

MAGNIFICENT JEWELS

INCLUDING
THE LIGHT OF PEACE DIAMOND

New York · 7 June 2023



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CHRISTIE'S



MAGNIFICENT JEWELS

THE LIGHT OF PEACE
126.76 CARATS
D COLOR, INTERNALLY FLAWLESS
OFFERED WITHOUT RESERVE



AUCTION

Wednesday 7 June at 11.00 am (Lots 1-123)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday 2 June at 10.00 am-6.00 pm
Saturday 3 June at 10.00 am-5.00 pm
Sunday 4 June at 10.00 pm-5.00 pm
Monday 5 June at 10.00 am-6.00 pm
Tuesday 6 June at 10.00 am-5.00 pm

AUCTIONEERS

Francois Curiel
Max Fawcett
Rahul Kadakia

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
STARFISH-22033

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Tel: +1 212 636 2437

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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



Please scan for complete auction information

FRONT COVER
Lot 122

INSIDE FRONT COVER
Lot 113

OPPOSITE
Lot 15

BACK COVER
Lot 73

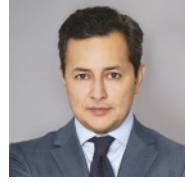
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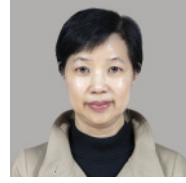
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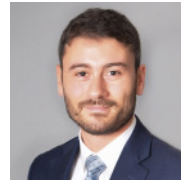
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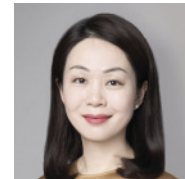
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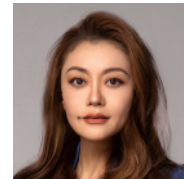
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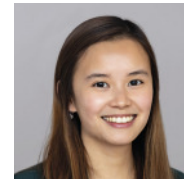
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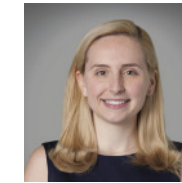
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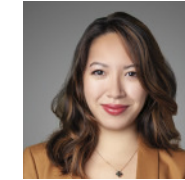
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THE
MAGNIFICENT
JEWELS
OF ANNE
EISENHOWER

AUCTION

Wednesday 7 June at 10.00 am (Lots 1E-31E)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday 2 June at 10.00 am-6.00 pm
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CHRISTIE'S



Opposite above: April 2002, Anne with her granddaughter Camila. Credit: Adriana Echavarría Eisenhower.
Opposite below: Anne Eisenhower with her grandfather, then General Dwight D. Eisenhower. Credit: Courtesy of the Family.

THE MAGNIFICENT JEWELS OF ANNE EISENHOWER

An acclaimed interior designer and generous philanthropist, Anne Eisenhower was an important part of society life in New York for over fifty years.

Described by all who knew her as smart, talented and gracious, she was the epitome of dignity, elegance and ‘New York chic,’ effortlessly combining her success in business with extensive charity work. Her friend Michael Bloomberg, former mayor, described her as “a great New Yorker;” a living embodiment of the glamour and vitality associated with that special city.

Ms. Eisenhower was first and foremost a woman of genuine kindness and an exceptional mother and grandmother, remembered by her daughter Adriana Echavarría as a woman possessing “grace and humility, beauty and elegance, talent and discipline, and a generous heart that was courageous, loyal, and unwavering.”

Professionally, she was equally impressive. Sculptor Sergey Eylanbekov, who worked with her to create the Dwight D. Eisenhower Memorial on the Mall, said “Anne had a true love and appreciation for art; a gift for composition and a feel for the big picture. Her designs— the wonderful spaces that she created—speak for themselves. She was a great professional, creative and daring in her projects.”

Born Barbara Anne Eisenhower in 1949, the granddaughter of the 34th president of the United States, Ms. Eisenhower spent much of her early childhood in the White House. Later, she and her three siblings lived all over the world while their father was working as a diplomat. As a teenager, she traveled the globe with her grandparents, meeting many influential political and artistic figures of the day, including her personal favorite: Hugh O’Brien.

Ms. Eisenhower attended the New York School of Interior Design, before apprenticing with the legendary designer Dorothy Draper. In 1976, she launched her first interior design business in New York, after living several years in Bogotá, Colombia. This firm evolved into Anne Eisenhower Inc., specializing in residential and commercial design and decoration, undertaking commissions all over the world. In 1990, she was named one of *Architectural Digest’s* Top 100 designers. Some of her clients included Plácido Domingo, Richard LeFrak, and Fernando Botero.

Beyond private clients, her work encompassed interiors for the Kips Bay Boys Club (New York City), Roger’s Memorial Library (Southampton, New York), and the historic Claverack House (Southampton, New York) which she turned into her home. She created various displays at Tiffany & Co., as well as completed projects for Brunschwig & Fils and *House Beautiful*. Her work appeared on the cover of the book, *Rooms with a View: Two Decades of Outstanding American Interior Design* by Chris Casson Madden, and *40 Years of Fabulous: The Kips Bay Decorator Showhouse* by Steven Stolman, as well as being featured in many magazines internationally.

Ms. Eisenhower was also a philanthropic force to the many charitable organizations close to her heart: the Casita Maria Center for Arts and Education, where she was a member of the Chairman’s Council for 25 years, the American Heart Association, where she was Legacy Chairman, and part of the Advisory Boards of the New York School of Interior Design and the Breast Cancer Research Foundation. She was also a major contributor to the the Metropolitan Museum of Art, the Museum of Jewish Heritage, the American Jewish Committee, Carnegie Hall, the Central Park Conservancy, and Literacy Partners. This all being in addition to her Eisenhower family legacy work.

Anne Eisenhower’s classical interiors with their refined touches reflected the woman herself: impeccably stylish and thoroughly charming, true to her values and sparkling with creativity.



1E
CARTIER COLORED DIAMOND,
DIAMOND AND MULTI-GEM
TIGER RING

\$50,000-70,000



2E
CARTIER COLORED DIAMOND
AND ONYX TIGER EARRINGS

\$60,000-80,000



3E
CARTIER COLORED DIAMOND,
DIAMOND AND MULTI-GEM
TIGER BANGLE BRACELET

\$200,000-300,000



7E
VAN CLEEF & ARPELS SET
OF DIAMOND 'SNOWFLAKE'
JEWELRY

\$60,000-80,000



8E
VAN CLEEF & ARPELS DIAMOND
'SNOWFLAKE' BRACELET

\$100,000-150,000



9E
SET OF CULTURED PEARL AND
DIAMOND JEWELRY

\$30,000-50,000



4E
CARTIER COLORED DIAMOND,
ONYX AND EMERALD
'PANTHÈRE DE CARTIER'
BROOCH

\$100,000-150,000



5E
CARTIER SUITE OF DIAMOND
AND GOLD 'PENELOPE'
JEWELRY

\$15,000-20,000



6E
CARTIER SET OF ONYX AND
DIAMOND 'PANTHÈRE'
JEWELRY

\$20,000-30,000



10E
CULTURED PEARL AND
DIAMOND NECKLACE

\$20,000-30,000



11E
EMERALD AND DIAMOND RING

\$20,000-30,000



12E
DAVID WEBB EMERALD AND
DIAMOND EARRINGS

\$15,000-20,000





13E
MULTI-GEM AND DIAMOND
LONGCHAIN NECKLACE

\$25,000-35,000



14E
THE EXCEPTIONAL VAN CLEEF
& ARPELS RUBY AND DIAMOND
'JARRETIÈRE' BRACELET

\$2,500,000-4,500,000



15E
VAN CLEEF & ARPELS RUBY AND
DIAMOND 'CASCADE' EARRINGS

\$40,000-60,000



19E
VAN CLEEF & ARPELS SAPPHIRE
AND DIAMOND NECKLACE

\$40,000-60,000



20E
BULGARI AMETHYST, GARNET
AND DIAMOND EARRINGS

\$12,000-18,000



21E
MARINA B GROUP OF MULTI-
GEM AND DIAMOND JEWELRY

\$40,000-60,000



16E
VAN CLEEF & ARPELS RUBY AND
DIAMOND 'CASCADE' NECKLACE

\$500,000-700,000



17E
VAN CLEEF & ARPELS EMERALD
AND DIAMOND NECKLACE

\$200,000-300,000



18E
ART DECO SAPPHIRE, DIAMOND
AND EMERALD BRACELET

\$40,000-60,000



22E
DAVID WEBB MULTI-GEM AND
DIAMOND NECKLACE

\$20,000-30,000



23E
VAN CLEEF & ARPELS DIAMOND
CHOKER NECKLACE

\$40,000-60,000



24E
HARRY WINSTON SET OF
GRAY CULTURED PEARL AND
DIAMOND JEWELRY

\$80,000-120,000





25E
EMERALD AND DIAMOND RING

\$60,000-80,000



26E
VAN CLEEF & ARPELS SAPPHIRE
AND DIAMOND RING-PENDANT

\$70,000-100,000



27E
VAN CLEEF & ARPELS SAPPHIRE
AND DIAMOND 'WATERFALL'
EARRINGS

\$60,000-80,000



31E
TIFFANY & CO. ART DECO
DIAMOND AND MULTI-GEM
'MOONLIGHT ROSE' BRACELET

\$500,000-700,000



28E
VAN CLEEF & ARPELS SAPPHIRE
AND DIAMOND 'WATERFALL'
NECKLACE

\$300,000-500,000



29E
AN IMPORTANT DIAMOND RING

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



30E
CARTIER ART DECO DIAMOND
BANGLE BRACELET

\$150,000-250,000





MAGNIFICENT JEWELS
INCLUDING
THE LIGHT OF PEACE DIAMOND
LOTS 1 - 123

Property from the Aufderheide Collection
Lots 1 - 6



1
(two views)

THE AUFDERHEIDE COLLECTION

John Henry Aufderheide (1865 – 1941) was a successful investment broker in Indianapolis and later a publisher of Midwest ragtime music. Mr. Aufderheide married Lucy Ann Deel in 1887 and together they had two children, May Frances and Rudolph. May developed a love of music from a young age. Despite her family's attempts to provide a traditional upbringing for a young woman of her social class, including finishing school and a Grand Tour of Europe, May was determined to publish music. To support his daughter's passions, Mr. Aufderheide founded J.H. Aufderheide & Company. Under the family company, May composed a number of waltzes and rags and was an influential member of the Indianapolis ragtime community. Lots 1 - 6 from the Aufderheide Collection have remained within the family for generations and provide a glimpse into a family collection with a keen eye for rubies and American jewelry.

1 RUBY AND DIAMOND RING

Cushion mixed-cut ruby of 8.11 carats, shield-shaped diamonds, platinum, circa 1950

AGL, 2023, report no. 1131417: 8.11 carats, Burma, enhancement: no gemological evidence of heat, clarity: minor, oil type

Size/Dimensions: US ring size 8
Gross Weight: 5.6 grams

\$50,000-70,000



Property from the Aufderheide Collection
Lots 1 - 6



2

2 ART DECO RUBY AND DIAMOND BRACELET

Octagonal and shield step-cut rubies, old, baguette and tapered baguette-cut diamonds, platinum, circa 1930

AGL, 2023, report no. 1131301: Burma, no gemological evidence of heat

Size/Dimensions: 17.7 cm (7 in)
Gross Weight: 43.4 grams

\$60,000-80,000



3

3 RETRO PAIR OF RUBY AND DIAMOND CLIPS

Baguette and tapered baguette-cut rubies, pear and round diamonds, platinum, circa 1945

Size/Dimensions: each 4.6 x 3.1 cm (1¾ x 1¼ in)
Gross Weight: 40.6 grams

\$20,000-30,000



Property from the Aufderheide Collection
Lots 1 - 6



4
ART DECO RUBY AND DIAMOND NECKLACE

Round, oval and carved ruby beads, square, baguette, hexagonal and round diamonds, platinum, circa 1930

AGL, 2023, report no. 1131302: Burma, no gemological evidence of heat

Size/Dimensions: 38.7 cm (15¼ in)
Gross Weight: 62.6 grams

\$40,000-60,000



Property from the Aufderheide Collection
Lots 1 - 6



5
BLACK, STARR & FROST ART DECO RUBY AND DIAMOND BRACELET

Oval cabochon and French-cut rubies, old and single-cut diamonds, platinum, circa 1930, signed B.S.&F.

Size/Dimensions: 19.0 cm (7½ in)
Gross Weight: 40.5 grams

\$30,000-50,000



6
RETRO PAIR OF RUBY AND DIAMOND CLIP-BROOCHES

Baguette and tapered baguette-cut rubies, round, single, baguette and tapered baguette-cut diamonds, platinum and 18k white gold, circa 1945, clip-brooches may be detached from the brooch fitting and worn as dress clips, brooch fitting possibly of later addition

Size/Dimensions: 7.5 x 3.4 cm (2¾ x 1¼ in)
Gross Weight: 41.9 grams

\$20,000-30,000





(detail of clasp)

7

CARTIER RUBY AND DIAMOND EVENING BAG

Of rectangular design, black silk fabric, round and single-cut diamonds, round rubies, 18k yellow gold, yellow gold and platinum, circa 1955, gold signed Cartier, numbered, bag signed Martin Van Schaak, New York, accompanied by a coin purse, black silk, gilt metal

Size/Dimensions: evening bag 19.7 x 15.2 cm (7¾ x 6 x 2½ in);

coin purse 10.8 x 8.9 cm (4.25 x 3½ in)

Gross Weight: 560.5 grams

\$20,000-30,000



(reduced size)



"Greta Garbo," Cecil Beaton, Cecil Beaton Archive © Condé Nast.
Credit: Cecil Beaton, Cecil Beaton Archive © Condé Nast

GRETA GARBO

Noted as one of the greatest and most glamorous Hollywood film stars of the 1920s and 1930s, Swedish born actress Greta Garbo was captivating on and off screen. Starring in silent and sound films, her unique and enigmatic persona amassed a major following in the United States and abroad. It's no surprise that Garbo's progressive style of acting and modern characters became an inspiration to those in the industry, and those who watched her films.

Garbo's interest in acting was peaked as a teenager, and she began her career at a Swedish clothing store where she was often in short advertisements modeling the current seasons fashions.

A natural in front of the camera, Garbo landed her first silent film role in the film *Peter the Tramp* (1922). It was clear that Garbo had talent, and the director was so impressed he hired her to star in his other films. After working on these films, she went on to attend The Royal Dramatic Theatre - Sweden's most prestigious acting school.

After notable roles in major European films such as *The Legend of Gosta Berling* (1924) and *Joyless Street* (1925), Garbo caught the eye of executives at MGM and made the jump to Hollywood. Her intriguing portrayals in the silent films *The Temptress* (1926) and *Flesh and the Devil* (1926) catapulted her into the limelight - making Garbo a legendary star of the film studio.

As talking films began to take over, Garbo made her speaking film debut in *Anna Christie* (1930). Film critics and movie fanatics alike were fascinated by the way in which she carried herself - her alluring character matching her distinct voice. With famous phrases that can only be attributed to Garbo, her success in films continued. She starred alongside other Hollywood greats such as Clark Gable and Joan Crawford, earning her several Academy Award nominations and a win for Best Picture with the film *Grand Hotel* (1932).

It was no secret that she preferred to keep her personal life private, only adding to the world's fascination with the infamous actress. In the late 1930s and early 1940s Garbo began to take steps back from acting, and eventually retired. Moving from the West coast to the East, Garbo left Hollywood and made New York City her home. She was a known collector of fine art and jewelry, and would often be spotted out walking with close friends. Garbo resided in Manhattan until her passing in 1990.

An iconic symbol who bridges femininity and masculinity, Greta Garbo's undeniable talent and eccentric character continue to cement her as one of the most extraordinary screen actresses of all time.

Garbo's sparkling Van Cleef and Arpels diamond ring is exceptionally crafted, and a wonderful example of jewelry from the late 1940s. While most of Ms. Garbo's jewelry was acquired by romantic interests and admirers, this is one of the few jewels that she personally purchased at Van Cleef & Arpels. Featured in *Set in Style: The Jewelry of Van Cleef and Arpels* exhibition at the Cooper-Hewitt, National Design Museum, Smithsonian Institution in 2011, it's a truly spectacular jewel.

Property formerly from the Collection of Greta Garbo

Lots 8 - 9



8

VAN CLEEF & ARPELS DIAMOND AND GOLD FLOWER BROOCH

Designed as three flowers, old, single and round diamonds, 18k yellow gold (French mark), circa 1960, signed VCA, numbered

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

Gross Weight: 29.0 grams

\$10,000-15,000

PROVENANCE:

Purchased by Ms. Garbo at Van Cleef & Arpels in 1962
Greta Garbo, thence by descent



Property formerly from the Collection of Greta Garbo
Lots 8 - 9



9

VAN CLEEF & ARPELS DIAMOND RING

Round brilliant-cut diamond of 2.87 carats, round diamonds, platinum,
circa 1949, signed Van Cleef & Arpels, N.Y., numbered

GIA, 2023, report no. 6224864436: 2.87 carats, D color, SI1 clarity

Size/Dimensions: US ring size 5¼

Gross Weight: 15.9 grams

\$50,000-70,000

PROVENANCE:

Greta Garbo, thence by descent

EXHIBITED:

New York, Cooper-Hewitt, National Design Museum Smithsonian Institute,

Set in Style: The Jewelry of Van Cleef & Arpels, 18 February - 5 June 2011

Tokyo, Mori Art Museum, *The Spirit of Beauty*, 31 October 2009 - 17 January 2010

LITERATURE:

S. Coffin, *Set in Style: The Jewelry of Van Cleef & Arpels*, New York,
Cooper-Hewitt, National Design Museum, 2011, p. 238





(two views)

10

RUBY AND DIAMOND RING

Cushion-cut ruby of 10.17 carats, shield-shaped diamond, platinum

Gübelin, 2023, report no. 23020064: 10.17 carats, Burma, no indications of heating, with Information Sheets on Rubies from Mogok, Burma and Unheated Rubies

SSEF, 2023, report no. 127151: 10.177 carats, Burma, no indications of heating

Size/Dimensions: US ring size 8¼
Gross Weight: 6.1 grams

\$400,000-600,000



11
(two views)

Property of a Lady

11

DIAMOND RING

Round brilliant-cut diamond of 4.41 carats, 18k white gold

GIA, 2023, report no. 6177198642: 4.41 carats, D color, VVS1 clarity, potentially Internally Flawless

Size/Dimensions: US ring size 6
Gross Weight: 8.15 grams

\$120,000-180,000



12

12

FRANÇOIS TAVERNIER RUBY AND DIAMOND BRACELET

Round, oval and cushion-shaped rubies, marquise, pear and round diamonds, mounted in platinum and white gold, circa 1965, maker's mark

AGL, 2023, report no. 1131096: Seventy-seven gemstones (an excess of 50% tested at random), Burma, no gemological evidence of heat

Size/Dimensions: 18.0 cm (7¼ in)
Gross Weight: 73.0 grams

\$150,000-250,000

LITERATURE:

Cf. L. Krashes, *Harry Winston: The Ultimate Jeweler*, New York, Harry Winston, Inc. and the Gemological Institute of America, 1988, p. 173





13
(two views)



14



Property of a Distinguished Beverly Hills Collector

13

DIAMOND RING

Cushion brilliant-cut diamond of 8.05 carats, trapezoid-shaped and round diamonds, platinum

GIA, 2023, report no. 6173528374: 8.05 carats, E color, SI1 clarity

Size/Dimensions: US ring size 6¾

Gross Weight: 8.4 grams

\$120,000-180,000



Property from a Private Collection

14

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

Calibré-cut rubies, pear, round, baguette and tapered baguette-cut diamonds, 18k rose gold (French mark) and platinum, signed Van Cleef & Arpels, maker's mark, numbered

Size/Dimensions: 6.2 x 6.0 cm (2½ x 2 in)

Gross Weight: 211.3 grams

\$300,000-500,000



THE
LIGHT OF PEACE
DIAMOND

126.76 CARATS
D COLOR, INTERNALLY FLAWLESS



Established by concerned American citizens, USA for UNHCR is a nonprofit organization created in support of UNHCR, the UN Refugee Agency. Formally known as the Office of the High Commissioner for Refugees, UNHCR was established by the General Assembly of the United Nations in 1950 in the aftermath of the Second World War to help the millions of people who had lost their homes. Today, UNHCR works in 137 countries providing life-saving assistance, including shelter, food, water and medical care for people forced to flee conflict and persecution. UNHCR defends the right of displaced people to reach safety and help them find a place to call home so they can rebuild their lives. Long term, UNHCR works with countries to

improve and monitor refugee and asylum laws and policies, ensuring human rights are upheld. In everything they do USA for UNHCR considers refugees and those forced to flee as partners, putting those most affected at the center of planning and decision-making. For more information, visit www.UNrefugees.org.

Christie's is proud to share that a portion of the proceeds of Lot 15 will be donated to USA for UNHCR, the UN Refugee Agency to support their critical mission.

THE LIGHT OF PEACE
Property from a Private Collection
Offered Without Reserve



•15

AN IMPORTANT DIAMOND

Pear brilliant-cut diamond of 126.76 carats, accompanied by a custom gold and gem-set presentation case

GIA, 2020, report no. 1022374: 126.76 carats, D color, Internally Flawless, Type IIa, accompanied by a GIA monograph

\$10,000,000-15,000,000

Lot 15, formerly known as the 'Zale Light of Peace,' was previously owned by the Zale Corporation of Dallas. Eager to find a way for their company to give back, the Zales arranged showings of the diamond to the public. The proceeds of the ticket sales were used to establish a fund for peace-supporting missions. Named the 'Zale Light of Peace' to promote the company's ideals and goals, the present diamond has long been used for good and will continue its history of philanthropic giving. A portion of the proceeds of Lot 15 will be donated to USA for UNHCR, the UN Refugee Agency.



ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED "WITHOUT RESERVE"
SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE



16

16
VAN CLEEF & ARPELS DIAMOND HOOP EARRINGS

Round diamonds, 18k yellow gold (French marks),
signed Van Cleef & Arpels, numbered

Size/Dimensions: 3.8 x 3.1 cm (1½ x 1¼ in)
Gross Weight: 35.2 grams

\$20,000-30,000



17

17
BULGARI MULTI-GEM AND DIAMOND EARRINGS

Rectangular-cut amethysts, iolites and blue topazes, round diamonds,
18k yellow gold (Italian mark), signed Bvlgari

Size/Dimensions: 5.8 cm (2¼ in)
Gross Weight: 55.2 grams

\$20,000-30,000



18
CHAUMET DIAMOND EARRINGS

Rose-cut diamonds, 18k yellow gold (French mark), pendants detachable,
circa 1970, signed Chaumet Paris, maker's mark (partially obscured), numbered

Size/Dimensions: 8.6 cm (3¾ in), surmounts without pendants 2.7 cm (1 in)
Gross Weight: 73.1 grams

\$20,000-30,000





19

RETRO RUBY, DIAMOND AND GOLD BRACELET

Baguette-cut rubies, round diamonds, 18k yellow and rose gold and platinum (French marks), circa 1945

Size/Dimensions: 18.2 x 4.5 cm (7 $\frac{1}{8}$ x 1 $\frac{3}{4}$ in)
Gross Weight: 276.4 grams

\$20,000-30,000



20

DIAMOND EARRINGS

Round, old, single, square and baguette-cut diamonds, round faceted diamond rondels, platinum and 18k white gold, detachable pendants, surmounts signed A. Clunn

Size/Dimensions: 8.6 cm (3 $\frac{3}{8}$ in)
Gross Weight: 51.2 grams

\$25,000-35,000





21

THREE DIAMOND BRACELETS

Old and rose-cut diamonds, silver-topped gold, two bracelets circa 1880,
one bracelet of later production, accompanied by an extender also of later production

Size/Dimensions: antique bracelets 18.6 x 4.3 cm and 15.2 x 4.3 cm (7¼ x 1½ and 6 x 1½ in);
later bracelet 18.3 x 4.3 cm (7¼ x 1½ in); extender 4.2 x 4.3 cm (1½ x 1½ in)
Gross Weight: 227.2 grams

\$100,000-150,000



Exquisite Jewels
from a Distinguished
Private Collection
Lots 16 - 22



22

A STRIKING DIAMOND PENDANT-NECKLACE

Round, cushion and pear-shaped old-cut diamonds,
silver-topped gold (French mark), pendant detachable

Size/Dimensions: 49.8 cm (19½ in), pendant 6.5 cm (2½ in)
Gross Weight: 93.5 grams

\$500,000-700,000

PROVENANCE:

Christie's, New York, 14 April 1999, lot 220





23

ANTIQUE DIAMOND BROOCHES

Old-cut diamonds, silver-topped gold, circa 1800, originally bodice ornaments, the pinstems and fittings of later addition, one small diamond deficient

Size/Dimensions: each 4.4 cm (1¾ in)
Gross Weight: 19.9 grams

\$20,000-30,000



A pair of diamond flower ornaments of nearly identical design are featured in the illustrated catalogue of the Russian crown jewels, published by the Soviet Union's People's Commissariat of Finance in 1925. The present brooches are very similar in design, quality and age as item no. 188 in Part IV of the collection.



24

ANTIQUE SAPPHIRE AND DIAMOND BROOCH

Cushion mixed-cut sapphire, old mine and rose-cut diamonds, silver-topped gold, circa 1880

AGL, 2023, report no. 1130601: Ceylon, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: 3.8 x 3.2 cm (1½ x 1¼ in)
Gross Weight: 21.3 grams

\$50,000-70,000



RENÉ LALIQUE

René Lalique (1860-1945) radically transformed traditional French jewelry design and manufacturing, asserting himself as a master jeweler and a principal leader of the Art Nouveau movement. Lalique began his career working as a freelance designer for Cartier and Boucheron until 1888, when he founded his own workshop in Paris.

In the eyes of Lalique, jewelry of the 19th century was uninspiring and stagnant, partially due to its industrial influence along with the perception that jewelry was purely a symbol of wealth and status. Lalique saw a lack of artistic value in the jewelry of his time and sought to redefine a new style in a new century, where jewelry was no longer seen solely as a form of ornamentation but also as outstanding works of art. The turn of the century embraced transition and evolution, which defined Lalique's Art Nouveau jewelry with "the bewitching theme of turbulent change, constant movement and transformation."

While Lalique did use precious stones and gold, it was his bold use of semi-precious materials that set him apart from his contemporaries. Lalique challenged the idea that the intrinsic value of the materials was entirely responsible for defining the worth of a piece. Lot 25 exhibits Lalique's revolutionary design and sophisticated use of materials to portray his imagination and inspiration from the natural world and the female form.

The female figure effortlessly embraces the organic shapes and curved lines of Lalique's work that became characteristic of the Art Nouveau style. Lot 25 presents a popular subject of focus for Lalique: the encounter between woman and flower. Four blue enamel poppies adorn the woman's cast glass face, forming a crown upon the crest of her head. Growing from the flowers, vines extend to gracefully caress the dreamy face, as her eyes rest closed. Vines and branches are frequently found in Lalique's work, typical of the Art Nouveau style, to symbolize the duality of nature, as both a peaceful and unruly force.

The delicate and ethereal nature of the glass face is perceived through a contrasting frame of enamel. The presence of energy and movement is a defining feature of Art Nouveau and evident in Lot 25. The limp poppies, used to symbolize sleep, are far from lifeless as they lie open and fold organically. Beneath, the vines intertwine and swirl as windblown hair. The riotous energy of the natural components starkly contrasts the central focus of the ring: the peacefully sleeping woman. The transparency of the lightly frosted glass allows for light to permeate the ring, illuminating the tranquil energy of life within the face.

In Lalique's oeuvre of work, the female form appears in astonishingly diverse variations, from hybrid insect-women to the female snake charmer. Lalique's work often references literature and myths that interlace woman and nature, creating whimsical and sometimes haunting narratives. Lot 25 is incredibly reminiscent of Lalique's 'Poppy Maiden' pendant circa 1898 to 1900. While Poppy Maiden incorporates oxidized silver and a dangling pearl, the face of the woman as well as the composition of the poppies and vines are evocative of Lot 25. The Poppy Maiden is regarded as one of Lalique's most mysterious and beautiful creations as it fluctuates between life and death. The incorporation of blue to the enamel poppies in Lot 25 renders the image less ghost-like and rather more alive and ethereal than Poppy Maiden.

By 1912, Lalique had shifted his focus from jewelry to glasswork entirely, producing glasses, vases and carafes. At this point in his career, Lalique had established himself as a sensational jeweler globally. Lot 25 is a masterpiece of Lalique's and captures the essence and spirit of his exquisitely individual Art Nouveau style.



(two views)

25

RENÉ LALIQUE ART NOUVEAU GLASS AND ENAMEL RING

Carved glass depicting a woman, green, blue and brown enamel, 18k yellow gold (French mark), circa 1900, signed Lalique, maker's mark

Size/Dimensions: US ring size 8½
Gross Weight: 22.7 grams

\$40,000-60,000





(two views)



25A

AN IMPORTANT COLORED DIAMOND, RUBY AND DIAMOND RING

Fancy intense blue pear brilliant-cut diamond of 2.55 carats, cushion-shaped ruby, old-cut diamonds, platinum (French mark), mounting signed Verdura

GIA, 2022, report no. 2225401575: 2.55 carats, Fancy Intense Blue, natural color, VS2 clarity
SSEF, 2022, report no. 121915: 2.256 carats, Burma, no indications of heating

Size/Dimensions: US ring size 4
Gross Weight: 7.6 grams

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





(two views)

26

DIAMOND RING

Emerald-cut diamond of 10.20 carats, tapered baguette-cut diamonds, platinum

GIA, 2023, report no. 8254821: 10.20 carats, D color, VVS2 clarity, potentially Internally Flawless, Type IIa

Size/Dimensions: US ring size 5
Gross Weight: 9.6 grams

\$600,000-800,000



27

SUZANNE BERPERRON AMETHYST AND DIAMOND CUFF BRACELET

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

Size/Dimensions: inner diameter 5.4 cm (2 1/8 in)
Gross Weight: 73.8 grams

\$60,000-80,000

PROVENANCE:

Elizabeth Calvin Bonner and Margaret Calvin Bowles
Christie's, New York, 14-15 April 2003, lot 303
Christie's, New York, 8 December 2021, lot 75

LITERATURE:

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



THE CALVIN SISTERS

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

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



ADOLPHUS ANDREWS, JR. AND EMILY TAYLOR ANDREWS

Adolphus Andrews Jr. and his wife of 69 years, Emily Taylor Andrews, were a devoted couple and represented a bygone era of old world elegance. Known as Dolph and Emmy to their friends, they presided over San Francisco society from their glittering Pacific Heights townhouse. Their historic roots in America were deep: Emmy's mother's family came to California with the Gold Rush and founded the lumber company Pope and Talbot while her father's family, the Taylors, owned the Boston Globe until 1973. Dolph's grandfather founded a real estate business in Dallas following the Civil War.

Dolph and Emmy shared a love of art, and filled their house full of treasures from Europe and the East, under the guidance of the celebrated California interior designers Michael Taylor and Anthony Hail. Many of these treasures were acquired on buying trips to London and Paris, where they were regular guests at Claridges and the Hôtel Crillon, interspersed with shoots at Burghley and Blenheim Palace, when Dolph would delight his ducal hosts with his particularly colorful Savile Row tweed suits.

They were passionate supporters of San Francisco cultural institutions, particularly the de Young Museum and the Palace of the Legion of Honor, and would have an annual dinner hosting many of the dealers showing at the fabled San Francisco Antiques Show. Emmy had spent summers as a child with her grandmother at Lake Tahoe and introduced Dolph to the magic of this unique place. They were instrumental in founding the first fund raiser for the League to Save Lake Tahoe in 1969, which rapidly became a social institution every August with dazzling fashion shows by Oscar de la Renta.

Lots 28 - 42 reflect the joie de vivre of the Andrews collection and Dolph's singular taste. He would delight in ordering the latest creations from various houses, and had a particular affinity and love for the creations of Fulco di Verdura and Jean Schlumberger. The Andrews collection is rich in its variety of jewels, with a particular focus on color and whimsical design. Rounding out the collection is a superb 'Mystery-Set' sapphire and diamond bracelet, particularly unusual in design and reflective of the genius of Van Cleef & Arpels. The decorative arts, including English and European furniture, and a rich selection of gold boxes and objects de vertu, will be sold at Christie's in early 2024.



28



29



30



31
(two views)

28
TIFFANY & CO., JEAN SCHLUMBERGER DIAMOND, LACQUER, ENAMEL AND RUBY 'SEABIRD' CLIP-BROOCH
Round diamonds, black lacquer, blue enamel, pear-shaped ruby, platinum and yellow gold, circa 1968, signed Tiffany Schlumberger, black Tiffany & Co. case

Size/Dimensions: 8.5 x 5.4 cm (3 3/8 x 2 1/8 in)
Gross Weight: 60.8 grams

\$30,000-50,000

LITERATURE:
Cf. F. Ricci, *Bijoux de Jean Schlumberger*, 1976, p. 130-131



29
TIFFANY & CO. COLORED DIAMOND, DIAMOND, ONYX AND RUBY BIRD CLIP-BROOCH
Designed as a toucan, round yellow diamonds and round diamonds, polished onyx, carved cabochon ruby, 18k yellow gold (French mark), signed Tiffany & Co.

Size/Dimensions: 5.9 x 5.0 cm (2 3/8 x 2 in)
Gross Weight: 30.6 grams

\$20,000-30,000

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



30
VAN CLEEF & ARPELS MULTI-GEM AND DIAMOND CLIP-BROOCH
Round rubies, round sapphires, round and round cabochon emeralds, round diamonds, yellow and white gold, circa 1965, signed Van Cleef & Arpels, N.Y., numbered

Size/Dimensions: 5.5 x 4.7 cm (2 1/8 x 1 3/4 in)
Gross Weight: 32.6 grams

\$30,000-50,000



31
RUBY, EMERALD AND DIAMOND RING
Cushion mixed-cut ruby of 7.14 carats, calibré-cut emeralds, baguette-cut diamonds, 18k yellow gold

AGL, 2023, report no. 1131602: 7.14 carats, undeterminable origin, heat, minor clarity enhancement: heating residues

Size/Dimensions: US ring size 7
Gross Weight: 19.2 grams

\$30,000-50,000



VERDURA

An elegant, charming and daring designer, Verdura was the darling of both Hollywood and the international society crowd. Born in 1898 and christened Fulco Santostefano della Cerda, the Duke of Verdura, he was the only son of an eccentric Sicilian family. Their home in Palermo with its lush tropical gardens, trips to the beach, and numerous family pets was an ideal setting for a creative child like Fulco. With the death of his father in 1919 and subsequent inheritance, he spent the following years exploring Europe.

In 1926, Verdura went to Paris and began to work for Coco Chanel as a textile designer. She recognized his talent and quickly enlisted him to redesign her outmoded jewelry. The now iconic Maltese cross cuff bracelets they created together were typical of his bold designs. Verdura continued on as Chanel's head jewelry designer for six years.

He left Europe for America in 1934 and toured the states making business connections. He began designing jewelry for Paul Flato and amassed a loyal following in Hollywood including Joan Crawford, Marlene Dietrich, Rita Hayworth, Katherine Hepburn, and Millicent Rogers.

After five years of working for Flato, Verdura returned to New York and with the financial support of Vincent Astor and encouragement from his close friend, Cole Porter, opened his own business on Fifth Avenue. Despite the turbulent war overseas, the boutique was a huge success. Jewels composed of charming animals, whimsical winged hearts, and flora and fauna-inspiration became sought after by jewelry collectors. These designs and striking use of color captured an unconventional glamour that was highly sought after by patrons including Diana Vreeland and Betsey Cushing Whitney. Today, the tradition of Verdura's creations continue to be produced by the firm's owners, Ward and Nico Landrigan.



32

32 VERDURA COLORED DIAMOND, DIAMOND AND CULTURED PEARL FISH BROOCH

Round yellow diamonds and diamonds, cultured pearl, 18k yellow gold, signed Verdura

Size/Dimensions: 5.0 x 3.8 cm (2 x 1½ in)
Gross Weight: 29.8 grams

\$12,000-15,000

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



33

33 VERDURA SEA SHELL AND RUBY BROOCH

Sea shell, free-formed-shaped rubies, 18k yellow gold, signed Verdura

Size/Dimensions: approximately 5.3 x 5 cm (2¼ x 2 in)
Gross Weight: 28.8 grams

\$10,000-15,000





34



35



34

VERDURA RUBY, DIAMOND AND EMERALD BROOCH

Round and cushion-shaped rubies, round diamonds, round emerald, yellow gold and platinum, signed Verdura

Size/Dimensions: 8.5 cm (3.1/5 in)
Gross Weight: 30.7 grams

\$15,000-20,000



35

VERDURA RUBY, DIAMOND AND EMERALD 'POMEGRANATE' BROOCH

Round cabochon rubies, round and marquise-cut diamonds, round emeralds, platinum and 18k yellow gold, signed Verdura

Size/Dimensions: 5.5 x 4.0 cm (2 1/8 x 1 1/2 in)
Gross Weight: 44.8 grams

\$15,000-20,000

LITERATURE:

Cf. P. Corbett, *Verdura: The Life and Work of a Master Jeweler*, New York, Harry N. Abrams, 2002, p. 191 and cover



36

VERDURA EMERALD AND DIAMOND 'WING' CLIP-BROOCH

Pear-shaped emeralds, round diamonds, platinum and 18k yellow gold, signed Verdura, black Verdura case

Size/Dimensions: 5.7 x 5.0 cm (2 1/4 x 1 7/8 in)
Gross Weight: 28.5 grams

\$15,000-20,000

LITERATURE:

Cf. P. Corbett, *Verdura: The Life and Work of a Master Jeweler*, New York, Harry N. Abrams, 2002, p. 96-97

Verdura's 'Wing' brooches are a signature design of the firm. Jewelry collectors including Joan Fontaine and Lady Slim Keith owned similar brooches in their collections.





37

**VERDURA SAPPHIRE, DIAMOND AND
GREEN TOURMALINE BROOCH**

Oval cabochon sapphires, round diamonds, baguette and tapered baguette-cut green tourmalines, platinum, unsigned

Verdura, 2023: Certificate of Authenticity

Size/Dimensions: 7.0 x 5.0 cm (2 $\frac{7}{8}$ x 2 $\frac{1}{8}$ in)
Gross Weight: 67.7 grams

\$25,000-35,000



38

**VERDURA AMETHYST, EMERALD, DIAMOND AND
COLORED DIAMOND CLIP-BROOCH**

Pear-shaped cabochon amethysts, carved emeralds, round diamonds and yellow diamonds, yellow gold, unsigned, numbered, one carved emerald chipped, black Verdura case

Verdura, 2023: Certificate of Authenticity

Size/Dimensions: 9.0 x 5.6 cm (3 $\frac{1}{2}$ x 2 $\frac{1}{4}$ in)
Gross Weight: 53.3 grams

\$20,000-30,000

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





39



40



39

SAPPHIRE AND DIAMOND CLIP-BROOCH

Cushion and oval-shaped sapphires, round, baguette and tapered baguette-cut diamonds, platinum

Size/Dimensions: 4.5 x 5.0 cm (1¾ x 2 in)
Gross Weight: 54.0 grams

\$30,000-50,000



40

VERDURA SEA SHELL, SAPPHIRE AND DIAMOND 'HOKUSAI WAVE' BROOCH

Sea shell, round and oval-shaped sapphires, round diamonds, platinum, signed Verdura

Size/Dimensions: 5.3 x 4.7 (2¼ x 1¾ in)
Gross Weight: 38.2 grams

\$40,000-60,000



41

VERDURA SET OF PEARL, DIAMOND AND ENAMEL JEWELRY

Comprising a necklace and pair of earrings, baroque-shaped pearls, round diamonds, blue enamel, yellow gold and platinum, each unsigned

Verdura, 2023: Certificate of Authenticity

Size/Dimensions: necklace 41.5 cm (16½ in); earrings 4.0 cm (1½ in)
Gross Weight: 185.7 grams

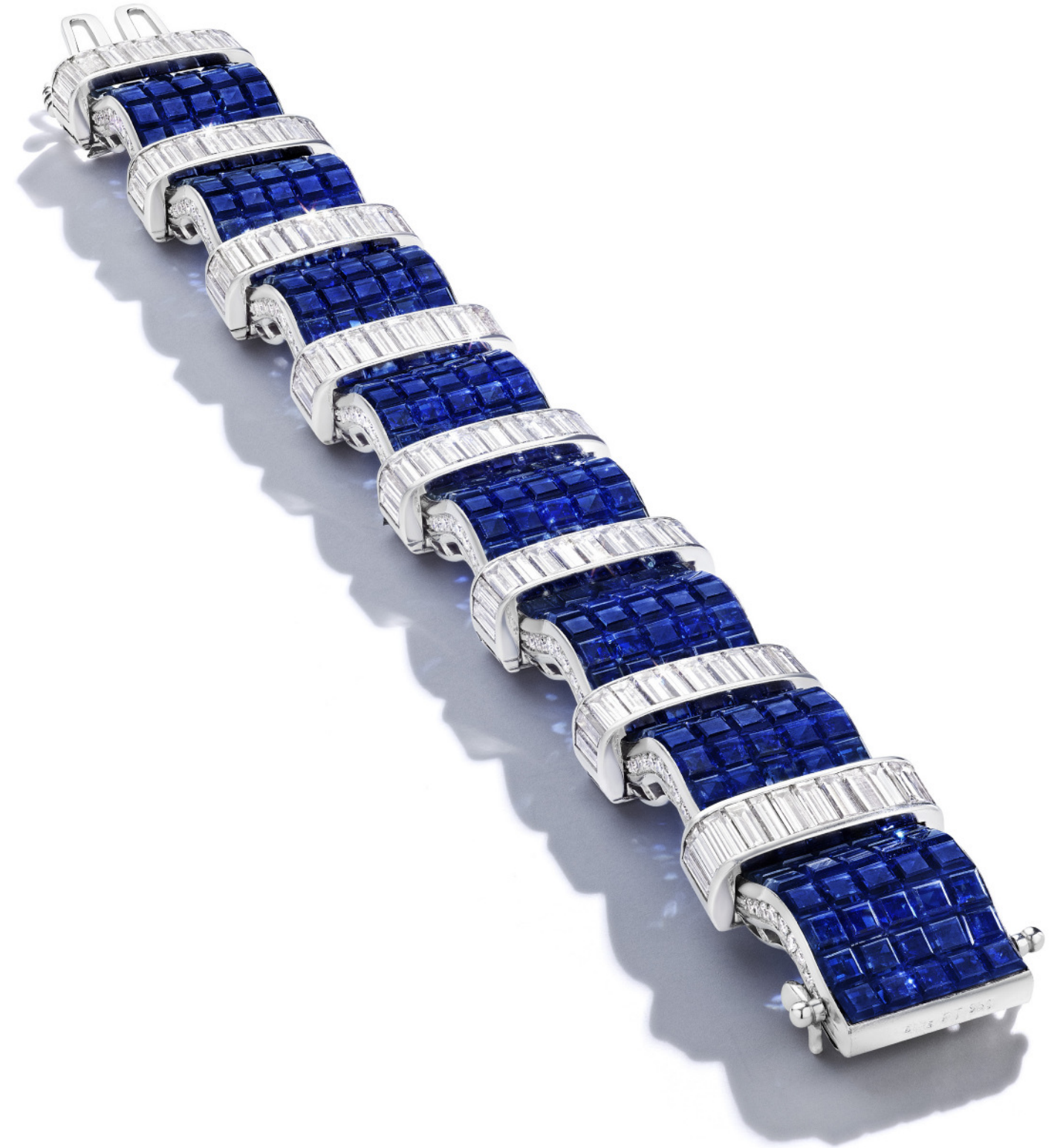
\$30,000-50,000

LITERATURE:

Cf. P. Corbett, *Verdura: The Life and Work of a Master Jeweler*, New York, Harry N. Abrams, 2002, p. 187-187

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

Property from the Collection of Adolphus Andrews, Jr. and Emily Taylor Andrews
Lots 28 - 42



42

**AN ELEGANT VAN CLEEF & ARPELS SAPPHIRE AND DIAMOND
'MYSTERY-SET' BRACELET**

Calibré-cut sapphires, baguette and single-cut diamonds, platinum,
circa 1960, signed Van Cleef & Arpels N.Y., numbered

Size/Dimensions: 16.5 x 1.6 cm (6½ x ⅝ in)
Gross Weight: 98.0 grams

\$250,000-350,000





43

AN IMPORTANT COLORED DIAMOND RING

Fancy vivid blue cut-cornered rectangular modified brilliant diamond of 2.97 carats, platinum

GIA, 2023, report no. 5111486198: 2.97 carats, Fancy Vivid Blue, natural color, VS1 clarity, Type IIb

Size/Dimensions: US ring size 6
Gross Weight: 3.6 grams

\$2,500,000-3,500,000





44
(two views)

Property from an Important Collection

44

BULGARI SAPPHIRE AND DIAMOND 'TROMBINO' RING

Rectangular emerald-cut sapphire of 14.40 carats, round and baguette-cut diamonds, platinum, signed Bvlgari (partially obscured)

AGL, 2023, report no. 1130172: 14.40 carats, Madagascar, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: US ring size 5½
Gross Weight: 10.9 grams

\$80,000-120,000



45

Property from a Family Collection

45

BOUCHERON RETRO SAPPHIRE AND DIAMOND CLIP-BROOCH

Calibré-cut invisibly-set sapphires, old and baguette-cut diamonds, platinum and 18k white gold (French marks), circa 1940, signed Boucheron Paris, numbered

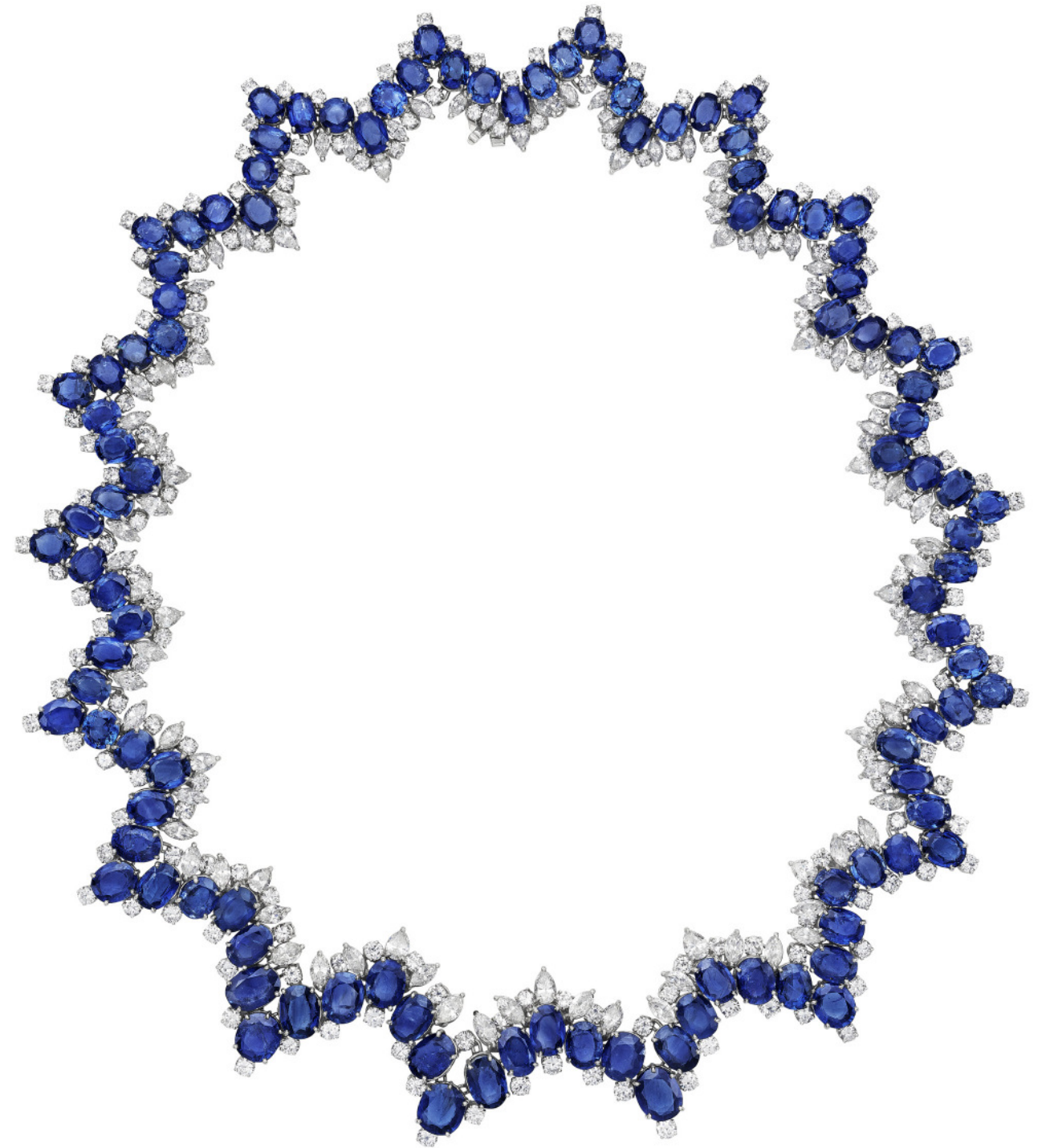
Size/Dimensions: 4.6 x 4.6 cm (1¾ x 1¾ in)
Gross Weight: 31.6 grams

\$20,000-30,000

LITERATURE:

Cf. G. Néret, *Boucheron: Four Generations of a World-Renowned Jeweler*, New York, Rizzoli, 1988, p. 120

This star design was first created by Boucheron for the 1939 World's Fair.



Property from an Important Collection

46

SAPPHIRE AND DIAMOND NECKLACE

Cushion and oval-shaped sapphires, round, marquise and pear-shaped diamonds, 18k white gold

Size/Dimensions: 48.2 cm (19 in)
Gross Weight: 87.2 grams

\$70,000-100,000





47
(two views)

Property from an Important Private Collection

47
TIFFANY & CO. DIAMOND AND SAPPHIRE RING

Emerald-cut diamond of 13.90 carats, round rose-cut diamond, round diamonds and sapphires, platinum, signed Tiffany & Co., numbered, black Tiffany & Co. case

GIA, 2023, report no. 2221862158: 13.90 carats, H color, VS1 clarity
Tiffany & Co., Diamond Certificate and Retail Replacement Valuation (2013)

Size/Dimensions: US ring size 6
Gross Weight: 14.7 grams

\$350,000-550,000



48

48
DIAMOND EARRINGS

Emerald-cut diamonds of 5.41 and 5.14 carats, platinum

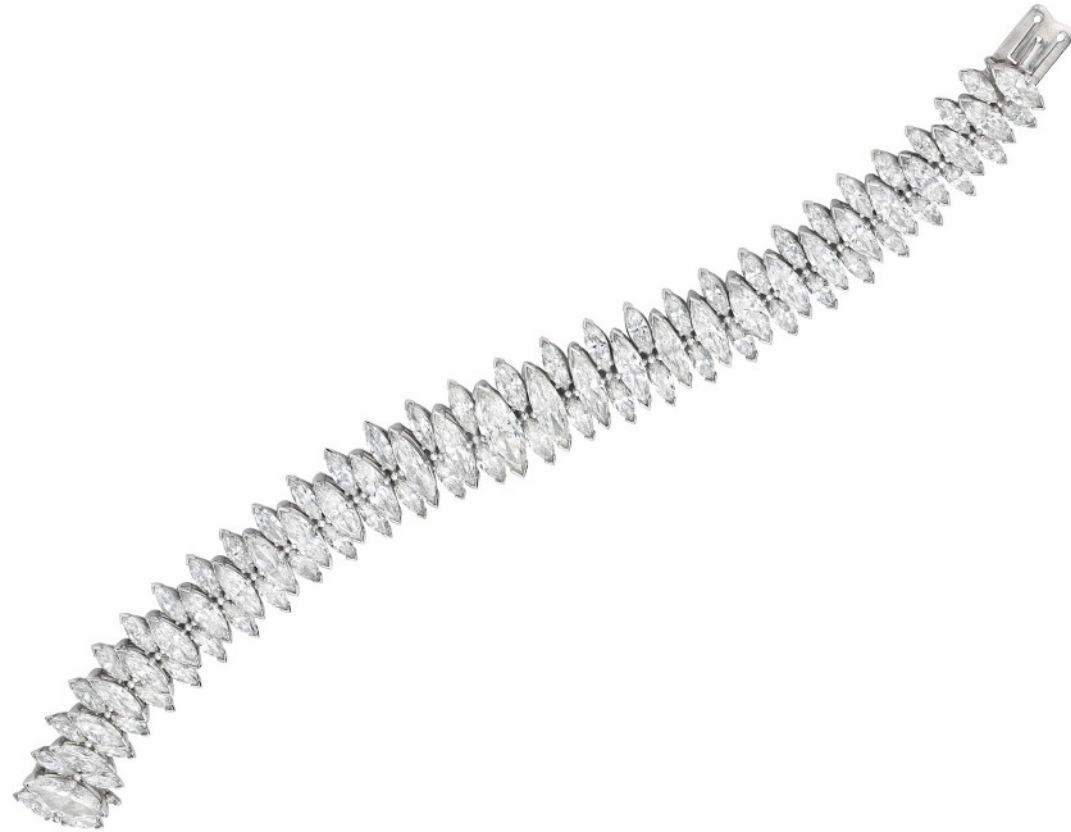
GIA, 2023, report no. 15738081: 5.41 carats, F color, VVS2 clarity
GIA, 2023, report no. 15854621: 5.14 carats, F color, VS1 clarity

Gross Weight: 5.0 grams

\$250,000-350,000



Property of a Lady



49

CARTIER DIAMOND BRACELET

Marquise-cut diamonds, platinum, circa 1970, signed Cartier, numbered

Size/Dimensions: 16.4 cm (6½ in)

Gross Weight: 61.1 grams

\$60,000-80,000



50
(two views)

Property from a Private Collection

50

DIAMOND RING

Emerald-cut diamond of 6.42 carats, tapered baguette-cut diamonds, platinum

GIA, 2023, report no. 6223828598: 6.42 carats, G color, SI1 clarity

Size/Dimensions: US ring size 4½

Gross Weight: 5.7 grams

\$70,000-100,000



51

Property of a Lady

51

CARTIER DIAMOND AND COLORED DIAMOND BROOCH

Round, marquise and baguette-cut diamonds, round yellowish brown diamonds, platinum, circa 1965, signed Cartier, numbered, red Cartier case

Size/Dimensions: 6.7 cm (2½ in)

Gross Weight: 40.7 grams

\$20,000-30,000

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





Property of a San Francisco Lady

52
UNMOUNTED DIAMOND
Round brilliant-cut diamond of 4.10 carats

GIA, 2023, report no. 5192279626: 4.10 carats, D color, Internally Flawless, excellent cut, polish and symmetry, Type IIa

\$150,000-250,000



53
THREE-STONE COLORED DIAMOND AND DIAMOND RING
Fancy intense yellow round brilliant-cut diamond of 2.67 carats, fancy grayish blue round brilliant-cut diamond of 1.52 carats, round brilliant-cut diamond of 1.39 carats, platinum, accompanied by a platinum mounting by Gillot & Co.

GIA, 2022, report no. 2223715472: 2.67 carats, Fancy Intense Yellow, natural color, SI1 clarity
GIA, 2022, report no. 2225714533: 1.52 carats, Fancy Grayish Blue, natural color, SI1 clarity
GIA, 2022, report no. 6224715467: 1.39 carats, D color, VVS2 clarity

Size/Dimensions: US ring size 6
Gross Weight: 19.6 grams

\$100,000-150,000



54
COLORED DIAMOND AND DIAMOND RING
Fancy yellow cut-cornered rectangular modified brilliant-cut diamond of 15.55 carats, triangular-cut diamonds, platinum and 18k yellow gold

GIA, 2023, report no. 6203112392: 15.55 carats, Fancy Yellow, natural color, SI1 clarity

Size/Dimensions: US ring size 5 3/4
Gross Weight: 17.1 grams

\$100,000-150,000





55

AN EXQUISITE GRAFF COLORED DIAMOND AND DIAMOND NECKLACE

Fancy yellow cut-cornered modified brilliant-cut diamonds of 7.22, 5.19, 4.64 and 4.29 carats, fancy light yellow cut-cornered modified brilliant-cut diamonds of 5.77, 4.89 and 4.43 carats, round, marquise and pear-shaped diamonds, mounted in platinum and yellow gold, signed Graff, numbered, blue Graff case and outer box

GIA, 2023, report no. 11338234: 7.22 carats, Fancy Yellow, natural color, VS2 clarity
GIA, 2023, report no. 11338245: 5.19 carats, Fancy Yellow, natural color, VVS1 clarity, potentially Internally Flawless
GIA, 2023, report no. 11338254: 4.64 carats, Fancy Yellow, natural color, SI1 clarity
GIA, 2023, report no. 11346104: 4.29 carats, Fancy Yellow, natural color, VS1 clarity
GIA, 2023, report no. 11374754: 5.77 carats, Fancy Light Yellow, natural color, VS2 clarity
GIA, 2023, report no. 11338267: 4.89 carats, Fancy Light Yellow, natural color, VS2 clarity
GIA, 2023, report no. 11342364: 4.43 carats, Fancy Light Yellow, natural color, VS1 clarity

Size/Dimensions: 38.1 cm (15 in)

Gross Weight: 104.5 grams

\$350,000-550,000

PROVENANCE:

Christie's New York, 15 October 2003, Sale 1283, Lot 436





56
(two views)



57



Property of a Lady

56

DIAMOND RING

Round brilliant-cut diamond of 5.12 carats, baguette-shaped diamonds, platinum

GIA, 2023, report no. 6224849074: 5.12 carats, G color, VVS2 clarity, potentially Internally Flawless

Size/Dimensions: US ring size 4

Gross Weight: 7.8 grams

\$80,000-120,000



Property of a Lady

57

CHARLTON & CO. ART DECO SAPPHIRE AND DIAMOND BRACELET

Rectangular, square and cushion mixed-cut sapphires, French, cushion, round and single-cut diamonds, platinum, circa 1925, signed Charlton

AGL, 2023, report no. 1131538: 29 sapphires tested, 1 Burma, 28 Thailand, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: 19.5 cm (7 7/8 in)

Gross Weight: 61.8 grams

\$50,000-70,000



Property of a Lady

58

VAN CLEEF & ARPELS DIAMOND NECKLACE

Round diamonds, 18k white gold, circa 1955, signed Van Cleef & Arpels, NY, Made in France, maker's mark (Péry & Fils), numbered

Size/Dimensions: 36.8 cm (14.5 in)

Gross Weight: 94.9 grams

\$60,000-80,000





59

VAN CLEEF & ARPELS DIAMOND BRACELET

Round and baguette-cut diamonds, platinum, circa 1960, signed Van Cleef & Arpels, N.Y., numbered

Size/Dimensions: 16.3 x 1.2 cm (6 $\frac{3}{8}$ x $\frac{1}{2}$ in)
Gross Weight: 57.6 grams

\$80,000-120,000



60

HARRY WINSTON PEARL AND DIAMOND CLIP-BROOCH

Button-shaped pearl of 14.96 x 14.79 mm, pear and marquise-cut diamonds, platinum, maker's mark, numbered, blue Harry Winston outer box, case and pouch

Please refer to the Jewelry department for a gemological report.
Harry Winston, 1999: Copy of Insurance Evaluation

Size/Dimensions: 4.5 x 4.0 cm (1 $\frac{1}{2}$ x 1 $\frac{3}{8}$ in)
Gross Weight: 18.5 grams

\$60,000-80,000



60

61

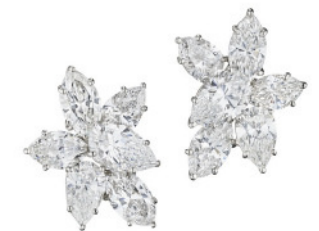
HARRY WINSTON DIAMOND CLUSTER EARRINGS

Pear brilliant-cut diamond of 1.57, 1.50, 1.06 and 1.02 carats, marquise brilliant-cut diamonds of 1.06, 1.02 and 1.00 carats, smaller pear and marquise-shaped diamonds, platinum, maker's mark, numbered, accompanied by archival Harry Winston photograph

GIA, 2023, report no. 10064615: 1.57 carats, D color, VS1 clarity
GIA, 2023, report no. 8276991: 1.50 carats, D color, VS2 clarity
Copy of GIA, 1996, report no. 8602829: 1.06 carats, E color, VS1 clarity (pear)
Copy of GIA, 1991, report no. 5351175: 1.06 carats, F color, VVS1 clarity (marquise)
Copy of GIA, 1995, report no. 8637799: 1.02 carats, F color, VVS1 clarity (pear)
Copy of GIA, 1997, report no. 10120918: 1.02 carats, F color, VS1 clarity (marquise)
Copy of GIA, 1997, report no. 8266647: 1.00 carat, E color, VS1 clarity (marquise)
Copy of Harry Winston, 1999: Insurance Evaluation

Size/Dimensions: 2.3 x 1.7 cm ($\frac{7}{8}$ x $\frac{5}{8}$ in)
Gross Weight: 11.8 grams

\$50,000-70,000



61



(two views)



62

AN IMPRESSIVE DIAMOND RING

Cushion brilliant-cut diamond of 30.05 carats, platinum

GIA, 2023, report no. 5221741111: 30.05 carats, K color, VS1 clarity, excellent polish and symmetry

Size/Dimensions: US ring size 6
Gross Weight: 15.4 grams

\$700,000-1,000,000



Property from a Distinguished Manhattan Collection



63
HARRY WINSTON SET OF CULTURED PEARL, SAPPHIRE AND DIAMOND JEWELRY

Comprising a pair of earrings and necklace, white cultured pearls, emerald-cut sapphires, round diamonds, 18k yellow and white gold, each signed Winston, each with maker's mark (Jacques Timey), necklace numbered, blue Harry Winston case

Size/Dimensions: earrings 2.9 x 2.9 cm (1 1/8 x 1 1/8 in); necklace 40.6 cm (16 in)
Gross Weight: 230.0 grams

\$30,000-50,000

Property from a Distinguished Manhattan Collection



64
(two views)

64
SAPPHIRE AND DIAMOND RING

Cushion modified mixed-cut sapphire of 8.52 carats, half moon-shaped diamonds, platinum

AGL, 2023, report no. 1131737: 8.52 carats, Madagascar, heat

Size/Dimensions: US ring size 6
Gross Weight: 8.1 grams

\$10,000-15,000



65
(two views)

65
HARRY WINSTON EMERALD AND DIAMOND RING

Emerald-cut emerald, pear and round diamonds, platinum, circa 1970, signed Winston

AGL, 2023, report no. 1131739: Colombia, insignificant to minor enhancement, traditional type

Size/Dimensions: US ring size approximately 7
Gross Weight: 13.3 grams

\$25,000-35,000





66

66
VAN CLEEF & ARPELS EMERALD, RUBY AND DIAMOND BIRD CLIP-BROOCH

Carved and pear-shaped emeralds, carved rubies, round diamonds, yellow gold, circa 1965, signed V.C.A., N.Y., beige Van Cleef & Arpels pouch

Size/Dimensions: 9.4 cm (3¾ in)
Gross Weight: 30.1 grams

\$30,000-50,000



67

67
VAN CLEEF & ARPELS DIAMOND, MULTI-GEM AND ENAMEL LEOPARD BROOCH

Round diamonds, round sapphires, pear-shaped emeralds, black enamel, yellow gold, circa 1965, signed V.C.A.-N.Y., numbered, blue Van Cleef & Arpels case

Size/Dimensions: 8.8 cm (3½ in)
Gross Weight: 36.4 grams

\$30,000-50,000



(two views)

68
VAN CLEEF & ARPELS PERIDOT AND DIAMOND RING

Marquise-cut peridot, round diamonds, yellow gold, circa 1970, unsigned, numbered

Van Cleef & Arpels, 1971: Valuation for Insurance

Size/Dimensions: US ring size approximately 7¾
Gross Weight: 12.7 grams

\$15,000-25,000





American Ambassador to Britain John Hay 'Jock' Whitney and his wife Betsey waving farewell to the UK, bound for home, at London Airport, January 14th 1961.
Credit: Hulton Archive/Getty Images

BETSEY CUSHING WHITNEY

Born in Baltimore, Maryland in 1908, Betsey Cushing was known from her earliest days as one of the famous Cushing sisters. Beginning with their debutante days, Betsey and her sisters Minnie and Babe, were celebrated by society and renowned for their beauty and charm. Raised in a strict household, Betsey once remarked that "perfectionism was drummed into us." In addition to receiving the finest education available to young women of the upper class, their mother, Mrs. Katherine Cushing, instilled in her daughters the arts of homemaking and hostessing.

Betsey's first marriage was to James Roosevelt II, son of Franklin Delano Roosevelt. During President Roosevelt's time in office, his daughter-in-law often served as President Roosevelt's companion when entertaining at the White House, earning her a globally renowned reputation as hostess extraordinaire. Among her notable achievements, Betsey accompanied President Roosevelt when he welcomed King George VI and Queen Elizabeth to Hyde Park. The young Roosevelts' time in Washington D.C. cemented Betsey's reputation as an ultimate hostess and society doyenne. Betsey and James had two children before divorcing in 1940.

In 1942, Betsey married John Hay 'Jock' Whitney. Together, they moved to London when President Dwight D. Eisenhower appointed Mr. Whitney Ambassador to the Court of St. James's. While in London, Betsey fostered her friendship with the now-Queen Mother, whom she had met during her visit to Hyde Park years prior. Mr. and Mrs. Whitney also developed

a relationship with Queen Elizabeth II and Prince Phillip. Mrs. Whitney undoubtedly drew on her time in the White House while representing her home country abroad.

Upon returning to the United States, Mrs. Whitney took up the task of maintaining their many homes in Fishers Island, Georgia, Long Island, Manhattan, and Saratoga Springs. When Mr. Whitney passed away, his widow inherited one of the most significant fortunes in America.

An avid philanthropist, Mrs. Whitney supported local community groups through her charity, the Greentree Foundation. Mrs. Whitney was also a patron of medicine, likely influenced from her time as a nurse's aide during World War II, and the arts. She was involved with New York Hospital-Cornell Medical Center and gave \$8 million to the Yale Medical School, the largest gift at the time in the school's history. She supported the Museum of Modern Art, the National Gallery of Art in Washington D.C., and the Whitney Museum of American Art.

In addition to her philanthropic giving, Mrs. Whitney was revered for her style, charm, and grace. Often described as confident and self-assured, and with a keen eye for color, Lots 69 - 72 display the taste of a woman with an unwavering sense of self - not swayed by trends of the time. The following lots formerly in the collection of Mrs. Whitney provide a glimpse into a thoughtful jewelry collection from one of the most prestigious figures of New York society.



69

69
VAN CLEEF & ARPELS PERIDOT AND DIAMOND EARRINGS
Pear-shaped peridots, round diamonds, yellow gold, pendants detachable, circa 1970, signed Van Cleef & Arpels, N.Y., numbered

Size/Dimensions: 4.9 cm (1 $\frac{7}{8}$ in), surmounts without pendants 2.0 cm ($\frac{3}{4}$ in)
Gross Weight: 28.8 grams

\$50,000-70,000

PROVENANCE:
Betsey Cushing Whitney (1908 - 1998)
Sotheby's, New York, Jewels from the Estate of Betsey Cushing Whitney, 19 October 1998, Sale 7202, Lot 95



70

70
VAN CLEEF & ARPELS PERIDOT AND DIAMOND PENDANT-BROOCH
Rectangular, oval and round peridots, round diamonds, yellow gold, fitted with a pendant hook and collapsible hoop, circa 1970, signed Van Cleef & Arpels N.Y., numbered

Size/Dimensions: 6.2 x 6.0 cm (2 $\frac{1}{2}$ x 2 $\frac{3}{8}$ in)
Gross Weight: 41.9 grams

\$50,000-70,000

PROVENANCE:
Betsey Cushing Whitney (1908 - 1998)
Sotheby's, New York, Jewels from the Estate of Betsey Cushing Whitney, 19 October 1998, Sale 7202, Lot 94



71
VAN CLEEF & ARPELS AMETHYST, YELLOW SAPPHIRE AND DIAMOND PENDANT-BROOCH
Oval-shaped amethysts, cushion-shaped yellow sapphires, round diamonds, yellow gold, fitted with a pendant hook, 1971, signed Van Cleef & Arpels, N.Y., numbered

Size/Dimensions: 6.9 x 6.0 cm (2 $\frac{3}{4}$ x 2 $\frac{3}{8}$ in)
Gross Weight: 48.9 grams

\$40,000-60,000

PROVENANCE:
Betsey Cushing Whitney (1908 -1998)
Sotheby's, New York, Jewels from the Estate of Betsey Cushing Whitney, 19 October 1998, Sale 7202, Lot 92



Property from the Collection of Terry Allen Kramer



72

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

Ruby beads, reeded emerald beads, round emeralds, round, old and single-cut diamonds, black enamel, yellow gold, earrings with detachable tassels, circa 1970, each signed Van Cleef & Arpels, NY, each numbered

Size/Dimensions: necklace 62.4 cm (24 $\frac{3}{4}$ in); earrings 7.9 cm (3 $\frac{1}{8}$ in),
without tassels 2.2 cm ($\frac{7}{8}$ in)
Gross Weight: 273.6 grams

\$400,000-600,000

PROVENANCE:

Betsey Cushing Whitney (1908 - 1998)
Sotheby's, New York, Jewels from the Estate of Betsey Cushing Whitney,
19 October 1998, Sale 7202, Lot 109



SALVADOR DALÍ'S
'ÉTOILE DE MER'





Rebekah Harkness at the Harkness Ballet.
Credit: Jack Mitchell/Archive Photos/Getty Images



Salvador Dalí in 1953.
Credit: REPORTERS ASSOCIES/Gamma-Rapho/Getty Images

REBEKAH HARKNESS

Patron of the arts, philanthropist and socialite are a few of many notable titles that describe the generous and unforgettable Rebekah Harkness.

Born in 1915, in St Louis, Missouri, Rebekah Harkness (née West) was born to a socially prominent family. Her grandfather founded the St. Louis Union Trust Company and her father, a stockbroker, made certain she grew up comfortably. After high school, Rebekah attended Fermata School for Girls in Aiken, South Carolina where she pursued a passion for music and dance. Other memorable alums of the finishing school include members of the Roosevelt and Biddle families.

Rebekah married Standard Oil heir William Hale Harkness in New York in 1947. The couple purchased a waterfront mansion on the Rhode Island coast, which they nicknamed "Holiday House" where the high society duo hosted grand parties with memorable guests.

Rebekah's patronage of the ballet dates to 1961 when she sponsored workshops at her illustrious Rhode Island home and established the Rebekah Harkness Foundation, which sponsored many dance endeavors, including the Jerome Robbins and the Joffrey ballet companies. In 1964, she founded the internationally renowned professional ballet company, the Harkness Ballet, while in 1965, she instituted the Harkness House for Ballet Arts where the young dancers trained. Not long after, she refurbished a theater, which presented the Harkness Ballet and other dance companies to New York audiences. Though the Harkness Ballet company closed its doors, many of its principals and soloists had prominent careers as star dancers in other companies, became artistic directors, and master dance teachers. As a longtime supporter of the arts with a desire to create unforgettable visions for her audience, Harkness commissioned prominent artists to paint the stage sets for her ballet. Salvador Dalí was amongst one of the artists she commissioned which thus began their friendship. Best known as one of the most renowned surrealist artists, Dalí also expressed his creativity

through other mediums including sculpting, film and jewelry design. His inspiration for the jewelry design came from everyday objects, animals, parts of the anatomy and religious figures. His brilliance was his ability to transform these concepts into wearable works of art. In 1949, he signed a contract with jewelry manufacturer Alemany & Company to bring his designs to reality.

Apart from the outstanding 'Etoile de Mer' brooch, another notable creation from Dalí that Rebekah purchased was a magnificent golden chalice. The beautifully decorated vessel features climbing vines, leaves and bejeweled butterflies similar to the removable attachments on this spectacular brooch. Dalí found interest in the starfish's symbolism of renewal and with his surrealist touch, he crafted sprouting gold branches with emerald leaves that extend from the core of the starfish. In Marion Fasel's book, *Beautiful Creatures: Jewelry Inspired by the Animal Kingdom*, she states "The fantasy creature is made more surreal by a pair of gem-set butterflies that could be attached to the arms." Rebekah proudly wore her signature starfish on multiple occasions. The eye catching ornament would be pinned to rest upon her shoulder or laid high on her chest accenting an evening gown.

This incredible brooch was previously offered at Christie's New York in October 1995, along with the original design for the brooch (Lot 74) and most recently, was featured in the "Beautiful Creatures" exhibition at The American Museum of Natural History in 2021 which was based on Fasel's book.

Mrs. Harkness' legacy lives on through The Harkness Foundation which continues to award grants to fiscally-sponsored artists. Her philanthropy was not restricted to the arts. In memory of her husband who passed in 1954, she donated \$2 million to construct the William Hale Harkness Medical Research Building at the, now, New York-Presbyterian/Weill Cornell Medical Center which sponsored research for Parkinson's disease.



73

AN ICONIC SALVADOR DALÍ 'ÉTOILE DE MER' CULTURED PEARL, RUBY, DIAMOND AND EMERALD BROOCH

Designed as a starfish with extending branches, cultured pearl of approximately 20.66 x 19.64 x 17.30 mm, round and single-cut diamonds, round rubies, buff-top emeralds, platinum and yellow gold, accompanied by two attachable butterfly enhancements, one green-blue, brown, yellow and orange round and single-cut diamonds, the other of buff-top sapphires and emeralds, yellow gold and platinum, circa 1950, unsigned

Size/Dimensions: starfish brooch 17.5 x 16.2 cm (6 $\frac{7}{8}$ x 6 $\frac{3}{8}$ in);
larger butterfly enhancement 4.8 x 3.8 cm (1 $\frac{7}{8}$ x 1 $\frac{1}{2}$ in);
smaller butterfly enhancement 4.1 x 3.2 cm (1 $\frac{5}{8}$ x 1 $\frac{1}{4}$ in)
Gross Weight: 169.4 grams

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

PROVENANCE:

Rebekah Harkness (1915 - 1982)
Christie's, New York, 23 - 24 October 1995, sale 8250, lot 420

EXHIBITED:

American Museum of Natural History, New York, 12 June 2021 - 19 September 2021

LITERATURE:

Suzanne Tennenbaum and Janet Zapata, *The Jeweled Menagerie: The World of Animals in Gems*, Thames & Hudson, 2001, pages 164 - 165
M. Fasel, *Beautiful Creatures: Jewelry Inspired by the Animal Kingdom*, New York, Charles Miers, 2020, page 91

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



74

SALVADOR DALÍ DESIGN FOR 'ÉTOILE DE MER'

A framed design for 'Étoile de Mer,' signed, dated, titled and indistinctly inscribed 'G Dali 1950 Etoile de Mer...'; watercolor heightened with white gouache, collage, pencil, pen and brown ink with traces of blue ball-point pen on paper

Size/Dimensions: sketch 35 x 27.3 cm (13¾ x 10¾ in); frame 38.1 x 30.5 cm (15 x 12 in)
Gross Weight: 1304.2 grams

\$40,000-60,000

PROVENANCE:

Christie's, New York, 23 - 24 October 1995, Lot 420
Christie's, New York, 21 October 2009, Lot 1008

LITERATURE:

M. Fasel, *Beautiful Creatures: Jewelry Inspired by the Animal Kingdom*, New York,
Charles Miers, 2020, page 90

This work has not been examined nor authenticated by Nicolas and Olivier Descharnes.





75

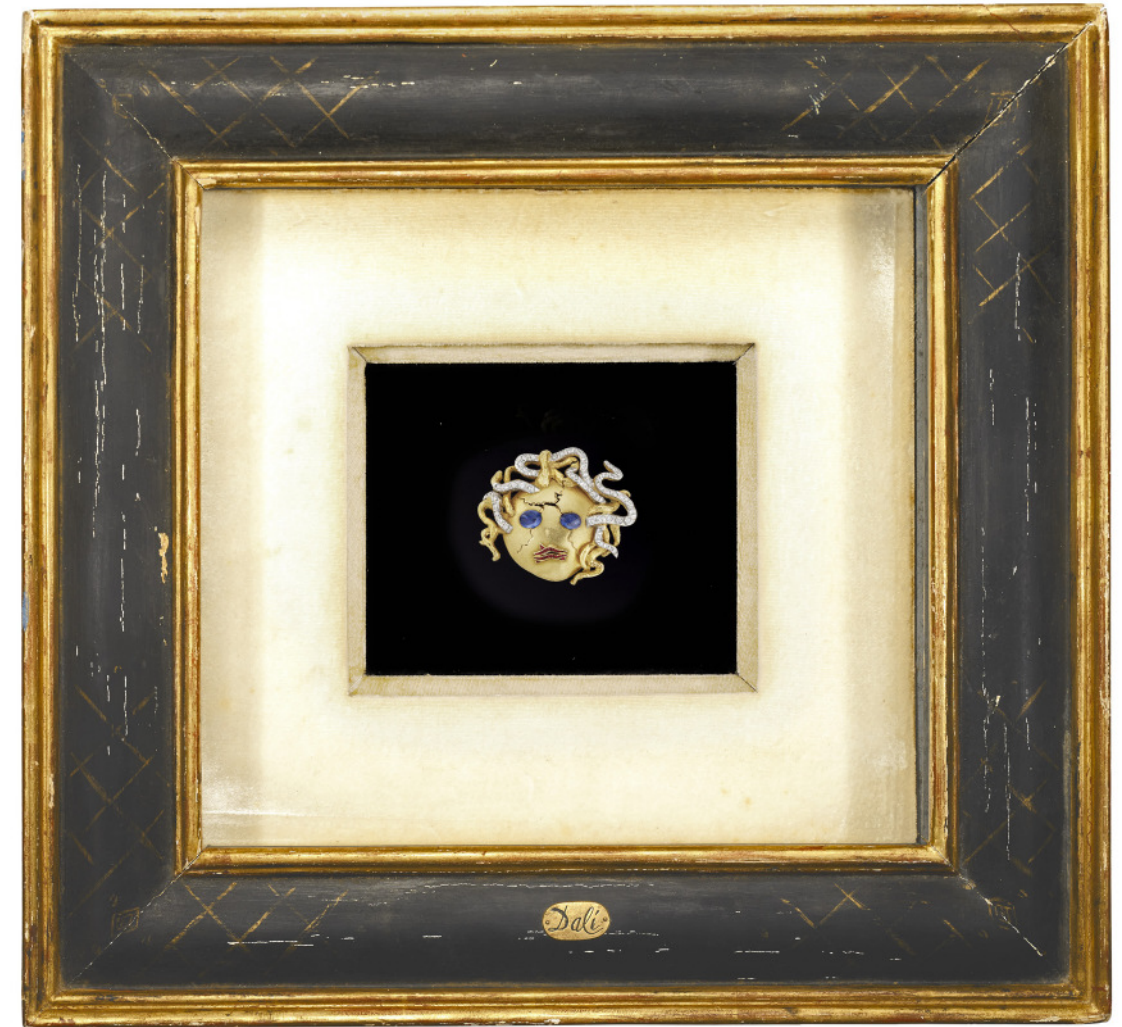
MULTI-GEM 'MEDUSA' BROOCH, SALVADOR DALÍ AND A GOUACHE

Designed as an abstract Medusa head, oval cabochon sapphires, square cabochon rubies, round diamonds, 18k yellow gold and platinum-topped gold, circa 1955, signed Dalí, Cop. Alemany & Ertman Inc., numbered, accompanied by a gouache on cardboard study for the brooch, signed and dated 'Dalí 1955'

Size/Dimensions: brooch 2¾ x 2¾ in (7 x 5.8 cm);
gouache on cardboard 31.7 x 28.5 cm (12½ x 11¼ in.)
Gross Weight: 76.0 grams

\$50,000-70,000

This work has not been examined nor authenticated by Nicolas and Olivier Descharnes.



Lot 75 in its original Heydenryk lightbox.

SALVADOR DALÍ

Born in Figueres in 1904, Catalan artist Salvador Dalí is one of the most recognized names of twentieth-century art. He was a leading Surrealist, known for his startling juxtapositions and dream-like images, including melting clocks, stork-legged elephants and lobster telephones.

Beyond his prolific painting career, Dalí collaborated with Finnish shipping magnate Eric Ertman and Argentinean-born jeweler Carlos B. Alemany to produce a group of extraordinary jewels that gave expression to religious and mythological imagery. Dalí's striking combination of materials and invocation of mythology come together to give form to the recognizable figure of Medusa's head.

The present brooch was purchased directly from the artist at the height of his collaboration with Alemany and Ertman and has remained within the same family collection since. Lot 75 is accompanied by Dalí's original design study, gouache on cardboard, signed and dated 1955. An earlier and very similar study for jewelry designs including Tristan and Isolde, Ophelia and Medusa is in the Gala-Salvador Dalí Foundation's collection in Figueres.

A testament to the family's commitment to preservation, Lot 75 is also offered with its original presentation light box, designed by Dalí in collaboration with House of Heydenryk.

The distinguished art framers, in business since 1845, collaborated with major artists and museums throughout the twentieth century. Dalí was a frequent patron of the framing business, often entering the Manhattan showroom with a painting in one hand and his pet ocelot's leash in the other. Dalí purchased both Renaissance-era frames and custom-made Heydenryk originals that complemented his creations.

In 1958, a collaboration between Mr. Heydenryk and Dalí produced lighted shadow boxes for 28 Dalí-designed jewels. The collaboration was toured across the country and covered extensively by the press. Lot 75's frame is based on a sixteenth century design, featuring an Italian cushion cassetta profile and gilt border. Inside the frame is the patented 'Heyden-Ray' technology which illuminates the jewel by internal electric light bulbs. Heydenryk is still in operation today and can advise on the potential restoration of the lightbox.

Presented at auction for the first time since its commission, the present brooch, along with its original design study and light box, provides the rare opportunity to experience the jewel as imagined by Dalí and his collaborators.



-76

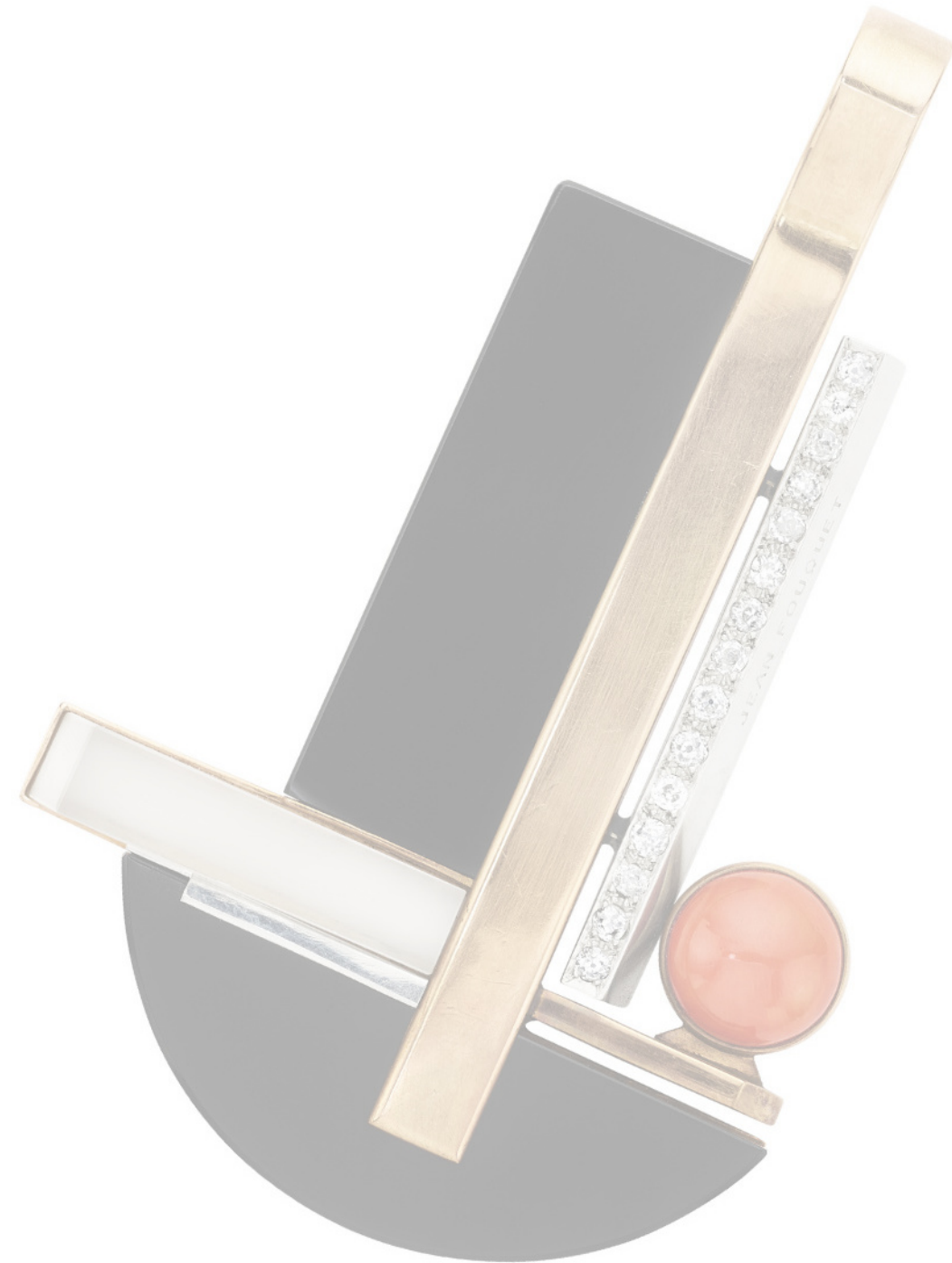
JEAN FOUQUET ART DECO ONYX, ROCK CRYSTAL, CORAL AND DIAMOND PENDANT

Of geometric design, onyx plaques, frosted rock crystal, round coral cabochon, old-cut diamonds, platinum and 18k yellow gold (French marks), circa 1930, signed Jean Fouquet, maker's mark (Georges Fouquet), numbered

Size/Dimensions: 8.8 x 5.4 cm (3½ x 1./8 in)

Gross Weight: 29.9 grams

\$30,000-50,000



JEAN FOUQUET

Jean Fouquet, born in 1899, was the son of Georges Fouquet and grandson of Alphonse Fouquet. He joined the family maison and his name appeared for the first time during the 1925 Exposition. Known for bold, large-scale designs, geometric forms and use of color, Jean continued the family's history of notable works while also creating jewels that were uniquely his own. When the firm closed in 1936, he continued to design jewels for private individuals.



77



78



77

RUBY AND DIAMOND EARRINGS

Oval-shaped rubies, round diamonds, white and yellow gold

Please refer to the department for the gemological report.

Size/Dimensions: approximately 1.5 x 1.2 cm (5/8 x 1/2 in)
Gross Weight: 15.5 grams

\$30,000-50,000



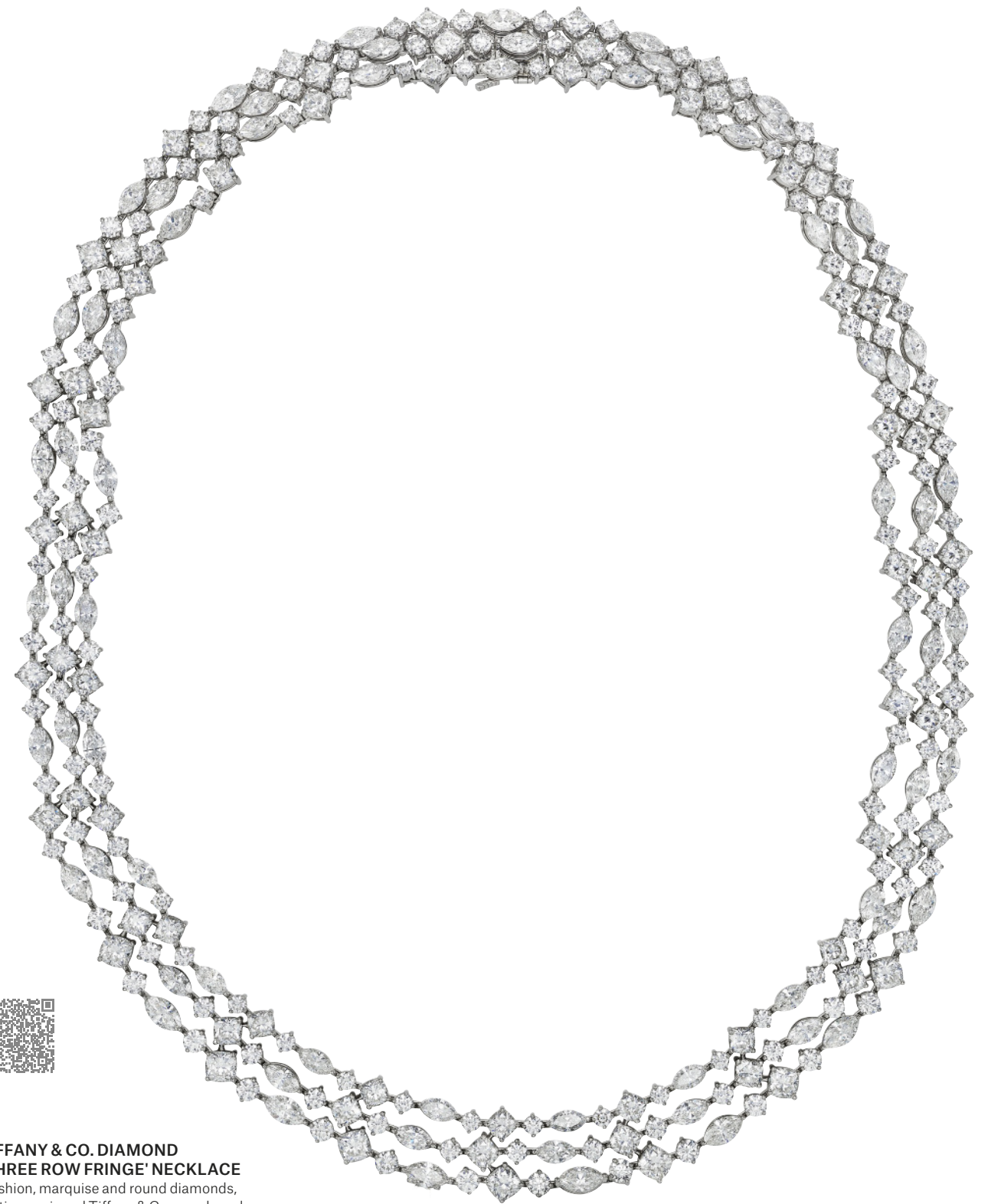
78

TIFFANY & CO. DIAMOND 'PAISLEY' BRACELET

Round diamonds, platinum, signed Tiffany & Co., numbered

Size/Dimensions: 18.0 cm (7 1/8 in)
Gross Weight: 63.4 grams

\$30,000-50,000



79

**TIFFANY & CO. DIAMOND
'THREE ROW FRINGE' NECKLACE**

Cushion, marquise and round diamonds,
platinum, signed Tiffany & Co., numbered

Size/Dimensions: 53.0 cm (20 7/8 in)
Gross Weight: 129.4 grams

\$150,000-250,000



80

EMERALD AND DIAMOND EARRINGS

Emerald-cut emeralds, round diamonds, platinum

AGL, 2023, report no. 1132252 A and B: Colombia, clarity enhancement: minor, type: mixed-type

Size/Dimensions: approximately 2.2 x 1.9 cm (7/8 x 3/4 in)
Gross Weight: 22.6 grams

\$120,000-220,000

PROVENANCE:

Sotheby's, New York, 7 December 2004, sale N08034, lot 168



81

COLORED DIAMOND, DIAMOND AND MULTI-GEM BRACELET

Fancy dark yellow-brown emerald-cut diamond of 4.49 carats, fancy brown-yellow rectangular step-cut diamond of 2.05 carats, fancy brown-yellow round brilliant-cut diamond of 1.45 carats, fancy brown yellow round brilliant-cut diamond of 1.39 carats, fancy dark orangy brown round brilliant-cut diamond of 0.74 carat, fancy dark orangy brown round brilliant-cut diamond of 0.65 carat, fancy yellow-brown round brilliant-cut diamond of 0.64 carat, fancy orange-brown old European brilliant-cut diamond of 0.62 carats, button-shaped variously colored natural pearls and cultured pearls of 6.05 to 5.50 mm, round, triangular, baguette, square and marquise-cut diamonds, oval cabochon emeralds, sapphires, rubies and pink sapphires, carved rubies and sapphires, platinum, circa 1955

GIA, 2014, report no. 2155895159: 4.49 carats, Fancy Dark Yellow-Brown, natural color, VS2 clarity

GIA, 2014, report no. 2155917498: 2.05 carats, Fancy Brown-Yellow, natural color, VS2 clarity

GIA Colored Diamond Report, 2014, report no. 5151996436: 1.45 carats, Fancy Brown-Yellow, natural color

GIA Colored Diamond Report, 2014, report no. 2155996345: 1.39 carats, Fancy Brown-Yellow, natural color

GIA Colored Diamond Report, 2014, report no. 5151998372: 0.74 carats, Fancy Dark Orangy Brown, natural color

GIA Colored Diamond Report, 2014, report no. 1152996130: 0.65 carat, Fancy Dark Orangy Brown, natural color

GIA Colored Diamond Report, 2014, report no. 2155996102: 0.64 carat, Fancy Yellow-Brown, natural color

GIA Colored Diamond Report, 2014, report no. 2155996056: 0.62 carat, Fancy Orange-Brown, natural color

GIA, 2014, report no. 5151901000: 8 pearls tested: 3 natural, saltwater; 3 natural, freshwater; 2 cultured, saltwater, no indications of treatment

Size/Dimensions: 16.8 cm (6 1/2 in)

Gross Weight: 61.3 grams

\$100,000-150,000

PROVENANCE:

Sotheby's, New York, 5 February 2015, lot 395

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



82

AN IMPRESSIVE COLORED DIAMOND AND DIAMOND PENDANT

Fancy intense yellow round-cornered square step-cut diamond of 50.40 carats, marquise brilliant-cut diamonds of 4.89 and 1.04 carats, oval brilliant-cut diamonds of 0.87, 0.87, 0.81 and 0.79 carat, pear brilliant-cut diamond of 0.61 carat, smaller marquise-cut diamonds, round yellow diamonds, platinum and yellow gold

GIA, 2023, report no. 12037889: 50.40 carats, Fancy Intense Yellow, natural color, VVS2 clarity, excellent polish and symmetry

GIA, 2003, report no. 12479267: 4.89 carats, D color, SI2 clarity

GIA, 2007, report no. 16305331: 1.04 carats, D color, VS2 clarity

GIA, 2002, report no. 12094109: 0.87 carat, E color, VVS2 clarity

GIA, 2004, report no. 13934169: 0.87 carat, E color, VVS2 clarity

GIA, 2004, report no. 13934178: 0.81 carat, E color, VS2 clarity

GIA, 2002, report no. 12094123: 0.79 carat, E color, VS2 clarity

GIA Diamond Dossier, 2001, report no. 11717668: 0.61 carat, E color, VS2 clarity

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

Gross Weight: 36.6 grams

\$700,000-1,200,000

PROVENANCE:

Sotheby's, New York, 4 December 2007, lot 330

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

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



(two views)



83

A SUPERB COLORED DIAMOND RING

Fancy vivid blue cushion modified brilliant-cut diamond of 3.10 carats, platinum

GIA, 2021, report no. 5211755009: 3.10 carats, Fancy Vivid Blue, natural color, VS2 clarity, Type IIb

Size/Dimensions: US ring size 6
Gross Weight: 4.2 grams

\$4,200,000-5,200,000





84
(two views)



85



84

DIAMOND RING

Emerald-cut diamond of 5.17 carats, tapered baguette-cut diamonds, platinum

GIA, 2017, report no. 2185569944: 5.17 carats, I color, VS2 clarity

Size/Dimensions: US ring size 5½

Gross Weight: 9.6 grams

\$50,000-70,000

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



Property of a Gentleman

85

BOUCHERON ART DECO DIAMOND BRACELET

Emerald, old, baguette, square, and single-cut diamonds, platinum (French mark), circa 1930, signed Boucheron, Paris

Size/Dimensions: 18.7 x 2.9 cm (7½ x 1½ in)

Gross Weight: 98.0 grams

\$100,000-150,000



CARTIER AQUAMARINES

The Art Deco period was marked by a celebration of geometric patterns and adventurous use of color. These elements, combined with a prominent use of platinum, provided a sharp contrast from the sinuous and organic style of the preceding Art Nouveau era. In the 1930s, Cartier used bright, variously-sized aquamarines to create some of their most noteworthy and intricate designs. The use of aquamarines became the primary focus, with or without diamond accents, and limited use of platinum.

Along with interest in earrings, rings and bracelets, the London branch received twenty-seven requests for aquamarine and diamond tiaras in 1937 alone. Many of these tiaras were worn to the coronation of King George VI that same year.



Property from the Estate of Eleanor Custis Wright

86

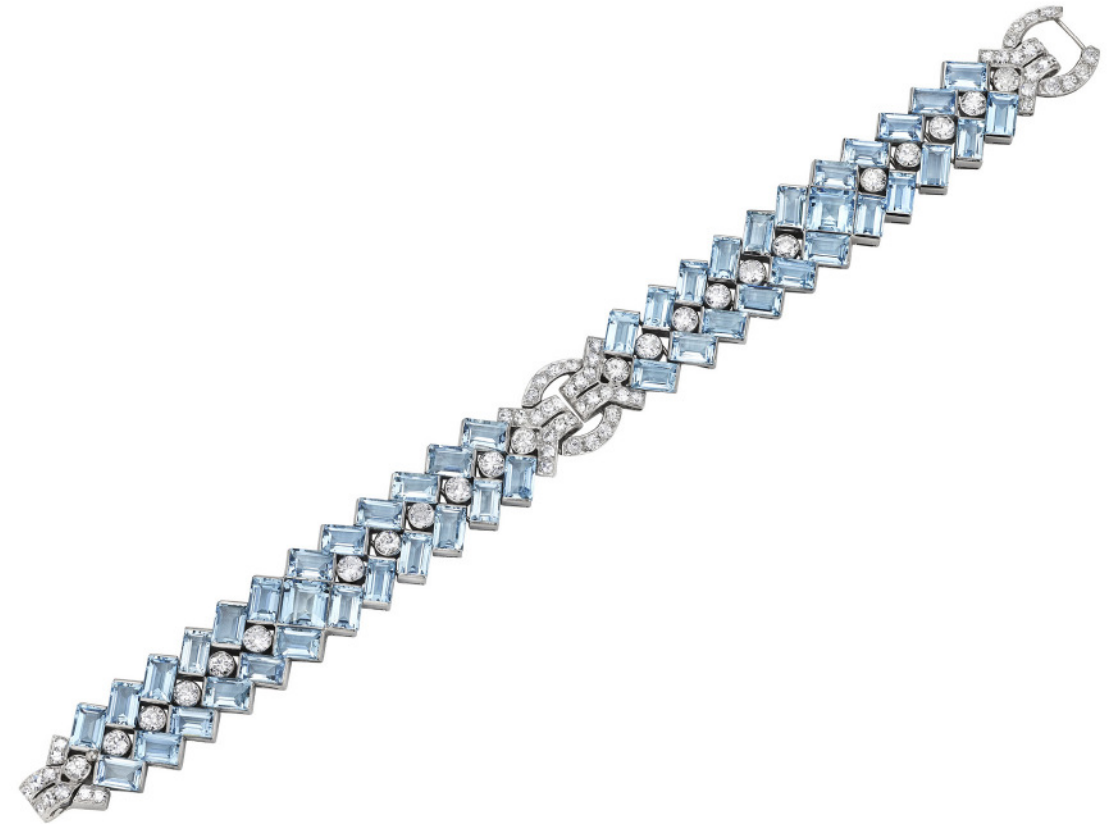
CARTIER ART DECO AQUAMARINE CLIP-BROOCH

Rectangular, trapezoid, round, oval and cushion-shaped aquamarines, platinum, 18k white gold (French mark), circa 1935, signed Cartier Paris, numbered, red Cartier case

Size/Dimensions: 5.4 x 4.0 cm (2 $\frac{1}{8}$ x 1 $\frac{5}{8}$ in)

Gross Weight: 29.4 grams

\$15,000-20,000



87

CARTIER ART DECO AQUAMARINE AND DIAMOND BRACELET

Rectangular and square-cut aquamarines, old and single-cut diamonds, platinum, circa 1935, signed Cartier London

Size/Dimensions: 17.3 cm (6 $\frac{7}{8}$ in)

Gross Weight: 42.0 grams

\$60,000-80,000



Property of a Private Collector



88

AN IMPRESSIVE COLORED DIAMOND AND DIAMOND RING

Fancy intense pink cushion modified brilliant-cut diamond of 4.01 carats, fancy blue cushion modified brilliant-cut diamonds of 0.55 and 0.46 carat, round pink diamonds, round diamonds, platinum and 18k rose gold

GIA, 2023, report no. 1142167163: 4.01 carats, Fancy Intense Pink, natural color, VVS1 clarity, Type IIa

GIA, 2023, report no. 6157248738: 0.55 carat, Fancy Blue, natural color, I1 clarity

GIA, 2023, report no. 2151248723: 0.46 carat, Fancy Blue, natural color, VVS2 clarity

Size/Dimensions: US ring size 5

Gross Weight: 11.4 grams

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

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



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

Property from a Family Collection



89
TIFFANY & CO. YELLOW BERYL AND DIAMOND NECKLACE
Oval, pear and briolette-cut yellow beryls, round diamonds, 18k yellow gold and platinum, circa 1967, signed Tiffany & Co., black Tiffany & Co. case

Size/Dimensions: 37.3 cm (14 $\frac{5}{8}$ in)
Gross Weight: 105.6 grams

\$40,000-60,000



Property of a Lady



(illustrated as a bracelet)

90
VAN CLEEF & ARPELS RETRO DIAMOND AND GOLD DRESS CLIPS
Round and single-cut diamonds, 18k yellow and rose gold (French marks), circa 1945, signed Van Cleef & Arpels, accompanied by a bracelet onto which the clips may be attached

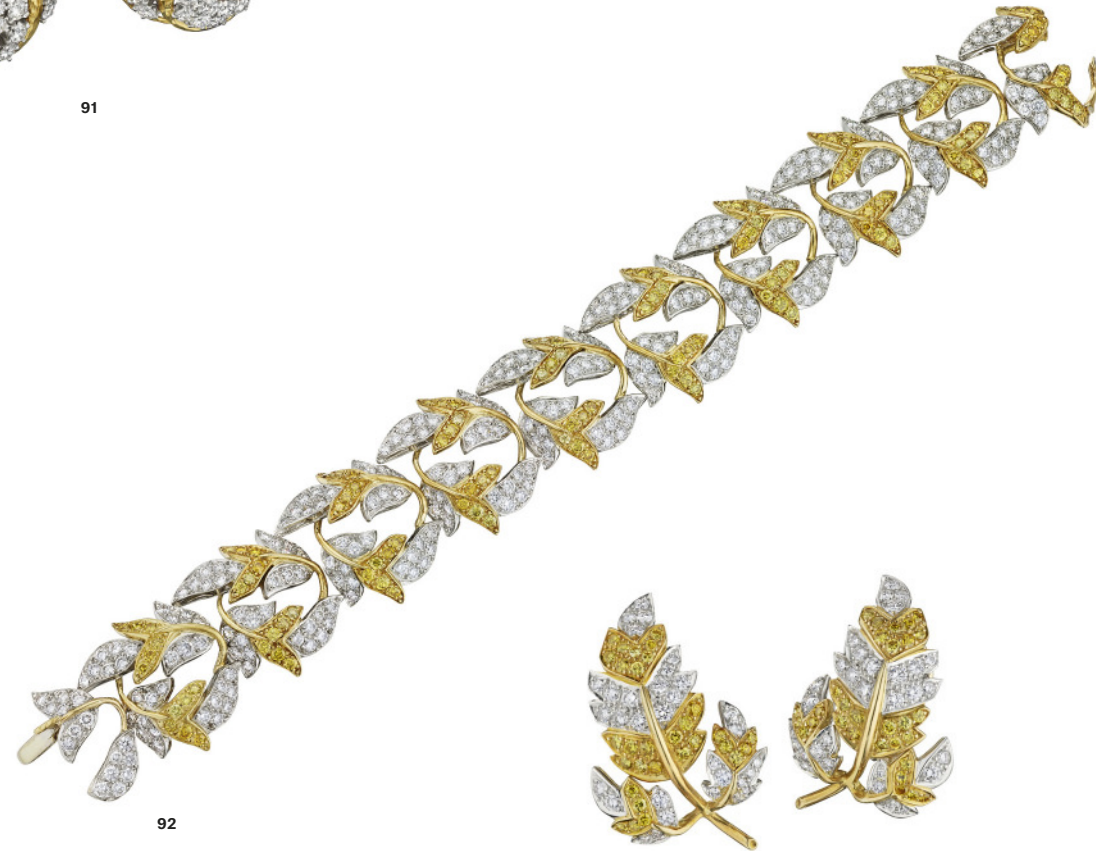
Size/Dimensions: each 3.8 x 4.0 cm (1 $\frac{1}{2}$ x 1 $\frac{1}{2}$ in); bracelet 16.6 cm (6 $\frac{1}{2}$ in)
Gross Weight: 110.0 grams

\$30,000-50,000





91



92



91
DAVID WEBB DIAMOND EARRINGS
Round diamonds, platinum and 18k yellow gold, circa 1965,
signed David Webb and Webb, brown David Webb case

Size/Dimensions: 3.2 x 2.9 cm (1¼ x 1½ in)
Gross Weight: 39.2 grams

\$15,000-20,000



Property of an Elegant Lady

92
**TIFFANY & CO., JEAN SCHLUMBERGER SET OF DIAMOND AND
COLORED DIAMOND JEWELRY**
Round diamonds and yellow diamonds, platinum and 18k yellow gold,
circa 1965, each signed Tiffany & Co., Schlumberger

Size/Dimensions: bracelet 17.3 cm (6¾ in); earrings 3.2 cm (1¼ in)
Gross Weight: 80.9 grams

\$30,000-50,000

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



93
**TIFFANY & CO., JEAN SCHLUMBERGER LAPIS LAZULI, DIAMOND AND
GOLD BRACELET**
Lapis lazuli plaques, round diamonds, 18k yellow gold and platinum (French marks),
circa 1969, signed Tiffany, Schlumberger, Made in France, maker's mark (Pourrat)

Size/Dimensions: inner circumference 15.9 cm (6¼ in); inner diameter (2¼ in)
Gross Weight: 117.0 grams

\$50,000-70,000

LITERATURE:
Cf. Franco Maria Ricci, Ed., *Bijoux de Jean Schlumberger*, 1976, page 135





94

94
BULGARI EMERALD AND DIAMOND EARRINGS
 Drop-shaped and round cabochon emeralds, round, old and single-cut diamonds, 18k yellow gold, circa 1970, signed Bulgari
 Size/Dimensions: 4.7 cm (1 7/8 in)
 Gross Weight: 26.7 grams
 \$30,000-50,000



95

95
VAN CLEEF & ARPELS EMERALD, RUBY AND DIAMOND PENDANT EARRINGS
 Round emerald beads, round rubies, round and single-cut diamonds, yellow gold, circa 1970, signed Van Cleef & Arpels, N.Y. numbered
 Size/Dimensions: 6.6 x 3.5 cm (2 5/8 x 1 3/8 in); detachable pendants 3.8 cm (1 1/2 in)
 Gross Weight: 43.2 grams
 \$30,000-50,000



96
BULGARI GOLD AND DIAMOND NECKLACE
 Round diamonds, 18k yellow gold (Italian marks), signed Bulgari
 Size/Dimensions: approximate inner circumference 33.0 cm (13.0 in)
 Gross Weight: 311.0 grams
 \$40,000-60,000





(two views)

97

COLORED DIAMOND AND DIAMOND RING

Fancy light pink round-cornered rectangular modified brilliant-cut diamond of 6.89 carats, trapezoid-shaped diamonds, platinum and 14k rose gold

GIA, 2023, report no. 5151633670: 6.89 carats, Fancy Light Pink, natural color, VVS1 clarity

Size/Dimensions: US ring size 6

Gross Weight: 8.47 grams

\$650,000-750,000





98

CHAUMET ART DECO EMERALD AND DIAMOND BRACELET

Square and rectangular-cut emeralds, single and baguette-cut diamonds, platinum, circa 1925, signed J. Chaumet, Made in France, Paris, Londres, New York

Size/Dimensions: 18.5 cm (7 $\frac{3}{8}$ in)
Gross Weight: 44.8 grams

\$60,000-80,000



99

99

CARTIER ART DECO JADE, MULTI-GEM AND DIAMOND BROOCH

Round carved jade plaque, pear and square-shaped sapphires, pear and round rubies, round amethyst cabochons, old and single-cut diamonds, yellow gold and platinum, circa 1925, signed Cartier, N.Y., red Cartier case

Size/Dimensions: 5.7 cm (2 $\frac{1}{4}$ in)
Gross Weight: 17.0 grams

\$20,000-30,000



100
(two views)

100

DIAMOND RING

Round brilliant-cut diamond of 5.16 carats, tapered baguette-cut diamonds, platinum

GIA, 2017, report no. 6183569231: 5.16 carats, J color, VS1 clarity, excellent cut, polish and symmetry

Size/Dimensions: US ring size 6
Gross Weight: 6.6 grams

\$50,000-70,000

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





101
JANESICH BELLE ÉPOQUE EMERALD AND DIAMOND NECKLACE

Oval-cut emerald of 11.44 carats, old and round diamonds, platinum and 18k yellow gold (French marks), circa 1910, signed Janesich

Gübelin, 2018, report no.18060201: 11.44 carats, Colombia, Indications of minor clarity enhancement with a traditional filling material (oil type), accompanied by an Information Sheet regarding emerald, determination of the type of filler material

Size/Dimensions: necklace 40.6 cm (16 in); pendant 5.7 x 3.5 cm (2¼ x 1¾ in)
 Gross Weight: 46.5 grams

\$30,000-50,000

PROVENANCE:
 Aimée Crocker
 Christie's, Paris, 13 June 2019, sale 17577, lot 24

Born Amy Isabella Crocker in Sacramento in 1864, Aimée Crocker is known for being one of the most exuberant women of her time. She was the daughter of Edwin B. Crocker, a Californian Justice, businessman, and developer of the Western American railway. Despite a wealthy and conservative upbringing, since childhood Aimée's life was filled with scandals and affairs propelled by her love of freedom and adventure.

Over the course of her life she had multiple lovers and husbands whom she had met over the course of her travels. In her 1936 autobiography *And I'd Do It Again* she writes about her friendships with quirky and controversial artists of that time such as Oscar Wilde. She tells stories about her stormy romances with royalty from the 19th and early 20th centuries and about her expeditions to the Far East. She was even once given the title of "Queen of Bohemia" because of all the oddities she purchased and exported from there.

Aimée Crocker was a princess, an author, an actress, but most notably an important figure of feminism. Her tremendous life, as rich and as exuberant as it was cosmopolitan, is embodied in this emerald and diamond necklace by Janesich.

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



102
EMERALD AND DIAMOND BRACELET
 Rectangular emerald-cut and tapered baguette-cut emeralds, old and single-cut diamonds, signed Cartier

AGL, 2023, report no. 1130683: largest emerald, Zambia, clarity enhancement: insignificant, type: traditional

Size/Dimensions: 117.9 cm (7½ in)
 Gross Weight: 24.3 grams

\$15,000-20,000





(two views)



103

DIAMOND RING

Emerald-cut diamond of 16.31 carats, half moon and baguette-cut diamonds, platinum

GIA, 2023, report no. 2155732142: 16.31 carats, F color, VVS2 clarity

Size/Dimensions: US ring size 4

Gross Weight: 10.5 grams

\$700,000-1,000,000



PROPERTY OF AN
IMPORTANT PRIVATE COLLECTOR



Property of an Important Private Collector
Lots 104 - 106



104

VAN CLEEF & ARPELS EMERALD AND DIAMOND PENDANT

Cushion mixed-cut emerald of 53.84 carats, pear and round diamonds, platinum and 18k yellow gold (French marks), signed Van Cleef & Arpels, maker's mark (Successeurs d'Ehret), numbered, black Van Cleef & Arpels case

AGL, 2023, report no. 1130215: Classic Colombia, clarity enhancement: minor, type: traditional

Size/Dimensions: 5.5 cm (2 1/8 in)
Gross Weight: 33.1 grams

\$800,000-1,200,000



Property of an Important Private Collector
Lots 104 - 106



105

HARRY WINSTON EMERALD AND DIAMOND EARRINGS

Pear mixed-cut emeralds, pear and marquise-cut diamonds, platinum and yellow gold, unsigned, maker's mark (Jacques Timey), pendants detachable

AGL, 2023, report no. 1130216 A and B: Colombia, clarity enhancement: minor, type: traditional

Size/Dimensions: 6.8 cm (2 3/4 in); surmounts without pendants 2.5 cm (1 in)
Gross Weight: 38.0 grams

\$500,000-700,000





(two views)

106

VAN CLEEF & ARPELS EMERALD AND DIAMOND RING

Cushion mixed-cut emerald, trapezoid-shaped diamonds, platinum, signed Van Cleef & Arpels, N.Y., numbered

AGL, 2023, report no. 1130214: Classic Zambia, minor clarity enhancement, traditional type

Size/Dimensions: US ring size 7
Gross Weight: 16.3 grams

\$400,000-600,000



(two views)

107

SHREVE, CRUMP & LOW DIAMOND RING

Emerald-cut diamond of 14.10 carats, emerald-cut diamonds, platinum, signed SC&L for Shreve, Crump and Low

GIA, 2023, report 13251407: 14.10 carats, D color, VVS1 clarity, potentially Internally Flawless, Type Ia

Size/Dimensions: US ring size 6¼
Gross Weight: 12.3 grams

\$700,000-1,000,000



Important Jewels from an American Private Collector
Lots 108 - 117



108
(two views)

108
HARRY WINSTON EMERALD AND DIAMOND RING
Rectangular emerald-cut emerald, shield shaped diamonds,
platinum and 18k yellow gold, signed Winston

AGL, 2023, report no. 1130682: Zambia,
clarity enhancement: minor, type: traditional

Size/Dimensions: US ring size 5¼
Gross Weight: 13.5 grams

\$70,000-100,000



109
(two views)

109
BOUCHERON SAPPHIRE AND DIAMOND RING
Rectangular emerald-cut sapphire of 39.14 carats, triangular, square,
round and single-cut diamonds, platinum (French mark), circa 1950,
signed Boucheron Paris

AGL, 2023, report no. 1130797: 39.14 carats, Ceylon,
no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: US ring size 5¼
Gross Weight: 16.1 grams

\$100,000-150,000



Important Jewels from an American Private Collector
Lots 108 - 117



110
CULTURED PEARL AND DIAMOND NECKLACE
Cultured pearls ranging from approximately 21.00 to 16.30 mm,
round diamonds, platinum

Size/Dimensions: 45.0 cm (17½ in)
Gross Weight: 217.5 grams

\$50,000-70,000



Important Jewels from an American Private Collector
Lots 108 - 117



112



111
(two views)

111
JAR SAPPHIRE, HARDSTONE AND DIAMOND RING
Oval mixed-cut sapphire, polished purple jasper hoop, round diamonds, platinum (French mark), signed JAR Paris, purple jasper with multiple fractures

AGL, 2023, report no. 1130155: Ceylon, heat

Size/Dimensions: US ring size 6½
Gross Weight: 24.0 grams

\$50,000-70,000



112
JAR SAPPHIRE, AMETHYST AND DIAMOND EARRINGS
Round sapphires, amethysts and diamonds, silver, rose gold and platinum (French marks), signed JAR Paris

Size/Dimensions: 6.4 cm (2½ in)
Gross Weight: 56.0 grams

\$150,000-250,000





113

**A STRIKING JAR COLORED DIAMOND AND DIAMOND
'SHELL' BROOCH**

Designed as two scallop shells suspending a cowry shell, round diamonds and brown diamonds, 18k rose gold (French mark) and silver, 1997, signed JAR Paris

Size/Dimensions: 11.4 x 5.4 cm (4½ x 2½ in)
Gross Weight: 71.5 grams

\$200,000-300,000

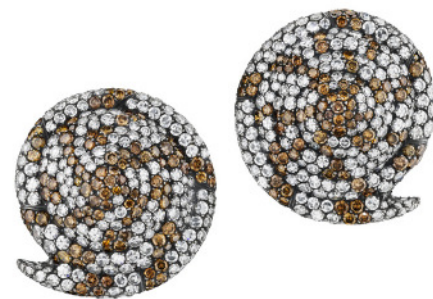
LITERATURE:

JAR Paris, Art Books International, Paris, 2002, no. 264

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



Important Jewels from an American Private Collector
Lots 108 - 117



114

JAR DIAMOND AND COLORED DIAMOND 'SEA-SHELL' EARRINGS
Round diamonds and brown diamonds, 18k rose gold, platinum (French marks), and silver, signed JAR Paris, pink JAR case

Size/Dimensions: 3.1 x 3.1 cm (1 $\frac{1}{8}$ x 1 $\frac{1}{8}$ in)
Gross Weight: 30.0 grams

\$100,000-150,000

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



Important Jewels from an American Private Collector
Lots 108 - 117



115

JAR RUBY, COLORED DIAMOND AND DIAMOND EARRINGS
Round rubies, round brown diamonds and diamonds, platinum, 18k yellow gold (French marks) and silver, signed JAR Paris

Size/Dimensions: 3.0 x 3.0 cm (1 $\frac{1}{8}$ x 1 $\frac{1}{8}$ in)
Gross Weight: 47.3 grams

\$150,000-250,000

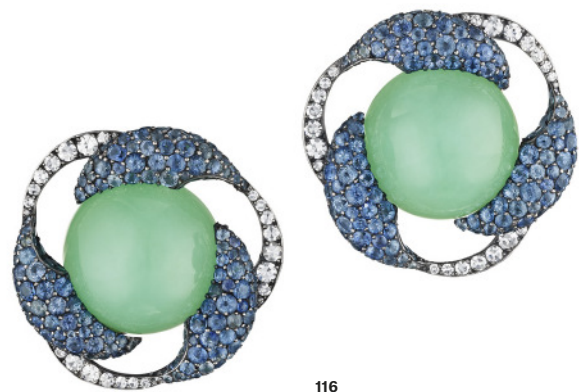
Please note that the brown diamonds have not been tested for natural color.



Important Jewels from an American Private Collector
Lots 108 - 117



117



116

116
JAR CHRYSOPRASE, SAPPHIRE AND DIAMOND EARRINGS

Round chrysoprase cabochons, round sapphires and diamonds,
silver and 18k yellow gold (French marks), signed JAR Paris

Size/Dimensions: 3.7 x 3.7 cm (1½ x 1½ in)
Gross Weight: 52.5 grams

\$150,000-250,000



117
JAR SAPPHIRE AND DIAMOND EARRINGS

Oval-shaped sapphires, round diamonds,
platinum and 18k rose gold (French marks), signed JAR, Paris

SSEF, 2023, report no. 129066: Ceylon, no indications of heating

Size/Dimensions: 3.8 x 2.2 cm (1½ x 7⁄8 in)
Gross Weight: 21.4 grams

\$200,000-300,000



Property from a Private Collection

ROYAL BLUE



118

A MAGNIFICENT SAPPHIRE AND DIAMOND PENDANT

Cushion mixed-cut sapphire of 71.27 carats, 10 round brilliant-cut diamonds of 0.51 to 0.50 carat, smaller round diamonds, pear-shaped diamonds, platinum and 18k yellow gold

SSEF, 2020, report no. 112943: 71.277 carats, Burma, no indications of heating, Royal Blue, with Appendix letter
Gübelin, 2019, report no. 19120094: 71.27 carats, Burma, no indications of heating, Royal Blue, with Appendix and Information Sheet
GIA Diamond Dossier, 2022, report no. 2436754036: 0.51 carat, E color, VVS2 clarity, excellent polish and symmetry
GIA Diamond Dossier, 2022, report no. 7441312400: 0.51 carat, E color, VVS2 clarity
GIA Diamond Dossier, 2022, report no. 6451290907: 0.51 carat, F color, VVS2 clarity, excellent polish and symmetry
GIA Diamond Dossier, 2022, report no. 2223609801: 0.51 carat, F color, VVS2 clarity
GIA Diamond Dossier, 2022, report no. 5222611219: 0.50 carat, D color, VVS2 clarity
GIA Diamond Dossier, 2022, report no. 5222611237: 0.50 carat, D color, VVS2 clarity
GIA Diamond Dossier, 2017, report no. 1268529963: 0.50 carat, D color, VVS1 clarity
GIA Diamond Dossier, 2022, report no. 7451205346: 0.50 carat, E color, VVS2 clarity, excellent polish and symmetry
GIA Diamond Dossier, 2022, report no. 5426052355: 0.50 carat, E color, VVS2 clarity
GIA Diamond Dossier, 2022, report no. 2447312580: 0.50 carat, F color, VVS2 clarity

Size/Dimensions: 4.7 x 3.5 cm (1 $\frac{7}{8}$ x 1 $\frac{3}{8}$ in)
Gross Weight: 32.0 grams

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



Property of a Lady



(two views)



119

A SUPERB DIAMOND RING

Pear brilliant-cut diamond of 20.05 carats, calf's head diamonds, platinum

GIA, 2022, report no. 315871: 20.05 carats, I color, VVS1 clarity,
potentially Internally Flawless

Size/Dimensions: US ring size 6½
Gross Weight: 11.0 grams

\$500,000-700,000





Jephtha Drachman (née Piatigorsky), wearing Lot 122, and Jacqueline De Rothschild Piatigorsky, possibly wearing Lot 121.

PROPERTY FROM THE ROTHSCHILD FAMILY including the late Baroness Edouard De Rothschild, the late Jacqueline De Rothschild Piatigorsky, and the late Jephtha Drachman (Née Piatigorsky)

Born in Paris, France on 6 November 1911, to the Baron Édouard Alphonse James de Rothschild and Germaine Alice Halphen, Jacqueline de Rothschild Piatigorsky came into a family of wealth, status, and influence. As a child, Jacqueline was raised in her family's two grand and historic homes: Talleyrand's mansion in Paris' city center overlooking the Place de la Concorde and the Jardin des Tuileries, and Château de Ferrières, a country retreat. Château de Ferrières, often considered the largest and most opulent 19th century chateau in France, has received many important guests including Emperor Napoleon III and Wilhelm I, Emperor of Germany, who described the chateau as "No Kings could afford this! It could only belong to a Rothschild." Within the enclaves of her family's homes, she was surrounded by a world-class art collection with walls of paintings by artists such as Vermeer, Velázquez, Rembrandt, and Holbein. Jacqueline became an accomplished chess player, winning a bronze medal for the United States in the Women's 1957 Chess Olympiad and being posthumously inducted into the U.S. Chess Hall of Fame, champion tennis player, author, sculptor, philanthropist, and patron of the arts.

Jacqueline met the world-renowned cellist, Gregor Piatigorsky, at a party hosted by her friend. An immediate friendship developed, and Gregor asked Jacqueline for an outing. She suggested a game of golf and Gregor agreed, even though he had never played golf before. Gregor purchased golf shoes for the occasion, which turned out to be too small, and he suffered through the entire round. Despite this inauspicious start, the pair had an instant spark between them. During their courtship, Gregor's cello tours required him to travel to far flung places such as Ceylon, Madagascar, and the Dutch Indies.

Not wanting to be separated for longer than necessary, Jacqueline resolved to meet him in Hawaii for the second leg of his tour. The young lady who had led such a protected life and had never even driven herself or gone into a market, was determined to travel half-way around the world to be with Gregor. Although boat strikes prevented Jacqueline from getting to Hawaii, the two were reunited in San Francisco.

Shortly after, in 1937, they were married in a civil ceremony in Ann Arbor, Michigan in between stops on Gregor's concert tour. As newlyweds, the Piatigorskys settled briefly in Paris. Together they had one daughter and one son, Jephtha and Joram. However, with anti-Jewish sentiment spreading across Europe in the late 1930s and Hitler on the rise, Jacqueline knew they must leave France. Thanks to her prescience, the family boarded a ship bound for the United States just two hours before France declared war on Germany. They arrived in New York on 9 September, 1939, and remained in the United States as naturalized citizens thereafter.

Jacqueline died on 15 July, 2012, at the age of 100, in the Brentwood neighborhood of Los Angeles, California. The Rothschild name invokes wealth, elegance, integrity, and generosity. The family's numerous donations, often anonymous, to museums and elsewhere document their distinguished history of collecting the finest art masterpieces, properties, and jewelry. Lots 120-122, Property from the Rothschild Family including the late Baroness Edouard de Rothschild, the late Jacqueline de Rothschild Piatigorsky, and the late Jephtha Drachman (Née Piatigorsky) illustrate the exceptional taste and quality of the family's collections and are being offered for the first time in three generations.

Property from the Rothschild Family including the late Baroness Edouard De Rothschild, the late Jacqueline De Rothschild Piatigorsky, and the late Jephtha Drachman (Née Piatigorsky)

Lots 120 - 122



120
(two views)

120

WHITE AND GRAY NATURAL PEARL CROSSOVER RING

Of crossover design, cream button-shaped natural pearl of 12.75 - 13.20 x 11.80 mm and brownish gray button-shaped natural pearl of 12.95 - 13.20 x 10.60 mm, platinum

SSEF, 2023, report no. 128152: two natural pearls, saltwater, no indications of artificial color modification

Size/Dimensions: US ring size 10¼
Gross Weight: 10.4 grams

\$30,000-50,000



121

121

CARTIER ART DECO NATURAL PEARL, CULTURED PEARL AND DIAMOND NECKLACE

Seventy slightly graduated natural pearls and eight cultured pearls ranging from 11.00 to 8.55 mm, marquise and old-cut diamonds, platinum (French mark), circa 1925, signed Cartier Paris

SSEF, 2023, report no. 128151: The analyzed properties confirm the authenticity of these saltwater natural pearls and identify the identity of these beaded saltwater cultured pearls (Nos. A11, A16, A24, A28, B10, B11, B26 and B27 from the clasp), accompanied by a copy of a diagram of the necklace by SSEF

Size/Dimensions: shortest strand 35.6 cm (14 in)
Gross Weight: 107.1 grams

\$250,000-350,000

Please note that the necklace has a total of 70 natural pearls and 8 cultured pearls.



CHAUMET

The history of Chaumet dates back to maison Nitot, the official jeweler to Napoleon during the Consulate and Empire periods. Most notable works from Nitot include Napoleon's coronation sword, the tiara of Pope VII, and the grand parures ordered by the Empresses Josephine and Marie-Louise.

After the fall of Napoleon, the maison continued under the direction of Jean-Baptiste Fossin and his son Jules, where they succeeded in capturing the spirit of romanticism and elegance in jewelry just as Marie-Étienne and Francois Nitot had done for many years before.

In 1848, Jules Fossin joined forces with craftsman J.V. Morel and his son, Prosper. Through this partnership they established a boutique and workshop in London where Queen Victoria became a client. The firm would later claim its namesake when Prosper Morel's daughter, Marie, married Joseph Chaumet in 1875.

Armed with an arsenal of knowledge and skill, Chaumet took over the company in 1889, simultaneously changing the name. Under his direction, the firm won accolades and awards at leading international exhibitions, such as the Exposition des Arts Décoratifs, and was the jeweler to many of the Royal houses of Europe. In 1907 he moved Chaumet to the legendary location at Place Vendôme where high jewelry is still crafted to the present day.

Shifting from the gestural forms and fluidity of the Art Nouveau style, technology was advancing, innovative machinery was on the rise and jewelry of the Art Deco period began to move in the same direction. Geometric, angular, sculptural and bold are just a few of the many descriptors of Art Deco jewels. Modernist principles became the norm, and sleek, structural designs were favored.

Marcel Chaumet inherited the maison in 1928 at the height of the art deco period. Creating the more geometric fashions of the 1920s and 1930s, the maison continued to thrive.

With a focus on the highest quality of materials and extraordinary craftsmanship, Art Deco remains one of the most iconic and collectable periods of jewelry history. Alongside houses such as Cartier, Van Cleef & Arpels, and Janesich, Chaumet's Art Deco designs are considered one of the best in the period.

Featuring Classic Colombian emeralds and step-cut diamonds, this spectacular Chaumet necklace embodies every aspect of the Art Deco movement. A polished and modern design crafted in 1930 specifically for the Rothschild family, this exceptional jewel is one of the finest examples of Art Deco jewelry.



Property from the Rothschild Family including the late Baroness Edouard De Rothschild,
the late Jacqueline De Rothschild Piatigorsky, and the late Jephtha Drachman (Née Piatigorsky)

Lots 120 - 122



122

**AN IMPRESSIVE CHAUMET ART DECO EMERALD
AND DIAMOND NECKLACE**

Emerald and square-cut emeralds of 10.28, 7.76, 4.31, 4.19,
3.81, 3.65, 3.58, 3.08 and 2.96 carats, emerald and square-
cut diamonds of 3.07, 2.80, 2.60, 2.32, 1.74, 1.71, 1.57 and
1.20 carats, baguette and tapered baguette-cut diamonds,
platinum (French marks), 1930, partial maker's mark

AGL, 2019, report no. 1103176: Classic Colombia,
insignificant to minor treatment, traditional type
Chaumet, 2023: Certificate of Authenticity

Size/Dimensions: pendant 5.0 cm (2 in),
necklace 39.5 cm (15½ in)
Gross Weight: 80.0 grams

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

This necklace was made by Chaumet
for the Rothschild family in 1930.



Property of a Lady



(illustrated unmounted)



123

AN EXQUISITE DIAMOND RING

Modified pear brilliant-cut diamond of 23.90 carats, platinum

GIA, 2022, report no. 5222399458: 23.90 carats, D color, VS2 clarity

Size/Dimensions: US ring size 6

Gross Weight: 12.4 grams

\$800,000-1,200,000



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COLOURLESS DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT	
15	D	Internally Flawless	126.76	Pear	
52	D	Internally Flawless	4.10	Round	
26	D	VVS2	10.20	Rectangular	
53	D	VVS2	1.39	Round	
123	D	VS2	23.90	Pear	
9	D	SI1	2.87	Round	
107	D	VVS1, Potential	14.10	Rectangular	
11	D	VVS1, Potential	4.41	Round	
61	Pair	D, D	VS1, VS2	1.57, 1.50	Pear
13	E	SI1	8.05	Cushion	
103	F	VVS2	16.31	Rectangular	
48	Pair	F, F	VVS2, VS1	5.41, 5.14	Rectangular
50	G	SI1	6.42	Rectangular	
56	G	VVS2, Potential	5.12	Round	
47	H	VS1	13.90	Rectangular	
84	I	VS2	5.17	Rectangular	
119	I	VVS1, Potential	10.05	Pear	
100	J	VS1	5.16	Round	
62	K	VS1	30.05	Cushion	

COLOURED DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
BLUE				
83	Fancy Vivid Blue	VS2	3.10	Cushion
43	Fancy Vivid Blue	VS1	2.97	Modified
25A	Fancy IntenseBlue	VS2	2.55	Pear
88	Pair Fancy Blue	I1, VVS2	0.55, 0.46	Oval
53	Fancy Grayish Blue	S11	1.52	Round
PINK				
88	Fancy Intense Pink	VVS1	4.01	Cushion
97	Fancy Light Pink	VVS1	6.89	Modified
YELLOW				
82	Fancy Intense Yellow	VVS2	50.40	Square
53	Fancy Intense Yellow	S11	2.67	Round
54	Fancy Yellow	S11	15.55	Modified
55	(7 diamonds) Fancy Yellow to Fancy Light Yellow	VVS1 Pot. to S11	7.22 to 4.43	Modified

COLOURED STONE INDEX

LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
Ruby				
LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
10	Burma	None	10.17	Cushion
1	Burma	No heat, minor oil	8.11	Cushion
31	Undeterminable	Heat, minor clarity: heating residues	7.14	Cushion
Emerald				
LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
65	Colombia	Insignificant to Minor, Traditional	5.40	Rectangular
80	Colombia	Minor, Mixed-type	12.50, 13.25*	Rectangular
104	Classic Colombia	Minor, Traditional	53.84	Cushion
105	Pair Colombia	Minor, Traditional	9.50, 9.00*	Pear
101	Colombia	Minor, Traditional	11.44	Oval
102	Zambia	Insignificant, Traditional	2.00*	Rectangular
106	Classic Zambia	Minor, Traditional	33.49*	Cushion
108	Zambia	Minor, Traditional	22.00*	Rectangular
Sapphire				
LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
118	Burma	None	71.27	Cushion
109	Ceylon	None	39.14	Rectangular
24	Ceylon	None	24.00*	Cushion
111	Ceylon	Heat	20.00*	Oval
44	Madagascar	None	14.40	Rectangular
64	Madagascar	Heat	8.52	Cushion

*Estimated weight

BIOGRAPHIES

BELPERRON

Born in 1900, Suzanne Belperron was hired by the renowned firm of René Boivin in March 1919, where she developed a unique style under the direction of her mentor, Jeanne Boivin. In 1933, Bernard Herz hired the young Suzanne to design exclusively under his name, Herz. Though trained in the style of Art Deco, Belperron created a daring new look hailed by the fashion press as both “brilliant” and “barbaric.” With an ever-expanding clientele of European royalty, café society and Hollywood movie stars, the 1930s were Belperron’s to enjoy. This came to an end in 1939 with the declaration of World War II. Her friend and boss, Bernard Herz, died in a concentration camp, forcing Suzanne Belperron to re-register the firm under her name in 1941. At the end of the war Bernard’s son Jean, a prisoner of war survivor, returned to Paris to resume the partnership. Once again the name was changed, this time to Herz-Belperron. She continued to work until her retirement in 1974 but consulted for special clients and friends until her death in 1983. Ward and Nico Landrigan, owners of Verdura, purchased the Belperron name and archives in 1999 and published an illustrated biography in 2016.

BLACK, STARR & FROST

America’s oldest jewelry house was founded in Savannah, Georgia in 1801 under the name Marquand & Paulding. In 1810, Isaac Marquand moved the company to New York where it consolidated with several firms. It participated in the 1851 London Crystal Palace Exposition, and in 1876 Cortlandt Starr and Aaron V. Frost joined as partners changing the name to Black, Starr & Frost. For the 1939 New York World’s Fair, they contributed large sculptural jewellery based on the bold designs of the period.

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 became the first jeweller to move to Place Vendôme, where he continued to serve the social elite, and from where the firm still operates successfully today. Over the years, Boucheron opened branches from Moscow and London, to Japan and the Middle and Far East. Boucheron exhibited in many international expositions, including the 1876 Philadelphia Centennial, the 1889 and 1900 World Fairs in Paris, the 1893 World’s Colombian Exposition in Chicago and the 1925 International Exhibition of Modern Decorative and Industrial Arts in Paris. Boucheron was acquired in May 2000 by Kering, one of the world’s leading multi-brand luxury goods company.

BULGARI

The firm 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 Sistina, 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 ‘Bvlgari’ 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. It was also in this decade that Bulgari introduced the ‘Bvlgari-Bvlgari’ 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. In 2001, Bulgari formed a joint venture with ‘Luxury Group’ to create a new luxury hotel brand, Bulgari Hotels & Resorts. In 2011, Bulgari was acquired by LVMH.

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. In 1964, following the death of Pierre, Cartier Paris, London and New York were sold by the family. Cartier Paris was purchased by two American investors. In 1972 Silver Match lighter owner Robert Hocq and a group of investors led by financier Joseph Kanoui purchased Cartier Paris, followed by Cartier London In 1974 and Cartier New York In 1976, reuniting the three original branches. The Cartier Collection was created in 1983, allowing Cartier to hold successful public exhibitions of vintage Cartier jewels, clocks and objects In museums around the world. Today, Cartier is part of the Richemont group, with more than 200 boutiques around the world.

CHARLTON & CO.

John W. Charlton founded J. W. Charlton in 1909. With the addition of a partner Robert S. Chapin, the name was changed to Charlton & Co. Subsequent partners James Todd and Grant A. Peacock took over the business upon Charlton’s retirement, opening stores in Palm Beach, Florida, rue de la Paix in Paris in the late 1920’s, lasting for a decade. In 1943 Peacock acquired ownership of Charlton & Co., renaming it Grant A. Peacock. The firm is currently located at 450 Park Avenue, headed by granddaughter, Kathleen Peacock.

CHAUMET

Chaumet was founded in 1780 by Marie-Etienne Nitot who, with his son, Francois Regnault Nitot, became the official jeweller to Napoleon during the Consulate and the Empire. Among their achievements were the Consular sword, the tiara of Pius VII and the grand parures ordered by the Empresses Josephine and Marie-Louise. After the fall of Napoleon, the business continued under the direction of Jean-Baptiste Fossin and his son, Jules, both artists, who succeeded in capturing the spirit of Romanticism in jewellery just as Nitot & Fils had done for the Empire. In 1848, Jules Fossin set up a London branch in partnership with J.V. Morel, who was assisted by his son, Prosper. On his return to Paris in 1854, Prosper Morel joined Jules Fossin, whom he succeeded in 1868. Prosper Morel’s daughter married Joseph Chaumet in 1875. Chaumet had begun his jewellery career at the age of fifteen, working in his parents’ jewellery shop in Bordeaux. Upon moving to Paris, he was hired by his future father-in-law. By 1885, he assumed management of the firm. In 1889, Chaumet took over the company, simultaneously changing the name. Under his direction, the firm won prizes at all of the international exhibitions and supplied jewellery to many of the Royal houses of Europe. In 1907 he moved the company to 12, Place Vendôme. He also opened boutiques in London in 1905, and in New York in the 1920s. The latter closed in 1934 due to the Depression. In 1999 the firm was acquired by the luxury group LVMH.

SALVADOR DALÍ

Born in Figueras, Spain in 1904, Salvador Dali was famous throughout the 20th Century as a leading Surrealist. From the 1930’s, he expanded his artistic universe by first collaborating with Elsa Schiaparelli on clothing and costume jewelry, then with Fulco di Verdura on precious jewelry. These sporadic stints led eventually to an arrangement with jewelry manufacturing Alemany to create 5 designs a year, pieces created from rubies, pearls, diamonds and precious metals that echoed the imagery of his paintings. 22 pieces were purchased by the Owen Cheatham Foundation in 1954.

DAVID WEBB

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

GRAFF

In 1960, Laurence Graff founded Graff, a London based, vertically integrated enterprise that design, manufacture and retail distribution of jewellery and watches. It is considered today a global leader in Haute Joaillerie, said to have handled more diamonds of notable rarity and beauty than any other jeweler in the world; gem legends such as the Idol’s Eye, the Emperor Maximilian, the Lesotho Promise, the Wittelsbach-Graff and the Letšeng Star. Graff’s flagship store is located on London’s New Bond Street with boutiques on Sloane Street and in Harrods. There are now over 55 Graff locations around the world, including Shanghai, Geneva, Hong Kong, Paris, Monte Carlo, Moscow and New York. In 2013, Mr Laurence Graff was awarded OBE (Officer of the Order of the British Empire) for his 5 decades at the pinnacle of the jewellery industry.

HARRY WINSTON

Harry Winston (1896-1978) bought his first emerald at the age of eight. By the age of 24 he founded his first business in New York City: the Premier Diamond Company. In 1932 he incorporated under his own name and shortly thereafter began to manufacture and retail jewelry. 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.

JANESICH

Leopoldo Janesich opened his first shop in Trieste in 1835, offering jewellery and silverware to an international clientele. At the end of the century, he established a branch store in Paris at 19, rue de la Paix, followed by locations in Biarritz, London, Monte Carlo and Vichy. During the 1920s, they officially become jeweller to the Houses of Savoy and Aosta in Italy. Janesich is well known for powder compacts and card cases in the Art Deco style. The company is now owned by Francesco Janesich, the sixth heir to a jewellers family, and continues to produce jewellery and objects in Trieste, at via San Nicolò 30.

JAR

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

FOUQUET

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

RENE LALIQUE

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

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.

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. LVMH announced the purchase of Tiffany & Co. in November 2019.

SCHLUMBERGER

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

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 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. 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 Florence Jay Gould, was invented in 1930 by Charles Arpels. In the following decades, the firm upheld its reputation for innovation with the zip necklace of the 1950s and the Alhambra theme of the 1970s. Today, Van Cleef & Arpels is part of the Richemont Group with more than 45 boutiques around the world.

VERDURA

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

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol - next to the **lot** number. The **reserve** cannot be more than the **lot’s** low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve**

will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

3 AUCTIONEER’S DISCRETION

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

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER’S PREMIUM AND TAXES

1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 21% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 15% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

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

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

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

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

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

E WARRANTIES

1 SELLER’S WARRANTIES

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a

clarification in a **lot’s catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO...” in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot’s** full **catalogue description** before bidding.

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

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

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

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

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

- (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

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

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

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

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

4 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding on behalf of another person, you warrant that:
- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie’s Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.
- (f) Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the **purchase price** is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount. The cryptocurrency amount will be calculated by us based on the most recent published CME CF Ether-Dollar Reference Rate (BRR and ETHUSD_RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of cryptocurrency that must be paid to us if that is the payment option you select regardless of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder, you agree to receive such amounts in the fiat amount of the **saleroom**.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller’s commission on the resale;
- (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,

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in gettingt one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie’s Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie’s exports or imports the **lot** on your behalf, and if Christie’s pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie’s.

- (c) **Endangered and protected species** **Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol -

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

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

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

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

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

- (f) **Gold**

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

- (g) **Watches**

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

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller’s warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or for any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these **conditions of sale**; and (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

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

10 REPORTING ON WWW.CHRESTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

◊ Minimum Price Guarantees

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

◊ ♦ Third Party Guarantees/ Irrevocable bids

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

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

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

✖ Bidding by interested parties

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

Post-catalogue notifications

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

Other Arrangements

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

EXPLANATION OF CATALOGUING PRACTICE

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

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

PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

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

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

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

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

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

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

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

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

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

CHINESE CERAMICS AND WORKS OF ART

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

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

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

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

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

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

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

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

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

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

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

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

FABERGÉ

QUALIFIED HEADINGS

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

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

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

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

JEWELLERY

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

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

QUALIFIED HEADINGS

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

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

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

HANDBAGS

Condition Reports

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

Grades in Condition Reports

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

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

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

⌘

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

•

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

~

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

■

See Storage and Collection pages in the catalogue.

Ψ

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

φ

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

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

10/08/2022

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

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

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

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

COLLECTION AND CONTACT DETAILS

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

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

SHIPPING AND DELIVERY

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

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

STREET MAP OF CHRISTIE’S NEW YORK LOCATIONS



Christie’s Rockefeller Center

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

Christie’s Fine Art Storage Services (CFASS)

62-100 Inlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Inlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

02/08/19

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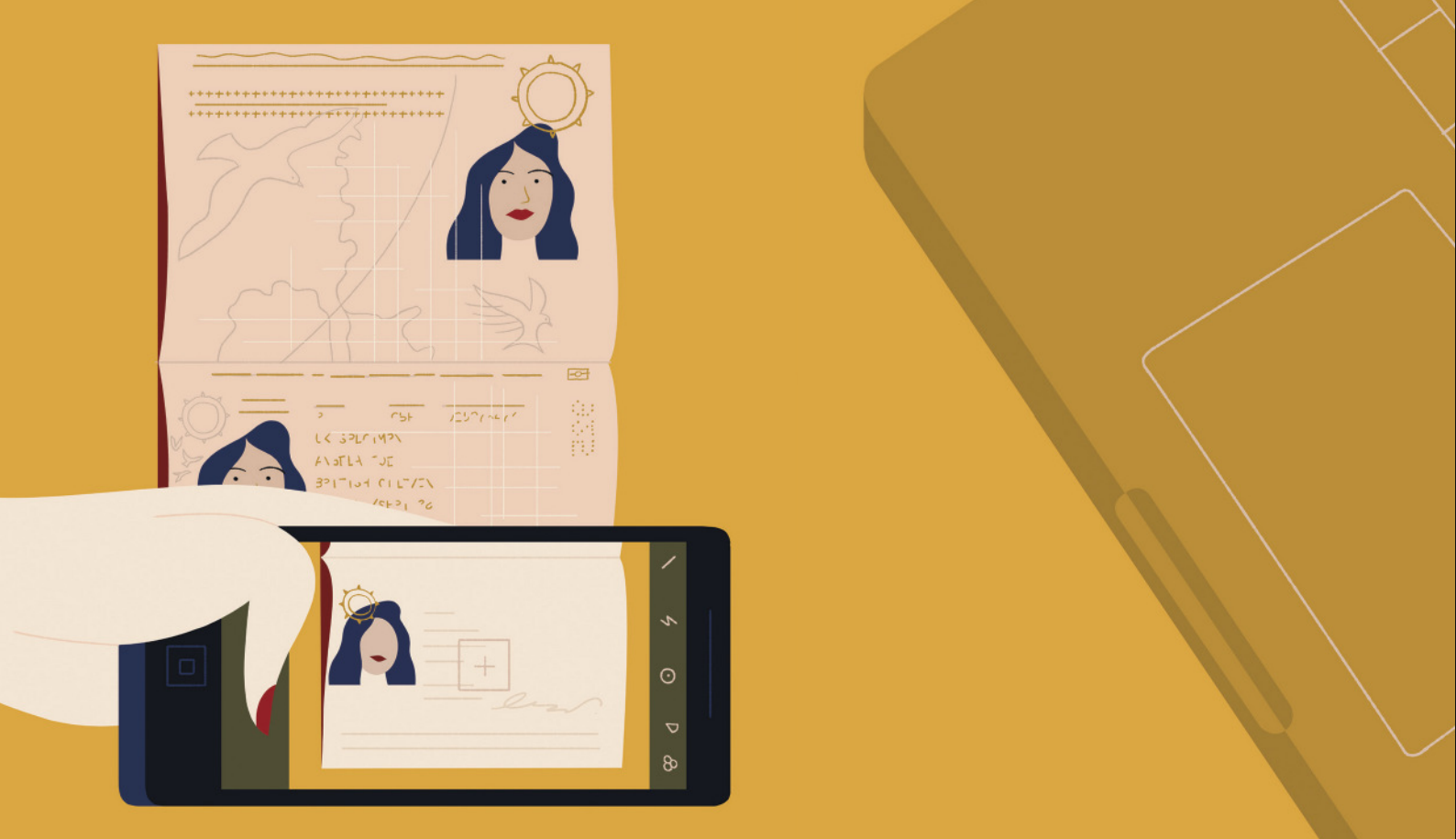
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HERMÈS, 2022
\$100,000-150,000

HANDBAGS ONLINE: THE NEW YORK EDIT

New York, 30 May – 12 June 2023

VIEWING

2-6 June 2023
20 Rockefeller Plaza
New York, NY 10020

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PROPERTY OF A LADY
BOUCHERON: A FINE EARLY 20TH CENTURY DIAMOND TIARA/BANDEAU, CIRCA 1915
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JEWELS ONLINE: THE LONDON EDIT

London, 2-15 June 2023

VIEWING

2-14 June 2023
8 King Street
London SW1Y 6QT

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+44 (0)20 7389 2382

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VAN CLEEF & ARPELS
A 'MYSTERY-SET' RUBY AND DIAMOND 'LEAVES' PENDANT
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JOAILLERIE PARIS

Paris, 9 June - 21 June 2023

VIEWING

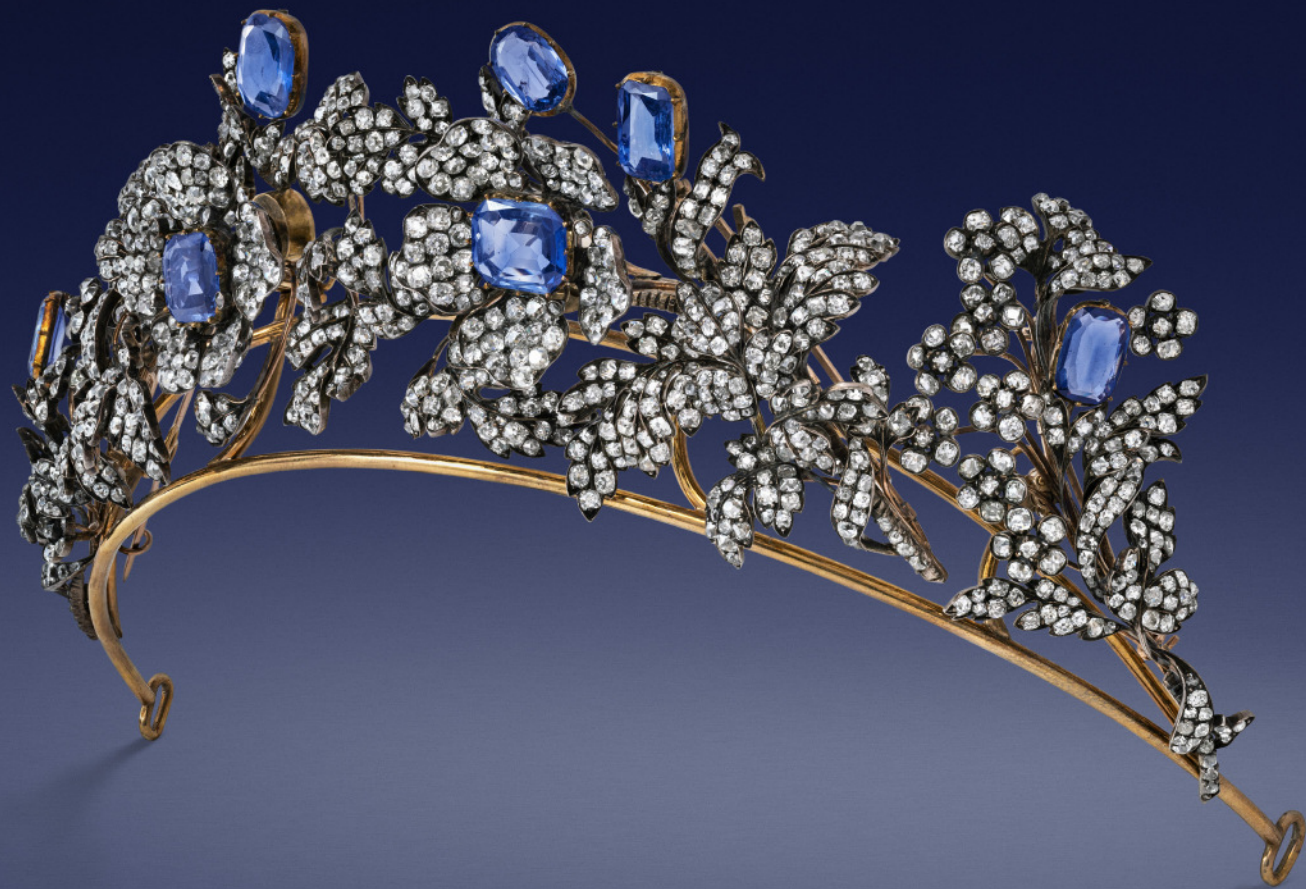
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part of the Württemberg Sapphire Jewels
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Geneva, May 2023

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BULGARI DIAMOND FLOWER EARRINGS
Estimate: \$10,000-15,000

NO RESERVE | DIAMOND NECKLACE
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