

THE
MAGNIFICENT
JEWELS
OF

ANNE EISENHOWER



CHRISTIE'S

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OF ANNE
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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
Saturday 3 June at 10.00 am-5.00 pm
Sunday 4 June at 10.00 am-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 CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
SUNSHINE-22479

ABSENTEE AND TELEPHONE BIDS

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

CHRISTIE'S



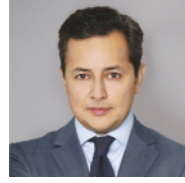
FRONT COVER
Lot 14E
INSIDE FRONT COVER
Lots 15E and 16E
PREVIOUS PAGE
Lots 1E, 2E, 3E and 4E
OPPOSITE
Lot 31E
BACK COVER
Lot 14E

WORLDWIDE JEWELLERY DEPARTMENT

INTERNATIONAL TEAM



FRANÇOIS CURIEL
Chairman, Europe
fcuriel@christies.com
+33 1 40 76 84 00



RAHUL KADAKIA
International Head,
Jewellery
rkadakia@christies.com
+1 212 636 2310



VICKIE SEK
Chairman, Jewellery, Asia
vsek@christies.com
+852 297 89922



JULIEN BRUNIE
International Head,
Private sales, Jewellery
jbrunie@christies.com
+44 (0) 20 7104 5758

EUROPE, MIDDLE EAST AND INDIA



HENRY BAILEY
Head of Department,
London
hbailey@christies.com
+44 20 7389 2382



ANGELA BERDEN
Senior Specialist, Geneva
aberden@christies.com
+41 22 319 17 82



LUKAS BIEHLER
Specialist, Geneva
lbiehler@christies.com
+41 22 319 17 47



LEO CRIACO
Head of Department,
Milan
lcriaco@christies.com
+39 02 303 28 335



VIOLAINE D'ASTORG
Head of Department,
Paris
vdastorg@christies.com
+33 1 40 76 85 81



MAX FAWCETT
Head of Department,
Geneva
mfawcett@christies.com
+41 22 319 17 38



MEI Y GIAM
Private Sales Director,
London
mgiam@christies.com
+44 20 7389 5104



ARABELLA HISCOX
Specialist, London
ahiscox@christies.com
+44 20 7752 3208



JESSICA KOERS
Head of Department,
Amsterdam
jkoers@christies.com
+31 20 575 5915



BAOMING LI
Associate Specialist, Paris
baomingli@christies.com
+33 1 40 76 72 59



FREDERIK SCHWARZ
Consultant, Berlin
fschwarz@christiespartners.com
+49 175 524 4379



MICHAELA SUHL
Junior Specialist, London
msuhl@christies.com
+44 20 7389 2860

ASIA



KAREN AU YEUNG
Senior International
Specialist, Hong Kong
kau-yeung@christies.com
+852 2978 9921



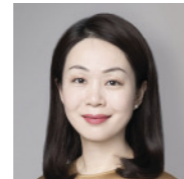
NICOLA CHAN
Junior Specialist,
Hong Kong
nchan@christies.com
+852 2978 9928



MAFALDA CHENU
Specialist, Bangkok
mchenu@christiespartners.com
+66 98 616 0328



RONNY HSU
Specialist, Hong Kong
rhsu@christies.com
+852 2978 6979



CAROLINE LIANG
Specialist, Shanghai
cliang@christies.com
+86 212 226 1520



TING WANG
Senior International
Specialist, Beijing
tingwang@christies.com
+86 108 572 7957



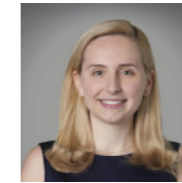
BELINDA YUEN
Junior Specialist,
Hong Kong
byuen@christies.com
+858 2978 6718

SPECIALISTS AND SERVICES FOR THIS AUCTION

AMERICAS



ANGELINA CHEN
Senior Specialist,
New York
achen@christies.com
+1 212 636 2303



ALEXANDRA DAMIANOS
Associate Specialist,
New York
adamianos@christies.com
+1 212 636 2308



JACQUELINE DISANTE
Head of Sale, New York
jdisante@christies.com
+1 212 636 2313



LAUREN FRIEDLANDER
Junior Specialist, New York
lfriedlander@christies.com
+1 212 636 2318



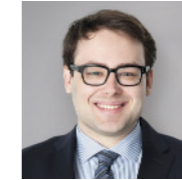
LISA HUBBARD
Senior Advisor, Los Angeles
lhubbard@christiespartners.com
+1 310 385 2624



KELSEY KALAW
Junior Specialist, New York
kkalaw@christies.com
+1 212 636 2319



DAPHNE LINGON
Head of Department,
Americas
dlingon@christies.com
+1 212 636 2309



CLAIBOURNE POINDEXTER
Senior Specialist,
New York
cpoindexter@christies.com
+1 212 636 2316



ELEANOR WALPER
Specialist, Los Angeles
ewalper@christies.com
+1 310 385 2665

GLOBAL MANAGING DIRECTOR

Emmanuel Danan
edanan@christies.com
Tel: +33 1 40768350

REGIONAL MANAGING DIRECTOR

Kimberly Miller
kimberlymiller@christies.com
Tel: +1 212 636 2306

HEAD OF SALE MANAGEMENT

Sharon Sun
ssun@christies.com
Tel: +1 212 636 2314

SALE COORDINATORS

Caroline Curtis
ccurtis@christies.com
Tel: +1 212 636 2315

Maxine de la Houssaye
mdelahoussaye@christies.com
Tel: +1 212 636 2304

Molly Morris
mollymorris@christies.com
Tel: +1 212 636 2311

SHIPPING

Sandeep Adhikari
sadhikari@christies.com
Tel: +1 212 636 2312
Fax: +1 212 636 2301

POST-SALE SERVICES

Andrea Ng
Tel: +1 212 636 2289
Post-Sale Coordinator

Kassidy Greiner
Tel: +1 212 636 2262
Post-Sale Coordinator

Payment, Shipping and Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com



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.

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.



Anne Eisenhower with her grandchildren, Nico and Camila. Credit: Adriana Echavarria Eisenhower.

Camila Mendoza

When I was a young girl, my grandmother introduced me to the movie Auntie Mame. The moral of the story was simple: Live! Live! Live! To my grandmother, to live was to love. And my, how she loved us all! As a philanthropist, as a grandmother, as a mother, as a daughter, as a sister, as a friend— her unbelievable generosity to all will never be forgotten.

Many years ago, driving to our beloved Keewaydin, the historic house she restored in Southampton, she told me something that I have never forgotten. As I was looking out the window into the clear winter night sky I asked her what stars were. She replied, “Stars are people that we have loved and lost looking down upon us.”

Thus, as I live my life, as I grow older, as I marry and have children and love them the way that she loved us all, I will always make sure to stop with them and take a minute to look up to the stars. And we will think of my grandmother. And we will remember how beautiful she was, how funny and intelligent she was, what a marvelous storyteller she was, what a genuinely kind and amazing human-being she was, and how incredibly lucky we were to have her in our lives.

While these jewels are indeed breathtaking— my grandmother is the real gem that we are celebrating today — and that we will celebrate always.



President Dwight D. Eisenhower and Mamie Eisenhower with their son, daughter-in-law and grandchildren, 1953. Credit: AP Wirephoto.



Anne and David Eisenhower with their grandfather, General Dwight D. Eisenhower. Courtesy of the Family.

Susan Eisenhower

Unlike my siblings and me, Anne had flair, a creative orientation that flourished in her work as a designer and as an artist. She was drawn not to Washington DC like the rest of us, but to the Big Apple. She was a New Yorker through and through. This attraction was evident even as she grew up in rural Pennsylvania.

A childhood friend of ours wrote me recently of Anne's presence and her style. "She always seemed so worldly, elegant, cool, calm, and collected," she wrote. My friend went on to say that Anne gave the aura of someone much older than all the kids—and so much more sophisticated. "I was impressed with her teen record collection!"

Others have written me to say that Anne's loyalty and friendship were extraordinary. As a family we knew this well. She could be counted on to set very high standards, but she was never judgmental or aloof. She was unflaggingly devoted to those she cared about— and always went far beyond "the call of duty."

Anne has left us far too soon. We all know that her place in our lives can never be filled.

David Eisenhower

As a child, Anne envisioned a concept of the eventful and meaningful life, and she lived it.

Anne had a concept of excellence pertaining to all things and she pursued excellence.

Anne always had a notion of friendship, and in an unforgiving New York, she befriended many and she was befriended by many.

Anne was foremost a sister, daughter, mother and grandmother—she was the center of her close and extended family offering loyalty, wisdom, generosity, and support.

As a young girl, Anne developed a vision of success, and in the world's greatest city she achieved success due to her steadiness, pragmatism, reliability, her high intelligence, her persistence and above all her courage.

As we are taught, love is patient and kind, not arrogant or boastful, and love never ends. I miss Anne very much, her vision, her support, her wry humor, her basic optimism, her phone calls and reminders, her care for others. Our love for her never ends.

Norman Lear

Ours was a long time relationship that saw us together just a few times, but we managed to stay in touch and she was certainly a pillar in my life—as was Dwight Eisenhower, my/our commanding general in World War II. The Eisenhower name could not be more important to me, heart and soul.

Samuel Botero

Farewell my beloved friend, Anne Eisenhower.

These words are hard to write. I never imagined I would be writing them in my lifetime. It was 39 years ago that I met Anne Eisenhower for the first time at a party given by a mutual friend. It was a serendipitous meeting. We became friends instantly. I remember the moment like it was yesterday. She was beautiful, wearing a mane of curly hair like a spectacular Lioness, dressed in a green and purple linen dress with wide shoulders.

Those were fabulous years in New York and in our lives. We had each been published in Architectural Digest for the first time shortly before. We were both at the beginning of the upward trajectory of our careers. Anne had lived in Colombia for ten years. She was curious as to who this Colombian that appeared out of nowhere was. The hosts for this party knew me, so asked for me to be invited. We were both passionate about design. Both of us were workaholics with the good fortune to have prominent international clients. New York pulsed with vitality. This was the era of Studio 54 and Xenon which I designed. These were THE centers of night life in New York. We had the entre' to these clubs of the Jet Set or as they called themselves, the Euro Trash. We enjoyed it all.

Partying was not everything. Anne was always involved in charity work. One we both shared was Casita Maria. We were both on the board. Anne brought tremendous support with her

energy and influence. Youth and FUN were the first two words to describe our friendship in those years. We gave each other support, shared sources, bounced ideas back and forth and had fun doing it all. When one of us did a Kips Bay installation, the other helped with the process. We went everywhere together to the point that people began to think we were partners in business. We would hang out with many of the best people of that time, and were constant dinner companions. She was a tremendous design talent. I learned much from her well of knowledge.

Two days before Anne left us, we had a long conversation reminiscing about our times living in New York at one of its most glamorous moments. We shared memories of friends, parties, work...all the minutiae of life shared with a dear friend who remembers the fun, the highs, the lows, the important and the trivial. We shared some laughs and shed tears. I am so grateful we had this interlude before Anne left. I am still in an emotional shock over her loss. To this day I sometimes want to call her then realize she is no longer here.

Ours was a karmic meeting. Deep down I feel it is a FAREWELL, rather than a goodbye. I am sure we will meet again someday, somewhere in another universe.

Anne's loss to her loving family is irreplaceable as it is to those of us who knew and loved her.

I love you forever, Anne.



Anne Eisenhower. Credit: Klaus Lucka.



Anne Eisenhower and her daughter, Adriana Echavarría Eisenhower.
Credit: Harry Benson CBE.

Harry Benson CBE

When I first met Anne Eisenhower I was immediately taken by how approachable and down-to earth she was.... reminding me of her grandfather's warm personality which had made him so beloved when he was president.

Anne and I had in common that I had met her brother, David, married to the lovely Julie Nixon whom I had photographed so many times over the years when Julie's father was president.

Anne and her daughter, Adriana, became "old friends" quickly...settling into a friendship that Gigi and I considered very special. Few people are lucky enough to be able to say that about someone whom they have met as adults... We had fun dinners at Sette Mezzo with interesting conversations and even ran into each other each staying at our same favorite hotel in London...

Everyone who knew Anne is missing her presence...

Sending love to her family while remembering the wonderful life Anne lived.



Cartier's Iconic Cats

For over a century, the panther has endured as a timeless and iconic motif for the house of Cartier. It wasn't until 1914 when the panther design first appeared on a woman's wristwatch adorned with diamonds and onyx mimicking the big cat's fur. The exotic creature took Paris by storm – a sign of elegance and fierce femininity.

In 1933, style icon Jeanne Toussaint was appointed as Artistic Director of High Jewelry and would soon make the panther an integral part of the Maison's identity. Louis Cartier fondly nicknamed Toussaint 'La Panthère' for her long panther fur coat, fierce determination and intellect. In a time where it was rare to find women in such prominent roles in the industry, Toussaint quickly proved why she deserved this position.

Jeanne Toussaint was born in Belgium and moved to Paris at the height of the Belle Epoque. Her style and charisma made her a fixture in society circles as Louis Cartier quickly recognized her creative talent. He invited Toussaint to join the Maison around 1918, first starting in leather goods, then promoting her to head of the silver department before handing her the creative reins of the house in 1933.

With a vision to bring the poised panther design to life, Toussaint and her creative team would visit the Vincennes zoo to study the anatomy of the animal to perfect the silhouette as a jewel. In 1948, at the request of the Duke of Windsor, the first three-dimensional Cartier 'Panthère' was created for his wife, the Duchess of Windsor, with a second extraordinary panther piece purchased the year after. Other icons drawn to the feline-themed jewels included Maria Félix, Daisy Fellowes, Nina Dyer and Barbara Hutton.

Years later, derived by the accolade the panther received from the clients, the Maison introduced another ferocious companion, the tiger. Adorned with fancy yellow diamonds, cabochon onyx plaques, bright emerald eyes and the occasional posable head, this new motif quickly rose to popularity. Through abstract or figurative design, Cartier continues to capture the attention of enthusiasts and collectors with these remarkable big cats.



Ms. Eisenhower wearing Lots 2E and 3E.
Credit: Adriana Echavarría Eisenhower.

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

Oval and pear-shaped emeralds, round yellow diamonds, round diamonds, onyx plaques, 18k yellow gold, signed Cartier (partially obliterated), maker's mark (Société Anonyme Cartier, partially obliterated), numbered

GIA Identification and Origin report, 2023, report no. 2221832083:
1 colored diamond tested, natural color

Size/Dimensions: US ring size 5
Gross Weight: 14.2 grams

\$50,000-70,000

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

2E
**CARTIER COLORED DIAMOND
AND ONYX TIGER EARRINGS**

Round yellow diamonds, onyx plaques, 18k yellow gold (French mark), signed Cartier, maker's mark, numbered, red Cartier case

GIA Identification and Origin report, 2023, report no. 5221832089:
2 colored diamonds tested, natural color

Size/Dimensions: 3.6 cm (1 $\frac{1}{8}$ in)
Gross Weight: 22.4 grams

\$60,000-80,000

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



(two views)



3E

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

Round yellow diamonds and diamonds, onyx plaques, pear-shaped emeralds,
18k yellow gold, signed Cartier, maker's mark, numbered

GIA Identification and Origin report, 2023, report. no. 5221832099:
1 colored diamond tested, natural color

Size/Dimensions: inner circumference 15.5 cm (6 1/8 in);
inner diameter 5.4 cm (2 1/8 in)
Gross Weight: 58.0 grams

\$200,000-300,000

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



4E

**CARTIER COLORED DIAMOND, ONYX
AND EMERALD 'PANTHÈRE DE CARTIER' BROOCH**

Designed as a panther, round and single-cut yellow diamonds,
onyx plaques, pear-shaped emeralds, 18k yellow gold (French mark),
signed Cartier, numbered

GIA Identification and Origin report, 2023, report no. 5221832064:
1 colored diamond tested, natural color

Size/Dimensions: 8.9 x 5.1 cm (3½ x 2 in)
Gross Weight: 42.5 grams

\$100,000-150,000

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





5E

CARTIER SUITE OF DIAMOND AND GOLD
'PENELOPE' JEWELRY

Round diamonds, 18k yellow gold (French marks), each signed Cartier,
each numbered, three red Cartier cases

Size/Dimensions: necklace 38.5 cm (15¼ in); bracelet 18.1 cm (7⅞ in);
earrings 2.0 cm (¾ in)

Gross Weight: 236.4 grams

\$15,000-20,000



6E

**CARTIER SET OF ONYX AND DIAMOND
'PANTHÈRE' JEWELRY**

Comprising a pair of earrings, round diamonds, onyx plaques, 18k yellow gold (French marks), signed Cartier, numbered; ring, round diamonds, onyx plaques, 18k yellow gold (French marks), signed Cartier, numbered; accompanied by an unsigned necklace, cultured pearls of 8.45 to 8.36 mm, round diamonds, onyx plaques, 18k yellow gold (French mark), maker's mark (indistinct), numbered, red Cartier case (necklace)

Cartier, 1990: Certificate of Authenticity (ring)

Size/Dimensions: earrings 2.2 x 1.3 cm (7/8 x 1/2 in);

US ring size 6; necklace 50.8 cm (20 in)

Gross Weight: 77.8 grams

\$20,000-30,000





7E

**VAN CLEEF & ARPELS SET OF DIAMOND
'SNOWFLAKE' JEWELRY**

Round diamonds, yellow gold, earrings signed VCA, NY,
ring signed Van Cleef & Arpels, NY, each numbered,
two gray Van Cleef & Arpels cases

Size/Dimensions: earrings 5.5 cm (2 1/4 in); US ring size 5 3/4
Gross Weight: 39.3 grams

\$60,000-80,000



8E

**VAN CLEEF & ARPELS DIAMOND
'SNOWFLAKE' BRACELET**

Round diamonds, 18k yellow and rose gold (French mark),
signed Van Cleef & Arpels, NY, numbered, gray Van Cleef & Arpels case

Size/Dimensions: 17.3 x 3.2 cm (7 x 1 1/4 in)
Gross Weight: 73.7 grams

\$100,000-150,000



9E

SET OF CULTURED PEARL AND
DIAMOND JEWELRY

Necklace of round and near-round cultured pearls of 14.93 to 11.96 mm,
round diamonds, white gold, unsigned; earrings of near-round cultured pearls
of 15.60 x 15.54 mm, marquise-cut diamonds, 18k white gold, signed Giovane

Size/Dimensions: necklace 90.1 cm (35 $\frac{3}{8}$ in); earrings 1.9 cm ($\frac{3}{4}$ in)
Gross Weight: 231.5 grams

\$30,000-50,000



10E

CULTURED PEARL AND DIAMOND NECKLACE

Graduated cultured pearls of 15.07 to 13.13 mm, round diamonds, platinum

Size/Dimensions: 40.6 cm (16 in)

Gross Weight: 115.4 grams

\$20,000-30,000



(two views)

11E

EMERALD AND DIAMOND RING

Oval cabochon-cut emerald, round and pear-shaped diamonds, platinum, and yellow gold

AGL, 2023, report no. 119703: Colombia, clarity enhancement: minor, type: modern

Size/Dimensions: US ring size 6½

Gross Weight: 20.2 grams

\$20,000-30,000



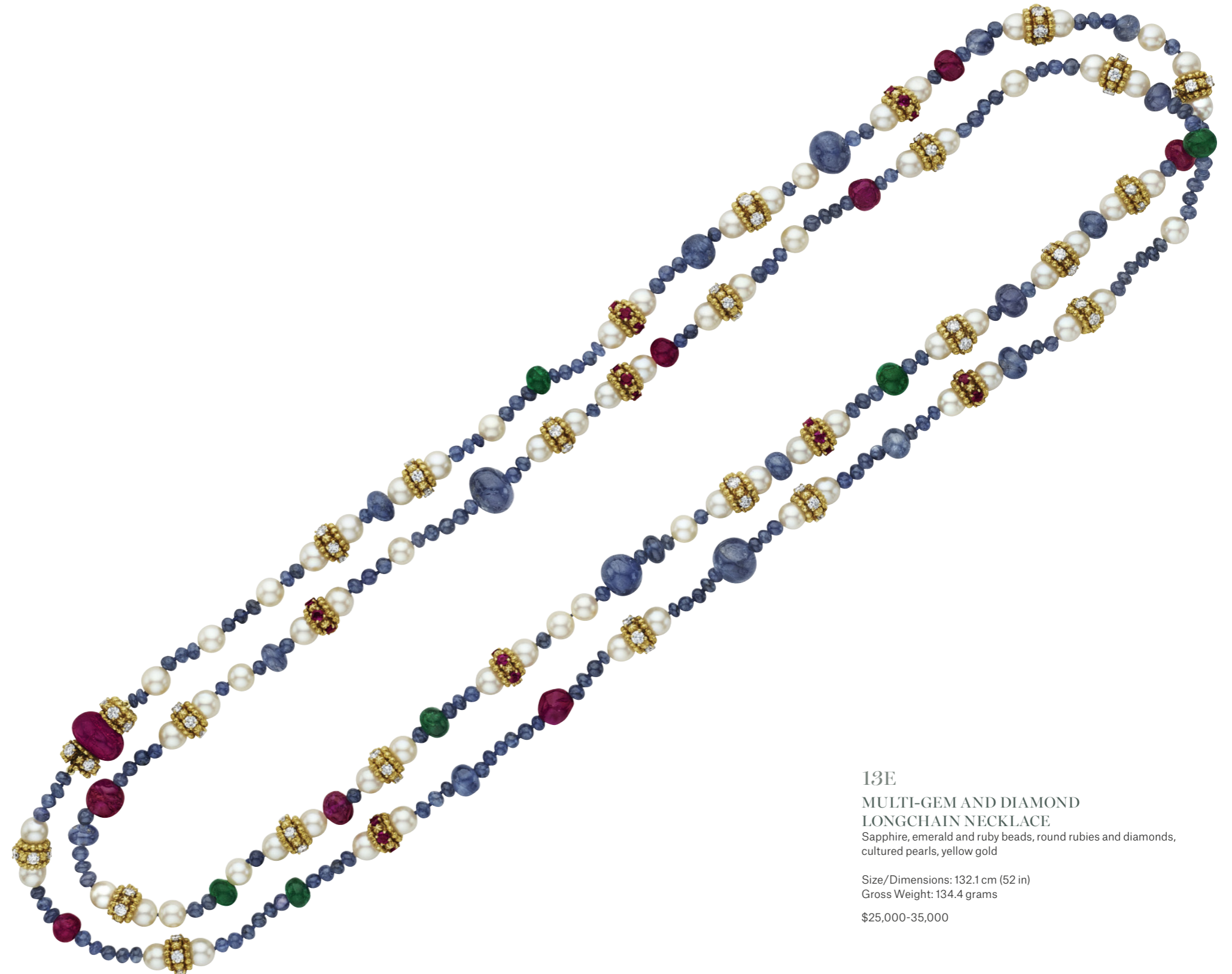
12E
**DAVID WEBB EMERALD AND
DIAMOND EARRINGS**

Drop-shaped drilled emerald beads, round diamonds, platinum, signed Webb

AGL, 2023, report no. 1129702 A and B: Zambia,
clarity enhancement: minor to moderate, type: traditional

Size/Dimensions: 5.1 x 2.2 cm (2 x 7/8 in)
Gross Weight: 30.6 grams

\$15,000-20,000



13E
**MULTI-GEM AND DIAMOND
LONGCHAIN NECKLACE**

Sapphire, emerald and ruby beads, round rubies and diamonds,
cultured pearls, yellow gold

Size/Dimensions: 132.1 cm (52 in)
Gross Weight: 134.4 grams

\$25,000-35,000



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



Marlene Dietrich™ & © 2023 M. Dietrich Inc. All Rights Reserved.
Credit: Silver Screen Collection/Getty Images.

Marlene Dietrich

Described as having a 'personal magnetism' by Ernest Hemingway, Marlene Dietrich was anything but ordinary. Known for her unmistakable voice and boundary pushing style amongst a plethora of other defining characteristics, Dietrich was one of the greatest and most glamorous women of her time.

Born in Berlin in 1901 as Marie Magdelene Dietrich, it has been said that her nickname growing up was 'Lena'. It was not long before she combined her first two names into the infamous 'Marlene' that would later become a household name.

As a young woman, Marlene's sights were set on playing the violin professionally. After a wrist injury, her interests quickly pivoted to acting as she auditioned for drama school. Though she was not accepted into the school, Marlene was persistent and began to land small roles on the stage and in films.

Working throughout Germany in the 1920s, the importance of Marlene's stage and film roles continued to grow. In 1923, while working on the film set for *The Tragedy of Love*, Marlene met her husband Rudolf Sieber and the two married that same year. The following year they welcomed their daughter, Maria.

Her undeniable talent caught the eye of famed filmmaker Josef Von Sternberg and she was cast in what is known to be one of her breakthrough roles as Lola Lola in *The Blue Angel* (1930). Riding on the film's success alongside Von Sternberg, Marlene and her family headed to the United States and landed in Hollywood. Now working closely with Paramount Pictures, the public began to take notice of Marlene's unique persona and appeal, and she quickly became one of the most popular film and music stars of the time. In the mid-1930s after a few years of success at Paramount, Dietrich began pursuing other routes, officially ending her creative partnership with Von Sternberg.

After trying her hand at new genres of films, Marlene became a staunch advocate for one thing in particular - the US War effort. After renouncing her German citizenship, and becoming a US citizen in the late 1930s, she used her position in the spotlight to help sell war bonds for World War II. In addition to selling war bonds, Dietrich could be found volunteering with other Hollywood greats at the Hollywood canteen location for off-duty soldiers.

In 1944 and 1945 Marlene embarked on two tours with the USO where she performed for troops in France, Italy, Algeria and Germany. Her performances included hit songs from her films, a mindreading act taught to her by close friend Orson Welles, and playing a musical saw. The conditions of each tour location varied, and it is said that Marlene would perform without power, that she would sleep in tents, and even worked extremely close to the front lines.

Dietrich's profound dedication to the US war effort and her support of the troops did not go unnoticed. In 1947 she was awarded two of the highest honors - the Medal of Freedom by the US government, and the Légion d'Honneur by the French government.

Marlene returned to the screen and stage in the late 1940s and into the 1950s, in films such as *A Foreign Affair* (1948) and *Stage Fright* (1950) by Alfred Hitchcock. Working with notable fashion and jewelry houses in these films, Dietrich formed lasting relationships with Christian Dior, Cartier and Van Cleef & Arpels. Louis Arpels even became a close personal friend. This relationship with Mr. Arpels led to the ideation and creation of one of the most extraordinary pieces of jewelry ever to be made - Marlene Dietrich's ruby and diamond 'Jarretière' bracelet.

A true work of art crafted in 1937 by Van Cleef & Arpels' expert jewelers, Dietrich's incredible cuff bracelet features oval-shaped rubies, round, square-shaped and baguette-cut diamonds, all set in striking platinum. Well known for being featured in several scenes in Hitchcock's *Stage Fright* (1950), Marlene's character Charlotte coolly clasps on the iconic bracelet while in heated conversations with co-star Richard Todd's character, Jonathan. She donned the bracelet again at the Oscars in 1951 where she was a presenter.

As seen in photos of Marlene wearing her bracelet, the 'Jarretière' cuff sits fiercely above the wrist. The front of the bracelet features dramatic curving loops of rubies alongside geometric square and baguette-cut diamonds; each stone carefully set into the metal one by one. The loops guide one's eye to the reverse, where small round pave-set diamonds cover the elevated underside, gesturing to an almost floral shape. All sitting atop of the twinning diamond elements that create the foundation for the rubies and diamonds above.

With a simple click of a pin, the bracelet is fastened on to the wrist, resulting in one harmonious form.

Housed in a custom Mark Cross case stamped with an 'MD', this cuff bracelet was said to be her favorite jewel and the only piece she kept until her passing, having sold a large part of her collection through Christie's during her lifetime. This exceptional Van Cleef & Arpels bracelet dared to push boundaries in the late 1930s, much like Dietrich herself was known to do.

An iconic symbol for men and women on and off the screen, Dietrich passed away in the 1990s at her home in Paris. She is buried in her native Berlin near her family, where visitors are able to pay their respects and honor a woman of such immense caliber.

Originally first sold at auction in 1992, this spectacular bracelet gives an extraordinary opportunity to acquire one of the greatest examples of 20th century jewelry design.



14E

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

Cushion-shaped rubies, round, single, rectangular and baguette-cut diamonds, platinum (French marks), 1937, unsigned, accompanied by a custom Mark Cross leather case with the initials 'M.D.'

AGL, 2023, report no. 1129803: an excess of 50% tested at random, Burma, no gemological evidence of heat

Size/Dimensions: inner circumference 14.6 cm (5¾ in)

Gross Weight: 155.7 grams

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

PROVENANCE:

Marlene Dietrich (1901 - 1992)

Sotheby's, New York, 19-20 October 1992, Sale 6346, Lot 491

EXHIBITED:

Tokyo, Mori Arts Center Gallery, *Van Cleef & Arpels – The Spirit of Beauty*, 31 October 2009 – 17 January 2010

New York, Cooper-Hewitt, *Set in Style: The Jewelry of Van Cleef & Arpels*,

National Design Museum Smithsonian Institution, 18 February – 5 June 2011

Paris, Musée des Arts Décoratifs, *Van Cleef & Arpels, the Art of High Jewelry*, 20 September 2012 – 10 February 2013

Beijing, Today Art Museum, *Van Cleef & Arpels, When Elegance Meets Art*, 21 April – 5 August 2018

LITERATURE:

C. Childers, *Prestigious Jewelry*, New York, BW Publishing Associates, Inc., 1997, p.110-111

C. Childers, *Great Jewelry of the World*, New York, BW Publishing Associates, Inc., 1998, p.11

É. Possémé, *Van Cleef & Arpels: The Art of High Jewelry*, Paris, Les Arts Décoratifs, 2012, p.99

É. Possémé, *Van Cleef & Arpels: When Elegance Meets Art*, Paris, Les Arts Décoratifs, 2018, p.99

F. Curiel, et al., *The Spirit of Beauty: Van Cleef & Arpels*, Paris, Editions Xavier Barral, 2009, p.227-233

J. Hardy, *Ruby: The King of Gems*, London, Thames & Hudson, 2017, p.222-223

J. Traina, *Extraordinary Jewels*, New York, Bantam Doubleday Dell Publishing Group, Inc., 1944, p.132-133

M. Petit, *Van Cleef & Arpels: Reflections of Eternity*, Paris, Editions Cercle D'Art, 2006, p.98-99

P. Proddow, et al., *Hollywood Jewels*, New York, Abrams, 1992, p.143-145

S. Coffin, *Set in Style: The Jewelry of Van Cleef & Arpels*, New York, Cooper-Hewitt,

National Design Museum Smithsonian Institution, 2011, p.236





15E

VAN CLEEF & ARPELS RUBY AND DIAMOND 'CASCADE' EARRINGS

Oval mixed-cut rubies, round diamonds, platinum, signed Van Cleef & Arpels, NY, maker's mark, numbered, navy Van Cleef & Arpels case

AGL, 2023, report no. 1129772 A and B: majority originating from Burma (Mogok) and a minority from Burma (Mong Hsu) with one from Thailand, Burma (Mogok): no gemological evidence of heat, Burma (Mong Hsu) and Thailand: heated with minor heating residues

Size/Dimensions: 4.4 cm (1¾ in)
Gross Weight: 35.6 grams

\$40,000-60,000

EXHIBITED:

Kyoto, The National Museum of Modern Art, *Mastery of an Art: Van Cleef & Arpels: High Jewelry and Japanese Crafts*, 29 April - 6 August 2017, no. 72
New York, Cooper-Hewitt, National Design Museum Smithsonian Institution, *Set in Style: The Jewelry of Van Cleef & Arpels*, 18 February - 5 June 2011

LITERATURE:

S. Coffin, *Set in Style The Jewelry of Van Cleef & Arpels*, New York, Cooper-Hewitt, National Design Museum Smithsonian Institution, 2011, p. 274
É. Possémé, *Van Cleef & Arpels: The Art of High Jewelry*, Paris, Les Arts Décoratifs, 2012, p. 217

The present earrings were commissioned by Ms. Eisenhower from Van Cleef & Arpels to be worn en suite with Lot 14E.

16E

VAN CLEEF & ARPELS RUBY AND DIAMOND 'CASCADE' NECKLACE

Oval mixed-cut rubies, baguette and round diamonds, platinum, signed Van Cleef & Arpels, NY

AGL, 2023, report no. 1129773: a vast majority originating from Burma (Mogok) and a small minority from Burma (Mong Hsu), with one from Thailand, vast majority: no gemological evidence of heat, small minority: heated with minor heating residues

Size/Dimensions: 40.3 cm (15½ in)
Gross Weight: 170.0 grams

\$500,000-700,000

EXHIBITED:

Kyoto, The National Museum of Modern Art, *Mastery of an Art: Van Cleef & Arpels: High Jewelry and Japanese Crafts*, 29 April - 6 August 2017, no. 72
New York, Cooper-Hewitt, National Design Museum Smithsonian Institution, *Set in Style: The Jewelry of Van Cleef & Arpels*, 18 February - 5 June 2011

LITERATURE:

S. Coffin, *Set in Style The Jewelry of Van Cleef & Arpels*, New York, Cooper-Hewitt, National Design Museum Smithsonian Institution, 2011, p. 274
É. Possémé, *Van Cleef & Arpels: The Art of High Jewelry*, Paris, Les Arts Décoratifs, 2012, p. 217

The present necklace was commissioned by Ms. Eisenhower from Van Cleef & Arpels to be worn en suite with Lot 14E.





17E

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

Oval cabochon-cut emerald, round and pear-shaped diamonds,
platinum and yellow gold, signed Van Cleef & Arpels, NY,
numbered, gray Van Cleef & Arpels case

AGL, 2023, report no. 1129770: Colombia,
clarity enhancement: minor, type: traditional

Size/Dimensions: 40.4 cm (15 $\frac{7}{8}$ in)
Gross Weight: 133.8 grams

\$200,000-300,000





18E

ART DECO SAPPHIRE, DIAMOND
AND EMERALD BRACELET

Cabochon and calibré-cut sapphires, round, old, single,
baguette and square-cut diamonds, triangular-shaped emeralds,
platinum, circa 1930

Size/Dimensions: 17.2 cm (6¾ in)
Gross Weight: 76.1 grams

\$40,000-60,000



19E

VAN CLEEF & ARPELS SAPPHIRE AND
DIAMOND NECKLACE

Pear mixed-cut sapphire of 6.27 carats, round and pear-shaped diamonds,
18k yellow gold (French mark), signed VCA France, gray Van Cleef & Arpels case

AGL, 2023, report no. 1129743: 6.27 carats, Ceylon, heat,
color stability: excellent

Size/Dimensions: 36.1 cm (14¼ in)
Gross Weight: 93.7 grams

\$40,000-60,000



20E

**BULGARI AMETHYST, GARNET
AND DIAMOND EARRINGS**

Heart-shaped amethysts and rhodolite garnets, round diamonds,
18k yellow gold, signed Bvlgari, numbered

Size/Dimensions: 2.5 x 2.5 cm (1 x 1 in)
Gross Weight: 25.9 grams

\$12,000-18,000



Ms. Eisenhower wearing Lot 21E.
Credit: Adriana Echavarría Eisenhower.



21E

MARINA B GROUP OF MULTI-GEM AND DIAMOND JEWELRY

Comprising a pair of earrings, briolette and pear-shaped citrines, round diamonds, pear-shaped onyx plaques,
18k yellow gold, signed Marina B, Italy, maker's mark, numbered; flexible cuff bracelet, cabochon citrines, round
diamonds, carved and pear-shaped onyx plaques, 18k yellow gold (French marks), signed Marina B, maker's mark,
maker's mark (Jean-Claude Duhem), numbered; flexible cuff bracelet, cabochon citrines, round diamonds, carved
and pear-shaped onyx plaques, 18k yellow gold (French marks), unsigned, maker's mark (Jean-Claude Duhem), numbered,
three brown Marina B cases

Size/Dimensions: earrings 4.1 cm (1½ in); circumference each bracelet 15.3 cm (6 in),
inner diameter each bracelet 5.4 cm (2¼ in)
Gross Weight: 300.0 grams

\$40,000-60,000

LITERATURE:

Cf. V.J. de Witt, *Marina B: The Art of Jewellery Design*, Italy, Skira Editore S.p.A., 2003, p. 55, 120



22E

DAVID WEBB MULTI-GEM AND DIAMOND NECKLACE

Cabochon rubies, sapphires and emeralds, black enamel, round diamonds, 18k yellow gold and platinum, signed Webb, minor area of wear and deficiency to the enamel, black David Webb pouch

Size/Dimensions: 36.2 cm (14¼ in)
Gross Weight: 169.2 grams

\$20,000-30,000



23E

VAN CLEEF & ARPELS DIAMOND CHOKER NECKLACE

Round and heart-shaped diamonds, yellow gold, signed VCA, NY (partially obscured), numbered

Size/Dimensions: flexible, continuous inner circumference 31.2 cm (12¼ in)
Gross Weight: 76.8 grams

\$40,000-60,000



24E

**HARRY WINSTON SET OF GRAY CULTURED PEARL
AND DIAMOND JEWELRY**

Round and near-round gray cultured pearls of 13.23 to 10.05 mm, round, marquise and pear-shaped diamonds, 18k yellow gold, each signed Winston, each with maker's marks (Jacques Timey)

Size/Dimensions: necklace 38.0 cm (15 in); earrings 2.6 cm (1 in)
Gross Weight: 213.6 grams

\$80,000-120,000

LITERATURE:

Cf. L. Krashes, *Harry Winston: The Ultimate Jeweler*, Harry Winston Inc., New York, 1988, p. 152-153



25E
(two views)

25E
EMERALD AND DIAMOND RING

Rectangular emerald-cut emerald, tapered baguette-cut diamonds, 18k yellow gold

AGL, 2023, report no. 1129740: Colombia, clarity enhancement: minor, type: traditional

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

\$60,000-80,000



26E
(two views)

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

Oval mixed-cut sapphire of 27.35 carats, round and pear-shaped diamonds, platinum, signed Van Cleef & Arpels, VCA, NY, numbered, S.O. (special order), the center element is detachable from the shank and may be worn as a pendant, gray Van Cleef & Arpels case

AGL, 2023, report no. 1129771: 27.35 carats, Ceylon, no gemological evidence of heat

Size/Dimensions: US ring size 6
Gross Weight: 21.8 grams

\$70,000-100,000







Ms. Eisenhower wearing Lots 27E and 28E.
Credit: Star Black.



27E

VAN CLEEF & ARPELS SAPPHIRE AND DIAMOND
'WATERFALL' EARRINGS

Oval and cushion-shaped sapphires, oval and pear-shaped diamonds,
platinum, signed Van Cleef & Arpels, NY, maker's mark, numbered,
navy Van Cleef & Arpels case

Size/Dimensions: 5.0 cm (2 in)
Gross Weight: 45.0 grams

\$60,000-80,000

28E

VAN CLEEF & ARPELS SAPPHIRE AND DIAMOND
'WATERFALL' NECKLACE

Oval and cushion-shaped sapphires, round, oval and pear-shaped diamonds,
platinum, signed Van Cleef & Arpels, NY, maker's mark, numbered,
navy Van Cleef & Arpels case

Size/Dimensions: 38.5 cm (15¼ in)
Gross Weight: 186.9 grams

\$300,000-500,000



(two views)



29E

AN IMPORTANT DIAMOND RING

Emerald-cut diamond of 20.54 carats, calf's head-shaped diamonds, platinum

GIA, 2023, report no. 17429581: 20.54 carats, D color, Internally Flawless, Type IIb

Size/Dimensions: US ring size 6

Gross Weight: 13.8 grams

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



30E

CARTIER ART DECO DIAMOND BANGLE BRACELET

Old mine, round and old-cut diamonds, platinum, circa 1930, signed Cartier, London

Size/Dimensions: inner diameter 6.9 cm (2¾ in), inner circumference 19.1 cm (7½ in)
Gross Weight: 61.7 grams

\$150,000-250,000

Moonlight Rose

Beautiful in its simplicity yet incredibly complex in its design, Lot 31E presents an intriguing creation from the house of Tiffany & Co. Almost certainly a special commission, this bracelet is executed in a striking combination of stones and cutting styles. Exquisite lapidary work and vibrant gemstones together paint a picture of a rose reaching upward toward a moonlit sky.

Set against a backdrop of round diamonds, the rose is anchored in a vase of calibré-cut rubies. The sinuous emerald stem leads to the rose's blooming petals articulated in buff-top rubies, perfectly mimicking an elegant cascade of flower petals.

Above the rose blossom, a richly saturated sapphire sky provides a backdrop to the oval-shaped diamond moon. The brilliance of the diamond's rose-cut facets echo the moon's luminosity. Amongst the sapphires, delicate platinum prongs give the illusion of stars, further enhancing the evening sky.

The figural, naturalistic motif of this bracelet evokes a sense of intrigue, providing a sharp contrast to the monochromatic and geometric designs that dominated the 1920s and 1930s. The preference for strong, symmetric lines and forms proves Lot 31E as an anomaly in the landscape of jewelry at this time. Longtime Tiffany & Co. design director and author John Loring wrote of bracelet, that this "exuberant Art Deco style is unusual in Tiffany jewelry."

At a time when French houses like Cartier, Lacloue Frères and Van Cleef & Arpels were captivating international clientele, this Tiffany & Co. bracelet stood as a moment of triumph for American jewelry craftsmanship, design and execution. Furthermore, few examples of Tiffany & Co. jewelry from the Art Deco period remain today adding to the rarity of this unique jewel. This combined with the exceptional provenance of Anne Eisenhower certainly presents a rare opportunity for collectors to acquire a true masterpiece.





31E

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

Old and oval-shaped rose-cut diamonds, buff-top and calibré-cut rubies, baguette and calibré-cut emeralds, rectangular and calibré-cut sapphires, platinum and rose gold, circa 1930, signed Tiffany & Co., blue Tiffany & Co. case

Size/Dimensions: 17.8 x 2.3 cm (7 x 7/8 in)
Gross Weight: 73.7 grams

\$500,000-700,000

PROVENANCE:
Sotheby's, New York, 8-9 April 1998, lot 608

LITERATURE:
J. Loring, *Tiffany Style: 170 Years of Design*, Abrams, 2008, p. 16-17
J. Loring, *Tiffany Colored Gems*, New York, Abrams, 2007, p. 254-255, jacket spine
J. Loring, *Tiffany's 20th Century: A Portrait of American Style*, New York, Harry N. Abrams, 1997, p. 94-95
P. Proddow and D. Healy, *American Jewellery: Glamour and Tradition*, New York, Rizzoli, 1987, p. 90



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W
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Winston, H. 24E

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LOT	COLOUR	CLARITY	WEIGHT	CUT
COLORLESS				
29E	D	Internally Flawless	20.54	Emerald

COLOURED STONE INDEX

LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
Emerald				
LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
17E	Colombia	Minor, Traditional	16.00*	Cabochon
25E	Colombia	Minor, Traditional	16.00*	Rectangular
11E	Colombia	Minor, Modern	28.00*	Cabochon
12E	Zambia	Minor to Moderate, Traditional	51.00*	Drop-shaped Beads
Sapphire				
LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
26E	Ceylon	No Heat	27.35	Oval
19E	Ceylon	Heat	6.27	Pear

*Approximate weight

BIOGRAPHIES

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.

MARINA B.

Marina Bvlgari hails from the famous Bvlgari family, and created jewellery for the firm until the mid-1970s. After her father’s death, she started her own eponymous brand, Marina B. in Geneva. Almost immediately, her iconic designs, based on bold colour combinations, adorned movie stars like Sophia Loren, and women of international high society. In June 2010, her firm was acquired by Windsor Jewelers Inc. In June 2017, it was again acquired by French American designer Guy Bedarida, formerly of Van Cleef & Arpels and John Hardy, acting also as the brand’s artistic director.

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, 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.

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.

DAVID WEBB

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

HARRY WINSTON

Harry Winston (1896-1978) bought his first emerald at the age of 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.

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3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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:

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a

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

- The **authenticity warranty** applies to the **Heading** as amended by any Saleroom notice.

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

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

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

- In order to claim under the **authenticity warranty** you must:

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

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

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

- This additional **warranty** does not apply to:

- the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots** sold without a printed **estimate**;
- books which are described in the catalogue as sold not subject to return; or
- defects stated in any **condition** report or announced at the time of sale.

- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

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

- 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

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

- Where you are bidding on behalf of another person, you warrant that:

- you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

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

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

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

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

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

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

- 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.

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

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

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

- 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:

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;

- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

- if you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - sell the **lot** in any commercially reasonable way we think appropriate.

- The Storage conditions which can be found at www.christies.com/storage will apply.

- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We 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.

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.

- 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.

- 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.

- 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.

- 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 licence 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.

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

- 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

- We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these **conditions of sale**; 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.

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

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

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

- If, in spite of the terms in paragraphs (f)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. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** (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,

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.

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

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

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

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

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

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

References to "HARDWARE"

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

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

SYMBOLS USED IN THIS CATALOGUE

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

◊

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

Δ

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**.

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.

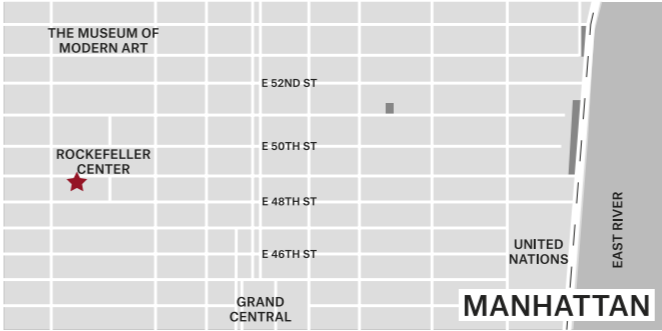
Tel: +1 212 636 2650

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.

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

02/08/19

•

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.

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.



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

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 Joanna Ostrem, Joseph Quigley, Jason Pollack,
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 Sarah Vandeweerd, Cara Walsh, Michal Ward,
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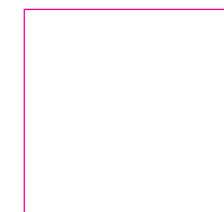
Tylee Abbott, Nicole Arnot, Abigail Barkwell,
 Marina Bertoldi, Laura Betrián, Sara Bick-Raziel,
 Bernadine Boisson, Diana Bramham,
 Maryum Busby, Cristina Carlisle,
 Kayla Cohen, Kristen de Bruyn, Cathy Delany,
 Jacqueline DiSante, Sarah El-Tamer, Brian Evans,
 Shannon Euell, Abby Farha, Stephanie Feliz,
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 Douglas Goldberg, Vanessa Graff, Lindsay Griffith,
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 Anne Hargrave, John Hawley, Kristina Hayes,
 Lindsay Hogan, Amy Indyke, Heather Jobin,
 Bennett Jackson, Stephen Jones, Sumako Kawai,
 Paige Kestenman, Peter Klarinet, Elizabeth LaCorte,
 Samuel Lai, Isabella Lauria, Alexandra Lenobel,
 Andrew Leuck, Alexander Locke, Ryan Ludgate,
 Cheryl Lynch, Samantha Margolis, Alex Marshall,
 Anita Martignetti, Camille Massaro-Menz,
 Laura Mathis, Stephanie McNeil Singh,
 Katie Merrill, Nina Milbank, Kimberly Miller,
 Melissa Morris, Christopher Munro,
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 Libia Nahas, Michele Nauman, Marysol Nieves,
 Jonquil O'Reilly, Rachel Orkin-Ramey,
 Vicki Paloympis, Claibourne Poindexter,
 Anna Pomales, Carleigh Queenth, Elizabeth Quirk,
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 Rebecca Roundtree, William Russell,
 Reed Ryan, Nicole Sales, Emily Salzberg,
 Stacey Sayer, Morris Scardigno, Elizabeth Seigel,
 Hannah Solomon, Joanna Szymkowiak,
 Pip Tannenbaum, Paul Tortora, Lillian Vasquez,
 Grace Voges, Connie Vu, Jill Waddell,
 Rachael White Young, Kathryn Widing,
 Cara Zimmerman

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Lisa Cavanaugh, Jessie Fertig, Lisa Hubbard,
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