

MAGNIFICENT JEWELS

INCLUDING TWELVE JEWELS BY JAR FROM THE ESTATE OF ANN GETTY & THE LIGHT OF AFRICA DIAMOND

New York · 8 June 2022

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MAGNIFICENT JEWELS INCLUDING TWELVE JEWELS BY JAR FROM THE ESTATE OF ANN GETTY & THE LIGHT OF AFRICA DIAMOND

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Lot 73 INSIDE FRONT COVER Lot 34 OPPOSITE Lot 86 BACK COVER l ot 74

FRONT COVER



AUCTION Wednesday 8 June at 10.00 am (Lots 1-99)

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> 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



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Property of a Private New York Collector

1

COLORED DIAMOND, DIAMOND AND CULTURED PEARL EARRINGS

Fancy intense yellow round brilliant-cut diamond of 1.62 carats, round brilliant-cut diamond of 1.87 carats, cultured pearl of approximately 17.05 mm, golden cultured pearl of approximately 16.90 mm, platinum and yellow gold

GIA, 2022, report no. 6224428516: 1.62 carats, Fancy Intense Yellow, natural color, VS2 clarity GIA, 2022, report no. 6224428520: 1.87 carats, F color, VS2 clarity

Size/Dimensions: 2.7 cm (11/8 in) Gross Weight: 18.1 grams

\$15,000-20,000



Property from the Estate of Ramona R. Treffinger

2

VAN CLEEF & ARPELS DIAMOND BROOCH

Round diamonds, 18k yellow gold, signed Van Cleef & Arpels, maker's mark (Péry & Fils), numbered, tan Van Cleef & Arpels pouch

Size/Dimensions: 5.7 x 5.4 cm (2¼ x 2½ in) Gross Weight: 36.3 grams

\$30,000-50,000





Property from a Private Collection

3 TIFFANY & CO. ANGELA CUMMINGS GOLD NECKLACE 18k yellow gold, 1983, signed Tiffany & Co. Cummings

Size/Dimensions: inner circumference 34.8 cm (13¾ in) Gross Weight: 273.8 grams

\$20,000-30,000



Property of a Lady



4

DAVID WEBB JADE, RUBY AND SAPPHIRE SAUTOIR

Carved jade, oval cabochon rubies, round cabochon sapphires, 18k yellow gold, pendant detachable and may be worn as a brooch, necklace may be shortened and may be worn as two bracelets, circa 1972, each element signed Webb, pendant-brooch and front portion of necklace numbered

David Webb, 2021: Certificate of Authenticity

Size/Dimensions: pendant-brooch 7.9 x 7.2 cm (3½ x 2½ in); necklace 79.5 cm (31¼ in); bracelets 17.3 and 17.0 cm (6¾ and 6¾ in) Gross Weight: 372.8 grams

\$30,000-50,000

The present necklace was a gift to the owner from Esso Corporation for christening the *M.V. Esso Fuij* at the Innoshima Shipyard in Japan in 1972.









Property from a Private Collection

6

VAN CLEEF & ARPELS DIAMOND RING

Round brilliant-cut diamond of 3.02 carats, pear-shaped diamonds, signed Van Cleef & Arpels, maker's mark, numbered, navy Van Cleef & Arpels case and outer box

GIA, 2022, report no. 2257549881: 3.02 carats, D color, VVS1 clarity, potentially Internally Flawless

Size/Dimensions: US ring size 6 Gross Weight: 6.3 grams

\$80,000-120,000







Property of a Private New York Collector

~7

BULGARI CORAL, LAPIS LAZULI AND DIAMOND 'STAR-SPANGLED BANNER' BRACELET

Lapis lazuli and coral plaques, round diamonds,18k yellow gold, circa 1970, signed Bvlgari, made in Italy

Size/Dimensions: 17.8 cm (7 in) Gross Weight: 47.8 grams

\$15,000-20,000

LITERATURE:

Cf. M. Chapman and A. Triossi, The Art of Bvlgari: La Dolce Vita and Beyond 1950-1990, Fine Arts Museums of San Francisco and DelMonico Books, 2013, p. 86







Property of a Private Collector

8

DIAMOND RING

Emerald-cut diamond of 10.81 carats, tapered baguette-cut diamonds, platinum

GIA, 2022, report no. 6177939734: 10.81 carats, K color, SI1 clarity

Size/Dimensions: US ring size 8½ Gross Weight: 11.4 grams

\$100,000-150,000



9

EMERALD AND DIAMOND NECKLACE

Rectangular emerald-cut emerald of 23.15 carats, round and pear-shaped diamonds, 18k white gold

AGL, 2022, report no. 1122222: 23.15 carats, Colombia, minor clarity enhancement, modern type

Size/Dimensions: 40.7 cm (16 in) Gross Weight: 95.4 grams

\$60,000-80,000



10

EMERALD AND DIAMOND RING

Oval modified brilliant-cut emerald of 24.15 carats, round diamonds, platinum and yellow gold

AGL, 2022, report no. 1122223: 24.15 carats, Colombia, minor clarity enhancement, modern type

Size/Dimensions: US ring size 6½ Gross Weight: 21.5 grams

\$50,000-70,000





Property from a Private Collection

11

HARRY WINSTON DIAMOND BRACELET

Round diamonds, platinum and 18k white gold, maker's mark, numbered

Harry Winston, 2012: Copy of Retail Replacement Valuation

Size/Dimensions: 18.4 cm (7¼ in) Gross Weight: 66.4 grams

\$40,000-60,000





Joyce Tenneson/Getty Images Entertainment/Getty Images

BROOKE ASTOR

left a lasting mark on New York City. Born into a military family as the daughter of a Commandant in the Marine Corps, Brooke grew up moving around the world wherever her father was stationed. Before her marriage to Vincent Astor, Brooke worked briefly as an interior decorator and a magazine editor.

Brooke married Vincent Astor, son of John Jacob Astor IV, and great-great grandson of John Jacob Astor, America's first multi-millionaire, in 1953. Although their marriage was brief, with Vincent passing away in 1959, Mrs. Astor never remarried and was committed to her husband's charitable work and honored his legacy as head of the Vincent Astor Foundation.

Mrs. Astor's dedication to philanthropy arguably changed the landscape of New York City for the better. She took on as her life motto the saying, "money is like manure; it's not worth a thing unless it's spread around." She undoubtedly lived out these colorful words.

Mrs. Astor reasoned that because most of the family fortune had been made in New York City real estate over the last two centuries, it should be put to use for New Yorkers. Her grants supported museums, libraries, youth clubs, elderly homes, and countless other institutions. Often favoring less glamorous in September 2012, including the present coral and gold set of jewelry by initiatives, such as new pipes or air conditioning units for public buildings, Mrs. Astor was committed to giving where it was needed most, regardless

Brooke Astor (1902 - 2007) was an American socialite and philanthropist who of how fashionable the cause may seem. This did not stop many institutions, including the New York Public Library, from naming grand ballrooms and entry ways in her honor. Mrs. Astor's most well-known causes were the Metropolitan Museum of Art, the New York Zoological Society, and the New York Public Library.

> Her contributions to New York City were recognized by the New York Landmarks Conservancy, which named her as a "living landmark" in 1996. She also received the Presidential Medal of Freedom in 1998.

> Born during what has since come to be known as the Gilded Age, Mrs. Astor witnessed tremendous change and evolution in New York City. Her long lifespan endured the transition from her grandmother by marriage, Mrs. William Backhouse Astor, ruling over society and its Four Hundred Families to beyond the dot-com bubble and into the 21st century. A holdover from a bygone era, Mrs. Astor was undoubtedly the last of her kind. Her funeral was attended by icons of finance, politics, arts and media, coming together to mourn the famous Mrs. Astor.

> Following her death in 2007, Mrs. Astor's estate was offered at auction Van Cleef & Arpels.

~12

VAN CLEEF & ARPELS SET OF CORAL AND GOLD JEWELRY

Round coral beads, 18k yellow gold, circa 1965, necklace signed VCA NY, earrings signed VCA, each numbered, accompanied by an unsigned extension of later addition, grey Van Cleef & Arpels case and brown pouch

Size/Dimensions: necklace tassel 9.2 cm (3% in), necklace length 36.1 cm (14¼ in), extension 8.2 cm (3¼ in); earrings 2.7 cm (11/₂ in) Gross Weight: 215.4 grams

\$30,000-50,000

PROVENANCE:

Brooke Astor (1902 - 2007) Sotheby's, New York, 24-25 September 2012, lot 844







Michael Ochs Archives/Moviepix/Getty Images

SIGNORA SILVANA MANGANO

The Golden Age of Hollywood introduced the world to memorable Italian Inundated with offers from Hollywood shortly after the release of Bitter femme fatale actresses such as Sophia Loren, Gina Lollobrigida, and the Rice, Mangano instead married the film's producer, Dino De Laurentiis, and iconic Silvana Mangano.

Silvana Mangano, one of Italy's leading ladies in cinema, was born in Rome Death in Venice, Dune, The Gold of Naples and Oedipus Rex. on April 21, 1930. Growing up amongst poverty during World War II, she was a trained dancer, supported herself as a model and at the age of 16, she won Signora Mangano avoided the public eye, preferring to give her family a the title of "Miss Rome" in a beauty pageant. While crossing the street during private life. De Laurentiis and Mangano had four children: Veronica, Raffaella, a rainstorm in Rome, she captured the attention of a director and landed her Francesca, and Federico. In her elder years, she spent her life living in Spain as bombshell breakthrough character in the Italian neorealism film Bitter Rice.

portraying Italy removed from Fascist influence while capturing stories from one to shy away from wearing important pieces, Mangano's appreciation of working-class life. Bitter Rice follows three main characters through the rice- color is evident, particularly in the unique Cartier and Bulgari jewels offered. planting season in Northern Italy with a plot involving robbery, hardships, love Iconic designs, including the sapphire and diamond 'Melone' evening bag and murder. Although the movie did not receive any awards, it was nominated (Lot 13) and 'Trombino' ring set with a stunning Fancy Intense Yellow diamond for an Academy Award in 1950 for "Best Story", was a commercial success in of 15.98 carats (Lot 19), are a direct reflection of Signora Mangano's exquisite Europe and the United States, and launched Mangano's film career.

thereafter worked for his production company. She starred and co-starred in numerous films from the 1950s through the early 1980s including Anna,

a poised and elegant woman whose likings included needle pointing, golfing and spending time with her family. The jewels offered (Lots 13-20) are a Italian neorealism, a genre of Italian film that emerged in the 1940s, focused on testament to her love of beautiful design and exceptional craftsmanship. Never taste in superb jewels that evoke the time of La Dolce Vita.

13

BULGARI DIAMOND, SAPPHIRE AND GOLD 'MELONE' EVENING BAG Opening to reveal a fitted mirror and single compartment, round diamonds, oval cabochon sapphires, 18k yellow gold (Italian marks), circa 1970, signed Bylgari, numbered



Size/Dimensions: 15.0 x 8.5 x 5.1 cm (5% x 3% x 2 in) Gross Weight: 406.3 grams

\$20,000-30,000





(two views)

14

BULGARI STAR RUBY, DIAMOND AND COLORED DIAMOND RING

Oval cabochon-cut ruby, round diamonds, round and single-cut yellow diamonds, platinum and yellow gold, circa 1970, signed Bvlgari

AGL, 2022, report no. 1122674: Burma, heat enhancement: none



Size/Dimensions: US ring size 41/2 Gross Weight: 19.0 grams

\$30,000-50,000

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



Property from the Collection of Signora Silvana Mangano Lots 13 - 20





16

BULGARI SAPPHIRE AND DIAMOND EARRINGS

Round and oval sapphires, oval, marquise, pear and tapered baguette-cut diamonds, circa 1965, platinum, signed Bvlgari

Size/Dimensions: 3.3 cm (1¼ in) Gross Weight: 20.4 grams

\$40,000-60,000



17

CARTIER EMERALD AND DIAMOND BROOCH

Rectangular-cut emeralds, marquise and baguette-cut diamonds, platinum and 18k yellow gold (French mark), circa 1960, signed Cartier Paris, maker's mark, numbered

Size/Dimensions: 3.6 x 3.0 cm (1% x 1½ in) Gross Weight: 14.7 grams

\$10,000-15,000







18 (two views)

18

CARTIER SAPPHIRE RING

Round and oval sapphires, platinum (French mark), circa 1960, signed Cartier Paris, numbered

Size/Dimensions: US ring size 4½ Gross Weight: 24.8 grams

\$15,000-20,000







19 (two views)

19

BULGARI COLORED DIAMOND AND DIAMOND 'TROMBINO' RING

Fancy intense yellow oval modified brilliant-cut diamond of 15.98 carats, baguette and round diamonds, platinum, circa 1960, signed Bylgari

GIA, 2022, report no. 5221403819: 15.98 carats, Fancy Intense Yellow, natural color, VS1 clarity

Size/Dimensions: US ring size 4 Gross Weight: 18.7 grams

\$200,000-300,000



20

BULGARI COLORED DIAMOND AND DIAMOND BROOCH Fancy yellow old mine brilliant-cut diamond of 19.76 carats, marquise and

pear-shaped diamonds, platinum, circa 1960, signed Bulgari

GIA, 2022, report no. 5222403781: 19.76 carats, Fancy Yellow, natural color, VS2 clarity

Size/Dimensions: 4.0 x 4.3 cm (1% x 1¾ in) Gross Weight: 23.8 grams \$200,000-300,000







Property from the Estate of Sandra Needleman

21

DIAMOND RING Cut-cornered rectangular step-cut diamond of 9.03 carats, trapezoid-shaped diamonds, platinum

GIA, 2022, report no. 14833242: 9.03 carats, G color, VS1 clarity

Size/Dimensions: US ring size 6½ Gross Weight: 14.3 grams

\$200,000-300,000



24

Property of an Elegant Lady

22

TIFFANY & CO. AQUAMARINE AND DIAMOND 'CLOUD' BRACELET

Baguette-cut aquamarines, round diamonds, platinum, signed Tiffany & Co., numbered, black Tiffany & Co. case

Tiffany & Co., 2018: Copy of Retail Replacement Valuation

Size/Dimensions: 18.3 x 3.2 cm (7¼ x 1¼ in) Gross Weight: 158.9 grams

\$70,000-100,000





Property of a Private Collector



23

DIAMOND EARRINGS Emerald-cut diamonds of 5.06, 5.04, 2.09, and 2.04 carats, baguette-cut diamonds, platinum

GIA, 2020, report no. 2277615236: 5.06 carats, E color, VS1 clarity GIA, 2020, report no. 2175148611: 5.04 carats, E color, VS1 clarity GIA, 2021, report no. 1267217742: 2.09 carats, F color, VS2 clarity GIA, 2019, report no. 2196649071: 2.04 carats, E color, VS2 clarity



Size/Dimensions: 2.5 x 1.0 cm (1 x % in) Gross Weight: 11.5 grams \$300,000-500,000





24 (two views)

24

DIAMOND RING Square emerald-cut diamond of 8.02 carats, tapered baguette-cut diamonds, platinum

GIA, 2022, report no. 5221330515: 8.02 carats, F color, VS1 clarity, excellent polish and symmetry

Size/Dimensions: US ring size 6 Gross Weight: 8.6 grams

\$250,000-300,000



Property from a Private Collection

26

VAN CLEEF & ARPELS CHALCEDONY, DIAMOND AND SAPPHIRE 'BALLERINA' BROOCH

Cabochon-cut chalcedony plaques, round and rose-cut diamonds, round and calibré-cut sapphires, platinum, signed Van Cleef & Arpels, numbered

Size/Dimensions: 6.0 x 5.6 cm (2% x 2¼ in) Gross Weight: 35.3 grams

\$40,000-60,000

Through poise and graceful movement, the ballerina embodies femininity and elegance. This emblematic motif first made its debut in the early 1940s at the famed French jewelry house, Van Cleef & Arpels and appeared as beautifully crafted as brooches until the late 1960s.

Born from a collaboration between designer Maurice Duvalet and manufacturer John Rubel, the ballerina theme was inspired by Louis Arpels' passion for classical opera and ballet. Duvalet studied the grace and form of ballet performers and with the skilled craftsmanship of Rubel, the first set of ballerinas were fashioned in the New York workshop.

These charming and timeless brooches depict ballerinas in various graceful poses, often with rose-cut diamond faces along with elaborate and brightly colored gem-set costumes. Today, these enchanting and rare jewels remain highly sought-after by collectors as an iconic design by a famed jewelry house.





27

DIAMOND RING

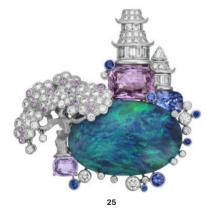
Emerald-cut diamond of 5.05 carats, smaller emerald-cut diamonds of 1.02 and 1.00 carats, platinum

GIA, 2022, report no. 5222415199: 5.05 carats, I color, SI1 clarity

Size/Dimensions: US ring size 7 Gross Weight: 8.0 grams

\$50,000-70,000





Property of a Lady

25

VAN CLEEF & ARPELS MULTI-GEM AND DIAMOND 'LES JARDINS' BROOCH

Oval-shaped black opal of 28.20 carats, cushion-cut pink sapphire of 7.57 carats, cushion and round sapphires and pink sapphires, round, baguette, square and triangular-shaped diamonds, 18k white gold (French mark), signed Van Cleef & Arpels and VCA, maker's mark (Dorsey), numbered, green Van Cleef & Arpels case

Van Cleef & Arpels, 2010: Certificate of Authenticity

Size/Dimensions: 4.7 x 4.7 cm (1% x 1% in) Gross Weight: 116.8 grams

\$60,000-100,000







27 (two views)





28 (two views)

28

BLACK DIAMOND RING Fancy black emerald-cut diamond of 20.16 carats, 18k blackened gold

GIA, 2021, report no. 5212363188: 20.16 carats, Fancy Black, natural color

Size/Dimensions: US ring size 10% Gross Weight: 29.1 grams

\$70,000-100,000





29

RAYMOND TEMPLIER ART DECO LACQUER AND SILVER BRACELET

Black lacquer, sterling silver (French mark), circa 1927, signed Raymond Templier

Size/Dimensions: circumference 16.5 cm (61/2 in), inner diameter 6.0 cm (2% in) Gross Weight: 63.9 grams

\$40,000-60,000

LITERATURE:

Cf. L. Mouillefarine and V. Ristelhueber, Raymond Templier: Le bijou moderne, Paris, France, Éditions NORMA, 2005, p. 153





30

CARTIER DIAMOND, EMERALD AND ONYX 'PANTHÈRE DE CARTIER' NECKLACE

Round diamonds, drop-shaped emerald, onyx plaques, black silk cord, 18k white gold (French mark), signed Cartier, numbered

Size/Dimensions: pendant 13.1 cm (51/s in), adjustable length from 70.0 cm (27½ in) Gross Weight: 32.7 grams

\$50,000-70,000

Property from a Private Collection, Barrington Hills, Illinois Lots 30 - 33



31



31 CARTIER DIAMOND, EMERALD AND ONYX 'PANTHÈRE DE CARTIER' EARRINGS

Round diamonds, pear-shaped cabochon-cut emeralds, onyx plaques, 18k white gold (French mark), signed Cartier, numbered

Size/Dimensions: 6.4 x 1 cm (21/2 x 3/4 in) Gross Weight: 17.6 grams

\$30,000-50,000

Property from a Private Collection, Barrington Hills, Illinois Lots 30 - 33

Property from a Private Collection, Barrington Hills, Illinois Lots 30 - 33







DIAMOND RING

Cut-cornered rectangular modified brilliant-cut diamond of 4.02 carats, triangular-shaped diamonds, 18k yellow gold and platinum

GIA, 2022, report no. 2225433288: 4.02 carats, D color, VS2 clarity



Size/Dimensions: US ring size 41/2 Gross Weight: 7.4 grams

\$60,000-80,000

33

CARTIER DIAMOND, ONYX AND EMERALD 'PANTHÈRE DE CARTIER' NECKLACE Round diamonds, onyx plaques, pear-shaped cabochon-cut and pear-shaped emeralds, 18k white gold (French marks), signed Cartier, numbered

Cartier, 2009: Copy of Valuation Report



Size/Dimensions: necklace 76.2 cm (30.0 in); pendant attachment 14.6 cm (5¾ in) Gross Weight: 133.9 grams

\$100,000-150,000



Property from a Private Collection

76.46 CARATS D COLOR, VVS2 CLARITY TYPE IIA







34

A SUPERB DIAMOND NECKLACE

Heart brilliant-cut diamond of 76.46 carats, 46 heart brilliant-cut diamonds of 3.03 to 0.46 carats, smaller heart-shaped diamonds, pear brilliant-cut diamonds of 4.01, 3.74, 2.03, 2.00, 1.71, and 1.62 carats, round diamonds, platinum and 18k white gold

Size/Dimensions: 39.3 cm (15½ in) Gross Weight: 70.4 grams

GIA, 2020, report no. 2211262187: Heart brilliant, 76.46 carats, D color, VVS2 clarity, Type IIa 46 GIA and Diamond Dossiers, 2021: Heart brilliants, 3.03 to 0.46 carats, D to H color, VVS1 to SI1 clarity

6 GIA, 2019 - 2021: Pear brilliants, 4.01 to 1.62 carats, D to E color, VVS1 to VS2 clarity



\$4,000,000-6,000,000

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



THE COLLECTION OF ELENE CANROBERT **ISLES DE SAINT PHALLE**

Elene Isles de Saint Phalle, née Canrobert, was born in 1925, shortly after World War I, in the Saar, a protectorate of the League of Nations. When the Saar held a referendum on its future in 1935, it voted to become the western state of Nazi-dominated Germany. At that point, Elene's parents decided that it would be in their best interest to move to neighboring Luxembourg, hoping for a better life. Sadly, after living in Luxembourg for only three years, it became apparent that Europe was headed for war once again. So, like many others during that time, the family left Europe and took a freighter from Antwerp, heading towards an unknown future in the United States.

Elene and her parents disembarked at the freighter's last stop in Los Angeles, California. In 1938, Los Angeles was a landscape reminiscent of Elene's mother's childhood in Cairo, Egypt where her father was a German engineer for the railroad system. The family decided to settle in Beverly Hills and Elene's father opened an art gallery specializing in European paintings. Elene adapted well to life in America and upon completing high school, she went to the University of California at Berkeley, where she also taught French. After graduating, Elene moved to New York City where she completed graduate studies in international affairs at Columbia University. While living at Columbia's International House, she was recruited to be a translator for the then new, United Nations (UN), a place where she met many of her lifelong friends. The role at the UN was a perfect fit for Elene given her interests in geopolitics, her international background, and fluency in six languages.

While working at the UN, Elene met and married her first husband, Philip Isles, an investment banker who, over many years, had assembled a wide-ranging collection of Impressionist and Old Masters works. During their happy and loving marriage, Elene and Philip had two sons together, Christopher and Geoffrey, who joined Philip's three children from his first marriage. Tragically, just days after Geoffrey's birth, Philip passed away suddenly, leaving the art collection to Elene.

Elene was intelligent, sophisticated and highly cultured. She was an adventurous traveler and a brilliant conversationalist. People who knew her well referred to her as a "Grande Dame" and Renaissance woman. As a widow, she took on additional responsibilities, becoming an avid and astute investor with the goal of preserving her and her husband's art legacy. Many people appreciated the collection over the years as she was a gracious hostess who loved to entertain her friends, including many prominent industrialists, Wall Street executives, diplomats, politicians, writers, artists, and other cultural figures, from the US and abroad. Her annual Christmas Party always brought together an expanding family, as well as dear friends, her own and those of her family. Elene eventually married again and had two more children, Marc and Diane de Saint Phalle. She loved having visitors at her "Hotel de Saint Phalle." which had locations in New York City. Sands Point on Long Island, Tuxedo Park, and Sotogrande, Spain. When visiting Elene's New York City apartment, guests enjoyed a great collection of works by Renoir, Degas, Manet, Lautrec, and many other renowned artists. These works were prominently featured, but at the same time were accessible as they were woven into the fabric of an active family home on Park Avenue.

Elene was an avid traveler who enjoyed exploring exotic places all over the world with close friends and family. She loved attending the Metropolitan Opera, visiting the world's great museums of art, playing tennis and bridge, and even flying a plane in college until her father found out and grounded her before she received her pilot's license. Her obsession with the financial markets was legendary and she often hosted dinners at her New York City apartment with some of the biggest names on Wall Street. But most of all, she was a loving mother, who was dedicated to preserving the legacy of her art collection for her four children.

35

TIFFANY & CO., JEAN SCHLUMBERGER SAPPHIRE AND DIAMOND RING

(two views)

Cushion mixed-cut sapphire of 10.21 carats, round diamonds, platinum, circa 1975, signed Tiffany Schlumberger, Made in France, maker's mark (Henri Picq)

Gübelin, 2022, report no. 22032071: 10.21 carats, no indications of heating, with Information Sheet regarding the undeterminable origin of the sapphire and unheated sapphires AGL, 2022, report no. 1120817: 10.21 carats, no gemological evidence of heat

Size/Dimensions: US ring size 51/4 Gross Weight: 9.3 grams

\$40,000-60,000







36

DIAMOND NECKLACE Round and pear-shaped diamonds, platinum, detachable into sections and may be worn as a bracelet

GIA, 2022, report no. 6223276895: Round Brilliant, 2.58 carats, E color, SI1 clarity GIA, 2022, report no. 1226277093: Round Brilliant, 1.88 carats, D color, SI2 clarity



Size/Dimensions: 41.5 cm (16% in), detachable into four sections of 18.2 cm (71/s in), 8.8 cm (31/2 in), 8.8 cm (31/2 in), and 5.2 cm (2 in) Gross Weight: 80.2 grams

\$100,000-150,000





Property of a Lady

37

DIAMOND RING Emerald-cut diamond of 8.81 carats, baguette-cut diamonds, platinum

GIA, 2022, report no. 2225433295: 8.81 carats, F color, VVS2 clarity, excellent polish and symmetry

Size/Dimensions: US ring size 5 Gross Weight: 11.1 grams

\$200,000-300,000



38

HARRY WINSTON DIAMOND EARRINGS

Pear brilliant-cut diamonds of 6.71 and 6.41 carats, marquise and pear-shaped diamonds, platinum, signed Winston

GIA, 2020, report no. 5202632863: 6.71 carats, D color, Internally Flawless clarity GIA, 2020, report no. 2165012505: 6.41 carats, D color, Internally Flawless clarity

Size/Dimensions: 3.5 x 1.3 cm (1% x ½ in) Gross Weight: 15.5 grams

\$500,000-700,000











39

EMERALD AND DIAMOND EARRINGS Rectangular modified emerald-cut emeralds, round diamonds, white gold

AGL, 2022, report no. 1123065 A and B: Colombia, minor clarity enhancement, modern type

Size/Dimensions: 2.1 x 1.8 cm (7/8 x 3/4 in) Gross Weight: 27.6 grams

\$30,000-50,000



Property of a Lady

40

DIAMOND NECKLACE Pear, marquise, and oval-shaped diamonds, platinum

Size/Dimensions: 37.6 cm (14¾ in) Gross Weight: 116.8 grams

\$150,000-250,000



41

RUBY AND DIAMOND EARRINGS

Oval mixed-cut rubies of 6.17 and 6.11 carats, marquise and pear-shaped diamonds, platinum

AGL, 2022, report no. 1122482 A and B: Burma, Heat, minor clarity enhancement, heating residues

Size/Dimensions: 3.2 cm (1½ in) Gross Weight: 20.7 grams

\$120,000-200,000





42 (two views)

Property from the Estate of Ramona R. Treffinger

42

DIAMOND RING

Pear brilliant-cut diamond of 12.22 carats, pear-shaped and single-cut diamonds, platinum

GIA, 2022, report no. 5222433290: 12.22 carats, D color, SI2 clarity

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

\$250,000-350,000



Important Jewels from a Distinguished American Collection Lots 43 - 51

Important Jewels from a Distinguished American Collection Lots 43 - 51





COLORED DIAMOND AND DIAMOND NECKLACE

Fancy yellow pear brilliant-cut diamond of 2.36 carats, round and square diamonds, platinum and yellow gold

GIA, 2022, report no. 10133683: 2.36 carats, Fancy Yellow, natural color, Internally Flawless

Size/Dimensions: drop 3.5 cm (1% in); necklace 41.6 cm (16% in) Gross Weight: 14.4 grams

\$10,000-15,000



44

TIFFANY & CO. SPINEL AND DIAMOND RING

Cushion-cut pink spinel of 9.94 carats, baguette and oval-cut diamonds, platinum, signed Tiffany & Co., numbered, blue Tiffany & Co. outer box and black case

Size/Dimensions: US ring size 7 Gross Weight: 11.5 grams

\$20,000-30,000







45 (two views)

45

DIAMOND RING

Round brilliant-cut diamond of 3.62 carats, square modified-cut diamonds, platinum

GIA, 2022, report no. 11051392: 3.62 carats, D color, VS1 clarity

Size/Dimensions: US ring size 7¼ Gross Weight: 7.8 grams

\$60,000-80,000





(two views)



46

TIFFANY & CO. SAPPHIRE AND DIAMOND RING

Square cushion mixed-cut sapphire of 8.10 carats, trapezoid-shaped diamonds, platinum, signed Tiffany & Co., numbered, black Tiffany & Co. case

AGL, 2022, report no. 1122876: 8.10 carats, Madagascar, heat

Size/Dimensions: US ring size 7 Gross Weight: 9.8 grams

\$15,000-20,000



47

SHREVE & CO. DIAMOND RING

Round brilliant-cut diamond of 5.02 carats, pear-shaped diamonds, platinum, signed Shreve

GIA, 2022, report no. 2225415637: 5.02 carats, D color, VS2 clarity

Size/Dimensions: US ring size 71/2 Gross Weight: 7.9 grams

\$80,000-120,000



48

TIFFANY & CO. SAPPHIRE AND DIAMOND PENDANT NECKLACE

Cushion modified mixed-cut sapphire of 25.03 carats, round diamonds, platinum, detachable pendant, signed Tiffany & Co., numbered, blue Tiffany & Co. outer box and black envelope pouch

AGL, 2022, report no. 1122808: 25.03 carats, heat, pressure

Size/Dimensions: pendant 2.9 cm (11/8 in); necklace 43.1 cm (17 in) Gross Weight: 47.6 grams

\$30,000-50,000







Important Jewels from a Distinguished American Collection Lots 43 - 51



49

COLORED DIAMOND AND DIAMOND RING

Fancy vivid yellow cut-cornered rectangular modified brilliant-cut of 5.50 carats, triangular-cut diamonds, 18k yellow gold and platinum

GIA, 2022, report no. 11460516: 5.50 carats, Fancy Vivid Yellow, natural color, VVS1 clarity, potentially Internally Flawless

Size/Dimensions: US ring size 7 Gross Weight: 7.5 grams

\$150,000-250,000



50

COLORED DIAMOND AND DIAMOND PENDANT-NECKLACE

Fancy purplish pink pear brilliant-cut diamond of 2.73 carats, marquise-cut diamonds, platinum, rose and white gold

50

GIA, 2022, report no. 13658734: 2.73 carats, Fancy Purplish Pink, natural color, VS1 clarity

Size/Dimensions: pendant 2.5 cm (1 in); neckchain 40.5 cm (16 in) Gross Weight: 14.3 grams

\$200,000-300,000





Important Jewels from a Distinguished American Collection Lots 43 - 51



51

TIFFANY & CO. DIAMOND RING

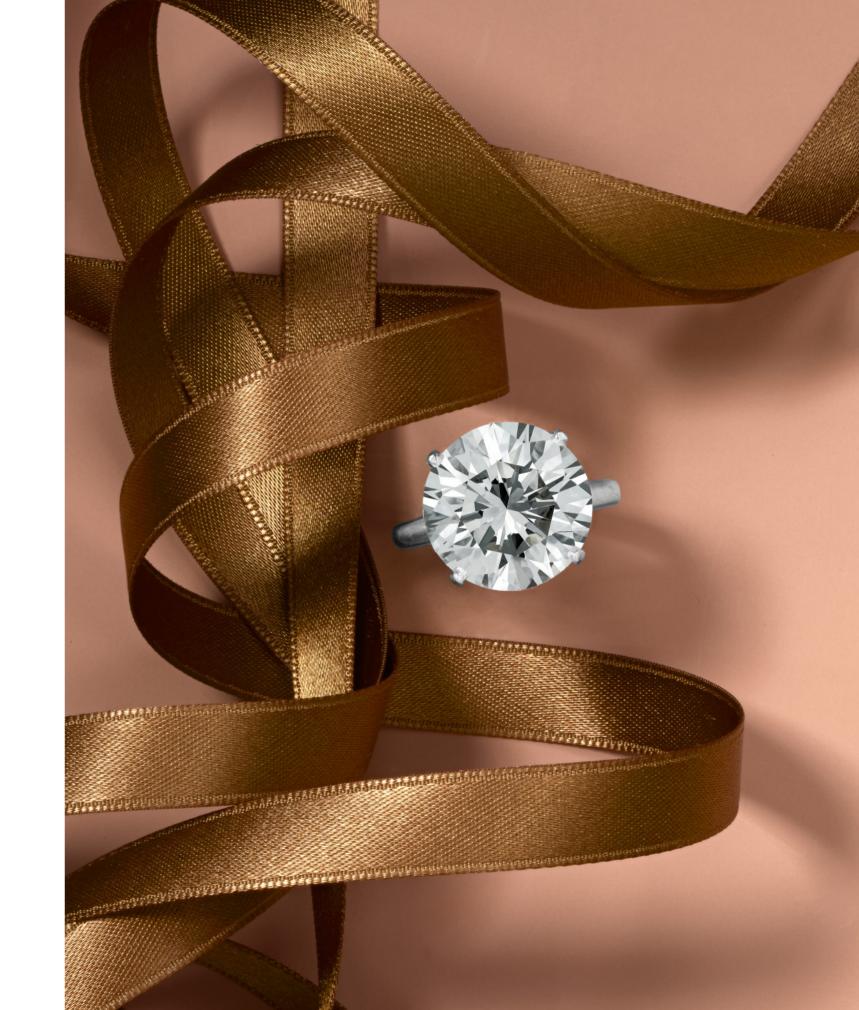
Round brilliant-cut diamond of 11.12 carats, platinum, signed Tiffany & Co., numbered, black Tiffany & Co. case

GIA, 2022, report no. 2221415205: 11.12 carats, D color, VS1 clarity, potentially Internally Flawless, Type IIa



Size/Dimensions: US ring size 7 Gross Weight: 9.9 grams

\$650,000-1,000,000





Ann Getty's inventive style, love of travel and devotion to the arts are dramatically and elegantly reflected in her personal jewelry collection. Leading the collection are twelve striking jewels by JAR, one of the largest and most important private collections of Mr. Rosenthal's works to ever appear at auction. JAR's masterfully crafted jewels are evocative of 18th and 19th century design and find inspiration from historic architecture, intricate textiles, sculpture and nature. From the diamond and gem-set fleur-de-lys brooch (Lot 71) reminiscent of a sublime Medieval stained glass window, to the carved agate Zebra brooch (Lot 62) adorned with a royal headdress, Ann Getty's collection of JAR jewelry not only spans the artist's most notable thematic moments but captures his early years of design and exploration.

Though highly coveted and internationally renowned, it was not until JAR's blockbuster exhibition at London's Somerset House in 2002 that his jewelry was brought to the consciousness of collectors everywhere. Ann Getty, however, was already a patron of JAR and supported this landmark exhibition by loaning six of her jewels for display.

by loaning six of her jewels for display. In 2007, Mrs. Getty loaned four of these jewels to the San Francisco Legion of Honor Museum for the *Masterpieces of French Jewelry* exhibit. In 2013, four additional jewels were requested on loan for JAR's historic retrospective at the New York Metropolitan Museum of Art, the first living jeweler to be granted this honor. Ann Getty's refined eye and appreciation for the history of design are reflected throughout the remainder of the jewelry collection (Lots 52 to 61). From a pair of 18th century Spanish girandole earrings to a table-cut diamond and enameled bow brooch, antique jewelry is well represented throughout her collection. Other highlights include an early 20th century Belle Époque diamond choker and a contemporary Angela Cummings multicolored leaf necklace. Known to pair historical pieces from Italy, France, Spain and India in her interior designs, Mrs. Getty's jewelry collection embodies her personal elegance, her intellectual curiosity and her love of adventure.

Opposite: Ann and Gordon Getty, 1998. Mrs. Getty is wearing a pair of citrine, garnet and diamond 'Pansy' brooches by JAR (Lot 69). Photo: Bruce Forrester

With a variety of materials including surprising color combinations of gemstones, Mrs. Getty's collection demonstrates exceptional architectural depth, dynamism and scale. The majority of her jewels reflect Mr. Rosenthal's enchantment with flora and fauna and their depiction in textiles, fabrics and art – a mutual passion shared between the two.

Ann Getty's 'Shell' brooch and 'Parrot Tulip' brooch were purchased from JAR in 1990 and 1991 respectively and later loaned by Mrs. Getty for all three exhibitions. The 'Shell' (Lot 63) combines variously-sized rubies and spinels evoking the smooth yet diverse landscape of the ocean's floor. Notably, the 'Parrot Tulip' brooch (Lot 73), a magnificent ode to Mrs. Getty's Dutch heritage, features smaller faceted rubies, diamonds and green garnets which together create a lifelike brilliance, as though the blossom was newly plucked from the earth. The ability to create these moments while embodying the delicate balance between nature, color and form can only be found in works by JAR.



52

ANTIQUE AMETHYST, DIAMOND AND ENAMEL PENDANT-BROOCH Oval cabochon-cut amethyst, rectangular and shield-shaped amethysts, rectangular, triangular and rose-cut diamonds, multi-colored enamel, yellow gold, circa 17th century



Size/Dimensions: 13.5 x 5.8 cm (5% x 2¼ in) Gross Weight: 119.1 grams

\$15,000-20,000





53

ANTIQUE SPANISH DIAMOND, EMERALD AND ENAMEL PENDANT BODICE ORNAMENT

Variously-shaped rose-cut diamonds, emerald beads, white, red and blue enamel, yellow gold, circa late 18th century

Size/Dimensions: 13.0 x 11 cm (5½ 4¾ in) Gross Weight: 136.0 grams

\$10,000-15,000

PROVENANCE:

Christie's, London, 2 October 1991, lot 301

LITERATURE:

Cf. G. Hughes, *Jewelry*, Dutton Vista, London, 1966, p. 148 Cf. P. Muller, *Jewels in Spain 1500-1800*, The Hispanic Society of America, New York, 1972, p. 161

54

ANTIQUE DIAMOND AND ENAMEL BOW BODICE ORNAMENT

Square, rectangular and triangular-cut diamonds, multi-colored enamel, yellow gold, possibly Spanish, circa late 17th-early 18th century

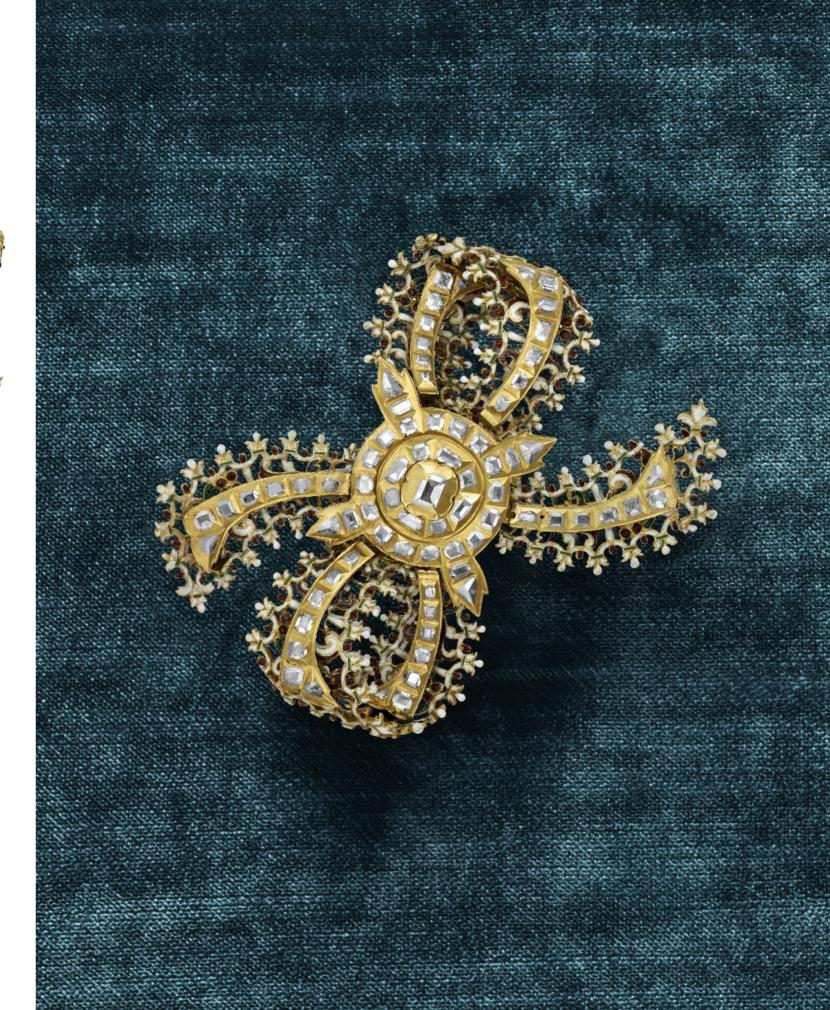
Size/Dimensions: 9.5 x 8.0 cm (3% x 3% cm) Gross Weight: 125.0 grams

\$10,000-15,000

LITERATURE:

Cf. D. Scarisbrick, *Brilliant Europe: Jewels from European Courts*, Brussels, 2007, p. 138







55

COLORED DIAMOND AND TOURMALINE NECKLACE

Briolette-cut brown diamonds, briolette-cut tourmalines, yellow gold, accompanied by six unfinished strands of briolette-cut brown diamonds of varying lengths

Size/Dimensions: adjustable, longest length 42.5 cm (16¾ in) Gross Weight: 121.6 grams (necklace); 95.9 grams (unfinished strands)



\$60,000-80,000

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



56 ANTIQUE DIAMOND GIRANDOLE EARRINGS Rose-cut diamonds, silver, possibly Spanish, circa late 18th century



Size/Dimensions: 10.5 x 3.5 cm (4½ x 1¾ in) Gross Weight: 60.5 grams

\$10,000-15,000

THE ESTATE OF ANN GETTY



Mrs. Getty, 1984. Image courtesy of the Getty family.

57

TIFFANY & CO. ANGELA CUMMINGS GOLD AND COPPER 'LEAF' NECKLACE

14k yellow, rose and green gold, copper, 1981, signed Tiffany & Co., Angela Cummings, numbered

Size/Dimensions: 42.0 cm (16½ in) Gross Weight: 127.2 grams



\$15,000-20,000

Cf. J. Loring, Tiffany's 20th Century: A Portrait of American Style, New York, Harry N. Abrams, 1997, p.200





58 DIAMOND EARRINGS Briolette-cut diamonds, 18k white gold

Size/Dimensions: 4.0 x 2.2 cm (1% x % in) Gross Weight: 37.3 grams

\$70,000-100,000



59

BOUCHERON DIAMOND AND GOLD 'DELILAH' NECKLACE Round diamonds, 18k yellow gold (French mark), signed Boucheron, maker's mark (Blondeau), numbered

Size/Dimensions: 102.2 cm (40¼ in) Gross Weight: 207.8 grams

\$10,000-15,000



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60

BHAGAT DIAMOND AND SAPPHIRE EARRINGS

Old mine brilliant-cut diamond of 6.94 carats, cushion modified brilliant-cut diamond of 6.10 carats, oval faceted sapphires, 18k white gold, unsigned

GIA, 2022, report no. 6223401363: 6.94 carats, Y to Z color, S11 clarity GIA, 2022, report no. 6227401360: 6.10 carats, U to V color, VS2 clarity

Size/Dimensions: 2.8 x 2.8 cm (1½ x 1½ in) Gross Weight: 29.7 grams

\$30,000-50,000

EXHIBITED:

London, Spink, Radiating Petals: A Collection of Important Contemporary Indian Jewellery by Bhagat, plate 12, 30 September - 14 October 1999 Bhagat today is widely recognized as one of the most inventive contemporary jewelers of our time. Based in Mumbai, Bhagat works with a strictly limited but opulent palette of gemstones, tirelessly travelling the world in search of the rare and important material needed to manufacture their intricate and exquisite creations. Each unique jewel is made by hand with fewer than 60 produced annually. The essence of Bhagat's originality lies in the manner in which they unite classical Indian forms and motifs with a contemporary sensibility that, whilst it combines aspects of East and West, is entirely international.

The present earrings by Bhagat feature traditional Indian jewelry elements in a contemporary design. The flower blossoms center upon old-cut diamonds within a faceted sapphire surround, culled from antique amulets.





61

BELLE ÉPOQUE DIAMOND CHOKER NECKLACE Old, single and rose-cut diamonds, platinum, circa 1910



Size/Dimensions: 34.0 cm (13% in), width 7.5 cm (3 in) Gross Weight: 232.6 grams

\$60,000-80,000



64135

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62

JAR AGATE, DIAMOND AND SAPPHIRE ZEBRA BROOCH

Designed as a bridled zebra wearing a headdress, carved banded agate, round diamonds, marquise-shaped cabochon sapphire, black enamel, silver and 18k yellow gold, 1987, unsigned

Size/Dimensions: 12.5 x 11.4 cm (5 x 4½ in) Gross Weight: 150.2 grams

\$50,000-70,000

EXHIBITED:

London, Somerset House, The Gilbert Collection Trust, *Jewels by JAR Paris*, 2 November 2002 - 26 January 2003 San Francisco, Fine Arts Museums of San Francisco, Legion of Honor Museum, *Masterpieces of French Jewelry*, 20 February 2007 - 10 June 2007 New York, The Metropolitan Museum of Art, *Jewels by JAR*, 19 November 2013 - 9 March 2014

LITERATURE:

JAR Paris I, Paris, Art Books International, 2002, no. 257 and featured on hardbound sleeve

This jewel is photographed over an 18th century textile selected from the Ann and Gordon Getty Collection.



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63

JAR SPINEL AND RUBY SHELL BROOCH

Designed as a shell, variously-shaped and variously-colored spinels, round rubies, 18k yellow gold and silver (French marks), 1990, unsigned

Size/Dimensions: 6.0 x 6.8 cm (2% x 2% in) Gross Weight: 46.2 grams

\$80,000-120,000

EXHIBITED:

London, Somerset House, The Gilbert Collection Trust, *Jewels by JAR Paris*, 2 November 2002 - 26 January 2003 San Francisco, Fine Arts Museums of San Francisco, Legion of Honor Museum, *Masterpieces of French Jewelry*, 20 February 2007 - 10 June 2007 New York, The Metropolitan Museum of Art, *Jewels by JAR*, 19 November 2013 - 9 March 2014

LITERATURE:

JAR Paris I, Paris, Art Books International, 2002, no. 349



THE ESTATE OF ANN GETTY





64

JAR MULTI-GEM AND DIAMOND OAK LEAF EARRINGS

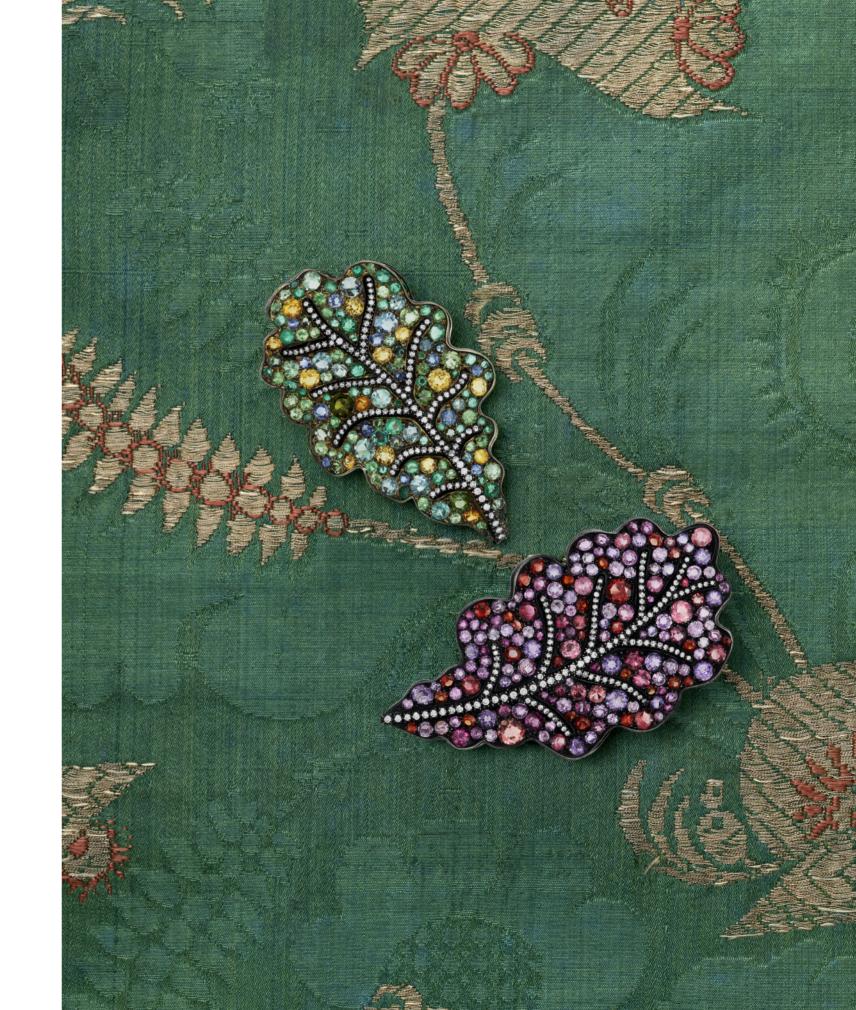
Each designed as an oak leaf, round pink tourmalines, green tourmalines, green garnets, amethysts, sapphires, emeralds, and diamonds, 18k yellow gold (French mark) and silver, 1988, signed JAR Paris

Size/Dimensions: 6.0 x 3.5 cm (2% x 1% in) Gross Weight: 48.1 grams

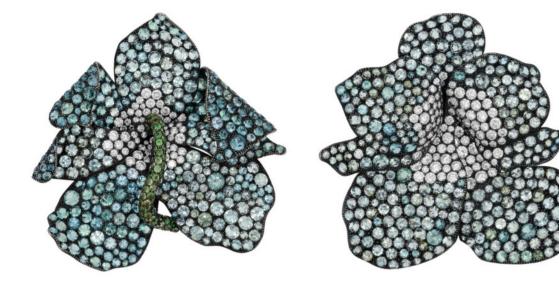


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\$100,000-150,000







65

JAR PAIR OF SAPPHIRE, DIAMOND, TOURMALINE AND GREEN GARNET 'GREEN ORCHID' BROOCHES Round sapphires, diamonds, green and blue tourmalines and garnets, silver and 18k yellow gold, 1988, unsigned

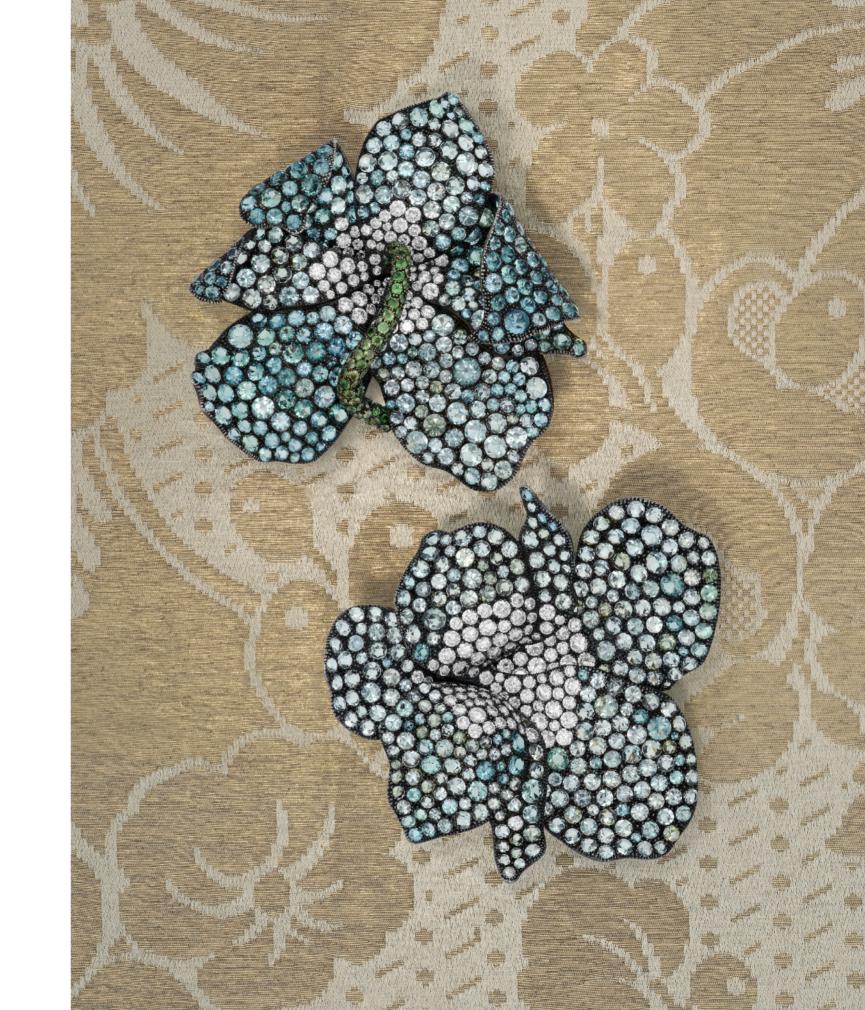
Size/Dimensions: 7.0 x 7.0 cm (2% x 2% in) and 7.3 x 7.3 cm (2% x 2% in) Gross Weight: 84.9 grams

\$100,000-150,000

EXHIBITED:

London, Somerset House, The Gilbert Collection Trust, Jewels by JAR Paris, 2 November 2002 - 26 January 2003 San Francisco, Fine Arts Museums of San Francisco, Legion of Honor Museum, *Masterpieces of French Jewelry*, 20 February 2007 - 10 June 2007





THE ESTATE OF ANN GETTY





lvy Getty and Mrs. Getty, 1996. Image courtesy of the Getty family.

66

JAR MULTI-GEM, COLORED DIAMOND AND DIAMOND 'MULTICOLORED BOUQUET' BROOCH Emerald and French-cut emeralds and green beryls, round amethysts, cushion-cut yellow sapphire, briolette, pear, cushion and oval-shaped aquamarines, round green tourmalines, round green garnets, cushion-shaped spodumenes, pear and oval-shaped peridots, round diamonds of yellow hue, round diamonds, 18k yellow gold and silver (French marks), platinum, 1990, signed JAR Paris

Size/Dimensions: 13.9 x 12.3 cm (5½ in x 4% in) Gross Weight: 132.3 grams

\$150,000-250,000









67

JAR PINK TOPAZ AND DIAMOND 'FLEURS' EARRINGS Pear and oval-shaped pink topazes, round diamonds, 18k yellow gold and silver, 1989, unsigned

Size/Dimensions: 5.3 x 3.8 cm (2 x 1½ in) Gross Weight: 27.0 grams

\$60,000-80,000



THE ESTATE OF ANN GETTY





Mrs. Getty in celebration of Pia and Christopher Getty's wedding, 1992. Image courtesy of the Getty family.

68

JAR THREE DIAMOND, RUBY AND COLORED SAPPHIRE 'FLEUR-POMPONS' BROOCHES Round diamonds, rubies and pink sapphires, briolette diamonds, faceted ruby beads, 18k white gold (French marks), silver, 1989, each signed JAR, Paris

Size/Dimensions: each approximately 8.6 x 5.2 cm (3% x 2% in) Gross Weight: 151.8 grams

\$200,000-300,000







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69

JAR PAIR OF CITRINE, GARNET AND DIAMOND 'PANSY' BROOCHES Round citrines and garnets of red, orange and yellow hues, round diamonds, silver and 18k yellow gold (French marks), 1988, unsigned

Size/Dimensions: each 6.6 x 6.6 cm (2% x 2% in) Gross Weight: 124.8 grams

\$100,000-150,000

EXHIBITED:

London, Somerset House, *The Gilbert Collection Trust, Jewels by JAR Paris,* 2 November 2002 - 26 January 2003 San Francisco, Fine Arts Museums of San Francisco, Legion of Honor Museum, *Masterpieces of French Jewelry,* 20 February 2007 - 10 June 2007 New York, The Metropolitan Museum of Art, *Jewels by JAR,* 19 November 2013 - 9 March 2014

Gala. Ivy's custom gown was designed by Oscar de la Renta and incorporated fabric from Mrs. Ann Getty's personal collection.

In honor of her grandmother, these brooches were worn by Ivy Getty to the 2022 Met



THE ESTATE OF ANN GETTY





Mr. and Mrs. Getty hosting the book launch of *Interior Styles*, 2012. Image courtesy of the Getty family.

70

JAR SAPPHIRE, DIAMOND AND GREEN GARNET EARRINGS Cushion and round sapphires and diamonds, round green garnets, 18k yellow gold and silver (French marks), signed JAR Paris

Size/Dimensions: 5.7 x 4.9 cm (2¼ x 1‰ in) Gross Weight: 35.6 grams

\$200,000-300,000





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71

JAR MULTI-GEM AND DIAMOND 'VITRAIL FLEUR-DE-LYS' BROOCH Polished amethysts, pink tourmalines, and garnets, round diamonds, 18k yellow gold and silver, 1987, unsigned

Size/Dimensions: 8.6 x 8.4 cm (3% x 3% in) Gross Weight: 134.9 grams

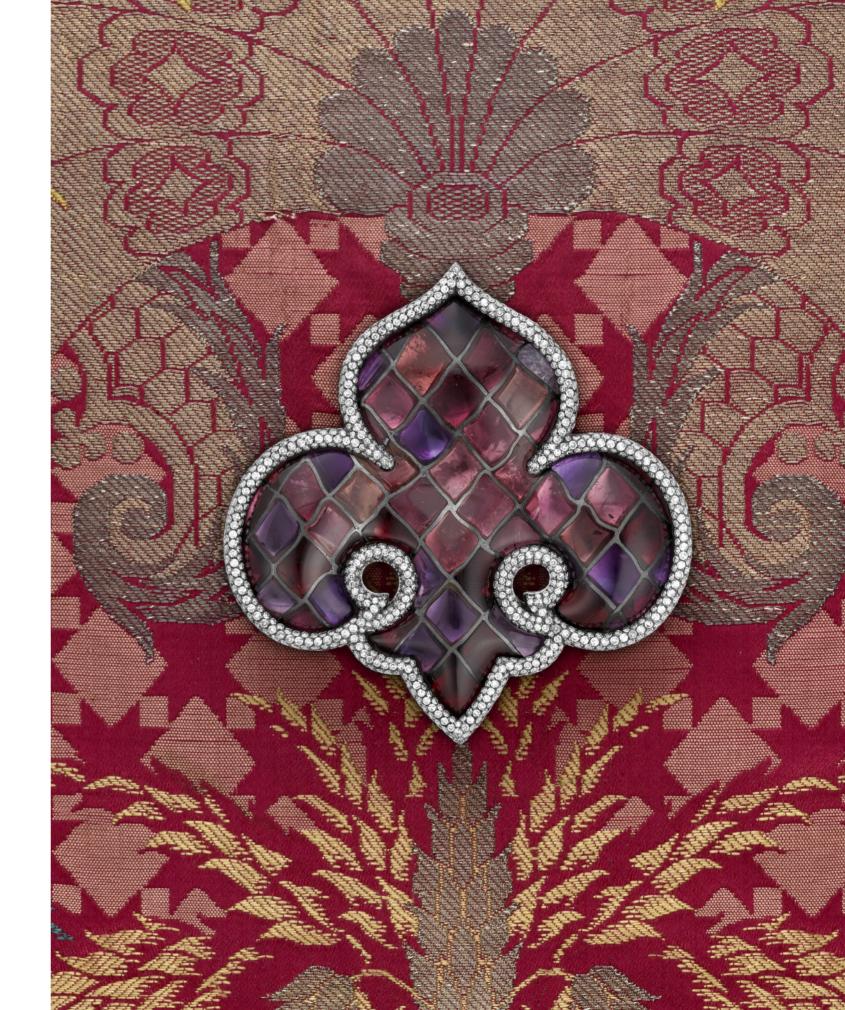
\$80,000-120,000

EXHIBITED:

London, Somerset House, The Gilbert Collection Trust, *Jewels by JAR Paris*, 2 November 2002 - 26 January 2003 San Francisco, Fine Arts Museums of San Francisco, Legion of Honor Museum, *Masterpieces of French Jewelry*, 20 February 2007 - 10 June 2007 New York, The Metropolitan Museum of Art, *Jewels by JAR*, 19 November 2013 - 9 March 2014

LITERATURE:

JAR Paris I, Paris, Art Books International, 2002, no. 141



THE ESTATE OF ANN GETTY





Mr. and Mrs. Getty, 2014. Image courtesy of the Getty family.

72

JAR MULTI-GEM AND DIAMOND LEAF BROOCH Cushion-cut emerald of 11.96 carats, round emeralds, green beryls, peridots, green garnets and green tourmalines, round diamonds, 18k and 14k yellow gold and blackened gold, platinum, silver, 1989, signed JAR Paris

Size/Dimensions: 14.5 x 10.5 cm (5¾ x 4½ in) Gross Weight: 85.3 grams

\$500,000-700,000

PROVENANCE:

Christie's, Geneva, 18 November 2004, lot 597 Christie's, Geneva, 12 November 2013, lot 212





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73

JAR MULTI-GEM, DIAMOND AND LACQUER 'PARROT TULIP' BROOCH

Designed as a parrot tulip, round rubies, pink sapphires, green garnets, green tourmalines, and diamonds, black lacquer, 18k yellow and rose gold (French mark) and silver, 1991, signed JAR Paris

Size/Dimensions: 10.1 x 11.0 cm (3% x 4% in) Gross Weight: 99.5 grams

\$200,000-300,000

EXHIBITED:

London, Somerset House, The Gilbert Collection Trust, *Jewels by JAR Paris*, 2 November 2002 - 26 January 2003 San Francisco, Fine Arts Museums of San Francisco, Legion of Honor Museum, *Masterpieces of French Jewelry*, 20 February 2007 - 10 June 2007 New York, The Metropolitan Museum of Art, *Jewels by JAR*, 19 November 2013 - 9 March 2014

LITERATURE: JAR Paris I, Paris, Art Books International, 2002, no. 51



The 'Parrot' tulip, so named for its combination of bright colors and prized for its rarity, invokes the celebrated tulip fields of Holland and pays homage to Ann Getty's Dutch heritage.





LIGHT OF AFRICA



THE LIGHT OF AFRICA DIAMOND 103.49 CARATS D COLOR, FLAWLESS

LARGEST COLORLESS DIAMONDS PREVIOUSLY OFFERED AT CHRISTIE'S



THE ART OF DE GRISOGONO 163.41 CARATS Geneva, November 2017 Sold for \$33,701,000 Price per carat: \$206,236 AUCTION RECORD FOR A COLORLESS DIAMOND



THE WINSTON LEGACY 101.73 CARATS Geneva, May 2013 Sold for \$26,737,914 Price per carat: \$262,832



LA LEGENDE 92.15 CARATS Geneva, May 2017 Sold for \$14,989,013 Price per carat: \$162,659



76.02 CARATS Geneva, November 2012 Sold for \$21,474,525 Price per carat: \$282,485

THE ARCHDUKE JOSEPH DIAMOND

LIGHT OF AFRICA







(three views)

74

A SENSATIONAL DIAMOND Emerald-cut diamond of 103.49 carats

GIA, 2022, report no. 6224233732: 103.49 carats, D color, Flawless, excellent polish and symmetry, Type IIa, accompanied by a Portrait Report



\$11,000,000-18,000,000

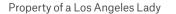
SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.











75 DIAMOND RING Round brilliant-cut diamond of 6.14 carats, baguette-cut diamonds, white gold

GIA, 2022, report no. 6223433318: 6.14 carats, N color, VVS1 clarity, potentially Internally Flawless

Size/Dimensions: US ring size 5¼ Gross Weight: 7.1 grams

\$35,000-55,000



76

ART DECO EMERALD AND DIAMOND EARRINGS

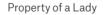
Pear mixed-cut emeralds of 1.95 and 1.69 carats, single, round and baguette-cut diamonds, platinum, circa 1925

AGL, 2022, report no. 1120699: 1.95 carats, Colombia, insignificant clarity enhancement, traditional type AGL, 2022, report no. 1120700: 1.69 carats, Colombia, minor clarity enhancement, traditional type

Size/Dimensions: 6.0 cm (2% in) Gross Weight: 10.9 grams

\$20,000-30,000





77

78

ART DECO EMERALD AND DIAMOND PENDANT-BROOCH

Octagonal step-cut emerald, old, single, baguette and bullet-shaped diamonds, platinum and 18k white gold (French mark), circa 1920

AGL, 2022, report no. 1122905: Colombia, minor clarity enhancement, traditional type

Size/Dimensions: 7.6 x 3.8 cm (3.0 x 1½ in) Gross Weight: 23.8 grams

\$30,000-50,000





Property from a Private Collection

78

ART DECO DIAMOND BRACELET

Old and single-cut diamonds, platinum (French mark) and yellow gold, circa 1920

Size/Dimensions: 18.0 cm (7½ in) Gross Weight: 38.3 grams

\$20,000-30,000







Property from a Private Collection

79

DIAMOND RING Cushion modified brilliant-cut diamond of 7.79 carats, tapered baguette-cut diamonds, platinum

GIA, 2022, report no. 12327021: 7.79 carats, F color, VVS2 clarity

Size/Dimensions: US ring size 41⁄4 Gross Weight: 8.7 grams

\$200,000-350,000





Property of a Lady

80

JADEITE AND DIAMOND BROOCH Carved jadeite plaques, old and baguette-cut diamonds, platinum

GIA, 2022, report no. 6224379663: Jadeite jade, natural color,

no indications of impregnation

Size/Dimensions: 7.3 x 3.7 cm (27/8 x 11/2 in) Gross Weight: 27.9 grams

\$30,000-50,000





NATURAL PEARL NECKLACE WITH CARTIER ART DECO DIAMOND BROOCH-CLASP Old and baguette-cut diamonds, platinum, circa 1925, signed Cartier London, accompanied by a pin attachment so that the clasp can be worn as a brooch, necklace composed of graduated near-round cream natural pearls of 8.47 to 5.17 mm, smaller seed pearls

GIA, 2022, report no. 1226403852: 138 natural pearls, saltwater, no indications of treatment

Size/Dimensions: brooch 3.8 x 1.9 cm (1½ x ¾ in); shortest strand 50.8 cm (20 in) Gross Weight: 56.8 grams

\$60,000-80,000

Please note that the seed pearls have not been tested.



Property of a Lady



82

JADEITE AND DIAMOND PENDANT-BROOCH

Concave rectangular tablet-cut jadeite, square and marquise-cut diamonds, 18k yellow gold

GIA, 2022, report no. 2221379742: Jadeite jade, natural color, no indications of impregnation



Size/Dimensions: 7.0 x 2.9 cm (2¾ x 1½ in) Gross Weight: 23.1 grams \$15,000-20,000





83

DIAMOND AND MULTI-GEM NECKLACE WITH ANTIQUE CHARMS

Comprising antique memorial and love charms, rose-cut diamonds, rock crystal plaques, rose and old-cut rubies, pink sapphires, garnets and emeralds, seed pearls, pink and white enamel, yellow gold and silver, charms circa late 17th to late 18th century, two commemorating Mary II

Size/Dimensions: 40.6 cm (16 in) Gross Weight: 136.4 grams

\$15,000-20,000

PROVENANCE: Phyllis Phillips Collection Christie's, London, 13 December 1989, lot 474

LITERATURE: Cf. Smith, C., Jewellery, London, Methuen & Co., 1908, p. 368 Property of a Lady





84

SEVEN-STRAND NATURAL PEARL NECKLACE 819 near-round and button-shaped natural pearls of 8.15 to 3.06 mm, nine cultured pearls, colored thread, gold

GIA, 2022, report no. 6224414806: 819 natural pearls, saltwater, no indications of treatment; **9 cultured pearls**

Size/Dimensions: adjustable length 50.8 to 101.6 cm (20 to 40 in) Gross Weight: 124.5 grams

\$80,000-120,000

Please note that the necklace has a total of 819 natural pearls and 9 cultured pearls.





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Property of a Private Collector



85

AN EXQUISITE PAIR OF EMERALD AND DIAMOND EARRINGS

Pear-shaped emeralds of 13.79 and 12.14 carats, old European-cut diamonds of 5.55, 5.27, 1.35 and 1.28 carats, round diamonds, platinum

AGL, 2022, report no. 1120211 A and B: Classic Colombia, clarity enhancement: none SSEF, 2021, report no. 118568: 13.793 and 12.144 carats, Colombia, no indications of clarity modification in fissures at the time of testing, with Appendix Letter attesting to extraordinary characteristics of the emeralds Gübelin, 2021, report no. 21091132: 13.79 carats, Colombia, no indications of clarity treatment, with Information Sheet on untreated emeralds Gübelin, 2021, report no. 21091133: 12.14 carats, Colombia, no indications of clarity treatment, with Information Sheet on untreated emeralds GIA, 2021, report no. 5202125070: 5.55 carats, D color, VVS2 clarity GIA, 2021, report no. 5201122486: 5.27 carats, E color, VVS1 clarity GIA, 2021, report no. 5192856568: 1.35 carats, F color, VS2 clarity GIA, 2021, report no. 6197858161: 1.28 carats, F color, VS1 clarity

Size/Dimensions: 4.7 x 1.5 cm (1% x 5% in) Gross Weight: 22.6 grams

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

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





86

CARTIER RUBY AND DIAMOND NECKLACE Oval to cushion mixed-cut rubies, round, baguette and marquise-cut diamonds, platinum and yellow gold, circa 1950, signed Cartier, numbered

AGL, 2021, report no. 1119485: 18 rubies, Burma, no gemological evidence of heat

Size/Dimensions: 35.6 cm (14 in) Gross Weight: 84.6 grams





🖲 GIA

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A Pair of Rare Diamonds from the Gahcho Kue Mine in Canada

Well matched pairs of gems are always sought out for special jewelry designs. Matched pairs of diamonds over ten carats are particularly rare. The pair of 11 carat square emerald cut diamonds shown in (figure 1) are also both D color and Internally Flawless.

The most unusual fact about this pair of diamonds is that they are type IaAB, with moderate concentrations of nitrogen. GIA grades a small number of diamonds annually weighing more than ten carats that are graded as D/IF or D/FL. The vast majority of these diamonds are type IIa (nitrogen poor.) It is reported that in the average run-of-mine output production, about 2% of the diamonds are type II and 98% are type I, however, the 2% produces most of the top-quality diamonds, making this pair highly unusual.

The rough crystal shown in figure 2 weighed 34.21 carats and its form was a classic rounded octahedron. The Gahcho Kué Mine is a remote fly-in/fly-out location 280km northeast of Yellowknife and is De Beers' third diamond mine in Canada in the Northwest Territories.

The crystal was split in the center leaving a classic four-point orientation for cutting. One of the square emerald cuts weighed 11.55 carats (14.18 x 12.34 x 7.74 mm) and the other 11.02 carats (14.19 x 12.26 x 7.29 mm). Fluorescence images from the table of these two diamonds (figure 3) showed rectangular bands of varying intensities of blue fluorescence, a typical feature of natural diamonds with octahedral growth habit. These two images displayed a mirrored relationship in terms of the growth patterns. This acted as a proof that these two large diamonds were cut from the same rough crystal.

Another complimentary feature of this pair of diamonds was their medium intensity blue fluorescence to long-wave ultraviolet radiation. The impact of blue fluorescence on diamond's appearance has been a subject of discussion by many for the last few decades. Historically, blue fluorescence was most often viewed as a favorable attribute, however in the last thirty-years or so there have diverging views on this subject. Recent articles published (T. M. Moses et. al., "A Contribution to Understanding the Effect of Blue Fluorescence on the Appearance of Diamonds," Gems & Gemology, Winter 1997, Vol. 33., No 4.: Y. Luo et. al., "Measurement and Characterization of the Effects of Blue Fluorescence on Diamond Appearance", Gems & Gemology, Summer 2021, Vol 57. No.2) study the impact of fluorescence more systematically and in most cases find it to enhance the appearance or have no impact on a diamond's appearance, when a diamond is free from cloud inclusions or internal graining. In a small number of cases the associated fluorescence may result in an "oily" appearance. As referenced in the above articles, the results of GIA's research indicate that in most cases, blue fluorescence either has no impact on a diamond's appearance or it has a positive impact.

In summary, the combination of the size of these diamonds, their matching measurements and grades combined with their diamond type analysis "DTA" make them geologically very interesting and a highly unusual occurrence in nature.

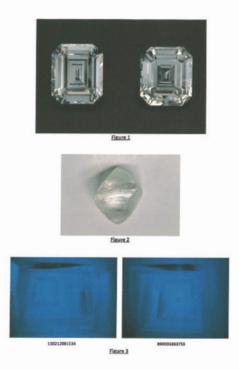
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The World's Foremost Authority in Gemology™ Ensuring the Public Trust since 1931

THE GAHCHO KUÉ DIAMONDS







'The combination of the size of these diamonds. their matching measurements and grades, combined with their diamond type analysis [...] make them geologically very interesting and a highly unusual occurrence in nature."

- Gemological Institute of America

THE GAHCHO KUÉ DIAMONDS



87

DIAMOND EARRINGS

Emerald-cut diamonds of 11.55 and 11.02 carats, round diamonds, platinum and 18k white gold

GIA, 2022, report no. 5221244136: 11.55 carats, D color, Internally Flawless, Type IaAB

GIA, 2022, report no. 1226227241: 11.02 carats, D color, Internally Flawless, Type IaAB

Accompanied by a letter from the GIA attesting to the rarity and importance of these diamonds from the Gahcho Kue Mine in Canada

Size/Dimensions: 3.4 cm (1% in) Gross Weight: 11.8 grams

\$1,100,000-1,500,000



This pair of 11 carat, D color, Internally Flawless diamonds were cut from a single rough of 34.21 carats unearthed from the Gahcho Kué Mine in Canada.

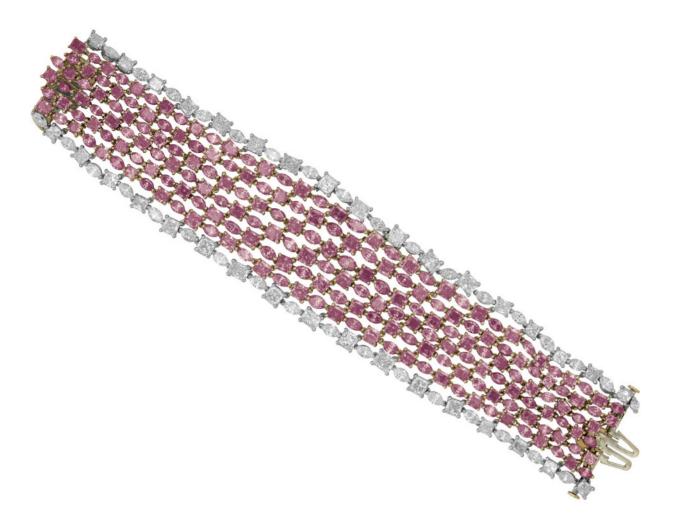
The Gahcho Kué Mine is exceedingly remote. It is located in a fly-in/flyout location approximately 170 miles from Yellowknife, the capital of the Northwest Territories. The mine is provided supplies annually during a six to eight week period each winter when trucks are able to navigate an ice road to the site.

Diamond mining in Canada is relatively new, with an approximate 30 year-old history. The Gahcho Kué Mine is De Beers' third diamond mine in Canada and opened for production in September 2016. The mine is committed to sustainable development and environmental awareness, generating employment for local communities in surrounding regions.

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



Property from a Distinguished Private Collection



88

A MAGNIFICENT COLORED DIAMOND AND DIAMOND BRACELET MOUNTED BY CARVIN FRENCH

Variously shaped colored diamonds of 0.47 to 0.10 carat of various Fancy Pink and Fancy Red hues, cut-cornered rectangular modified brilliant-cut diamonds of 0.55 to 0.22 carat, 18k rose gold (French mark) and platinum, unsigned, maker's mark (Carvin French)

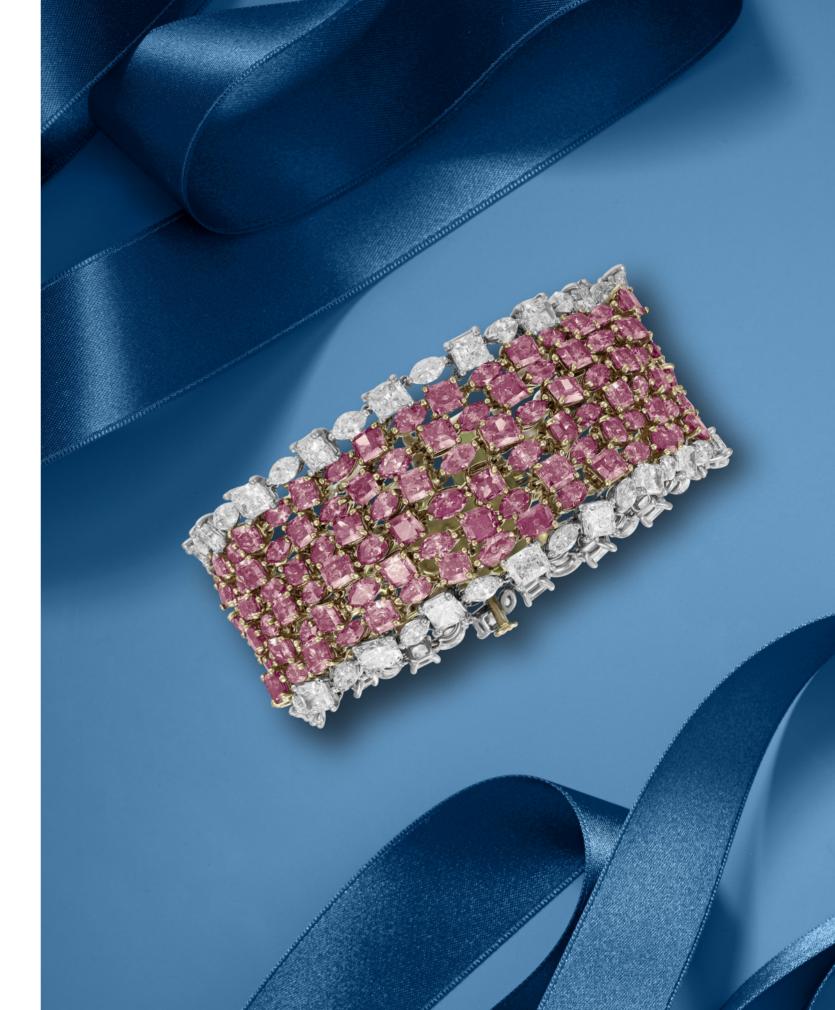
79 GIA, 2009: 0.45 to 0.10 carat, Fancy Vivid Purplish Pink, natural color 56 GIA, 2009: 0.36 to 0.11 carat, Fancy Intense Purplish Pink, natural color 28 GIA, 2009: 0.39 to 0.11 carat, Fancy Intense Pink, natural color 15 GIA, 2009: 0.47 to 0.11 carat, Fancy Vivid Pink, natural color 8 GIA, 2009: 0.34 to 0.14 carat, Fancy Deep Pink, natural color 5 GIA, 2009: 0.23 to 0.13 carat, Fancy Intense Purple-Pink, natural color 5 GIA, 2009: 0.34 to 0.21 carat, Fancy Purplish Red, natural color 4 GIA, 2009: 0.22 to 0.12 carat, Fancy Purplish Red, natural color 2 GIA, 2009: 0.31 and 0.26 carat, Fancy Red, natural color 2 GIA, 2009: 0.17 and 0.13 carat, Fancy Deep Purplish Pink, natural color 36 GIA, 2013 to 2007: 0.47 to 0.10 carat, D to G color, Internally Flawless to VS2 clarity Accompanied by a GIA Monograph Report

Size/Dimensions: 17.5 x 3.7 cm (67% x 1% in) Gross Weight: 82.2 grams

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

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

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





89

COLORED DIAMOND AND DIAMOND RING

Fancy intense purplish pink cushion modified-brilliant-cut diamond of 1.40 carats, round diamonds and pink diamonds, platinum and 14k rose gold

GIA, 2019, report no. 6204155832: 1.40 carats, Fancy Intense Purplish Pink, natural color, Internally Flawless

Size/Dimensions: US ring size 61/4 Gross Weight: 9.3 grams

\$200,000-300,000



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

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





Gross Weight: 180.8 grams

\$80,000-120,000

DIAMOND NECKLACE

90

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

Size/Dimensions: 41.5 x 1.5 cm (16% x % in); as bracelets each 17.5 x 1.5 cm (6% x % in)

Property from a Private Collection



91

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AN IMPORTANT COLORED DIAMOND AND DIAMOND RING

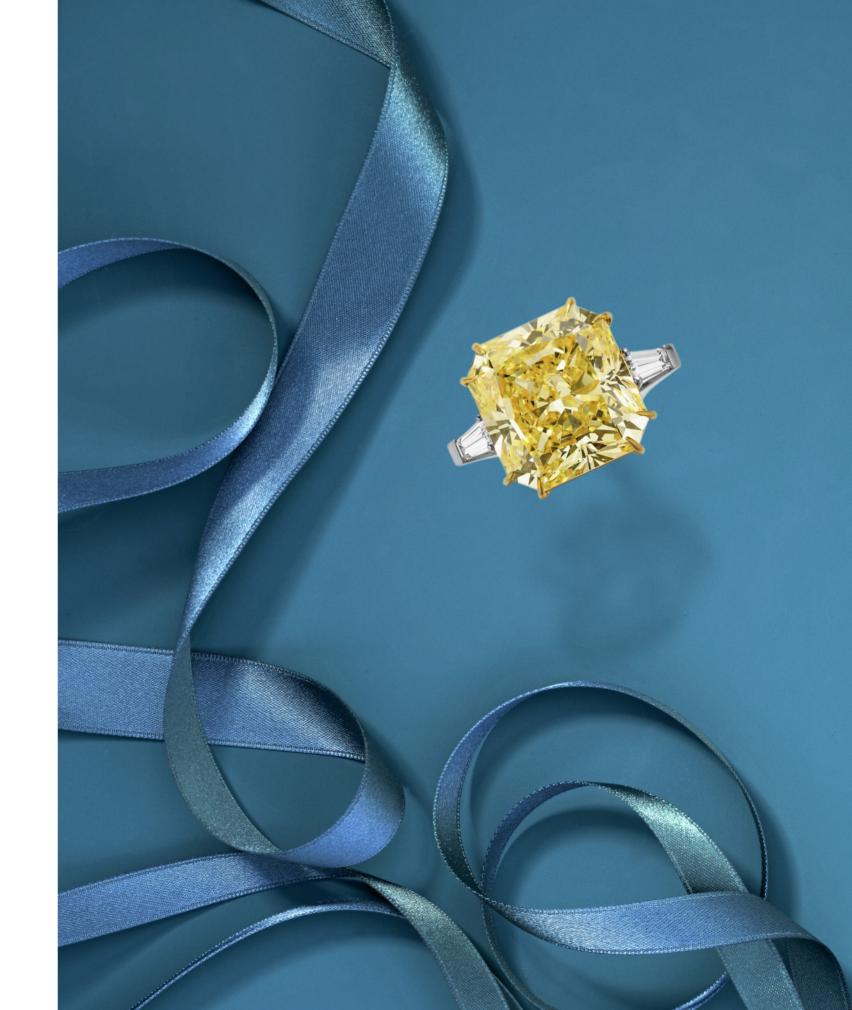
Fancy vivid yellow cut-cornered square modified brilliant-cut diamond of 58.49 carats, tapered baguette-cut diamonds, platinum and yellow gold

GIA, 2014, report no. 2165624066: 58.49 carats, Fancy Vivid Yellow, natural color, VS1 clarity, excellent polish and symmetry

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

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

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



Property from an Important Private Collection Lots 92 - 98



92

DAVID MORRIS COLORED DIAMOND AND DIAMOND ETERNITY BAND

Comprised of twenty-three colored marquise-cut diamonds including hues of pink, orange, yellow and blue, pear-shaped diamonds, white and yellow gold, unsigned

GIA, 2022, report no. 6224416737: Marquise Brilliant, 0.60 carat, Fancy Vivid Purplish Pink, natural color, I1 clarity GIA, 2022, report no. 6224416741: Marquise Brilliant, 0.46 carat, Fancy Grayish Blue, natural color, VS1 clarity GIA, 2022, report no. 225416740: Marquise Brilliant, 0.37 carat, Fancy Vivid Yellowish Orange, natural color, VS2 clarity

Size/Dimensions: US ring size 6¾ Gross Weight: 15.0 grams



\$40,000-60,000

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



DIAMOND NECKLACE Round brilliant-cut diamond of 6.12 carats, platinum,

signed Asprey (chain only), accompanied by white gold choker

GIA, 2022, report no. 6224416753: 6.12 carats, G color, SI1 clarity

93

Size/Dimensions: chain 41.9 cm (16½ in); choker 36.2 cm (14¼ in) Gross Weight: 30.3 grams

\$80,000-120,000



Property from an Important Private Collection Lots 92 - 98



94

94 VACHERON CONSTANTIN DIAMOND WRISTWATCH

Quartz movement, square-cut diamonds, 18k white gold (French marks), signed Vacheron Constantin, numbered

Size/Dimensions: 16.5 cm (6½ in) Gross Weight: 97.8 grams

\$70,000-100,000



Property from an Important Private Colllection Lots 92 - 98



95

ZADORA SUITE OF PINK TOURMALINE, COLORED DIAMOND AND ENAMEL 'SNAKE' JEWELRY

Each designed as a snake; necklace, oval and heart-shaped cabochon pink tourmalines, round yellow diamonds, blue and green enamel, detachable heart-shaped pink tourmaline drop, yellow gold, unsigned, snake mouth opening to revel a music box that plays Beethoven's 'Für Elise'; wristwatch, mechanical movement, oval cabochon pink tourmalines, round yellow diamonds, blue and green enamel, 18k yellow gold, signed Zadora; earrings and ring, oval and heart-shaped pink tourmalines, round yellow diamonds, blue and green enamel, yellow gold, heart-shaped drops detachable from earrings, earrings signed Zadora, ring unsigned

Size/Dimensions: necklace 43.2 cm (17 in); expandable bracelet with resting inner circumference of 11.1 cm (4% in); earrings 5.0 cm (2 in); US ring size approximately 6 Gross Weight: 964.2 grams

\$60,000-80,000



122 MAGNIFICENT JEWELS

Born in 1957 and raised on the Queen Charlotte Islands, situated between Alaska and Vancouver, Andreas von Zadora-Gerlof grew up surrounded by scenic woodlands, rich indigenous cultures, and diverse wildlife. This environment had a profound impact on him as a young man and continues to inform his designs today. A hunting accident at a young age nearly paralyzed Zadora-Gerlof. To occupy his time during recovery, he turned to wood carving as a hobby, which would have a lasting impression on his pieces. Renowned for his works in vibrant gemstones, the Zadora workshop produces jewels, watches, objet, and even architectural installations. Zadora has exhibited around the world, including distinguished venues such as the Park Avenue Armory in New York and the Hamilton Gallery in London. Some of Zadora's most notable clients have included multiple royal families, Valentino, Dudley Moore, and Richard Burton

The present suite of snake jewelry displays exquisite details most prized in jewels by Zadora, including wonderful enamel work, large carved cabochon gemstones, and intricate and complicated goldsmithing. Of particular note is a music box contained within the snake's head of the necklace, which opens to play Beethoven's 'Fur Elise'. It is a rare occasion to have jewels by Zadora appear at auction and Christie's is delighted to offer for sale this suite from one of the most talented contemporary jewelers and artists.

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





96

GRAFF SET OF RUBY AND DIAMOND JEWELRY

Pear-shaped cabochon and calibré-cut rubies, round diamonds, 18k yellow gold, each signed Graff

Size/Dimensions: necklace 36.8 cm (14½ in); earrings 2.2 x 1.7 cm (% x % in) Gross Weight: 153.6 grams

\$50,000-70,000

Property from an Important Private Collection



Property from an Important Private Collection Lots 92 - 98



DIAMOND BRACELET Round, baguette and tapered baguette-cut diamonds, platinum, circa 1955

GIA, 2022, report no. 6227416731: Round brilliant, 1.51 carats, E color, VVS2 clarity GIA, 2022, report no. 5222416750: Round brilliant, 1.30 carats, F color, VS1 clarity GIA, 2022, report no. 5221416734: Round brilliant, 1.24 carats, E color, VS2 clarity



Size/Dimensions: 18.0 cm (7 in) Gross Weight: 49.2 grams \$50,000-70,000







OFFERED WITHOUT RESERVE



(two views)

•99

AN IMPRESSIVE DIAMOND Pear brilliant-cut diamond of 20.23 carats

GIA, 2022, report no. 2201934132: 20.23 carats, D color, Flawless, excellent polish and symmetry, Type IIa

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

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



BIOGRAPHIES

ASPREY

Asprey was founded in 1781 by William Asprey in Mitcham, Surrey. Initially a producer of dressing cases, they eventually moved to London and began manufacturing jewellery, silver, gold boxes and fine leather goods. In 1861, they were appointed jeweller to Queen Victoria. Beginning in the 1950s, the firm developed an important Middle Eastern clientele. In 1995, the Asprey Group was purchased by Prince Jeffrey Bolkiah of Brunei. In 1998, he merged Asprey with another of his companies, Garrard, The Crown Jewellers. This company, Asprey & Garrard, was then purchased by a private partnership in 2000 and subsequently demerged in 2002. Asprey remains in the original New Bond Street site and is now also located on Fifth Avenue in New York City.

BHAGAT

The firm of Bhagat was founded almost a century ago in Lathi, a small village on the western coast of India. Now into its fourth generation, it is currently run by Viren, the designer, and his two brothers, Bharat and Rajan. The design inspiration encompasses a varied field of Indian aesthetics, including cultural symbols, textile motifs and temple friezes, combined with contemporary western influences. Most of the creations are one of a kind and reflect the family's philosophy of understated elegance. Bhagat exhibits regularly with Fred Leighton in New York and, more recently, with Fulvio Maria Scavia in Milan. Bhagat retails their exclusive jewellery through their boutique at Om Chambers in Mumbai.

BOUCHERON

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

BULGARI

The firm of Bulgari was founded by Sotirio Bulgari, who was born in 1857 in Greece and was descended from a family of silversmiths. In 1884 he opened his first shop in Rome on the Via Sisting and then in 1905 he moved to the Via dei Condotti. Upon Sotirio's death in 1932 his sons, Giorgio and Costantino, took over the business. They are credited with creating the highly distinctive 'Bylgari style, inspired by Greek and Roman classicism, the Italian Renaissance, and the 19th century Roman school of goldsmiths. The 1970s marked the beginning of Bulgari's international expansion with the opening of stores in New York (the first overseas), Paris, Geneva and Monte Carlo, building towards more than 155 international stores open today. It was also in this decade that Bulgari introduced the 'Bylgari-Bylgari' which was to become a successful watch classic. Bulgari Time was established in the early 1980s in Neuchâtel, Switzerland, for the creation and production of all Bulgari watch lines.

CARTIER

Cartier was founded in Paris in 1847 by Louis-François Cartier. It was his three grandsons, Louis, Pierre and Jacques, who were responsible for establishing the famous world-wide empire. Louis retained responsibility for the Paris branch, moving it to the rue de la Paix in 1899. Jacques took charge of the London operation in 1906 which had opened in 1902, eventually moving it to the current location on New Bond Street. Pierre established the New York branch in 1909, relocating it in 1917 to the current location at 653 Fifth Avenue, Branches were opened in Moscow and the Persian Gulf in 1910, followed by openings in Cannes and Monte Carlo. Prominent amongst Cartier's gifted team were Charles Jacqueau, who joined Louis Cartier in 1909 for a lifetime and Jeanne Toussaint who was appointed Director of Fine Jewellery from 1933. In 1964, following the death of Pierre, Cartier Paris, London and New York were sold by the family. In 1972, a group of investors led by Joseph Kanoui bought Cartier Paris, whose President became Robert Hocq, originator of the concept "Les Must de Cartier" in collaboration with Alain Dominique Perrin. In 1974 Cartier London was bought back, and Cartier New York in 1976. In 1983, the "Art of Cartier Collection" was initiated by Fric Nussbaum. Today. Cartier is part of the Richemont group.

CARVIN FRENCH

Andre Chervin descends from a family of French jewellers. He learned his profession by studying jewellery in Paris and working as a model maker After emigrating to New York in 1951, he and a friend, Serge Carponcy, started their own atelier located at 16 East Fifty-second Street in 1954. Using only the finest materials, they have created pieces for such jewellers as Raymond C. Yard, R. Esmerian Inc., Verdura, as well as for Donald Claflin and Angela Cummings during their tenures at design for Tiffany & Co. Soon Carvin French became referred to as a "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 who trained in Paris and in New York as a lapidary and a jeweller, joined the firm in 1984.

ANGELA CUMMINGS

Angela Cummings was born in Austria and moved to the United States as a child. She later returned to Europe to study in Italy and Germany, graduating with a degree as a gemologist, goldsmith and designer. In 1968 she began working at Tiffany & Co. under the tutelage of Donald Claflin. Four years later Tiffany's presented her first collection. In 1984 she formed her own company with her husband, which gave her the opportunity to expand her design repertoire. Within a year the designs were offered at Bergdorf Goodman. She is also represented at Bloomingdales, Neiman Marcus, Saks Fifth Avenue, and Shiseido. Japan.

DAVID MORRIS

David Morris began working as a goldsmith in the 1960s and has been dedicated to bringing creative flare to the world ever since. Sparks flew when he quickly won two prestigious Diamond International awards, then launched his own business, attracting fashionable socialites, clients from showbusiness and discerning jewellery devotees with sophisticated international tastes.

Jeremy Morris, who grew up alongside his father, is also passionate about innovation and ingenuity in jewellery design. He scours the globe for ideas to keep him one step ahead of fashion and design trends, and delves into jewellery history, updating themes and details to create exclusive, exquisitely refined jewels for today's most stylish and individual women. His work has very quickly established him as a leading light in the new generation of fine jewellery designers.

As head of design, Jeremy oversees the Bond Street atelier. He cuts, polishes and sets the most precious of stones, including coloured diamonds and natural pearls. David Morris offer an enviable personal service, designing and creating exquisite pieces to individual specifications, using only the rarest of precious gemstones, sourced from around the world. David Morris also offers a bespoke enaagement ring service.

This is not jewellery for the faint-hearted or those afraid of attracting attention: pieces are daringly different and tantalisingly diverse: new cuts and shapes of diamonds, unusual gemstones used like a painter's palette, new combinations of colour, texture, and form. Recent successes include the revival of rose-cut diamonds in Edwardianinspired necklaces of the finest lace-like pave loops enclosing rose-cut diamond drops: and in a thrilling change of direction, a new range of dress watches using large diamonds and coloured stones. Showbusiness stars still cannot resist the allure and glamour of David Morris jewellery. From the early days he has enjoyed an association with Hollywood, providing stars such as Madonna, Pierce Brosnan, Catherine Zeta Jones and Elizabeth Taylor, all dazzling in David Morris Splendor. He has also provided the diamonds for the James Bond films. Diamonds Are Forever, Tomorrow Never Dies and the World Is Not Enough, and more recently, in Guy Ritchie's hit movie Snatch.

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 iving 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 fulltime 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" ieweller in Manhattan. In addition, he was also dedicated to creating special order pieces. for New York society members who flocked to him. After his death, the company was managed for 35 years by Nina Silberstein, David Webb's business partner and later, her son, Stanley. Over this period, they oversaw the firm's expansion into new markets such as Beverly Hills, Houston and Kuwait. In 2010, it was purchased by New York jewellery dealers Sima Ghadamian, 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.

GRAFF

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

HARRY WINSTON

From an early age, Harry Winston (1896-1978) had a legendary eye and passion for gems. He bought his first emerald at the age of eight and early in his career many prominent collections including those of Arabella Huntington and Rebecca Darlington Stoddard. By the age of 24 he founded his first business in New York City, known as the Premier Diamond Company. In 1932 he incorporated under his own name and shortly thereafter began to manufacture and retail jewelry. Mr. 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, Harry Winston owned at one time or another as many as a third of the famous diamonds in the world. He was also responsible for donating perhaps the most famous of all diamonds, the Hope diamond to the Smithsonian Institution where it stands to today as the centerpiece of the United States' national gem collection. Upon Mr. Winston's death in 1978, his son Ronald assumed control of the company and 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 while the mining group under separate ownership is now the Dominion Diamond Corporation. Today, Harry Winston retail salons located throughout the US Europe and Asia uphold the company's motto of Rare Jewels of the World.

JAR

Joel (Arthur) Rosenthal was born in New York City. He graduated in art history from Harvard in 1966 before moving to Paris. He initially worked in the film industry, and then opened a needlepoint shop, where his clients included Hermès and Valentino, and where his work with multi-coloured yarns would have a lasting effect on his designs. After working with Bulgari in New York, he returned to Paris and opened a shop in the Place Vendôme in 1977, his initials, JAR, the only source of identification on the façade. Mr. Rosenthal works with his partner, Pierre Jeannet, to create exquisite jewels, superbly crafted in unique settings. His work is meticulous and imaginative, incorporating stones in unexpected colour combinations. Only 70 to 80 jewels are created each year, for an exclusive clientele. In November 1987, in celebration of his 10th anniversary in Paris, Mr. Rosenthal held an exhibition of his work at the National Academy of Design in New York City. In November 2002, a retrospective of 400 jewels was held at the Gilbert Collection, Somerset House, in London.

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 iewellery. 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

SHREVE, CRUMP & LOW

The origins of this prestigious Boston jeweller date to 1796, when John McFarlane opened a jeweller's shop at 51 Marlborough Street, John J. Low joined the company in 1819, and Benjamin Shreve in 1852. The year 1869 brought the incorporation of the name Shreve, Crump & Low upon the arrival of Charles H. Crump as a partner. A move to the corner of Tremont and West Streets was made in 1891, where the firm remained until 1930 when the current location at 330 Boylston Street was acquired. The Shreve family was actively involved in the firm's management until 1979 when it became part of Henry Birks & Sons, a prominent Canadian jeweller. Shreve, Crump & Low has continued their tradition of retailing fine jewellery and silverware. Although the firm has never manufactured its own wares, many of their jewels are special orders.

TEMPLIER

Templier was founded in 1848 by Charles Templierand his cousin Louis. The son of the former, Paul, succeeded them in 1885 and became an important figure in the Parisian iewellery trade. He was renowned for his abstract designs executed by Théodore Lambert around 1900. Many of these jewels were exhibited at the 1901 Paris Salon. Born in 1891, Paul's son, Raymond, became a leading designer in the Art Deco period. In 1919 he entered his father's business and in 1929 he began a thirtysix year collaboration with the designer, Marcel Pecheron, creating jewellery with rigorous geometric leanings, almost totally exempt from decorative ornamentation. In 1935, after his father retired, he took over the firm. Raymond Templier passed away in 1968. Today, the family tradition is carried on by a descendant of Louis, Edouard Brunet.

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. Within ten years, jewellery and silver items were added to their stock. By 1853 Tiffany had assumed complete ownership of the business and the name was changed to Tiffany & Co. During the 19th century, designers such as Edward C. Moore and G. Paulding Farnham, as well as renowned gemmologist George Frederick Kunz, propelled Tiffany & Co. to the forefront of the international jewellery world. From 1907, the firm manufactured and sold the jewellery designs of Louis Comfort Tiffany, son of the founder. Upon taking over the management of Tiffany & Co. in 1955, Walter Hoving invited several talented designers to join the firm. Among them were Jean Schlumberger and Donald Claflin. In 1974, they added Elsa Peretti as an exclusive designer, followed by Paloma Picasso in 1980. In 1979, Avon Products purchased Tiffany & Co. After the management-led buyout of Tiffany in 1984 headed by then chairman William R. Chaney and a successful public offering of stock in 1987, the company has successfully expanded into key domestic and international markets. Today they comprise more than 100 locations worldwide.

VACHERON & CONSTANTIN

Vacheron & Constantin was founded in 1755 in Geneva by the watchmaker and historian Jean-Marc Vacheron. In 1819, Francois Constantin joined the firm. His main task was to travel to France and Italy to sell the watches. Georges Leschot came to the firm in 1839 to help accomplish the biggest challenge of the time, the mechanical manufacture of watch parts. In 1880 the firm adopted the Cross of Malta as their emblem. In this period, they were pioneers in the development of the watch-bracelet. Today they remain innovators, creating high quality pieces with all of the most complicated mechanisms such as chronographs, repetitions and calendars. In February 1996, the firm became a part of the Richemont Group.

VAN CLEEF & ARPELS

The history of the famous Parisian jewellery house began in 1896 with the marriage of Estelle Arpels to Alfred Van Cleef. The company was founded in 1906 by Alfred and his brother-in law, Charles Arpels at 22. Place Vendôme, Julien Arpels joined the family business in 1908, and Louis Arpels in 1913. The design collaboration between René Sim Lacaze and René Puissant, the daughter of Estelle Arpels and Alfred Van Cleef, began in 1926, marking the start of two decades of highly creative design for the firm. The oldest son of Julien Arpels, Claude, joined in 1932, followed by his brothers Jacques and Pierre in 1936 and 1944. An American boutique was opened by Claude in Rockefeller Center in New York in 1939, soon relocating to its definitive address at 744 Fifth Avenue, and the first of six boutiques in the US today. The 1930s saw some of the company's most iconic designs: the house's arguable trademark, the Mystery Setting - where the mounting of the gemstones is cleverly hidden behind the continuous calibré-cut ruby and sapphire surface of the jewel - was invented in 1933; and the concept of the Minaudière, made in honour of Elorence Jay Gould, was invented in 1930 by Charles Arpels. The versatile 'Passe Partout' range was also developed at this time. In the following decades, the firm upheld its reputation for innovation with the snowflake jewels of the 1940s, the zin necklace of the 1950s, the ballet jewels of the 1960s and the Alhambra theme of the 1970s. The Boutique Des Heures was inaugurated in 1972 to house the new watch designs launched by Pierre Arpels. Today, Van Cleef & Arpels is part of the Richemont Group with more than 45 boutiques around the world.

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COLOURLESS DIAMOND INDEX

LOT		COLOUR	CLARITY	WEIGHT	CUT
74		D	Flawless	103.49	Emerald
99		D	Flawless	20.23	Pear
87	Pair	D, D	Internally Flawless, Internally Flawless	11.55, 11.02	Emerald
38	Pair	D, D	Internally Flawless, Internally Flawless	6.71, 6.41	Pear
51		D	VVS1, Potential	11.12	Round
6		D	VVS1, Potential	3.02	Round
34		D	VVS2	76.46	Heart
45		D	VS1	3.62	Round
47		D	VS2	5.02	Round
32		D	VS2	4.02	Modified
42		D	SI2	12.22	Pear
23	Pair	E, E	VS1, VS1	5.06, 5.04	Emerald, Emerald
23	Pair	F, E	VS2, VS2	2.09, 2.04	Emerald, Emerald
37		F	VVS2	8.81	Emerald
79		F	VVS2	7.79	Cushion
24		F	VS1	8.02	Square
1		F	VS2	1.87	Round
21		G	VS1	9.03	Rectangular
93		G	SI1	6.12	Round
27		1	SI1	5.05	Emerald
8		K	SI1	10.81	Emerald
75		Ν	VVS1, Potential	6.14	Round
60		Y to Z, U to V	SI1, VS2	6.94, 6.10	Old Mine, Cushion

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LOT	COLOUR	CLARITY	WEIGHT	CUT	
BLUE					
92	Fancy Grayish Blue	VS1	0.46	Marquise	
PINK					
92	Fancy Vivid Purplish Pink	1	0.60	Marquise	
89	Fancy Intense Purplish Pink	Internally Flawless	1.40	Modified	
50	Fancy Purplish Pink	VS1	2.73	Pear	
YELLOW					
91	Fancy Vivid Yellow	VS1	58.49	Modified	
49	Fancy Vivid Yellow	VVS1, Potential	5.50	Modified	
19	Fancy Intense Yellow	VS1	15.98	Oval	
1	Fancy Intense Yellow	VS2	1.62	Round	
20	Fancy Yellow	VS2	19.76	Old Mine	
43	Fancy Yellow	Internally Flawless	2.36	Pear	
ORANGE					
92	Fancy Vivid Yellowish Orange	VS2	0.37	Marquise	
BLACK					
28	Fancy Black	~	20.16	Emerald	

LOT		ORIGIN	TREATMENT	WEIGHT	SHAPE	
Ruby						
LOT		ORIGIN	TREATMENT	WEIGHT	SHAPE	
14		Burma	None	20.00*	Cabochon	
41	Pair	Burma	Heat	6.17, 6.11	Oval	
Emera	Id					
LOT		ORIGIN	TREATMENT	WEIGHT	SHAPE	
85	Pair	Colombia	None	13.79, 12.14	Pear	
77		Colombia	Minor, Traditional	7.20	Octagonal	
76	Pair	Colombia	Insignificant, Traditional; Minor, Traditional	1.95, 1.69	Pear	
10		Colombia	Minor, Modern	24.15	Oval	
9		Colombia	Minor, Modern	23.15	Emerald	
39	Pair	Colombia	Minor, Modern	10.30, 9.70*	Emerald	

	ORIGIN	TREATMENT	WEIGHT	SHAPE	
	ORIGIN	TREATMENT	WEIGHT	SHAPE	
	Burma	None	20.00*	Cabochon	
Pair	Burma	Heat	6.17, 6.11	Oval	
d					
	ORIGIN	TREATMENT	WEIGHT	SHAPE	
Pair	Colombia	None	13.79, 12.14	Pear	
	Colombia	Minor, Traditional	7.20	Octagonal	
Pair	Colombia	Insignificant, Traditional; Minor, Traditional	1.95, 1.69	Pear	
	Colombia	Minor, Modern	24.15	Oval	
	Colombia	Minor, Modern	23.15	Emerald	
Pair	Colombia	Minor, Modern	10.30. 9.70*	Emerald	
	d Pair Pair	ORIGIN Burma Pair Burma d ORIGIN Pair Colombia Pair Colombia Pair Colombia Colombia Colombia	ORIGIN TREATMENT Burma None Pair Burma Heat ORIGIN TREATMENT Pair Colombia None Colombia Minor, Traditional Pair Colombia Minor, Traditional; Minor, Traditional Colombia Minor, Modern Colombia Colombia Minor, Modern Colombia	ORIGIN TREATMENT WEIGHT Burma None 20.00* Pair Burma Heat 6.17, 6.11 d TREATMENT WEIGHT d ORIGIN TREATMENT WEIGHT Pair Colombia None 13.79, 12.14 Colombia Minor, Traditional 7.20 Pair Colombia Insignificant, Traditional; Minor, Traditional 1.95, 1.69 Colombia Minor, Modern 24.15 Colombia Minor, Modern 23.15	ORIGIN TREATMENT WEIGHT SHAPE Burma None 20.00* Cabochon Pair Burma Heat 6.17, 6.11 Oval d TREATMENT WEIGHT SHAPE Pair ORIGIN TREATMENT WEIGHT SHAPE Pair Colombia None 13.79, 12.14 Pear Pair Colombia Minor, Traditional 7.20 Octagonal Pair Colombia Insignificant, Traditional; Minor, Traditional 1.95, 1.69 Pear Colombia Minor, Modern 24.15 Oval Colombia Minor, Modern 23.15 Emerald

Sapphire					
LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE	
46	Madagascar	Heat	8.10	Cushion	
48	N/A	Heat, Pressure	25.03	Cushion	
35	Undeterminable	None	10.21	Cushion	

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*Estimated weight

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

Unless we own a **lot** in authen or in part (<u>A</u> symbol), Christie's acts as agent for the seller

A REFORE THE SALE 1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAI

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID 1 NEW BIDDERS

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

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

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

(b)We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALE OF ANOTHER PERSON

If you are bidding on behalf of another person. that person will need to complete the registratio requirements above before you can bid, and supply ned letter authorising you to bid for him, her. A bidder accepts personal liability to pay the purchase price and all other sums due unless i has been agreed in writing with Christie's, before nencement 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

f you wish to hid 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, pleas 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

(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/buving services/buying-guide/register-and-bid/. As well as these Conditions of Sale internet hids are governed by the Christie's LIVE™ Terms of Use which are available at https://www.christies. com/LiveBidding/OnlineTermsOfUse.aspx

(c)Written Bids You can find a Written Bid Form at any Christie's

office, or by choosing the sale and viewing the lots online at www.christies.com. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed n the currency of the saleroom. The **auctionee** 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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option

(a)refuse any bid-(b)move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots.

(c)withdraw any lot. (d)divide any lot or combine any two or more lots: (e)reopen or continue the bidding even after the

hammer has fallen; and (f)in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot** or reoffer and resell any lot. If you believe that the auctioneer has accepted the successful bid in error you must ide a written notice detailing your clain 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 provisior of these Conditions of Sale, including the rights of cancellation set forth in sections B(3) = E(2)(i)F(4), and J(1).

4 RIDDING

The auctioneer accepts bids from: (a) bidders in the saleroom:

(b)telephone bidders: (c)internet bidders through Christie's LIVE™ (as

shown above in paragraph B6); and (d)written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

BIDDING ON BEHALF OF THE SELLER 5

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 n 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 w generally decide to open the bidding at 50% of the v 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.

Bidding generally starts below the low estimate and

increases in steps (bid increments). The auctioneer

6 • BID INCREMENTS

bidding should start and the bid increments.

6 CURRENCY CONVERTER The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies a 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

will decide at his or her sole option where the

in providing these services.

7 SUCCESSEUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, whe 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 successfu 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

error (human or otherwise), omission or breakdowi

8 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 successfu bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the hammer price up to and ncluding US\$1,000,000, 20% on that part of the hammer price over US\$1,000,000 and up to and cluding US\$6,000,000, and 14.5% of that part of the hammer price above US\$6.000.000.

2 TAXES

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

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

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

If Christie's delivers the lot to, or the lot is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York aw considers the **lot** delivered to the successful hidder 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 (i) 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 bidde 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

F WARRANTIES

1 SELLER'S WARRANTIES For each lot, the seller gives a warranty that the

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

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction After such time, we will not be obligated to honor the authenticity warranty. (b) It is given only for information shown in
- UPPERCASE type in the first line of the catalogue description (the "Heading"). It does not apply to any information other than in the Heading even if shown in UPPERCASE type (c) The authenticity warranty does not apply
- to any Heading or part of a Heading which is gualified. 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 Heading on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the tern "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 nam ed artist. Please read the full list of **Qualified Headings** and a lot's full catalogue description before hidding

(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 accep opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion. The authenticity warranty does not apply it
- 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 r 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 nvoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the iginal buyer is the full owner of the **lot** and the lot is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity** warranty may not be transferred to anyone else. (h) In order to claim under the authenticity

warranty you must:

- (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim:
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the lot is not authentic. It we have any doubts, we **reserve** the right to obtain additional opinions at our expense and

saleroom from which you bought it in the

condition it was in at the time of sale.

is to cancel the sale and receive a refund of the

purchase price paid by you to us. We will not,

you more than the **purchase price** nor will we

be liable for any loss of profits or business, loss

under any circumstances, be required to pay

of opportunity or value, expected savings or

interest, costs, damages, other damages or

additional warranty for 21 days from the date

of the auction that any **lot** is defective in text of

illustration, we will refund your purchase price

(a) This additional warranty does not apply to:

(i) the absence of blanks, half titles, tissue

quards or advertisements, damage in

respect of bindings, stains, spotting,

affecting completeness of the text or

anuscripts, signed photographs, music,

catalogue as sold not subject to return: o

(vi) defects stated in any condition report or

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

South East Asian Modern and Contemporary

n these categories, the authenticity warranty

does not apply because current scholarship does

Christie's does, however, agree to cancel a sale

n either of these two categories of art where it

will refund to the original buyer the **purchase price** in accordance with the terms of Christie's

has been proven the lot is a forgery. 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

E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f)

and (g) and (i) also apply to a claim under thes

paragraph E2(h)(ii) above and the property

must be returned to us in accordance with

Art and Chinese Calligraphy and Painting.

ot permit the making of definitive staten

marginal tears or other defects not

(ii) drawings, autographs, letters or

atlases, maps or periodicals;

(iv) lots sold without a printed estimate

(v) books which are described in the

announced at the time of sale.

(b)To make a claim under this paragraph you

(iii) books not identified by title:

(j) Books. Where the lot is a book, we give an

subject to the following tern

illustration:

the sale

categories.

Your only right under this authenticity warranty

(iii) return the lot at your expense to the

(I) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and iewellerv).

n 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 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 unde investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding on behalf of another person, you warrant that:
- (i) you have conducted appropriate custome 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 docume evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so:
- (ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes
- (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

PAYMENT

1 HOW TO PAY

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

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

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
- (c) You must pay for lots bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

- JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017: ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978, for international transfers, SWIFT CHASUS33.
- (ii) Credit Card

We accept Visa, MasterCard, American Express and China Union Pay, Credit card payments at the New York prer be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

(iiii) Cash

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

(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 nassed

(v) Checks

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

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following: (a) When you collect the lot: or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the lot. If we do this we may sell the **lot** again publically 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 esale. 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;
- (iii) 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;
- (iv) we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer o to obtain a deposit from the buyer before accepting any bids;
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you. whether by way of pledge, security interes or in any other way as permitted by the law of the place where such property is located You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect purchased lots within sever 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
- ollowing 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 Int 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 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/ buving-guide/ship/ or contact us at PostSaleUS@

es.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 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 vour own cost.

(d) Lots containing lvory or materials resembling

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 ing 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 convenie ouvers, 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 moort 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'. (a) 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 wil 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 ence 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 al 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 n 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 **condition**s of sale; or (ii) give any representation, warranty or guarantee or assume any liability of any kind in espect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality. condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we

are not responsible to you for any error (human or otherwise), omission or breakdown in these services

- (d) We have no responsibility to any person other than a buyer in connection with the purchase of anv lot
- (e) If, in spite of the terms in paragraphs I(a) to (d) or F2(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.

We may videotage and record proceedings at any

process, use or share these recordings with anothe

Christie's Group company and marketing partners to analyse our customers and to help us to tailor

videotaped, you may make arrangements to make a

telephone or written bid or bid on Christie's LIVE™

instead. Unless we agree otherwise in writing, you

may not videotape or record proceedings at any

We own the copyright in all images, illustrations

to a lot (including the contents of our catalogues

do not offer any guarantee that you will gain any

copyright or other reproduction rights to the lot

4 ENFORCING THIS AGREEMENT

and written material produced by or for us relating

use them without our prior written permission. We

If a court finds that any part of this agreement is not

the agreement will be treated as being deleted and

5 TRANSFERRING YOUR RIGHTS AND

You may not grant a security over or transfer your

our written permission. This agreement will be

who takes over your rights and responsibilities.

we will use this original version in deciding any

and may pass it to another Christie's Group

company for use as described in, and in line with

us/contact/privacy and if you are a resident of

christies.com/about-us/contact/ccpa

our privacy notice at www.christies.com/about

California you can see a copy of our California Consumer Privacy Act statement at https://www.

No failure or delay to exercise any right or remedy

nstitute a waiver of that or any other right o

remedy, nor shall it prevent or restrict the furthe

exercise of that or any other right or remedy. No

single or partial exercise of such right or remedy

This agreement, and any non-contractual

shall prevent or restrict the further exercise of that or

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

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

Comprehensive Arbitration Rules and Procedures

or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of

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

the arbitration shall be New York and the arbitration

be submitted to JAMS, or its successor, for final

and binding arbitration in accordance with its

dispute could be joined to those proceedings).

provided under these Conditions of Sale shall

7 PERSONAL INFORMATION

issues or disputes which arise under this agreen

binding on your successors or estate and anyone

If we have provided a translation of this agreement,

We will hold and process your personal information

rights or responsibilities under these terms on the contract of sale with the buyer unless we have given

the rest of this agreement will not be affected.

RESPONSIBIL ITIES

6 TRANSLATIONS

8 WAIVER

any other right or remedy.

9 LAW AND DISPUTES

our services for buyers. If you do not want to be

I OTHER TERMS 1 OUR ABILITY TO CANCEL

damage our reputation.

2 RECORDINGS

auction.

3 COPYRIGHT

In addition to the other rights of cancellation

descriptions and prices, may be reported on www christies.com. Sales totals are hammer price contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that plus buyer's premium and do not reflect costs completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us 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. or the seller under any liability to anyone else or may

K GLOSSARY

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

proceedings shall be English. The arbitrator shall order the production of documents only upon

a showing that such documents are relevant

arbitration shall be confidential, except to the

ludoment upon the award may be entered by

any court having jurisdiction thereof or having

Foreign Arbitral Awards of June 10, 1958

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

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue

and material to the outcome of the Dispute. 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.

auction. We will keep any personal information authentic: a genuine example, rather than a copy confidential, except to the extent disclosure is or forgery of required by law. However, we may, through this

- (i) the work of a particular artist author or nufacturer, 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.

is otherwise noted in the catalogue). You cannot 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. valid or is illegal or impossible to enforce, that part of **catalogue description**: the description of a **lot** in

the catalogue for the auction, as amended by any saleroom notice. Christie's Group: Christie's International Plc. its subsidiaries and other companies within its

corporate group. condition: the physical condition of a lot.

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

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

F2 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.

25/02/2022

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

${\scriptstyle\Delta}$ 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 A 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

^o 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 quarantee. Where Christie's holds such financial interest we identify such lots with the symbol ^o next to the lot number.

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

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

EXPLANATION OF CATALOGUING PRACTICE

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

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

"Bearing marks ...": in Christie's gualified opinion not a work of the master's workshop and bearing later marks.

A term and its definition listed under '**Oualified Headings**' is a

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

FARERGE

QUALIFIED HEADINGS

"Marked Fabergé, Workmaster ...": in Christie's qualified opinion a

his workmaster's initials. "By Fabergé ...": in Christie's qualified opinion, a work of the master's

workshop, but without his mark. "In the style of ...": in Christie's qualified opinion a work of the period

of the master and closely related to his style.

PICTURES DRAWINGS PRINTS AND MINIATURES

OUAL IFIED HEADINGS

the artist in whole or in part.

artist and showing his influence.

artist's style but of a later date

was printed or published.

18TH CENTURY

manufacture

differently

e.g. A BLUE AND WHITE BOWI

e.g. A BLUE AND WHITE BOWL

e.g. A BLUE AND WHITE BOWL

OUAL IFIED HEADINGS

his supervision

of the artist

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

"Attributed to ...": in Christie's qualified opinion probably a work by

"Studio of ..."/"Workshop of ...": in Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under

"Circle of ...": in Christie's qualified opinion a work of the period of the

"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

"After ...": in Christie's gualified opinion a copy (of any date) of a work

"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

CHINESE CERAMICS AND WORKS OF ART

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

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

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

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

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be

incorporated into the first line or the body of the text of the description. e.g. A BLUE AND WHITE MING-STYLE BOWL: or

The Ming-style bowl is decorated with lotus scrolls.

In Christie's qualified opinion this object most probably dates from Kanoxi period but there remains the possibility that it may be dated

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

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

work of the master's workshop inscribed with his name or initials and

IEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker

"Mount by Boucheron": in Christie's opinion the setting has been created by the ieweller using stones originally supplied by the ieweller's client

OUALIFIED HEADINGS

"Signed Boucheron / Signature Boucheron": in Christie's qualified opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's gualified opinior has a mark denoting the make

Periods

Art Nouveau 1895-1910 Belle Epoque 1895-1914 Art Deco 1915-1935

Retro 1940s

HANDBAGS

Condition Reports

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

Grades in Condition Reports

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

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

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good conditio

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes

Grade 6: this item is damaged and requires repair. It is considered in fair condition.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a lot clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading.

References to "HARDWARF"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold silver, palladium). The terms "Gold Hardware", "Silver Hardware". "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the lot description.

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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

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 replacement 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 waterresistant 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 rements 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 ience 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.

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.

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

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

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

Ψ

See Storage and Collection pages in the catalogue.

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See

Bidding by parties with an interest.

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. 3/02/2022

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

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

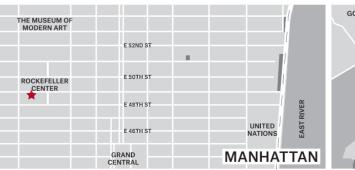
Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

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

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

02/08/19

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

Paragraph H2(g) of the Conditions of Sale

Please note that this lot is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie's to arrange shipping of the lot to a foreign address, the buyer will not be required to pay the import tariff. 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.

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.

GOVERNORS ISLAND BROOKLYN



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.

CHRISTIE'S

CHRISTIE'S

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