

# MAGNIFICENT JEWELS

*New York · 6 December 2022*



CHRISTIE'S






**FANCY INTENSE BLUE  
2.21 CARATS**

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CHRISTIE'S







86.64 CARATS  
D COLOR, VVS1 CLARITY

# MAGNIFICENT JEWELS

**AUCTION**

Tuesday 6 December at 10.00 am (Lots 1-139)

20 Rockefeller Plaza  
New York, NY 10020

**VIEWING**

Friday 2 December at 10.00 am-6.00 pm  
Saturday 3 December at 10.00 am-6.00 pm  
Sunday 4 December at 10.00 am-5.00 pm  
Monday 5 December at 10.00 am-5.00 pm

**AUCTIONEERS**

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

**AUCTION LICENSE**

Christie's (#1213717)

**AUCTION CODE AND NUMBER**

In sending absentee bids or making enquiries, this sale should be referred to as  
**PALM TREE-20953**

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Tel: +1 212 636 2437

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Please note that jewels are not necessarily illustrated at actual size, check dimensions carefully. Throughout the catalogue, please note these abbreviations:  
AGL: American Gemological Laboratories  
GIA: Gemological Institute of America  
SSEF: Swiss Gemological Institute



Please scan for complete auction information

CHRISTIE'S

FRONT COVER  
Lot 138  
INSIDE FRONT COVER  
Lot 75  
OPPOSITE  
Lot 139  
BACK COVER  
Lot 114

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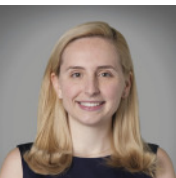
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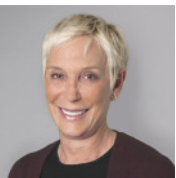
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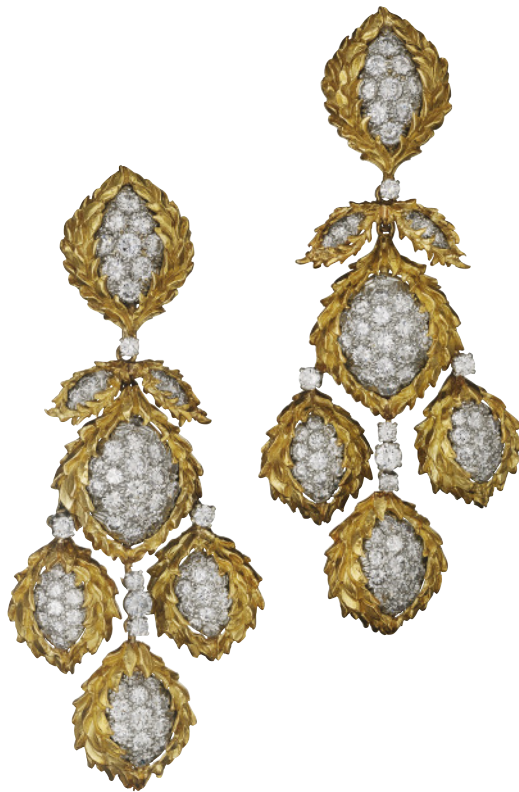
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**1**  
**DAVID WEBB RUBY, DIAMOND AND GOLD CUFF BRACELET**  
Oval-shaped rubies, round diamonds, 18k yellow gold and platinum, circa 1970, signed Webb, brown David Webb pouch

Size/Dimensions: continuous inner circumference 15.2 cm (6 in); inner diameter 5.4 cm (2½ in)  
Gross Weight: 115.1 grams

\$30,000-50,000



**2**  
**DAVID WEBB DIAMOND AND GOLD EARRINGS**  
Round diamonds, textured yellow gold and platinum, pendants are detachable, circa 1970, signed David Webb

Size/Dimensions: 8.5 cm (3¾ in)  
Gross Weight: 57.0 grams

\$30,000-50,000



**3**  
**VAN CLEEF & ARPELS DIAMOND NECKLACE**  
Cushion brilliant-cut diamond of 3.50 carats, baguette and square-cut diamonds, 18k yellow gold (French mark), signed Van Cleef Arpels, numbered, brown Van Cleef & Arpels envelope case

GIA, 2022, report no. 2221626964: 3.50 carats, E color, VS1 clarity

Size/Dimensions: 38.8 cm (15¼ in)  
Gross Weight: 39.6 grams

\$40,000-60,000







(two views)

Property of a Lady

**4**

**DIAMOND RING**

Square emerald-cut diamond of 6.74 carats, baguette-cut diamonds, platinum

GIA, 2022, report no. 6223648870: 6.74 carats, K color, SI2 clarity

Size/Dimensions: US ring size 5½

Gross Weight: 5.2 grams

\$40,000-60,000



Property of a Lady

**5**

**DAVID WEBB MABÉ PEARL, DIAMOND AND MULTI-GEM ELEPHANT PENDANT-BROOCH**

Designed as an elephant, mabé pearl, carved rubies and emerald, oval-shaped emeralds, old, single and round diamonds, white enamel, 18k white gold and platinum, 1964, signed David Webb

Size/Dimensions: 6.3 x 2.8 cm (2½ x 1⅛ in)

Gross Weight: 29.2 grams

\$20,000-30,000

**PROVENANCE:**

Christie's, New York, 10 December 2014, lot 187

**EXHIBITED:**

Palm Beach, Norton Museum of Art, *David Webb: Society's Jeweler*, 16 January - 13 April 2014

**LITERATURE:**

R. Peltason, *David Webb, The Quintessential American Jeweler*, Assouline, New York, 2013, p. 184-185



**6**

**CARTIER RETRO DIAMOND AND GOLD BRACELET**

Single-cut diamonds, 18k yellow gold and platinum (French marks), circa 1950, signed Cartier, numbered, red Cartier case

Size/Dimensions: 21.2 cm (8⅝ in); inner circumference 15.5 cm (6⅛ in)

Gross Weight: 102.8 grams

\$50,000-70,000



Property from the Estate of Presentacion Lopez-Psinakis



Courtesy of the Family

-7

PIAGET CORAL, TURQUOISE AND GOLD WRISTWATCH

Manual movement, coral and turquoise plaques, 18k yellow gold (French mark), circa 1970, signed Piaget, movement Swiss made, numbered

Size/Dimensions: 17.8 x 4.4 cm (7 x 1¾ in)  
Gross Weight: 203.6 grams

\$30,000-50,000

Humanitarian and businesswoman Presentacion “Presy” Lopez-Psinakis was born on October 29, 1935. She was the only daughter of Philippine Industrialist, and founder of the Lopez Group of Companies, Eugenio Lopez and his wife, Pacita Moreno Lopez. The Lopez Group, also known as Lopez Holdings Corporation, continues to be one of the largest conglomerates in the Philippines focused on a variety of industries including power generation, property development, and broadcasting.

In addition to supporting the Lopez Group, Presentacion Lopez was also a Chairwoman of a private investment company and travel agency which she established herself in 1967.

Presy met her other half, Steve Psinakis, who also worked for the Lopez group and they married in 1969. A mechanical engineer hired by her father, Psinakis expanded the electrification of the Philippines. Shortly after their marriage, the couple moved to Greece where they opened a boutique carrying Philippine and Asian art and antiques. Soon after in 1974, they moved to San Francisco to be closer to Presy’s family and raise their children.

Mrs. Psinakis was Chairwoman for the Phil-Asia Assistance Foundation Inc., a nonprofit which provides financial assistance to public school students from elementary to college levels. A monthly allowance is given to the students for transportation, uniforms, and school projects. She was passionate about the foundation and found gratitude in assisting the less fortunate. To assist with fundraising, Presy was generous with her own funds; additionally, she wrote letters to friends and Lopez Group members whom she felt could make a difference in the lives of young students by funding their education. For her 80th birthday, Mrs. Lopez-Psinakis threw a party for the milestone and rather than gifts, she asked for donations to the foundation.

Mrs. Lopez-Psinakis is remembered for her for her elegance, generosity, courage and as a freedom fighter in a time of the political Philippine movement.

The present Piaget watch was a gift from Eugenio Lopez to his daughter, Presy Lopez-Psinakis.



Property of a Lady

8

VAN CLEEF & ARPELS TURQUOISE AND DIAMOND EARRINGS

Round and pear-shaped turquoise cabochons, marquise and round diamonds, platinum and yellow gold, pendants are detachable, circa 1960, signed Van Cleef & Arpels, N.Y., numbered

Size/Dimensions: 4.3 cm (1¾ in)  
Gross Weight: 14.1 grams

\$20,000-30,000

PROVENANCE:  
Christie’s, New York, 10 December 2014, lot 102



Property from a North Carolina Private Collection

9

DIAMOND RING

Marquise brilliant-cut diamond of 5.59 carats, tapered baguette-cut diamonds, platinum

GIA, 2022, report no. 2225667569: 5.59 carats, F color, SI2 clarity

Size/Dimensions: US ring size 6  
Gross Weight: 6.2 grams

\$50,000-70,000



(two views)

10

RUBY AND DIAMOND NECKLACE

Carved rubies, round, old, baguette, marquise, triangular and half moon-shaped diamonds, 18k white gold (French marks) and platinum, circa 1935 with later alterations, accompanied by earrings adapted from the necklace

Size/Dimensions: necklace 37.2 cm (14½ in); earrings 3.8 cm (1½ in)  
Gross Weight: 158.6 grams

\$40,000-60,000



11

DIAMOND RING

Round brilliant-cut diamond of 8.23 carats, square-cut diamonds, platinum

GIA, 2022, report no. 6224621206: 8.23 carats, I color, SI2 clarity

Size/Dimensions: US ring size 4½  
Gross Weight: 13.2 grams

\$70,000-100,000



(two views)

12

DIAMOND EARRINGS

Round brilliant-cut diamonds of 5.61 and 5.54 carats, round diamonds, white gold

GIA, 2022, report no. 2225621171: 5.61 carats, I color, VS1 clarity  
GIA, 2022, report no. 2221621153: 5.54 carats, J color, VVS2 clarity

Size/Dimensions: 1.9 cm (¾ in)  
Gross Weight: 8.1 grams

\$100,000-150,000







(two views)

Property from a Private Collection

**13**  
**UNMOUNTED DIAMOND**  
Marquise brilliant-cut diamond of 5.03 carats

GIA, 2022, report no. 5222667942: 5.03 carats, J color, SI1 clarity  
\$30,000-50,000



(two views)

Property of a Private Collector

**14**  
**DIAMOND RING**  
Pear brilliant-cut diamond of 5.98 carats, tapered baguette-cut diamonds, platinum and white gold

GIA, 2022, report no. 517980: 5.98 carats, I color, VS2 clarity  
Size/Dimensions: US ring size 3½  
Gross Weight: 6.7 grams  
\$45,000-65,000



Property of a Lady



**15**  
**ANTIQUE NATURAL PEARL, EMERALD AND DIAMOND NECKLACE**  
Seventy-six natural pearls of 9.61 x 9.48 to 4.10 mm, cushion cabochon emerald, old and single-cut diamonds, platinum (French mark), circa 1915

GIA, 2022, report no. 1226627461: Natural Pearl, saltwater, no indications of treatment  
AGL, 2022, report no. 1126682: Colombia, minor to moderate clarity enhancement, traditional type  
Size/Dimensions: 46.3 cm (18¼ in)  
Gross Weight: 30.8 grams  
\$20,000-30,000



16

**VAN CLEEF & ARPELS RUBY AND DIAMOND  
'CAMELLIA' EARRINGS**

Oval-shaped rubies, round diamonds, platinum (Swiss mark) and yellow gold, signed Van Cleef & Arpels, maker's mark, numbered, green Van Cleef & Arpels case

Size/Dimensions: 2.4 cm (1 in)  
Gross Weight: 25.5 grams

\$30,000-50,000



18

**VAN CLEEF & ARPELS DIAMOND 'GALUCHAT' BANGLE BRACELET**

Round diamonds, platinum, signed Van Cleef & Arpels, numbered, green Van Cleef & Arpels case

Size/Dimensions: circumference 17.8 cm (7 in),  
inner diameter 6.4 cm (2½ in)  
Gross Weight: 60.7 grams

\$40,000-60,000



(two views)

17

**DIAMOND RING**

Round brilliant-cut diamond of 7.21 carats, platinum

GIA, 2022, report no. 6227667564: 7.21 carats, G color, VS1 clarity

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

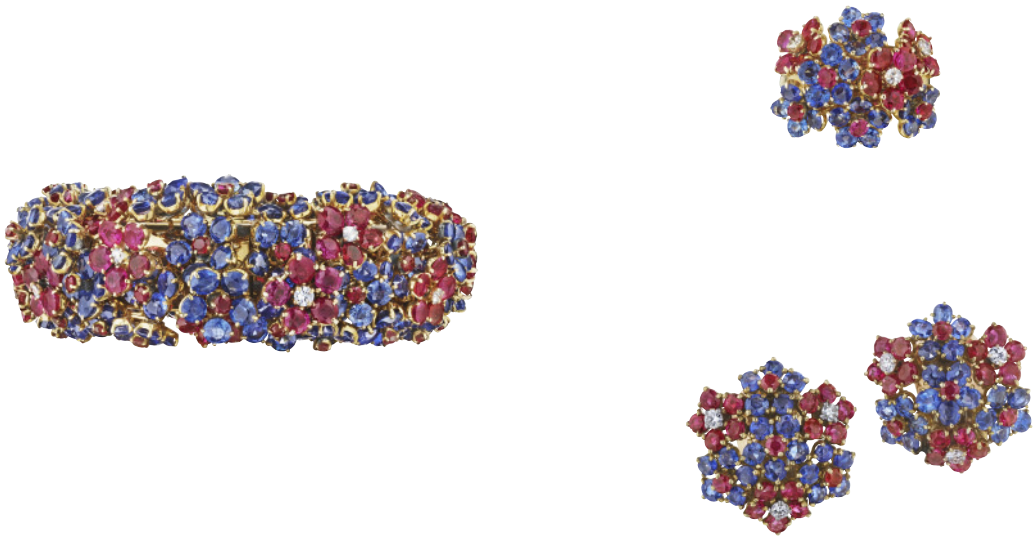
\$150,000-250,000







Property of an Important Collector



19  
VAN CLEEF & ARPELS SUITE OF RUBY, SAPPHIRE AND DIAMOND  
'HAWAII' JEWELRY

Round rubies and sapphires, round and single-cut diamonds, 18k yellow gold (French marks), bracelet circa 1938, earrings circa 1953 and ring circa 1938, each signed Van Cleef & Arpels, bracelet with maker's mark, each numbered

Size/Dimensions: bracelet 15.5 cm (6¼ in); earrings 2.2 cm (¾ in);  
US ring size 5  
Gross Weight: 127.2 grams  
\$100,000-150,000

PROVENANCE:  
Doris Duke  
Christie's, New York, 2 June 2004, Magnificent Jewels from the  
Doris Duke Collection, lot 77

EXHIBITED:  
New York, Cooper-Hewitt National Design Museum, *Set in Style: The Jewelry of Van Cleef & Arpels*, 18 February - 5 June 2011  
Paris, Musée des Arts Décoratifs, *Van Cleef & Arpels: The Art of High Jewelry*, Paris, 20 September 2012 - 10 February 2013  
Beijing, Today Art Museum, *Van Cleef & Arpels: When Elegance Meets Art*, 21 April - 5 August 2018 (earrings and ring)

LITERATURE:  
S. Coffin, S. Menkes, R. Peltason, *Set in Style: The Jewelry of Van Cleef Arpels*, New York, Cooper-Hewitt National Design Museum Smithsonian Institution, 2011, p. 257  
E. Possémé, *Van Cleef & Arpels: The Art of High Jewelry*, Paris, Les Arts Décoratifs, 2012, p. 126 (earrings and ring)  
E. Possémé, *Van Cleef & Arpels: When Elegance Meets Art*, Paris, Les Arts Décoratifs, 2018, p. 126 (earrings and ring)

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. One collection from this period was referred to as 'Hawaii' jewels. This collection was presented at the 1939 New York World's Fair and there it gained international recognition.

The magnificent collection the Maison presented at the Fair was designed for posterity. 'Hawaii' jewels were composed of red, blue and white forget-me-not flower bouquets set with rubies, sapphires and diamonds. The tri-colored scheme symbolized the allied flags at the time of the Liberation. The collection became very popular after World War II – worn as a renowned token of 'freedom-at-last' by the Élegantes set worldwide.

This collection of 'Hawaii' jewels were previously from the Collection of Doris Duke offered at Christie's New York in November 2004. The proceeds of the 2004 sale benefitted The Doris Duke Charitable Foundation. The magnificence, beauty and quality of objects she collected were remarkable and tell a story of privilege, taste, and a lifestyle that evolved over the course of many decades.





FANCY INTENSE YELLOW  
104.04 CARATS



(two views)



**20**  
**AN IMPRESSIVE UNMOUNTED COLORED DIAMOND**  
Fancy intense yellow modified pear brilliant-cut diamond of 104.04 carats

GIA, 2022, report no. 2205602048: 104.04 carats, Fancy Intense Yellow, natural color, Internally Flawless

\$1,800,000-2,500,000

**PROVENANCE:**  
Christie's, Geneva, 22 July 2020, lot 178

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



**21**  
**CHAUMET SET OF SAPPHIRE AND DIAMOND JEWELRY AND UNSIGNED SAPPHIRE AND DIAMOND RING**

Oval-shaped sapphires, round and baguette-cut diamonds, 18k yellow gold, unsigned, maker's marks; accompanied by a ring of similar design with an oval mixed-cut sapphire, round diamonds, 18k yellow gold

AGL, 2021, report no. 1116222: (Ring) Ceylon, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: necklace 38.7 cm (15¼ in); earrings 2.8 x 1.5 cm (1½ x ¾ in); US ring size 5½  
Gross Weight: 155.8 grams

\$50,000-70,000



Property from an Estate

**22**  
**COLORED DIAMOND AND DIAMOND RING**

Fancy intense yellow cut-cornered rectangular modified brilliant-cut diamond of 14.41 carats, triangular-cut diamonds, 18k yellow gold

GIA, 2022, report no. 10433742: 14.41 carats, Fancy Intense Yellow, natural color, VVS2 clarity

Size/Dimensions: US ring size 6½  
Gross Weight: 28.3 grams

\$200,000-300,000



(two views)

Property of a Private Collector

**23**  
**DIAMOND RING**

Square modified brilliant-cut diamond of 10.06 carats, triangular-shaped diamonds, platinum

GIA, 2022, report no. 12047319: 10.06 carats, F color, VS1 clarity

Size/Dimensions: US ring size approximately 4½  
Gross Weight: 10.7 grams

\$200,000-300,000



(two views)



Property from a Distinguished New York Collection  
Lots 24 - 28



**24**  
**SAPPHIRE AND DIAMOND EARRINGS**  
Cushion modified mixed-cut sapphires of 11.62 and 10.86 carats, oval modified mixed-cut sapphires of 3.54 and 3.41 carats, round and pear-shaped diamonds, platinum and yellow gold, pendants are detachable

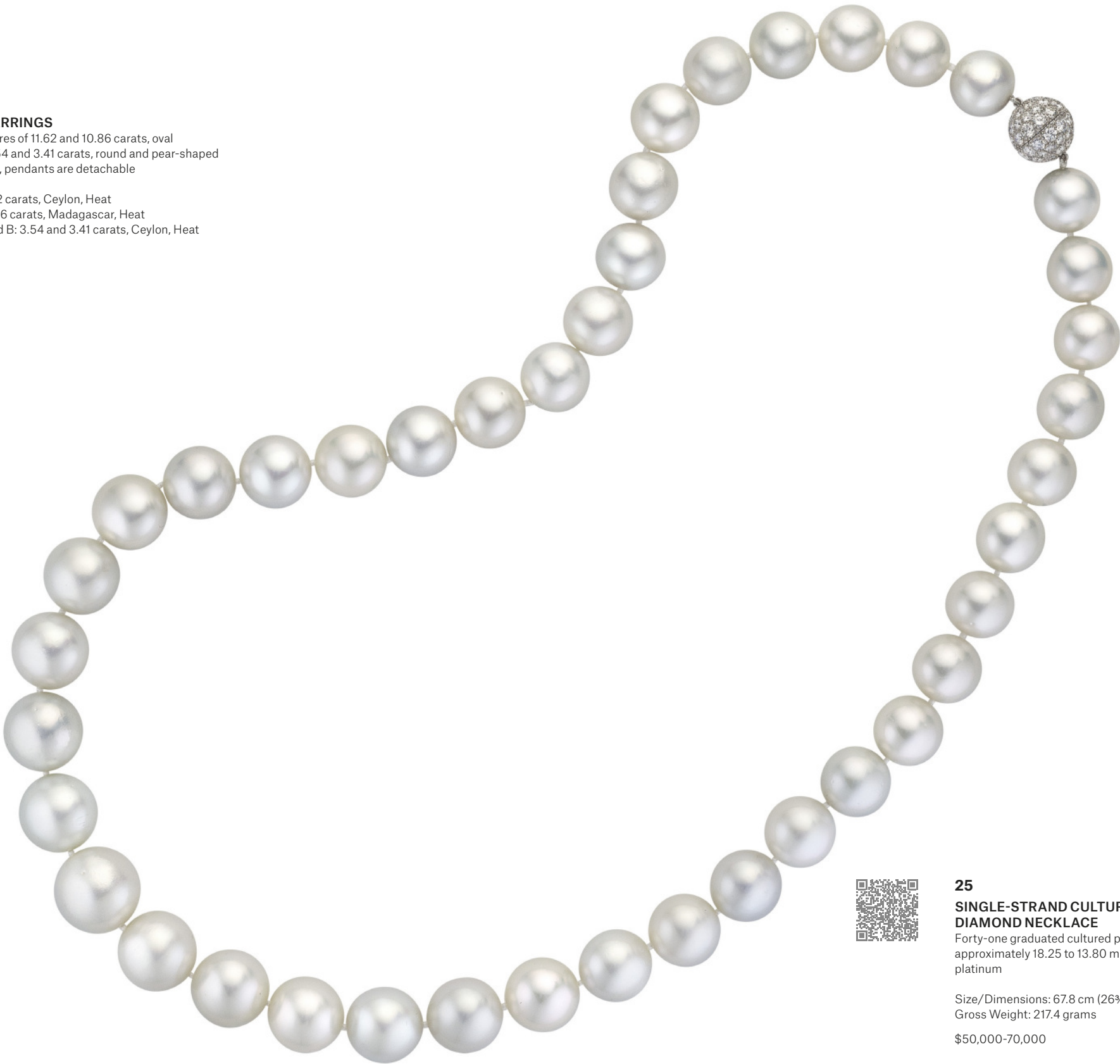
AGL, 2022, report no. 1126279: 11.62 carats, Ceylon, Heat  
AGL, 2022, report no. 1126280: 10.86 carats, Madagascar, Heat  
AGL, 2022, report no. 1126278 A and B: 3.54 and 3.41 carats, Ceylon, Heat

Size/Dimensions: 5.7 cm (2¼ in)  
Gross Weight: 46.3 grams

\$40,000-60,000



Property from a Distinguished New York Collection  
Lots 24 - 28



**25**  
**SINGLE-STRAND CULTURED PEARL AND DIAMOND NECKLACE**

Forty-one graduated cultured pearls measuring approximately 18.25 to 13.80 mm, round diamonds, platinum

Size/Dimensions: 67.8 cm (26¾ in)  
Gross Weight: 217.4 grams

\$50,000-70,000



Property from a Distinguished New York Collection  
Lots 24 - 28



**26**  
**ASSAEL SAPPHIRE AND GOLD BANGLE BRACELET**  
Cushion mixed-cut sapphire of 57.53 carats, 18k yellow gold, signed Assael  
  
AGL, 2022, report no. 1126277: 57.53 carats, Ceylon,  
no gemological evidence of heat, clarity enhancement: none  
  
Size/Dimensions: inner circumference 15.9 cm (6¼ in),  
inner diameter 6.0 cm (2½ in)  
Gross Weight: 85.4 grams  
  
\$60,000-80,000

Property from a Distinguished New York Collection  
Lots 24 - 28



**27**  
**SINGLE-STRAND CULTURED PEARL AND DIAMOND NECKLACE**  
Twenty-three graduated cultured pearls measuring approximately  
19.45 to 16.00 mm, round diamonds, platinum  
  
Size/Dimensions: 42.6 cm (16¾ in)  
Gross Weight: 175.5 grams  
  
\$40,000-60,000



Property from a Distinguished New York Collection  
Lots 24 - 28



28

**BELPERRON ROCK CRYSTAL AND DIAMOND 'WING' BROOCH**

Rock crystal, old and single-cut diamonds, platinum and 18k white gold (French marks), circa 1932 - 1940, unsigned, maker's mark (Société Groëné et Darde), the clip-brooch mechanism of later addition, with fracture to rock crystal near bottom

Belperron, 2022: Certificate

Size/Dimensions: 7.5 x 4.1 cm (3 x 1½ in)  
Gross Weight: 57.2 grams

\$50,000-70,000



**29**  
**GEORGES FOUQUET ART NOUVEAU BAROQUE PEARL, DIAMOND AND ENAMEL 'WINGS' BROOCH**  
Baroque pearl, old and rose-cut diamonds, green plique-à-jour enamel, silver-topped gold, circa 1907 - 1908, unsigned, accompanied by a brooch fitting of later addition with maker's mark (Péry & Fils)

Françoise Cailles, 2011: Certificate of Authenticity  
  
Size/Dimensions: 12.5 x 8.5 cm (4¾ x 3¼ in), wings adjustable  
Gross Weight: 34.8 grams  
\$30,000-50,000

**PROVENANCE:**  
Christie's, New York, 31 May 1980, lot 60  
  
**LITERATURE:**  
M. de Gary, *Les Fouquet Bijoutiers & Joailliers à Paris 1860 - 1960*, Paris, Musée des Arts Décoratifs, 1983, no. 91, p. 159

Please note that the pearl has not been tested for natural origin.



Georges Fouquet (1862-1957) was a master craftsman hailing from one of the greatest French jewelry Maisons. He joined his father's jewelry business before the turn of the 20th Century and upon his father's retirement in 1895, he assumed control of the business just as Art Nouveau was becoming the dominant style in France. The Art Nouveau movement was short-lived and became popularized from 1890 to 1910. The motifs included elegant curves, diverse use of materials, muted-colored enamels and nature themed focus.

Fouquet collaborated with artist Alphonse Mucha on a variety of successful jewels which were exhibited at the 1900 Exposition Universelle. Actress Sarah Bernhardt soon after commissioned Fouquet to create bracelet from a drawing by Mucha. By 1919, Fouquet was joined by his son, Jean, and together they incorporated new elements of style into their craftsmanship and contributed to the shift from the soft, elegant lines of Art Nouveau to the sharp angled, geometric designs of Art Deco.

The plique-à-jour enamel shown on the present lot is a common element found in Fouquet's jewelry pieces. With inspiration directly pulled from nature, these delicate, adjustable wings are perfect specimens that showcase the motifs of the Art Nouveau era and impeccable craftsmanship of Geroges Fouquet.

Property from the Estate of Mrs. Winston F. C. Guest

**30**  
**ART DECO NATURAL PEARL AND DIAMOND EARRINGS**  
Oval-shaped white natural pearl of 10.36 x 10.00 mm, oval-shaped pinkish brown natural pearl of 11.07 x 10.45 mm, old-cut diamonds, platinum, circa 1925

GIA, 2022, report no. 2225497497: Natural pearls, saltwater, no indications of treatment  
  
Size/Dimensions: 6.2 cm (2½ in)  
Gross Weight: 11.5 grams  
\$30,000-50,000



**31**  
**BELLE ÉPOQUE COLORED DIAMOND RING**  
Fancy light yellow marquise brilliant-cut diamond of 8.60 carats, platinum, circa 1910

GIA, 2022, report no. 6224620314: 8.60 carats, Fancy Light Yellow, natural color, VS2 clarity  
  
Size/Dimensions: US ring size 5¾  
Gross Weight: 5.2 grams  
\$50,000-70,000



(two views)





32

**32**  
**CARTIER ART DECO EMERALD AND DIAMOND BROOCH**  
Carved emerald beads, old, baguette, bullet and half moon-shaped diamonds, platinum, circa 1925, signed Cartier, numbered, red Cartier case

Size/Dimensions: 4.1 x 3.3 cm (1½ x 1¼ in)  
Gross Weight: 13.4 grams  
\$20,000-30,000

May Bourne Strassburger (1883 – 1959) was the eldest daughter of Frederick G. Bourne, the fifth president of the Singer Manufacturing Company. She married Ralph Beaver Strassburger, one of the founders of the Pennsylvania German Society in 1911. Together the Strassburgers traveled between their farm in Gwynedd Valley, Pennsylvania and their homes in Paris, Deauville and Chantilly, France as well as Palm Beach, Florida. They were known as avid antique collectors and breeders of thoroughbred racehorses.



33  
(detail - top of bag)

**33**  
**CARTIER ART DECO DIAMOND AND LACQUER EVENING BAG**  
Old, single, baguette and rose-cut diamonds, black lacquer, black suede exterior, brown suede interior, platinum, yellow and rose gold (French marks), circa 1932, signed Cartier Paris Made in France, numbered, red Cartier case

Size/Dimensions: 17.7 x 15.0 cm (6¾ x 5¾ in)  
Gross Weight: 243.9 grams  
\$20,000-30,000



33



**34**  
**CARTIER THREE SAPPHIRE AND DIAMOND CLIP-BROOCHES**  
Oval-shaped sapphires, round and single-cut diamonds, platinum and 18k white gold (French marks), circa 1960, smaller clips may be worn as earrings, each signed Cartier Paris, each numbered (partially indistinct)

Size/Dimensions: larger clip 2.8 cm (1 $\frac{1}{8}$  in); smaller clips that may be worn as earrings 2.5 cm (1 in)  
Gross Weight: 27.9 grams  
\$20,000-30,000



**35**  
**CARTIER ART DECO DIAMOND BRACELET**  
Old and single-cut diamonds, platinum (French marks), circa 1925, signed Cartier, numbered, red Cartier case

Size/Dimensions: 18.1 x 1.6 cm (7 $\frac{1}{8}$  x  $\frac{5}{8}$  in)  
Gross Weight: 49.0 grams  
\$60,000-80,000



**36**  
**CARTIER ART DECO AQUAMARINE AND DIAMOND CLIP-BROOCH**  
Emerald-cut aquamarines, old, single and baguette-cut diamonds, circa 1935, signed Cartier, numbered, red Cartier case

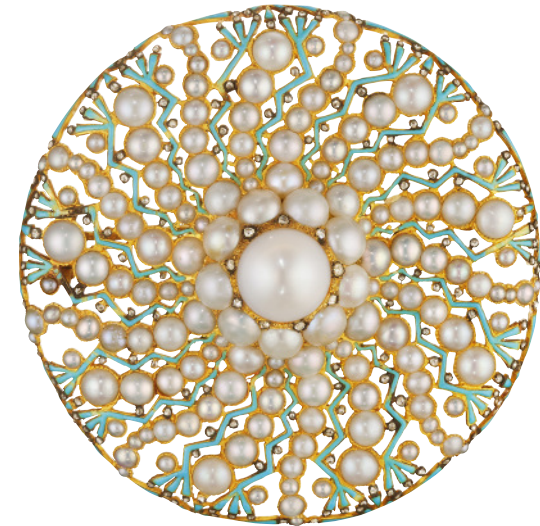
Size/Dimensions: 4.6 x 3.5 cm (1 $\frac{3}{4}$  x 1 $\frac{1}{8}$  in)  
Gross Weight: 13.1 grams  
\$20,000-30,000







Property from the Collection of Jack and Jane Weprin



37

**A RARE TIFFANY & CO., PAULDING FARNHAM ANTIQUE PEARL, ENAMEL AND DIAMOND 'HUPA' BROOCH**

Pearls, turquoise-colored enamel, rose-cut diamonds, gold and silver, circa 1889, signed Tiffany & Co. New York, turquoise-colored Tiffany & Co. fitted case, areas of deficiencies to enamel commensurate with age

Size/Dimensions: 7.2 x 7.4 cm (2 $\frac{7}{8}$  x 3.0 in)  
Gross Weight: 34.0 grams

\$30,000-50,000

**EXHIBITED:**

Paris, Universal Exposition, 1889

**LITERATURE:**

J.Loring, *Paulding Farnham, Tiffany's Lost Genius*,  
Harry N. Abrams, Inc., Publishers, New York, 2000, p. 20



Paulding Farnham is considered to be one of the greatest American designers in the history of jewelry. He is widely known for his exceptional creations during his time at Tiffany & Co. Farnham's designs incorporated nature's flora, Native American motifs, and Orientalism and within these boundaries he created some of his greatest works.

It was with Farnham's arrival around 1880 that Tiffany & Co. unveiled some of the most important Native American-inspired jewelry and objects of the time. The present 'Hupa' brooch is a clear representation of Farnham's devotion to the strong abstractions of Native American design. The brooch, set with American gemstones and pearls, was inspired by the intricate basket work of the Hupa Indians in California. With more than 170 pearls and turquoise-colored enamel, this brooch was displayed at Paris Universal Exposition in 1889 and was valued as USD 650.

The Paris Universal Exposition in 1889 was extremely important for both Farnham and Tiffany & Co. Not only did the Exposition mark the hundredth anniversary of the French Revolution and the introduction of the Eiffel Tower, it also prompted creators to showcase their most innovative and artistic designs. With Farnham's contributions, Tiffany & Co. earned the gold medal for jewelry – an accolade that was not only praised by the American public, but for the first time, renowned international firms recognized the United States and Tiffany & Co. as a strong contributors to jewelry design.



Property Formerly from the Estate of Kate Taylor Winthrop, thence by Descent



38

**BELLE ÉPOQUE DIAMOND PENDANT-NECKLACE**

Round-cornered rectangular brilliant-cut diamond of 10.59 carats, cushion-cut diamond of 1.65 carats, round diamonds, platinum, circa 1915

GIA, 2021, report no. 5222005456: 10.59 carats, I color, VS1 clarity  
GIA, 2021, report no. 2221023275: 1.65 carats, D color, VS1 clarity

Size/Dimensions: pendant 3.8 cm (1½ in), chain 45.7 cm (18 in)  
Gross Weight: 15.9 grams

\$180,000-250,000

Kate Wilson Taylor Winthrop (1839-1925) was born to the prominent New York merchant and banking family headed by her father, Moses Taylor. A close business partner of John Jacob Astor, Moses Taylor owned shipping, railroad, import and banking companies. In 1847, Taylor was one of only twenty-five millionaires in New York City. Generous with his wealth, Taylor donated \$250,000 for the foundation of a hospital to benefit iron and coal workers on the railroads he owned. The Moses Taylor Hospital still operates today in Scranton, Pennsylvania. Taylor built an impressive fortune that would sustain his heirs for generations and eventually contribute to and save the fortunes of many other prominent New York families during times of financial distress.

In 1859 his daughter, Kate Wilson Taylor, married Robert Winthrop, direct descendant of Massachusetts Bay Colony founder and governor, John Winthrop. Robert Winthrop became closely involved in his father-in-law's businesses, joining the coal, railroad and banking companies Taylor controlled. Together, Mr. and Mrs. Winthrop were among the largest shareholders of National City Bank of New York, which would later become known as Citibank. Mr. Winthrop was also admitted to the New York Stock Exchange, a prestigious achievement for any businessman of the time.

Apart from their prolific business ventures, Mr. and Mrs. Winthrop were prominent on the New York social scene. After marrying, the couple lived on the fashionable lower Fifth Avenue and later moved to Murray Hill, as was customary for families of their social standing. Mr. Winthrop was a member of numerous gentlemen's social clubs including the Union, Knickerbocker and Metropolitan clubs. Mrs. Winthrop regularly socialized with Edith Wharton and Sara Delano Roosevelt. This friendship marked the beginning of a warm and longstanding relationship between the Winthrop and the Roosevelt families that would grow in future generations.

In celebration of Mrs. Winthrop's 80<sup>th</sup> birthday on February 4<sup>th</sup>, 1919, her five surviving children gifted her a Belle Époque diamond necklace, Lot 38. Following Mrs. Winthrop's death in 1925, her son Beekman Winthrop purchased his siblings' shares of the necklace and gifted it to his wife, Melza Riggs Wood Winthrop. After Melza's death, Beekman gave the necklace to his niece Dorothy Amory Winthrop as a wedding gift.

The Winthrop women wore and cherished this necklace throughout their lives. Demonstrating its importance to her, Kate Winthrop chose to wear the necklace for her portrait by artist Henry Harris Brown. Since Dorothy's death, the necklace has remained with the family. Lot 38 presents the opportunity for a new collector to own this long-treasured and striking necklace.



Property from the Estate of Pamela Armour Hull, Lake Forest, Illinois  
Lots 39-44



PAMELA ARMOUR HULL

Pamela Hull was the granddaughter of Stanley Field, longtime head of the eponymous Field Museum of Natural History in Chicago and nephew of Marshall Field of department store fame. A descendant of two Chicago legends, Pamela was a lifelong resident of the nearby suburb Lake Forest.

A devoted Anglophile, Pamela had a great fondness for English-style gardening and would often open her own garden to visitors with ticket sales benefiting the Lake Forest Garden Club. As an adult, Pamela did coursework at the Attingham School in Shropshire, England, a program which focused not only on the restoration and interpretation of historic houses, but also on their vast holdings of pictures, pottery, books and metalwork. A testament to her skill, Pamela’s garden was accepted into The Garden Club of America’s Archives of American Gardens Collection at the Smithsonian Institution.

A stalwart member of the Antiquarian Society of the Art Institute of Chicago, a support group dedicated to acquiring American and European decorative arts for the museum, Pamela developed a passion and expertise for porcelain, with Chinese Export holding pride of place in her interests. As collectors do, she turned to dealing to share her passion and make room for new acquisitions.

Pamela’s love of jewelry was genuine and longstanding. An elegant hostess, Pamela was warm and genuinely interested in meeting the next generation of garden and antique devotees. Christie’s is honored to present this small legacy of her connoisseurship to the next generation of jewelry collectors.

**39**  
**ANTIQUE AGATE, DIAMOND AND ENAMEL CAMEO NECKLACE**  
Six oval-shaped agate cameos, rose-cut diamonds, white, light blue and light pink enamel, silver and 18k yellow gold (French marks), circa 1880, areas of tarnish and enamel loss commensurate with age, one agate cameo with surface reaching fracture that extends across the length of the stone

Size/Dimensions: 31.7 cm (12½ in)  
Gross Weight: 60.4 grams  
\$20,000-30,000



Property from the Estate of Pamela Armour Hull, Lake Forest, Illinois  
Lots 39-44



**40**  
**DREICER & CO. ART DECO SAPPHIRE AND DIAMOND BROOCH**  
Oval mixed-cut sapphire, calibré-cut sapphires, old and single-cut diamonds, platinum and yellow gold, circa 1920, signed Dreicer & Co.

AGL, 2020, report no. 1107616: Ceylon, no gemological evidence of heat, clarity enhancement: none  
  
Size/Dimensions: 4.7 x 3.4 cm (1¾ x 1⅜ in)  
Gross Weight: 71.1 grams  
\$25,000-35,000

Founded by Jacob Dreicer and his wife, Gittel, Dreicer & Co. was at one point in time considered one of the finest jewelers in the world. Maintaining shops on Fifth Avenue in New York, the Blackstone Hotel in Chicago, and Palm Beach, Dreicer modeled its stores after luxurious French salons. The firm’s high quality craftsmanship attracted a wide range of clientele from actresses and socialites to First Ladies and European royalty. Although in existence only briefly, from the late nineteenth century until the 1920s, Dreicer & Co. rivaled great houses such as Cartier and Tiffany & Co. until the founder’s sudden and unexpected death. A testament to the firm’s quality, Cartier purchased Dreicer’s remaining stock in 1924.



(two views)

**41**  
**SAPPHIRE AND DIAMOND RING**  
Oval pyramidal cabochon sapphire, triangular and round diamonds, 18k yellow gold and platinum

AGL, 2022, report no. 1123884: Ceylon, no gemological evidence of heat, clarity enhancement: none  
  
Size/Dimensions: US ring size 5  
Gross Weight: 13.3 grams  
\$50,000-70,000







**42**  
**CARTIER ART DECO DIAMOND AND ROCK CRYSTAL**  
**WATCH-BROOCH**

Manual movement, old and rose-cut diamonds, polished rock crystal, platinum (partially obscured French mark), circa 1925, brooch signed Cartier and numbered, dial signed Cartier Paris

Size/Dimensions: case 18.7 mm; brooch 5.1 x 3.8 cm (2 x 1½ in)  
Gross Weight: 39.1 grams

\$30,000-50,000



**43**  
**CARTIER ART DECO DIAMOND, ENAMEL AND ONYX**  
**CUFF BRACELET**

Cushion and old-cut diamonds, onyx and black enamel plaques, platinum, circa 1925, signed Cartier

Size/Dimensions: circumference 16.5 cm (6½ in), inner diameter 5.7 cm (2¼ in)  
Gross Weight: 53.6 grams

\$50,000-70,000

**Please note the deficient onyx plaque will be replaced by Christie's after the auction.**





**44**  
**ART DECO SAPPHIRE AND DIAMOND PENDANT**  
Oval pyramidal cabochon sapphire, round diamonds, platinum, circa 1930,  
accompanied by a diamond necklace from which the pendant can be suspended

AGL, 2020, report no. 1107617: Classic Ceylon, no gemological evidence of heat,  
clarity enhancement: none

Size/Dimensions: pendant 4.9 cm (1½ in); necklace 40.5 cm (16 in)  
Gross Weight: 40.3 grams

\$150,000-250,000

Property from a Private Collection



(two views)

45

DIAMOND RING

Square emerald-cut diamond of 63.85 carats, platinum

GIA, 2022, report no. 2221475118: 63.85 carats, O to P color, SI1 clarity

Size/Dimensions: US ring size 6  
Gross Weight: 26.1 grams

\$600,000-800,000



Property from an Italian Family

46

DIAMOND EARRINGS

Round brilliant-cut diamonds of 7.10 and 6.96 carats, round diamonds, platinum and yellow gold

GIA, 2022, report no. 2221547652: 7.10 carats, O to P range, VS2 clarity  
GIA, 2022, report no. 2225547628: 6.96 carats, Q to R range, VVS2 clarity

Size/Dimensions: 2.5 cm (1 in)  
Gross Weight: 11.8 grams

\$100,000-150,000



Property of a Lady

47

HARRY WINSTON DIAMOND RING

Marquise brilliant-cut diamond of 11.96 carats, tapered baguette-cut diamonds, platinum, signed Winston

GIA, 2022, report no. 6224621186: 11.96 carats, I color, SI2 clarity

Size/Dimensions: US ring size 6  
Gross Weight: 8.8 grams

\$70,000-100,000



(two views)



Property of a Distinguished Collector



48

**GRAFF DIAMOND PENDANT-NECKLACE**

Round brilliant-cut diamonds of 3.55 to 0.70 carats, pear brilliant-cut diamonds of 3.26 to 1.02 carats, marquise brilliant-cut diamonds of 1.42 to 0.97 carats, round and marquise-shaped diamonds, platinum, pendant detachable, signed Graff, numbered

19 GIA, 1999 - 2005: 3.55 to 0.70 carats, D to H color, VVS1 to SI1 clarity  
6 GIA, 1997 - 2005: 3.26 to 1.02 carats, D to G color, Internally Flawless to VS2 clarity  
3 GIA, 2005: 1.42 to 0.97 carats, D to E color, VVS2 to VS1 clarity

Size/Dimensions: pendant 7.8 cm (3 in); 39.5 cm (15½ in)  
Gross Weight: 68.8 grams

\$400,000-600,000

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



Property of a Distinguished Collector

49

**GRAFF DIAMOND EARRINGS**

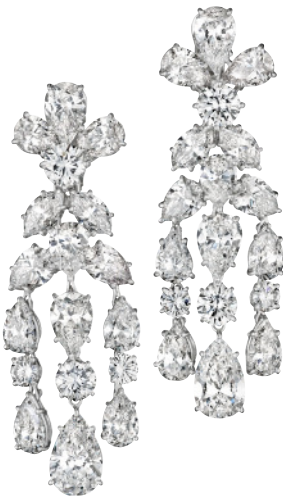
Pear brilliant-cut diamonds of 2.03 and 1.83 carats, pear, round and marquise-cut diamonds, platinum, signed Graff, numbered

GIA, 1999, report no. 10549960: 2.03 carats, E color, VVS1 clarity  
GIA, 2003, report no. 12593757: 1.83 carats, D color, SI1 clarity

Size/Dimensions: 5.3 x 1.9 cm (2¼ x ¾ in)  
Gross Weight: 22.6 grams

\$50,000-70,000

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



50

**DIAMOND RING**

Emerald-cut diamond of 14.08 carats, tapered baguette-cut diamonds, platinum

GIA, 2022, report no. 10623888: 14.08 carats, D color, VS2 clarity

Size/Dimensions: US ring size 5¼  
Gross Weight: 12.3 grams

\$450,000-650,000



(two views)



(two views)



**51**

**AN IMPORTANT DIAMOND RING**

Oval brilliant-cut diamond of 51.60 carats, platinum

GIA, 2022, report no. 2221650337: 51.60 carats, G color, VS2 clarity, excellent polish and symmetry

Size/Dimensions: US ring size 6  
Gross Weight: 21.7 grams

\$2,200,000-2,800,000

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







## EVA 'EVITA' PERÓN

Born in 1919 in Argentina, María Eva Duarte de Perón, also known as Evita, was the youngest of her five siblings. At the age of six, her father passed and her family fell into poverty. Determined to change the course of her life, Evita moved to Buenos Aires when she was 15 to pursue a career as an actress. Over the years, people took notice of Evita's talent and she became one of the most in demand and highest paid actresses in the country.

Her infectious personality caught the attention of Colonel and favored government official, Juan Domingo Perón. The two were married in 1945 and thus began their legacy together. Shortly after their nuptials, Juan Perón joined the presidential race and was elected President of Argentina in 1946.

Evita was very involved and expressive throughout her husband's presidential campaign and as First Lady. Given her background in radio and film, she gave many notable speeches and traveled all over the country alongside him. Through this, she gained the adoration and immense support from the people of Argentina.

Though she did not formally hold the position, Mrs. Perón ran the Ministry of Health and Labor. Never forgetting her upbringing, she worked to improve the lives of lower income and working-class Argentinians, and in 1948, she established the Eva Perón Foundation. The Foundation's aim was to build orphanages, schools, and hospitals in underprivileged areas of Argentina and soon after became a successful organization. Additionally, Evita was a fierce advocate for women's suffrage. Because of her determination, the law allowing women to vote was passed in 1947, paving the way for women to be voted for and elected into office.

At just 33 years old and in the height of her political popularity, Evita sadly passed away from cancer in 1952. Not only did she leave a lasting impression on the people of Argentina, but she was also beloved throughout the world. There have been numerous books written about the life she led, and Mrs. Perón was the inspiration for the 1978 musical *Evita*. The musical was later adapted into the 1996 film, which was nominated for and won many esteemed awards.

Mrs. Perón impressed the world with her combination of glamour and knack for politics, but she also had an eye for jewelry. Evita was known to have a significant collection of Van Cleef and Arpels, and there is wonderful documentation of her jewelry in photos taken throughout her life. One of the most notable pieces was her Van Cleef and Arpels 'Mystery-Set' Argentine flag brooch previously sold at Christie's in 1998 and again in 2013.

Additionally, Christie's sold a ruby and diamond necklace of Mrs. Perón's in 2003. Seen in many official portraits and on official Argentine postage stamps, this necklace was known to be a favorite of hers.

Christie's is delighted to offer Evita Perón's Van Cleef and Arpels 'Bouquet' brooch (Lot 52). The use of materials in combination with the overall scale of the brooch is a wonderful tribute to the Retro period. Since the present consignor's grandfather purchased the brooch from the auction of Evita's personal collection in 1957, it has remained in private hands and has never been worn.

Marking the 70<sup>th</sup> anniversary of her passing, the extraordinary life and legacy of Evita Perón and her dedication to the people of Argentina is still remembered today.





Formerly from the Collection of Eva 'Evita' Perón



**52**

**VAN CLEEF & ARPELS RETRO SAPPHIRE, COLORED SAPPHIRE AND RUBY  
'BOUQUET' BROOCH**

Cushion-shaped sapphires and yellow sapphires, round sapphires and rubies, yellow gold,  
circa 1940, signed Van Cleef & Arpels NY, numbered

Size/Dimensions: 10.9 x 8.0 cm (4 $\frac{3}{8}$  x 3 $\frac{1}{8}$  in)

Gross Weight: 88.6 grams

\$60,000-80,000

**PROVENANCE:**

Eva 'Evita' Perón

Joyas, Marfiles Y Armas Antiguas, Buenos Aires, 19 December 1957, lot 51







**53**  
**CARTIER RETRO SAPPHIRE, DIAMOND AND GOLD 'GAS PIPE' BRACELET**  
Cushion-cut sapphires, round diamonds, 18k yellow gold and platinum (French marks), circa 1945, signed Cartier Paris, numbered, red Cartier case

Size/Dimensions: expandable with resting length of 23.6 cm (9¼ in); resting inner circumference 14.4 cm (5¾ in)  
Gross Weight: 93.3 grams  
\$20,000-30,000

**LITERATURE:**  
Cf. N. Coleno, *Amazing Cartier: Creations Since 1937*, Paris, Éditions du Regard, 2008, p. 136

World War II dramatically affected the way jewelry houses approached their creations. Rather than disregarding contemporary events, firms like Cartier embraced the times and the newly popular machine and military-like motifs permeating fashion and culture. Mirroring the wartime efforts and rapid advancements in military technology, jewelry began to include elements resembling tanks and utilitarian equipment, including gas pipes. Created by interlocking gold strips creating a flexible and hollow tubular chain, the new medium was used in 1940s and immediately invokes the larger global events of the time.



(two views)

Property from a Miami Private Collection

**54**  
**EMERALD AND DIAMOND RING**  
Rectangular emerald-cut emerald of 3.31 carats, round emeralds and diamonds, 18k yellow gold and platinum

AGL, 2022, report no. 1126681: 3.31 carats, Colombia, insignificant clarity enhancement, traditional type  
Size/Dimensions: US ring 6¼  
Gross Weight: 15.0 grams  
\$25,000-35,000



(two views)

**55**  
**ASSAEL COLORED DIAMOND AND DIAMOND RING**  
Fancy yellow cut-cornered rectangular modified brilliant-cut diamond of 8.15 carats, triangular-shaped diamonds, platinum and 18k yellow gold, signed Assael, numbered

GIA, 2008, report no. 16812673: 8.15 carats, Fancy Yellow, natural color, VS2 clarity  
Size/Dimensions: US ring size 6  
Gross Weight: 9.8 grams  
\$60,000-80,000

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



Property from a European Collection



(detail)

56

**BVLGARI DIAMOND AND LAPIS LAZULI BRACELET**

Diamond in the shape of the state of Texas, star-shaped diamond, lapis lazuli plaque, 18k yellow gold (Italian mark), circa 1975, signed Bvlgari, black Bvlgari case

Size/Dimensions: plaque 7.8 x 2.0 cm (3 $\frac{1}{8}$  x  $\frac{7}{8}$  in); bracelet 22.4 cm (8 $\frac{7}{8}$  in)  
Gross Weight: 61.1 grams

\$20,000-30,000



57

Property from the Collection of H. Lee and Elizabeth Turner

57

**SAPPHIRE AND DIAMOND PENDANT**

Oval modified mixed-cut sapphire of 29.29 carats, single-cut diamonds, platinum, accompanied by a platinum and 14k white gold chain

AGL, 2022, report no. 1126678: 29.29 carats, Ceylon, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: pendant 3.2 cm (1 $\frac{1}{4}$  in); chain 83.0 cm (32 $\frac{3}{4}$  in)  
Gross Weight: 133.3 grams

\$40,000-60,000



58  
(two views)

58

**DIAMOND RING**

Cushion modified brilliant-cut diamond of 8.02 carats, 18k yellow and rhodium plated white gold

GIA, 2021, report no. 6214889218: 8.02 carats, Y to Z color, SI2 clarity

Size/Dimensions: US ring size 6  
Gross Weight: 8.5 grams

\$40,000-60,000





Property of a Private Collector



**59**  
**UNMOUNTED COLORED DIAMOND**  
Fancy intense yellow cushion modified brilliant-cut diamond of 10.15 carats  
  
GIA, 2022, report no. 16206779: 10.15 carats, Fancy Intense Yellow, natural color, VS2 clarity  
\$100,000-150,000

Property of a Southern Lady



**60**  
**CHOPARD DIAMOND NECKLACE**  
Pear, round briolette-cut beads, pear rose-cut and round diamonds with hues of yellow, 18k white and yellow gold, signed Chopard, numbered, navy Chopard envelop case  
  
GIA, 2022, report no. 2221678682: A: natural diamond, natural color; B: natural diamond, natural color  
  
Size/Dimensions: 40.6 cm (16 in)  
Gross Weight: 119.9 grams  
\$250,000-450,000  
  
Please note that the remaining diamonds have not been tested for natural color.

Property of an Important Collector

61

COLORED DIAMOND AND DIAMOND EARRINGS

Fancy deep grayish blue heart modified brilliant-cut diamond of 2.04 carats, fancy intense yellow heart brilliant-cut diamond of 1.70 carats, fancy intense purplish pink heart brilliant-cut diamond of 1.67 carats, fancy vivid yellow heart brilliant-cut diamond of 1.61 carats, heart brilliant-cut diamond of 1.59 carats, heart-shaped black diamond, platinum and yellow gold

GIA, 2022, report no. 5221668141: 2.04 carats, Fancy Deep Grayish Blue, natural color, SI1 clarity  
GIA, 2022, report no. 2225668139: 1.70 carats, Fancy Intense Yellow, natural color, VVS2 clarity  
GIA, 2022, report no. 5221668137: 1.67 carats, Fancy Intense Purplish Pink, natural color, SI2 clarity  
GIA, 2022, report no. 2225668146: 1.61 carats, Fancy Vivid Yellow, natural color, VS2 clarity  
GIA, 2022, report no. 5221668144: 1.59 carats, D color, VS1 clarity

Size/Dimensions: 2.8 cm (1 1/8 in)  
Gross Weight: 6.9 grams

\$250,000-350,000

Please note that the black diamond has not been tested for natural color.



Property of a Lady

62

DIAMOND RING

Heart brilliant-cut diamond of 5.01 carats, pear-shaped diamonds, platinum

GIA, 2022, report no. 5146818415: 5.01 carats, G color, VS1 clarity

Size/Dimensions: US ring size 8  
Gross Weight: 7.3 grams

\$80,000-120,000



(two views)





THE DE BEERS YELLOW  
13.75 CARATS



(two views, illustrated unmounted)



63

COLORED DIAMOND RING

Fancy vivid yellow emerald-cut diamond of 13.75 carats, 18k yellow gold, with inscription on the diamond's girdle that includes 'De Beers' and the GIA report number

GIA, 2022, report no. 2223662014: 13.75 carats, Fancy Vivid Yellow, natural color, Internally Flawless

Size/Dimensions: US ring size 6  
Gross Weight: 7.4 grams

\$1,100,000-1,800,000

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



(two views)



(two views)



(two views)



(two views)

Property of a Lady

**64**

**DIAMOND RING**

Round brilliant-cut diamond of 5.31 carats, pear-shaped diamonds, 18k white gold

GIA, 2022, report no. 6224621212: 5.31 carats, J color, VS2 clarity

Size/Dimensions: US ring size 4½  
Gross Weight: 11.5 grams

\$40,000-60,000



**65**

**CARTIER DIAMOND RING**

Pear brilliant-cut diamond of 5.59 carats, tapered baguette-cut diamonds, platinum (French mark, partially obscured), signed Cartier Paris, red Cartier case

GIA, 2022, report no. 1226379286: 5.59 carats, D color, Internally Flawless, Type IIa

Size/Dimensions: US ring size 7  
Gross Weight: 6.0 grams

\$200,000-300,000



**66**

**RUBY AND DIAMOND RING**

Oval mixed-cut ruby of 14.58 carats, round diamonds, platinum and yellow gold

AGL, 2022, report no. 1124920: 14.58 carats, Burma, heat enhancement: none

Size/Dimensions: US rings size 6½  
Gross Weight: 17.0 grams

\$120,000-180,000



Property from a Private Collection

**68**

**HARRY WINSTON DIAMOND RING**

Round brilliant-cut diamond of 9.15 carats, tapered baguette-cut diamonds, platinum, signed Winston

GIA, 2022, report no. 2155281025: 9.15 carats, E color, VS2 clarity

Size/Dimensions: US ring size 5½  
Gross Weight: 6.9 grams

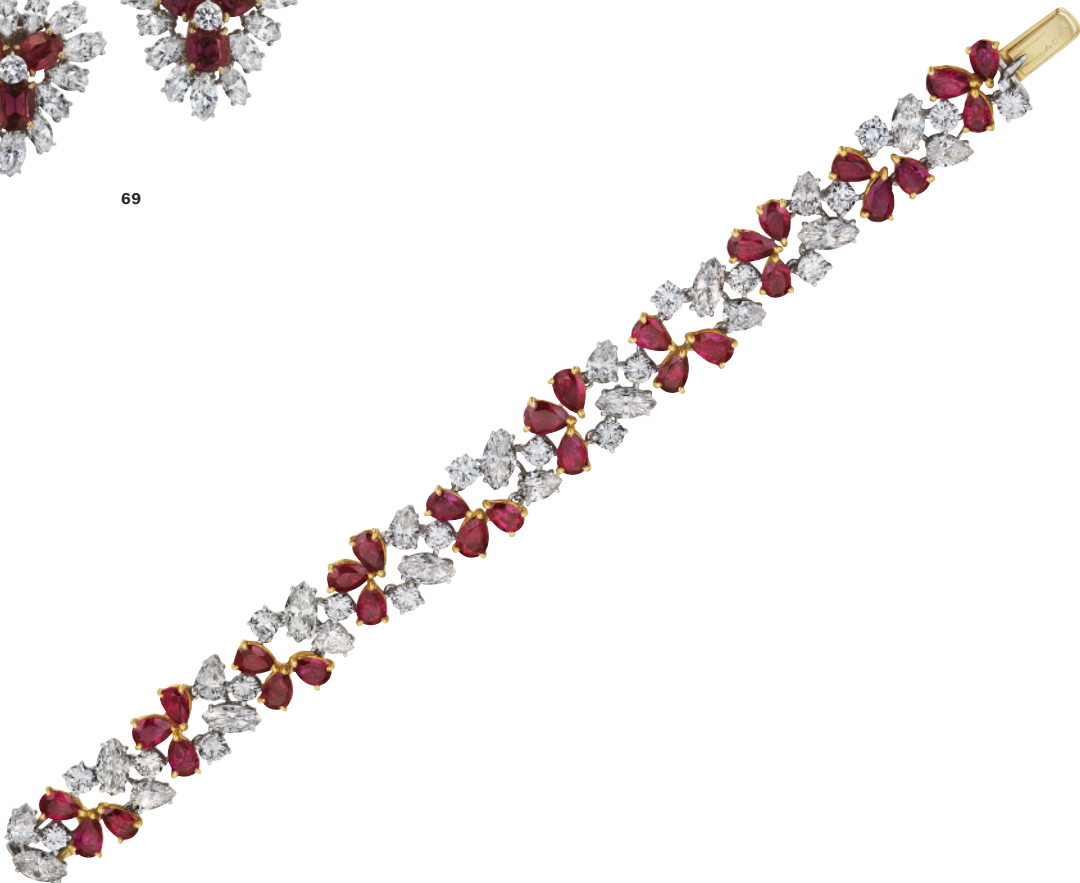
\$300,000-500,000







69



70

**69**  
**CARTIER RUBY AND DIAMOND EARRINGS**

Cushion and oval rubies, marquise and round diamonds, platinum and yellow gold, circa 1955, signed Cartier, numbered

Size/Dimensions: 2.5 cm (1 in)  
Gross Weight: 18.7 grams

\$15,000-20,000



**70**  
**CARTIER RUBY AND DIAMOND BRACELET**

Pear mixed-cut rubies, pear, marquise and round diamonds, platinum and yellow gold, circa 1955, signed Cartier, numbered

AGL, 2022, report no. 1126418: Burma, no gemological evidence of heat

Size/Dimensions: 17.5 cm (6¾ in)  
Gross Weight: 29.8 grams

\$40,000-60,000



**71**  
**VAN CLEEF & ARPELS RUBY AND DIAMOND BROOCH**

Oval and cushion mixed-cut rubies, pear and tapered baguette-cut diamonds, platinum and 18k white gold (French marks), circa 1955, signed Van Cleef & Arpels, numbered

AGL, 2022, report no. 1125904: 14 rubies, Burma, no gemological evidence of heat

Size/Dimensions: 5.0 x 5.1 cm (2 x 2 in)  
Gross Weight: 29.6 grams

\$40,000-60,000





72

RUBY AND DIAMOND TWIN-STONE RING

Modified pear mixed-cut ruby of 5.64 carats, modified pear brilliant-cut diamond of 3.14 carats, tapered baguette-cut diamonds, platinum, circa 1950

AGL, 2021, report no. 1117451: 5.64 carats, Burma, no gemological evidence of heat  
GIA, 2021, report no. 2225083881: 3.14 carats, H color, SI1 clarity

Size/Dimensions: US ring size 6¼  
Gross Weight: 5.6 grams

\$250,000-450,000





73



74

**73**  
**VAN CLEEF & ARPELS RUBY AND DIAMOND 'MYSTERY-SET' FLOWER EARRINGS**

Calibré-cut rubies, round diamonds, 18k yellow gold and platinum (French marks), signed Van Cleef Arpels, maker's mark, numbered

Size/Dimensions: 2.9 x 2.9 cm (1 $\frac{1}{8}$  x 1 $\frac{1}{8}$  in)  
Gross Weight: 28.4 grams

\$120,000-180,000

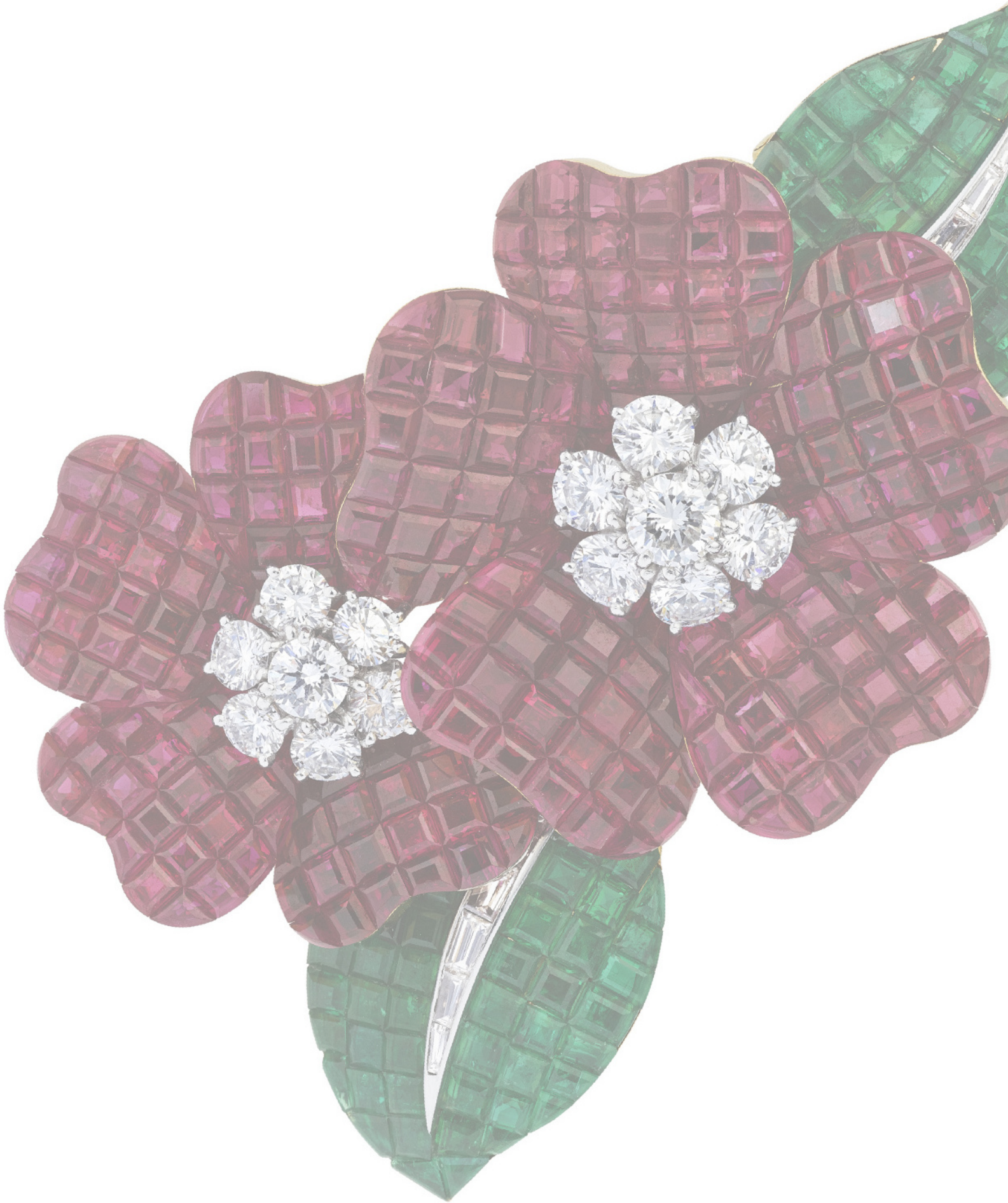


**74**  
**VAN CLEEF & ARPELS RUBY AND EMERALD 'MYSTERY-SET' FLOWER BROOCH**

Calibré-cut rubies, emeralds and round diamonds, 18k rose gold and platinum (French marks), signed Van Cleef & Arpels, maker's mark, numbered, navy Van Cleef & Arpels case

Size/Dimensions: 7.0 x 4.1 cm (2 $\frac{3}{4}$  x 1 $\frac{5}{8}$  in)  
Gross Weight: 42.2 grams

\$400,000-600,000



Property from an Important Family Collection



(two views)



(unmounted-enlarged)

75

A FINE COLORED DIAMOND RING

Fancy intense blue oval brilliant-cut diamond of 2.21 carats, platinum

GIA, 2022, report no. 2221637472: 2.21 carats, Fancy Intense Blue, natural color, VVS2 clarity

Size/Dimensions: US ring size 6

Gross Weight: 4.5 grams

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

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





Property of an International Private Collector



77

**CARTIER AQUAMARINE, DIAMOND AND MULTI-GEM  
'PANTHÈRE DE CARTIER' BRACELET**

Cushion-shaped cabochon aquamarine of 71.45 carats, round diamonds, onyx plaques, pear-shaped emeralds, faceted moonstone beads, platinum (French marks), signed Cartier, maker's marks, numbered

Cartier: Copy of Attestation de Valeur a Fins d'Assurance

Size/Dimensions: 17.5 x 4.4 cm (6⅞ x 1¾ in)  
Gross Weight: 159.1 grams

\$200,000-400,000

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



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

With a vision of creating the brand's first three dimensional panther piece, Toussaint and her design team would visit the zoo to study the anatomy of the animal to perfect the silhouette in design. In 1948, at the request of the Duke of Windsor, the first three-dimensional Cartier 'Panthère' was created for his wife, the Duchess of Windsor. Other icons drawn to the feline-themed jewels included María Félix, Daisy Fellowes and Barbara Hutton.

The signature panther has endured and evolved its design for more than a century and continues to capture the attention of collectors and enthusiasts. The present bracelet showcases a contemporary design featuring icy moonstones with the classic, yet abstract, panther guarding the beautifully-hued and impressively sized cabochon aquamarine.







**78**  
**DIAMOND NECKLACE**  
Sixty graduated round diamonds, smaller round diamonds, platinum

22 GIA, 2008 - 2012: 0.90 to 0.25 carat, D to F color, Internally Flawless to SI1 clarity

Size/Dimensions: 42.5 cm (16¾ in)  
Gross Weight: 47.4 grams

\$60,000-80,000

**PROVENANCE:**  
Christie's, New York, 10 December 2014, lot 126

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



**79**  
(two views)



**80**



(detail of rotating dial)

**79**  
**BULGARI DIAMOND RING**  
Oval brilliant-cut diamond of 5.16 carats, platinum, signed Bvlgari NY, numbered

GIA, 2021, report no. 5221193442: 5.16 carats, F color, VS2 clarity

Size/Dimensions: US ring size 6  
Gross Weight: 7.0 grams

\$100,000-150,000



Property of a Lady

**~80**  
**VAN CLEEF & ARPELS DIAMOND, MOTHER-OF-PEARL AND ENAMEL 'CENTENARY FLAGSHIP' WRISTWATCH**  
Mechanical movement, round diamonds, mother-of-pearl plaques, multi-color enamel, light blue satin watch strap, accompanied by a navy blue satin watch strap, 18k white gold (Swiss marks), signed Van Cleef & Arpels, Swiss made, maker's mark, numbered, green Van Cleef & Arpels watch case with black traveling case

Van Cleef & Arpels, 2010: Authenticity Certificate

Size/Dimensions: dial 28.5 mm; watch strap 21.4 cm (8½ in)  
Gross Weight: 67.0 grams

\$30,000-50,000





81  
(two views)

81

COLORED DIAMOND AND DIAMOND RING

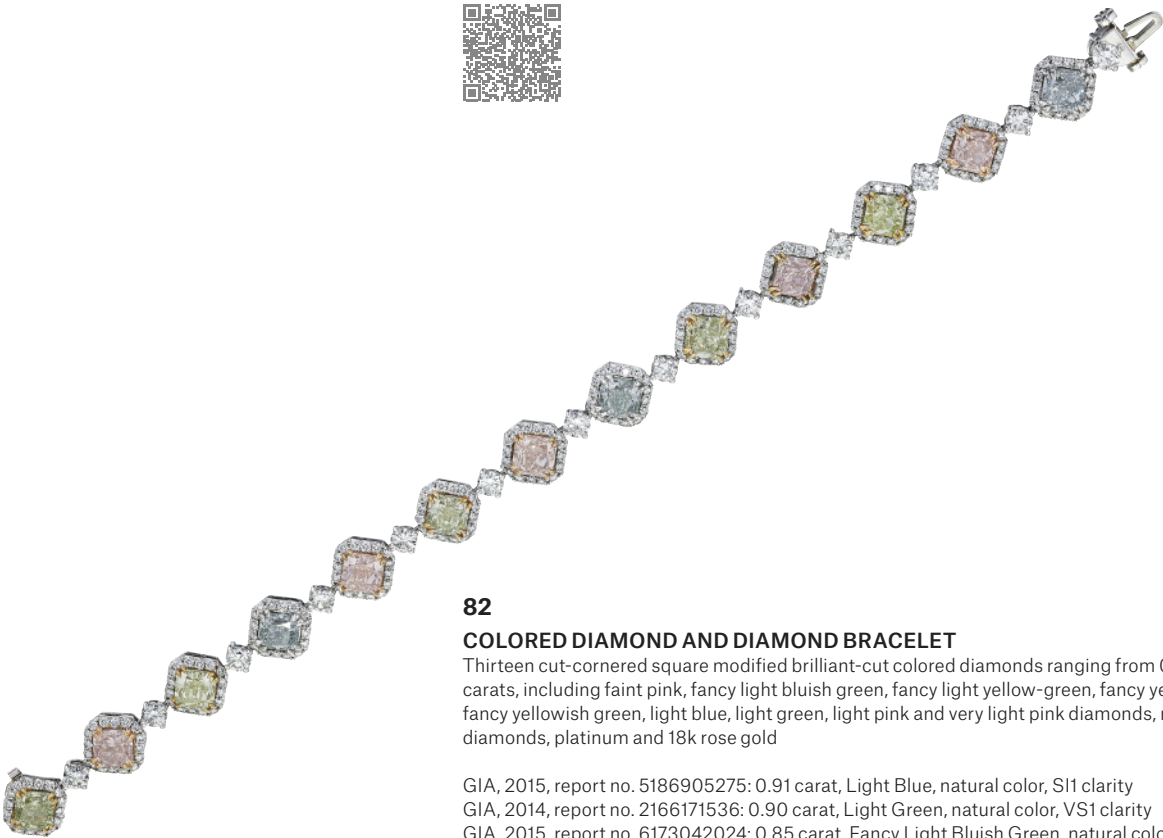
Fancy gray-blue round modified brilliant-cut diamond of 3.10 carats, fancy purplish pink pear modified brilliant-cut diamond of 0.59 carat, fancy pink pear modified brilliant-cut diamond of 0.56 carat, round pink diamonds and diamonds, platinum and 18k rose gold

GIA, 2020, report no. 13431146: 3.10 carats,  
Fancy Gray-Blue, natural color, VS2 clarity  
GIA, 2020, report no. 11424421: 0.59 carat,  
Fancy Purplish Pink, natural color, SI2 clarity  
GIA, 2020, report no. 11424416: 0.56 carat,  
Fancy Pink, natural color, I1 clarity

Size/Dimensions: US ring size 6  
Gross Weight: 5.3 grams

\$300,000-500,000

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



82

82

COLORED DIAMOND AND DIAMOND BRACELET

Thirteen cut-cornered square modified brilliant-cut colored diamonds ranging from 0.91 to 0.84 carats, including faint pink, fancy light bluish green, fancy light yellow-green, fancy yellow-green, fancy yellowish green, light blue, light green, light pink and very light pink diamonds, round diamonds, platinum and 18k rose gold

GIA, 2015, report no. 5186905275: 0.91 carat, Light Blue, natural color, SI1 clarity  
GIA, 2014, report no. 2166171536: 0.90 carat, Light Green, natural color, VS1 clarity  
GIA, 2015, report no. 6173042024: 0.85 carat, Fancy Light Bluish Green, natural color, VS2 clarity  
GIA, 2015, report no. 2196318467: 0.87 carat, Light Pink, natural color, VS2 clarity  
GIA, 2014, report no. 2186622687: 0.90 carat, Very Light Pink, natural color, SI1 clarity  
GIA, 2014, report no. 5186769284: 0.87 carat, Very Light Pink, natural color, SI1 clarity  
GIA, 2014, report no. 5186645715: 0.85 carat, Very Light Pink, natural color, SI1 clarity  
GIA, 2014, report no. 2186142556: 0.90 carat, Faint Pink, natural color, Internally Flawless  
GIA, 2015, report no. 2196253712: 0.90 carat, Fancy Light Yellow-Green, natural color, SI1 clarity  
GIA, 2014, report no. 2186248418: 0.90 carat, Fancy Yellow-Green, natural color, VS1 clarity  
GIA, 2014, report no. 1169971678: 0.84 carat, Fancy Yellow-Green, natural color, VS2 clarity  
GIA, 2014, report no. 2176852680: 0.91 carat, Fancy Yellowish Green, natural color, SI1 clarity  
GIA, 2014, report no. 2166598655: 0.90 carat, Fancy Yellowish Green, natural color, VS1 clarity

Size/Dimensions: 18.7 cm (7½ in)  
Gross Weight: 33.5 grams

\$50,000-70,000

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



(two views)

83

RARE COLORED DIAMOND RING

Fancy gray-violet round brilliant-cut diamond of 3.01 carats, platinum

GIA, 2022, report no. 2225657045: 3.01 carats, Fancy Gray-Violet, natural color, I2 clarity

Size/Dimensions: US ring size 4¾  
Gross Weight: 4.0 grams

\$300,000-500,000







Property from the Collection of Signora Silvana Mangano



84  
BULGARI DIAMOND RING

Modified pear brilliant-cut diamond of 9.78 carats, tapered baguette-cut diamonds, platinum, circa 1960, signed Bvlgari

GIA, 2022, report no. 8526249: 9.78 carats, H color, VS2 clarity

Size/Dimensions: US ring size 4¼  
Gross Weight: 6.7 grams

\$100,000-150,000

The Golden Age of Hollywood introduced the world to memorable Italian femme fatale actresses such as Sophia Loren, Gina Lollobrigida, and the iconic Silvana Mangano.

Silvana Mangano, one of Italy’s leading ladies in cinema, was born in Rome on April 21, 1930. Growing up amongst poverty during World War II, she was a trained dancer, supported herself as a model and at the age of 16, she won the title of “Miss Rome” in a beauty pageant. While crossing the street during a rainstorm in Rome, she captured the attention of a director and landed her bombshell breakthrough character in the Italian neorealism film *Bitter Rice*.

Italian neorealism, a genre of Italian film that emerged in the 1940s, focused on portraying Italy removed from Fascist influence while capturing stories from working-class life. *Bitter Rice* follows three main characters through the rice-planting season in Northern Italy with a plot involving robbery, hardships, love and murder. Although the movie did not receive any awards, it was nominated for an Academy Award in 1950 for “Best Story”, was a commercial success in Europe and the United States, and launched Mangano’s film career.

Inundated with offers from Hollywood shortly after the release of *Bitter Rice*, Mangano instead married the film’s producer, Dino De Laurentiis, and thereafter worked for his production company. She starred and co-starred in numerous films from the 1950s through the early 1980s including *Anna*, *Death in Venice*, *Dune*, *The Gold of Naples* and *Oedipus Rex*.

Signora Mangano avoided the public eye, preferring to give her family a private life. De Laurentiis and Mangano had four children: Veronica, Raffaella, Francesca, and Federico. In her elder years, she spent her life living in Spain as a poised and elegant woman whose likings included needle pointing, golfing and spending time with her family.

The featured photograph shows the elegant Silvana Mangano wearing the present Bulgari ring in 1974.

Opposite: Credit: Mondadori Portfolio/Mondadori Portfolio/Getty Images







Property from a Miami Private Collection

85

DIAMOND RING

Square-emerald cut diamond of 5.01 carats, round diamonds, platinum

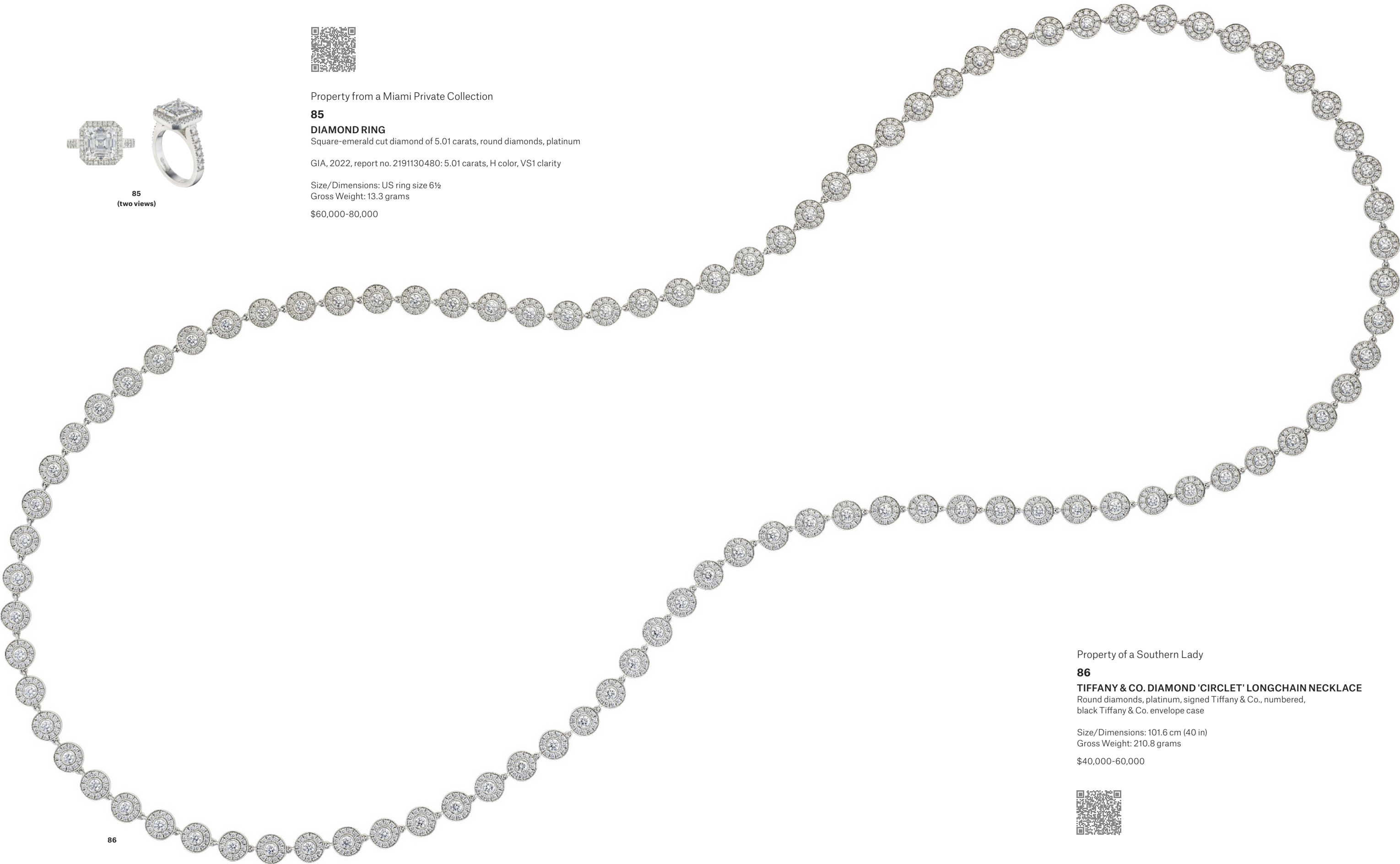
GIA, 2022, report no. 2191130480: 5.01 carats, H color, VS1 clarity

Size/Dimensions: US ring size 6½  
Gross Weight: 13.3 grams

\$60,000-80,000



85  
(two views)



Property of a Southern Lady

86

TIFFANY & CO. DIAMOND 'CIRCLET' LONGCHAIN NECKLACE

Round diamonds, platinum, signed Tiffany & Co., numbered,  
black Tiffany & Co. envelope case

Size/Dimensions: 101.6 cm (40 in)  
Gross Weight: 210.8 grams

\$40,000-60,000



86



(two views)



(two views)



Property of an Important Collector

**87**  
**SAPPHIRE AND DIAMOND RING**

Cushion mixed-cut sapphire of 11.64 carats, round diamonds, platinum

AGL, 2022, report no. 1126637: 11.64 carats, Classic Burma, 'Royal Blue,' no gemological evidence of heat, clarity enhancement: none, accompanied by an appendix letter attesting to the superior quality of this sapphire

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

\$150,000-250,000



**88**  
**EMERALD AND DIAMOND RING**

Cushion mixed-cut emerald of 7.67 carats, baguette-cut diamonds, platinum and 18k white gold (French marks)

Gübelin, 2022, report no. 22022122: 7.67 carats, Colombia, indications of insignificant clarity enhancement with a traditional filling material (oil-type), with Information Sheet on emerald regarding determination of the type of filler material  
AGL, 2018, report no: 8088092: 7.67 carats, Colombia, clarity enhancement: insignificant to minor, type: oil-type

Size/Dimensions: US ring size 6½  
Gross Weight: 6.1 grams

\$250,000-350,000



**89**  
**CHOPARD DIAMOND BIB NECKLACE**

Pear brilliant-cut diamonds of 1.13, 1.01 and 1.00 carats, pear and round diamonds, 18k white gold, signed Chopard

GIA, 2022, report no. 2225693429: 1.13 carats, D color, SI2 clarity  
GIA, 2022, report no. 6224693425: 1.01 carats, E color, VS2 clarity  
GIA, 2022, report no. 1226693420: 1.00 carats, F color, VS2 clarity

Size/Dimensions: 31.1 cm (12¼ in) with attachable Chopard extension of 1.9 cm (¾ in) to be sized as 33 cm (13 in)  
Gross Weight: 167.4 grams

\$250,000-350,000







Property of a Lady

**90**  
**EMERALD AND DIAMOND NECKLACE AND PENDANT-BROOCH**

Pear modified brilliant-cut emerald of 47.76 carats, round, marquise and pear-shaped diamonds, white and yellow gold

AGL, 2022, report no. 1125811: 47.76 carats, Colombia, minor to moderate clarity enhancement, modern type

Size/Dimensions: pendant-brooch 6.0 x 3.8 cm (2¾ x 1½ in); necklace 39.4 cm (15½ in)  
 Gross Weight: 90.5 grams

\$70,000-100,000



91

Property of a Gentleman

**91**  
**TIFFANY & CO., JEAN SCHLUMBERGER SAPPHIRE, DIAMOND AND CULTURED PEARL EARRINGS**

Round sapphires and diamonds, cultured pearls of approximately 8.45 mm, platinum and gold (French marks), circa 1965, signed Tiffany Schlumberger  
 Made in France, maker's mark (V. Pourrat), black Tiffany & Co. case

Size/Dimensions: 3.0 x 2.3 cm (1¼ x ¾ in)  
 Gross Weight: 37.1 grams

\$20,000-30,000

Elizabeth Taylor owned an identical pair of earrings that were gifted to her by Richard Burton in 1964. Christie's sold that pair from The Collection of Elizabeth Taylor in 2011 for \$230,500.



92  
 (two views)

**92**  
**EMERALD AND DIAMOND RING**

Rectangular emerald-cut emerald of 4.27 carats, round diamonds, platinum

AGL, 2022, report no. 1120501: 4.27 carats, Colombia, minor clarity enhancement, traditional type

Size/Dimensions: US ring size 5¾  
 Gross Weight: 6.3 grams

\$60,000-80,000





Property of a Private Collector

93

**CARTIER COLORED SAPPHIRE, SAPPHIRE AND DIAMOND 'SUCETTE' NECKLACE**

Of abstract design, variously shaped faceted and cabochon sapphires including hues of blue and green, round diamonds, platinum, signed Cartier, numbered

Size/Dimensions: 38.1 cm (15 in)  
Gross Weight: 106.4 grams

\$70,000-100,000



(two views)

Property from a Private Collection

94

**CARTIER SAPPHIRE AND DIAMOND RING**

Oval cabochon sapphire of 44.16 carats, round, baguette and tapered baguette-cut diamonds, platinum, circa 1960, signed Cartier

Gübelin, 2022, report no. 22090025: 44.16 carats, Kashmir, no indications of heating, with Information Sheet on unheated sapphires  
SSEF, 2022, report no. 124448: 44.159 carats, Kashmir, no indications of heating, with Appendix letter attesting to the qualities of this exceptional sapphire  
AGL, 2022, report no. 1125080: 44.16 carats, Kashmir, no gemological evidence of heat, clarity enhancement: none  
GIA, 2022, report no. 5222332494: Kashmir, no indications of heating, with letter attesting to the notable qualities of the sapphire

Size/Dimensions: US ring size 6¾  
Gross Weight: 18.3 grams

\$400,000-600,000





**95**  
**DIAMOND STUDS**

Round brilliant-cut diamonds of 4.05 and 4.04 carats, platinum

GIA, 2010, report no. 1122384531: 4.05 carats, F color, VS1 clarity  
GIA, 2015, report no. 5161992166: 4.04 carats, F color, VS1 clarity

Size/Dimensions: 1.0 cm (3/8 in)  
Gross Weight: 1.6 grams

\$150,000-250,000

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



**96**  
**DIAMOND RING**

Round brilliant-cut diamond of 13.40 carats, platinum

GIA, 2022, report no. 2195012202: 13.40 carats, D color, VVS1, potentially Internally Flawless, excellent cut, polish and symmetry, Type IIa

Size/Dimensions: US ring size 3 3/4  
Gross Weight: 2.7 grams

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

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





50.05 CARATS  
D COLOR, INTERNALLY FLAWLESS



**97**

**A MAGNIFICENT DIAMOND TORQUE BANGLE BRACELET**

Heart brilliant-cut diamond of 50.05 carats, round diamonds, platinum

GIA, 2019, report no. 1162366140: 50.05 carats, D color, Internally Flawless, Type IIa

Size/Dimensions: inner diameter 5.3 cm (2 in); continuous inner circumference 14.8 cm (5¾ in)

Gross Weight: 54.8 grams

\$3,700,000-4,500,000

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

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





Property of a Lady

**98**  
**SAPPHIRE AND DIAMOND BRACELET**  
Cushion-shaped sapphire of 15.37 carats, cushion-shaped sapphires, old-cut diamonds, platinum

AGL, 2022, report no. 1124236: 12 sapphires tested, Ceylon, no gemological evidence of heat, clarity enhancement: none, some gemstones display a change of color when viewed under different lighting conditions

Size/Dimensions: 16.9 cm (6 $\frac{7}{8}$  in)  
Gross Weight: 59.4 grams

\$40,000-60,000



(two views)

Property of a Private Collector

**99**  
**DIAMOND RING**  
Emerald-cut diamond of 5.51 carats, tapered baguette-cut diamonds, 14k white gold

GIA, 2022, report no. 6224661989: 5.51 carats, I color, VS2 clarity

Size/Dimensions: approximately US ring size 5  
Gross Weight: 5.7 grams

\$55,000-75,000



(two views)

Property of a Lady

**100**  
**DIAMOND RING**  
Round brilliant-cut diamond of 4.55 carats, tapered baguette-cut diamonds, platinum

GIA, 2022, report no. 1162755906: 4.55 carats, E color, SI1 clarity

Size/Dimensions: US ring size 5 $\frac{3}{4}$   
Gross Weight: 6.3 grams

\$40,000-60,000







(two views)

**101**  
**UNMOUNTED DIAMOND**  
Round brilliant-cut diamond of 4.06 carats

GIA, 2022, report no. 2135245840: 4.06 carats, D color,  
Internally Flawless, excellent cut, polish and symmetry  
\$150,000-250,000



(two views)



(two views)

**102**  
**UNMOUNTED DIAMOND**  
Round brilliant-cut diamond of 4.51 carats

GIA, 2022, report no. 2125853014: 4.51 carats, D color,  
Internally Flawless, excellent cut, polish and symmetry  
\$150,000-250,000



**103**  
**UNMOUNTED DIAMOND**  
Round brilliant-cut diamond of 4.53 carats

GIA, 2022, report no. 2121964916: 4.53 carats, D color,  
Internally Flawless, excellent cut, polish and symmetry  
\$150,000-250,000



Property of a Lady



**104**  
**AN ELEGANT GRAFF DIAMOND PENDANT-NECKLACE**  
Pear modified brilliant-cut diamond of 10.11 carats, round diamonds, 18k white gold, signed Graff  
GIA, 2021, report no. 14563584: 10.11 carats, D color, Internally Flawless  
Size/Dimensions: 38.1 cm (15 in)  
Gross Weight: 9.0 grams  
\$500,000-700,000





OFFERED WITHOUT RESERVE



**•105**

**COLORED DIAMOND AND DIAMOND RING**

Fancy vivid blue modified pear double rose-cut diamond of 5.00 carats, single-cut diamonds, platinum (British marks)

GIA, 2016, report no. 2105468793: 5.00 carats, Fancy Vivid Blue, natural color, VS1 clarity

Size/Dimensions: US ring size 5½

Gross Weight: 5.2 grams

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

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

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



Property of a Lady

**106**  
**DIAMOND RIVIÈRE NECKLACE**  
Oval-shaped diamonds ranging from 1.84 to 0.28 carats, platinum

Size/Dimensions: 42.1 cm (16½ in)  
Gross Weight: 60.3 grams

\$30,000-50,000



(two views)



Property of a Lady

**108**  
**HARRY WINSTON DIAMOND RING**  
Rectangular step-cut diamond of 7.45 carats, baguette-cut diamonds, platinum, signed Winston, navy Harry Winston case and outer box

GIA, 2016, report no. 2173614534: 7.45 carats, F color, VS1 clarity

Size/Dimensions: US ring size 5  
Gross Weight: 6.3 grams

\$200,000-300,000

**PROVENANCE:**  
Marla Maples  
DuMouchelles, New York, June 2000  
DuMouchelles, New York, June 2016

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

107 NO LOT





**109**

**REZA SAPPHIRE, TOURMALINE AND DIAMOND  
PENDANT NECKLACE**

Oval sapphire of 117.93 carats, oval tourmaline of 12.28 carats,  
modified kite brilliant-cut diamond of 1.57 carats, round and  
square-cut diamonds, blue cord, 18k white gold, signed Reza,  
numbered

Gübelin, 2021, report no. 21092006: 117.93 carats, Ceylon,  
no indications of heating, Appendix and Information Sheet  
Gübelin, 2021, report no. 21062128: 12.28 carats, Tourmaline,  
treatment not determinable, Information Sheet  
Copy of GIA, 2016, report no. 10266553: 1.57 carats, E color,  
VS1 clarity

Size/Dimensions: pendant 7.0 cm (2¾ in);  
necklace 44.7 cm (17½ in)  
Gross Weight: 53.6 grams

\$400,000-800,000

**Please note that the GIA report is a copy and not the original  
document. Additionally, the report date is over five years old  
and may require an update.**



# 107.46 CARATS FANCY YELLOW



## 110

### AN IMPORTANT GRAFF COLORED DIAMOND AND DIAMOND BROOCH

Fancy yellow round-cornered square brilliant-cut diamond of 107.46 carats, round and baguette-cut diamonds, 18k white and yellow gold, signed Graff, numbered, navy Graff presentation case and outer box

GIA, 2020, report no. 11796116: 107.46 carats, Fancy Yellow, natural color, VS2 clarity

Size/Dimensions: 7.9 x 6.8 cm (3 x 2½ in)

Gross Weight: 71.7 grams

\$1,800,000-2,500,000

#### PROVENANCE:

Christie's, Geneva, 10 November 2020, lot 350

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







**111**  
**BVLGARI ENAMEL AND DIAMOND 'SERPENTI' BRACELET-WATCH**

Designed as a coiled snake opening to reveal a hidden dial, black enamel, pear-shaped diamonds, 18k yellow gold (Italian mark), mechanical movement, circa 1960, signed Bvlgari, dial signed Le Coultre for Jaeger-Le Coultre, engraved 'Mamba Nera', minor areas of wear and deficiency to the enamel

Size/Dimensions: case 16.00 mm; expandable bracelet with resting inner circumference of 12.0 cm (4¾ in)  
Gross Weight: 6.5 grams

\$70,000-100,000



(two views)



(two views)

Property from a Private Collection

**112**  
**DAVID YURMAN COLORED DIAMOND AND DIAMOND RING**

Fancy yellow cut-cornered rectangular modified brilliant-cut diamond of 10.26 carats, trapezoid-shaped diamonds, 18k yellow gold, signed DY, black David Yurman case

GIA, 2022, report no. 5141823204: 10.26 carats, Fancy Yellow, natural color, VS1 clarity

Size/Dimensions: US ring size 4½  
Gross Weight: 10.4 grams

\$100,000-150,000



**113**  
**TIFFANY & CO. COLORED DIAMOND AND DIAMOND RING**

Fancy vivid orange cut-cornered rectangular modified brilliant-cut diamond of 1.01 carats, round diamonds, signed Tiffany & Co., numbered, blue Tiffany & Co. case and outer box

GIA, 2019, report no. 2173684406: 1.01 carats, Fancy Vivid Orange, natural color, SI2 clarity

Size/Dimensions: US ring size 5¾  
Gross Weight: 4.6 grams

\$400,000-600,000





**31.62 CARATS**  
**THE LARGEST FANCY BLUE DIAMOND**  
**EVER TO APPEAR AT AUCTION**



Property from a Private Collection



(two views)



**114**

**A RARE COLORED DIAMOND AND DIAMOND PENDANT-NECKLACE**  
Fancy blue pear modified brilliant-cut diamond of 31.62 carats, round diamonds and pink diamonds, platinum and rose gold

GIA, 2022, report no. 2115990426: 31.62 carats, Fancy Blue, natural color, VVS1 clarity, potentially Internally Flawless

Size/Dimensions: pendant 3.2 cm (1¼ in); finelink chain 45.7 cm (18½ in)  
Gross Weight: 14.8 grams

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

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

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





**115**  
**RAYMOND YARD ART DECO COLORED DIAMOND AND DIAMOND BROOCH**

Fancy vivid yellow round modified brilliant-cut diamond of 8.22 carats, old-cut diamonds, platinum, yellow gold and 14k white gold, circa 1925, signed Yard, numbered

GIA, 2022, report no. 5221584390: 8.22 carats, Fancy Vivid Yellow, natural color, VS1 clarity, potentially Internally Flawless

Size/Dimensions: 4.4 x 2.0 cm (1½ x ¾ in)  
Gross Weight: 14.8 grams

\$150,000-250,000

Known for his unique flair and keen eye for quality, Raymond Carter Yard set a high standard for American jewelry design in the 20th century. Born the son of a railroad conductor in Montclair, New Jersey, in 1885, as a boy Raymond Yard became known to William Elder Marcus, owner of Marcus & Co, an established jewelry firm in New York City. After Yard's father died, Marcus offered the young Raymond a job, and at thirteen years of age he quit school and moved to Manhattan with his mother.

Under the guidance of William Elder Marcus, Yard immersed himself in the world of jewelry and steadily climbed the ranks of the firm, forming close relationships with the elite of American society along the way. Yard's honest demeanor and knowledge of jewelry caught the eye of significant patrons, including John D. Rockefeller, Jr., who would have a lasting impact on Yard's career.

With Rockefeller's encouragement, Yard resigned from Marcus & Co. at the age of 37, and opened his first salon in May 1922 at 527 Fifth Avenue. That year, the firm serviced over a thousand customers. Within four years, with business booming and more space needed, Raymond C. Yard, Inc. had moved location up Fifth Avenue. Raymond Yard's extensive client base, including the notable American families such as the Vanderbilts, the DuPonts, and the Woolworths, greatly helped him to grow his company into the success it is regarded as today.

The present lot reflects Yard's frequent use of vibrantly colored diamonds and bright platinum to create strikingly elegant designs. Purchased in the 1920s, this brooch has remained with the same family since it was purchased from the firm.



(two views)

**116**  
**UNMOUNTED DIAMOND**

Old European brilliant-cut diamond of 44.91 carats

GIA, 2022, report no. 2225469646: 44.91 carats, H color, SI1 clarity

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

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







117



118



**117**  
**VAN CLEEF & ARPELS RUBY AND DIAMOND EARRINGS**  
Round rubies, round and marquise-cut diamonds, platinum and yellow gold, signed Van Cleef & Arpels N.Y., numbered

Size/Dimensions: 3.0 x 3.0 cm (1¼ x 1¼ in)  
Gross Weight: 33.3 grams

\$40,000-60,000



**118**  
**RUBY AND DIAMOND BRACELET**  
Oval and cushion-cut rubies, round and old-cut diamonds, 18k white and yellow gold

Gübelin, 2021, report no. 21111195: 10 rubies, Burma, no indications of heating, a few of the rubies are pigeon blood red, with Information Sheet

Size/Dimensions: 16.5 cm (6½ in)  
Gross Weight: 34.9 grams

\$80,000-120,000



**119**  
**VERDURA DIAMOND STARBURST BROOCH**  
Round, tapered baguette and baguette-cut diamonds, platinum, circa 1950, signed Verdura

Size/Dimensions: 6.0 x 6.3 cm (2¾ x 2½ in)  
Gross Weight: 42.4 grams

\$25,000-35,000





(two views)

**120**  
**EMERALD AND DIAMOND RING MOUNTED BY CARTIER**  
 Rectangular emerald-cut emerald, pear and old-cut diamonds, platinum and yellow gold, circa 1960, signed Monture Cartier Paris, maker's mark, numbered

AGL, 2022, report no. 1126680: Colombia, minor clarity enhancement, traditional type

Size/Dimensions: US ring size 7½  
 Gross Weight: 18.0 grams

\$30,000-50,000



**122**  
**OSCAR HEYMAN & BROTHERS ART DECO DIAMOND, EMERALD AND ONYX BRACELET**  
 Emerald, old and single-cut diamonds, pear and square-cut emeralds, variously-shaped emerald cabochons, onyx plaques, platinum, circa 1916, unsigned, numbered

Oscar Heyman, 2022: Certificate of Authenticity  
 AGL, 2022, report no. 1120472 A and B: 2 pear mixed-cut emeralds, Colombia, insignificant to minor clarity enhancement, traditional type

Size/Dimensions: 17.4 x 2.2 cm (6⅞ x ⅞ in)  
 Gross Weight: 56.6 grams

\$150,000-250,000



(two views)

Property from a Private Collection  
**121**  
**DIAMOND RING**  
 Emerald-cut diamond of 7.43 carats, tapered baguette-cut diamonds, platinum

GIA, 2022, report no. 5222116370: 7.43 carats, G color, SI1 clarity

Size/Dimensions: US ring size 6¾  
 Gross Weight: 5.8 grams

\$100,000-150,000







(two views)



(two views)



(two views)

Property of a Lady

**123**  
**EMERALD AND DIAMOND RING**

Rectangular-cut emerald of 2.55 carats, baguette-cut diamonds, platinum and 18k yellow gold

AGL, 2020, report no. 1108583: 2.55 carats, Classic Colombia, clarity enhancement: none

Size/Dimensions: US ring size 6¼  
Gross Weight: 4.2 grams

\$40,000-60,000



Property of a Private Collector

**124**  
**DIAMOND RING**

Emerald-cut diamond of 5.02 carats, tapered baguette-cut diamonds, platinum

GIA, 2022, report no. 2223659219: 5.02 carats, E color, VS2 clarity

Size/Dimensions: US ring size 5½  
Gross Weight: 6.6 grams

\$100,000-150,000



Property of a Distinguished Collector

**125**  
**CARTIER ART DECO DIAMOND FLOWER BROOCH**

Designed as a flower, round, old and rose-cut diamonds, platinum, circa 1930, signed Cartier, maker's mark (Coussin & Gueraud), numbered

Size/Dimensions: 11.1 x 6.0 cm (4¾ x 2¾ in)  
Gross Weight: 38.8 grams

\$30,000-50,000



**126**  
**DIAMOND RING**

Cushion brilliant-cut diamond of 10.05 carats, round diamonds, platinum

GIA, 2021, report no. 6214873835: 10.05 carats, D color, Internally Flawless, Type IIa

Size/Dimensions: US ring size 6¼  
Gross Weight: 8.2 grams

\$650,000-750,000





**127**  
**DIAMOND RING**  
Marquise brilliant-cut diamond of 4.01 carats,  
tapered baguette-cut diamonds, platinum

GIA, 2022, report no. 225644103: 4.01 carats, D color,  
Internally Flawless, Type IIa

Size/Dimensions: US ring size 4½  
Gross Weight: 5.9 grams

\$120,000-180,000



Property of a Private Collector

**128**  
**UNMOUNTED DIAMOND**  
Emerald-cut diamond of 6.36 carats

GIA, 2022, report no. 5111899677: 6.36 carats, D color,  
Flawless, excellent polish and symmetry

\$200,000-300,000



Property of a Private Collector



**129**  
**EMERALD AND DIAMOND PENDANT NECKLACE**  
Rectangular emerald-cut emerald of 58.97 carats, baguette and tapered baguette-cut diamonds,  
platinum and yellow gold, finelink chain 14k white gold

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

Size/Dimensions: 3.5 x 2.1 cm (1⅜ x 7⁄8 in)  
Gross Weight: 17.9 grams

\$150,000-250,000





## JOAN B. KROC

From the billions of McDonald’s hamburgers served, billions of dollars have been donated to charity. Joan B. Kroc was married to Ray Kroc, the savvy entrepreneur who transferred McDonald’s into a global superbrand. She carefully and deliberately oversaw the dispersal of the fortune that they built together and following her husband’s death in 1984, Joan committed the next twenty years to giving generously to a wide range of causes.

A woman of considerable energy and spontaneity, Joan had diverse interests – from traveling the world to cheering on the San Diego Padres baseball team of which she was an owner. A majority of her time, however, was devoted to doing good in the world. If a cause touched her in any way, she gave significant funding, often to the surprise of the recipients. She took joy in anonymous donations and genuinely wanted to make a difference in the world.

Throughout her lifetime, Joan gave tens of millions of dollars to natural disaster relief efforts, universities, zoos, public health initiatives, medical aid and famine relief. She bequeathed even larger gifts to the Salvation Army and ultimately gave \$1.5 billion to build similar centers throughout the country. Joan was committed to giving transformative amounts of money in order to see real results.

On the occasion of one of her grandchildren’s birthday she wrote, “I want you to believe that a life of service is a happy one to lead. Serve others joyously and your reward will be great; carry with you the message of charity and brotherly love.” After Joan’s passing in 2003, this sentiment lives on through her family, as well as, the continued work of the institutions and charities she so passionately supported.



Property from the Estate of Joan B. Kroc

Property from the Estate of Joan B. Kroc



130

**AN IMPRESSIVE BULGARI COLORED DIAMOND NECKLACE**

Fancy intense yellow oval modified brilliant-cut diamonds of 15.40 and 7.40 carats, fancy yellow oval modified brilliant-cut diamonds of 7.02, 6.45 and 4.61 carats, oval-shaped diamonds of yellow hue, 18k yellow gold, signed Bvlgari, maker's mark, numbered, navy Bulgari case

GIA, 2022, report no. 2225713176: 15.40 carats, Fancy Intense Yellow, natural color, VS1 clarity  
GIA, 2022, report no. 1226713182: 7.40 carats, Fancy Intense Yellow, natural color, VVS2 clarity, Improvable  
GIA, 2022, report no. 2225713187: 7.02 carats, Fancy Yellow, natural color, VS1 clarity  
GIA, 2022, report no. 1226713246: 6.45 carats, Fancy Yellow, natural color, VS2 clarity  
GIA, 2022, report no. 2221713260: 4.61 carats, Fancy Yellow, natural color, VVS1 clarity

Size/Dimensions: 38.3 cm (15¼ in)  
Gross Weight: 102.15 grams

\$400,000-600,000

**PROVENANCE:**  
Joan B. Kroc (1928 - 2003), thence by descent

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





Property of an Elegant Lady



**131**  
**DIAMOND NECKLACE**  
Round diamonds, platinum, may be converted to two bracelets or a shorter choker necklace

Size/Dimensions: necklace 38.8 cm (15¼ in); each bracelet 17.3 cm (6¾ in); choker necklace 35.5 cm (14 in)  
Gross Weight: 93.0 grams

\$40,000-60,000



(two views)

Property of a Private Collector

**132**  
**UNMOUNTED DIAMOND**  
Pear brilliant-cut diamond of 6.34 carats

GIA, 2022, report no. 2125219708: 6.34 carats, D color, Internally Flawless

\$200,000-300,000



(two views)

**133**  
**COLORED DIAMOND RING**  
Fancy greenish blue pear modified brilliant-cut diamond of 5.42 carats, round diamonds and pink diamonds, platinum and rose gold

GIA, 2022, report no. 5131615254: 5.42 carats, Fancy Greenish Blue, natural color, I2 clarity

Size/Dimensions: US ring size 6½  
Gross Weight: 9.0 grams

\$500,000-700,000

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





(two views)

Property of a Private Collector

134

SAPPHIRE AND DIAMOND RING

Cushion mixed-cut sapphire of 5.49 carats, bullet-shaped diamonds, 18k yellow gold

SSEF, 2022, report no. 124291: 5.491 carats, Kashmir, no indications of heating  
AGL, 2020, report no. 1109691: 5.49 carats, Classic Kashmir, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: US ring size 5½  
Gross Weight: 4.5 grams

\$250,000-350,000



Unforgettable Light: Property from the Collection of Lucia Zurkowski

135

EMERALD AND DIAMOND RING

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

AGL, 2022, report no. 1123698: Colombia, minor clarity enhancement, traditional type

Size/Dimensions: approximate US ring size 6  
Gross Weight: 5.9 grams

\$60,000-80,000

Lucia Zurkowski was a woman who was full of life, bringing a natural curiosity and creative spirit to all that she pursued. Highly independent, Lucia carved a unique path in her life that gathered great art and close friends into her well-appointed home, and was always driven by her deep love of her Italian heritage. With eclectic interests ranging from cooking, to horticulture, to collecting works of art by the masters, the Unforgettable Light that Lucia brought to the world was widely remembered by her friends and family, permeating all of her creative pursuits.

Lucia's jewelry collection was also acquired with a keen eye for quality and design. The present lot is a beautiful example of an emerald – richly saturated with the ever coveted hue that emeralds from Colombia are known for.



(two views)



136

JANESICH ART DECO EMERALD AND DIAMOND BRACELET

Rectangular and cushion-cut emeralds, modified marquise brilliant-cut diamonds of 2.64, 2.22 and 2.19 carats, marquise brilliant-cut diamonds of 2.22 and 2.08 carats, marquise-cut diamonds, platinum and 18k yellow gold (French marks), circa 1930, signed Janesich

AGL, 2018, report no.1092940: total weight 9.70 carats, Colombia, from the tongue end, gemstones Nos. 1, 2 and 4: clarity enhancement: none. Gemstone No. 3: clarity enhancement: insignificant to minor, oil-type  
GIA, 2014, report no. 1162728377: 2.64 carats, E color, VS2 clarity  
GIA, 2014, report no. 2165728294: 2.22 carats, E color, VS2 clarity  
GIA, 2014, report no. 5161728302: 2.22 carats, F color, VS1 clarity  
GIA, 2014, report no. 1162728313: 2.19 carats, D color, VVS1 clarity  
GIA, 2014, report no. 5161728358: 2.08 carats, F color, VS2 clarity

Size/Dimensions: 16.5 x 1.0 cm (6½ x ¾ in)  
Gross Weight: 23.8 grams

\$200,000-300,000

Please note that the diamond reports are over 5 years old and may require an update.







## FABERGÉ AND DR. EMANUEL NOBEL

The present watch pendant is scratched with inventory number ‘98289’, while the surprise of the Nobel Ice Egg is scratched with the consecutive number ‘98290’. This suggests that both watch pendants were made around the same time and were most likely commissioned by Swedish industrialist Dr. Emanuel Nobel (1859-1932), director of the Nobel oil empire and one of Fabergé’s most important clients.

Dr. Ulla Tillander-Godenhielm has extensively researched the ‘snowflake’ designs by Fabergé, and no one explained the interaction between the designer, the Fabergé firm and Dr. Emanuel Nobel better than her. In her article ‘Snowflakes from Russia’ (D. McFerrin, ed., *From a Snowflake to an Iceberg: The McFerrin Collection*, Houston, 2013, p. 264-267) she writes:

‘A jeweled object – in itself a thing of beauty – comes to life with the story of how and by whom it was created and who originally owned it. Happily, the story of Fabergé’s young designer Alma Pihl and her family of goldsmiths has been preserved for posterity. So has the story of the Swedish industrialist and oil magnate Dr. Emanuel Nobel, a true admirer of Alma Pihl’s designs.

If there is such a thing as a ‘jeweler’s gene’, Alma Pihl surely possessed it. She was born into a family of jewelers. Her father, Oscar Pihl, was the head of Fabergé’s jewelry workshop in Moscow, and her mother was the daughter of Fabergé’s renowned head jeweler August Holmström. Her uncle Albert Holmström, himself a jeweler, continued his father’s work at Fabergé. Her aunt Alina Holmström was a talented designer of jewelry, and her younger brother, Oskar Pihl, a skillful enameler and designer.

Alma showed a rare talent for drawing at a tender age, a sketchbook being her constant companion. In school, Alma’s art teacher saw her natural gift and encouraged her by giving her private lessons in draftsmanship. At the age of 20, she was employed at the workshop of her uncle Albert Holmström, then Fabergé’s head jeweler. This was the workshop that produced the fine jewelry for Fabergé. Alma started off as an apprentice draftsman. At that time it was the custom to sketch each object as accurately as possible in a stock book. Full-scale sketches of the piece in question accompanied by details of the precious stones used and the cost of labor were entered into the ledger. This was excellent experience for the young apprentice, and Alma soon learned how to calculate the costs of production, rising to become the workshop’s cost accountant. During her rare moments of leisure, Alma tried her hand at designing herself. When Uncle Albert saw her efforts, he took them to the sales department below, returning in triumph to announce that they were thought excellent. This was how Alma’s career as an assistant designer began.

One winter morning in 1911, Dr. Emanuel Nobel, esteemed *habitué* of Fabergé, paid a hasty visit to the firm. He said that he urgently needed around 40 small brooches and had specific parameters for his order: The jewels should have a new and fresh design and they should not be made of

a costly material – if broken up, not much intrinsic value was to remain. Dr. Nobel was planning a gala dinner to which he had invited his most important clients. His idea was to hide a small gift of jewelry in the napkin of the wife of each of his clients at the dinner table, and he was, therefore, most desirous that the gifts not be mistaken for bribes.

Having received Nobel’s order, Fabergé quickly directed it to the head jeweler, who in turn gave the design task to his young trainee Alma Pihl. This was Alma’s chance to prove herself a qualified designer. January was, and still is, the coldest month in St. Petersburg, the windows often being covered in hoarfrost. When the sun shone, the sight of the window glass was dazzling. It seemed like an enchanted garden of frost flowers. Alma’s desk was in front of such a window. She sat there thinking and playing with her pen, searching her mind for inspiration, when an idea all of a sudden struck her: snowflakes! What an exciting concept. She quickly started transferring nature’s ice crystals onto her sketch pad as designs for Dr. Nobel’s brooches. Both Fabergé and her uncle Holmström were pleased with the idea. Alma’s designs were without delay put into production in the workshop.

Dr. Nobel was overwhelmed with the 40 small brooches delivered to him on such short notice. They were brilliantly original in design, winter motifs being rare in the history of the goldsmith’s art. As gifts for foreign guests, they were delightful symbols of the Russian winter wonderland. Alma’s new idea led to a mass of similar commissions from Nobel. In the years that followed, Alma elaborated on the theme, designing more snowflake brooches, bracelets, ice pendants, frosty pillboxes, and bonbonnières, not to mention a multitude of small Easter eggs. A new alloy consisting of platinum and silver was used for the dainty settings richly encrusted with the tiniest rose-cut diamonds.

The snowflakes became Dr. Nobel’s gift of choice, not only for his clients, but also for members of his family and close friends. Especially charming was his idea to present the bridesmaids at family weddings with a snowflake brooch. Many of these bridesmaids’ gifts have survived in the collections of the descendants.

Nobel asked Fabergé for a monopoly on Alma’s winter theme. Only one exception was discussed – Fabergé wished to use Alma’s design idea for an Imperial Easter egg. Dr. Nobel gladly agreed to this’.

We are grateful to Dr. Ulla Tillander-Godenhielm and Dmitry Krivoshey for their assistance with the research of the present lot.





Property from a Private Collection



**137**  
**RARE FABERGÉ ROCK CRYSTAL QUARTZ AND DIAMOND**  
**‘FROST’ WATCH-PENDANT**

Of trapezoidal form, matte finished rock-crystal quartz cover applied with rose-cut diamonds surrounding a watch, platinum, circa 1914, unsigned, numbered, accompanied by an unsigned platinum chain of later addition, red Fabergé egg-shaped case

Size/Dimensions: pendant-watch 5.7 x 4.7 cm (2¼ x 1⅞ in);  
chain 44.5 cm (17.5 in)  
Gross Weight: 57.0 grams

\$80,000-120,000



**PROVENANCE:**  
Most likely commissioned by Dr. Emanuel Nobel (1859-1932) from Fabergé  
circa 1913-1914

**LITERATURE:**  
Cf. G. Habsburg, *Fabergé Imperial Craftsman and his World*, United Kingdom,  
Booth-Clibborn Editions, 2000, p. 219

This important and rare piece by Fabergé is almost identical to the watch pendant ‘surprise’ from the famous Nobel Ice Egg, sold at Christie’s, Geneva, 17 May 1994, lot 294, currently in the McFerrin collection, Houston Museum of Natural Science, United States. It constitutes a wonderful discovery, bringing to light the only other known ‘frost’ watch pendant, ingeniously created by Alma Pihl (1888-1976), the leading designer in the Fabergé workshops.







## MARGARET THOMPSON BIDDLE

Margaret Thompson Biddle was born in Helena, Montana in 1896. She was the daughter of notable copper miner and financier, William Boyce Thompson.

Margaret's father was born and raised around mining in Montana, so it was no surprise that he went on to make a name for himself in the copper mining industry. He attended the prestigious Philips Exeter Academy in New Hampshire, and Columbia University. After retiring from the New York Stock Exchange around 1915, Thompson's interests returned back to mining where he founded the Newmont Mining Corporation.

Thompson was passionate about science and wanted to make a difference on a global scale. Generously supporting many philanthropies and efforts around the world, he was awarded an honorary title of Colonel by the American Red Cross. In addition to the several companies he owned, Thompson founded the Boyce Thompson Institute in New York in the 1920s. The institute focuses on plant research with the goal of improving human welfare.

Margaret Thompson married Anthony Drexel Biddle Jr. in 1931. That year he was also appointed the Minister to Norway by President Roosevelt, and then Ambassador to Poland 1937. This role led Biddle and his family all over the world. After fleeing Poland in 1939, they landed in England for one of Anthony's commissions. In this position, he worked with the governments-in-exile of Belgium, Czechoslovakia, Luxembourg, the Netherlands, Norway, Poland and Yugoslavia. Biddle held numerous ambassador positions in the years that followed before re-enlisting in the army in 1944.

Margaret relocated to France after she and Anthony separated at the end of World War II. She had a home on the French Riviera, and a spectacular hotel particulier on the notable boulevard St. Germain in Paris. Not only was she a writer and author of *The Women of England*, Margaret was also known to be quite the hostess and socialite. One could find the Eisenhowers, the Duke and Duchess of Windsor, and many other notable French creatives at her soirees.

In addition to having a wonderful jewelry collection, Margaret was an avid collector of fine porcelain, silver, home furnishings and art by the most distinguished artists and makers. She gifted a 1,575 piece dinnerware service to former First Lady Eisenhower. Select pieces of the 'Vermeil' collection are still on display at The White House present day.

Christie's is thrilled to offer Mrs. Biddle's diamond 'Palm Tree' brooch mounted by Cartier (Lot 138). This lot features a round diamond of 13.30 carats that was a part of Mrs. Biddle's jewelry collection and previously featured pear-shaped diamond drops that have since been removed.

The 'Palm Tree' collection was thought to be designed in celebration of the opening of the Cartier boutiques in Monte Carlo and Cannes, first appearing in the 1930s. Mrs. Biddle's spectacular brooch was commissioned from Cartier in the late 1940s and embodies her keen eye for design and elegant sophistication.





138

**AN ELEGANT DIAMOND 'PALM-TREE' BROOCH MOUNTED BY CARTIER**

Circular brilliant-cut diamond of 13.30 carats, marquise, baguette, round and single-cut diamonds, platinum and 18k white gold (French mark), circa 1948, signed Monture Cartier, maker's mark, numbered, red Cartier case

GIA, 2022, report no. 1102840610: 13.30 carats, H color, VS2 clarity

Size/Dimensions: 11.4 x 9.5 cm (4½ x 3¾ in)  
Gross Weight: 79.6 grams

\$500,000-700,000

**PROVENANCE:**  
Margaret Thompson Biddle, thence by descent

**LITERATURE:**  
N. Coleno, *Amazing Cartier: Jewelry Design Since 1937*, Paris, Flammarion, Rizzoli, 2009, p. 117, pictured with original diamond drops

**Please note that the original design of this brooch included diamond pear-shaped drops which have since been removed.**





Property from a Private Collection  
**86.64 CARATS**  
**D COLOR, VVS1 CLARITY**



Property from a Private Collection



**139**

**A MAGNIFICENT DIAMOND PENDANT-NECKLACE**

Pear brilliant-cut diamond of 86.64 carats, 78 pear brilliant-cut diamonds of 2.50 to 0.50 carats, platinum and white gold

GIA, 2022, report no. 5222667005: 86.64 carats, D color, VVS1 clarity, excellent polish and symmetry, Type IIa, accompanied by a leather-bound GIA Portrait 78 GIA and GIA Diamond Dossiers, 2016-2012: 2.50 to 0.50 carats, D to E color, Flawless to VS2 clarity  
Total diamond weight of the 78 pear brilliant-cut diamonds (neckchain): 87.73 carats

Size/Dimensions: 47.0 cm (18½ in)  
Gross Weight: 94.5 grams

\$5,000,000-7,000,000

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





## BIOGRAPHIES

##### BELPERRON

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

##### CHAUMET

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

##### 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 Scheufeles. Chopard manufactures all its watches and jewels in Geneva in their own workshops, and are famous for their Happy Diamonds®, “Casmir”, “Happy Sport” collections.

##### BULGARI

The firm was founded by Sotirio Bulgari, who was born in 1857 in Greece and was descended from a family of silversmiths. In 1884 he opened his first shop in Rome on the Via Sistina, and then in 1905 he moved to the Via dei Condotti. Upon Sotirio’s death in 1932 his sons, Giorgio and Costantino, took over the business. They are credited with creating the highly distinctive ‘Bvlgari’ style, inspired by Greek and Roman classicism, the Italian Renaissance, and the 19th century Roman school of goldsmiths. The 1970s marked the beginning of Bulgari’s international expansion with the opening of stores in New York (the first overseas), Paris, Geneva and Monte Carlo. It was also in this decade that Bulgari introduced the ‘Bvlgari-Bvlgari’ which was to become a successful watch classic. Bulgari Time was established in the early 1980s in Neuchâtel, Switzerland, for the creation and production of all Bulgari watch lines. In 2001, Bulgari formed a joint venture with ‘Luxury Group’ to create a new luxury hotel brand, Bulgari Hotels & Resorts. In 2011, Bulgari was acquired by LVMH

##### CARTIER

Cartier was founded in Paris in 1847 by Louis-François Cartier. It was his three grandsons, Louis, Pierre and Jacques, who were responsible for establishing the famous world-wide empire. Louis retained responsibility for the Paris branch, moving it to the rue de la Paix in 1899. Jacques took charge of the London operation in 1906, which had opened in 1902, eventually moving it to the current location on New Bond Street. Pierre established the New York branch in 1909, relocating it in 1917 to the current location at 653 Fifth Avenue. Branches were opened in Moscow and the Persian Gulf in 1910, followed by openings in Cannes and Monte Carlo. In 1964, following the death of Pierre, Cartier Paris, London and New York were sold by the family. Cartier Paris was purchased by two American investors. In 1972 Silver Match lighter owner Robert Hocq and a group of investors led by financier Joseph Kanoui purchased Cartier Paris, followed by Cartier London In 1974 and Cartier New York In 1976, reuniting the three original branches. The Cartier Collection was created in 1983, allowing Cartier to hold successful public exhibitions of vintage Cartier jewels, clocks and objects In museums around the world. Today, Cartier is part of the Richemont group, with more than 200 boutiques around the world.

##### 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 in1864 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.

##### DREICER

Dreicer & Co. first became known in 1904 during the Louisiana Purchase Exposition held in St. Louis, where J. Dreicer & Son represented the Parisian dealer A. Eknayan. From the 1910’s, the firm maintained a shop at 560 Fifth Avenue in New York with a branch at the Blackstone Hotel in Chicago, and were the first American jewellers to introduce the latest diamond cuts from Paris. In 1923 the firm was liquidated, with Cartier acquiring Dreicer’s stock for \$2.5 million in 1924.

##### GRAFF

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

##### OSCAR HEYMAN & BROTHERS

After an apprenticeship with their uncle, a supplier of objects to Fabergé, Oscar and Nathan Heyman emigrated from Russia to New York in 1906, followed by their brother, Harry, a year later. By 1912, the three brothers opened their own business at 49 Maiden Lane, supplying the latest platinum jewellery to prestigious retailers. Within a short period of time, they were joined by their three younger brothers, George, Louis and William. Oscar Heyman & Brothers is a self-contained jewellery manufacturer. They have moved four times since their inception, relocating in 1969 to their current address on Madison Avenue. The firm maintains regional sales offices in Dallas, Chicago, San Francisco, Atlanta and Tokyo. The Heyman family continues to manage the business.

##### 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.

##### JANESICH

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

##### PIAGET

Georges Piaget established his workshop in 1874 at La Côte-aux-Fées, Switzerland. He specialised in lever escapements before his rapidly growing company became a manufacturer. Supplier of watch movements to many world-famous brands, the family introduced watches under its own name in the late 1940s, launching the brand worldwide in 1957, and opening the first showroom at 40 rue du Rhône, Geneva, in 1959. Piaget rapidly became the specialist of the world’s thinnest watches, creating them exclusively in gold and platinum, many enriched by precious stones. Pioneer of the stone dial in 1965, Piaget is regarded as a synonym for innovation in the luxury watch business. Since 1988, when Piaget joined the Vendôme Luxury Group, the company has upheld and consolidated its position as one of the main players in the field of top class horology, as well as jewellery.

##### ALEXANDRE REZA

Born in Moscow, of ancient Samarkand heritage, Alexandre Reza, who retired in 1995, grew up in Nice, France. In the late 1930s he apprenticed in his father’s jewelry shop and developed a lifelong passion for gemstones. After World War II, he founded the eponymous company that would soon become a supplier of rare gemstones and finished jewelry to many of the world’s master jewelers.

Reza began to design jewelry in the 1960s and opened his own workshop on Place Vendôme in Paris, in the late 1970s, focusing his characteristic style on capturing the beauty and brilliance of the stones. In 1985, Alexandre Reza opened a salon on the Place Vendôme, and, subsequently, salons in Geneva, Monte Carlo, and Cannes. Alexandre Reza’s legacy remains vibrant into the 21st century, led by his family on Place Vendôme.

##### SCHLUMBERGER

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

##### TIFFANY & CO.

On September 21, 1837, Charles Lewis Tiffany and John P. Young opened a stationery and fancy goods store known as Tiffany & Young at 259 Broadway in New York City. Within ten years, jewellery and silver items were added to their stock. By 1853, Tiffany had assumed complete ownership of the business and the name was changed to Tiffany & Co. During the 19th century, designers such as Edward C. Moore and G. Paulding Farnham, as well as renowned gemmologist George Frederick Kunz, propelled Tiffany & Co. to the forefront of the international jewellery world. From 1907, the firm manufactured and sold the jewellery designs of Louis Comfort Tiffany, son of the founder. Upon taking over the management of Tiffany & Co. in 1955, Walter Hoving invited several talented designers to join the firm. Among them were Jean Schlumberger and Donald Claflin. In 1974, they added Elsa Peretti as an exclusive designer, followed by Paloma Picasso in 1980. In 1979, Avon Products purchased Tiffany & Co. After the management-led buyout of Tiffany in 1984, headed by then chairman William R. Chaney, and a successful public offering of stock in 1987, the company has successfully expanded into key domestic and international markets. LVMH announced the purchase of Tiffany & Co. in November 2019.

##### VAN CLEEF & ARPELS

The history of the famous Parisian jewellery house began in 1896 with the marriage of Estelle Arpels to Alfred Van Cleef. The company was founded in 1906 by Alfred and his brother-in law, Charles Arpels at 22, Place Vendôme. Julien Arpels joined the family business in 1908, and Louis Arpels in 1913. The oldest son of Julien Arpels, Claude, joined in 1932, followed by his brothers Jacques and Pierre in 1936 and 1944. An American boutique was opened by Claude in Rockefeller Center in New York in 1939, soon relocating to its definitive address at 744 Fifth Avenue. The 1930s saw some of the company’s most iconic designs: the house’s arguable trademark, the Mystery Setting - where the mounting of the gemstones is cleverly hidden behind the continuous calibré-cut ruby and sapphire surface of the jewel - was invented in 1933; and the concept of the Minaudière, made in honour of Florence Jay Gould, was invented in 1930 by Charles Arpels. In the following decades, the firm upheld its reputation for innovation with the zip necklace of the 1950s and the Alhambra theme of the 1970s. Today, Van Cleef & Arpels is part of the Richemont Group with more than 45 boutiques around the world.

##### VERDURA

Fulco Santostefano della Cerdà, 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 traditions in a manner consistent with the Duke’s tradition.

##### DAVID WEBB

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

##### HARRY WINSTON

Harry Winston (1896-1978) bought his first emerald at the age of eight. By the age of 24 he founded his first business in New York City: the Premier Diamond Company. In 1932 he incorporated under his own name and shortly thereafter began to manufacture and retail jewelry. Proclaimed the King of Diamonds in 1947 by Cosmopolitan magazine, Harry Winston owned at one time or another as many as a third of the famous diamonds in the world. He was also responsible for donating perhaps the most famous of all diamonds, the Hope diamond to the Smithsonian Institution where it stands to today as the centerpiece of the United States’ national gem collection. Upon Mr. Winston’s death in 1978, his son Ronald assumed control of the company and in 2004 Aber Diamond Corporation acquired a controlling interest in the company taking it public in 2007 under the name Harry Winston Diamond Corporation. In 2013 the Swatch Group acquired the retail arm of Harry Winston while the mining group under separate ownership is now the Dominion Diamond Corporation. Today, Harry Winston retail salons located throughout the US, Europe and Asia.

##### 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.

##### DAVID YURMAN

David Yurman began his career in the fine arts as an apprentice to the sculptors Jacques Lipchitz and Theodore Rozack. In 1979, he and his wife Sybil decided to move in the direction of jewellery creation and established their own company based in New York. Their creations are inspired by the Celts and by ancient forms. Since 1995 they have opened in-store boutiques at Neiman Marcus, Saks Fifth Avenue and independent jewellery stores throughout America. In 1999, a retail store was opened in New York City at 729 Madison Avenue.

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COLOURLESS DIAMOND INDEX

LOT		COLOUR	CLARITY	WEIGHT	CUT
128		D	Flawless	6.36	Emerald
97		D	Internally Flawless	50.05	Heart
104		D	Internally Flawless	10.11	Pear
126		D	Internally Flawless	10.05	Cushion
132		D	Internally Flawless	6.34	Pear
65		D	Internally Flawless	5.59	Pear
103		D	Internally Flawless	4.53	Round
102		D	Internally Flawless	4.51	Round
101		D	Internally Flawless	4.06	Round
127		D	Internally Flawless	4.01	Marquise
96		D	VVS1, Potential	13.40	Round
139		D	VVS1	86.64	Pear
38		D	VS1	1.65	Cushion
61		D	VS1	1.59	Heart
50		D	VS2	14.08	Emerald
3		E	VS1	3.50	Cushion
109		E	VS1	1.57	Kite
68		E	VS2	9.15	Round
124		E	VS2	5.02	Emerald
100		E	SI1	4.55	Round
23		F	VS1	10.06	Modified
108		F	VS1	7.45	Emerald
95	Pair	F, F	VS1, VS1	4.05, 4.04	Round, Round
79		F	VS2	5.16	Oval
9		F	SI2	5.59	Marquise
17		G	VS1	7.21	Round
62		G	VS1	5.01	Heart
51		G	VS2	51.60	Oval
121		G	SI1	7.43	Emerald
85		H	VS1	5.01	Square
138		H	VS2	13.30	Circular
84		H	VS2	9.78	Pear
116		H	SI1	44.91	Old European
72		H	SI1	3.14	Pear
38		I	VS1	10.59	Cushion
14		I	VS2	5.98	Pear
99		I	VS2	5.51	Emerald
47		I	SI2	11.96	Marquise
11		I	SI2	8.23	Round
12	Pair	I, J	VS1, VVS2	5.61, 5.54	Round, Round
64		J	VS2	5.31	Round
13		J	SI1	5.03	Marquise
4		K	SI2	6.74	Square
45		O to P	SI1	63.85	Square
46	Pair	O to P, Q to R	VS2, VVS2	7.10, 6.96	Round, Round
58		Y to Z	SI2	8.02	Cushion



COLOURED DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
BLUE				
105	Fancy Vivid Blue	VS1	5.00	Pear Double Rose
75	Fancy Intense Blue	VVS2	2.21	Oval
114	Fancy Blue	VVS1, Potential	31.62	Pear
133	Fancy Greenish Blue	I2	5.42	Pear
81	Fancy Gray-Blue	VS2	3.10	Round
61	Fancy Deep Grayish Blue	SI1	2.04	Heart
VIOLET				
83	Fancy Gray-Violet	I2	3.01	Round
PINK				
61	Fancy Intense Purplish Pink	SI2	1.67	Heart
81	PairFancy Purplish Pink, Fancy Pink	SI2, I1	0.59, 0.56	Pear
YELLOW				
63	Fancy Vivid Yellow	Internally Flawless	13.75	Emerald
115	Fancy Vivid Yellow	VS1, Potential	8.22	Round
61	Fancy Vivid Yellow	VS2	1.61	Heart
20	Fancy Intense Yellow	Internally Flawless	104.04	Modified Pear
130	Fancy Intense Yellow	VS1	15.40	Oval
22	Fancy Intense Yellow	VVS2	14.41	Modified
59	Fancy Intense Yellow	VS2	10.15	Cushion
130	Fancy Intense Yellow	VVS2, Improvable	7.40	Oval
61	Fancy Intense Yellow	VVS2	1.70	Heart
110	Fancy Yellow	VS2	107.46	Round-Cornered Square
112	Fancy Yellow	VS1	10.26	Modified
55	Fancy Yellow	VS2	8.15	Modified
130	Fancy Yellow	VS1	7.02	Oval
130	Fancy Yellow	VS2	6.45	Oval
130	Fancy Yellow	VVS1	4.61	Oval
31	Fancy Light Yellow	VS2	8.60	Marquise
ORANGE				
113	Fancy Vivid Orange	SI2	1.01	Modified

COLOURED STONE INDEX

LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
Ruby				
LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
66	Burma	None	14.58	Oval
72	Burma	None	5.64	Pear
Emerald				
LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
123	Colombia	None	2.55	Rectangular
54	Colombia	Insignificant, Traditional	3.31	Rectangular
88	Colombia	Insignificant/Insignificant to Minor, Oil	7.67	Cushion
129	Colombia	Minor, Traditional	58.97	Rectangular
135	Colombia	Minor, Traditional	9.00*	Square
120	Colombia	Minor, Traditional	4.50*	Rectangular
92	Colombia	Minor, Traditional	4.27	Rectangular
15	Colombia	Minor to Moderate, Traditional	5.00*	Cabochon
90	Colombia	Minor to Moderate, Modern	47.76	Pear
Sapphire				
LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
94	Kashmir	None	44.16	Cabochon
134	Kashmir	None	5.49	Cushion
87	Burma	None	11.64	Cushion
109	Ceylon	None	117.93	Oval
44	Ceylon	None	105.00*	Cabochon
26	Ceylon	None	57.53	Cushion
57	Ceylon	None	29.29	Oval
41	Ceylon	None	18.55*	Cabochon
21	Ceylon	None	13.00*	Oval
40	Ceylon	None	10.00*	Oval
24	PairCeylon, Ceylon	Heat, Heat	3.54, 3.41	Oval
24	PairCeylon, Madagascar	Heat, Heat	11.62, 10.86	Cushion

\*Approximate weight

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**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** 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 that are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as “associated” are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors’ watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

## 2 RETURNING BIDDERS

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

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

## 5 BIDDING IN PERSON

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

## 6 BIDDING SERVICES

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

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

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

## 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot**’s low **estimate**.

## 3 AUCTIONEER’S DISCRETION

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

- (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.

## 6 CURRENCY CONVERTER

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

## 7 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.

## 8 LOCAL BIDDING LAWS

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

## D THE BUYER’S PREMIUM AND TAXES

### 1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 20% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

## 2 TAXES

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

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

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

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

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

## E WARRANTIES

### 1 SELLER’S WARRANTIES

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

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

## 2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## 3 NO IMPLIED WARRANTIES

**EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE’S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.**

## 4 YOUR WARRANTIES

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

## F PAYMENT

### 1 HOW TO PAY

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

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

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

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

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

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

## 2 TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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



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](http://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](http://www.christies.com/storage) will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

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

## 2 EXPORT AND IMPORT

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

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

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

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

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

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

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

- (f) **Gold**

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

- (g) **Watches**

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

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

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or for any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these **conditions** of sale; 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 E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

## 2 RECORDINGS

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

## 3 COPYRIGHT

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

## 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

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

## 8 WAIVER

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

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** 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](http://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](http://www.christies.com).

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**UPPER CASE type**: means having all capital letters.

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

# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

### △ Property Owned in part or in full by Christie's

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

### ◊ Minimum Price Guarantees

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

### ◊ ♦ Third Party Guarantees/Irrevocable bids

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

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

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

### ✖ Bidding by interested parties

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

### Post-catalogue notifications

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

### Other Arrangements

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

## EXPLANATION OF CATALOGUING PRACTICE

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

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

## PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

### QUALIFIED HEADINGS

**"Attributed to ..."**: in Christie's **qualified** opinion probably a work by the artist in whole or in part.

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

**"Circle of ..."**: in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

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

**"Manner of... "**: in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

**"After..."**: in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

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

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

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

## CHINESE CERAMICS AND WORKS OF ART

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

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

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

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

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

e.g. A BLUE AND WHITE BOWL

### QUALIFIED HEADINGS

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

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

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

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

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

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

## FABERGÉ

### QUALIFIED HEADINGS

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

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

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

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

## JEWELLERY

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

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

### QUALIFIED HEADINGS

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

**"With maker's mark for Boucheron"**: in Christie's **qualified** opinion has a mark denoting the maker.

## Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

## HANDBAGS

### Condition Reports

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

### Grades in Condition Reports

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

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

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

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

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

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

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

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



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.

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

Owned by Christie’s or another **Christie’s Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

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

✂

Bidding by parties with an interest.

•

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

~

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

■

See Storage and Collection pages in the catalogue.

Ψ

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

Φ

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

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

3/02/2022

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

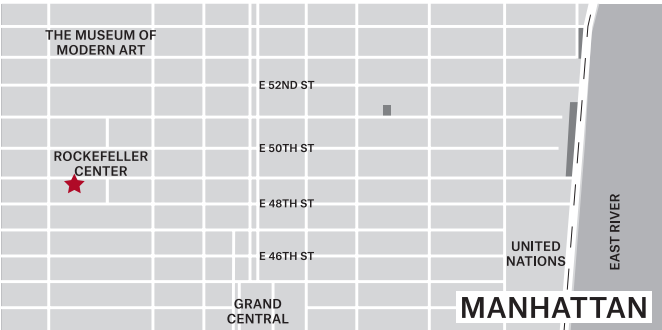
Please be advised that after 50 days from the auction date property may be moved at Christie’s discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

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

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

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

STREET MAP OF CHRISTIE’S NEW YORK LOCATIONS

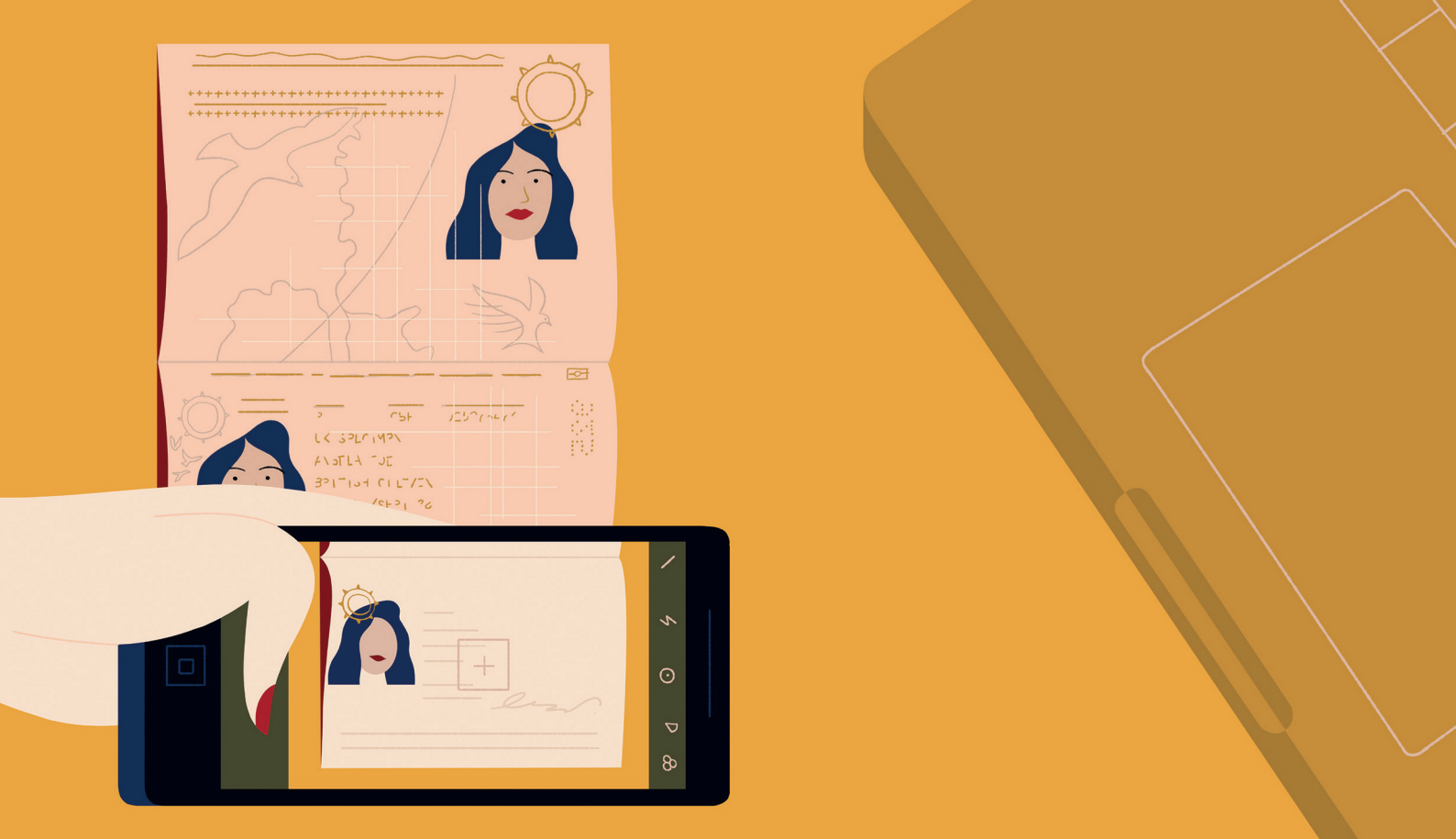


**Christie’s Rockefeller Center**  
20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
PostSaleUS@christies.com  
Main Entrance on 49th Street  
Receiving/Shipping Entrance on 48th Street  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**



**Christie’s Fine Art Storage Services (CFASS)**  
62-100 Imlay Street, Brooklyn, NY 11231  
Tel: +1 212 974 4500  
PostSaleUS@christies.com  
Main Entrance on Corner of Imlay and Bowne St  
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## IDENTITY VERIFICATION

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

**Private individuals:**

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

*Please upload your documents through your christies.com account: click ‘My Account’ followed by ‘Complete Profile’. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

**Organisations:**

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

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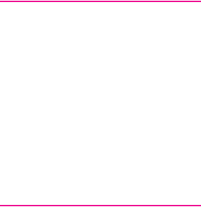
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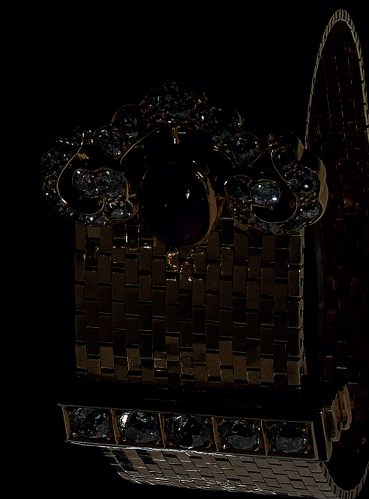
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**VIEWING**

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**CONTACT**

Henry Bailey  
 hbailey@christies.com  
 +44 (0)20 7389 2382

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**VIEWING**

November 25-28  
 Hong Kong Convention and Exhibition Centre,  
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#### VIEWING

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New York, NY 10020

#### CONTACT

Daphne Lingon  
usjewelonline@christies.com  
+1 212 636 2300

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