CHRISTIE'S



MAGNIFICENT JEWELS

NEW YORK | 10 DECEMBER 2025







MAGNIFICENT JEWELS

AUCTION
Wednesday 10 December at 10.00am (Lots 1-155)

20 Rockefeller Plaza
New York, NY 10020

EXHIBITION

Friday	5 December	10.00am-5.00pm
Saturday	6 December	10.00am-5.00pm
Sunday	7 December	10.00am-5.00pm
Monday	8 December	10.00am-5.00pm
Tuesday	9 December	10.00am-5.00pm

AUCTIONEERS
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Max Fawcett
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AUCTION CODE AND NUMBER
In sending absentee bids or making enquiries, this sale should be referred to as
FERRY-23744

ABSENTEE AND TELEPHONE BIDS
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Principal Auctioneer: Adrien Meyer

Throughout the catalogue, please note these abbreviations:
AGL: American Gemological Laboratories
GIA: Gemological Institute of America
SSEF: Swiss Gemological Institute

Please scan for complete auction information

FRONT COVER
Lot 55

INSIDE FRONT COVER
Lots 71, 4 and 13

PAGE 228
Lots 81, 93, 41 and 42

BACK COVER
Lot 17

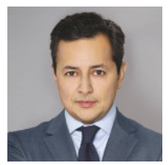
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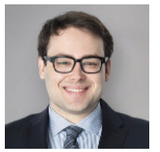
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1
(two views)



2





1 LEARN MORE

DIAMOND RING

Cushion brilliant-cut diamond of 10.58 carats, round diamonds, platinum

GIA, 2025, report no. 11315729: 10.58 carats, J color, VS1 clarity

Size/Dimensions: US ring size 6¼
Gross Weight: 7.5 grams

$100,000-150,000

2 LEARN MORE

VAN CLEEF & ARPELS DIAMOND 'FUCHSIA' EARRINGS

Designed as fuchsia flowers, pear, round, baguette and fancy baguette-cut diamonds, rhodium plated 18k yellow gold, 1967, signed Van Cleef & Arpels, N.Y., numbered, brown Van Cleef & Arpels case

Size/Dimensions: 4.4 x 2.2 cm (1¾ x ⅞ in)
Gross Weight: 18.9 grams

$40,000-60,000

LITERATURE:
Cf. É. Possémé, *Van Cleef & Arpels: When Elegance Meets Art*, Paris, Les Arts Décoratifs, 2018, p. 187
Cf. M. Petit, *Van Cleef & Arpels: Reflections of Eternity*, Paris, Éditions Cercle D'Art, 2006, p. 283

3 LEARN MORE

VAN CLEEF & ARPELS SET OF DIAMOND 'PAVOT' JEWELRY

Round diamonds, yellow gold, each signed Van Cleef & Arpels, N.Y., earrings with maker's mark, each numbered, two gray Van Cleef & Arpels cases

Size/Dimensions: brooch 4.6 x 3.8 cm (1¾ x 1½ in); earrings 2.2 x 2.2 cm (⅞ x ⅞ in)
Gross Weight: 41.6 grams

$30,000-50,000



4 LEARN MORE

VAN CLEEF & ARPELS COLORED DIAMOND AND DIAMOND 'PENSEE' BROOCH

Designed as a pansy, round yellow diamonds, round and baguette-cut diamonds, platinum and 18k yellow gold (French marks), flower signed Van Cleef & Arpels, NY (flower), VCA (stem), each element numbered, stem detachable, blue Van Cleef & Arpels case

Size/Dimensions: 5.0 x 4.1 cm (2⅜ x 1⅝ in)
Gross Weight: 32.2 grams

$50,000-70,000

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





MYSTERY-SET JEWELS

Founded in Paris in 1906, Van Cleef & Arpels has long been celebrated for its poetic approach to design, technical innovation and devotion to exceptional craftsmanship. Among its most remarkable achievements, the ‘Mystery-set’, or ‘Serti Mystérieux,’ stands as the pinnacle of the Maison’s technical mastery and artistic ingenuity. Developed in the 1930s by Alfred Van Cleef and Julien Arpels, this groundbreaking technique transformed jewelry design by creating seamless expanses of gemstones with no visible metal.

The achievement is far more complex than its graceful appearance suggests. Each stone is meticulously chosen, calibrated and cut with an incised groove beneath its girdle, allowing it to move into a lattice of fine gold or platinum rails hidden beneath the surface. The tolerances are unforgiving; if a single stone deviates by even a fraction of a millimeter, the entire composition fails. This demanding process requires an extraordinary level of expertise that only a select few artisans have ever mastered its secrets. Throughout the Van Cleef & Arpels workshops, these craftsmen are known as grandes mains, or "great hands," a title reserved for those capable of executing the Mystery-set to the maison's exact specifications. The technique is so intricate that cutting a single stone may take up to eight hours and the creation of a single brooch demands hundreds of hours in the hands of both jeweler and lapidary. Each finished jewel represents a triumph of patience, precision and artistry. Production has always remained extremely limited, a rarity that has only deepened the allure and desirability of these exceptional creations.

The Mystery-set technique endures as one of the most celebrated achievements in the history of jewelry. It emphasizes Van Cleef & Arpels' pursuit of perfection where technical proficiency serves artistic vision and continues to inspire admiration among collectors and designers worldwide.

OSCAR HEYMAN & BROTHERS AND MYSTERY-SET JEWELS

Oscar Heyman & Brothers played a crucial behind-the-scenes role in creating some of the most important American-made jewels for Van Cleef & Arpels. Their partnership reflects a quiet collaboration in high jewelry, where exceptional craftsmanship aligned with a maison's creative vision to create something extraordinary.

Founded in 1912 by brothers Nathan, Oscar, and Harry Heyman, the iconic New York jewelry firm Oscar Heyman & Brothers quickly became one of America's most distinguished houses. The brothers had emigrated from Latvia in the early 1900s, bringing with them exceptional European training and craftsmanship. Their technical precision, coupled with their pioneering expertise in working with platinum, a metal still rare in the United States at the time, set the firm apart. Throughout the first half of the twentieth century, Oscar Heyman & Brothers patented numerous innovative designs and processes, earning awards and establishing a reputation for excellence that placed them at the forefront of American jewelry design. More than a century later, this historic company remains family-owned, continuing its legacy of exceptional craftsmanship and artistry.

Celebrated for their impeccable craftsmanship and masterful use of colored gemstones, Oscar Heyman & Brothers earned the reputation of being the "jeweler's jeweler." The firm created exquisite pieces on special commission for many of the world's most prestigious retailers, including Van Cleef & Arpels, Cartier, Marcus & Co., Tiffany & Co. and Black, Starr & Frost. When Van Cleef & Arpels expanded into the United States in the late 1930s, they needed a workshop capable of translating Parisian design into flawless American-made pieces. Oscar Heyman & Brothers emerged as a premier collaborator.

The synergy between the two houses was defined by shared values: precision, coherence of design, and devotion to the beauty of colored stones. Oscar Heyman & Brothers constructed nearly all of the American made invisibly-set jewelry for Van Cleef & Arpels. Heyman's extensive experience in calibré cutting and precise stone setting helped support the ambitious color-driven designs that Van Cleef & Arpels envisioned. They were the only jeweler in the United States that was capable of executing this incredibly intricate technique, a true testament to the quality of their craftsmanship.

Jewels produced through this partnership hold a distinguished place in the history of high jewelry. They unite the creative identity of one of France's most storied houses with the technical brilliance of one of America's finest jewelry ateliers. Rare and meticulously constructed, these jewels are now highly prized by collectors who recognize the unique artistry forged by this transatlantic collaboration.

Lot 5 is a phenomenal example of the historic relationship between Oscar Heyman & Brothers and Van Cleef & Arpels.

5 LEARN MORE

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

Designed as a flower, calibré-cut rubies, marquise, round and baguette-cut diamonds, platinum, signed Van Cleef & Arpels, N.Y., maker's mark (Oscar Heyman & Brothers), numbered, gray Van Cleef & Arpels case

Size/Dimensions: 3.5 x 2.9 cm (1⅜ x 1⅛ in)
Gross Weight: 16.5 grams

$50,000-70,000



5

6 LEARN MORE

VAN CLEEF & ARPELS SAPPHIRE AND DIAMOND 'MYSTERY-SET' FLOWER BROOCH

Designed as a flower, calibré-cut sapphires, round, baguette and tapered baguette-cut diamonds, platinum, signed Van Cleef & Arpels, VCA, NY, numbered, tan Van Cleef & Arpels pouch

Size/Dimensions: 4.4 x 3.2 cm (1¾ x 1¼ in)
Gross Weight: 15.5 grams

$40,000-60,000



6



(two views)

7 LEARN MORE

VAN CLEEF & ARPELS SAPPHIRE 'MYSTERY-SET' RING

Calibré-cut sapphires, platinum (French mark) (partially obscured), signed Van Cleef & Arpels, numbered, brown Van Cleef & Arpels case

Size/Dimensions: US ring size 5¼
Gross Weight: 18.5 grams

$20,000-30,000



8 LEARN MORE

VAN CLEEF & ARPELS SAPPHIRE AND DIAMOND 'MYSTERY-SET' FLOWER BROOCH

Designed as a flower, calibré-cut sapphires, round, baguette, and tapered baguette-cut diamonds, platinum, signed Van Cleef & Arpels, N.Y. numbered, gray Van Cleef & Arpels case

Size/Dimensions: 5 x 2.8 cm (2 x 1⅛ in)
Gross Weight: 15.7 grams

$30,000-50,000

LITERATURE:
Cf. S. Coffin, *Set in Style: The Jewelry of Van Cleef & Arpels,* New York, Cooper-Hewitt, National Design Museum, 2011, p. 126





10



11

9 LEARN MORE

CARTIER DIAMOND AND GOLD 'INDIAN' BRACELET

Rose-cut diamonds, 18k yellow gold (French mark) and 20k gold, 1962, signed Cartier, Paris (partially indistinct), maker's mark (Société Anonyme Cartier), numbered, red Cartier case and outer box

Cartier, 2007: Copy of Certificate of Authenticity

Size/Dimensions: 19.1 x 1.9 cm (7½ x ¾ in)
Gross Weight: 41.6 grams

$30,000-50,000

AMERICAN VISIONARIES: PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

10 LEARN MORE

CARTIER BELLE ÉPOQUE DIAMOND BROOCH

Old and rose-cut diamonds, platinum (partially obscured French mark), circa 1910, signed Cartier Paris, Londres, New York, numbered, red Cartier case

Size/Dimensions: 3.1 cm (1¼ in)
Gross Weight: 10.1 grams

$20,000-30,000

11 LEARN MORE

CARTIER BELLE ÉPOQUE DIAMOND BROOCH

Old, single and rose-cut diamonds, platinum, circa 1910, signed Cartier, numbered

Size/Dimensions: 5.7 x 2.5 cm (2¼ x 1 in)
Gross Weight: 15.0 grams

$30,000-50,000



MARY DUKE BIDDLE

Mary Duke Biddle (née Mary Lillian Duke) was born on November 16, 1887, in Durham, North Carolina, into one of the most influential families of the South. She was the only daughter of Benjamin Newton Duke and the granddaughter of Washington Duke, the tobacco industrialist who built a business empire that shaped the region's economy and the family's lasting fortune.

Mary pursued her studies at Trinity College, which later became Duke University, renamed in honor of her family's benefaction. At the time, Trinity was one of the few Southern academic institutions admitting women. She graduated in 1907 with a degree in English.

Following the tradition of her family, Mary devoted much of her life to charitable giving and cultural enrichment, especially through her support of her alma mater, Duke University. An ardent lover of opera and theater, she was especially drawn to the arts, which became a central focus of her charitable giving.

In 1956, she established the Mary Duke Biddle Foundation, supporting the arts, arts education and non-profits that fostered student success in the Triangle region of North Carolina. She directed that at least half of the income of the foundation should go to Duke University, ensuring the institution she cherished would always have the resources to nurture scholarship, music and the arts. With the support of the foundation, music was established in 1960 as an independent department at Duke, no longer incorporated in the Department of Aesthetic, Art and Music. The foundation went on to contribute more than $650,000 toward the construction of the university's first music building, which opened in 1974 and was named the Mary Duke Biddle Music Building in her honor. Today, her portrait appears in a brightly colored mural inside the music building, where generations of student leaders and musicians pass by each day, a living reminder of her enduring legacy in education and the arts.

Beyond her devotion to music and the arts, Mary also held a lifelong appreciation for jewelry, collecting a beautiful wardrobe of treasured pieces that reflected her elegance. She held a particular love for Cartier, frequenting the Maison's Fifth Avenue salon during her time in New York, finding joy in the craftsmanship of its creations. From diamonds, colored diamonds to lustrous pearls, such as Lot 12, Mary adored jewels of every kind, each reflecting her discerning eye for beauty.



12 LEARN MORE

NATURAL AND CULTURED PEARL AND DIAMOND NECKLACE

Seventy graduated near-round to oval natural and cultured pearls ranging from approximately 9.53 to 5.39 mm, marquise-shaped diamond, platinum, circa 1930 with later adaptations

GIA, 2025, report no. 2235763413: 55 natural pearls, 15 bead cultured pearls, saltwater, no indications of treatment: natural pearls

Size/Dimensions: 52.0 cm (20½ in)
Gross Weight: 36.7 grams

$80,000-120,000

PROVENANCE:
Mary Duke Biddle (1887 - 1960)

PROPERTY FROM THE COLLECTION OF ANNA HELD, THENCE BY DESCENT

Helene Anna Held (1872–1918), known as Anna Held, was a Polish-born stage performer who rose to fame in the United States during the late 19th and early 20th centuries. She began her career in France, singing in Parisian theaters before being discovered by producer Florenz Ziegfeld, who brought her to New York. With her charm, coquettish style and trademark sparkling eyes, Anna quickly became one of Broadway's most celebrated leading ladies. She was recognized for her beauty and charisma, attracting audiences with her spirited stage presence.

Beyond her performances, Anna played a pivotal role in shaping the image of the Ziegfeld Follies, which became one of the most iconic theatrical shows in American entertainment history. Her extravagant costumes, playful persona, and engaging publicity stunts, such as bathing in 40 gallons of milk a day to maintain her complexion, cemented her reputation as both a performer and a cultural figure. During World War I, Anna used her celebrity status to aid France by traveling to the front lines to entertain soldiers where she boosted morale and raised money for the war effort.

Anna left behind a legacy as one of the early Broadway trailblazing entertainers who helped define the glitz, glamour and spectacle of American musical theater.

The present bracelet is formerly from the collection of Anna Held, created by renowned French jewelry house LaCloche Frères. This embroidery-inspired technique embodies both refinement and innovation transforming platinum and diamonds into a work of art that appears delicate, almost textile in nature.

Property from The Collection of Anna Held, Thence by Descent



13 LEARN MORE

AN ELEGANT LACLOCHE FRÈRES BELLE ÉPOQUE DIAMOND AND PLATINUM BRACELET

Of rose and leaf motif imitating petit point, old, round, single and rose-cut diamonds, platinum and 18k white gold (French marks), 1914, signed Lacloche Frères, maker's mark (Magloire Chenu), numbered

Size/Dimensions: 18.0 cm (7⅛ in)
Gross Weight: 62.0 grams

$200,000-300,000

PROVENANCE:
Helene Anna Held (1872 - 1918), thence by descent

LITERATURE:
Cf. L. Mouillefarine and V. Ristelhueber, *Lacloche Joaillers*, Paris, Editions Norma, 2020, p. 79, 81

Property of Mr. and Mrs. John D. Rockefeller 3rd from

The Collection of Sandra Ferry Rockefeller



Sandra Ferry Rockefeller (1935-2024), photograph courtesy of the family



14 LEARN MORE

RAYMOND YARD PAIR OF MULTI-GEM AND DIAMOND PARROT CLIP-BROOCHES

Each designed as a parrot, carved, calibré-cut and round cabochon rubies, carved and calibré-cut sapphires, carved emeralds, round diamonds, yellow gold and platinum, circa 1945, each signed Yard, red Raymond Yard case

Size/Dimensions: each 4.8 x 2.2 cm (1⅞ x ⅞ in)
Gross Weight: 18.6 grams

$20,000-30,000

PROVENANCE:
Mr. and Mrs. John D. Rockefeller 3rd, New York, thence by descent

LITERATURE:
Cf. N. Kuzmanovic, *Yard: The Life and Magnificent Jewelry of Raymond C. Yard*, New York, The Vendome Press, 2007, p. 52

The glamorous designs of Raymond Yard set the standard for American jewelry in the mid-twentieth century. As Yard's reputation for high standards and honest candor grew, clients turned into friends, transcending traditional business relationships. It was in the early years of his career at Marcus & Co. that Yard began his lasting friendship with John D. Rockefeller Jr., one of his earliest supporters when Yard's independent business began in 1922. Yard's relationship with the Rockefellers became a family affair with all of John Jr.'s sons continuing to patronize Yard in the decades that followed.

World War II rationing challenged the Yard's firm to evolve from their traditional, angular, platinum-set jewels of the Art Deco period for more experimental, whimsical designs. This transition inspired the "jelly belly" animal brooches with carved gemstones and decorative details, as seen in the present lot with provenance dating back to Mr. and Mrs. John D. Rockefeller 3rd, thence by descent.





(detail of crown)

15 LEARN MORE

CARTIER DIAMOND AND COLORED DIAMOND WRISTWATCH

Manual movement, baguette and square diamonds, rose-cut colored diamond of a brown hue, platinum (French marks), circa 1950, signed Cartier, numbered

Size/Dimensions: bracelet 12.7 cm (5 in); case 13.00 x 20.00 mm
Gross Weight: 23.0 grams

$7,000-9,000

PROVENANCE:
Mr. and Mrs. John D. Rockefeller 3rd, New York, thence by descent

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

Property of Mr. and Mrs. John D. Rockefeller 3rd from the Collection of Sandra Ferry Rockefeller
Lots 14-17



16 LEARN MORE

CARTIER ART DECO EMERALD AND DIAMOND BRACELET

Rectangular and square step-cut emeralds, marquise, rectangular, square, old and single-cut diamonds, platinum, circa 1925, signed Cartier, numbered, red Cartier case

AGL, 2025, report no. 1151210: four gemstones tested, Colombia, clarity enhancement: insignificant to minor, type: traditional

Size/Dimensions: 16.5 cm (6½ in)
Gross Weight: 37.3 grams

$100,000-150,000

PROVENANCE:
Mr. and Mrs. John D. Rockefeller 3rd, New York, thence by descent

The Rockefeller Kashmir

Few names are as illustrious as *Rockefeller* and *Kashmir*. The former, a surname synonymous with staggering American success, soaring architectural landmarks and generous philanthropy. The latter, a harsh region in the Northern Himalayas at the top of the world where the most precious sapphires ever known were once recovered.

The present lot embodies the best of both – an elegant expression of wealth and taste. Cut as a sugarloaf cabochon of 17.66 carats, the stone is both simple and sophisticated. The earliest known examples of this domed, polished design date back to the 14th or 15th century. While the majority of stones cut in this manner were not suitable for traditional faceting, this sapphire has a rare crystalline clarity and evenness of color. It is the same intense and luminous blue hue that has built the legend of the Kashmiri sapphire.

The renowned American jeweler Raymond Yard's stellar reputation amongst the cognoscenti of New York was thanks in no small part to his friendship with the Rockefeller family. From beautifully crafted jewels to exquisitely rare gemstones, Yard frequently advised on this distinguished client's acquisitions.

In the 1930s, Yard helped John D. Rockefeller Jr. acquire an extraordinary Burmese gem that would eventually be named 'The Rockefeller Sapphire' when it was sold by Christie's in 2001. With a weight of 62.02 carats, the staggering gemstone's rectangular-cut crisp facets echo the famed architecture of the Rockefeller family.

In 1948, Yard was commissioned to create a new mounting for a stunning 18.04 carat gem featuring a stunning Colombian emerald, later named 'The Rockefeller Emerald'. Offered by Christie's in 2017, this notable gemstone became the highest value price per-carat emerald in auction history.

The gemstones acquired by the Rockefeller family were remarkable and the present Kashmir sapphire is magnificently superb. On October 7, 1944, Mr. Yard conducted a personal appraisal of the collection of John D. Rockefeller Jr. and his wife Abby Aldrich Rockefeller where he evaluated this sugarloaf. He recorded that it had been a jewel by Cartier and contained a '*sapphire cut en cabochon accented by diamonds*'. Always efficient in his descriptions, Mr. Yard took an extra moment to add a rare note of distinction for the sapphire. Succinctly, he used his one-word description for the highest quality possible: '*gem*'.

Raymond Yard both witnessed and played a pivotal role in the acquisition of some of the most celebrated gemstones of his time. His praise marks this sapphire as one of the Rockefeller family's finest acquisitions and Christie's is most honored to continue our storied tradition of presenting to the public this family's most precious jewels.

THE ROCKEFELLER KASHMIR



IMPORTANT COLORED STONES FROM THE ROCKEFELLER FAMILY



The Rockefeller Sapphire

62.02 carats, Burma
By Tiffany & Co.

Christie's New York, April 2001



The Rockefeller Emerald

18.04 carats, Colombia, no-oil
By Raymond Yard

Christie's New York, June 2017



(three views)

17 LEARN MORE

THE ROCKEFELLER KASHMIR
A SUPERB CARTIER ART DECO SAPPHIRE AND DIAMOND RING

Sugarloaf cabochon with faceted base of 17.66 carats, single-cut diamonds, platinum, circa 1925, signed Cartier (partially indistinct)

SSEF, 2025, report no. 149722: 17.662 carats, Kashmir, no indications of heating
Gübelin, 2025, report no. 25100138: 17.66 carats, Kashmir, no indications of heating, accompanied by an information sheet on unheated sapphires and an inclusion card
Please refer to the jewelry department for the AGL certificate

Size/Dimensions: US ring size 6
Gross Weight: 6.9 grams

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

PROVENANCE:
Mr. and Mrs. John D. Rockefeller 3rd, New York, thence by descent

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





18 LEARN MORE

VAN CLEEF & ARPELS DIAMOND 'À CHEVAL' EARRINGS

Round diamonds, yellow gold, signed Van Cleef & Arpels, N.Y., numbered, pendants detachable, green Van Cleef & Arpels pouch

Size/Dimensions: 6.4 x 1.4 (2½ x ½ in), without detachable element 2.2 x 1.4 cm (⅞ x ½ in)
Gross Weight: 28.1 grams

$40,000-60,000



19 LEARN MORE

VAN CLEEF & ARPELS DIAMOND 'À CHEVAL' NECKLACE

Round diamonds, yellow gold, signed V.C.A., N.Y., numbered, central v-shaped portion detachable, remaining two sections may be worn as a shorter necklace or pair of bracelets, blue Van Cleef & Arpels envelope pouch

Size/Dimensions: full necklace 40.6 cm (16 in); shortened necklace without the v-shaped portion 33 cm (13 in); each bracelet 17.8 cm (7 in)
Gross Weight: 95.8 grams

$150,000-250,000



(detail of dial)

20

21



20 LEARN MORE

VAN CLEEF & ARPELS RETRO DIAMOND AND GOLD 'METEOR' BRACELET WATCH

Manual movement, round diamonds. 18k yellow and white gold (French marks), circa 1955, bracelet signed Van Cleef et Arpels, NY, maker's mark (Georges Lenfant), numbered, dial and movement signed Movado, brown Van Cleef & Arpels pouch

Size/Dimensions: case 30 mm, bracelet 16.5 cm (6½ in)
Gross Weight: 59.4 grams

$20,000-40,000

LITERATURE:
Cf. Atelier EXB, *The Van Cleef & Arpels Collection, Volume I*, Italy, Grafiche Antiga, 2023, p. 553

21 LEARN MORE

VAN CLEEF & ARPELS DIAMOND 'PALMYRE' BRACELET

Round diamonds, 18k yellow gold (French marks), signed Van Cleef & Arpels, maker's mark, numbered, green Van Cleef & Arpels pouch

Size/Dimensions: 17.8 x 2.0 cm (7 x ¾ in)
Gross Weight: 29.4 grams

$30,000-50,000

22 LEARN MORE

VAN CLEEF & ARPELS DIAMOND 'PALMYRE' NECKLACE

Round diamonds, 18k yellow gold (French mark), signed Van Cleef & Arpels, maker's mark, numbered, black Van Cleef & Arpels envelope pouch

Size/Dimensions: 35.6 cm (14 in)
Gross Weight: 56.6 grams

$50,000-70,000





(two views)

23 LEARN MORE

VAN CLEEF & ARPELS GROUP OF CARNELIAN, CHRYSOPRASE AND DIAMOND JEWELRY

Carnelian and chrysoprase links and plaques, round diamonds, 14k yellow gold (necklace only) and 18k yellow gold (French marks, earrings only), each circa 1970, necklace signed Van Cleef & Arpels N.Y., VCA, NY, maker's mark, numbered, pendant and necklace segments detachable, earrings signed VCA SO (special order), maker's marks (Roger Mathon), gray Van Cleef & Arpels envelope pouch

Size/Dimensions: necklace longest length 66 cm (26 in), shortest length 53.3 cm (21 in); earrings 3.8 x 2.8 cm (1½ x 1⅛ in)
Gross Weight: 206.7 grams

$40,000-60,000

24 LEARN MORE

EMERALD AND DIAMOND RING

Octagonal step-cut emerald of 5.11 carats, epaulette-shaped diamonds, platinum

SSEF, 2025, report no. 144111: 5.119 carats, Colombia, no indications of clarity modification in fissures at the time of testing
Gübelin, 2024, report no. 24082139: 5.11 carats, Colombia, no indications of clarity enhancement, with Information Sheet of untreated emeralds

Size/Dimensions: US ring size 6
Gross Weight: 8.7 grams

$150,000-250,000



25
(two views)



26
(two views)



25 LEARN MORE

CARTIER RUBY AND DIAMOND RING

Oval mixed-cut ruby of 3.67 carats, baguette-cut diamonds, platinum (French mark), signed Cartier, Paris,

AGL, 2025, report no. 1148980: 3.67 carats, Burma,
no gemological evidence of heat

Size/Dimensions: US ring size 7¾
Gross Weight: 5.0 grams

$70,000-100,000

26 LEARN MORE

SAPPHIRE AND DIAMOND RING

Cushion mixed-cut sapphire of 9.99 carats, half moon-shaped diamonds, platinum

Gübelin, 2025, report no. 25052160: 9.99 carats, Ceylon,
no indications of heating, with Information Sheet regarding unheated sapphires

Size/Dimensions: US ring size 5¾
Gross Weight: 9.2 grams

$100,000-150,000

27 LEARN MORE

DAVID WEBB EMERALD, SAPPHIRE, RUBY AND DIAMOND NECKLACE

Round to oval drilled emerald beads, sapphire rondelles, oval cabochon and carved rubies, round and single-cut diamonds, platinum and 18k white gold, signed Webb, numbered, blue David Webb envelope pouch

AGL, 2025, report no. 1150364: an excess of 50% tested at random, Zambia, minor to moderate clarity enhancement, oil-type

David Webb, 2025: Certificate of Authenticity

Size/Dimensions: 40.1 cm (16 in)
Gross Weight: 178.5 grams

$150,000-250,000



(detail of clasp)



28

(two views)



29

28 LEARN MORE

GRAFF COLORED DIAMOND AND DIAMOND RING

Fancy yellow cushion modified brilliant-cut diamond of 15.05 carats, tapered baguette-cut diamonds, yellow gold and platinum, signed Graff, black Graff case

GIA, 2025, report no. 13277991: 15.05 carats, Fancy Yellow, natural color, VVS2 clarity

Size/Dimensions: US ring size 5¾
Gross Weight: 9.1 grams

$150,000-250,000

29 LEARN MORE

A PAIR OF RARE EMERALD AND DIAMOND EARRINGS

Cushion mixed-cut emeralds of 8.88 and 7.46 carats, old-cut diamonds, platinum

AGL, 2024, report no. 8092215: 8.88 carats, Colombia, clarity enhancement: none
SSEF, 2024, report no. 139299: 8.887 carats, Colombia, no indications of clarity modification
AGL, 2024, report no. 8092214: 7.46 carats, Colombia, clarity enhancement: none
SSEF, 2024, report no. 139300: 7.461 carats, Colombia, no indications of clarity modification

Size/Dimensions: 2.7 x 1.1 cm (1 x ⅜ in)
Gross Weight: 14.3 grams

$500,000-700,000



30 LEARN MORE

A PAIR OF EXCEPTIONAL ANTIQUE SAPPHIRE AND DIAMOND EARRINGS

Cushion mixed-cut sapphires of 12.61 and 11.92 carats, old-cut diamonds, platinum, circa 1910

AGL, 2025, report no. 1152091 A and B: 12.61 and 11.92 carats, Kashmir, no gemological evidence of heat, clarity enhancement: none
Gübelin, 2025, report no. 25100112: 12.61 carats, Kashmir, no indications of heating, Royal Blue, with Appendix, Inclusion Card and Information Sheet on Unheated sapphires
Gübelin, 2025, report no. 25100111: 11.92 carats, Kashmir, no indications of heating, Royal Blue, with Appendix, Inclusion Card and Information Sheet on Unheated sapphires
SSEF, 2025, report no. 149419: 12.609 and 11.922 carats, Kashmir, no indications of heating

Size/Dimensions: 1.9 x 1.3 cm (¾ x ½ in)
Gross Weight: 12.1 grams

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

These earrings have directly descended in the same family for over a century.

The term *Royal Blue* is reserved for the most illustrious sapphires. This color term can only be applied to sapphires that exhibit exceptional color within a very specific range of medium to moderately deep tone together with a vivid saturation. These stones must not have undergone any enhancement through heat treatment as well. The present lot combines this coveted color with the most prestigious sapphire origin, Kashmir, in a large gem in excess of 16 carats. It is a remarkable example suitable for the most discerning collectors.

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



PROPERTY FORMERLY FROM THE COLLECTION OF BARBARA AND FRANK SINATRA

Prior to their names becoming synonymous with elegance and influence, Barbara and Frank Sinatra were two individuals characterized by modest origins with a desire to create something meaningful out of life.

Francis Albert Sinatra, known as Frank Sinatra, was born in Hoboken, New Jersey on December 12, 1915, the only child of Italian immigrants Dolly and Marty Sinatra. His mother, a strong-willed midwife and political organizer, instilled in him confidence and drive, while his father, a former boxer turned firefighter, taught him discipline. As a boy, Sinatra was often in trouble at school and around the neighborhood. He found escape in music, idolizing Bing Crosby and dreaming of fame. By his teens, he was singing in local bars and on small radio stations, his rich voice already hinting at the power that would one day captivate the world. When he joined Tommy Dorsey's Orchestra in the early 1940s, his smooth, heartfelt delivery earned him the nickname "The Voice," marking the arrival of this soon to be towering figure.

Barbara Blakeley, born in Bosworth, Missouri, on March 10, 1927. She grew up amid the quiet rhythms of Midwestern life then moved to California after high school. Barbara found success as a model and social figure in Palm Springs and Beverly Hills. Her marriage to Zeppo Marx of the famed Marx Brothers, introduced her to the world of entertainment and philanthropy. However, it was her own intelligence and empathy that made her a part of California's social landscape, admired not only for her beauty but for her quiet strength.

Barbara and Frank met in the late 1960s in Palm Springs at a soirée hosted by the "Rat Pack" elite. At the time, Frank was already a legend; Barbara, who was known for her charm and tact, was admired for her independence. Their connection grew slowly, marked by friendship and shared values.

They married in July 1976, embarking on what would become one of the most enduring and genuine partnerships. Barbara brought serenity and balance to Sinatra's later years, creating a space where the world's most famous crooner could simply be himself.

The Sinatra partnership extended beyond companionship, it became a platform for giving. In 1986, Barbara founded the "Barbara Sinatra Children's Center" in California, a project that would come to define their shared legacy. Barbara's focus was on healing and protection, inspired by her empathy for children's suffering and her access to influential circles. Frank's deep empathy, rooted in his working-class experiences, found new expression through the center's mission. Benefit concerts, galas, and private donations were distributed from their joint efforts with funds supporting not only the center but also veterans' programs, hospitals, and educational programs.

Following Frank's passing in 1998, Barbara continued to chair the foundation, ensuring that the Sinatra name remained synonymous not only with music and style but also with compassion and civic responsibility. She never remarried, instead dedicating the next two decades to philanthropy, spearheading wellness initiatives for at-risk youth across California. Until her passing in 2017, she maintained the foundation's guiding authority and continued to be deeply committed to the values she and Frank had shared.

Barbara and Frank's story is one of transformation, of how love, purpose and generosity can transcend fame. Through the Barbara Sinatra Children's Center and their enduring charitable foundations, their spirit continues to resonate throughout every act of kindness performed in their name.

Christie's is honored to present this sentimental symbol of Frank's devotion to Barbara, an important 20.60 carat diamond originally given to her as an engagement ring.

Opposite: Barbara and Frank Sinatra
Harry Langdon/Archive Photos/Getty Images





(two views)

31 LEARN MORE

AN IMPORTANT DIAMOND

Emerald-cut diamond of 20.60 carats, accompanied by a later platinum and triangular-shaped diamond setting

GIA, 2025, report no. 2195301718: 20.60 carats, D color, VVS1 clarity, Type IIa

Size/Dimensions: US ring size 5¼
Gross Weight: 15.5 grams

$800,000-1,200,000

PROVENANCE:
Barbara and Frank Sinatra
Sotheby's New York, Magnificent Jewels, 4 December 2018, Sale N09951, Lot 134 (Diamond only)
Sotheby's New York, Magnificent Jewels, 8 June 2023, Sale N11265, Lot 68 (Diamond only)



32
(two views)

32 LEARN MORE

AN IMPRESSIVE SAPPHIRE AND DIAMOND RING

Cushion mixed-cut sapphire of 16.23 carats, old-cut diamonds,
platinum and yellow gold

AGL, 2025, report no. 1151842: 16.23 carats, Kashmir,
no gemological evidence of heat, clarity enhancement: none,
accompanied by Appendix on Royal Blue sapphires
SSEF, 2024, report no. 135292: 16.235 carats, Kashmir,
no indications of heating, Royal Blue, accompanied by Appendix letter
in a leather portfolio
Gübelin, 2023, report no. 2312208: 16.23 carats, Kashmir,
no indications of heating, with Appendix and Information Sheet on
Unheated sapphires

Size/Dimensions: US ring size 6
Gross Weight: 14.3 grams

$500,000-700,000

The term *Royal Blue* is reserved for the most illustrious sapphires. This color term can only be applied to sapphires that exhibit exceptional color within a very specific range of medium to moderately deep tone together with a vivid saturation. These stones must not have undergone any enhancement through heat treatment as well. The present lot combines this coveted color with the most prestigious sapphire origin, Kashmir, in a large gem in excess of 16 carats. It is a remarkable example suitable for the most discerning collectors.



33
(two views)

33 LEARN MORE

AN IMPORTANT RUBY AND DIAMOND RING

Oval mixed-cut ruby of 7.47 carats, shield-shaped diamonds,
platinum and yellow gold

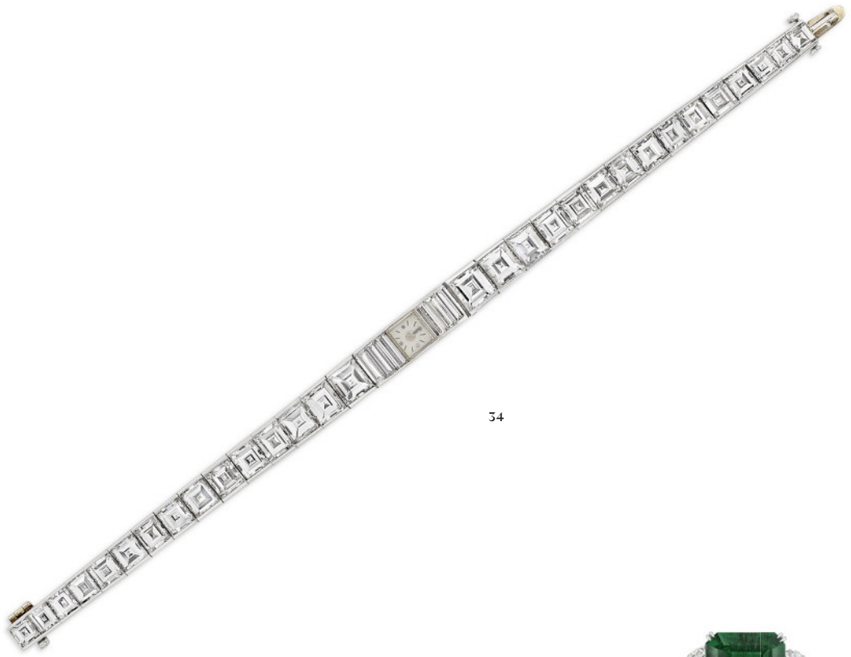
Gübelin, 2024, report no. 24112150: 7.47 carats, Mozambique,
no indications of heating, Crimson Red, with Appendix, Inclusion Card and
Information Sheets on Crimson Red rubies, Mozambique rubies and
Unheated rubies
AGL, 2025, report no. 1151929: 7.47 carats, Mozambique,
no gemological evidence of heat, clarity enhancement: none, with Appendix

Size/Dimensions: US ring size 5½
Gross Weight: 5.4 grams

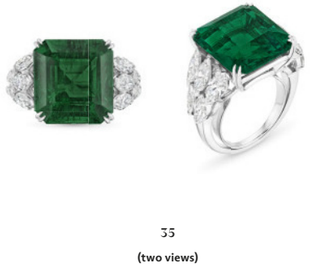
$250,000-300,000

The discovery of considerable deposits on the African continent has revolutionized the market for the much revered ruby. Excellent stones sourced from the mines of Mozambique now command the respect of top jewelry maisons and experienced collectors alike. The best examples of these rubies have come to rival stones from historical sources both in demand and value. The central ruby of the present lot is of impressive size and has been given the rare *Crimson Red* award by the Gübelin Gem Laboratory for its pure red hue and high degree of clarity. It is a wonderful representative of this new classic source.





34

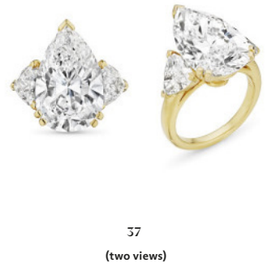


35

(two views)



36



37

(two views)

34 LEARN MORE

JAEGER-LECOULTRE DIAMOND WRISTWATCH

Manual movement, square and baguette-cut diamonds, platinum,
circa 1955, movement signed Le Coultre, Swiss

Size/Dimensions: 17.2 cm (6¾ in)
Gross Weight: 36.8 grams

$20,000-30,000

35 LEARN MORE

HARRY WINSTON EMERALD AND DIAMOND RING

Rectangular emerald-cut emerald of 11.03 carats, marquise-shaped diamonds,
platinum, signed Winston

AGL, 2025, report no. 1145552: 11.03 carats, Colombia, insignificant to minor
clarity enhancement, traditional type

Size/Dimensions: measures as US ring size 5½, however, due to sizer
fits as US ring size 4
Gross Weight: 11.1 grams

$250,000-350,000

36 LEARN MORE

HARRY WINSTON DIAMOND CLUSTER EARRINGS

Marquise brilliant-cut diamonds of 3.35 and 3.02 carats, pear brilliant-cut
diamonds ranging from 3.42 to 2.42 carats, platinum,
maker's mark (Jacques Timey), navy Harry Winston pouch

GIA, 2025, report no. 14296675: 3.42 carats, D color, SI1 clarity
GIA, 2025, report no. 14296004: 3.35 carats, D color, SI1 clarity
GIA, 2025, report no. 14296683: 3.33 carats, D color, VS1 clarity
GIA, 2025, report no. 14296677: 3.27 carats, D color, VS2 clarity
GIA, 2025, report no. 14296679: 3.09 carats, D color, VS2 clarity
GIA, 2025, report no. 14296671: 3.09 carats, E color, SI1 clarity
GIA, 2025, report no. 14295999: 3.02 carats, D color, VS1 clarity
GIA, 2025, report no. 14296674: 3.02 carats, E color, SI1 clarity
GIA, 2025, report no. 14296672: 2.83 carats, D color, VVS2 clarity
GIA, 2025, report no. 14296680: 2.42 carats, D color, VS1 clarity, Potential?

Size/Dimensions: 3.4 cm (1⅜ in)
Gross Weight: 18.5 grams

$250,000-350,000

PROVENANCE:
Christie's, Geneva, 19 May 2005, Sale 1327, Lot 382

37 LEARN MORE

CARTIER DIAMOND RING

Pear brilliant-cut diamond of 9.14 carats, triangular-shaped diamonds,
18k yellow gold (French mark), signed Cartier,
maker's mark (Société de Fabrication de Haute Joaillerie), numbered

GIA, 2025, report no. 6525916704: 9.14 carats, D color,
Internally Flawless, Type IIa

Size/Dimensions: US ring size 5½
Gross Weight: 8.3 grams

$400,000-600,000



38

(two views)



39



38 LEARN MORE

HARRY WINSTON DIAMOND RING

Marquise brilliant-cut diamond of 8.54 carats, tapered baguette diamonds, platinum, signed Winston

GIA, 2025, report no. 1232774608: 8.54 carats, I color, SI2 clarity

Size/Dimensions: US ring size 7½
Gross Weight: 8.4 grams
$50,000-70,000

39 LEARN MORE

HARRY WINSTON DIAMOND BROOCH

Pear, marquise, baguette and round diamonds, platinum, 1957, unsigned, black Harry Winston case

Harry Winston, 2025: Copy of Certificate

Size/Dimensions: 6.0 x 5.0 cm (2⅜ x 2 in)
Gross Weight: 26.6 grams
$30,000-50,000

40 LEARN MORE

HARRY WINSTON DIAMOND BRACELET

Round, marquise, baguette and tapered baguette-cut diamonds, platinum, 1947, unsigned, maker's mark (François Tavernier)

Harry Winston, 2025: Copy of Certificate

Size/Dimensions: 18.4 x 2.5 cm (7¼ x 1 in)
Gross Weight: 104.2 grams
$100,000-150,000



Max and Cecile Draime, photograph courtesy of the Draime family

MAX AND CECILE DRAIME

For Max and Cecile Draime, collecting art was a practice driven by passion and personal connection. Throughout their elegant home, a diverse array of paintings and drawings were hung in intriguing configurations and conversations, complemented by table-top sculptures and framed prints. These were artworks that Max and Cecile loved, pieces that they found personally engaging and inspiring, which speak directly to their encyclopedic tastes.

A forward-thinking industrialist, Max was the founder of Stoneridge, building it from an operation with just five employees and a small factory in Orwell, Ohio, to a renowned global manufacturer, delivering essential components for automotive, agricultural and off-highway vehicles. Anticipating the shift towards electronic elements in vehicles, Max steered the company to diversify its offerings in the late 1980s, future-proofing Stoneridge and expanding its operations around the globe. Cecile was with him throughout the development of the company—having met while students at Kent State University, where Cecile and her twin sister Jean were well-known on campus for their musical talents, the pair married in 1959 and remained together for almost fifty years, until Max's passing in 2006.

Throughout their life together, Max and Cecile were generous philanthropists. They were active benefactors of The Butler Institute of American Art in Youngstown, not far from their home in Warren, northeastern Ohio, providing funds for the acquisition of historically important paintings, contributing towards the renovation of the museum's buildings and new construction projects, and also purchasing and donating artworks directly to the collection. Max and Cecile were also firm supporters of their alma mater, Kent State University, funding several scholarships and projects over the years.

The Draimes began to build their art collection in earnest during the 1990s. As friends and family have noted, the couple loved art for its own sake, and did not set out with a proscribed program of acquisition in mind. Instead, each purchase was driven by instinct and Max and Cecile's own personal reactions and connections to a piece. The Draimes were expansive in their interests, open to different styles, media and genres, and found great joy in discovering new artists. In many cases, this led Max and Cecile to make non-traditional acquisitions, choosing lesser-known artists who had yet to find a footing in the market, or looking to an underappreciated side of an established artist's practice, uncovering hidden gems in the process.

In certain cases, artworks from their collection stood as a markers of important moments in their lives—Marc Chagall's *Les fiancés à l'ange rouge*, for example, was purchased as an anniversary gift from Max to Cecile—while others record the places they travelled together, and the artists they encountered on their journey. The result is a highly personal, kaleidoscopic collection that features works by artists including Pablo Picasso, Pierre Soulages, Joan Miró, Jean Dubuffet, Wifredo Lam, Henri Le Sidaner, Maurice de Vlaminck, and Larry Rivers.

Max and Cecile's passion for collecting special objects extended beyond the thoughtfully chosen art in their home, and this is evident in Cecile's wonderfully curated jewelry collection. Having established a strong relationship with the renowned jewelry house, Tiffany & Co., the Draimes acquired dazzling pieces directly from New York, Palm Beach and San Francisco Tiffany & Co. boutiques. With a focus on colorful gemstones and bright diamonds, Cecile's collection highlights electric blue Paraiba tourmalines, vibrant orange garnets and the perfect shade of purplish blue that Tiffany & Co. tanzanite jewelry is known for. In addition to colorful gemstones, the lively collection showcases some of the houses most iconic diamond forward styles.

The Draimes' abiding interest in art was complemented by a shared passion for gardening. Drawing inspiration from renowned gardens and estates around the world, Max and Cecile worked closely with the landscape artist James Gilmore to design a botanical oasis in Warren, installing specially constructed terraces, water features and follies that reshaped the landscape around their home, adding a carefully selected array of new plants to complement the old beeches, oaks and dogwoods on the property. "Our very first garden, when we were young, was about the size of our small living room rug," Cecile remembered in an interview with Architectural Digest in 2007. "Despite its severe limitations, we decided to see just what we could make of it. We soon ran out of space. Now, with all the love and passion given over the years to our garden, look where it is."

As with their home, the gardens were filled with art—while wandering through the extensive grounds, visitors could encounter monumental sculptures by Henry Moore, Fernando Botero, Lynn Chadwick, Clement Meadmore and Manolo Valdés, each piece thoughtfully chosen and precisely placed within the gardens. The interaction between these artworks and their carefully cultivated surroundings brought a new power and intrigue to the spaces they inhabited, giving the gardens "so much of their personality," Cecile explained. As a result, the Draimes were diligent in their choice of sculpture, often spending extended periods of time hunting for the right work. The acquisition of Moore's Reclining Figure, for example, was a purchase years in the making, with Max and Cecile searching tirelessly for an example of the British sculptor's extensive oeuvre that they felt would best suit the garden and anchor their collection. The sculpture's arrival and placement on the lower terrace of the Draime estate was marked by a great celebration, in which the couple hosted a concert and dinner for 400 guests in the grounds.

Christie's is honored to present selections from The Max and Cecile Draime Collection across its sales in London, Paris and New York through the fall of 2025 and spring 2026. Together, these artworks stand as a testament to the dedication and passion of this remarkable couple, and are a tribute to Max and Cecile's partnership and enduring love of art.



PARAÍBA TOURMALINES

First discovered in 1989 in the Brazilian state of Paraíba, these remarkable tourmalines immediately captivated gem enthusiasts with their vivid, electric hues - colors unlike anything seen before in the gem world. Their radiant hues arise from trace elements of copper and manganese, giving them an almost neon luminosity that sets them apart as some of the most coveted gemstones on earth. While later deposits were uncovered in Mozambique and Nigeria, the earliest stones from Brazil remain unmatched for their extraordinary saturation and glow.

Tiffany & Co. was among the first to recognize the rarity and beauty of these new Brazilian gems, securing exceptional access to the original Paraíba material soon after its discovery. True to its legacy of artistry and excellence, Tiffany selected only the finest examples, stones that embodied the pure, luminous intensity of the Paraíba's earliest finds.



41 LEARN MORE

A RARE TIFFANY & CO. TOURMALINE AND DIAMOND NECKLACE

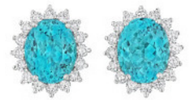
Triangular modified brilliant-cut Paraíba tourmaline of 13.54 carats,
round, pear, and square-shaped diamonds, platinum,
pendant signed Tiffany & Co., necklace numbered,
black Tiffany & Co. case and envelope pouch

AGL, 2025, report no. 1150953: 13.54 carats, Paraiba variety, Classic Brazil,
Note: this color variety of tourmaline is commonly the result of a
relatively low temperature heating process, color stability: excellent
Please refer to the jewelry department for the Gübelin report

Size/Dimensions: necklace 38.1 cm (15 in), pendant 1.9 cm (¾ in)
Gross Weight: 46.0 grams

$400,000-600,000

Property from the Collection of Max and Cecile Draime



42 LEARN MORE

A PAIR OF FINE TIFFANY & CO. TOURMALINE AND DIAMOND EARRINGS

Oval modified brilliant-cut Paraíba tourmalines of 3.45 and 3.19 carats,
round diamonds, platinum, signed Tiffany & Co.

AGL, 2025, report no. 1150952 A and B: 3.45 and 3.19 carats, Paraiba variety, Classic Brazil,
Note: this color variety of tourmaline is commonly the result of a relatively low temperature
heating process, color stability: excellent
Please refer to the jewelry department for the Gübelin report

Size/Dimensions: 1.5 x 1.2 cm (⅝ x ½ in)
Gross Weight: 9.7 grams

$120,000-180,000

LITERATURE:
J. Loring, *Tiffany's Palm Beach*, New York, Harry N. Abrams, Inc., 2005, p. 268

Please note that *Tiffany's Palm Beach* by John Loring features an image of
Cecile Draime wearing Lot 42.

JEAN SCHLUMBERGER: A PRE-TIFFANY MASTERPIECE

From an early age, Jean Schlumberger was an alchemist of imagination, translating any fleeting imagination into beauty through his drawings. Despite his family's disapproval of his professional pursuit for the arts, Schlumberger remained loyal to his ardent love for art and design. Without formal art training, he left for Paris in his early twenties, determined to pursue his creative endeavors in one of the most sophisticated cities in the world.

In Paris, he began designing whimsical costume jewelry for his circle of fashionable and affluent friends. In 1937, his unique designs caught the attention of legendary Italian fashion designer Elsa Schiaparelli, who invited him to join her firm as head of button and jewelry design. Working for Schiaparelli, Schlumberger created designs that were far more than mere buttons. His sensational creations of animals, insects, fruits and seashells beautifully adorned with Schiaparelli's couture gowns and hats, embracing the avant-garde spirit of the era.

By 1938, Schlumberger had begun to experiment with precious metal and gemstones. After serving in the French army during World War II, he moved to New York where he co-founded a jewelry salon with his business partner, Nicholas Bongard. In this new venture, he created imaginative pieces inspired by the various landscapes he visited during his worldwide travels. Every piece began as a meticulous hand sketch, which later transformed into an exquisite piece of jewelry that brought nature to life.

Among his early masterpieces was the 'Trophée de Vaillance' that he designed for his close friend Diana Vreeland in 1941. Comprising a surrealist assemblage of an armor, shield and arrows set with amethysts, diamonds and rubies, the brooch served as a visual homage to a dream Vreeland once recounted about the architecture of Place Stanislas. Vreeland wholeheartedly fell in love with the brooch, so deeply that she always kept it by her night stand.

Yet that was not the end of Schlumberger's exploration of the chivalric motifs. A few years later, in 1948, Schlumberger realized the present lot, the 'Flèches' brooch, another one-of-a-kind jewel employing a color palette and motifs reminiscent of the one he had designed for Vreeland. Emanating golden arrows in multiple directions from a sculptural amethyst-clustered center, it captured the fantastical spirit that defined Schlumberger's creative vision, balancing between whimsy and elegance. It was among his series of masterpieces of imaginative jewels that ultimately led to his invitation to join Tiffany & Co. where he spearheaded his own studio, a chapter of his career that he is the most known for today.

The present lot was later included in the retrospective *Jean Schlumberger: 20 Years of Jewels and Objects d'Art* held at the Wildenstein Gallery in November 1961, organized by Schlumberger's longtime client and friend, Jacqueline Kennedy. To this day, the brooch remains as an exceptionally rare example from Schlumberger's pre-Tiffany years, a true treasure that captures the creative genius of his early years.



43 LEARN MORE

JEAN SCHLUMBERGER AMETHYST, SAPPHIRE AND DIAMOND 'FLÈCHES' CLIP-BROOCH

Of arrow motif, variously-shaped amethysts, round sapphires, single-cut diamonds, yellow and white gold, 1948, signed Schlumberger

Size/Dimensions: 9.8 x 8.6 cm (3⅞ x 3⅜ in)
Gross Weight: 71.8 grams

$50,000-70,000

EXHIBITED:
New York, Wildenstein Gallery, *Jean Schlumberger. 20 Years of Jewels and Objets d'Art*, no. 8, November 1-11, 1961

LITERATURE:
Bijoux de Jean Schlumberger, Presentation par Diana Vreeland, edited by Franco Maria Ricci, Milan, 1976, p. 39
M. Garie, C. Bizot, E. Posseme, H. David-Weill, The Jewels of Jean Schlumberger, New York, Harry N. Abrams Inc., 2001, p. 150





(detail of reverse)



44

(two views)



45

(clip detail)



45

·44 LEARN MORE

DIAMOND RING

Emerald-cut diamond of 10.05 carats, platinum

GIA, 2025, report no. 5232494719: 10.05 carats, D color, Flawless, excellent polish and symmetry

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

$400,000-800,000

45 LEARN MORE

SUZANNE BELPERRON DIAMOND 'TONNEAU' CLIP AND TURQUOISE BEAD NECKLACE

Old-cut diamonds, platinum and 18k white gold (French marks), circa 1932 - 1955, maker's marks (Société Groëné et Darde, partially indistinct), accompanied by three strands of graduated round turquoise beads measuring approximately 14.30 to 6.60 mm with a white gold clasp, purple Belperron envelope pouch

Belperron, 2014: Certificate of Authenticity (clip)
Belperron, 2018: Manufacturer's Affadavit (necklace)

Size/Dimensions: clip 3.2 x 2.2 cm (1¼ x ⅞ in); necklace 45.7 cm (18 in)
Gross Weight: 188.2 grams

$40,000-60,000

LITERATURE:
Cf. S. Raulet, O. Baroin, *Suzanne Belperron*, Antique Collectors Club Ltd., Woodbridge, Suffolk, UK, 2011, p. 93 (clip)

Please note that the 'Tonneau' clip is circa 1932 - 1955 and the turquoise beads strung by Belperron are of later addition.



Photograph of Madeleine Haas Russell, by Berenice Abbott, with permission from the family

MADELEINE HAAS RUSSELL

Born into a prominent San Francisco family, Madeleine Haas Russell (1915-1999) was orphaned at the age of 12 and raised by her aunt and uncle. The early loss of her parents left both Madeleine and her brother, William Haas, a substantial inheritance. Rather than retreating to the comforts of their upbringing, the siblings viewed their fortune as a means to serve others, in keeping with their family's longstanding tradition of civic engagement and commitment to community.

A shared sense of purpose culminated in 1940 with the founding of Columbia Foundation – one of California's earliest philanthropic institutions. At a time when family foundations were rare, with only two established in the West Coast prior, Madeleine and William made a deliberate decision to pioneer an organization that charted a new course for philanthropy. The foundation initially supported a wide-range of causes, from scientific research to civil liberties. After William passed away in 1943, Madeleine shifted focus to the intersection of philanthropy and public life, channeling the foundation's resources towards progressive political causes including nuclear disarmament, educational access and civil rights.

Madeleine's commitment to community engagement extended well beyond her work with the foundation. In recognition of her civic dedication, she was appointed by President John F. Kennedy to lead the State Department Reception Center in San Francisco, overseeing invited guests during their official visits to the United States – a role she held for seven years. To her, civic engagement was not separate from charitable work. Rather, it was a natural extension of it – another avenue of shaping a more just and inclusive society.

Since Madeleine's passing in 1999, her legacy has continued to resonate across the cultural, political and civic landscapes she helped shape. Although Columbia Foundation closed in 2013, its more than seven decades of endless support to the world has maintained a lasting impact. Today, she is remembered not only for her pioneering role in progressive philanthropy but also for the intention she brought to every part of her life. Among the many things she cherished was jewelry, which she loved not merely as accessories, but as a form of personal expression. She was especially drawn to the works of Suzanne Belperron, whose avant-garde designs resonated deeply with the qualities Madeleine possessed herself.



46 LEARN MORE

SUZANNE BELPERRON MULTI-GEM AND GOLD 'WAVE' CUFF BRACELET

Oval ruby, sapphire and emerald cabochons, 18k yellow gold (French mark), circa 1955-1970, maker's mark (Darde et Fils, partially obscured)

Size/Dimensions: continuous inner circumference 14.6 cm (5¾ in), inner diameter 5.3 cm (2⅛ in)
Gross Weight: 47.1 grams

$50,000-70,000



47 LEARN MORE

SUZANNE BELPERRON DIAMOND BANGLE BRACELET

Round, old, baguette, inversely-set and triangular diamonds, platinum (French marks), circa 1935

Size/Dimensions: inner diameter 5.3 cm (2⅛ in); inner circumference 17.1 cm (6¾ in)
Gross Weight: 65.8 grams

$100,000-150,000

PROVENANCE:
Christie's, New York, 8 December 1992, Sale 7546, Lot 416

Joy in Design: Property from an Important Private Collection
Lots 47-51



48 LEARN MORE

JAQUES & MARCUS ANTIQUE DIAMOND NECKLACE

Old-cut diamonds, yellow gold and platinum, circa 1885, signed J&M

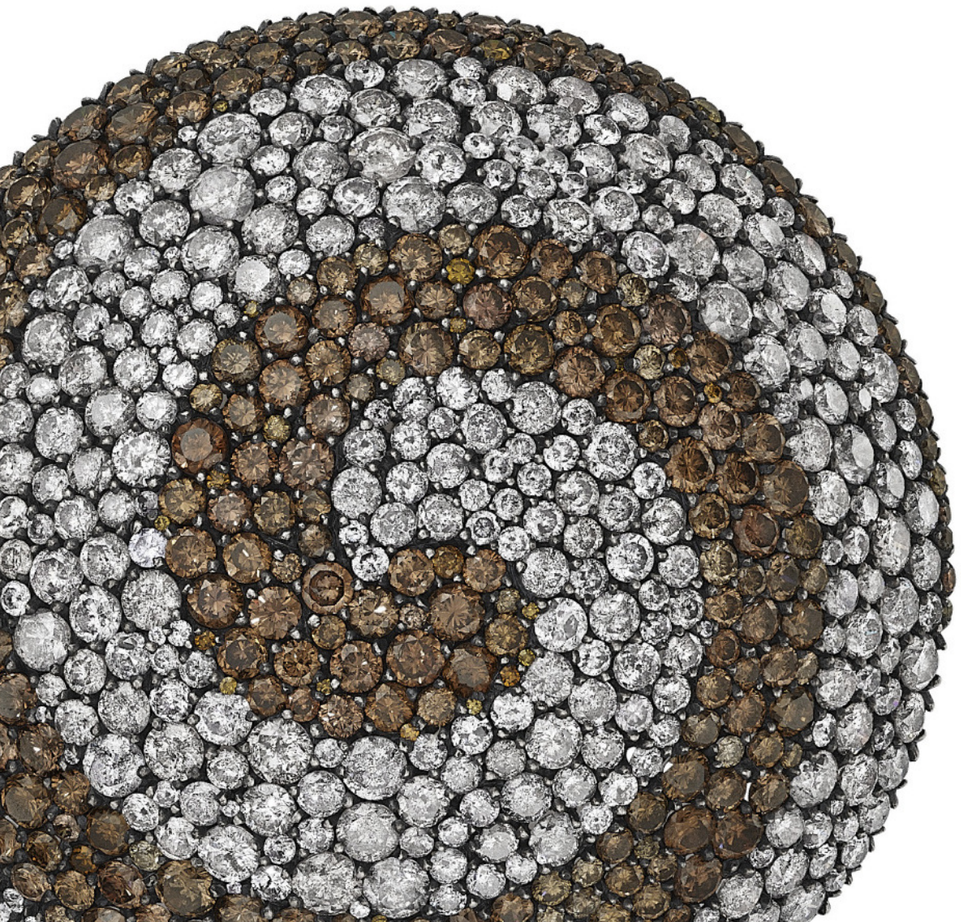
Size/Dimensions: 38.7 cm (15¼ in)
Gross Weight: 58.8 grams

$120,000-180,000

The storied history of Marcus & Co. – and all that came before – begins in Europe and takes shape amid the hustle and bustle of New York City. One key figure, Herman Marcus, together with his family, serves as the connecting thread through each partnership that ultimately led to the establishment of Marcus & Co.

Jaques & Marcus was a collaboration between George Jaques and William Marcus. From 1878 to 1892, the pair worked to establish themselves as artistic jewelers celebrated for their craftsmanship, technical innovation, and the thoughtful use of diamonds and vibrant colored stones. At the time, Union Square was the center of New York's jewelry trade, and competition was fierce. With leading houses such as Tiffany & Co. nearby, Jaques & Marcus distinguished themselves by collaborating with artists and sculptors, continually pushing the boundaries of jewelry design.

In 1892, George Jaques withdrew from the partnership, and the Marcus family enterprise began to evolve once more. Surviving examples of Jaques & Marcus jewelry are rare today, making Lot 48 an exceptional piece from this pivotal period in the history of Marcus & Co.



J A R

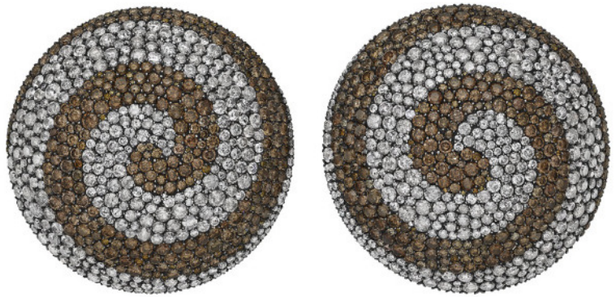
Born in New York City in 1943, Joel Arthur Rosenthal earned a degree in art history and philosophy at Harvard University before moving to Paris to pursue a life in the arts. It was first at his needlepoint store where Rosenthal developed his talent for working with color, attracting the attention of designers including Hermès, Valentino, and Bulgari.

Quickly developing his natural talents as a self-taught jeweler, Rosenthal solidified his place in the jewelry pantheon that is Place Vendôme in 1977 when he opened his Parisian boutique with his partner, Pierre Jeannet. The only thing identifying his boutique are his discretely placed initials: JAR. A rare privilege, only few clients have the opportunity to behold the masterpieces that await inside.

JAR is celebrated for his exceptional artistry and technical brilliance, the quality of his craftsmanship harkening to a bygone time. His bold use of color and unconventional gemstone pairings result in jewels with striking architectural depth and scale, often taking inspiration from the natural world. As a true artist, JAR redefines the boundaries of jewelry design.

With fewer than 100 pieces crafted annually, JAR jewels are amongst the most coveted in the world. Jewelry collectors remain eager, anticipating each new and unpredictable design.

Beyond adorning his refined clientele and record-breaking museum exhibitions, the rare auction appearances of JAR jewels offer one of the few chances to witness and own the magic of his extraordinary creations.



49 LEARN MORE

A PAIR OF IMPRESSIVE JAR COLORED DIAMOND AND DIAMOND 'SPIRAL' EARRINGS

Of spiral motif, round brown and gray diamonds and diamonds,
18k yellow gold (French mark) and blackened silver, signed JAR, Paris, pink JAR case

Size/Dimensions: 4.8 x 4.8 cm (1⅞ x 1⅞ in)
Gross Weight: 55.3 grams

$200,000-300,000

LITERATURE:
Cf. *JAR Paris I*, Paris, Art Books International, 2002, no. 16

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









(detail of reverse)

50 LEARN MORE

A PAIR OF EXQUISITE JAR MULTI-GEM, COLORED DIAMOND AND DIAMOND EARRINGS

Oval-shaped fire opal and spessartite garnet, round rubies, brown diamonds and diamonds, 18k yellow gold (French marks) and blackened silver, signed JAR, Paris, pink JAR case

Size/Dimensions: 4.5 x 4.2 cm (1¾ x 1⅝ in)
Gross Weight: 34.7 grams

$150,000-200,000

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



51 LEARN MORE

A PAIR OF SPECTACULAR JAR GARNET 'ORANGE PEEL' BROOCHES

Designed as the top and bottom of an orange peel, round orange garnets, blackened silver and yellow gold, each signed JAR, Paris, pink JAR case

Size/Dimensions: one brooch 5.3 x 3.4 cm (2⅛ x 1⅜ in); one brooch 5.0 x 4.1 cm (2 x 1⅝ in)
Gross Weight: 57.1 grams

$100,000-150,000



(three views)

52 LEARN MORE

JAR COLORED DIAMOND RING

Round faceted dome-shaped brown diamond, inversely-set rose-cut brown diamonds, 18k rose gold and silver, signed JAR

Size/Dimensions: measures approximately as a US ring size 4¾, due to design may fit up to a US ring size 5
Gross Weight: 12.8 grams

$100,000-150,000

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



~53 LEARN MORE

JAR CORAL BEAD NECKLACE

Graduated coral rondelle beads, 18k yellow gold (French mark), signed JAR, Paris

Size/Dimensions: 14½ in (36.8 cm)
Gross Weight: 257.6 grams

$20,000-30,000

~Please note that this lot is made from or contains organic material that may be endangered, protected, or otherwise regulated. This lot will be restricted for purchase to bidders residing in the United States. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping as well as import or export of property containing such protected or regulated material.





(three views)

54 LEARN MORE

JAR SPINEL, DIAMOND AND GOLD RING

Cushion-cut spinel, round diamonds, 18k yellow gold (French marks) and silver, signed JAR, Paris, pink JAR case

AGL, 2025, report no. 1152206: Tajikistan, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: US ring size 6
Gross Weight: 21.9 grams

$70,000-100,000



55 LEARN MORE

A PAIR OF MAGNIFICENT JAR RUBY AND DIAMOND EARRINGS

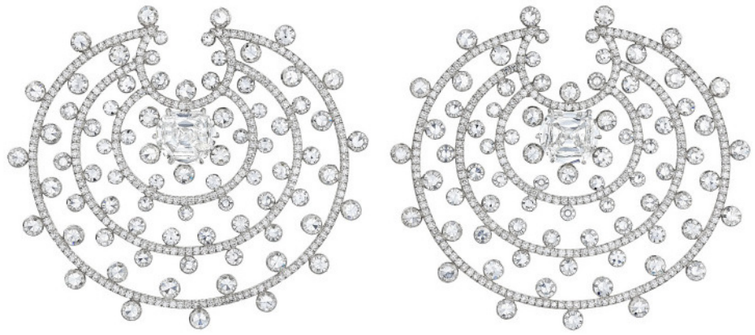
Cushion, oval, pear and round rubies, round diamonds, 18k yellow gold and blackened silver, signed JAR, pink JAR pouch

Size/Dimensions: 4.4 x 3.1 cm (1¾ x 1¼ in)
Gross Weight: 27.0 grams

$400,000-600,000







56 LEARN MORE

A PAIR OF IMPORTANT JAR DIAMOND EARRINGS

Modified half-moon brilliant-cut diamonds of 2.76 and 2.63 carats,
round diamonds, platinum, unsigned, pink JAR case

GIA, 2025, report no. 2235749715: 2.76 carats, G color, VS2 clarity
GIA, 2025, report no. 2235749735: 2.63 carats, G color, SI1 clarity

Size/Dimensions: 5.8 x 5.4 cm (2¼ x 2⅛ in)
Gross Weight: 33.9 grams

$200,000-300,000



57 LEARN MORE

A PAIR OF ELEGANT JAR AQUAMARINE, EMERALD AND DIAMOND EARRINGS

Aquamarine briolette-shaped drops, round emeralds and diamonds,
18k rose gold and blackened silver (French mark), signed JAR, Paris, pink JAR case

Size/Dimensions: 6.0 x 3.4 cm (2⅜ x 1⅜ in)
Gross Weight: 28.2 grams

$120,000-180,000





58
(two views)



59



58 LEARN MORE

BAYCO EMERALD AND DIAMOND RING

Round mixed-cut emerald of 2.60 carats, round emeralds and diamonds, platinum and 18k yellow gold (Italian marks), maker's mark, brown Bayco case

AGL, 2025, report no. 1151693: 2.60 carats, Colombia, clarity enhancement: none

Size/Dimensions: US ring size 5¾
Gross Weight: 10.3 grams
$60,000-80,000

59 LEARN MORE

BAYCO EMERALD AND DIAMOND EARRINGS

Square emerald-cut emeralds of 2.11 and 2.00 carats, pear-shaped diamonds, platinum and yellow gold, maker's mark, brown Bayco case

AGL, 2025, report no. 1151694 A and B: 2.11 and 2.00 carats, Colombia, minor clarity enhancement, modern type

Size/Dimensions: 1.9 x 1.9 cm (¾ x ¾ in)
Gross Weight: 11.5 grams
$40,000-60,000

60 LEARN MORE

BOUCHERON SAPPHIRE, EMERALD AND DIAMOND 'MAGIE' NECKLACE

Pear brilliant-cut diamond of 1.04 carats, round sapphires and emeralds, round and pear-cut diamonds, 18k white gold (French mark), signed Boucheron, maker's mark (Société Boucheron), numbered, purple Boucheron case and outer box

GIA, 2007, report no. 14728742: 1.04 carats, D color, VS1 clarity

Size/Dimensions: 36.8 cm (14½ in)
Gross Weight: 203.4 grams
$40,000-60,000

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



61
(two views)



62



63

•61 LEARN MORE

COLORED SAPPHIRE AND DIAMOND RING

Oval modified brilliant step-cut pinkish orange colored sapphire of 9.35 carats, round and pear-shaped diamonds, 18k white and yellow gold

SSEF, 2022, report no. 123445: 9.359 carats, padparadscha, Ceylon, no indications of heating, with appendix letter on exceptional padparadschas

Size/Dimensions: US ring size 5¾
Gross Weight: 8.6 carats
$50,000-70,000

62 LEARN MORE

TIFFANY & CO., JEAN SCHLUMBERGER MULTI-GEM AND DIAMOND 'AFRICAN CAT' BROOCH

Designed as a cat, yellow and purple round sapphires, pear-shaped tsavorite garnets, round diamonds, 18k yellow gold and platinum, signed Tiffany & Co., Schlumberger Std., numbered

Tiffany & Co., 2019: Retail Replacement Valuation

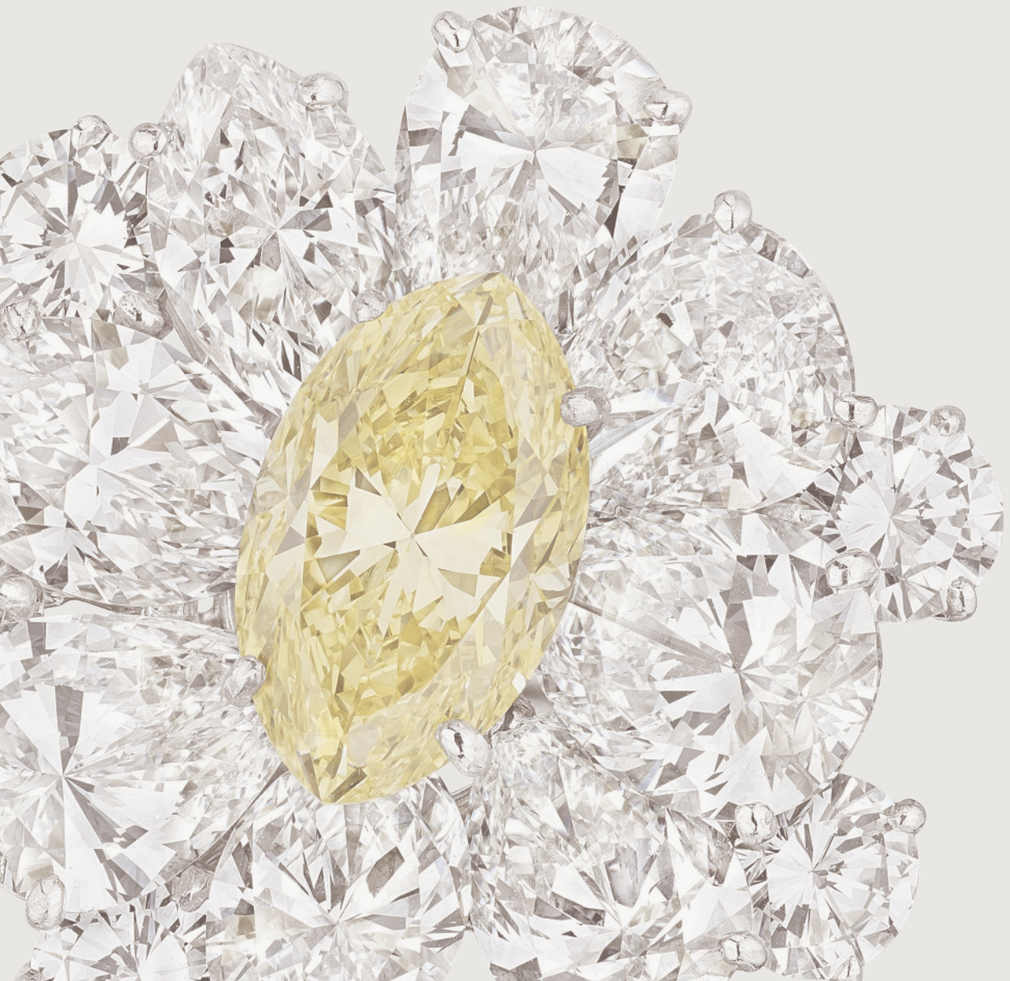
Size/Dimensions: 7.9 x 4.0 cm (3 x 1½ in)
Gross Weight: 81.2 grams
$40,000-60,000

63 LEARN MORE

VAN CLEEF & ARPELS MULTI-GEM AND DIAMOND NECKLACE

Oval-shaped pink tourmalines, bullet-shaped amethyst cabochons, chrysoprase plaques, round diamonds, 18k yellow gold (French mark), circa 1975, signed Van Cleef & Arpels, maker's mark (Jean-Claude Duhem), numbered, navy Van Cleef & Arpels envelope pouch

Size/Dimensions: 38.7 cm (15¼ in)
Gross Weight: 145.8 grams
$40,000-60,000



PROPERTY FORMERLY FROM THE COLLECTION OF ELIZABETH TAYLOR

Few women have so seamlessly united the worlds of cinema, glamour and personal adornment as Elizabeth Taylor. More than just a screen legend, she was a woman of remarkable complexity. She was an exceptional actress, a passionate humanitarian and a symbol of timeless beauty and strength.

Elizabeth Rosemond Taylor was born in London in 1932 to American parents. She was brought to California at the beginning of World War II, where her violet eyes immediately drew attention from the film studios. Signed at the age of ten she was raised in the Golden Age of Hollywood. Taylor screen debuted in the 1942 comedy *There's One Born Every Minute* then was cast in her first starring role at the age of 12 in *National Velvet* (1944). By the early 1950s, she had become a luminous star.

By the 1960s, Taylor surpassed the boundaries of the studio system and became a force of her own. Her performance in Cleopatra (1963) was more than a role, but a declaration of her independence. The movie was more than a cinematic event, it was a cultural phenomenon. The film's lavish production and her romance with Richard Burton brought Taylor into a new realm of celebrity status, while her commanding presence on screen revealed her as both artist and modern celebrity.

Taylor's true legacy extends far beyond the camera. In her later years, she transformed her fame into a platform for purpose. She used her influence to champion causes close to her heart, best known for her pioneering work of HIV/AIDS awareness. She co-founded the American Foundation for AIDS Research and later established The Elizabeth Taylor AIDS Foundation in 1991. Her activism added a new dimension to her legacy, one defined not only by cinematic brilliance but by compassion and courage.

Taylor also became renowned for her discerning eye as a collector of exquisite jewelry. From a young age, she was fascinated by color and craftsmanship, captivated by the beauty of a gemstone. Over time, this fascination evolved as she studied design, learned the provenance of historic pieces and developed relationships with the great houses of jewelry, Bulgari, Cartier, and Van Cleef & Arpels. Her jewels were more than accessories, they were intimate companions that marked the milestones of her life. She received them as tokens of love from her husbands, but she also acquired them for herself, celebrating moments of independence and resilience.

Through her performances, activism and her personal resilience, Elizabeth Taylor redefined what it meant to be a star. She became a reminder that true artistry lies not only in talent but in the capacity to transform, to endure and to move audiences across generations.

The present ring was a gift from Eddie Fisher on the occasion of Elizabeth Taylor's 30th birthday on February 27, 1962. Christie's had the pleasure of offering this ring in the 2011 record breaking auction "The Collection of Elizabeth Taylor". Christie's is honored to once again present this beloved Bulgari colored diamond and diamond ring formerly from the magnificent jewelry collection of Elizabeth Taylor.



(two views)

64 LEARN MORE

BULGARI COLORED DIAMOND AND DIAMOND RING

Fancy vivid yellow marquise brilliant-cut diamond of 2.62 carats, pear, marquise and round diamonds, platinum, 1961, unsigned

GIA, 2025, report no. 2135583237: 2.62 carats, Fancy Vivid Yellow, natural color, VVS1 clarity, potentially Internally Flawless

Size/Dimensions: US ring size 7¼
Gross Weight: 11.6 grams

$120,000-180,000

PROVENANCE:
Elizabeth Taylor (1932-2011)
Christie's, New York, The Collection of Elizabeth Taylor: The Legendary Jewels, Evening Sale, 13 December 2011, Sale 2623, Lot 53

LITERATURE:
A. Triossi, *Between Eternity And History, Bvlgari, From 1984 To 2009, 125 Years Of Italian Jewels,* Milan, Skira, 2009, pl. 245





(alternate view - not to scale)



(detail of brooch - not to scale)



(detail of brooch - not to scale)



MID-CENTURY CONVERTIBLE JEWELRY

The restrictions and rations of World War II spurred jewelry designers into a wave of innovation when faced with a scarcity of metal and gemstones, wartime austerity in disposable income, and the desires of women taking on new roles in the workforce. Jewelers had to do more with less, leading to a rise in convertible jewelry: pieces that can be worn in multiple ways, serving multiple purposes. Designs became mechanically ingenious, featuring hidden hinges, clasps, and screw mechanisms that allowed parts to detach or reconfigure easily. Women working by day and socializing by night could transform their jewels to suit the occasion. The present lot, a glamourous emerald and diamond necklace with removable elements that can be separated into two brooches, is an example of such innovation.

Convertible jewelry predates the war, but popular messaging about supporting the troops and avoiding excess amplified its appeal. The retro glamour of the era with an aesthetic leaning towards bolder, sculptural curves was dramatic yet optimistic, mirroring the hope of recovery. After the war, as prosperity returned, the demand for the practicality of convertible jewelry declined, but the ingenuity of wartime design left a lasting mark on mid-century jewelry trends. The legacy of convertible jewelry is one of adaptability, resilience, and innovation, much like the women who wore it.

65 LEARN MORE

EMERALD AND DIAMOND CONVERTIBLE NECKLACE

Oval and round emerald cabochons, old and baguette diamonds, platinum and 18k white gold (French marks), circa 1950, elements detachable for a variety of wear

Size/Dimensions: necklace with removable element 35.5 cm (14 in); necklace without removable element 33.6 cm (13¼ in); one brooch with removable element 9.5 x 5.7 cm (3¾ x 2¼ in), without removable element 7.6 x 2.8 cm (3 x 1⅛ in); one brooch 7.6 x 2.5 cm (3 x 1¼ in)
Gross Weight: 163.2 grams

$50,000-70,000



John and Joan Harley Hotchkiss, wearing Lot 66, at the 2012 LACMA Collector's Committee Gala Dinner
Stefanie Keenan/WireImage/Getty Images

JOAN HARTLEY HOTCHKIS

Born on September 2, 1937, Joan Hartley Hotchkis showed an extraordinary love for the arts from a young age. After graduating from Endicott College in Massachusetts, she followed her passion to New York, beginning her career at an international auction house where she immersed herself in various disciplines in the arts. Later, she relocated to Los Angeles, where she advanced within the firm to become the Vice President of Communications and Promotion.

It was in the same city where she met her lifelong partner, John, a Los Angeles businessman and co-founder of Trust Company of the West and investment firm Hotchkis & Wiley. In the spring of 1982, they fell in love at first sight at a Dodgers game, where they both had been invited by Peter O'Malley, then President of the Los Angeles Dodgers, and his wife, Annette. It was the beginning of their thirty-four beautiful years of marriage. During the marriage, Joan became stepmother to four children, one of whom began her career at Christie's in New York and London, much like Joan herself.

The connection between the couple extended far beyond love. Both shared an unwavering commitment to philanthropy. Coming from a family with a longstanding tradition of patronage, John wholeheartedly supported Joan's charitable endeavors. Over the years, they became instrumental in shaping the cultural landscape of Los Angeles through their generous giving, supporting various institution such as the Los Angeles Opera, Los Angeles Philharmonic and the Music Center. In particular, in the early 2000s, Joan took on the role as the President of the Blue Ribbon, the women's organization of the Music Center, demonstrating exceptional leadership and cultural patronage.

As much as Joan is remembered for her remarkable philanthropic leadership, she is equally admired for her elegant style and refined taste. At her stunning residences in Bel Air, Pasadena and St. Malo, she maintained a beautiful wardrobe of pieces acquired at various times of her life, each of which she cherished and frequently wore at the various events she attended as a patron of the arts. From the Bulgari Ruby and Diamond Earrings to David Webb Diamond Necklace, the pieces embody mid-century aesthetic that remains both timeless and elegant, commemorative of her unique style that belonged to no one else.



66 LEARN MORE

MARINA B GROUP OF GOLD, BLACKENED GOLD AND DIAMOND 'ONDA' CHOKER NECKLACES

Round diamonds, 18k yellow gold and blackened 18k yellow gold, 1981 (blackened gold choker), blackened gold choker signed Marina B., Italy, maker's mark, numbered, each gold choker signed Marina B., Suisse, each with maker's marks (single station slightly indistinct), each numbered

Size/Dimensions: each flexible inner diameter 8.2 cm (3¼ in), flexible inner circumference 30.4 (12 in)
Gross Weight: 270.8 grams

$30,000-50,000

LITERATURE:
Cf. V.J. de Witt, *Marina B: The Art of Jewellery Design*, Italy, Skira Editore S.p.A., 2003, p. 17



(two views)

67 LEARN MORE

SAPPHIRE AND DIAMOND RING

Rectangular emerald-cut sapphire of 12.80 carats, round sapphire cabochons, baguette-cut diamonds, platinum

AGL, 2025, report no. 1151916: 12.80 carats, Ceylon, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: US ring size 4½
Gross Weight: 10.2 grams

$40,000-60,000

Elegant Jewels from the Collection of Joan Hartley Hotchkis
Lots 66-71



68 LEARN MORE

DAVID WEBB DIAMOND NECKLACE

Round diamonds, 18k yellow gold and platinum, signed Webb, black David Webb case

Size/Dimensions: 34.2 cm (13½ in)
Gross Weight: 194.2 grams

$60,000-80,000





(detail of clasp)

69 LEARN MORE

BULGARI SAPPHIRE, DIAMOND, EMERALD AND CULTURED PEARL CHOKER NECKLACE

Oval-shaped sapphires, round diamonds, square and fancy-shaped emeralds, round cultured pearls, signed Bvlgari, numbered, 18k yellow gold, brown Bulgari envelope pouch

Size/Dimensions: inner circumference 33.0 cm (13 in)
Gross Weight: 104.8 grams

$30,000-50,000

Elegant Jewels from the Collection of Joan Hartley Hotchkis
Lots 66-71



70 LEARN MORE

SAPPHIRE AND DIAMOND EARRINGS

Cushion mixed-cut sapphires of 4.11 and 3.30 carats, round sapphires, old-cut and round diamonds, yellow gold, circa 1960

Gübelin, 2025, report no. 25110022: 4.11 carats, Kashmir, no indications of heating, with Information Sheet on Unheated sapphires and Inclusion Card
Gübelin, 2025, report no. 2511021: 3.30 carats, Kashmir, no indications of heating, with Information Sheet on Unheated sapphires and Inclusion Card
AGL, 2025, report no. 1151858 A and B, Kashmir, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: 2.5 x 2.8 cm (1 x 1⅛ in)
Gross Weight: 27.0 grams

$120,000-180,000



71 LEARN MORE

BULGARI RUBY AND DIAMOND EARRINGS

Oval and cushion mixed-cut rubies, pear and round diamonds, platinum and 18k white gold, circa 1960, signed Bvlgari, brown Bulgari case

AGL, 2025, report no. 1151790 A and B: twenty-four gemstones (an excess of 50% tested at random), Burma, no gemological evidence of heat

Size/Dimensions: 3.8 x 2.5 cm (1½ x 1 in)
Gross Weight: 26.1 grams

$70,000-100,000





(two views)



(illustrated unmounted)

72 LEARN MORE

AN IMPRESSIVE COLORED DIAMOND RING

Fancy deep brown orange emerald-cut diamond of 63.93 carats, 18k rose gold

GIA, 2023, report no. 5234077687: 63.93 carats, Fancy Deep Brown Orange, natural color, VS1 clarity

Size/Dimensions: US ring size 5¾
Gross Weight: 22.4 grams

$600,000-800,000



73 LEARN MORE

CARTIER DIAMOND, ONYX AND EMERALD GIRAFFE BROOCH

Round diamonds, polished onyx plaques, round emeralds, 18k yellow gold (French marks), signed Cartier, maker's mark, (partially obscured), numbered

Size/Dimensions: 7.6 cm (3 in)
Gross Weight: 31.8 grams

$50,000-70,000

LITERATURE:
Cf. Coleno, N. *Amazing Cartier: Jewelry Design since 1937*, Editions du Regard, Paris, 2009, pg. 95



74 LEARN MORE

VAN CLEEF & ARPELS EMERALD, RUBY AND DIAMOND BROOCH

Carved emeralds and round emerald beads, carved rubies and round ruby beads, round diamonds, yellow gold, 1964, signed Van Cleef & Arpels N.Y, numbered, green Van Cleef & Arpels pouch

Size/Dimensions: 5.0 x 5.0 cm (2 x 2 in)
Gross Weight: 34.8 grams

$30,000-50,000



VAN CLEEF & ARPELS BALLERINAS

Since its earliest years, Van Cleef & Arpels has drawn profound inspiration from the art of dance. The firm's relationship with ballet began in the 1920s, when Louis Arpels, an ardent admirer of the art form, would frequently attend performances at the Opéra Garnier, along with his nephew Claude. The two immersed themselves in the grace and elegance of ballet, a poetry of motion that would later inspire the house's timeless motif.

It was in the early 1940s that the emblematic ballerina motif made its debut, following the opening of Van Cleef & Arpels' first New York boutique in 1939. The creations emerged from the collaboration between the Rubel Brothers of Rubel Frères, jewelers who had worked with the maison since 1915, and designer Maurice Duvalet, who studied the gestures and poise of classical ballet. Crafted in the house's New York workshop, the first set of ballerina brooches translated the elegance of ballet into wearable miniature sculptures.

These enchanting brooches depicted ballerinas mid-dance, with rose-cut diamond faces and brightly colored gem-set tutus. Many were inspired by famous dancers of the time such as Anna Pavlova and Marie-Anne de Cupis de Camargo.

The ballerina brooches soon became a sensation, adorning some of the most fashionable women of the era, including Marjorie Merriweather Post and Barbara Hutton. Around the same time, Claude Arpels befriended the choreographer George Balanchine, who was so captivated by the ballerina jewels displayed in the Van Cleef & Arpels boutique's windows that he was inspired to create a ballet based on them. In 1967, Balanchine premiered *Jewels*, a non-narrative performance in three acts, titled *Emerald, Rubies* and *Diamonds,* each with dancers reminiscent of Van Cleef & Arpels' bejeweled ballerinas.

The production of ballerina brooches gradually came to an end in the 1960s, although the motif has periodically reemerged in the firm's recent creations, paying homage to the grace of the originals. To this day, the motif remains highly coveted among Van Cleef & Arpels collectors and connoisseurs worldwide.



75 LEARN MORE

VAN CLEEF & ARPELS TURQUOISE, RUBY AND DIAMOND 'BALLERINA' BROOCH

Designed as a ballerina, oval turquoise cabochons, oval-shaped rose and single-cut diamonds, yellow gold, circa 1940, signed Van Cleef & Arpels, NY, numbered, brown Van Cleef & Arpels pouch

Size/Dimensions: 6.4 x 5.1 cm (2½ x 2 in)
Gross Weight: 28.2 grams

$80,000-120,000

LITERATURE:
Cf. D. Healy, P. Proddow, *American Jewelry: Glamour and Tradition*, New York, Rizzoli International Publications, Inc., 1987, p. 147
Cf. Paris Galleria, *Van Cleef & Arpels*, Paris, Diffusion Paris-Musées, 1992, p. 151
Cf. É. Possémé, *Van Cleef & Arpels: The Art of High Jewelry*, Paris, Les Arts Décoratifs, 2012, p. 133
Cf. É. Possémé, *Van Cleef & Arpels: When Elegance Meets Art*, Paris, Musées Des Arts Décoratifs, 2018, p.133
Cf. L. Ettlinger Gross, *Brooches Timeless Adornment*, New York, Rizzoli International Publications, Inc., 2008, p. 103



76 LEARN MORE

VAN CLEEF & ARPELS DIAMOND AND GOLD 'BALLERINA' BROOCH

Designed as a ballerina, variously-shaped rose, round and single-cut diamonds, yellow gold, circa 1955, signed V.C.A., N.Y., numbered (slightly obscured), brown Van Cleef & Arpels pouch

Size/Dimensions: 7.3 x 6.9 cm (2⅞ x 2¾ in)
Gross Weight: 28.3 grams

$100,000-150,000

LITERATURE:
Cf. D. Healy, P. Proddow, *American Jewelry: Glamour and Tradition*, New York, Rizzoli International Publications, Inc., 1987, p. 147
Cf. Paris Galleria, *Van Cleef & Arpels*, Paris, Diffusion Paris-Musées, 1992, p. 151
Cf. É. Possémé, *Van Cleef & Arpels: The Art of High Jewelry*, Paris, Les Arts Décoratifs, 2012, p. 133
Cf. É. Possémé, *Van Cleef & Arpels: When Elegance Meets Art*, Paris, Musées Des Arts Décoratifs, 2018, p.133
Cf. L. Ettlinger Gross, *Brooches Timeless Adornment*, New York, Rizzoli International Publications, Inc., 2008, p. 103





77 LEARN MORE

HARRY WINSTON DIAMOND CLUSTER EARRINGS WITH UNSIGNED DIAMOND PENDANTS

Pear and marquise-shaped diamonds, platinum, maker's mark;
accompanied by pear brilliant-cut diamonds of 10.27 and 10.07 carats, platinum

GIA, 2024, report no. 6505040567: 10.27 carats, D color, Flawless, Type IIa, excellent polish and symmetry
GIA, 2025, report no. 2235480320: 10.07 carats, D color, Flawless, Type IIa, excellent polish and symmetry

Size/Dimensions: 4.1 x 1.9 cm (1⅝ x ¾ in); without pendants 1.9 x 1.9 cm (¾ x ¾ in)
Gross Weight: 21.6 grams

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

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



78

(two views)



79



80

78 LEARN MORE

VAN CLEEF & ARPELS DIAMOND RING

Pear modified brilliant-cut diamond of 3.67 carats, baguette and tapered baguette-cut diamonds, platinum, circa 1950, signed Van Cleef & Arpels, N.Y., numbered

GIA, 2025, report no. 6237758922: 3.67 carats, H color, SI2 clarity

Size/Dimensions: US ring size 5
Gross Weight: 11.8 grams

$30,000-50,000

79 LEARN MORE

VAN CLEEF & ARPELS DIAMOND BROOCH

Emerald, round, single and baguette-cut diamonds, platinum, circa 1955, signed Van Cleef & Arpels, N.Y., numbered, navy Van Cleef & Arpels pouch

Size/Dimensions: 4.4 x 4.1 cm (1¾ x 1⅝ in)
Gross Weight: 21.7 grams

$25,000-35,000

80 LEARN MORE

VAN CLEEF & ARPELS DIAMOND NECKLACE

Round, single and baguette-cut diamonds, platinum, circa 1955, signed V.C.A, N.Y. (heavily obscured), numbered (partially obscured), black Van Cleef & Arpels envelope pouch

Size/Dimensions: 35.6 cm (14 in)
Gross Weight: 76.5 grams

$120,000-180,000

BROOKE ASTOR

Brooke Astor (1902 – 2007) was an American philanthropist and socialite best remembered for her lasting impact on New York City. Born to Mabel Cecile Hornby Howard and John H. Russell Jr., 16th Commandant of the U.S. Marine Corps, her father's military career moved the family around the world before she returned to the Washington, D.C. area to finish her education.

In 1953, Brooke married Vincent Astor, son of John Jacob Astor IV, and great-great grandson of John Jacob Astor, America's first multi-millionaire. Although their marriage was brief, with Vincent passing away in 1959, Mrs. Astor never remarried and she remained committed to her husband's charitable work as head of the Vincent Astor Foundation. Mrs. Astor's dedication to philanthropy changed the landscape of New York City for the better.

Mrs. Astor reasoned that because so much of the Astor fortune had been made in New York City real estate over the last two centuries, it should be put to use for New Yorkers. Her grants supported museums, libraries, hospitals, schools, youth clubs, elderly homes, animal welfare and countless other institutions for the betterment of New York's civic society. Often favoring less glamorous initiatives, such as new pipes or air conditioning units for public buildings, Mrs. Astor was committed to giving where it was needed most, regardless of how fashionable the cause may seem.

Mrs. Astor's most well-known causes included the Metropolitan Museum of Art, the New York Zoological Society, and the New York Public Library. Grateful for her philanthropic dedication, many institutions named grand ballrooms and entryways in her honor. One such place where Mrs. Astor's influence can be felt at the Metropolitan Museum of Art's peaceful Astor Court, a Chinese garden courtyard named in her honor, influenced by her childhood years spent in China.

With an influence that extended beyond New York City and throughout the United States, Mrs. Astor received the National Medal of Arts in 1988 and the Presidential Medal of Freedom in 1998. Her contributions to New York City were recognized by the New York Landmarks Conservancy, which named her as a "living landmark" in 1996.

Born during what has since come to be known as the Gilded Age, Mrs. Astor witnessed tremendous change and evolution in New York City. Her long lifespan endured the transition from her grandmother by marriage, Mrs. William Backhouse Astor, ruling over society and its Four Hundred Families to beyond the dot-com bubble and into the 21st century. A holdover from a bygone era, Mrs. Astor was undoubtedly the last of her kind. Her funeral was attended by icons of finance, politics, arts and media, coming together to mourn a bastion of New York City life. Christie's is pleased to offer at auction the present diamond 'À Cheval 11-Row' bracelet, a coveted jewel by Van Cleef & Arpels from the collection of Brooke Astor.

Opposite: Brooke Astor photographed for Town & Country Magazine wearing Lot 81 with her dachshund, Freddy, in 1981
Norman Parkinson Archive/Iconic Image



81 LEARN MORE

VAN CLEEF & ARPELS DIAMOND 'À CHEVAL 11-ROW' BRACELET

Round diamonds, platinum, circa 1970, signed Van Cleef & Arpels, NY, numbered, brown Van Cleef & Arpels case

Size/Dimensions: 18.4 cm (7¼ in)
Gross Weight: 110.3 grams

$150,000-250,000

PROVENANCE:
Brooke Astor (1902 – 2007)
Sotheby's, New York, 24-25 September 2012, Property From the Estate of Brooke Astor, Sale N08890, Lot 884





82



83

Property of a West Coast Collector
Lots 81-87



82 LEARN MORE

SAPPHIRE AND DIAMOND BROOCH, MOUNTED BY CARTIER

Cushion mixed-cut sapphire of 7.11 carats, baguette and round diamonds, 18k white gold (French marks), circa 1950, signed Cartier Monture, maker's mark (Société Anonyme Cartier), red Cartier case and outer box

AGL, 2025, report no. 1151617: 7.11 carats, Burma, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: 3.4 cm (1⅜ in)
Gross Weight: 12.6 grams

$30,000-50,000

83 LEARN MORE

CARTIER DIAMOND AND SAPPHIRE BRACELET

Round and baguette-cut diamonds, square and rectangular-shaped sapphires, platinum, signed Cartier, numbered, red Cartier pouch

Size/Dimensions: inner diameter 5.2 cm (2⅛ in); inner circumference 14.6 cm (5¾ in)
Gross Weight: 56.6 grams

$50,000-70,000

PROVENANCE:
Bonhams, New York, 9 April 2014, Lot 185

84 LEARN MORE

DIAMOND NECKLACE

Pear, marquise and round diamonds, platinum

Size/Dimensions: 40.6 cm (16 in)
Gross Weight: 112.5 grams

$120,000-180,000



COLOR CONNOISSEUR

The colored gems emerald, sapphire and spinel have been closely associated with nobility for millennia. Their symbolic use in royal raiment and regalia are a visible display of wealth and authority. From Cleopatra's obsession with Egyptian emeralds, to the frequent references to precious sapphire amongst ancient Roman and Greek texts, these stones have been treasured. Though often misunderstood in the past, spinel appears prominently amongst the most revered royal objects of the British monarchy. Today this fascination continues and the demand for exceptional examples grows ever stronger.

Christie's is proud to present the spectacular emerald, sapphire and spinel rings featured in the Property of a West Coast Collector. What distinguishes this particular aspect of the collection is the collector's extraordinary eye for exquisite color combined with excellent quality. Chosen for their subtle interplay of hue, saturation, and brilliance, these three gemstones speak to a collecting philosophy of both connoisseurship and expertise.

Lot 87 showcases an impressive emerald-cut Colombian emerald. With minimal inclusions, gemological testing has concluded there is 'no evidence of clarity enhancement' meaning the traditional methods of improving clarity present in virtually all emeralds were avoided. Weighing 7.64 carats, this emerald has a lively green color thanks to trace elements like chromium and vanadium. "No oil" emeralds of high quality from the famed Colombian mines such as Muzo and Chivor are becoming increasingly rare and sought after.

Lot 86, the Sapphire and Diamond Ring, features a deep blue sapphire of 12.70 carats hailing from Sri Lanka. The incredible gem lore from the island of Ceylon, to use the more historical name, is known the world over. Though a great many gem varieties are recovered, none is more renowned than sapphire where the famed "cornflower blue" stones have been recovered for centuries. This example has been cut in a highly desirable and seldom seen emerald-cut shape. Devoid of any heat treatment and expertly faceted, it is an excellent example of important sapphires from this region.

Lot 85 boasts a vividly saturated pink-red spinel cut into a remarkably lively oval shape. While spinel has been mined for well over 2,000 years in locales such as Tajikistan and Burma, this particular stone was found in the newest source of Mahenge, Tanzania. Discovered in the early 2000s, spinels from this region are sought after due to their intense color and excellent clarity. Impressively, Mahenge spinels have set a new standard against which all spinels are measured and this superb gem exemplifies this quality.



85
(two views)



86
(two views)

Property of a West Coast Collector
Lots 81-87



(two views)

85 LEARN MORE

SPINEL AND DIAMOND RING

Oval mixed-cut spinel of 10.95 carats, round diamonds, 18k rose gold

AGL, 2024, report no. 1142600: 10.95 carats, Classic Tanzania,
no gemological evidence of heat, clarity enhancement: none

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

$120,000-180,000

86 LEARN MORE

SAPPHIRE AND DIAMOND RING

Rectangular-cut apphire of 12.70 carats, round diamonds,
platinum and 14k white gold

AGL, 2025, report no. 1151537: 12.70 carats, Ceylon,
no gemological evidence of heat

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

$120,000-180,000

PROVENANCE:
Sotheby's, Geneva, 11 November 2015, Sale GE1505, Lot 324 (Sapphire only)

87 LEARN MORE

EMERALD AND DIAMOND RING

Rectangular emerald-cut emerald of 7.64 carats, epaulette-shaped diamonds,
platinum and 14k yellow gold

AGL, 2025, report no. 1152034: 7.64 carats, Colombia, no clarity enhancement

Size/Dimensions: US ring size 5¾
Gross Weight: 10.1 grams

$150,000-250,000



Elaine Wynn wearing Lot 92 at the Breakthrough Prize in 2024
Lester Cohen/Getty Images

Elaine

THE COLLECTION OF ELAINE WYNN

Arts patron, philanthropist and hospitality entrepreneur, Elaine Wynn (1942-2025) is remembered for her heart as much as her style. Known as one of the last doyennes of old-world glamour and the 'Queen of Las Vegas', Elaine transformed her adopted city with her eye for art, architecture and style. Her personal collection reflects that same instinctive sensibility, bringing together masterpieces of visual art, design, fashion and jewelry, altogether capturing the life of a woman dedicated to the enduring power of beauty.

In Las Vegas, Los Angeles and throughout America, Elaine played a vital role in advocating for education and the arts. In addition to establishing the Elaine P. Wynn & Family Foundation to support community organizations, her leadership roles included chairing the University of Nevada, Las Vegas Foundation, co-chairing Nevada's Blue Ribbon Education Reform Task Force, serving as president of the State Board of Education in Nevada, and serving on the national board of Communities in Schools, supporting underserved youth across America.

In addition to supporting Las Vegas' Smith Center for the Performing Arts, Elaine was also a major supporter of the Alvin Ailey American Dance Theater, and President Barack Obama appointed her to the board of trustees of the Kennedy Center for the Performing Arts in 2010. As one of the Los Angeles County Museum of Art's greatest champions, she made indelible contributions whilst also serving as its board's co-chair. In 2024, it was announced that Wynn would co-chair a partnership between LACMA and the proposed Las Vegas Museum of Art, filling a crucial gap in Las Vegas as the largest city in America without an art museum. For Wynn, access to education and art was always at the fore.

Elaine's legacy is one of incomparable taste and a passion for beauty in all aspects of her life. The reputation of Elaine's art collection precedes her and her jewelry collection is equally worthy of recognition. With jewels that speak to the taste of a woman who presented with poise and power, high-impact diamonds and bursts of color from richly saturated colored gemstones are showcased in Lots 88 through 95. Featuring jewels by notable designers including Bulgari, David Webb, Graff and Harry Winston, Christie's is honored to present Elaine: The Collection of Elaine Wynn.



88



89



88 LEARN MORE

DAVID WEBB MULTI-GEM AND DIAMOND 'STREAMER' EARRINGS

Oval-shaped blue, pink, orange and yellow sapphires, oval-shaped green tourmalines, round diamonds, 18k yellow gold and platinum, signed David Webb, numbered, brown David Webb case and outer box

Size/Dimensions: 6.0 x 1.5 cm (2⅜ x ⅝ in)
Gross Weight: 40.6 grams

$20,000-30,000

LITERATURE:
Cf. R. Peltason, *The Art of David Webb: Jewelry and Culture,* Rizzoli, 2023, p. 203

89 LEARN MORE

EMERALD AND DIAMOND CUFF BRACELET

Round mixed cut emerald, round emeralds, briolette, faceted round bead and round diamonds, 18k white gold

AGL, 2025, report no. 1149606: Colombia, minor clarity enhancement, traditional type

Size/Dimensions: inner diameter 5.0 cm (2 in); inner circumference 13.3 cm (5¼ in)
Gross Weight: 87.9 grams

$60,000-80,000

90 LEARN MORE

GRAFF DIAMOND AND EMERALD 'SUPERSTAR' WRISTWATCH

Quartz movement, square, round, tapered baguette and rectangular and triangular-cut diamonds, triangular and baguette-cut emeralds, 18k white gold (Swiss mark), signed Graff, Swiss Made, numbered

Size/Dimensions: case 38.00 mm; inner circumference 14cm (5½ in)
Gross Weight: 130.5 grams

$120,000-180,000



91 LEARN MORE

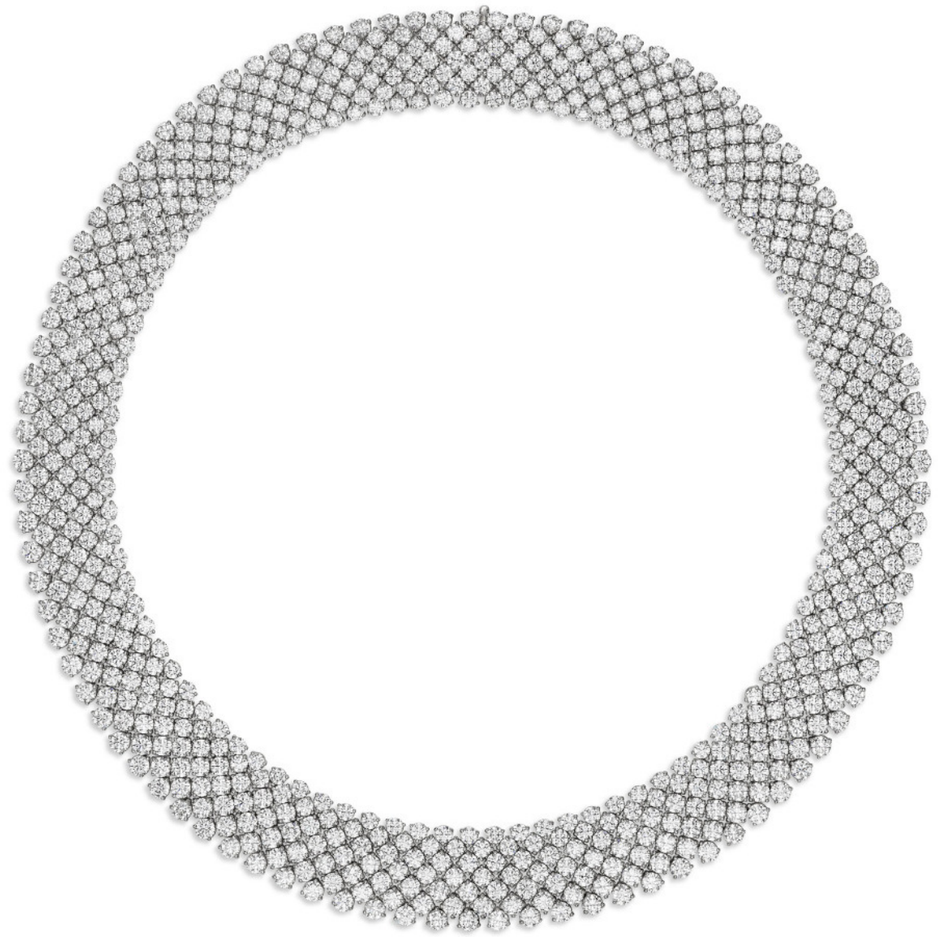
DIAMOND BRACELET

Round diamonds of 2.62, 2.32 and 2.28 carats, round, baguette and triangular diamonds, platinum

Size/Dimensions: 15.2 cm (6 in)
Gross Weight: 70.7 grams

$50,000-70,000

Elaine
THE COLLECTION OF ELAINE WYNN



92 LEARN MORE

HARRY WINSTON DIAMOND NECKACE

Round diamonds, platinum, maker's mark, numbered, navy Harry Winston case

Size/Dimensions: 40.6 x 1.5 cm (16 x ⅝ in)
Gross Weight: 140.9 grams

$60,000-80,000

Elaine
THE COLLECTION OF ELAINE WYNN





Elaine Wynn wearing Lot 93
at the LACMA Art + Film Gala in 2012
Charley Gallay/Stringer/Getty Images

93 LEARN MORE

A SENSATIONAL BULGARI EMERALD, CULTURED PEARL AND DIAMOND NECKLACE

Heart mixed-cut emerald of 23.29 carats, heart-shaped diamonds of 2.53, 2.05, 1.46, 1.41, 1.01 and 0.99 carats, bufftop cabochon emeralds, cultured pearls, heart and round diamonds, 18k yellow gold, signed Bvlgari, maker's marks, numbered

AGL, 2025, report no. 1149605: 23.29 carats, Colombia, clarity enhancement: minor, type: traditional

Size/Dimensions: 38.1 cm (15 in)
Gross Weight: 204.6 grams

$120,000-180,000





94



95
(two views)

94 LEARN MORE

DIAMOND PENDANT EARRINGS

Pear modified and brilliant-cut diamonds of 11.36, 9.96, 5.13, 5.09, 5.02 and 5.00 carats, platinum, each pendant detachable

GIA, 2025, report no. 5231644617: 11.36 carats, D color, VS2 clarity
GIA, 2025, report no. 2233645047: 9.96 carats, E color, VS1 clarity
GIA, 2025, report no. 5231644964: 5.13 carats, F color, VS1 clarity
GIA, 2025, report no. 5232644957: 5.09 carats, E color, VS2 clarity
GIA, 2025, report no. 5231644929: 5.02 carats, I color, I1 clarity
GIA, 2025, report no. 2235644996: 5.00 carats, I color, SI1 clarity

Size/Dimensions: 5.0 cm (2 in)
Gross Weight: 17.8 grams

$500,000-700,000

95 LEARN MORE

AN IMPORTANT DIAMOND RING

Emerald-cut diamond of 27.19 carats, round diamonds, platinum

GIA, 2025, report no. 6237644614: 27.19 carats, D color, VS1 clarity, Not Potential, Type IIa

Size/Dimensions: measures as US ring size 5, however, due to sizer fits as US ring size 4½
Gross Weight: 16.2 grams

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

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





96
(two views)

96 LEARN MORE

SAPPHIRE AND DIAMOND RING

Oval mixed-cut sapphire of 14.44 carats, shield-shaped diamonds,
18k yellow gold and platinum

Gübelin, 2025, report no. 25062162: 14.44 carats, Ceylon,
no indications of heating
SSEF, 2025, report no. 147666: 14.444 carats, Ceylon,
no indications of heating

Size/Dimensions: US ring size 6
Gross Weight: 11.9 grams

$80,000-120,000



97

97 LEARN MORE

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

Designed as a jardinière, carved emeralds, round sapphire and ruby beads,
round sapphire, ruby and emerald cabochons, carved onyx plaque,
old and single-cut diamonds, platinum, circa 1925, signed Cartier Ld, London,
numbered, red Cartier case

Size/Dimensions: 4.7 x 3.6 cm (1⅞ x 1⅜ in)
Gross Weight: 21.9 grams

$50,000-70,000

PROVENANCE:
Christie's, New York, 11 December 2019, Sale 17465, Lot 73

Cartier's celebrated *"Tutti Frutti"* creations of the 1920s and 1930s draw inspiration from the rich artistic heritage and vibrant color traditions of India. Jacques Cartier, a grandson of the maison's founder, Louis-Francois Cartier, was captivated by Indian jewelry during his tenure overseeing the London branch at the turn of the 19th century. Influenced by the intricate Mughal carvings, lush foliage motifs, and exquisite gemstones found throughout India, he reimagined these elements within the modern framework of Art Deco design.

Primarily utilizing carved and cabochon emeralds, rubies and sapphires complemented with carved onyx and brilliant diamonds, these pieces are typically set in platinum bearing the maison's signature. The Tutti Frutti style stands as one of Cartier's greatest contributions to design history with its exceptionally bold palette and kaleidoscopic designs that were in direct contrast from conventional jewelry of the Art Deco period. For collectors and connoisseurs, these pieces are a combination of technical mastery and cross-cultural inspiration that imbues these pieces with enduring significance.



98 LEARN MORE

ART DECO CARVED EMERALD, SAPPHIRE AND DIAMOND PENDANT-BROOCH NECKLACE

Carved emeralds and sapphires, round, old, single, trapezoid, and
elongated hexagon-shaped diamonds, circa 1935, platinum,
pendant-brooch is detachable and may be worn separately

Size/Dimensions: necklace 38.7 cm (15¼ in); brooch 7.6 cm (3 in)
Gross Weight: 115.4 g

$70,000-100,000



99 LEARN MORE

SAPPHIRE AND DIAMOND BOW BROOCH

Oval double cabochon sapphire of 14.52 carats, calibré-cut sapphires, round, single and baguette-cut diamonds, platinum

AGL, 2025, report no. 1151532: 14.52 carats, Burma, no gemological evidence of heat, no clarity enhancement

Size/Dimensions: 6.0 x 3.8 cm (2⅜ x 1½ in)
Gross Weight: 28.6 grams

$50,000-70,000

Property from a Distinguished Family Collection



100



101

(two views)

100 LEARN MORE

VAN CLEEF & ARPELS SAPPHIRE AND DIAMOND EARRINGS

Cushion faceted base cabochon sapphires of 6.81 and 5.71 carats, marquise and round diamonds, platinum, signed Van Cleef & Arpels, N.Y., numbered

AGL, 2025, report no. 1151695 A and B: 6.81 and 5.71 carats, Burma, no gemological evidence of heat

Size/Dimensions: 3.1 cm (1¼ in)
Gross Weight: 17.2 grams

$60,000-80,000

101 LEARN MORE

VAN CLEEF & ARPELS STAR SAPPHIRE AND DIAMOND RING

Oval cabochon star sapphire, round diamonds, platinum, signed Van Cleef & Arpels, numbered (marks partially obscured by ring sizer)

Size/Dimensions: measures as US ring size 4, however, due to sizer fits as US ring size 7¾
Gross Weight: 27.9 grams

$15,000-20,000



102

(two views)

102 LEARN MORE

A SUPERB EMERALD AND DIAMOND RING

Square emerald-cut emerald of 7.43 carats, trapezoid-shaped diamonds, platinum, numbered

AGL, 2025, report no. 1151993: 7.43 carats, Classic Colombia, clarity enhancement: none

Size/Dimensions: US ring size 7¼
Gross Weight: 10.9 grams

$300,000-500,000



103

(two views)

103 LEARN MORE

AN IMPRESSIVE COLORED SAPPHIRE AND DIAMOND RING

Oval modified mixed-cut pink sapphire of 19.14 carats, round diamonds, platinum

AGL, 2025, report no. 1151977: 19.14 carats, Ceylon, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: US ring size 7
Gross Weight: 23.5 grams

$100,000-150,000

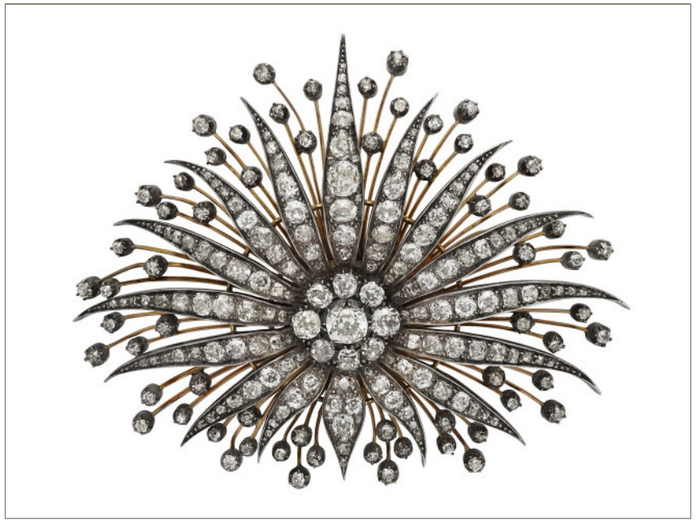
THE CHROMA COLLECTION

The appreciation of beautiful color is inherent to the human experience. It is simple, visceral, and deeply personal. Collectors of colored gems innately understand this experience but also face many unique challenges. The acquisition of fine stones is a daunting task requiring patience and knowledge. These jewels are part of just such a collection, passionately assembled with great care over many decades spent in the pursuit of excellence.

The exquisite emerald in Lot 102 exemplifies its famed origin, highlighted by the American Gemological Laboratories classification as “Classic Colombia”. Far fewer than 1% of fine emeralds do not require treatment to improve their appearance due to their superior clarity. This gem combines this highly sought after attribute with a richly saturated, highly pure green hue and excellent cut proportions.

The impressive pink sapphire in Lot 103 managed to avoid the heat treatment that nearly all pink sapphires undergo to improve their color. Its significant size and superior cutting have yielded a lively gem made more precious by its legendary origin, the island of Sri Lanka better known to gem connoisseurs as Ceylon.





(alternate view)

104 LEARN MORE

EMERALD AND DIAMOND BROOCH

Oval emerald cabochon of 91.07 carats, old-cut diamonds, silver-topped gold, diamond brooch circa 1880, please note that central emerald and diamond elements are interchangeable

AGL, 2025, report no. 1151692: 91.07 carats, Colombia, minor to moderate clarity enhancement, modern type

Size/Dimensions: 9.5 x 7.6 cm (3¾ x 3 in)
Gross Weight: 90.1 grams

$70,000-100,000

PROVENANCE:
Christie's, New York, 27-28 October 1997, Sale 8726, Lot 491





(alternate view)

105 LEARN MORE

ANTIQUE COLORED DIAMOND, EMERALD AND DIAMOND PENDANT-BROOCH

Fancy intense yellow old mine brilliant-cut diamond of 13.19 carats, oval and cushion emeralds, old-cut diamonds, yellow gold, late 19th century, detachable pendant bale

GIA, 2025, report no. 6207836393: 13.19 carats, Fancy Intense Yellow, natural color, SI1 clarity

Size/Dimensions: 2.8 x 1.9 cm (1⅛ x ¾ in)
Gross Weight: 7.6 grams

$100,000-150,000

PROVENANCE:
Christie's, New York, 29 July 2020, Sale 18990, Lot 93





106 LEARN MORE

ART DECO SAPPHIRE AND DIAMOND PENDANT

Rectangular emerald-cut sapphire of 74.77 carats, pear, rectangular, old and single-cut diamonds, platinum, circa 1930, attached to a platinum chain of later addition

AGL, 2022, report no. 1121807: 74.77 carats, Ceylon, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: 82.6 cm (32½ in), pendant 10.8 x 4.1 cm (4¼ x 1⅝ in)
Gross Weight: 63.9 grams

$300,000-500,000



RENÉ LALIQUE, MASTER JEWELER AND GLASS ARTIST

Every storied jewelry house and designer has their unmistakable style. Defining characteristics and techniques that can only be attributed to that particular maker. The same goes for revolutionary Art Nouveau Jeweler and glass artist, Rene Lalique.

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

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

While Lalique did use precious stones and gold, it was his bold use of semi-precious materials that set him apart from his contemporaries. Lalique challenged the idea that the intrinsic value of the materials was entirely responsible for defining the worth of a piece. Lot 107, the Rare Art Nouveau Horn, Moonstone and Enamel Necklace exhibits Lalique's revolutionary design and sophisticated use of materials to portray his imagination and inspiration from the natural world.

The presence of energy and movement is a defining feature of Art Nouveau and apparent in Lot 107. While delicate due to age and construction, the depiction of beetles engaging in battle is far from some of the more delicate imagery seen in Lalique's creations. The sheer scale and graduation of the carved horn folding over the wearer, almost armor like, suggests a theme of power and strength. The ethereal and dream like evocation of moonstones and enamel accenting the collar add a particular softness to an almost arresting, but equally as intriguing work of wearable art.

In Lalique's oeuvre of work, the insect form appears in astonishingly diverse variations, from hybrid insect-humans to the highly ornamented insects themselves. Lalique's work often references literature and myths that interlace human figures and nature, creating whimsical and sometimes haunting narratives, this necklace certainly radiating a haunting beauty.

By 1912, Lalique had shifted his focus from jewelry to glasswork entirely, producing glasses, vases and even perfume bottles. At this point in his career, Lalique had established himself as a sensational jeweler globally. Lot 107 is no doubt a masterpiece of Lalique's and captures the essence and spirit of his exquisitely individual Art Nouveau style.

107 LEARN MORE

A RARE RENÉ LALIQUE ART NOUVEAU HORN, MOONSTONE AND ENAMEL NECKLACE

Carved horn depicting horned fighting beetles, round moonstone cabochons, green and blue enamel, 18k yellow gold (French mark), 1904, signed Lalique, maker's mark

Size/Dimensions: 41.9 cm (16½ in)
Gross Weight: 144.2 grams

$150,000-250,000

PROVENANCE:
Doyle, New York, 21 October 2021, Lot 199

LITERATURE:
Cf. Musée Calouste Gulbenkian, *Lalique Bijoux*, Lisbonne, 1999, p. 198 and 199





AN IMPORTANT PRIVATE COLLECTION OF ANTIQUE JEWELRY

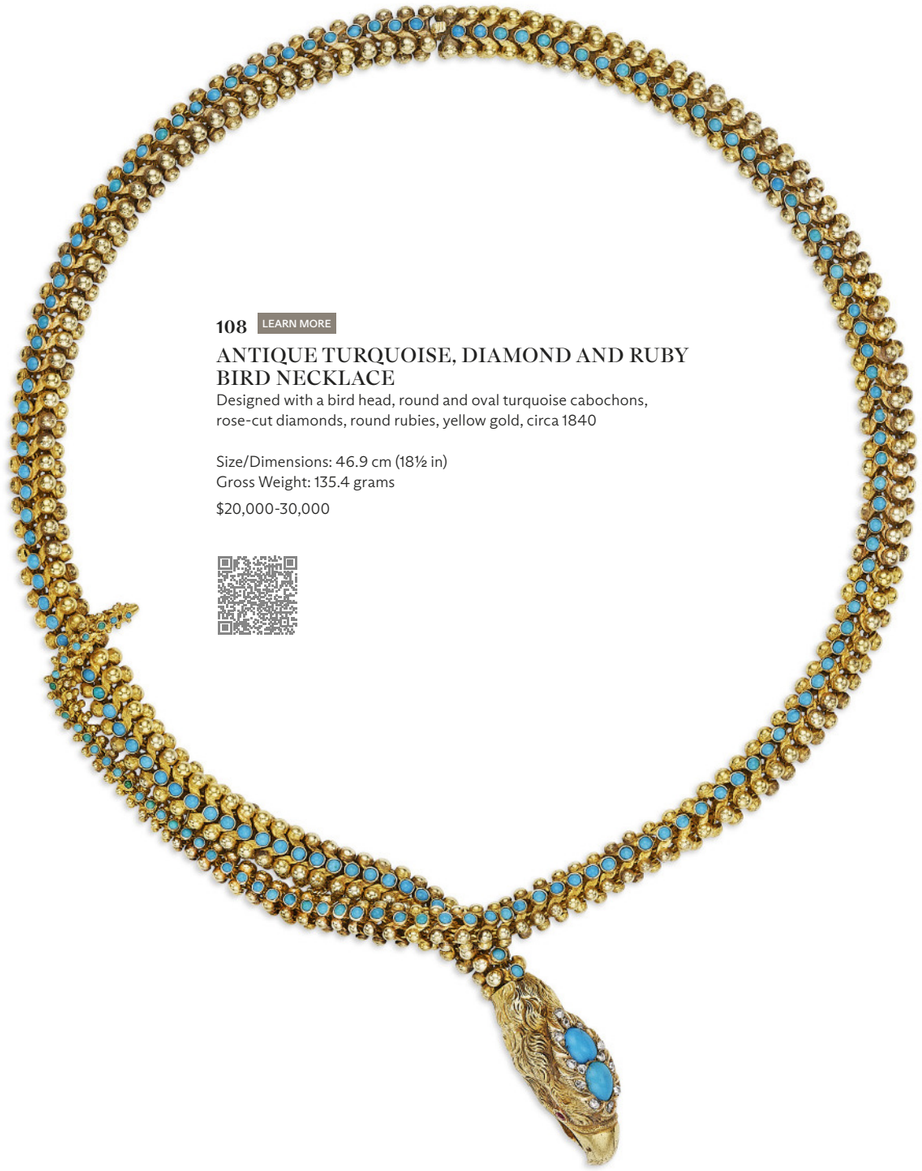
Antique jewels in their unique and original form are exceedingly rare and sought after. A majority of the antique creations of the 19th and 20th centuries have been reworked, modified and even dismantled to keep up with ever changing trends and movements in fashion. With many of these jewels lost to the passage time, it is exciting when a collection of fantastic antique jewels makes their auction debut. From a single collector who has a passion for the endearing characteristics that make antique jewels so special, Christie's is delighted to offer An Important Private Collection of Antique Jewelry.

Featuring some of the finest examples, this collection showcases a time capsule of magnificent jewels from past eras. The collection begins with an Antique Turquoise, Diamond and Ruby Bird Necklace, circa 1840 (Lot 108). The use of a long flexible gold chain accented by turquoise cabochons, rubies and diamonds is frequently seen in jewels of the time, often depicting a slithering snake or bird.

Several lots including, the showstopping Antique Diamond Necklaces (Lots 112 and 114), the Antique Diamond Ring (Lot 111), and the Antique Diamond Earrings (Lot 113) showcase antique diamonds in all of their glory. Full of charm and character, these diamonds were fashioned before modern brilliant cutting styles. Without the aid of technology and machinery, each antique diamond was cut by hand, often in low lighting conditions, leaving room for irregularities. These characteristics are now celebrated amongst diamond enthusiasts.

A collection of beautiful relics, the jewel which bookends the collection is a captivating Antique Sapphire and Diamond Necklace (Lot 115). Combining a floral like motif along with a Greek key pattern presents an intriguing visual. The scale, weight of the diamonds and sapphires, along with the construction of the jewel suggests that perhaps it was once a tiara and adorned the head of a prominent 19th century lady.

This unique collection represents assemblage of some of the finest antique creations of eras gone by, and a chance to acquire a jewel from fascinating periods in jewelry history.



108 LEARN MORE

ANTIQUE TURQUOISE, DIAMOND AND RUBY BIRD NECKLACE

Designed with a bird head, round and oval turquoise cabochons, rose-cut diamonds, round rubies, yellow gold, circa 1840

Size/Dimensions: 46.9 cm (18½ in)
Gross Weight: 135.4 grams

$20,000-30,000

An Important Private Collection of Antique Jewelry
Lots 108-115



109



110

109 LEARN MORE

ANTIQUE MULTI-GEM BROOCH

Round and cushion-shaped multi-colored gemstones including alexandrite, amethysts, aquamarine, colored sapphires, emeralds, fire opal, garnets, peridots, quartz, sapphires, spinels, topaz and tourmalines, old-cut diamonds, yellow gold and silver, circa 1850

Size/Dimensions: 6.3 x 7.6 cm (2½ x 3 in)
Gross Weight: 45.2 grams

$20,000-30,000

110 LEARN MORE

ANTIQUE SAPPHIRE, DIAMOND AND RUBY SERPENT BROOCH

Square cushion mixed-cut sapphire, old and rose-cut diamonds, round cabochon rubies, silver topped gold, late 19th century, please note the smaller section of the tail is articulated

AGL, 2025, report no. 1151874: Burma, no heat enhancement

Size/Dimensions: 10.1 x 5.0 cm (4 x 2 in)
Gross Weight: 35.4 grams

$20,000-30,000



(two views)

111 LEARN MORE

ANTIQUE DIAMOND RING

Old-cut diamonds, yellow gold and silver, circa 1890

Size/Dimensions: US ring size 8½
Gross Weight: 7.4 grams

$30,000-50,000

An Important Private Collection of Antique Jewelry
Lots 108-115



112 LEARN MORE

ANTIQUE DIAMOND NECKLACE

Pear, old and rose-cut diamonds, silver-topped gold, late 19th century

Size/Dimensions: 46.9 cm (18½ in)
Gross Weight: 58.4 grams

$30,000-50,000



113 LEARN MORE

ANTIQUE DIAMOND EARRINGS

Old European brilliant-cut diamond of 9.61 carats,
circular brilliant-cut of 9.23 carats, silver-topped gold, late 19th century

GIA, 2025, report no. 1236768781: 9.61 carats, Q to R range, VS1 clarity
GIA, 2025, report no. 5232768768: 9.23 carats, U to V range, VVS2 clarity

Size/Dimensions: 2.2 x 1.9 cm (⅞ x ¾ in)
Gross Weight: 15.1 grams

$100,000-150,000

An Important Private Collection of Antique Jewelry
Lots 108-115



114 LEARN MORE

ANTIQUE DIAMOND RIVIÈRE NECKLACE

Round brilliant-cut diamond of 8.38 carats, circular brilliant-cut diamond of 4.58 carats,
old European brilliant-cut diamond of 4.49 carats, old-cut diamonds, silver-topped gold,
circa 1880, red Garrard & Co. fitted case

GIA, 2025, report no. 5232772748: 8.38 carats, K color, VS2 clarity
GIA, 2025, report no. 2235772740: 4.58 carats, K color, VS2 clarity
GIA, 2025, report no. 1236772861: 4.49 carats, L color, VS2 clarity

Size/Dimensions: 41.9 cm (16½ in)
Gross Weight: 53.2 grams

$250,000-350,000



115 LEARN MORE

ANTIQUE SAPPHIRE AND DIAMOND NECKLACE

Modified oval to cushion buff-top mixed-cut and step-cut sapphires,
old and rose-cut diamonds, silver topped gold and yellow gold, circa 1880

AGL, 2025, report no. 1151976: five gemstones tested, Ceylon,
no gemological evidence of heat, no clarity enhancement

Size/Dimensions: 42.5 cm (16¾ in)
Gross Weight: 114.0 grams

$100,000-150,000





116
(two views)



117



·116 LEARN MORE

DIAMOND RING

Cushion modified brilliant-cut diamond of 8.67 carats,
tapered baguette-cut diamonds, platinum

GIA, 2023, report no. 2151482390: 8.67 carats, E color, VS2 clarity

Size/Dimensions: US ring size 6
Gross Weight: 9.9 grams

$200,000-250,000

117 LEARN MORE

EMERALD AND DIAMOND EARRINGS

Oval modified brilliant-cut emeralds of 15.71 and 16.56 carats,
cushion, marquise and old-cut diamonds, platinum

Gübelin, 2025, report no. 25072103: 15.71 carats, Colombia, indications of minor clarity enhancement with a traditional filling material (oil-type), with Information Sheet on Emerald, determination of the type of filler material
Gübelin, 2025, report no. 25072104: 16.56 carats, Colombia, indications of minor clarity enhancement with a traditional filling material (oil-type), with Information Sheet on Emerald, determination of the type of filler material

Size/Dimensions: 4.7 x 1.5 cm (1⅞ x ⅝ in)
Gross Weight: 19.6 grams

$150,000-200,000

·118 LEARN MORE

DIAMOND EARRINGS

Square emerald-cut diamonds of 5.18 and 5.12 carats, platinum

GIA, 2025, report no. 2235646272: 5.18 carats, E color, VS1 clarity, excellent polish and symmetry
GIA, 2025, report no. 2526389846: 5.12 carats, E color, VS2 clarity, excellent polish and symmetry

Gross Weight: 7.3 grams

$200,000-300,000

ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED “WITHOUT RESERVE”



(two views)

119 LEARN MORE

CARTIER SPINEL AND DIAMOND RING

Cushion-shaped spinel of 19.30 carats, square-shaped diamonds, platinum (French mark), signed Cartier, maker's mark, numbered, red Cartier case

Gübelin, 2024, report no. 24090101: 19.30 carats, no indications of heating, red-purple color
SSEF, 2024, report no. 142209: 19.299 carats, no indications of treatment, purplish pink color

Size/Dimensions: US ring size 6
Gross Weight: 21.6 grams

$150,000-200,000



120 LEARN MORE

DIAMOND STUD EARRINGS

Heart brilliant-cut diamonds of 7.08 and 7.02 carats, platinum

GIA, 2025, report no. 2231629875: 7.08 carats, D color, Flawless, excellent polish and symmetry, Type IIa
GIA, 2025, report no. 2231570400: 7.02 carats, D color, Flawless, excellent polish and symmetry, Type IIa

Gross weight: 2.8 grams

$500,000-700,000

ELEGANT JEWELS FROM THE COLLECTION OF MAUREEN DWYER SMITH



E.B. and Maureen Smith, wearing Lot 126, photograph courtesy of the family

Graceful, selfless and endlessly generous, Maureen Dwyer Smith left an enduring mark on both the institutions she was involved in and the people she encountered during her lifetime.

Maureen was born in New York City and grew up in the suburb of New Rochelle. She pursued her passion for art at Newton College of the Sacred Heart, where she earned her degree in Painting and Studio Art, and later at The New School, studying the philosophy of Ludwig Wittgenstein.

She began her career in publishing, but her true stage became Chicago, where she and her husband, Edward "E.B." Smith, built a life together for more than fifty years. Their marriage was filled with love, happiness, and shared adventures with their sons Edward and Peter, along with their daughters-in-law Debbie and Eliza and five grandchildren Nathan, Brandon, Liam, Josie, and Teddy.

Together, Maureen and E.B. cultivated remarkable collections that reflected their deep appreciation for art and history. Their interests spanned from contemporary glass paperweights and American paintings to remarkable examples of secular and religious stained glass windows spanning eight centuries. Many of these valuable works have been donated to museums in Chicago, where they continue to inspire and delight new generations of admirers.

Maureen was a steady force in civic leadership in Chicago. She served as Chair of the Board of the Joffrey Ballet, where she also founded its Women's Board. Maureen led with vision and determination and was widely credited with helping to establish a sound financial and managerial foundation for the Joffrey.

Maureen's dedication to the arts and education extended to numerous other institutions. She was a Trustee of the Field Museum, the Chicago Public Library Foundation, the Museum of Contemporary Art and After School Matters. She also served on the Women's Boards of the Field Museum, The Art Institute of Chicago, Rush University Medical Center, Northwestern University, the Alliance Française, the Goodman Theatre, the Lincoln Park Zoo and the Shirley Ryan AbilityLab. Her commitment to civic engagement earned her shared awards from the Harvard Club of Chicago and DePaul University. Her leadership was always paired with a personal touch, turning colleagues into friends and projects into lasting legacies.

Maureen was known not only for her record of philanthropic accomplishments but for her endless kindness, affection and support to anyone she came across.

Her legacy lives on not only through her contributions to Chicago, but through her jewelry collection which is a testament to her vibrant and sophisticated character. From colorful jewels by the world's greatest designers including Tony Duquette, Verdura, and David Webb, to important diamond and gemstone jewelry including an impressive emerald and diamond necklace, Maureen's jewelry reflects her passion for design and enduring elegance.

Christie's is proud to present Elegant Jewels from the Collection of Maureen Dwyer Smith.



121 LEARN MORE

MARINA B SET OF BLUE TOPAZ, ONYX AND DIAMOND 'FUSHXIA' JEWELRY

Variously-shaped rose-cut blue topaz and onyx plaques, round diamonds, 18k yellow gold (each with Italian mark), each signed Marina B, each with maker's mark, each numbered

Size/Dimensions: necklace 38.1 cm (15 in); earrings 4.8 x 3.8 cm (1⅞ x 1½ in)
Gross Weight: 247.6 grams

$40,000-60,000

LITERATURE:
Cf. V.J. de Witt, *Marina B: The Art of Jewellery Design*, Milan, Skira, 2003, p. 122 (Earrings)

Elegant Jewels from the Collection of Maureen Dwyer Smith
Lots 121-128



122 LEARN MORE

VERDURA TURQUOISE AND DIAMOND 'STARDUST' NECKLACE

Of celestial motif, oval and pear-shaped turquoise cabochons, round diamonds, 18k white gold, signed Verdura, navy Verdura envelope pouch

Size/Dimensions: 43.2 cm (17 in)
Gross Weight: 124.1 grams

$40,000-60,000

Constellations were an important element of Verdura's visual language throughout his career. During his tenure at Chanel, he designed some of his most renowned creations inspired by the night skies of his hometown Palermo, including the highly sought-after Starburst brooch. Later, in 1944, Verdura introduced the first Stardust-themed jewel, a bracelet featuring diamond stars against a cabochon-set celestial backdrop. The design gained immediate success, captivating the eye of important patrons like his longtime friend Cole Porter. In the following decades, Verdura continued to experiment with the celestial motif, recreating the imagery in a variety of colorful gemstones such as moonstone and aquamarine. The present lot, rendered in vibrant turquoise and dazzling diamonds, is a notable rendition of this iconic theme.

Elegant Jewels from the Collection of Maureen Dwyer Smith
Lots 121-128





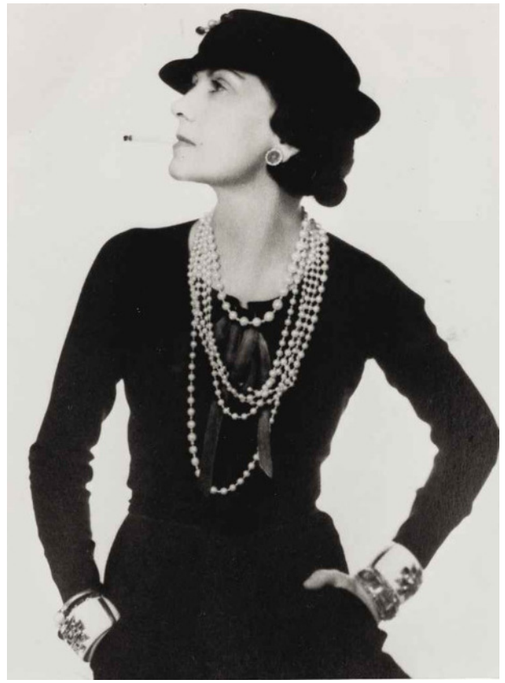
123 LEARN MORE

VERDURA PAIR OF MULTI-GEM AND ENAMEL 'MALTESE CROSS' BRACELETS

Variously-shaped multi-gems, enamel, 18k yellow gold (Italian mark), each signed Verdura, Made in Italy, each numbered

Size/Dimensions: inner diameter (2½ in), inner circumference 17.7 cm (7 in)
Gross Weight: 358.3 grams

$50,000-70,000



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VERDURA FOR CHANEL: THE MALTESE CROSS

After his early years in Palermo, Sicily, Fulco Santostefano della Cerda, the Duke of Verdura, spent much of his youth traveling throughout Europe. In the early 1920s, he settled in Paris, where he met Gabrielle “Coco” Chanel at a party in Venice hosted by his close friend Cole Porter. Impressed by Verdura’s artistic eye and creative passion, Chanel invited him to join her firm as a textile designer. Shortly after, Verdura changed direction to jewelry and ultimately became her head jewelry designer, a role he held for eight years before opening his own New York boutique in 1939.

The iconic “Maltese Cross” cuff bracelets emerged shortly after Verdura began working with Chanel. Commissioned to create a pair of double cuffs, he reimagined the Byzantine-inspired Maltese Cross motif in creative arrangements of colorful cabochon gemstones. The bold, modern design captivated Chanel who frequently wore them throughout the 1930s and 1940s as her signature, as seen in Man Ray’s renowned portrait of her from circa 1935. Later, a pair of the cuffs were gifted to Diana Vreeland, a close friend of both Chanel and Verdura, who cherished them for the effortless elegance they brought to any choice of outfits.

The Maltese Cross motif remained Verdura’s signature hallmark long after his time with Chanel, beloved by a number of fashionable women throughout the century. In 2009, the house released 70 pairs of the cuffs to commemorate Verdura’s 70th anniversary, each slightly unique yet true to the original pair created for Coco Chanel herself. The present pair are the rare 56th and 57th editions out of the 70 created for this milestone. Presenting the remarkable harmony of color that defines Verdura’s aesthetic, the cuffs serve as timeless tributes to the most iconic designs in jewelry history.



Maureen Dwyer Smith, wearing Lot 124, photograph courtesy of the family

124 LEARN MORE

VERDURA AMETHYST, COLORED DIAMOND AND DIAMOND NECKLACE

Cushion and square-shaped amethysts, round and single-cut yellow diamonds and diamonds, yellow and white gold, signed Verdura, navy Verdura envelope pouch

Size/Dimensions: 38.1 cm (15 in)
Gross Weight: 140.8 grams

$40,000-60,000

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

Elegant Jewels from the Collection of Maureen Dwyer Smith
Lots 121-128





125
(two views)

125 LEARN MORE

COLORED DIAMOND AND DIAMOND RING

Fancy yellow cut-cornered rectangular mixed-cut diamond of 23.47 carats, triangular-shaped diamonds, 18k yellow gold and platinum

GIA, 2025, report no. 2231732597: 23.47 carats, Fancy Yellow, natural color, VS1 clarity

Size/Dimensions: measures as a US ring size 8½, however, due to sizer fits as US ring size 7½
Gross Weight: 17.6 grams

$200,000-300,000

126 LEARN MORE

AN IMPRESSIVE EMERALD AND DIAMOND PENDANT NECKLACE

Heart modified brilliant-cut emeralds, round, pear and marquise diamonds, platinum, pendants are detachable

AGL, 2025, report no. 1151526: Colombia, minor clarity enhancement, vast majority traditional type, few with remnants of modern type

Size/Dimensions: 40.6 cm (16 in)
Gross Weight: 117.2 grams

$120,000-180,000

Elegant Jewels from the Collection of Maureen Dwyer Smith
Lots 121-128



126



127
(two views)



128
(two views)

127 LEARN MORE

SAPPHIRE AND DIAMOND RING

Oval modified mixed-cut sapphire of 21.54 carats, baguette-cut diamonds, 14k white gold

AGL, 2025, report no. 1151276: 21.54 carats, Ceylon, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: US ring size 9¼
Gross Weight: 12.0 grams
$40,000-60,000

128 LEARN MORE

HARRY WINSTON RUBY AND DIAMOND RING

Oval mixed-cut ruby of 13.42 carats, triangular-shaped diamonds, 18k yellow gold, maker's mark

AGL, 2025, report no. 1151275: 13.42 carats, Ceylon, no gemological evidence of heat
Gübelin, 2025, report no. 25102091: 13.42 carats, no indications of heating, accompanied by information sheets on unheated rubies and undeterminable origins

Size/Dimensions: US ring size 9
Gross Weight: 7.7 grams
$40,000-60,000

PROVENANCE:
Christie's, New York, 11 April 2001, Sale 9808, Lot 171





129
(two views)



130

129 LEARN MORE

SAPPHIRE AND DIAMOND RING

Rectangular step-cut sapphire, triangular-shaped diamonds, platinum (French mark), ring mounting signed Cartier, Paris, maker's mark (Société Anonyme Cartier), numbered

AGL, 2025, report no. 1151754: Ceylon, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: US ring size 6
Gross Weight: 15.2 grams
$100,000-200,000

·130 LEARN MORE

DIAMOND PENDANT EARRINGS

Emerald-cut diamonds of 5.01 and 5.01 carats, round diamonds, platinum

GIA, 2023, report no. 6223867510: 5.01 carats, E color, VS2 clarity
GIA, 2022, report no. 2225671799: 5.01 carats, E color, VS2 clarity, excellent polish and symmetry

Size/Dimensions: 2.5 cm (1 in)
Gross Weight: 8.26 grams
$200,000-300,000



~133 LEARN MORE

M. GERARD MULTI-GEM AND DIAMOND PENDANT-NECKLACE

Sculpted rock crystal hoops, pear-shaped cabochon coral, round and oval cabochon sapphires, round diamonds, 18k yellow gold (French marks), pendant detachable, necklace detachable into two segments to be worn as a shorter necklace and bracelet, circa 1975, longer and shorter segment signed M. Gerard, each element with maker's mark (André Vassort), navy M. Gerard case

Size/Dimensions: necklace 66 x 2.5 cm (26 x 1 in); as short necklace 45.7 cm (18 in); as bracelet 20.3 cm (8 in); pendant 7.9 x .8 cm (3⅛ x 1½ in)
Gross Weight: 170.2 grams

$50,000-70,000

LITERATURE:
Cf. D. Bennett and D. Mascetti, *Understanding Jewelry*, Suffolk, Antique Collectors' Club, 1989, p. 409

~Please note that this lot is made from or contains organic material that may be endangered, protected, or otherwise regulated. This lot will be restricted for purchase to bidders residing in the United States. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping as well as import or export of property containing such protected or regulated material.



Splendor & Style

JEWELS FROM THE COLLECTION OF A DISTINGUISHED LADY

Christie's is proud to present *Splendor & Style: Jewels from the Collection of a Distinguished Lady*. This remarkable collection spans more than a century of jewelry design – an extraordinary assemblage meticulously curated by a woman unafraid to make bold and daring choices in adornment.

For over fifty years, this discerning collector sought out jewels that bridge the worlds of fashion and high jewelry, acquiring pieces from the most iconic names in the field including Van Cleef & Arpels, Cartier, Verdura, Chanel, and Dior, among many others. Inspired by her travels, her appreciation for bygone eras, and her eye for modern elegance, she assembled a collection that is, in every sense, splendid.

Among the most impressive treasures are two magnificent diamond necklaces. Set with stones steeped in history and brilliance, these dazzling rivieres boast nearly 150 carats of old-cut diamonds. Complementing them are a pair of matching old-cut diamond earrings (Lot 142) and a show-stopping Belle Époque Diamond Tiara (Lot 140), each radiating timeless glamour.

Color and thoughtful design were central to her collecting philosophy, beautifully expressed through the vibrant creations of Verdura. Lot 134, the Verdura Ruby and Diamond '*Wrapped Heart*' Brooch, stands among the maison's most iconic motifs. Crafted in 1941 as a special holiday commission, the brooch features rich ruby cabochons set against bright white gold and sparkling round diamonds – a testament to Verdura's inimitable flair for romantic, sculptural design.

A true jet-set aesthete with an impeccable eye, she cultivated lasting relationships with renowned houses such as Chanel in Paris and purveyors of exceptional jewels like Fred Leighton. Ever drawn to rarity, she also turned to auction to secure unique finds. Among them, the Cartier Retro Yellow Sapphire and Sapphire Flower Brooch (Lot 144), originally sold at Christie's in 2002, now returns to the auction block, offering collectors a rare opportunity to acquire a piece of storied provenance.

Her passion for exceptional stones is further reflected in her remarkable diamond and gemstone acquisitions. Lot 152, featuring an 18.29 carat fancy intense yellow diamond, showcases Cartier's mastery of elegant simplicity – allowing the gem's radiant hue to take center stage. Equally breathtaking, Lot 153, the Cartier Diamond Ring of 23.03 carats, dazzles with a purity and brilliance reminiscent of a perfectly cut block of ice.

No less iconic are two exquisite examples of one of jewelry's greatest design triumphs – the Van Cleef & Arpels 'Zip' Necklace. One crafted in 18k white gold, the other in the house's signature yellow gold, these pieces exemplify innovation and versatility. Conceived in 1950 by Renée Puissant, the 'Zip' Necklace could be worn either as a necklace or unzipped and transformed into a bracelet, as seen in Lot 155. A true masterpiece of ingenuity and style.

It is clear that this distinguished woman collected not merely for investment, but for the sheer joy of self-expression and craftsmanship. Her refined taste extended beyond jewelry into another realm of luxury collecting: handbags. Her carefully assembled collection includes some of the most coveted designs from Hermès, Chanel, and Louis Vuitton, each selected for its artistry, rarity, and enduring appeal. From the timeless sophistication of the Hermès Birkin and Kelly to the playful charm of limited-edition Chanel minaudières, these handbags embody the same bold spirit and impeccable taste that define her jewels. Offered alongside her remarkable collection of jewelry, they represent an exceptional opportunity for collectors to acquire pieces that truly epitomize splendor and style.





135



136

134 LEARN MORE

VERDURA RUBY AND DIAMOND 'WRAPPED HEART' BROOCH

Designed as a heart, oval ruby cabochons, round diamonds, 18k yellow gold and platinum, signed Verdura, black Verdura case

Size/Dimensions: 5.1 x 4.4 cm (2 x 1¾ in)
Gross Weight: 46.9 grams

$30,000-50,000

LITERATURE:
Cf. P. Corbett, *Verdura: The Life and Work of a Master Jeweler,* London, Thames & Hudson, 2002, p. 119

135 LEARN MORE

VERDURA PERIDOT AND DIAMOND EARRINGS

Cushion-shaped peridots, round diamonds, 18k yellow gold, signed Verdura, maker's mark, navy Verdura case

Size/Dimensions: 2.5 x 2.2 cm (1 x ⅞ in)
Gross Weight: 30.7 grams

$30,000-50,000

136 LEARN MORE

VERDURA DIAMOND ‘DOUBLE CRESCENT’ BRACELET

Round, baguette, tapered baguette and square-cut diamonds, platinum, signed Verdura

Size/Dimensions: 19.1 x 3.1 cm (7 x 1¼ in)
Gross Weight: 107.4 grams

$50,000-70,000

LITERATURE:
Cf. P. Corbett, *Verdura: The Life and Work of a Master Jeweler*, New York, Harry N. Abrams, Inc., 2002, p. 116, 117



137 LEARN MORE

CHANEL DIAMOND 'STARBURST' PENDANT-BROOCH

Designed as a starburst, round brilliant-cut diamond of 3.08 carats, round diamonds, 18k white gold (French marks), signed Chanel, numbered

GIA, 2025, report no. 2233785028: 3.08 carats, H color, SI1 clarity

Size/Dimensions: 7.6 x 6.4 cm (3 x 2½ in)
Gross Weight: 58.3 grams

$30,000-50,000

Splendor & Style JEWELS FROM THE COLLECTION OF A DISTINGUISHED LADY



138 LEARN MORE

CHANEL DIAMOND, CULTURED PEARL AND GROSGRAIN RIBBON BROOCH

Round diamonds, round cultured pearls of approximately 3.01 to 2.96 mm, grosgrain fabric, 18k white gold (French marks), signed Chanel, maker's mark (Loiseau Kebadjian), numbered

Size/Dimensions: 5.3 x 5.3 cm (2⅛ x 2⅛ in)
Gross Weight: 47.7 grams

$30,000-50,000



(detail of antique element)

139 LEARN MORE

VERDURA BLACK JADE, EMERALD AND DIAMOND 'NO. 93' CUFF BRACELET

Centering upon an antique element, rectangular-cut emerald, old-cut diamonds, 18k white and yellow gold, signed Verdura, maker's mark, numbered, black Verdura case

Size/Dimensions: inner diameter 6.0 cm (2⅜ in), inner continuous circumference 15.3 cm (6 in)
Gross Weight: 145.8 grams

$30,000-50,000

The central element of this cuff features an emerald and diamond star motif that is antique. The bracelet is a unique creation by Verdura, numbered 93, and is one of a kind.

Splendor & Style JEWELS FROM THE COLLECTION OF A DISTINGUISHED LADY





Splendor & Style JEWELS FROM THE COLLECTION OF A DISTINGUISHED LADY



141

142

140 LEARN MORE

BELLE ÉPOQUE DIAMOND TIARA

Old and rose-cut diamonds, platinum and white gold, circa 1910, tiara fitting and hair comb of later addition

Size/Dimensions: inner circumference 25.4 cm (10 in)
Gross Weight: 67.7 grams

$30,000-50,000

141 LEARN MORE

CARTIER ART DECO SAPPHIRE AND DIAMOND BRACELET

Calibré-cut sapphires, round and baguette-cut diamonds, platinum, circa 1925, signed Cartier, numbered, red Cartier case

Size/Dimensions: 17.1 x 1.4 cm (6¾ x ½ in)
Gross Weight: 37.7 grams

$50,000-70,000

142 LEARN MORE

FRED LEIGHTON DIAMOND EARRINGS

Cushion brilliant-cut diamonds of 8.39 and 7.46 carats, platinum, signed FL

GIA, 2025, report no. 1236776868: 8.39 carats, J color, VS2 clarity
GIA, 2025, report no. 2231776865: 7.46 carats, I color, SI1 clarity

Size/Dimensions: 2.2 cm (⅞ in)
Gross Weight: 12.2 grams

$120,000-180,000



145 LEARN MORE

A PAIR OF ELEGANT DIAMOND RIVIÈRE NECKLACES

One necklace with fifty-four graduated old-cut diamonds ranging from 5.91 to 0.52 carats, second necklace with fifty-one graduated old-cut diamonds ranging from 8.74 to 0.51 carat, silver-topped gold

Size/Dimensions: longer necklace 58.4 cm (23 in); shorter necklace 50.8 cm (20 in)
Gross Weight: 142.7 grams

$400,000-600,000





144 LEARN MORE

CARTIER RETRO SAPPHIRE, COLORED SAPPHIRE AND DIAMOND FLOWER BROOCH

Designed as a flower, cushion and round sapphires, cushion-shaped yellow sapphires, old and single-cut diamonds, yellow gold and platinum, circa 1945, signed Cartier London, numbered (partially indistinct), accompanied by earrings, cushion and round sapphires, cushion-shaped yellow sapphires, single-cut diamonds, 14k yellow gold, circa 1945

Size/Dimensions: brooch 6.6 x 5 cm (2⅝ x 2 in); earrings 3.1 x 2.5 cm (1¼ x 1 in)
Gross Weight: 72.9 grams

$50,000-70,000

PROVENANCE:
Christie's, Geneva, 15 May 2002, Sale 1299, Lot 378

LITERATURE:
Cf. N. Colero, *Amazing Cartier*, Paris, Editions du Regard, 2008, p. 103

Splendor & Style JEWELS FROM THE COLLECTION OF A DISTINGUISHED LADY



145
(two views)

145 LEARN MORE

BULGARI COLORED SAPPHIRE AND DIAMOND 'TROMBINO' RING

Cushion mixed-cut yellow sapphire of 31.39 carats, round diamonds, 20k yellow gold, signed Bvlgari (partially obliterated), Made in Italy

AGL, 2025, report no. 1152100: 31.39 carats, Ceylon, heat enhancement: none, clarity enhancement: none

Size/Dimensions: US ring size 7¾
Gross Weight: 22.8 grams

$30,000-50,000

PROVENANCE:
Christie's, New York, 10 April 2001, Sale 9738, Lot 45



146
(two views)

146 LEARN MORE

SAPPHIRE AND DIAMOND RING

Cushion mixed-cut sapphire of 15.66 carats, epaulette-shaped diamonds, platinum and 18k white gold

AGL, 2025, report no. 1152099: 15.66 carats, Ceylon, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: US ring size 8
Gross Weight: 12.6 grams

$100,000-150,000



147 LEARN MORE

ADLER DIAMOND AND CULTURED PEARL EARRINGS

Square emerald-cut diamonds, baguette-cut diamonds, grey cultured pearl of approximately 19.15 - 19.02 mm, white cultured pearl of approximately 18.94 - 18.76 mm, 18k white gold, signed Adler, pearl elements detachable

GIA, 2025, report no. 6237783908: near colorless, natural

Size/Dimensions: 3.4 x 1.5 cm (1⅜ x ⅝ in)
Gross Weight: 31.2 grams

$80,000-120,000

Due to the construction of the earring mountings, the diamonds were not able to be unmounted. Please refer to the accompanying GIA report and the condition report for further details.

148 LEARN MORE

TIFFANY & CO. DIAMOND NECKLACE

Round and marquise- shaped diamonds, platinum, white gold (French mark), circa 1960, signed Tiffany & Co. Made In France, black Tiffany & Co. case

Size/Dimensions: 48.2 cm (19¾ in)
Gross Weight: 97.8 grams

$50,000-70,000

Splendor & Style JEWELS FROM THE COLLECTION OF A DISTINGUISHED LADY





149 LEARN MORE

VAN CLEEF & ARPELS SET OF CULTURED PEARL AND DIAMOND JEWELRY

Cultured pearls ranging from approximately 14.50 to 9.70 mm, round, pear and marquise-shaped diamonds, 18k yellow gold, each signed Van Cleef & Arpels, each numbered, brown Van Cleef & Arpels envelope pouch

Size/Dimensions: earrings 3.8 cm (1½ in), necklace 45.7 cm (18 in)
Gross Weight: 164.0 grams

$60,000-80,000

Splendor & Style JEWELS FROM THE COLLECTION OF A DISTINGUISHED LADY





150 LEARN MORE

COLORED DIAMOND AND DIAMOND EARRINGS

Fancy yellow-brown round brilliant-cut diamond of 14.52 carats, round brilliant-cut diamond of 13.29 carats, baguette and tapered baguette-cut diamonds, platinum

GIA, 2025, report no. 2235772886: 14.52 carats, Fancy Yellow-Brown, natural color, SI1 clarity
GIA, 2025, report no. 5232772875: 13.29 carats, S to T Range color, SI1 clarity

Size/Dimensions: 3.8 cm (1½ in)
Gross Weight: 17.1 grams

$70,000-100,000

Splendor & Style JEWELS FROM THE COLLECTION OF A DISTINGUISHED LADY



(two views)

151 LEARN MORE

COLORED DIAMOND AND DIAMOND RING

Fancy brown-orange cut-cornered rectangular step-cut diamond of 9.56 carats, round diamonds, yellow gold and platinum

GIA, report no. 6233768809: 9.56 carats, Fancy Brown-Orange, natural color, VS2 clarity

Size/Dimensions: US ring size 8¼
Gross Weight: 11.5 grams

$40,000-60,000



152
(two views)



153
(two views)

152 LEARN MORE

CARTIER COLORED DIAMOND AND DIAMOND RING

Fancy intense yellow cut-cornered rectangular modified brilliant-cut diamond of 18.29 carats, triangular-cut diamonds, platinum and 18k yellow gold, signed Cartier, red Cartier case

GIA, 2025, report no. 5231768954: 18.29 carats, Fancy Intense Yellow, natural color, VVS1 clarity

Size/Dimensions: US ring size 6
Gross Weight: 13.6 grams

$250,000-350,000

153 LEARN MORE

AN IMPORTANT CARTIER DIAMOND RING

Cut-cornered rectangular step-cut diamond of 23.03 carats, trapezoid-shaped diamonds, platinum, signed Cartier, numbered, red Cartier case

GIA, 2025, report no. 15030816: 23.03 carats, D color, VVS2 clarity

Size/Dimensions: US ring size 7¼
Gross Weight: 14.9 grams

$800,000-1,200,000





VAN CLEEF & ARPELS ‘ZIP’ NECKLACES

A triumph of imagination and craftsmanship, the Van Cleef & Arpels ‘Zip’ Necklace stands as one of the most innovative creations in the history of high jewelry. Its story begins in the 1930s, when the Duchess of Windsor, a loyal patron of Van Cleef & Arpels, proposed a daring idea to the maison’s creative director Renée Puissant, daughter of Estelle Arpels and Alfred Van Cleef. She envisioned a jeweled zipper that could adorn her evening gowns, blending fashion’s modern utility with the sophistication of fine jewelry.

The concept demanded extraordinary technical ingenuity and years of patient experimentation by Van Cleef & Arpels’ artisans. Though the patent was registered in 1938, the first ‘Zip’ Necklace was not presented until 1951. Produced only in limited quantities during the 1950s, early ‘Zip’ Necklaces are now highly prized by collectors for their rarity and technical brilliance.

Over the decades, Van Cleef & Arpels has reinterpreted this masterpiece in dazzling combinations of platinum, yellow and rose gold, adorned with diamonds and colored gemstones, continually renewing its allure for contemporary connoisseurs. More than seventy years after its debut, it remains a symbol of bold innovation, playful elegance and the enduring legacy of Van Cleef & Arpels’ creative genius.

Splendor & Style JEWELS FROM THE COLLECTION OF A DISTINGUISHED LADY



154 LEARN MORE

VAN CLEEF & ARPELS DIAMOND 'ZIP' NECKLACE

Designed as a zipper with a pull ribbon, round, baguette, tapered baguette-cut and square-shaped diamonds, 18k white gold (French mark), signed Van Cleef & Arpels, numbered

Size/Dimensions: 76.2 cm (30 in) at longest, length adjustable
Gross Weight: 148.4 grams

$250,000-350,000

LITERATURE:
Cf. M. Petit, *Van Cleef & Arpels: Reflections of Eternity*, Paris, Éditions Cercle D'Art, 2006, p. 82

155 LEARN MORE

VAN CLEEF & ARPELS MULTI-GEM, DIAMOND AND GOLD ‘LUDO HEXAGONE ZIP’ NECKLACE

Designed as a zipper with a pull tassel, oval cabochon and variously-shaped chrysoprase plaques, baguette and round emeralds, round diamonds, 18k yellow gold (Swiss and French marks), signed Van Cleef & Arpels, VCA, maker’s mark, numbered

Size/Dimensions: 44.4 cm (17½ in) at longest, length adjustable
Gross Weight: 18.3 grams

$200,000-300,000



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COLOURLESS DIAMOND INDEX

LOT		COLOUR	CLARITY	WEIGHT	CUT
77	Pair	D,D	FL, FL	10.27, 10.07	Pear, Pear
44		D	FL	10.05	Emerald
120	Pair	D, D	FL, FL	7.08, 7.02	Heart, Heart
37		D	IF	9.14	Pear
31		D	VVS1	20.6	Emerald
153		D	VVS2	23.03	Rectangular
95		D	VS1	27.19	Emerald
1		J	VS1	10.58	Cushion
118	Pair	E, E	VS1, VS2	5.18, 5.12	Square Emerald, Square Emerald
113	Pair	Q to R, U to V	VS1, VVS2	9.61, 9.23	Old European, Old European
116		E	VS2	8.67	Cushion
133	Pair	E, E	VS2, VS2	5.01, 5.01	Emerald, Emerald
56	Pair	G, G	VS2, SI1	2.76, 2.63	Half-Moon, Half-Moon
142	Pair	J, I	VS2, SI1	8.39, 7.46	Cushion, Cushion
150	Pair	S to T, Fancy Yellow Brown,	SI1, SI1	13.29, 14.52	Round, Round
137		H	SI1	3.08	Round
38		I	SI2	8.54	Marquise
78		H	SI2	3.67	Pear

COLOURED DIAMOND INDEX

LOT		COLOUR	CLARITY	WEIGHT	CUT
YELLOW					
64		Fancy Vivid Yellow	VVS1, Potential	2.62	Marquise
152		Fancy Intense Yellow	VVS1	18.29	Rectangular
105		Fancy Intense Yellow	SI1	13.19	Old Mine
28		Fancy Yellow	VVS2	15.05	Cushion
125		Fancy Yellow	VS1	23.47	Rectangular
150	Pair	Fancy Yellow Brown, S to T	SI1, SI1	14.52, 13.29	Round, Round
ORANGE					
72		Fancy Deep Brown Orange	VS1	63.93	Emerald
151		Fancy Brown Orange	VS2	9.56	Rectangular

COLOURED STONE INDEX

LOT		ORIGIN	TREATMENT	WEIGHT	SHAPE
Ruby					
LOT		**ORIGIN**	**TREATMENT**	**WEIGHT**	**SHAPE**
25		Burma	None	3.67	Oval
33		Mozambique	None	7.47	Oval
Emerald					
LOT		**ORIGIN**	**TREATMENT**	**WEIGHT**	**SHAPE**
29	Pair	Colombia, Colombia	None, None	8.88, 7.46	Cushion, Cushion
87		Colombia	None	7.64	Rectangular
102		Colombia	None	7.43	Square
24		Colombia	None	5.11	Octagonal
58		Colombia	None	2.60	Round
93		Colombia	Minor, Traditional	23.29	Heart
89		Colombia	Minor, Traditional	17.25*	Round
117	Pair	Colombia, Colombia	Minor, Traditional; Minor, Traditional	15.71, 16.56	Oval, Oval
35		Colombia	Insignificant, Traditional	11.03	Rectangular
104		Colombia	Minor to Moderate, Modern	91.07	Oval Cabochon
59	Pair	Colombia, Colombia	Minor, Modern	2.11, 2.00	Square, Square
Sapphire					
LOT		**ORIGIN**	**TREATMENT**	**WEIGHT**	**SHAPE**
17		Kashmir	None	17.66	Sugarloaf
32		Kashmir	None	16.23	Cushion
30	Pair	Kashmir, Kashmir	None, None	12.61, 11.92	Cushion, Cushion
70	Pair	Kashmir, Kashmir	None, None	4.11, 3.30	Oval, Oval
99		Burma	None	14.52	Oval Cabochon
82		Burma	None	7.11	Cushion
100	Pair	Burma	None	6.81, 5.71	Sugarloaf, Sugarloaf
110		Burma	None	3.05*	Cushion
106		Ceylon	None	74.77	Rectangular
129		Ceylon	None	39.00*	Rectangular
145	Yellow	Ceylon	None	31.39	Cushion
103	Pink	Ceylon	None	19.14	Oval
127		Ceylon	None	21.54	Oval
146		Ceylon	None	15.66	Cushion
96		Ceylon	None	14.44	Oval
67		Ceylon	None	12.80	Rectangular
86		Ceylon	None	12.70	Rectangular
26		Ceylon	None	9.99	Cushion
61	Pinkish Orange	Ceylon	None	9.35	Ovall
Spinel					
LOT		**ORIGIN**	**TREATMENT**	**WEIGHT**	**SHAPE**
41		Brazil	Heat	13.54	Triangular
42	Pair	Brazil, Brazil	Heat	3.45, 3.19	Oval, Oval
Spinel					
LOT		**ORIGIN**	**TREATMENT**	**WEIGHT**	**SHAPE**
119		~	None	19.30	Cushion
54		Tajikistan	None	11.50*	Cushion
85		Tanzania	None	10.95	Oval

*Estimated weight

BIOGRAPHIES

ADLER

Adler was founded in 1886 by Jacques Adler in Istanbul. He began his career in Vienna as a jeweller's apprentice, and his passion for precious stones led him to Turkey. Inspired by Byzantine art, his use of heart, floral, and sculptural motifs on baguette-cut diamonds became the distinctive style of the firm. Today, the firm is led by Allen Adler and his wife Daisy, with Allen's niece Karen as head of boutiques and marketing. Stores are located on Rue du Rhone in Geneva, Bond Street in London and Prince's Building in Hong Kong.

BELPERRON

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

BOUCHERON

Frédéric Boucheron opened his first jewellery salon at the Palais Royal in 1858, and soon acquired fame as an expert in precious stones, a masterful technician and a creator of beautiful jewellery. In 1893 he became the first jeweller to move to Place Vendôme, where he continued to serve the social elite, and from where the firm still operates successfully today. Over the years, Boucheron opened branches from Moscow and London, to Japan and the Middle and Far East. Boucheron exhibited in many international expositions, including the 1876 Philadelphia Centennial, the 1889 and 1900 World Fairs in Paris, the 1893 World's Colombian Exposition in Chicago and the 1925 International Exhibition of Modern Decorative and Industrial Arts in Paris. Boucheron was acquired in May 2000 by Kering, one of the world's leading multi-brand luxury goods company.

BULGARI

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

CARTIER

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

CHANEL

The House of Chanel was founded by Gabrielle Chanel in 1910, when she opened her first boutique, 'Chanel Modes', at 21 rue Cambon in Paris. A true pioneer, she launched No 5 in 1921, the first couturier to create a perfume. In 1932, she debuted her jewellery collection, made entirely in platinum and diamonds. In 1987, the company launched its first collection of watches, followed in 1993 by the creation of Chanel's 'Haute Joaillerie'.

M. GÉRARD

Louis Gérard founded M. Gérard in 1968 at 8 Avenue Montaigne in Paris. Within nine years he has become one of the largest French exporter of fine jewellery. In November 1985 he sold the company to a group of American investors, but managed it until his retirement, when the company closed. In September 1988 Louis Gérard reopened the firm renamed Louis Gérard, Joaillier International. It closed for good in December 1991.

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.

JAEGER-LECOULTRE

In 1833 Antoine LeCoultre founded his watch company in the Joux Valley of Switzerland. Shortly after, he invented a machine for measuring the thousandth part of a millimetre, which established the firm as leaders in micromechanics. In 1903, the company invented the thinnest movement in the world, only 1.38mm. thick, and in 1929, the smallest mechanical movement in the world, measuring 14.00 × 4.85mm. In 1917 Edmond Jaeger went into business with Jacques-David LeCoultre, grandson of the founder, to form the modern company Jaeger-LeCoultre. Their most famous watch was designed and produced in 1931 and marketed under the name of the "Reverso", which is still being produced today. The firm has been acquired by the Richemont Group, one of the world's leading luxury goods company.

JACQUES AND MARCUS

George B. Jaques and William E. Marcus, son of Herman Marcus, formed a partnership in New York City in the early 1880s. They experimented with various coloured stones, testing the conventional palette, and urged Americans to seek out "daring and original" gemstones by publishing a book in 1882 entitled "Something About Neglected Gemstones". Marcus' father, Herman, left his position at Tiffany & Co. to join his son's firm, and along with William and another son, George Elder Marcus, they bought out Jaques, forming Marcus & Co. in 1892.

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.

LACLOCHE

Lacloche Frères was founded in Madrid in 1875 by four brothers, Fernand, Jules, Leopold and Jacques. Subsequently, they opened branches in San Sebastian, Biarritz and at 15, rue de la Paix in Paris before taking over Fabergé's London salon in 1920. They were a highly successful jewellery firm, featuring jewellery at the 1925 Exposition Internationale des Arts Décoratifs in Paris. During the 1920s and 30s they were known for their jewellery and objets d'art, decorated with enamels and carved gemstones.

RENE LALIQUE

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

FRED LEIGHTON

Fred Leighton grew up in New York, where as a young man in the 1970s he opened his first boutique selling Mexican dresses, in Greenwich Village. He would also occasionally offer jewels left to him by clients. The focus of his business changed when he moved uptown to Madison Avenue. By 1978, the dresses had virtually disappeared to make way for a great choice of period jewels and objects, the importance of which he understood before many others. Thanks to his great taste and eye, he quickly developed a loyal following and became known as one of the finest stores of vintage jewellery, spanning the great design periods of the 19th and 20th centuries. He was also one of the first American jewellers to foresee the potential outside New York, in Europe and California in particular. He opened a store at the brand new Bellagio Hotel in Las Vegas in 1998 and developed an intimate relationship with Hollywood, with "his" jewels regularly seen on red carpets and in fashion magazines. He also looked to the future and organised in his shops jewellery exhibitions by interesting contemporary designers. In 2009, Fred Leighton was purchased by Kwiat, a fourth generation New York diamond jewellery designer and producer. The flagship salon remains in its familiar locale on Madison Avenue, while the second shop continues in Las Vegas, both under the now legendary name of Fred Leighton.

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.

RAYMOND YARD

Raymond C. Yard began his career as a doorboy at Marcus & Co. in 1898, rising to salesman and then general manager. With the encouragement of John D. Rockefeller Jr., he opened his own salon at 522 Fifth Avenue in 1922, serving many prominent families in New York. Since then, the firm has moved five times, always remaining on Fifth Avenue. In 1958, when Yard died, the firm was taken over by his associates, Robert Gibson, Donald Bartow and Glen McQuaker. Upon the retirement of Bartow and McQuaker, Gibson assumed leadership of the company. In 1985, his son Robert M. Gibson became associated with the firm, later to become president upon his father's retirement.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. 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, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) 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 **estimate**d 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 saleroomsin the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™
For certain auctions we will accept bids over the Internet. For more information, please visit **https://www.christies.com/buying-services/buying-guide/register-and-bid/**. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available at **https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx**.

(c) Written Bids
You can find a Written Bid Form at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at their sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way they 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 their discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, they 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 paragraphs 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 their sole option, bid on behalf of the seller, including where the seller is the **auctioneer**, 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 their 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 their 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 their 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 27% of the **hammer price** up to and including US$1,500,000, 22.0% on that part of the **hammer price** over US$1,500,000 and up to and including US$8,000,000, and 15.0% of that part of the **hammer price** above US$8,000,000.

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 paragraph E2(h)(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) for sales in New York, subject to a maximum aggregate limit of US$500 per buyer per year.

(iv) **Bank Checks**
You must make these payable to Christie's Inc. and there may be **condition**s. 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;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

(b) If you do not collect any **lot** within 90 days following the auction we may, at our option

(i) charge you storage costs at the rates set out at **www.christies.com/en/help/buying-guide/storage-fees**.

(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.

(c) The Storage conditions which can be found at **www.christies.com/en/help/buying-guide/storage-conditions** will apply.

(d) If you do not collect the **lot** within 90 calendar days of the auction and Christie's exercises its rights under paragraph G(b) above, the **lot** will be deemed delivered in New York and therefore subject to New York state and local sales tax. For shipments booked and paid for prior to 90 calendar days of the auction, sales tax will be determined based on the guidance set forth in paragraph D(2).

(e) 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 license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

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

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

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

K GLOSSARY

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

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

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

º 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 º next to the **lot** number.

o ♦ 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 o ♦.

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 they have a financial interest in relation to the **lot**.

⇔ Financial Interest/Irrevocable bids

Where Christie's has a financial interest in a **lot**, Christie's is at risk of making a loss if the **lot** fails to sell. As such, Christie's may share that risk with a third party who agrees, prior to the auction, to place an irrevocable written bid on the **lot** and may receive compensation from Christie's. Christie's requires the bidding party to disclose to anyone they are advising of their financial interest in 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 branded jeweller (e.g. Boucheron) set the stone into the mount using stones originally supplied to the jeweller by their 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

Condition Reports

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

Grades in Condition Reports

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

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

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

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

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

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

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

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

References to "HARDWARE"

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

POST 1950 FURNITURE

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

SYMBOLS USED IN THIS CATALOGUE

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

o

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

o ♦

Christie's has provided a minimum price guarantee and has a direct financial interest in the **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.

⇔

A party has provided Christie's with a bid to cover all or part of Christie's financial interest in the **lot** and may benefit financially from such bid. 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 paragraph 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 paragraph 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.

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5/9/2025

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

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

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

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

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within ninety 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 ROCKEFELLER CENTER

20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

CHRISTIE'S FINE ART STORAGE SERVICES (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

18/12/2024

CHRISTIE'S

Identity Verification

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.

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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 beneficial owner and authorised user.

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



Christie's is printing fewer catalogues as our business and client needs evolve. When we do print, we uphold the highest sustainable standards. Our catalogues are printed on fully recycled paper, with vegetable-based ink and biodegradable laminates.

'Five years ago we made a decision to create a more sustainable future for Christie's. With a 69% reduction in our carbon emissions since 2019, we have shown it is possible and in doing so have driven change in the art market. Art is a source of personal joy and enrichment and that should not come at the expense of the environment.'

Bonnie Brennan
Chief Executive Officer

Scan to learn more about our sustainability goals and projects

VINCENT VAN GOGH (1853-1890)
Coin de jardin avec papillons
Price realised: $33,185,000
Christie's New York, May 2024

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SCIENCE BASED TARGETS
DRIVING AMBITIOUS CORPORATE CLIMATE ACTION







CHRISTIE'S



1925 | A Modern Vision

New York | 11 December 2025

EXHIBITION
5–11 December 2025
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Victoria Tudor
vtudor@christies.com
+1 718 710 2136

JEAN DUNAND (1877-1942)
Important 'Psyché à la Baigneuse' Dressing Mirror, 1927
$800,000–1,200,000

christies.com

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CHRISTIE'S



London Jewels

London | 14–25 November 2025

EXHIBITION
18–24 November 2024
8 King Street
London SW1Y 6QT

PROPERTY FROM THE COLLECTION OF THE WIMBORNE FAMILY
SUPERB CARTIER ART DÉCO EMERALD AND DIAMOND BRACELET
£300,000–400,000

Other fees apply in addition to the hammer price.
See Section D of our Conditions of Sale at the back of the Auction Catalogue

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

christies.com

CHRISTIE'S



Joaillerie Paris

Paris | 5-17 December 2025

EXHIBITION
12-17 December 2025
9 Avenue Matignon
75008 Paris

BULGARI MULTIGEM BRACELET
€100,000-150,000

CONTACT
Violaine d'Astorg
vdastorg@christies.com
+33 1 40 76 85 81

Other fees apply in addition to the hammer price.
See Section D of our Conditions of Sale at the back of the Auction Catalogue

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CHRISTIE'S



Important Watches

New York | 9 December 2025

EXHIBITION
5–9 December 2025
20 Rockefeller Plaza
New York, NY 10020

CONTACT
uswatches@christies.com

CHOPARD, IMPERIALE REF. 373276-1001
A MAGNIFICENT, OPULENT, AND GLAMOROUS 18K WHITE GOLD AND BAGUETTE DIAMOND-SET QUARTZ WRISTWATCH WITH MOBILE LUGS AND DIAMOND-SET BUCKLE, CIRCA 2020S
$100,000–300,000

christies.com

CHRISTIE'S

Handbags Online: The New York Edit

New York | 26 November – 11 December 2025

EXHIBITION
5–9 December 2025
20 Rockefeller Plaza
New York, NY 10020

christies.com

CONTACT
Max Brownawell
mbrownawell@christies.com

A RARE, EXCEPTIONAL SHINY ORANGE H POROSUS CROCODILE SELLIER KELLY 25 WITH 18K WHITE GOLD & DIAMOND HARDWARE
HERMÈS, 2013
$80,000–100,000

CHRISTIE'S



Jewels Online

New York | 2–11 December 2025

EXHIBITION
5–9 December 2025
20 Rockefeller Plaza
New York, NY 10020

CONTACT
usjewelsonline@christies.com
+1 212 636 2300

MARINA B SET OF MABE PEARL, MOTHER-OF-PEARL, DIAMOND AND ENAMEL JEWELRY
$15,000–20,000

christies.com

CHRISTIE'S

Splendor & Style: The Collection of a Distinguished Lady

New York | 2–12 December 2025

EXHIBITION
5–9 December 2025
20 Rockefeller Plaza
New York, NY 10020

CONTACT
usjewelsonline@christies.com
+1 212 636 2300

VAN CLEEF & ARPELS DIAMOND AND ROSE GOLD 'PERLÉE DIAMONDS PAVÉ' RING
$8,000–12,000

VAN CLEEF & ARPELS GOLD 'ETRUSCAN INSPIRATION' CUFF BRACELET
$20,000–30,000

christies.com

CHRISTIE'S



THE ROCKEFELLER KASHMIR

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020