

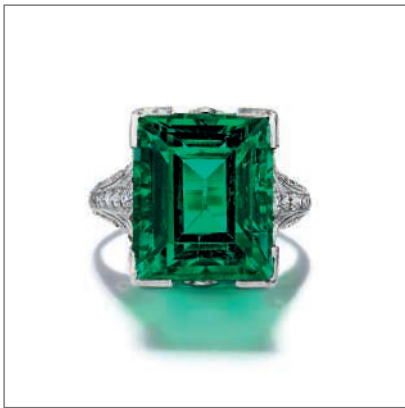


MAGNIFICENT JEWELS

New York 11 December 2019

CHRISTIE'S





PROPERTY OF THE VIRGINIA
MUSEUM OF FINE ARTS



PROPERTY FROM THE COLLECTION OF
JUDITH-ANN CORRENTE



PROPERTY OF A PRIVATE COLLECTOR



PROPERTY FORMERLY FROM THE
COLLECTION OF CAROLINE RYAN FOULKE



PROPERTY FROM
THE ROTHSCHILD FAMILY



PROPERTY OF A PRIVATE COLLECTOR



PROPERTY OF
A DISTINGUISHED PRIVATE COLLECTOR



PROPERTY OF
A DISTINGUISHED PRIVATE COLLECTOR



PROPERTY FROM AN
IMPORTANT PRIVATE COLLECTION



PPROPERTY OF A LADY



PROPERTY OF A LADY



PROPERTY FROM A PRIVATE COLLECTION



PROPERTY FROM
A DISTINGUISHED NEW YORK ESTATE
30.14 CARATS
KASHMIR SAPPHIRE

MAGNIFICENT JEWELS

Wednesday 11 December 2019

CHRISTIE'S



PROPERTY OF A PRIVATE COLLECTOR
FANCY VIVID BLUE DIAMOND
3.07 CARATS

MAGNIFICENT JEWELS

AUCTION

Wednesday 11 December 2019

Session I at 10.00 am (Lots 1-173)
Session II at 2.00 pm (Lots 174-453)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	6 December	10:00 am – 6:00 pm
Saturday	7 December	10:00 am – 6:00 pm
Sunday	8 December	10:00 am – 6:00 pm
Monday	9 December	10:00 am – 6:00 pm
Tuesday	10 December	10:00 am – 5:00 pm

AUCTIONEERS

Francois Curiel (#0761369)
Caroline Ervin (#2076193)
Max Fawcett (#2085165)
Rahul Kadakia (#1005929)

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21/08/14

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Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **OPERA-17465**

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CHRISTIE'S

21/02/2019



A multi-strand diamond necklace is displayed against a black background. The necklace features alternating round brilliant-cut diamonds and rectangular baguette-cut diamonds. The diamonds are set in a metal chain, likely white gold or platinum. The necklace is draped in a V-shape, with the strands converging at the bottom. The lighting highlights the facets of the diamonds, creating bright reflections and a subtle rainbow-like dispersion at the bottom of the frame.

PROPERTY FROM
THE ROTHSCHILD FAMILY

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OPPOSITE:
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FRONT COVER:
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INSIDE FRONT COVER:
Lot 173

OPPOSITE INSIDE FRONT COVER:
Lots 451, 151, 142, 137, 448, 228, 145, 220,
402, 118, 32, 293

BACK COVER:
Lot 452

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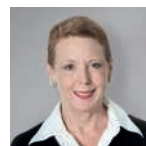
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24.13 CARATS
D COLOR, FLAWLESS
PROPERTY FROM
A DISTINGUISHED PRIVATE COLLECTOR



OATSIE CHARLES

Marion Oates Charles, known to most as “Oatsie”, was born in Montgomery, Alabama on September 29, 1919. From her very first days, Oatsie led a privileged life and was born into a generation of women who were raised to be hostesses. The granddaughter of a Civil War colonel, congressman, and governor, it seems only natural that Oatsie eventually found her way to Washington D.C. Before arriving in the capital, Oatsie attended boarding schools across Europe. Later in life, she would explain her time in pre-war Europe with anecdotes such as her boarding school being forced to hang portraits of Adolf Hitler in every room. Cleverly, the girls would turn the portraits around so that they faced the wall and only when a Nazi official visited would the girls deploy their secret signal to turn the portraits around again. This kind of clever ingenuity was a hallmark of Oatsie throughout her life.

Following her boarding school years, Oatsie returned to the United States, stopping first in New York City where she was feted with not one, but two debutante balls, so extravagant they were covered by Life magazine. As a young woman, Oatsie became equally known for her beauty and quick wit. In 1942, she married Thomas Leiter and the couple settled in their first home, which was described as a “most glorious apartment” in Dupont Circle. In Washington D.C., Oatsie quickly immersed herself in a formidable social set that included politicians, business tycoons, and socialites alike. During the decades she spent living on R Street in the nation’s capital, Oatsie counted powerful and influential people such as Katharine Graham, Nancy Reagan, Bill Blass, Truman Capote, and Gore Vidal

among her close friends. Perhaps most notably, she socialized with Ian Fleming, author of the James Bond series, and is credited with recommending the books to her other good friend, then President John F. Kennedy, while he was bedridden with back pain. Shortly after, when the President’s reading list was published and featured Fleming’s novels, the series achieved huge success in the United States thus launching the James Bond franchise as it is known today.

Later in life, Oatsie remarried Robert H. Charles and the pair began spending their time in Newport, Rhode Island. Rather aptly, they lived at Land’s End, the home once owned by Edith Wharton, who wrote about American aristocracy. During her time in Newport, Oatsie honed her philanthropic efforts. Her neighbor and good friend, Doris Duke, appointed Oatsie to the Board of Directors of her eponymous foundation. Additionally, Oatsie served as President of the Board of Trustees of the Newport Restoration Foundation, demonstrating her commitment to preserving the place she enjoyed so much. Oatsie passed away on December 5, 2018 in her beloved Newport home, leaving an indelible legacy as one of the last great doyennes of American society. She was survived by her daughter, three grandchildren, and eight great-grandchildren. Her collection of jewelry, Lots 1 through 10, is representative of her eclectic and stylish taste. It includes pieces that were in her family’s collection for generations and also features Oatsie’s own acquisitions. Most prevalently, Oatsie was a devoted patron of Verdura’s whimsical creations, which can be seen in lots 4, 6, 7, 8 and 10.

opposite:
Oatsie
Charles
© Nick Mele



1

GROUP OF ART DECO HARDSTONE ACCESSORIES

The case of rounded rectangular outline, banded agate, circular cabochon sapphire, rose-cut diamonds, $3\frac{3}{4} \times 2 \times \frac{1}{2}$ ins., circa 1930; nephrite letter opener, baguette-cut rubies, gold, $7\frac{3}{4} \times \frac{7}{8} - \frac{3}{4}$ ins., circa 1930

\$5,000-7,000



2

SET OF ANTIQUE CHRYSOLITE AND SILVER JEWELRY

Old and pear-shaped chrysolite, sterling silver, brooch and earrings with detachable elements, brooch 3 ins., earrings 2 ins., circa 1800, red fitted case

\$12,000-18,000



3

**GROUP OF MULTI-GEM AND DIAMOND BROOCHES,
SEAMAN SCHEPPS**

One brooch designed as a turtle, cushion and oval-shaped sapphires and yellow sapphires, circular-cut diamonds and emeralds, gold and platinum, 2 $\frac{3}{4}$ ins., circa 1960, signed Seaman Schepps; one brooch designed as a medallion depicting Saint George, single-cut diamonds, with visible damage, 2 $\frac{3}{4}$ ins., circa 1960, signed Seaman Schepps

\$10,000-15,000



4

4

SAPPHIRE AND DIAMOND BROOCH, VERDURA

Cushion and oval-shaped sapphires, circular-cut diamonds, platinum, 2% ins., circa 1960, signed Verdura, blue Verdura case

\$20,000-30,000



5

5

ANTIQUE DIAMOND AND NATURAL PEARL BROOCH

Old, single and rose-cut diamonds, semi baroque button-shaped natural pearls of 7.08 x 6.65 mm to 8.34 x 7.62 mm, silver-topped gold, 3% ins., circa 1890

GIA, 2019, report no. 6207456644: Natural pearls, 6 saltwater, 1 pinctada

\$7,000-10,000



6

6

**SEED PEARL, DIAMOND AND RUBY
POODLE BROOCH, VERDURA**

Designed as a poodle, seed pearls, circular-cut diamonds and rubies, platinum, 2½ ins., circa 1960, signed Verdura

\$15,000-20,000

LITERATURE:

Cf. S. Tennenbaum, J. Zapata, *The World of Animals in Gems*, New York, Thames & Hudson, p.156 for drawings of similar poodle brooches

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



7

7

**OPAL, BAROQUE PEARL,
DIAMOND AND RUBY 'GLADIATOR
BLACKAMOOR' BROOCH, VERDURA**

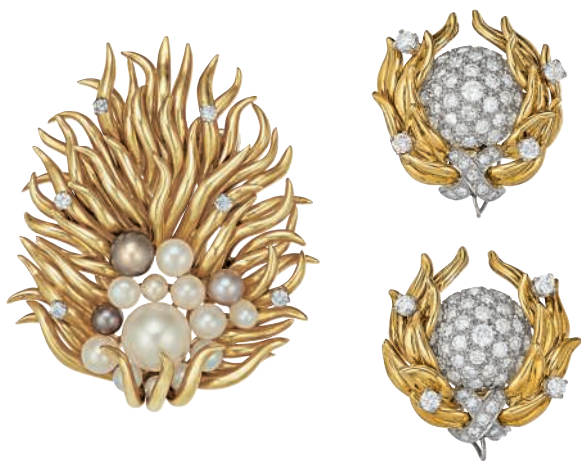
Boulder opal, baroque pearl, circular and baguette-cut diamonds, circular cabochon ruby, gold and platinum, 2 ins., circa 1960, signed Verdura

\$12,000-18,000

LITERATURE:

P. Corbett, *Verdura: The Life and Work of a Master Jeweler*, New York, Harry N. Abrams, 2002, p. 164

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



8

8

**GROUP OF DIAMOND, CULTURED
PEARL AND GOLD JEWELRY,
VERDURA**

Earrings set with circular-cut diamonds, 18k gold and platinum, 1 in., signed Verdura; the brooch set with cultured pearls and circular-cut diamonds, 14k gold, 2 ins, signed Verdura, navy Verdura case

\$10,000-15,000



9

**PAIR OF CITRINE, DIAMOND AND GOLD
BROOCHES, SUZANNE BELPERRON**

Oval and circular-cut citrines, circular-cut diamonds, 18k gold (French marks), each 2¼ ins., maker's marks (Groëné et Darde)

\$20,000-30,000



10

**RUBY, EMERALD, PEARL, AND GOLD
'GIRAFFE' BROOCH, VERDURA**

Ruby beads, round emeralds, drop-shaped pearl, 14k gold, 2½ ins., 1958, unsigned, no. C1448

Verdura, 2019: Certificate of Authenticity

\$8,000-12,000

EXHIBITED:

New York, Verdura, *The Power of Style: Verdura at 75*, 2014

LITERATURE:

Cf. S. Tennenbaum, J. Zapata, *The World of Animals in Gems*, New York, Thames & Hudson, p.156 for drawing



11

GOLD AND COIN NECKLACE

One 'Liberty Head' and nine 'Double Eagle' coins of the United States currency from 1900 and 1928, necklace 14k gold, 13 ins., necklace signed Tiffany & Co., 459.7 g

\$15,000-20,000

PROPERTY OF A LADY

12

RETRO DIAMOND, RUBY AND BI-COLORED GOLD 'ROSE' BROOCH, TRABERT, HOFFER & MAUBOUSSIN

Circular and single-cut diamonds, oval and cabochon oval rubies, gold and rose gold, 3¼ ins., circa 1945, signed Trabert, Hoeffler & Mauboussin

\$6,000-8,000

LITERATURE:

M. De Cervel, *Mauboussin*, Paris, Éditions du Regard, 1992, p. 166

The collaboration of the American jewelry firm Trabert & Hoeffler with the Parisian house Mauboussin lasted seventeen years from the mid-1930s through the 1940s. During this period, the two firms worked together to produce some of the most creative and glamorous jewels of the period.

The collaboration gave birth to the 'Reflection' line, which introduced the bold shapes and colors of modern European jewelry to America. The slogan 'Reflection - Your Personality in a Jewel' encouraged women to choose the arrangement of the elements themselves to create personalized jewelry that they could wear and enjoy.



12

PROPERTY OF A VIRGINIA LADY

13

RETRO GOLD, SAPPHIRE AND DIAMOND 'SECRET' WRISTWATCH, VAN CLEEF & ARPELS

French-cut sapphires, circular-cut diamonds, gold, manual movement, case width 11.15 mm, 5½ ins., circa 1949, dial and case signed Van Cleef & Arpels, no. NY3724, case back engraved 'Alison Grace Byers, Sewickley, PA'

\$6,000-8,000

LITERATURE:

Cf. M. Petit, *Van Cleef & Arpels: Reflections of Eternity*, Paris, Éditions Cercle d'Art, 2006, p. 190

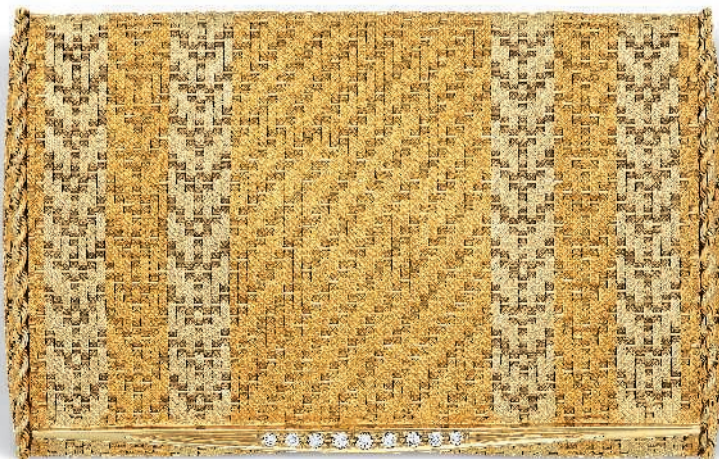


(concealed dial)



13

PROPERTY OF A LADY



14

**BI-COLORED GOLD AND DIAMOND
EVENING BAG AND CASE**

The evening bag opening to reveal a fitted mirror, circular-cut diamonds, 18k yellow and white gold (Italian marks), evening bag 7¼ x 4¼ x 1¼ ins., case 3¾ x 2¼ x ½ ins.

\$20,000-30,000



15



16

PROPERTY OF A DISTINGUISHED NEW YORK FAMILY

-15

CORAL AND DIAMOND EARRINGS, VAN CLEEF & ARPELS

Coral plaques, circular-cut diamonds, 18k gold, 1½ ins., signed VCA, 'France', no. 3V892-6, gray Van Cleef & Arpels case

\$10,000-15,000

PROPERTY FROM THE ESTATE OF A LADY

16

DIAMOND AND GOLD BRACELET, TIFFANY & CO.

Circular-cut diamonds, 18k gold and platinum, 7¼ ins., signed Tiffany & Co., 'France'

\$10,000-15,000



17

**GOLD, DIAMOND AND SAPPHIRE EVENING BAG AND COMPACT,
VAN CLEEF & ARPELS, AND GOLD AND DIAMOND ACCESSORIES**

Circular-cut diamonds, square-cut sapphires, 18k gold and platinum, evening bag 6 x 3½ ins., compact diameter 3 ins., lighter 3 ins., cigarette holder 4 ins., signed Van Cleef & Arpels N.Y. (evening bag and compact), nos. NY27086 (evening bag) and NY26278 (compact)

\$15,000-20,000



18



19

PROPERTY OF A LADY

18

**DIAMOND 'À CHEVAL' EARRINGS,
VAN CLEEF & ARPELS**

Circular-cut diamonds, gold, detachable pendants, 1 $\frac{1}{2}$ ins.,
signed V.C.A., no. NY36094, green Van Cleef & Arpels pouch
Van Cleef & Arpels, 2019: Letter of Authenticity

\$20,000-30,000

PROPERTY OF A LADY

19

RUBY AND DIAMOND BRACELET

Pear and oval-cut rubies, circular-cut diamonds, 18k gold,
7 $\frac{1}{2}$ ins.

\$20,000-30,000



CHRISTIE'S

CHRISTIE'S

CHRISTIE'S



21



20

20

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

Fancy intense yellow square antique modified brilliant-cut diamond of 3.33 carats, trapezoid and circular-cut diamonds, platinum and 18k gold (French marks), ring size 6, signed Tiffany & Co., no. 30144406

Tiffany & Co. Diamond Certificate: 3.33 carats, Fancy Intense Yellow, VVS2 clarity

\$20,000-30,000

21

DIAMOND RING

Square-cut diamond of 3.01 carats, circular-cut diamonds, 18k white gold, ring size 6½

GIA, 2015, report no. 1172343334: 3.01 carats, F color, VS1 clarity, excellent polish and symmetry

\$25,000-30,000

CHRISTIE'S BRIDAL



22

PROPERTY OF A CORONADO,
CALIFORNIA LADY

22

SAPPHIRE AND DIAMOND RING

Rectangular-cut sapphire of 6.73 carats, tapered
baguette-cut diamonds, platinum, ring size 6

AGL, 2019, report no. 1103293: 6.73 carats, Ceylon,
no gemological evidence of heat or clarity enhancement

\$10,000-15,000



23

PROPERTY FROM A PRIVATE COLLECTOR,
LONG ISLAND, NEW YORK

23

DIAMOND ETERNITY BAND

Fourteen rectangular modified-cut diamonds, platinum,
ring size 5½

GIA Dossier, 2017, report no. 2185941040: 0.91 carat, E color,
VVS1 clarity

\$30,000-50,000



24

24

DIAMOND RING

Pear brilliant-cut diamond ring of 4.96 carats, tapered
baguette-cut diamonds, platinum, ring size 6¼

GIA, 2018, report no. 1196084423: 4.96 carats, K color,
VS2 clarity

\$20,000-30,000

PROPERTY OF AN ESTATE

25

COLORED DIAMOND AND DIAMOND RING

Fancy intense yellow cushion modified brilliant-cut diamond of 3.02 carats, trapezoid-shaped diamonds, 18k white and yellow gold, ring size 5¾

GIA, 2019, report no. 5111899904: 3.02 carats, Fancy Intense Yellow, natural color, SI2 clarity

\$15,000-20,000



25

PROPERTY OF A LADY

26

DIAMOND RING

Cushion brilliant-cut diamond of 3.36 carats, circular-cut diamonds, platinum, ring size 6¾

GIA, 2003, report no. 12344815: 3.36 carats, H color, VS1 clarity

\$25,000-35,000



26

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

•27

SAPPHIRE AND DIAMOND RING

Cushion-cut sapphire of 7.32 carats, cushion-cut diamonds, platinum, ring size 5½

Gübelin, 2018, report no. 18012122: 7.32 carats, Ceylon, no indications of heating, with Information Sheet

\$10,000-15,000



27



DEEDA BLAIR

Mrs. William McCormick Blair, Jr. has been an advocate for biomedical research and global public health for over five decades. Lots 28-30 are being sold to benefit the Deeda Blair Research Initiative Fund for Disorders of the Brain, which was created in memory of Mrs. Blair's son, William McCormick Blair, III, who was diagnosed with bipolar illness, and was lost to suicide. The organization grants unrestricted funding to innovative scientists at the cutting-edge of medical research, providing the freedom and flexibility to pursue creative new ideas. Although the focus of the program is mental illness, it may help provide a wider understanding of the brain and of its other diseases. The program will be administered by the Foundation for the National Institutes of Health.

Mrs. Blair currently serves as Secretary and Director of the Foundation for the National Institutes of Health and Co-Chair of the Harvard Aids Initiative International

Advisory Council. She also serves on the board of NEXT for Autism. She is Vice President and Director Emeritus of the Albert and Mary Lasker Foundation and worked closely with Mrs. Lasker on the Conquest of Cancer, the National High Blood Pressure Campaign, and the Lasker Awards for 35 years. Previously, she served on the board of Scripps Research Institute from 1996 to 2009; the Board of the American Cancer Society, on the Research Committee for more than 12 years. Mrs. Blair's professional career has included serving as a senior advisor at Sandoz, which later became Novartis, from 1987 to 2005, and HealthCare Ventures, LLC, where she advised twenty of its early stage startups. Additionally, she was an advisor for Alexandria Real Estate Equities from 2011 to 2015, focused on the organization of summit conferences on Oncology, Neuroscience and Medical Research Philanthropy.



28

28

DIAMOND EARRINGS

Old and rose-cut diamonds, silver-topped gold, 2½ ins.,
pendant drops of later addition and may be removed
for variety of wear

\$15,000-20,000



29

29

SAPPHIRE AND DIAMOND EARRINGS

Circular-cut sapphires and diamonds, platinum, 2 ins.

\$8,000-12,000



30

SMOKY QUARTZ AND DIAMOND 'GORDONS' CUFF BRACELET, BELLPERRON

Carved smoky quartz, circular-cut diamonds, platinum (French mark), diameter 2 ins.,
signed Belperron, purple Belperron case

\$20,000-30,000



31

PROPERTY FROM A PRIVATE COLLECTION

31

COLORED DIAMOND AND DIAMOND RING

Fancy yellow cut-cornered rectangular modified brilliant-cut diamond of 20.13 carats, marquise-cut diamonds, platinum and 18k gold, ring size 6

GIA, 2019, report no. 2203658352: Fancy Yellow, natural color, VVS2 clarity, potentially Internally Flawless

\$180,000-250,000

32

PROPERTY OF A LADY

32

AN IMPRESSIVE EMERALD AND DIAMOND NECKLACE, HARRY WINSTON

Rectangular modified-cut emeralds, circular, pear and marquise-cut diamonds, platinum and 18k gold, 15 ins., maker's mark

AGL, 2019, report no. 1104013: Colombia, minor clarity enhancement, modern type

\$400,000-600,000





33

PROPERTY FROM THE ESTATE OF A LADY

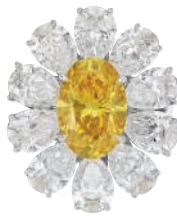
33

DIAMOND RING

Rectangular-cut diamond of 5.81 carats, tapered baguette-cut diamonds, platinum, ring size 7¼

GIA, 2019, report no. 6203281482: 5.81 carats, E color, VVS2 clarity

\$150,000-200,000



34

34

COLORED DIAMOND AND DIAMOND RING

Fancy vivid orangy yellow oval brilliant-cut diamond of 4.20 carats, ten pear brilliant and pear modified brilliant-cut diamonds of 0.92 to 0.86 carats, platinum, ring size 6

GIA, 2017, report no. 1182220018: 4.20 carats, Fancy Vivid Orangy Yellow, natural color, VS2 clarity

10 GIA, 2018: 0.92 to 0.86 carats, D-F color, VS1-SI1 clarity. Total diamond weight, 8.88 carats

\$450,000-550,000



35

PROPERTY OF A LADY

35

EMERALD AND DIAMOND EARRINGS, CARTIER

Pear modified brilliant-cut emeralds of 14.14 and 12.93 carats, cushion and tapered baguette-cut diamonds, platinum, 2½ ins., signed Cartier, no. 894595

AGL, 2019, report no. 1102297 A and B: 14.14 and 12.93 carats, Colombia, minor clarity enhancement, modern type

\$150,000-250,000





36

PROPERTY FROM AN IMPORTANT
PRIVATE ESTATE

36

DIAMOND EARRINGS

Rectangular-cut diamonds of 4.26 and 4.21 carats, old-cut diamonds of 2.13 and 2.04 carats, baguette-cut diamonds, platinum, 1½ ins.

GIA, 2019, report no. 2205631874: 4.26 carats, F color, VS1 clarity, Improvable?

GIA, 2019, report no. 6203631860: 4.21 carats, D color, VVS2 clarity, Improvable

\$150,000-200,000



37

PROPERTY OF A LADY

37

SAPPHIRE AND DIAMOND RING, CARVIN FRENCH

Cushion mixed-cut sapphire of 9.13 carats, baguette-cut diamonds, platinum, ring size 7½, maker's mark

AGL, 2019, report no. 1100216: 9.13 carats, Kashmir, no gemological evidence of heat or clarity enhancement

SSEF, 2019, report no. 106756: 9.133 carats, Kashmir, no indications of heating

\$600,000-800,000





38

PROPERTY OF A GENTLEMAN

38

COLORED DIAMOND AND DIAMOND RING

Fancy dark gray-yellowish green oval brilliant-cut diamond of 9.35 carats, circular-cut diamonds, gold and silver, ring size 5¾

GIA, 2012, report no. 5141870351: 9.35 carats, Fancy Dark Gray-Yellowish Green, natural color, SI2 clarity

\$30,000-50,000

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



39

PROPERTY FROM A PROMINENT AMERICAN COLLECTION

~39

PAIR OF BELLE ÉPOQUE DIAMOND AND HORN HAIR PINS, CARTIER

Old-cut diamonds, polished horn, platinum (French marks), each 3¾ ins., circa 1905, signed Cartier Paris, red fitted A La Vieille Russie case

\$15,000-20,000



40

40

**BELLE ÉPOQUE NATURAL PEARL AND
DIAMOND BROOCH**

Button and drop-shaped natural pearls, old-cut diamonds,
silver-topped gold, 5¾ ins., circa 1900

SSEF, 2008, report no. 50772: 1 Natural Blister Pearl,
3 Natural Pearls

\$75,000-100,000

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



41
(two views)

41

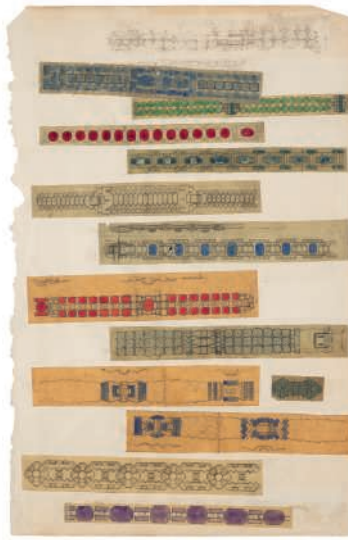
ANTIQUE DIAMOND RING

Old European brilliant-cut diamond of 12.68 carats,
18k gold and platinum, ring size 4½, circa 1910

GIA, 2019, report no. 1132447588: 12.68 carats, E color,
SI1 clarity, Type IIa

\$300,000-500,000

AN ENQUIRING EYE: PROPERTY FROM
A DISTINGUISHED PRIVATE COLLECTOR



(selection of renderings, not to scale)

42

GROUP OF DRAWINGS AND LOG BOOK, SOME ATTRIBUTED TO CARTIER

Comprising over 1,000 jewelry renderings and gouache drawings, including a partial log book from the 1930s, log book and some loose renderings attributed to Cartier, in a black briefcase 27 x 21 x 3½ ins.

\$80,000-120,000





All his heart consent.



Dec. 1st

del 4^{to} Nov. 24th

5778

1 *Sapindus* 117. 1/2 oz. associated with 4 cal. *sapindus*. 325
(last bracelet "B")

1 *Palaeosoma* Bullet 1. small piece (from *Palaeosoma* bracelet).

Arrange as a head ornament.

del 3

Nov 13th

5781

30 Turquoise	39.60 +
12 " beads	
4 cat. Oregon	0.06
2 Battery Bulb	3.84
126	

Pair of earrings. Turquoise - 200

$$2 \quad \mu \quad \cdot 0 \text{ m} \cdot 2^0 \text{ m} \cdot 3 \cdot 15$$
 $\bullet \quad 0 \text{ in } \sum_{i=1}^n \pi_i \cdot \mathbf{1}_{\{i \in S\}}$

Nov. 10th
2891

Read ornament.

est. $\frac{1}{2}$ price + 100%

del 7 Nov. 84^{ta}

50. 2

1 grade belt 18 planes.

18 canned Redfish 17.55 ct.

juv. - contains 1 Reddy gold set

Feb. 25th

1168 218

Belt

del. 2^a Nov. 25^a.

5275

1 part raffiné de la menthe
1 = des collantes mentes.

Aron let

Chrysophanes = *Chloris*

del. 2. Nov. 19th

L. S. N.



-43

ART DECO NEPHRITE, LAPIS LAZULI, CORAL AND ENAMEL BOWL, CARTIER

Oval-shaped nephrite bowl, lapis lazuli rings, pyramidal-shaped coral plaques, red enamel, 18k gold (French marks), 8½ x 4¾ x 1¾ ins., circa 1930, signed Cartier

\$15,000-20,000





~44

ART DECO DIAMOND AND MULTI-GEM CLOCK, CARTIER

Circular mother-of-pearl dial, black enamel, jade frame, cabochon oval and circular rubies, rose-cut diamonds, onyx, gold and silver, mechanical movement, 4 $\frac{1}{2}$ x 1 $\frac{1}{2}$ x 4 $\frac{1}{4}$ ins., circa 1925, signed Cartier, 'France', with evidence of repair and onyx with visible damage throughout, red Cartier case

\$20,000-30,000



45

PROPERTY OF A PRIVATE COLLECTOR

45

ART DECO DIAMOND EARRINGS

Old and single-cut diamonds, platinum, 2 ins., circa 1920

\$15,000-20,000



46

PROPERTY FROM A PRIVATE COLLECTION

46

SET OF ART DECO CARVED RUBY AND DIAMOND JEWELRY

Carved ruby leaves, old, single, triangular, baguette, trapezoid and pear-shaped diamonds, platinum, bracelet 7¼ ins., pendant 2¾ ins., circa 1925

\$25,000-35,000





GIULIANO

During the 19th century, advancements in archaeology led to exciting discoveries of the ancient world. Newly uncovered artifacts from ancient Rome, Egypt and Greece inspired contemporary designers and resulted in revivalist trends among art and jewelry. Carlo Giuliano (1831-1895) was an Italian jeweler and goldsmith and a key driver of the revivalist jewelry movement from the mid to late 19th Century.

Most likely Carlo Giuliano began his early life and career in Rome and trained in Castellani's workshop; however due to lack of records, this is often debated. Nevertheless, after developing a robust skillset in Italy, Giuliano moved with his wife and two sons to London during the early 1860s where he established his own workshop in London on Frith Street.

Giuliano's signature revivalist jewelry was produced and then distributed to the showrooms of various established retailers in London's West End, including Hunt & Roskell, C.F. Hancocks and Robert Phillips. Jewelry that were made by Giuliano and retailed in this manner are sometimes signed with Giuliano's mark C.G. and also with a mark for the retailer, as seen on the reverse of the necklace of Lot 47.

Eventually in 1874, Giuliano opened his own storefront on Piccadilly Street. At this location, he worked to create jewelry that was greatly influenced by archaeological discoveries and the Renaissance. His sons Carlo Joseph and Alfred Alphonse also joined him in the family business until their father's death, after which they each inherited half of the business. Continuing to create jewelry in the same tradition from their father's past works and marked with a C. & A. G., the Giuliano firm remained in business until Arthur's untimely death in 1914.

An Impeccable Eye: Giuliano Jewels from a New York Private Collection (Lots 47-62) presents 16 lots which capture masterpieces by Carlo and his sons. Acquired over the last 50 years with an emphasis on design and condition, this important collection was discerningly curated to include exceptional examples of Giuliano's fine enameling and use of colored stones. Christie's is proud to offer this selection which showcases the beauty and craftsmanship of Giuliano jewelry over a century after it was first created.



47

**SET OF ANTIQUE ONYX, AGATE, SEED PEARL
AND DIAMOND JEWELRY, GIULIANO**

Oval onyx cameo plaques, banded agate, seed pearls, rose-cut diamonds, gold, reverse of cameos with compartments, necklace clasp of later addition, earrings with later added French wires, necklace 15½ ins., earrings 1¾ ins., circa 1870, necklace signed C.G. for Carlo Giuliano, earrings unsigned

\$10,000-15,000

LITERATURE:

G. C. Munn, *Castellani and Giuliano: Revivalist Jewellers of the Nineteenth Century*, London, Trefoil Books, 1984, p. 76, 78, no. 78

In addition to the signature C.G., this necklace also bears the initials H.R. which is assumed to be the jeweler's mark for Hunt and Roskell. Prior to the opening of Carlo Giuliano's shop in London in 1874, it is presumed that this set was made by Giuliano and retailed by Hunt and Roskell, a rare existing example of this partnership.



48



49

48

**ANTIQUE DIAMOND, PEARL AND ENAMEL
 NECKLACE, GIULIANO**

Old and pear-shaped diamonds, pearls, white and black enamel, gold, 15½ ins., circa 1895, signed C & A Giuliano for Carlo and Arthur Giuliano

\$10,000-15,000

LITERATURE:

D. Bennett, D. Mascetti, *Understanding Jewellery*, Suffolk, Antique Collectors' Club, 1989, p. 224

49

**ANTIQUE TOPAZ, DIAMOND AND ENAMEL
 PENDANT, GIULIANO**

Oval and pear-shaped topaz, old-cut diamonds, white and black enamel, gold and silver, 2¼ ins., circa 1890, signed C & A G for Carlo and Arthur Giuliano, fitted red C & A Giuliano case

\$7,000-10,000



50



51

50

ANTIQUE DIAMOND, PERIDOT, PEARL AND ENAMEL PENDANT, GIULIANO

Rose-cut diamonds, old-cut peridot, pearls, black, white, blue and red enamel, gold, 2¼ ins., circa 1890, unsigned, brown Giuliano fitted case

\$6,000-8,000

51

ANTIQUE CHRYSOLITE AND ENAMEL NECKLACE, GIULIANO

Rectangular and pear-shaped chrysolite, red enamel, gold, 15¼ ins., circa 1880, signed C & A G for Carlo and Arthur Giuliano, black C & A Giuliano fitted case

\$10,000-15,000



52

52

**ANTIQUE DIAMOND AND MULTI-GEM
 NECKLACE, GIULIANO**

Rose-cut diamonds, cushion-cut peridot, pearls, black, white, blue and red enamel, gold, pendant is detachable, neckchain 14¼ ins., pendant 2 ins., circa 1890, signed C.G. for Carlo Giuliano, black C & A Giuliano fitted case

\$12,000-18,000



53

53

**ANTIQUE MULTI-GEM BIRD
 BROOCH, GIULIANO**

Circular cabochon turquoise, coral and ruby, seed pearls, green and red enamel, gold, reverse with pendant hoop, 1½ ins., circa 1885, signed C.G. for Carlo Giuliano

\$10,000-15,000

LITERATURE:

Cf. G. C. Munn, *Castellani and Giuliano: Revivalist Jewellers of the Nineteenth Century*, London, Trefoil Books, 1984, p. 34-35, no. 27

Lot 53 was designed by Sir Edward Coley Burne-Jones. A similar example, owned by Georgiana Burne-Jones, was exhibited at the New Gallery during 1892-1893 and was described as being by Giuliano.

Sir Edward Coley Burne-Jones (1833-1898) was an English artist and designer. He worked with William Morris on decorative art initiatives and explored many mediums throughout his career. One notable project of Burne-Jones' involved restoring and reinvigorating traditional stained glass art in Britain.



54

54

ANTIQUE DIAMOND AND MULTI-GEM PENDANT-BROOCH, GIULIANO

Rose-cut diamonds, oval cabochon sapphires, square-cut garnets, pearls and button-shaped pearls, blue, white and black enamel, gold, brooch fitting likely of later addition, accompanied by pendant hoop for suspension, 2 $\frac{7}{8}$ ins., circa 1885, signed C.G. for Carlo Giuliano

\$8,000-12,000



55

55

SET OF ANTIQUE COLORED ZIRCON, DIAMOND AND ENAMEL JEWELRY, GIULIANO

Cushion and circular-cut colored zircon, including varieties of brown, green, red and blue, old-cut diamonds, pearl, white and black enamel, gold, necklace 14 $\frac{1}{2}$ ins., brooch 2 ins., circa 1895, necklace signed C & A Giuliano, brooch signed C.G. for Carlo Giuliano

\$10,000-15,000



56

56
**ANTIQUE DIAMOND AND
 MULTI-GEM PENDANT, GIULIANO**

Rose-cut diamonds, square-cut garnets,
 pearls, blue, white and black enamel, gold,
 3½ ins., circa 1885, signed C.G.
 for Carlo Giuliano

\$8,000-12,000



58

57
**ANTIQUE ZIRCON, PEARL AND
 ENAMEL PENDANT NECKLACE,
 GIULIANO**

Cushion-cut brown zircon, pearl drop, seed
 pearls, blue, white and black enamel, gold,
 neckchain with deficient clasp, pendant
 2½ ins., neckchain 13¼ ins., circa 1870,
 pendant signed C.G. for Carlo Giuliano,
 blue C. Giuliano fitted case

\$10,000-15,000

LITERATURE:

D. Bennett, D. Mascetti, *Understanding
 Jewellery*, Suffolk, Antique Collectors' Club,
 1989, p. 177



57

58
**ANTIQUE DIAMOND AND
 MULTI-GEM PENDANT, GIULIANO**

Rose-cut diamonds, oval cabochon star ruby,
 pearls, white, black and blue enamel, gold,
 2½ ins., circa 1885, signed C.G. for Carlo
 Giuliano, purple C. Giuliano fitted case

\$7,000-10,000



59

59

ANTIQUE AMETHYST, PEARL AND ENAMEL PENDANT, GIULIANO

Oval-cut amethyst, button-shaped pearls, black pearl, blue, white and black enamel, gold, 2 $\frac{3}{8}$ ins., circa 1890, signed C.G. for Carlo Giuliano

\$8,000-12,000



60

60

ANTIQUE COLORED SAPPHIRE, DIAMOND, PEARL AND ENAMEL NECKLACE, GIULIANO

Cushion-cut purple sapphire, old and rose-cut diamonds, pearl drops, black and white enamel, gold, 15 $\frac{1}{2}$ ins., circa 1890, signed C & A Giuliano for Carlo and Arthur Giuliano, red C & A Giuliano fitted case

\$12,000-18,000

AN IMPECCABLE EYE: GIULIANO JEWELS FROM A NEW YORK PRIVATE COLLECTION
 LOTS 47-62



61



62

61

ANTIQUE DIAMOND AND MULTI-GEM NECKLACE, GIULIANO

Old and rose-cut diamonds, pearl drop, seed pearls, oval cabochon star sapphires and ruby, white and black enamel, gold, pendant 3½ ins., necklace 16 ins., circa 1890, signed C & A G for Carlo and Arthur Giuliano, black C & A Giuliano fitted case

\$20,000-30,000

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

62

SET OF ANTIQUE DIAMOND, ENAMEL AND MULTI-GEM JEWELRY, GIULIANO

Old-cut diamonds, pear-shaped pink topaz, pearls, white and black enamel, gold, pendant 3½ ins., earrings ½ ins., circa 1880, pendant signed C.G. for Carlo Giuliano, earrings are unsigned and fitted with later added posts, red C. Giuliano fitted case

\$10,000-15,000



63

AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

63

ANTIQUE RUSSIAN ROCK-CRYSTAL, GOLD AND ENAMEL SCENT-BOTTLE, FABERGÉ

Of bullet-shaped outline, carved rock crystal, pink and white guilloché enamel, old-cut demantoid garnet, 14k gold (Russian marks), 3¼ x 7⁄8 ins., 1908-1917, by Fabergé, with workmaster's initials of Feodor Affanasiv, St. Petersburg

\$10,000-15,000



64
(two views)



(detail)

PROPERTY FROM A PROMINENT AMERICAN COLLECTION

•64

ANTIQUE ENAMEL, DIAMOND AND SAPPHIRE PENDANT WATCH

Blue enamel, rose-cut diamonds, baguette-cut sapphires, 18k gold (French mark), 3 ins., circa 1900, movement no. 14671

\$10,000-15,000



65

65
ART NOUVEAU DIAMOND, PEARL AND ENAMEL NECKLACE

Old-cut diamonds, drop and button-shaped pearls, pearls, green plique-à-jour enamel, gold, clasp of possible later addition, 24¼ ins., circa 1900

\$15,000-20,000

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



66
 (two views)

△•66
ANTIQUE GOLD BANGLE BRACELET

Depicting a hunting scene, sculpted 18k gold (French marks), diameter 2¼ ins., circa 1890, maker's mark (Baucheron & le Saché)

\$15,000-20,000

PROVENANCE:

Similar bracelet, Christie's, Geneva, 15 November 2007, Lot 180 for CHF 73,000



67

PROPERTY FROM A NEW YORK
PRIVATE COLLECTION

67

**ANTIQUE RUBY, EMERALD, DIAMOND AND
MULTI-GEM PENDANT**

Cushion-cut ruby, rectangular-cut emeralds, old-cut diamonds, old-cut brown diamond, circular cabochon opals, pearls, white and black enamel, gold, 3¼ ins., circa 1890

\$8,000-12,000

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

PROPERTY FROM A PROMINENT
AMERICAN COLLECTION

68

**ART NOUVEAU AMETHYST AND DIAMOND
PERFUME BOTTLE, HENRI VEVE**

Carved amethyst, rose-cut diamonds, 18k gold (French mark), 3 ins., circa 1900, signed Vever

\$20,000-30,000

PROVENANCE:

Christie's, New York, 21 October 2009, lot 1180



68

PROPERTY FROM A FAMILY COLLECTION

69

**ANTIQUE NATURAL PEARL AND
DIAMOND BOW BROOCH**

Drop-shaped slightly gray natural pearl of 10.90-12.55 x 20.00 mm, old, rose and single-cut diamonds, platinum, pendant detachable, 1½ ins., circa 1900

SSEF, 2019, report no. 106755: Natural Pearl, saltwater, no indications of artificial color modification

\$30,000-50,000



69

PROPERTY OF A DISTINGUISHED
NEW YORK FAMILY

70

**ANTIQUE NATURAL PEARL AND
DIAMOND EARRINGS**

Drop-shaped natural pearls of 11.33 x 9.73 and 11.64 x 10.05 mm, old-cut diamonds of 5.02 and 4.68 carats, single-cut diamonds, platinum-topped gold, 1¾ ins., circa early 20th century

GIA, 2019, report no. 2205315702: Natural Pearls, Saltwater, no indications of treatment

\$40,000-60,000



70



71

UNMOUNTED SAPPHIRE

Cushion-shaped sapphire of 160.90 carats

AGL, 2018, report no. 1096549: Ceylon, no indications of heating

Gubelin, 2012, report no. 12030016: Ceylon, no indications of heating

SSEF, 2011, report no. 61007: Burma, no indications of heating

\$300,000-500,000

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



72

A UNIQUE ANTIQUE SAPPHIRE, SPINEL AND DIAMOND 'BLUE VENUS' SCULPTURE

Designed as the figure of Venus, carved sapphire, a spinel intaglio depicting the profile of Strozzi Medusa, rose-cut diamonds, silver, 4 ins., circa mid-19th century, two diamonds deficient

\$200,000-300,000

PROVENANCE:

Prince Felix Youssoupov (1887-1967)
Christie's, Geneva, 13 November, 2001, lot 98
Christie's, New York, 21 October 2009, lot 1205

LITERATURE:

H. Nadelhoffer, *Cartier: Jewelers Extraordinary*, New York, Harry N. Abrams, 1984, p. 287
Catalogue de Vente de Brilliants et Autres Pierres, Precieuses, (The Duke of Brunswick Sale), Paris, 1860, p. 174 (spinel)
F. Youssoupoff, *Lost Splendour*, London, The Folio Society, 1996, p. 51



(detail of base)

Prince Felix Youssoupov was the son of the fabulously wealthy Princess Zenaide Youssoupova and was infamous for his role in the assassination of Grigori Rasputin. The Youssoupovs at the time of Felix's birth in 1887 had accumulated a fortune that was beyond comprehension, possessing such vast amounts of property that even they themselves were unsure of their own worth. Among the Youssoupov's many residences were a sumptuous palace on the banks of the Moika river in St. Petersburg and an Empire-style chateau at Arkhangelskoe on the outskirts of Moscow, both of which served as settings for the immense and spectacular family collection of paintings and objets d'art, as well as store houses for their jewels. Princess Zenaide's own personal jewelry collection was considered second only to those in the imperial vaults, possessing a number of historically significant and priceless jewels, such as the Polar Star diamond, the famous La Régente Pearl and the extraordinary La Pelegrina Pearl.

During the unrest of 1917, many of these jewels and objets were hidden by Felix in both the Moika Palace and the Moscow house, only to be later discovered by the Bolsheviks. An impressive number, however, were safely taken out of the country by Felix when he fled to Paris and were eventually sold to various jewelers in order to sustain his new life in exile. Though the pieces represented only a fraction of the vast Youssoupov collection, they would have been considered, by any standard, a trove of riches. Among these objects was Lot 72, a 4-inch-tall sapphire statuette of the goddess Venus perched atop a large spinel intaglio with a depiction of Medusa on its underside. One version of the figurine's history suggests that Catherine the Great gave the piece to her alleged lover, Prince Nikolai Youssoupov (Felix's great-great-grandfather). However, no official records exist to confirm how the sculpture, eventually dubbed the Blue Venus, came into the Youssoupov family's collection.





73

PROPERTY OF A PRIVATE COLLECTOR

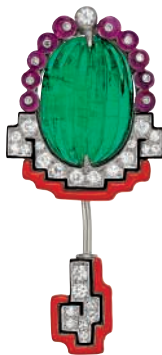
73

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

Designed as a jardiniere, carved and cabochon emeralds, sapphire and ruby beads and cabochons, carved onyx, single and old-cut diamonds, platinum, 1 $\frac{7}{8}$ ins., circa 1925, signed Cartier Ld, London, nos. HYA323, 2584

\$40,000-60,000

Cartier's 'Tutti Frutti' jewels of the 1920s and 1930s were inspired by intricate Mughal carvings and craftsmanship that was celebrated throughout India from the 16th century onward. The incorporation of Indian influence and adaptation of Indian jewelry and gemstones was one of Cartier's greatest contributions to the Art Deco period.



74

74

**ART DECO EMERALD, DIAMOND, RUBY AND
ENAMEL JABOT-BROOCH, CARTIER**

Oval cabochon carved reeded emerald, single-cut diamonds, ruby beads, red and black enamel, platinum and 18k gold (French marks), 1 $\frac{3}{4}$ ins., signed Cartier, no. 301G14 (partially indistinct), red Cartier case

\$20,000-30,000



75

PROPERTY OF A LADY

75

CARVED EMERALD AND RUBY BIRD FIGURINE

Designed as a falcon head, carved emerald, circular cabochon ruby, $\frac{7}{8}$ in., Total weight: 24.85 carats

\$10,000-15,000



76

SET OF MULTI-GEM AND DIAMOND JEWELRY

Sapphire beads, fluted carved emeralds, pear-shaped cabochon rubies, circular-cut diamonds, 14k and 18k gold, necklace 15½ ins., earrings 1¾ ins., necklace signed Tabbah

\$15,000-20,000



PROPERTY FROM A PROMINENT AMERICAN COLLECTION

77

ART DECO DIAMOND AND LACQUER EVENING BAG, CARTIER

Old and single-cut diamonds, red and black lacquer, black velvet, platinum and 18k gold, one diamond deficient, 8½ x 6 x 2 ins., circa 1930, signed Cartier, black Cartier pouch and red Cartier outer box

\$20,000-30,000

PROPERTY OF A PRIVATE COLLECTOR

~78

**CORAL, ONYX AND
DIAMOND EARRINGS**

Coral drop-shaped beads and cabochons,
onyx rings, old and baguette-cut diamonds,
platinum, 3½ ins.

\$10,000-15,000



78



79

PROPERTY OF A LADY

79

ART DECO DIAMOND BRACELET

Old and baguette-cut diamonds, platinum, 7 ins., circa 1930

\$12,000-18,000



(shown as a ring)

80

COLORED DIAMOND AND DIAMOND BROOCH

Fancy yellow rectangular-cut diamond of 18.31 carats, circular-cut diamonds, 18k gold and platinum, accompanied by a ring mounting for the central colored diamond, brooch 2 ins., ring size 6½

GIA, 2019, report no. 2205610393: 18.31 carats, Fancy Yellow, natural color, VVS2 clarity, potentially Internally Flawless

\$150,000-250,000



81

PROPERTY OF A LADY

81
**SET OF DIAMOND AND GOLD JEWELRY,
 VAN CLEEF & ARPELS**
 Circular-cut diamonds, 18k gold (French marks),
 brooch 1 $\frac{1}{8}$ ins., earrings 1 $\frac{1}{4}$ ins., each signed Van Cleef &
 Arpels, maker's mark, nos. M38209 (brooch),
 M39112 (earrings)
 \$12,000-15,000



82

PROPERTY FROM A PRIVATE COLLECTION

82
RUBY AND DIAMOND BRACELET, DAVID WEBB
 Circular-cut rubies and diamonds, 18k gold, 6 $\frac{1}{2}$ ins.,
 signed Webb
 \$12,000-18,000

PROPERTY FROM A PRIVATE COLLECTION

83

RUBY RING

Rectangular-cut ruby of 17.52 carats, platinum, ring size 6

AGL, 2019, report no. 1101618: 17.52 carats, Tanzania,
no gemological evidence of heat or clarity enhancement

\$200,000-300,000



83

Rubies were first discovered in Tanzania in the early 1900s. With further deposits found in the 1960s and 1970s, numerous ruby mining operations were born throughout the country. Though many mines are still in production today, there was a significant decrease during the 1980s and 1990s, due to newly discovered deposits like Ilakaka in Madagascar.

Tanzanian mines are historically known to produce rough best suited for cabochon-cut stones. Often the material requires heat treatment to enhance color. Lot 83 is a rare example of a high quality, faceted ruby from Tanzania of 17.52 carats, with pure color that has not been enhanced.

84

**SAPPHIRE AND DIAMOND PENDANT,
HARRY WINSTON**

Oval mixed-cut sapphire of 38.56 carats, circular and pear-shaped diamonds, platinum and 18k white gold, 1¾ ins., 1990, signed Winston, maker's mark (Jacques Timey), no. 1817

Harry Winston, 2019: Copy of archive letter

AGL, 2019, report no. 1102956: 38.56 carats, Burma,
no gemological evidence of heat or clarity enhancement

GIA, 2019, report no. 2201447747: Burma, no indications
of heating

\$300,000-400,000



84

85

DIAMOND RING, HARRY WINSTON

Rectangular-cut diamond of 8.01 carats, tapered baguette-cut diamonds, platinum, ring size 5¾, maker's mark

GIA, 2019, report no. 6197661380: 8.01 carats, D color,
Internally Flawless clarity, excellent polish and symmetry,
Type IIa

\$560,000-660,000

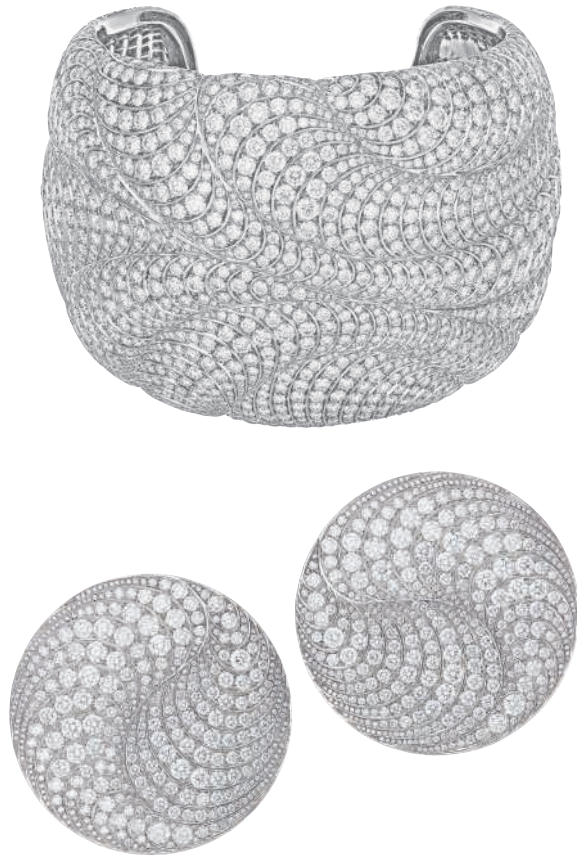


85





86



87

PROPERTY OF A PRIVATE COLLECTOR

86

ONYX AND DIAMOND ETERNITY BAND, CARTIER

Freeform cabochon onyx plaques, circular-cut diamonds, platinum (French mark), ring size 5, signed Cartier, no. 612789

\$10,000-15,000

87

SET OF DIAMOND JEWELRY, TIFFANY & CO.

Circular-cut diamonds, platinum, cuff bracelet diameter 2 ins., earrings 1½ ins., each signed Tiffany & Co., nos. 36538406 (cuff) and 36538414 (earrings)

\$25,000-35,000



88

PROPERTY OF A PRIVATE COLLECTOR

88

DIAMOND 'TANK AMÉRICAINÉ' WRISTWATCH, CARTIER

Circular-cut diamonds, 18k white gold (Swiss marks), accompanied by two additional links, quartz movement, case width 19.00 mm, inner circumference 5¾ ins., signed Cartier, 'Swiss Made', maker's marks, nos. 2489 and 603969MG

\$20,000-30,000



89

PROPERTY OF A PRIVATE COLLECTOR

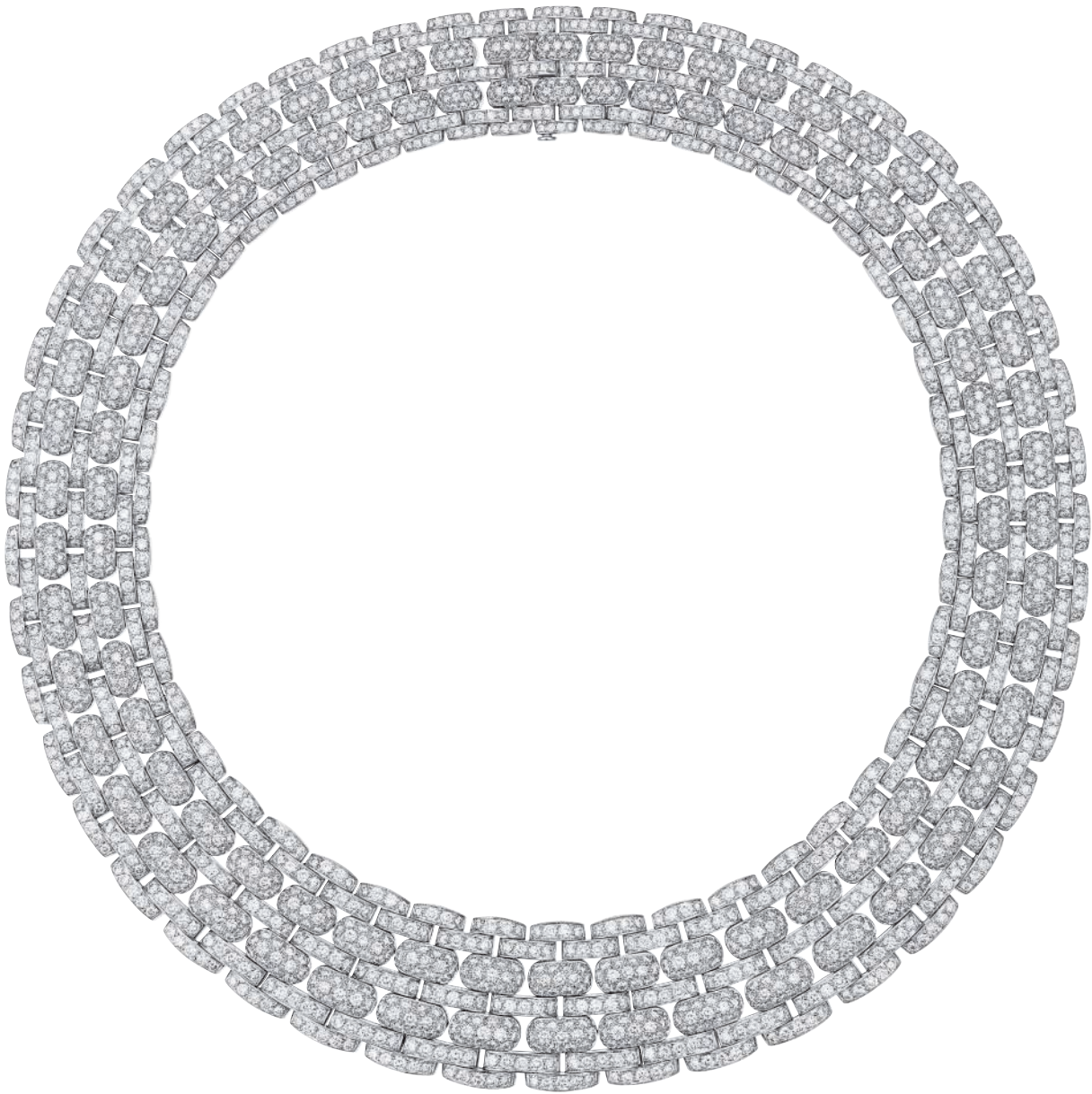
89

DIAMOND RING, CARTIER

Cut-cornered rectangular modified brilliant-cut diamond of 10.17 carats, platinum, ring size 5¾, signed Cartier, no. 869125, red Cartier case

GIA, 2019 report no. 10571310: 10.17 carats, D color, SI1 clarity

\$180,000-250,000



90

DIAMOND 'PANTHÈRE' NECKLACE, CARTIER

Circular-cut diamonds, 18k white gold (French mark), 15½ ins., signed Cartier,
no. 672445, red Cartier case

\$70,000-100,000

PROPERTY FROM A PROMINENT
AMERICAN COLLECTION

91

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

Circular-cut diamonds, buff-top onyx, pear-shaped emeralds, black silk band, 18k white gold (French marks), internal circumference 6¼ ins. (adjustable), signed Cartier, no. 40574F

\$30,000-50,000



91

PROPERTY FROM AN IMPORTANT
CALIFORNIA COLLECTOR

92

DIAMOND RING, TIFFANY & CO.

Rectangular-cut diamond of 6.67 carats, platinum, ring size 11, signed Tiffany & Co., no. 37675547, black Tiffany & Co. case and blue Tiffany & Co. outer box

GIA, 2019, report no. 2155618715: 6.67 carats, D color, VVS2 clarity

\$150,000-200,000



92

93

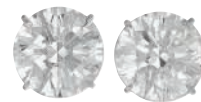
DIAMOND STUDS

Round brilliant-cut diamonds of 6.09 and 6.07 carats, platinum

GIA, 2019, report no. 2145022162: 6.09 carats, H color, VS1 clarity

GIA, 2019, report no. 1162611587: 6.07 carats, H color, VVS1 clarity

\$180,000-250,000



93



94

94

DIAMOND, RUBY AND ENAMEL ZEBRA BANGLE BRACELET, DAVID WEBB

Of zebra motif, black and white enamel, oval cabochon rubies, circular-cut diamonds, 18k gold and platinum, diameter 2½ ins., signed Webb, black David Webb case

\$20,000-30,000

LITERATURE:

Cf. R. Peltason, *David Webb: The Quintessential American Jeweler*, New York, Assouline, 2013, p. 132



95

PROPERTY OF A DISTINGUISHED
NEW YORK FAMILY

95

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

Circular-cut diamonds, 18k gold, 1 in., signed Tiffany, Schlumberger, black Schlumberger Tiffany & Co. case

\$8,000-12,000



96

97

PROPERTY FROM A PRIVATE COLLECTION,
PALM BEACH

96

ONYX AND DIAMOND BRACELET, CARTIER

Carved onyx beads, circular-cut diamonds, 18k white gold
(French mark), 7% ins., signed Cartier, no. 94380B

\$15,000-20,000

97

RUBY AND DIAMOND RING

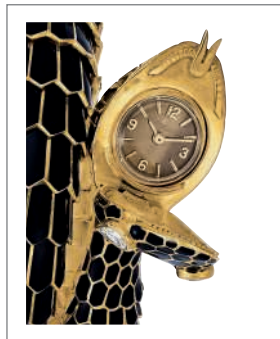
Oval mixed-cut ruby of 3.49 carats, bullet, baguette and
circular-cut diamonds, platinum, ring size 6

AGL, 2019, report no. 1099850: 3.49 carats, Burma,
heat enhancement: none, clarity enhancement: none

\$50,000-70,000



98



(concealed dial)

98

**ENAMEL AND DIAMOND 'SERPENTI'
BRACELET-WATCH, BULGARI**

Designed as a coiled snake, black enamel applied scales, pear-shaped diamonds, 18k gold, mechanical movement, size adjustable, 1974, signed Bulgari 'Italy', case and dial signed Jaeger-Le Coultre, red Bulgari case

\$80,000-120,000



99



(concealed dial)

-99

**CORAL, ONYX AND DIAMOND 'SERPENTI'
BRACELET-WATCH, BULGARI**

Designed as a coiled snake, coral and onyx plaques, marquise, pear and circular-cut diamonds, mechanical movement, size adjustable, circa 1960, signed Bulgari, case no. 585307A, dial signed Jaeger-Le Coultre, brown Bulgari case

\$250,000-350,000

PROVENANCE:

Christie's, Geneva, 10 November 2015, lot 318





100

100

DIAMOND STUDS

Circular-cut diamonds of 3.03 and 2.99 carats, white gold, ⅝ in.

\$15,000-20,000



101

101

ENAMEL AND DIAMOND

'SERPENTI' WRISTWATCH, BULGARI

Pale yellow enamel panels, circular and single-cut diamonds, quartz movement, 18k rose gold, dial width 16.30 mm, dial signed Bulgari, case back signed Bulgari, nos. SP P 26G PO626

\$15,000-20,000



102

PROPERTY OF A PRIVATE COLLECTOR

102

**DIAMOND AND GOLD 'HORUS' NECKLACE,
CARTIER**

Circular-cut diamonds, 18k gold (French marks), 15 ins.,
signed Cartier, no. 631523A, red Cartier case

\$15,000-25,000



103
(two views)

PROPERTY OF A NEW YORK LADY

103

DIAMOND RING

Rectangular-cut diamond of 3.28 carats,
rectangular-cut diamonds, 18k gold, ring size 6¼
GIA, 2016, report no. 1172459959: 3.28 carats,
F color, VVS1 clarity

\$35,000-55,000



104

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

Variously-colored enamel charms depicting Disney's Pinocchio, the Blue Fairy, Jiminy Cricket, Geppetto, Cleo and Figaro, 14k gold, 7¼ ins., circa 1940, each charm signed Cartier and W. D. P. for Walt Disney Productions

\$20,000-30,000

LITERATURE:

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

Based on the children's novel by Italian author Carlo Collodi, the animated feature film *Pinocchio* was released on February 7, 1940 by Walt Disney Productions. *Pinocchio* was the second animated feature film produced by the firm, following the major success of *Snow White and the Seven Dwarfs* in 1937.

Originally considered a box office disaster in 1940, *Pinocchio* was later reissued in 1945 and has been since recognized as one of the greatest animated films ever created. The film won Academy Awards for 'Best Music, Original Score' and 'Best Music, Original Song' for 'When You Wish Upon a Star'. Eventually, the song would also become Walt Disney's official anthem. In 1994, almost fifty-five years after *Pinocchio*'s original release, it was added to the United States National Film Registry.

Lot 104 is a rare example of a *Pinocchio* charm bracelet by Cartier. Featuring enamel charms depicting Pinocchio, the Blue Fairy, Jiminy Cricket, Geppetto, Cleo and Figaro, the 14k gold charm bracelet dates back to 1940 when the film was released. In the original program for the premiere at Center Theatre at Radio City, the Cartier bracelet was prominently advertised. The advertisement features an image of the bracelet, alongside clips that were also designed by Cartier to celebrate the release of the film.

These whimsical characters captured through brightly colored enamel are an instant reminder of Jiminy Cricket's narration of the timeless tale of *Pinocchio* – and the joyful reminder that 'when you wish upon a star, makes no difference who you are, anything your heart desires will come to you'.





105

105

EMERALD AND DIAMOND RING

Octagonal modified rectangular-cut emerald of 9.45 carats, trapezoid-cut diamonds, platinum, ring size 5¾

AGL, 2015, report no. CS 65651: 9.45 carats, Zambia, minor clarity enhancement, traditional type

Gübelin, 2007, report no. 0704792: 9.45 carats, indications of minor clarity enhancement

\$200,000-300,000



106

PROPERTY FROM A
WASHINGTON D.C. COLLECTION

106

DIAMOND RING

Rectangular-cut diamond of 31.42 carats, circular-cut diamonds, platinum, ring size 7½

GIA, 2019, report no. 6207629448: 31.42 carats, M color, VVS2 clarity

\$300,000-500,000



107

107

SAPPHIRE AND DIAMOND RING, MOUNTED BY CARTIER

Octagonal step-cut sapphire of 15.85 carats, tapered baguette-cut diamonds, ring size 6¾, signed Cartier MTG

SSEF, 2019, report no. 107621: 15.85 carats, Kashmir, no indications of heating

AGL, 2014, report no. CS 64226: 15.85 carats, Kashmir, no gemological evidence of heat or clarity enhancement

Gübelin, 2014, report no. 14105383: Kashmir, no indications of heating

\$500,000-700,000

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





PROPERTY OF A SOUTHERN
CALIFORNIA LADY

108

**SUITE OF DIAMOND 'NUVOLE' JEWELRY,
BULGARI**

Circular-cut diamonds, 18k white gold (Italian marks),
necklace 15 ins., bracelet 7 ins., earrings $\frac{7}{8}$ in., ring size 5,
each signed Bulgari

\$12,000-18,000

LITERATURE:

Cf. A. Triossi and D. Mascetti, *Bulgari*, New York,
Abbeville Press, 2007, p. 166

PROPERTY FROM A PROMINENT
AMERICAN COLLECTION

109

**DIAMOND 'CAPTIVE DE CARTIER' WRISTWATCH,
CARTIER**

Circular-cut diamonds, 18k white gold (Swiss marks),
black silk leather straps with visible wear, quartz movement,
case width 35 mm, 7¼ ins., dial signed Cartier,
case signed Cartier, 'Swiss Made', maker's mark,
nos. 3245, 1058210X, red Cartier case

\$15,000-20,000



109

PROPERTY OF A LADY

110

EMERALD AND DIAMOND RING

Rectangular-cut emerald, shield and
baguette-cut diamonds, platinum, ring size 6¾

\$20,000-30,000



110
(two views)



111



111



112

PROPERTY OF A LADY

111

SUITE OF DIAMOND JEWELRY

Circular, baguette and tapered baguette-cut diamonds, 18k white gold, necklace 15¼ ins., bracelet 7 ins., earrings 3¼ ins.

\$60,000-80,000

112

ART DECO SAPPHIRE AND DIAMOND RING, J. E. CALDWELL & CO.

Cushion-cut sapphire of 13.03 carats, single, baguette and half moon-shaped diamonds, platinum, circa 1925, ring size 5¼, signed J.E.C. & Co., no. N4222

AGL, 2019, report no. 1101905: Madagascar, no gemological evidence of heat or clarity enhancement

Gübelin, 2019, report no. 19072107: 13.03 carats, origin not determinable, no indications of heating, with Information Sheet

\$60,000-80,000

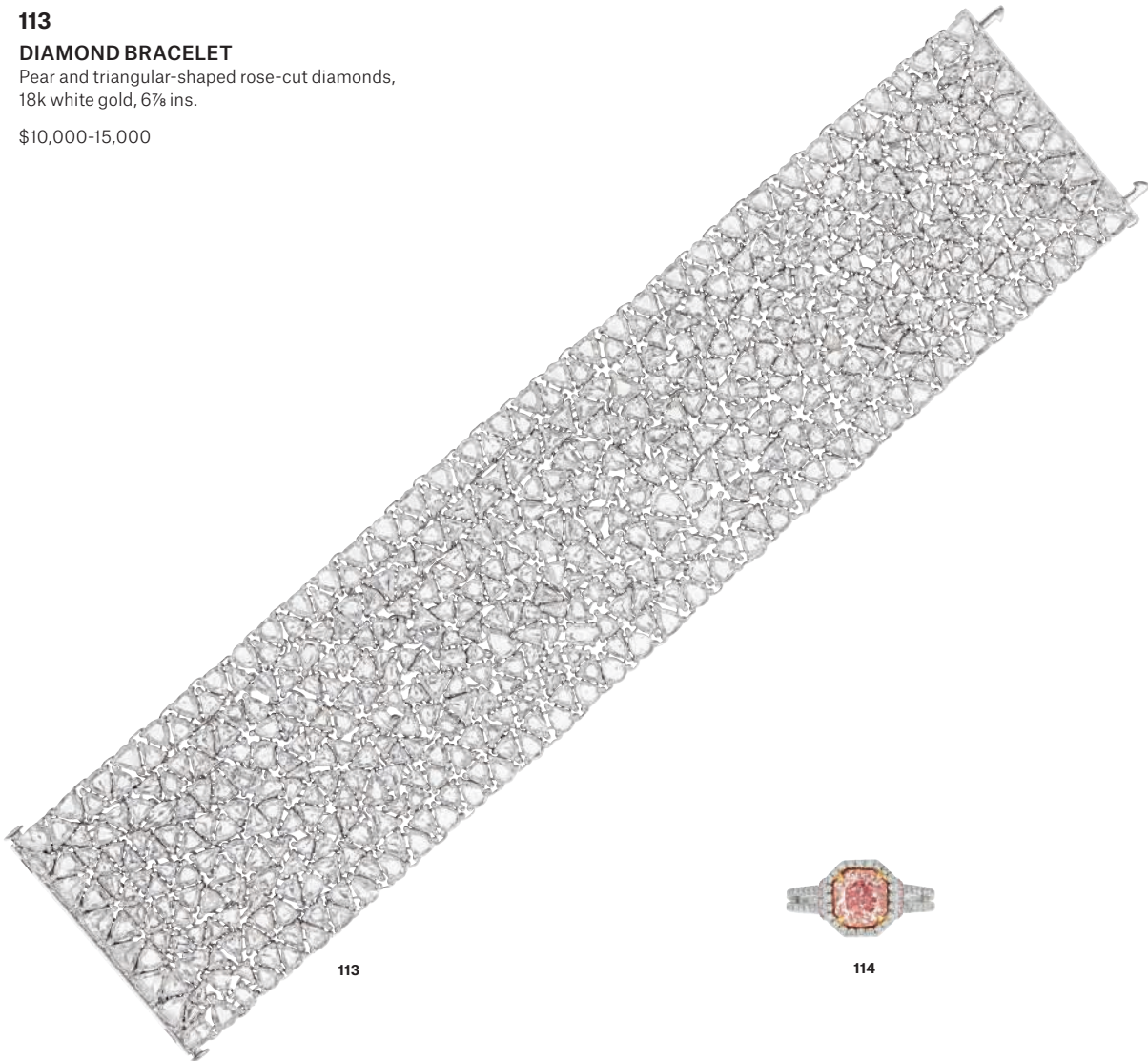
PROPERTY OF A LADY

113

DIAMOND BRACELET

Pear and triangular-shaped rose-cut diamonds,
18k white gold, 6% ins.

\$10,000-15,000



113

114

114

COLORED DIAMOND AND DIAMOND RING

Fancy intense pink cut-cornered rectangular modified
brilliant-cut diamond of 2.09 carats, circular-cut diamonds
and pink diamonds, platinum, ring size 5 3/4

GIA, 2011, report no. 1132771839: 2.09 carats,
Fancy Intense Pink, natural color

\$100,000-150,000

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

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



115

PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION

115

**BI-COLORED GOLD, DIAMOND
AND COLORED DIAMOND EARRINGS, CHOPARD**

Heart-shaped and circular-cut diamonds,
circular-cut pink diamonds, 18k gold, 1¼ ins., signed Chopard

\$15,000-20,000

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

PROPERTY FROM A PROMINENT
AMERICAN COLLECTION

116

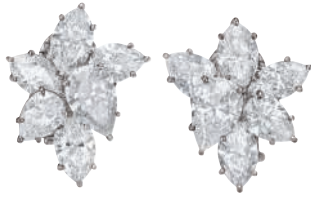
**DIAMOND AND ENAMEL 'LADY ARPELS FÉRIE'
WRISTWATCH, VAN CLEEF & ARPELS**

Circular and pear-shaped diamonds, blue guilloché
enamel, navy blue satin strap, 18k white gold (Swiss marks),
accompanied by interchangeable white, light blue and pink
straps, manual movement, case width 38 mm, 8½ ins.,
signed Van Cleef & Arpels, maker's mark, 'Swiss made',
nos. 115, HH17448, 3482122

\$15,000-20,000



116



117

PROPERTY OF A LADY

117

DIAMOND EARRINGS, HARRY WINSTON

Marquise and pear-shaped diamonds, platinum, $\frac{7}{8}$ in.,
maker's mark, no. 63145

\$25,000-35,000



118
(two views)

PROPERTY OF A LADY

118

RUBY AND DIAMOND RING, JAR

Oval mixed-cut ruby of 9.77 carats, single-cut diamonds,
platinum (French marks), ring size 2, signed JAR, 'Paris',
pink JAR pouch

AGL, 2019, report no. 1102052: 9.77 carats, Burma,
no gemological evidence of heat

\$40,000-60,000



119

PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION

119

**DIAMOND 'PALMYRE' NECKLACE,
VAN CLEEF & ARPELS**

Circular-cut diamonds, 18k white gold (French mark),
13 $\frac{7}{8}$ ins., signed Van Cleef & Arpels, maker's mark,
no. M42097, black Van Cleef & Arpels case,
navy Van Cleef & Arpels envelope pouch and
white Van Cleef & Arpels outer box

Van Cleef & Arpels, 2003: Authenticity Certificate

\$60,000-80,000



120

PROPERTY OF A LADY

120

DIAMOND RING

Round brilliant-cut diamond of 8.33 carats, tapered
baguette-cut diamonds, platinum, ring size 6 $\frac{1}{2}$

GIA, 2019, report no. 2203407967: 8.33 carats,
I color, VS1 clarity

\$70,000-100,000



122



121

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

121

A SUPERB DIAMOND RING

Round brilliant-cut diamond of 22.98 carats, platinum,
ring size 6

GIA, 2017, report no. 2105538822: 22.98 carats, D color,
VVS2 clarity, excellent cut, polish and symmetry, Type IIb

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

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

122

AN ELEGANT DIAMOND RING

Cut-cornered rectangular step-cut diamond of 15.99 carats,
platinum, ring size 6

GIA, 2017, report no. 1132338116: 15.99 carats,
D color, VVS2 clarity, Type IIa

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





123

ART DECO RUBY AND DIAMOND NECKLACE

Oval and circular-shaped cabochon rubies, baguette and old-cut diamonds, platinum, circa 1930, 14½ ins.

AGL, 2019, report no. 1102230: excess of 50% tested at random, Burma, no heat

\$30,000-40,000

PROVENANCE:

Christie's, Geneva, 17 November 1998, lot 320



124

124

**ART DECO DIAMOND AND ONYX BOW BROOCH,
BLACK, STARR & FROST**

Old-cut diamonds, French-cut onyx, platinum, 2½ ins.,
circa 1925, signed B.S.&F

\$3,000-5,000



125

~125

**CORAL AND DIAMOND STRAWBERRY
CLIP-BROOCH, TIFFANY & CO.**

Designed as a strawberry, freeform coral plaque,
single-cut diamonds, 18k gold and platinum, 1¾ ins.,
signed Tiffany & Co., 'Italy', black Tiffany & Co. case

\$6,000-8,000



CAROLINE RYAN FOULKE

Caroline Ryan Foulke (1910-1987) was born into a family of vast wealth. Raised in her family's New York City townhouse, she spent her summers in Oak Ridge, Virginia where she learned to ride and hunt, and became a brilliant equestrian. An inveterate sailor, she travelled extensively on numerous yachts, including the 'Versatile' which she purchased from Harold Vanderbilt. Foulke's passion for travel led to frequent visits to Baden-Baden throughout her life, as well as to her magnificent apartment in Paris on 24 Avenue Gabriel.

During the early 1920s, Caroline Ryan Foulke attended the renowned Foxcroft School near Middleburg, Virginia. It was here that she came under the guidance of Miss Charlotte Noland, who was one of the biggest influences in her early life. Miss Charlotte instilled in Foulke a love of history and art, a passion that would stay with young Caroline throughout her life.

World War II brought many changes to Foulke's life. Admirably, she voluntarily signed on with the Red Cross and spent six weeks at boot camp in Washington, D.C. Shortly after, Foulke sailed on the 'Queen Mary' to London as one of 75 women, among 17,000 men. She arrived in London and worked long, arduous hours as a hostess at the American officer's club. Foulke also allowed enlisted men to use her apartment at the Ritz as a haven during wartime.

Caroline Ryan Foulke's unabashed dedication to her country in a time of need was indicative of her generous character and caring heart. She left a comfortable, affluent lifestyle in New York City to commit her time to the war efforts and support those in need. After the war, she returned to New York City and married Calvin Pardee Foulke. Although the marriage did not last, she retained

his name. She remained in New York at her 720 Park Avenue apartment and continued her life as a prominent charitable and philanthropic activist.

Foulke's grandfather was Thomas Fortune Ryan, the celebrated financier, who was credited with the consolidation of the street railway system in New York City. His influence extended over resources in banking, public utilities and industrial enterprises totaling over a billion dollars. One of the most extravagant of his ventures was the development of mining interests in the Belgian Congo. His part ownership of the diamond fields and his family's relationship with the jeweler Harry Winston, sparked his granddaughter's interest and desire to acquire fine jewels.

In addition to procuring impressive jewelry, Caroline Ryan Foulke was also an avid collector of American fine and decorative arts; she sought to perpetuate these fields both at home and abroad. She is particularly well-known for her interest in the preservation and furnishing of the Stratford Hall Plantation in Virginia, to which she made a substantial donation of furniture, silver and books. Additionally, she worked with the American Museum in Britain at Bath and also had loaned a portrait of George Washington by Charles Willson Peale to the American Embassy in Paris.

Mrs. Foulke curated her collection with excellent taste and an eye for quality. Christie's has had the privilege of offering the Collection of Caroline Ryan Foulke in 1986, 1987 and 1992 and is honored to once again present treasures formerly from her collection. Lots 123-139 present an assemblage of personalized objects and impressive jewelry that continue to carry on the glamour and elegant sophistication of Caroline Ryan Foulke.

opposite: Caroline Ryan
Foulke photographed by Sir
Cecil Beaton



126

THREE GOLD CASES

Of rectangular outline, engraved on either side with lion motif, 18k gold cigarette case, $3\frac{3}{4} \times 3\frac{3}{8} \times \frac{1}{4}$ ins., stamped 'Made in Japan', 154.8 g / 99.5 dwt; of rectangular outline, engraved on either side with castle and warrior motifs, gold, $3 \times 2\frac{1}{4} \times \frac{1}{2}$ ins., circa 1890, 139.1 g / 89.4 dwt; Of cut-cornered rectangular outline, engraved on either side with an eagle motif, gold, $3\frac{3}{8} \times 2\frac{3}{8} \times \frac{5}{16}$ ins., signed B & C, 85.5 g / 55.0 dwt

\$6,000-8,000

PROVENANCE:

Caroline Ryan Foulke, thence by descent



127

~127

**CHALCEDONY, DIAMOND AND
MULTI-GEM MASK BROOCH, CARTIER**

Carved chalcedony, rose-cut diamond, circular cabochon coral, carved onyx, 18k gold (French marks), 1 $\frac{1}{8}$ ins., signed Cartier, 'Paris', red Cartier case

\$6,000-8,000

PROVENANCE:

Caroline Ryan Foulke, thence by descent



128

128

**ART DECO STAR SAPPHIRE AND
DIAMOND BROOCH**

Circular cabochon star sapphire, old and single-cut diamonds, platinum (French mark), 2 $\frac{3}{8}$ ins., circa 1925

\$3,000-5,000

PROVENANCE:

Caroline Ryan Foulke, thence by descent



129

**ART DECO ENAMEL, DIAMOND AND GOLD VANITY CASE, CARTIER
AND ART DECO SAPPHIRE AND SILVER CASE, BLACK STARR & FROST**

Of rectangular outline centering upon the monogram 'C.R.', opening to reveal a fitted mirror, powder compact and lipstick holder, black enamel, old and rose-cut diamonds, 18k gold (French mark), $3\frac{3}{8} \times 2\frac{1}{4} \times \frac{3}{8}$ ins., circa 1925, signed Cartier, 'Paris, Londres, New York', engraved 'C.B. Toulmin, 34 Rue Barbet de Joux'; of rectangular outline, rectangular-cut sapphires, silver, $3 \times 2\frac{3}{8} \times \frac{5}{8}$ ins., circa 1925, signed Black Starr & Frost, no. 887, inside of case engraved 'Caroline R. Foulke, 515 Madison Ave., New York, N.Y.'

\$6,000-8,000

PROVENANCE:

Caroline Ryan Foulke, thence by descent



130

DIAMOND, RUBY AND GOLD CIGARETTE CASE, VERDURA

Of rectangular outline, decorated with an animal motif and 'C.R.' monogram, opening to reveal a single compartment, old and single-cut diamonds and rubies, 14k gold, 3½ x 2¾ x ¾ ins., signed Verdura, inner compartment engraved 'Caroline R. Foulke, 515 Madison Ave., New York, N.Y.', black Verdura case

\$8,000-12,000

PROVENANCE:

Caroline Ryan Foulke, thence by descent



131

-131

**RETRO DIAMOND AND MULTI-GEM
 VANITY CASE, CARTIER**

Of octagonal outline depicting a rooster in a tree, opening to reveal a fitted mirror, three compartments and lipstick holder, old-cut diamonds, inlaid mother-of-pearl and coral, 18k gold, 3% x 3% x 7% ins., circa 1945, signed Cartier, no. 4560, multi-colored Cartier fabric case

\$25,000-35,000

PROVENANCE:

Caroline Ryan Foulke, thence by descent



132

-132

**ART DECO DIAMOND AND
 MULTI-GEM VANITY CASE**

Of rectangular outline depicting a village scene, opening to reveal a fitted mirror, two compartments and lipstick holder, single-cut diamonds, calibré-cut emeralds, inlaid mother-of-pearl and brown hardstone, carved cabochon and inlaid lapis lazuli, black enamel, gold, 3% x 2 x 1% ins., circa 1925

\$12,000-18,000

PROVENANCE:

Caroline Ryan Foulke, thence by descent





133

133

**HARDSTONE, DIAMOND,
RUBY AND GOLD KIWIBROOCH**

Carved green hardstone, old and single-cut diamonds, circular cabochon ruby, gold, 2 ins.

\$3,000-5,000

PROVENANCE:

Caroline Ryan Foulke, thence by descent

~134

**ART DECO DIAMOND, ENAMEL AND
MULTI-GEM SWAN VANITY CASE,
BLACK STARR & FROST**

Of rectangular outline, opening to reveal a fitted mirror and single powder compartment, rose-cut diamonds, blue, green and black enamel, mother-of pearl, coral, white hardstone, 18k gold, areas of damage to enamel, $3\frac{1}{8} \times 2\frac{1}{4} \times \frac{5}{8}$ ins., circa 1925, signed B S & F

\$5,000-7,000

PROVENANCE:

Caroline Ryan Foulke, thence by descent



134

135

**TOURMALINE AND
DIAMOND BROOCH**

Designed as a buddha, carved tourmaline,
circular-cut diamonds, gold, 2 ins.

\$3,000-5,000

PROVENANCE:

Caroline Ryan Foulke, thence by descent



135

~136

**ART DECO MULTI-GEM AND
DIAMOND VANITY CASE, CARTIER**

Of rectangular outline, depicting a dragon,
opening to reveal a single compartment, coral,
onyx and mother-of-pearl inlay, red and black
enamel, single-cut diamonds, gold, rose gold
platinum, 3 $\frac{3}{4}$ x 1 $\frac{1}{2}$ x $\frac{1}{2}$ ins., circa 1925,
signed Cartier, nos. 1361, 2035,
red Cartier case

\$25,000-35,000

PROVENANCE:

Caroline Ryan Foulke, thence by descent



136



137

**A RARE ART DECO ROCK CRYSTAL, DIAMOND AND
MULTI-GEM 'MYSTERY' CLOCK, CARTIER**

Octagonal rock crystal dial, blue, black and white enamel, onyx, rose-cut diamonds, circular cabochon turquoise, 18k gold (French mark), mechanical movement, key is deficient, circa 1925, 3 $\frac{1}{2}$ x 5 $\frac{1}{2}$ x 1 $\frac{1}{2}$ ins., signed Cartier, no. 559, black base shows signs of possible repair or replacement, red Cartier case

\$300,000-500,000

PROVENANCE:

Caroline Ryan Foulke, thence by descent





138

138

DIAMOND RING

Marquise brilliant-cut diamond of 13.64 carats, tapered baguette-cut diamonds, platinum, ring size 5½
GIA, 2019, report no. 5202629336: 13.64 carats, D color, VS1 clarity, Type IIa

\$400,000-600,000

PROVENANCE:

Caroline Ryan Foulke, thence by descent

For many years Mrs. Foulke wore this ring, often turning it into her palm so it would not be visible. Then, Harry Winston offered her a 19.90 carat marquise diamond ring. Her relatives were consulted and suggested that she might not need another marquise-cut diamond ring, however, Mrs. Foulke gave into temptation and purchased the larger marquise to add to her collection.



139

139

DIAMOND BRACELET, VAN CLEEF & ARPELS

Circular, pear and marquise-cut diamonds, platinum and white gold, 6¾ ins., signed V.C.A., no. N.Y.30084

\$200,000-300,000

PROVENANCE:

Caroline Ryan Foulke, thence by descent





141

140

PROPERTY FROM THE ESTATE OF
MRS. COLETTE POLLOCK, CHICAGO, ILLINOIS

140

DIAMOND RING, GARRARD & CO.

Round brilliant-cut diamond of 10.04 carats,
platinum (British marks), ring size 6½, signed G & Co
GIA, 2019, report no. 7008299: 10.04 carats, F color,
VVS1 clarity, potentially Internally Flawless

\$300,000-500,000

PROPERTY OF A PROMINENT COLLECTOR

141

ANTIQUE DIAMOND CLUSTER NECKLACE

Eleven graduated old-cut diamond-set florettes,
old-cut diamonds, silver-topped gold, ten florettes with
screwbacks and may be detached, 14½ ins., circa 1880

\$120,000-180,000





(two views)

142

EMERALD, DIAMOND AND ZIRCON CLIP-BROOCH, JAR

Cushion-cut blue zircon, circular-cut emeralds, single-cut diamonds, 18k gold and blackened gold (French marks), 1½ ins., signed JAR, 'Paris', pink JAR case

\$40,000-60,000



143

PROPERTY FROM A PRIVATE COLLECTION

143

DIAMOND RING

Cut-cornered rectangular modified brilliant-cut diamond of 10.10 carats, platinum, ring size 6 $\frac{3}{4}$

GIA, 2019, report no. 6204646924: 10.10 carats, D color, VS1 clarity

\$150,000-250,000



144

144

COLORED DIAMOND RING

Fancy blue round brilliant-cut diamond of 1.58 carats, platinum, ring size 6

GIA, 2019, report no. 2205184452: 1.58 carats, Fancy Blue, natural color, VS2 clarity

\$200,000-300,000



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

145

AN IMPORTANT DIAMOND RING

Rectangular-cut diamond of 24.13 carats, trapezoid-shaped diamond,
platinum, ring size 8

GIA, 2019, report no. 13040789: 24.13 carats, D color, Flawless clarity,
excellent polish, excellent symmetry, Type IIa

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







JUDITH-ANN CORRENTE

Noted philanthropist and style icon Judith-Ann Corrente has, with signature dignity and grace, deeply affected the local philanthropic landscape. She has served numerous causes to which she has been wholly dedicated.

After graduating from Princeton University in 1970 as one of nine women in the University's first co-educational class, she received a Bachelor of Arts degree in Near Eastern Studies and later completed her Master's degree in Near Eastern Languages and Literatures at New York University. Thereafter, Ms. Corrente spent a Fulbright Scholar year in Istanbul and at St. Anthony's College at Oxford University while enrolled in a doctoral program in Near Eastern History at Harvard.

Judith-Ann Corrente has been elected to the boards of several independent schools as well as the National Association of Independent Schools, where she developed a life-long dedication to inclusive governance and equity and justice initiatives. Notably, Ms. Corrente also served nineteen years on the board of the Lawrenceville School (Lawrenceville, New Jersey) and in 2013 received the school's Art Hailand Award for Distinguished Service by a Non-Alumnus; she was elected *emerita* in 2019.

Ms. Corrente served as Board President of the Oliver Scholars Program, a college access program for Hispanic and African American children from underserved communities in New York City for six years before becoming a life trustee.

A former trustee of The Central Park Conservancy, Ms. Corrente was the 2011 recipient of The Central Park Conservancy Women's Committee's prestigious Frederick Law Olmsted Award in recognition of her funding the renovation of the East 110th Street playground.

With philanthropy as a cornerstone of her life, Ms. Corrente has incorporated her great passion for the arts into her efforts. She served four terms as the President and Chief Executive Officer of the Metropolitan Opera Board of Directors from 2015-2019. She remains a Managing Director and a member of the executive committee as well as Capital Campaign Co-Chair.

Internationally recognized for her captivating style, Ms. Corrente defines elegance. Though she portrays effortless sophistication, her collection of fine jewelry and high fashion has been curated with great attention to detail and a deep understanding for the finest craftsmanship. Ms. Corrente has built world-class collections with the discerning eye of a great connoisseur.

From exquisite jewels to haute couture and fine art, Judith-Ann Corrente is a tastemaker in her own right. Christie's is honored to present twenty-eight lots from her collection which include masterpieces from Suzanne Belperron, René Boivin, Cartier, Chaumet, Fouquet, Lacloche, René Lalique, Oscar Heyman & Brothers, Verdura and Van Cleef & Arpels.

opposite:
Ms. Corrente wearing
Lot 173 at the
Metropolitan Opera

Photo by Rose Callahan /
Met Opera



146

146

ART NOUVEAU SAPPHIRE AND GLASS BROOCH, RENÉ LALIQUE

Of floral motif, marquise-cut sapphires, pale blue molded glass, 18k gold and white gold (French marks), 4½ ins., circa 1900, signed Lalique, cream René Lalique case

\$30,000-50,000

147

ART NOUVEAU DIAMOND AND HARDSTONE BROOCH, ATTRIBUTED TO GABRIEL FALGUIÈRES

Depicting Orpheus, old, single and rose-cut diamonds, hardstone, gold, 3 ins., circa 1900, unsigned

\$70,000-100,000

PROVENANCE:

Christie's, New York, 22-23 October 2001, lot 324

LITERATURE:

M. Fasel, P. Proddow, *Diamonds: A Century of Spectacular Jewels*, New York, Harry Abrams Inc., 1996, p. 26

Cf. A. Duncan, *The Paris Salons, 1895-1914: Volume I*, England, The Antique Collectors' Club Limited, 1994, p. 229

Gabriel Falguières, a highly skilled jeweler, produced jewelry for a number of important Parisian firms during the late 19th and early 20th centuries. During the Art Nouveau period, while other designers focused on enamel and glass, Falguières continued to incorporate diamonds to bring his creations to life.



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148

**ART NOUVEAU BAROQUE PEARL AND
ENAMEL LONGCHAIN NECKLACE, RENÉ LALIQUE**

Baroque pearls, white enamel, 18k gold (French marks), 58¾ ins.,
circa 1900, signed Lalique

\$40,000-60,000

PROVENANCE:

Sotheby's, New York, 20 April 2010, lot 33

LITERATURE:

Cf. S. Barten, René Lalique: Schmuck und Objets d'Art, 1890-1910, Munich,
Prestal-Verlag, 1977, p. 256, ill. 398,2 for a drawing of a similar feather link chain;
for a description of this necklace, refer to no. 398.1

PROPERTY FROM THE COLLECTION OF JUDITH-ANN CORRENTE
LOTS 146-173



149

**PAIR OF ART NOUVEAU ENAMEL, SEED PEARL AND
GOLD BRACELETS, RENÉ LALIQUE**

Blue-green plique-à-jour enamel, seed pearls, 18k gold (French marks), each 6½ ins.,
circa 1900, each signed Lalique

\$40,000-60,000



150

**ART NOUVEAU GLASS, ENAMEL AND
DIAMOND DOG COLLAR PLAQUE, RENÉ LALIQUE**

Depicting two revelers playing their pipes, blue molded glass, dark blue enamel, old, single and rose-cut diamonds, 18k gold (French marks), 3 $\frac{3}{8}$ ins., circa 1900, signed Lalique, maker's mark

\$200,000-300,000

PROVENANCE:

Chrisite's, New York, 21 October 2009, lot 1190

EXHIBITED:

René Lalique 1860-1945
Yokohama, Sogo Museum of Art,
26 August-20 October 2000
Tokyo, Tokyo Metropolitan Teien Art Museum,
11 November 2000-4 February 2001
Kyoto, National Museum of Modern Art,
14 February-15 April 2001

The Jewels of Lalique, no. 79
New York, Cooper-Hewitt, National Design Museum,
Smithsonian Institution, 3 February-12 April 1998
Washington, D.C., International Gallery, Smithsonian
Institution, 15 May-16 August 1998
Dallas, Dallas Museum of Art,
13 September 1998-10 January 1999
London, A Goldsmiths' Company Exhibition,

The Jewellery of René Lalique, no. 13, 28 May-24 July 1987

Art Nouveau Jewelry by René Lalique, Organized and
Circulated by the International Exhibitions Foundation,
Washington, D.C., no. 50

Baltimore, Walters Art Gallery, 1985-1986
Richmond, Virginia Museum of Fine Arts, 1985-1986
Fort Worth, Kimbell Art Museum, 1985-1986
Los Angeles, Los Angeles County Museum of Fine Art,
1985-1986
San Francisco, Fine Arts Museum of San Francisco,
1985-1986

LITERATURE:

M. Fasel, P. Proddow, *Diamonds: A Century of Spectacular
Jewels*, New York, Harry N. Abrams, 1996, p. 29
E. Ducamp, J. Falino, S. Harrison, *Artistic Luxury: Fabergé
Tiffany Lalique*, New Haven, Yale University Press, p. 140

Lalique found glass to be a suitable material for creating depth and translucency within his jewelry. Carved in relief, as in this dog collar plaque, glass provided a quiet counterpoint to the enamel and diamonds within each composition.



151

**ART NOUVEAU ENAMEL, GLASS, DIAMOND AND
AQUAMARINE PENDANT NECKLACE, RENÉ LALIQUE**

Molded greenish blue glass and enamel, marquise-cut diamonds, lozenge and pear-shaped aquamarines, gold, pendant may be detached and worn as a brooch, neckchain 21½ ins., pendant-brooch 3 ins., circa 1905, signed Lalique, brown René Lalique fitted case

\$150,000-250,000

LITERATURE:

Y. Brunhammer, *René Lalique: Exceptional Jewelry 1890-1912*, Italy, Skira Editore S.p.A., 2007, p. 220





152

**A RARE SUITE OF ART NOUVEAU ENAMEL,
STAR SAPPHIRE AND DIAMOND
'THISTLE' JEWELRY, RENÉ LALIQUE**

Dark blue, lavender and pink enamel, oval and pyramid-shaped cabochon star sapphires, old and rose-cut diamonds, 18k gold (French marks), necklace 14¾ ins., bracelet 6½ ins, brooch 2 ins., necklace may be worn as two bracelets, circa 1900, each signed Lalique, each with maker's mark, blue R. Lalique fitted case

\$400,000-600,000

PROVENANCE:

Christie's, New York, 21 October 2009, lot 1191

EXHIBITED:

René Lalique 1860-1945, p. 113
Yokohama, Sogo Museum of Art,
26 August-20 October 2000
Tokyo, Tokyo Metropolitan Teien Art Museum,
11 November 2000-4 February 2001
Kyoto, National Museum of Modern Art,
14 February-15 April 2001

René Lalique (1860-1945), no. 32

Tokyo, The National Museum of Modern Art,
23 May-12 July 1992, cat. 32

London, A Goldsmiths' Company Exhibition,
The Jewellery of René Lalique, 28 May-24 July 1987, p. 90

LITERATURE:

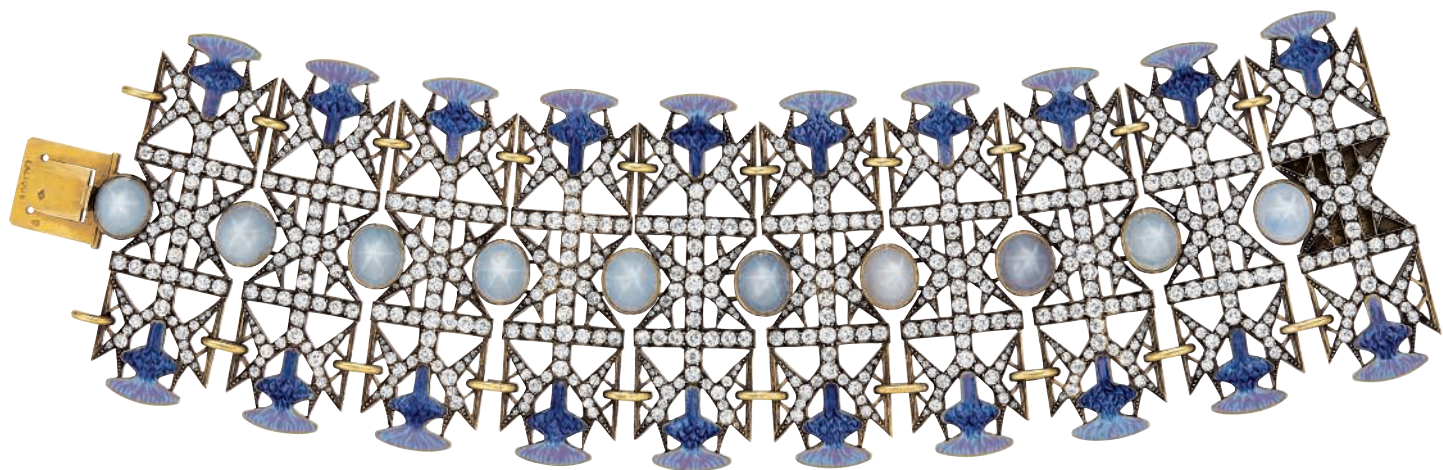
E. Ducamp, J. Falino, S. Harrison, *Artistic Luxury: Fabergé Tiffany Lalique*, New Haven, Yale University Press, 2008, p. 113

M. Fasel, P. Proddow, *Diamonds: A Century of Spectacular Jewels*, New York, Harry N. Abrams, 1996, p. 29

S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag, 1977, p. 125, cat. 81-54, p. 494, no. 1476, 1-3

PROPERTY FROM THE COLLECTION OF JUDITH-ANN CORRENTE

LOTS 146-173





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ART NOUVEAU ENAMEL AND HORN TIARA, RENÉ LALIQUE

Reddish brown and cream-colored enamel, horn, 18k gold (French marks),
circa 1890, 6½ ins., signed Lalique

\$40,000-60,000

LITERATURE:

Cf. Y. Brunhammer, *The Jewels of Lalique*, Paris, Flammarion, 1999, p. 98-99

154

ART NOUVEAU DIAMOND TIARA, HENRI VEVER

Old, single and rose-cut diamonds, platinum (French marks),
plastic comb of later addition, 8½ ins., circa 1910, signed Vever, 'Paris'

\$50,000-70,000



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**ART DECO CORAL, DIAMOND, PEARL AND
 ONYX HAIR ORNAMENT, CARTIER**

Carved coral, old-cut diamonds, pearls, onyx, platinum and 18k white gold (French marks), ornament 4¾ in., plastic comb of later addition, circa 1925, signed Cartier, 'Paris', maker's mark, nos. 0288, 0000

\$20,000-30,000

PROVENANCE:

Christie's, Geneva, 15 May 2000, lot 114



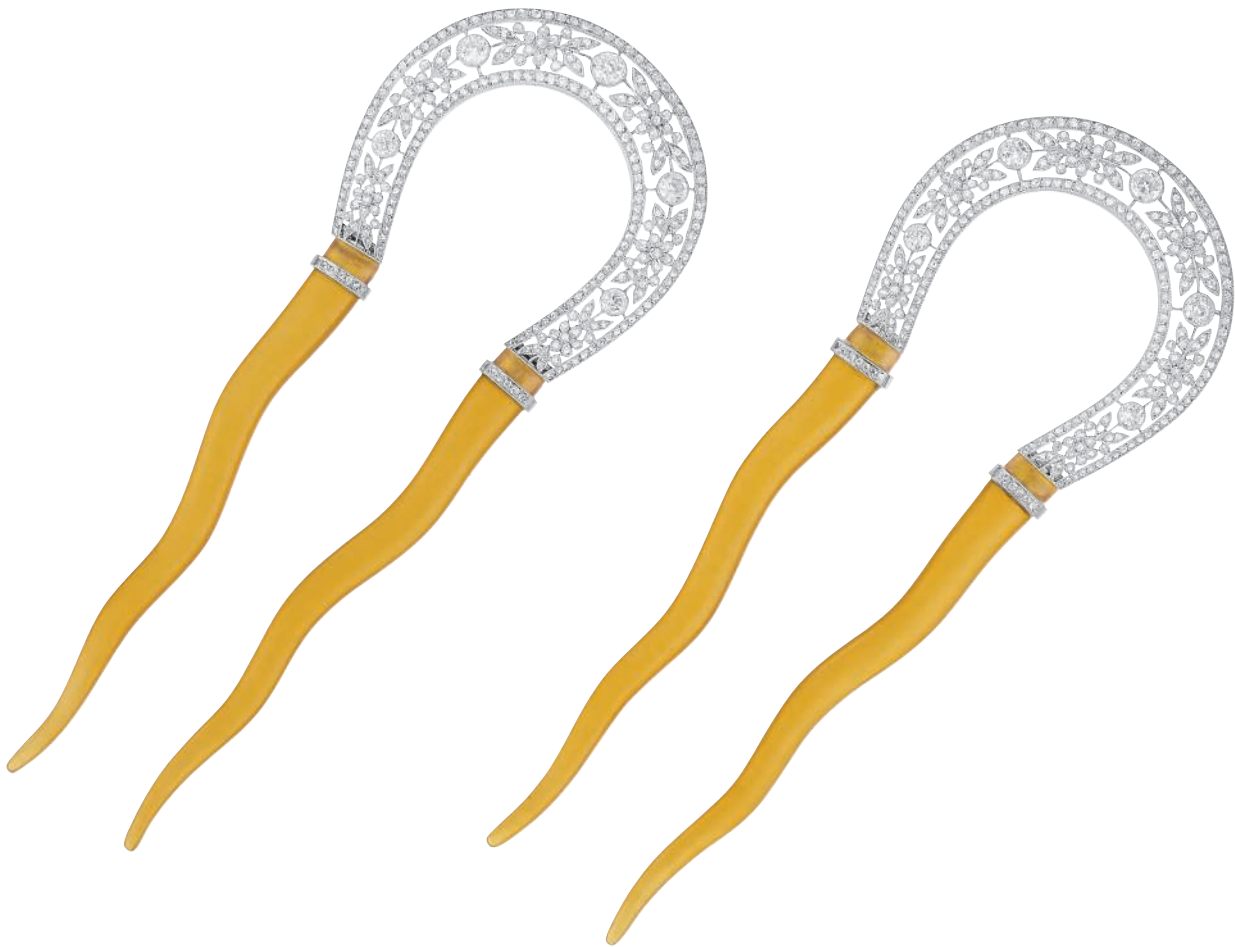
156

156

ART DECO DIAMOND WRISTWATCH, PERY

Pear, baguette, square and circular-cut diamonds, platinum, manual movement, wristwatch case 10.78 mm, 6¾ ins., circa 1925, dial and movement signed Pery, movement no. 72899

\$15,000-20,000



157

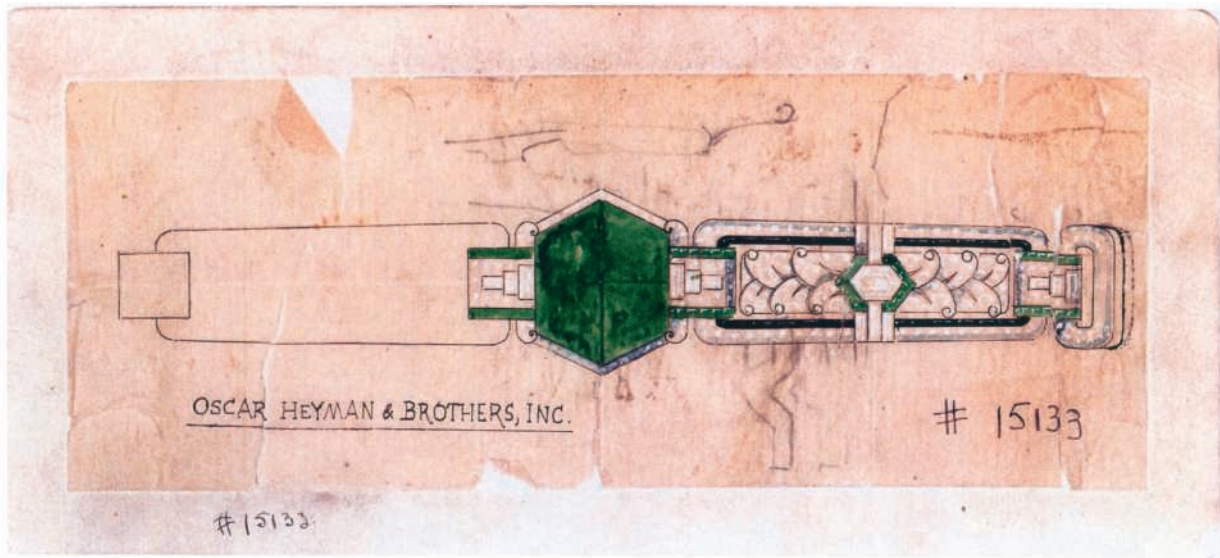
**PAIR OF BELLE ÉPOQUE DIAMOND AND HORN COMBS,
LACLOCHE FRÈRES**

Old and rose-cut diamonds, horn, platinum (French marks), each 5 ins.,
circa 1910, one comb signed Lacloche Frères, 'Paris', each no. 50080

\$20,000-30,000

PROVENANCE:

Mrs. Flora Sassoon
Sotheby's, London, 17 December 2008, lot 355



Courtesy of Oscar Heyman

158

**ART DECO CARVED EMERALD, DIAMOND AND ONYX BRACELET,
OSCAR HEYMAN & BROTHERS**

Hexagonal-shaped carved emerald, calibr -cut emeralds, old, single,
baguette and hexagonal-cut diamonds, onyx plaques, platinum, 7 $\frac{1}{2}$ ins.,
circa 1925, unsigned, no. 15133

Oscar Heyman & Brothers, 2019: Certificate of Authenticity

Accompanied by a copy of an archival drawing of the bracelet by
Oscar Heyman & Brothers, numbered 15133

\$150,000-250,000





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**CARVED EMERALD ELEPHANT, RUBY,
DIAMOND AND SEED PEARL NECKLACE,
CARVIN FRENCH**

Carved emerald elephant, oval cabochon rubies,
ruby beads, faceted diamond beads, pear-shaped
rose-cut and circular-cut diamonds, seed pearls,
gold and platinum, circa 1984, 19 ins., unsigned

\$100,000-150,000

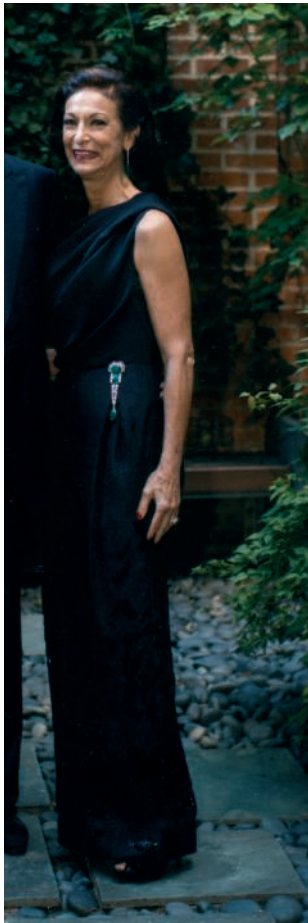
PROVENANCE:

Christie's, Geneva, 19 May 2005, lot 431

LITERATURE:

D. Healy, P. Proddow, *American Jewelry: Glamour
and Tradition*, New York, Rizzoli, 1987, p. 201





Ms. Corrente wearing Lot 160.



160

**A MAGNIFICENT ART DECO CARVED EMERALD,
DIAMOND, RUBY AND ONYX BROOCH,
CHAUMET**

Cushion, oval and drop-shaped cabochon carved emeralds, calibré-cut rubies, old, single and rose-cut diamonds, cabochon onyx plaques, platinum and 18k white gold (French marks), 5¼ ins., circa 1925, signed Chaumet et Cie, 'Made in France'

\$250,000-350,000

PROVENANCE:

Lillian S. Timken
Parke-Bernet Galleries Inc., New York, 6 April 1960, lot 8
Frank J. Lauerman Jr.
Skinner, Boston, 6 December 2011, lot 750



FOUQUET

Georges Fouquet joined his father's jewelry business before the turn of the 20th Century. Art Nouveau design became a main focus and their firm; Fouquet ranked as one of the masters of the brief, yet impactful, era. Upon his father's retirement in 1895, Georges took over complete direction of the firm. By 1919 he was joined by his son, Jean, and together they incorporated new elements of style into their craftsmanship and contributed to the shift from Art Nouveau to Art Deco design.

To inspire innovative ideas, Georges and Jean Fouquet surrounded themselves with artists from the decorative arts, including interior designers, furniture manufacturers, textile specialists and painters, like André L'éveillé. Until about 1924, Fouquet had produced traditional high French jewelry with a focus on the opposition between black and white gemstones and forms. With newfound encouragement, both Georges and Jean began to use hardstones in a sculptural manner, contrasting their matte surfaces with brilliant diamonds and other transparent gemstones. Traditionally these fine gemstones had been the main focus of the firm, however, the stark distinction between opaque hardstones and materials like frosted rock crystal became a signature style.





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**ART DECO ROCK CRYSTAL AND MULTI-GEM
'COLLAGE' PENDANT NECKLACE,
JEAN FOUQUET**

Oval-shaped frosted rock crystal plaque, jasper, onyx,
coral and moonstone geometric shaped plaques,
platinum, white gold snake-link chain, 33 ins., circa 1925,
signed Jean Fouquet, designed by André Lévillé

\$50,000-70,000

LITERATURE:

S. Raulet, *Art Deco Jewelry*, Paris, Editions du Regard,
1984, p. 192

M. Fasel, P. Proddow, *Bejeweled: Great Designers,
Celebrity Style*, New York, Harry N. Abrams Inc., 2001,
p. 63

Cf. *Les Fouquet: Bijoutiers & Joailliers à Paris 1860-1960*,
France, Flammarion, 1983, p. 110-11

162

**ART DECO ROCK CRYSTAL, ONYX, ENAMEL AND
DIAMOND SAUTOIR, GEORGES FOUQUET**

Frosted rock crystal beads and carved dome, onyx hoop and
beads, pyramidal-shaped onyx plaque, red enamel,
single-cut diamonds, silk cord tassel, platinum,
neckchain 31¼ ins., circa 1925, signed G. Fouquet

\$150,000-200,000

PROVENANCE:

Christie's, New York, 22-23 October 2001, lot 233

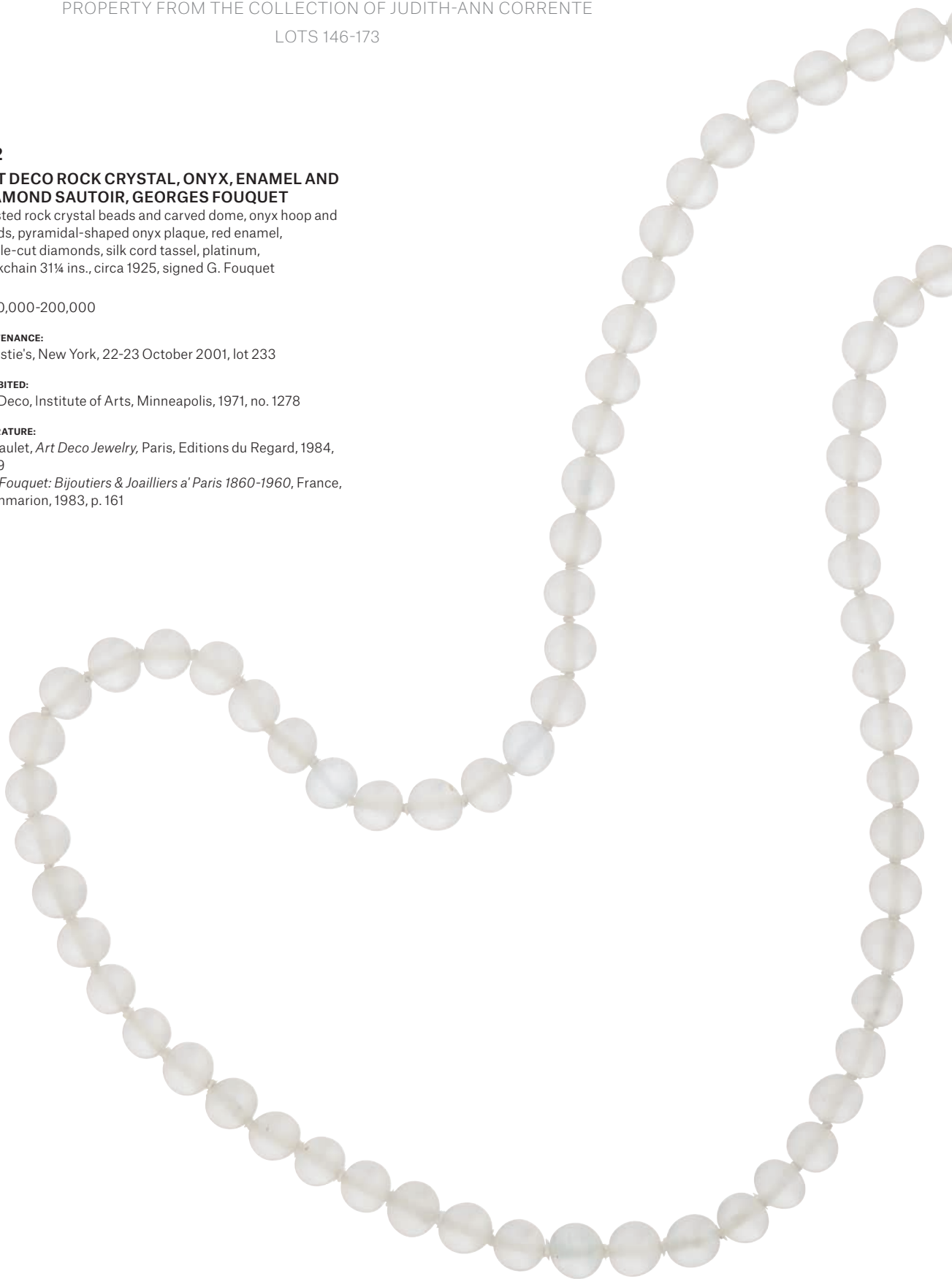
EXHIBITED:

Art Deco, Institute of Arts, Minneapolis, 1971, no. 1278

LITERATURE:

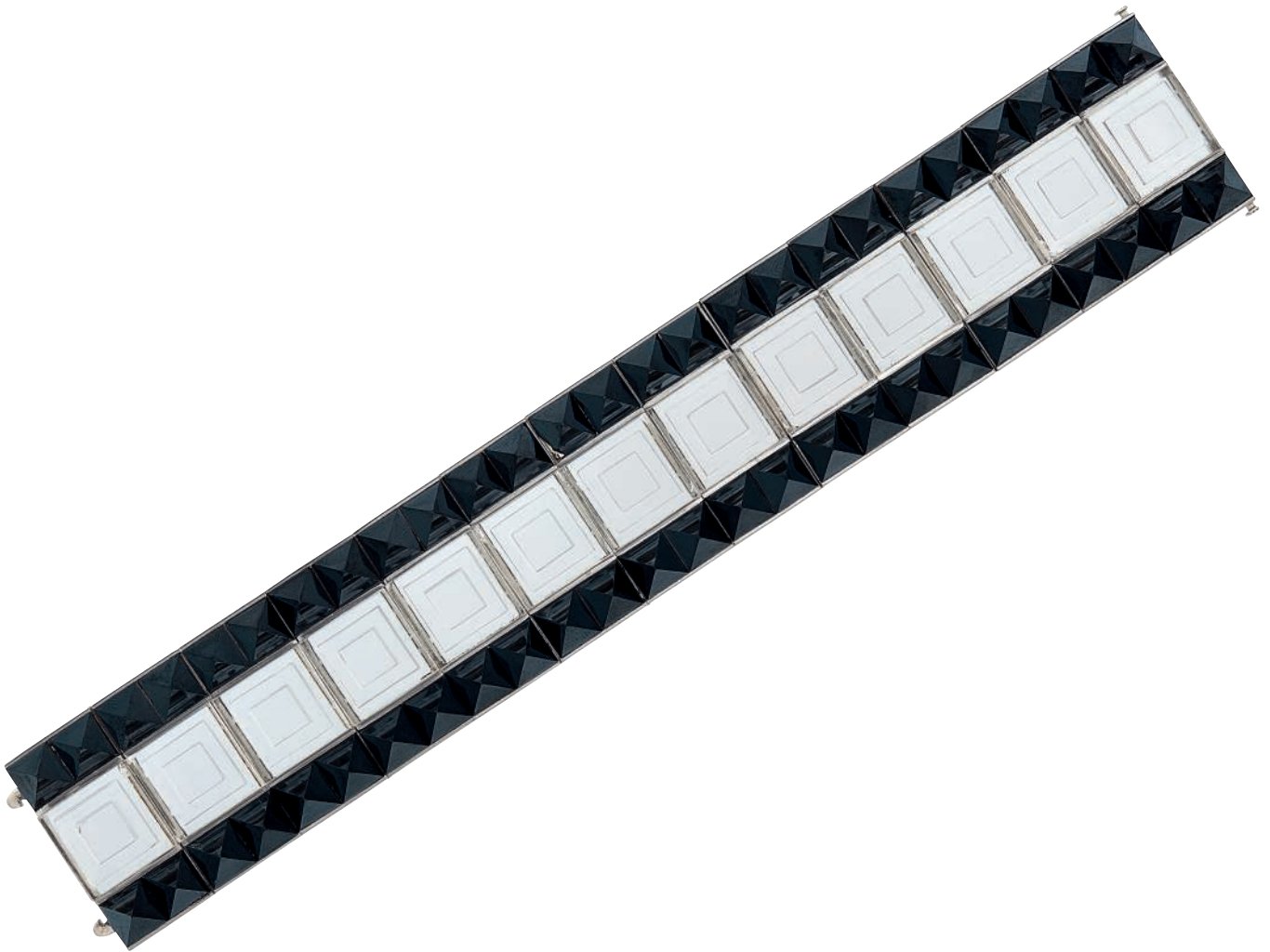
S. Raullet, *Art Deco Jewelry*, Paris, Editions du Regard, 1984,
p. 99

Les Fouquet: Bijoutiers & Joailliers à Paris 1860-1960, France,
Flammarion, 1983, p. 161



PROPERTY FROM THE COLLECTION OF JUDITH-ANN CORRENTE
LOTS 146-173





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**ART DECO ROCK CRYSTAL AND HEMATITE 'ESCALIER BORDÉ'
BRACELET, SUZANNE BELLERON FOR RENÉ BOIVIN**

Rock crystal plaques, pyramidal-shaped hematite, platinum and 18k white gold
(French marks), 7½ ins., 1930, unsigned, inscribed 'Jacques à Betty, 1st Dec 1930'

Madame Françoise Cailles, 2018: Certificate of Authenticity

\$150,000-250,000

PROVENANCE:

Sotheby's, Geneva, 13 May 2014, lot 464

LITERATURE:

F. Cailles, *René Boivin Jeweller*, London, Quartlet Books Limited, 1994, p. 172

This bracelet was designed by Suzanne Belleron in 1930 for Maison Boivin.



(two views)

164

**ART DECO DIAMOND AND ROCK CRYSTAL BANGLE BRACELET,
CARTIER**

Carved rock crystal, old, single and square-cut diamonds, platinum,
diameter 2¼ ins., circa 1935, signed Cartier, 'Made in France'

\$200,000-300,000

PROVENANCE:

Christie's, New York, 10 December 2013, lot 490



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**CORAL, DIAMOND AND MULTI-GEM
RAMS HEAD BANGLE BRACELET, CARTIER**

Coral plaques and navette-shaped beads, baguette and circular-cut diamonds, circular and baguette-cut emeralds, marquise-cut rubies, seed pearls, gold, expandable, circa 1955, signed, no. 228 (indistinct)

\$120,000-180,000

PROVENANCE:

Mrs. Barbara 'Babe' Cushing Paley

LITERATURE:

For a bracelet of similar design from 1955, refer to pages 246-247 of N. Coleno, *Amazing Cartier: Creations Since 1937*, Paris, Editions du Regard, 2008

This bracelet was provided by Cartier and featured on the cover of Harper's Bazaar in 1956 in a photograph by Leslie Gill.

Barbara Cushing Mortimer Paley (1915-1978) was a style icon and American socialite. Known as 'Babe', she was one of the three distinguished Cushing sisters; their father was the world-renowned neurosurgeon Harvey Cushing. Each sister married a wealthy man, Babe included. Her first marriage was to the advertising executive and oil heir Stanley Grafton Mortimer and her second marriage was to William S. Paley, the founder of CBS.

Babe worked as a fashion editor for *Vogue* in New York City from 1938 to 1947. The role provided her access to top designers who urged her to wear their pieces. In 1941, *Time* magazine voted her world's second best dressed after the infamous Wallis Simpson. Babe continued to remain on the best-dressed list fourteen times before her induction into the Fashion Hall of Fame in 1958.

Babe had a signature style all her own. She was known to wear magnificent jewelry by Fulco di Verdura, Jean Schlumberger and Cartier – at times pairing her fine jewelry alongside costume pieces, styled with haute couture gowns or even pantsuits. She was a true tastemaker in every sense and her iconic style remains timeless.



Cartier bracelet of similar design featured on the cover of *l'Officiel*, 1954





166

SET OF BLACK BAROQUE CULTURED PEARL AND MULTI-GEM JEWELRY, VERDURA

Multi-strands of black baroque cultured pearls, circular-cut diamonds, oval cabochon amethyst, 18k gold and platinum, necklace 16¾ ins., bracelet 8½ ins., both adjustable, necklace unsigned, bracelet signed Verdura

\$30,000-50,000



Ms. Corrente wearing Lot 167.
© Susan Salinger

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**PAIR OF BLACK JADE, DIAMOND AND MULTI-GEM CUFF BRACELETS,
VERDURA**

Black jade, circular-cut diamonds, square-cut peridots, cushion-cut amethysts,
cultured pearls, 18k gold, each diameter 2½ ins., each signed Verdura

\$40,000-60,000





BELPERRON

Elegant and audacious, Suzanne Belperron pioneered a new aesthetic in jewelry. While perhaps the most important female jeweler of the Twentieth Century, she is relatively unknown today except to collectors. Asked once why she never signed her work, Madame Belperron replied, 'My style is my signature.'

Born in Eastern France in 1900, Belperron studied drawing and jewelry at the École des Beaux-Arts in Besançon, beginning her career in 1919 as a model-maker and designer at the celebrated Maison René Boivin in Paris, eventually becoming co-directress with Jeanne Boivin. Though designing at the avant-garde of Art Deco, she quickly tired of the new vogue and began experimenting with a more sensual style that is still so arrestingly modern today. Recognizing this burgeoning talent, Bernard Herz, a Parisian stone dealer, hired away the young Suzanne in 1932 to design exclusively under his company name, B. Herz. With her newfound artistic freedom, she left behind the rigid lines of Art Deco to invoke the delicacy of wings, petals, and fruit, carving these organic shapes from hardstone and adorning them with precious gems. She drew on motifs from a range of cultures – African, Cambodian, Celtic, Egyptian, Indian, Mayan – and created a daring new look in fine jewelry. Paris Vogue photographed Schiaparelli wearing Belperron's creations in 1933, declaring them, 'the new theme in jewels.'

The 1930s were a period of creative and commercial success for Madame Belperron, gaining her a famously influential following – but World War II brought hardship

and tragedy. In German-occupied Paris, Belperron re-registered the company under her own name to protect it from confiscation. While Bernard Herz had formally retired at the onset of war, he remained a target of the Nazi regime and was arrested twice, the second time along with Madame Belperron in November 1942. While Belperron was released, Herz was sent to the internment camp, Drancy, in the northeast suburb of Paris. Belperron "moved heaven and earth" to release him but as Herz was over 65 years of age, he was sent to Auschwitz, where he was executed upon arrival. Madame Belperron received at least thirteen offers to escape France during the war years, but chose instead to remain in occupied Paris, preserving the company for Herz's son, Jean, who returned safely from the front after being released as a prisoner of war. Together, they formed a new partnership, Herz-Belperron, which flourished until their retirement in 1974.

In 1963, Madame Belperron was awarded a Legion of Honor for her contributions to the jewelry industry, but her influence as a designer continued to grow, even after her death in 1983. Throughout her career, her clients included the Duchess of Windsor, Diana Vreeland, Dorothy Paley Hirshon and Barbara 'Babe' Cushing Mortimer Paley, amongst many others.

Having long admired her work, Ward Landrigan, owner of Verdura, acquired the Belperron name and archive of designs in 1999. Ward and his son, Nico Landrigan, President of Verdura and Belperron, continue today to share Madame Belperron's vision with collectors.



Ms. Corrente wearing Lot 168.
© Susan Salinger



Mrs. William (Dorothy) Paley wearing the bracelet from Lot 168,
photographed by Horst for Vogue (1938).
Horst P. Horst/Condé Nast/Getty Images

168

SET OF AMETHYST, RUBY AND DIAMOND 'LEAVES' JEWELRY, SUZANNE BELPERRON

Carved amethyst leaves, cushion and oval-shaped rubies,
old and single-cut diamonds, 18k gold and platinum
(French marks), necklace 14 ins., cuff diameter 2½ ins.,
circa 1936, unsigned, each with maker's mark
(Groëné et Darde for B. Herz), navy blue B. Herz fitted cases
Belperron, 2019: Certificate of Authenticity

\$300,000-500,000

PROVENANCE:

Mrs. William (Dorothy) Paley

EXHIBITED:

Exhibited at the opening of the Belperron store in New York,
New York, October 2015

LITERATURE:

P. Corbett, W. Landrigan, N. Landrigan, *Jewelry by Suzanne
Belperron*, Thames & Hudson, 2015, p. 2-3, 138-39

As stated on the Certificate of Authenticity from Belperron,
this set is originally from the collection of Dorothy Paley
Hirshon. The bracelet was worn by her in a photograph by
Horst featured in the November 1938 issue of *Vogue*.







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169

**SET OF MULTI-GEM AND DIAMOND JEWELRY,
SUZANNE BELPERRON**

Green and blue oval and circular-cut tourmalines, peridots, sapphires and emeralds, old-cut diamonds, 18k gold (French marks), earrings 1¼ ins., ring size 6¼, circa 1960, unsigned, earrings with maker's mark (Darde & Fils for Herz-Belperron)

Belperron, 2019: Certificate of Authenticity

Olivier Baroin, 2013: Certificate (Earrings)

Olivier Baroin, 2013: Certificate (Ring)

\$20,000-30,000

PROVENANCE:

Sotheby's, Geneva, 14 May 2013, lot 402

LITERATURE:

P. Corbett, W. Landrigan, N. Landrigan, *Jewelry by Suzanne Belperron*, Thames & Hudson, 2015, p. 8-9

170

**MULTI-GEM AND GOLD BANGLE BRACELET,
SUZANNE BELPERRON**

Green and blue oval and circular-cut tourmalines, peridots, sapphires, emeralds and beryls, 18k gold (French marks), diameter 2¾ ins., circa 1960, unsigned, maker's mark (Darde & Fils)

Belperron, 2019: Certificate of Authenticity

\$100,000-150,000

PROVENANCE:

Christie's, Paris, 11 November 2011, lot 275



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Courtesy of Belperron, from *Jewelry by Suzanne Belperron*, by P. Corbett, W. Landrigan, N. Landrigan, Thames & Hudson, 2015, p. 8-9



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**SET OF ART DECO JADE, CORAL AND ENAMEL JEWELRY,
SUZANNE BELPERRON**

Jade beads and half-beads, jade rondelles, coral plaques and rondelles, black enamel,
18k white gold (French marks), cuff diameter 2¼ ins., each clip 1⅞ ins., circa 1935,
unsigned, clips with maker's marks (Groëné et Darde)

Belperron, 2019: Certificate of Authenticity

Olivier Baroin, 2013: Certificate (Cuff)

Olivier Baroin, 2013: Certificate (Clips)

\$150,000-250,000

PROVENANCE:

Sotheby's, Geneva, 13 November 2013, lot 298



172

**SET OF THREE CHALCEDONY AND DIAMOND 'FEUILLE' BROOCHES,
SUZANNE BELLERON**

Polished leaf-shaped chalcedony plaques, old and rose-cut diamonds, platinum and 18k white gold (French marks), 3 ins., 1 $\frac{1}{2}$ ins., 1 $\frac{1}{2}$ ins., 1932-1955, unsigned, largest brooch with maker's mark (Groëné et Darde)

Belperron, 2014: Certificate of Authenticity

Olivier Baroin, 2014: Certificate

\$30,000-50,000

LITERATURE:

S. Raulet & O. Baroin, *Suzanne Belperron*, Lausanne, La Bibliothèque des Arts, 2011, p. 166-67



PROPERTY FROM THE COLLECTION OF JUDITH-ANN CORRENTE
LOTS 146-173



NECKCHAIN FROM LOT 173 SHOWN AS
FOUR BRACELETS

PROPERTY FROM THE COLLECTION OF JUDITH-ANN CORRENTE
LOTS 146-173



Ms. Corrente at the Metropolitan Opera
wearing Dior haute couture and the pendant
from Lot 173 on the silk cord.

Julie Skarratt

PENDANT FROM LOT 173 SHOWN ON
SILK CORD





173

**A SENSATIONAL ART DECO DIAMOND SAUTOIR,
VAN CLEEF & ARPELS**

Old, single, baguette, square and shield-shaped diamonds, platinum (French marks), neckchain 31½ ins., tassel 6¾ ins., neckchain may be separated into smaller segments and worn as bracelets, choker and a pendant, 1928, signed Van Cleef & Arpels, 'Paris', workshop marks (Rubel Frères), nos. 30216, 38277

\$500,000-700,000

PROVENANCE:

Sotheby's, Geneva, 15 May 2008, lot 446

EXHIBITED:

Paris, Musée des Arts Décoratifs, *Van Cleef & Arpels, The Art of High Jewelry*, p. 63, 20 September 2012-10 February 2013
Beijing, Today Art Museum, *Van Cleef & Arpels. When Elegance meets Art*, p. 63, 21 April-5 August 2018

LITERATURE:

D. Bennett, D. Mascetti, *Understanding Jewellery*, Suffolk, Antique Collectors Club, 1989, p. 308





'THE DUPONT EMERALD'
9.11 CARATS, COLOMBIA, NO OIL
PROPERTY OF THE VIRGINIA MUSEUM OF FINE ARTS



174

PROPERTY FROM A PRIVATE COLLECTION

•174

DIAMOND STUDS

Old European brilliant-cut diamonds of 2.23 and 1.92 carats, 14k white gold

GIA, 2019, report no. 2205106506: 2.23 carats, K color, VS1 clarity

GIA, 2019, report no. 2203135657: 1.92 carats, N color, SI1 clarity

\$5,000-7,000



175

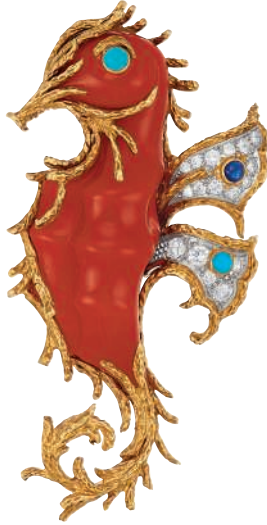
PROPERTY FROM A PRIVATE COLLECTION,
PALM BEACH

175

**DIAMOND AND GOLD 'ALHAMBRA' NECKLACE,
VAN CLEEF & ARPELS**

Circular-cut diamonds, 18k gold, 17 ins., signed VCA,
no. BL195654

\$15,000-20,000



176

~176

**CORAL, DIAMOND, TURQUOISE AND
SAPPHIRE SEAHORSE BROOCH, CARTIER**

Designed as a seahorse, freeform coral, circular-cut diamonds, circular cabochon turquoise and sapphire, 18k gold and white gold, 2¾ ins., signed Cartier, no. 31055

\$15,000-20,000



177

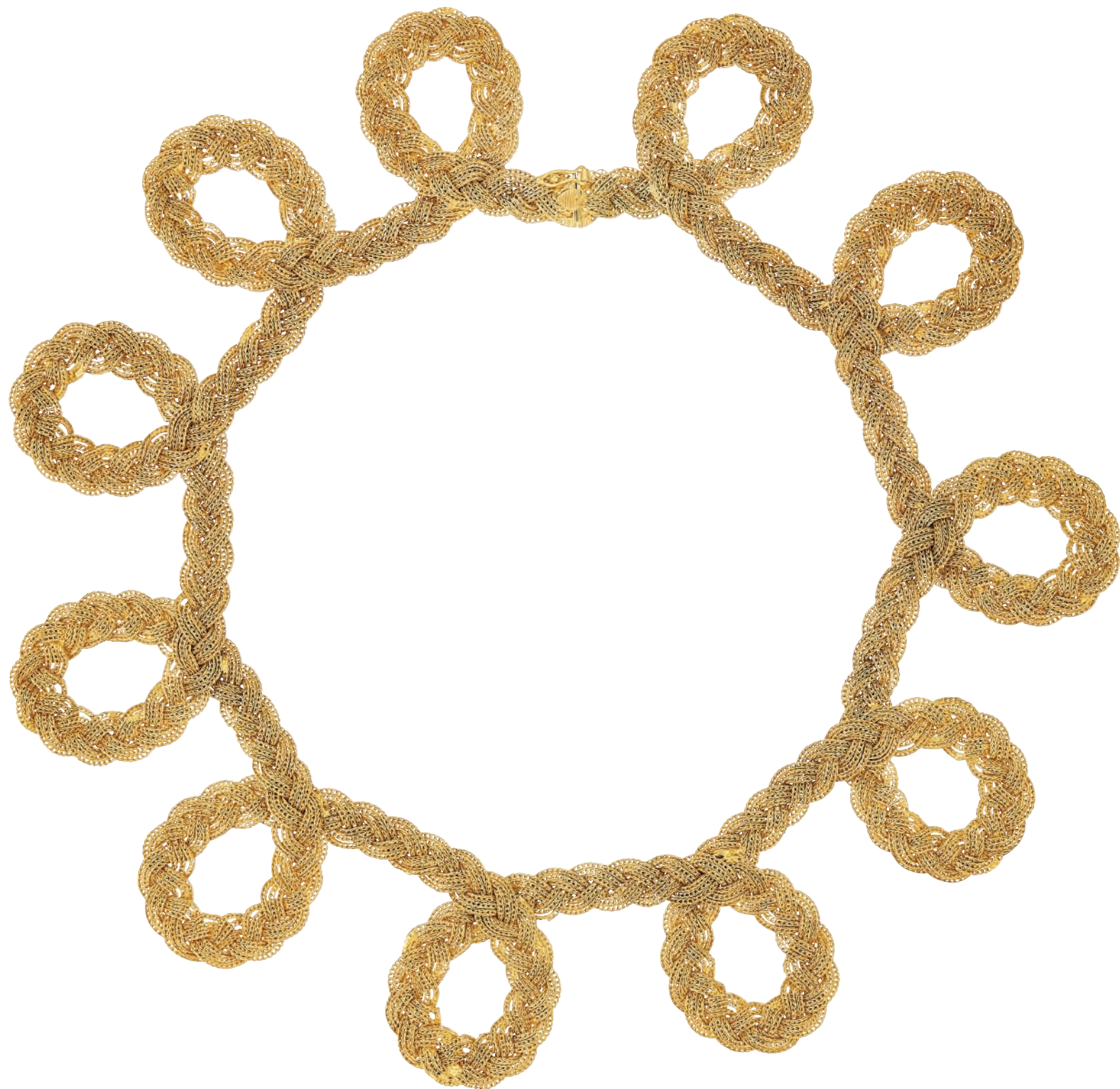
PROPERTY OF A LADY

177

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

Rectangular-cut aquamarines, circular-cut diamonds, gold and platinum, brooch with pendant hook at reverse, brooch 2 ins., earrings 1¼ ins., brooch inscribed 1966, each signed Van Cleef & Arpels, N.Y., nos. 1707 S.O. (brooch), 1708 S.O. (earrings)

\$15,000-20,000



PROPERTY OF A LADY

178

GOLD NECKLACE, TIFFANY & CO.

18k gold, 16 ins., signed Tiffany & Co., 'Made in Italy'

\$8,000-12,000



179

PROPERTY OF AN ESTATE

179

COLORED DIAMOND AND DIAMOND RING

Fancy vivid yellow cushion modified brilliant-cut diamond of 3.00 carats, triangular-shaped diamonds, 14k white gold, ring size 6½

GIA, 2019, report no. 1116512822: 3.00 carats, Fancy Vivid Yellow, natural color, SI1 clarity

\$35,000-55,000



180

PROPERTY FROM A NEW YORK
PRIVATE COLLECTION

180

**TURQUOISE, DIAMOND AND ENAMEL
BRACELET, DAVID WEBB**

Oval cabochon turquoise, circular-cut diamonds, white enamel, 18k gold and platinum, with visible evidence of repair to enamel, 6¾ ins., signed Webb

\$15,000-20,000



181
(two views)

PROPERTY OF A PRIVATE COLLECTOR

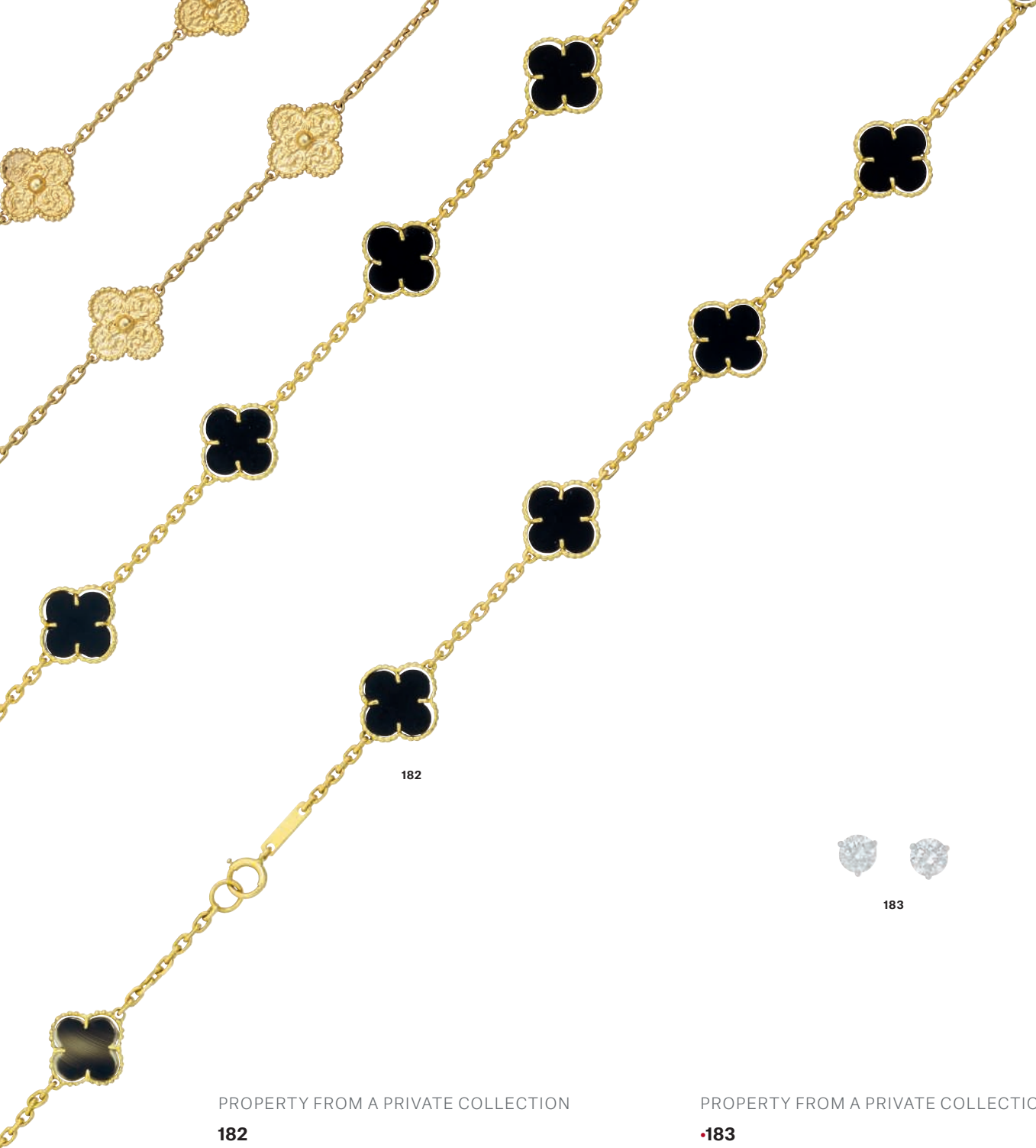
181

**DIAMOND, GOLD AND TITANIUM
'DECLARATION' WRISTWATCH, CARTIER**

Circular-cut diamonds, titanium case, 18k gold
(Swiss marks), black fabric straps, quartz movement, case
width 15.80 mm, 6 ins., signed Cartier, nos. 54124CE, 2611

\$6,000-8,000





182

PROPERTY FROM A PRIVATE COLLECTION

182

**ONYX 'VINTAGE ALHAMBRA' LONGCHAIN
NECKLACE AND GOLD 'VINTAGE ALHAMBRA'
LONGCHAIN NECKLACE, VAN CLEEF & ARPELS**

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

\$15,000-20,000

183

PROPERTY FROM A PRIVATE COLLECTION

•183

DIAMOND STUDS

Round brilliant-cut diamonds of 1.04 and 0.98 carats,
14k white gold

GIA, 2019, report no. 6203012083: 1.04 carats,
F color, I2 clarity

GIA, 2019, report no. 2192992863: 0.98 carat,
F color, SI2 clarity

\$2,000-4,000

PROPERTY FROM THE ESTATE OF A LADY

184

**TWO GOLD AND MULTI-GEM CHARM
BRACELETS, TIFFANY & CO.**

14k gold charm bracelet of 7 $\frac{1}{8}$ ins., suspending six 14k or 18k gold and gem-set charms, bracelet and charms each signed Tiffany & Co., chair, carriage and piano charms each unsigned, total weight, 282.5 g; 14k gold charm bracelet of 7 $\frac{1}{2}$ ins., suspending three 14k or 18k gold and gem-set charms, bracelet and charms each signed Tiffany & Co., heart with arrow and one lady charm unsigned, total weight, 285.1 g

\$15,000-20,000



PROPERTY FROM THE ESTATE OF
MADELEINE VAN EERDE LE BEAU

185

SAPPHIRE AND DIAMOND RING, BORIS LE BEAU

Oval modified mixed-cut sapphire of 10.43 carats, circular and baguette-cut diamonds, platinum and 18k gold, ring size 4, signed Boris Le Beau

AGL, 2019, report no. 1102079: 10.43 carats, Madagascar, no gemological evidence of heat or clarity enhancement

GIA, 2019, report no. 2191975492: 10.43 carats, no indications of heating

\$20,000-30,000



185
(two views)

PROPERTY OF A LADY

186

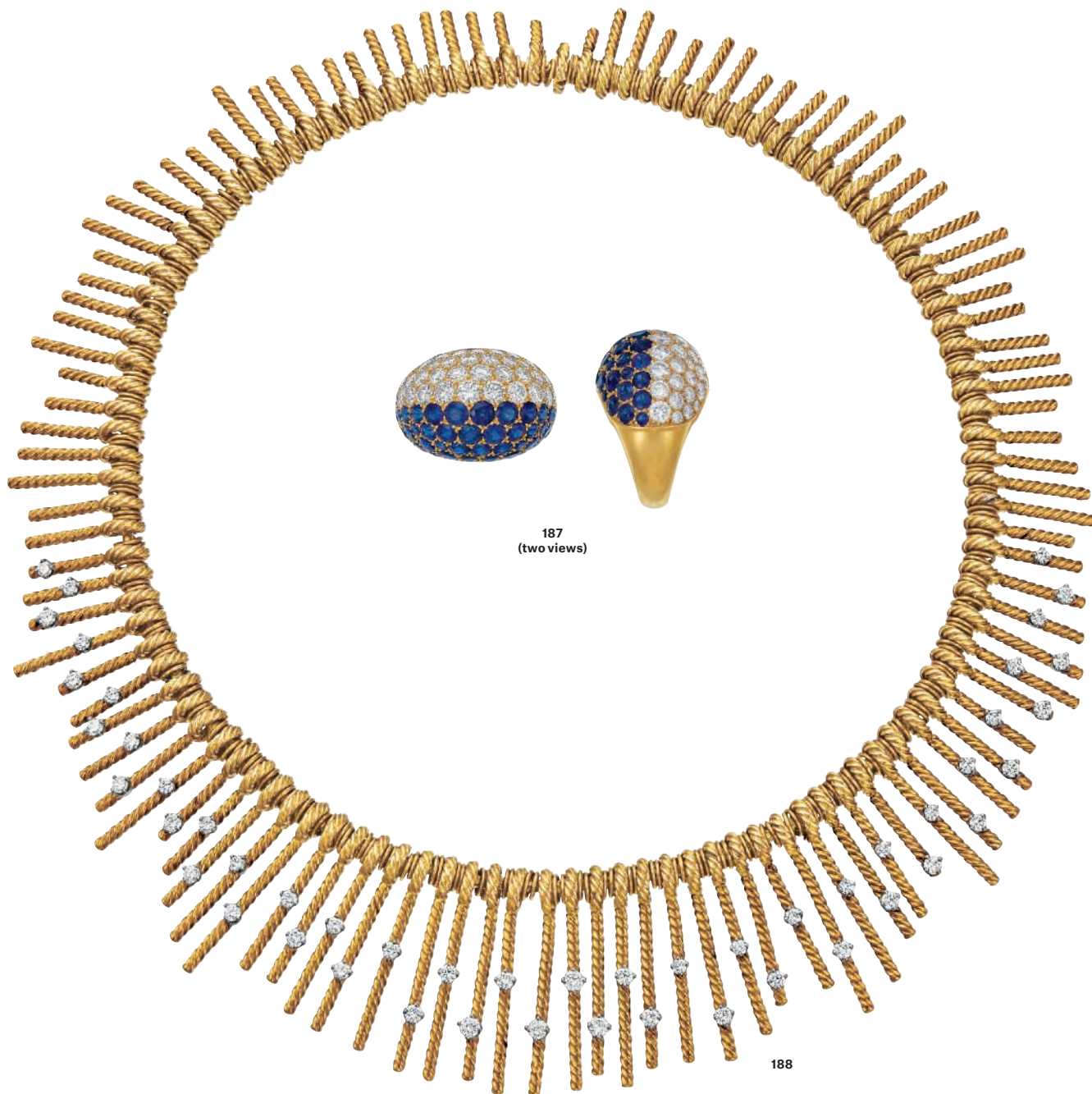
**ART DECO SAPPHIRE AND GOLD
CIGARETTE CASE, MARZO**

Rectangular outline, trapezoid-shaped sapphires, cabochon sapphire pushpiece, 18k gold (French mark), $3\frac{1}{2} \times 3\frac{3}{8} \times \frac{5}{16}$ ins., circa 1925, signed Marzo, 'Paris', no. 60732, blue Marzo case

\$8,000-12,000



186



PROPERTY OF A LADY

187

**SAPPHIRE AND DIAMOND 'BOULE' RING,
CARTIER**

Circular-cut sapphires and diamonds, 18k gold
(French marks), ring size 5¾, signed Cartier, no. 727750,
red Cartier case and outer box

\$10,000-15,000

PROPERTY OF A DISTINGUISHED
NEW YORK FAMILY

188

**DIAMOND AND GOLD NECKLACE,
JEAN SCHLUMBERGER, TIFFANY & CO.**

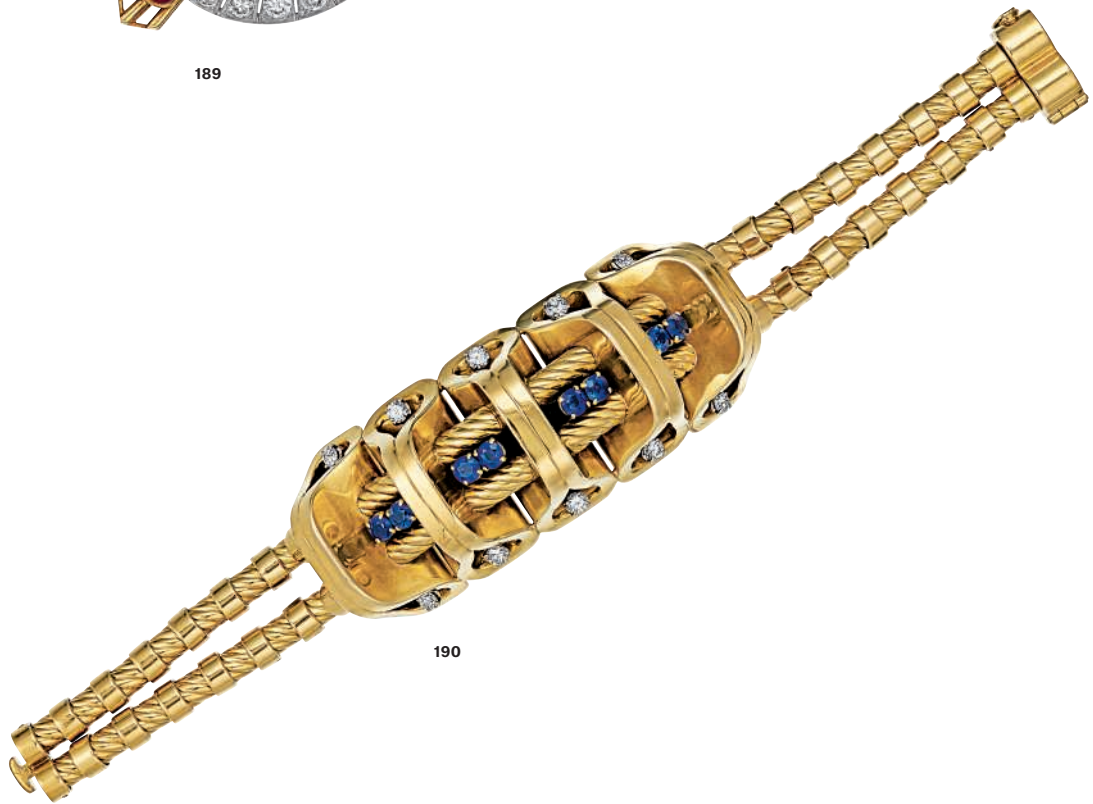
Circular-cut diamonds, 18k gold, 16½ ins., signed
Tiffany & Co., Schlumberger, black Tiffany & Co.
envelope pouch and cream Tiffany & Co. outer box

\$15,000-20,000



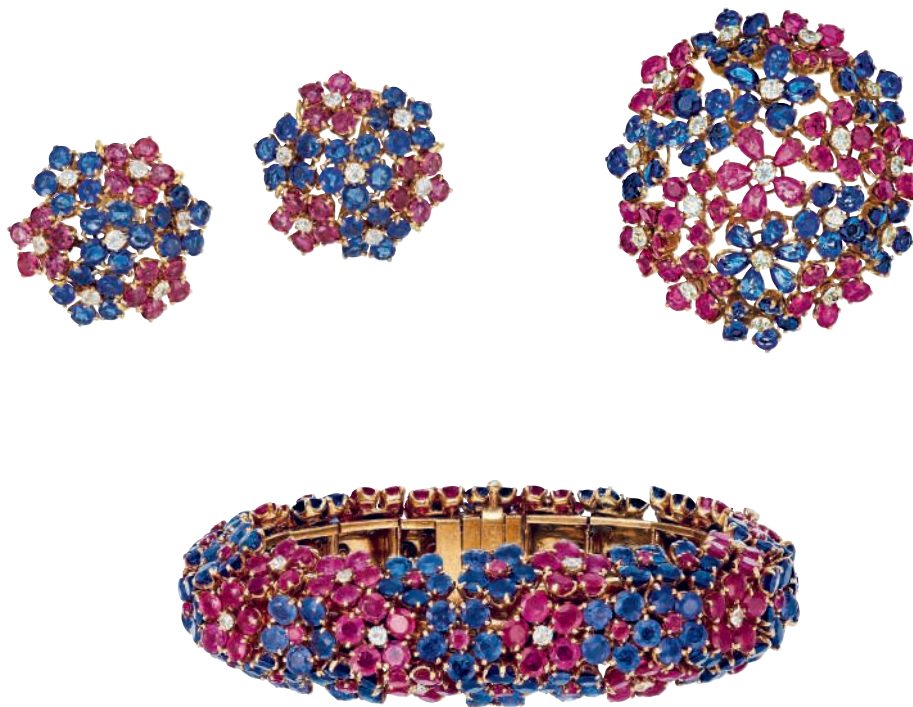
189

189
RETRO DIAMOND, SAPPHIRE AND RUBY BROOCH
Circular-cut diamonds, oval-cut sapphires, oval cabochon rubies, platinum and 18k gold, 2½ ins., circa 1940
\$15,000-20,000



190

190
RETRO SAPPHIRE, DIAMOND AND GOLD BRACELET
Circular-cut sapphires and diamonds, 18k gold, 6½ ins., circa 1940
\$12,000-18,000



191

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

Circular and pear-shaped sapphires and rubies,
circular-cut diamonds, 18k gold, circa 1945, bracelet 6¾ ins.,
brooch 1¾ ins., bracelet signed VCA and brooch signed
Van Cleef & Arpels, no. N.Y. 1732 (bracelet),
accompanied by unsigned earrings of similar design

\$60,000-80,000

LITERATURE:

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

The 1930s and 1940s are often described as a golden age for Van Cleef & Arpels. The firm debuted iconic designs, which bolstered the reputation of the Maison worldwide. Examples include the noteworthy 'Ludo' (Lots 433, 435), 'mystery-set' (Lot 282) and 'Hawaii' (Lots 191-193) designs.

'Hawaii' jewels were presented at the 1939 New York World's Fair where they gained international recognition. The 'Hawaii' was composed of red, blue and white Forget-me-not flower bouquets and the collection became very popular after World War II; worn as a renowned symbol of remembrance and 'freedom-at-last' by the Éléantes worldwide.



192

193

192

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

Circular-cut sapphires, rubies and diamonds, 18k gold (French marks), 7 $\frac{7}{8}$ ins., circa 1945, signed Van Cleef & Arpels, no. 61618

\$20,000-30,000

PROPERTY OF A VIRGINIA LADY

193

RETRO SAPPHIRE, RUBY AND DIAMOND 'HAWAII' EARRINGS, VAN CLEEF & ARPELS

Circular-cut sapphires, rubies and diamonds, 18k gold (French marks), 1 $\frac{1}{8}$ ins., circa 1945, signed Van Cleef & Arpels, maker's marks, no. 72118

\$12,000-18,000



194

194

SAPPHIRE AND DIAMOND RING

Cushion mixed-cut sapphire of 1.83 carats, tapered baguette-cut diamonds, platinum, ring size 6¾

AGL, 2019, report no. 1101140: 1.83 carats, Kashmir, no gemological evidence of heat

Gübelin, 2019, report no. 19042099: 1.83 carats, Kashmir, no indications of heating

\$15,000-20,000



195

PROPERTY FROM A PRIVATE
FAMILY COLLECTION

195

**FOUR DIAMOND, EMERALD AND GOLD
BANGLE BRACELETS, VAN CLEEF & ARPELS**

Two bangle bracelets set with circular-cut diamonds, one bangle bracelet set with cabochon emeralds, 18k gold, each diameter 2½ ins., each signed VCA

\$12,000-18,000



196

**SET OF GOLD ROSE PETAL JEWELRY, ANGELA CUMMINGS,
TIFFANY & CO.**

18k gold, necklace 15 ins., earrings 1½ ins., 1979, signed Tiffany & Co.
Angela Cummings (necklace) and Tiffany & Co. Cummings (earrings)

\$10,000-15,000



197
(two views)

PROPERTY OF A SOUTHERN CALIFORNIA COLLECTOR

197

DIAMOND RING

Rectangular modified brilliant-cut diamond of 10.06 carats, circular and radiant-cut diamonds, platinum, ring size 4
GIA, 2019, report no. 12250109: 10.06 carats, G color, VS1 clarity
\$150,000-200,000



198

PROPERTY FROM THE BARBARA JONAS COLLECTION

198

BI-COLORED GOLD AND DIAMOND CUFF BRACELET, BUCCELLATI

Circular and single-cut diamonds, 18k yellow and white gold, diameter 2 ins., signed Buccellati and gb, 'Italy'
\$25,000-35,000



199

PROPERTY OF A LADY

199

**PINK TOURMALINE AND DIAMOND NECKLACE,
VERDURA**

Tumbled pink tourmaline beads, circular-cut diamonds,
18k gold (Italian marks), 16 ins. (adjustable), signed Verdura,
no. VB1245, tassels detachable for variety of wear

\$10,000-15,000

PROVENANCE:

Sotheby's, New York, 5 February 2015, lot 79



200

PROPERTY FROM AN
IMPORTANT COLLECTION

200

DIAMOND EARRINGS

Pear brilliant-cut fancy light yellow diamond of 5.19 carats,
pear brilliant-cut diamond of 4.95 carats,
pear-shaped diamonds, platinum, 1 1/4 ins.

GIA, 2019, report no. 1206414641: 5.19 carats,
Fancy Light Yellow, natural color, SI2 clarity

GIA, 2019, report no. 1206414626: 4.95 carats,
U-V color, VS1 clarity

\$25,000-35,000

FLORENCE AND HERBERT IRVING



For Florence and Herbert Irving, the opportunity to live in dialogue with their extraordinary collection of Asian sculpture, ceramics, painting, and decorative art was an incomparable experience—an opportunity forged through unstinting personal scholarship and friendship with the world’s foremost scholars. Across more than a half century, the couple assembled one of the world’s foremost private collections of Asian art. Yet as Mr. Irving so astutely observed, it was the couple’s dedication to people—from the experts who helped shape their collection to the countless New Yorkers who benefitted from their largesse—that defines the generous vision that is the Irving legacy.

Herbert Irving was the co-founder of the Sysco Corporation, the world’s largest distributor of food products. The success of the Sysco Corporation allowed the Irvings to adopt a spirited ethos of living, one founded upon the principles of helping others and embracing fine art. The couple came to amass the United States’ foremost private collection of Chinese, Japanese, Korean, and Southeast Asian works, making the Irving name synonymous with Asian art. As their collection matured, so did the Irvings’ conviction that it should be enjoyed by the public. The couple became two of the most significant patrons in the history of the Metropolitan Museum of Art: years of bequests, unwavering financial support, and personal leadership culminated, in 2017, with a transformative gift of \$80 million to the museum—its largest donation in recent history. “The Irvings have been inspirational

donors in building the Museum’s collections and galleries of Asian Art since 1987,” said Met President and CEO Daniel Weiss. “We are profoundly grateful to the Irvings for their tremendous generosity and vision.”

In their betterment of the New York community, Florence and Herbert Irving came to stand proudly in the annals of American philanthropy. Together, they pursued a massive philanthropic undertaking totaling over \$1 billion in support to the Metropolitan Museum of Art, Columbia University Medical Center, and New York-Presbyterian Hospital, among other causes. The Irvings enabled Columbia, in particular, to evolve into one of the world’s foremost medical institutions. By the time of Mr. Irving’s passing in 2016, he was the largest donor in the history of New York-Presbyterian/Columbia University Medical Center—a designation that, beyond its extraordinary benevolence, signified a deep and abiding belief in helping others. The following year, Florence Irving announced that her husband had left an additional gift of more than \$700 million to the institution in his will, a donation that will reverberate across generations of patients and researchers.

In their giving, Florence and Herbert Irving sought to elevate men and women from all backgrounds, and to share with others the Asian art that had so enriched their lives. This generous vision will forever define the Irving legacy.



201

RUBY AND DIAMOND RING, HARRY WINSTON

Cushion mixed-cut ruby of 9.73 carats, triangular, baguette and circular-cut diamonds, platinum, ring size 5¼, unsigned, no. 16687, black Harry Winston case

Harry Winston, 1973: Insurance Appraisal

AGL, 2018, report no. 1097224: 9.73 carats, Burma, no gemological evidence of heat

Gübelin, 2019, report no. 19072057: 9.73 carats, Burma, no indications of heating, with Information Sheet

\$150,000-200,000

PROPERTY OF A LADY



202

THREE GOLD BRACELETS, SEAMAN SCHEPPS

18k gold, 18k rose gold, 18k white gold, each 6 ins., each signed Seaman Schepps, each with maker's marks, no. 19267 (white gold bracelet)

\$12,000-18,000

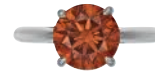
203

COLORED DIAMOND RING

Fancy deep brownish orange round brilliant-cut diamond of 2.50 carats, platinum, ring size 6

GIA, 2019, report no. 2327860792: 2.50 carats, Fancy Deep Brownish Orange, natural color, SI2 clarity

\$30,000-50,000



203

PROPERTY FROM A PRIVATE COLLECTION

204

DIAMOND STUDS

Square step-cut diamonds of 5.07 and 5.02 carats, platinum, $\frac{3}{8}$ in.

\$50,000-70,000



204

PROPERTY FROM A PROMINENT
AMERICAN COLLECTION

•205

**DIAMOND AND COLORED SAPPHIRE RING,
VAN CLEEF & ARPELS**

Designed as a leaf, circular-cut diamonds, green sapphires, orange sapphires, 18k white gold (French mark), ring size 7, signed Van Cleef & Arpels, no. ML5450

\$10,000-15,000



205



206

PROPERTY OF A PRIVATE COLLECTOR

206

DIAMOND RING, M. GERARD

Pear brilliant-cut diamond of 6.94 carats, 18k gold (French mark), ring size 6¾, signed M. Gerard, no. 2921
GIA, 2019, report no. 5205632863: 6.94 carats, D color, VVS1 clarity, potentially Internally Flawless, Type IIa

\$200,000-300,000

207

PROPERTY OF A NEW YORK PHILANTHROPIST

207

PINK TOPAZ, EMERALD AND DIAMOND NECKLACE, TAFFIN

Pear-shaped pink topazes, circular-cut emeralds, single-cut diamonds, 18k rose gold, 16 ins., 2014, signed Taffin, maker's mark, no. TF3936

\$40,000-60,000

LITERATURE:

S. Lacava, *Taffin: The Jewelry of James de Givenchy*, New York, Rizzoli, 2016, p. 318





208

DIAMOND CUFF BRACELET, WILFREDO ROSADO

Circular-cut diamonds, 18k blackened gold (French marks), accompanied by interchangeable fittings of pink, white and black feathers for the inner portion of the cuff bracelet and a screwdriver, diameter 2¼ ins., signed Wilfredo Rosado, with maker's mark, no. WR1002, two brown Wilfredo Rosado cases and outer boxes

\$20,000-30,000

Wilfredo Rosado is a contemporary jewelry house known for masterpiece-level workmanship with an eye for new and daring designs. The American firm engages ateliers in France and Italy to create the perfect balance between tradition and luxury. Wilfredo Rosado designs combine the feminine and the masculine, pairing unique materials such as leather and flowers with diamonds and metal, often referred to as a balance of glamour and grit. Rosado was mentored by Andy Warhol and Giorgio Armani, which provided an incredible foundation for his creative eye. Often worn by celebrities including Julia Roberts, Rihanna, Mariah Carey and Olivia Wilde, Wilfredo Rosado jewels embody fashion-forward street style, sophistication and elegance.



(shown with interchangeable attachments, not to scale)



209

A UNIQUE PAIR OF DIAMOND AND RUBY 'BEATS PRO' HEADPHONES, GRAFF

Circular-cut diamonds and rubies, white leather, platinum, 7½ ins. (adjustable), signed Beats Pro

\$100,000-150,000

Created especially for the Halftime Show at Super Bowl XLVI, Lot 209 is a one-of-a-kind pair of 'Beats Pro' by Dr. Dre headphones made in collaboration with Graff. The fusion of these two iconic, luxury brands perfectly combines the best in quality of their respective fields. The headphones are set with over 120 carats of Graff diamonds and accented with vibrant rubies. For their debut

on one of the world's biggest stages, the headphones were worn by Madonna and the group LMFAO. Additionally, they have been worn by Grammy Award-winning artist Lil Wayne. These headphones provide music enthusiasts and high jewelry connoisseurs alike the opportunity to own a unique collector's item from Graff and Beats by Dre.

(not shown to scale)





210

DIAMOND RING

Rectangular-cut diamond of 10.57 carats, baguette-cut diamonds, platinum, ring size 6

GIA, 2019, report no. 2155073570: 10.57 carats, D color, VVS1 clarity

\$400,000-600,000

PROVENANCE:

Christie's, New York, 10 December 2012, lot 267





211



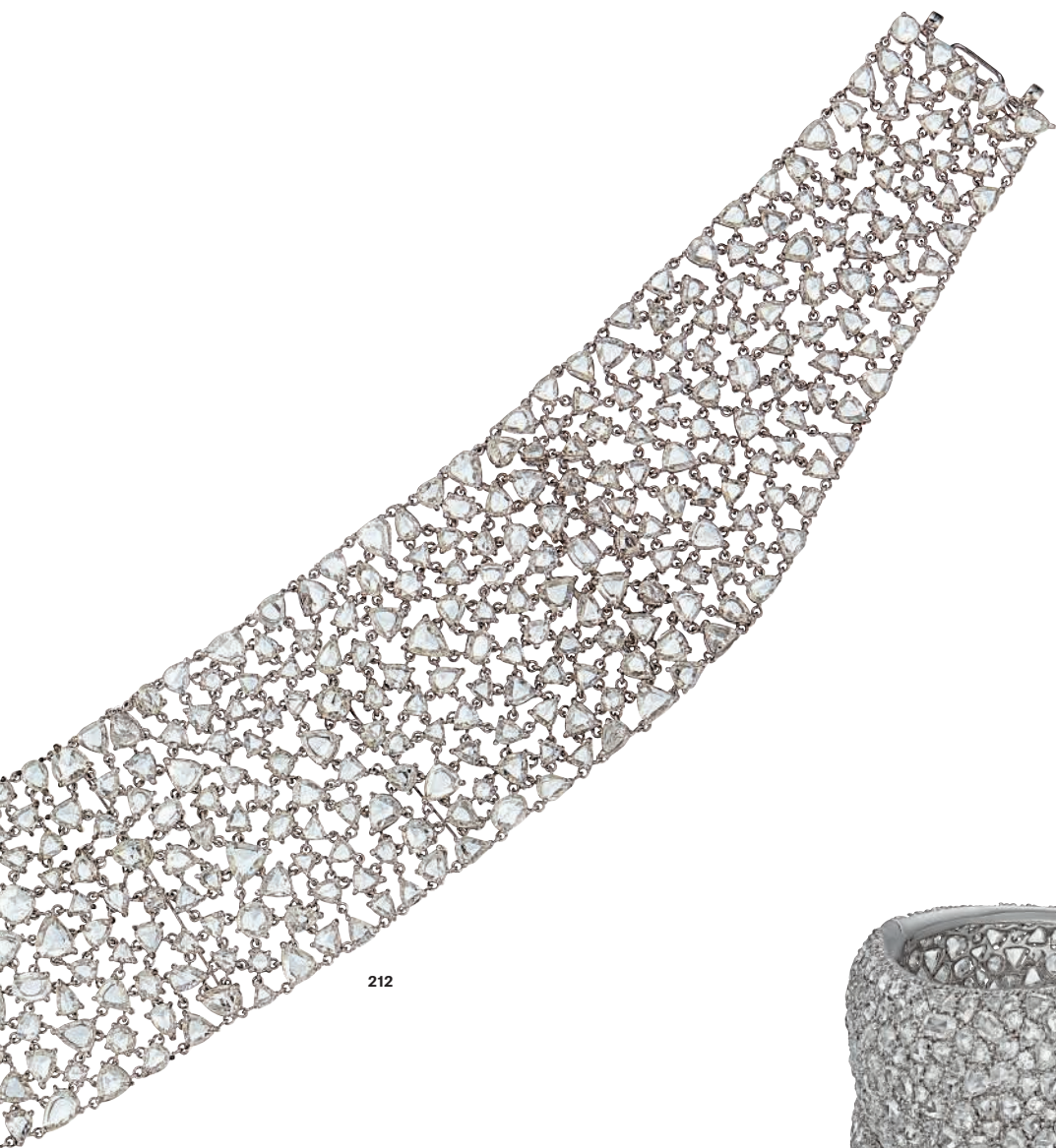
PROPERTY OF A NEW YORK PHILANTHROPIST

211

DIAMOND EARRINGS

Circular, single, baguette and marquise-cut diamonds, platinum, tassels are detachable, 4 ins.

\$30,000-50,000



212

PROPERTY OF A NEW YORK PHILANTHROPIST

212

DIAMOND CHOKER NECKLACE

Pear, triangular, circular and cushion-shaped rose-cut diamonds, white gold, 13½ ins.

\$30,000-50,000



213

PROPERTY FROM A PROMINENT
AMERICAN COLLECTION

•213

**DIAMOND BANGLE BRACELET,
LORRAINE SCHWARTZ**

Rose and circular-cut diamonds, 18k white gold,
diameter 2½ ins., signed LS

\$10,000-15,000



214
(two views)

214

PLATINUM BANGLE BRACELET, CARTIER

Platinum, internal diameter 2½ ins., signed Cartier London

\$15,000-20,000



215

215

DIAMOND NECKLACE, TIFFANY & CO.

Rose and modified rectangular-cut diamonds, platinum, neckchain 16¼ ins., pendant 1½ ins., signed Tiffany & Co., no. 33286678

\$8,000-12,000

PROPERTY FROM A PRIVATE COLLECTOR,
LONG ISLAND, NEW YORK

216

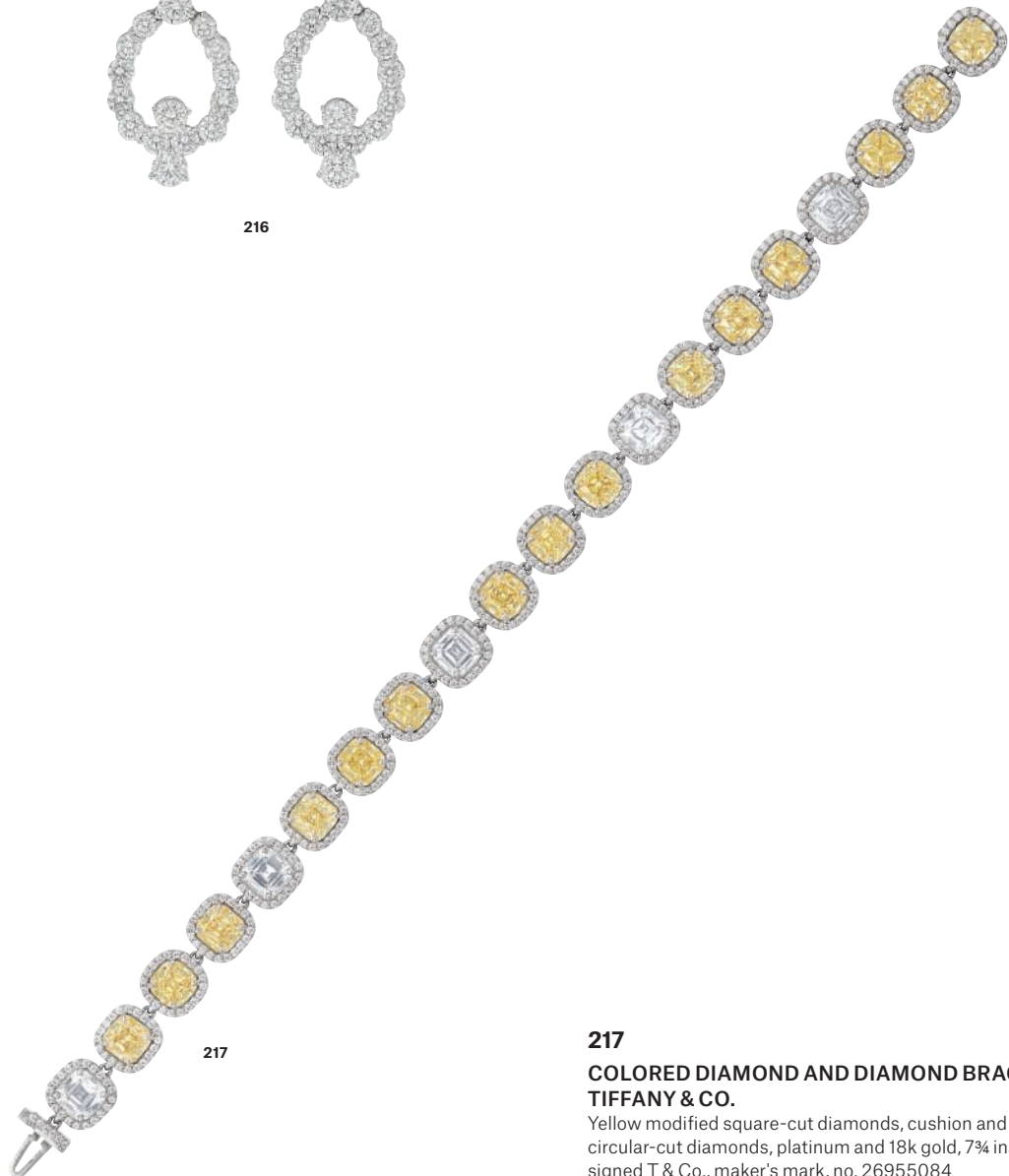
DIAMOND EARRINGS

Circular-cut diamonds, platinum, 2½ ins.

\$15,000-20,000



216



217

217

**COLORED DIAMOND AND DIAMOND BRACELET,
TIFFANY & CO.**

Yellow modified square-cut diamonds, cushion and
circular-cut diamonds, platinum and 18k gold, 7¼ ins.,
signed T & Co., maker's mark, no. 26955084

\$55,000-65,000



218

218

RUBY AND DIAMOND RING

Oval mixed-cut ruby, circular-cut diamonds, platinum,
ring size 8½

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

\$40,000-60,000



219

219

RUBY AND DIAMOND NECKLACE

Oval mixed-cut rubies, oval-cut diamonds, platinum and
18k gold, 16¼ ins.

\$40,000-60,000

220

RUBY AND DIAMOND EARRINGS

Oval mixed-cut rubies of 6.24 and 6.03 carats, oval brilliant-cut diamonds of 1.55, 1.52, 1.18, 1.18, 1.03 and 1.00 carats, platinum and 18k gold, 1 $\frac{1}{2}$ ins.

AGL, 2019, report no. 1102084 A and B: 6.24 and 6.03 carats, Burma, heat and insignificant to minor clarity enhancement, heating residues

GIA, 2006, report no. 15309940: 1.55 carats, G color, SI1 clarity

GIA, 2006, report no. 15197593: 1.52 carats, F color, SI1 clarity

GIA, 2006, report no. 15324633: 1.18 carats, F color, SI1 clarity

GIA, 2006, report no. 15015237: 1.18 carats, G color, SI1 clarity

GIA, 2004, report no. 13275929: 1.03 carats, G color, SI1 clarity

GIA, 2004, report no. 13275893: 1.00 carat, G color, VS2 clarity

\$100,000-200,000

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



220

221

RUBY AND DIAMOND RING

Oval mixed-cut ruby of 9.07 carats, triangular-shaped diamonds, platinum and 18k gold, ring size 6

AGL, 2019, report no. 1101809: Burma, no gemological evidence of heat

Gübelin, 2003, report no. 0102525: 9.07 carats, Burma, no indications of heating

\$150,000-250,000

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



221



222

222

EMERALD AND DIAMOND BROOCH

Rectangular-cut emerald, circular, marquise and pear-shaped diamonds, platinum, 2¼ ins.

AGL, 2018, report no. 1092581: Colombia, insignificant to minor clarity enhancement, traditional type

\$40,000-60,000



223

223

COLORED DIAMOND AND DIAMOND EARRINGS

Fancy yellow cut-cornered rectangular modified brilliant-cut diamond of 16.92 carats, fancy yellow cut-cornered square modified brilliant-cut diamond of 16.36 carats, circular-cut diamonds, platinum, 1 in.

GIA, 2007, report no. 16383275: 16.92 carats, Fancy Yellow, natural color, VS1 clarity

GIA, 2007, report no. 16383269: 16.36 carats, Fancy Yellow, natural color, VS1 clarity

\$250,000-350,000

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



224

COLORED DIAMOND AND DIAMOND NECKLACE

Fancy light yellow cut-cornered rectangular modified brilliant-cut diamonds of 3.19 to 0.82 carats, fancy yellow cut-cornered rectangular modified brilliant-cut diamond of 4.30 carats, cut-cornered rectangular modified brilliant-cut diamonds of 1.73 to 1.11 carats, radiant-cut yellow diamonds and diamonds, platinum and 18k gold, 16½ ins.

GIA, 2001, report no. 11396349: 4.30 carats, Fancy Yellow, VS2 clarity

21 GIA, 1992 to 2001: 3.19 to 0.82 carats, Fancy Light Yellow, Internally Flawless to VS2 clarity (some clarities not reported)

11 GIA, 1992 to 2000: 1.86 to 1.01 carats, H to I color, Internally Flawless to SI1 clarity

\$200,000-250,000

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



225

225

SAPPHIRE AND DIAMOND RING, MAUBOUSSIN

Rectangular-cut sapphire of 30.95 carats, baguette-cut diamonds, platinum, ring size 6, signed Mauboussin 'France'

AGL, 2019, report no. 1101808: 30.95 carats, Ceylon, no gemological evidence of heat or clarity enhancement

\$300,000-600,000



226

226

SAPPHIRE AND DIAMOND EARRINGS

Pear mixed-cut sapphires of 20.87 and 18.67 carats, old mine brilliant-cut diamonds of 1.92 and 1.92 carats, circular-cut diamonds, platinum, 1½ ins.

AGL, 2019, report no. 1101807 A and B: Ceylon, no gemological evidence of heat or clarity enhancement

Gübelin, 2007, report no. 0702666 1 and 2: 18.67 and 20.87 carats, Ceylon, no indications of heating

GIA, 2007, report no. 15182309: 1.92 carats, G color, VS1 clarity

GIA, 2007, report no. 15128049: 1.92 carats, G color, VS2 clarity

\$200,000-300,000

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



227

DIAMOND RIVIÈRE NECKLACE

Cushion and cushion modified brilliant-cut diamonds of 5.57, 5.20, 5.12, 3.77, 3.32, 2.75, 2.10, 2.03 carats, smaller cushion-cut diamonds ranging from 2.18 to 0.52 carats, platinum, 16¼ ins.

GIA, 2019, report no. 13454810: 5.57 carats, H color, VVS2 clarity

GIA, 2019, report no. 6207529786: 5.20 carats, F color, VS1 clarity

GIA, 2019, report no. 12352677: 5.12 carats, G color, VVS1 clarity

GIA, 2019, report no. 13444857: 3.77 carats, H color, VS2 clarity

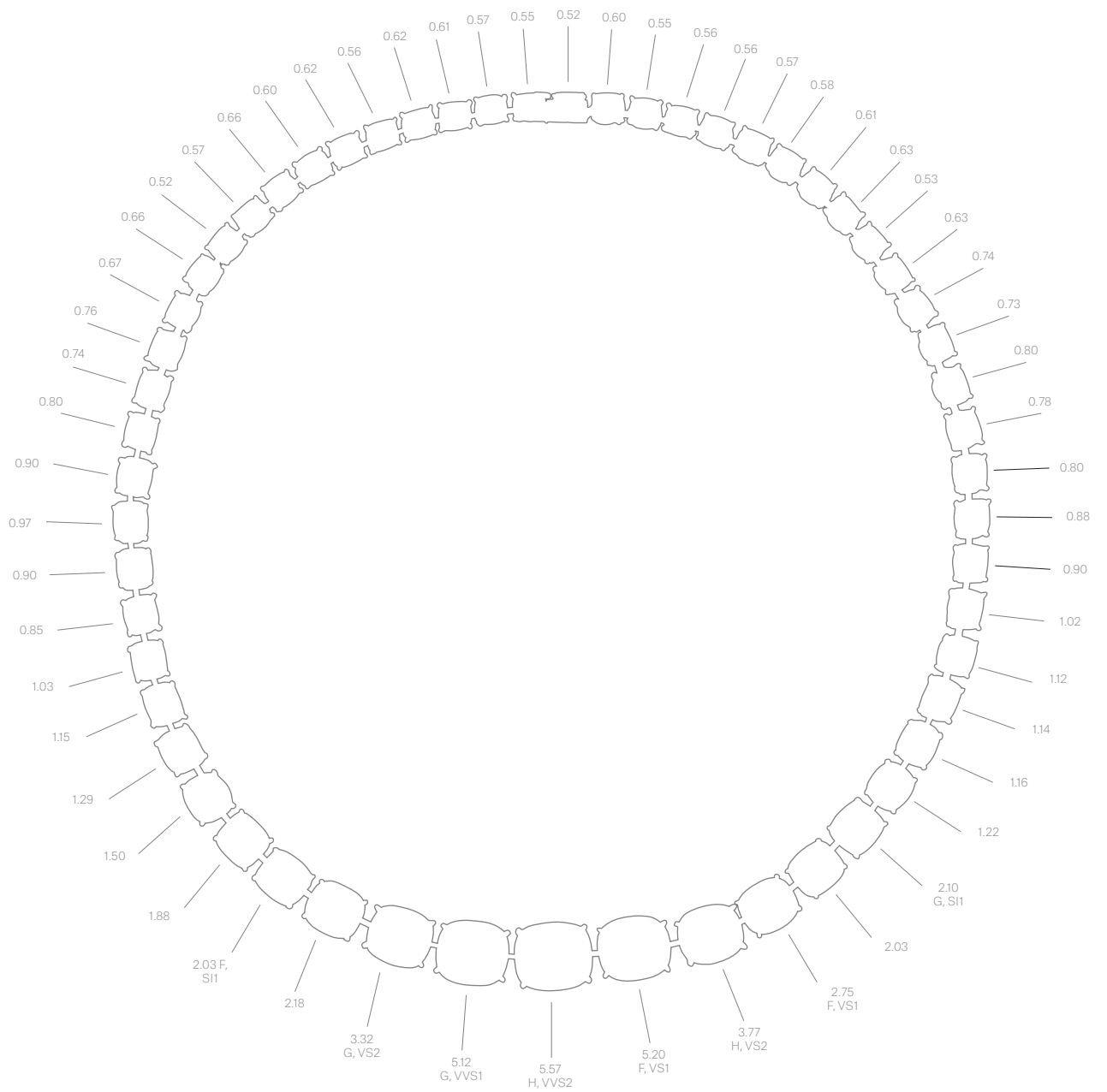
GIA, 2019, report no. 13426007: 3.32 carats, G color, VS2 clarity

GIA, 2019, report no. 13331150: 2.75 carats, F color, VS1 clarity

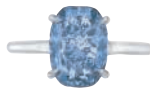
GIA, 2019, report no. 2201529859: 2.10 carats, G color, SI1 clarity

GIA, 2019, report no. 13365811: 2.03 carats, F color, SI1 clarity

\$400,000-600,000







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

228

COLORED DIAMOND RING

Fancy vivid blue round-cornered rectangular modified brilliant-cut diamond of 3.07 carats, platinum, ring size 6

GIA, 2019, report no. 5201277441: 3.07 carats, Fancy Vivid Blue, natural color, VVS1 clarity, Type IIb

\$3,000,000-4,000,000





229

PROPERTY OF A PRIVATE COLLECTOR

229

DIAMOND STUDS

Round brilliant-cut diamonds of 5.48 and 5.44 carats, platinum

GIA, 2019, report no. 5201541499: 5.48 carats, I color, VS1 clarity

GIA, 2019, report no. 5127900: 5.44 carats, I color, VS1 clarity

\$130,000-180,000



230

PROPERTY OF A LADY

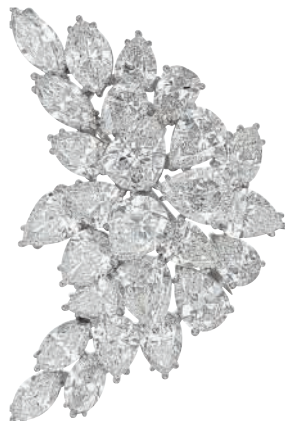
230

DIAMOND NECKLACE

Heart brilliant-cut diamond of 7.16 carats, 14k white gold, 17 ins.

GIA, 2019, report no. 6187497567: 7.16 carats, J color, SI1 clarity

\$50,000-70,000



231

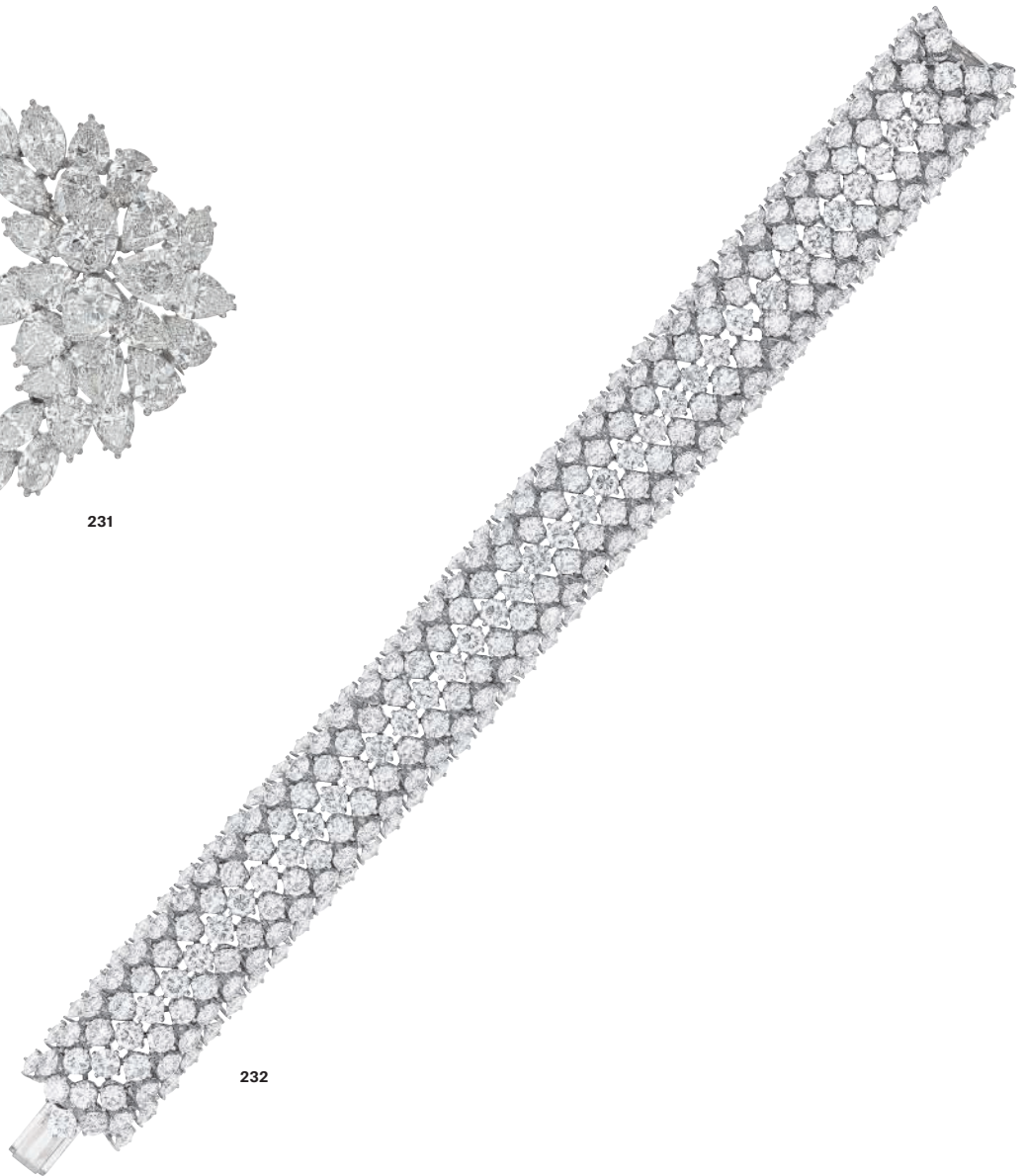
PROPERTY OF A LADY

231

DIAMOND BROOCH

Pear and marquise-cut diamonds, platinum, 2½ ins.

\$50,000-60,000



232

PROPERTY FROM THE
BARBARA JONAS COLLECTION

232

DIAMOND BRACELET

Circular-cut diamonds, 14k white gold, 7¼ ins.

\$25,000-35,000



233

PROPERTY FROM THE
BARBARA JONAS COLLECTION

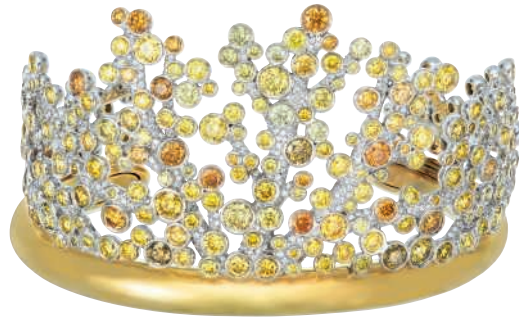
233

**COLORED DIAMOND AND DIAMOND RING,
GRAFF**

Fancy yellow cushion modified brilliant-cut diamond of 8.56 carats, shield-shaped diamonds, platinum and 18k gold, ring size 5, signed Graff

GIA, 2019, report no. 11932931: 8.56 carats, Fancy Yellow, natural color, VVS2 clarity

\$60,000-80,000



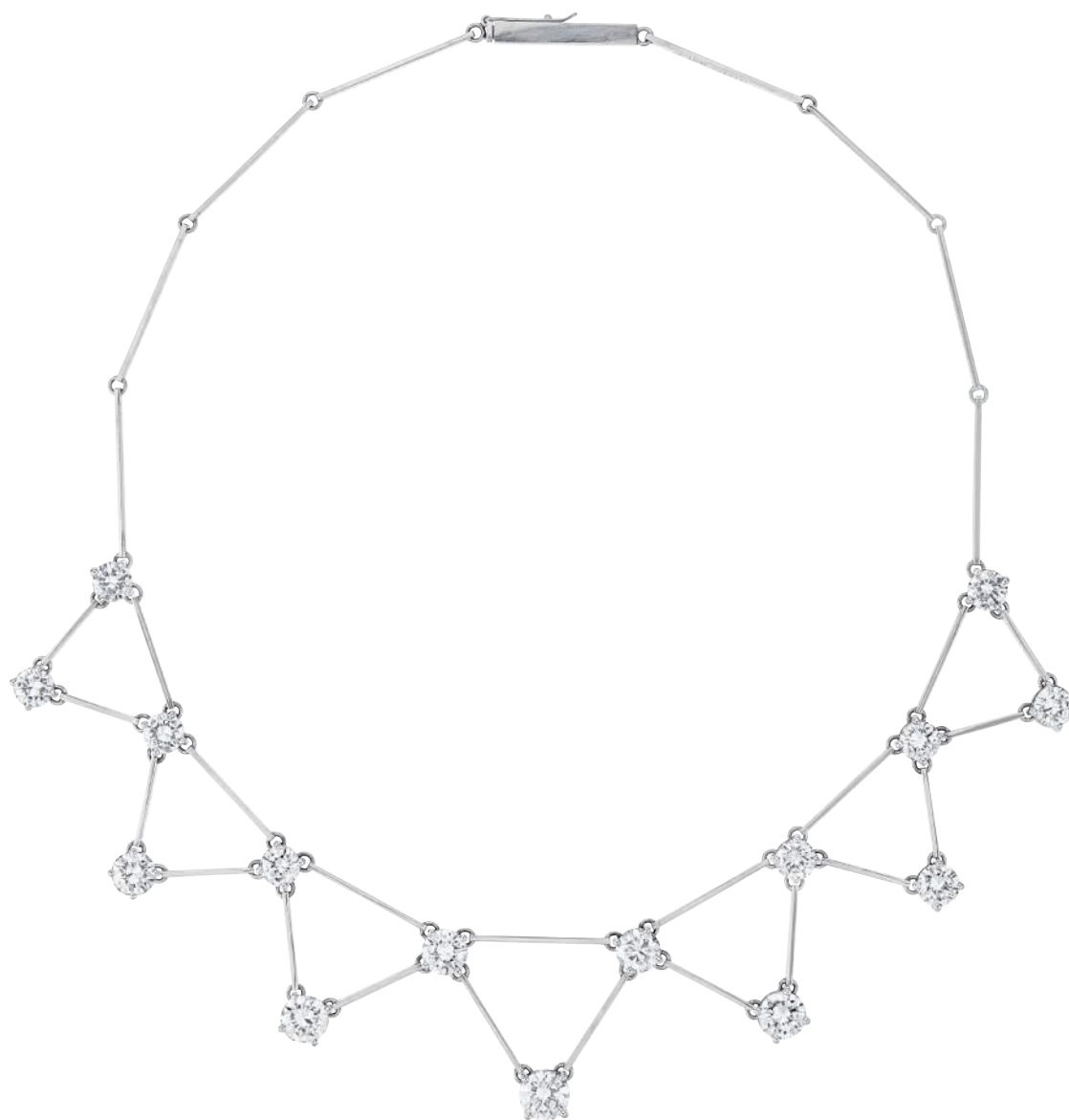
234

234

**COLORED DIAMOND AND DIAMOND
CUFF BRACELET, TIFFANY & CO.**

Circular-cut variously colored yellow and brown diamonds, circular-cut diamonds, 18k gold and platinum, diameter 2½ ins., signed Tiffany & Co., no. 36538066

\$15,000-20,000



235

236

PROPERTY OF A HAWAII COLLECTOR

235

DIAMOND NECKLACE

Fifteen circular-cut diamonds, 18 white gold, 15 1/4 ins.

GIA, 2019, report no. 2201692993: 1.16 carats,
E color, SI1 clarity

GIA, 2019, report no. 6204693022: 1.05 carats,
L color, VS2 clarity

GIA, 2019, report no. 2203693818: 0.98 carat,
I color, VS2 clarity

GIA, 2019, report no. 6204692998: 0.89 carat,
G color, VS2 clarity

\$20,000-30,000

PROPERTY FROM A PRIVATE COLLECTION

•236

DIAMOND STUDS

Round brilliant-cut diamonds of 2.01 and 1.81 carats,
18k white gold

GIA, 2019, report no. 1206136470: 2.01 carats,
N color, I3 clarity

GIA, 2019, report no. 6204135679: 1.81 carats,
M color, I2 clarity

\$2,000-4,000



237

237

EMERALD AND DIAMOND RING

Rectangular-cut emerald, triangular-shaped diamonds, platinum, ring size 9½

AGL, 2019, report no. 1102396: Colombia, minor clarity enhancement, traditional type

GIA, 2019, report no. 2205378994: Colombia, minor clarity enhancement

\$30,000-50,000



238

PROPERTY OF A LADY

238

RUBY, DIAMOND AND BI-COLORED GOLD CUFF BRACELET, BUCCELLATI

Oval cabochon rubies, single-cut diamonds, 18k gold and white gold (Italian mark), diameter 2¼ ins., signed Gianmaria Buccellati, 'Italy'

\$15,000-20,000



239

PROPERTY OF A LADY

239

DIAMOND EARRINGS

Circular-cut diamonds, 18k gold (Italian mark), 2¾ ins.

\$8,000-12,000



240

240

**ENAMEL, RUBY AND EMERALD LION BANGLE
BRACELET, DAVID WEBB**

Of lion motif, yellow enamel, circular cabochon rubies,
pear-shaped emeralds, 18k gold, diameter 2¼ ins.,
signed David Webb

\$15,000-20,000



241

241

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

Circular and square-cut rubies, circular-cut diamonds,
gold, 2¼ ins., 1971, signed V. C. A., no. N.Y.41724

\$30,000-50,000

PROPERTY OF A DISTINGUISHED
NEW YORK FAMILY



242



(concealed dial)

PROPERTY OF A LADY

242

GOLD AND DIAMOND WATCH-BRACELET, CARTIER

18k gold, platinum, circular and baguette-cut diamonds, manual movement, case width 13.30 mm, diamond element slides to conceal dial, 6 $\frac{1}{2}$ ins., signed Cartier, nos. 90171, 1616 and 71

\$10,000-15,000



243



PROPERTY OF A LADY

~243

SET OF CORAL AND DIAMOND JEWELRY, FRED

Oval, circular and pear-shaped cabochon coral, circular and pear-shaped diamonds, 18k gold (French marks), earrings 2 $\frac{3}{4}$ ins., ring size 6 $\frac{1}{4}$, earrings with detachable pendants, each signed Fred

\$20,000-30,000



244

PROPERTY OF A LADY

244

DIAMOND AND GOLD NECKLACE

Oval brilliant-cut diamond of 6.52 carats, circular-cut diamonds, 18k gold, 14¼ ins., accompanied by additional links

GIA, 2015, report no. 7007637: 6.52 carats, I color, VS1 clarity

\$60,000-80,000



245

PROPERTY OF THE LATE
JOHN R. THOMPSON ESTATE

245

DIAMOND RING

Rectangular-cut diamond of 5.36 carats, platinum, ring size 6

GIA, report no. 2195425749: 5.36 carats, F color, VVS2 clarity

\$120,000-180,000



246

246

RUBY-IN-ZOSITE, DIAMOND AND GOLD BIRD BROOCH, STERLÉ

Designed as a bird resting on a perch, ruby-in-zoisite, circular and single-cut diamonds, 18k gold and platinum (French marks), circa 1950, 5 ins., signed Sterlé, 'Paris', no. 7539, gray Sterlé case

\$25,000-35,000

LITERATURE:

Cf. V. Jutheau, *Sterlé, Joaillier Paris*, Édition, Vecteurs, Paris, 1990



247

247

LABRADORITE, DIAMOND AND GOLD BIRD BROOCH, STERLÉ

Designed as a bird in flight, labradorite, circular and single-cut diamonds, 18k gold and platinum (French marks), circa 1960, 5½ ins., signed Sterlé, 'Paris', maker's marks, no. G.505

\$15,000-20,000

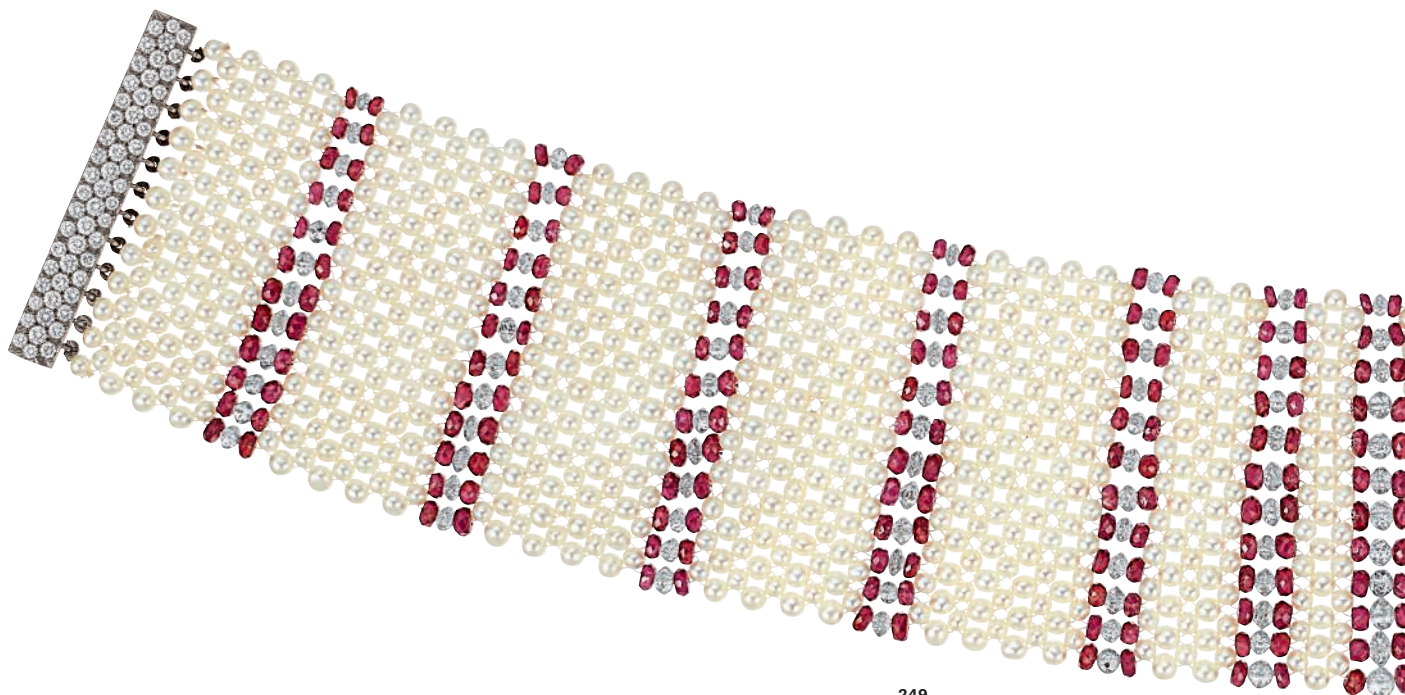
LITERATURE:

Cf. V. Jutheau, *Sterlé, Joaillier Paris*, Édition, Vecteurs, Paris, 1990

Pierre Sterlé was born in 1905 into a family of financiers. After his father's death during World War I, he was placed under the guardianship of his uncle, a jeweler, who taught him the rudiments of the trade. In 1934, he established his own business in Paris and, from 1934-39, he created jewelry for notable houses such as Boucheron and Chaumet. He was the first jeweler invited to the Biennale des Antiquaires and his firm remained open until 1976. Chaumet bought the stock at this time and Pierre Sterlé became an artistic advisor.

Sterlé's jewels are known for their innovative workmanship and creative use of gemstones; flora and fauna being the house's main inspiration. One of their most celebrated designs is the bird motif. These incredible brooches evoke fantasy and sculptural movement. Lots 246 and 247 exemplify the strength of design that made Sterlé famous and is an iconic jewel of this inspirational firm.





249



248

PROPERTY FROM AN IMPORTANT
PRIVATE ESTATE

248

SET OF RUBY AND DIAMOND JEWELRY

Oval mixed-cut rubies, circular and baguette-cut diamonds, platinum, ring size 4½, earrings 1½ ins.

AGL, 2019, report no. 1103815: Ring, Burma, no gemological evidence of heat

AGL, 2019, report no. 1103816 A and B: Earrings, Burma, no gemological evidence of heat

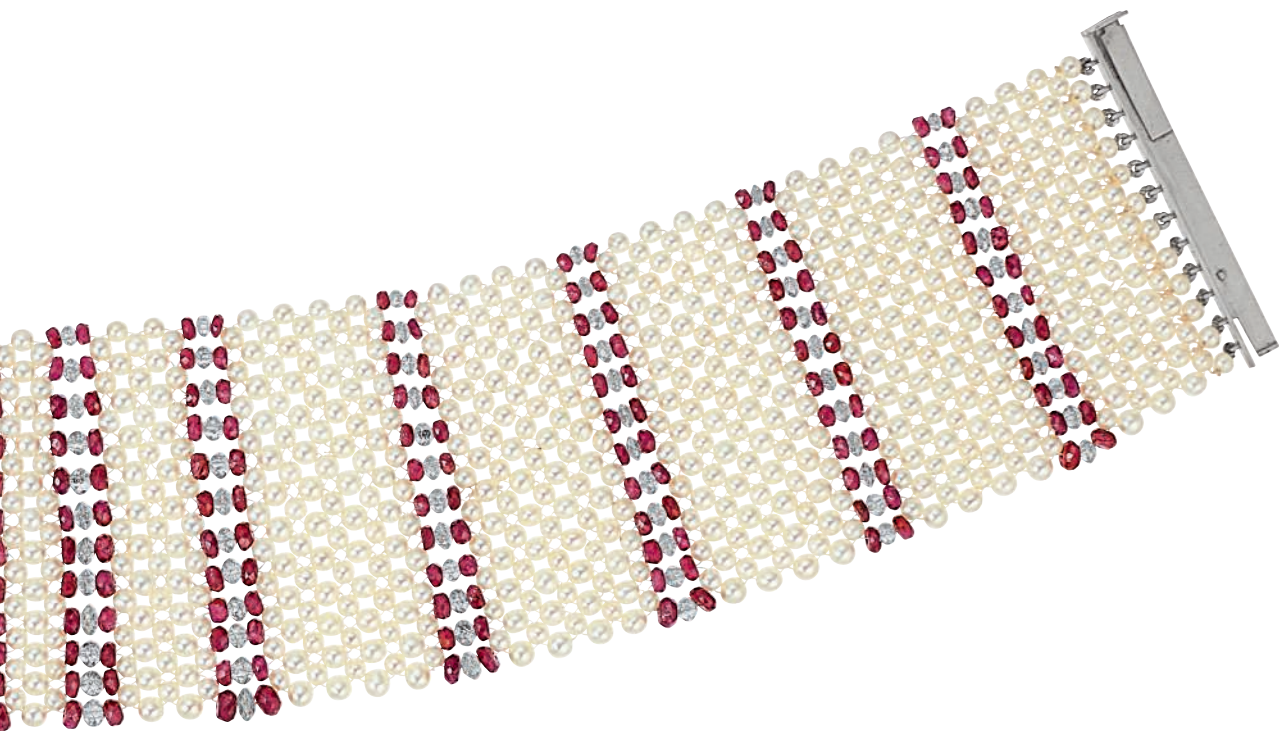
\$15,000-20,000

249

CULTURED PEARL, RUBY AND DIAMOND CHOKER NECKLACE

Cultured pearl, ruby and diamond beads, circular-cut diamonds, platinum, 14 ins.

\$20,000-30,000



250

PROPERTY OF A LADY

250

ART DECO DIAMOND EARRINGS

Circular and single-cut diamonds, platinum, 1½ ins.,
circa 1930

\$10,000-15,000



251

PROPERTY OF A LADY

251

ANTIQUE DIAMOND PENDANT-BROOCH

Old-cut diamond of 5.62 carats, old-cut diamonds, silver-topped gold, with detachable pinstem and collapsible pendant hoop, 1 $\frac{1}{2}$ in., circa 1900

\$35,000-55,000



252

PROPERTY FROM THE
BARBARA JONAS COLLECTION

252

DIAMOND NECKLACE

Old-cut diamonds, low karat gold, 15 $\frac{1}{2}$ ins.

\$20,000-30,000



253

PROPERTY FROM A PROMINENT
AMERICAN COLLECTION

253

ANTIQUE DIAMOND BROOCH

Old-cut diamonds, silver-topped gold, 5 ins., circa 1890

\$30,000-50,000



254

PROPERTY OF A LADY

254

SAPPHIRE AND DIAMOND BRACELET

Oval and cushion-cut sapphires, old, single and rose-cut diamonds, silver and gold, 6 1/2 ins., early 20th century

\$20,000-30,000



255

255

**ART DECO DIAMOND AND
ROCK CRYSTAL BROOCH, CARTIER**

Old and single-cut diamonds, carved rock crystal, platinum and 18k white gold (French mark), 1½ ins., circa 1925, signed Cartier, 'Paris, Londres, New York', no. 6575

\$8,000-12,000

256

**ART DECO DIAMOND, ENAMEL AND SILK CORD
WATCH-PENDANT NECKLACE, CARTIER**

Pear-shaped diamond, rose-cut pear-shaped diamond, old and rose-cut diamonds, black and white enamel, black silk cord, manual movement, case width 23.12 mm, pendant ¾ in., cord 33½ in., circa 1925, dial signed Cartier

\$15,000-20,000



(detail)

256





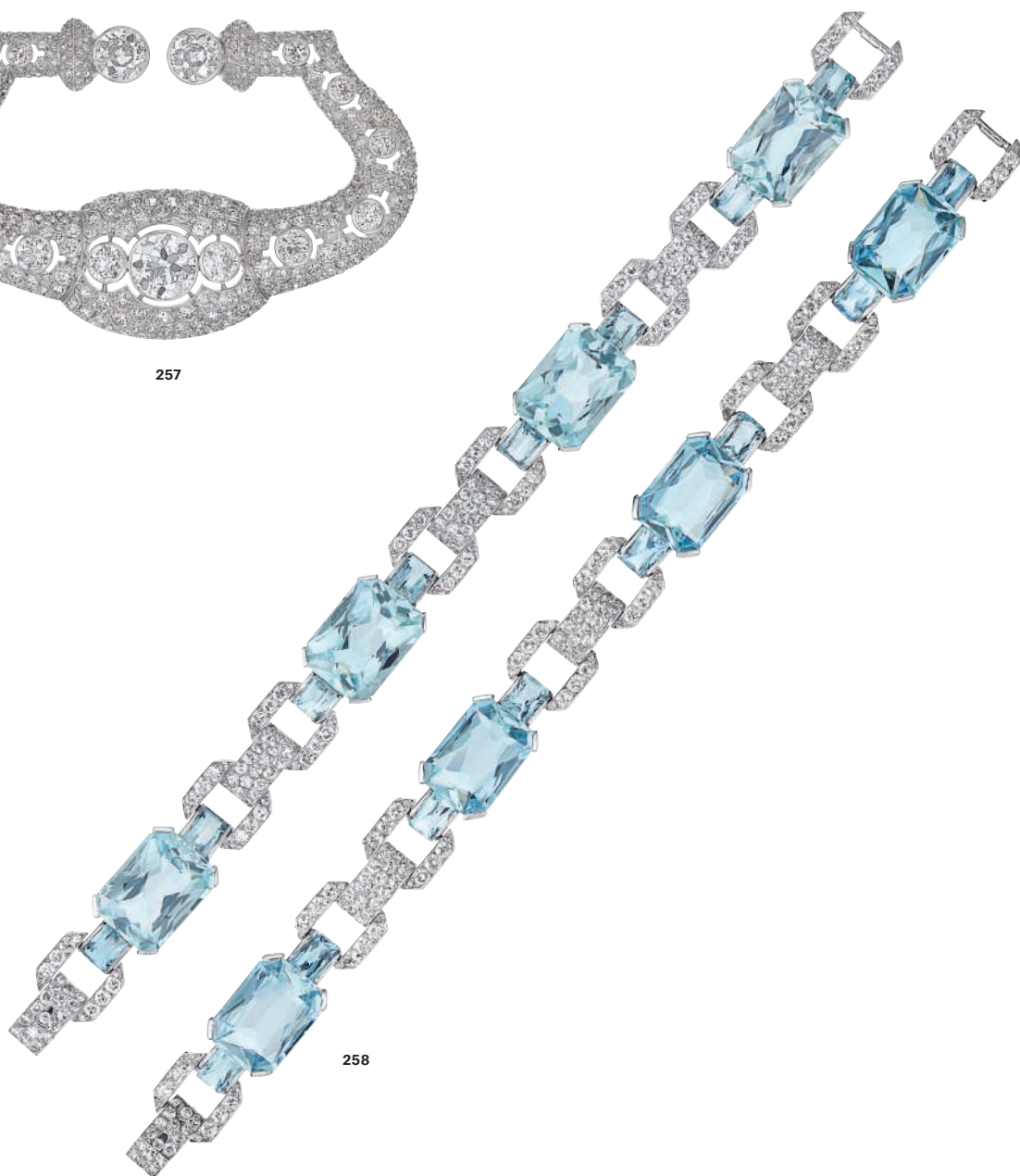
257

257

ART DECO DIAMOND BROOCH, BOUCHERON

Old, rose and single-cut diamonds, platinum and 18k white gold (French marks), 2 $\frac{1}{2}$ ins., circa 1925, signed Boucheron, 'Paris'

\$35,000-55,000



258

258

PAIR OF ART DECO AQUAMARINE AND DIAMOND BRACELETS

Rectangular-cut aquamarines, old and single-cut diamonds, platinum, each 7 $\frac{1}{4}$ ins., may be joined together and worn as a choker of 14 $\frac{1}{2}$ ins., circa 1925

\$35,000-55,000



259

PROPERTY OF A LADY

259

DIAMOND EARRINGS

Circular brilliant-cut diamonds of 3.17 and 2.93 carats, old-cut diamonds, gold and platinum, $\frac{5}{8}$ in.

GIA, 2019, report no. 6204242360: 3.17 carats, L color, SI1 clarity

GIA, 2019, report no. 6207242361: 2.93 carats, L color, SI2 clarity

\$15,000-20,000



260

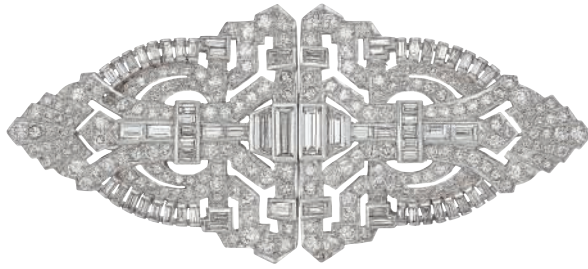
PROPERTY FROM A PROMINENT AMERICAN COLLECTION

260

PAIR OF ANTIQUE DIAMOND BRACELETS

Old-cut diamonds, platinum, accompanied by a tiara fitting, each bracelet 6 $\frac{3}{4}$ and 6 ins., circa 1910

\$20,000-30,000



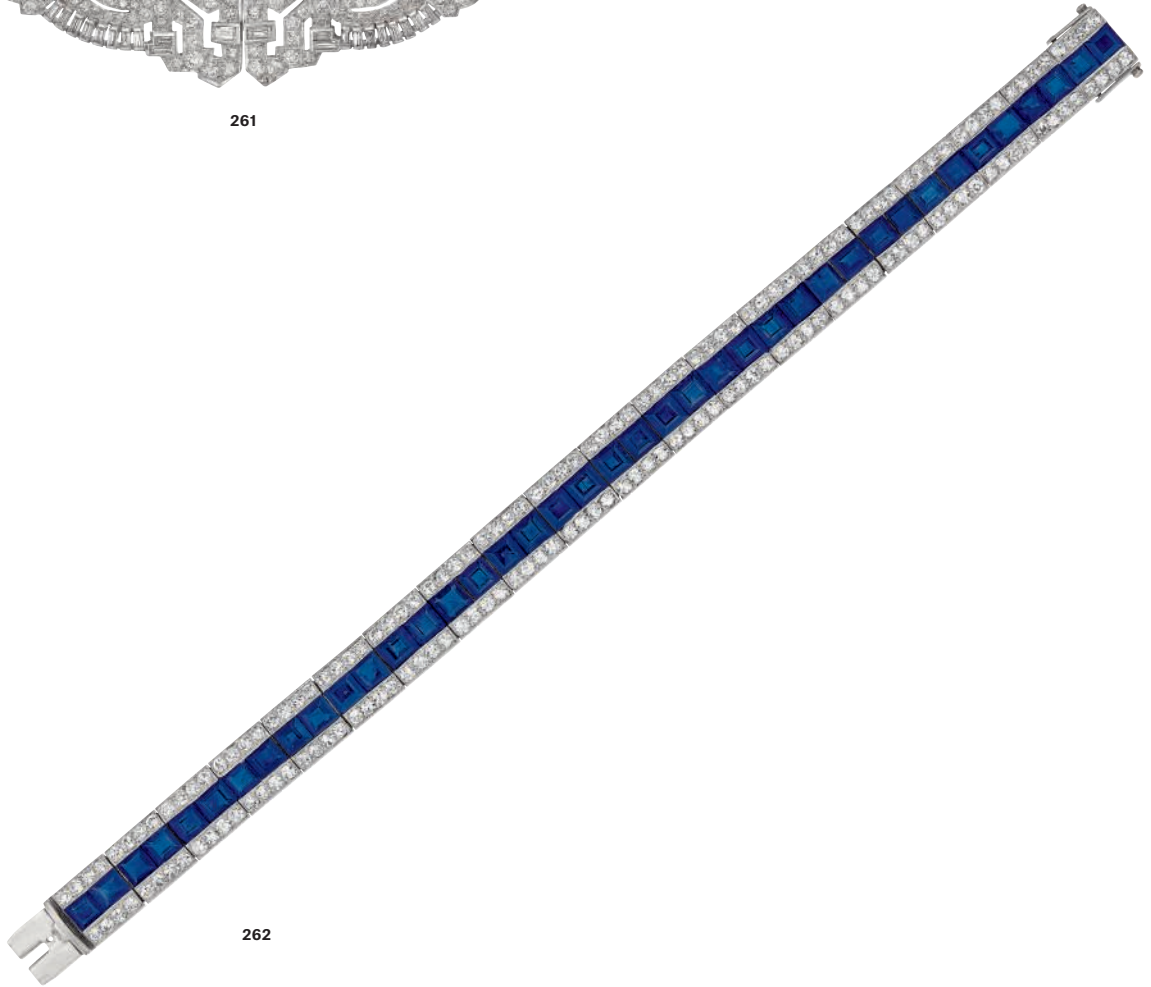
261

261

**ART DECO DIAMOND DOUBLE-CLIP BROOCH,
CARTIER**

Circular, baguette and trapezoid-shaped diamonds,
platinum, detachable and may be worn as two clips, 3 ins.,
circa 1930, each clip brooch signed Cartier

\$12,000-18,000



262

PROPERTY OF A LADY OF TITLE

262

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

Single and old-cut diamonds, square-cut sapphires,
platinum (French marks), circa 1925, 7½ ins.,
signed Cartier, 'Made in France'

\$15,000-20,000



263

**ART DECO ENAMEL CIGARETTE CASE,
BLACK, STARR & FROST**

Of rectangular outline, depicting a polo match, green, blue, black, white and red enamel, silver (French marks), 5 x 3¼ x ¼ ins., circa 1925, signed Black, Starr & Frost, 'France', workshop mark (Jean Trotain), gray Black Starr & Frost-Gorham Inc. soft pouch

\$10,000-15,000



264

PROPERTY FROM A CHICAGO COLLECTION

264

ART DECO DIAMOND AND ONYX TIARA

Old, single and half moon-shaped diamonds, calibr -cut onyx, platinum (French marks), tiara fitting is deficient, 5% ins., circa 1925

\$10,000-15,000



265

PROPERTY FROM A PRIVATE COLLECTION

265

BELLE  POQUE DIAMOND AND SEED PEARL LAPEL WATCH, CARTIER

Old and single-cut diamonds, seed pearl drop, black silk cord, platinum, manual movement, case width 17.90 mm, 3% ins., circa 1915, case signed Cartier, brooch signed Cartier, 'Paris'

\$12,000-18,000



266

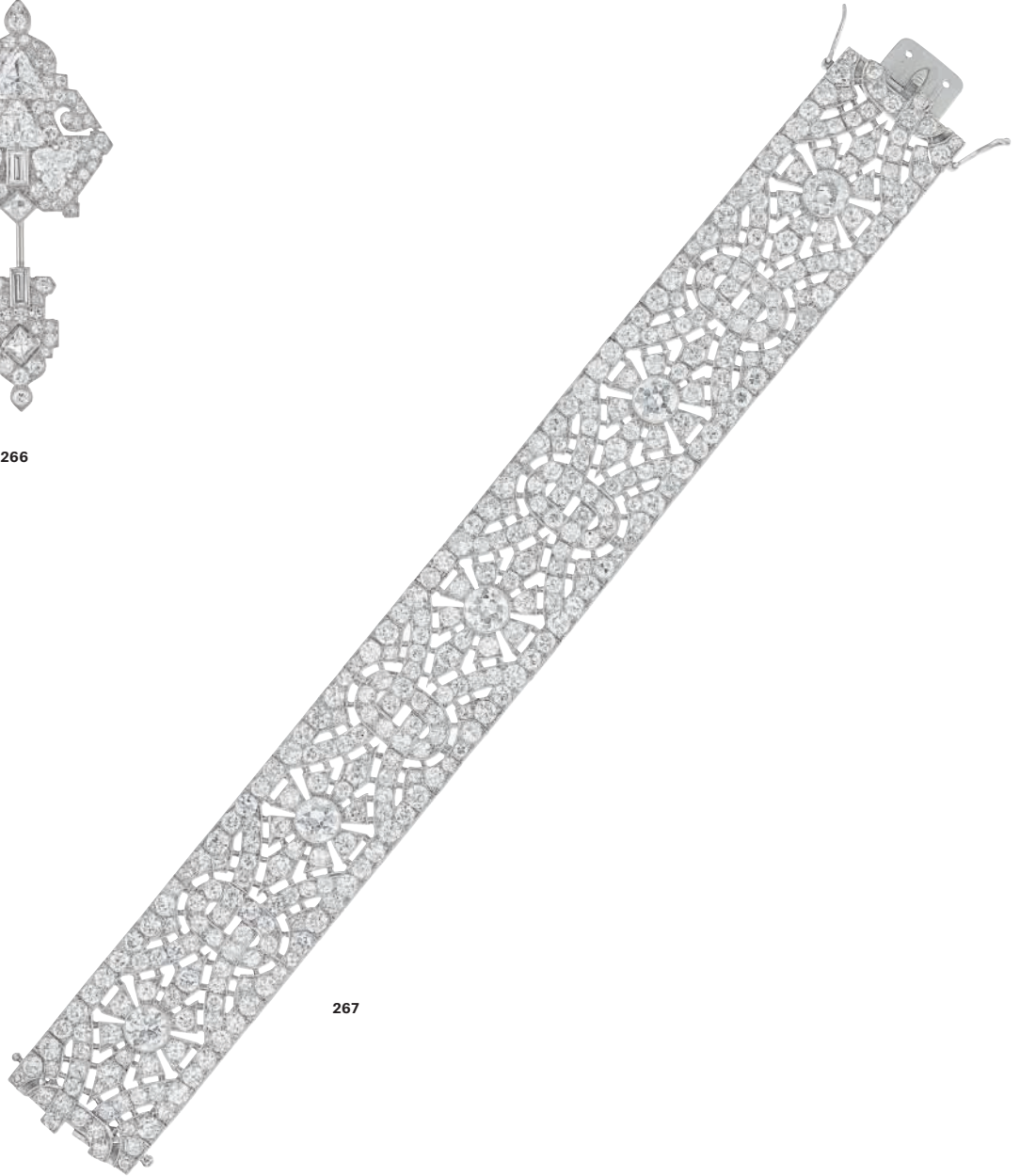
PROPERTY OF A LADY

266

ART DECO DIAMOND JABOT BROOCH, CARTIER

Old, single, triangular, baguette and French-cut diamonds, platinum, 2¼ ins., circa 1925, signed Cartier, no. 2538

\$10,000-15,000



267

PROPERTY FROM A PRIVATE COLLECTOR,
LONG ISLAND, NEW YORK

267

**ART DECO DIAMOND BRACELET,
VAN CLEEF & ARPELS**

Old and single-cut diamonds, platinum (French mark), 7½ ins., circa 1930, signed Van Cleef & Arpels (partially obliterated due to later added safety clasp)

\$60,000-80,000



268

ART DECO DIAMOND NECKLACE, CARTIER

Old and baguette-cut diamonds, platinum, 19¾ ins., circa 1925,
signed Cartier, 'London'

\$120,000-180,000



269

PROPERTY OF A GENTLEMAN

269

ART DECO DIAMOND BROOCH, CARTIER

Circular, old, square, baguette and hexagonal-shaped diamonds, platinum (French mark), 2 ins., circa 1925, signed Cartier, no. 02883

\$20,000-30,000



270

PROPERTY OF A PRIVATE COLLECTOR

270

DIAMOND STUDS

Round brilliant-cut diamonds of 4.49 and 4.48 carats, platinum

GIA, 2019, report no. 5111614539: 4.49 carats, D color, Internally Flawless, excellent cut, polish and symmetry, Type IIa

GIA, 2019, report no. 2115845854: 4.48 carats, D color, Internally Flawless, excellent cut, polish and symmetry, Type IIa

\$350,000-500,000



271

271

BELLE ÉPOQUE DIAMOND BOW BROOCH, CARTIER

Old, rose and single-cut diamonds, platinum, 3½ ins., circa 1915, signed Cartier, 'N.Y.'

\$50,000-70,000





PROPERTY OF A LADY

272

**BELLE ÉPOQUE SEED PEARL AND
DIAMOND SAUTOIR NECKLACE**

Pearls, old-cut diamonds, platinum, 29½ ins., circa 1915

\$20,000-30,000

PROPERTY FROM AN
IMPORTANT COLLECTION

273

DIAMOND EARRINGS

Pear brilliant-cut diamonds of 1.90 and 1.78 carats, marquise and circular-cut diamonds, platinum, 1½ ins.

GIA, 2019, report no. 2205418052:
1.90 carats, E color, VVS2 clarity

GIA, 2019, report no. 6204414714:
1.78 carats, E color, VS2 clarity

\$15,000-20,000



273

274

**EMERALD, COLORED DIAMOND
AND DIAMOND BROOCH**

Rectangular modified-cut emerald of 6.67 carats, yellowish orange and brown circular-cut diamonds, old, single and baguette-cut diamonds, platinum, 3 ins.

AGL, 2019, report no. 1096939:
6.67 carats, Emerald, Colombia, clarity enhancement: none

GIA, 2019, report no. 6203402828:
Identification and Origin Report, 2 colored diamonds tested, natural color

\$15,000-20,000

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



274

PROPERTY OF A LADY

275

DIAMOND RING

Marquise brilliant-cut diamond of 5.79 carats, tapered baguette-cut diamonds, platinum, ring size 5¼

GIA, 2019, report no. 2201161799:
5.79 carats, J color, VVS2 clarity

\$40,000-60,000



275



276



277

AN ENQUIRING EYE: PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTOR

276

PAIR OF DIAMOND, EMERALD AND ONYX CLIPS

Old and single-cut diamonds, reeded emerald half-bead,
onyx cylinders, platinum, each 2½ ins.

\$40,000-60,000

277

DIAMOND RING

Cushion modified brilliant-cut diamond of 5.11 carats,
platinum, ring size 4

GIA, 2019, report no. 6204632862: 5.11 carats, E color,
VS2 clarity

\$100,000-150,000



278

278

EMERALD AND DIAMOND EARRINGS

Rectangular-cut emeralds, pear-shaped diamonds, platinum, $\frac{3}{4}$ in.

AGL, 2019, report no. 1103247 A and B: Colombia, insignificant to minor clarity enhancement, traditional type

\$20,000-30,000



279

PROPERTY OF A LADY

279

ART DECO EMERALD AND DIAMOND BRACELET, TIFFANY & CO.

Rectangular-cut emeralds, marquise, old and French-cut diamonds, platinum, $6\frac{3}{4}$ ins., circa 1930, signed Tiffany & Co.

\$40,000-60,000



280

AN ENQUIRING EYE: PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTOR

280

DIAMOND, SAPPHIRE AND ONYX WRISTWATCH

Old, single and rose-cut diamonds, buff-top calibré-cut sapphires and onyx, platinum and gold (French mark), manual movement, silk straps, case width 18.34 mm, 5 $\frac{1}{8}$ ins., dial signed Ch. Oudine, movement signed Vacheron Constantin, central panel circa 1925

\$10,000-15,000



281

PROPERTY OF A LADY

281

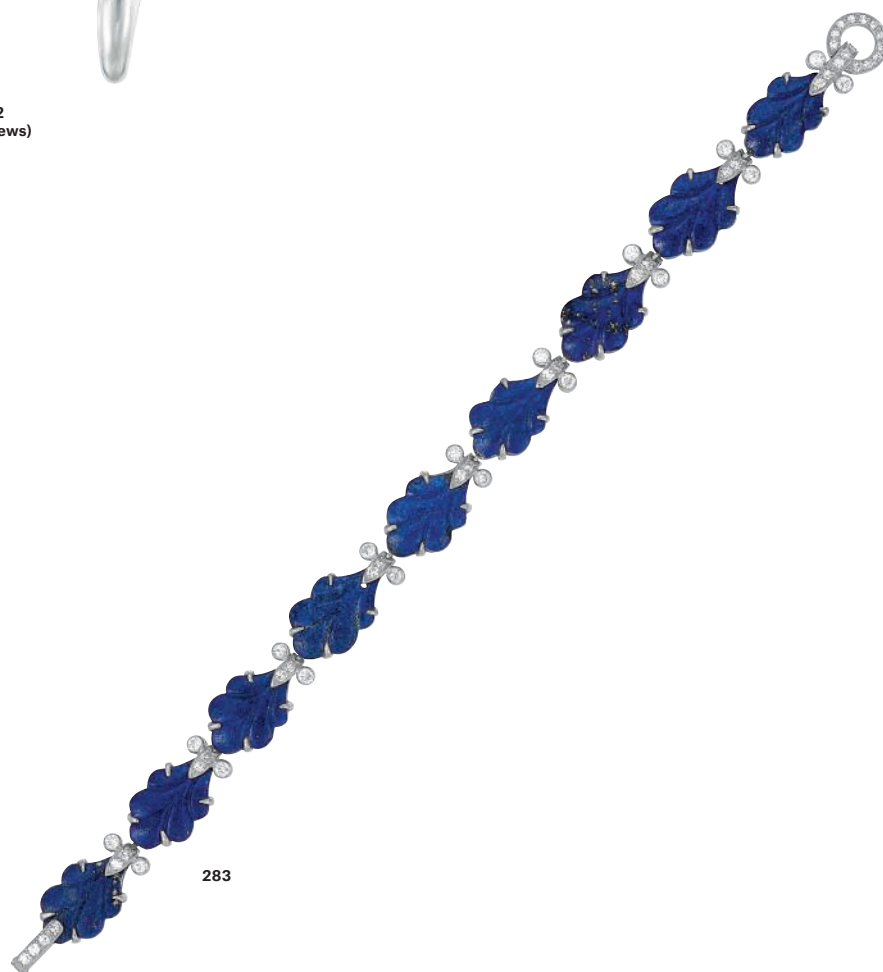
**ART DECO LAPIS LAZULI, EMERALD AND
DIAMOND BRACELET, BOUCHERON**

Oval cabochon lapis lazuli, calibré-cut emeralds, old, single and rose-cut diamonds, platinum and 18k gold (French marks), 7 ins., circa 1925, signed Boucheron, 'Paris'

\$15,000-20,000



282
(two views)



283

PROPERTY OF A NORTHERN
CALIFORNIA COLLECTOR

282

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

Calibré-cut sapphires, circular-cut diamonds, platinum and
18k white gold (French marks), ring size 6,
signed Van Cleef & Arpels, maker's mark, no. M41199

\$20,000-30,000

AN ENQUIRING EYE: PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTOR

283

ART DECO LAPIS LAZULI AND DIAMOND BRACELET, CARTIER

Carved lapis lazuli plaques, old and single-cut diamonds,
platinum, 6¼ ins., circa 1925, signed Cartier

\$20,000-30,000



284

•284

**SAPPHIRE AND DIAMOND EARRINGS,
RAYMOND YARD**

Cushion mixed-cut sapphires of 1.54 and 1.12 carats, single, baguette and shield-shaped diamonds, platinum, 1 in., each signed Yard

AGL, 2019, report no. 1103623 A and B: 1.54 and 1.12 carats, Kashmir, no gemological evidence of heat or clarity enhancement

\$10,000-15,000



285

PROPERTY OF A PRIVATE COLLECTOR

285

DIAMOND RIVIÈRE NECKLACE

Circular-cut diamonds ranging from 3.00 to 0.29 carats, platinum, 15½ ins.

\$30,000-50,000

PROPERTY OF A CORONADO,
CALIFORNIA LADY

286

SAPPHIRE AND DIAMOND RING

Oval cabochon sapphire, circular-cut diamonds,
platinum, ring size 6

AGL, 2019, report no. 1103246: Burma,
no gemological evidence of heat or clarity enhancement

\$30,000-40,000



286

PROPERTY OF A CORONADO,
CALIFORNIA LADY

287

SAPPHIRE AND DIAMOND EARRINGS

Oval and round cabochon sapphires,
circular and triangular-cut diamonds, platinum, 1 in.

AGL, 2019, report no. 1103245 A and B: Burma
and Sri Lanka, no gemological evidence
of heat or clarity enhancement

\$10,000-15,000



287

AN ENQUIRING EYE: PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTOR

288

**ART DECO DIAMOND BARRETTE,
VAN CLEEF & ARPELS**

Old, single and baguette-cut diamonds, platinum and
18k white gold (French marks), 2 $\frac{7}{8}$ ins., circa 1925,
signed Van Cleef & Arpels, no. 41513

\$10,000-15,000



288



289



290

PROPERTY FROM A PROMINENT
AMERICAN COLLECTION

289

**SAPPHIRE AND DIAMOND
LONGCHAIN NECKLACE**

Oval-cut sapphires, circular-cut diamonds, 18k white gold, 82½ ins., may be separated into four segments and worn as shorter necklaces of 20¼, 20½, 20¾, and 21 ins.

\$10,000-15,000

PROPERTY OF A LADY

290

DIAMOND EARRINGS

Circular, baguette and tapered baguette-cut diamonds, white gold, 1¾ ins.

\$8,000-12,000



291

PROPERTY FROM A PROMINENT
AMERICAN COLLECTION

291

**DIAMOND BANGLE BRACELET,
OSCAR HEYMAN & BROTHERS**

Circular, baguette and square-cut diamonds, platinum,
central panel detachable and may be worn as a clip-brooch,
diameter 2½ ins., circa 1956, maker's mark, no. 99290

Oscar Heyman, 2019: Certificate of Authenticity

\$30,000-50,000

PROVENANCE:

Sotheby's, New York, 20 September 2012, lot 461



292

PROPERTY OF A GENTLEMAN

292

SAPPHIRE AND DIAMOND RING

Square cushion modified mixed-cut sapphire of
25.66 carats, pear-shaped diamonds, platinum, ring size 6

AGL, 2019, report no. 1102146: 25.66 carats, Ceylon,
no gemological evidence of heat or clarity enhancement

\$20,000-25,000



(two views)

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

293

AN IMPORTANT SAPPHIRE AND DIAMOND RING

Oval mixed-cut sapphire of 16.72 carats, circular-cut diamonds, platinum, ring size 6

SSEF, 2019, report no. 108644: 16.723 carats, Kashmir,
no indications of heating, 'Royal Blue'

AGL, 2019, report no. 1104183: 16.72 carats, Kashmir,
heat enhancement: none, clarity enhancement: none

\$1,400,000-2,400,000

Report No. 108644

16.723 ct

oval, brilliant / step cut

14.57 x 13.08 x 9.79 mm

blue of strong saturation

SAPPHIRE

(variety of natural corundum)

The analysed properties confirm the authenticity
of this transparent sapphire.

No indications of heating.

Origin: Kashmir

The colour of this sapphire may also be called
'royal blue' based on SSEF reference stand



magnification



PROPERTY FROM A PROMINENT
AMERICAN COLLECTION

294

**DIAMOND 'DENTELLE' NECKLACE,
VAN CLEEF & ARPELS**

Circular-cut diamonds, 18k white gold (French mark),
15¼ ins., signed VCA, no. BL196745

\$25,000-35,000



© Melanie Einzig

295

DIAMOND RING AND ETERNITY BAND

Pear brilliant-cut diamond of 7.41 carats, tapered baguette-cut diamonds, platinum, ring size 6; baguette-cut diamonds, platinum, ring size 6

GIA, 2019, report no. 1022814: 7.41 carats, I color, SI1 clarity

\$40,000-60,000



Rosa Strygler (1929 – 2018), born in Krakow Poland, was the sole survivor of her Hassidic Bobover family. She escaped from the death camp in Auschwitz and made her way to America on the Ernie Pyle as part of a Children's Transport program for orphans in 1947. She was the only one of the 60 children on board who had no one to meet her when she arrived in New York City.

In 1949, she met and married her beloved husband, Harry Strygler, and together they built his company, H. S. Strygler & Company, into one of the country's largest importers and wholesalers of pearls and colored stones. They traveled the world together and worked side-by-side until his passing in 1994. Harry's and Rosa's daughter, Olivia, now owns H.S. Strygler & Company.

In memory of their son, Steven, who died in 1983, the Stryglers donated a classroom and established a scholarship fund at the Park East Synagogue, created an endowment at the New York Holocaust Memorial Museum, and endowed a prenatal unit at Shaare Zedek Hospital in Israel.

Rosa served as a passionate leader of the New York City Holocaust Commission and was a founding Trustee of the Museum of Jewish Heritage in Manhattan. She was devoted to education and the act of remembrance. She established the Associates Division of the Museum to engage younger generations in supporting the teaching of Holocaust history.

Rosa also served as President of the American Friends of Reuth to care for the elderly and provide rehabilitative services to Israelis of all ages. Harry and Rosa Strygler were Yeshiva University Benefactors and Rosa supported many Bobov institutions as a way to honor her Bobover family roots. One such project was her sponsorship of the new Camp Gila where hundreds of Jewish girls attend summer camp in the Catskills.

In addition to her work with Jewish charities, Rosa, for a substantial period, visited young convicts imprisoned on Riker's Island who had no visitors to advise and comfort them. To one youngster who was crying over the dreadful circumstances in which he found himself, Rosa said, "I've been in a worse place than this and I have survived and so can you." This is just one example of Rosa's emotional support and comfort to those in trouble.

Above and beyond all of these acts of generosity and kindness, Rosa will be remembered for her infectious smile, her limitless capacity to love everyone, and her indomitable spirit and sense of joy. In Rosa's words: *"You take on this burden for me, for survivors everywhere. To remember is to create links between past and present. You must never forget, the world must never forget. For my generation, hope cannot be without sadness. Let the sadness not be without hope."*

PROPERTY FROM A PROMINENT
AMERICAN COLLECTION

296

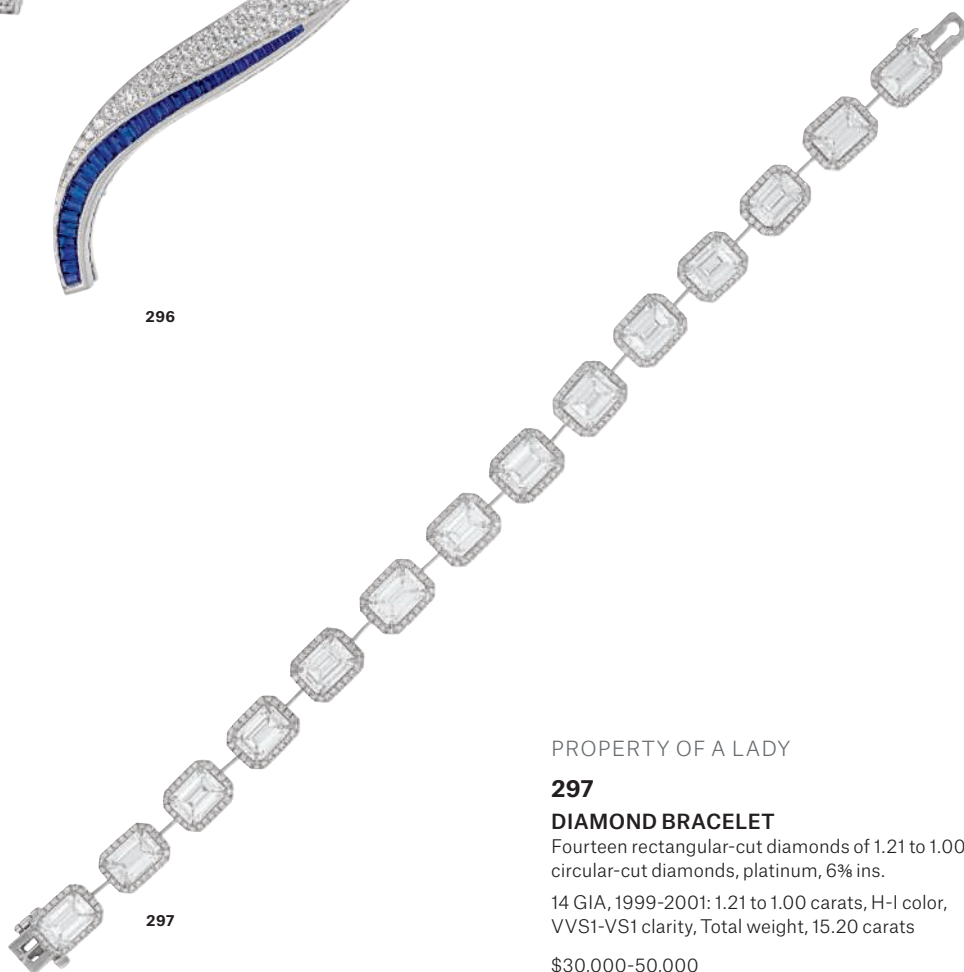
**THREE DIAMOND, SAPPHIRE AND
RUBY 'FLAME' BROOCHES, VAN CLEEF & ARPELS**

Circular-cut diamonds, baguette-cut diamonds, sapphires
and rubies, platinum (Swiss assay marks), each 2¾ ins.,
each signed Van Cleef & Arpels, maker's marks,
nos. BL72849, ML4296, ML4947

\$30,000-50,000



296



297

PROPERTY OF A LADY

297

DIAMOND BRACELET

Fourteen rectangular-cut diamonds of 1.21 to 1.00 carats,
circular-cut diamonds, platinum, 6¾ ins.

14 GIA, 1999-2001: 1.21 to 1.00 carats, H-I color,
VVS1-VS1 clarity, Total weight, 15.20 carats

\$30,000-50,000



298

SET OF DIAMOND JEWELRY

Circular-cut diamonds, 18k white gold, necklace 15½ ins., earrings 2¾ ins.

\$30,000-50,000

PROVENANCE:

Christie's, New York, 13 June 2002, lot 442



299

PROPERTY OF AN ESTATE

299

**COLORED DIAMOND AND
DIAMOND RING**

Fancy vivid orangy yellow oval modified brilliant-cut diamond of 2.04 carats, circular-cut diamonds, 14k white gold, ring size 7

GIA, 2019, report no. 15300666: 2.04 carats, Fancy Vivid Orangy Yellow, natural color, VS2 clarity

\$25,000-35,000



300

300

DIAMOND RING

Oval brilliant-cut diamond of 3.75 carats, tapered baguette-cut diamonds, platinum, ring size 5¾

GIA, 2018, report no. 2195177267: 3.75 carats, G color, VS2 clarity

\$28,000-35,000



301

PROPERTY OF A PRIVATE
COLLECTOR

301

**COLORED DIAMOND AND
DIAMOND RING**

Fancy light brownish pink cut-cornered rectangular modified brilliant-cut diamond of 5.25 carats, square-cut diamonds, rose gold and platinum, ring size 5¾

GIA, 2011, report no. 5101945594: 5.25 carats, Fancy Light Brownish Pink, natural color

\$80,000-120,000

PROVENANCE:

Christie's, New York, 10 December 2012, lot 146

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





303



302

PROPERTY OF A
SAN FRANCISCO COLLECTOR

302

DIAMOND RING

Cut-cornered rectangular modified brilliant-cut diamond of 5.23 carats, baguette and trapezoid-cut diamonds, platinum, ring size 7½

GIA, 2019, report no. 2203568365: 5.23 carats, M color, VS2 clarity

\$15,000-20,000

PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION

303

SET OF CULTURED PEARL AND DIAMOND JEWELRY, HARRY WINSTON

Single strand of thirty-three graduated gray cultured pearls of 15.10 to 10.95 mm, earrings with two gray cultured pearls of 13.10 mm, circular and marquise-cut diamonds, platinum, necklace 17¼ ins., earrings ¾ in., maker's marks, nos. 63223 and 63550, navy Harry Winston case

\$20,000-30,000



304

PROPERTY FROM A PROMINENT
AMERICAN COLLECTION

•304

**THREE JADE AND DIAMOND BANGLE
BRACELETS, LORRAINE SCHWARTZ, AND ONE
JADE AND DIAMOND BANGLE BRACELET**

Black or white jade hoop, circular-cut diamonds,
18k white gold, each diameter 2¼ ins., each signed L.S.,
nos. 3, 85, 89, accompanied by an unsigned white jade and
circular-cut diamond bangle

\$10,000-15,000

PROPERTY OF A LADY

~305

**GALUCHAT, DIAMOND AND MOTHER-OF-PEARL
'LUDO PAMPILLES' WRISTWATCH,
VAN CLEEF & ARPELS**

Black galuchat strap, circular-cut diamonds,
mother-of-pearl dial, 18k white gold (Swiss mark),
quartz movement, inner circumference 8¼ ins. (adjustable),
signed Van Cleef & Arpels, no. 147258

\$15,000-20,000

LITERATURE:

Cf. M. Petit, *Van Cleef & Arpels: Reflections of eternity*, Paris,
Editions Cercle d'Art, 2006, pl. 192

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



305



306

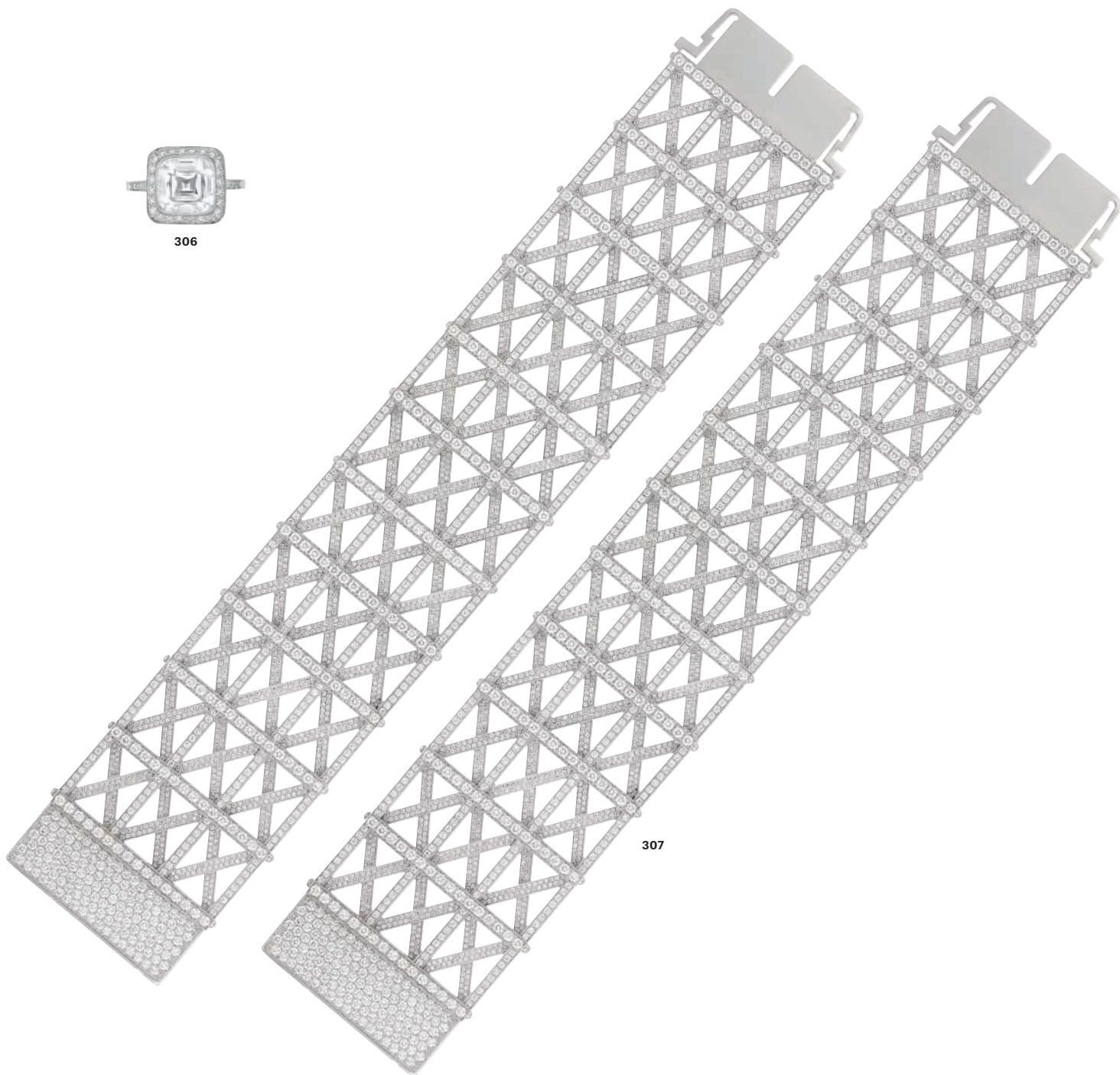
306

DIAMOND RING, TIFFANY & CO.

Cushion modified brilliant-cut diamond of 5.00 carats, circular-cut diamonds, platinum, ring size 6, signed Tiffany & Co., no. 26116481

Tiffany & Co. Diamond Certificate: 5.00 carats, G color, VS1 clarity

\$70,000-100,000



307

PROPERTY FROM A PROMINENT
AMERICAN COLLECTION

307

TWO DIAMOND BRACELETS, HERMÈS

Circular-cut diamonds, 18k white gold (French marks), each 7 ins., each signed Hermès, nos. 0710185 and 0710186

\$40,000-60,000



308

PROPERTY OF A LADY

308

**DIAMOND PENDANT-BROOCH,
VAN CLEEF & ARPELS**

Marquise, baguette and tapered baguette-cut diamonds,
platinum, fitted with pendant hook at reverse, 1¾ ins.,
signed V.C.A., no. N.Y. 285921

\$15,000-20,000



309

PROPERTY OF A LADY

309

DIAMOND RING, GRAFF

Cushion modified brilliant-cut diamond of 4.37 carats,
circular-cut diamonds, platinum, ring size 5½, signed Graff,
navy Graff case

GIA, 2019, report no. 15262281: 4.37 carats,
H color, VVS1 clarity, potentially Internally Flawless

\$50,000-70,000



310

310

SAPPHIRE RING

Cushion mixed-cut sapphire of 7.66 carats, platinum, ring size 6

SSEF, 2019, report no. 110863: 7.660 carats, Kashmir, 'Royal Blue', no indications of heating

AGL, 2019, report no. 1104474: 7.66 carats, Kashmir, no gemological evidence of heat or clarity enhancement

GIA, 2019, report no. 2205547311: 7.66 carats, Kashmir, no indications of heating

\$300,000-500,000



311

PROPERTY OF A NEW YORK PHILANTHROPIST

311

**SAPPHIRE, EMERALD, DIAMOND,
TURQUOISE AND CHRYSOPRASE
'LETO'S PARTERRE' BRACELET, DIOR**

Pear mixed-cut sapphire, rectangular-cut emeralds, circular and pear-shaped diamonds, carved turquoise and chrysoprase, 18k gold (French marks), 6 ins., signed Dior, workshop mark, no. 097906

AGL, 2019, report no. 1104312: Ceylon, no gemological evidence of heat

\$80,000-120,000



312



313

PROPERTY OF A NEW YORK PHILANTHROPIST

312

EMERALD, RUBY AND DIAMOND RING, DE GRISOGONO

Pear mixed-cut emerald, round, oval and cushion-cut rubies, circular-cut diamonds, 18k rose, blackened and white gold (Swiss marks), ring size 6½, signed de Grisogono, maker's mark, no. BX7901, black De Grisogono case

AGL, 2019, report no. 1104294: Zambia, minor clarity enhancement, traditional type

\$30,000-50,000

PROPERTY FROM A PROMINENT
AMERICAN COLLECTION

313

EMERALD AND DIAMOND BRACELET, GRAFF

Twelve octagonal step-cut emeralds of 3.95 to 1.69 carats, twelve rectangular and square-cut diamonds of 3.01 to 1.40 carats, circular-cut diamonds, platinum and 18k white gold, 7 ins., signed Graff, no. 4183, navy Graff case

AGL, 2019, report no. 1104471: Colombia, minor to moderate clarity enhancement, modern type

\$150,000-200,000



314
(two views)

314

A RARE EMERALD AND DIAMOND RING

Cushion modified mixed-cut emerald of 20.03 carats, circular-cut diamonds, 18k gold (Italian marks), ring size 5¼

GIA, 2019, report no. 5191233470: 20.03 carats, Madagascar, no indications of clarity enhancement; accompanied by a GIA Portrait report

AGL, 2018, report no. 1093128: 20.03 carats, Classic Madagascar, no evidence of clarity enhancement; accompanied by a letter from the AGL attesting to the fine quality and rarity of the emerald

SSEF, 2018, report no. 99760: 20.043 carats, Madagascar, no indications of clarity modification

\$500,000-700,000

This rare 20.03 carat emerald is an impressive size with captivating color, lack of treatment and derives from an unexpected origin – Madagascar.

Though history recalls Egypt as the first known source, today numerous other countries produce emeralds, including Colombia, Brazil, Madagascar, Zambia and Zimbabwe. Emeralds were first discovered in Madagascar in the 1970s and top quality emeralds of this origin have become highly coveted due to their rarity, exceptional quality and intriguing color.

According to the American Gemological Laboratories, 'This exceptional gem possesses a richly saturated color, as well as high clarity, indicative of a superior quality Madagascar gem... This remarkable gem is the finest Madagascar emerald of 20 cts or more that the AGL has examined to date'.





315

316

PROPERTY OF A DISTINGUISHED
NEW YORK FAMILY

315

**CULTURED PEARL AND DIAMOND EARRINGS,
VAN CLEEF & ARPELS**

Cultured pearl drops, pear, marquise and circular-cut diamonds, platinum, 1¼ ins., signed Van Cleef & Arpels, no. N.Y.41816-1, black Van Cleef & Arpels case and white Van Cleef & Arpels outer box

\$30,000-50,000

PROPERTY OF A LADY OF TITLE

316

**PAIR OF CULTURED PEARL AND
DIAMOND BRACELETS, DAVID WEBB**

Black and cream cultured pearls, circular and single-cut diamonds, platinum and 14k white gold, each 7½ ins., may be worn together as a necklace of 15 ins., each signed Webb

\$10,000-15,000



317

PROPERTY FROM A PROMINENT
AMERICAN COLLECTION

317

**DIAMOND AND CULTURED PEARL BROOCH,
VAN CLEEF & ARPELS**

Circular, baguette and tapered baguette-cut diamonds,
cultured pearls, platinum and 18k white gold (French marks),
2¼ ins., signed Van Cleef & Arpels, no. G2775,
two diamonds deficient

\$20,000-30,000



318

PROPERTY OF A DISTINGUISHED
NEW YORK FAMILY

318

**TWO DIAMOND 'FLAME' BROOCHES,
VAN CLEEF & ARPELS**

Circular-cut diamonds, baguette-cut diamonds, each 3 ins.,
each signed Van Cleef & Arpels, nos. N.Y.39488, N.Y.39038,
black Van Cleef & Arpels case

\$15,000-20,000



319

EMERALD AND DIAMOND BRACELET

Circular-cut emeralds, marquise-cut diamonds, 18k yellow and white gold, 7¼ ins.

\$20,000-30,000

PROPERTY OF A LADY

320

DIAMOND EARRINGS

Circular, pear, marquise and baguette-cut diamonds,
18k white gold, 2½ ins.

\$20,000-30,000



320

PROPERTY FROM AN IMPORTANT
PRIVATE ESTATE

321

EMERALD AND DIAMOND BROOCH

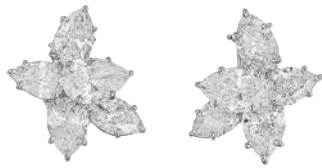
Rectangular-cut emerald, circular, marquise and
baguette-cut diamonds, platinum and 18k white gold, 3 ins.

AGL, 2019, report no. 1103817: Colombia, minor clarity
enhancement, traditional type

\$10,000-15,000



321



322

PROPERTY OF A LADY

322

DIAMOND EARRINGS, HARRY WINSTON

Pear and marquise-cut diamonds, platinum, $\frac{3}{4}$ in.,
maker's mark, no. 113404, blue Harry Winston pouch

\$20,000-30,000



323

PROPERTY OF A GENTLEMAN

323

DIAMOND BROOCH, HARRY WINSTON

Pear-shaped diamonds, platinum, $1\frac{3}{4}$ ins., 1973,
unsigned, black Harry Winston case

Harry Winston, 1973: Copy of Invoice

Harry Winston, 1978: Copy of Insurance Appraisal

Harry Winston, 2006: Copy of Retail Replacement Valuation

\$25,000-35,000



324

PROPERTY FROM A PRIVATE
FAMILY COLLECTION

324

DIAMOND AND EMERALD EARRINGS

Pear-shaped diamonds, pear-shaped emeralds,
platinum, $1\frac{3}{8}$ ins.

\$15,000-20,000



325



326

PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION

325

DIAMOND RIVIÈRE NECKLACE, HARRY WINSTON

Seventy-five graduated oval-cut diamonds of 2.07 to 0.23 carats, platinum, 14% ins., maker's mark, no. 62161, navy Harry Winston case

\$80,000-120,000

326

DIAMOND RING

Pear brilliant-cut diamond of 5.40 carats, tapered baguette-cut diamonds, platinum, ring size 5¼
GIA, 2019, report no. 6207495184: 5.40 carats, D color, Internally Flawless clarity, Type IIa

\$200,000-300,000



327



328

PROPERTY OF A LADY

327

COLORED DIAMOND AND DIAMOND RING

Fancy purplish pink cut-cornered rectangular modified brilliant-cut diamond of 2.53 carats, trapezoid and circular-cut diamonds, platinum and 18k rose gold, ring size 6½

GIA, 2019, report no. 15304958: 2.53 carats, Fancy Purplish Pink, natural color, VS1 clarity

\$200,000-300,000

PROPERTY FROM A PRIVATE COLLECTION

328

COLORED DIAMOND AND DIAMOND RING

Fancy intense blue modified hexagonal step-cut diamond of 1.07 carats, triangular-cut diamonds, platinum, ring size 5¼

GIA, 2019, report no. 5202142099: 1.07 carats, Fancy Intense Blue, natural color, VVS2 clarity

\$200,000-400,000

329

COLORED DIAMOND PENDANT NECKLACE

Fancy intense orangy pink pear modified brilliant-cut diamond of 2.02 carats, fancy grayish blue pear modified brilliant-cut diamond of 0.50 carat, fancy vivid yellow round brilliant-cut diamond of 0.22 carat, circular-cut pink and blue diamonds, platinum and 18k rose gold, pendant 1¾ ins., neckchain 18½ ins.

GIA, 2015, report no. 2175117225: 2.02 carats, Fancy Intense Orangy Pink, natural color, VVS1 clarity

GIA, 2016, report no. 1172469628: 0.50 carat, Fancy Grayish Blue, natural color, VS1 clarity

GIA, 2015, report no. 1172036887: 0.22 carat, Fancy Vivid Yellow, natural color

\$225,000-325,000

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

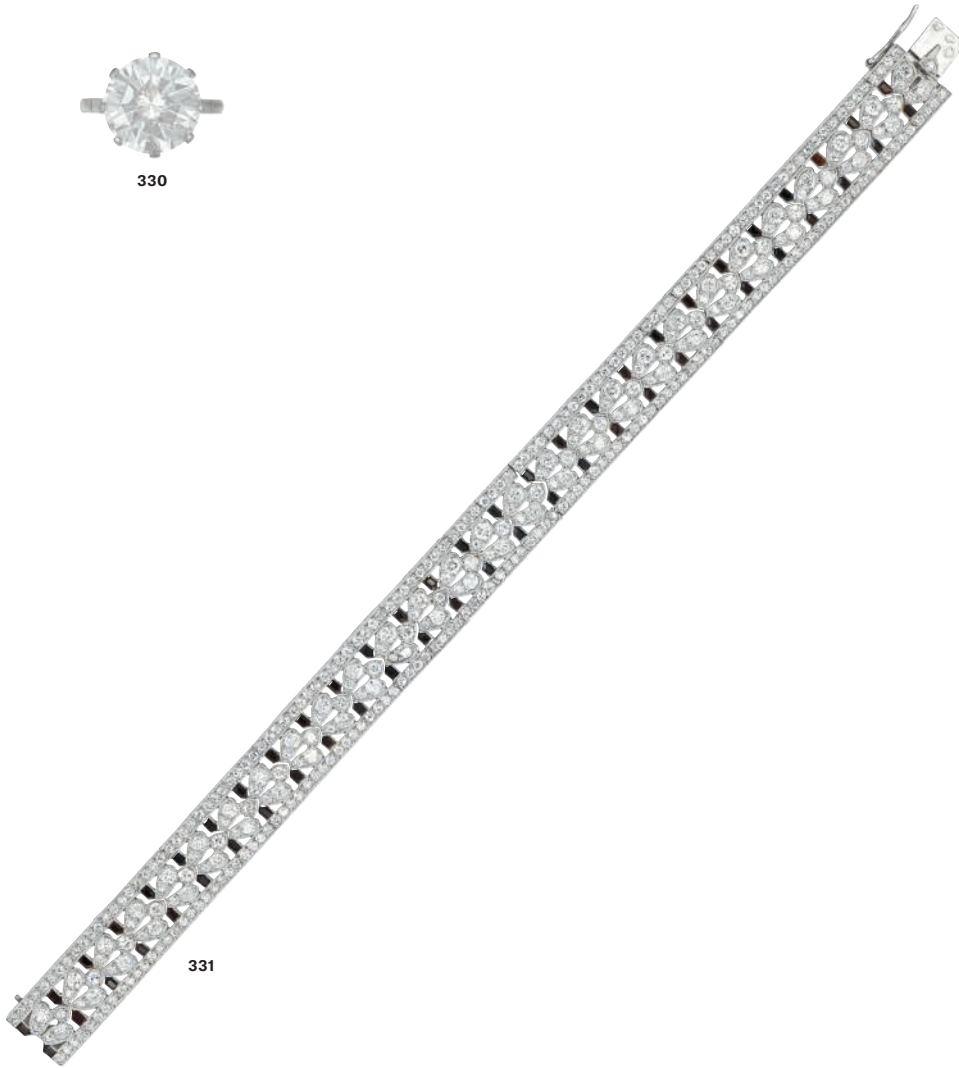


329





330



331

PROPERTY OF A LADY

330

DIAMOND RING

Round brilliant-cut diamond of 6.50 carats, platinum, ring size 6¼

GIA, 2019, report no. 8396366: 6.50 carats, F color, Internally Flawless clarity

\$120,000-150,000

AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

331

ART DECO DIAMOND AND ONYX BRACELET, VAN CLEEF & ARPELS

Old and single-cut diamonds, bullet-shaped onyx, platinum (French marks), 7 ins., signed Van Cleef & Arpels, no. 11220, circa 1920

\$30,000-50,000



332

332

**EMERALD, DIAMOND AND
ROCK CRYSTAL EARRINGS**

Modified rectangular-cut emeralds of 3.60 and 3.56 carats, circular, single and baguette, square and bullet-cut diamonds, frosted rock crystal panels, platinum, 2 ins.

AGL, 2019, report no. 1103622 A and B: Classic Colombia, insignificant clarity enhancement, traditional type

\$120,000-150,000



333

PROPERTY OF A PRIVATE COLLECTOR

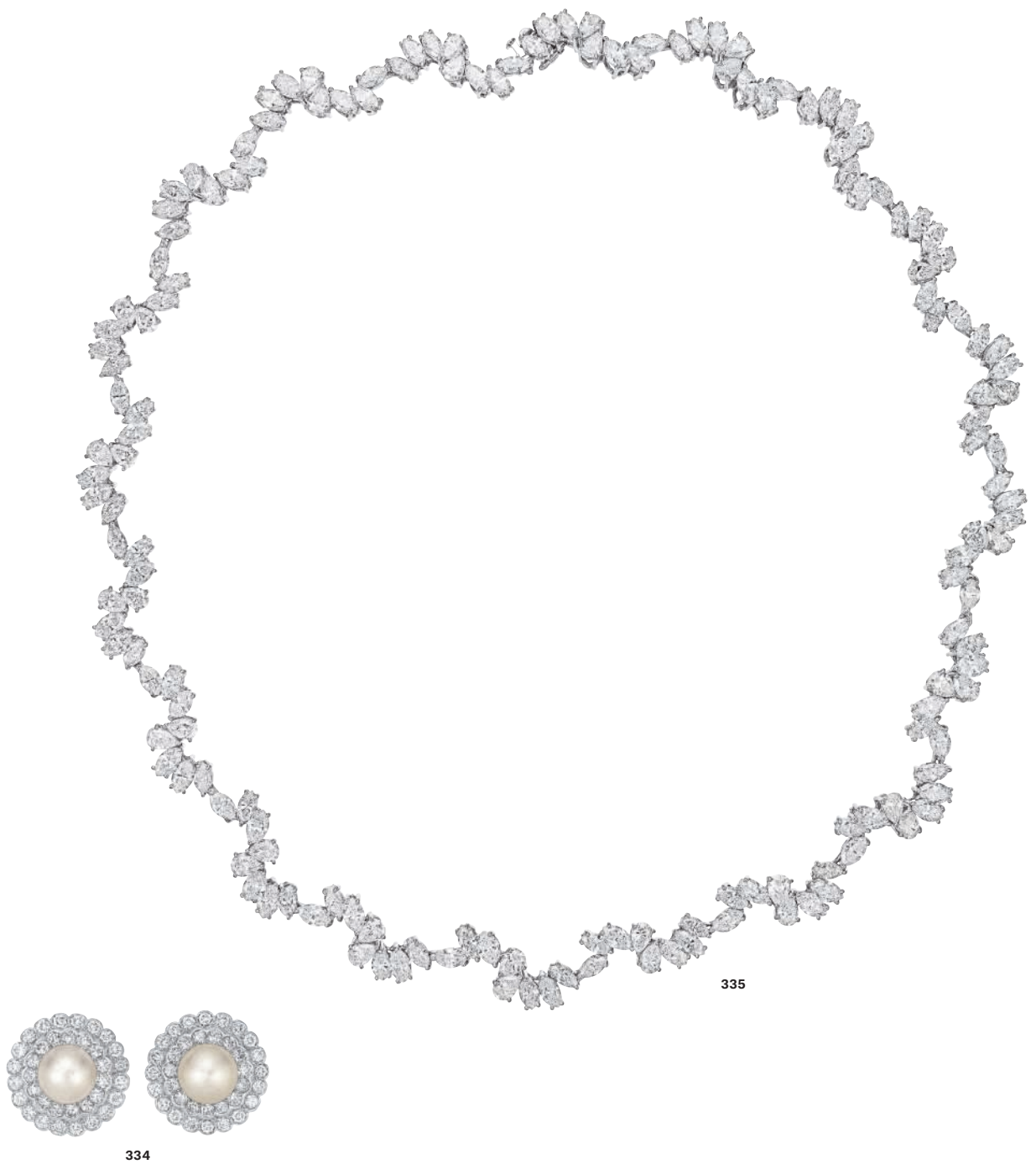
333

UNMOUNTED COLORED DIAMOND

Fancy intense yellow old mine brilliant-cut diamond of 18.98 carats

GIA, 2016, report no. 2185024653: 18.98 carats, Fancy Intense Yellow, natural color, VS2 clarity

\$250,000-350,000



334

335

AN ENQUIRING EYE: PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTOR

334

NATURAL PEARL AND DIAMOND EARRINGS

Button-shaped natural pearls, circular-cut diamonds,
platinum, ¾ in.

GIA, 2019, report no. 6204642681: Natural Pearls, saltwater,
no indications of treatment

\$10,000-15,000

PROPERTY OF A GENTLEMAN

335

DIAMOND NECKLACE

Marquise and pear-shaped diamonds, platinum, 17¾ ins.

\$20,000-30,000

336

EMERALD AND DIAMOND EARRINGS

Cabochon emeralds, circular-cut diamonds,
14k yellow and white gold, 1½ ins.

\$20,000-30,000



336

337

EMERALD AND DIAMOND RING

Oval cabochon emerald, circular-cut diamonds,
platinum, ring size 4½

\$15,000-20,000



337



338

**SUITE OF ROCK CRYSTAL AND DIAMOND JEWELRY,
DAVID WEBB**

Rock crystal, circular-cut diamonds, platinum and 18k white gold,
cuff bangle diameter 2¼ ins., earrings 1¼ ins., ring size 6¼, each signed Webb

\$20,000-30,000



339



340

PROPERTY FROM A PROMINENT
AMERICAN COLLECTION

339

DIAMOND RING, GRAFF

Heart brilliant-cut diamond of 8.01 carats,
circular-cut diamonds, platinum, ring size 5 $\frac{3}{4}$, signed Graff
GIA, 2019, report no. 15716300: 8.01 carats,
E color, VVS1 clarity, potentially Internally Flawless

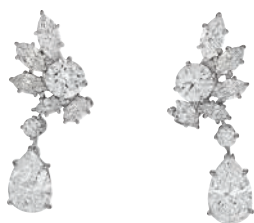
\$200,000-300,000

340

DIAMOND STUDS

Round brilliant-cut diamonds of 5.02 and
5.01 carats, platinum
GIA, 2018, report no. 2191727509: 5.02 carats,
E color, VVS2 clarity
GIA, 2017, report no. 5141564678: 5.01 carats,
E color, VVS1 clarity

\$300,000-500,000



341

PROPERTY OF A LADY

341

DIAMOND EARRINGS, HARRY WINSTON

Pear, marquise and circular-cut diamonds, platinum, 1½ ins., 1957, unsigned, navy Harry Winston pouch

Harry Winston, 2005: Insurance Evaluation

\$15,000-20,000



342

PROPERTY OF A PRIVATE COLLECTOR

342

DIAMOND NECKLACE, VAN CLEEF & ARPELS

Circular-cut diamonds, platinum, 16 ins., signed V.C.A., maker's mark, no. 45209, gray Van Cleef & Arpels envelope case

\$12,000-15,000

PROPERTY OF A LADY

343

DIAMOND EARRINGS

Round brilliant-cut diamonds of 2.12 and 2.04 carats, circular-cut diamonds, platinum, $\frac{5}{8}$ in.

GIA, 2019, report no. 6207441150: 2.12 carats, D color, VVS2 clarity, potentially Internally Flawless

GIA, 2019, report no. 6204441117: 2.04 carats, D color, VVS2 clarity, potentially Internally Flawless

\$35,000-55,000



343

344

COLORLED DIAMOND AND DIAMOND BROOCH, MOUNTED BY CARTIER

Oval brilliant-cut diamond of 1.61 carats, fancy intense yellow oval brilliant-cut diamond of 0.96 carat, fancy intense yellow modified marquise brilliant-cut diamond of 0.84 carat, circular-cut diamonds, platinum, $2\frac{1}{4}$ ins., circa 1955, signed Cartier MTG, no. 4923111

GIA, 2019, report no. 5201534750: 1.61 carats, D color, VS2 clarity

GIA, 2019, report no. 2205534571: 0.96 carat, Fancy Intense Yellow, natural color, VS2 clarity

GIA, 2019, report no. 5201534565: 0.84 carat, Fancy Intense Yellow, natural color, VS1 clarity

\$20,000-30,000



344

PROPERTY OF A LADY

345

DIAMOND EARRINGS

Pear, circular, marquise and baguette-cut diamonds, 18k white gold, $2\frac{1}{2}$ ins.

\$30,000-50,000



345



PROPERTY FROM A PROMINENT AMERICAN COLLECTION

•346

BELLE ÉPOQUE NATURAL PEARL AND DIAMOND NECKLACE

Natural pearls of approximately 3.76 to 2.90 mm, rose and old-cut diamonds, platinum (French marks), 18¾ ins., circa 1910, one diamond deficient

GIA, 2019, report no. 2205515847: 819 natural saltwater pearls, 2 undetermined freshwater pearls, no indications of treatment

\$10,000-15,000

PROVENANCE:

Christie's, London, 1 December 2010, lot 310



347



348



PROPERTY FROM THE
BARBARA JONAS COLLECTION

347

ANTIQUE DIAMOND BROOCH

Old and rose-cut diamonds,
silver-topped gold, 2¾ ins., circa 1880

\$8,000-12,000

348

**DIAMOND, SILVER AND GOLD
BRACELET, BUCCELLATI**

Old, rose and single-cut diamonds, silver and
yellow gold, 6¼ ins., circa 1930,
signed M. Buccellati, 'Milano, Roma, Firenze'

\$30,000-50,000



349

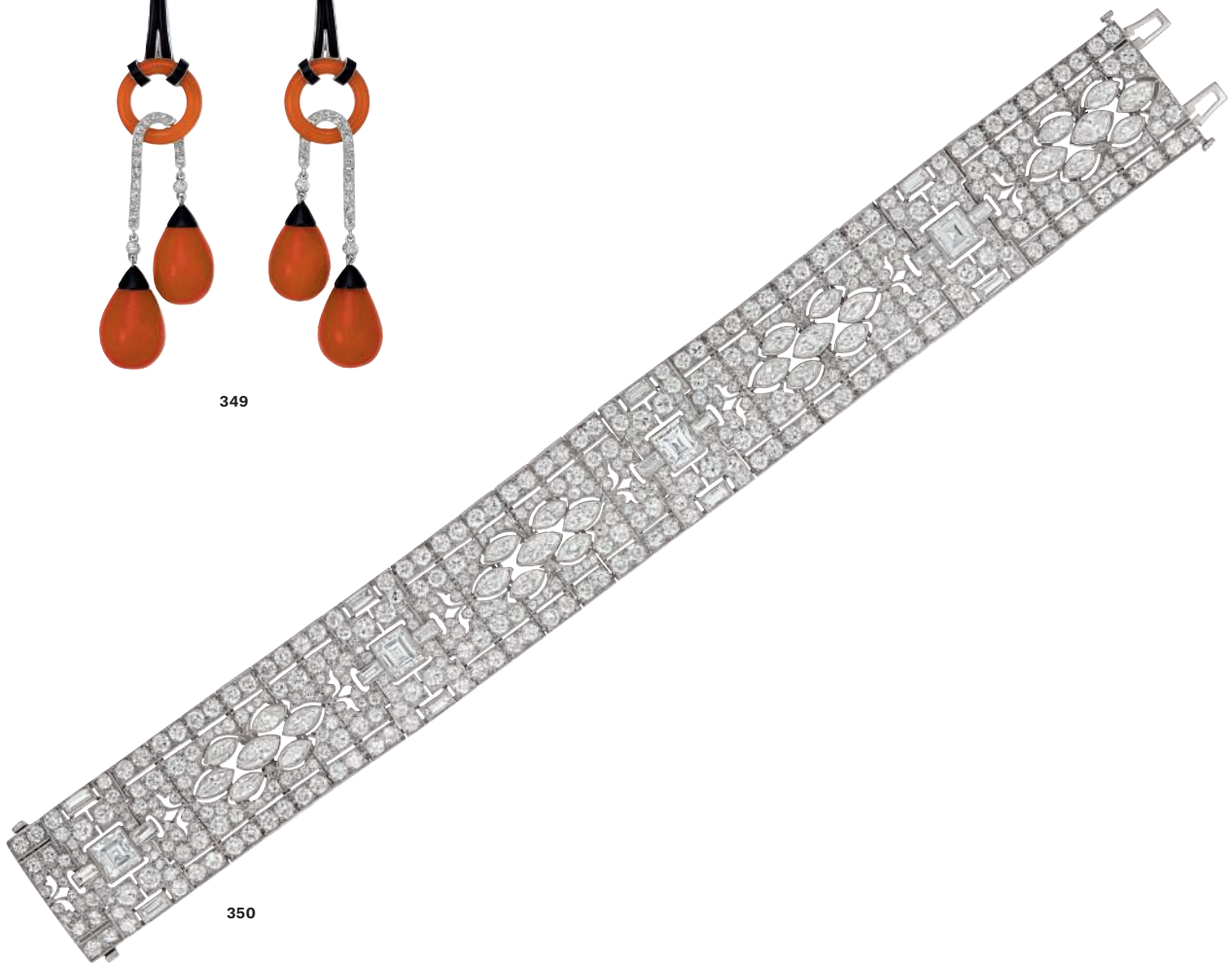
AN ENQUIRING EYE: PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTOR

~349

ART DECO CORAL, DIAMOND AND ENAMEL EARRINGS

Coral drops and hoops, circular cabochon coral, single-cut
diamonds, black enamel, platinum, 2¼ ins., circa 1925

\$10,000-15,000



350

PROPERTY FROM A PRIVATE COLLECTION,
PALM BEACH

350

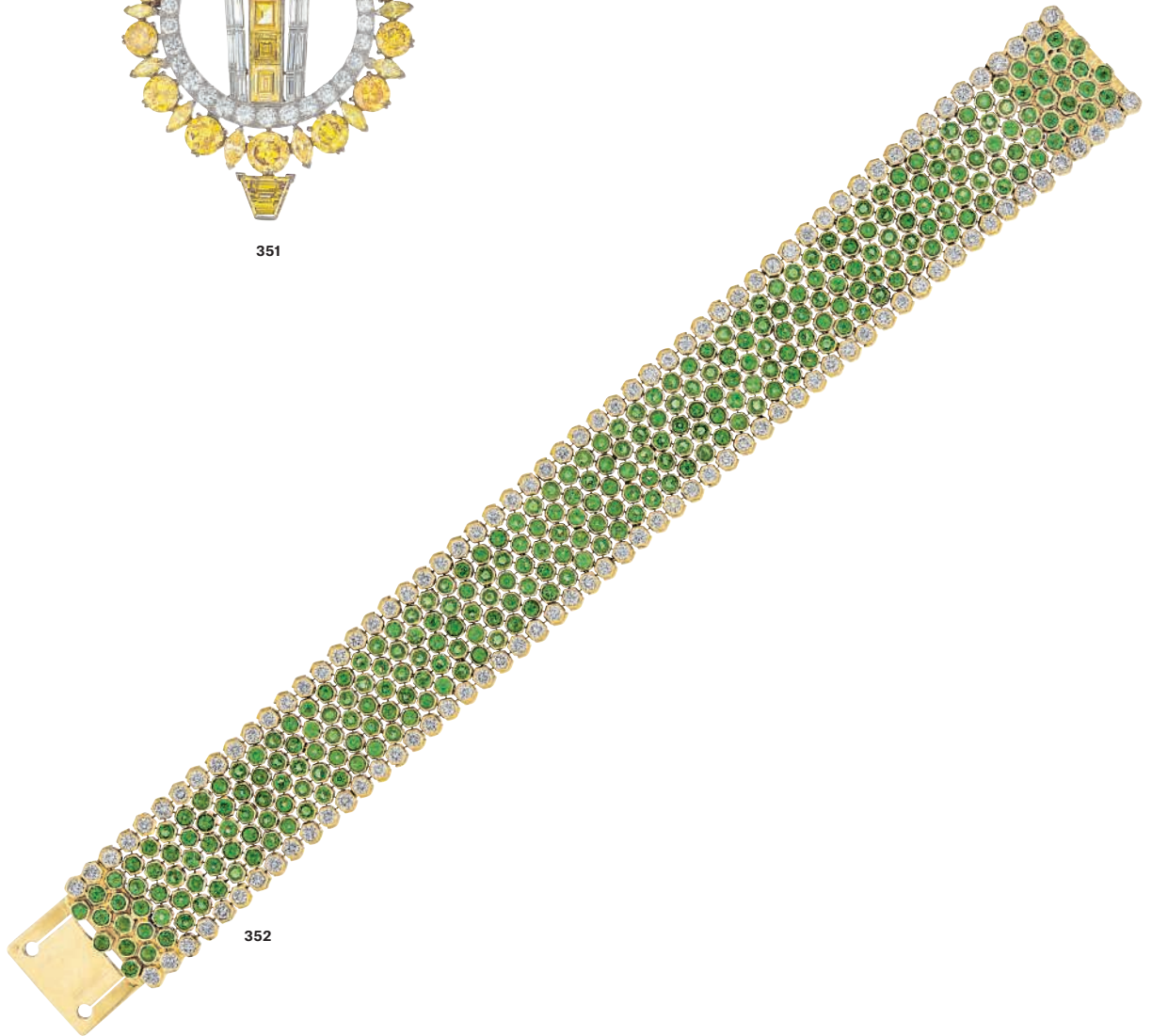
ART DECO DIAMOND BRACELET

Old, single, marquise, baguette and square-cut diamonds,
platinum, circa 1930, 7¾ ins.

\$20,000-30,000



351



352

PROPERTY FROM A NEW YORK
PRIVATE COLLECTION

351

ART DECO COLORED DIAMOND AND DIAMOND BROOCH

Trapezoid, circular, marquise, square, baguette and
hexagonal-shaped yellow diamonds, circular and
baguette-cut diamonds, platinum, 2 ins., circa 1930

GIA, 2019, Identification and Origin report no. 5201611540:
Five stones tested at random, natural color

\$10,000-15,000

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

352

DEMANTOID GARNET AND DIAMOND BRACELET

Circular-cut demantoid garnets and diamonds, 18k gold
(French marks), 7½ ins.

\$20,000-30,000



353
(two views)



354

PROPERTY OF A NEW YORK ESTATE

353

COLORS SAPHIRE, COLORED DIAMOND AND DIAMOND RING, BUCCELLATI

Oval-shaped yellow sapphire, circular-cut green diamonds, single-cut diamonds, 18k yellow and white gold, ring size 7½, signed Buccellati, blue Buccellati case

\$12,000-18,000

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

PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH

354

GOLD AND COIN BRACELET, BULGARI

18k gold, coin inscribed on reverse 'Dinastia dei Sassanidi, Cosroes II, 590-627, Damma, Persia', 7½ ins., signed Bulgari, 'Roma', 'Italy'

\$8,000-12,000



355

355

**DIAMOND AND GOLD NECKLACE,
VAN CLEEF & ARPELS**

Circular-cut diamonds, 18k gold (Italian marks), 14¼ ins.,
signed VCA, no. 49221NY

\$15,000-20,000



356

PROPERTY OF A
SAN FRANCISCO COLLECTOR

356

**TOURMALINE AND DIAMOND RING,
JEAN SCHLUMBERGER, TIFFANY & CO.**

Of butterfly motif. cushion-cut tourmaline, pear and
circular-cut diamond, 18k gold and platinum, ring size 7½,
signed Tiffany & Co. Schlumberger Studios,
black Tiffany & Co. case and blue Tiffany & Co. outer box

\$12,000-18,000



357



358

PROPERTY OF A LADY

357

**SAPPHIRE, DIAMOND AND BI-COLORED GOLD
CUFF BRACELET, BUCCELLATI**

Oval-cut sapphires, circular-cut diamonds, textured 18k gold and white gold, diameter 2¼ ins., signed M. Buccellati, 'Italy'

\$15,000-20,000

PROPERTY OF A PRIVATE COLLECTOR

358

**COLORED SAPPHIRE AND DIAMOND
WRISTWATCH, CARTIER**

Circular and baguette-cut yellow sapphires, circular and single-cut diamonds, 18k gold (French marks), manual movement, case width 18.95 mm, 6¾ ins., signed Cartier, no. A101600, red Cartier case

\$15,000-20,000



359

SET OF DIAMOND, CULTURED PEARL AND RUBY JEWELRY, BULGARI

Circular, square and pear-shaped diamonds, cultured pearls, buff-top calibr -cut rubies, 18k gold (Italian and French marks), necklace 15½ ins., earrings ¾ in., each signed Bulgari, each with maker's marks

\$20,000-30,000



PROPERTY OF A NEW YORK PHILANTHROPIST

360

**COLORED SAPPHIRE AND DIAMOND FLOWER
NECKLACE, BULGARI**

Pear-shaped multi-colored sapphires, including varieties of blues, greens, pinks and purples, circular-cut diamonds, 18k gold (Italian mark), neckchain 15 ins., signed Bulgari, 'Made in Italy'

\$20,000-30,000

LITERATURE:

Cf. D. Mascetti, A. Triossi, *Bulgari*, New York, Abbeville Press, p. 125, 127

PROPERTY OF A VIRGINIA LADY

361

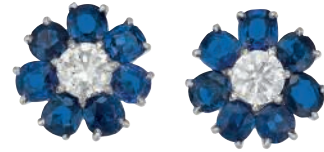
DIAMOND AND SAPPHIRE EARRINGS

Round brilliant-cut diamonds of 1.40 and 1.26 carats, cushion and circular-cut sapphires, platinum, $\frac{3}{4}$ in.

GIA, 2019, report no. 5202414715: 1.40 carats, J color, SI1 clarity

GIA, 2019, report no. 2203414686: 1.26 carats, G color, VS2 clarity

\$10,000-15,000



361

PROPERTY OF A PRIVATE COLLECTOR

362

RUBY, SAPPHIRE, DIAMOND AND GOLD 'BAIGNOIRE' WRISTWATCH, CARTIER

Carved ruby and sapphire leaves, circular-cut diamonds, 18k gold (Swiss marks), quartz movement, case width 22.50 mm, accompanied by a green silk and leather strap, 5½ ins., signed Cartier, 'Paris', 'Swiss made', maker's mark, nos. 1950, 1, CC C31168

\$8,000-10,000



362



PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION

363

**SUITE OF DIAMOND AND RUBY JEWELRY,
HARRY WINSTON**

Circular-cut diamonds and rubies, 18k gold,
necklace 16 $\frac{3}{4}$ ins., bracelet 7 $\frac{1}{2}$ ins., earrings 1 in.,
each with maker's marks, nos. 25595 (necklace),
63254 (bracelet), 63325 (earrings), navy Harry Winston case

\$40,000-60,000



364

PROPERTY OF A
SAN FRANCISCO COLLECTOR

364

SET OF DIAMOND AND GOLD JEWELRY, VAN CLEEF & ARPELS

Circular-cut diamonds, 18k gold, brooch 1¾ ins., earrings 1 in.,
each signed Van Cleef & Arpels, nos. N.Y. 8712 (brooch) and
N.Y. 13087 (earrings), green Van Cleef & Arpels case

\$12,000-18,000



365

365

RETRO DIAMOND AND GOLD EARRINGS, VAN CLEEF & ARPELS

Circular-cut diamonds, gold and white gold, 1¼ ins.,
circa 1945, signed Van Cleef & Arpels, no. 27719

\$12,000-18,000



366



367

366

ANTIQUE GOLD EARRINGS, CASTELLANI

18k gold, 1½ ins., circa 1860, unsigned, maker's marks

\$15,000-20,000

LITERATURE:

Cf. S. Weber Soros and S. Walker, *Castellani and Italian Archaeological Jewellery*, New Haven, Yale University Press, 2005, p. 268

PROPERTY FROM A NEW YORK
PRIVATE COLLECTION

367

ANTIQUE CARNELIAN, SEED PEARL AND GOLD INTAGLIO BRACELET, CASTELLANI

Carved carnelian intaglios, seed pearls, gold, 7½ ins.,
circa 1860, maker's mark

\$15,000-20,000

LITERATURE:

D. Bennett, D. Mascetti, *Understanding Jewellery*, Suffolk,
Antique Collectors' Club, 1989, p. 188



368

**ANTIQUE GOLD AND ENAMEL
SAUTOIR NECKLACE**

Multi-color enamel, gold, neckchain 27 ins.,
cross pendant 4¼ ins., 19th century

\$20,000-30,000

A similar necklace to Lot 368 is exhibited as part of the Royal Armoury's collection in Stockholm. The collection's example was a gift from Joséphine of Leuchtenberg (1807-1876), Queen of Sweden and Norway and the wife of King Oscar I. Queen Josefina, as she was commonly referred to as, was politically active during her husband's reign and was responsible for supporting litigation that liberalized religious practices.

PROPERTY OF A LADY

369

**COLORED DIAMOND, ENAMEL AND
MULTI-GEM NECKLACE,
LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Old-cut yellow and brown diamonds and sapphires, old-cut diamonds and sapphires, oval and circular-cut emeralds, green, yellow, blue, orange and red enamel, pearls, gold, necklace 37¼ ins., clip 2¼, circa 1920, signed Tiffany & Co., pendant removed from necklace and converted into a separate clip at a later date

\$60,000-80,000



Louis Comfort Tiffany (1848-1933) was the son of Charles Tiffany, founder of Tiffany and Co. His training in design began at an early age and at seventeen, he left home to travel Europe, North Africa and the Near East. His experiences had a particular impact on his life work as it was during this time that he became consumed with color, light and varying hues that were rarely seen in the mainstream American artists' palette.

A Renaissance man, Louis Comfort, operated under Tiffany Furnaces, separate from the auspices of Tiffany and Co. and his father. It was here that he produced his richly colored lamps and vibrantly toned favrile glass, tapestries, enamels, metalwork, furniture and hundreds of other items that would grace the homes of some of the most important Americans of the time including Mark Twain, Cornelius Vanderbilt II and The White House itself.

At the Louisiana Purchase Exposition of 1904 Louis Comfort showcased twenty-seven pieces of jewelry, much in the 'hand wrought', or Arts and Crafts style. Louis Comfort was not preoccupied with the traditional choice of important

diamonds and pearls, the wide-spread utilization of platinum or even with a gemstone's quality. His primary consideration was with how a gemstone, given its color and ability to diffuse and transform light, could convey the design and feeling he was trying to achieve. The selection of jewelry exhibited encompassed this fasciation with color and light and as a result, Louis Comfort left the world's fair that year with international acclaim.

Julia Munson, a key designer for Louis Comfort, was also driven to stimulate the ordinary palette and test the limit of conventional style. They shared the same sentiment, and together produced jewelry that explored naturalism and exoticism. When Munson left the firm in 1914, Louis Comfort hired Margreta 'Meta' Katherine Overbeck as her replacement. Meta Overbeck had a preference for faceted gemstones and developed designs to incorporate these larger, brilliant-cut gems. Her jewels differed from those designed by her predecessor, and while the overall aesthetic had shifted, Louis Comfort presumably approved her designs. Lot 369, a colorful enamel and multi-gem



necklace, is likely a design by Meta Overbeck, under the direction of Louis Comfort Tiffany, circa 1920.

This necklace was formerly from the collection of artist Irene de Bohus. De Bohus was an American painter who worked with famed Mexican muralist, Diego Rivera, and was rumored to have had an affair with Rivera during the brief time he was divorced from Frida Kahlo. De Bohus is known for her mid-twentieth century paintings that often depicted landscapes and nude subject matter. Three of her works are part of the Metropolitan Museum of Art's collection.

As a fellow creative, de Bohus undoubtedly appreciated the naturalism and exoticism of Louis Comfort and Meta Overbeck's designs. She owned the necklace for thirty years and wore it in a 1942 film in which she appeared. The necklace remained in her family until it was sold to one of de Bohus' students and close friends, Martha Joy Gottfried. An impressive artist in her own right, Gottfried is regarded as one of Mexico's first landscape artists. The necklace has remained with Gottfried's family since her passing in 2014.



370

**ANTIQUE ENAMEL AND DIAMOND
'MIGNONETTE' BROOCH, PAULDING FARNHAM,
TIFFANY & CO.**

Green, orange and white enamel, old and rose-cut diamonds, platinum-topped gold, 3½ ins., late 19th century, signed Tiffany & Co., brown iguana leather Tiffany & Co. fitted case

\$100,000-150,000

LITERATURE:

J. Loring, *Tiffany Jewels*, New York, Harry N. Abrams, Inc., 1999, p.115

Cf. J. Loring, *Paulding Farnham: Tiffany's Lost Genius*, New York, Harry N. Abrams, Inc., 2000, p. 28



George Paulding Farnham (1859–1927), known as Paul or Paulding throughout his life, was born with an innate passion for creativity and an extraordinary artistic ability. Farnham's uncle, Charles T. Cook, the vice president and later president of Tiffany & Co., was especially impressed by his young nephew's talents. Around 1879, when Farnham was about twenty years old, Cook arranged for Farnham to act as an apprentice under the direction of Edward C. Moore, the house's chief designer.

Upon the completion of Farnham's apprenticeship, Paulding became an assistant to Moore in 1885. Tiffany & Co. at the time was focused on the upcoming Exposition Universelle that was to open in Paris in May 1889. The Exposition marked the hundredth anniversary of the French Revolution and gave birth to magnificent art and architecture, including the ever iconic Eiffel Tower, which was constructed as an entrance to the world's fairgrounds.

Like many other luxury firms, Tiffany & Co. began to actively curate an exceptional collection in the mid-1880s, which they hoped would make a strong impact on this international stage. Moore appointed Farnham to design jewelry for the firm to send to the Exposition. Inspired by contemporary

American artists and craftsmen like landscape painters Thomas Cole and Martin Johnson Heade of the famed Hudson River School, Farnham concentrated on naturalistic representations of flora and fauna.

With two years to prepare for the exhibition, Farnham drafted countless designs, eventually completing an assemblage of two dozen enamel and multi-gem orchids and flowers. Tiffany's booth at the Exposition was praised by the public and press alike and Farnham's name became synonymous with originality and excellence. As a result, Tiffany & Co. earned a gold medal for their jewelry on display and Farnham was individually awarded a silver medal. At the Exposition, the firm earned an additional four medals for distinction in other categories, clearly establishing the American firm's reputation on the international scene.

Lot 370 is a true testament to the high quality of craftsmanship and pure timelessness of Paulding Farnham's vision. A strikingly iconic motif by Farnham, this brooch is also accompanied by its original iguana leather case. Today, no jewelry collection is complete without a jewel by Paulding Farnham and the opportunity to acquire one of his famed flora inspired designs is exceedingly rare and undoubtedly special.





371



(concealed dial)



372

PROPERTY OF A
SAN FRANCISCO COLLECTOR

371

**DIAMOND AND GOLD WATCH BRACELET,
DAVID WEBB**

Circular-cut diamonds, 18k gold and platinum, mechanical
movement, concealed dial, 6½ ins., signed David Webb

\$15,000-20,000

372

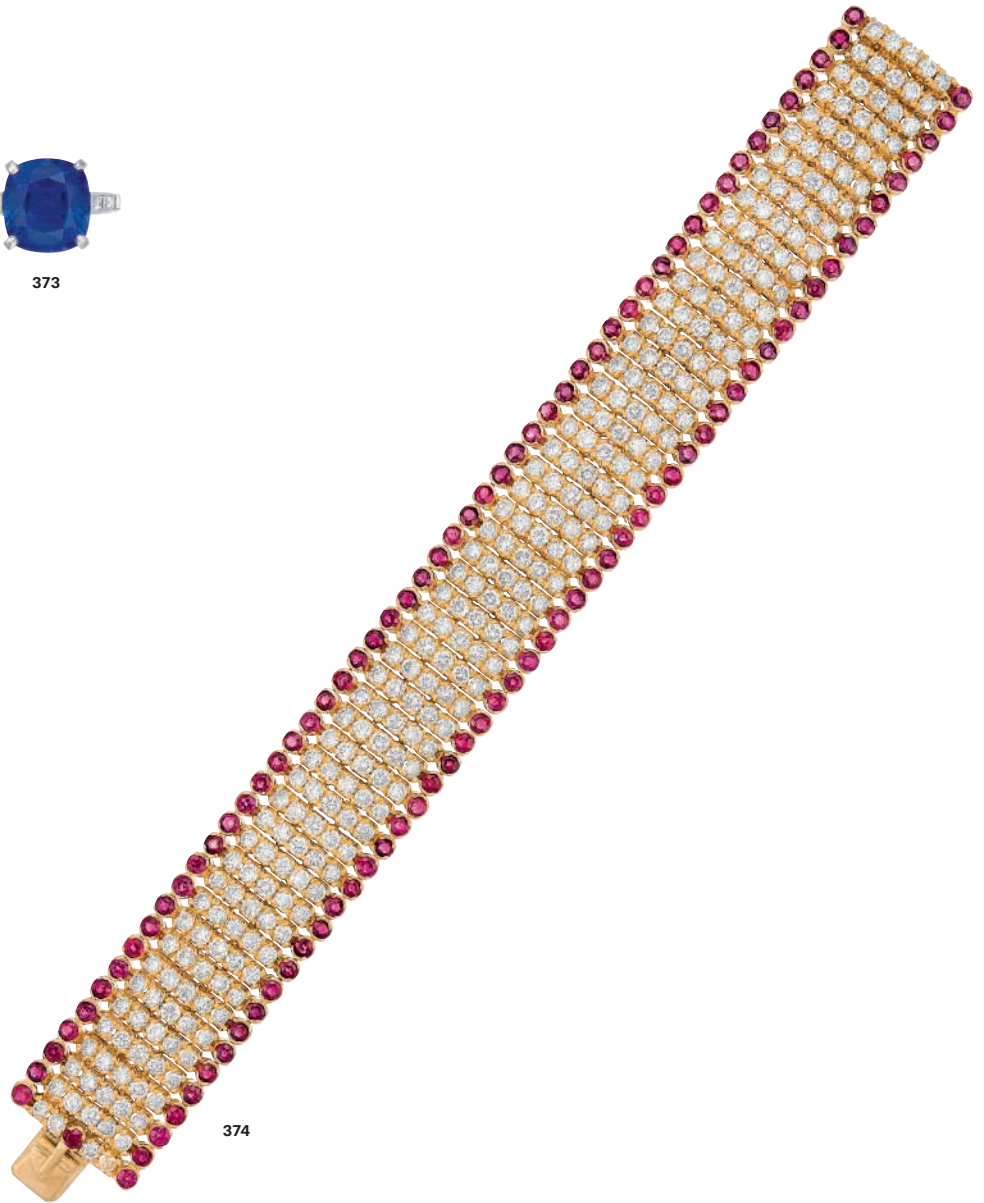
**DIAMOND, RUBY AND GOLD BROOCH,
VAN CLEEF & ARPELS**

Circular-cut diamonds, cabochon rubies, 18k gold and
platinum (French marks), 2¼ ins., signed Van Cleef & Arpels,
nos. 57762 and 5186

\$15,000-20,000



373



374

PROPERTY OF A GENTLEMAN

373

SAPPHIRE AND DIAMOND RING

Cushion mixed-cut sapphire of 12.20 carats,
baguette-cut diamonds, platinum, ring size 6

AGL, 2019, report no. 1101047: 12.20 carats, Classic Ceylon,
no gemological evidence of heat or clarity enhancement

\$40,000-60,000

PROPERTY OF A LADY

374

DIAMOND AND RUBY BRACELET

Circular-cut diamonds and rubies, 18k gold, 7½ ins.

\$10,000-15,000



375



376

PROPERTY FROM A PRIVATE
FAMILY COLLECTION

375

EMERALD AND DIAMOND RING

Cushion mixed-cut emerald, circular-cut diamonds,
gold and platinum, ring size 6

AGL, 2019, report no. 1102298: Colombia,
minor clarity enhancement, traditional type

\$12,000-18,000

PROPERTY FROM AN
IMPORTANT COLLECTION

376

**THREE MULTI-GEM AND DIAMOND BRACELETS,
VAN CLEEF & ARPELS**

Circular-cut diamonds, rubies, emeralds and sapphires,
18k gold (French marks), each 7 ins., each signed V.C.A.,
nos. 89950 (ruby), 6949CS (emerald), 91094 (sapphire),
three brown Van Cleef & Arpels pouches

\$25,000-35,000



377



378

PROPERTY FROM A PROMINENT
AMERICAN COLLECTION

377

**GOLD AND DIAMOND NECKLACE,
VAN CLEEF & ARPELS**

Circular-cut diamonds, 18k gold and platinum
(French marks), 16½ ins. (adjustable), circa 1958,
signed Van Cleef & Arpels, no. 67545

\$20,000-30,000

LITERATURE:

Cf. S. D. Coffin, *Set In Style: The Jewelry of Van Cleef &
Arpels*, New York, Cooper-Hewitt, National Design Museum,
2011, p. 104

PROPERTY OF A LADY

378

DIAMOND RING

Circular-cut diamond of 8.07 carats, white gold, ring size 5

\$30,000-50,000



379



PROPERTY OF A LADY

379

**PAIR OF RETRO DIAMOND AND GOLD
'DENTELLE' BROOCHES, VAN CLEEF & ARPELS**

Old-cut diamonds, 14k gold, 1½ ins., circa 1945,
each signed Van Cleef & Arpels, each no. N.Y. 13142

\$10,000-15,000

PROPERTY FROM A NEW YORK
PRIVATE COLLECTION

380

**BI-COLORED GOLD, SAPPHIRE AND
DIAMOND BANGLE BRACELET, BUCCELLATI**

Oval cabochon sapphires, circular-cut diamonds, 18k yellow
and white gold, diameter 2½ ins., signed Buccellati

\$10,000-15,000



380

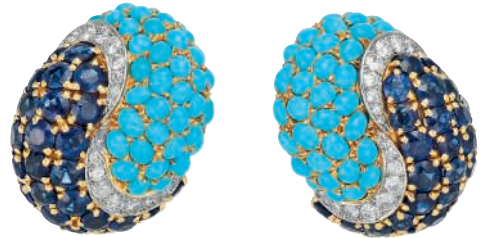
381

**SAPPHIRE, TURQUOISE AND DIAMOND
'DEUX COQUILLES' EARRINGS, CARTIER**

Circular-cut sapphires, oval cabochon turquoise, circular-cut diamonds, 18k gold (French marks), 1½ ins., 1950, signed Cartier, 'Paris', 'France', nos. HSA530, 01554, red Cartier case

Cartier, 1999: Certificate of Authenticity

\$25,000-35,000



381

PROPERTY OF A PRIVATE COLLECTOR

382

**DIAMOND AND GOLD 'BAIGNOIRE'
WRISTWATCH, CARTIER**

Circular-cut diamonds, 18k gold (Swiss marks), quartz movement, case width 22.50 mm, 5¼ ins., signed Cartier, 'Swiss made', nos. 1954, CC540572

\$7,000-10,000



382



383



384

PROPERTY OF A LADY

383

DIAMOND BUTTERFLY BROOCH, BULGARI

Designed as a butterfly, pear, marquise and circular-cut diamonds, 18k gold, 2½ ins., signed Bulgari

\$10,000-15,000

PROPERTY OF A LADY

384

EMERALD AND DIAMOND BRACELET

Oval-shaped emeralds, circular and pear-shaped diamonds, 18k gold, 6½ ins.

\$20,000-30,000

PROPERTY FROM AN
IMPORTANT COLLECTION

385

DIAMOND EARRINGS, VAN CLEEF & ARPELS

Marquise and circular-cut diamonds, platinum, detachable
pendants, 2¼ ins., signed Van Cleef & Arpels, no. NY16092

\$15,000-20,000



385

PROPERTY OF A
SAN FRANCISCO COLLECTOR

386

**EMERALD AND DIAMOND EARRINGS,
HARRY WINSTON**

Pear and marquise-cut emeralds, marquise-cut diamonds,
18k gold, 1¼ ins., signed Winston, maker's mark
(Jacques Timey), navy Harry Winston case and outer box

\$20,000-30,000



386



387



388

PROPERTY OF A LADY

387

SAPPHIRE AND DIAMOND RING

Cushion mixed-cut sapphire of 5.11 carats, cushion-cut diamonds, platinum, ring size 5 $\frac{3}{4}$

Gübelin, 2019, report no. 19022006: 5.11 carats, Kashmir, no indications of heating, with information sheet

SSEF, 2019, report no. 104383: 5.115 carats, Kashmir, no indications of heating

GIA, 2018, report no. 6194902855: 5.11 carats, Kashmir, no indications of heating

AGL, 2018, report no. 1097161: 5.11 carat, undeterminable origin, no gemological evidence of heat or clarity enhancement

\$200,000-300,000

PROPERTY OF A LADY

388

DIAMOND SWAN DOUBLE CLIP-BROOCH, GRAFF

Designed as a pair of swans, circular and marquise-cut diamonds, 18k white gold, may be separated and worn as two separate brooches, 2 $\frac{3}{4}$ ins., each signed Graff, each no. 8141, navy Graff case

\$30,000-50,000

PROPERTY FROM A PRIVATE COLLECTION

389

DIAMOND RING

Pear brilliant-cut diamond of 6.09 carats, tapered baguette-cut diamonds, platinum, ring size 6¼

GIA, 2019, report no. 13654049: 6.09 carats, E color, VS1 clarity

\$150,000-250,000



389

390

DIAMOND CLUSTER EARRINGS

Eight pear brilliant and pear modified brilliant-cut diamonds of 2.07 to 1.01 carats, four marquise brilliant and marquise modified brilliant-cut diamonds of 2.01 and 1.34 carats, platinum, 1¼ ins.

GIA, 2019, report no. 2195982084: Marquise, 2.01 carats, D color, Internally Flawless

GIA, 2019, report no. 2195982124: Marquise, 1.99 carats, D color, Internally Flawless

GIA, 2019, report no. 1196982096: Marquise, 1.55 carats, D color, Internally Flawless

GIA, 2019, report no. 5191982068: Marquise, 1.34 carats, E color, Internally Flawless

GIA, 2019, report no. 2195982097: Pear, 2.07 carats, E color, Internally Flawless

GIA, 2019, report no. 5192982069: Pear, 2.02 carats, D color, Internally Flawless

GIA, 2019, report no. 6193982189: Pear, 2.01 carats, D color, Internally Flawless

GIA, 2019, report no. 1196982094: Pear, 2.00 carats, D color, Internally Flawless

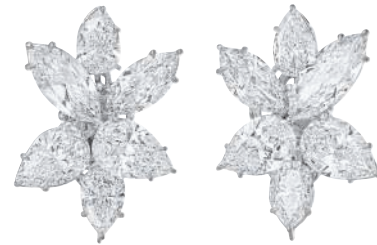
GIA, 2019, report no. 5191982086: Pear, 1.28 carats, D color, Internally Flawless

GIA, 2019, report no. 6193982122: Pear, 1.19 carats, D color, Internally Flawless

GIA, 2019, report no. 5192982066: Pear, 1.06 carats, D color, Internally Flawless

GIA, 2019, report no. 2195982085: Pear, 1.01 carats, D color, Internally Flawless

\$170,000-220,000



390



391



392

PROPERTY OF A LADY

391

SAPPHIRE AND DIAMOND BRACELET

Oval-shaped sapphires, baguette and marquise-cut diamonds, 18k white gold, 7 ins.

\$25,000-35,000

392

DIAMOND RING, VAN CLEEF & APRELS

Circular-cut diamonds, platinum, ring size 5¼, signed V.C.A., no. NY32722

\$15,000-20,000



393

PROPERTY OF A PRIVATE COLLECTOR

393

DIAMOND BRACELET

Rectangular-cut diamonds ranging from 1.51 to 1.03 carats, platinum, 7 ins.

\$30,000-50,000



394

PROPERTY OF A LADY

-394

DIAMOND, CORAL AND ONYX SWAN BROOCH, BOUCHERON

Pear-shaped diamond, circular-cut diamonds, coral plaque, circular cabochon onyx, 18k gold and blackened gold (French mark), 2½ ins., signed Boucheron, no. E24162

\$25,000-35,000



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

395

A SUPERB COLORED DIAMOND RING

Fancy vivid yellow round brilliant-cut diamond of 30.00 carats, 18k gold,
ring size 6

GIA, 2019, report no. 2201282443: 30.00 carats, Fancy Vivid Yellow,
natural color, VS1 clarity, excellent polish and symmetry

\$1,400,000-2,000,000





396

ANTIQUE DIAMOND EARRINGS

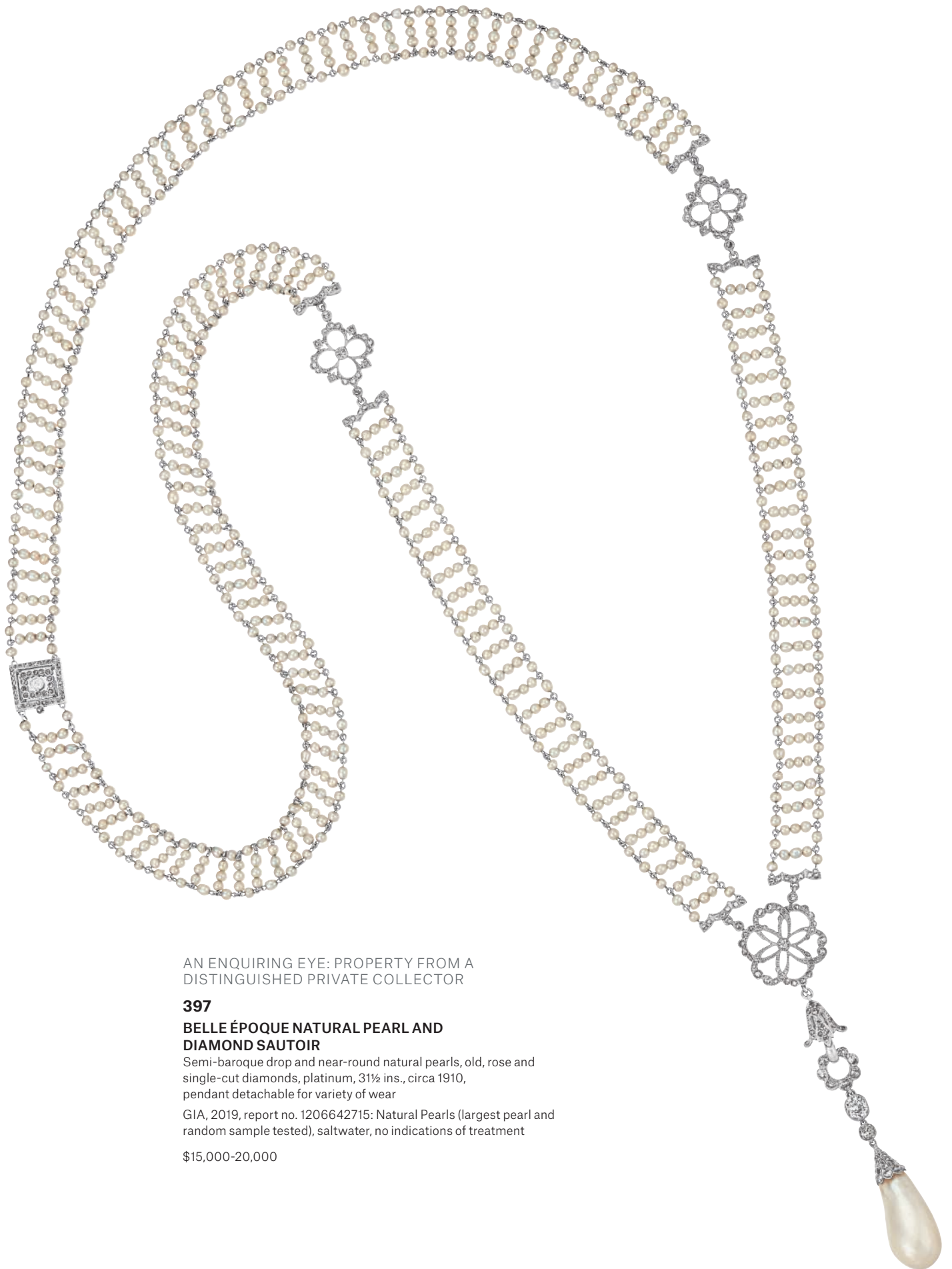
Old-cut diamonds, platinum, 1 7/8 ins., circa 1915

\$10,000-15,000

Lot 396 tells a remarkable tale of survival. The current owner's grandparents were factory owners in Hungary during the early to mid-twentieth century. After word of the impending invasion by Nazi Germany, the couple grew anxious and knew that as part of the Jewish faith and community, they were not safe.

In order to protect their most prized possessions, they organized two containers and buried the containers under the center stone of their factory floor. In 1944, the Nazis proceeded to invade Hungary and as expected, their factory was virtually destroyed.

The two concealed containers miraculously survived the wreckage undiscovered and unharmed. The present owner recalls, as a child, the excavation of the two containers and the unwrapping of their contents – which included this beautiful pair of diamond earrings. The earrings were passed down to her by her grandparents and have remained in her care ever since.



AN ENQUIRING EYE: PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTOR

397

**BELLE ÉPOQUE NATURAL PEARL AND
DIAMOND SAUTOIR**

Semi-baroque drop and near-round natural pearls, old, rose and
single-cut diamonds, platinum, 31½ ins., circa 1910,
pendant detachable for variety of wear

GIA, 2019, report no. 1206642715: Natural Pearls (largest pearl and
random sample tested), saltwater, no indications of treatment

\$15,000-20,000



398

PROPERTY OF A PRIVATE COLLECTOR

398

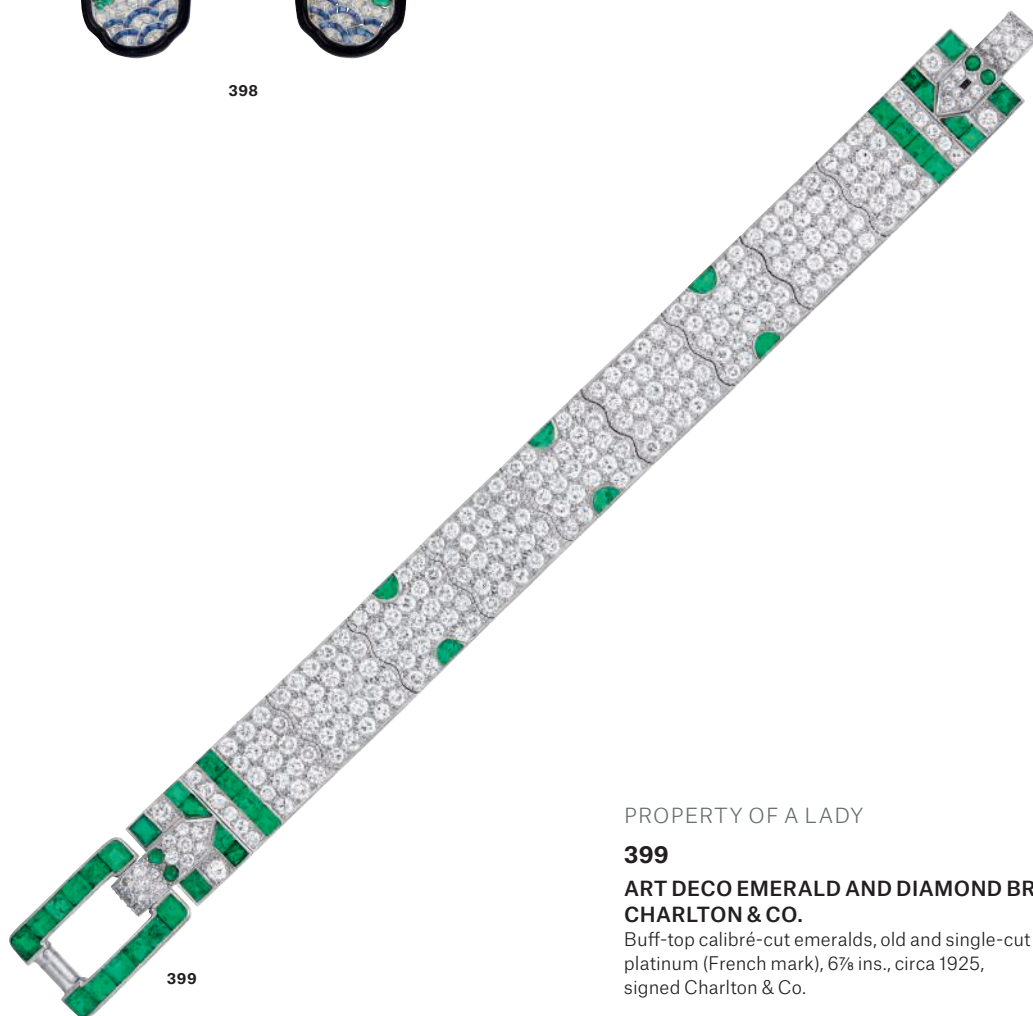
ART DECO DIAMOND, MULTI-GEM AND ENAMEL EARRINGS, LACLOCHE FRÈRES

Old and single-cut diamonds, buff-top rubies, sapphires and onyx, cabochon emeralds, black enamel, platinum, 3½ ins., circa 1925, signed Lacloche Paris, no. 65718

\$40,000-60,000

PROVENANCE:

Christie's, Geneva, 17 November, 1998, lot 245



399

PROPERTY OF A LADY

399

ART DECO EMERALD AND DIAMOND BRACELET, CHARLTON & CO.

Buff-top calibré-cut emeralds, old and single-cut diamonds, platinum (French mark), 6⅞ ins., circa 1925, signed Charlton & Co.

\$35,000-55,000

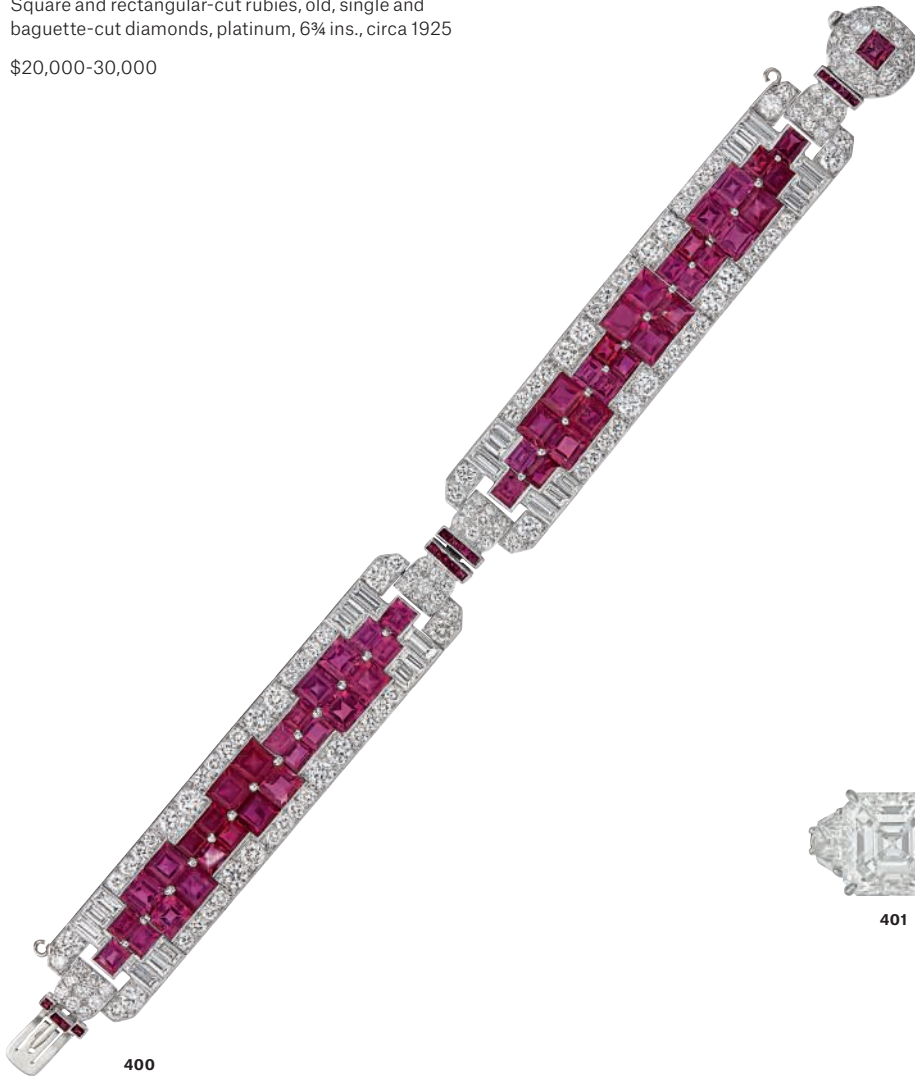
PROPERTY FROM A PRIVATE COLLECTION

400

ART DECO RUBY AND DIAMOND BRACELET

Square and rectangular-cut rubies, old, single and baguette-cut diamonds, platinum, 6¾ ins., circa 1925

\$20,000-30,000



401

PROPERTY FROM A PRIVATE COLLECTION

401

DIAMOND RING

Square rectangular-cut diamond 11.11 carats, shield-shaped diamonds, platinum, approximate ring size 4

GIA, 2019, report no. 12727292: 11.11 carats, H color, SI1 clarity

\$150,000-250,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION



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

402

AN IMPRESSIVE DIAMOND RING, HARRY WINSTON

Rectangular-cut diamond of 23.55 carats, triangular-shaped diamonds, platinum,
ring size 5¾, 1978, unsigned, maker's mark (Jacques Timey), black Harry Winston box

GIA, 2019, report no. 2171407775: 23.55 carats, D color, VVS2 clarity,
potentially Internally Flawless, Type IIa

Harry Winston, 1978: Copy of Invoice

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





JACQUELINE DE ROTHSCHILD PIATIGORSKY

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

After a brief first marriage, Jacqueline met the cellist, Gregor Piatigorsky, at a party hosted by her friend. An immediate friendship developed, and Gregor asked Jacqueline for an outing. She suggested a game of golf and Gregor agreed, even though he had never played golf before. Gregor purchased golf shoes for the occasion, which turned out to be too small and he suffered through the entire round. Despite this inauspicious start, the pair had an instant spark between them. During their courtship, Gregor's cello

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

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

Jacqueline passed away on 15 July, 2012, at the age of 100, in Brentwood, California. The Rothschild name invokes wealth, elegance, integrity, and generosity. The family's numerous donations, often anonymous, to museums and elsewhere document their distinguished history of collecting the finest art masterpieces, properties, and jewelry. Lots 403 – 450, property from the Rothschild Family including the late Baroness Edouard de Rothschild and the late Jacqueline de Rothschild Piatigorsky, illustrate the exceptional taste and quality of the family's collections.

Mr. and Mrs. Gregor
Piatigorsky.

Mrs. Piatigorsky wearing
Lots 436 and 450.



403

**ART DECO PLATINUM BRACELET,
CARTIER, ACCOMPANIED BY CARTIER AND
VAN CLEEF & ARPELS CHARMS**

Various-shaped old-cut diamond-set charms depicting a set of golf clubs (signed Cartier), a bell (signed Van Cleef & Arpels, no. 49218), a duck (signed Cartier), a horseshoe (signed Cartier), initials 'J.G.' (signed Cartier), a baton (signed Cartier) and a locomotive (unsigned), platinum chain (French marks), 7 ins., circa 1925, signed Cartier, 'Paris'; accompanied by an 18k gold (French mark) charm, set with a rectangular-cut diamond, emerald, amethyst, ruby, emerald, sapphire and turquoise (an acrostic of 'Dearest'), suspending a spinning disc engraved in blue enamel with '7.2.29, G. S.', signed Cartier, 'Paris'

\$5,000-7,000

404

**NATURAL PEARL AND DIAMOND RING,
MOUNTED BY CARTIER**

Button-shaped natural pearl of 14.78-15.46 x 13.90 mm, single-cut diamonds, platinum (French mark), ring size 7, signed Monture Cartier, maker's mark

SSEF, 2019, report no. 109208: Natural Pearl

\$50,000-70,000



405

ART DECO MULTI-STRAND NATURAL PEARL AND DIAMOND NECKLACE

Eight strands of natural pearls of 6.15 to 4.20 mm, the neckchain of four strands of natural pearls of 6.05 to 4.20 mm, marquise, old, single and rose-cut diamonds, platinum (French marks), shortest strand 15 ins., circa 1925, accompanied by a later made natural pearl and diamond bracelet and three unstrung natural pearls

SSEF, 2019, report no. 109205: Necklace, Natural Pearls, saltwater

SSEF, 2019, report no. 109206: Bracelet, Natural Pearls, saltwater

SSEF, 2019, report no. 109207: Three loose pearls, Natural Pearls, saltwater

\$40,000-60,000

LOTS 403-450



406

406

TWIN-STONE DIAMOND RING

Circular-cut diamonds of 4.58 and 4.35 carats,
old-cut diamonds, 18k gold and platinum, ring size 6½

\$25,000-35,000



407

407

EMERALD AND DIAMOND BROOCH

Circular cabochon emerald, rose-cut diamonds, foil,
gold, 2½ ins.

\$15,000-20,000



408

DIAMOND, PEARL, EMERALD AND GOLD NECKLACE

Variously-shaped table-cut diamonds, pearls, emerald tumbled beads, green, red, blue, black and white enamel, foil, gold, fully enameled on reverse, 18¾ ins.

\$20,000-30,000



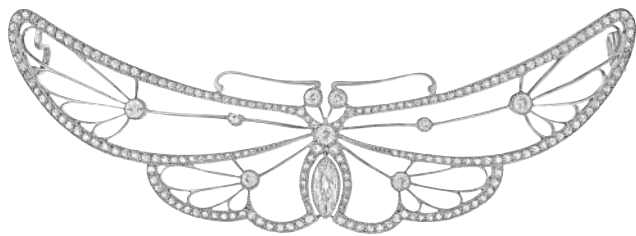
409

409

PAIR OF ART DECO DIAMOND CLIP-BROOCHES

Old and baguette-cut diamonds, platinum (French mark),
circa 1925, each 1½ ins.

\$12,000-15,000



410

410

**BELLE ÉPOQUE DIAMOND BARRETTE,
HENRI VEVE**

Designed as a butterfly, marquise, old and rose-cut
diamonds, platinum, 3¼ ins., circa 1910, signed Vever,
Paris, no. 2767

\$4,000-6,000



411

**ART DECO DIAMOND BAR BROOCH,
BOUCHERON**

Five old-cut diamonds, platinum and 18k white
gold (French marks), 2¼ ins., circa 1925,
signed Boucheron, 'Paris'

\$70,000-100,000

412

ART DECO DIAMOND BRACELET

Old-cut diamonds, platinum (French mark), 7½ ins.,
circa 1925, maker's mark

\$35,000-55,000



413

413
**RUSSIAN ENAMEL AND GOLD-MOUNTED
SILVER-GILT CANDLE STICK, FABERGÉ**

Pink and white guilloché enamel, 14k gold (Russian marks),
2.4/8 x 2 ins., 1908-1917, by Fabergé, with workmaster's
initials of Feodor Affanasiev, St. Petersburg,
scratched inventory no. 19938

\$1,000-1,500

PROVENANCE:

Purchased by Eduard de Rothschild (1868-1949) from
Fabergé's London branch on 22 December 1910 for £15.15s.



414

414
ART DECO DIAMOND CLIP, LACLOCHE FRÈRES

Baguette, shield, old and single-cut diamonds, platinum and
18k white gold (French marks), 1½ ins., circa 1925,
signed Lacloche Frères, no. 75496

\$12,000-18,000



415

**TWO ART DECO ENAMEL, DIAMOND AND GOLD VANITY CASES,
ONE SIGNED CARTIER**

Of rectangular outline, opening to reveal a fitted mirror, powder compartment and lipstick holder (detached from original fitting), white and black enamel, baguette-cut diamond, white enamel predominantly deficient, gold, 2 $\frac{5}{8}$ x 2 x $\frac{5}{8}$ ins., circa 1925, signed Cartier, 'Paris, Londres, New York', no. 01015; of circular outline, opening to reveal a fitted mirror and single compartment, white and black enamel, old-cut diamond, gold (French mark), 2 x 2 x $\frac{7}{8}$ ins., circa 1925, unsigned

\$6,000-8,000

LOTS 403-450



416

JADE, DIAMOND AND GOLD NECKLACE, MOUNTED BY CARTIER

Jade beads, old and single-cut diamonds, 18k gold (French marks), 15 ins.,
signed Monture Cartier, maker's mark

\$20,000-30,000



417

418

417

ART DECO EMERALD AND DIAMOND EARRINGS, CARTIER

Drop-shaped drilled emerald beads, old, rose and baguette-cut diamonds, platinum (French marks), 1½ ins., circa 1925, signed Cartier, 'Paris', maker's mark, no. L2282

AGL, 2019, report no. 1098185 A and B: Colombia, minor clarity enhancement, traditional type

\$40,000-60,000

418

ART DECO DIAMOND WRISTWATCH, CARTIER

Old, single and baguette-cut diamonds, platinum (French marks), manual movement, case width 7.08 mm, 6¾ ins., circa 1920, dial signed Cartier, 'France', no. 05053

\$12,000-15,000

LOTS 403-450



419

419

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

Designed as ladybugs, coral, rose-cut diamonds, black enamel, platinum and 18k white gold (French marks), areas of enamel deficiency, each cufflink 1 in., each ladybug $\frac{3}{4}$ in., circa 1930, signed Cartier, 'Paris', maker's mark, no. 06001 (partially indistinct)

\$12,000-18,000



420

420

**ART DECO GOLD, JADE AND RUBY BROOCH,
CARTIER**

Designed as a safety pin, carved jade beads, cabochon rubies, 18k gold (French marks), 3 ins., circa 1930, signed Cartier, 'Paris', no. 05858

\$8,000-12,000



421

**TWO ART DECO JADE, DIAMOND AND
MULTI-GEM VANITY CASES**

Of rectangular outline, opening to reveal a single compartment, jade and lapis lazuli panels, carved lapis lazuli, rose-cut diamonds, 18k gold, $3\frac{3}{8} \times 2\frac{1}{4} \times \frac{3}{8}$ ins., circa 1925, signed A. Schwob, 'Paris'; of rectangular outline, opening to reveal a fitted mirror, powder compartment and lipstick holder, carved jade plaque, rose-cut diamonds, blue enamel, 18k gold (French mark) and platinum, $3\frac{3}{8} \times 2\frac{1}{4} \times \frac{1}{2}$ ins., circa 1925

\$4,000-6,000



423



422

422

DIAMOND RING

Rectangular and baguette-cut diamonds, platinum,
ring size 8

\$20,000-30,000

423

**AN ELEGANT ART DECO DIAMOND BROOCH,
CARTIER**

Modified pear brilliant-cut diamond of 5.24 carats,
marquise, lozenge and old-cut diamonds, platinum,
2¼ ins., circa 1930, signed Cartier, maker's mark

GIA, 2019, report no. 2165302784: 5.24 carats,
H color, SI2 clarity

\$70,000-100,000





424



425

424

NATURAL PEARL AND DIAMOND RING, CARTIER

Button-shaped natural pearl of 11.80 x 11.64 mm, bullet-shaped diamonds, platinum, ring size 3¾, signed Cartier, 'Made in France', no. L516

GIA, 2019, report no. 5191985193: Natural Pearl, saltwater, no indications of treatment

\$7,000-10,000

425

ART DECO EMERALD, DIAMOND, LACQUER AND SILK EVENING BAG, CARTIER

Carved oval cabochon emerald, circular cabochon emerald, old and rose-cut diamonds, textured silk of floral design, black lacquer, platinum and gold (French marks), with visible discoloration to fabric and damage to lacquer, bag 6 x 4¼ ins., strap 8 ins., circa 1925, signed Cartier, 'Paris, Londres, New York, 'Made in France'

\$10,000-15,000



426

**DOUBLE-STRAND NATURAL PEARL,
DIAMOND AND SAPPHIRE NECKLACE**

Seventy-eight button and slightly drop-shaped natural pearls ranging from 10.83 to 8.07 mm, old-cut diamonds, oval and pear-shaped sapphires, 18k gold, shortest strand 14¾ ins.,

SSEF, 2019, report no. 104866: Natural Pearls, saltwater

GIA, 2017, report no. 5182816965: natural saltwater pearls, no indications of treatment

\$150,000-250,000

PROPERTY FROM THE ROTHSCHILD FAMILY INCLUDING THE LATE BARONESS EDOUARD DE ROTHSCHILD
AND THE LATE JACQUELINE DE ROTHSCHILD PIATIGORSKY

LOTS 403-450



427

THREE ANTIQUE RUSSIAN SILVER CIGARETTE CASES, TWO BY FABERGÉ

The first of rectangular outline, opening to reveal a single compartment, blue guilloché enamel, cushion-cut ruby, gold (Russian marks), 3 x 1½ x ½ ins., late 19th and early 20th century, by Fabergé, with the workmaster's mark of August Hollming, with scratched inventory number 15130; the second of rectangular outline, opening to reveal a single compartment, oval cabochon sapphire, textured gold (Russian marks), 3½ x 2½ x ¾ ins., late 19th and early 20th century, by Fabergé; of rectangular outline and stripe motif, opening to reveal a single compartment, rose-cut diamonds, 14k gold and rose gold (Russian marks), 3¾ x 2¾ x ½ ins., late 19th and early 20th century, workmaster's mark of Henrik Wigström

\$8,000-12,000

PROVENANCE:

The blue cigarette case: Purchased by Albert de Goldschmidt from Fabergé's London branch on 19 February 1908 for £14.10s.

PROPERTY FROM THE ROTHSCHILD FAMILY INCLUDING THE LATE BARONESS EDOUARD DE ROTHSCHILD
AND THE LATE JACQUELINE DE ROTHSCHILD PIATIGORSKY

LOTS 403-450

~428

**ART DECO CORAL, ONYX,
PEARL AND DIAMOND NECKLACE**

Coral beads, onyx rondelles, pearls, rose-cut
diamonds, 18k white gold (French mark),
23½ ins., circa 1930

\$10,000-15,000





429



430

429

DIAMOND RING, MOUNTED BY CARTIER

Two old-cut diamonds of 3.10 and 2.67 carats, gold, ring size 7, signed 'Monture Cartier'

\$15,000-20,000

~430

**ART DECO CORAL AND ENAMEL
CIGARETTE CASE, CARTIER**

Of rectangular outline, opening to reveal a single compartment, coral plaques, black enamel, 18k gold (French mark), $3\frac{1}{4} \times 2\frac{1}{4} \times \frac{5}{8}$ ins., circa 1925, signed Cartier, 'Paris, Londres, New York, Made in France', no. S704

\$4,000-6,000



431

**SET OF DIAMOND AND GOLD
'COFFEE BEAN' JEWELRY, CARTIER**

Circular-cut diamonds, 18k gold and platinum
(French marks), necklace 14½ ins., bracelet 7 ins.,
circa 1950, each signed Cartier, 'Paris', maker's marks,
nos. 03-29 (necklace), 29903 (bracelet)

\$20,000-30,000

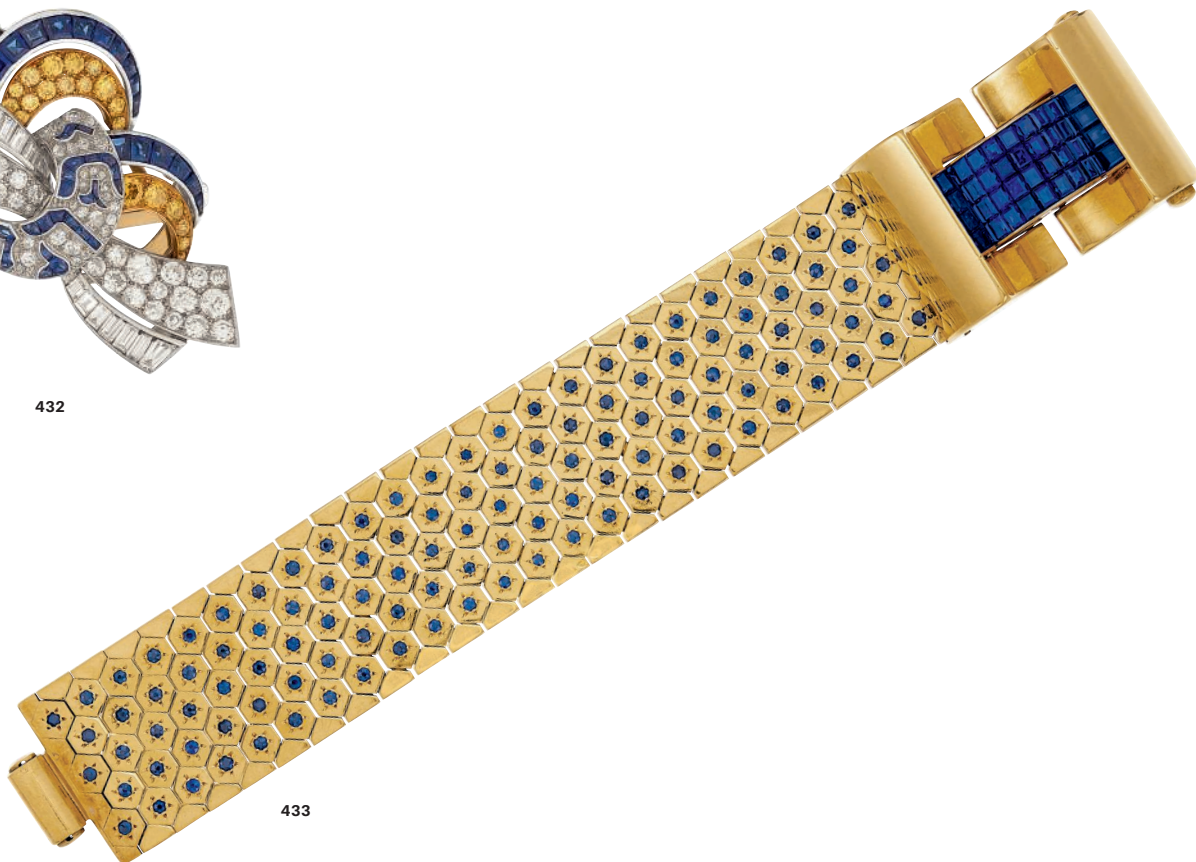
LITERATURE:

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

LOTS 403-450



432



433

432

COLORED DIAMOND, DIAMOND AND SAPPHIRE CLIP-BROOCH AND CLIP, BOUCHERON

Old and baguette-cut yellow diamonds, old and baguette-cut diamonds, buff-top and calibr -cut sapphires, platinum and 18k gold (French marks), clip-brooch 2 $\frac{1}{2}$ ins., clip $\frac{3}{4}$ in., each signed Boucheron, 'Paris'

\$12,000-18,000

A theme found throughout jewels and jeweled objects of the Rothschild collection, the combination of yellow and dark blue honor the family's horse racing colors. The Rothschild racing colors were registered in the early 1840s.

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

433

RETRO 'MYSTERY-SET' SAPPHIRE AND GOLD 'LUDO-HEXAGONE' BRACELET, VAN CLEEF & ARPELS

Mystery-set calibr -cut sapphires, single-cut sapphires, 18k gold and rose gold (French marks), 6 $\frac{1}{2}$ ins., circa 1940, signed Van Cleef & Arpels, no. 45.405

\$40,000-60,000

LITERATURE:

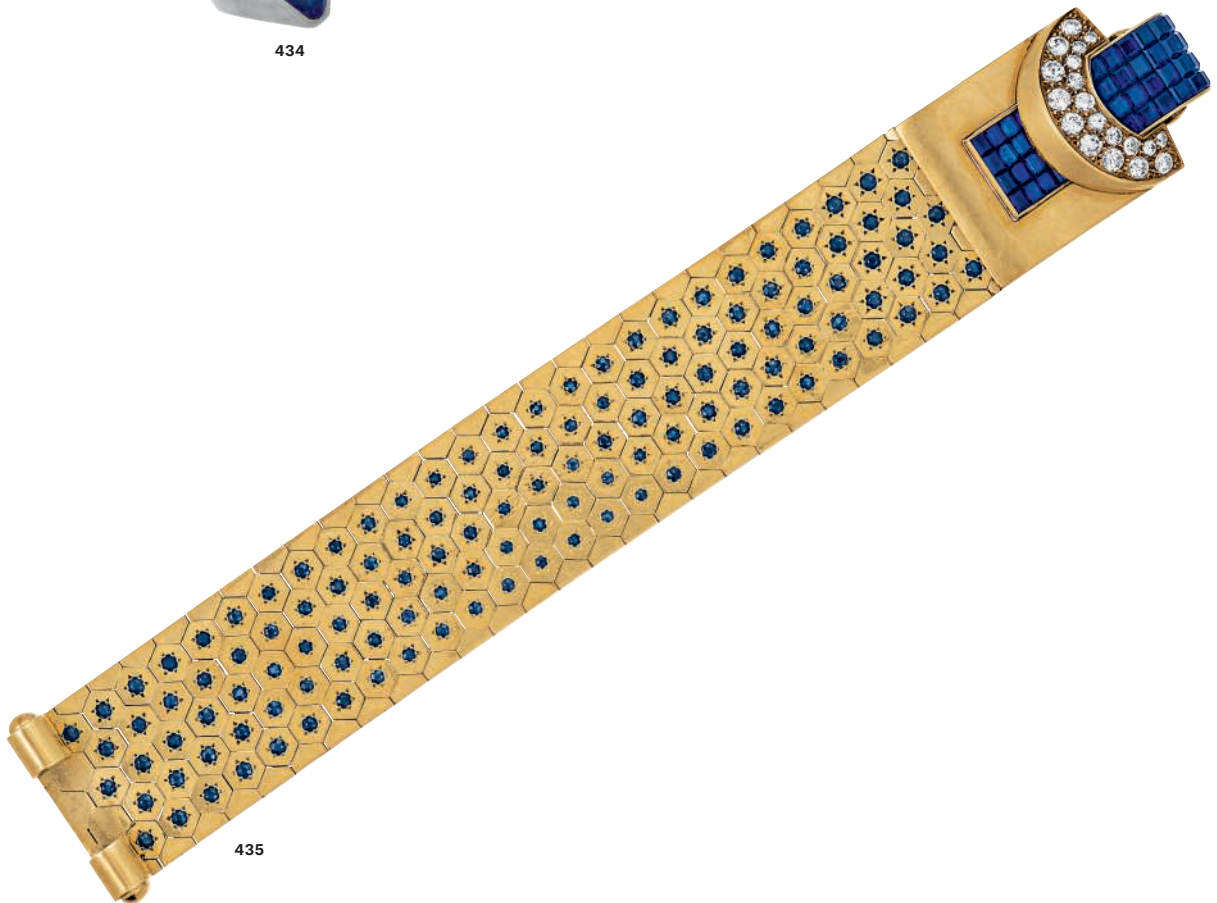
Cf. M. Petit, *Van Cleef & Arpels: Reflections of Eternity*, Paris, Editions Cercle d'Art, 2006, p. 106-07

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

First designed in 1934, Van Cleef & Arpels' 'Ludo' style is a reference to Louis Arpels' nickname. Lots 433 and 435 are beautiful examples of 'Ludo Hexagone', defined by the honeycomb design of the articulated bracelet.



434



435

434

SAPPHIRE RING

Modified triangular mixed-cut sapphire, platinum,
ring size 7 $\frac{3}{4}$

AGL, 2019, report no. 1103175: Burma,
no gemological evidence of heat or clarity enhancement

\$20,000-30,000

435

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

Mystery-set calibré-cut sapphires, single-cut sapphires,
circular-cut diamonds, 18k gold (French marks), 6 $\frac{1}{2}$ ins.,
circa 1940, signed Van Cleef & Arpels, maker's mark
(Péry & Fils), no. 46279

\$30,000-50,000

LITERATURE:

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

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

LOTS 403-450



436

ART DECO DIAMOND NECKLACE, RUBEL FRÈRES

Old and baguette-cut diamonds, platinum (French marks), 18 ins.,
circa 1930, maker's mark

\$400,000-600,000





437

437

**PAIR OF ART DECO SAPPHIRE, AQUAMARINE
AND DIAMOND CLIPS, CARTIER**

Cabochon sapphires, oval and cushion-cut aquamarines,
old and single-cut diamonds, platinum and 18k white
gold (French marks), each 1½ ins., circa 1925, each signed
Cartier, 'Paris', each no. 05915, each with maker's marks

\$30,000-50,000



438

438

DIAMOND RING, CARTIER

Old-cut diamond of 4.71 carats, platinum, ring size 6½,
signed Cartier

\$15,000-20,000

PROPERTY FROM THE ROTHSCHILD FAMILY INCLUDING THE LATE BARONESS EDOUARD DE ROTHSCHILD
AND THE LATE JACQUELINE DE ROTHSCHILD PIATIGORSKY

LOTS 403-450



(two views)

439

ART DECO SAPPHIRE AND GOLD VANITY CASE, CARTIER

Of rectangular outline, opening to reveal two compartments, one fitted with a mirror, powder compartment and lipstick holder, rectangular-cut sapphires, 18k gold (French marks), 5¼ x 2¾ x ½ ins., circa 1930, signed Cartier, 'Paris', 'Made in France', maker's mark, no. 66184, black Cartier slip case

\$15,000-20,000

LOTS 403-450



440

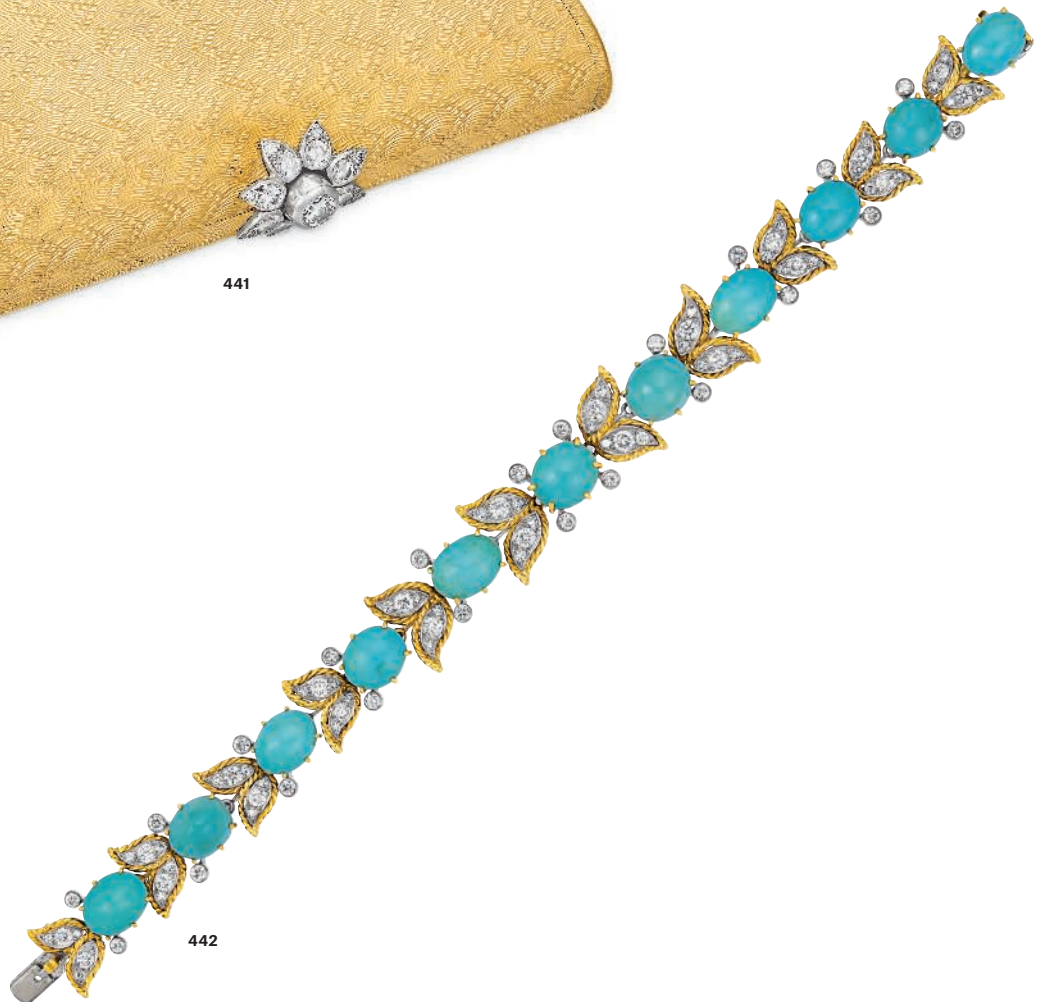
DIAMOND NECKLACE, CARTIER

Circular, single and baguette-cut diamonds, 18k gold (French marks), three detachable clip-brooches, 14 ins., circa 1950, each signed Cartier, 'Paris', each with maker's marks, each no. 03950

\$20,000-30,000



441



442

441

**RETRO DIAMOND AND GOLD VANITY CASE,
CARTIER**

Of rectangular outline, opening to reveal a fitted mirror and single compartment, old and single-cut diamonds, textured 18k gold (French mark), $3\frac{1}{8} \times 2\frac{1}{4} \times \frac{1}{2}$ ins., circa 1950, signed Cartier, 'Paris', maker's mark, no. 04753

\$10,000-15,000

442

**TURQUOISE AND DIAMOND BRACELET,
VAN CLEEF & ARPELS**

Oval cabochon turquoise, circular-cut diamonds, gold and platinum, 7 ins., signed V.C.A., no. 28800, accompanied by an unsigned roped gold chain to convert the bracelet into a necklace of $16\frac{1}{4}$ ins.

\$12,000-18,000



443



444

443

NATURAL PEARL RING

Button-shaped natural pearl of 12.45 x 12.30 mm, platinum, ring size 4

GIA, 2019, report no. 6194985192: Natural Pearl, saltwater, no indications of treatment

\$8,000-12,000

444

**ART DECO EMAMEL, DIAMOND AND
GOLD VANITY CASE, CARTIER**

Of rectangular outline, opening to reveal a fitted mirror, two powder compartments, a lipstick holder, perfume vial and comb, white enamel, baguette and rose-cut diamonds, 18k gold (French marks), 3¼ x 2½ x ¾ ins., circa 1925, signed Cartier, 'Paris, Londres, New York, Made in France', no. 01950

\$12,000-18,000



445

NATURAL PEARL, SEED PEARL AND DIAMOND NECKLACE

Fifty-five round and near-round natural pearls ranging from 10.14 to 6.64 mm, fifty-one seed pearls, trapezoid and baguette-cut diamonds, platinum and 18k gold (French marks), 20½ ins.

SSEF, 2019, report no. 104867: Natural Pearls, saltwater

GIA, 2017, report no. 6187817025: natural saltwater pearls, no indications of treatment

\$50,000-70,000

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



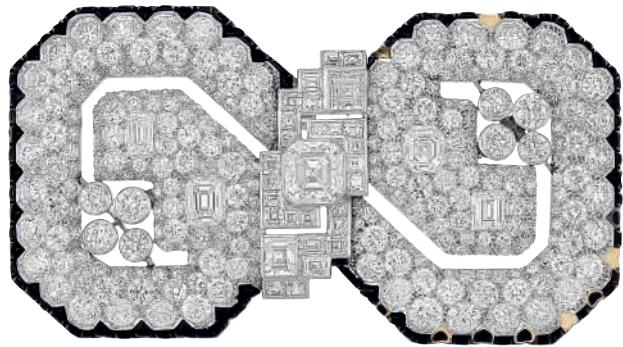
446

446

ART DECO DIAMOND EARRINGS, BOUCHERON

Old, baguette and trapezoid-shaped diamonds, platinum and 18k white gold (French marks), 1½ ins., circa 1925, signed Boucheron, 'Paris', maker's mark

\$70,000-100,000



447

447

ART DECO DIAMOND AND ONYX BROOCH, CARTIER

Square, rectangular and old-cut diamonds, buff-top onyx, platinum (French marks), removable brooch fitting, 3½ ins., circa 1930, signed Cartier, 'Paris', 'Made in France', nos. 01447, 02506

\$100,000-150,000





448

448

**A PAIR OF FINE ART DECO DIAMOND CLIPS,
CARTIER**

Old-cut diamonds of 5.40, 4.79, 3.27, 2.87, 2.60, 2.60, 2.58 and 2.10 carats, smaller old and baguette-cut diamonds, platinum (French marks), each 1¾ ins., circa 1925, each signed Cartier 'Paris', maker's marks, each no. L4077

\$200,000-300,000



449

449

ANTIQUE DIAMOND BROOCH

Modified trapezoid brilliant-cut diamond of 13.33 carats, oval and old-cut diamonds, platinum-topped gold, 1¾ ins., circa 1900

GIA, 2019, report no. 2205653631: 13.33 carats, L color, SI1 clarity

\$80,000-120,000



LOTS 403-450



450

A MAGNIFICENT ART DECO DIAMOND BRACELET, CARTIER

Lozenge-shaped diamonds of 4.12, 3.69 and 3.36 carats, marquise, square, baguette and trapezoid-shaped diamonds, platinum (French mark), 7 ins., circa 1925, signed Cartier 'Paris'

\$500,000-700,000





PROPERTY OF THE VIRGINIA MUSEUM OF FINE ARTS,
SOLD TO BENEFIT FUTURE ACQUISITIONS



PROPERTY FROM A
DISTINGUISHED NEW YORK ESTATE



Courtesy of the Virginia
Museum of Fine Arts



MRS. JESSIE DUPONT

THE VIRGINIA MUSEUM OF FINE ARTS

Mrs. Jessie duPont (née Dew Ball) was born into one of Virginia's finest families and counted George Washington's mother, Mary Ball, among her relatives. The Ball family originally settled in coastal Virginia in the mid-seventeenth century. Her family's deep roots in her home state had a lasting impact on Mrs. duPont and would influence her charitable initiatives throughout her life. Ms. Ball attended school in Virginia and became a teacher as soon as she graduated. When she was 24 years old, her family moved to San Diego, California and Ms. Ball continued teaching and eventually became a vice principal.

While in California, Ms. Ball maintained her longstanding correspondence with Mr. Alfred Ireneé duPont, whom she had met twenty years earlier. Mr. duPont had visited Ms. Ball's family home many years ago, when Ms. Ball was only fourteen years old, for a duck shooting trip and the two formed an instant friendship. Despite their age difference, the pair bonded over their shared love of business. Their strong connection withstood several years apart and after decades of letter writing, the pair were married in 1921.

The newlyweds returned to the East Coast and settled at Mr. duPont's home, Nemours, in Wilmington, Delaware. Their original connection over business remained the foundation of their marriage and Mrs. duPont became Mr. duPont's right-hand in every aspect of his affairs. She quickly learned the details of his business and charitable efforts, so that she could support her aging husband. After Mr. duPont's death in 1935, Mrs. duPont upheld the vision they had created together. Through their charitable trust, executed by Mrs. duPont, the pair supported historic preservation projects, educational grants, and a pediatric hospital.

Most notably, Mrs. duPont made substantial contributions to the Virginia Museum of Fine Arts. She was one of the museum's founders and original trustees. She held various leadership positions on the Executive, Development, Membership, and Public Relations committees. As a result of Mrs. duPont's donation to the first building campaign, the largest of any donation given to the museum at the time, the museum's largest gallery was named in memory of her relative, Mary Ball, the mother of George Washington. Her generous contributions also allowed for acquisitions of works such as Renaissance paintings, Flemish tapestries, and two paintings by American Realist painter, Andrew Wyeth. Additionally, Mrs. duPont secured funding to provide sustained landscaping and gardening for the museum.

After Mrs. duPont's death in 1970, her estate donated Lots 451 and 452 to the museum. Lot 451, a Belle Époque emerald and diamond ring by Tiffany & Co., combines the intrinsic value of a superb quality gemstone and the timeless design of the great American jewelry house. Since the mid-nineteenth-century, Tiffany & Co. has been at the forefront of elegant American designs, in both jewelry and their objets d'art. Lot 452, a ruby, emerald, diamond and natural pearl brooch, centers on an impressive 11.20 carat 'Pigeon's Blood' ruby. The Pigeon Blood designation is reserved only for the finest quality rubies that embody an extremely rare, deeply saturated red color. Lots 451 and 452 are being sold to benefit future acquisitions by the Virginia Museum of Fine Arts, allowing the museum to continue its mission of educating and serving the citizens of the Commonwealth of Virginia, just as Mrs. duPont did throughout her life.

PROPERTY OF THE VIRGINIA MUSEUM OF FINE ARTS,
SOLD TO BENEFIT FUTURE ACQUISITIONS

LOTS 451-452



(two views)

451

'THE DUPONT EMERALD'

**AN IMPORTANT BELLE ÉPOQUE EMERALD AND DIAMOND RING,
TIFFANY & CO.**

Modified rectangular step-cut emerald of 9.11 carats, old-cut diamonds, platinum,
ring size 6, circa 1920, signed Tiffany & Co., brown Tiffany & Co. case

AGL, 2019, report no. 1104075: 9.11 carats, Classic Colombia, no clarity enhancement

Accompanied by a letter from the AGL attesting to the fine quality and
rarity of the emerald

\$500,000-700,000



PROPERTY OF THE VIRGINIA MUSEUM OF FINE ARTS,
SOLD TO BENEFIT FUTURE ACQUISITIONS

LOTS 451-452



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

452

'THE DUPONT RUBY'

**AN EXQUISITE RUBY, EMERALD, DIAMOND AND
NATURAL PEARL BROOCH**

Cushion mixed-cut ruby of 11.20 carats, rectangular and trapezoid-shaped emerald,
French, old and marquise-cut diamonds, pearls, platinum and 18k gold, 2½ ins.

AGL, 2019, report no. 1104074: 11.20 carats, Classic Burma,
no gemological evidence of heat

Accompanied by a letter from the AGL attesting to the fine quality and
rarity of the ruby, describing the hue as 'Pigeon Blood'

SSEF, 2019, report no. 110594: 11.205 carats, Burma, no indications of heating,
Pigeon Blood red

Accompanied by an Appendix Letter and Premium Appendix from the SSEF

GIA, 2019, report no. 5201664020: Natural saltwater pearls,
no indications of treatment

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





(two views)

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

453

A SUPERB BELLE ÉPOQUE SAPPHIRE AND DIAMOND RING

Cabochon sapphire of 30.14 carats, old-cut diamonds, platinum,
ring size 5½, circa 1915

SSEF, 2019, report no. 109511: 30.145 carats, Kashmir, no indications of heating,
accompanied by an Appendix letter stating that the sapphire is exceptional

AGL, 2019, report no. 1102864: 30.14 carat, Classic Kashmir,
no gemological evidence of heat or clarity enhancement

Gübelin, 2019, report no. 19110030: 30.14 carats, Kashmir,
no indications of heating, with Information Sheet and Appendix

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

This superb sapphire ring has been passed down through three generations of a
distinguished New York family.



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BIOGRAPHIES

BELPERRON

Elegant and mysterious, Suzanne Belperron founded a new aesthetic in jewelry. A star within connoisseurs' circles but otherwise lesser known, Belperron never signed her work, and when asked for the reason, replied "my style is my signature." Born in 1900 in France, Belperron studied drawing and jewelry at the Ecole des Beaux-Arts in Besancon, worked under her mentor Jeanne Boivin, then designed exclusively for Bernard Herz under the name of Herz. From her roots in Art Deco, Belperron pioneered ways to carve various crystals into sensuous shapes to be set in precious and semi-precious stones, employing motifs from Egyptian, Indian, Cambodian, Celtic, African and Mayan cultures. Fashion innovator Elsa Schiaparelli championed Belperron, whose expanding clientele included European royalty, the café society, and Hollywood luminaries. Bernard Herz perished in a concentration camp during World War II, and Belperron re-registered the business renaming it "Belperron". After the war, Bernard's son Jean survived as a prisoner of war and returned to Paris. The partnership resumed under the new name "Herz-Belperron." Belperron retired in 1974 but consulted for friends and special clients until her death in 1983. New York based jewelers Ward and Nico Landrigan, owners of Verdura, purchased the Belperron name and archives in 1999, and published an illustrated biography in 2016.

BLACK, STARR & FROST

The oldest jewellery house in America, Black, Starr & Frost was founded as Marquand & Paulding in Savannah, Georgia, in 1801. In 1810, Isaac Marquand moved to New York, consolidating the company with several other firms. They were one of the few American retailers who displayed at the 1851 London Crystal Palace Exposition. In 1876, Cortlandt Starr and Aaron V. Frost joined as partners and the name changed to Black, Starr & Frost. For the 1939 New York World's Fair, they contributed large sculptural jewellery based on the bold designs of the period.

RENÉ BOIVIN

Born in Paris in 1864, René Boivin began his career as a designer and engraver. In 1893 he married Jeanne Poirer, sister of the famous couturier and the first woman jeweller of the 20th century, and together they created some of the most bold and daring fashions of the early 1900s. After Boivin's death in 1917, Jeanne established herself at Avenue de l'Opéra with Juliette Moutard and her daughter, Germaine Boivin. The three worked together for forty years, joined between 1921 and 1932 by Suzanne Belperron, creating such signature pieces as the Starfish (1936). Upon Jeanne Boivin's death in 1959, the house was taken over by Louis Girard. In April 1991, the company became part of Asprey Group. The main office and boutique are located on avenue Montaigne.

BOUCHERON

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

GIANMARIA BUCCELLATI

Gianmaria Buccellati is the son of Mario Buccellati, christened the "Prince of Goldsmiths" by the famous Italian poet D'Annunzio. Born in 1881, he became an apprentice at Milan jeweller Beltrami e Besnati at age 12. In 1919, he took over the firm, since renamed Mario Buccellati and known for its originality, craftsmanship, and exquisite details. Exhibiting at the Madrid exposition at the Casa Errazy y Comp brought Buccellati international success as well as a clientele that included members of royalty around the world. Mario died in 1965 and his 2 sons Gianmaria and Federico parted ways. Gianmaria now runs a firm under his own name Gianmaria Buccellati based in Milan. It was acquired by the Gangtai Group of China in 2016. Federico continued with the Mario Buccellati tradition, renamed Federico Buccellati, now managed by his children.

MARIO BUCCELLATI

Mario Buccellati, christened the “Prince of Goldsmiths” by the famous Italian poet D’Annunzio, was born in 1881 and became an apprentice at Milan jeweller Beltrami e Besnati at age 12. In 1919, he took over the firm, since renamed Mario Buccellati and known for its originality, craftsmanship, and exquisite details. Exhibiting at the Madrid exposition at the Casa Errazy y Comp brought Buccellati international success as well as a clientele that included members of royalty around the world. Mario died in 1965 and his 2 sons Gianmaria and Federico parted ways. The original shop on Via Condotti in Roma opened in 1926 is now run by Federico’s children Lorenzo and Bendetta under the name of Federico Buccellati. The business expanded to Florence in 1929, and established itself in New York in 1953. It is still a private company owned by a branch of the family. Gianmaria runs another firm Gianmaria Buccellati based in Milan.

BULGARI

Born in 1857 in a Greek family of silversmiths, Sotirio Bulgari opened his first shop in 1884 in Rome on the Via Sistina, moving to the iconic Via dei Condotti location in 1905. Upon his death in 1932, sons Giorgio and Costantino took over the business, and established the highly distinctive ‘Bulgari Italian style’, combining classicism with modernity. The 1970’s saw Bulgari’s international expansion with stores in New York, Paris, Geneva and Monte Carlo, and the brand’s initiation into the world of watches with the success of ‘BVLGARI-BVLGARI’. In 2011, Bulgari joined the French luxury conglomerate LVMH (Louis Vuitton Moët Hennessy).

CARTIER

Louis-François Cartier founded in 1847 in Paris. His three grandsons, Louis, Pierre and Jacques, turned the House into a global enterprise, with Louis running Paris, Jacques overseeing London and Pierre managing New York. Branches were opened in Moscow and the Persian Gulf in 1910, soon followed by Cannes and Monte Carlo. Charles Jacqueau joined Louis Cartier in 1909 and Jeanne Toussaint was Director of Fine Jewellery from 1933. In 1964, on the death of Pierre, the family sold Cartier Paris, London and New York. In 1972, a group of investors led by Joseph Kanoui bought Cartier Paris, with Robert Hocq as president who with Alain Dominique Perrin created the concept “Les Must de Cartier”. The group later reacquired Cartier London and New York. Today, Cartier is part of the Richemont group.

J. E. CALDWELL & CO.

James E. Caldwell worked on Maiden Lane in New York City, before opening a small watchmaker’s shop on Fifth and Chestnut Street in Philadelphia in the early 1830s. In 1848 the firm took on its current name, J. E. Caldwell and Company; a branch in Wilmington, Delaware opened in 1953. Caldwell & Co. was purchased by Henry Birks & Sons, a Montreal-based jeweller, and in August 1992 acquired by Carlyle & Co., a family owned jewellery concern in Greensboro, North Carolina.

CARVIN FRENCH

Andre Chervin descends from a family of French jewelers and studied jewellery making in Paris. He moved to New York in 1951, and started an atelier with friend Serge Carponcy at 16 East Fifty-second Street in 1954, creating pieces for Raymond C. Yard, R. Esmerian Inc, Verdura and Tiffany & Co, soon becoming known as the “jeweller’s jeweller.” After Serge Carponcy retired in 1983, Andre Chervin maintained control of the firm, moving it to the current address at 515 Madison Avenue in 1987. His nephew Sylvain Chervin joined the firm in 1984.

CASTELLANI

Castellani was founded by Fortunato Pio Castellani (1794–1865) circa 1816 in Rome, later managed by his two sons, Augusto (1829–1914) and Alessandro (1823–1883). With archeology becoming fashionable in the 19th century, Castellani revived the Etruscan style in jewellery, also creating pieces with Byzantine, Carolingian and Renaissance influences. They also became known for their granulation technique in gold. By 1862, the firm expanded internationally, with posts in London and Paris.

CHOPARD

Chopard was founded in 1860 by Louis-Ulysse Chopard in Sonvilier, Switzerland, to produce high precision pocket watches. The business passed to Louis-Ulysse’s grandson, who in 1963 sold the company to a German watchmaker and jeweller family, the Scheufele. Chopard manufactures all its watches and jewels in Geneva in their own workshops, and are famous for their Happy Diamonds™, “Casmir”, “Happy Sport” collections.

CHARLTON & CO.

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

CHAUMET

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

ANGELA CUMMINGS

Austrian born Angela Cummings moved to the United States as a child. She returned to Europe to study in Italy and Germany, earning a degree as a gemologist, goldsmith and designer. In 1968 she began work at Tiffany & Co. under the tutelage of Donald Claflin, and presented her first collection at Tiffany in 1972. In 1984 she formed her own company with her husband, and her designs were offered at Bergdorf Goodman within a year. She had outlets at Bergdorf Goodman and Neiman Marcus until 2003, when she decided to close her business.

DE GRISOGONO

Fawaz Gruosi spent 20 years working with world class jewelers before founding de Grisogono in 1995. Inspired by the 180 carat “Black Orlov” diamond, Mr Gruosi created a collection of haute joaillerie with black diamonds. In addition to jewels and watches, de Grisogono is also known for crafting unique objects, such as pavé-set black diamond mobile phones and sunglasses. Based in Geneva, De Grisogono boutiques can be found in Gstaad, London, New York, Paris, Rome and various European and Middle Eastern cities.

CHRISTIAN DIOR

After 14 years designing jewels for Karl Lagerfeld and Chanel, Victoire de Castellane was appointed Artistic Director of Dior’s newly created jewellery division in 1998. Since then, she has been channeling the spirit of Dior with ribbons, flowers and feathers, characteristically sensual yet playful.

FABERGÉ

Peter Carl Fabergé (1846–1920) is best known for the Easter eggs he began making in 1884 for the Tsar and Tsarina of Russia. After studying in several European centres, he returned to St Petersburg in 1864 to join his father’s firm, which he took control in 1872. He became the Tsar’s court goldsmith in 1885. His international reputation was secured in 1900 at the Paris Exposition, leading to commissions from Edward VII and other European royals. The firm’s success continued until the 1917 Revolution when Fabergé escaped to Switzerland. In recent history, Fabergé had been acquired in 1989 by Unilever, in 2007 by investment firm Pallinghurst Resources who relaunched it as a high jewellery brand, and then in 2013 by gem mining company Gemfields, controlled by Pallinghurst Resources.

FOUQUET

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

FRED

In 1936 Fred Samuel founded the jewellery firm which bears his name at 6 rue Royale in Paris, creating jewellery for such screen luminaries as Marlene Dietrich and Douglas Fairbanks. After the war, when business resumed its pre-war pace, he re-established his foothold in the world of “haute joaillerie”, creating not only his trademark pearl jewellery, but also bold contemporary designs. The business expanded to the United States, beginning in 1977 with their first branch location in Beverly Hills, followed by Houston, and then Costa Mesa in 1995. They also have salons in Cannes, Monte Carlo and Tokyo. In 1995, the firm was purchased by the luxury group LVMH.

RUBEL FRERES

Rubel Frères, the Parisian manufacturing firm associated with Van Cleef & Arpels, moved to New York in 1939 shortly after Van Cleef & Arpels opened their salon. In 1943, their affiliation was dissolved and Rubel opened at 777 Fifth Avenue, next to the Savoy, under his Americanised name, John Rubel Co. There followed branches in London and Paris.

GARRARD

The London firm Garrard was founded by George Wickes in 1735, a talented silversmith who also produced jewellery, buttons, buckles and seals. In 1792, Robert Garrard took over the firm in partnership with John Wakelin, renaming it Garrard. In 1843 Queen Victoria bestowed upon the firm the title of Crown Jewellers, a title they have held through six successive monarchs to the present day. Among other important commissions they created the Imperial State Crown, set with the Koh-i-Noor, for the Coronation of Queen Elizabeth II in 1953. In August 1990 Garrard was acquired by the Asprey Group, which was in turn purchased in 1995 by Prince Jeffrey Bolkiah of Brunei. In 1998, the Prince merged Garrard with Asprey, forming Asprey & Garrard, located at Asprey’s premises on New Bond Street. In 2000 Asprey & Garrard was sold to a private partnership, who demerged the two names in 2002. Garrard has returned to the premises of 24 Albemarle Street, W1, the site it occupied prior to 1952.

GÉRARD

Louis Gérard founded M. Gérard in 1968 at 8 Avenue Montaigne in Paris. Within nine years he has become one of the largest French exporter of fine jewellery. In November 1985 he sold the company to a group of American investors, but managed it until his retirement, when the company closed. In September 1988 Louis Gérard reopened the firm renamed Louis Gérard, Joaillier International. It closed for good in December 1991.

GIULIANO

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

GRAFF

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

Graff is involved in all stages of the production process, from the mining, cutting and polishing of the diamond and the initial vision and design, to the final exquisite Graff jewel. The Graff master jewellers, based at the company Headquarters in London, draw upon years of training and exceptional levels of skill to create the extraordinarily fine settings and intricate designs synonymous with Graff, the most fabulous jewels in the world. Laurence Graff is considered a world leader in the field, and one of the most significant forces in the market. It is said that he has handled more world famous diamonds than any other diamantaire, including the Idol's Eye, the Begum Blue, the Emperor Maximilian and the Lesotho Promise. In 2010 Graff unveiled two of the world's largest diamonds: the Graff Constellation, a 102.79 ct D-colour Internally Flawless round brilliant diamond, and the Delaire Sunrise, a 118.08 ct Fancy Vivid Yellow square emerald-cut diamond.

Graff's UK flagship store is located on London's prestigious New Bond Street. Today there are over 30 Graff locations around the world, including Shanghai, Geneva, Hong Kong, Monte Carlo, Moscow and New York.

HERMÈS

Founded in 1837 at their legendary address on Faubourg St Honoré in Paris, Hermès rapidly acquired a great reputation in saddlery. They developed in other areas over the years, and in 1925 they designed their first jewellery, mixing precious metal and refined leathers, all inspired by Hermès traditional equestrian theme. Today, Hermès offers jewels characterised by their elegance and simplicity, continually reinventing classics with new contemporary themes.

OSCAR HEYMAN & BROTHERS

After an apprenticeship with their uncle, a supplier of objects to Fabergé, Oscar and Nathan Heyman emigrated from Russia to New York in 1906, followed by their brother, Harry, a year later. By 1912, the three brothers opened their own business at 49 Maiden Lane, supplying the latest platinum jewellery to prestigious retailers. Within a short period of time, they were joined by their three younger brothers, George, Louis and William. Oscar Heyman & Brothers is a self-contained jewellery manufacturer. They have moved four times since their inception, relocating in 1969 to their current address on Madison Avenue. The firm maintains regional sales offices in Dallas, Chicago, San Francisco, Atlanta and Tokyo. The Heyman family continues to manage.

JAEGER-LECOULTRE

In 1833 Antoine LeCoultre founded his watch company in the Joux Valley of Switzerland. Shortly after, he invented a machine for measuring the thousandth part of a millimetre, which established the firm as leaders in micromechanics. In 1903, the company invented the thinnest movement in the world, only 1.38mm. thick, and in 1929, the smallest mechanical movement in the world, measuring 14.00 x 4.85mm. In 1917 Edmond Jaeger went into business with Jacques-David LeCoultre, grandson of the founder, to form the modern company Jaeger-LeCoultre. Their most famous watch was designed and produced in 1931 and marketed under the name of the "Reverso", which is still being produced today. The firm has been acquired by the Richemont Group, one of the world's leading luxury goods company.

JAR

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

LACLOCHE

Lacloche Frères was founded in Madrid in 1875 by four brothers, Fernand, Jules, Leopold and Jacques. Subsequently, they opened branches in San Sebastian, Biarritz and at 15, rue de la Paix in Paris before taking over Fabergé's London salon in 1920. They were a highly successful jewellery firm, featuring jewellery at the 1925 Exposition Internationale des Arts Décoratifs in Paris. During the 1920s and 30s they were known for their jewellery and objets d'art, decorated with enamels and carved gemstones.

LALIQUE

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

BORIS LEBEAU

The jewellery firm of Boris LeBeau was founded in 1965 by Boris Leber and his wife, Madeleine Van Eerde, both of whom designed special pieces to retail at their salon at 721 Madison Avenue in New York City. Norman LeBeau joined the company as a designer. Each piece of jewellery is individually designed and hand crafted on their premises, using only the finest gemstones and pearls, set into 18 carat gold. The company continues to maintain their salon at the original Madison Avenue location.

MARZO

Located at 22, rue de la Paix, Marzo was one of the more celebrated jewellers of the Art Deco period. The firm was known for its bold and innovative designs using precious stones and limited quantities of metal. They exhibited at the 1925 Exposition Internationale des Arts Décoratifs.

MAUBOUSSIN

In 1827 Mr Rocher and his cousin, Baptiste Noury, opened a jewellery shop in Paris. Noury's nephew, Georges Mauboussin, joined the firm, assuming control in 1896. In 1922 the business was named 'Mauboussin, Successeur de Noury', and later, simply 'Mauboussin'. The house of Mauboussin exhibited at all major international exhibitions in the first half of the 20th century, receiving the Grand Prix at the 1925 Exposition des Arts Décoratifs in Paris, with Georges Mauboussin awarded the "Légion d'Honneur" for his contribution to the jewellery industry. In October 1929 Mauboussin opened an office in New York, just a month before the stock market crash. A merger was negotiated with the American jeweller, Trabert & Hoeffler, and the firm traded as "Trabert & Hoeffler – Mauboussin" until the 1950s. In 2002, Dominique Frémont, a Swiss businessman, acquired the firm, with its flagship at 20, Place Vendôme. With shops at the Champs Elysees and 6 other locations in Paris, Mauboussin now caters to a more popular clientele.

JOHN RUBEL CO.

Rubel Frères, the Parisian manufacturing firm associated with Van Cleef & Arpels, moved to New York in 1939 shortly after Van Cleef & Arpels opened their salon. In 1943, their affiliation was dissolved; Rubel opened at 777 Fifth Avenue next to the Savoy under his Americanised name, John Rubel Co. There followed branches in London and Paris. John Rubel & Co. was noted for its diamond baguette necklaces and fantasy jewels which included his popular series of ballerina brooches. The latter were inspired by Spanish flamenco dancers performing at a café in Greenwich Village, where Robert Rubel, a partner in his brother's business, was dining. Both Van Cleef & Arpels and the John Rubel Co. employed Maurice Duvallet as a designer. It is he who designed the final versions of the ballerina brooches offered by both jewellers after 1943. Although John Rubel & Co. remained open for only four years, closing their doors in 1947, they created some of the most popular jewellery of the 1940s.

SEAMAN SCHEPPS

Seaman Schepps opened his first jewellery salon in Los Angeles in 1904 and, in 1914, in San Francisco. In 1921, he relocated to Sixth Avenue in New York City, but he was forced to close this salon after the stock market crash in 1929. After reassessing current jewellery trends, he opened an exclusive shop on Madison Avenue in 1934, offering only unique and original designs. His jewellery is characterised by the utilisation of precious and semi-precious stones together with man-made materials to create an interesting colour palette. He popularised gem-set animal jewellery, but is most noted for his earrings of pearlised turbo shells mounted with gold wire and set with coloured gemstones. In 1956, Seaman Schepps relocated to 485 Park Avenue where his jewellery continues to be offered to a discriminating clientele, even though Schepps passed away in 1972.

SCHLUMBERGER

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

STERLÉ

Pierre Sterlé was born in 1905 into a family of financiers. After his father's death during World War I, he was placed under the guardianship of his uncle, a jeweller, who taught him the rudiments of the trade. In 1934, he established his own business in the rue Sainte-Anne in Paris, moving in 1945 to an upstairs location at 43, avenue de l'Opéra. From 1934-39, he created jewellery for other houses such as Boucheron, Chaumet, Ostertag and Puiforcat. Although the ideas and concepts for all jewellery offered through his salon were Sterlé's, he engaged the services of draughtsmen such as Jacques Desnoves and, after 1960, Yves Poussiégués, to carry out the designs. The firm remained open until 1976 when Chaumet bought the stock and also hired Pierre Sterlé as an artistic advisor.

TABBAH

Having celebrated its 150th anniversary in 2012, the house of Tabbah is a family owned business now run by Nabil Tabbah and Nagib Tabbah, the 4th and 5th generation of the dynasty. Tabbah is known for keeping the entire production process of its jewels in-house, and its ability to acquire the world's most coveted diamonds and gems and historic jewels, as testament to its venerated status in the industry. In 2011, Tabbah created the bespoke wedding jewels of HSH Princess Charlene of Monaco.

TAFFIN

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

TIFFANY & CO.

On September 21, 1837, Charles Lewis Tiffany and John P. Young opened a stationery and fancy goods store known as Tiffany & Young at 259 Broadway in New York City. Jewellery and silver items were later added to their stock. By 1853, Charles Tiffany had assumed complete ownership of the business, renamed Tiffany & Co. During the 19th century, Tiffany became a leading international jeweler, buoyed by designers Edward C. Moore and G. Paulding Farnham, and gemmologist George Frederick Kunz. From 1907, the firm manufactured and sold the jewellery designs of Louis Comfort Tiffany, son of Charles. From 1955, a number of groundbreaking talents joined the firm, including Jean Schlumberger and Donald Claflin, followed by Elsa Peretti in 1974 and Paloma Picasso in 1980. In 1979, Avon Products purchased Tiffany & Co. followed by a management-led buyout headed by then chairman William R. Chaney in 1984. The company eventually went public in 1987, expanding into key domestic and international markets. Today they cover over 100 locations worldwide.

TRABERT & HOFFER

In the early 1930s, Trabert & Hoeffler, Inc. opened their first salon on Park Avenue, in New York City. During the subsequent decade, expansion included Palm Beach, Beverly Hills, Atlantic City and Chicago. The prestigious Parisian jeweller, Mauboussin opened in New York in 1929, but due to the economic tenor of the times, decided to withdraw. Soon thereafter, Trabert & Hoeffler purchased Mauboussin's inventory and the right to use their name in conjunction with their own. All jewellery sold by Trabert & Hoeffler was then marked "Trabert & Hoeffler, Inc.-Mauboussin", until the 1950s, when the arrangement between the two companies was terminated. In the late 1960s, all locations, with the exception of the Michigan Avenue salon in Chicago, were closed. In 1968, Trabert & Hoeffler in Chicago was purchased by Donald Levinson. Then in 1995, Mr. Levinson moved the location to 111 East Oak Street,

creating a building which is architecturally designed in the style of the original Trabert & Hoeffler salon of the 1930s

VACHERON & CONSTANTIN

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

VAN CLEEF & ARPELS

The house of Van Cleef & Arpels was the result of the marriage between Alfred Van Cleef and Estelle Arpels. In 1906, Alfred founded Van Cleef & Arpels with Estelle's brother Charles at 22 Place Vendôme, soon joined by family members Julien and Louis Arpels. Rene Puissant, daughter of Alfred and Estelle formed a design team with Rene Sim Lacaze, and produced jewels for the firm for 2 decades. Claude, son of Julien joined the family business in 1932 and opened in 1939 at the Rockefeller Centre in New York the first of 6 boutiques in the US. The 1930's was as much a golden period for expansion as creativity; the house's trademark, the "Mystery" setting, the "Minaudière", the "Pass Partout" line were all created during this time. Notable designs of the decades that followed include the "Snowflake" jewels of the 1940's, the "Ballet" of the 1960's and the "Alhambra" theme of the 1970's. In 1972, the Boutique Des Heures was inaugurated to house the new watch designs launched by Pierre Arpels. In 1999, Van Cleef & Arpels was acquired by Richemont Group, and now has over 45 boutiques around the world.

VERDURA

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

VEVER

Ernest Vever left his native Metz in 1871 to establish a jewellery firm in Paris at 19, rue de la Paix. In 1874, his two sons, Paul (1851-1915) and Henri (1854-1942) joined the firm. Ernest Vever remained until 1881 at which point he handed the business down to his sons. The House of Vever began by producing objects in the Renaissance revival and Oriental styles. At the 1900 World's Fair, Vever reputedly displayed the finest objects in the Art Nouveau style. These had been designed by the illustrator Eugene Grasset. Henri Vever also acquired great fame through his three-volume oeuvre "La Bijouterie Française au XIXe Siècle" (1906-1908), an invaluable reference on the history of jewellery from the Empire to the Art Nouveau styles.

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 twelve, acquired many prominent collections during his career and at one point owned as many as a third of the famous diamonds of the world. He founded his first business in New York City, the Premier Diamond Company, at age 24. In 1932 he incorporated under his own name and began to manufacture and retail jewelry. Winston was responsible for the cutting of such famous diamonds as the Jonker, Vargas, Star of Sierra Leone and what would become the legendary Taylor-Burton diamond. Proclaimed the King of Diamonds in 1947 by Cosmopolitan magazine, he was responsible for donating perhaps the most famous of all diamonds, the Hope diamond to the Smithsonian. Upon his death in 1978, son Ronald assumed control of the company. In 2004, Aber Diamond Corporation acquired a controlling interest in the company, taking it public in 2007 under the name Harry Winston Diamond Corporation. In 2013 the Swatch Group acquired the retail arm of Harry Winston, with the mining group under separate ownership under the name of Dominion Diamond Corporation. Today, Harry Winston retail salons span across the US, Europe and Asia, championing Rare Jewels of the World, the company's motto.

RAYMOND YARD

Raymond C. Yard began his career as a doorboy at Marcus & Co. in 1898, rising to salesman and then general manager. With the encouragement of John D. Rockefeller Jr., he opened his own salon at 522 Fifth Avenue in 1922, serving many prominent families in New York. Since then, the firm has moved five times, always remaining on Fifth Avenue. In 1958, when Yard died, the firm was taken over by his associates, Robert Gibson, Donald Bartow and Glen McQuaker. Upon the retirement of Bartow and McQuaker, Gibson assumed leadership of the company. In 1985, his son Robert M. Gibson became associated with the firm, later to become president upon his father's retirement.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for 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 on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

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

7 CURRENCY CONVERTER

The saleroom video screens (and 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 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**. For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York. In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**. If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES
1 SELLER'S WARRANTIES

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows: (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**. (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**. (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding. (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**. (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion. (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**. (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else. (h) In order to claim under the **authenticity warranty** you must: (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim; (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale. (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses. (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms: (a) This additional **warranty** does not apply to: (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration; (ii) drawings, photographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; (iii) books not identified by title; (iv) **lots** sold without a printed **estimate**; (v) books which are described in the catalogue as sold not subject to return; or (vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale. (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

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

F PAYMENT
1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being: (i) the **hammer price**; and (ii) the **buyer's premium**; and (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT. Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**"). (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence. (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways: (i) Wire transfer JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33. (ii) Credit Card. We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site. (iii) Cash. We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer. (iv) Bank Checks. You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed. (v) Checks. You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020. (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following: (a) When you collect the **lot**; or (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law): (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due; (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale; (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts; (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law; (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us); (vi) we can, at our option, reveal your identity and contact details to the seller; (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids; (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and (ix) we can take any other action we see necessary or appropriate. (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

H TRANSPORT AND SHIPPING
1 SHIPPING

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

2 EXPORT AND IMPORT

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

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

(c) **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.

(d) **Lots of Iranian origin**

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

(f) **Gold**

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

(g) **Watches**

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

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

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

J OTHER TERMS
1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

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

9 LAW AND DISPUTES

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

The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON
WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.
authentic: authentic : a genuine example, rather than a copy or forgery of:

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

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical condition of a **lot**.
due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
purchase price: has the meaning given to it in paragraph F1(a).
provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve: the confidential amount below which we will not sell a **lot**.
saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.
UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

◻
Bidding by interested parties

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

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

■
See Storage and Collection pages in the catalogue.

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

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

IMPORTANT NOTICES

Δ **Property Owned in part or in full by Christie’s**
From time to time, Christie’s may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol 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 if the lot fails to sell. Christie’s sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

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

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

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

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

Other Arrangements
Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has given the Seller an Advance on the proceeds of sale of the lot or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES
Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS
In Christie’s opinion a work by the artist.
**“Attributed to ...”
In Christie’s qualified opinion probably a work by the artist in whole or in part.
**“Studio of ...”/ “Workshop of ...”
In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
**“Circle of ...”
In Christie’s qualified opinion a work of the period of the artist and showing his influence.
**“Follower of ...”
In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.
**“Manner of ...”
In Christie’s qualified opinion a work executed in the artist’s style but of a later date.
**“After ...”
In Christie’s qualified opinion a copy (of any date) of a work of the artist.
**“Signed ...”/“Dated ...”/ “Inscribed ...”
In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.
**“With signature ...”/ “With date ...”/ “With inscription ...”
In Christie’s qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.
*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE
All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the “Regulations”). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

29/03/19

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

(CONTINUED)

ALL DIMENSIONS AND WEIGHTS ARE APPROXIMATE ONLY

CONDITION

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot. The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

REGARDING COLOURED STONES

Prospective buyers are reminded that many coloured gemstones have historically been treated to enhance their appearance. Certain enhancement methods, such as heating, are commonly used to improve both colour or transparency, particularly in rubies and sapphires. Other methods, such as oiling, enhance the clarity of emeralds. These methods have been generally accepted by the international jewellery trade. Although heat enhancement of colour is widely believed to be permanent, it may have some impact on the durability of the gemstone and special care of the stone may be required over time. For example, gemstones which have been oiled may require re-oiling after a period of years to retain their maximum appearance.

It is Christie's policy to obtain gemmological reports from internationally recognised gemmological laboratories describing certain gemstones sold by Christie's. The availability of such reports will be disclosed in the catalogue. Reports from American gemmological laboratories used by Christie's will disclose any heat enhancement or treatment. European gemmological laboratory reports will disclose heat enhancement only if specifically requested but will confirm when no heat enhancement or treatment has been made. Because of variations in approach and technology there may not be consensus among laboratories as to whether any particular gemstone has been treated, the extent of treatment and whether treatment is permanent.

It is not feasible for Christie's to obtain a gemmological report for each gemstone offered by Christie's. Prospective buyers should be aware that all gemstones may have been enhanced by some method. For further details, prospective buyers in the United States are referred to the information chart prepared by the Gemstones Standards Commission, available in the viewing area. Prospective buyers may request laboratory reports for any uncertified item if requests are made at least three weeks before the scheduled date of auction. This service is subject to prepayment by the requesting party.

Because enhancement affects market value, Christie's estimates will reflect the information disclosed in a report or, if no report is available, the assumption that gemstones may have been enhanced.

Condition reports are usually available for all lots upon request and Christie's specialists will be happy to answer any questions.

TO PROSPECTIVE BUYERS OF CLOCKS AND WATCHES

The description of the condition of clocks and watches in this catalogue, including references to defects and repairs, is provided as a service to prospective buyers, but such description is not necessarily complete. While Christie's will furnish a condition report on any lot to a prospective purchaser upon request, any such report may also be incomplete and may not specify all mechanical replacements or defects. Accordingly, all clocks and watches should be viewed personally by prospective buyers to evaluate the condition of the property offered for sale. All lots are sold "as is," and the absence of any reference to the condition of a clock or watch does not imply that the lot is in good condition and without defects, repairs or restorations. Virtually all clocks and watches have been repaired in the course of their normal useful lifetime and may now incorporate parts not original to them. Furthermore, Christie's makes no representation or warranty that any clock or watch is in working order.

Watches are not always illustrated life size, buyers should refer to the catalogue description for the dimensions of each watch. It should be noted that most wristwatches with water-resistant cases have been opened to identify type and quality of movement. It cannot be assumed that the watches are still waterproof and purchasers are advised to have the watches checked by a competent watch-maker before use.

Please note that gold of less than 18ct. does not qualify in all countries as 'gold' and may be refused import. Christie's cannot accept liability if import is refused.

Please note that all Rolex watches in the Christie's sale catalogue are sold as viewed and that Christie's cannot guarantee the authenticity of any individual component part of these Rolex watches. The bracelets described as "associated" are not part of the original piece and may not be authentic.

Prospective buyers should satisfy themselves by personal inspection as to the condition of each Lot. Condition reports can be requested from Christie's and are given 'without prejudice' in accordance with the terms of the conditions of sale and limited warranty printed in the back of the catalogue. Nevertheless, such reports are for general guidance only and will not specify all mechanical replacements or imperfections. Such reports will, of necessity, be subjective. Buyers are advised that certificates are not available unless otherwise stated.

As collectors' watches often contain extremely fine and complex mechanisms, buyers should be aware that a general service, change of battery or further repair work, for which the buyer is solely responsible, may be necessary.

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood.

Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarise themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

REGARDING IMPORTATION OF WATCHES INTO THE US

Prospective buyers should be aware that the importation of Rolex watches into the United States is highly restricted. These watches (not limited to Rolex) may not be shipped into the USA and can only be imported personally. Generally, a buyer may import only one watch into the USA. In this catalogue, these watches have been marked with a Φ.

It is the buyer's responsibility to determine whether there are any import restrictions and to comply with such restrictions. The failure by Christie's to mark a lot with a Φ shall not constitute grounds to rescind or cancel a sale. For further information please contact our specialists in charge of the sale.

REGARDING THE EXPORT OF WATCH BANDS INCORPORATING MATERIALS FROM ENDANGERED SPECIES

Many of the watches offered for sale in this catalogue have bands which may be made of endangered or protected animal materials such as alligator or crocodile and which may not lawfully be exported from the sale site without a CITES export permit. As explained above, these lots are marked with the symbol (~) in the catalogue. Accordingly, for purchased watches that are to be shipped out of the sale site for delivery, Christie's will need to remove and retain the band before shipping the watch and buckle.

REGARDING ESTIMATED WEIGHTS

Certain weights in the catalogue have been estimated through measurement. These figures are to be used as approximate guidelines and should not be relied upon as exact.

LOTS OFFERED WITHOUT RESERVE

Please note that all lots highlighted with red titles in this sale are offered 'Without Reserve'. These items will be sold to the highest bidder, regardless of the pre-sale estimate printed in the catalogue. We hope that you will find this visual presentation helpful.

AUTHENTICITY CERTIFICATES

As certain manufacturers may not issue certificates of authenticity, Christie's has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie's is satisfied that it should cancel the sale in accordance with the Limited Warranty provided in the Conditions of Sale, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

COLOURLESS DIAMOND INDEX

LOT		COLOUR	CLARITY	WEIGHT	CUT
145		D	Flawless	24.13	Rectangular
85		D	Internally Flawless	8.01	Rectangular
326		D	Internally Flawless	5.40	Pear
270	Pair	D, D	Internally Flawless	4.49, 4.48	Round
206		D	VVS1 Potential	6.94	Pear
210		D	VVS1	10.57	Rectangular
402		D	VVS2 Potential	23.55	Rectangular
343	Pair	D, D	VVS2 Potential	2.12, 2.04	Round
121		D	VVS2	22.98	Round
122		D	VVS2	15.99	Rectangular
92		D	VVS2	6.67	Rectangular
138		D	VS1	13.64	Marquise
143		D	VS1	10.10	Modified
344		D	VS2	1.61	Oval
89		D	SI1	10.17	Modified
36	Pair	D, F	VVS2, VS1 Improvable	4.21, 4.26	Rectangular
339		E	VVS1 Potential	8.01	Heart
340	Pair	E, E	VVS2, VVS1	5.02, 5.01	Round
33		E	VVS2	5.81	Rectangular
273	Pair	E, E	VVS2, VS2	1.90, 1.78	Pear
389		E	VS1	6.09	Pear
277		E	VS2	5.11	Cushion
41		E	SI1	12.68	Old European
330		F	Internally Flawless	6.50	Round
140		F	VVS1 Potential	10.04	Round
103		F	VVS1	3.28	Rectangular
245		F	VVS2	5.36	Rectangular
21		F	VS1	3.01	Square
183	Pair	F, F	I2, SI2	1.04, 0.98	Round
197		G	VS1	10.06	Modified
306		G	VS1	5.00	Cushion
300		G	VS2	3.75	Oval
361	Pair	G, J	VS2, SI1	1.26, 1.40	Round
309		H	VVS1 Potential	4.37	Cushion
93	Pair	H, H	VS1, VVS1	6.09, 6.07	Round
26		H	VS1	3.36	Cushion
401		H	SI1	11.11	Square
423		H	SI2	5.24	Pear
229	Pair	I, I	VS1, VS1	5.48, 5.44	Round
120		I	VS1	8.33	Round
244		I	VS1	6.52	Oval
295		I	SI1	7.41	Pear
275		J	VVS2	5.79	Marquise
230		J	SI1	7.16	Heart
24		K	VS2	4.96	Pear
174	Pair	K, N	VS1, SI1	2.23, 1.92	Old European
449		L	SI1	13.33	Modified
259	Pair	L, L	SI1, SI2	3.17, 2.93	Round
106		M	VVS2	31.42	Rectangular
302		M	VS2	5.23	Modified
236	Pair	N, M	I3, I2	2.01, 1.81	Round
200		U-V	VS1	4.95	Pear

COLOURED DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
PINK				
114	Fancy Intense Pink	~	2.09	Modified
329	Fancy Intense Orangy Pink	VVS1	2.02	Pear
327	Fancy Purplish Pink	VS1	2.53	Modified
301	Fancy Light Brownish Pink	~	5.25	Modified
YELLOW				
395	Fancy Vivid Yellow	VS1	30.00	Round
179	Fancy Vivid Yellow	SI1	3.00	Cushion
329	Fancy Vivid Yellow	~	0.22	Round
333	Fancy Intense Yellow	VS2	18.98	Old Mine
20	Fancy Intense Yellow	VVS2	3.33	Modified
25	Fancy Intense Yellow	SI2	3.02	Cushion
344	Pair Fancy Intense Yellow, Fancy Intense Yellow	VS2, VS1	0.96, 0.84	Oval, Marquise
31	Fancy Yellow	VVS2	20.13	Modified
80	Fancy Yellow	VVS2 Potential	18.31	Rectangular
223	Pair Fancy Yellow, Fancy Yellow	VS1, VS1	16.92, 16.36	Modified
233	Fancy Yellow	VVS2	8.56	Modified
200	Fancy Light Yellow	SI2	5.19	Pear
34	Fancy Vivid Orangy Yellow	VS2	4.20	Oval
299	Fancy Vivid Orangy Yellow	VS2	2.04	Oval
BLUE				
228	Fancy Vivid Blue	VVS1	3.07	Modified
328	Fancy Intense Blue	VVS2	1.07	Hexagonal
144	Fancy Blue	VS2	1.58	Round
329	Fancy Grayish Blue	VS1	0.50	Pear
GREEN				
38	Fancy Dark Gray-Yellowish Green	SI2	9.35	Oval
ORANGE				
203	Fancy Deep Brownish Orange	SI2	2.50	Round

COLOURED STONE INDEX

LOT		ORIGIN	TREATMENT	WEIGHT	SHAPE
EMERALD					
451		Colombia	None	9.11	Rectangular
274		Colombia	None	6.67	Rectangular
332	Pair	Colombia	Insignificant, Traditional	3.60, 3.56	Rectangular
222		Colombia	Insignificant to Minor, Traditional	15.00*	Rectangular
278	Pair	Colombia	Insignificant to Minor, Traditional	2.50*, 2.50*	Rectangular
375		Colombia	Minor, Traditional	14.80*	Cushion
237		Colombia	Minor, Traditional	6.25*	Rectangular
417	Pair	Colombia	Minor, Traditional	12.00*, 12.00*	Drilled beads
321		Colombia	Minor, Traditional	20.00*	Rectangular
35	Pair	Colombia	Minor, Modern	14.14, 12.93	Pear
105		Zambia	Minor, Traditional	9.45	Octagonal
312		Zambia	Minor, Traditional	8.50*	Pear
314		Madagascar	None	20.03	Cushion
RUBY					
452		Burma	None	11.20	Cushion
118		Burma	None	9.77	Oval
201		Burma	None	9.73	Cushion
221		Burma	None	9.07	Oval
248	Set	Burma	None	4.50*, 3.00*, 3.00*	Oval
218		Burma	None	4.25*	Oval
97		Burma	None	3.49	Oval
220	Pair	Burma	Heat/Clarity, Insignificant to Minor	6.24, 6.03	Oval
83		Tanzania	None	17.52	Rectangular
SAPPHIRE					
453		Kashmir	None	30.14	Antique Cushion
293		Kashmir	None	16.72	Oval
107		Kashmir	None	15.85	Octagonal
37		Kashmir	None	9.13	Cushion
310		Kashmir	None	7.66	Cushion
387		Kashmir/ Undeterminable	None	5.11	Cushion
194		Kashmir	None	1.83	Cushion
284	Pair	Kashmir	None	1.54, 1.12	Cushion
84		Burma	None	38.56	Oval
286		Burma	None	25.00*	Cabochon
434		Burma	None	5.00*	Triangular
287	Pair	Burma, Ceylon	None	9.50*, 9.40*	Cabochon
71		Ceylon/Burma	None	160.90	Cushion
225		Ceylon	None	30.95	Rectangular
292		Ceylon	None	25.66	Square Cushion
226	Pair	Ceylon	None	20.87, 18.67	Pear
373		Ceylon	None	12.20	Cushion
311		Ceylon	None	12.00*	Pear
27		Ceylon	None	7.32	Cushion
22		Ceylon	None	6.73	Rectangular
112		Madagascar/ Undeterminable	None	13.03	Cushion
185		Madagascar	None	10.43	Oval

*Estimated weight

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CHRISTIE'S



COLOURED DIAMOND AND DIAMOND RING, CARTIER

Fancy intense yellow cut-cornered rectangular step-cut diamond of 31.58 carats,
baguette-cut diamonds, platinum and 18k gold, ring size 3.3/4,
signed Cartier, no. 93NNNV

PRICE UPON REQUEST



SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S. (1833-1898)

Spes and Daphne

pencil on paper laid on linen wrapped around a board

36 x 48.1/2 in. (91.5 x 123.2 cm.)

£200,000-300,000

**BRITISH AND EUROPEAN ART:
VICTORIAN, PRE-RAPHAELITE &
BRITISH IMPRESSIONIST ART**

London, 12 December 2019

VIEWING

7-12 December 2019

8 King Street

London SW1Y 6QT

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CHRISTIE'S

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



CHRISTOPHER DRESSER (1834-1904)

Teapot, circa 1879

Manufactured by James Dixon & Sons, Sheffield

silver, ebonized wood

4¾ x 8¾ x 4¾ in. (12 x 20.3 x 12 cm)

\$80,000-120,000

DESIGN

New York, 13 December, 2019

VIEWING

6-13 December 2019
20 Rockefeller Plaza
New York, NY 10020

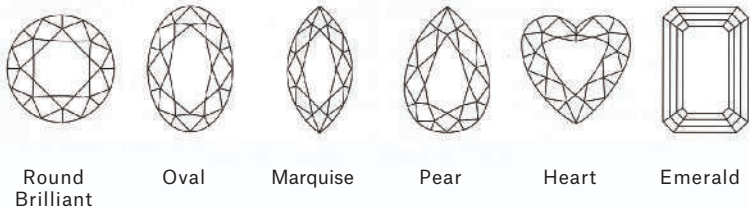
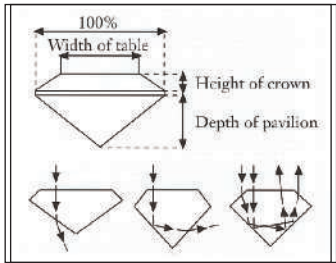
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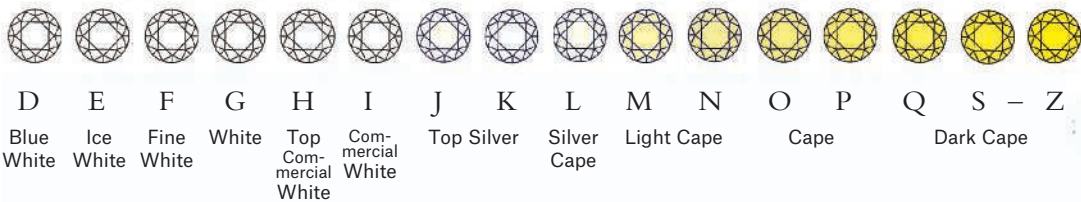
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DIAMONDS • THE 4 C’S

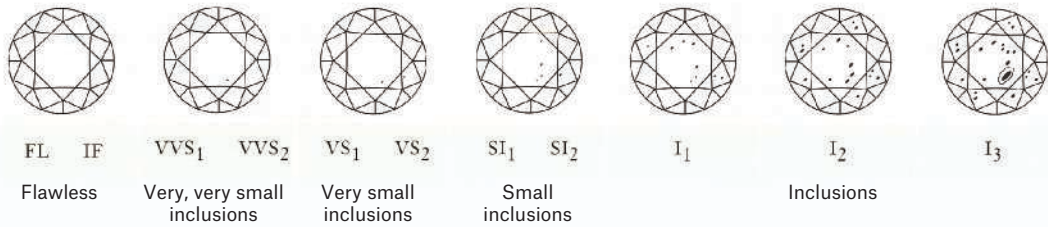
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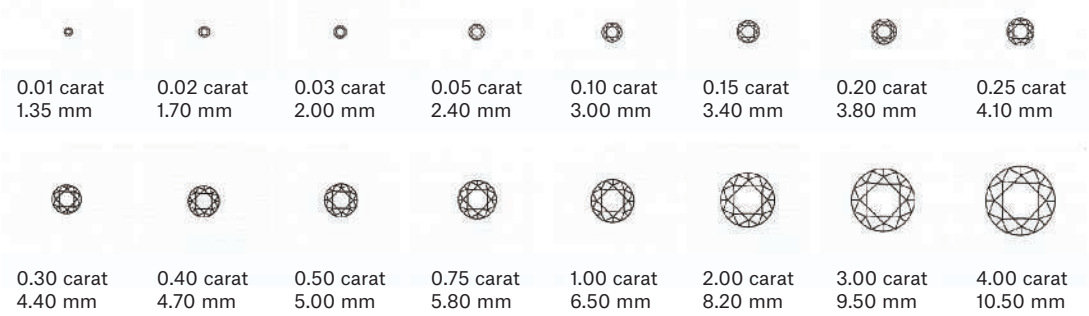
Colour (G.I.A.)



Clarity (G.I.A.)



Carat



CONVERSION CHART

RING SIZE

MEASUREMENTS

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC	INCHES	CM
1/2	—	A	37.8252		
3/4	—	A 1/2	38.4237		
1	—	B	39.0222		
1 1/4	—	B 1/2	39.6207		1
1 1/2	—	C	40.2192		
1 3/4	—	C 1/2	40.8177		2
2	1	D	41.4162	1	
2 1/4	2	D 1/2	42.0147		3
2 1/2	—	E	42.6132		
2 3/4	3	E 1/2	43.2117		4
3	4	F	43.8102		
3 1/4	—	F 1/2	44.4087		5
3 1/2	5	G	45.0072	2	
3 3/4	—	G 1/2	45.6057		6
4	6	H	46.2042		
4 1/4	—	H 1/2	46.8027		7
4 1/2	7	I	47.4012		
4 3/4	8	I 1/2	47.9997		8
5	—	J	48.5982		
5 1/4	9	J 1/2	49.1967	3	
5 1/2	10	K	49.7952		9
5 3/4	—	K 1/2	50.3937		
6	11	L	50.9922		10
6 1/4	—	L 1/2	51.5907		
6 1/2	12	M	52.1892		11
6 3/4	13	M 1/2	52.7877		
7	—	N	53.4660	4	
7 1/4	14	N 1/2	54.1044		12
7 1/2	15	O	54.7428		
7 3/4	—	O 1/2	55.3812		13
8	16	P	56.0196		
8 1/4	—	P 1/2	56.6580		14
8 1/2	17	Q	57.2964	5	
8 3/4	18	Q 1/2	57.9348		15
9	—	R	58.5732		
9 1/4	19	R 1/2	59.2116		16
9 1/2	20	S	59.8500		
9 3/4	—	S 1/2	60.4884		17
10	21	T	61.1268	6	
10 1/4	22	T 1/2	61.7652		18
10 1/2	—	U	62.4026		
10 3/4	23	U 1/2	63.0420		
11	24	V	63.6804		
11 1/4	—	V 1/2	64.3188		
11 1/2	25	W	64.9572		
11 3/4	—	W 1/2	65.5956		
12	26	X	66.2340	7	
12 1/4	—	X 1/2	66.8724		
12 1/2	—	Y	67.5108		
	—	Y 1/2	68.1492		
	—	Z	68.7876		



Hackwood Park, Hampshire, England

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WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

MAGNIFICENT JEWELS

TUESDAY 11 DECEMBER 2019

SESSION I AT 10.00 AM

SESSION II AT 2.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: OPERA
SALE NUMBER: 17465

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

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BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000 by US\$100s
US\$2,000 to US\$3,000 by US\$200s
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)
US\$5,000 to US\$10,000 by US\$500s
US\$10,000 to US\$20,000 by US\$1,000s
US\$20,000 to US\$30,000 by US\$2,000s
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
US\$50,000 to US\$100,000 by US\$5,000s
US\$100,000 to US\$200,000 by US\$10,000s
Above US\$200,000 at auctioneer's discretion

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HONG KONG MAGNIFICENT JEWELS

Hong Kong, 26 November 2019

VIEWING

22-26 November 2019
Hong Kong Convention & Exhibition Centre
No 1 Expo Drive, Wanchai, Hong Kong

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London, 27 November 2019

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22-26 November 2019
8 King Street
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*New York, Browse/Bid/Buy from
20 November–12/13 December 2019*

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6–10 December 2019
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New York, NY 10020

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