from fitting and may be worn as two separate clips, circa 1930

Size/Dimensions: 8.2 x 3.2 cm (3¼ x 1¼ in)
Gross Weight: 59.3 grams

\$20,000-30,000



58



59

Property from a Prominent Private Collection

58

CARTIER RUBY AND DIAMOND LEAF BROOCH

Oval and round rubies, round, single and baguette-cut diamonds, platinum, circa 1950, signed Cartier, London, SC, numbered

Size/Dimensions: 5.5 x 5.1 cm (2 $\frac{1}{8}$ x 2 in)

Gross Weight: 20.4 grams

\$10,000-15,000

The Estate of Barbara S. Herst, Highland Park, Illinois

59

ART DECO DIAMOND BRACELET

Emerald-cut diamond of 2.60 carats, old, square and baguette-cut diamonds, platinum, circa 1925

GIA, 2021, report no. 5221002295: 2.60 carats, E color, VS2 clarity

Size/Dimensions: 17.5 x 2.6 cm (6 $\frac{7}{8}$ x 1 in)

Gross Weight: 67.4 grams

\$30,000-50,000



60



61

60
CARTIER ART DECO DIAMOND
DOUBLE-CLIP BROOCH

Old and baguette-cut diamonds, platinum, accompanied by brooch fitting and clip-back fittings, circa 1925, maker's mark (Jacques Cartier), London

Size/Dimensions: 7.5 x 3.1 cm (3 x 1¼ in);
each clip 3.3 x 3.1 cm x (1¼ x 1⅝ in)
Gross Weight: 43.3 grams

\$15,000-20,000

61
ART DECO SAPPHIRE AND DIAMOND BRACELET

Rectangular-cut sapphires, single-cut diamonds, platinum, circa 1925, fitted red case

Size/Dimensions: 18.0 x 0.9 cm (7 x ⅜ in)
Gross Weight: 46.8 grams

\$12,000-18,000



62
(two views)



63

Property from an Important Private Collection

62

CARTIER RUBY AND DIAMOND RING

Square cushion-cut ruby of 8.48 carats, marquise-cut diamonds, platinum, signed Cartier, numbered

AGL, 2021, report no. 1116822: 8.48 carats, Thailand, heat, clarity enhancement: minor, heating residues

Size/Dimensions: US ring size 5½
Gross Weight: 16.4 grams

\$80,000-120,000

Property from a Prominent Private Collection

63

MAUBOUSSIN ART DECO RUBY AND DIAMOND BRACELET

Oval cabochon rubies, old, single, baguette, trapezoid and bullet-shaped diamonds, platinum and 18k white gold (French mark), circa 1925, signed Mauboussin, France, numbered

Size/Dimensions: 18.1 x 2.2 cm (7½ x 7⁄8 in)
Gross Weight: 57.1 grams

\$60,000-80,000





64
(two views)



65

Property from a Private Collection

64

TIFFANY & CO. DIAMOND RING

Emerald-cut diamond of 5.28 carats, tapered baguette-cut diamonds, platinum, signed Tiffany & Co., numbered, black Tiffany & Co. case and blue outer box

GIA, 2021, report no. 5222057313: 5.28 carats, F color, VS2 clarity

Size/Dimensions: US ring size 4
Gross Weight: 6.9 grams

\$80,000-120,000

Property from a Prominent Private Collection

65

ART DECO EMERALD AND DIAMOND BRACELET

Emerald-cut emeralds, marquise, baguette and old-cut diamonds, platinum, circa 1935

Size/Dimensions: 19.1 x 3.0 cm (7½ x 1¼ in)
Gross Weight: 109.8 grams

\$30,000-50,000



66

66

**CARTIER ART DECO EMERALD,
DIAMOND AND ONYX BROOCH**

Square and triangle-shaped emeralds, old, baguette and pear-shaped diamonds, half-moon and triangular-shaped onyx plaques, platinum, circa 1925, signed Cartier, numbered

Size/Dimensions: 5.4 x 2.3 cm (2 $\frac{1}{8}$ x $\frac{7}{8}$ in)
Gross Weight: 12.8 grams

\$40,000-60,000



67

Property from a New York Estate

67

ART DECO DIAMOND BRACELET

Old, single and baguette-cut diamonds, platinum, circa 1925

GIA, 2021, report no. 6223077821: 3.11 carats, K color, VS2 clarity
GIA, 2021, report no. 5221077820: 1.85 carats, I color, SI2 clarity
GIA, 2021, report no. 6224077825: 1.49 carats, J color, SI2 clarity

Size/Dimensions: 16.8 x 1.9 cm (6 $\frac{5}{8}$ x $\frac{3}{4}$ in)
Gross Weight: 66.9 grams

\$30,000-50,000



68
(two views)

Property of a Lady

68

GRAFF DIAMOND RING

Emerald-cut diamond of 5.38 carats, tapered baguette-cut diamonds, platinum, signed Graff, navy Graff case

GIA, 2021, report no.14667125: 5.38 carats, F color, VVS2 clarity

Size/Dimensions: US ring size 5
Gross Weight: 7.1 grams

\$120,000-180,000



69

Property from an Important Private Collection

69

ART DECO NATURAL PEARL AND DIAMOND EARRINGS

Drop-shaped natural pearls of 12.28 x 11.66 and 12.33 mm, round and baguette-cut diamonds, platinum and 18k white gold, circa 1930

GIA, 2021, report no. 6224066471: Natural Pearls, saltwater, no indications of treatment
Please refer to the Jewelry department for the SSEF certificate.

Size/Dimensions: 6.4 x 1.2 cm (2½ x ½ in)
Gross Weight: 30.2 grams

\$200,000-300,000



Property of a Lady



70

CARTIER RETRO DIAMOND AND GOLD EVENING BAG

Opening to reveal a mirror, lipstick case, cigarette sleeve, and interior compartment, single, round and lozenge-shaped diamonds, 18k yellow gold (French mark), circa 1950, signed Cartier Paris, maker's mark, numbered, red Cartier box

Size/Dimensions: case 10.0 x 8.2 cm (3 $\frac{7}{8}$ x 3 $\frac{1}{4}$ in); handle 13.5 cm (5 $\frac{3}{8}$ in)
Gross Weight: 443.9 grams

\$20,000-30,000



71

CARTIER SET OF DIAMOND AND GOLD 'COFFEE BEAN' JEWELRY AND UNSIGNED GOLD NECKLACE

Round and single-cut diamonds, 18k yellow gold (French marks), circa 1950, brooch and earrings signed Cartier Paris, brooch with maker's mark and numbered, necklace unsigned, three red Cartier cases

Size/Dimensions: brooch 7.5 x 3.0 cm (2 $\frac{7}{8}$ x 1 $\frac{1}{8}$ in); earrings 2.3 x 2.0 cm ($\frac{7}{8}$ x $\frac{3}{4}$ in); necklace 36.5 cm (14 $\frac{3}{8}$ in)
Gross Weight: 78.0 grams

\$30,000-50,000

LITERATURE:

Cf. N. Coleno, *Amazing Cartier: Creations since 1937*, Paris, Éditions du Regard, 2008, p. 100



TRANSFORMABLE RETRO JEWELS

Since the turn of the twentieth century, transformable jewels have been highly coveted, exemplifying master craftsmanship and technical innovation while offering exciting versatility and allowing the wearer to alter one piece into various styles for different occasions. At the turn of the century, elegant gem-set tiaras were designed to be disassembled, and the elements could be converted into brooches, bracelets or necklaces. With increased demand for multi-functional jewels, high jewelry houses continued innovating new designs and techniques. In the 1930s and 1940s, Chaumet created an extravagant epaulette that could be worn as a bandeau or divided into multiple clip-brooches. By the 1950s, Van Cleef & Arpels debuted the iconic 'Zip' necklace, which functioned as an actual bejeweled zipper and could be transformed into a bracelet.

The Retro period also brought about the popular tubogas or gas-pipe link, where interlocking gold strips

were wrapped tightly together to create a flexible and hollow tubular chain. This innovation was used by various jewelry designers and houses and furthered the development of convertible jewelry such as the 'Passe-Partout' necklace by Van Cleef & Arpels. The 'Passe-Partout' could be worn as a single or double strand necklace, wrapped four times to become a bracelet, or disassembled and worn as two separate floral brooches.

This Retro Cartier necklace exemplifies the height of transformable jewelry during this period and illustrates Cartier's skill of transforming the popular naturalistic and floral motifs of the time into striking jewels. Their fine workmanship and the selection of superior quality gemstones, despite the scarcity of materials following World War II, demonstrates Cartier's discerning eye, innovative designs and distinguished reputation as a master jeweler.

72

CARTIER RETRO SAPPHIRE, EMERALD AND GOLD NECKLACE

Cushion and oval modified mixed-cut sapphires, round emeralds, yellow gold, detachable clasp for variety of wear including as a bracelet or as two individual clip-brooches, circa 1940, each signed Cartier, necklace unsigned

AGL, 2021, report no. 1115763 A and B: Ceylon, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: necklace 84 cm (33 in); clasp 9.0 x 4.5 cm (3½ x 1¾ in); single brooch 4.2 x 4.6 (1½ x 1¾ in)
Gross Weight: 247.0 grams

\$80,000-120,000

LITERATURE:

Cf. N. Coleno, *Amazing Cartier*, Flammarion, 2009, p. 112

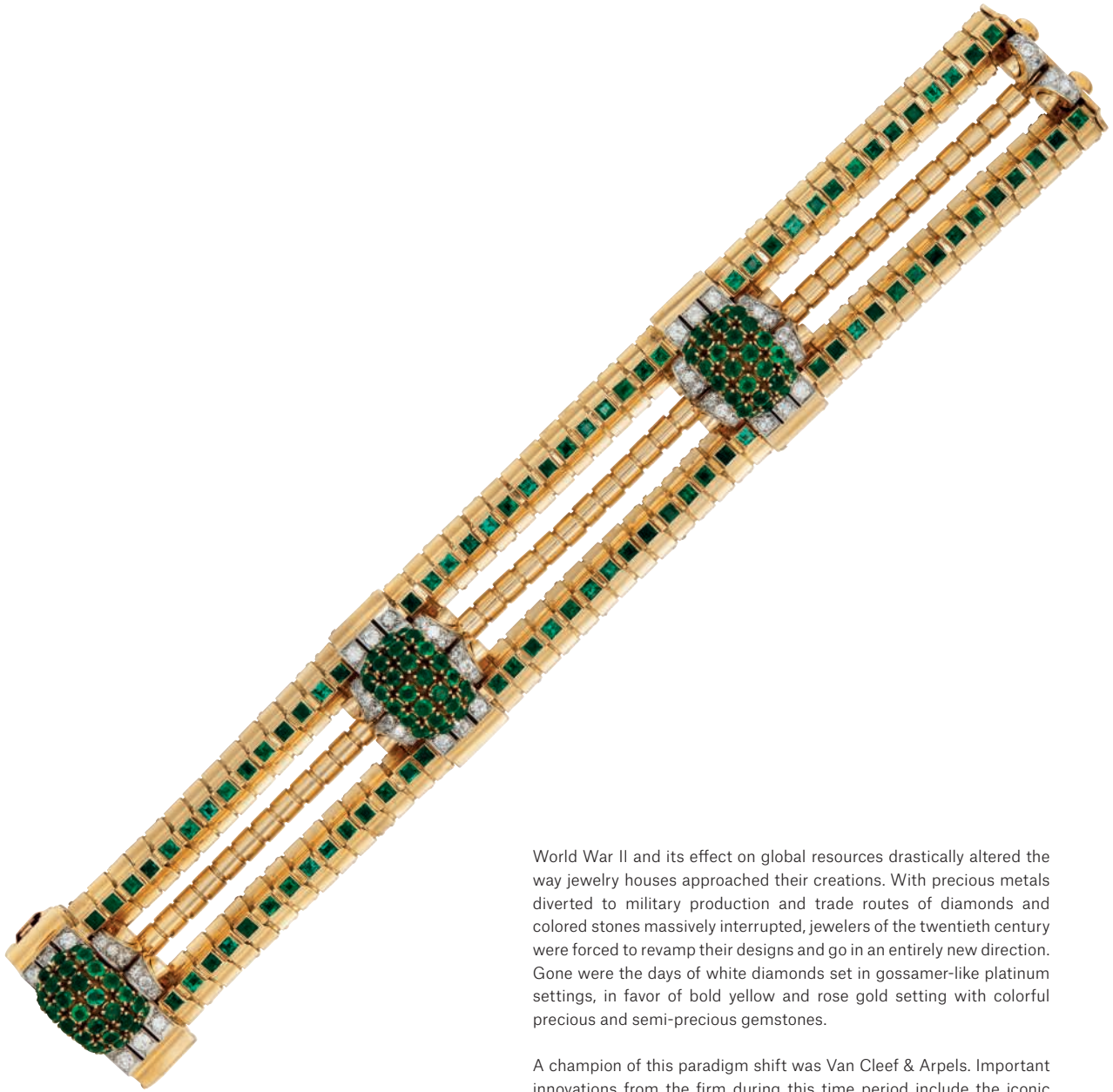


(illustrated as a bracelet - not to scale)



(illustrated as brooches - not to scale)





73

**AN IMPORTANT VAN CLEEF & ARPELS
RETRO EMERALD, DIAMOND AND GOLD BRACELET**

Round and square-cut emeralds, round and single-cut diamonds,
18k yellow gold and platinum (French marks), circa 1940,
signed Van Cleef et Arpels, maker's mark (Verger Frères), numbered

Size/Dimensions: 20.3 x 2.7 cm (8 x 1 in)

Gross Weight: 131.1 grams

\$120,000-180,000

LITERATURE:

S. Raulet, *Van Cleef & Arpels*, Paris, Éditions du Regard, 1986, p. 180-181

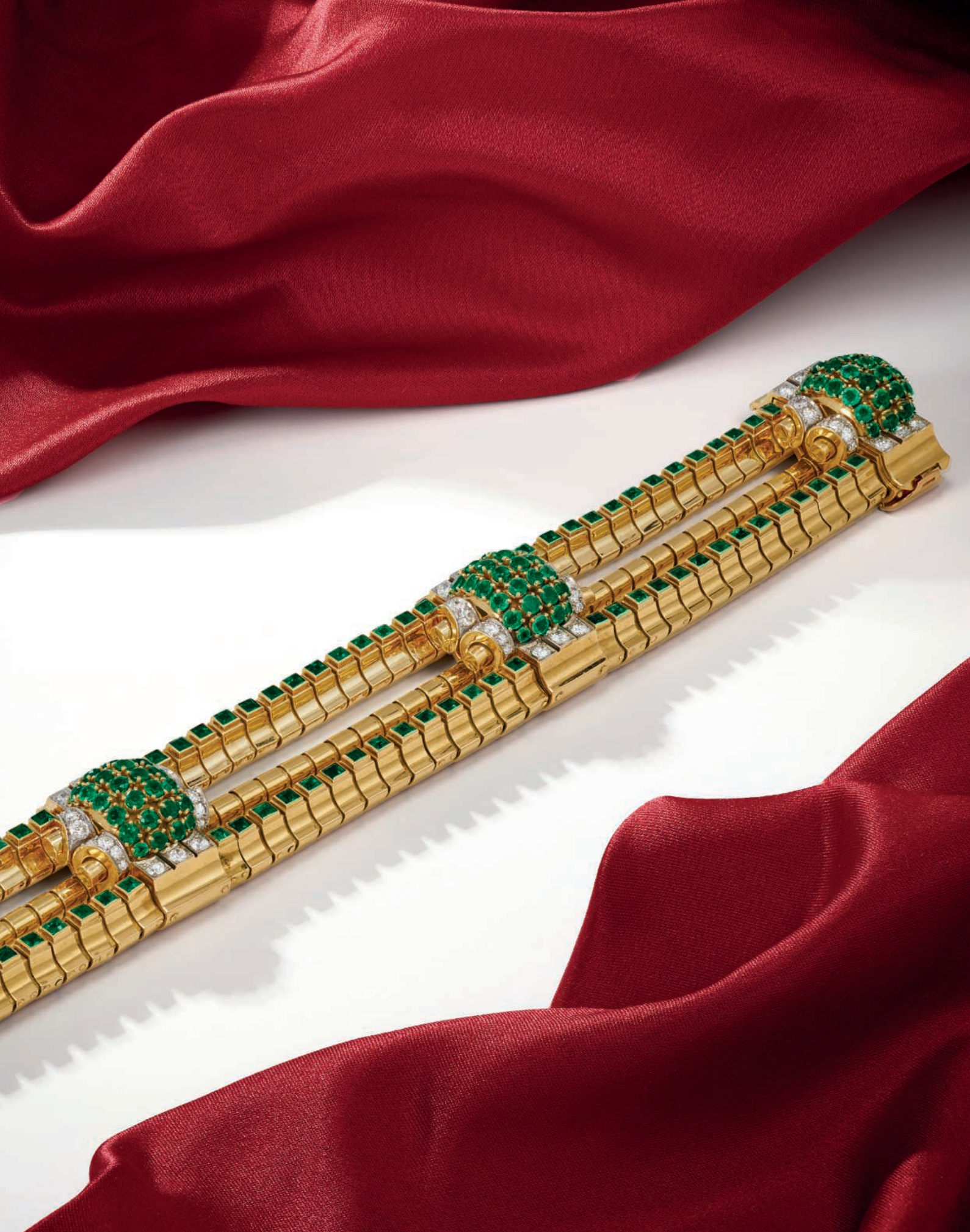
S. Raulet, *Jewelry of the 1940s and 1950s*, New York, Rizzoli, 1988,
p. 78-79

World War II and its effect on global resources drastically altered the way jewelry houses approached their creations. With precious metals diverted to military production and trade routes of diamonds and colored stones massively interrupted, jewelers of the twentieth century were forced to revamp their designs and go in an entirely new direction. Gone were the days of white diamonds set in gossamer-like platinum settings, in favor of bold yellow and rose gold setting with colorful precious and semi-precious gemstones.

A champion of this paradigm shift was Van Cleef & Arpels. Important innovations from the firm during this time period include the iconic 'Zip' necklace, the Ludo Hexagon motif, and bold designs in the form of snowflakes and ballerinas, all still incredibly sought-after today.

Rather than disregarding contemporary events, Van Cleef & Arpels embraced the newly popular machine and military-like motifs. Mirroring the wartime efforts and rapid advancement in military technology, jewelry began to include elements resembling tank tracks and gas pipes. The strong geometric lines of the gold links and bold scrolling elements evoke these military themes. Similarly, the daring color combination and increased scale (compared to bracelets of the early twentieth century) would have instantly conjured the ongoing war efforts for the contemporary wearer.

Lot 73 is regarded as such a significant piece within the oeuvre of Van Cleef & Arpels' work that it has been featured in two important books by Sylvie Raulet, her surveys on the house of Van Cleef & Arpels and Retro jewels of the 1940s and 1950s. This bracelet represents a time of immense innovation and daring creativity during one of the greatest hardships of the twentieth century.





74
(two views)

Property from an Important Private Collection

74

**TIFFANY & CO., JEAN SCHLUMBERGER
EMERALD RING**

Oval cabochon emerald, smaller oval and round cabochon emeralds, 18k yellow gold, circa 1960, signed Tiffany Schlumberger

AGL, 2018, report no. 1093742: largest emerald, Colombia, minor clarity enhancement, traditional type
Tiffany & Co., 1963: Copy of Appraisal

Size/Dimensions: US ring size 5¾
Gross Weight: 18.0 grams

\$80,000-100,000



75

Property of a Prominent Collector

75

**SUZANNE BELPERRON AMETHYST AND
DIAMOND CUFF BRACELET**

Oval-cut amethysts, old-cut diamonds, yellow gold and platinum, circa 1940, unsigned, purple Belperron case

Size/Dimensions: inner diameter 5.4 cm (2¼ in)
Gross Weight: 73.8 grams

\$70,000-100,000

PROVENANCE:

Elizabeth Calvin Bonner and Margaret Calvin Bowles
Christie's, New York, 14-15 April 2003, lot 303

LITERATURE:

P. Corbett, W. Landrigan, N. Landrigan, *Jewelry by Suzanne Belperron*, Thames & Hudson, 2015, p. 181

Margaret Calvin Bowles and Elizabeth Calvin Bonner were born into one of the Midwest's first families. Their father, J.M. Calvin, made his fortune in steel manufacturing in Kansas City, Missouri in the early twentieth century. Following his successes, he provided his daughters with a luxurious upbringing and quality education. Both girls traveled to New York City in the 1920s where they pursued careers in modeling and married prominent men. Throughout their lives, Margaret Calvin Bowles and Elizabeth Calvin Bonner collected beautiful jewels that enhanced their own loveliness at public and private events.

Mrs. Bowles and Mrs. Bonner's jewels adorned them throughout their lifetimes of public appearances and society events. As women who

traveled in the most glamorous circles, they dressed elegantly and selected jewelry to match. This amethyst and diamond bracelet by Suzanne Belperron was first sold by Christie's on 14 April 2003, as part of the sisters' larger collection, to benefit the Nelson-Atkins Museum of Art in Kansas City, Missouri. In addition to Lot 130, their collection showcased numerous jewels from Suzanne Belperron and René Boivin as well as examples of Belle Époque, Art Deco and Retro pieces from firms such as Cartier, Tiffany & Co. and Seaman Schepps. The breadth of their collection, from elegant diamond and platinum garland style jewels to bold and colorful gem-set pieces, was a testament to their eye for design and workmanship.



76



77
(two views)

Property from an Important Private Collection

76

**EMERALD AND DIAMOND EARRINGS
MOUNTED BY VERDURA**

Cushion mixed-cut and pear modified brilliant-cut emeralds,
round diamonds, 18k yellow gold, pendants detachable,
maker's mark, numbered

AGL, 2018, report no. 1092678 A and B: Colombia,
minor clarity enhancement, modern type

Size/Dimensions: 6.0 x 2.0 cm (2 $\frac{3}{8}$ x $\frac{3}{4}$ in)
Gross Weight: 44.6 grams

\$500,000-700,000

77

DIAMOND RING

Oval modified brilliant-cut diamond of 8.04 carats, platinum

GIA, 2021, report no. 11942364: 8.04 carats,
F color, SI1 clarity

Size/Dimensions: US ring size 5 $\frac{3}{4}$
Gross Weight: 6.9 grams

\$150,000-200,000



78



79

78

IMPRESSIVE DIAMOND EARRINGS

Round brilliant-cut diamonds of 25.78, 25.62, 0.74 and 0.74 carats, baguette-cut diamonds, platinum

GIA, 2021, report no. 2215947327: 25.78 carats,
N color, VS1 clarity, Excellent cut, polish and symmetry
GIA, 2021, report no. 6214947318: 25.62 carats,
N color, VS1 clarity, Excellent cut, polish and symmetry
GIA Dossier, 2020, report no. 2357270135: 0.74 carat,
M color, VS2 clarity
GIA Dossier, 2019, report no. 3325617131: 0.74 carat,
M color, VS2 clarity

Size/Dimensions: 4.1 x 1.9 cm (1 $\frac{5}{8}$ x $\frac{3}{4}$ in)
Gross Weight: 26.2 grams

\$700,000-1,000,000

Property from an Important Private Collection

79

DIAMOND BRACELET

Twenty-six emerald-cut diamonds, platinum

Size/Dimensions: 17.4 x 0.8 cm (6 $\frac{3}{4}$ x $\frac{3}{8}$ in)
Gross Weight: 44.2 grams

\$70,000-100,000





80
(two views)

Property from an Important
American Private Collection

80
COLORED DIAMOND AND DIAMOND RING

Fancy intense yellow oval modified brilliant-cut diamond
of 8.14 carats, round diamonds, platinum

GIA, 2021, report no. 2115122745: 8.14 carats,
Fancy Intense Yellow, natural color, SI1 clarity

Size/Dimensions: US ring size 5¼
Gross Weight: 10.9 grams

\$50,000-70,000

81

Property from an Important Private Collection

81
COLORED DIAMOND NECKLACE

Round diamonds of pink hue, heart, pear, cushion, oval and
round diamonds of yellow hue, 18k rose and yellow gold

GIA, 2021, report no. 2211929942: 2 yellow diamonds and
2 pink diamonds tested, natural color

Size/Dimensions: 42.3 x 1.5 cm (16½ x ⅝ in)
Gross Weight: 46.8 grams

\$30,000-50,000

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



82

82
**TIFFANY & CO. DIAMOND AND COLORED
DIAMOND NECKLACE**

Round diamonds and yellow diamonds, platinum,
signed T & Co., numbered

Size/Dimensions: 36.8 cm (14½ in)
Gross Weight: 155.8 grams

\$30,000-50,000

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



83
(two views)

83
COLORED DIAMOND RING

Fancy deep yellow-orange emerald-cut diamond of
2.32 carats, 22k yellow gold

GIA, 2020, report no. 5211096157: 2.32 carats,
Fancy Deep Yellow-Orange, natural color, VS2 clarity

Size/Dimensions: US ring size 6
Gross Weight: 2.7 grams

\$60,000-80,000



84

84

COLORED DIAMOND STUD EARRINGS

Fancy vivid yellow round brilliant-cut diamonds of 3.53 and 3.46 carats, 18k yellow gold

GIA, 2021, report no. 1152200485: 3.53 carats, Fancy Vivid Yellow, natural color, VVS2 clarity
GIA, 2021, report no. 2155147922: 3.46 carats, Fancy Vivid Yellow, natural color, VS1 clarity

Gross Weight: 4.6 grams

\$200,000-300,000



85

85

AN IMPORTANT COLORED DIAMOND AND DIAMOND PENDANT NECKLACE

Fancy vivid yellow cut-cornered rectangular mixed-cut diamond of 70.19 carats, round diamond, 18k yellow gold and platinum

GIA, 2021, report no. 5121309661: 70.19 carats, Fancy Vivid Yellow, natural color, VS2 clarity

Size/Dimensions: pendant 2.8 cm (1 $\frac{1}{8}$ in); finelink 42.8 cm (16 $\frac{7}{8}$ in) or 37.8 cm (14 $\frac{7}{8}$ in)
Gross Weight: 23.5 grams

\$2,000,000-3,000,000

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



Property from a Distinguished American Collection



86

**AN ELEGANT CHANEL CULTURED PEARL AND
DIAMOND 'ROSE DE CAMELIA' NECKLACE**

Comprising seven strands of cultured pearls of 12.40 to
2.00 mm, round diamonds, 18k white gold (French marks),
signed Chanel, numbered

Size/Dimensions: 90.0 cm (35½ in)
Gross Weight: 332.5 grams

\$80,000-120,000

(image of reduced size)



Property of a West Coast Philanthropist

Lots 87-90



87

LOUIS VUITTON OPAL AND DIAMOND NECKLACE

Oval cabochon opals of 6.93 and 6.42 carats, round diamonds, 18k white gold (French marks), detachable into four sections, three of which may be worn as bracelets and one as a shorter necklace, signed Louis Vuitton, maker's mark, numbered

Louis Vuitton, 2016: Certificate of Authenticity

Size/Dimensions: 83.6 cm (32¾ in)

Gross Weight: 161.7 grams

\$80,000-120,000





88

CHOPARD SAPPHIRE AND DIAMOND CUFF BRACELET

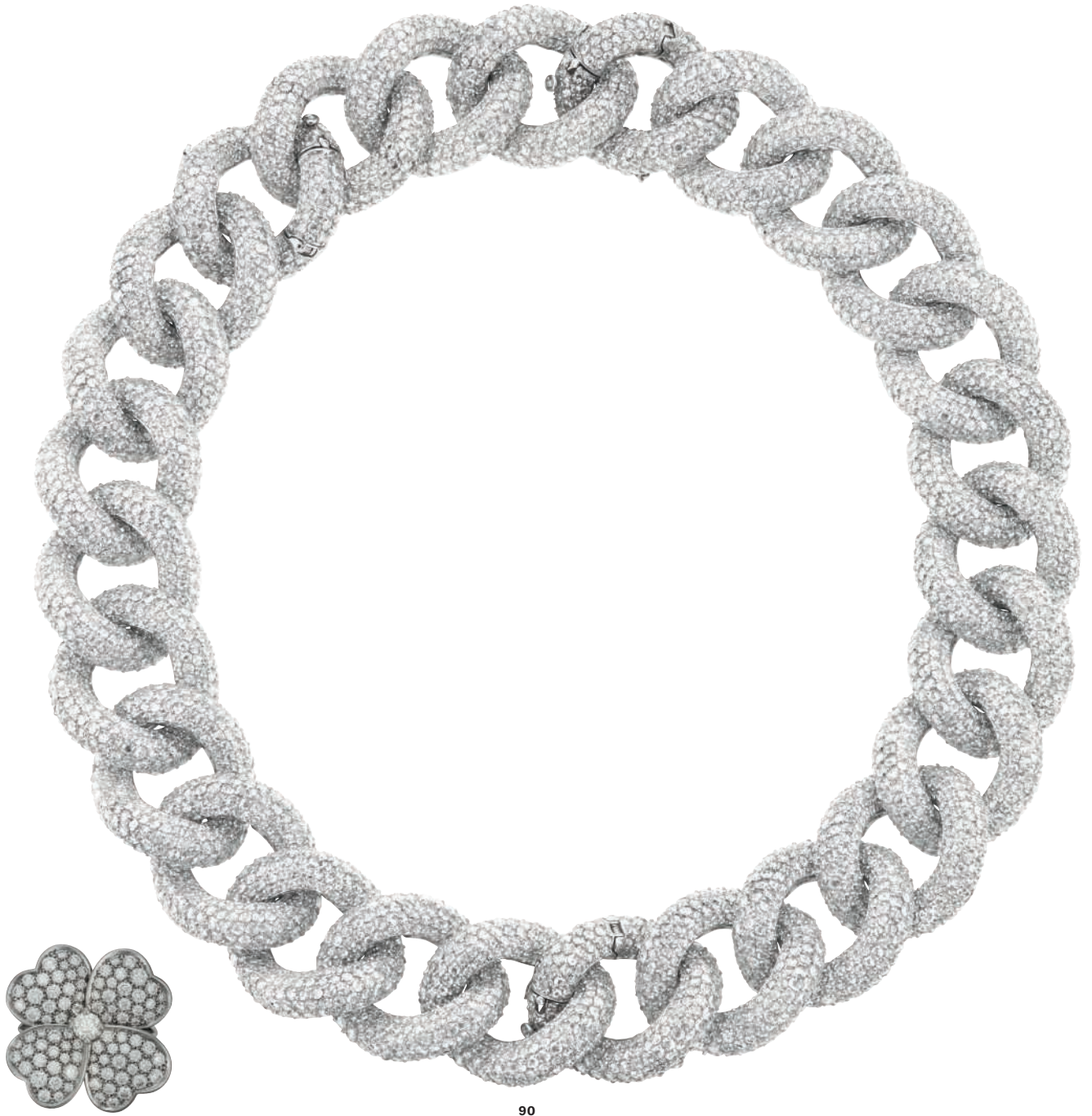
Oval to round mixed-cut sapphires, round, oval, pear and marquise-cut diamonds, 18k white gold, signed Chopard, numbered

AGL, 2021, report no. 1117993: Burma,
no gemological evidence of heat
Chopard, 2015: Certificate of Origin

Size/Dimensions: continuous inner circumference 15.3 cm (6 in);
widest point 4.0 cm (1 $\frac{5}{8}$ in)
Gross Weight: 43.19 grams

\$120,000-180,000





89

90

89

VAN CLEEF & ARPELS DIAMOND 'COSMOS' RING

Designed as a flower blossom, round diamonds, 18k white gold, signed VCA, numbered, green Van Cleef & Arpels pouch

Size/Dimensions: US ring size 7½

Gross Weight: 19.5 grams

\$20,000-30,000

90

CHOPARD DIAMOND NECKLACE

Rose-cut diamonds, 18k white gold, detachable and may be worn as two bracelets, signed Chopard, numbered

Chopard, 2012: Copy of Insurance Appraisal

Size/Dimensions: 45.0 x 2.8 cm (17½ x 1¼ in)

Gross Weight: 191.9 grams

\$100,000-150,000





91
(two views)

Property of a Lady

91

TIFFANY & CO. SAPPHIRE AND DIAMOND RING

Round mixed-cut sapphire of 7.33 carats, pear-shaped and round diamonds, platinum, signed Tiffany & Co., black Tiffany & Co. case

Gübelin, 2021, report no. 21072025: 7.33 carats, Kashmir, no indications of heating, with Information Sheet
AGL, 2021, report no. 1115903: Kashmir, no gemological evidence of heat or clarity enhancement

Size/Dimensions: approximate US ring size 5¼
Gross Weight: 8.6 grams

\$200,000-300,000



92
(two views)

Property from the Collection of
Martin and Rena Blackman

92

DIAMOND RING

Round brilliant-cut diamond of 10.35 carats, pear-shaped diamonds, platinum

GIA, 2021, report no. 11087134: 10.35 carats, G color, VVS2 clarity

Size/Dimensions: US ring size 6
Gross Weight: 10.2 grams

\$350,000-500,000



Property from an
Important American Private Collection



94
(two views)



93
(two views)

93

COLORED DIAMOND AND DIAMOND RING

Fancy vivid yellow square emerald-cut diamond of 8.31 carats, round diamonds and colored diamonds, 18k white and yellow gold

GIA, 2017, report no. 6187413711: 8.31 carats, Fancy Vivid Yellow, natural color, VS1 clarity

Size/Dimensions: US ring size 5½
Gross Weight: 5.9 grams

\$250,000-350,000

94

AN IMPORTANT DIAMOND RING

Cut-cornered rectangular step-cut of 16.90 carats, round diamonds, platinum

GIA, 2021, report no. 111123333: 16.90 carats, D color, Internally Flawless, excellent polish and symmetry, Type IIa

Size/Dimensions: US ring size 6
Gross Weight: 10.7 grams

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

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





95

95

COLORED DIAMOND AND DIAMOND EARRINGS

Fancy yellow cut-cornered rectangular modified brilliant-cut diamonds of 6.64 and 6.00 carats, round diamonds, platinum and 18k yellow gold

GIA, 2021, report no. 16798722: 6.64 carats, Fancy Yellow, natural color, VS1 clarity
 GIA, 2021, report no. 16750025: 6.00 carats, Fancy Yellow, natural color, VVS2 clarity

Size/Dimensions: 3.7 x 1.0 cm (1½ x ¾ in)
 Gross Weight: 9.8 grams

\$70,000-100,000



96

Property from an Important Private Collection

96

VAN CLEEF & ARPELS COLORED DIAMOND AND DIAMOND 'CAMELLIA' CLIP-BROOCH

Round yellow diamonds and diamonds, platinum and 14k yellow and white gold, signed Van Cleef & Arpels N.Y., numbered

GIA, 2021, report no. 5221065855: 5 colored diamonds tested, natural diamond, natural color

Size/Dimensions: 4.8 x 4.5 cm (1⅞ x 1⅞ in)
 Gross Weight: 40.4 grams

\$150,000-200,000

PROVENANCE:

Christie's, New York, 18 October, 1999, lot 132

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





(illustrated unmounted)

96A

A RARE COLORED DIAMOND RING

Fancy vivid orangy pink cut-cornered rectangular mixed-cut diamond of 5.38 carats, 18k rose gold

GIA, 2021, report no. 2215633666: 5.38 carats,
Fancy Vivid Orangy Pink, natural color, VS2 clarity

Size/Dimensions: US ring size 6

\$2,200,000-3,200,000

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



Property of a Private Collector

Lots 97-100



97

DIAMOND NECKLACE

Round diamonds, platinum, detachable and may be worn
as two bracelets

Size/Dimensions: 41.5 x 1.5 cm (16 $\frac{1}{2}$ x $\frac{1}{2}$ in);
as bracelets each 17.5 x 1.5 cm (6 $\frac{3}{4}$ x $\frac{1}{2}$ in)

Gross Weight: 180.8 grams

\$150,000-250,000

Property of a Private Collector

Lots 97-100



98

EMERALD AND DIAMOND PENDANT NECKLACE

Rectangular emerald-cut emerald of 58.97 carats, baguette and tapered baguette-cut diamonds, platinum and yellow gold, finelink chain 14k white gold

AGL, 2021, report no. 1116105: 58.97 carats, Colombia, minor clarity enhancement, traditional type

Size/Dimensions: 3.5 x 2.1 cm (1 $\frac{1}{8}$ x $\frac{7}{8}$ in)
Gross Weight: 17.9 grams

\$400,000-600,000

Property of a Private Collector

Lots 97-100



99
(two views)

99

HARRY WINSTON DIAMOND RING

Marquise brilliant-cut diamond of 16.30 carats, triangular-shaped diamonds, platinum, signed Winston

GIA, 2021, report no. 221583252: 16.30 carats, I color, VS1 clarity

Size/Dimensions: US ring size 5¼

Gross Weight: 10.1 grams

\$250,000-350,000

PROVENANCE:

Sotheby's, New York, 8-9 June 1983, lot 584

100

100

**AN ELEGANT CARTIER
DIAMOND NECKLACE**

Round and baguette-cut diamonds, platinum, detachable and may be worn as two bracelets, each segment signed Cartier

Size/Dimensions: 41.7 x 1.7 cm (16½ x ⅝ in)

Gross Weight: 119.1 grams

\$200,000-300,000





101
(two views)

101
**TIFFANY & CO. TWIN-STONE EMERALD AND
DIAMOND RING**

Rectangular step-cut emerald of 4.25 carats, square step-cut diamond of 5.15 carats, round and single-cut diamonds, platinum, signed Tiffany & Co.

AGL, 2021, report no. 1117082: 4.25 carats, Emerald, Colombia, minor clarity enhancement, traditional type
GIA, 2021, report no. 2195719464: 5.15 carats, H color, VVS2 clarity

Size/Dimensions: US ring size 5
Gross Weight: 7.2 grams

\$120,000-180,000



102



Property from an Important American Private Collection

102
CARTIER DIAMOND NECKLACE

Round and baguette-cut diamonds, platinum and 18k white gold (French marks), signed Cartier, numbered, red Cartier case

Size/Dimensions: 39.6 cm (15 $\frac{5}{8}$ in)
Gross Weight: 92.0 grams

\$70,000-100,000



103

103

VAN CLEEF & ARPELS EMERALD AND DIAMOND FLOWER BROOCH

Octagonal step-cut emerald of 9.87 carats, round diamonds, platinum and yellow gold, signed Van Cleef & Arpels N.Y., numbered

AGL, 2021, report no. 1114450: 9.87 carats, Colombia, minor clarity enhancement, traditional type

Size/Dimensions: 4.9 x 4.3 cm (1 $\frac{7}{8}$ x 1 $\frac{5}{8}$ in)
Gross Weight: 30.7 grams

\$150,000-250,000



104
(two views)

104

A FINE EMERALD AND DIAMOND RING

Octagonal step-cut emerald of 12.38 carats, triangular-shaped diamonds, platinum and yellow gold

SSEF, 2021, report no. 117263: 12.382 carats, Colombia, no indications of clarity modifications

Size/Dimensions: approximate US ring size 8
Gross Weight: 9.1 grams

\$300,000-500,000



105

ANTIQUE SUITE OF AMETHYST JEWELRY

Oval-cut amethysts, 18k yellow, rose, white and blackened gold, silver, circa 1830, fitted red case

Size/Dimensions: tiara 19.0 cm (7½ in); necklace 46.7 cm (18¾ in); bracelet 17.5 cm (7 in); earrings 5.0 cm (2 in); pendant brooch 6.3 cm (2½ in); pair of brooches 3.5 cm (1⅝ in)
Gross Weight: 392.0 grams

\$15,000-20,000

EXHIBITED:

Boston, Museum of Science, 6 April 1991 - 1 November 1991
Cleveland, The Cleveland Museum of Natural History, *Facets of Fire*, August 1983 - September 1983

Please note that the tiara is not fitted with a traditional headband and does not rest upon the head. The tiara has a comb fitting.





Property of a Lady

106

ANTIQUe DIAMOND NECKLACE

Old, single and rose-cut diamonds, silver-topped gold,
circa 1890, blue Asprey case

Retailed by Asprey & Garrard

Copy of Asprey & Garrard, 2000: Invoice

Size/Dimensions: 40.6 cm (16 in)

Gross Weight: 145.2 grams

\$50,000-80,000

This necklace was worn by Hilary Swank to the 72 Academy Awards in 2000. She won the Oscar for Best Actress in a Leading Role for her performance in *Boys Don't Cry*.

Property of a Lady

107

FRED LEIGHTON DIAMOND EARRINGS

Old, rose and single-cut diamonds, silver-topped gold,
signed Fred Leighton

Size/Dimensions: 8.0 x 4.0 cm (3¼ x 1½ in)

Gross Weight: 31.5 grams

\$30,000-50,000

PROVENANCE:

Christie's, New York, 21 October 2009, lot 1086



107

Property from a Prominent Private Collection

108

DIAMOND RING

Old European brilliant-cut diamond of 5.74 carats,
18k yellow and white gold

GIA, 2021, report no. 2211632358: 5.74 carats,
Q to R color range, VS2 clarity

Size/Dimensions: US ring size 9½

Gross Weight: 6.5 grams

\$15,000-20,000



108
(two views)



109

ANTIQUE ENAMEL AND DIAMOND SCENT BOTTLE

Multi-colored enamel, rose-cut diamonds, late 19th century, numbered, one diamond deficient

Size/Dimensions: 9.0 x 3.5 x 3.8 cm (3 $\frac{3}{8}$ x 1 $\frac{1}{8}$ x 1 $\frac{1}{2}$ in)

Gross Weight: 84.2 grams

\$20,000-30,000

LITERATURE:

Cf. Clare Phillips, *Bejewelled by Tiffany 1837-1987*, London, Yale University Press, 2006, p. 209, 227

Naturalism was a prevailing theme in the Victorian era that emphasized realistic representations of flora in jewelry, art and culture. This desire for botanical jewels arose with the widespread interest in botany and horticulture. Botanical magazines, plant dictionaries and encyclopedias were numerous and lavishly illustrated. A particular fascination with orchids emerged in last quarter of the 19th century and they were regarded as a symbol of wealth and prestige. Some of the finest examples of naturalism in jewelry at the time can be seen in works by Paulding Farnham for Tiffany & Co..

George Paulding Farnham (1859-1927) had an innate passion for creativity and an extraordinary artistic ability. Farnham's uncle, Charles T. Cook, the vice president and later president of Tiffany & Co., was

especially impressed by his young nephew's talents and in 1885, Farnham secured an apprenticeship at the firm.

At the time, Tiffany & Co. was preparing for the upcoming 1889 Exposition Universelle in Paris. With two years to prepare for the exhibition, Farnham drafted countless designs, eventually completing an assemblage of two dozen enamel and multi-gem orchids and flowers. Tiffany's booth at the Exposition was praised by the public and press alike and Farnham's name became synonymous with originality and excellence. As a result, Tiffany & Co. earned a gold medal for their jewelry on display and Farnham was individually awarded a silver medal. Many of the orchids were purchased by notable American clients of Tiffany & Co. including J.P. Morgan, Jay Gould and Henry Walters. Increasing demand for the orchids following the exhibition prompted Tiffany & Co. and their competitors to continue production of flora inspired jewels.

This present lot is a beautiful example of Victorian naturalism. The faceted crystal scent bottle is delicately wrapped with a colorfully painted enamel orchid set with rose-cut diamond petals and a vibrant yellow leaf. The precisely painted enamel cap and natural color variations of the flower highlight its realistic composition and masterful attention to detail. Though unsigned, the workmanship of this lot is reminiscent of Farnham's work and exemplifies the naturalistic theme within the Victorian era, and skill set forth by some of the master craftsmen and designers of the period.



(two views - reverse)

(interior view)

110

ALEXIS FALIZE ANTIQUE REVERSIBLE ENAMEL LOCKET

Of oval-shaped design, cloisonné enamel depicting two birds perched on a branch, the reverse depicting a rooster and a hen, the locket opening to reveal a single compartment with cloisonné enamel scenes depicting birds, yellow gold, circa 1869, maker's mark

Size/Dimensions: 5.3 x 3.2 cm (2 $\frac{1}{8}$ x 1 $\frac{1}{8}$ in)

Gross Weight: 27.7 grams

\$20,000-30,000

EXHIBITED:

Paris, Union Centrale des Beaux-Arts appliqués à l'Industrie, 1869

LITERATURE:

K. Purcell, *Falize: A dynasty of jewelers*, New York, Thames and Hudson, Ltd., 1999, p. 204-250, pl. 273

The present lot is a fine example of the tradition, expertise and originality of the house of Falize. Founded in Paris by Alexis Falize (1811-1898) in 1838, the Falize family dynasty lasted for three generations. Alexis Falize collaborated with enameller

Antoine Tard during his career and together they created jewels that reflected meticulous execution and quality craftsmanship.

This locket was designed and mounted by Alexis Falize and reflects the influence of Japanese art and motifs in France during the mid-to-late nineteenth century. With Falize's direction, Antoine Tard used gold wire to form the cells of the design, into which the powdered enamel was placed. Each plaque, both outside and inside of the locket, depict separate themes and color schemes. The two birds on the front panel appear to be inspired by birds depicted in the Japanese encyclopedia, *Kinmo zui, Zo-Bo-kin Mo Dzu*, published in 1789.

The exquisite and meticulous detail of this locket is demonstrative of the incredible workmanship and enameling that the house of Falize produced. Locketts of similar form and design by Falize reside in important museum collections, including the Victoria & Albert Museum and the British Museum. Additionally, this locket and other enamel works by Falize and Tard were exhibited in the Union Centrale des Beaux-Arts appliqués à l'Industrie in 1869.



AN HISTORIC ROSARY

Tracing its lineage through centuries of German Saxon history, this remarkable rosary hosts a uniquely distinct provenance.

Frederick Augustus II, Crown Prince of Saxony (1797 - 1854), was the eldest son of Prince Maximilian of Saxony, and a member of the House of Wettin - one of the oldest European dynasties of German Counts, Dukes and Kings. The history of this necklace begins with Frederick's second wife Princess Maria Anna of Bavaria (1805 - 1877), born in Munich to Maximilian I Joseph (1756 - 1825), King of Bavaria. Frederick and Maria were married in April of 1833 in Dresden, the capital city of the German state of Saxony. Within a few years, on June 6, 1836 Frederick succeeded his uncle and he and Maria became King and Queen of Saxony.

They quickly gaining popularity amongst their people and ruled over the state for nearly 20 years. Frederick and Maria left no descendants, and without legitimate heirs, Frederick's younger brother, Johann I, assumed the throne. This emerald bead rosary continued to transcend generations of the Saxon ruling family down to Prince Ernst Heinrich (1896 - 1971), the third son of Frederick Augustus III (1904 - 1918), the last King of Saxony.

Frederick Augustus II was a Roman Catholic and held ties to the Holy Roman Empire, so it is no wonder this emerald bead rosary was a treasure of Maria's. In its original form, the rosary suspended an emerald pendant carved with the Annunciation and contained a particle of the True Cross. Set with 70 emerald beads, this rosary follows a traditional set of prayers used in the Catholic Church, which are arranged in a series of ten beads termed 'decades' or Hail Mary prayers, and each decade is preceded by larger bead for the Lord's Prayer.

This exceptional rosary descended from Prince Heinrich to the Dresden Green Vaults before making its way into the private collection of Mrs. Jayne Wrightsman. Philanthropist, socialite and a paragon of sophistication, Jayne Wrightsman and her husband, Mr. Charles Wrightsman, were renowned for reviving the field of French decorative arts and were important patrons of the Metropolitan Museum of Art, the British Museum, the Louvre and the Hermitage. Jayne was a connoisseur of fine jewelry and held a keen eye for style and quality. Offered with a collection Mrs. Wrightsman's jewels in December of 2012, this emerald and diamond rosary is not only an impressive piece of jewelry, but a significant piece of history.



111

**AN HISTORIC LATE 17TH CENTURY EMERALD,
DIAMOND AND ENAMEL ROSARY**

Emerald beads, oval and pear-shaped cabochon emeralds,
table-cut diamonds, black and white enamel, yellow gold,
circa 1680

AGL, 2021, report no. 1118417: Colombia,
insignificant to minor clarity enhancement,
traditional type

Size/Dimensions: 43.1 cm (17 in)
Gross Weight: 99.0 grams

\$400,000-600,000

PROVENANCE:

The Saxon Royal Family
Queen Maria Anna of Saxony, born Princess of Bavaria
(1805-1877), married to King Friedrich August of Saxony
(1797-1854), thence by descent to Prince Ernst Heinrich
(1896-1971), third son of King Friedrich August III,
the last King of Saxony
Formerly in the Grünes Gewölbe, Dresden
Mrs. Charles Wrightsman
Sotheby's, New York, 5 December 2012, Magnificent Jewels
from the Collection of Mrs. Charles Wrightsman, lot 374



THE ROCKEFELLER PEARL



NOTABLE JEWELS WITH ROCKEFELLER PROVENANCE

PREVIOUSLY SOLD AT CHRISTIE'S



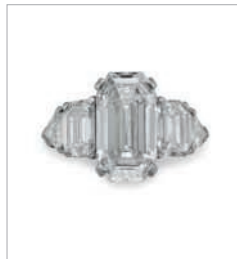
THE ROCKEFELLER SAPPHIRE
62.02 CARATS, BURMA, TIFFANY & CO.
NEW YORK, APRIL 2001



THE ROCKEFELLER-WINSTON EMERALD
18.04 CARATS, COLOMBIA, NO OIL
NEW YORK, JUNE 2017



SUPERB NATURAL PEARL AND
DIAMOND NECKLACE
GENEVA, NOVEMBER 1998
HONG KONG, MAY 2018



THE COLLECTION OF
PEGGY AND DAVID ROCKEFELLER
19 LOTS
NEW YORK, JUNE 2018



THE IMPERIAL EMERALD OF
GRAND DUCHESS VLADIMIR OF RUSSIA
75.61 CARATS, COLOMBIA, MINOR OIL
GENEVA, MAY 2019

THE ROCKEFELLER PEARL



112

**A FINE GILLOT & CO. ANTIQUE
NATURAL PEARL AND DIAMOND PENDANT**

Brown button-shaped natural pearl, old-cut diamonds, platinum,
circa 1900, signed Gillot & Co.

SSEF, 2015, report no. 82347: brown Natural Pearl, saltwater,
no indications of artificial color modification, with Appendix letter
attesting to the extraordinary characteristics of the pearl

Size/Dimensions: 5.3 x 3.4 cm (2 $\frac{1}{8}$ x 1 $\frac{3}{8}$ in)
Gross Weight: 25.7 grams

\$500,000-700,000

PROVENANCE:

Geraldine Rockefeller Dodge
Sotheby's, New York, 15 October 1975, lot 278
Christie's, Geneva, 10 November 2015, lot 387

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





113

113

DIAMOND EARRINGS

Briolette-cut diamonds of 11.20 and 10.09 carats, smaller briolette-cut diamonds, heart brilliant-cut diamonds of 1.48 and 1.41 carats, baguette-cut diamonds, platinum

GIA, 2021, report no. 5211699878: 11.20 carats, I color, VS2 clarity

GIA, 2021, report no. 2215699847: 10.09 carats, I color, SI2 clarity

GIA, 2021, report no. 5212806512: 1.48 carats, J color, I1 clarity

GIA, 2021, report no. 1216806503: 1.41 carats, I color, SI2 clarity

Size/Dimensions: 2.8 x 0.9 cm (1 $\frac{1}{8}$ x $\frac{3}{8}$ in)

Gross Weight: 7.9 grams

\$150,000-250,000



114

114

DIAMOND NECKLACE

Pear brilliant-cut diamonds of 2.33, 2.21, 2.04, 1.59 and 1.54 carats, smaller pear-shaped diamonds, marquise and round diamonds, platinum, detachable into four sections and may be worn at two lengths or as two bracelets

GIA, 2021, report no. 2215787374: 2.33 carats, E color, VS1 clarity

GIA, 2021, report no. 6217787308: 2.21 carats, F color, VS2 clarity

GIA, 2021, report no. 6214787336: 2.04 carats, F color, VS1 clarity

GIA, 2021, report no. 2215787287: 1.59 carats, E color, VS1 clarity

GIA, 2021, report no. 6214787265: 1.54 carats, E color, VS1 clarity

Size/Dimensions: 39.2 x 1.7 cm (15 $\frac{1}{2}$ x $\frac{5}{8}$ in), detachable into four sections of 17.4 cm (6 $\frac{7}{8}$ in), 9.5 cm (3 $\frac{3}{4}$ in), 8.3 cm (3 $\frac{1}{4}$ in) and 4.0 cm (1 $\frac{1}{2}$ in)

Gross Weight: 92.6 grams

\$150,000-250,000

PROVENANCE:

Sotheby's, New York, 22-23 April 1985, lot 402





115

115

ETCETERA DIAMOND AND TITANIUM EARRINGS

Briolette, oval, pear and round diamonds, blue titanium, maker's mark

Size/Dimensions: 9.5 x 3.2 cm (3¾ x 1¼ in)

Gross Weight: 31.1 grams

\$50,000-70,000



116

116

TIFFANY & CO. COLORED DIAMOND AND DIAMOND BRACELET

Round bluish purple diamonds and diamonds, platinum, signed Tiffany & Co., numbered

Size/Dimensions: 16.5 x 4.6 cm (6½ x 1⅞ in)

Gross Weight: 122.3 grams

\$50,000-70,000

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



117
(two views)

Property from a Prominent Private Collection

117

DIAMOND AND ONYX RING

Emerald-cut diamond of 4.52 carats, onyx, platinum

GIA, 2021, report no. 2211632411: 4.52 carats,
H color, VVS2 clarity

Size/Dimensions: US ring size 3 $\frac{3}{4}$

Gross Weight: 10.5 grams

\$20,000-30,000



118

118

**TIFFANY & CO. GARNET, TOURMALINE AND
DIAMOND BRACELET**

Round demantoid garnets, green tourmalines and diamonds,
platinum and blackened platinum,
signed Tiffany & Co., numbered

Size/Dimensions: 18.2 cm (7 $\frac{1}{8}$ in)

Gross Weight: 90.7 grams

\$40,000-60,000



119
(two views)



120

119

DIAMOND RING

Round brilliant-cut diamond of 5.01 carats, platinum

GIA, 2021, report no. 5212917193: 5.01 carats,
E color, SI1 clarity

Size/Dimensions: US ring size 5¾
Gross Weight: 5.8 grams

\$80,000-120,000

120

**TIFFANY & CO. TANZANITE AND
DIAMOND BRACELET**

Sugarloaf cabochon tanzanites, baguette-cut diamonds,
platinum, signed Tiffany & Co., numbered,
black Tiffany & Co. case

Size/Dimensions: 17.1 cm (6¾ in)
Gross Weight: 80.0 grams

\$50,000-70,000



121

TIFFANY & CO. CHRYSOPRASE AND DIAMOND BRACELET

Pyramidal-shaped chrysoprase, round, triangular, square and baguette-cut diamonds, platinum (British marks), signed Tiffany & Co., numbered

Size/Dimensions: inner diameter 5.5 cm (2 $\frac{1}{8}$ in);
inner circumference 16.5 cm (6 $\frac{1}{2}$ in); width 4.5 cm (1 $\frac{3}{4}$ in)
Gross Weight: 161.6 grams

\$30,000-50,000



123



122

Property of a San Francisco Collector

122

JAR DIAMOND AND GOLD RIBBON EARRINGS

Round diamonds, 18k yellow gold (French marks), signed JAR, Paris, two green JAR'S Paris pouches

Size/Dimensions: 6.2 x 3.8 cm (2½ x 1½ in)

Gross Weight: 50.0 grams

\$30,000-50,000

Property from an Important Private Collection

123

**JAR CACHOLONG AND DIAMOND
GARDENIA CHOKER NECKLACE**

Carved cacholong, round diamonds, 18k blackened gold (French mark), unsigned, Made in France, green JAR case

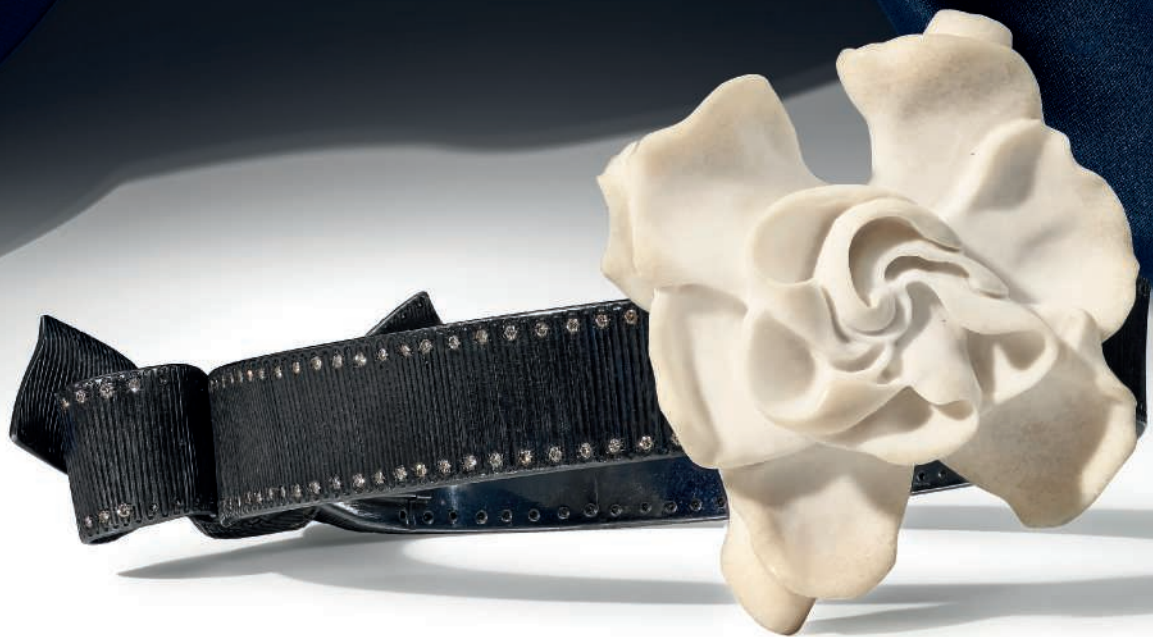
Size/Dimensions: inner circumference 31.0 cm (12½ in)

Gross Weight: 160.0 grams

\$70,000-100,000

PROVENANCE:

Christie's, New York, 25-26 October 2000, lot 754



Property of a Lady



123A

HARRY WINSTON PAIR OF DIAMOND BRACELETS

Round diamonds, 18k white gold, each with maker's mark,
each numbered, two navy Harry Winston cases

Size/Dimensions: each 18.3 x 4.1 cm (7¼ x 1½ in)

Gross Weight: 175.7 grams

\$150,000-250,000





124
(two views)



(illustrated unmounted)

124

AN IMPRESSIVE DIAMOND RING

Cushion brilliant-cut diamond of 54.50 carats, round diamonds, platinum

GIA, 2021, report no. 2211690185: 54.50 carats, K color, VS2 clarity

Size/Dimensions: US ring size 6

Gross Weight: 24.5 grams

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

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



Property from an Important Private Collection

125

**OSCAR HEYMAN & BROTHERS EMERALD AND
DIAMOND BRACELET**

Emerald-cut emeralds and diamonds,
18k yellow gold and platinum, unsigned

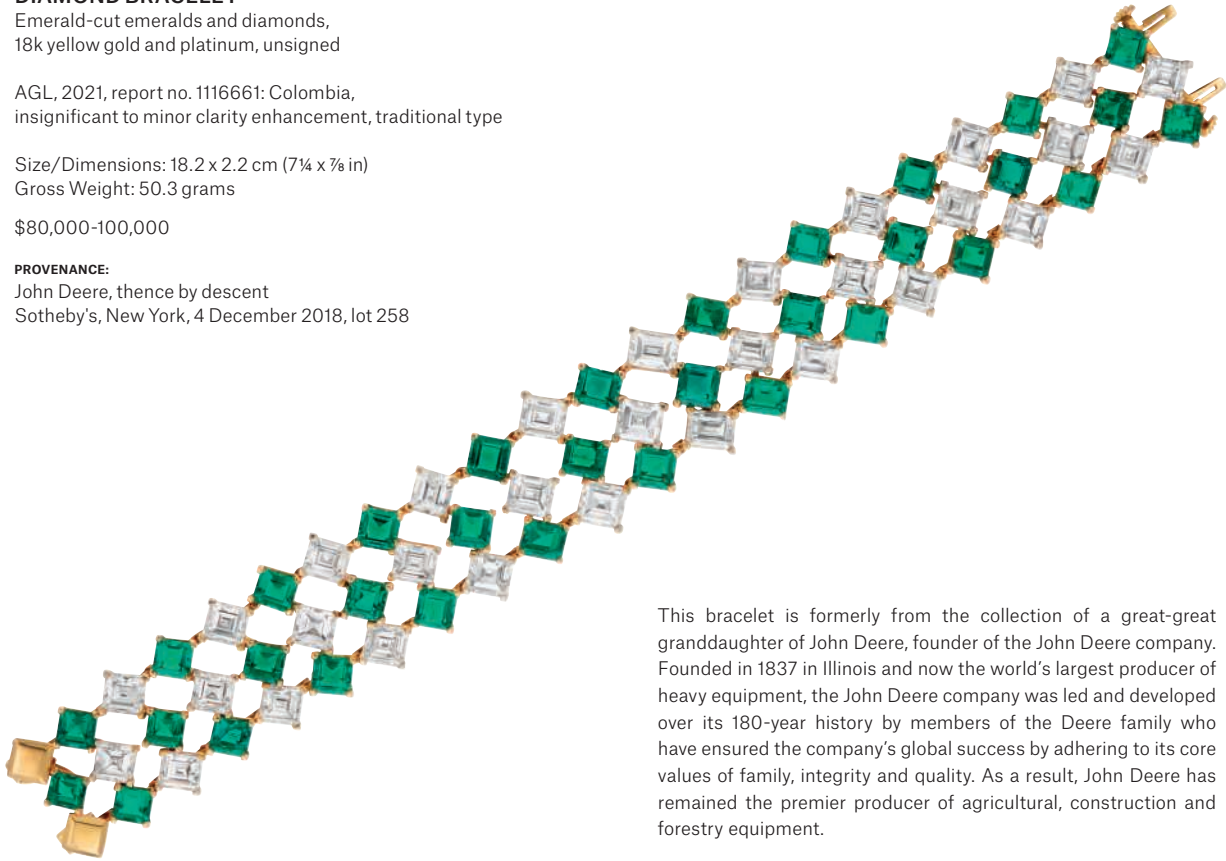
AGL, 2021, report no. 1116661: Colombia,
insignificant to minor clarity enhancement, traditional type

Size/Dimensions: 18.2 x 2.2 cm (7¼ x 7⁄8 in)
Gross Weight: 50.3 grams

\$80,000-100,000

PROVENANCE:

John Deere, thence by descent
Sotheby's, New York, 4 December 2018, lot 258



125

This bracelet is formerly from the collection of a great-great granddaughter of John Deere, founder of the John Deere company. Founded in 1837 in Illinois and now the world's largest producer of heavy equipment, the John Deere company was led and developed over its 180-year history by members of the Deere family who have ensured the company's global success by adhering to its core values of family, integrity and quality. As a result, John Deere has remained the premier producer of agricultural, construction and forestry equipment.



126
(two views)

Property of a European Collector

126

**VAN CLEEF & ARPELS EMERALD AND
DIAMOND RING**

Oval mixed-cut emerald, marquise-cut diamonds,
yellow gold, signed VCA N.Y., numbered

AGL, 2021, report no. 1118363: Colombia,
minor clarity enhancement, traditional type

Size/Dimensions: US ring size 8¼
Gross Weight: 13.6 grams

\$60,000-80,000



127

Property from an Important Private Collection

127

EMERALD AND DIAMOND EARRINGS

Oval cabochon emeralds, marquise and round diamonds, 18k yellow gold

AGL, 2021, report no. 1116660 A and B: Colombia, minor to moderate clarity enhancement, mixed type

Size/Dimensions: 3.5 cm (1 $\frac{1}{8}$ in)

Gross Weight: 45.1 grams

\$40,000-60,000

PROVENANCE:

Barbara and Frank Sinatra

Sotheby's, New York, 4 December 2018, lot 133



128

128

CARTIER DIAMOND, ONYX AND EMERALD GIRAFFE BROOCH

Designed as a giraffe, round diamonds, buff-top onyx plaques, round emeralds, 18k yellow gold (French mark), signed Cartier, numbered, red Cartier case

Size/Dimensions: 7.5 x 3.5 cm (3 x 1 $\frac{1}{8}$ in)

Gross Weight: 31.2 grams

\$50,000-70,000



129
(two views)

Property from the Collection of Phylisse E. Beutel

129

EMERALD AND DIAMOND RING

Square emerald-cut emerald, triangular-cut diamonds, platinum and yellow gold

AGL, 2021, report no. 1117515: Colombia, insignificant clarity enhancement, traditional type

Size/Dimensions: US ring size 5½
Gross Weight: 5.5 grams

\$30,000-50,000



130

Property of a European Collector

130

VAN CLEEF & ARPELS EMERALD AND DIAMOND BRACELET

Rectangular emerald-cut emeralds, round and marquise-cut diamonds, yellow gold, signed Van Cleef & Arpels, numbered, navy Van Cleef & Arpels case and white outer box

AGL, 2021, report no. 1118352: Colombia, insignificant to minor clarity enhancement, traditional type

Size/Dimensions: 19.5 cm (7¾ in)
Gross Weight: 44.4 grams

\$80,000-120,000

Property of a Lady



-131

DAVID WEBB CORAL, DIAMOND AND EMERALD BRACELET

Carved coral, round diamonds, pear-shaped emeralds, 18k yellow gold and platinum, circa 1965, signed Webb, one carved piece of coral with visible signs of repair, black David Webb case

Size/Dimensions: inner diameter 5.4 cm (2 $\frac{1}{8}$ in);

inner circumference 15.0 cm (5 $\frac{7}{8}$ in)

Gross Weight: 131.7 grams

\$25,000-35,000

LITERATURE:

Cf. R. Peltason, *David Webb: The Quintessential American Jeweler*, New York, Assouline, 2013, p. 158, 259

Property from an Important Private Collection



~132

**VAN CLEEF & ARPELS SET OF
DIAMOND AND CORAL JEWELRY**

Round and square-cut diamonds, triangular coral plaques,
18k yellow gold, each signed Van Cleef & Arpels Made in France,
maker's mark (Pery et Cie), numbered

Size/Dimensions: each brooch 6.3 x 4.5 cm (2½ x 1¾ in);
earrings 3.6 x 2.8 cm (1½ x 1¼ in)
Gross Weight: 117.3 grams

\$100,000-150,000

PROVENANCE:

Christie's, New York, 5 December 2000, lot 463 and 464





133

Property from an Important Private Collection

133

CARTIER COLORED DIAMOND, RUBY AND EMERALD PEACOCK BROOCH

Round yellow diamonds and rubies, oval cabochon ruby, pear-shaped emerald, 18k yellow gold and platinum, signed Cartier, maker's mark, numbered, red Cartier case

GIA, 2021, report no. 6224062199: 4 tested, natural diamond, natural color
Cartier, 1995: Certificate of Authenticity

Size/Dimensions: 9.4 x 3.0 cm (3 $\frac{3}{4}$ x 1 $\frac{1}{4}$ in)
Gross Weight: 41.5 grams

\$40,000-60,000

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



134
(two views)

Property from an Important Estate

134

DIAMOND RING

Emerald-cut diamond of 13.38 carats, trapezoid-shaped diamonds, yellow gold

GIA, 2021, report no. 8352882: 13.38 carats, L color, VS2 clarity

Size/Dimensions: US ring size approximately 4
Gross Weight: 14.2 grams

\$100,000-150,000



135

135

VAN CLEEF & ARPELS DIAMOND BRACELET

Emerald, rectangular, tapered baguette and round diamonds, yellow gold, signed Van Cleef & Arpels, N.Y., numbered, gray Van Cleef & Arpels case

Size/Dimensions: 18.1 cm (7 $\frac{1}{8}$ in)
Gross Weight: 63.8 grams

\$80,000-120,000



136

136

VAN CLEEF & ARPELS DIAMOND EARRINGS

Emerald-cut diamonds of 3.80 and 3.79 carats, tapered baguette and round diamonds, 18k yellow gold, signed Van Cleef & Arpels N.Y., numbered, black Van Cleef & Arpels case

GIA, 2021, report no. 1226072848: 3.80 carats, F color, VS1 clarity
GIA, 2021, report no. 2221072859: 3.79 carats, F color, VS1 clarity

Size/Dimensions: 2.1 x 2.0 cm ($\frac{7}{8}$ x $\frac{3}{4}$ in)
Gross Weight: 21.9 grams

\$70,000-100,000



137
(two views)



138

137

COLORED DIAMOND AND DIAMOND RING

Very light green round brilliant-cut diamond of 5.51 carats, tapered baguette-cut diamonds, platinum

GIA, 2021, report no. 2213545103: 5.51 carats, Very Light Green, natural color, VVS2 clarity

Size/Dimensions: US ring size 6 $\frac{3}{4}$
Gross Weight: 5.5 grams

\$120,000-180,000

138

VAN CLEEF & ARPELS DIAMOND AND MULTI-GEM BRACELET

Round diamonds and rubies, polished emerald and sapphire beads, 18k yellow gold, 1967, signed Van Cleef & Arpels N.Y., numbered

Size/Dimensions: 20.0 x 2.6 cm (7 $\frac{7}{8}$ x 1 in)
Gross Weight: 105.5 grams

\$80,000-120,000





139



140
(two views)

Property from an Important Private Collection

139

**BULGARI ENAMEL AND DIAMOND
'SERPENTI' WRISTWATCH**

Manual movement, pink guilloché enamel, pear-shaped diamonds, 18k yellow gold, circa 1965, wristwatch signed Bvlgari, dial signed Vacheron-Constantin Geneve and Bvlgari, black Bvlgari case

Size/Dimensions: dial 11 mm, expandable bracelet with resting inner circumference of 8.9 cm (3½ in)
Gross Weight: 207.5 grams

\$70,000-100,000

PROVENANCE:

Christie's, New York, Park Avenue, 21-22 October, 1998, lot 77

140

COLORED DIAMOND RING

Fancy light yellowish brown emerald-cut diamond of 22.36 carats, 18k rose gold

GIA, 2021, report no. 5211703956: 22.36 carats, Fancy Light Yellowish Brown, natural color, SI2 clarity

Size/Dimensions: US ring size 6
Gross Weight: 9.5 grams

\$50,000-80,000



141

Property of a Lady

141

GRAFF CULTURED PEARL, COLORED DIAMOND AND DIAMOND NECKLACE

Golden cultured pearls of approximately 16.56 x 14.85 to 12.73 x 11.05 mm, eleven cut-cornered square modified brilliant-cut yellow diamonds, round and pear-shaped diamonds, white and yellow gold, signed Graff, numbered, navy Graff envelope case

Graff, 2004: Invoice and Replacement Valuation for Insurance Purposes

- GIA, 2001, report no. 11689929: 2.84 carats, Fancy Yellow, VVS1 clarity
- GIA, 2001, report no. 11689927: 2.55 carats, Fancy Yellow, Internally Flawless clarity
- GIA, 2001, report no. 11734054: 2.34 carats, Fancy Light Yellow, VS2 clarity
- GIA, 2001, report no. 11691254: 2.27 carats, Fancy Yellow, VVS1 clarity
- GIA, 2001, report no. 11691288: 2.16 carats, Fancy Yellow, VVS1 clarity
- GIA, 2001, report no. 11689923: 2.13 carats, Fancy Light Yellow, VVS2 clarity
- GIA, 2001, report no. 11689909: 1.91 carats, Fancy Light Yellow, VS1 clarity
- GIA, 2001, report no. 11689906: 1.61 carats, Fancy Yellow, VS2 clarity
- GIA, 2001, report no. 11691369: 1.52 carats, Fancy Light Yellow, VVS1 clarity
- GIA, 2001, report no. 11689869: 1.32 carats, Fancy Light Yellow, VS1 clarity
- GIA, 2001, report no. 11734060: 1.06 carats, Fancy Light Yellow, VVS1 clarity

Size/Dimensions: 34.5 cm (13½ in)

Gross Weight: 102.9 grams

\$50,000-70,000

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



142
(two views)

Property of a Texas Collector

142

COLORED DIAMOND AND DIAMOND RING

Fancy light yellow cut-cornered rectangular modified brilliant-cut diamond of 19.05 carats, shield-shaped diamonds, platinum and 18k yellow gold

GIA, 2021, report no. 6223005494: 19.05 carats, Fancy Light Yellow, natural color, VVS2 clarity

Size/Dimensions: approximate US ring size 4¾

Gross Weight: 10.9 grams

\$120,000-180,000



Property from a Prominent Collection

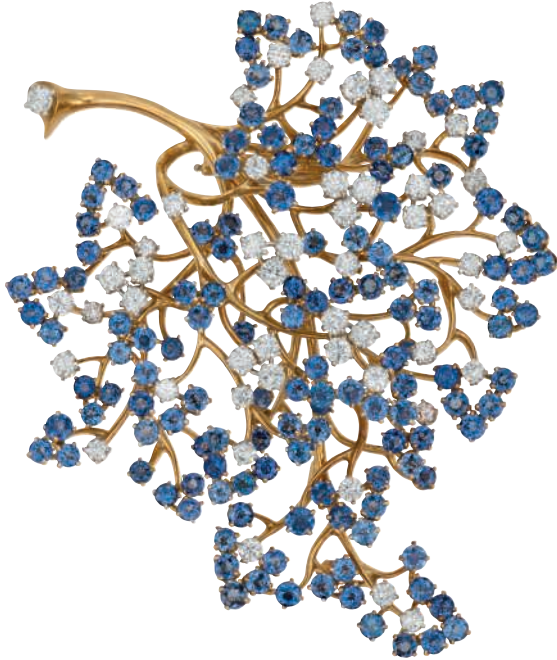
-143

**ASPREY & CO. SUITE OF CORAL, CULTURED PEARL,
SAPPHIRE AND DIAMOND JEWELRY**

Round coral cabochons, cultured pearls, round sapphires and diamonds, textured 18k yellow gold (British marks), circa 1976, each signed A & Co. Ltd.

Size/Dimensions: necklace 38.5 cm (15¼ in);
earrings 3.2 x 3.2 cm (1¼ x 1¼ in); brooch 4.8 x 4.8 cm (1⅞ x 1⅞ in);
US ring size 3¾
Gross Weight: 131.0 grams

\$10,000-15,000



144

Property from an Important Private Collection

144

VAN CLEEF & ARPELS RETRO SAPPHIRE AND DIAMOND CLIP-BROOCH

Round sapphires and diamonds, yellow and white gold, circa 1940, signed Van Cleef & Arpels N.Y., numbered, gray Van Cleef & Arpels case

Size/Dimensions: 9.2 x 7.9 cm (3 $\frac{5}{8}$ x 3 $\frac{1}{8}$ in)

Gross Weight: 67.5 grams

\$40,000-60,000

PROVENANCE:

Christie's, New York, 18 October, 1999, lot 7

LITERATURE:

Cf. S. Raulet, *Van Cleef & Arpels*, Paris, Éditions du Regard, 1986, p. 197



145
(two views)

Property of a Lady

145

SAPPHIRE AND DIAMOND RING

Rectangular emerald-cut sapphire of 12.99 carats, baguette-cut diamonds, platinum

AGL, 2016, report no. CS 1076829-D: 12.99 carats, Ceylon, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: US ring size 9

Gross Weight: 8.2 grams

\$60,000-80,000

Property from an Important Private Collection



146

**TIFFANY & CO., JEAN SCHLUMBERGER NATURAL PEARL, DIAMOND,
TURQUOISE AND ENAMEL NECKLACE**

Variouly shaped natural pearls of 2.69 to 2.31 mm, round diamonds, round cabochon turquoises, yellow pailonné enamel, 18k yellow gold and platinum (French marks), signed Tiffany Schlumberger Made in France and Schlumberger Paris, maker's marks (Roger Stoffel et Compagnie)

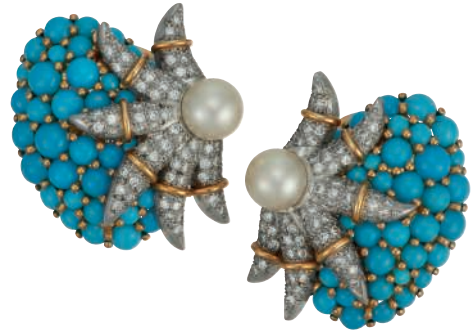
GIA, 2021, report no. 6224072692: Natural pearls, saltwater, no indications of treatment

Size/Dimensions: 154.9 cm (61 in)

Gross Weight: 357.1 grams

\$40,000-60,000

Property from an Important Private Collection



147

147
TIFFANY & CO., JEAN SCHLUMBERGER
TURQUOISE, CULTURED PEARL AND
DIAMOND EARRINGS

Round cabochon turquoise, cultured pearls of approximately 8.15 mm, round diamonds, platinum and 18k yellow gold (French marks), signed Tiffany & Co., Schlumberger Paris, maker's mark (Pierre Brun SA)

Size/Dimensions: 3.5 x 3.0 cm (1 $\frac{3}{8}$ x 1 $\frac{1}{4}$ in)
Gross Weight: 52.4 grams

\$25,000-35,000



Property from an Important Private Collection



148

VAN CLEEF & ARPELS DIAMOND NECKLACE

Round diamonds, 18k yellow gold (French marks),
signed Van Cleef & Arpels, maker's mark (Georges Lenfant), numbered,
gray Van Cleef & Arpels case

Size/Dimensions: 42.0 cm (16½ in)
Gross Weight: 122.5 grams

\$80,000-120,000

Property from a Prominent Private Collection

149

DIAMOND PENDANT NECKLACE

Old European brilliant-cut diamond of 7.83 carats, gold

GIA, 2021, report no. 2211632368: 7.83 carats,
O to P color range, SI1 clarity

Size/Dimensions: 36.2 cm (14¼ in)
Gross Weight: 14.8 grams

\$30,000-50,000



149

Property from the Collection of
Phylisse E. Beutel

150

DIAMOND RING

Cushion modified brilliant-cut diamond of 4.09 carats,
triangular-shaped diamonds, platinum

GIA, 2021, report no. 1003263: 4.09 carats,
D color, VS2 clarity

Size/Dimensions: US ring size 7¼
Gross Weight: 6.6 grams

\$50,000-70,000



150
(two views)

Property from an Important
American Private Collection

151

COLORED DIAMOND AND DIAMOND RING

Fancy intense yellow square emerald-cut diamond of
8.41 carats, round diamonds, platinum and
18k yellow gold

GIA, 2021, report no. 12786658: 8.41 carats,
Fancy Intense Yellow, VVS1 clarity,
potentially Internally Flawless

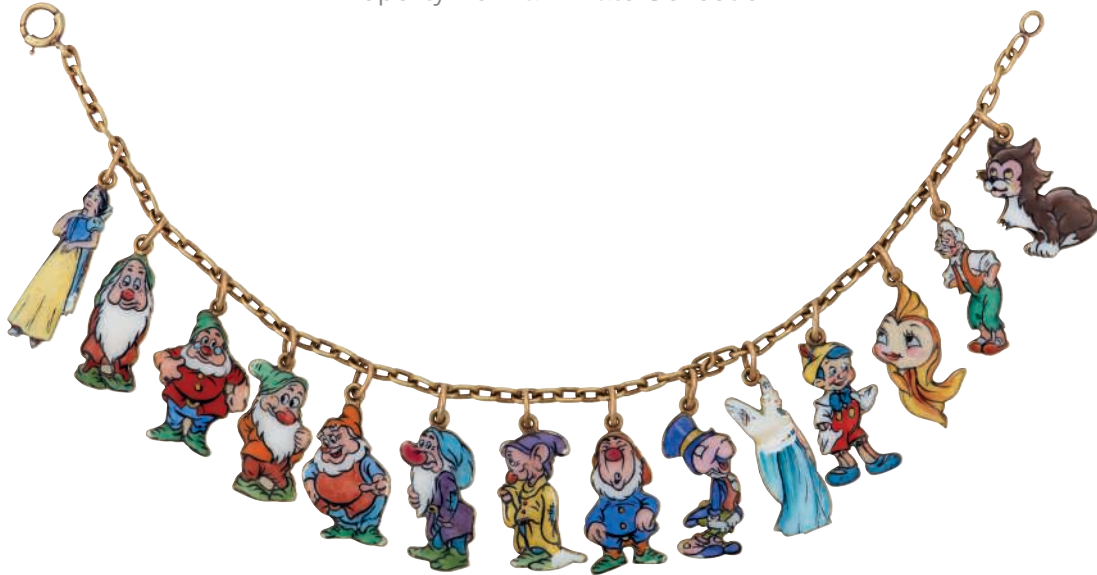
Size/Dimensions: US ring size 4
Gross Weight: 7.8 grams

\$100,000-150,000



151
(two views)

Property from a Private Collection



152

**A WHIMSICAL CARTIER ENAMEL AND GOLD
'PINOCCHIO' AND 'SNOW WHITE AND
THE SEVEN DWARFS' CHARM BRACELET**

Variouly-colored enamel charms depicting Disney's Jiminy Cricket, Geppetto, the Blue Fairy, Figaro, Pinocchio, Cleo, Snow White, Doc, Grumpy, Happy, Sleepy, Dopey, Bashful and Sneezzy, 14k yellow gold, circa 1935, each charm signed Cartier, charms stamped 'Ivener Kay Kamen', bracelet unsigned

Size/Dimensions: 18.0 cm (7 $\frac{1}{8}$ in)

Gross Weight: 26.7 grams

\$40,000-60,000

LITERATURE:

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

Herman 'Kay' Kamen was an American marketing legend famed for the licensing and successful merchandising of Disney products in the 1930s and 1940s. Kamen opened his advertising firm in Kansas City, Missouri where he was joined by Ruth Ivener in 1927, who would later become Vice President of Kay Kamen Ltd. The flourishing company created displays and campaigns for department stores across America, and in 1932 received a wire from Walt and Roy O. Disney inviting Kamen to California for a meeting. Kamen cashed his life saving, boarded a train to Los Angeles, and successfully secured a license to merchandise Mickey and Minnie Mouse – a contract he would hold for over two decades. Kamen and Ivener moved the firm to New York in 1933 and within two years, Mickey and Minnie products could be found in department stores across the nation. Shortly after in 1934, the duo was joined by Ruth's sister, Ida Ivener, who had been working at the registrar of vital statistics for the Iowa State Board of Health in Sioux City. The group transformed Disney's merchandising and within two years net \$35 million in sales despite being in the depths of the Great Depression.

On December 21, 1937, Walt Disney Productions premiered its first animated film based on the Brothers Grimm German fairy tale, *Snow White and the Seven Dwarfs*. To mark this momentous occasion, Disney collaborated with the renowned jewelry house, Cartier to create a limited-edition enamel and gold charm bracelet featuring the iconic characters from the film. A version of this bracelet was worn by Walt Disney's wife, Lillian, during premier at Carthay Circle Theater in Los Angeles. The bracelet was advertised in the show's program with a tag price of \$100.00.

On February 7, 1940, Walt Disney Productions released their second animated feature film *Pinocchio*, based on the children's novel by Italian author Carlo Collodi, which premiered at the Center Theatre at Radio City. Cartier again crafted gold charms inspired by the characters, which were predominantly advertised and sold in the Kamen Disney merchandising catalogues.

The Kamen Disney partnership is one of the greatest merchandising success stories of the century. The era was abruptly ended following the campaign for *Cinderella* after Kamen tragically died in a plane crash on October of 1949. The year following, the New York merchandising office was absorbed by Disney and transferred to the Burbank studio. Ruth Ivener remained in New York and managed the merchandising for Ham Fisher, the creator of the Joe Palooka comic character.

The present lot is a rare example of a Cartier Disney charm bracelet. Gifted from Kamen and passed down through the Ivener family, this special piece includes charms from both *Snow White and the Seven Dwarfs* as well as *Pinocchio*, and is engraved with the last names of the marketing legends- *IVENER KAY KAMEN*.



153



154
(two views)

Property of a Private Collector

153

DIAMOND NECKLACE

Graduated tapered baguette-cut diamonds, platinum

Size/Dimensions: 36.0 cm (14¼ in)

Gross Weight: 63.9 grams

\$40,000-60,000

PROVENANCE:

Christie's, Geneva, 12 May 2010, lot 184

Property from a Distinguished Private Collection

154

COLORED DIAMOND AND DIAMOND RING

Fancy intense yellow cut-cornered rectangular modified brilliant-cut diamond of 5.35 carats, trapezoid-shaped diamonds, platinum and 18k yellow gold, accompanied by an additional ring mounting

GIA, 2021, report no. 13398715: 5.35 carats, Fancy Intense Yellow, natural color, VVS2 clarity

Size/Dimensions: US ring size 5¾

Gross Weight: 18.9 grams

\$50,000-70,000

Property from an Important Private Collection



155

HARRY WINSTON DIAMOND 'FESTOON' NECKLACE

Pear-shaped diamonds ranging from 2.20 to 0.63 carats, round and baguette-cut diamonds, platinum, unsigned, numbered

GIA, 2021, report no. 5221064786: 2.20 carats, F color, SI1 clarity
GIA, 2021, report no. 6224064784: 2.17 carats, E color, SI2 clarity
GIA, 2021, report no. 2221064781: 1.93 carats, D color, VS2 clarity

Size/Dimensions: 41.9 cm (16½ in)
Gross Weight: 208.7 grams

\$250,000-350,000

PROVENANCE:

Christie's, New York, 9 April 1997, lot 448





156
(two views)

Property from a New York Estate

156

**CARTIER ART DECO EMERALD AND
DIAMOND RING**

Emerald-cut emerald, baguette-cut diamonds, platinum,
circa 1935, signed Cartier, numbered

AGL, 2021, report no. 1118391: Colombia,
minor clarity enhancement, traditional type

Size/Dimensions: US ring size 5¼
Gross Weight: 7.6 grams

\$150,000-250,000



157

Property from an Important Private Collection

157

AN ELEGANT BULGARI DIAMOND BOW BROOCH

Round diamonds, platinum, circa 1950, signed Bulgari,
red Bulgari case

Size/Dimensions: 9.1 x 6.5 cm (3½ x 2½ in)
Gross Weight: 69.3 grams

\$80,000-120,000

PROVENANCE:

Ruth G. Manheim
Christie's, New York, 6 December 1995, lot 344

LITERATURE:

Cf. M. Chapman, A. Triossi, *The Art of Bulgari: La Dolce Vita
and Beyond 1950-1990*, San Francisco, Fine Arts Museum of
San Francisco and DelMonico Books, 2013, p. 40





(two views)



(not to scale)

157A

DIAMOND RING

Round brilliant-cut diamond of 18.23 carats, platinum

GIA, 2021, report no. 5211989088: 18.23 carats,
D color, VS2 clarity, excellent cut, polish and symmetry

Size/Dimensions: US ring size 6
Gross Weight: 11.2 grams

\$700,000-1,200,000





158



159

158

**VAN CLEEF & ARPELS RUBY AND
DIAMOND PENDANT-BROOCH**

Square cushion mixed-cut ruby of 8.21 carats, round diamonds, 18k white gold (French marks), with collapsible pendant hoop, signed Van Cleef & Arpels, NY, numbered

AGL, 2018, report no. 1095252: 8.21 carats, Burma, heat, insignificant clarity enhancement: heating residues

Size/Dimensions: 6.0 x 6.0 cm (2 $\frac{3}{8}$ x 2 $\frac{3}{8}$ in)
Gross Weight: 31.8 grams

\$150,000-250,000

159

**VAN CLEEF & ARPELS RUBY AND
DIAMOND BRACELET**

Oval mixed-cut rubies, round and pear-shaped diamonds, platinum and yellow gold, signed Van Cleef & Arpels, numbered

AGL, 2018, report no. 1095251: Thailand, two rubies, heat with no additional enhancements; three rubies, heat with insignificant to minor heating residues

Size/Dimensions: 17.0 cm (6 $\frac{3}{4}$ in)
Gross Weight: 41.9 grams

\$200,000-300,000



160

160
**VAN CLEEF & ARPELS RUBY AND
DIAMOND NECKLACE**

Oval mixed-cut rubies, round and pear-shaped diamonds, platinum and yellow gold, signed Van Cleef & Arpels, numbered

AGL, 2018, report no. 1095250: excess of 50% tested at random, Thailand, heat, minor to moderate clarity enhancement, heating residues

Size/Dimensions: 44.4 cm (17½ in)
Gross Weight: 119.5 grams

\$300,000-500,000



161

161
**VAN CLEEF & ARPELS RUBY AND
DIAMOND EARRINGS**

Oval mixed-cut rubies of 9.66, 8.63, 5.41 and 5.24 carats, round, pear and marquise-cut diamonds, platinum and yellow gold, pendants detachable, each signed Van Cleef & Arpels, maker's marks, numbered

AGL, 2018, report no. 1065253 A and B: 9.66, 8.63, 5.41 and 5.24 carats, Thailand, heat enhancement, minor to moderate clarity enhancement, heating residues

Size/Dimensions: 5.0 x 1.7 cm (2 x ⅝ in)
Gross Weight: 33.8 grams

\$150,000-250,000



162
(two views)

162

DIAMOND RING

Square emerald-cut diamond of 10.97 carats, trapezoid-shaped diamonds, platinum

GIA, 2021, report no. 2211641305: 10.97 carats, D color, Flawless, excellent polish and symmetry

Size/Dimensions: US ring size 6
Gross Weight: 12.3 grams

\$400,000-600,000



163

Property from an Important American Private Collection

163

EMERALD AND DIAMOND NECKLACE

Rectangular emerald-cut emeralds, pear, round and marquise-cut diamonds, platinum and yellow gold

AGL, 2021, report no. 1118669: Colombia, 2 emeralds with no indications of clarity enhancement, 2 emeralds with minor clarity enhancement, traditional type

Size/Dimensions: 39.2 cm (15½ in)
Gross Weight: 58.9 grams

\$180,000-280,000

PROVENANCE:

Bonhams, Hong Kong, 26 November 2017, lot 622
According to Bonhams, a pair of emerald and diamond earrings and an emerald and diamond brooch were offered at auction in Hong Kong in May 2017 and were purchased together with this necklace at Harry Winston in London.



Property of an Important Collector

Lots 164-169



164

165

164

DIAMOND CLUSTER EARRINGS

Pear and marquise-cut diamonds, platinum, numbered

Size/Dimensions: 2.5 cm (1 in)

Gross Weight: 18.7 grams

\$30,000-50,000

165

DIAMOND BRACELET

Marquise, pear and tapered baguette-cut diamonds,
platinum, circa 1955

Size/Dimensions: 18.0 cm (7 1/8 in)

Gross Weight: 81.5 grams

\$100,000-150,000



166

CARTIER ART DECO DIAMOND NECKLACE

Old-cut diamonds, platinum, detachable and may be worn as a shorter necklace and bracelet, circa 1930, one segment signed Cartier, numbered, red Cartier envelope case

Size/Dimensions: 66.3 cm (26¼ in)

Gross Weight: 114.1 grams

\$50,000-70,000

Property of an Important Collector

Lots 164-169



167

BELLE ÉPOQUE COLORED DIAMOND AND DIAMOND PENDANT

Fancy yellow old mine brilliant-cut diamond of 21.24 carats, fancy intense yellow cushion brilliant-cut diamond of 4.17 carats, round and old-cut diamonds, platinum and yellow gold, circa 1910

GIA, 2021, report no. 5222107782: 21.24 carats,
Fancy Yellow, natural color, VS2 clarity

GIA, 2021, report no. 2221107695: 4.17 carats,
Fancy Intense Yellow, natural color, VS2 clarity

Size/Dimensions: 6.7 x 3.8 cm (2 $\frac{5}{8}$ x 1 $\frac{1}{2}$ in)

Gross Weight: 22.81 grams

\$200,000-300,000

Property of an Important Collector

Lots 164-169

168

COLORED DIAMOND, DIAMOND AND EMERALD RING

Fancy intense yellow cushion brilliant-cut diamond of 44.12 carats, marquise-cut diamonds, marquise and pear-shaped emeralds, gold and platinum, numbered

GIA, 2021, report no. 2225107819: 44.12 carats, Fancy Intense Yellow, natural color, uneven, VS1 clarity, Improvable

Size/Dimensions: US ring size 7¼
Gross Weight: 34.6 grams

\$400,000-600,000



168
(two views)

169

COLORED DIAMOND RING

Light brown-pink pear modified brilliant-cut diamond of 18.72 carats, platinum

GIA, 2021, report no. 2223107841: 18.72 carats, Light Brown-Pink, natural color, SI2 clarity

Size/Dimensions: US ring size 5¼
Gross Weight: 9.7 grams

\$400,000-600,000



169
(two views)

Property from a Private Collection



(two views)

170

COLORED DIAMOND RING

Fancy blue pear modified brilliant-cut diamond of 7.00 carats, platinum

GIA, 2019, report no. 10733869: 7.00 carats, Fancy Blue, natural color, VS2 clarity

Size/Dimensions: US ring size 6¼

Gross Weight: 6.5 grams

\$1,400,000-1,800,000

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





171
(two views)

171

DIAMOND RING

Square emerald-cut diamond of 5.02 carats, platinum

GIA, 2021, report no. 5212759473: 5.02 carats,
F color, VS2 clarity

Size/Dimensions: US ring size 6
Gross Weight: 5.4 grams

\$80,000-120,000



172

Property from an Important Private Collection

172

**CARTIER DIAMOND, ONYX AND EMERALD
DOUBLE 'PANTHÈRE' BRACELET**

Designed as two panthers, round diamonds, onyx plaques,
marquise-cut emeralds, platinum, signed Cartier,
red Cartier case

Size/Dimensions: inner diameter 6.1 cm (2 $\frac{3}{8}$ in);
continuous inner circumference 17.1 cm (6 $\frac{3}{4}$ in)
Gross Weight: 74.0 grams

\$200,000-300,000

PROVENANCE:

Christie's, New York, 12 April, 2005, lot 382



173

CARTIER DIAMOND, ONYX AND EMERALD 'PANTHÈRE' CLIP-BROOCH

Designed as a panther with articulated head, round diamonds, onyx plaques, pear-shaped emeralds, platinum and 18k white gold (French marks), signed Cartier Paris, maker's mark, numbered, red Cartier case

Size/Dimensions: 7.7 x 6.0 cm (3 x 2¼ in)

Gross Weight: 61.3 grams

\$200,000-300,000

PROVENANCE:

Christie's, New York, 12 April, 2005, lot 384

LITERATURE:

Cf. F. Cologni and E. Nussbaum, *Platinum by Cartier, Triumphs of the Jewelers' Art*, Milan, Harry N. Abrams, 1996, p. 224

Property of a Lady



(two views)



(detail)

174

A MAGNIFICENT DIAMOND RING

Emerald-cut diamond of 20.02 carats, platinum

GIA, 2019, report no. 6197976231: 20.02 carats,
F color, VVS2 clarity, excellent polish and symmetry

Size/Dimensions: US ring size 6

Gross Weight: 12.0 grams

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

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





MYSTERY-SET JEWELS

The pinnacle of jewelry design, the 'Mystery-set' or 'Serti Mystérieux,' represents the culmination of Van Cleef & Arpels' revolutionary eye for design and spirit of innovation. This exceptional technique, perfected by only a few master jewelers, referred to as *grandes mains* or 'great hands' by their contemporaries at the Van Cleef & Arpels workshops, not only transcends technical perfection but also reflects the art of the jeweler. Though often imitated, 'Mystery-set' jewels have remained unrivalled and unmatched thanks to the incredible skill and dedication of the firm that perfected this method of setting. The term 'Serti Mystérieux' brought the firm much prestige and is thus a description exclusively reserved for creations by Van Cleef & Arpels.

The technique was first conceived at 22 Place Vendôme in the 1930s by Mr. Alfred Van Cleef, an innovative genius and lover of beauty, and Mr. Julien Arpels, a connoisseur of the finest precious stones. The 'Mystery-set' was a sophisticated and complex idea that added a new dimension to the world of jewelry. The 'Mystery-set' is simply defined as the setting of precious gemstones in a close pattern without a trace of metal or prongs. The

technique was first applied to objects with flat surfaces, and overtime was extended to more complex curved or *bombé* forms.

Rather than the constraints of prongs or metal claws, the 'Mystery-set' is composed of a lattice of delicate gold or platinum threads that form a net, only visible from the reverse of the jewel. The jeweler then carefully selects only the best quality gemstones in order to calibrate and cut each stone to fit precisely within the overall design of the piece. Each stone is given four extra facets to create subtle effects of light and shadow and then incised with a special groove cut just beneath the girdle of each stone, allowing the stone to slide onto the metal threads of the lattice. The final result is an elegant mosaic of color and light.

Taking an average of 1,200 hours to complete just one 'Mystery-set' jewel, this painstaking process is a testament to the exceptional craftsmanship, dedication and ambition of the firm's artistic and technical vision that makes these jewels a true inspiration for all jewelry designers and collectors alike.



175



176

Property of a San Francisco Collector

175

**VAN CLEEF & ARPELS SAPPHIRE AND DIAMOND
'MYSTERY-SET' EARRINGS**

Calibré-cut sapphires, round diamonds, platinum and 18k white gold (French marks), signed Van Cleef & Arpels, maker's marks, numbered

Size/Dimensions: 2.4 x 1.4 cm (7/8 x 1/2 in)

Gross Weight: 27.1 grams

\$40,000-60,000

LITERATURE:

Cf. É. Possémé, *Van Cleef & Arpels: When Elegance Meets Art*, Paris, Musée des Arts Décoratifs, 2018, p. 119

Property from an Important Private Collection

176

**VAN CLEEF & ARPELS SAPPHIRE AND DIAMOND
'MYSTERY-SET' WRISTWATCH**

Manual movement, calibré-cut sapphires, triangular, tapered baguette and baguette-cut diamonds, platinum and white gold (French marks), signed Van Cleef & Arpels Paris, maker's mark (Rubel Frères)

Size/Dimensions: case 15.5 mm; 16.1 x 1.6 cm (6 1/4 x 5/8 in)

Gross Weight: 46.5 grams

\$100,000-150,000

LITERATURE:

Cf. É. Possémé, *Van Cleef & Arpels: When Elegance Meets Art*, Paris, Musée des Arts Décoratifs, 2018, p. 120



177



178

Property from an Important Private Collection

177

**VAN CLEEF & ARPELS SAPPHIRE AND DIAMOND
'MYSTERY-SET' DOUBLE-FLOWER BROOCH**

Calibré-cut sapphires, round, marquise, baguette and tapered baguette-cut diamonds, platinum, signed Van Cleef & Arpels, numbered

Size/Dimensions: 4.8 x 6.0 cm (1 $\frac{7}{8}$ x 2 $\frac{3}{8}$ in)

Gross Weight: 32.9 grams

\$200,000-300,000

PROVENANCE:

Christie's, New York, 23-24 October 1996, lot 548

LITERATURE:

Cf. M. Petit, *Van Cleef & Arpels: Reflections of Eternity*, Paris, Editions Cercle d'Art, 2006, p. 45

Property from an Important Private Collection

178

**VAN CLEEF & ARPELS SAPPHIRE AND DIAMOND
'MYSTERY-SET' FLOWER EARRINGS**

Calibré-cut cut sapphires, round diamonds, platinum and yellow gold, signed VCA, numbered

Size/Dimensions: 2.8 x 2.8 cm (1 $\frac{1}{8}$ x 1 $\frac{1}{8}$ in)

Gross Weight: 31.1 grams

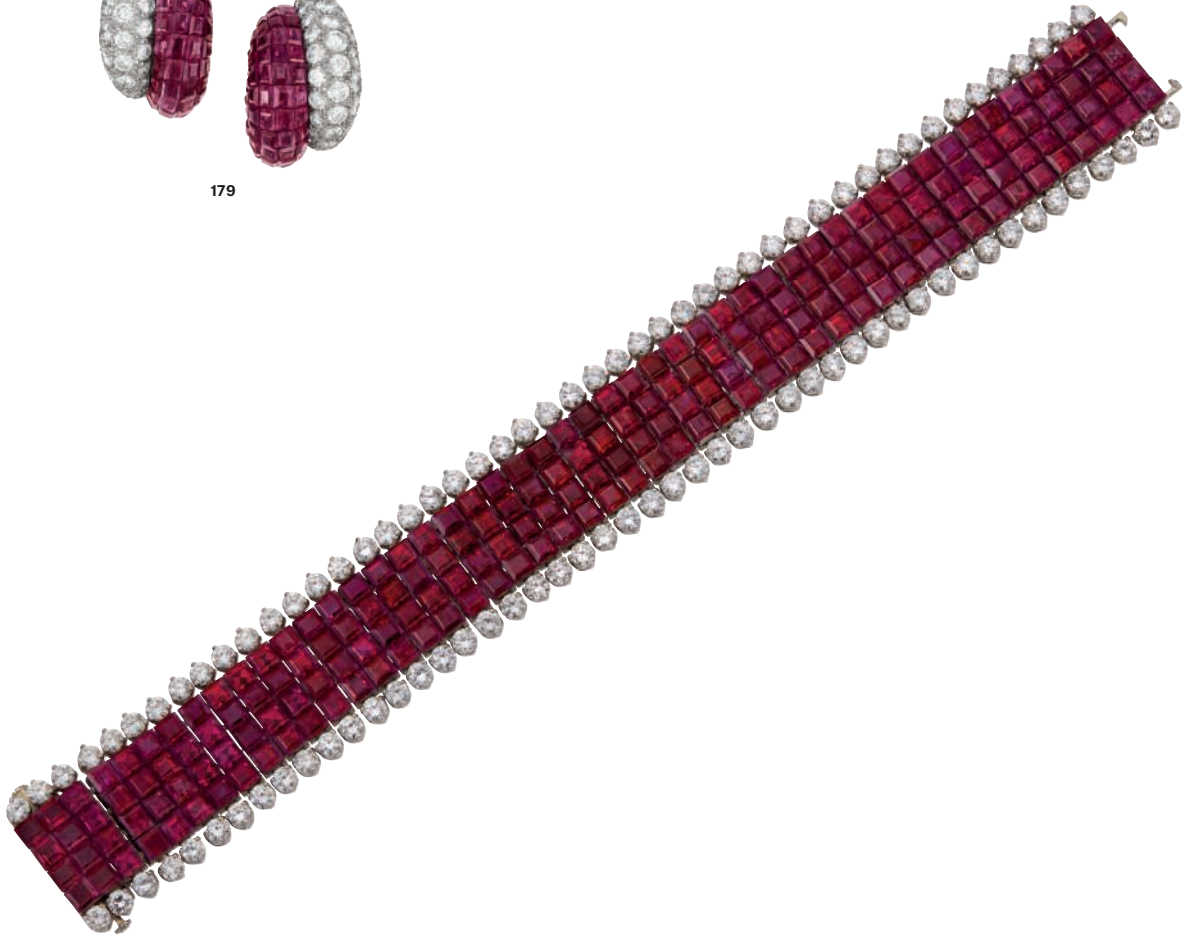
\$120,000-180,000

LITERATURE:

Cf. S. Raullet, *Van Cleef & Arpels*, Paris, Éditions du Regard, 1986, p. 208



179



180

Property from an Important Private Collection

179

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

Calibré-cut rubies, round diamonds,
platinum and yellow gold, signed V.C.A. NY, numbered

Size/Dimensions: 2.4 x 1.4 cm (7/8 x 1/2 in)

Gross Weight: 23.6 grams

\$100,000-150,000

LITERATURE:

Cf. É. Possémé, *Van Cleef & Arpels: When Elegance Meets Art*,
Paris, Musée des Arts Décoratifs, 2018, p. 119

Property from an Important Private Collection

180

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

Calibré-cut rubies, round diamonds, platinum,
signed Van Cleef & Arpels N.Y., numbered,
navy Van Cleef & Arpels case

Size/Dimensions: 18.0 x 2.2 cm (7 x 7/8 in)

Gross Weight: 93.1 grams

\$300,000-500,000

PROVENANCE:

Christie's, New York, 14-15 April, 2003, lot 436

LITERATURE:

Cf. S. Raulet, *Van Cleef & Arpels*, Paris, Éditions du Regard, 1986,
p. 255



181
(two views)

Property from an Important Private Collection

181

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

Calibré-cut rubies, round diamonds, platinum,
partially signed Van Cleef & Arpels (obscured)

Size/Dimensions: US ring size 5

Gross Weight: 17.3 grams

\$40,000-60,000

LITERATURE:

Cf. É. Possémé, *Van Cleef & Arpels: When Elegance Meets Art*,
Paris, Musée des Arts Décoratifs, 2018, p. 119



182

Property of a European Collector

182

**VAN CLEEF & ARPELS RUBY AND DIAMOND
'MYSTERY-SET' PENDANT-EARRINGS**

Calibré-cut rubies, round diamonds, 18k yellow gold
(French mark) and platinum, pendants detachable,
signed Van Cleef & Arpels NY, Made in France, maker's mark,
numbered, gray Van Cleef & Arpels case

Size/Dimensions: 5.5 x 2.2 cm (2 1/8 x 7/8 in)

Gross Weight: 36.7 grams

\$300,000-500,000

LITERATURE:

Cf. É. Possémé, *Van Cleef & Arpels: When Elegance Meets Art*,
Paris, Musée des Arts Décoratifs, 2018, p. 119



183

Property from an Important Private Collection

183

VAN CLEEF & ARPELS PAIR OF SAPPHIRE AND DIAMOND LEAF CLIP-BROOCHES

Round sapphires, round and tapered baguette-cut diamonds, platinum, circa 1952, signed Van Cleef & Arpels, N.Y., black Van Cleef & Arpels case

Size/Dimensions: larger leaf 7.2 x 4.5 cm (2 $\frac{7}{8}$ x 1 $\frac{3}{4}$ in); smaller leaf 6.3 x 4.0 cm (2 $\frac{1}{2}$ x 1 $\frac{5}{8}$ in)

Gross Weight: 79.7 grams

\$80,000-120,000

PROVENANCE:

Christie's, New York, 12 October 2004, lot 509



184
(two views)

Property from an Important Private Collection

184

SAPPHIRE AND DIAMOND RING

Cushion mixed-cut sapphire of 19.55 carats, baguette-cut diamonds, platinum

Gübelin, 2021, report no. 21092073: 19.55 carats, Burma, no indications of heating, Royal Blue, with Appendix and Information Sheet
AGL, 2021, report no. 1116821: 19.55 carats, Burma, no gemological evidence of heat, clarity enhancement: none, with Appendix letter attesting to the rarity of the sapphire and its Royal Blue color
SSEF, 2021, report no. 118442: 19.55 carats, Ceylon, no indications of heating

Size/Dimensions: US ring size 5 $\frac{1}{2}$

Gross Weight: 13.5 grams

\$700,000-1,000,000





185
(two views)



186
(two views)

185

COLORED DIAMOND AND DIAMOND RING

Fancy yellow cut-cornered rectangular modified brilliant-cut diamond of 10.04 carats, triangular-shaped diamonds, platinum and 18k yellow gold

GIA, 2021, report no. 16864213: 10.04 carats, Fancy Yellow, natural color, SI1 clarity

Size/Dimensions: US ring size 6
Gross Weight: 10.0 grams

\$70,000-100,000

Property from an Important Private Collection

186

A SUPERB TIFFANY & CO. EMERALD AND DIAMOND RING

Emerald-cut emerald of 12.03 carats, trapezoid-shaped diamonds, platinum, signed Tiffany & Co.

SSEF, 2021, report no. 118441: 12.03 carats, Colombia, no indications of clarity modification, with Appendix letter stating the 'Exceptional' characteristics of this emerald
AGL, 2021, report no. 1116820: 12.03 carats, Classic Colombia, clarity enhancement: none, with Appendix letter attesting to the notable characteristics of this emerald

Size/Dimensions: US ring size approximately 5½
Gross Weight: 9.3 grams

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

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







A SUPERLATIVE EYE:
PROPERTY FROM A DISTINGUISHED
CHICAGO COLLECTION



187

DIAMOND LONGCHAIN NECKLACE

Round diamonds, white gold

Size/Dimensions: 147.4 cm (58 in)

Gross Weight: 87.3 grams

\$50,000-70,000

A Superlative Eye: Property from a Distinguished Chicago Collection

Lots 187-228



188

SABBADINI DIAMOND EARRINGS

Baguette, tapered-baguette and round diamonds,
18k white gold (Italian mark), signed Sabbadini,
Made in Italy, green Sabbadini case

Sabbadini, 2012: Copy of Appraisal for Insurance

Size/Dimensions: 4.0 cm (1 $\frac{5}{8}$ in)

Gross Weight: 32.4 grams

\$15,000-20,000



A Superlative Eye: Property from a Distinguished Chicago Collection

Lots 187-228



189

189

TIFFANY & CO. DIAMOND AND ENAMEL FLOWER BROOCH

Designed as a lily-of-the-valley flower with articulated blossoms, round diamonds, green enamel, 18k yellow gold and platinum, signed Tiffany & Co., black Tiffany & Co. case

Size/Dimensions: 7.5 x 4.8 cm (3 x 1 7/8 in)
Gross Weight: 41.2 grams

\$8,000-12,000



190

190

GRAFF COLORED DIAMOND AND DIAMOND 'BULL'S EYE' EARRINGS

Fancy light yellow cut-cornered square modified brilliant-cut diamond of 1.03 carat, fancy yellow cut-cornered square modified brilliant-cut diamonds of 1.02, 0.70 and 0.51 carats, round diamonds, white and yellow gold, unsigned, numbered, navy Graff case

Graff, 2005: Copy of Invoice

GIA, 2021, report no. 13139775: 1.03 carats, Fancy Light Yellow, natural color, Internally Flawless
GIA, 2021, report no. 13139860: 1.02 carats, Fancy Yellow, natural color, VVS1 clarity
GIA, 2021, report no. 2221033301: 0.70 carat, Fancy Yellow, natural color, VS2 clarity
GIA, 2021, report no. 6224033299: 0.51 carat, Fancy Yellow, natural color, VS1 clarity

Size/Dimensions: 6.5 x 3.0 cm (2 1/2 x 1 1/8 in)
Gross Weight: 28.8 grams

\$20,000-30,000

A Superlative Eye: Property from a Distinguished Chicago Collection

Lots 187-228



192



191

191

GRAFF DIAMOND HOOP EARRINGS

Round diamonds, white gold, signed Graff, numbered

Size/Dimensions: 2.7 cm (1 $\frac{1}{8}$ in)

Gross Weight: 15.6 grams

\$25,000-35,000

192

TIFFANY & CO. PAIR OF DIAMOND AND RUBY BIRD BROOCHES

Each designed as a goose, round diamonds, round cabochon rubies, platinum and 18k yellow gold, each signed Tiffany & Co., two black Tiffany & Co. cases

Size/Dimensions: each 4.2 x 5.0 cm (1 $\frac{5}{8}$ x 2 in)

Gross Weight: 51.6 grams

\$15,000-20,000



193

193

**TIFFANY & CO., JEAN SCHLUMBERGER
RUBY AND DIAMOND EARRINGS**

Each of dome-shaped design, round rubies and diamonds, 18k yellow gold and platinum (French marks), signed Tiffany & Co., Schlumberger, France, maker's mark (Pierre Brun), black Tiffany & Co. case

Size/Dimensions: 3.1 cm (1¼ in)

Gross Weight: 44.2 grams

\$10,000-15,000



194

194

**TIFFANY & CO., JEAN SCHLUMBERGER PERIDOT,
AQUAMARINE AND RUBY
'DOLPHIN' CLIP-BROOCH**

Round peridots, round turquoise cabochons, inversely-set round rubies, 18k yellow gold (French mark), signed Tiffany & Co. Schlumberger France, black Tiffany & Co. case

Size/Dimensions: 6.0 x 3.0 cm (2¾ x 1½ in)

Gross Weight: 25.4 grams

\$8,000-12,000

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

A Superlative Eye: Property from a Distinguished Chicago Collection

Lots 187-228

-195

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

Blue and green pailonné enamel, black enamel,
round peridots and ruby, polished coral, 18k yellow gold,
signed Tiffany & Co. Schlumberger, black Tiffany & Co. case

Size/Dimensions: 7.4 x 5.5 cm (3 x 2 $\frac{1}{8}$ in)

Gross Weight: 57.7 grams

\$10,000-15,000



195

196

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

Emerald-cut aquamarine, round diamonds, round ruby,
platinum and 18k yellow gold, signed Tiffany & Co.
Schlumberger

Size/Dimensions: 6.0 x 3.8 cm (2 $\frac{3}{8}$ x 1 $\frac{1}{2}$ in)

Gross Weight: 39.1 grams

\$20,000-30,000



196

A Superlative Eye: Property from a Distinguished Chicago Collection

Lots 187-228



197



198

197

**CHANEL DIAMOND AND MULTI-GEM
PENDANT-BROOCH**

Designed as a shell and a fish with an articulated head and tail, round diamonds, round tsavorite garnets and pink sapphires, pear-shaped citrines, 18k yellow gold (French mark), fitted with a concealed pendant hoop, signed Chanel, numbered, black Chanel case

Size/Dimensions: 5.7 x 4.7 cm (2¼ x 1⅞ in)
Gross Weight: 57.4 grams

\$20,000-30,000

198

**CHANEL PAIR OF DIAMOND AND
GOLD CUFF BRACELETS**

Round diamonds, 18k yellow gold, each signed Chanel, one black Chanel case

Size/Dimensions: inner diameter 5.2 cm (2 in);
continuous inner circumference 15.5 cm (6⅛ in)
Gross Weight: 230.5 grams

\$40,000-60,000





199

AN IMPORTANT GRAFF RUBY AND DIAMOND NECKLACE

Oval mixed-cut rubies, round and marquise-cut diamonds, platinum, signed Graff, numbered, navy Graff envelope case

Please refer to the Jewelry department for the Gübelin certificate.
AGL, 2021, report no. 1117994: excess of 50% tested at random, Burma,
majority: no heat, minority: low temperature heat
Graff, 2006: Copy of Invoice

Size/Dimensions: 76.2 cm (30 in)

Gross Weight: 148.6 grams

\$700,000-1,000,000

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Lots 187-228



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Lots 187-228



201
(two views)



200
(two views)

200

**CARVIN FRENCH SAPPHIRE,
COLORED DIAMOND AND DIAMOND RING**

Cushion-shaped sapphire of 14.23 carats, round diamond and pink diamonds, platinum and 18k rose gold, maker's mark

Gübelin, 2021, report no. 21092078: 14.23 carats, Kashmir, no indications of heating, with Information Sheet
AGL, 2021, report no. 1118034: 14.22 carats, Kashmir, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: approximate US ring size 5
Gross Weight: 16.1 grams

\$500,000-700,000

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

201

**AN IMPRESSIVE GRAFF RUBY AND
DIAMOND RING**

Cushion-shaped ruby of 20.55 carats, round diamonds, platinum, signed Graff

Gübelin, 2021, report no. 21092077: 20.55 carats, Burma, no indications of heating
AGL, 2021, report no. 1118033: 20.55 carats, Classic Burma, no gemological evidence of heat
Graff, 2014: Copy of Replacement Valuation for Insurance Purposes

Size/Dimensions: approximate US ring size 5
Gross Weight: 16.0 grams

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

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



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CARTIER DIAMOND, RUBY AND EMERALD ELEPHANT BROOCH

Designed as an elephant, round diamonds, pear-shaped and inverted calibr -cut rubies, cabochon bead and round emeralds, 18k yellow gold, signed Cartier, numbered, red Cartier case

Cartier, 2003: Copy of Estimate for Insurance

Size/Dimensions: 3.0 x 2.5 cm (1¼ x 1 in)
Gross Weight: 22.9 grams

\$10,000-15,000



203

203

CARTIER PAIR OF DIAMOND AND RUBY 'LE BAISER DU DRAGON' CLIPS

Round diamonds, pear-shaped ruby, 18k white gold (French mark), each signed Cartier, maker's marks (Pierre Brun), numbered, red Cartier pouch, accompanied by tanzanite pendant mounted by Cartier

Cartier, 2003: Copy of Fact Sheet

Size/Dimensions: clip 2.2 x 1.0 cm (7/8 x 3/8 in);
pendant 1.7 x 1.1 cm (5/8 x 7/16 in)
Gross Weight: 20.4 grams

\$6,000-8,000

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CARTIER SAPPHIRE AND DIAMOND EARRINGS

Oval and round sapphires, round and baguette-cut diamonds, platinum, 1939, unsigned, numbered, red Cartier case

Cartier, 2007: Copy of Invoice, Fact Sheet and Certificate of Authenticity

Size/Dimensions: 3.0 x 2.6 cm (1¼ x 1⅝ in)

Gross Weight: 27.1 grams

\$30,000-50,000

A Superlative Eye: Property from a Distinguished Chicago Collection

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205

CARTIER DIAMOND NECKLACE

One hundred forty-seven emerald-cut diamonds,
platinum, signed Cartier, numbered,
red Cartier case

Cartier, 2003: Copy of Estimate for Insurance

Cartier, 1993: Copy of Fact Sheet

Size/Dimensions: 52.7 cm (20¾ in)

Gross Weight: 86.9 grams

\$100,000-150,000

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CARTIER DIAMOND 'TANK' WRISTWATCH

Quartz movement, rectangular white dial, round diamonds, black satin, 18k white gold, signed Cartier, Swiss Made, maker's mark, numbered, red Cartier case

Cartier, 2003: Copy of Estimate for Insurance

Cartier, 2002: Copy of Fact Sheet

Size/Dimensions: 14.3 cm (5½ in)

Gross Weight: 49.9 grams

\$15,000-20,000

207

CARTIER DIAMOND EARRINGS

Oval brilliant-cut diamonds of 2.13 and 2.01 carats, round diamonds, platinum, signed Cartier, numbered, red Cartier pouch

GIA, 2021, report no. 5221033297: 2.13 carats, D color, VS2 clarity

GIA, 2021, report no. 2225033296: 2.01 carats, D color SI1 clarity

Cartier, 2004: Copy of Fact Sheet

Size/Dimensions: 4.6 x 1.0 cm (1¾ x ¾ in)

Gross Weight: 10.5 grams

\$30,000-50,000

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**CARTIER DIAMOND AND MULTI-GEM
'PARADIS' EARRINGS**

Round diamonds, carved sapphires, round and carved emeralds, polished black mother-of-pearl, 18k white gold (French mark), signed Cartier, numbered, red Cartier pouch

Cartier, 2003: Copy of Estimate for Insurance
Cartier, 2002: Copy of Fact Sheet

Size/Dimensions: 2.5 x 2.8 cm (1 x 1 1/8 in)
Gross Weight: 24.9 grams

\$40,000-60,000



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**CARTIER ART DECO DIAMOND
LONGCHAIN NECKLACE**

Old-cut diamonds, platinum, circa 1928, unsigned,
numbered, red Cartier envelope case, red Cartier case

Cartier, 2003: Copy of Estimate for Insurance
and Fact Sheet

Size/Dimensions: 143.0 cm (56¼ in)
Gross Weight: 95.7 grams

\$120,000-180,000

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**ELEGANT RUBY AND DIAMOND EARRINGS
MOUNTED BY CARTIER**

Oval mixed-cut rubies, round, marquise and pear-shaped diamonds, platinum and 18k yellow gold, pendants detachable, signed Cartier, Mtg., numbered, red Cartier case

AGL, 2021, report no. 1117982 A and B: 12 rubies tested, Burma, 8 rubies: no gemological evidence of heat, 4 rubies: heat

Size/Dimensions: 8.8 cm (3½ in)

Gross Weight: 36.1 grams

\$50,000-70,000

211

**RUBY AND DIAMOND BROOCH
MOUNTED BY CARTIER**

Oval mixed-cut rubies, round and tapered baguette-cut diamonds, platinum and 18k yellow gold (French marks), 1962, signed Monture Cartier, maker's mark, numbered, red Cartier case

AGL, 2021, report no. 1117950: Burma, no gemological evidence of heat

Cartier, 2007: Copy of Invoice, Fact Sheet and Certificate of Authenticity

Size/Dimensions: 7.0 x 4.1 cm (2¾ x 1½ in)

Gross Weight: 41.1 grams

\$40,000-60,000

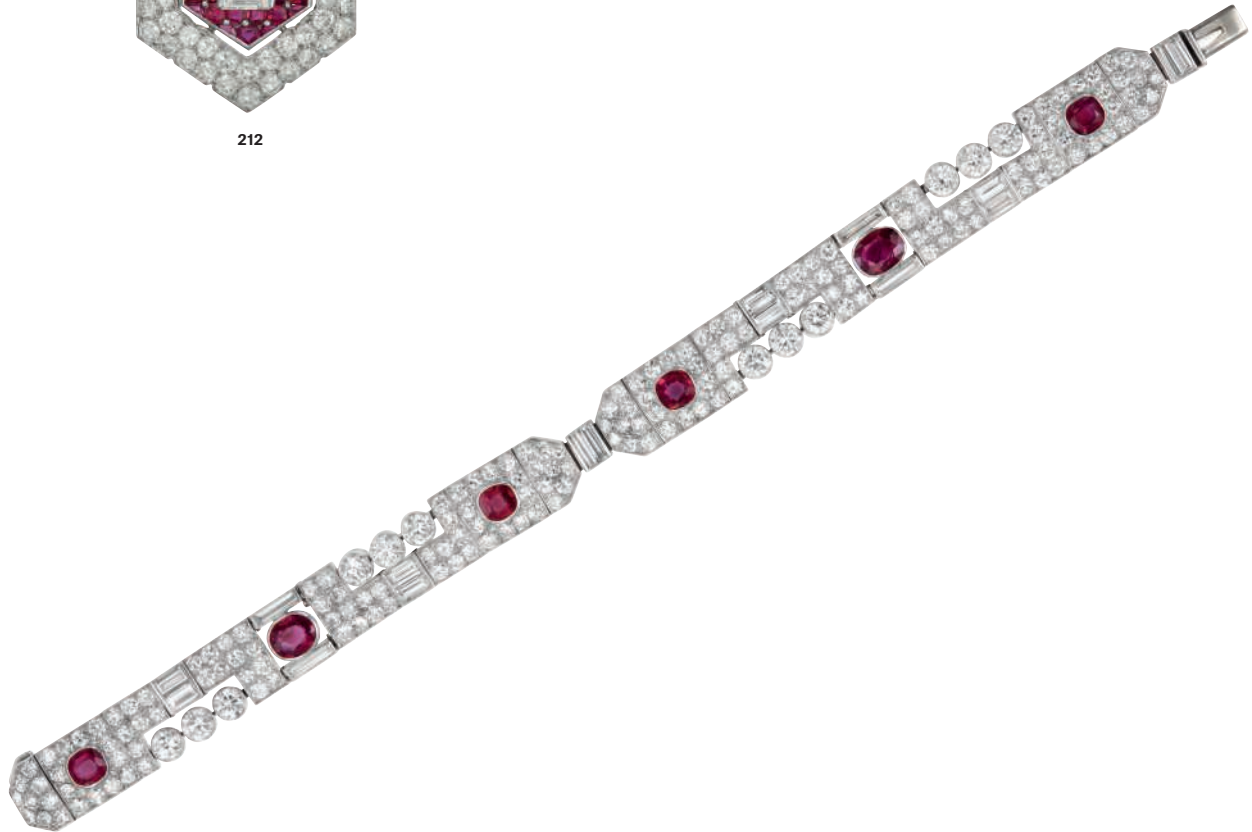


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CARTIER ART DECO DIAMOND AND RUBY CLIP-BROOCH

Rectangular step-cut diamond of 2.79 carats, old, baguette and French-cut diamonds, calibr -cut faceted and buff-top rubies, platinum, 1938, signed Cartier, numbered, red Cartier pouch

GIA, 2021, report no. 2225033298: 2.79 carats, G color, SI1 clarity

Cartier, 2010: Copy of Valuation Report

Cartier, 2003: Copy of Estimate for Insurance

Size/Dimensions: 4.2 x 2.7 cm (1 1/4 x 1 1/8 in)

Gross Weight: 22.8 grams

\$40,000-60,000

213

CARTIER ART DECO RUBY AND DIAMOND BRACELET

Oval and cushion mixed-cut rubies, round and baguette-cut diamonds, platinum, circa 1925, unsigned, red Cartier case

AGL, 2021, report no. 1117949: Burma, no gemological evidence of heat

Cartier, 2010: Copy of Valuation Report

Size/Dimensions: 18.5 x 1.0 cm (7 1/4 x 3/8 in)

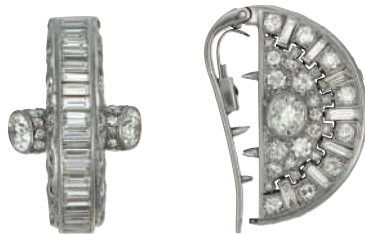
Gross Weight: 38.4 grams

\$30,000-50,000



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(two views)

214

**CARTIER ART DECO DIAMOND
CLIP-BROOCH**

Round, single and baguette-cut diamonds,
platinum, 1931, signed Cartier London, numbered,
red Cartier case

Cartier, 2010: Copy of Valuation Report

Cartier, 2005: Copy of Fact Sheet

Size/Dimensions: 3.0 x 1.3 x 2.0 cm (1¼ x ¼ x 7⁄8 in)

Gross Weight: 22.3 grams

\$30,000-50,000





215

**CARTIER ART DECO NATURAL PEARL, CULTURED PEARL,
DIAMOND AND COLORED DIAMOND SAUTOIR**

Near-round natural pearls and cultured pearls of 4.33 to 2.67 mm, one imitation pearl, cushion, round and single-cut diamonds, faceted diamond beads, faceted black diamond rondelles, platinum, circa 1937, unsigned, numbered, red Cartier case

GIA, 2021, report no. 2221033072: 90 natural pearls, 7 cultured pearls, saltwater, no indications of treatment; 1 imitation
Cartier, 2003: Copy of Fact Sheet

Size/Dimensions: 103.2 cm (40 $\frac{1}{2}$ in); tassel 7.4 cm (2 $\frac{7}{8}$ in)
Gross Weight: 68.5 grams

\$80,000-120,000

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**CARTIER ART DECO MULTI-GEM AND DIAMOND
'TUTTI FRUTTI' BROOCH**

Carved rubies, emeralds and sapphires, oval cabochon emeralds, old and baguette-cut diamonds, platinum, circa 1929, unsigned, red Cartier pouch

Cartier, 2003: Copy of Estimate for Insurance

Size/Dimensions: 4.8 x 5.1 cm (1 $\frac{7}{8}$ x 2 in)

Gross Weight: 25.8 grams

\$50,000-70,000

LITERATURE:

S. Raulet, *Art Deco Jewelry*, New York, Rizzoli, 1984, p. 134

217

**CARTIER MULTI-GEM AND DIAMOND
'TUTTI FRUTTI' WRISTWATCH**

Mechanical movement, carved rubies, sapphires and emeralds, round and baguette-cut diamonds, 18k white gold (French marks), signed Cartier made in France, numbered, red Cartier case

Cartier, 2003: Copy of Fact Sheet

Size/Dimensions: case 8.35 mm;

continuous inner circumference 16.5 cm (6 $\frac{1}{2}$ in)

Gross Weight: 44.1 grams

\$50,000-70,000



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**CARTIER RETRO PAIR OF DIAMOND AND MULTI-GEM
'TUTTI FRUTTI' CLIP-BROOCHES**

Round and square-cut diamonds, carved sapphires, rubies and emeralds,
18k yellow and rose gold (French marks) and platinum, 1944,
each signed Cartier Paris, maker's marks, numbered, red Cartier pouch

Cartier, 2010: Valuation Report

Cartier, 2008: Copy of Invoice, Fact Sheet and Certificate of Authenticity

Size/Dimensions: 4.5 x 4.0 cm (1¾ x 1½ in)

Gross Weight: 69.0 grams

\$120,000-180,000

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CARTIER ART DECO DIAMOND BROOCH

Round, single, baguette, trapezoid and triangular-cut diamonds, platinum, circa 1935, signed Cartier, numbered, red Cartier case

Size/Dimensions: 3.6 x 3.5 cm (1½ x 1¾ in)

Gross Weight: 11.4 grams

\$15,000-20,000

220

MARCUS & CO. ART DECO EMERALD AND DIAMOND BRACELET

Carved, rectangular and trapezoid-shaped emeralds, round and old-cut diamonds, onyx plaques, platinum, circa 1930, signed Marcus & Co.

Size/Dimensions: 16.7 x 2.0 cm (6¾ x ¾ in)

Gross Weight: 61.7 grams

\$60,000-80,000

A Superlative Eye: Property from a Distinguished Chicago Collection

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221

AN EXQUISITE CARTIER ART DECO MULTI-GEM AND DIAMOND EGYPTIAN REVIVAL BROOCH

Cushion, baguette and oval cabochon emeralds, baguette, tapered baguette and French-cut rubies, tapered baguette and trapezoid-cut sapphires, single and old-cut diamonds, onyx plaques, platinum, circa 1924, signed Cartier, Londres, numbered, red Cartier case

Cartier, 2010: Copy of Valuation Report

Size/Dimensions: 6.9 x 1.5 cm (2¾ x 5⁄8 in)
Gross Weight: 18.0 grams

\$60,000-80,000

PROVENANCE:

Christie's, Geneva, 17 November 1998, lot 228

LITERATURE:

J. Humbert, M. Pantazzi, C. Ziegler, *Egyptomania: Egypt in Western Art 1730-1930*, Ottawa, National Gallery of Canada, 1994, p. 528 (copy of original drawing)

Throughout the 19th Century and the first half of the 20th, the abundant discovery of artifacts in ancient Egypt and the meticulous documentation of these finds bore a strong influence on the decorative arts of France. This was largely due to a series of international events which began with Napoleon's invasion of Egypt in 1798, organized to thwart English colonial aspirations. Numerous scientists and explorers accompanied the expedition and the results of their research brought a wealth of knowledge to the European continent. Works such as Denon's 'Le Voyage en Haute et Basse Egypte,' published in 1802, had a definitive influence on aesthetic preferences for years to come. Another publication, Owen Jones's 'Grammar of Ornament,' which appeared in London in 1856 and remained a classic well into the 1900s, was also instrumental in developing this aesthetic.

Subsequent to Napoleon was the gift in 1831 from Mehemet Ali, vice-regent of Egypt, to Louis XVIII of an obelisk which was taken from the Luxor Temple built circa 1260 B.C. and placed in the center of Place

de la Concorde. There was also the famed exhibition of 1867 in Paris which, according to Henri Vever in 'La Bijouterie Francaise au XIX Siècle' (1908), was characterized by a marked Egyptian taste. The building of the Suez Canal also placed Egypt in the headlines during the nearly ten years it took to build (1859-1869). The jewelers Baugrand, Boucheron and Mellerio all produced creations in honor of this great achievement.

The beginning of the 20th century brought the 1911 Franco-Egyptian exhibition to the Louvre and, more importantly, the discovery of the tomb of Tutankhamun by Howard Carter, a renowned British archeologist who had been appointed General Inspector of Egyptian Antiquities by the Egyptian government in 1899. He had later supervised the excavations in the Valley of the Kings from 1902 and was presently under the employ of Lord Carnarvon who had the largest known collection of Egyptian art in private hands. On November 26th, 1922, Carter came upon a door bearing the seal of Tutankhamun. Its opening brought to light two life-size statues of the young Pharaoh as well as his throne. For the next ten years, the newspapers carefully followed the excavation's progress.

This discovery occasioned an Egyptomania in France and much of the rest of Europe in keeping with the pace of the Roaring Twenties. Most of the major jewelry houses produced at least one or two pieces relating to the craze, but the forerunners in these designs were without doubt Cartier, Lacloue and Van Cleef & Arpels.

Beginning in 1852, Louis-Francois Cartier had created an occasional jewel in the Egyptian style, yet it was not until 1910 that the firm began to excel in this category. In 1913, a wonderful pylon pendant was created in diamonds and onyx, the design of which was borrowed from Pharaonic pectoral ornaments. The present brooch is in the typical colors of these 'Revival' jewels: green, red, blue and black on a white background. Its central section represents a twin lotus flower. In ancient Egyptian imagery, the lotus often symbolized Lower Egypt.



A Superlative Eye: Property from a Distinguished Chicago Collection

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CARTIER EMERALD AND DIAMOND EARRINGS

Drop-shaped briolette emeralds of 17.24 and 16.20 carats, half moon, hexagonal, baguette, bullet and round diamonds, platinum, signed Cartier, numbered, red Cartier case

AGL, 2021, report no. 1117983 A and B: Colombia, minor clarity enhancement, traditional type
Cartier, 2003: Copy of Fact Sheet and Estimate for Insurance

Size/Dimensions: 5.3 cm (2½ in)
Gross Weight: 22.3 grams

\$200,000-300,000



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CARTIER DIAMOND EARRINGS

Round-cornered rectangular modified brilliant-cut diamonds of 2.76, 2.71, 1.59, 1.58, 1.15 and 1.14 carats, round diamonds, platinum, signed Cartier, numbered, red Cartier case

GIA, 2021, report no. 12571407: 2.76 carats, I color, VVS1 clarity
GIA, 2021, report no. 12571422: 2.71 carats, I color, VVS2 clarity
GIA, 2021, report no. 12615877: 1.59 carats, I color, VS1 clarity
GIA, 2021, report no. 12615874: 1.58 carats, J color, VVS2 clarity
GIA, 2021, report no. 12344405: 1.15 carats, I color, VVS1 clarity
GIA, 2021, report no. 12296757: 1.14 carats, H color, Internally Flawless
Cartier, 2003: Copy of Fact Sheet

Size/Dimensions: 3.5 x 0.7 cm (1¾ x ¼ in)
Gross Weight: 11.7 grams

\$50,000-70,000



A Superlative Eye: Property from a Distinguished Chicago Collection

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225
(two views)



224
(two views)

224

CARTIER THREE-STONE EMERALD AND DIAMOND RING

Cushion pyramidal cabochon emeralds of 5.51, 1.82 and 1.72 carats, baguette and tapered baguette-cut diamonds, platinum, signed Cartier, numbered, red Cartier case

AGL, 2021, report no. 1117947 1-3: Colombia, minor clarity enhancement, traditional type
Cartier, 2003: Copy of Estimate for Insurance
Cartier, 2001: Copy of Fact Sheet

Size/Dimensions: US ring size 5¾
Gross Weight: 10.9 grams

\$70,000-100,000

225

CARTIER RUBY AND EMERALD RING

Cushion faceted base pyramidal cabochon ruby of 4.58 carats and emerald of 3.02 carats, baguette-cut diamonds, platinum and yellow gold, signed Cartier, numbered, red Cartier case and pouch

AGL, 2021, report no. 1117948 A and B:
Ruby, Burma, no gemological evidence of heat;
Emerald, Colombia, minor clarity enhancement, traditional type
Cartier, 2003: Copy of Fact Sheet and Estimate for Insurance

Size/Dimensions: US ring size 2¼
Gross Weight: 8.4 grams

\$120,000-180,000



A Superlative Eye: Property from a Distinguished Chicago Collection

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A SUPERB CARTIER ART DECO EMERALD AND DIAMOND GAZELLE BROOCH

Designed as two opposing gazelles, carved pear-shaped and oval cabochon emeralds, round, baguette and triangular-cut diamonds, platinum, circa 1930, unsigned, numbered, red Cartier pouch

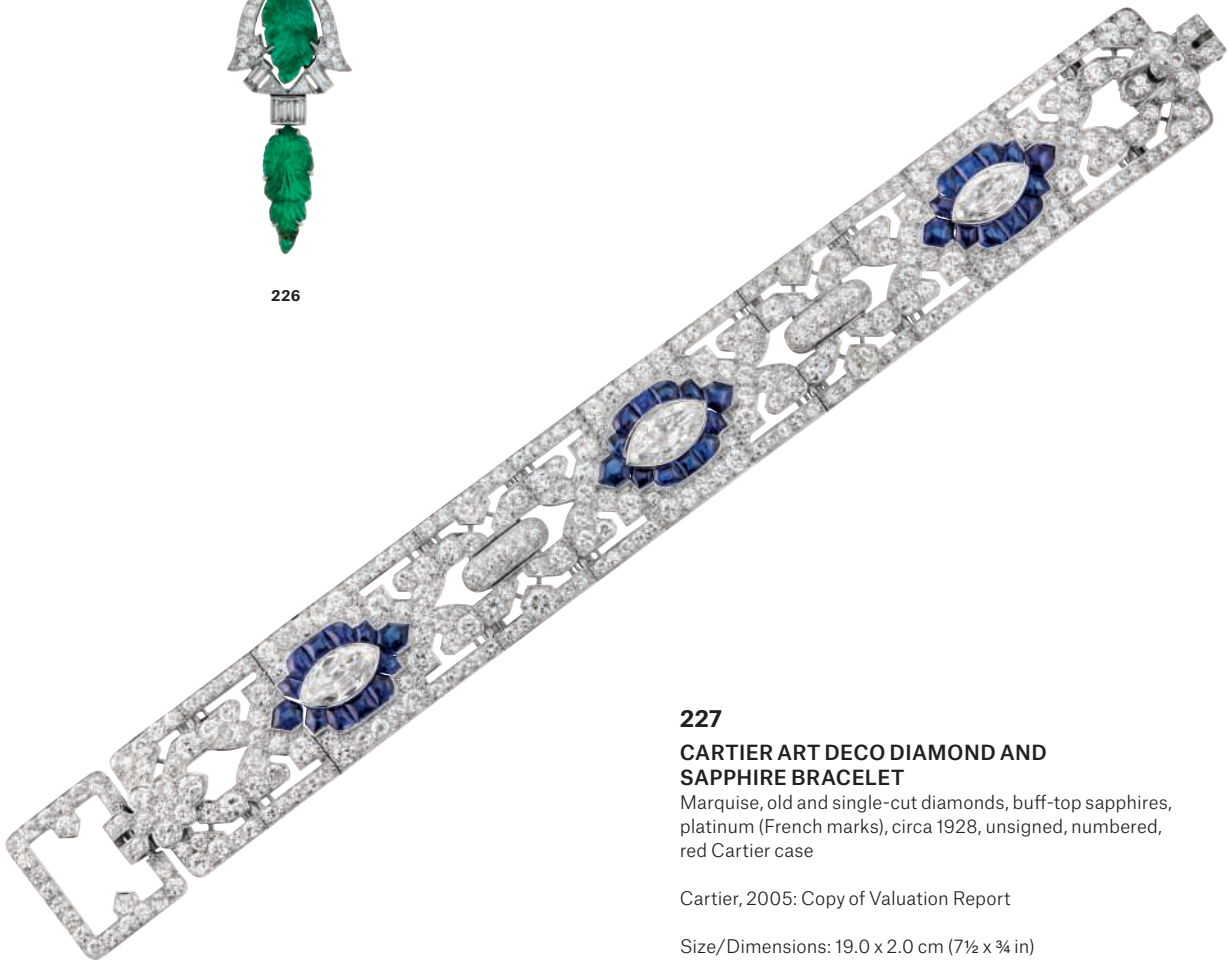
Cartier, 2003: Copy of Estimate for Insurance

Size/Dimensions: 10.5 x 4.5 cm (4 $\frac{1}{8}$ x 1 $\frac{3}{4}$ in)
Gross Weight: 27.3 grams

\$100,000-150,000

LITERATURE:

Cf. H. Nadelhoffer, *Cartier: Jewelers Extraordinary*, New York, Harry N. Abrams, 1984, p. 31



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227

CARTIER ART DECO DIAMOND AND SAPPHIRE BRACELET

Marquise, old and single-cut diamonds, buff-top sapphires, platinum (French marks), circa 1928, unsigned, numbered, red Cartier case

Cartier, 2005: Copy of Valuation Report

Size/Dimensions: 19.0 x 2.0 cm (7 $\frac{1}{2}$ x $\frac{3}{4}$ in)
Gross Weight: 62.4 grams

\$200,000-300,000



A Superlative Eye: Property from a Distinguished Chicago Collection

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A MAGNIFICENT CARTIER ART DECO EMERALD, SAPPHIRE AND DIAMOND BROOCH

Carved cabochon emerald of approximately 154.50 carats, variously-shaped buff-top emeralds and sapphires, old and single-cut diamonds, platinum (French mark), 1927, signed Cartier, numbered, red Cartier case

Cartier, 2010: Copy of Valuation Report
Cartier, 2004: Copy of Fact Sheet

Size/Dimensions: 6.2 x 3.6 x 2.5 cm (2½ x 1½ x 1 in)
Gross Weight: 62.5 grams

\$200,000-300,000

PROVENANCE:

Mrs. Cole Porter

LITERATURE:

H. Nadelhoffer, *Cartier Jewelers Extraordinary*, New York, Harry N. Abrams Inc., 1984, pl. 30

As curiosity with Indian culture became prevalent in Europe in the early 20th century, Jacques Cartier and his offices began to import gemstones and jewelry directly from India in order to execute commissions received from international clients and Indian maharajas. This included resetting the stones entirely as well as incorporating elements, like the present carved emerald brooch.

Pierre Cartier's first impression of the jewels of India must have been formed when he was commissioned, in 1901, to alter the Indian jewelry owned by Queen Alexandra. She required him to reconstruct the pieces, primarily male jewelry, so that she could wear the jewels paired with gowns sent to her by Lady Curzon, wife of the then Viceroy of India.

Pierre's brother, Jacques Cartier, first visited India in 1911 at the time of the celebration of the Coronation of George V and Queen Mary of Teck at the Delhi Durbar. Jacques used his visit to cultivate contacts with the maharajas, from Kapurthala to Mysore, and all were fascinated by the Parisian styles which he showed them. Many entrusted their jewels, both Crown Jewels and personal treasures to Cartier to redesign. The Maharaja of Patiala commissioned Cartier to re-set his Crown Jewels between 1925 and 1928, one of the largest single commissions in the firm's history.

The close bond between Cartier and India can be seen most clearly in the Art Deco period and resulted in two types of jewels: the Indian gems redesigned in the Cartier western style for the Maharajas, and the 'India-inspired' jewels presented to the Western clientele, like the present brooch. Originally purchased from Cartier in 1927 by Mrs. Cole Porter, this brooch is an incredible example of Cartier's ability to reinterpret inspiration from the East. Almost a century later, this brooch still evokes mystery and wonder with its striking color combinations, notable architectural elements and unmatched refined craftsmanship.





VAN CLEEF & ARPELS

Van Cleef & Arpels was a relative newcomer, in comparison to its Place Vendôme neighbors, when it was founded in 1906. Yet, its meteoric ascent into the rarified world of haute joaillerie signaled its acceptance by the international social elite. Guided by Alfred Van Cleef and the Arpels brothers, Charles and Julien, the house masterfully blended cutting-edge craftsmanship with elegant design and exquisite gemstones throughout the twentieth century.

In 1925, Paris hosted the Exposition Internationale de Art Decoratifs et Industriels Modernes which introduced the world to the Art Deco movement – a movement that would dominate design for the next fifteen years and would prove to be influential throughout the century to come. Pavilions around the Grand Palais and on the banks of the Seine displayed architecture, furniture, bookbinding, fabrics, glass and porcelain, silver and of course, jewelry. Jewelry displays covered five hundred square meters with almost four hundred exhibitors. The exhibition featured completely new designs with groundbreaking original ideas.

The rise of Art Deco design brought about a stark contrast from jewelry produced during the decades prior. Towards the end of the 1920s and into the 1930s, jewels became bolder in response to the new machine-age aesthetic. Geometric elements replaced naturalistic features and among beautiful vividly colored pieces, magnificent diamond and platinum jewels emerged.

While countless bracelets were made during this period, the scale, proportions and craftsmanship of this Van Cleef

& Arpels masterpiece is unmatched. The wide frame is indicative of the late 1920s and within its platinum borders old-cut diamonds evoke a harmony of symmetry and movement. The bracelet itself is a romantic ballad to the height of the Art Deco era.

This magnificent diamond bracelet displays not only the evolutionary pinnacle of the transformation of the single-line bracelet, but also effortlessly reveals how powerful the absence of color can be. The black and white motif is highly Art Deco and the delicate use of platinum allows the diamonds to float across the wrist, drawing the eye to the impressively-sized diamonds set at the center.

A true highlight of the era, this bracelet was featured in the exhibition *The Jazz Age: American Style in the 1920s*. Displayed at both the Cleveland Museum of Art in Ohio and the Cooper Hewitt, Smithsonian Design Museum in New York, every museum-enthusiast who had the privilege of attending the exhibition will undoubtedly remember this stunning jewel.

This incredible Van Cleef & Arpels diamond bracelet serves as a striking reminder of the firm's ability throughout its history to lead the jewelry world in master craftsmanship and superior design. Highly coveted and exceedingly sought after, Art Deco jewelry continues to fascinate and intrigue collectors. It is without question that amongst the most notable jewels of this period, this bracelet has emerged as one of the most impressive and memorable.

Property from a Distinguished Private Collection



229

**AN EXCEPTIONAL VAN CLEEF & ARPELS
ART DECO DIAMOND BRACELET**

Old and rose-cut diamonds, platinum (French marks), 1928,
signed Van Cleef & Arpels from France, numbered

Size/Dimensions: 18.5 x 4.5 cm (7¼ x 1¾ in)

Gross Weight: 111.7 grams

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

EXHIBITED:

New York, Cooper Hewitt, Smithsonian Design Museum,
The Jazz Age: American Style in the 1920s, 7 April - 20 August 2017
Cleveland, The Cleveland Museum of Art, *The Jazz Age: American Style
in the 1920s*, 30 September 2017 - 14 January 2018

LITERATURE:

S. Coffin, S. Harrison, *The Jazz Age: American Style in the 1920s*,
Cleveland, The Cleveland Museum of Art, 2017, p. 10, fig. 18

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



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BIOGRAPHIES

ASPREY

Asprey was founded in 1781 by William Asprey in Mitcham, Surrey, England. Initially a producer of dressing cases, they subsequently moved to London and began manufacturing jewellery, silver, gold boxes and fine leather goods. In 1861, they were appointed jeweller to Queen Victoria. From the 1950s, the firm developed an important Middle Eastern clientele. In 1995, Prince Jeffrey Bolkuah of Brunei acquired the Asprey Group, merging it in 1998 with another of his companies Garrard to become Asprey & Garrard. In 2000 a private partnership purchased Asprey & Garrard, which demerged in 2002. Asprey remains in the original New Bond Street site with another base at Fifth Avenue in New York City.

BELPERRON

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

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 1970s 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.

CARVIN FRENCH

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

CHANEL

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

CHOPARD

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

ALDO CIPULLO

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

ETCETERA

Founded in 2000 by Edmond Chin, who ran Christie's Hong Kong jewellery department for five years, Etcetera Limited has become a well regarded and recognised name within the jewellery trade, especially through their yearly exhibitions at the international jewellery and watch show in Basel, Switzerland. The jewellery of Etcetera is characterised by technical innovation, and often incorporates new methods of mounting and presenting gems, giving each of their jewels a unique and sometimes unexpected appearance. Based in Hong Kong, the fine reputation of these creative jewels is developing in Europe and America amongst private collectors.

FALIZE

The firm of Falize lasted three generations. Alexis Falize (1811-1898) opened his workshop in 1838 in the Galerie Valois of the Palais Royal in Paris, famous for his gold jewellery with cloisonné enamel and antique inspired designs. After his retirement, his son Lucien (1839-1897) took over, subsequently succeeded by his own son André (1872-1936). André worked with his brothers Jean and Pierre under the name Falize Frères, and were known for their Art Nouveau designs.

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.

GARRARD

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

GÉRARD

Louis Gérard founded M. Gérard in 1968 at 8 Avenue Montaigne in Paris. Within nine years he has become one of the largest French exporter of fine jewellery. In November 1985 he sold the company to a group of American investors, but managed it until his retirement, when the company closed. In September 1988 Louis Gérard reopened the firm renamed Louis Gérard, Joaillier International. It closed for good in December 1991.

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.

HENNELL

Hennell of Bond Street, one of London's oldest silversmiths and jewellers, was founded in 1736. David Hennell originally made fashionable silverware for the nobility and landed gentry. David's son, Robert, turned to jewellery-making in the late 18th century, having bought and sold a magnificent black pearl once owned, it was said, by Marie Antoinette. As well as producing fine quality jewellery during the first half of the 20th century, Hennell also became one of the most important pearl dealers in London, setting up close links with India. Hennell continues to trade from 12 New Bond Street in London.

OSCAR HEYMAN & BROTHERS

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

JAR

After graduating from Harvard in 1965, Joel Arthur Rosenthal moved to Paris and started with his partner Pierre Jeannot 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 Jeannot 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 jewelry designer to be accorded a dedicated retrospective in the history of the Met.

FRED LEIGHTON

Fred Leighton grew up in New York, where as a young man in the 1970s he opened his first boutique selling Mexican dresses, in Greenwich Village. He would also occasionally offer jewels left to him by clients. The focus of his business changed when he moved uptown to Madison Avenue. By 1978, the dresses had virtually disappeared to make way for a great choice of period jewels and objects, the importance of which he understood before many others. Thanks to his great taste and eye, he quickly developed a loyal following and became known as one of the finest stores of vintage jewellery, spanning the great design periods of the 19th and 20th centuries. He was also one of the first American jewellers to foresee the potential outside New York, in Europe and California in particular. He opened a store at the brand new Bellagio Hotel in Las Vegas in 1998 and developed an intimate relationship with Hollywood, with "his" jewels regularly seen on red carpets and in fashion magazines. He also looked to the future and organised in his shops jewellery exhibitions by interesting contemporary designers. In 2009, Fred Leighton was purchased by Kwiat, a fourth generation New York diamond jewellery designer and producer. The flagship salon remains in its familiar locale on Madison Avenue, while the second shop continues in Las Vegas, both under the now legendary name of Fred Leighton.

MARCHAK

The company was founded in Kiev in 1878 by Joseph Marchak. His son Alexandre Marchak left his home in the wake of the Russian Revolution in 1918, settling in Paris. By 1920 he had opened an establishment at 4, rue de la Paix with Robert Linzeler. They exhibited jewellery in the 1925 Exposition des Arts Décoratifs as well as in the 1937 International Exhibition of Arts and Techniques in Modern Life. Marchak's son carried on the firm and was associated in the 1940s with another scion of an important jewellery family, Jacques Verger, grandson of the great Parisian watchmaker Ferdinand Verger. Like other European jewellers, this firm switched from platinum to gold in the 1930s and created pieces such as trailing flowers and lovebirds with long bejewelled tails. From the sixties well into the eighties the creative spirit behind Marchak was designer Bertrand Degommier who, with the revival of Marchak since January 2000, continues as the senior designer for the new collection.

MARCUS & CO

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

MAUBOUSSIN

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

SABBADINI

Located at 8, Via Monteneapoleone 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 calibré-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.

SCHLUMBERGER

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

TIFFANY & CO.

On September 21, 1837, Charles Lewis Tiffany and John P. Young opened a stationery and fancy goods store known as Tiffany & Young at 259 Broadway in New York City. Jewellery and silver items were later added to their stock. By 1853, Charles Tiffany had assumed complete ownership of the business, renamed Tiffany & Co. During the 19th century, Tiffany became a leading international jeweler, 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 Vendome, 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 looked to him. After his death, the company was managed for 35 years by Nina Silberstein, David Webb's business partner and later, her son, Stanley. Over this period, they oversaw the firm's expansion into new markets such as Beverly Hills, Houston and Kuwait. In 2010, it was purchased by New York jewellery dealers Mark Emanuel and Robert Sadian. Under this new ownership, David Webb's tradition of design and craftsmanship is being actively maintained, with older pieces remade according to their original drawings and archives.

HARRY WINSTON

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



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CARTIER

BELLE EPOQUE DIAMOND BOW BROOCH
4.92 carats cushion-cut diamond, old-cut and
single-cut diamonds, platinum and gold,
French marks, circa 1900, signed Cartier Paris,
London, New York
€ 150,000-200,000

CHRISTIE'S

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) 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 2.5% of the **hammer price** up to and including US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

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

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, 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, photographs, 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 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 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

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

(b) where you are bidding on behalf of another person, you warrant that:

- 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

(a) 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.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

(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;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- (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
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping 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. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(d) Lots containing Ivory or materials resembling ivory

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

(e) Lots of Iranian origin

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

(f) Gold

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

- (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 LIVETM, **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 LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at 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. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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.

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

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

11/01/21

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 made loans or advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

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.

23/02/21

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

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

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

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

COLLECTION AND CONTACT DETAILS

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

Tel: +1 212 636 2650

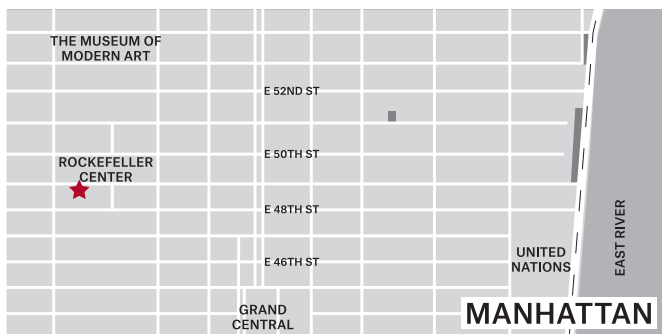
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

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

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

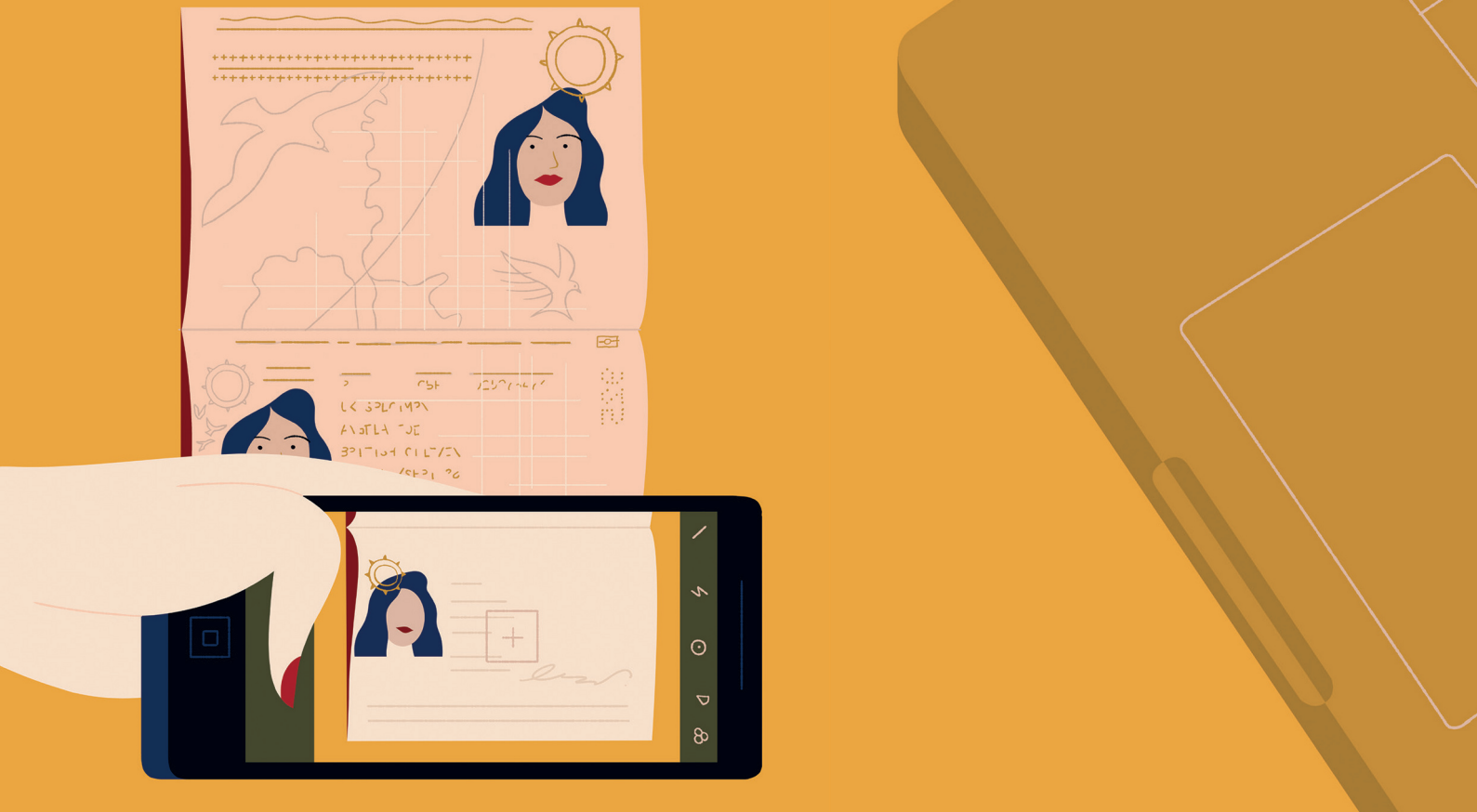
Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



IDENTITY VERIFICATION

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

Private individuals:

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

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

Organisations:

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

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

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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
162		D	Flawless	10.97	Square
94		D	Internally Flawless	16.90	Rectangular
33		D	VVS1	10.10	Cushion
35		D	VVS2-Potential	4.63	Pear
157A		D	VS2	18.23	Round
56		D	VS2	5.03	Modified
150		D	VS2	4.09	Cushion
207	Pair	D, D	VS2, SI1	2.13, 2.01	Oval
10	Pair	E, E	VS1, VS1	5.45, 5.32	Pear
34		E	SI1	6.65	Modified
119		E	SI1	5.01	Round
136	Pair	E, F	Internally Flawless, VS1	5.07, 3.80	Emerald
174		F	VVS2	20.02	Emerald
68		F	VVS2	5.38	Emerald
77		F	SI1	8.04	Oval
64		F	VS2	5.28	Emerald
171		F	VS2	5.02	Square
92		G	VVS2	10.35	Round
101		H	VVS2	5.15	Square
117		H	VVS2	4.52	Emerald
22		H	VS1	4.46	Pear
99		I	VS1	16.30	Marquise
113	Pair	I, I	VS2, SI2	11.20, 10.09	Briolette
113	Pair	J, I	I1, SI2	1.48, 1.41	Heart
124		K	VS2	54.50	Cushion
134		L	VS2	13.38	Emerald
78	Pair	N, N	VS1, VS1	25.78, 25.62	Round
149		O to P	SI1	7.83	Old European
108		Q to R	VS2	5.74	Old European

COLOURED DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
BLUE				
170	Fancy Blue	VS2	7.00	Pear
49	Fancy Dark Gray-Blue	Internally Flawless	8.74	Emerald
PINK				
96A	Fancy Vivid Orangy Pink	VS2	5.38	Modified
169	Light Brown-Pink	SI2	18.72	Pear
GREEN				
137	Very Light Green	VVS2	5.51	Round
YELLOW				
85	Fancy Vivid Yellow	VS2	70.19	Modified
93	Fancy Vivid Yellow	VS1	8.31	Square
84	Pair Fancy Vivid Yellow, Fancy Vivid Yellow	VVS2, VS1	3.53, 3.46	Round
168	Fancy Intense Yellow	VS1, Improvable	44.12	Cushion
151	Fancy Intense Yellow	VVS1, Potential	8.41	Square
80	Fancy Intense Yellow	SI1	8.14	Oval
154	Fancy Intense Yellow	VVS2	5.35	Modified
167	Fancy Intense Yellow	VS2	4.17	Cushion
167	Fancy Yellow	VS2	21.24	Old Mine
185	Fancy Yellow	SI1	10.04	Modified
95	Pair Fancy Yellow, Fancy Yellow	VS1, VVS1	6.64, 6.00	Modified
190	Pair Fancy Yellow, Fancy Yellow	VS2, VS1	0.70, 0.51	Modified
142	Fancy Light Yellow	VVS2	19.05	Modified
190	Pair Fancy Light Yellow, Fancy Yellow	Internally Flawless, VVS1	1.03, 1.02	Modified
BROWN				
140	Fancy Light Yellowish Brown	SI2	22.36	Emerald
ORANGE				
83	Fancy Deep Yellow-Orange	VS2	2.32	Emerald

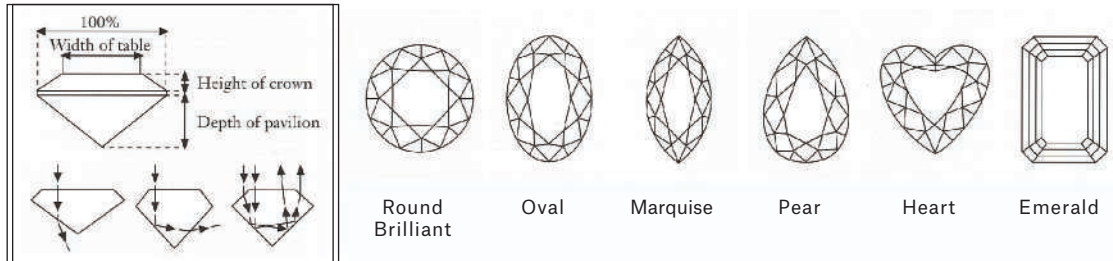
*Estimated
weight

COLOURED STONE INDEX

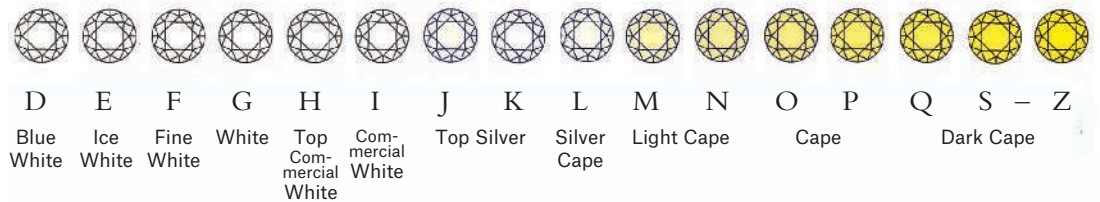
LOT		ORIGIN	TREATMENT	WEIGHT	SHAPE
RUBY					
201		Burma	None	20.55	Cushion
25		Burma	None	6.32	Oval
225		Burma	None	4.58	Pyramidal Cabochon
158		Burma	Heat, Insignificant Clarity Enhancement	8.21	Cushion
62		Thailand	Heat	8.48	Cushion
161	Pair	Thailand	Heat, Minor to Moderate Clarity Enhancement	9.66, 8.63	Oval
161	Pair	Thailand	Heat, Minor to Moderate Clarity Enhancement	5.41, 5.24	Oval
EMERALD					
104		Colombia	None	12.38	Octagonal
186		Colombia	None	12.03	Emerald
11		Colombia	Insignificant, Traditional	13.19	Octagonal
129		Colombia	Insignificant, Traditional	3.30*	Square
42		Colombia	Insignificant to Minor, Traditional	3.10*	Square
17	Pair	Colombia	Insignificant to Minor, Traditional	2.55, 2.10*	Octagonal
98		Colombia	Minor, Traditional	58.97	Emerald
74		Colombia	Minor, Traditional	22.00*	Cabochon
222	Pair	Colombia	Minor, Traditional	17.24, 16.20	Briolette
126		Colombia	Minor, Traditional	11.50*	Oval
156		Colombia	Minor, Traditional	11.25*	Emerald
103		Colombia	Minor, Traditional	9.87	Octagonal
224	Three	Colombia	Minor, Traditional	5.51, 1.82, 1.72	Pyramidal Cabochon
37		Colombia	Minor, Traditional	5.10*	Rectangular
101		Colombia	Minor, Traditional	4.25	Rectangular
16		Colombia	Minor, Traditional	3.70*	Octagonal
225		Colombia	Minor, Traditional	3.02	Pyramidal Cabochon
76	Pair	Colombia	Minor, Modern	17.50, 17.50*	Cushion
76	Pair	Colombia	Minor, Modern	47.50, 47.50*	Pear
127	Pair	Colombia	Minor to Moderate, Mixed	30.00, 30.00*	Cabochon
SAPPHIRE					
31		Kashmir	None	17.73	Oval
200		Kashmir	None	14.23	Cushion
91		Kashmir	None	7.33	Round
50		Kashmir	None	6.96	Cushion
44		Burma	None	4.95	Square
184		Burma/Ceylon	None	19.55	Cushion
45		Ceylon	None	71.16	Cushion
32		Ceylon	None	27.89	Cushion
44		Ceylon	None	20.59	Oval
145		Ceylon	None	12.99	Rectangular
35		~	Heat	6.51	Pear

DIAMONDS • THE 4 C'S

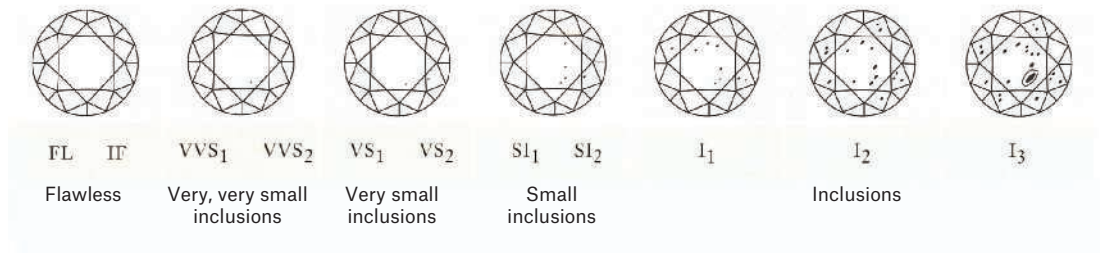
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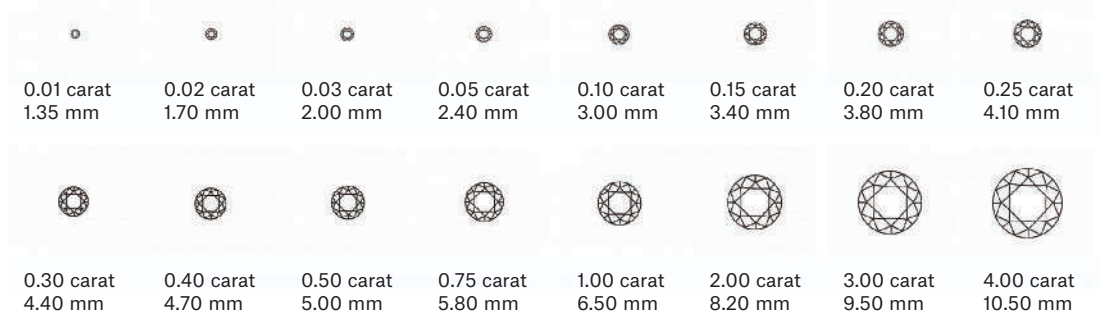
Colour (G.I.A.)



Clarity (G.I.A.)



Carat



CONVERSION CHART

RING SIZE

MEASUREMENTS

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC	INCHES	CM
1/2	—	A	37.8252		
3/4	—	A 1/2	38.4237		
1	—	B	39.0222		1
1 1/4	—	B 1/2	39.6207		
1 1/2	—	C	40.2192		2
1 3/4	—	C 1/2	40.8177		
2	1	D	41.4162	1	
2 1/4	2	D 1/2	42.0147		3
2 1/2	—	E	42.6132		
2 3/4	3	E 1/2	43.2117		4
3	4	F	43.8102		
3 1/4	—	F 1/2	44.4087		5
3 1/2	5	G	45.0072	2	
3 3/4	—	G 1/2	45.6057		6
4	6	H	46.2042		
4 1/4	—	H 1/2	46.8027		7
4 1/2	7	I	47.4012		
4 3/4	8	I 1/2	47.9997		8
5	—	J	48.5982		
5 1/4	9	J 1/2	49.1967	3	
5 1/2	10	K	49.7952		9
5 3/4	—	K 1/2	50.3937		
6	11	L	50.9922		10
6 1/4	—	L 1/2	51.5907		
6 1/2	12	M	52.1892	4	
6 3/4	13	M 1/2	52.7877		11
7	—	N	53.3862		
7 1/4	14	N 1/2	54.1044		12
7 1/2	15	O	54.7428		
7 3/4	—	O 1/2	55.3812		13
8	16	P	56.0196		
8 1/4	—	P 1/2	56.6580		14
8 1/2	17	Q	57.2964	5	
8 3/4	18	Q 1/2	57.9348		15
9	—	R	58.5732		
9 1/4	19	R 1/2	59.2116		16
9 1/2	20	S	59.8500		
9 3/4	—	S 1/2	60.4884		17
10	21	T	61.1268	6	
10 1/4	22	T 1/2	61.7652		18
10 1/2	—	U	62.4026		
10 3/4	23	U 1/2	63.0420		
11	24	V	63.6804		
11 1/4	—	V 1/2	64.3188		
11 1/2	25	W	64.9572		
11 3/4	—	W 1/2	65.5956		
12	26	X	66.2340	7	
12 1/4	—	X 1/2	66.8724		
12 1/2	—	Y	67.5108		
12 3/4	—	Y 1/2	68.1492		
13	—	Z	68.7876		

ROYAL JEWELS AT CHRISTIE'S



THE HISTORIC MARIE-ANTOINETTE DIAMONDS
A STUNNING PAIR OF DIAMOND BRACELETS
CHF 2,000,000 – 4,000,000

BE A PART OF HISTORY

MAGNIFICENT JEWELS GENEVA
INVITATION TO CONSIGN

AUCTION

Geneva 11 May 2022
Four Seasons Hotel des Bergues
Quai des Bergues 33
Geneva

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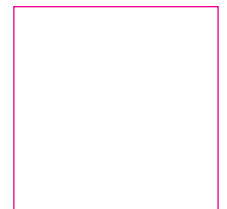
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Hong Kong, 28 November 2021

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26-28 November 2021
Hong Kong Convention & Exhibition Centre
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FLAWLESS TYPE IIA DIAMOND NECKLACE
HK\$35,000,000-55,000,000
US\$4,500,000-7,000,000

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Jewels Online & Colorful Whimsy: Jewels by Michele della Valle features a curated assemblage of fine jewelry ranging from Antique through Contemporary jewels to white diamonds and colored stones. This online sale showcases designs by renowned jewelry houses such as Buccellati, Bulgari, Cartier, David Webb, Graff, Harry Winston, JAR, Tiffany & Co., and Van Cleef & Arpels.

Rounding out the sale, Christie's is pleased to present 64 fabulous jewels by Michele della Valle—all offered without reserve—which highlight the artist's use of vibrant colored gemstones to bring whimsical designs to life. Throughout his imaginative career, della Valle has stayed true to his love of colorful materials used in unexpected ways and drawing inspiration from nature.

With over 400 lots spanning all price points and with several lots offered without reserve, this winter auction is sure to delight seasoned collectors and jewelry enthusiasts alike!

**JEWELS ONLINE & COLORFUL WHIMSY:
JEWELS BY MICHELE DELLA VALLE**

New York, 23 November – 7 December 2021

VIEWING

3-6 December 2021
20 Rockefeller Plaza
New York, NY 10020

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