

MAGNIFICENT JEWELS

& THE CALIFORNIA SUNSET DIAMONDS

New York · 6 December 2023



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FRONT COVER
Lot 24
INSIDE FRONT COVER
Lot 157
OPPOSITE
Lot 131
BACK COVER
Lot 150

MAGNIFICENT JEWELS & THE CALIFORNIA SUNSET DIAMONDS

AUCTION

Wednesday 6 December at 10.00 am (Lots 1-157)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday 1 December at 10.00 am-6.00 pm
Saturday 2 December at 10.00 am-5.00 pm
Sunday 3 December at 10.00 am-5.00 pm
Monday 4 December at 10.00 am-6.00 pm
Tuesday 5 December at 10.00 am-5.00 pm

AUCTIONEERS

François Curiel
Max Fawcett
Rahul Kadakia

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
LION-22079

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

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Please note that jewels are not necessarily illustrated at actual size, check dimensions carefully.

Throughout the catalogue, please note these abbreviations:

AGL: American Gemological Laboratories

GIA: Gemological Institute of America

SSEF: Swiss Gemological Institute



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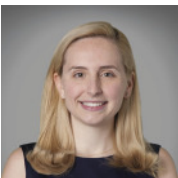
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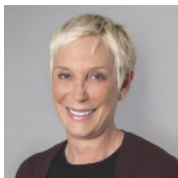
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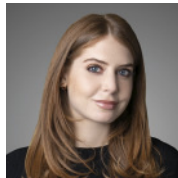
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Property from a Private Collection



1

VAN CLEEF & ARPELS DIAMOND AND GOLD NECKLACE

Round diamonds, 18k yellow gold and platinum, circa 1965, signed VCA, Made in France, numbered, two small portions detachable near the clasp

Size/Dimensions: necklace 41.0 cm (16¼ in), detachable portions 2.3 cm (¾ in) and 1.6 cm (⅝ in)
Gross Weight: 113.0 grams

\$40,000-60,000



2
(two views)



3

Property of a Lady

2

JEAN SCHLUMBERGER EMERALD AND DIAMOND RING

Modified cushion step-cut emerald, round and single-cut diamonds, platinum and 18k yellow gold (French marks), circa 1955, signed Schlumberger, maker's mark (Henri Picq)

AGL, 2023, report no. 1135681: Colombia, minor clarity enhancement, traditional type

Size/Dimensions: US ring size approximately 5½
Gross Weight: 24.6 grams

\$80,000-120,000



Property from a Private Collection

3

VAN CLEEF & ARPELS DIAMOND AND GOLD 'CHEVEUX D'ANGE' BRACELET

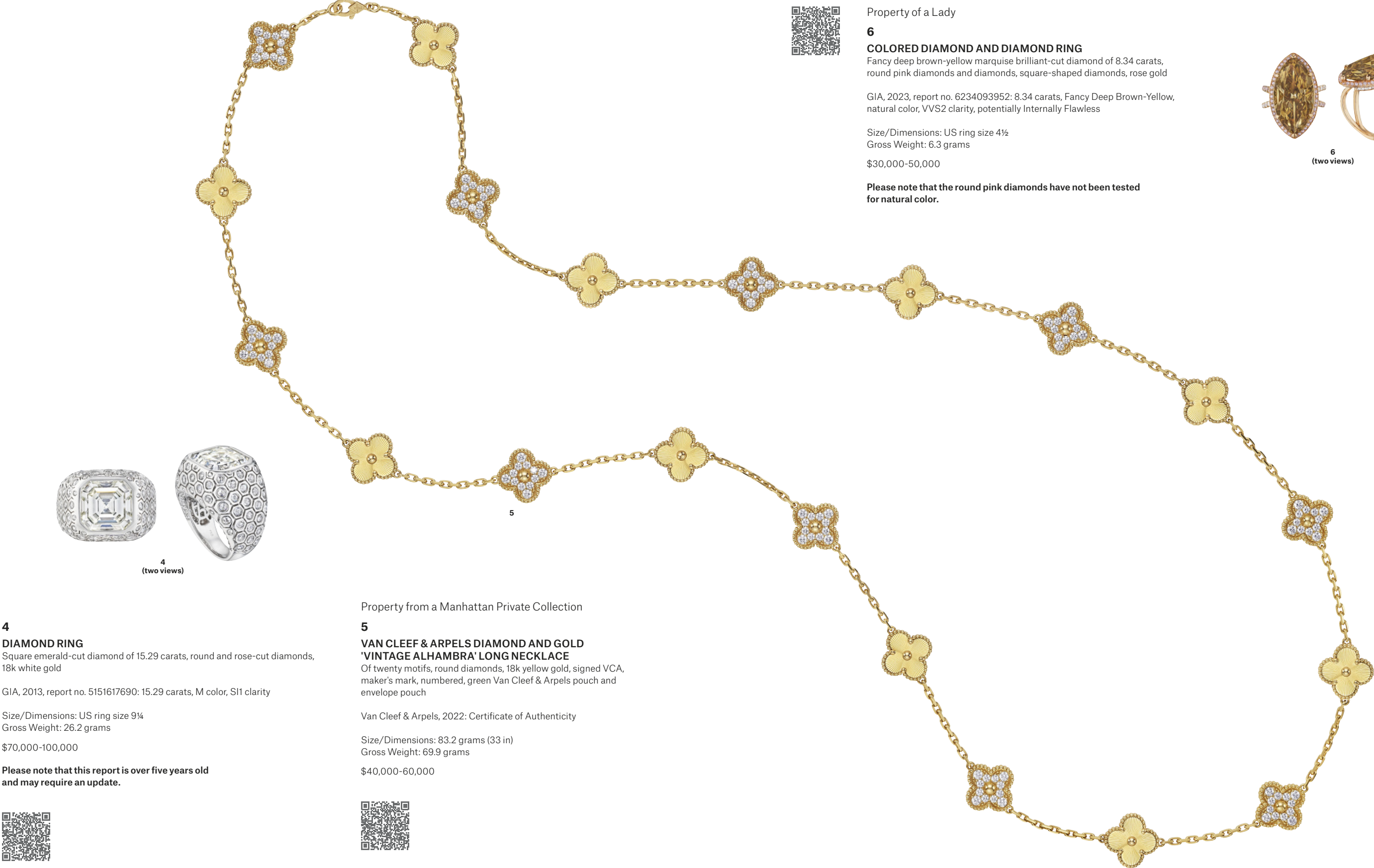
Round diamonds, 18k gold (French marks) and platinum, circa 1955, signed V.C.A France, maker's mark, numbered

Size/Dimensions: 16.6 cm (6⅝ in)
Gross Weight: 81.7 grams

\$30,000-50,000

LITERATURE:
Cf. É. Posseme, *Van Cleef & Arpels: The Art of High Jewelry*, Paris, Les Arts Décoratifs, 2012, p. 171





4

DIAMOND RING

Square emerald-cut diamond of 15.29 carats, round and rose-cut diamonds, 18k white gold

GIA, 2013, report no. 5151617690: 15.29 carats, M color, SI1 clarity

Size/Dimensions: US ring size 9¼
Gross Weight: 26.2 grams

\$70,000-100,000

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



Property from a Manhattan Private Collection

5

VAN CLEEF & ARPELS DIAMOND AND GOLD 'VINTAGE ALHAMBRA' LONG NECKLACE

Of twenty motifs, round diamonds, 18k yellow gold, signed VCA, maker's mark, numbered, green Van Cleef & Arpels pouch and envelope pouch

Van Cleef & Arpels, 2022: Certificate of Authenticity

Size/Dimensions: 83.2 grams (33 in)
Gross Weight: 69.9 grams

\$40,000-60,000



Property of a Lady

6

COLORED DIAMOND AND DIAMOND RING

Fancy deep brown-yellow marquise brilliant-cut diamond of 8.34 carats, round pink diamonds and diamonds, square-shaped diamonds, rose gold

GIA, 2023, report no. 6234093952: 8.34 carats, Fancy Deep Brown-Yellow, natural color, VVS2 clarity, potentially Internally Flawless

Size/Dimensions: US ring size 4½
Gross Weight: 6.3 grams

\$30,000-50,000

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



6
(two views)



7
(two views)



8



Property from an Important American Private Collection

7

COLORED DIAMOND AND DIAMOND RING

Fancy vivid yellow square emerald-cut diamond of 8.31 carats, round yellow diamonds and diamonds, 18k yellow and white gold

GIA, 2023, report no. 6187413711: 8.31 carats, Fancy Vivid Yellow, natural color, VS1 clarity

Size/Dimensions: US ring size 5½
Gross Weight: 3.7 grams

\$150,000-250,000

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



Property from a Private Family Collection

8

VAN CLEEF & ARPELS DIAMOND BRACELET

Round diamonds, 18k yellow gold (French mark), signed Van Cleef Arpels, Made in France, maker's mark (partially indistinct), numbered, brown Van Cleef & Arpels pouch

Size/Dimensions: 17.4 x 2.2 cm (6⅞ x ⅞ in)
Gross Weight: 51.9 grams

\$30,000-50,000



9

VAN CLEEF & ARPELS DIAMOND NECKLACE

Round diamonds, 18k yellow gold (French mark), signed Van Cleef Arpels, NY, Made in France, maker's mark (partially indistinct), numbered

Size/Dimensions: 38.1 x 2.2 cm (15 x ⅞ in)
Gross Weight: 102.6 grams

\$50,000-70,000





ADOLPHUS ANDREWS, JR. AND EMILY TAYLOR ANDREWS

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

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

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

Lots 10 - 12 reflect the whimsy and enthusiasm of the Andrews collection and Dolph's singular taste. He would delight in ordering the latest creations from various houses such as Harry Winston, Van Cleef & Arpels, and Verdura. The Andrews collection focuses on color and playful design. The decorative arts, including English and European furniture, and a rich selection of gold boxes and objects de vertu, will be sold at Christie's in early 2024.



10
VAN CLEEF & ARPELS MULTI-GEM AND DIAMOND BRACELET
Round and oval-shaped cabochon sapphires, emeralds and rubies, round diamonds, yellow gold and platinum, circa 1970, signed VCA, NY, numbered, either two of the central links detachable and may be worn as a brooch with the accompanying brooch fitting

Size/Dimensions: 18.0 x 3.0 cm (7 x 1¼ in)
Gross Weight: 132.2 grams

\$50,000-70,000



11

11
VERDURA EMERALD AND DIAMOND EARRINGS
Emerald-cut emeralds of 10.64 and 10.30 carats, round diamonds, 18k yellow gold and platinum, signed Verdura, green Verdura case

AGL, 2023, report no. 1133139 A and B: Zambia, minor clarity enhancement, mixed-type

Size/Dimensions: 2.5 x 2.5 cm (1 x 1 in)
Gross Weight: 24.3 grams

\$40,000-60,000



12
(two views)

12
HARRY WINSTON COLORED DIAMOND, DIAMOND AND EMERALD RING
Fancy yellow oval brilliant-cut diamond of 19.18 carats, round diamonds, pear-shaped emeralds, platinum and yellow gold, signed Winston

GIA, 2023, report no. 5222992572: 19.18 carats, Fancy Yellow, natural color, SI1 clarity

Size/Dimensions: US ring size 5¾
Gross Weight: 13.1 grams

\$150,000-200,000





13
(two views)

Property of a Lady

13
BULGARI DIAMOND RING

Round brilliant-cut diamond of 7.40 carats, tapered baguette-cut diamonds, yellow gold plated platinum, circa 1965, signed Bvlgari

GIA, 2023, report no. 2231080534: 7.40 carats, N color, VVS2 clarity, potentially Internally Flawless

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

\$30,000-50,000



14

Property from an Important Private Collector

~14
VAN CLEEF & ARPELS CORAL AND DIAMOND BANGLE BRACELET

Sculpted coral plaques, round diamonds, 18k yellow gold, circa 1970, signed VCA, NY (partially indistinct)

Size/Dimensions: inner diameter 5.7 cm (2¼ in),
inner circumference 15.8 cm (6¼ in)
Gross Weight: 112.1 grams

\$30,000-50,000



15
(illustrated unmounted)

•15
DIAMOND STUD EARRINGS

Square emerald-cut diamonds of 3.01 and 3.01 carats, platinum

GIA, 2023, report no. 1475570912: 3.01 carats, F color, VS2 clarity, excellent polish and symmetry
GIA, 2023, report no. 2457804961: 3.01 carats, F color, VS2 clarity, excellent polish and symmetry

Gross Weight: 3.8 grams

\$40,000-60,000



16

Property of a Lady

16
BUCCELLATI AQUAMARINE AND DIAMOND CUFF-BRACELET

Rectangular-shaped aquamarine, round and single-cut diamonds, 18k yellow and white gold, signed Buccellati, Italy, navy Buccellati case

Size/Dimensions: continuous inner circumference 16.2 cm (6¾ in);
inner diameter 5.6 cm (2¼ in), width tapering from 3.0 to 2.2 cm (1⅞ to 7⁄8 in)
Gross Weight: 76.6 grams

\$30,000-50,000



Property of a Private Collector



17

CARTIER ART DECO LAPIS LAZULI AND DIAMOND BRACELET

Carved lapis lazuli plaques, old and rose-cut diamonds, yellow gold and platinum, 1932, signed Cartier, London, red Cartier case

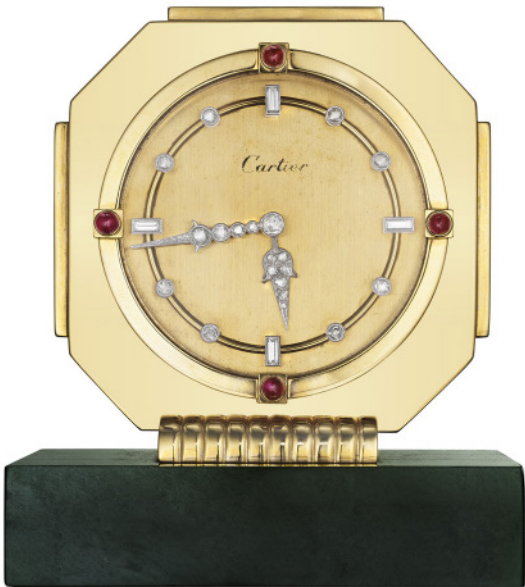
Cartier, 2006: Certificate of Authenticity

Size/Dimensions: 16.5 cm (6½ in)
Gross Weight: 25.3 grams

\$30,000-50,000



Property from a Private Collection



18

CARTIER RETRO DIAMOND, RUBY, NEPHRITE AND GOLD DESK CLOCK

Manual-winding movement, rose and baguette-cut diamonds, round cabochon rubies, rectangular nephrite base, yellow gold, circa 1950, signed Cartier, movement signed European Watch & Clock Co., numbered

Size/Dimensions: case 6.3 x 6.6 cm (2½ x 2½ in); nephrite base 6.9 x 2.5 cm (2¾ x 2 in)
Gross Weight: 608.6 grams

\$20,000-30,000



Property from a Private Collection

Property of a Lady



19



20



19

**CARTIER ART DECO SAPPHIRE, DIAMOND
AND PEARL CLIP-BROOCH**

Carved sapphires, round, emerald and old-cut diamonds, pearls,
platinum and white gold, circa 1925, signed Cartier, numbered

Size/Dimensions: 8.2 cm (1¾ in)
Gross Weight: 18.9 grams

\$20,000-30,000

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



20

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

Rectangular-cut aquamarines, square-cut sapphires, round diamonds,
platinum, circa 1939, signed Cartier, numbered,
white Cartier case with inscription 'R.Y.M. April 10th 1939'

Size/Dimensions: 17.6 cm (6⅞ in)
Gross Weight: 41.8 grams

\$60,000-80,000



21

CARTIER ART DECO DIAMOND BRACELET

Old and single-cut diamonds, platinum, circa 1925,
signed Cartier Paris, red Cartier case

Size/Dimensions: 17.4 cm (6⅞ in)
Gross Weight: 43.4 grams

\$40,000-60,000

PROVENANCE:
Christie's, New York, 10 June 2014, Sale 2857, Lot 212



ELEANOR LLOYD AND MARY LLOYD ROBB

Distinguished art collector Eleanor “Lallie” Lloyd (1906 – 1985), was the daughter of prominent Philadelphia lawyer John Hampton Barnes and Eleanor Biddle. Lallie married Gates Lloyd in 1927 and in 1930, the young couple constructed their dream home.

With a keen eye for design, Lallie made their house a home, collecting art in the late 1930’s. It was during this time, she met and developed connections with contemporary artists. One of the artists Lallie and Gates became familiar with was Philadelphia’s own Alexander Calder. Calder kindly gifted a personalized work of art to the couple in 1945; the ink and watercolor on paper depict a man and a woman with the inscription “To Gates & Lally”.

Lallie’s passion and support for art continued to grow throughout the years. She was a longtime chairman of the Institute of Contemporary Art at the University of Pennsylvania and a trustee of several Philadelphia and Manhattan art institutions. In 1950, she was a founder of the Washington Gallery of Modern Art, and later she helped organize a committee to preserve Egyptian art. Notably, in 1965, Lallie sponsored Andy Warhol’s first solo museum show at the ICA.

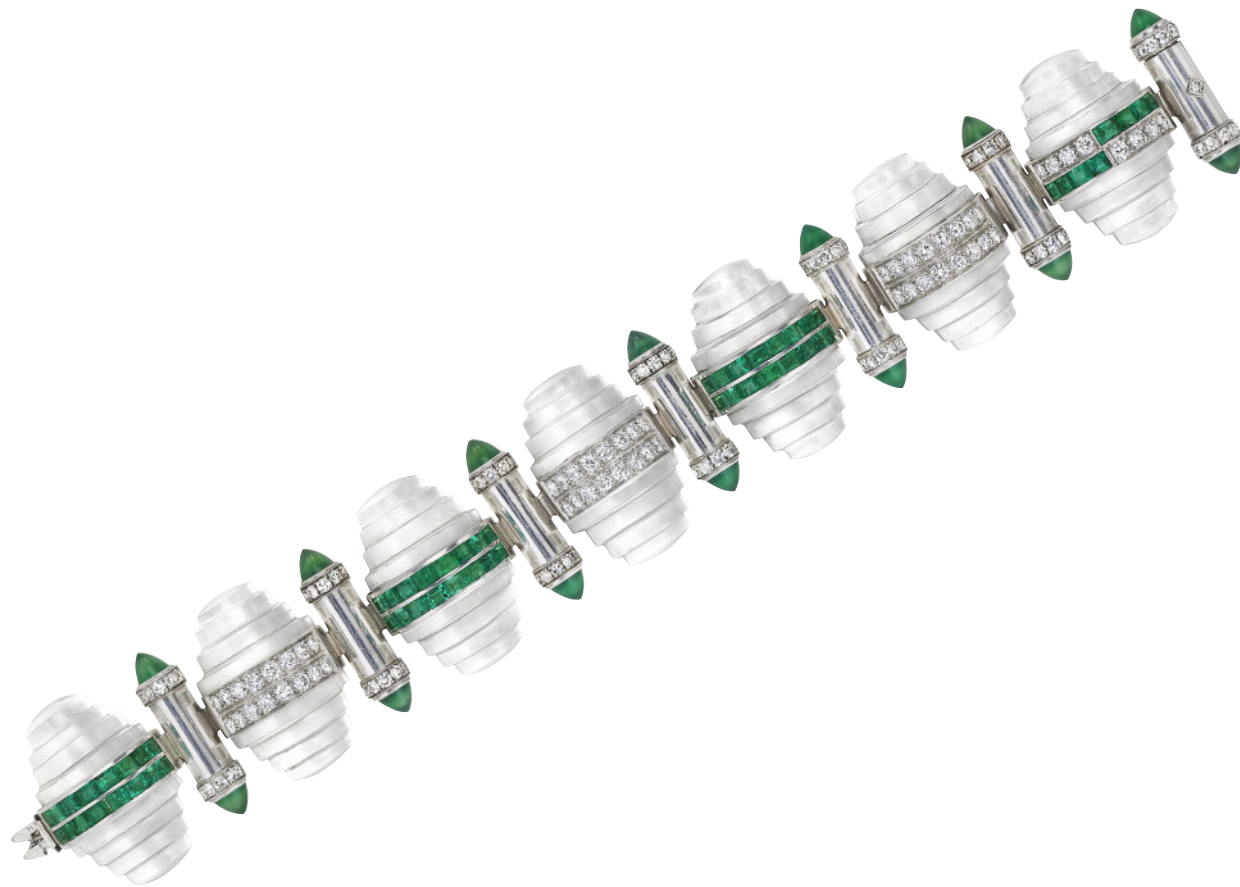
The present bracelet was gifted to Lallie by Gates in 1935 upon the birth of their daughter, Mary Biddle Lloyd.

Mary “Minney” Lloyd Robb (1935 - 2023) studied cultural arts and was active in her Pennsylvania community. She served on the Board of Directors for Planned Parenthood Southeastern Pennsylvania, served on the local school board and was a donor to multiple nonprofit organizations.

Minney passed on the importance and tradition of philanthropy to her large family, and at the end of each year would ask her grandchildren for the name of a non-profit that they supported. Minney would then donate to these organizations on behalf of her family.

Minney inherited this sentimental bracelet from her mother. She wore it on few occasions, preserving the sculpted rock crystal links and retaining its incredible condition almost 100 years after it was made.

Property from the Estate of Mary Lloyd Robb



22

**AN IMPRESSIVE SEAMAN SCHEPPS ART DECO ROCK
CRYSTAL, MULTI-GEM AND DIAMOND BRACELET**

Carved rock crystal, square-cut emeralds, pyramidal chrysoprase cabochons,
round and single-cut diamonds, platinum, circa 1935, signed Seaman Schepps

Size/Dimensions: 17.8 x 3.8 cm (7 x 1½ in)

Gross Weight: 111.6 grams

\$40,000-60,000

PROVENANCE:

Eleanor Biddle 'Lally' Lloyd (1906 - 1985), thence by descent



Property of a Lady



23

A SUPERB TIFFANY & CO. SAPPHIRE AND DIAMOND RING

Cushion mixed-cut sapphire of 8.91 carats, bullet-shaped diamonds, platinum, circa 1950, signed Tiffany & Co.

AGL, 2023, report no. 1136165: 8.91 carats, Kashmir, no gemological evidence of heat, clarity enhancement: none
Please refer to the Jewelry department for SSEF and Gübelin reports

Size/Dimensions: US ring size 5½
Gross Weight: 12.4 grams

\$700,000-1,000,000

PROVENANCE:
Christie's, New York, 10 December 2012, Sale 2604, Lot 141



THE CALIFORNIA SUNSET DIAMONDS

12.20 AND 11.96 CARATS

FANCY VIVID ORANGE-YELLOW



REPORT #2231071298



REPORT #2235071299



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September 19, 2023

GIA Report 2231071298
GIA Report 2235071299

Two Oval Mixed Cut Diamonds: California Sunset

This letter pertains to two oval mixed-cut diamonds, described in GIA Reports 2231071298 and 2235071299, weighing 12.20 ct and 11.96 ct respectively. Each is an exceptional example of an orange-yellow diamond in the Fancy Vivid range. According to the GIA grading system, the color of a fancy-color diamond is expressed in terms of three components—hue, tone, and saturation. GIA’s fancy-color grades describe the combined effect of both tone (lightness to darkness of the color) and saturation (the color’s weak to strong intensity). Fancy Vivid is used to describe those rare fancy-color diamonds that are medium to light toned with strongest color saturation. Their orange-yellow hue, combined with the depth of color corresponding to the Fancy Vivid range, make these diamonds, known as the California Sunset diamonds, exceedingly rare. In fact only ~.3% of fancy-color diamonds submitted to GIA over the past 10 years were graded as Fancy Vivid orange-yellow.

There are four possible causes of color in yellow-to-orange diamonds; most causes are related to the presence of various optical defects related to nitrogen impurities. The California Sunset stones are both type Ib diamonds, meaning their color is the result of isolated nitrogen atoms replacing carbon atoms in the crystal lattice structure. When enough isolated nitrogen defects are present in the lattice, the diamond selectively absorbs the violet, blue, green, and even some yellow portions of the incident white light spectrum, while transmitting the remaining portions which we see as the yellow-to-orange color. Recently published GIA studies indicate that only about 13% of all yellow-to-orange fancy-color diamonds owe their coloration to isolated nitrogen defects.

Not only is inherent bodycolor important to attain a grade of Fancy Vivid, but the cutting process of the diamond is significant as well. Fancy-color diamonds are evaluated by GIA for their face-up color. Color appearance viewed through the crown facets is a combination of the optical effects of cutting style, facet proportions, overall size, and inherent bodycolor. By evaluating the rough crystal, manufacturers are then able to achieve the best color appearance by the selection of these different cutting aspects. In the case of the California Sunset diamonds, the combination was masterfully balanced to create the strong face-up color associated with the designation Fancy Vivid orange-yellow.

GIA Laboratory

The California Sunset Diamonds

Property from an Important Private Collection



24

A SENSATIONAL PAIR OF COLORED DIAMOND AND DIAMOND EARRINGS

Fancy vivid orange-yellow oval mixed-cut diamonds of 12.20 and 11.96 carats, oval brilliant-cut diamonds of 3.03 and 3.02 carats, marquise brilliant-cut diamonds of 0.73 and 0.73 carat, round diamonds, platinum and 18k rose gold

GIA, 2023, report no. 2231071298: 12.20 carats, Fancy Vivid Orange-Yellow, natural color, VVS2 clarity
GIA, 2023, report no. 2235071299: 11.96 carats, Fancy Vivid Orange-Yellow, natural color, VS1 clarity
GIA, 2023, report no. 6167060840: 3.03 carats, D color, VS2 clarity, excellent polish and symmetry
GIA, 2023, report no. 2214579873: 3.02 carats, D color, VS2 clarity, excellent polish
GIA Diamond Dossier, 2023, report no. 5172495644: 0.73 carat, D color, VS2 clarity
GIA Diamond Dossier, 2023, report no. 5172495633: 0.73 carat, D color, VVS2 clarity
Accompanied by a GIA monograph

Size/Dimensions: 4.4 cm (1¾ in)
Gross Weight: 11.8 grams
\$7,000,000-12,000,000

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



25



26
(two views)



27



28
(two views)

Property of an Elegant Lady

25
VAN CLEEF & ARPELS EMERALD AND DIAMOND BROOCH
Emerald-cut emerald of 13.59 carats, round, single, baguette and marquise-cut diamonds, platinum, circa 1955, signed V.C.A. N.Y., numbered, tassel is detachable for variety of wear

AGL, 2023, report no. 1134032: 13.59 carats, Colombia, minor clarity enhancement, traditional type

Size/Dimensions: 8.2 x 5.0 cm (3¼ x 2 in)
Gross Weight: 47.6 grams

\$60,000-80,000



Property from an Important American Private Collection

26
A RARE EMERALD AND DIAMOND RING
Rectangular emerald-cut emerald of 9.13 carats, trapezoid-shaped diamonds, 18k white gold

AGL, 2023, report no. 1134030: 9.13 carats, Colombia, clarity enhancement: none

Size/Dimensions: US ring size 5½
Gross Weight: 8.9 grams

\$200,000-300,000

PROVENANCE:
Christie's, Hong Kong, 1 June 2010, Sale 2813, Lot 2418



Property from a Private Family Collection

27
VAN CLEEF & ARPELS DIAMOND 'À CHEVAL' NECKLACE
Round diamonds, platinum, signed V.C.A., N.Y., numbered, central v-shaped portion detachable, the remaining two sections may be worn as a shorter necklace or pair of bracelets, gray Van Cleef & Arpels case

Van Cleef & Arpels, 1983: Copy of Valuation for Insurance

Size/Dimensions: full necklace 41.9 cm (16½ in);
shortened necklace without the v-shaped portion 35.4 cm (14 in);
each bracelet 17.7 cm (7 in)
Gross Weight: 128.5 grams

\$150,000-250,000



Property from a Private Los Angeles Collection

28
TIFFANY & CO. RUBY AND DIAMOND RING
Cushion mixed-cut ruby of 5.09 carats, marquise-cut diamonds, platinum and yellow gold, signed Tiffany & Co.

AGL, 2023, report no. 1135248: 5.09 carats, Burma, heat, minor to moderate clarity enhancement, heating residues

Size/Dimensions: US ring size 6
Gross Weight: 7.5 grams

\$30,000-50,000





29



(color change shown)

29

UNMOUNTED ALEXANDRITE

Pear modified brilliant-cut alexandrite of 4.84 carats

AGL, 2023, report no. 1136166: 4.84 carats, Brazil, no gemological evidence of enhancements/treatments, degree of color-change: prominent, quality of color-change: excellent

\$30,000-50,000



30

(illustrated unmounted)

30

A RARE COLORED DIAMOND RING

Fancy vivid orange oval modified brilliant-cut diamond of 2.06 carats, 18k yellow gold

GIA, 2023, report no. 11046794: 2.06 carats, Fancy Vivid Orange, natural color, I1 clarity

Size/Dimensions: US ring size 6
Gross Weight: 3.3 grams

\$400,000-600,000



31

(illustrated unmounted)

31

A FINE COLORED DIAMOND RING

Fancy deep blue pear modified brilliant-cut diamond of 2.06 carats, platinum

GIA, 2023, report no. 11235537: 2.06 carats, Fancy Deep Blue, natural color, VS1 clarity

Size/Dimensions: US ring size 6
Gross Weight: 3.8 grams

\$400,000-600,000



Property from a Distinguished Palm Beach Collection
Lots 32 - 37



32

32
DIAMOND EARRINGS
Emerald-cut diamonds of 10.18 and 10.03 carats, 18k yellow and white gold

GIA, 2023, report no. 2231104150: 10.18 carats, K color, SI2 clarity
GIA, 2023, report no. 2239104154: 10.03 carats, J color, I1 clarity

Size/Dimensions: 2.5 cm (1 in)
Gross Weight: 29.9 grams
\$100,000-150,000



33
(two views)

33
SAPPHIRE RING
Cushion mixed-cut sapphire, 18k yellow gold

AGL, 2023, report no. 1136045: Ceylon, no gemological evidence of heat

Size/Dimensions: US ring size 4½
Gross Weight: 54.9 grams
\$30,000-50,000



Property from a Distinguished Palm Beach Collection
Lots 32 - 37



34
CARTIER GOLD BRACELET
Textured 18k yellow gold, circa 1965, signed Cartier Inc France, maker's mark (Georges Lenfant)

Size/Dimensions: 17.2 x 5.3 cm (6¾ x 2¼ in)
Gross Weight: 159.8 grams
\$30,000-50,000



Property from a Distinguished Palm Beach Collection
Lots 32 - 37



35
**MARCHAK EMERALD, GREEN GARNET AND DIAMOND
PENDANT-BROOCH**

Carved and pear-shaped emeralds, old-cut green garnets, round, marquise and old-cut diamonds, 18k yellow gold, circa 1955, signed Marchak Paris, Made in France, numbered

Size/Dimensions: 5.3 cm (2¼ in)
Gross Weight: 36.9 grams

\$30,000-50,000



Founded in Kiev, Ukraine in 1878 by Joseph Marchak, Marchak remains a celebrated jewelry house nearly 150 years later. Exhibiting at the World's Fair in Chicago in 1893 and in Antwerp in 1894, Marchak achieved an international presence and gained an international clientele. In 1920, the family business moved to Paris and opened a shop on Rue de la Paix. Utilizing fine materials and skilled craftsmen, the original and lasting designs of Marchak focus on shape and color, principles that continue to this day, further illustrating the timelessness of each creation.

Property from a Distinguished Palm Beach Collection
Lots 32 - 37



(two views)

36
EMERALD AND DIAMOND RING

Emerald-cut emerald, round and rose-cut diamonds, platinum and white gold

AGL, 2023, report no. 1136047: Colombia, minor to moderate clarity enhancement, modern type

Size/Dimensions: US ring size 2½
Gross Weight: 30.2 grams

\$30,000-50,000



Property from a Distinguished Palm Beach Collection
Lots 32 - 37



(two views)

37

AN IMPRESSIVE GRAFF DIAMOND RING

Emerald-cut diamond of 42.97 carats, tapered baguette-cut diamonds, platinum, unsigned

GIA, 2023, report no. 2235104136: 42.97 carats, J color, SI1 clarity

Graff, 2007: Copy of Replacement Valuation

Graff, 2002: Copy of Invoice

Size/Dimensions: US ring size 3

Gross Weight: 19.8 grams

\$500,000-700,000





38

AN IMPORTANT COLORED DIAMOND RING

Fancy dark bluish gray pear modified brilliant-cut diamond of 4.31 carats, platinum

GIA, 2023, report no. 11796453: 4.31 carats, Fancy Dark Bluish Gray, natural color, Internally Flawless

Size/Dimensions: US ring size 6
Gross Weight: 4.9 grams

\$500,000-700,000



39

COLORED DIAMOND AND DIAMOND RING

Light pink marquise brilliant-cut diamond of 7.06 carats, tapered baguette-cut diamonds, platinum, circa 1955

GIA, 2023, report no. 5151225082: 7.06 carats, Light Pink, natural color, VVS2 clarity, Not Potential/Improvable?

Size/Dimensions: US ring size 6¼
Gross Weight: 6.1 grams

\$200,000-300,000



40

40

DIAMOND STUD EARRINGS

Round brilliant-cut diamonds of 3.30 and 3.17 carats, platinum

GIA, 2023, report no. 2233028422: 3.30 carats, D color, Flawless, excellent cut, polish and symmetry
GIA, 2023, report no. 2476416924: 3.17 carats, D color, Flawless, excellent cut, polish and symmetry, Type IIa

Gross Weight: 5.2 grams
\$180,000-250,000





41
BULGARI COIN, DIAMOND AND GOLD 'MONETE' NECKLACE
Coin depicting Antigonus II Gonatas of Macedonia, baguette and round diamonds, 18k yellow gold (Italian mark) and silver, signed Bvlgari, maker's mark

Size/Dimensions: 41.0 cm (16¼ in)
Gross Weight: 137.8 grams

\$20,000-30,000



42
ANTIQUE DIAMOND EARRINGS
Pear old-cut diamonds of 2.50 and 1.95 carats, variously shaped old-cut diamonds, silver-topped gold, circa 1880, clipbacks of later addition

Size/Dimensions: 6.0 x 2.9 cm (2¾ x 1⅞ in)
Gross Weight: 27.7 grams

\$50,000-70,000



43
PAIR OF DIAMOND BRACELETS
Old-cut diamonds, silver-topped gold

Size/Dimensions: each 16.5 cm (6½ in)
Gross Weight: 91.3 grams

\$50,000-70,000



Important Jewels from an American Collector
Lots 41 - 46



44

DIAMOND NECKLACE

Old-cut diamonds of 4.29, 4.09, 3.67 and 2.54 carats, old and rose-cut diamonds, blackened gold

Size/Dimensions: 37.3 cm (14¾ in)

Gross Weight: 63.9 grams

\$120,000-180,000



Important Jewels from an American Collector
Lots 41 - 46



45

45

**VAN CLEEF & ARPELS COLORED DIAMOND,
DIAMOND AND ONYX BROOCH**

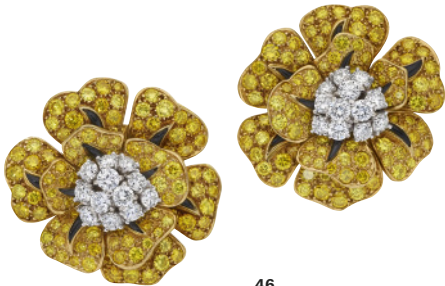
Round yellow diamonds, round diamonds, onyx plaques,
18k rose and white gold (French marks), signed Van Cleef & Arpels,
maker's mark (Successeurs Ehret), numbered

GIA, 2022, report no. 1226618390: 3 colored diamonds tested,
natural diamond, natural color

Size/Dimensions: 4.7 x 4.7 cm (1 7⁄8 x 1 7⁄8 in)
Gross Weight: 33.4 grams

\$40,000-60,000

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



46

46

**VAN CLEEF & ARPELS COLORED DIAMOND,
DIAMOND AND ONYX EARRINGS**

Round yellow diamonds, round diamonds, onyx plaques,
18k rose and white gold (French marks), signed Van Cleef & Arpels,
maker's mark (Successeurs Ehret), numbered

GIA, 2022, report no. 2223618388: 6 colored diamonds tested,
natural diamond, natural color

Size/Dimensions: 2.6 x 2.6 cm (1 x 1 in)
Gross Weight: 24.4 grams

\$40,000-60,000

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





47
COLORED DIAMOND RING
Fancy deep pink round brilliant-cut diamond of 1.35 carats, 18k rose gold

GIA, 2023, report no. 1236097233: 1.35 carats, Fancy Deep Pink, natural color, SI1 clarity

Size/Dimensions: US ring size 5½
Gross Weight: 2.7 grams

\$100,000-150,000



48
COLORED DIAMOND RING
Fancy deep blue round brilliant-cut diamond of 2.16 carats, platinum

GIA, 2023, report no. 2225370698: 2.16 carats, Fancy Deep Blue, natural color, VVS2 clarity, potentially Internally Flawless

Size/Dimensions: US ring size 6
Gross Weight: 3.8 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



49



(detail)

49

BULGARI ENAMEL AND DIAMOND TUBOGAS BRACELET

White enamel, round diamonds, 18k yellow gold, circa 1970, signed Bvlgari, Made in Italy

Size/Dimensions: expandable, resting inner circumference 12.0 cm (4¾ in)
Gross Weight: 117.3 grams

\$40,000-60,000



50
(two views)

•50

DIAMOND RING

Square emerald-cut diamond of 10.14 carats, platinum

GIA, 2023, report no. 522873194: 10.14 carats, L color, VVS2 clarity, excellent polish and symmetry

Size/Dimensions: US ring size 5¾
Gross Weight: 8.2 grams

\$100,000-150,000



51

~51

VAN CLEEF & ARPELS CORAL, CHRYSOPRASE AND DIAMOND SAUTOIR

Carved and pierced coral plaques, chrysoprase hoop-shaped links, round diamonds, 18k yellow gold, circa 1975, pendant signed VC&A and VCA, NY, numbered, necklace unsigned, numbered

Van Cleef & Arpels, 1976: Copy of Valuation for Insurance

Size/Dimensions: pendant 8.2 cm (3¼ in); necklace 55.9 cm (22 in)
Gross Weight: 115.0 grams

\$40,000-60,000





(two views)



52

A RARE COLORED DIAMOND RING

Fancy vivid yellowish orange pear mixed-cut diamond of 5.16 carats, 18k yellow gold

GIA, 2023, report no. 5221881590: 5.16 carats, Fancy Vivid Yellowish Orange, natural color, VS2 clarity

Size/Dimensions: US ring size 6
Gross Weight: 4.8 grams

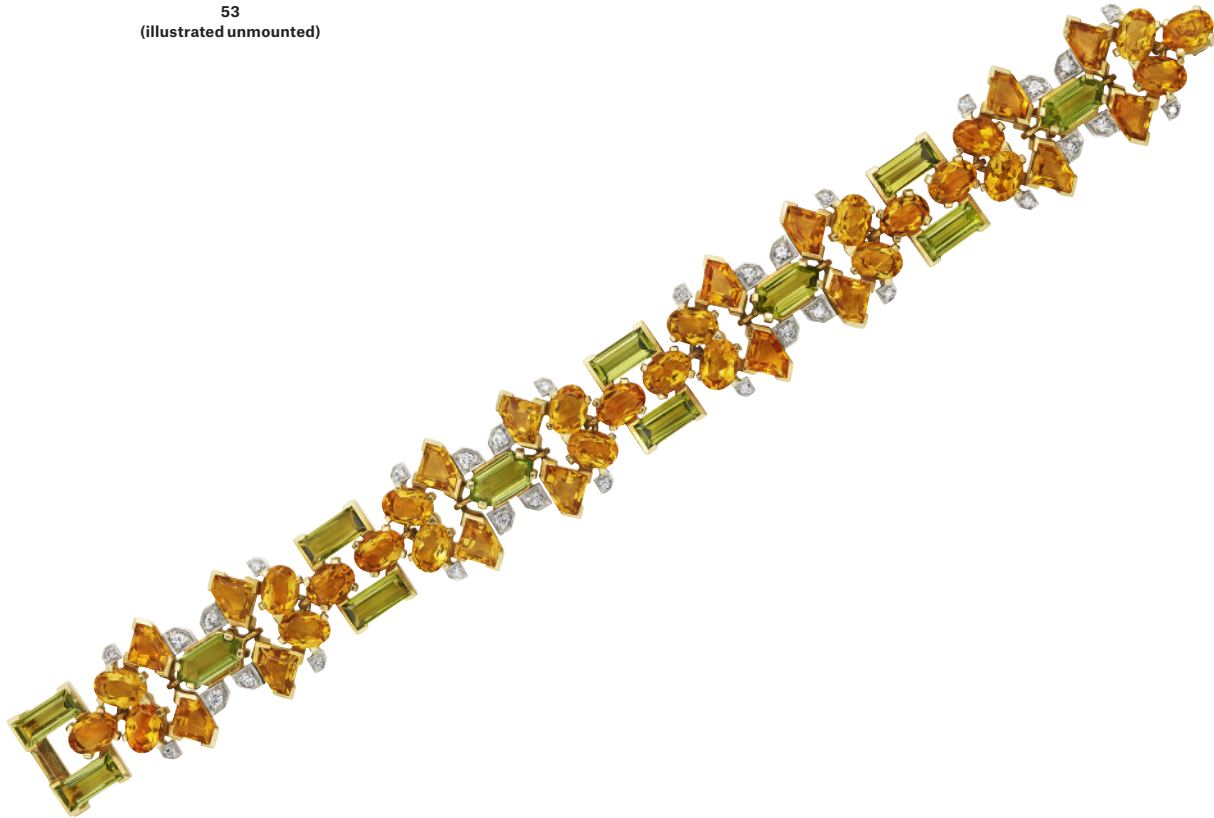
\$1,500,000-2,000,000

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





53
(illustrated unmounted)



54

•53

DIAMOND RING

Emerald-cut diamond of 5.01 carats, platinum

GIA, 2023, report no. 3475418890: 5.01 carats, D color, Internally Flawless, excellent polish and symmetry

Size/Dimensions: US ring size 6
Gross Weight: 4.4 grams

\$150,000-250,000



Property of a Lady

54

TIFFANY & CO. RETRO CITRINE, PERIDOT
AND DIAMOND BRACELET

Oval and pentagon-shaped citrines, rectangular and hexagonal peridots, round diamonds, 18k yellow gold, white gold, circa 1945, signed Tiffany & Co.

Size/Dimensions: 18.2 cm (7¼ in)
Gross Weight: 60.7 grams

\$30,000-50,000



55

ASPREY & CO. TOPAZ, COLORED DIAMOND
AND DIAMOND NECKLACE

Pear modified brilliant-cut topaz, fancy deep orangy yellow round brilliant-cut diamond of 0.81 carat, round diamonds of yellow and brown hues, round diamonds, 18k yellow gold (British mark), signed Asprey London, maker's mark

Gübelin, 2023, report no. 23041063: natural topaz, "Imperial topaz", with information sheets on Imperial Topaz, treatment not determined
GIA, 2023, report no. 6224968493: 0.81 carat, Fancy Deep Orangy Yellow color, natural color, I1 clarity

Size/Dimensions: pendant 5.7 cm (2¼ in); necklace 40.6 cm (16 in)
Gross Weight: 55.6 grams

\$50,000-70,000

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





57
(two views)



58



56



59
(two views)

56
VAN CLEEF & ARPELS EMERALD AND DIAMOND BANGLE BRACELET
Oval-shaped cabochon and rectangular-cut emeralds, round and pear-shaped diamonds, yellow gold, signed Van Cleef Arpels, NY, numbered

Size/Dimensions: inner circumference 16.2 cm (6½ in), inner diameter 5.5 cm (2¼ in)
Gross Weight: 35.8 grams

\$40,000-60,000



57
TIFFANY & CO. DIAMOND RING
Emerald-cut diamond of 5.01 carats, triangular-shaped diamonds, platinum, unsigned

GIA, 2023, report no. 6234095404: 5.01 carats, F color, VS2 clarity
Tiffany & Co., 1988: Replacement Valuation

Size/Dimensions: approximate US ring size 5½
Gross Weight: 7.2 grams

\$80,000-120,000



Property from a Private Los Angeles Collection

58
TIFFANY & CO. EMERALD AND DIAMOND EARRINGS
Round mixed-cut emeralds, round diamonds, 18k yellow and white gold and 14k yellow gold, signed T&Co.

AGL, 2023, report no. 1135152A and B: Zambia, minor clarity enhancement, traditional type

Size/Dimensions: 1.4 cm (½ in)
Gross Weight: 5.9 grams

\$20,000-30,000



59
RUBY AND DIAMOND RING
Oval mixed-cut ruby of 4.18 carats, triangular-shaped diamonds, platinum

AGL, 2023, report no. 1135459: 4.18 carats, Burma, heat enhancement: none

Size/Dimensions: US ring size 7
Gross Weight: 4.8 grams

\$30,000-50,000





60

CARTIER ART DECO RUBY AND DIAMOND BRACELET

Pyramidal cabochon rubies, square and baguette-cut diamonds, platinum and white gold, circa 1930, signed Cartier London, maker's mark (Jacques Cartier), numbered

Size/Dimensions: 18.0 x 1.7 cm (7¼ x ⅝ in)
Gross Weight: 60.1 grams

\$70,000-100,000



61

Property from a Private Collection

•61

VAN CLEEF & ARPELS ART DECO DIAMOND CLIP-BROOCH

Old, round and baguette-cut diamonds, platinum (French mark), circa 1930, signed Van Cleef & Arpels, numbered

Size/Dimensions: 4.8 x 3.5 cm (1⅞ x 1⅜ in)
Gross Weight: 20.0 grams

\$30,000-50,000



62
(two views)

Property from the Estate of Tommie and MC McClung

62

CARTIER DIAMOND RING

Round brilliant-cut diamond of 6.86 carats, pear-shaped diamonds, platinum, circa 1970, unsigned, numbered

GIA, 2023, report no. 6234099395: 6.86 carats, G color, VVS2 clarity
Cartier, 1972: Copy of Valuation for Insurance

Size/Dimensions: US ring size 5¼
Gross Weight: 6.2 grams

\$80,000-120,000





63
(two views)

•63
SAPPHIRE AND DIAMOND RING

Octagonal step-cut sapphire of 16.89 carats, triangular-shaped diamonds, platinum

Gübelin, 2022, report no. 22092927: 16.89 carats, Sri Lanka, no indications of heating, with Information Sheet on Unheated Sapphires

Size/Dimensions: US ring size 6
Gross Weight: 10.6 grams

\$40,000-60,000



ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED "WITHOUT RESERVE"



64

Property of a Lady

64
VAN CLEEF & ARPELS DIAMOND NECKLACE

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

Size/Dimensions: 36.8 cm (14.5 in)
Gross Weight: 94.9 grams

\$60,000-80,000



65
(two views)

Property from a Private Collection

•65
TIFFANY & CO. EMERALD AND DIAMOND RING

Emerald-cut emerald, tapered baguette-cut diamonds, platinum, circa 1950, signed Tiffany & Co.

AGL, 2023, report no. 1134609: Colombia, minor clarity enhancement, traditional type

Size/Dimensions: US ring size 5½
Gross Weight: 6.3 grams

\$50,000-70,000



ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED "WITHOUT RESERVE"



66

Property from a Private Collection

66
DIAMOND BRACELET

Pear and round diamonds, platinum, circa 1960

Size/Dimensions: 18.0 cm (7¼ in)
Gross Weight: 71.4 grams

\$30,000-50,000





(two views)



67
DIAMOND RING
Marquise brilliant-cut diamond of 13.78 carats, tapered baguette-cut diamonds, platinum

GIA, 2023, report no. 1327837: 13.78 carats, D color, VS2 clarity, Type IIa

Size/Dimensions: US ring size 7
Gross Weight: 14.1 grams
\$300,000-500,000



68

SET OF DIAMOND JEWELRY

Round brilliant-cut diamonds ranging from 4.61 to 1.82 carats, old European brilliant-cut diamond of 1.90 carats, round, square, baguette, rose and briolette-cut diamonds, white gold

Copy of GIA, 2005, report no. 14791431: 4.61 carats, H color, SI1 clarity
Copy of GIA, 2006, report no. 14801162: 3.22 carats, J color, SI2 clarity
Copy of GIA, 2006, report no. 14803418: 2.84 carats, F color, SI1 clarity
Copy of GIA, 2006, report no. 14803233: 2.62 carats, H color, VS2 clarity
Copy of GIA, 2006, report no. 14803228: 2.57 carats, G color, VS2 clarity
Copy of GIA, 2005, report no. 14799391: 2.56 carats, H color, I1 clarity
Copy of GIA, 2006, report no. 14803423: 2.46 carats, I color, SI1 clarity
Copy of GIA, 2005, report no. 14803411: 2.14 carats, H color, SI1 clarity
Copy of GIA, 2006, report no. 14803416: 2.13 carats, H color, SI1 clarity
Copy of GIA, 2006, report no. 14803359: 2.03 carats, G color, SI1 clarity
Copy of GIA, 2006, report no. 14803417: 2.03 carats, H color, VS1 clarity
Copy of GIA, 2006, report no. 14803426: 1.90 carats, I color, VS2 clarity (Old European)
Copy of GIA, 2005, report no. 14803413: 1.85 carats, H color, SI1 clarity
Copy of GIA, 2006, report no. 14803361: 1.83 carats, F color, SI1 clarity
Copy of GIA, 2006, report no. 14799381: 1.82 carats, H color, SI1 clarity

Size/Dimensions: necklace 37.0 cm (14% in); earrings 5.9 cm (2% in)
Gross Weight: 152.2 grams

\$200,000-300,000

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



69
(illustrated unmounted)

•69

DIAMOND STUD EARRINGS

Emerald-cut diamonds of 3.02 and 3.01 carats, platinum

GIA, 2023, report no. 7476243320: 3.02 carats, D color, Flawless, excellent polish and symmetry
GIA, 2023, report no. 5476609009: 3.01 carats, D color, Internally Flawless, excellent polish and symmetry

Gross Weight: 3.8 grams

\$100,000-150,000



70
(two views)

70

COLORED DIAMOND RING

Fancy deep brown-yellow emerald-cut diamond of 18.02 carats, round brown diamonds, 18k rose gold

GIA, 2023, report no. 2225983264: 18.02 carats, Fancy Deep Brown-Yellow, natural color, VS2 clarity, excellent polish and symmetry

Size/Dimensions: US ring size 5¾
Gross Weight: 7.9 grams

\$150,000-250,000

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





71
CARTIER SUITE OF DIAMOND AND GOLD JEWELRY
Round diamonds, 18k yellow gold, each signed Cartier, 1994, each numbered, three red Cartier cases

Size/Dimensions: bracelet inner diameter 6.3 cm (2½ in), inner circumference 17.7 cm (7 in); earrings 2.8 cm (1¼ in); US ring size 6½
Gross Weight: 202.5 grams
\$30,000-50,000



72
DIAMOND RING MOUNTED BY JAR
Old mine-cut diamond, round diamonds, 18k yellow gold (French mark), signed JAR Paris, pink JAR case

Size/Dimensions: approximate US ring size 5¾
Gross Weight: 16.6 grams
\$150,000-250,000

PROVENANCE:
Christie's, New York, 8 June 2021, Sale 19931, Lot 142

IVAN & GENEVIEVE REITMAN

———— A LIFE IN PICTURES ————

Influential director, producer and executive producer, Ivan Reitman was the genius mind behind many of the most important cultural touchstones of cinema. Throughout his 50-year career in the industry, his directing credits include *Ghostbusters*, *Meatballs* and *Dave*, and he was a producer on films such as *Animal House*, *Space Jam* and *Up in the Air*.

Reitman was born in Komárno, Slovakia, in 1946 to Hungarian-Jewish parents. His mother had survived the Auschwitz concentration camp while his father was part of the Czechoslovak resistance. Fleeing communism after the Second World War, the family went first to Vienna — hiding four-year-old Ivan in the hold of a boat — before settling in Toronto, Canada. Reitman later enrolled at McMaster University in Ontario to study music and drama. After joining the student film club, his passion for storytelling and the magic of moviemaking was ignited, and his life was changed forever.

With his career in film beginning in the late 1970s and spanning four decades, Reitman directed and produced hit after hit, from *National Lampoon's Animal House* to *Meatballs* to *Stripes*, to his beloved 1984 film *Ghostbusters*—an instant classic and immediate phenomenon.

Today, Reitman has stars on both Hollywood's and Canada's Walk of Fame. The impact he has had on the development of comedy and the entertainment industry at large is unmatched. With blockbuster films that defined an era, Reitman leaves behind a lasting legacy, and continues to delight and inspire cinematographers and moviegoers worldwide.

While directing *Legal Eagles*, a 1986 comedic thriller about an art world theft starring Robert Redford and Daryl Hannah, he was introduced to the art dealer and gallerist Arne Glimcher. This sparked a love of collecting that Reitman would pursue alongside his wife, Genevieve, for the rest of his life. For the Reitmans, creativity in all forms was something to be celebrated. Across 40 years, Reitman and his wife Genevieve amassed a diverse collection that reflected their creative values. This grouping of paintings, sculpture, works on paper and photographs revels in the magic of artistry and showcases Reitman's own brand of humor and whimsy. Their exceptional eye was not only limited to works of art, but also expanded to include a superb jewelry collection. Lots 73, 74 and 75 show the magnificent craftsmanship and impressive quality of only a few jewels that were enjoyed and loved by Genevieve.



73
DIAMOND EARRINGS
Pear-shaped diamonds, platinum

Size/Dimensions: 5.3 cm (2 $\frac{1}{8}$ in)
Gross Weight: 16.6 grams

\$50,000-70,000

IVAN & GENEVIEVE REITMAN

— A LIFE IN PICTURES —



(two views)



74

COLORED DIAMOND AND DIAMOND RING

Fancy intense yellow modified square brilliant-cut diamond of 12.03 carats, round diamonds, platinum and yellow gold

GIA, 2023, report no. 2231090989: 12.03 carats, Fancy Intense Yellow, natural color, VVS1 clarity, potentially Internally Flawless

Size/Dimensions: US ring size 6¼
Gross Weight: 11.3 grams

\$100,000-150,000



(two views)



75

WILLIAM GOLDBERG DIAMOND RING

Cushion brilliant-cut diamond of 9.37 carats, round diamonds, platinum, signed William Goldberg, numbered

GIA, 2023, report no. 6234091152: 9.37 carats, D color, VVS2 clarity, Not Potential/Improvable, Type IIa

Size/Dimensions: US ring size 5¾
Gross Weight: 9.3 grams

\$250,000-350,000



(two views)



76
AN IMPRESSIVE UNMOUNTED COLORED DIAMOND
Fancy greenish yellow cut-cornered rectangular modified brilliant-cut diamond of 61.47 carats

GIA, 2022, report no. 6224645999: 61.47 carats, Fancy Greenish Yellow, natural color, VS2 clarity
\$800,000-1,000,000





77
(two views)



78



79



80

Property from a Prominent East Coast Estate

77

DIAMOND RING

Square emerald-cut diamond of 10.07 carats, trapezoid-shaped diamonds, platinum

GIA, 2023, report no. 14689289: 10.07 carats, I color, VS1 clarity

Size/Dimensions: US ring size 5½
Gross Weight: 11.0 grams

\$200,000-300,000



Property from a Private Family Collection

78

HARRY WINSTON DIAMOND BRACELET

Marquise, pear and round diamonds, platinum, signed Winston, maker's mark (Jacques Timey), numbered

Size/Dimensions: 19.1 cm (7½ in)
Gross Weight: 63.9 grams

\$100,000-150,000



79

BULGARI DIAMOND EARRINGS

Round, pear and tapered baguette-cut diamonds, platinum and 18k white gold (Italian marks), signed Bvlgari

Size/Dimensions: 5.1 cm (2 in)
Gross Weight: 53.3 grams

\$40,000-60,000



Property of an Important Private Collector

80

DIAMOND FLOWER BROOCH

Round brilliant-cut diamonds of 2.23 and 1.43 carats, marquise, baguette and tapered baguette-cut diamonds, platinum and 18k white gold (pinstem only), circa 1960, maker's mark (Cristofol)

GIA, 2023, report no. 6234012706: 2.23 carats, F color, VS2 clarity
GIA, 2023, report no. 2235015352: 1.43 carats, E color, VS2 clarity

Size/Dimensions: 8.2 x 3.8 cm (3¼ x 1½ in)
Gross Weight: 19.5 grams

\$20,000-30,000

PROVENANCE:
Sotheby's, Geneva, 20 February 1999, Sale GE0238, Lot 376





Property of a Southern California Collector

81
OSCAR HEYMAN & BROTHERS RUBY AND DIAMOND RING

Cushion mixed-cut ruby of 37.29 carats, round diamonds, platinum and 18k white gold, maker's mark

AGL, 2023, report no. 1136199: 37.29 carats, Burma, heat enhancement, minor to moderate clarity enhancement, heating residues
Oscar Heyman, 2011: Copy of Certificate of Authenticity

Size/Dimensions: US ring size 5½
Gross Weight: 32.6 grams

\$80,000-120,000



Property from a Distinguished International Private Collection

82
DIAMOND BRACELET

Round, baguette and tapered baguette-cut diamonds, platinum

Size/Dimensions: 19.0 cm (7½ in)
Gross Weight: 85.2 grams

\$40,000-60,000



83
GRAFF GRAY CULTURED PEARL AND DIAMOND NECKLACE

Near-round and drop-shaped gray cultured pearls of 12.59 to 10.26 mm, marquise, round and pear-shaped diamonds, white gold, signed Graff, numbered, two of the pearls detachable and either may be suspended from a central pendant hook, navy Graff envelope pouch

Size/Dimensions: 38.3 cm (15½ in)
Gross Weight: 54.8 grams

\$30,000-50,000



(alternate view)

Property of an Important Private Collector



84
SET OF MULTI-GEM AND DIAMOND JEWELRY

Oval-cut pink, yellow, orange and blue sapphires and emeralds, round and marquise-cut diamonds, platinum

AGL, 2023, report no. 1133519: (bracelet) fancy sapphires - Ceylon, pink and orange sapphires: heated, one pink with minor heating residues, yellow sapphires: one heated, one unheated, sapphire: no gemological evidence of heat; emeralds - Brazil, minor to moderate clarity enhancement, modern filler type

Size/Dimensions: bracelet 17.8 cm (7 in); earrings 1.9 x 1.5 cm (¾ x ⅝ in)
Gross Weight: 70.8 grams

\$20,000-30,000

PROVENANCE:
Christie's, Geneva, 19 May 1994, Sale 1172, Lot 243 (partial)

Property of an Important Private Collector



85
MULTI-GEM AND DIAMOND NECKLACE

Oval-cut pink, orange, yellow and blue sapphires, emeralds and spinel, round and marquise-cut diamonds, platinum

AGL, 2023, report no. 1133518: an excess of 50% of tested at random, fancy sapphires - Ceylon, pink and yellow sapphires: combination of heated and unheated stones, blue sapphires: no gemological evidence of heat; emeralds - Brazil, minor to moderate clarity enhancement, mixed filler type; spinel - Burma, no gemological evidence of heat

Size/Dimensions: 43.2 cm (17 in)
Gross Weight: 124.5 grams

\$60,000-80,000

PROVENANCE:
Christie's, Geneva, 19 May 1994, Sale 1172, Lot 243 (partial)

No Lot 86



88
(two views)



87

87

**VAN CLEEF & ARPELS SAPPHIRE AND DIAMOND
'MYSTERY-SET' EARRINGS**

Calibré-cut sapphires, round diamonds, platinum and white gold,
one earring signed VCA, numbered

Van Cleef & Arpels, 1984: Copy of Receipt

Size/Dimensions: 1.2 x 1.5 cm (½ x ¾ in)

Gross Weight: 12.0 grams

\$30,000-50,000



88

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

Calibré-cut sapphires, round diamonds, platinum, signed Van Cleef, NY

Van Cleef & Arpels, 1983: Copy of Receipt

Size/Dimensions: US ring size 6¼

Gross Weight: 16.7 grams

\$30,000-50,000



(two views)

•89

RUBY AND DIAMOND TWIN-STONE RING

Pear mixed-cut ruby of 5.09 carats, pear brilliant-cut diamond of 3.31 carats, platinum, 18k yellow gold

Gübelin, 2021, report no. 21062063: 5.09 carats, Burma, no indications of heating,
with Information Sheet on Unheated rubies
GIA, 2023, report no. 5231040217: 3.31 carats, F color, Internally Flawless

Size/Dimensions: US ring size 5¾

Gross Weight: 7.7 grams

\$60,000-80,000



BIDU SAYÃO

Bidu Sayão was born on May 11, 1902 in Rio de Janeiro, Brazil. As a small child, her father took her to concerts and operas and this early exposure instilled in her a love of music. However, as the child of a well-to-do family, her early inclinations towards a musical career were discouraged. It was her uncle who supported and arranged lessons for Sayão with the Romanian-Italian soprano, Elena Theodorini. Within a few years, she sang the *Eccola!* from Donizetti's *Lucia di Lammermoor* at the Teatro Municipal. At the urging of her teacher, she went to France to study with the Polish tenor, Jean de Reszke, who encouraged her to consider a career in opera as well as in song.

In 1926, while on holiday in Rome, she auditioned for the diva and impresaria, Emma Carelli, which resulted in a formal debut at Carelli's Teatro Costanzi as Rosina in *Il Barbiere di Siviglia*. By her late twenties, she had sung in many opera houses in Europe and South America including Turin, Lisbon, Milan, Naples and Rio de Janiero.

In the fall of 1935, Sayão debuted in New York at a Town Hall recital that drew the attention of conductor Arturo Toscanini who asked her to sing Debussy's cantata, *La Damoiselle Elue*, with the New York Philharmonic. On February 13, 1937, she was invited to sing the title role in Massenet's

Manon at the Metropolitan Opera. The New York Times reported of this performance that she "...triumphed as a Manon should, by manner, youth and charm, and secondly by the way in which the voice became the vehicle of dramatic expression." From then until her retirement, she sang mostly at the Met with occasional performances at the San Francisco Opera and in South America.

During World War II, she performed in army camps and hospitals for which she was decorated by the United States Government. In Brazil, she was honored by several presidents and was awarded the most important honor of the country, the "Ordem do Rio Branco" for her contribution to music as well as for her promotion of the Brazilian image abroad.

The Brazilian soprano sang more than 200 performances of 12 different roles at the Metropolitan Opera through the 1930s and 40s and sang proficiently in Italian, French, Spanish, English and her native, Portuguese. Like many opera stars of the period, Sayão possessed jewels of impressive scale set with large stones which would have stood out both during her on stage performances and in her personal life. Lots 90, 91 and 92 are a selection of the spectacular jewels that were treasured by Sayão.



90
(two views)



90
EMERALD AND DIAMOND RING

Round modified step-cut emerald, old-cut diamonds, platinum and 14k white gold, circa 1950

AGL, 2023, report no. 1135953: Colombia, minor clarity enhancement, traditional type

Size/Dimensions: 14.6 grams
Gross Weight: US ring size 6

\$30,000-50,000



91
(two views)



91
DIAMOND RING

Round brilliant-cut diamond of 21.91 carats, platinum, circa 1950

GIA, 2021, report no. 11044831: 21.91 carats, M color, Faint Brown, SI2 clarity

Size/Dimensions: US ring size 5¼
Gross Weight: 13.0 grams

\$100,000-150,000



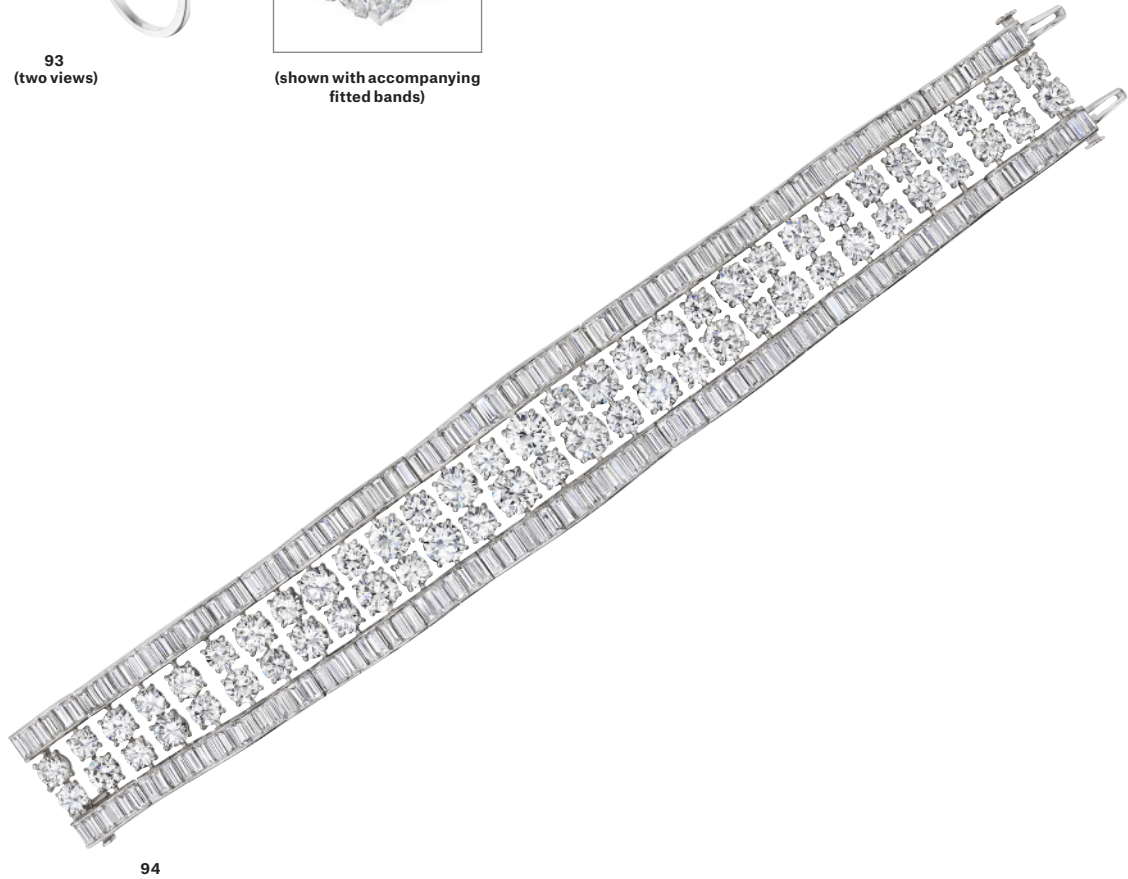
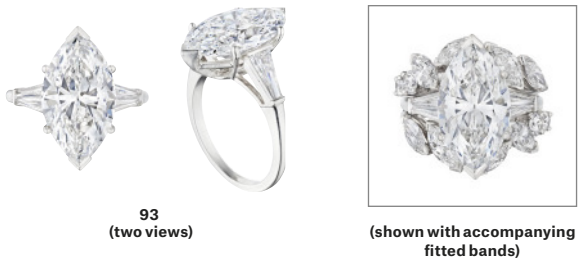
92
DIAMOND NECKLACE

Old European brilliant-cut diamond of 8.07 carats, old, single and baguette-cut diamonds, platinum, circa 1950, central portion detachable and may be worn as a brooch

GIA, 2023, report no. 2235101569: 8.07 carats, Q to R color, VS1 clarity

Size/Dimensions: 36.5 cm (15½ in)
Gross Weight: 206.1 grams

\$70,000-100,000



93
DIAMOND RING
Marquise brilliant-cut diamond of 5.68 carats, tapered baguette-cut diamonds, platinum; accompanied by two fitted bands, marquise-cut and round diamonds, platinum

GIA, 2023, report no. 2235080510: 5.68 carats, E color, VS1 clarity

Size/Dimensions: US ring sizes 6
Gross Weight: 15.1 grams

\$100,000-150,000



94
DIAMOND BRACELET
Round and baguette-cut diamonds, platinum, circa 1955

Size/Dimensions: 16.2 x 2.0 cm (6 $\frac{3}{8}$ x $\frac{3}{4}$ in)
Gross Weight: 69.4 grams

\$50,000-70,000

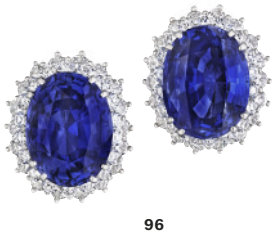


•95
SAPPHIRE AND DIAMOND RING
Cushion mixed-cut sapphire of 31.26 carats, triangular-shaped diamonds, platinum

Gübelin, 2021, report no. 21082022: 31.26 carats, Sri Lanka, no indications of heating, with Appendix and Information Sheet on Unheated Sapphires

Size/Dimensions: US ring size 6
Gross Weight: 16.1 grams

\$100,000-150,000



Property from a Private Los Angeles Collection

96
TIFFANY & CO. SAPPHIRE AND DIAMOND EARRINGS
Oval modified mixed-cut sapphires of 14.01 and 11.95 carats, round diamonds, platinum, signed Tiffany & Co.

AGL, 2023, report no. 1135247 A and B: 14.01 and 11.95 carats, Madagascar, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: 2.0 cm ($\frac{3}{4}$ in)
Gross Weight: 17.0 grams

\$40,000-60,000





(two views)



(original mounting, two views)



97

COLORED DIAMOND RING

Fancy dark gray-blue square emerald-cut diamond of 1.40 carats, platinum, accompanied by original mounting

GIA, 2023, report no. 12368439: 1.40 carats, Fancy Dark Gray-Blue, natural color, VVS1 clarity, potentially Internally Flawless

Size/Dimensions: US ring size 6
Gross Weight: 19.4 grams

\$150,000-250,000



(illustrated unmounted)



98

DIAMOND RING

Marquise brilliant-cut diamond of 11.56 carats, tapered baguette-cut diamonds, platinum

GIA, 2021, report no. 46142: 11.56 carats, D color, VVS1 clarity, potentially Internally Flawless

Size/Dimensions: US ring size 5
Gross Weight: 7.5 grams

\$500,000-700,000



(two views)



99

A SUPERB COLORED DIAMOND RING

Fancy vivid blue cushion modified brilliant-cut diamond of 3.49 carats, brushed platinum

GIA, 2023, report no. 2225468160: 3.49 carats, Fancy Vivid Blue, natural color, Internally Flawless

Size/Dimensions: US ring size 6

Gross Weight: 6.3 grams

\$4,500,000-5,500,000

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





100



101
(two views)

100

CARTIER ART DECO DIAMOND BRACELET

Emerald, baguette, old and single-cut diamonds, platinum and 18k white gold (French marks), circa 1925, signed Cartier Paris, numbered, red Cartier case

Size/Dimensions: 17.3 cm (6⁷/₈ in)
Gross Weight: 43.6 grams

\$40,000-60,000



101

DIAMOND RING

Old mine brilliant-cut diamond of 31.71 carats, 18k white gold

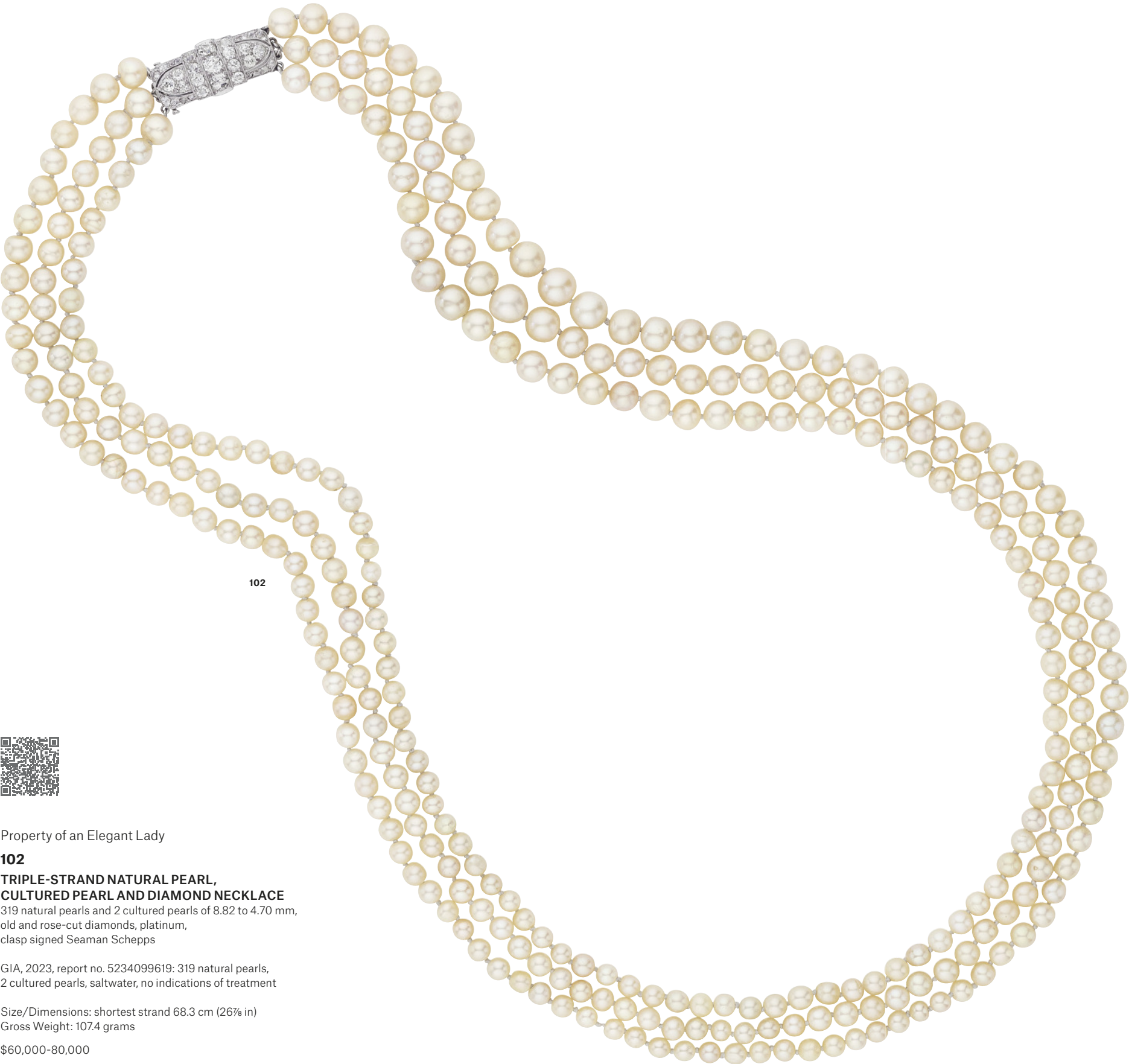
GIA, 2017, report no. 2185749053: 31.71 carats, J color, VS2 clarity

Size/Dimensions: US ring size 7
Gross Weight: 8.4 grams

\$500,000-700,000

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





102



Property of an Elegant Lady

102
**TRIPLE-STRAND NATURAL PEARL,
CULTURED PEARL AND DIAMOND NECKLACE**

319 natural pearls and 2 cultured pearls of 8.82 to 4.70 mm, old and rose-cut diamonds, platinum, clasp signed Seaman Schepps

GIA, 2023, report no. 5234099619: 319 natural pearls, 2 cultured pearls, saltwater, no indications of treatment

Size/Dimensions: shortest strand 68.3 cm (26¾ in)
Gross Weight: 107.4 grams

\$60,000-80,000



103
(two views)



103
DIAMOND RING

Emerald-cut diamond of 10.10 carats, platinum

GIA, 2023, report no. 2225380711: 10.10 carats, J color, VVS2 clarity, excellent polish and symmetry

Size/Dimensions: US ring size 5¼
Gross Weight: 11.1 grams

\$80,000-120,000

TIFFANY’S TWO GENIUSES

PAULDING FARNHAM

At the young age of twenty-six, native New Yorker Paulding Farnham joined Tiffany & Co.’s esteemed design department. His style and design language quickly developed, and he was tasked with designing jewels for the Paris Exhibition in 1889. Drawing inspiration from nature, flowers and floral motifs in particular, it was his meticulously crafted orchids made from gold and striking layers of enamel that absolutely captivated collectors’ attention. So much so that he was tasked again to design for the 1900 Exposition in Paris. Developing a close creative relationship with George Kunz, Tiffany & Co.’s chief gemologist, Farnham was given access to the best gemstones to complement his signature enamel work. Not only was his work inspired by flora, but Native American art, court jewelry from Versailles and incredibly intricate Renaissance Revival pieces.

Often referred to as the ‘Lost Genius’, Paulding Farnham established himself as one of the nineteenth century’s most important jewelry designers. Also a skilled sculptor and painter, Farnham stepped down from his role in the Tiffany & Co. design department just as a new era and new designer was being ushered in.

LOUIS COMFORT TIFFANY

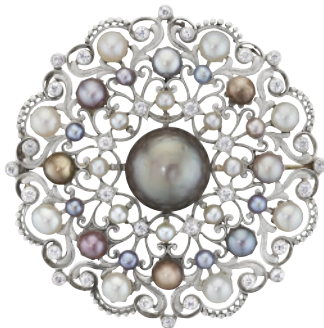
A master glassworker, painter, woodworker, and metalworker amongst being the son of the founder of Tiffany & Co., the iconic craftsman, Louis Comfort Tiffany was, and still is, a celebrated jewelry designer. Best known for his stunning lamps and creations in iridescent glass, his jewelry was influenced by the same fantastical natural elements.

LCT, as he is often referred to, was born in New York City in 1848. Always interested in the arts, he began to travel around the world at the age of seventeen to hone his skills. No doubt drawing great inspiration from extraordinary places in Europe, North Africa and the United States that would be carried with him throughout the entirety of his career.

Prior to becoming Tiffany & Co.’s artistic director in 1902, LCT’s primary focus was on developing his designs in glass. In 1885 he founded the Tiffany Glass Company where he would go on to patent an instantly recognizable style of iridescent glass, favrile glass. Vases and various objets with gestural and flowing shapes were hand-crafted out of this opalescent glass that heavily opposed the prevailing style of the time. Further contrasting the rigid and structural themes of the Industrial Revolution, his large stained-glass works that depict the joys of nature were thought to bring comfort and a sense of calm to the viewer.

Establishing an art jewelry department at the Fifth Avenue store, the first collection of LCT’s jewelry for Tiffany & Co. was debuted at the 1904 St. Louis Exposition. They were distinctly Art Nouveau, but with a clear American Arts and Crafts influence. As was Farnham, LCT was provided with top quality gemstones through George Kunz. Any one of his jewelry creations features gemstones of all types, displaying rich colors, again drawing from vibrancy found in nature.

Through the use of multi-colored sapphires, tourmalines, opals, moonstones, lapis lazuli, garnets and layers of intricate, rich enamel, each Louis Comfort Tiffany creation nods to something of past while looking to the future. This undoubtedly cementing his distinct style in jewelry history.



104

104

TIFFANY & CO. ANTIQUE NATURAL PEARL AND DIAMOND BROOCH, ATTRIBUTED TO PAULDING FARNHAM

Variously colored button-shaped natural pearls of 11.61 x 11.54 to 3.99 x 3.87 mm, round diamonds, platinum and yellow gold, circa 1910, signed Tiffany & Co.

GIA, 2021, report no. 2215677561: 10 of 33 pearls tested, natural, saltwater, no indications of treatment

Size/Dimensions: 4.3 x 4.3 cm (1⅝ x 1⅝ in)
Gross Weight: 22.4 grams

\$15,000-20,000

LITERATURE:
Cf. C. Phillips, *Bejewelled by Tiffany 1837-1987*, New Haven, Yale University Press, 2006, p. 221

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



105

105

TIFFANY & CO. ANTIQUE EMERALD, PEARL, DIAMOND AND ENAMEL BROOCH, ATTRIBUTED TO PAULDING FARNHAM

Fancy mixed-cut emerald, pearls, old-cut diamonds, white enamel, yellow gold, circa 1900, signed Tiffany & Co., one small gold and enamel element deficient at one corner

AGL, 2023, report no. 1133905: Colombia, minor clarity enhancement, traditional type

Size/Dimensions: 2.3 x 2.3 cm (7⁄8 x 7⁄8 in)
Gross Weight: 7.8 grams

\$30,000-50,000

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





106

**TIFFANY & CO., LOUIS COMFORT TIFFANY
LAPIS LAZULI, SEED PEARL AND ENAMEL
PENDANT NECKLACE**

Oval-shaped cabochon lapis lazuli, seed pearls, multi-color enamel, yellow gold, circa 1925, signed Tiffany & Co.

Size/Dimensions: pendant 5.2 cm (2 in), neckchain 44.6 cm (17 in)
Gross Weight: 59.8 grams

\$30,000-50,000

LITERATURE:

Cf. J. Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, Harry N. Abrams, Inc., 2002, p. 86-87



Property from a Private Family Collection

107

**TIFFANY & CO., LOUIS COMFORT TIFFANY
MULTI-GEM PENDANT-NECKLACE**

Oval-shaped cabochon chrysoberyl, round cabochon opals, round and round cabochon orange garnets, round sapphires, topazes and green garnets, seed pearls, yellow gold, circa 1915, signed Tiffany & Co.

Size/Dimensions: pendant 6.4 cm (2½ in), necklace 48.5 cm (19½ in)
Gross Weight: 34.4 grams

\$50,000-70,000

LITERATURE:

Cf. J. Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, Harry N. Abrams, Inc., 2002, p. 18-19





108
DIAMOND RIVIÈRE NECKLACE
Round brilliant-cut diamonds ranging from approximately 2.96 to 0.23 carats, round diamonds, 18k white gold

GIA, 2023, report no. 5234114259: 2.96 carats, N color, VS2 clarity
GIA, 2023, report no. 2235114261: 2.46 carats, O to P color, SI1 clarity
GIA, 2023, report no. 5231114260: 2.22 carats, M color, SI1 clarity

Size/Dimensions: 43.5 cm (17 $\frac{3}{8}$ in)
Gross Weight: 55.7 grams

\$50,000-70,000



109
(two views)

Property from a Private Collection

109
DIAMOND RING
Emerald-cut diamond of 11.74 carats, tapered baguette-cut diamonds, platinum

GIA, 2022, report no. 5221712635: 11.74 carats, J color, VS2 clarity

Size/Dimensions: US ring size 7 $\frac{3}{4}$
Gross Weight: 11.5 grams

\$150,000-250,000



110

Property of a Lady

110
SAPPHIRE AND DIAMOND EARRINGS
Cushion mixed-cut sapphires of 14.15 and 14.00 carats, round, oval, marquise and pear-shaped diamonds, platinum

AGL, 2023, report no. 1135499 A and B: 14.15 and 14.00 carats, Classic Ceylon, no gemological evidence of heat, clarity enhancement: none, with a letter attesting to the qualities of the sapphires

Size/Dimensions: 3.8 cm (1 $\frac{1}{2}$ in)
Gross Weight: 58.8 grams

\$100,000-150,000



PROPERTY FROM

AN IMPORTANT AMERICAN COLLECTION



(two views)



111

DIAMOND RING

Emerald-cut diamond of 17.58 carats, tapered baguette-cut diamonds, platinum

GIA, 2023, report no. 5097135: 17.58 carats, D color, VS1 clarity, Type IIa

Size/Dimensions: US ring size 6¼

Gross Weight: 16.6 grams

\$600,000-800,000





112

112

CARTIER EMERALD AND DIAMOND BROOCH

Oval cabochon emerald of 46.97 carats, old, single and baguette-cut diamonds, platinum (French mark) and white gold, circa 1965, signed Cartier, Made in France, maker's mark (Wolf Batchever), numbered

AGL, 2022, report no. 1125450: 46.97 carats, Colombia, minor to moderate clarity enhancement, modern type

Size/Dimensions: 5.3 x 5.0 cm (2½ x 2 in)
Gross Weight: 55.0 grams

\$50,000-70,000



113

Property from a Private Collection

113

DIAMOND BRACELET

Round, marquise and pear-shaped diamonds, platinum and white gold, circa 1960

Size/Dimensions: 18.0 x 1.8 cm (7¼ x ¾ in)
Gross Weight: 69.6 grams

\$30,000-50,000



114

Property from a Private Collection

114

VAN CLEEF & ARPELS DIAMOND EARRINGS WITH UNSIGNED CULTURED PEARL AND DIAMOND DROPS

Round and marquise-cut diamonds, platinum and white gold, circa 1960, signed Van Cleef & Arpels, NY, numbered; accompanied by a pair of drop-shaped cultured pearls of possible later addition, round diamonds, platinum

Size/Dimensions: earrings 2.2 x 2.2 cm (7⁄8 x 7⁄8 in), drops 3.8 cm (1½ in)
Gross Weight: 36.2 grams

\$40,000-60,000



(shown without detachable drops)



115
(two views)

Property of an Elegant Lady

115

VAN CLEEF & ARPELS EMERALD AND DIAMOND RING

Emerald-cut emerald of 4.87 carats, round diamonds, platinum and 14k yellow gold, circa 1965, signed Van Cleef & Arpels, NY, maker's mark, numbered

AGL, 2023, report no. 1134029: 4.87 carats, Colombia, no clarity enhancement

Size/Dimensions: US ring size 7¼
Gross Weight: 8.8 grams

\$30,000-50,000





116

EMERALD AND DIAMOND EARRINGS

Rectangular step-cut emeralds, marquise and baguette-cut diamonds, platinum and white gold, circa 1955

AGL, 2023, report no. 1136173 A and B: Colombia, insignificant to minor clarity enhancement, traditional type

Size/Dimensions: 4.4 x 1.9 cm (1¾ x¾ in)
Gross Weight: 32.9 grams

\$50,000-70,000



117

SET OF EMERALD AND DIAMOND JEWELRY

Comprising a bracelet and brooch, rectangular step-cut emeralds, baguette, tapered baguette, round and marquise-cut diamonds, platinum, circa 1955

AGL, 2023, report no. 1136202: Colombia, insignificant to minor clarity enhancement, traditional type (bracelet)
AGL, 2023, report no. 1136201: Colombia, insignificant to minor clarity enhancement, traditional type (brooch)

Size/Dimensions: bracelet 18.8 cm (7½ in); brooch 9.0 cm (3⅝ in)
Gross Weight: 157.8 grams

\$40,000-60,000



118

JANESICH ART DECO EMERALD AND DIAMOND NECKLACE

Cushion and octagonal mixed-cut emeralds, old, single, baguette and tapered baguette-cut diamonds, platinum and 18k white gold (French marks), central pendant detachable, circa 1935, signed Janesich

AGL, 2023, report no. 1136203: Russia (cushion) and Colombia (octagonal), minor clarity enhancement, traditional type

Size/Dimensions: 39.3 cm (15½ in), pendant 7.9 cm (3⅜ in)
Gross Weight: 62.8 grams

\$60,000-80,000





(two views)



119

HARRY WINSTON DIAMOND RING

Emerald-cut diamond of 10.01 carats, platinum, signed HW,
navy Harry Winston outer box and case

GIA, 2022, report no. 6224660901: 10.01 carats, D color,
Internally Flawless, excellent polish and symmetry, Type IIa

Size/Dimensions: US ring size 6½
Gross Weight: 9.4 grams

\$600,000-800,000





Property from a Distinguished International Private Collection

120

DIAMOND RING

Round brilliant-cut diamond of 10.02 carats, round diamonds, platinum

GIA, 2023, report no. 2239108490: 10.02 carats, Q to R color, VS1 clarity

Size/Dimensions: US ring size 7½

Gross Weight: 14.5 grams

\$40,000-60,000



Property of a Lady

•Ψ121

CARTIER DIAMOND AND ROSE GOLD
'BAIGNOIRE' WRISTWATCH

Manual movement, round diamonds, silvered dial, sapphire crystal, 18k rose gold (Swiss marks), signed Cartier, maker's mark (Société Anonyme Cartier), numbered, red Cartier case, accompanied by a round diamond-set rose gold Cartier buckle

Cartier, 2009: Authorized Dealer Paperwork

Size/Dimensions: watch case 23 x 48 mm

Gross Weight: 47.5 grams

\$30,000-50,000

Please note the strap is shown for display purposes only and is not for sale.
Upon sale, the watch will be supplied to the buyer with a calf leather strap.



122

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

Black jade, square-shaped peridots, cushion-shaped amethysts, cultured pearls, round diamonds, 18k yellow and white gold, each signed Verdura

Size/Dimensions: inner diameter 5.7 cm (2¼ in), continuous inner circumference 15.2 cm (6 in), bracelet opening approximately 2.5 cm (1 in)

Gross Weight: 319.0 grams

\$50,000-70,000

PROVENANCE:

Judith-Ann Corrente

Christie's, New York, 11 December 2019, Sale 17465, Lot 167



DAVID WEBB

Considered one of the most important and innovative American jewelry designers, David Webb's creations are characterized by bold design, imaginative color and unexpected juxtapositions of texture large gemstones. Achieving international acclaim during the 1960s, the David Webb name has since attracted tasteful private collectors and celebrities alike with a unique vision and non-traditional approach to jewelry design.

Originally offering abstracted designs in the polychromatic style of the 1950s, he introduced his now famous animal jewelry in the early 1960s, influenced by the earlier work of Cartier's Jeanne Toussaint, and heralding a return to the use of figural forms in bold, assertive materials. He created an assortment of creatures, from crabs and frogs to an array of jungle animals.

For design inspiration, Webb often looked to early civilizations—from Greece, Rome, Assyria and India to Central and North America. Webb's ability to juxtapose these varying source materials with his skilled craftsmanship, reminiscent of 18th and 19th century masters including Lalique and Fabergé, gave rise to one of the most recognizable aesthetics of American jewelry.

At the time of his death, fashion editor Diana Vreeland expressed her conviction that Webb had not yet received full credit for his contribution to American jewelry design. Lots 123 – 127 provide examples of a few of Webb's iconic motifs and signature style.



123

DAVID WEBB DIAMOND AND GOLD CRAB PENDANT-BROOCH NECKLACE

Round, old and single-cut diamonds, 18k yellow gold and platinum, circa 1970,
pendant-brooch and signed chain Webb

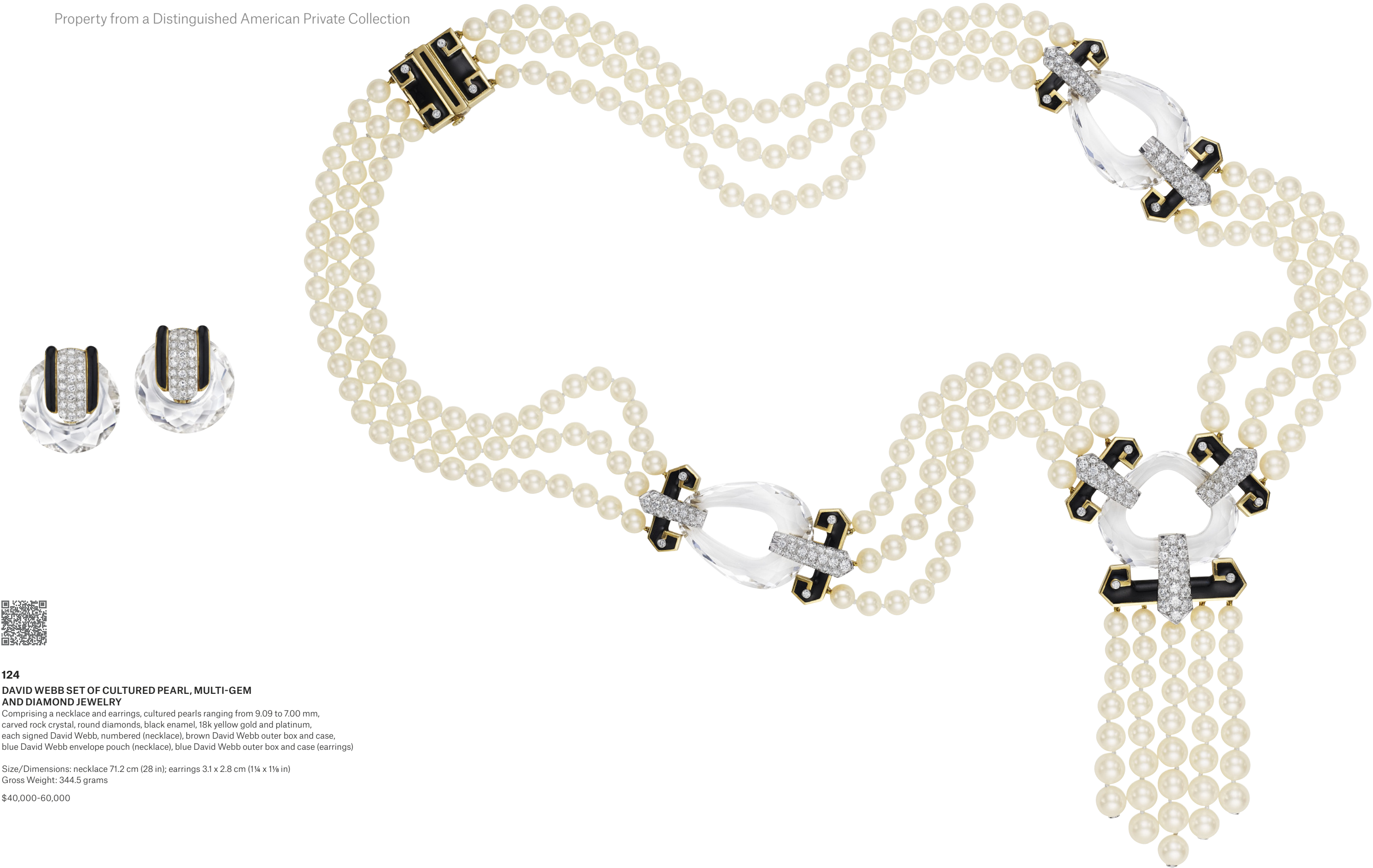
Size/Dimensions: pendant-brooch 5.7 x 4.4 cm (2¼ x 1¾ in),
chain 45.7 cm (18 in), accompanied by a 27.9 cm (11 in) detachable chain extender
Gross Weight: 182.7 grams

\$30,000-50,000

This pendant-brooch necklace combination was commissioned by the current owner in the early 1970s directly from David Webb.



Property from a Distinguished American Private Collection



124
**DAVID WEBB SET OF CULTURED PEARL, MULTI-GEM
AND DIAMOND JEWELRY**

Comprising a necklace and earrings, cultured pearls ranging from 9.09 to 7.00 mm, carved rock crystal, round diamonds, black enamel, 18k yellow gold and platinum, each signed David Webb, numbered (necklace), brown David Webb outer box and case, blue David Webb envelope pouch (necklace), blue David Webb outer box and case (earrings)

Size/Dimensions: necklace 71.2 cm (28 in); earrings 3.1 x 2.8 cm (1¼ x 1½ in)
Gross Weight: 344.5 grams

\$40,000-60,000

Property from a Private Collector



125
DAVID WEBB AQUAMARINE, ENAMEL AND DIAMOND CUFF-BRACELET
Rectangular-cut aquamarine, black enamel, round diamonds, 18k yellow gold and platinum, signed David Webb

Size/Dimensions: continuous inner circumference 16.1 cm (6 $\frac{1}{8}$ in), inner diameter 5.5 cm (2 $\frac{1}{4}$ in), width tapering from 3.6 to 2.0 cm (1 $\frac{3}{8}$ x $\frac{3}{4}$ in)
Gross Weight: 193.4 grams

\$55,000-75,000

Property from a Distinguished American Private Collection



126
DAVID WEBB ROCK CRYSTAL AND DIAMOND 'CALLA' CUFF BRACELET
Carved rock crystal, round diamonds, 18k yellow gold and platinum, signed David Webb, numbered, blue David Webb outer box and case

Size/Dimensions: inner diameter 5.4 cm (2 $\frac{1}{8}$ in), inner circumference 15.3 cm (6 in), width tapering from 4.2 to 2.5 cm (1 $\frac{3}{4}$ to 1 in)
Gross Weight: 188.7 grams

\$30,000-50,000



127

DAVID WEBB TURQUOISE, EMERALD AND GOLD 'CRESCENT' NECKLACE

Oval and pear-shaped cabochon turquoises, oval-shaped cabochon emeralds, 18k yellow gold, signed David Webb, numbered

David Webb, 2023: Certificate of Authenticity

Size/Dimensions: 59.0 cm (23¼ in)
Gross Weight: 341.5 grams

\$40,000-60,000



128
(two views)



129

•128
SAPPHIRE AND DIAMOND RING
Octagonal step-cut sapphire of 17.70 carats, baguette-cut diamonds, platinum

Gübelin, 2019, report no. 19110205: 17.70 carats, Sri Lanka, no indications of heating, with Information Sheet on Unheated sapphires

Size/Dimensions: US ring size 6
Gross Weight: 10.4 grams

\$70,000-100,000



Property of a Lady

129
GRAFF DIAMOND BRACELET
Round and pear-shaped diamonds, platinum, signed Graff, numbered

Size/Dimensions: 18.4 x 2.8 cm (7¼ x 1⅞ in)
Gross Weight: 91.7 grams

\$40,000-60,000



130
GRAFF DIAMOND 'GYPSY' EARRINGS
Pear and round diamonds, platinum, signed Graff, numbered, navy Graff case

Size/Dimensions: 6.3 cm (2½ in)
Gross Weight: 33.7 grams

\$50,000-70,000





(two views)



131
AN IMPORTANT RUBY AND DIAMOND RING
Cushion mixed-cut ruby of 7.31 carats, oval and round diamonds, 18k white and rose gold

SSEF, 2023, report no. 128822: 7.314 carats, Burma, no indication of heating
Gübelin, 2023, report no. 23032102: 7.31 carats, Burma, no indication of heating,
with Information Sheets on rubies from Mogok, Burma and unheated rubies
AGL, 2023, report no. 1129856: 7.31 carats, Burma, heat enhancement: none,
clarity enhancement: none

Size/Dimensions: US ring size 5½
Gross Weight: 12.1 grams

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

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



132
(two views)

132

EMERALD AND DIAMOND RING

Rectangular emerald-cut emerald, baguette-cut diamonds, platinum

AGL, 2021, report no. 1114843: Classic Colombia, insignificant to minor clarity enhancement, traditional type

Size/Dimensions: US ring size 4
Gross Weight: 8.4 grams

\$60,000-80,000



133

Property from a Distinguished International Private Collection

133

GRAFF COLORED DIAMOND AND DIAMOND EARRINGS

Fancy light yellow cushion modified brilliant-cut diamond of 1.43 carats, fancy yellow cushion modified brilliant-cut diamonds of 1.26, 0.95 and 0.80 carats, modified-cut yellow diamonds of 1.08, 0.85, 0.69, 0.63, 0.57, 0.45, 0.43, and 0.39 carats, pear and round diamonds, platinum and yellow gold, signed Graff, numbered, navy Graff case

GIA, 2023, report no. 12035977: 1.42 carats, Fancy Light Yellow, natural color, VVS1 clarity, potentially Internally Flawless
GIA, 2023, report no. 12619679: 1.26 carats, Fancy Yellow, natural color, VVS2 clarity
GIA, 2023, report no. 12619665: 0.95 carat, Fancy Yellow, natural color, VS1 clarity, Not Potential/Improvable
GIA, 2023, report no. 12575946: 0.80 carat, Fancy Yellow, natural color, VS1 clarity

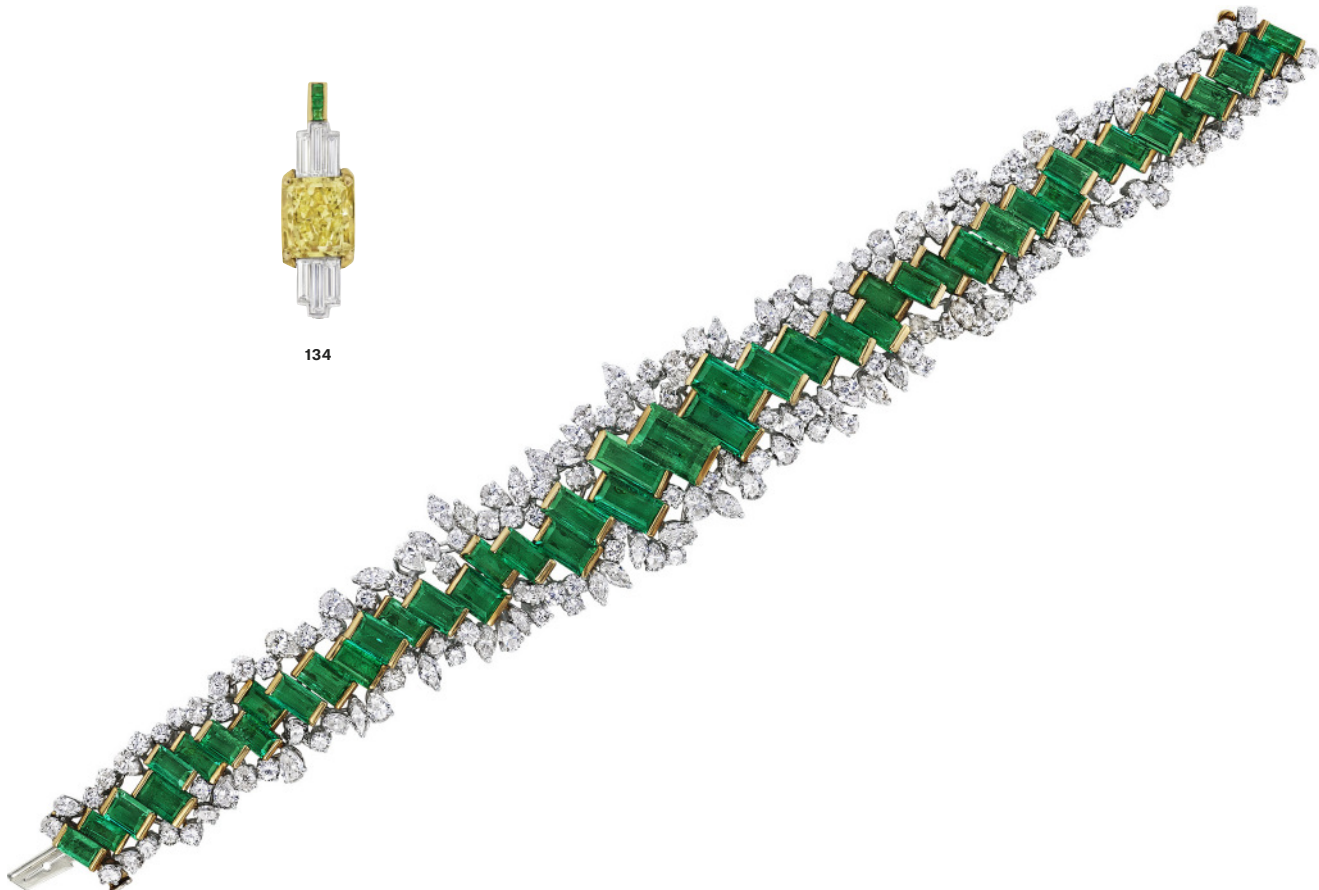
Size/Dimensions: 6.2 cm (2% in)
Gross Weight: 20.9 grams

\$40,000-60,000

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



134



135

134

COLORED DIAMOND, DIAMOND AND EMERALD NECKLACE
SHORTENER-PENDANT

Fancy intense yellow cut-cornered rectangular modified brilliant-cut diamond of 6.01 carats, baguette-cut diamonds, square-shaped emeralds, 18k yellow gold

GIA, 2023, report no. 6234012255: 6.01 carats, Fancy Intense Yellow, natural color, SI1 clarity

Size/Dimensions: 3.1 cm (1¼ in)
Gross Weight: 7.8 grams

\$60,000-80,000



135

EMERALD AND DIAMOND BRACELET

Rectangular step-cut emeralds, round, oval, pear and marquise-cut diamonds, 18k yellow gold and platinum

AGL, 2023, report no. 1133521: Colombia, minor clarity enhancement, traditional type

Size/Dimensions: 19.5 cm (7% in)
Gross Weight: 73.5 grams

\$40,000-60,000

PROVENANCE:
Christie's, New York, 6-7 April 1998, Sale 8834, Lot 442



Property from a North Carolina Estate



136
(two views)



137



(detail of one cufflink)



138
DIAMOND BRACELET

Fifteen emerald-cut diamonds ranging from 3.55 to 1.28 carats, baguette-cut diamonds, platinum, circa 1955

GIA, 2023, report no. 5231064901: 3.55 carats, M color, SI1 clarity
GIA, 2023, report no. 1236064909: 2.72 carats, N color, VS2 clarity
GIA, 2023, report no. 2235064904: 2.65 carats, L color, VS1 clarity
GIA, 2023, report no. 5231064738: 2.42 carats, M color, VS1 clarity
GIA, 2023, report no. 2231064887: 2.40 carats, W to X color, VS2 clarity
GIA, 2023, report no. 2239064869: 2.38 carats, L color, VVS2 clarity
GIA, 2023, report no. 2235064760: 2.05 carats, K color, VS2 clarity
GIA, 2023, report no. 2231064678: 1.95 carats, L color, VVS2 clarity
GIA, 2023, report no. 2239064752: 1.80 carats, K color, VS2 clarity
GIA, 2023, report no. 2231064884: 1.79 carats, S to T color, SI1 clarity
GIA, 2023, report no. 5234064755: 1.69 carats, K color, VVS2 clarity
GIA, 2023, report no. 6237064859: 1.62 carats, M color, Faint Brown, VS2 clarity
GIA, 2023, report no. 5231064758: 1.52 carats, W to X color, SI1 clarity
GIA, 2023, report no. 2235064763: 1.38 carats, L color, VS2 clarity
GIA, 2023, report no. 2231064765: 1.28 carats, N color, VS2 clarity
Total certified diamond weight: 31.19 carats

Size/Dimensions: 18.1 cm (7½ in)
Gross Weight: 45.8 grams

\$70,000-100,000

Property of an Important Private Collector

136

DIAMOND RING

Emerald-cut diamond of 4.51 carats, baguette-cut diamonds, platinum

GIA, 2023, report no. 5231012248: 4.51 carats, D color, SI1 clarity

Size/Dimensions: measures as US ring size 4½,
fits as a US ring size 6 due to sizing balls
Gross Weight: 6.4 grams

\$40,000-60,000

PROVENANCE:

Christie's, London, 20 June 2001, Sale 6467, Lot 194



137

DIAMOND CUFFLINKS

Emerald-cut diamonds of 7.81 and 7.70 carats, round diamonds,
18k white gold and blackened white gold

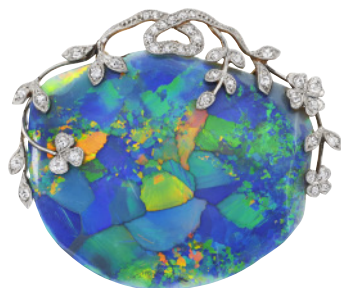
GIA, 2013, report no. 2155277689: 7.81 carats, M color, VVS2 clarity
GIA, 2013, report no. 5151277702: 7.70 carats, M color, VS2 clarity

Size/Dimensions: 2.2 cm (7⁄8 in)
Gross Weight: 14.7 grams

\$50,000-70,000

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





140



141
(two views)



139
(two views)



142
(two views)

Property of a Lady

139
EMERALD AND DIAMOND RING

Emerald-cut emerald, shield and baguette-cut diamonds, 14k white gold and platinum

AGL, 2023, report no. 1135304: Colombia, minor clarity enhancement, traditional type

Size/Dimensions: US ring size approximately 4½
Gross Weight: 7.5 grams

\$40,000-60,000



Property of an Important Private Collector

140
ANTIQUE BLACK OPAL AND DIAMOND BROOCH

Modified oval polished tablet-cut black opal, old-cut diamonds, platinum-topped yellow gold, platinum, accompanied by a yellow gold pendant-necklace fitting, circa 1910

AGL, 2023, report no. 113520: natural opal, black, Australia, natural color, no gemological evidence of enhancements/treatments present

Size/Dimensions: brooch 4.4 x 3.8 cm (1¾ x 1½ in); necklace 45.7 cm (18 in)
Gross Weight: 27.4 grams

\$20,000-30,000



Property from a Denver Collection

141
SAPPHIRE AND DIAMOND RING

Octagonal step-cut sapphire of 12.30 carats, marquise and round diamonds, platinum and yellow gold

AGL, 2023, report no. 1135869: 12.30 carats, Ceylon, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: US ring size 6¼
Gross Weight: 8.8 grams

\$80,000-120,000



Property from a Private Beverly Hills Collection

142
VAN CLEEF & ARPELS DIAMOND RING

Emerald-cut diamond of 6.36 carats, triangular-cut diamonds, platinum, signed VCA, numbered, navy Van Cleef & Arpels case

GIA, 2023, report no. 5231098466: 6.36 carats, D color, VVS2 clarity, potentially Internally Flawless
Van Cleef & Arpels, 1980: Copy of Invoice

Size/Dimensions: US ring size 7½
Gross Weight: 7.5 grams

\$150,000-250,000





143
VAN CLEEF & ARPELS DIAMOND AND GOLD NECKLACE
Round diamonds, yellow gold, circa 1975, signed VCA, NY, numbered, front element detachable and may be worn as a bracelet

Size/Dimensions: 42.0 cm (16½ in); as a bracelet 17.5 cm (7 in)
Gross Weight: 102.3 grams
\$40,000-60,000

LUZ MILA PATIÑO

Luz Mila Patiño (1909-1958) was born into a gem and jewelry loving family. Her father, Simon Patiño, was the legendary Bolivian mining millionaire. Simon's early career in a local mining supply shop fostered a lifelong love of gems. As his professional success soared, Simon developed an appreciation for the finest and rarest gems and minerals. Together with his wife, they amassed a significant jewelry collection, which undoubtedly made a lasting impression on their daughter Luz.

Luz married Count Guy du Boisrouvray (1903-1980) who also came from the mining world. Guy attended Ecole Centrale, regarded as one of the most prestigious and rigorous schools for mining engineers in Europe. His early career took him to then-French Equatorial Africa where he mined gold and diamonds. Like his father-in-law, Guy's professional pursuits influenced his personal life. Together, Luz and Guy embarked on a lifetime of collecting.

As a newly married couple, the Boisrouvrays lived in New York where they developed a deep friendship with Louis Arpels. Known to the family as Uncle Louis, Arpels regularly hosted the Boisrouvrays at Van Cleef & Arpels' Fifth Avenue boutique for sumptuous tea parties and shopping. With Arpels' guidance, the Boisrouvrays assembled an extraordinary collection of top quality diamonds and gemstones with an understandable focus on jewels from the French maison.

In the fashion of the time, the Boisrouvrays dressed formally every evening, whether attending a glittering event or dining alone. Lot 144, formerly in the collection of the Count and Countess du Boisrouvray, provides a glimpse into the glamorous collection of a couple who possessed both the knowledge and elegance to collect only the finest jewels.



(two views)



144
VAN CLEEF & ARPELS DIAMOND AND SAPPHIRE RING
Round brilliant-cut diamond of 12.65 carats, pear-shaped sapphires, 18k yellow gold, circa 1945, signed Van Cleef & Arpels, numbered

GIA, 2023, report no. 1236108483: 12.65 carats, Q to R color, VS1 clarity

Size/Dimensions: US ring size 6
Gross Weight: 6.6 grams
\$100,000-150,000

PROVENANCE:
Luz Mila Patiño, Countess du Boisrouvray (1909-1958)
Sotheby's, New York, 26 October 1989, Sale 5913, Lot 17



146
(two views)



145
(two views)



Property from a Private Beverly Hills Collection

145
EMERALD AND DIAMOND RING

Emerald-cut emerald, round diamonds, platinum and 18k yellow gold

AGL, 2023, report no. 1135861: Colombia, minor clarity enhancement, traditional type

Size/Dimensions: US ring size 7
Gross Weight: 14.6 grams

\$40,000-60,000



Property from a South American Collection

146
DIAMOND RING

Round brilliant-cut diamond of 14.11 carats, baguette and single-cut diamonds, platinum

GIA, 2023, report no. 2235084120: 14.11 carats, Q to R color, VVS2 clarity, Potential?

Size/Dimensions: US ring size 8
Gross Weight: 8.2 grams

\$70,000-100,000



147
VAN CLEEF & ARPELS EMERALD AND DIAMOND NECKLACE

Pear mixed-cut and marquise-shaped emeralds, round and pear-shaped diamonds, yellow gold, signed VCA, NY, numbered, gray Van Cleef & Arpels case

AGL, 2023, report no. 1135860: 7 pear mixed-cut emeralds, Colombia, minor clarity enhancement, traditional type

Size/Dimensions: 40.5 cm (16 in)
Gross Weight: 71.5 grams

\$80,000-120,000



(two views, illustrated unmounted)



148
DIAMOND RING

Emerald-cut diamond of 20.63 carats, platinum

GIA, 2023, report no. 5234060799: 20.63 carats, D color, VS2 clarity, excellent polish and symmetry

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

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





(two views)



149
AN IMPRESSIVE SAPPHIRE AND DIAMOND RING MOUNTED BY CARTIER
Emerald-cut sapphire of 23.00 carats, tapered baguette-cut diamonds, platinum,
signed Cartier MTG, numbered

AGL, 2023, report no. 1135500: 23.00 carats, Kashmir,
no gemological evidence of heat, clarity enhancement: none
Please refer to the Jewelry department for SSEF and Gübelin reports

Size/Dimensions: US ring size 7
Gross Weight: 10.7 grams

\$800,000-1,200,000





JULIAN AND JOSEPHINE ROBERTSON

Julian Robertson (1932 – 2022) was one of the most influential financiers and a pioneer of the modern hedge fund. Born in North Carolina, Robertson was interested in the stock market from a young age. He graduated from the University of North Carolina at Chapel Hill, where he was a member of the Reserve Officers’ Training Corps. Upon graduation, Robertson served in the U.S. Navy for two years.

After beginning his career as a stockbroker, Robertson founded Tiger Management in 1980, one of the first contemporary and ultimately biggest hedge funds of our time. The fund experienced years of unparalleled success and significant returns for its clients, far outperforming the Standard & Poor’s index, and showing losses in only four of its twenty-one years of existence. Key achievements of the firm included accurately predicting the dot-com bubble and successfully honing the short-selling model. Equally as important to him as his deal endeavors, Robertson employed and mentored many younger financiers who would go on to found their own successful funds. He affectionately referred to these protégés as his Tiger Cubs.

Robertson was generous with his success and donated more than \$2 billion to charitable causes including medical research, charter schools, and environmental protection. The Robertson Scholars Leadership Program funds over thirty annual scholarships across the University of North Carolina and Duke University. During his lifetime, he was quoted as saying it would “thrill” him to be remembered for giving away his fortune. Robertson signed Bill Gates’ Giving Pledge, cementing such a legacy.

Lot 150 from Robertson’s wife Josephine’s collection was undoubtedly a tribute to her husband’s monumental career. A lion of industry himself, Robertson was a once in a generation talent and mind who left behind substantial professional and philanthropic legacies. Christie’s is honored to be selling this iconic jewel by René Boivin from the Robertson collection.



150
**AN IMPORTANT RENÉ BOIVIN EMERALD, COLORED DIAMOND
AND DIAMOND 'RECLINING LION' CLIP-BROOCH**
Of articulated design, baguette and tapered baguette-cut emeralds, round and old-cut colored
diamonds of varying shades of brown, yellow, pink and gray, variously-shaped diamonds,
18k yellow gold, white gold, may be worn as a pendant, unsigned

Jean-Norbert, 2023: Certificate of Authenticity

Size/Dimensions: 8.6 x 4.5 cm (3½ x 1¾ in)
Gross Weight: 71.2 grams

\$300,000-500,000

LITERATURE:
Cf. F. Cailles, *René Boivin, Joaillier*, Les Éditions de l'Amateur, Paris, 1994, p. 309

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





151

BULGARI EMERALD AND DIAMOND RING

Emerald-cut emerald of 30.31 carats, tapered baguette-cut diamonds, platinum, signed Bulgari

Copy of SSEF, 2020, report no. 112367: 30.310 carats, Colombia, indications of clarity modification, minor oil

Copy of AGL, 2019, report no. 1105642: 30.31 carats, Colombia, insignificant to minor clarity enhancement, traditional type

Size/Dimensions: US ring size 6¼

Gross Weight: 16.3 grams

\$600,000-800,000

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.

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 delighted to offer the following six lots from Mrs. Biddle’s collection. Her keen eye for design is evident from the delicate Chaumet Art Deco tiara (Lot 152) to the significant Cartier carved emerald brooch (Lot 157). Spanning multiple decades of jewelry craftsmanship, this assemblage illustrates Mrs. Biddle’s exquisite taste.



152

152
CHAUMET ART DECO DIAMOND TIARA
Old-cut diamonds, platinum (French marks), circa 1930, maker's mark

Size/Dimensions: inner circumference 17.8 cm (7 in),
inner diameter 15.9 cm (6 in)
Gross Weight: 75.5 grams
\$50,000-70,000



153

153
CARTIER ART DECO DIAMOND AND ENAMEL EVENING BAG
Round, single, old, bullet and fancy-shaped diamonds, black enamel,
black fabric, platinum and 18k yellow gold (French marks), circa 1935,
signed Cartier Paris, Londres, New York, Made in France, numbered

Size/Dimensions: 16.5 x 13.6 x 13.3 cm (6½ x 5½ x 5¼ in)
Gross Weight: 204.6 grams
\$20,000-30,000





154
NATURAL PEARL AND DIAMOND EARRINGS MOUNTED BY CARTIER
White and dark gray button-shaped natural pearls of 11.70 to 10.98 mm, round, old, baguette and rose-cut diamonds, platinum and 18k white gold (French marks), circa 1950, signed Monture Cartier, maker's mark, numbered (partially indistinct)

GIA, 2023, report no. 7235082676: 4 natural pearls, saltwater, no indications of treatment

Size/Dimensions: 5.3 cm (2 1/8 in)
Gross Weight: 26.2 grams

\$30,000-50,000



155
MULTI-GEM AND DIAMOND DRAGON BRACELET MOUNTED BY CARTIER
Baroque pearls, round rubies and emeralds, round, single and baguette-cut diamonds, 18k yellow gold and platinum (French marks), circa 1950, signed Monture Cartier, maker's mark

Size/Dimensions: inner circumference 14.0 cm (5 1/2 in); inner diameter 6.0 cm (2 3/8 in)
Gross Weight: 157.9 grams

\$60,000-80,000

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



156
CARTIER EMERALD AND RUBY EARRINGS
Carved emeralds, round rubies, yellow gold, circa 1950, signed Cartier Londres, numbered

Size/Dimensions: 2.8 cm (1 1/8 in)
Gross Weight: 14.6 grams

\$20,000-30,000





157
**AN IMPORTANT CARTIER EMERALD, DIAMOND
AND RUBY BROOCH**

Carved and baguette-cut emeralds, pear-shaped and round cabochon rubies,
old, single and round diamonds, yellow gold, circa 1945, signed Cartier, London

Size/Dimensions: 10.1 x 4.4 cm (4 x 1¾ in)
Gross Weight: 85.3 grams

\$200,000-300,000



For a millennia, emeralds have been a prized gemstone with a history as rich as their lush green color. Originally dating back to ancient Egypt, Cleopatra claimed ownership over all the mines and considered the gem as a status of wealth and power. During her 21 year reign, she reportedly used emeralds in her jewelry and adorned her palace with the rich colored stone. In the Roman Empire, emeralds were used regularly in jewelry and the gemstone was associated with fertility and healing. In Peru, the Incas had been using emeralds in their jewelry and religious ceremonies for 500 years. Throughout the years, legends regarding emeralds arose, such as bestowing the wearer with the ability to foresee the future when stone was placed under the tongue or that it protected against evil spells. Emeralds were also once believed to cure diseases like cholera and malaria.

Today, although found across the world, principal deposits are located in Colombia, Brazil, and Zambia with each locality producing a range of colors. Colombia has been the source of the finest emeralds, and Colombian emeralds are the standard by which all others are measured.

From the 1920s through 1930s, Jacques Cartier voyaged to India, Egypt and the Middle East for the firm to buy and sell gemstones. During these travels, Cartier kept a journal which showed his great respect and admiration for the cultures of the countries he visited. With these visits, a new seed of inspiration came upon him to create a new style of jewelry with design aspects pulled directly from the temples, fabrics, carvings and mosques he had admired.

The present lot showcases Cartier’s superb example of design influence straight from the Qajar Dynasty (1779–1924). The Qajar period is known for its unique artistry, glamour and extravagance. This brooch is adorned with bright diamonds, rich rubies, vibrant baguette-cut emeralds and two spectacular carved emeralds. The significantly sized stones are similarly colored which is difficult to acquire in emeralds of these dimensions adding a unique characteristic to this impressive brooch.



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COLOURLESS DIAMOND INDEX

LOT		COLOUR	CLARITY	WEIGHT	CUT
40	Pair	D, D	Flawless, Flawless	3.30, 3.17	Round, Round
69	Pair	D, D	Flawless, Internally Flawless	3.02, 3.01	Rectangular
119		D	Internally Flawless	10.01	Rectangular
53		D	Internally Flawless	5.01	Rectangular
98		D	VVS1, Potential	11.56	Marquise
75		D	VVS2, Improvable	9.37	Cushion
142		D	VVS2	6.36	Emerald
111		D	VS1	17.58	Rectangular
67		D	VS2	13.78	Marquise
148		D	VS2	20.63	Emerald
136		D	SI1	4.51	Rectangular
93		E	VS1	5.68	Marquise
80	Pair	F, E	VS2, VS2	2.23, 1.43	Round, Round
89		F	Internally Flawless	3.31	Pear
57		F	VS2	5.01	Rectangular
15	Pair	F, F	VS2, VS2	3.01, 3.01	Square
62		G	VVS2	6.86	Round
77		I	VS1	10.07	Square
103		J	VVS2	10.10	Rectangular
101		J	VS2	31.71	Old Mine
109		J	VS2	11.74	Rectangular
37		J	SI1	42.97	Square
32	Pair	K, J	SI2, I1	10.18, 10.03	Rectangular
50		L	VVS2	10.14	Square
137	Pair	M, M	VVS2, VS2	7.81, 7.70	Rectangular
4		M	SI1	15.29	Square
91		M, Faint Brown	SI2	21.91	Round
13		N	VVS2, Potential	7.40	Round
146		Q to R	VVS2, Potential?	14.11	Round
92		Q to R	VS1	8.07	Old European
120		Q to R	VS1	10.02	Round
144		Q to R	VS1	12.65	Round

COLOURED DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
BLUE				
99	Fancy Vivid Blue	Internally Flawless	3.49	Cushion
48	Fancy Deep Blue	VVS2, Potential	2.16	Round
31	Fancy Deep Blue	VS1	2.06	Pear
97	Fancy Dark Gray-Blue	VVS1, Potential	1.40	Square
YELLOW				
24	Fancy Vivid Orange-Yellow, Fancy Vivid Orange-Yellow	VVS2, VS1	12.20, 11.96	Oval
7	Fancy Vivid Yellow	VS1	8.31	Square
74	Fancy Intense Yellow	VVS1, Potential	12.03	Modified
134	Fancy Intense Yellow	SI1	6.01	Modified
12	Fancy Yellow	SI1	19.18	Oval
76	Fancy Greenish Yellow	VS2	61.47	Modified
6	Fancy Deep Brown-Yellow	VVS2, Potential	8.34	Marquise
70	Fancy Deep Brown-Yellow	VS2	18.02	Rectangular
PINK				
39	Light Pink	VVS2, Improvable?	7.06	Marquise
47	Fancy Deep Pink	SI1	1.35	Round
ORANGE				
30	Fancy Vivid Orange	I1	2.60	Oval
52	Fancy Vivid Yellowish Orange	VS2	5.16	Pear
GRAY				
38	Fancy Dark Bluish Gray	Internally Flawless	4.31	Pear

COLOURED STONE INDEX

LOT		ORIGIN	TREATMENT	WEIGHT	SHAPE
Ruby					
LOT		ORIGIN	TREATMENT	WEIGHT	SHAPE
131		Burma	None	7.31	Cushion
89		Burma	None	5.09	Pear
59		Burma	None	4.18	Oval
81		Burma	Heat, Minor to Moderate Clarity	37.29	Cushion
28		Burma	Heat, Minor to Moderate Clarity	5.09	Cushion
Emerald					
LOT		ORIGIN	TREATMENT	WEIGHT	SHAPE
26		Colombia	None	9.13	Rectangular
115		Colombia	None	4.87	Rectangular
132		Classic Colombia	Insignificant to Minor, Traditional	6.37*	Rectangular
151		Colombia	Minor Oil/Insignificant to Minor, Traditional	30.31	Rectangular
25		Colombia	Minor, Traditional	13.59	Rectangular
2		Colombia	Minor, Traditional	10.50*	Cushion
139		Colombia	Minor, Traditional	9.00*	Rectangular
145		Colombia	Minor, Traditional	9.00*	Rectangular
90		Colombia	Minor, Traditional	8.75*	Round
65		Colombia	Minor, Traditional	6.25*	Rectangular
105		Colombia	Minor, Traditional	2.50*	Fancy
36		Colombia	Minor to Moderate, Modern	57.50*	Emerald
112		Colombia	Minor to Moderate, Modern	46.97	Oval Cabochon
118		Russia, Colombia	Minor, Traditional	13.50, 12.75*	Cushion, Octagonal
58	Pair	Zambia	Minor, Traditional	2.62, 2.62*	Round
11	Pair	Zambia	Minor, Mixed	10.64, 10.30	Rectangular
Sapphire					
LOT		ORIGIN	TREATMENT	WEIGHT	SHAPE
149		Kashmir	None	23.00	Rectangular
23		Kashmir	None	8.91	Cushion
33		Ceylon	None	65.50*	Cushion
95		Sri Lanka	None	31.26	Cushion
63		Ceylon	None	16.89	Octagonal
128		Sri Lanka	None	17.70	Octagonal
110	Pair	Classic Ceylon	None	14.15, 14.00	Cushion
141		Ceylon	None	12.30	Octagonal
96	Pair	Madagascar	None	14.01, 11.95	Oval
Alexandrite					
LOT		ORIGIN	TREATMENT	WEIGHT	SHAPE
29		Brazil	None	4.84	Pear

*Estimated weight

BIOGRAPHIES

ASPREY

Asprey was founded in 1781 by William Asprey in Mitcham, Surrey, England. Initially a producer of dressing cases, they subsequently moved to London and began manufacturing jewellery, silver, gold boxes and fine leather goods. In 1861, they were appointed jeweller to Queen Victoria. From the 1950s, the firm developed an important Middle Eastern clientele. In 1995, Prince Jeffrey Bolkiah of Brunei acquired the Asprey Group, merging it in 1998 with another of his companies Garrard to become Asprey & Garrard. In 2000 a private partnership purchased Asprey & Garrard, which demerged in 2002. Asprey remains in the original New Bond Street site with another base at Fifth Avenue in New York City.

RENÉ BOIVIN

René Boivin was born in February 1864 in Paris. An excellent designer and engraver, he began a career in the jewellery field at a young age. During the 1890s he purchased several workshops and established himself at rue St. Anastase. In 1893 he married Jeanne Poiret, sister of the famous couturier Jean Poiret. They worked together to create some of the most bold and daring fashions of the early 1900s. After Boivin's death in 1917, Jeanne decided to assume control of the firm and established herself in the avenue de l'Opéra alongside her daughter Germaine Boivin, and designer Juliette Moutard . The three worked together for forty years, joined between 1921 and 1932 by Suzanne Belperron, creating such signature pieces as the Starfish (1936). Their jewels, inspired by animals and nature, became well-known. Upon Jeanne Boivin's death in 1959, the house was taken over by Louis Girard. In April 1991, the company became part of the Asprey Group. The brand was recently purchased by a new company.

BUCCELLATI

In 1903, Mario Buccellati began an apprenticeship in goldsmithing at Beltrami e Besnati in Milan, and in 1919 he opened his first shop there, in Via Santa Margherita. In the following years, the fame of Buccellati jewels began to attract the attention of royalty all over the world. In 1925 Mario Buccellati opened a boutique in the famous Via dei Condotti in Rome, followed in 1929 by one in Florence, in Via Tornabuoni, and it was in 1953 that a shop in New York opened. When Mario Buccellati died in 1965, the jewellery house went into the hands of his sons who each kept part of the responsibilities, continuing their father's legacy by preserving all his ideas. Gianmaria and Federico each launched brands under their own names, maintaining the tradition of elegance of the Buccellati family. Nowadays the Italian house carries on creating their very distinctive jewellery in the respect of the family's values and characteristics for impeccable execution and strong design, now under the supervision of Andrea Buccelatti, Gianmaria's son, joined in 2015 by his daughter Lucrezia. In September 2019 Buccellati was acquired by Richemont.

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 ‘Bvlgarì’ 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 ‘Bvlgarì-Bvlgarì’ 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.

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.

WILLIAM GOLDBERG

William Goldberg, who began his career as a diamond cutting apprentice, founded his own jewellery company in 1973. His special connoisseur eye led him to acquire some of the most famous diamonds in the world, notably the 136.25 carat ‘Queen of Holland’, the 137.02 carat ‘Premier Rose’, the 89.01 carat ‘Guinea Star’ and the rare 5.11 carat ‘Red Shield’. The company is also known for its patented cut, the ASHOKA®, introduced in 1999 and named after the enlightened Indian ruler, King Ashoka, and a 41.37 carat D colour, Flawless diamond discovered in the Golconda region of Southern India. This diamond cut is exceptionally luminous, thanks to the skilled cutting of opposing angles and facets.

In 2006, the City of New York honored the memory of William Goldberg, who passed away in 2003, by officially naming the 48th street at Fifth Avenue ‘William Goldberg Way’. Perpetuating the legacy of their legendary husband and father, Williams’ wife Lili, son Saul, daughter Eve, son-in-law Barry Berg and third generation Benjamin Goldberg actively run the family business today.

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.

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.

JANESICH

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

JAR

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

MARCHAK

The company was founded in Kiev in 1878 by Joseph Marchak. His son Alexandre Marchak left his home in the wake of the Russian Revolution in 1918, settling in Paris. By 1920 he had opened an establishment at 4, rue de la Paix with Robert Linzeler. They exhibited jewellery in the 1925 Exposition des Arts Décoratifs as well as in the 1937 International Exhibition of Arts and Techniques in Modern Life. Marchak's son carried on the firm and was associated in the 1940s with another scion of an important jewellery family, Jacques Verger, grandson of the great Parisian watchmaker Ferdinand Verger. Like other European jewellers, this firm switched from platinum to gold in the 1930s and created pieces such as trailing flowers and lovebirds with long bejewelled tails. From the sixties well into the eighties the creative spirit behind Marchak was designer Bertrand Degommier who, with the revival of Marchak since January 2000, continues as the senior designer for the new collection.supeerbly crafted in unique settings. His work is meticulous and imaginative, incorporating stones in unexpected colour combinations. Only 70 to 80 jewels are created each year, for an exclusive clientele. In November 1987, in celebration of his 10th anniversary in Paris, Mr. Rosenthal held an exhibition of his work at the National Academy of Design in New York City. In November 2002, a retrospective of 400 jewels was held at the Gilbert Collection, Somerset House, in London.

SEAMAN SCHEPPS

Seaman Schepps opened his first jewellery salon in Los Angeles in 1904 and, in 1914, in San Francisco. In 1921, he relocated to Sixth Avenue in New York City, but he was forced to close this salon after the stock market crash in 1929. After reassessing current jewellery trends, he opened an exclusive shop on Madison Avenue in 1934, offering only unique and original designs. His jewellery is characterised by the utilisation of precious and semi-precious stones together with man-made materials to create an interesting colour palette. He popularised gem-set animal jewellery, but is most noted for his earrings of pearlised turbo shells mounted with gold wire and set with coloured gemstones. In 1956, Seaman Schepps relocated to 485 Park Avenue where his jewellery continues to be offered to a discriminating clientele, even though Schepps passed away in 1972.

SCHLUMBERGER

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

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

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.

CONDITIONS OF SALE • BUYING AT CHRISTIE’S

CONDITIONS OF SALE

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

Unless we own a **lot** in whole or in part (Δ symbol), Christie’s acts as agent for the seller.

A BEFORE THE SALE

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- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

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- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold “as is,” in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie’s or by the seller.
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4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- (c) 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.
- (d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been **estimated** through measurement and, as such, should not be relied upon as exact.
- (e) 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. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.
- (f) For jewellery sales, **estimates** are based on the information in any gemmological report, or if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

6 BIDDING SERVICES

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

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol - next to the **lot** number. The **reserve** cannot be more than the **lot’s** low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed low **estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

3 AUCTIONEER’S DISCRETION

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

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER’S PREMIUM AND TAXES

1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 21.0% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 15.0% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

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

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

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

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

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

E WARRANTIES

1 SELLER’S WARRANTIES

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

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

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the “**Heading**”). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot’s catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO...” in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot’s full catalogue description** before bidding.

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

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

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

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

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

- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

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

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

in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

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

4 YOUR WARRANTIES

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

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

F PAYMENT

1 HOW TO PAY

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

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

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer’s name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie’s in the United States in the currency stated on the invoice in one of the following ways:
 - (i) **Wire transfer**
JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie’s Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33.
 - (ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie’s will not accept credit card payments for purchases in any other sale site.
 - (iii) **Cash**
We accept cash payments (including money orders and traveller’s checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - (iv) **Bank Checks**
You must make checks 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.
 - (vi) **Cryptocurrency**
With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol ⚡ may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these Conditions of Sale.

- (d) You must quote the sale number, your invoice number and client number when making a

payment. All payments sent by post must be sent to:
Christie’s Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller’s commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie’s will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.

- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
- (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in 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, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or protected species material are marked with the symbol = and further information can be found in paragraph H2(h) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 the export or import of property containing such protected or regulated material.

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

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

(e) **Lots of Iranian origin**

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

- (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**.

(h) **Handbags**

A **lot** marked with the symbol = next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie's cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California. The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

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

- (e) If, in spite of the terms in paragraphs 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, other damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

authentic: a genuine example, rather than a copy or forger 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.

Δ ♦ Property in which Christie's has an interest and Third Party Guarantee/ Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol Δ ♦ next to the **lot** number.

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

♦ Minimum Price Guarantees

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

♦ ♦ Third Party Guarantees/ Irrevocable bids

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

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

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

Δ ♦ Property in which Christie's has an interest and Third Party Guarantee/ Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol Δ ♦ next to the **lot** number.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, 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

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

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

EXPLANATION OF CATALOGUING PRACTICE

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

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

PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

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

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

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

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

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

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

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

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

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

CHINESE CERAMICS AND WORKS OF ART

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

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

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

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

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

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

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

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

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

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

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

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

JEWELLERY

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

"Mounted 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

"Attributed to": in Christie's **qualified** opinion is probably a work by the jeweller/maker but no **warranty** is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

"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

WATCHES

Removal of Watch Batteries

A **lot** marked with the symbol ⌚ next to the **lot** number incorporates batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the country in which the saleroom is located, the batteries will be removed and retained by us prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

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.

HANDBAGS

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found in paragraph K, Glossary, of the section of the catalogue headed ‘Conditions of Sale’.

○

Christie’s has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

○◆

Christie’s has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie’s has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

△

Christie’s has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information..

△◆

Christie’s has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information. ‘

⌘

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

•

Lot offered without **reserve**.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.

≈

Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

∞

Lot incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale for further information.

➤

Lot is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non- Fungible Tokens in the Conditions of Sale for further information.

▮

Lot contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

■

See Storage and Collection pages in the catalogue.

❖

With the exception of clients resident in Mainland China, you may elect to make payment of the purchase price for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information

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 this 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 an import tariff, but the shipment may be delayed while awaiting approval to export from the local government. If the buyer instructs Christie’s to arrange the shipment 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.

19/10/2023

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.

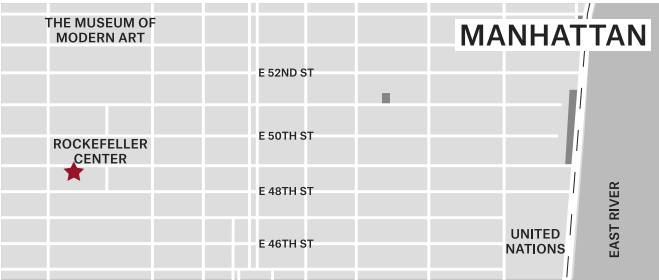
Please contact Christie’s Post-Sale Service 24 hours in advance to book a collection time at Christie’s Fine Art Services. All collections from Christie’s Fine Art Services will be by pre-booked appointment only.

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.

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

COLLECTION AND CONTACT DETAILS

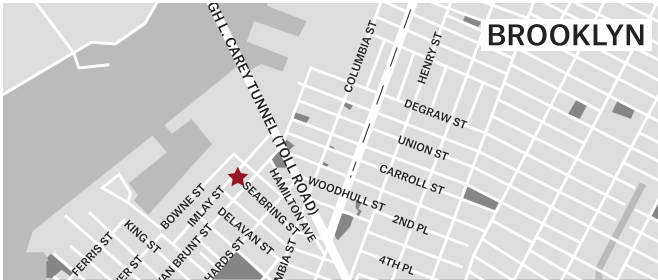
Lots will only be released on payment of all charges due and on production of a Collection Form from Christie’s. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the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

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

SHIPPING AND DELIVERY

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

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



Christie’s Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



IDENTITY VERIFICATION

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

Private individuals:

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

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

Organisations:

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

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

CHRISTIE’S



CHRISTIE’S

CHRISTIE'S INTERNATIONAL PLC

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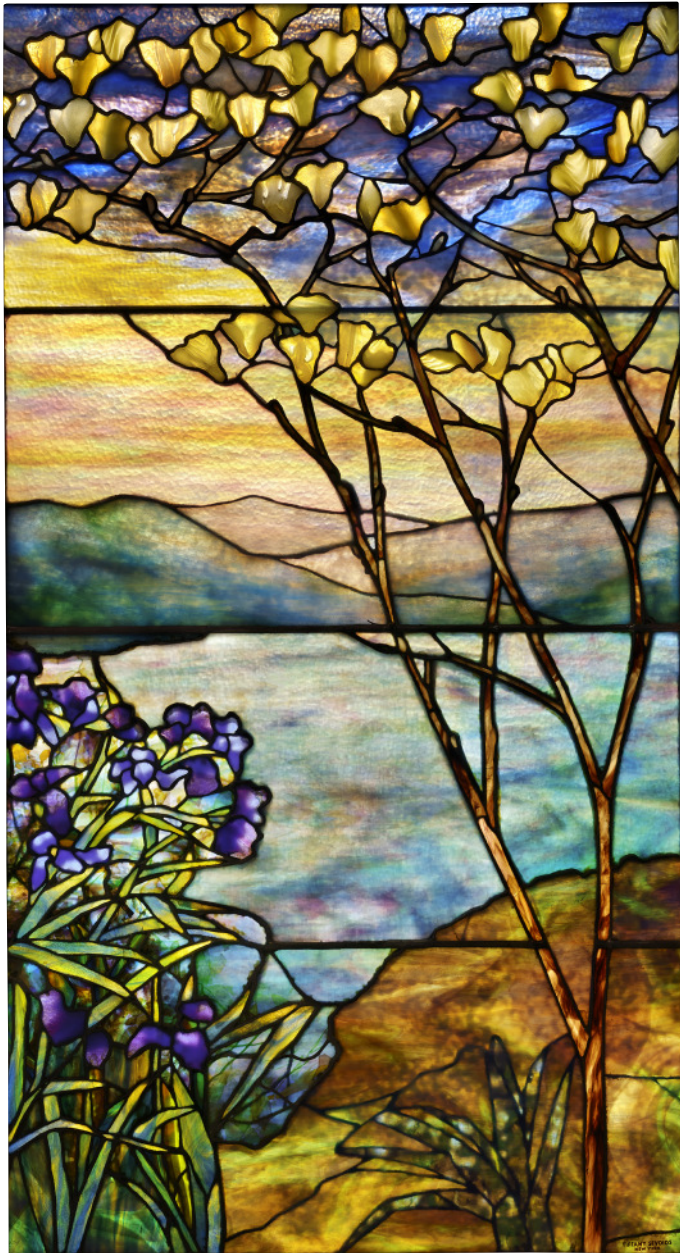
JEWELS ONLINE: THE LONDON EDIT
London, 14 – 28 November 2023

VIEWING
 21 – 27 November 2023
 8 King Street
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VIEWING
1-7 December 2023
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(15-18 November 2023)

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Paris, 1-15 December 2023

VIEWING

8-15 December 2023
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Online Auction, 28 November - 8 December 2023

VIEWING

1-5 December
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