

CHRISTIE'S



MAGNIFICENT JEWELS
FEATURING THE AZURE BLUE

NEW YORK | 9 JUNE 2026





The Azure Blue

Fancy Blue Diamond of 31.62 carats

MAGNIFICENT JEWELS FEATURING THE AZURE BLUE

AUCTION

Tuesday 9 June at 10.00am (Lots 1–143)

20 Rockefeller Plaza
New York, NY 10020

EXHIBITION

Friday	5 June	10.00am–5.00pm
Saturday	6 June	10.00am–5.00pm
Sunday	7 June	10.00am–5.00pm
Monday	8 June	10.00am–5.00pm

AUCTIONEERS

François Curiel
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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
AZURE-24491

ABSENTEE AND TELEPHONE BIDS

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Throughout the catalogue, please note these abbreviations:

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Irene Roosevelt Aitken and Russell Barnett Aitken, photograph courtesy of the family

IRENE ROOSEVELT AITKEN, COLLECTOR | CONNOISSEUR | PATRON

Born in New York City in 1931, Mrs. Aitken grew up in Memphis, Tennessee in a home filled with paintings and antiques, though one could hardly have anticipated how important her future collection would become. She returned to New York for college, after which she began her career in fashion marketing, guided by Dorothy Schaver, the legendary president of Lord & Taylor department stores.

In 1965 she wed the banker John Aspinwall Roosevelt, President Franklin D. Roosevelt's youngest son. During their marriage, Mrs. Aitken became the curator and registrar of their apartment's sizable collection of Roosevelt family paintings, furniture, silver and historical documents. She frequented Manhattan's countless museums, galleries and auction houses, where she developed her passion for 18th-century decorative arts.

Some years after Roosevelt's passing in 1981, she fell in love with and married the artist Russell Barnett Aitken, then a recent widower. His late wife was the sculptor and tastemaker Annie Laurie Crawford, later Aitken, (after whom the Metropolitan Museum of Art's British Galleries are named). Both ardent collectors, Russell and Annie Laurie had built an exceptional collection, particularly renowned for its antique European arms (Mr. Aitken was a skilled marksman), as well as its 18th-century English and French Old Master paintings and works of art. Irene Roosevelt Aitken proved the ideal partner to lend a sensitive and devoted eye to the Aitkens' collection and their historic Fifth Avenue apartment, of which she became the proud curator and custodian.

Mrs. Aitkens devotion to the collection never waned, but she determined that her beloved apartment and its contents should ultimately serve another, higher purpose: it was her final wish that the collection, along with the rest of her estate, be sold for the benefit of the three New York cultural institutions that had inspired and guided her study of the eighteenth century: the Metropolitan Museum of Art, the Frick Collection, and the Morgan Library and Museum.

This past February the fruits of Mrs. Aitken's labor shone brightly at Christie's in Irene Roosevelt Aitken, Collector | Connoisseur | Patron. Together the three live auctions and two

online sales in the series featured nearly 800 lots of porcelain, paintings, drawings, furniture, carpets, antique firearms and objects. The absolute success across the sales is a testament to the incredible collector and advocate Mrs. Aitken was.

There is no question that Mrs. Aitken was a trailblazing female patron of the arts, and collecting was as much a passion project as it was an intellectual pursuit. Fascinated with provenance, Irene kept detailed records and notes for items across the collection. She consulted with leading curators, dealers and auction house specialists in the United States and abroad and assembled a significant reference library that richly documents the story of the objects in her collection.

This fascination with collecting and provenance did not stop with objects for the home, Mrs. Aitken curated an impeccable jewelry collection with special creations from renown makers such as David Webb, Harry Winston, Cartier, Bulgari, Tiffany & Co. and Van Cleef & Arpels. Jewels from these historic houses span both The Magnificent Jewels live auction, and the June Jewels online sale taking place from June 1st through June 12th.

One standout jewel from her impressive collection of Van Cleef & Arpels is Lot 13, An Important Van Cleef & Arpels Retro Diamond and Gold Bracelet. Of bombe style, this bracelet is bold and sculptural on and off the wrist. Purchased at auction in 2011, the bracelet once belonged to Lily Pons, one of the most celebrated coloratura sopranos of the 20th century. Smaller in scale but visually as captivating is the Van Cleef & Arpels Turquoise and Diamond Bracelet (Lot 8). Saturated turquoise cabochons surrounded by lively diamonds drape over the wrist – a perfect 1960s jewel. Moving from the wrist to the lapel, The Harry Winston Diamond Bow Brooch (Lot 6), features curvaceous and flared elements completed in platinum. The gestural nature firmly placing the brooch among the best examples of mid-20th century jewelry by Winston.

Mrs. Aitken continued collecting to the end of her life in 2025, and her acquisitions reflect her commitment to quality, beauty, scholarship and provenance. Today with more diverse expressions of taste than ever before, Mrs. Aitken's jewelry treasures will undoubtedly find their way to new collections where they will delight for decades to come.



DAVID WEBB: WHERE NATURE MEETS ORNAMENT

Just as Mrs. Aitken had a clear and defined style for her incredible home, she also had impeccable taste when it came to acquiring jewelry. Several well known heritage houses stand out when viewing her collection as a whole, but there is one classic American designer that leads the collection, none other than the highly celebrated David Webb. Founded in New York in 1948, David Webb quickly became an influential American jeweler best known for his bold, sculptural designs that helped define luxury jewelry in the mid 20th century. Gaining acclaim for his imaginative use of color and scale, his pieces often combined richly textured gold with vibrant enamels, gemstones and diamonds, creating jewels that feel both modern and timeless. Favored by prominent collectors such as Mrs. Aitken and other style icons, David Webb jewelry remains coveted for its craftsmanship, absolute confidence, and unmistakable design language.

Mrs. Aitkens meticulously curated collection of David Webb features saturated colored stones like sapphires, rubies, emeralds, and aquamarines to charming baroque pearls. Bright diamonds of all shapes and sizes, unique materials such as coral, turquoise, water like rock crystal and of course signature enamel work hand painted in tonal, opaque shades.

Classic Webb designs kick off the collection prominently featured in the Magnificent Jewels live auction. Lot 1, the Ruby and Diamond ‘Strawberry’ Brooch illustrates a perfectly ripe strawberry through the use of cabochon rubies. The undulating stem communicated through dazzling round and baguette-cut diamonds with accents of yellow gold and platinum.

Seen throughout the Aitkens collection of important art, interiors and objects, wildlife and animal imagery were a constant throughline. The same is true for David Webb. Fascinated by wildlife, the house introduced striking jewels that took the form of tigers, lions, leopards, zebras, frogs and fish. Each crafted with vivid enamel, accented by brilliant gemstones and diamonds, these creations capture the majestic presence of the animals in a fantastic wearable object.

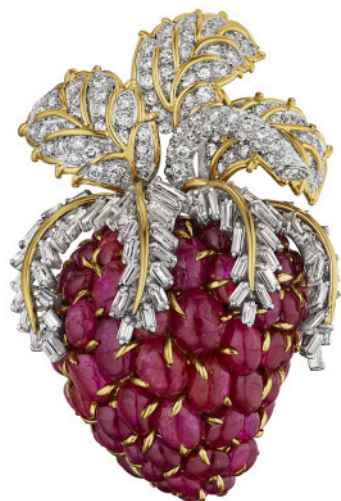
Lots 2 through 5 showcase this shared interest with some of the finest examples of Webb animal jewels. Unlike traditional bracelets that are continuous, the bracelets featured in the collection are constructed in articulated sections, allowing them to wrap around the wrist with a sense of fluidity. From sketch to final form, each jewel is meticulously constructed – seeming to breathe life into the animal, as if it is ready to inspire movement on one’s wrist or lapel.

Mrs. Aitkens collection of David Webb is one of the largest and most important to ever come to auction. Across both the Magnificent Jewels live auction and the Jewels Online sale, classic Webb designs are front and center and a chance to acquire a jewel from one of the most important collectors, connoisseurs and patrons of art of our time.

PROPERTY FROM THE COLLECTION OF

IRENE ROOSEVELT AITKEN

SOLD TO BENEFIT THE METROPOLITAN MUSEUM OF ART
THE FRICK COLLECTION AND THE MORGAN LIBRARY & MUSEUM



1 [LEARN MORE](#)

DAVID WEBB RUBY AND DIAMOND 'STRAWBERRY' BROOCH

Designed as a strawberry, oval cabochon rubies, round and baguette-cut diamonds, platinum and 18k yellow gold, signed Webb

David Webb, 2005: Invoice

Size/Dimensions: 7.3 x 7.3 cm (2⁷/₈ x 2⁷/₈ in)
Gross Weight: 73.4 grams
\$15,000-20,000

PROVENANCE:
Irene Roosevelt Aitken (1931 - 2025)

LITERATURE:
Cf. R. Peltason, *David Webb: The Quintessential American Jeweler*,
New York, Assouline, 2013, p. 28

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DAVID WEBB MULTI-GEM AND DIAMOND LION BRACELET

Designed as a lion, variously-shaped ruby cabochons, pear-shaped emeralds, round diamonds, green enamel, 18k yellow gold and platinum, signed David Webb, numbered, deficient several green enamel stations

David Webb, 2010: Invoice

Size/Dimensions: inner circumference 15.8 cm (6¹/₄ in),
inner diameter 6.0 cm (2³/₈ in)
Gross Weight: 144.1 grams
\$20,000-30,000

PROVENANCE:
Irene Roosevelt Aitken (1931 - 2025)

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DAVID WEBB ENAMEL, EMERALD AND DIAMOND 'DOUBLE TIGER' BRACELET

Designed as opposing tiger heads, blue guilloché enamel, oval and pear-shaped emerald cabochons, round diamonds, 18k yellow gold and platinum, signed David Webb

Size/Dimensions: inner circumference 15.9 cm (6¼ in),
inner diameter 6.0 cm (2½ in)
Gross Weight: 168.1 grams
\$30,000-50,000

PROVENANCE:
Christie's, New York, 8 December 1998, Sale 9010, Lot 122
Irene Roosevelt Aitken (1931 - 2025)

LITERATURE:
Cf. R. Peltason, *David Webb: The Quintessential American Jeweler*,
New York, Assouline, 2013, p. 147

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DAVID WEBB DIAMOND, EMERALD, CULTURED PEARL AND ENAMEL TIGER BROOCH

Round and pear-shaped diamonds, pear-shaped emeralds, baroque cultured pearl pendant drop of approximately 21.29 x 18.15 mm, black enamel, 18k yellow gold and platinum, brooch signed Webb, pendant detachable

David Webb, 2008: Invoice

Size/Dimensions: 7.6 cm (3 in), without detachable pendant 5.0 cm (2 in)
Gross Weight: 69.3 grams
\$12,000-18,000

PROVENANCE:
Irene Roosevelt Aitken (1931 - 2025)



5

5 LEARN MORE

DAVID WEBB ENAMEL, EMERALD AND DIAMOND 'DOUBLE TIGER' BRACELET

Designed as opposing tiger heads, black enamel, round emerald cabochons, round diamonds, 18k yellow gold and platinum, signed Webb

Size/Dimensions: inner circumference 15.9 cm (6¼ in),
inner diameter 5.4 cm (2½ in)
Gross Weight: 131.4 grams
\$30,000-50,000

PROVENANCE:
Christie's, New York, 8 December 1998, Sale 9010, Lot 76
Irene Roosevelt Aitken (1931 - 2025)

LITERATURE:
Cf. R. Peltason, *David Webb: The Quintessential American Jeweler*,
New York, Assouline, 2013, p. 147



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HARRY WINSTON DIAMOND BOW BROOCH

Round, baguette and tapered baguette-cut diamonds, platinum, circa 1950, signed Winston, maker's mark (François Tavernier)

Size/Dimensions: 8.2 x 5.7 cm (3¼ x 2¼ in)
Gross Weight: 63.2 grams
\$30,000-50,000

PROVENANCE:
Sotheby's, New York, 7 December 1993, Sale 6511, Lot 455
Irene Roosevelt Aitken (1931 - 2025)



7

7 LEARN MORE

VAN CLEEF & ARPELS EMERALD AND
DIAMOND EARRINGS

Oval emerald cabochons, round diamonds, 18k yellow gold (French mark), signed Van Cleef & Arpels, maker's mark (Cristofol), numbered

AGL, 2026, report no. 1153818 A and B: Colombia,
clarity enhancement: minor, type: modern

Size/Dimensions: 3.1 x 3.1 cm (1¼ x 1¼ in)
Gross Weight: 26.8 grams
\$30,000-50,000

PROVENANCE:
Macklowe Gallery, New York, 2016
Irene Roosevelt Aitken (1931 - 2025)



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VAN CLEEF & ARPELS TURQUOISE AND DIAMOND BRACELET

Oval and round turquoise cabochons, round and single-cut diamonds, yellow gold and platinum, circa 1960, signed V.C.A., N.Y., numbered, gray Van Cleef & Arpels pouch

GIA, 2026, report no. 6233861476: one round and one oval cabochon tested, natural turquoise, no indications of treatment detected

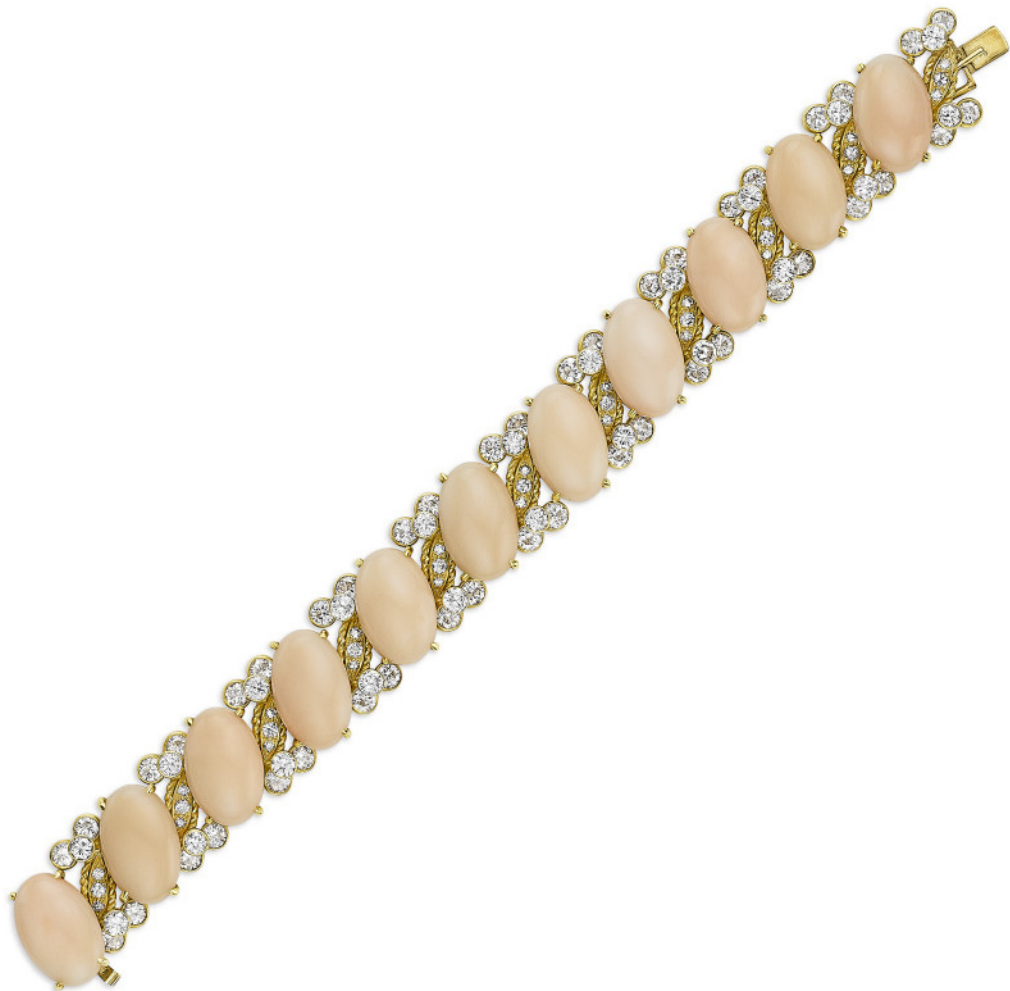
Size/Dimensions: 18.1 x 1.7 cm (7⅞ x ⅝ in)
Gross Weight: 34.2 grams
\$40,000-60,000

PROVENANCE:
Irene Roosevelt Aitken (1931 - 2025)

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VAN CLEEF & ARPELS CORAL AND DIAMOND
BRACELET

Oval-shaped coral cabochons, round and single-cut diamonds, yellow gold,
circa 1965, signed VC&A (partially indistinct), numbered

Van Cleef & Arpels, 1967: Valuation for Insurance

Size/Dimensions: 18.4 x 1.9 cm (7¼ x ¾ in)
Gross Weight: 68.1 grams
\$40,000-60,000



PROVENANCE:

Annie Laurie Warmack Aitken (1900 - 1984)
Irene Roosevelt Aitken (1931 - 2025)

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VAN CLEEF & ARPELS SET OF CORAL AND
DIAMOND JEWELRY

Spherical coral beads, round diamonds, platinum, white and yellow gold,
each circa 1965, each signed VCA NY

Size/Dimensions: earrings 2.5 x 2.2 cm (1 x 7⁄8 in); US ring size 5¾
Gross Weight: 41.6 grams
\$30,000-50,000



PROVENANCE:

Irene Roosevelt Aitken (1931 - 2025)

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VAN CLEEF & ARPELS DIAMOND 'FERN' CLIP-BROOCH

Designed as a fern, round diamonds, 18k yellow gold and platinum (French marks), circa 1960, signed Van Cleef & Arpels (heavily obscured), maker's mark (Robert Ehret)

Size/Dimensions: 8.3 x 7.3 cm (3¼ x 2⅞ in)

Gross Weight: 38.5 grams

\$30,000-50,000

PROVENANCE:

Macklowe Gallery, New York, 2013
Irene Roosevelt Aitken (1931 - 2025)

LITERATURE:

Cf. S. Raulet, *Van Cleef & Arpels*, Paris, Éditions du Regard, 1986, p. 197
Cf. S. Coffin, *Set in Style: The Jewelry of Van Cleef & Arpels*, New York, Cooper-Hewitt, National Design Museum, 2011, p. 136 and 137

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VAN CLEEF & ARPELS RUBY AND DIAMOND BRACELET

Oval cabochon rubies, round diamonds, platinum and 18k yellow gold, circa 1960, signed Van Cleef & Arpels, numbered; accompanied by a detachable bracelet extender

Size/Dimensions: inner circumference 15.9 cm (6¼ in),

inner diameter 5.7 cm (2¼ in), extender 2.8 cm (1⅛ in)

Gross Weight: 117.7 grams

\$80,000-120,000

PROVENANCE:

Barbara Hutton, by repute (1912 - 1979)
Macklowe Gallery, New York, 2013
Irene Roosevelt Aitken (1931 - 2025)



Barbara Hutton, the American heiress and socialite, was renowned for one of the most extraordinary jewelry collections of the 20th century, reflecting her immense wealth and refined taste. Her collection included exceptional pieces from iconic houses such as Cartier and Van Cleef & Arpels, as well as rare historic jewels with royal provenance. Most famously the Hutton-Mdivani jadeite necklace, which shattered records for any piece of jade jewelry, and is considered one of the finest jade jewels in the world. Featuring exquisite diamond and colored stones of size, Mughal carvings, and important antique pieces, her jewelry embodied a blend of Eastern and Western influences and remains celebrated today for its rarity, craftsmanship, and cultural significance.

LILY PONS

Lily Pons (1898–1976) was one of the most celebrated coloratura sopranos of the twentieth century. Known for her French elegance, impressive vocal range, and magnetic stage presence, she brought both brilliance and charm to the world of opera. Her career extended far beyond the opera house, making her a beloved figure in music, film, and popular culture.

Born Alice Joséphine Pons in Draguignan, France, she began her musical training as a child studying piano. After her family relocated to Cannes, she continued her studies at the Paris Conservatoire. During this period, she often played for wounded soldiers in local hospitals, and over time, began singing along as she played. These performances revealed the expressive power of her voice and the deep connection she could forge with an audience. Encouraged to pursue singing more seriously, she sought out a respected teacher in Cannes who helped her develop her technique and remained a guiding influence throughout her career.

Pons made her operatic debut in 1928 as the title role *Lakmé* at the Grand-Théâtre of Mulhouse in Alsace. She went on to perform several coloratura roles in opera houses across provincial France. Her breakthrough came when impresario Giovanni Zenatello discovered her and brought her to New York to audition for Giulio Gatti-Casazza, the general manager of the Metropolitan Opera, who was searching for a new star coloratura following the retirement of Amelita Galli-Curci in 1930.

On January 3, 1931, Lily Pons made her Metropolitan Opera debut as Lucia in *Lucia di Lammermoor*. From her first appearance, she became a sensation in the United States. Audiences were captivated by her seemingly effortless high notes, and her portrayals of Lakmé, Lucia, Gilda, and Philine became defining interpretations for American listeners. Her ability to reach the notoriously difficult high F in Delibes's “Bell Song” became one of her most celebrated trademarks. As her fame grew, Pons became a media icon, appearing frequently on radio, television, and even in a few films. She cultivated a glamorous public image that helped make her a household name.

Pons became a United States citizen in 1941, and during World War II she undertook extensive tours with the USO, performing for Allied troops across Europe and Asia. She earned deep admiration from servicemen and received honors from her native France for her dedication, including the Légion d'honneur and the Croix de Lorraine.

She celebrated her 25th anniversary with the Metropolitan Opera in 1956 and remained an admired and influential figure long after stepping back from the company. Although she formally retired from public performance in 1964, she continued to appear in concert until her final recital in 1972.

Pons is remembered for a rare combination of technical brilliance, grace, and personal charm. More than a singer celebrated for her extraordinary high notes, she brought a distinctive refinement and expressive vitality to everything she sang. Her taste and sophistication extended beyond the stage as well, reflected in treasured jewels such as her spectacularly crafted diamond and gold Van Cleef & Arpels bracelet, a bold and radiant design as captivating as Lily Pons herself.



Alexander Clayton, *Lily Pons*, 1967. Private collection.
Painting depicting Lily Pons wearing Lot 13

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(two views)



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**AN IMPORTANT VAN CLEEF & ARPELS RETRO
DIAMOND AND GOLD BRACELET**

Of bombé style, round and old-cut diamonds, yellow gold and platinum,
circa 1940, signed Van Cleef & Arpels, N.Y., numbered, accompanied by a
detachable bracelet extender

Size/Dimensions: inner circumference 15.8 cm (6¼ in),
inner diameter 5.0 cm (2 in), extender 1.5 cm (¾ in)
Gross Weight: 199.5 grams

\$100,000-150,000

PROVENANCE:

Lily Pons (1898 - 1976)
Sotheby's, New York, 7 December 2011, Sale N08808, Lot 144
Irene Roosevelt Aitken (1931 - 2025)





14

(two views)



15

14 [LEARN MORE](#)

BULGARI COLORED DIAMOND AND DIAMOND RING

Fancy yellow marquise brilliant-cut diamond of 4.59 carats, round diamonds, platinum and yellow gold, signed Bvlgari, Made in Italy, numbered

GIA, 2026, report no. 5231931058: 4.59 carats, Fancy Yellow, natural color, VS1 clarity

Size/Dimensions: US ring size 8½
Gross Weight: 12.1 grams

\$40,000-60,000



15 [LEARN MORE](#)

BULGARI SAPPHIRE, COLORED SAPPHIRE AND DIAMOND BRACELET

Oval-shaped sapphires and pink sapphires, round diamonds, 18k yellow gold (Italian mark), signed Bvlgari

Size/Dimensions: 17.7 cm (7 in)
Gross Weight: 90.9 grams

\$20,000-30,000



16 [LEARN MORE](#)

BULGARI SAPPHIRE AND DIAMOND NECKLACE

Cushion mixed-cut sapphire, round diamond, 18k yellow gold, signed Bvlgari, Roma, Italy

Copy of AGL, 2025, report no. 1152887: Ceylon, no gemological evidence of heat, no clarity enhancement

Size/Dimensions: 36.8 cm (14½ in)
Gross Weight: 91.3 grams

\$50,000-70,000



BULGARI ‘CARRÉ’ BROOCH

In 1987, Bulgari debuted the ‘Carré’ line, a series of jewels featuring intricate geometric compositions of vibrant precious and semi-precious stones. Inspired by the structured patterns of floral gardens and floor mosaics, various renditions of the design displayed a dynamic interplay between color and form. These creations typically center upon a prominent gemstone, set within carefully calibrated surrounds that emphasize contrast and symmetry.

The present lot is an extraordinary example of the series, distinguished by its use of a rare natural pearl at its center, encircled by geometric arrays of diamonds, rubies, amethysts and emeralds. The composition is reminiscent of mosaic tesserare, in which individually set elements compose a harmonious whole.



17 [LEARN MORE](#)

BULGARI NATURAL PEARL, MULTI-GEM AND DIAMOND 'CARRÉ' BROOCH

Button-shaped natural pearl of approximately 13.64 mm, buff-top amethysts, rubies and emeralds, baguette, tapered baguette and triangular-shaped diamonds, 18k yellow gold (Italian and French marks), signed Bvlgari, maker's mark

GIA, 2026, report no. 2235913560: natural pearl, saltwater, no indications of treatment

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

Gross Weight: 31.1 grams

\$80,000-120,000

LITERATURE:

Cf. A. Triossi, D. Mascetti, *Bulgari*, New York, Thames & Hudson, 2007, p. 204-205





(two views)



18 [LEARN MORE](#)

AN EXCEPTIONAL SAPPHIRE AND DIAMOND RING

Octagonal step-cut sapphire of 41.29 carats, tapered baguette-cut diamonds, platinum

Gübelin, 2026, report no. 26040137: 41.29 carats, Ceylon, no indications of heating, Royal Blue, with Appendix, Inclusion Card, and Information sheet on Unheated Sapphires

Size/Dimensions: US ring size 6
Gross Weight: 18.6 grams

\$600,000-800,000





19 [LEARN MORE](#)

AN EXQUISITE TIFFANY & CO. EMERALD AND DIAMOND PENDANT-NECKLACE

Octagonal step-cut emerald of 5.03 carats, baguette, tapered baguette, square and round diamonds, platinum, signed T&Co., numbered, blue Tiffany & Co. case and outer box

AGL, 2026, report no. 1155604: 5.03 carats, Classic Colombia, no clarity enhancement

SSEF, 2021, report no. 117961: 5.037 carats, Colombia, no indications of clarity modification

Tiffany & Co., 2023: Copy of Retail Replacement Valuation

Size/Dimensions: pendant 2.5 cm (1 in), chain 41.2 cm (16¼ in)

Gross Weight: 11.8 grams

\$150,000-250,000

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





20

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GRAFF SAPPHIRE AND DIAMOND PENDANT-EARRINGS

Pear-shaped sapphires, pear, marquise and round diamonds, platinum, signed Graff, numbered, pendants detachable

Copy of Graff, 2005: Invoice

Size/Dimensions: 7.9 cm (3 1/8 in), without pendants 2.8 cm (1 1/8 in)
Gross Weight: 36.0 grams
\$50,000-70,000



21

21 [LEARN MORE](#)

GRAFF SAPPHIRE AND DIAMOND BRACELET

Heart-shaped sapphires, marquise and round diamonds, platinum, signed Graff, numbered

Copy of Graff, 2005: Invoice

Size/Dimensions: 16.5 cm (6 1/2 in)
Gross Weight: 74.4 grams
\$100,000-150,000



22 [LEARN MORE](#)

GRAFF SAPPHIRE AND DIAMOND NECKLACE

Pear-shaped sapphires, marquise and round diamonds, platinum, signed Graff, numbered

Copy of Graff, 2005: Invoice

Size/Dimensions: necklace 38.7 cm (15 1/4 in), pendant 7.6 cm (3 in)
Gross Weight: 85.3 grams
\$100,000-150,000





23
(two views)



24



23 [LEARN MORE](#)

H. STERN TOURMALINE AND DIAMOND RING

Oval modified brilliant-cut Paraiba-type tourmaline of 6.20 carats, round diamonds, 18k white gold, maker's mark, black H. Stern case

AGL, 2026, report no. 1155738: 6.20 carats, Paraiba-type variety, Mozambique, Note: this color variety of tourmaline is commonly the result of a relatively low temperature heating process, color stability: excellent, this stone exhibits a slight color shift

Copy of H. Stern, 2014: Certificate of Appraisal
Copy of H. Stern, 2014: International Warranty
Copy of H. Stern: Booklet

Size/Dimensions: US ring size 7
Gross Weight: 10.3 grams
\$100,000-150,000



24 [LEARN MORE](#)

VAN CLEEF & ARPELS DIAMOND 'À CHEVAL' EARRINGS

Round diamonds, platinum (British marks), signed Van Cleef & Arpels, VCA, numbered, pendants detachable, green Van Cleef & Arpels case

Van Cleef & Arpels, 2023: Certificate

Size/Dimensions: 6.0 x 1.6 cm (2 $\frac{3}{8}$ x $\frac{5}{8}$ in),
without pendants 2.0 x 1.3 cm ($\frac{3}{4}$ x $\frac{1}{2}$ in)
Gross Weight: 37.3 grams
\$100,000-150,000



25 [LEARN MORE](#)

VAN CLEEF & ARPELS DIAMOND 'À CHEVAL' NECKLACE

Round diamonds, platinum, signed Van Cleef & Arpels, VCA, maker's mark, numbered, central v-shaped portion detachable, remaining two sections may be worn as a shorter necklace or pair of bracelets, green Van Cleef & Arpels case and white outer box

Van Cleef & Arpels, 2011: Certificate of Authenticity

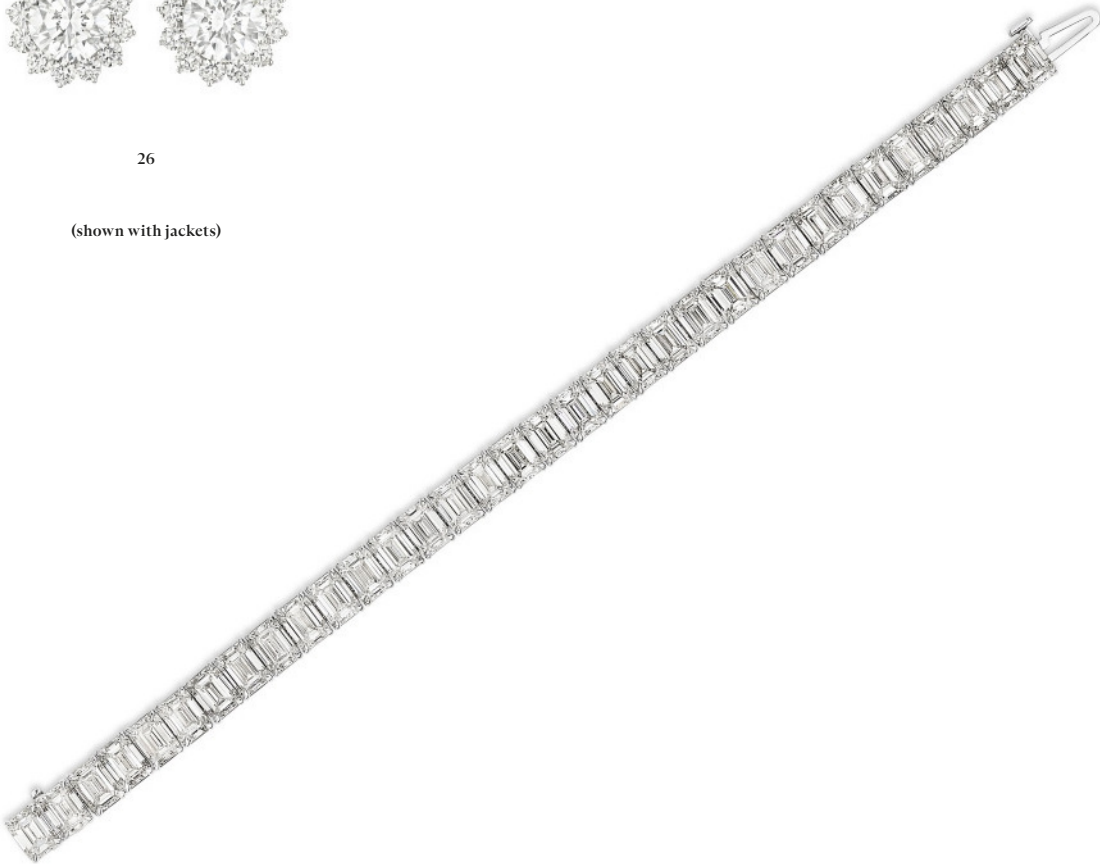
Size/Dimensions: full necklace 40.6 cm (16 in),
shortened necklace without the v-shaped portion 34.2 cm (13 $\frac{1}{2}$ in),
each bracelet 17.8 cm (7 in)
Gross Weight: 127.0 grams
\$150,000-250,000





26

(shown with jackets)



27



(two views)

26 [LEARN MORE](#)

DIAMOND STUD EARRINGS

Round brilliant-cut diamonds of 5.07 and 5.02 carats, round diamonds, platinum, accompanied by a pair of detachable earring jackets

GIA, 2024, report no. 6234252545: 5.07 carats, F color, VS2 clarity
GIA, 2024, report no. 2235252619: 5.02 carats, E color, VS2 clarity

Size/Dimensions: earring jackets with earring 1.9 cm (¾ in)
Gross Weight: 13.1 grams
\$150,000-250,000



27 [LEARN MORE](#)

DIAMOND BRACELET

Thirty-four emerald-cut diamonds ranging from 1.02 to 1.00 carats, platinum

34 GIA, 2025 to 2026: 1.02 to 1.00 carats, D to F color, VVS1 to VS2 clarity

Size/Dimensions: 16.5 cm (6½ in)
Gross Weight: 34.5 grams
\$100,000-150,000



28 [LEARN MORE](#)

DIAMOND TWIN-STONE RING

Modified pear brilliant-cut diamonds of 3.45, 3.12, 0.74 and 0.72 carats, platinum

GIA, 2026, report no. 1232864645: 3.45 carats, E color, SI1 clarity
GIA, 2026, report no. 2235864643: 3.12 carats, E color, VS2 clarity
GIA Dossier, 1999, report no. 10783390: 0.74 carat, H color, VS1 clarity
GIA Dossier, 1999, report no. 10694105: 0.72 carat, G color, VS1 clarity

Size/Dimensions: US ring size 6
Gross Weight: 8.5 grams
\$40,000-60,000

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



29 [LEARN MORE](#)

GROUP OF COLORED DIAMOND AND DIAMOND BANGLE BRACELETS

Comprising four black diamond bracelets and three diamond bracelets, round black diamonds, round diamonds, 18k white gold and blackened 18k white gold

Size/Dimensions: each inner circumference 17.1 cm (6¾ in), inner diameter 5.8 cm (2¼ in); width 1.0 cm (¾ in) or 0.7 cm (¼ in)
Gross Weight: 242.7 grams
\$60,000-80,000

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



MODERN ICONS JEWELS

FROM AN IMPORTANT FAMILY COLLECTION

Christie's is honored to present *Modern Icons: Jewels from an Important Family Collection*, an iconic collection featuring exquisite colored gemstones and contemporary masterpieces from distinguished jewelry maisons including Bulgari, Cartier and Van Cleef & Arpels. Assembled by a single family over the past thirty years, this collection marks one of the most substantial displays of contemporary high jewelry to be presented at auction.

The *Modern Icons* collection reflects a refined dialogue between heritage and modernity, shaped by the discerning vision of the collectors' whose taste gravitates towards contemporary expression with bold elegance. Drawn to the clean lines and imaginative use of color that defines the great jewelers of today, the collectors have assembled a group of jewels that speaks not only to detailed craftsmanship, but to a distinct modern sensibility.

Bulgari, Cartier and Van Cleef & Arpels each are houses long celebrated for their designers' ability to reinterpret tradition through a contemporary lens. The bold use of color and volume of the various colored gemstone cabochons in Lot 41, a Bulgari Multi-Gem and Diamond Necklace, harkens back to the 'La Dolce Vita' jewelry of the 1950s and 1960s, a period for which Bulgari's innovation is highly regarded. Since its launch in 1914, Cartier's 'Panthère' collection has been a mainstay for the house. With this collection featuring a 'Panthère' ring, brooch, pair of earrings and two necklaces, it is clear that the dynamic motif, both in figural and abstracted forms, appealed to the collectors. One of the most precise skills of the master jewelers at Van Cleef & Arpels is the 'Mystery-set' technique, first developed in the 1930s and seen in Lot 32, a contemporary 'Between the Finger' ring. The collectors' understanding and appreciation for quality extended to colored stones as seen in Lot 39, featuring an exceptional Colombian emerald of 12.89 carats.

The resulting collection is a vibrant ensemble of jewels by various maisons united by a shared aesthetic of clarity, confidence and modern allure. Defined by saturated colors and use of iconic motifs in imaginative presentations, *Modern Icons: Jewels From an Important Family Collection* reimagines the codes of the past for a new era of collectors who value legacy and individuality.



30 [LEARN MORE](#)

BULGARI TANZANITE, AQUAMARINE AND DIAMOND NECKLACE

Cushion-shaped tanzanites and aquamarines, variously-shaped step-cut and round diamonds, 18k yellow gold, signed Bvlgari, Made In Italy, numbered

Size/Dimensions: 41.9 cm (16½ in)

Gross Weight: 138.9 grams

\$50,000-70,000

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JEWELS
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FAMILY COLLECTION



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CARTIER DIAMOND NECKLACE

Round diamonds, 18k white gold (French mark), signed Cartier, numbered, maker's mark (Cartier Joaillerie International)

Copy of Cartier, 1998: Valuation for Insurance

Size/Dimensions: 40.6 cm (16 in)
Gross Weight: 180.0 grams
\$60,000-80,000

LITERATURE:
Cf. N. Coleno, *Amazing Cartier: Creations since 1937*, Paris, Éditions du Regard, 2008, p. 206-207

MYSTERY-SET JEWELRY

Unmistakable to the eye, exceptionally crafted by design, the “Mystery-set” or “Serti Mysterieux” is a delicate and precise technique of which only few jewelers have mastered. A testament to this skill, only pieces crafted by the best Van Cleef & Arpels jewelers earn the title ‘Mystery-set’. Often imitated, this unique style of setting colored stones was patented in the 1930s by Van Cleef & Arpels.

Thoughtfully designed, the Mystery-set setting uses a series of lattices, often in gold or platinum, rather than using traditional prongs or a claw-style setting. These lattices form a net, visible only from the reverse of the jewel, which carefully holds each gemstone in place. Richly saturated rubies, sapphires and delicate emeralds are cut with the utmost precision - each stone faceted with a special groove below the girdle, allowing them to slide gently along the lattice and sit snugly to one another. Taking on average over 1,200 hours to complete a singular ‘Mystery-set’ jewel, the resulting creation is combination of color, beauty and prowess. Butterflies, long admired for their ethereal and graceful nature, have been an important motif for Van Cleef & Arpels and seen throughout their high jewelry collections. The present lot evokes a sense of lightness and movement as the wearer moves with the jewel.



(two views)



32 [LEARN MORE](#)

VAN CLEEF & ARPELS RUBY AND DIAMOND
'MYSTERY-SET BETWEEN THE FINGER' BUTTERFLY RING

Designed as two butterflies, calibré-cut rubies, round and marquise-shaped diamonds, 18k white gold (French and Swiss marks), signed Van Cleef & Arpels, VCA, maker's mark, numbered, green Van Cleef & Arpels case

Size/Dimensions: US ring size 6½
Gross Weight: 14.0 grams
\$80,000-120,000

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VAN CLEEF & ARPELS SUITE OF DIAMOND AND GOLD
'PALMYRE ' JEWELRY

Round diamonds, 18k yellow gold, necklace and bracelet signed Van Cleef & Arpels, earrings signed VCA, each with maker's mark, numbered

Size/Dimensions: necklace 35.6 cm (14 in); bracelet 18.4 x 1.5 cm (7¼ x 5/8 in)
earrings 2.8 cm (1⅛ in);
Gross Weight: 70.5 grams
\$60,000-80,000



CARTIER ‘PANTHÈRE’

For over a century, the panther has endured as a timeless and iconic motif for the house of Cartier. It wasn't until 1914 when Louis Cartier requested an invitation for his jewelry exhibition and commissioned artist George Barbier to create what soon pioneered an integral part of the maison. The elegant invitation displayed Lady With a Panther, a woman in a white gown, draped with pearls and a black panther resting at her feet. This illustration was the initial moment clients of the French house saw the iconic cat associated with the house. In that same year, the spotted pattern was featured on a lady's wristwatch created by diamonds and onyx mimicking the big cat's fur. The exotic creature took Paris by storm, a sign of elegance and fierce femininity.

The panther's association with Cartier deepened in 1933, when French jewelry and fashion designer Jeanne Toussaint was appointed Artistic Director of High Jewelry. Louis Cartier fondly nicknamed her 'La Panthère', a nod to her long panther fur coat as well as her fierce determination and sharp intellect. At a time when few women held such influential positions in the industry, Toussaint quickly proved why she deserved the role. Her artistic vision transformed the panther from a decorative motif into a

defining signature of the Maison, ultimately making the feline an integral part of Cartier's identity.

The panther, whose sleek silhouette lends itself perfectly to jewelry design, evokes an exploration of form and line. It's elegant, slender profile is endlessly adaptable, able to shift between realism and abstraction. The panther lots included in Modern Icons: Jewels from an Important Family are a perfect example of this versatility. Lot 38 features a miniature panther suspended on an onyx link plays with geometry and movement, while Lot 35 captures the creature in its most classic, naturalistic form. Lot 34 reveals how effortlessly the panther curves around the finger, its fluid silhouette emphasizing Cartier's mastery of movement in design. Completing the ensemble is Lot 36, an elegant necklace that evokes the big cat's fur, distilling its iconic spotted pattern into an abstract, modern interpretation of the emblematic creature.

The panther remains a captivating emblem of Cartier's Savoir-Faire, uniting iconic heritage with a spirit of fierce femininity. These jewels showcase the full scope of the Panthère's evolution, revealing diverse interpretations of a timeless symbol shaped by Cartier's exceptional artistry.



(three views)



34 [LEARN MORE](#)

CARTIER DIAMOND, ONYX AND EMERALD 'PANTHERE' RING

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

Size/Dimensions: US ring size 7¾
Gross Weight: 11.5 grams

\$30,000-50,000



35 [LEARN MORE](#)

CARTIER MULTI-GEM AND DIAMOND 'PANTHÈRE' BROOCH

Designed as a panther, variously-shaped buff-top sapphires, pear-shaped emeralds, triangular onyx plaque, round diamonds, 18k yellow gold (French mark), signed Cartier, numbered

Size/Dimensions: 6.9 x 2.2 cm (2¾ x 7⁄8 in)
Gross Weight: 32.4 grams

\$40,000-60,000



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CARTIER SAPPHIRE AND DIAMOND 'PANTHÈRE' NECKLACE

Designed with the panther motif, variously-shaped buff-top sapphires, round diamonds, platinum and 18k white gold (French marks), signed Cartier, maker's mark, numbered

Copy of Cartier, 1998: Valuation for Insurance

Size/Dimensions: 38.1 cm (15 in)
Gross Weight: 177.9 grams
\$150,000-250,000

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CARTIER SAPPHIRE AND DIAMOND 'PANTHÈRE' EARRINGS

Designed with the panther motif, buff-top sapphires, round diamonds, platinum and 18k white gold (French marks), signed Cartier, maker's mark (Cartier Joaillerie Internationale), numbered

Size/Dimensions: 3.1 cm (1¼ in)
Gross Weight: 35.7 grams
\$50,000-70,000

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(detail of closure)



38 [LEARN MORE](#)

CARTIER DIAMOND, ONYX, EMERALD AND RUBY
'PANTHÈRE' NECKLACE

Designed as a panther, round diamonds, onyx hoop and plaques, pear-shaped emeralds, round cabochon rubies, platinum (French mark), signed Cartier, maker's mark (Alain Foubert), numbered

Size/Dimensions: at longest 76.2 cm (30 in), length adjustable
Gross Weight: 48.1 grams
\$60,000-80,000



(two views)



39 [LEARN MORE](#)

EMERALD AND DIAMOND RING

Rectangular emerald-cut emerald of 12.89 carats, half-moon-shaped diamonds, platinum and 18k yellow gold

AGL, 2026, report no. 1155226: 12.89 carats, Colombia, minor clarity enhancement, modern type

Size/Dimensions: US ring size 7¼
Gross Weight: 10.0 grams
\$80,000-120,000

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CARTIER SET OF DIAMOND JEWELRY

Heart brilliant-cut diamonds ranging from 1.27 to 0.25 carats, heart-shaped diamonds, platinum, each signed Cartier, earrings numbered

GIA, 2026, report no. 1236913980: 1.27 carats, G color, SI1 clarity
GIA, 2026, report no. 2233913984: 1.10 carats, F color, SI2 clarity
GIA, 2026, report no. 6237913990: 0.98 carat, E color, SI2 clarity

Size/Dimensions: necklace 47.6 cm (18¾ in);
earrings with pendants 4.4 cm (1¾ in), without pendants 2.5 cm (1 in)
Gross Weight: 93.2 grams
\$70,000-100,000



41 [LEARN MORE](#)

BULGARI MULTI-GEM AND DIAMOND NECKLACE

Pear and triangular cabochons including amethyst, pink and green tourmalines, spessartite garnet, topaz, peridot, tanzanite and heliodor, round rose-cut moonstones, round diamonds, 18k white gold (Italian mark), signed Bvlgari, numbered

Size/Dimensions: 39.3 cm (15½ in)
Gross Weight: 106.9 grams
\$60,000-80,000

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JEWELS
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**BVLGARI DIAMOND AND COLORED DIAMOND
CHANDELIER EARRINGS**

Pear modified brilliant-cut diamonds of 3.05 and 1.73 carats, pear brilliant-cut diamonds of 2.78, 2.16, 2.04 and 2.02 carats, fancy pink round brilliant cut diamonds of 0.20 and 0.19 carat, pear-shaped diamonds, round pink diamonds, platinum and rose gold, signed Bvlgari

GIA, 2026, report no. 2235907026: 3.05 carats, E color, VS2 clarity
GIA, 2026, report no. 2235907036: 2.78 carats, E color, SI1 clarity
GIA, 2026, report no. 2233907035: 2.16 carats, E color, VS2 clarity
GIA, 2026, report no. 1236907025: 2.04 carats, D color, VVS1 clarity
GIA, 2026, report no. 2233907024: 2.02 carats, F color, VS2 clarity
GIA, 2026, report no. 5232906870: 1.73 carats, E color, SI1 clarity
GIA, 2026, report no. 1236906437: 0.20 carat, Fancy Pink, natural color, SI2 clarity
GIA, 2026, report no. 5231906421: 0.19 carat, Fancy Pink, natural color, I2 clarity

Size/Dimensions: 6.3 x 2.2 cm (2½ x 7⁄8 in)

Gross Weight: 20.0 grams

\$120,000-180,000

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





EXCEPTIONAL JEWELS FROM THE COLLECTION OF BRIDGET ROONEY KOCH

The following selection of elegant and important jewels, Lots 43-45, hail from the collection of Bridget Rooney Koch.

Born into the Rooney family, her grandfather Art Rooney was the legendary founder of the Pittsburgh Steelers football team. Mr. Rooney purchased the team in the midst of the Great Depression and spent the following decades building it into one of the most successful sports franchises in United States. The stewardship of the organization continues to be proudly maintained by the Rooney family.

Ever the passionate collector, Mrs. Rooney Koch has taken a learned approach to the jewelry wardrobe she has created. Over a considerable amount of time and with discerning taste, a remarkable trove of precious gems and jewels was assembled. These works are notable as much for the timeliness of their acquisition as for their beauty. They illustrate the lasting value of a focus on best quality.

For Lot 43, an incredible assemblage of Burmese red spinel highlights a dramatic chandelier design by Graff. Vividly colored and high clarity spinel has always been extraordinarily rare but the availability today at this level has become almost nonexistent in the currently white-hot market. The rarity factor is exponentially higher yet again in Lots 44 and 45, both built around exquisite Burmese rubies of the finest order that have been color matched with great care. As the most elite of colored gems, “pigeon blood” Burmese rubies are more irreplaceable and esteemed than ever by today’s global connoisseurs.



43 [LEARN MORE](#)

**A PAIR OF EXQUISITE GRAFF SPINEL AND
DIAMOND EARRINGS**

Oval mixed-cut spinels of 9.85, 9.40, 3.55, 3.27, 2.24 and 1.80 carats,
pear and round diamonds, platinum, signed Graff, numbered

SSEF, 2026, report no. 153981: 6 spinels, Burma, no indications of treatment
AGL, 2026, report no. 1155183 A and B: Total Weight 30.11 carats, Burma,
six gemstones tested, no gemological evidence of heat

Size/Dimensions: 7.3 x 2.2 cm (2⁷/₈ x ⁷/₈ in)
Gross Weight: 41.2 grams

\$300,000-500,000





44 [LEARN MORE](#)

AN IMPRESSIVE DAVID MORRIS RUBY AND DIAMOND NECKLACE

Oval and cushion mixed-cut rubies of 5.03 to 1.02 carats, cushion and round diamonds, white gold, signed David Morris

SSEF, 2026, report no. 153979: A. 5.029 carats, B. 4.017 carats, C. 3.018 carats, Burma, no indications of heating
SSEF, 2026, report no. 153980: 3.026 carats, Burma, no indications of heating, 'pigeon blood red'
AGL, 2026, report no. 11585139: Total Weight 39.67 carats, Burma, seventeen gemstones tested (weights ranging from 5.03 to 1.02 carats), unmounted for testing, 10 Mong Hsu and 3 Mogok rubies: no gemological evidence of heat, 4 Mong Hsu rubies: gemological evidence of relatively low temperature heating, 4 Mong Hsu and 2 Mogok rubies: minor clarity enhancement, oil-type filler

GIA, 2026, report no. 13581661: 3.34 carats, F color, VVS2 clarity
GIA, 2026, report no. 13399246: 2.23 carats, F color, VS2 clarity

Size/Dimensions: 41.2 cm (16¼ in)
Gross Weight: 61.5 grams
\$600,000-800,000



45 [LEARN MORE](#)

A PAIR OF SUPERB DAVID MORRIS RUBY AND DIAMOND PENDANT EARRINGS

Cushion mixed-cut rubies of 4.26, 4.10, 1.08 and 1.07 carats, cushion-shaped diamonds, platinum, signed David Morris, accompanied by detachable pendants of modified pear brilliant-cut diamonds of 4.23 and 4.20 carats, single-cut diamonds, platinum

SSEF, 2026, report no. 153978: A: 4.259 carats, B: 4.101 carats, Burma, no indications of heating, 'pigeon blood red'
AGL, 2026, report no. 1155140 A and B: Total Weight 10.51 carats, Burma and Thailand, four gemstones tested with individual weights of 4.26, 4.10, 1.08 and 1.07 carats, Burma rubies with no gemological evidence of heat, Thai rubies heated with minor heating residues

GIA, 2026, report no. 2231904872: 4.23 carats, D color, VVS1 clarity, Type IIa
GIA, 2026, report no. 5232904824: 4.20 carats, E color, VVS2 clarity, Not Potential/Improvable

Size/Dimensions: 4.4 x 1.3 cm (1¾ x ½ in), without pendant 2.6 x 0.7 cm (1 x ¼ in)
Gross Weight: 15.8 grams
\$700,000-900,000





(three views)



46 [LEARN MORE](#)

JAR TOURMALINE, COLORED SAPPHIRE AND DIAMOND RING

Cushion-cut pink tourmaline, round pink sapphires, round diamonds, platinum and blackened 18k gold (French marks), signed JAR, Paris

Size/Dimensions: measures as US ring size 4¼, however, due to design fits as US ring size 5

Gross Weight: 17.0 grams

\$60,000-80,000



(two views)



47 [LEARN MORE](#)

JAR MULTI-GEM AND DIAMOND RING

Round purple garnets, sapphires and gray spinels, round diamonds, platinum (French mark), signed JAR Paris

Size/Dimensions: US ring size 5½

Gross Weight: 10.5 grams

\$30,000-50,000



THE COLLECTION OF Agnes Gund

**PROPERTY SOLD WITH THE INTENT TO
BENEFIT CHARITABLE CAUSES**

Agnes Gund was a singular figure in the cultural landscape, a visionary collector, an influential philanthropist and a leader whose belief in the power of art shaped institutions and lives. Born in Cleveland in 1938, she developed an early engagement with the visual arts through classes at the Cleveland Museum of Art. An inspiring art history teacher later deepened her understanding of how to look at and think about art, establishing the foundation for the distinguished collecting life that followed. Her celebrated career in the arts, marked by decades of leadership at the Museum of Modern Art and other major institutions, frames the works she championed. Gund acquired Mark Rothko's No. 15 (Two Greens and Red Stripe) directly from the artist in 1967, the year she joined MoMA's International Council. The painting became a cornerstone of a collection that grew to include major works by Roy Lichtenstein, Jasper Johns and Brice Marden. Cy Twombly's Untitled (1961) exemplifies the lyrical mark making that secured his place among the most important post-war painters, while Joseph Cornell's Untitled (Medici Princess) represents the pinnacle of his celebrated Medici series. Together, these works reflect Gund's instinct for artists who expanded the possibilities of their medium.

Her commitment to art was inseparable from her commitment to public good. Gund joined the MoMA Board in 1976 and later served as its president for 11 years before becoming President Emerita, expanding the museum's reach and advancing the representation of women artists and artists of color. In 1977 she founded "Studio in a School", restoring arts education to New York City public schools during a period of severe budget cuts. Her service extended across the cultural sector through roles with MoMA PS1, the Cleveland Museum of Art, the Morgan Library and Museum and the Center for Curatorial Leadership. A civic leader and advocate for education, environmental concerns and social justice, she also served on the boards of organizations including the Aaron Diamond AIDS Research Center, the Andy Warhol Foundation and the Robert Rauschenberg Foundation. Her lifelong belief in the power of art to effect social change culminated in 2017 with the creation of the Art for Justice Fund, a major initiative dedicated to criminal justice reform.

Gund's refined aesthetic was equally evident in her jewelry collection, which she approached with the same emphasis on craftsmanship and expressive design that guided her art collecting. Her pieces range from a lively multi-colored sapphire, sapphire and diamond necklace to a pair of striking diamond earrings, forming an assemblage of wearable art that reflected her modernist eye. Proceeds from the sale of these jewels will further Gund's lifelong commitments, sustaining the projects, causes and institutions that defined her work. Christie's is proud to present The Collection of Agnes Gund, Property Sold with the Intent to Benefit Charitable Causes.

Opposite: Agnes Gund in her home, with Mark Rothko's *No. 15 (Two Greens and Red Stripe)*.
Photo: Stefan Ruiz for Vogue © Condé Nast. Artwork: © 2026 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York; © Christo 2000.

THE COLLECTION OF

Agnes Gund

PROPERTY SOLD WITH THE INTENT TO
BENEFIT CHARITABLE CAUSES



Agnes Gund wearing Lot 48 attends STUDIO in a SCHOOL's 30th Anniversary Gala in 2008
Patrick McMullan/Getty Images



THE COLLECTION OF

Agnes Gund

PROPERTY SOLD WITH THE INTENT TO
BENEFIT CHARITABLE CAUSES



48 [LEARN MORE](#)

FRED MULTI-COLORED SAPPHIRE, SAPPHIRE AND DIAMOND NECKLACE

Cushion and round colored sapphires of purple, yellow and green hues, round sapphires, round and baguette-cut diamonds, 20k yellow gold, signed Fred

Size/Dimensions: 38.1 cm (15 cm)

Gross Weight: 186.5 grams

\$30,000-50,000

THE COLLECTION OF

Agnes Gund

PROPERTY SOLD WITH THE INTENT TO
BENEFIT CHARITABLE CAUSES



49

50



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DIAMOND EARRINGS

Round brilliant-cut diamonds of 3.00 carats each, pear-shaped diamonds, platinum

GIA, 2026, report no. 5232939108: 3.00 carats, I color, VS1 clarity

GIA, 2026, report no. 2235939110: 3.00 carats, I color, SI2 clarity

Size/Dimensions: 3.1 cm (1¼ in)
Gross Weight: 20.3 grams

\$60,000-80,000



50 [LEARN MORE](#)

AN ELEGANT DIAMOND NECKLACE

Round brilliant-cut diamonds, round diamonds, platinum and 18k white gold, maker's mark (François Tavernier)

6 GIA, 2021: 1.04 to 1.00 carats, F color, VS1 to VS2 clarity, excellent cut, polish and symmetry

Size/Dimensions: 40.6 cm (16 in)
Gross Weight: 137.3 grams

\$150,000-200,000

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





A MAGNIFICENT
FANCY VIVID BLUE DIAMOND
OF 5.04 CARATS





(two views)



51 [LEARN MORE](#)

A MAGNIFICENT COLORED DIAMOND AND DIAMOND RING

Fancy vivid blue marquise modified brilliant-cut diamond of 5.04 carats, tapered baguette-cut diamonds, platinum

GIA, 2026, report no. 2205845362: 5.04 carats, Fancy Vivid Blue, natural color, VVS2 clarity, potentially Internally Flawless, Type IIb

Size/Dimensions: US ring size 6

Gross Weight: 6.3 grams

\$6,500,000-8,500,000

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

COCO CHANEL: A NEW LANGUAGE OF HIGH JEWELRY

Universally recognized for iconic handbags and enduring contributions to fashion, Chanel has long extended its creative vision into the realm of jewelry. More than an extension of fashion, Chanel's jewelry embodies a broader philosophy, one that challenges conventions of material, value, and the relationship between ornament and the body.

From the outset, Gabrielle 'Coco' Chanel built her career on defying expectations. Beginning as a milliner and clothing designer, she rejected the rigid conventions of early twentieth-century fashion under a distinctly unconventional ethos. Borrowing from menswear, most notably introducing jersey, a material traditionally reserved for men's undergarments, she prioritized ease, movement and modernity over sheer ornamentation.

When Chanel turned to jewelry in the 1920s, she brought the same innovative spirit with her. At a time when fine jewelry was reserved for the elite and defined most exclusively by precious gemstones, Chanel instead embraced semiprecious materials, faux pearls and glass, elevating costume jewelry to a new level of sophistication. Her creations presented bold and expressive compositions, conceived as an essential complement to fashion and a means of celebrating the female form. Such a concept of high-quality costume jewelry was profoundly radical at the time. It democratized adornment and reframed jewelry as an integral element of style rather than an static symbol of wealth.

Nevertheless, her sense of innovation did not stop there. In November 1932, Chanel unveiled her first collection of fine jewels, *Bijoux de Diamants*. The timing was significant. In the aftermath of the Wall Street Crash of 1929, the global diamond trade had fallen into crisis. In an effort to revive the market, the London Diamond Corporation turned to Chanel, the most revolutionary designer of the time, to reimagine diamonds for a broader audience. Collaborating with artist Paul Iribe, photographer Robert Bresson and poet Jean Cocteau, Chanel presented a collection that was nothing short of sensational.

Presented from November 7 to 19, 1932, at her private residence in the Hôtel de Rohan-Montbazo, the exhibition featured 45 pieces, including the iconic Comète necklace. Each design presented diamonds not as mere gemstones, but as living elements that are meant to move with the body, to be worn with ease, and to reflect a distinctively modern sensibility.

In the decades that followed, Chanel continued to develop jewelry grounded in the same modernist principles that defined her couture, each piece evoking an intimate dialogue with the body. Long after her time, the house formalized its commitment to fine jewelry, establishing a dedicated department in 1993 with the reissue of the Comète motif. In 1993, it opened its first boutique devoted exclusively to fine jewelry at 18 Place Vendôme.

Today, Chanel's High Jewelry collections remain deeply rooted in Coco Chanel's original vision, translating her signature motifs into ever more refined expressions. Inspired by the ribbons of couture, the 'Ruban' unfolds in supple, asymmetrical lines reminiscent of the movement of fabric. At the same time, the 'Charleston' designs reinterpret the dynamism of fringe, recalling both the dresses she created and the rhythm of Roaring Twenties they embodied. Through these creations, the house of Chanel continues to challenge the boundaries between fashion and jewelry, preserving their longstanding legacy.





52

(two views)

52 [LEARN MORE](#)

CHANEL DIAMOND AND ONYX 'MORNING IN VENDÔME' RING

Emerald-cut diamond of 6.03 carats, round diamonds, onyx plaques,
18k white gold, signed Chanel, numbered, black Chanel case

GIA, 2026, report no. 14781437: 6.03 carats, E color, VVS2 clarity

Copy of Chanel, 2014: Invoice
Copy of Chanel, 2014: Insurance Valuation

Size/Dimensions: US ring size 7½
Gross Weight: 23.3 grams

\$120,000-180,000



53

53 [LEARN MORE](#)

CHANEL DIAMOND AND ONYX 'CHARLESTON' EARRINGS

Square, baguette and round diamonds, onyx plaques,
18k white gold (French mark), signed Chanel, numbered,
gold Chanel case and black outer box

Copy of Chanel, 2015: Invoice

Size/Dimensions: 9.8 x 2.2 cm (3⅞ x ⅞ in)
Gross Weight: 61.6 grams

\$40,000-60,000



54 [LEARN MORE](#)

CHANEL DIAMOND AND ONYX 'CHARLESTON' BRACELET

Square modified brilliant-cut diamond of 2.01 carats, round, baguette and tapered baguette-cut diamonds,
onyx plaques, 18k white gold (French marks), signed Chanel, maker's mark (Dorsey), numbered,
white Chanel case

GIA, 2026, report no. 5156534219: 2.01 carats, E color, VVS2 clarity, excellent polish and symmetry

Copy of Chanel, 2014: Invoice
Copy of Chanel, 2014: Insurance Valuation

Size/Dimensions: inner circumference 15.8 cm (6¼ in); inner diameter 5.7 cm (2¼ in)
Gross Weight: 206.2 grams

\$150,000-250,000





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CHANEL SET OF DIAMOND AND COLORED DIAMOND 'CAMELIA RUBAN' JEWELRY

Round brilliant-cut diamond of 2.35 carats, round diamonds and black diamonds, 18k white gold (earrings with French marks), each numbered, gold Chanel case and black outer box for the ring, black Chanel case for the earrings

GIA, 2026, report no. 2115816116: 2.35 carats, F color, VVS2 clarity (ring)

Copy of Chanel, 2011: Insurance Valuation (ring)

Size/Dimensions: earrings 2.0 x 2.0 cm ($\frac{3}{4}$ x $\frac{3}{4}$ in); US ring size 10

Gross Weight: 38.3 grams

\$40,000-60,000

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



56 [LEARN MORE](#)

CHANEL DIAMOND AND COLORED DIAMOND 'CAMELIA RUBAN' BANGLE BRACELET

Oval brilliant-cut diamond of 2.03 carats, round diamonds and colored diamonds, 18k white gold, signed Chanel, numbered

GIA, 2026, report no. 2231942357: 2.03 carats, E color, VVS1 clarity, potentially Internally Flawless

Size/Dimensions: inner diameter 5.7 cm ($2\frac{1}{4}$ in);

inner continuous circumference 16.5 cm ($6\frac{1}{2}$ in)

Gross Weight: 64.7 grams

\$70,000-100,000

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





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CHANEL DIAMOND AND COLORED DIAMOND
'CASCADE DE DIAMANT' BRACELET

Round, oval, cushion, pear, half moon and triangular-cut diamonds, round black diamonds, 18k white gold (French mark), signed Chanel, numbered, gold Chanel case and black outer box

Copy of Chanel, 2016: Retail Replacement Valuation

Size/Dimensions: 17.2 x 4.1 cm (6¾ x 1⅝ in)

Gross Weight: 91.2 grams

\$80,000-120,000

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



58 [LEARN MORE](#)

CHANEL SET OF DIAMOND AND COLORED DIAMOND
'CASCADE DE DIAMANT' JEWELRY

Cushion modified brilliant diamond of 3.32 carats, variously-shaped diamonds, round black diamonds, 18k white gold (each with French marks), earrings signed and with maker's mark (Emile Beauchard), ring unsigned with maker's mark (Loiseau Kebabdjian), earrings numbered, two gold Chanel cases and black outer boxes

GIA, 2026, report no 1236944823 (ring): 3.32 carats, F color, VVS2 clarity

Copy of Chanel, 2016: Retail Replacement Valuation (earrings)

Copy of Chanel, 2016: Insurance Valuation (ring)

Size/Dimensions: earrings 5.3 cm (2½ in); US ring size 10½

Gross Weight: 45.4 grams

\$40,000-60,000

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





59
(two views)



59 [LEARN MORE](#)

COLORED SAPPHIRE AND DIAMOND RING

Oval mixed-cut padparadscha sapphire of 8.03 carats, round and baguette-cut diamonds, 18k white gold

SSEF, 2023, report no. 130364: 8.034 carats, padparadscha, Ceylon, no indications of heating, slight color shift

AGL, 2021, report no. 1117826: 8.03 carats, padparadscha, Ceylon, no heat enhancement, no clarity enhancement, color shift

Size/Dimensions: US ring size 6

Gross Weight: 9.6 grams

\$60,000-80,000

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



60 [LEARN MORE](#)

GRAFF DIAMOND CROSS PENDANT-NECKLACE

Oval, emerald, pear and round diamonds, 18k white gold, signed Graff, numbered

Copy of Graff, 2003: Invoice

Copy of Graff, 2003: Retail Valuation for Insurance

Size/Dimensions: pendant 5.4 x 3.8 cm (2 $\frac{1}{8}$ x 1 $\frac{1}{2}$ in), 40.6 cm (16 in)

Gross Weight: 34.1 grams

\$20,000-30,000



•61 [LEARN MORE](#)

DIAMOND BRACELET

Thirty emerald-cut diamonds ranging from 1.52 to 1.50 carats, platinum

30 GIA, 2025 to 2026: 1.52 to 1.50 carats, I to K color, Internally Flawless to VS2 clarity

Size/Dimensions: 17.4 cm (6⁷/₈ in)

Gross Weight: 33.4 grams

\$120,000-180,000



(two views)



62 [LEARN MORE](#)

DIAMOND RING

Pear modified brilliant-cut diamond of 7.99 carats, tapered baguette-cut diamonds, platinum, numbered

GIA, 2021, report no. 2215858441: 7.99 carats, E color, SI1 clarity

Size/Dimensions: US ring size 6

Gross Weight: 7.1 grams

\$70,000-100,000

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

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



63

63 [LEARN MORE](#)

FRED LEIGHTON DIAMOND EARRINGS

Round brilliant diamonds of 16.28 and 16.20 carats, 18k yellow gold and silver-topped gold, signed FL for Fred Leighton

GIA, 2026, report no. 2235925888: 16.28 carats, Q to R color, VS2 clarity
GIA, 2026, report no. 2235925901: 16.20 carats, O to P color, VS2 clarity

Size/Dimensions: 1.9 cm (¾ in)
Gross Weight: 19.7 grams

\$100,000-150,000



64

64 [LEARN MORE](#)

CARTIER ART DECO DIAMOND, ONYX AND ENAMEL JABOT-BROOCH

Old and single-cut diamonds, onyx plaques, black enamel, platinum (partially distorted French mark), circa 1930, signed Cartier, numbered

Size/Dimensions: 9.5 cm (3¾ in)
Gross Weight: 15.5 grams

\$20,000-30,000



65

65 [LEARN MORE](#)

CARTIER ART DECO DIAMOND AND LACQUER BANGLE BRACELET

Old and single-cut diamonds, black lacquer, platinum and white gold, circa 1930, signed Cartier, London

Size/Dimensions: inner circumference 16.5 cm (6½ in),
inner diameter 5.5 cm (2¼ in)

Gross Weight: 22.4 grams

\$30,000-50,000



66

(two views)

PROPERTY SOLD WITH THE INTENT TO BENEFIT CHARITABLE CAUSES

66 [LEARN MORE](#)

EMERALD AND DIAMOND RING

Cushion pyramidal cabochon emerald of 7.70 carats, baguette, square and fancy-shaped diamonds, platinum

AGL, 2026, report no. 1156037: 7.70 carats, Colombia, minor clarity enhancement, traditional type

Size/Dimensions: US ring size 6¾
Gross Weight: 9.5 grams

\$60,000-80,000

PROVENANCE:

Christie's, New York, 11 April 2001, Sale 9624, Lot 354



PROPERTY FORMERLY FROM THE COLLECTION OF THE DUKE AND DUCHESS OF WINDSOR

This Art Deco diamond, ruby and enamel evening bag boasts a remarkable provenance, having belonged to two iconic and high celebrated jewelry collections: first the Duchess of Windsor, and later Ellen Barkin.

Known for an impeccable eye for the finest fashion, the Duke and Duchess of Windsor only worked with the best designers and houses in every capacity. They cultivated strong relationships with iconic jewelry maisons such as Cartier and Van Cleef & Arpels - the Duke in particular working very closely with top designers and craftsman to create spectacular pieces for his Duchess.

This evening bag illustrates the Duchess' innate sense of fashion and showmanship paired with the Duke's appreciation for quality, design and color. A dynamic couple, the duo loved jewelry and took great care to select pieces that the Duchess could wear to highlight her elegant and timeless style. The top of the evening bag showcases the style of the Art Deco period through the use of platinum and white gold, accented by diamonds and rubies along with meandering geometric lines of black enamel that frame the top of the evening bag. The soft colors and textures of the fabric in elegant contrast.

The Duchess has been described as “elegance personified.” She was and still is thought of as being one of the best dressed women by couturiers and fashion connoisseurs. History documents she was a favorite client of Chanel, Schiaparelli and Poiret, amongst others. Her collection is a testament to the couple's innovative style, wisdom and appreciation for perfection. No detail was ever left unturned. Every home, surface, outfit and accessory were selected with the thoughtful and unique eye of collectors who loved and appreciated beautiful objects.

Ellen Barkin's incredible jewelry collection is true reflection of her style and impeccable taste. Her collection spanned eras of jewelry history and highlighted some of the best examples of Antique, Belle Époque, and Art Deco designs. The collection, sold at Christie's in 2006, featured several jewels with important provenance, a handful from the Duchess of Windsor, including the present evening bag (Lot 67).

This Art Deco evening bag is a wonderful example from their famed collections representing the best in both jewelry and fashion. Two exceptional women who curated jewelry collections long admired and studied by jewelry enthusiasts. Now offered from a collector with a discerning eye, Christie's presents collectors with the opportunity once again to acquire an evening bag with exemplary provenance.



67 [LEARN MORE](#)

ART DECO DIAMOND, RUBY AND ENAMEL EVENING BAG

Opening to reveal a single compartment, old and single-cut diamonds, round ruby beads, black enamel, platinum, circa 1930

Size/Dimensions: 15.2 x 20.3 cm (6 x 8 in)

Gross Weight: 323.8 grams

\$70,000-100,000

PROVENANCE:

Duke and Duchess of Windsor

Sotheby's, Geneva, 2 April 1987, Lot 89

Ellen Barkin (b.1954)

Christie's, New York, 10 October 2006, Magnificent Jewels from the Collection of Ellen Barkin, Sale 1782, Lot 82

LITERATURE:

J. Culme, N. Rayner, *The Jewels of the Duchess of Windsor*, Vendome Press, 1987, p. 133

S. Papi, A. Rhodes, *20th Century Jewelry & The Icons of Style*, New York, Thames & Hudson, 2013, p. 80



(detail of brooch)



68 [LEARN MORE](#)

CARTIER NEPHRITE JADE AND BROCADE HANDBAG AND AN ANTIQUE EMERALD AND DIAMOND BROOCH

Comprising a brocade purse with a central compartment, a handheld mirror and envelope pouch, nephrite rondelle and round cabochons, 18k yellow gold (French marks), circa 1955, signed Cartier Inc., New York - Paris - London, Made in France; accompanied by a round cabochon emerald, old-cut diamonds, gold and silver-topped gold, circa 1890

AGL, 2026, report no. 1155993: Colombia, minor clarity enhancement, traditional type

Size/Dimensions: purse 21.9 x 16.8 x 2.2 cm (8 $\frac{5}{8}$ x 6 $\frac{5}{8}$ x $\frac{7}{8}$ in), drop handle 35.5 cm (14 in); mirror 8.2 x 6.0 cm (3 $\frac{1}{4}$ x 2 $\frac{3}{8}$ in); envelope pouch 7.9 x 6.3 cm (3 $\frac{1}{8}$ x 2 $\frac{1}{2}$ in); brooch 2.2 cm ($\frac{7}{8}$ in)

Gross Weight: 392.0 grams

\$25,000-35,000



(not to scale)

RABBITS OF REFINEMENT

Raymond Yard’s 'Rabbit Waiter' brooches stand among the most iconic creations in American jewelry. After establishing his Fifth Avenue firm in 1922, he quickly became known for refined elegance and quiet whimsy. During Prohibition, he introduced his first dapper rabbit, followed soon after by the charming rabbit dressed as a waiter offering an illicit cocktail, a playful design that immediately captivated his sophisticated clientele.

During the spirited glamour of the Jazz Age, Yard went on to create a small series of Rabbit Waiter brooches, each uniquely imagined. Dressed in formal evening attire and carrying trays of cocktails or champagne, the rabbits were adorned with bright diamonds, vibrant gemstones, enamel accents and the sharp detailing that defined Art Deco design. Their playful sophistication and impeccable craftsmanship resonated with prominent families such as the Rockefellers, Vanderbilts and DuPonts, as well as with Hollywood’s leading stars.

The present brooch features the debonaire rabbit poised with effortless charm as he balances two martini glasses and a swinging champagne bucket. Rare and highly coveted today, Yard’s rabbit waiters remain recognized as both playful novelties and exceptional examples of Art Deco artistry.



69 [LEARN MORE](#)

RAYMOND YARD MULTI-GEM AND ENAMEL 'RABBIT WAITER' BROOCH

Designed as a rabbit dressed as a waiter, calibr -cut rubies, sapphires and emeralds, round, single, baguette, square and triangular-cut diamonds, green and black enamel, platinum and yellow gold, signed Yard, navy Raymond Yard case

Size/Dimensions: 4.7 x 1.9 cm (1 7/8 x 3/4 in)
Gross Weight: 12.2 grams
\$20,000-30,000

LITERATURE:

Cf. N. Kuzmanovic, *Yard: The Life and Magnificent Jewelry of Raymond C. Yard*, The Vendome Press, New York, 2007, p. 154 and 157



70

70 [LEARN MORE](#)

RUBY AND DIAMOND EARRINGS

Cushion mixed-cut rubies, pear-shaped diamonds, 14k white gold

AGL, 2026, report no. 1155678 A and B: Burma, heat treatment, minor to moderate clarity enhancement

Size/Dimensions: 1.9 cm (3/4 in)
Gross Weight: 8.1 grams
\$50,000-80,000



71
(two views)

71 [LEARN MORE](#)

SAPPHIRE AND DIAMOND RING

Cushion mixed-cut sapphire of 6.66 carats, single-cut diamonds, platinum

SSEF, 2026, report no. 151646: 6.662 carats, Burma, no indications of heating

Size/Dimensions: US ring size 5 3/4
Gross Weight: 5.1 grams
\$30,000-50,000





72 [LEARN MORE](#)

FIVE ANTIQUE DIAMOND STAR BROOCHES

Variously-shaped old and rose-cut diamonds, silver-topped gold and gold, circa 1880, one central circular-cut diamond likely a later replacement

Size/Dimensions: one brooch 5.7 cm (2¼ in); two brooches 3.8 cm (1½ in);
two brooches 3.3 cm (1⅙ in)
Gross Weight: 60.0 grams
\$50,000-70,000



73 [LEARN MORE](#)

TIFFANY & CO. DIAMOND FLOWER BRACELET

Round and marquise-cut diamonds, platinum, signed Tiffany & Co., numbered, black Tiffany & Co. case

Size/Dimensions: 20.3 x 3.1 cm (8 x 1¼ in)
Gross Weight: 76.4 grams
\$50,000-70,000



74 [LEARN MORE](#)
VAN CLEEF & ARPELS GOLD AND DIAMOND NECKLACE
Round diamonds, yellow gold and platinum, 1965, signed Van Cleef & Arpels, N.Y.

Size/Dimensions: 38.1 cm (15 in)
Gross Weight: 126.0 grams
\$40,000-60,000



75 [LEARN MORE](#)
HEMMERLE DIAMOND BANGLE BRACELET
Old-cut diamonds, platinum and 18k yellow gold, signed Hemmerle

Size/Dimensions: inner continuous circumference 15.3 cm (6 in),
inner diameter 5.7 cm (2¼ in)
Gross Weight: 80.6 grams
\$30,000-50,000



76 [LEARN MORE](#)
BULGARI DIAMOND BRACELET
Baguette-cut diamonds, platinum, signed Bvlgari, black Bvlgari case

Size/Dimensions: 17.8 x 1.2 cm (7 x ½ in)
Gross Weight: 60.3 grams
\$50,000-70,000



(two views)



77 [LEARN MORE](#)
COLORLED DIAMOND AND DIAMOND RING
Fancy yellow emerald-cut diamond of 14.17 carats, baguette-cut diamonds, platinum and yellow gold, circa 1955

GIA, 2026, report no. 5212100196: 14.17 carats, Fancy Yellow, natural color, VVS2 clarity, potentially Internally Flawless

Size/Dimensions: US ring size 4¼
Gross Weight: 9.8 grams
\$120,000-180,000

CARTIER ‘GRAIN DE CAFÉ’

The ‘Grain de Café’ collection, first launched by Cartier creative director Jeanne Toussaint in 1938, playfully transforms the ordinary coffee bean into a jewel worthy of adornment by some of the great style icons of the 20th century including Audrey Hepburn and Grace Kelly. Hepburn prominently wore a pair of ‘Grain de Café’ earrings for the October 1956 cover of Harper’s Bazaar shot by Richard Avedon in a high fashion presentation of the jewel.

Among the numerous occasions Kelly was depicted wearing her ‘Grain de Café’ necklace and earrings is in the first Monaco postage stamp featuring her profile, released in 1957 upon the birth of her daughter, Princess Caroline of Monaco. Worn again during her and Prince Rainier’s 1961 visit to the Kennedy White House, Kelly’s support cemented the transformation of the coffee bean motif into a glamorous jewel befitting both

daily wear and formal state visits. In 2023, Cartier reintroduced the collection in a campaign modelled by Elle Fanning, acknowledging the association and paying homage to Kelly with styling reminiscent of the actress-turned-princess’s films.

The present lot, a set of diamond and gold ‘Grain de Café’ jewelry including a bracelet and pair of earrings, each circa 1955, transports the wearer to the glamorous 1950s French Riviera with its golden shine. Designed for mobility, the beans’ semi-fixed placement on the bracelet’s interior chain creates a pleasant, subtle jingle when worn. Warm yellow gold carefully engraved by hand, embellished with round diamonds, results in a joyful play of light and volume. Just desirable today as when the collection was first popularized, Christie’s is proud to present this set of Cartier ‘Grain de Café’ jewels.



78 [LEARN MORE](#)

AN ICONIC CARTIER SET OF DIAMOND AND GOLD ‘GRAIN DE CAFÉ’ JEWELRY

Designed as coffee beans, round diamonds, 18k yellow gold and platinum (each with French marks), each circa 1955, bracelet signed Cartier, earrings signed Cartier, Paris, each with maker’s marks, bracelet numbered

Size/Dimensions: bracelet 16.5 cm (6½ in); earrings 2.2 cm (¾ in)

Gross Weight: 110.4 grams

\$100,000-150,000





79 [LEARN MORE](#)

VAN CLEEF & ARPELS DIAMOND AND GOLD BRACELET

Round diamonds, 18k yellow gold and platinum, circa 1955, signed Van Cleef & Arpels, N.Y., numbered

Size/Dimensions: 19.1 x 1.6 cm (7½ x ⅝ in)
Gross Weight: 85.8 grams
\$30,000-50,000



80 [LEARN MORE](#)

VAN CLEEF & ARPELS DIAMOND AND GOLD NECKLACE

Round diamonds, 18k yellow gold and platinum (French export marks), circa 1955, signed Van Cleef & Arpels, Made In France, maker's mark (Péry & Fils), numbered, brown Van Cleef & Arpels envelope pouch

Size/Dimensions: 40.6 cm (16 in)
Gross Weight: 73.6 grams
\$40,000-50,000

DANCING IN JEWELS: THE BALLERINA BROOCHES OF VAN CLEEF & ARPELS

The enduring love affair between Van Cleef & Arpels and the art of dance dates to the 1920s, when Louis Arpels, an ardent patron of the arts, frequently attended performances at the Opéra Garnier alongside his nephew, Claude. Immersed in the elegance of ballet, they developed a deep appreciation for its expressive movement, which would later inspire one of the house's most timeless motifs.

In the early 1940s, Van Cleef & Arpels introduced its first series of ballerina designs, shortly after the opening of its New York boutique in 1939. Beautiful ballerina brooches came to life through a 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. Produced in the New York workshop, these earliest ballerina brooches translated the grace of ballet into miniature works of wearable art.

Each brooch captured a dancer in motion, typically featuring a face set with rose-cut diamonds and costumes adorned with brightly colored gemstones. No two examples were identical, and many were thought to draw inspiration from renowned

dancers of the time such as Anna Pavlova and Marie-Anne de Cupis de Camargo.

These enchanting creations quickly gained popularity, beloved by some of the most stylish women of the period, including Marjorie Merriweather Post and Barbara Hutton. Around the same time, Claude Arpels developed a friendship with renowned choreographer George Balanchine, furthering the maison's close ties to the world of dance. Such an interplay between dance and jewelry was further realized in 1967, when Balanchine premiered *Jewels*, a ballet performance reflecting the brilliance of various gemstones.

Although the production of ballerina brooches gradually declined by the 1960s, the motif has continued to reappear in later collections. Today, it remains one of the house's most distinctive and sought-after designs. This particular pair of brooches, produced in 1951, were most recently featured in *Set in Style: The Jewelry of Van Cleef & Arpels* by Sarah Coffin and Suzy Menkes and included in the exhibition *Set in Style: The Jewelry of Van Cleef & Arpels* at the Cooper Hewitt, Smithsonian Design Museum in 2011.

81 [LEARN MORE](#)

A PAIR OF CHARMING VAN CLEEF & ARPELS PAIR OF RETRO DIAMOND AND GOLD 'BALLERINA' BROOCHES

Each designed as a ballerina, round and rose-cut diamonds, 18k yellow gold (French marks) and platinum, each circa 1951, each signed Van Cleef & Arpels, each numbered

Size/Dimensions: 3.1 x 3.1 cm (1¼ x 1¼ in)

Gross Weight: 22.0 grams

\$80,000-120,000

EXHIBITED:

New York, Cooper Hewitt, Smithsonian Design Museum,
Set in Style: The Jewelry of Van Cleef & Arpels, 18 February - 5 June 2011

LITERATURE:

S. Coffin, *Set in Style: The Jewelry of Van Cleef & Arpels*, New York, Cooper-Hewitt, National Design Museum, 2011, p. 96





82 [LEARN MORE](#)

OSCAR HEYMAN & BROTHERS EMERALD AND DIAMOND RING

Rectangular emerald-cut emerald of 10.22 carats, oval-shaped diamonds, platinum and yellow gold, circa 1972, maker's mark, black Oscar Heyman case and white outer box

AGL, 2026, report no. 1155737: 10.22 carats, Colombia, clarity enhancement: minor, type: traditional

Oscar Heyman, 2018: Certificate of Authenticity, accompanied by a copy of the original rendering that has since been modified

Size/Dimensions: measures as US ring size 5¾, however, due to sizer fits as US ring size 5
Gross Weight: 15.7 grams
\$80,000-120,000

Please note that this ring is accompanied by a copy of original rendering. The rendering has since been modified.

83 [LEARN MORE](#)

VAN CLEEF & ARPELS RUBY, EMERALD AND DIAMOND TASSEL NECKLACE

Ruby and emerald beads, round and single-cut diamonds 18k yellow gold, circa 1972, unsigned, green Van Cleef & Arpels case and white outer box

Van Cleef & Arpels, 2011: Certificate of Authenticity

Size/Dimensions: 66.0 cm (26 in)
Gross Weight: 161.1 grams
\$60,000-80,000



82

(two views)

83



84

(two views)



85



(two views)

84 [LEARN MORE](#)

VAN CLEEF & ARPELS RUBY AND DIAMOND 'MYSTERY-SET' RING

Calibré-cut rubies, round diamonds, platinum, signed Van Cleef & Arpels, N.Y., numbered, beige Van Cleef & Arpels case

Size/Dimensions: US ring size 8¼
Gross Weight: 17.6 grams

\$40,000-60,000



85 [LEARN MORE](#)

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

Calibré-cut sapphires, square-cut diamonds, 18k rose gold and platinum, circa 1940, signed Van Cleef & Arpels, numbered

Size/Dimensions: 2.2 cm (0.8 in)
Gross Weight: 10.1 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. 60



86 [LEARN MORE](#)

SAPPHIRE AND DIAMOND RING

Pear mixed-cut sapphire of 19.00 carats, round diamonds, platinum

Copy of AGL, 2020, report no. 1107206: 19.00 carats, Ceylon, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: US ring size 6½
Gross Weight: 18.5 grams

\$100,000-150,000

Please note that the lot will be accompanied by the original copy of an updated AGL certificate.





87

87 [LEARN MORE](#)

A RARE RUBY AND DIAMOND RING

Cushion mixed-cut ruby of 6.02 carats, square-cut diamonds, platinum

AGL, 2022, report no. 1121773: 6.02 carats, Classic Mozambique, no gemological evidence of heat, clarity enhancement: none
Gübelin, 2026, report no. 26042062: 6.02 carats, Mozambique, no indications of heating, with Information Sheets on Rubies from Mozambique and Unheated rubies

Size/Dimensions: US ring size 6
Gross Weight: 4.9 grams
\$200,000-300,000

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. More recently, the appetite for superb quality stones with fine cut proportions over five carats has continued to increase exponentially while supply has dwindled. The central ruby of the present lot is distinguished by its pure red hue, high degree of clarity and exquisite cut. It is a wonderful and increasingly scarce example from this new classic source.



88

88 [LEARN MORE](#)

EMERALD AND DIAMOND RING

Rectangular emerald-cut emerald of 5.36 carats, triangular-cut diamonds, platinum and 18k yellow gold

AGL, 2026, report no. 1153937: 5.36 carats, Colombia, minor clarity enhancement, traditional type

Size/Dimensions: US ring size 6
Gross Weight: 7.8 grams
\$50,000-70,000





89 [LEARN MORE](#)

GRAFF RUBY AND DIAMOND ‘WATERFALL’ NECKLACE

Heart-shaped rubies, heart-shaped and round diamonds,
platinum, signed Graff, numbered, navy Graff envelope pouch

Copy of Graff, 2005: Invoice
Copy of Graff, 2005: Replacement Valuation
for Insurance Purposes

Size/Dimensions: necklace 39.3 cm (15½ in),
pendant 10.1 cm (4 in)
Gross Weight: 58.6 grams
\$150,000-250,000



90

90 [LEARN MORE](#)

GRAFF RUBY AND DIAMOND ‘WATERFALL’ EARRINGS

Heart-shaped rubies, heart-shaped and round diamonds, platinum,
signed Graff, numbered

Copy of Graff, 2005: Invoice
Copy of Graff, 2005: Replacement Valuation for Insurance Purposes

Size/Dimensions: 7.9 cm (3⅓ in)
Gross Weight: 42.8 grams
\$80,000-120,000



91

91 [LEARN MORE](#)

GRAFF RUBY AND DIAMOND BRACELET

Heart-shaped rubies, heart-shaped and round diamonds, platinum,
signed Graff, numbered

Copy of Graff, 2005: Invoice
Copy of Graff, 2005: Replacement Valuation for Insurance Purposes

Size/Dimensions: 15.8 cm (6¼ in)
Gross Weight: 58.0 grams
\$70,000-100,000





92 [LEARN MORE](#)

GRAFF DIAMOND CROSS PENDANT-NECKLACE

Baguette, tapered baguette, rectangular, square, and round diamonds, platinum and white gold, signed Graff, numbered

Copy of Graff, 2006: Invoice
Copy of Graff, 2006: Retail Valuation for Insurance

Size/Dimensions: pendant 2.2 x 4.1 cm (7⁄8 x 1 1⁄8 in), necklace 40.6 cm (16 in)
Gross Weight: 36.1 grams

\$10,000-15,000



93

93 [LEARN MORE](#)

SAPPHIRE, RUBY AND DIAMOND EARRINGS

Pear-shaped mixed cut sapphire of 10.28 carats, pear-shaped mixed-cut ruby of 10.20 carats, round diamonds, 18k yellow, white and rose gold

Gübelin, 2026, report no. 26022013 (sapphire): 10.28 carats, Burma, no indications of heating, with Information Sheet on Unheated sapphires
Gübelin, 2026, report no. 26022014 (ruby): 10.20 carats, Burma, indications of heating, minor residue, with Information Sheet on Rubies from Mogok, Burma

Size/Dimensions: 6.3 cm (2 1⁄2 in)
Gross Weight: 18.0 grams

\$80,000-120,000



94

(two views)

94 [LEARN MORE](#)

SAPPHIRE AND DIAMOND RING

Oval mixed-cut sapphire of 9.87 carats, half moon-shaped diamonds, platinum

AGL, 2024, report no. 1143158: 9.87 carats, Burma, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: US ring size 6
Gross Weight: 10.7 grams

\$80,000-120,000





•95 [LEARN MORE](#)

DIAMOND RIVIÈRE NECKLACE

Sixty-five square emerald-cut diamonds ranging from 2.01 to 1.00 carats, platinum

65 GIA, 2023 to 2026: 2.01 to 1.00 carats, D to F color, Internally Flawless to VS2 clarity
Total diamond weight: 72.42 carats

Size/Dimensions: 40.0 cm (15¾ in)
Gross Weight: 59.3 grams
\$200,000-300,000

96 [LEARN MORE](#)

AN IMPRESSIVE ALEXANDRITE AND DIAMOND RING

Oval mixed-cut alexandrite of 14.74 carats, marquise-cut diamonds, platinum

AGL, 2026, report no. 1156202: 14.74 carats, Brazil, no clarity enhancement, degree of color-change: prominent (90% - 100%); quality of color-change: excellent

Size/Dimensions: US ring size 5¼
Gross Weight: 14.5 grams
\$120,000-180,000

Alexandrite, a variety of chrysoberyl, contains trace amounts of chromium that alters how the gemstone absorbs and transmits light. In the rarest examples, this results in a mesmerizing and distinct color change from a deep bluish-green under daylight to a rich purplish-red under incandescent light. This transformation is often romanticized as resulting an emerald by day, ruby by night. First discovered in the early 1830s in the Ural Mountains, alexandrite was named in honor of the future Tsar Alexander II, then still in his youth. The gemstone's association with the Tsar was furthered with the green and red colors of the Imperial Army's uniforms and the exclusive colors used for court dresses worn by ladies-in-waiting and maids of honor serving the imperial family. With the original Russian sources largely exhausted, most alexandrite found today comes from sources in Sri Lanka, East Africa, and the storied Brazilian deposit in Hematita. This discovery occasionally has produced extraordinary examples including the present lot, an exceptional 14.74 carat alexandrite with excellent color change and impressive size.



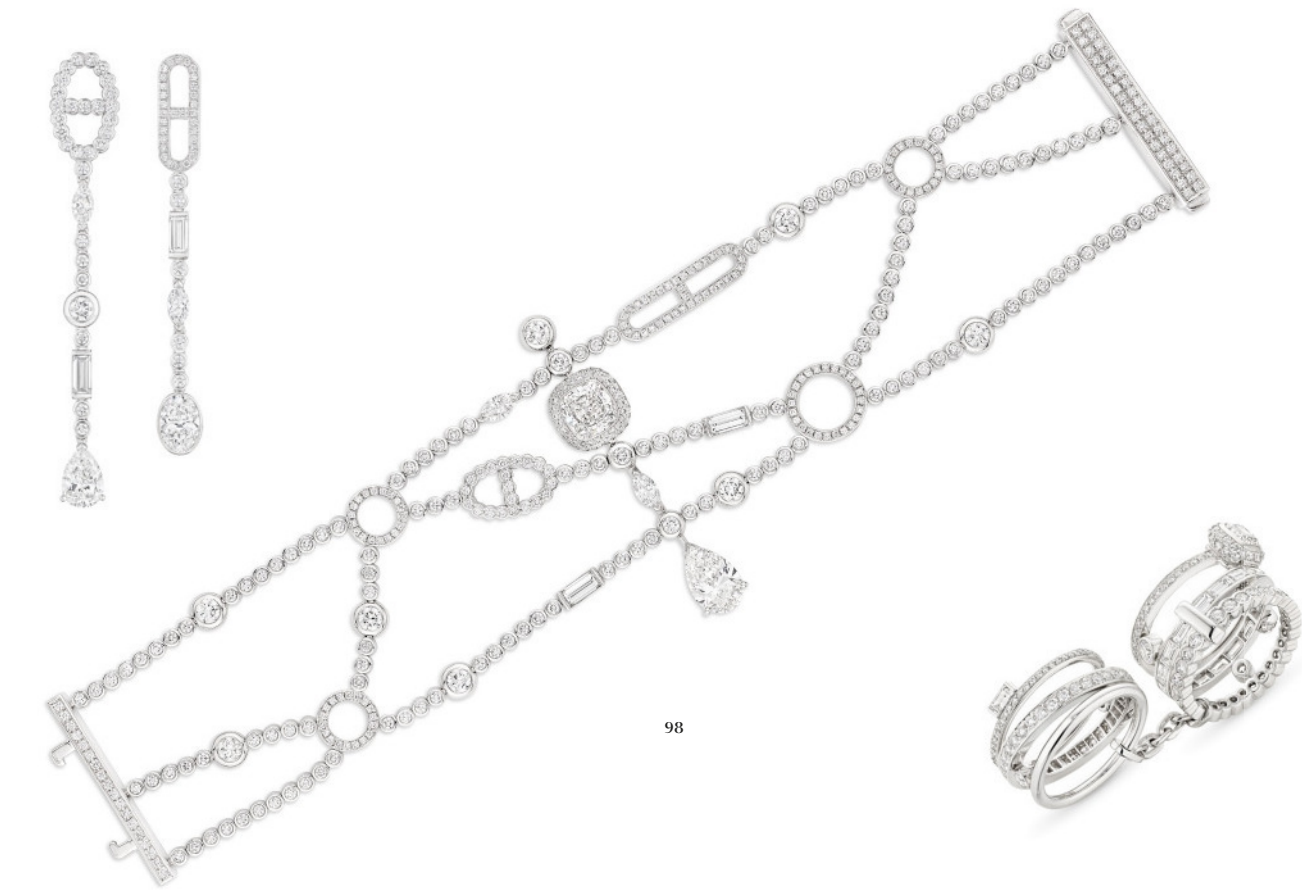
(two views)



(incandescent light view)

HERMÈS ‘JETÉ’

The Hermès "Jeté" collection, conceived by designer Pierre Hardy, brings the language of dance into the realm of high jewelry. Named for the balletic leap, the pieces translate motion into form, pairing technical precision with a sense of effortless lift and flow. Through the interplay of precious metals and gemstones, Hardy creates a kind of jewelry “choreography,” expressed in asymmetrical rings and necklaces that balance everyday elegance with striking, sculptural presence.



97 [LEARN MORE](#)

HERMÈS DIAMOND ‘PETIT JETÉ’ NECKLACE
Pear brilliant-cut diamond of 3.23 carats, cushion, oval, pear, marquise, baguette-cut and round diamond, 18k white gold, signed Hermès, Made In France, numbered, black Hermès case and orange outer box

GIA, 2026, report no. 6272626127: 3.23 carats, E color, VVS2 clarity, excellent polish and symmetry

Copy of Hermès, 2018: Invoice

Size/Dimensions: 40.6 cm (16 in)
Gross Weight: 44.1 grams
\$50,000-70,000



98 [LEARN MORE](#)

HERMÈS SUITE OF DIAMOND 'PETIT JETÉ' JEWELRY
Bracelet with pear brilliant-cut diamond of 1.80 carats, cushion, round, marquise, baguette-cut diamonds; earrings of oval, pear, marquise, baguette and round diamonds; ring of cushion modified brilliant-cut diamond, baguette-cut and round diamonds, each of 18k white gold (each with French mark), each signed Hermès, Made in France, each with maker's mark (earrings and bracelet: Créations Loiseau Kebabjian; double ring: Jean-Claude Duhem), each numbered, three black Hermès cases and orange outer boxes

GIA, 2026, report no. 1265323475: 1.80 carats, E color, VVS1 clarity (bracelet)

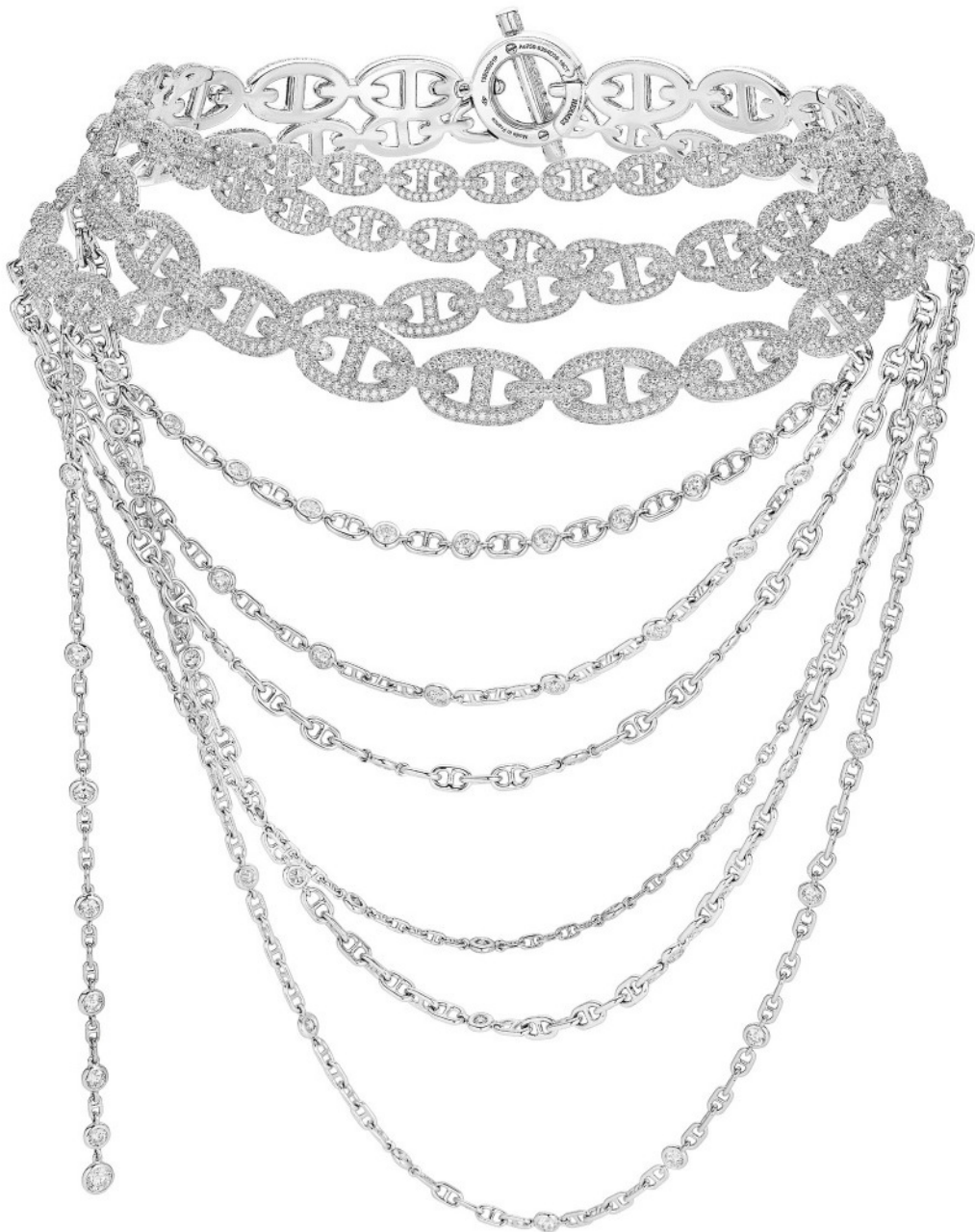
Copy of Hermès, 2019: Invoice (earrings)
Copy of Hermès, 2020: Invoice (bracelet)
Copy of Hermès, 2019: Invoice (ring)

Size/Dimensions: bracelet 16.6 x 2.8 cm (6½ x 1⅛ in); one earring 6.0 cm (2⅝ in), other earring 5.3 cm (2⅛ in); one ring US size 7½, connected ring US size 6½
Gross Weight: 76.5 grams
\$50,000-70,000



HERMÈS ‘CHAÎNE D’ANCRE’

The "Chaîne d'ancre" is one of Hermès' most iconic and instantly recognizable jewelry designs. Created in 1938 by Robert Dumas the motif was inspired by the robust silhouette of a ship's anchor chain. Dumas translated that nautical form into a bracelet composed of smooth, interlocking oval links, a look that is both sporty and elegantly understated. Over time, the design evolved into a full suite of necklaces, rings, earrings, and bracelets, becoming a true Hermès classic.



99

99 [LEARN MORE](#)

HERMÈS DIAMOND 'CHAÎNE D'ANCRE ENCHAÎNÉE' NECKLACE

Round diamonds, 18k white gold (French mark), signed Hermès, Made in France, numbered, navy Hermès case and orange outer box

Copy of Hermès, 2015: Invoice

Size/Dimensions: 31.8 cm (12½ in)
Gross Weight: 211.4 grams
\$80,000-120,000



100

100 [LEARN MORE](#)

HERMÈS DIAMOND 'CHAÎNE D'ANCRE ENCHAÎNÉE' BANGLE BRACELET

Round diamonds, 18k white gold (French mark), signed Hermès, Made in France, numbered, black Hermès case and orange outer box

Copy of Hermès, 2015: Invoice

Size/Dimensions: inner circumference 16.5 cm (6½ in),
inner diameter 5.7 cm (2¼ in)
Gross Weight: 73.7 grams
\$40,000-60,000



TAFFIN

Since establishing the New York-based high-jewelry house 'Taffin' in 1996, James Taffin de Givenchy has left an indelible mark on his family's legacy of promoting innovation in the realm of luxury. As a nephew of the esteemed fashion designer Hubert de Givenchy, James de Givenchy gained extensive exposure to design and aesthetics during his childhood in Beauvais, a suburb north of Paris. In his early adulthood, he departed France for New York in search of further artistic inspiration, where he developed an unwavering passion for jewelry. Through his experiences in the auction world, he was captivated by the relentless artistic possibilities of jewelry production across eras, inspiring him to firsthand create jewelry later in his career.

In James de Givenchy's artistic endeavors, there are no boundaries for materiality. Taffin frequently incorporates a variety of unconventional materials into its creations, evoking an unexpected sense of harmony. Bold-colored hardstones such as chalcedony, cocholong and coral engage in dialogue with materials as diverse as steel and rubber. These combinations of materials are meticulously chosen to accentuate the vibrancy of bold stones, maximizing the inherent beauty of each. Taffin's craftsmanship allows these elements to come together in inventive sculptural designs, each generating a story unique to the piece.



(two views)



101 [LEARN MORE](#)

TAFFIN DIAMOND AND CERAMIC RING

Modified pear brilliant-cut diamond of 10.00 carats, black ceramic, platinum and yellow gold, signed Taffin, numbered

GIA, 2023, report no. 6234083028: 10.00 carats, G color, VS1 clarity

Size/Dimensions: US ring size 5¾

Gross Weight: 5.9 grams

\$150,000-250,000





(two views)

102 [LEARN MORE](#)

AN IMPORTANT SAPPHIRE AND DIAMOND RING

Cushion mixed-cut sapphire of 15.49 carats, round diamonds, platinum

SSEF, 2026, report no. 153192: 15.492 carats, Kashmir, no indications of heating, Royal Blue, with Appendix Gübelin, 2026, report no. 26030041: 15.49 carats, Kashmir, no indications of heating, with Appendix, Gem Inclusion Card and Information Sheet on Unheated sapphires
AGL, 2026, report no.1153903: Classic Kashmir, heat enhancement: none, clarity enhancement: none

Size/Dimensions: approximately US ring size 6
Gross Weight: 8.5 grams
\$1,200,000-1,800,000

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





Albert and Gay Hugo-Martinez,
photograph courtesy of the family

GAY HUGO-MARTINEZ

Gay Hugo-Martinez devoted more than four decades to justice, committed to improving the lives of those in her community and beyond.

Born on December 31, 1942, she spent her early years in Detroit before broadening her worldview by living in Paris, where she trained at Le Cordon Bleu culinary school. She later pursued a legal career, which became her lifelong calling. After earning her law degree from Chicago-Kent College of Law at the Illinois Institute of Technology, she began her career in public service with the U.S. Department of Justice, serving for seven years on an Organized Crime Task Force in Chicago.

In 1984, Hugo-Martinez moved to San Diego, where she served as an Assistant U.S. Attorney until 2000, the Deputy Mayor of Del Mar and President of the local Chapter of the American Association of University Woman (AAUW). Additionally, she was elected to the Del Mar City Council, serving from 1988 to 1992. During her team as a council member, she once demonstrated the “power of one” by leaving a publicly aired council meeting that lacked the required quorum, halting the illegitimate voting. When she joined the council, she had already taken on the high-profile white-collar prosecution of former Del Mar mayor and city council member Nancy Hoover, who was alleged to have played a central role in an \$80 million Ponzi scheme alongside her business partner and

lover, J. David Dominelli. Ultimately, this high-profile case ended, allowing her more time as a council member to focus on preserving the Del Mar coastline, protecting local wildlife, and supporting several community projects such as the public library and the community center.

Deeply civic-minded, Hugo-Martinez’s commitment to her family and community extended far beyond the courtroom. Along with her husband, Albert Hugo-Martinez, she was actively involved in various philanthropic efforts. Most notably, she served as president of the San Diego Chamber Orchestra (later known as Orchestra Nova) and as the first editor of The Sandpiper, a community journal she helped found and establish in 1997 that still serves as the Del Mar newsletter. Her passion for the arts, combined with her dedication to public service, reflected a life devoted not only to public service, but also to the cultural enrichment of her community.

Beyond her meaningful contributions to the community, she was also celebrated for her impeccable sense of style. Charming and refined, she possessed an elegance that was unmistakably her own, leaving a lasting impression wherever she was present. Her aesthetic was embodied in her remarkable jewelry collection, a carefully curated assemblage spanning multiple eras and styles, highlighted by notable diamond jewels of exceptional quality.

PROPERTY FROM THE COLLECTION OF GAY HUGO-MARTINEZ
LOTS 103-107



103 [LEARN MORE](#)

ART DECO DIAMOND LONGCHAIN NECKLACE

Old-cut diamonds, platinum, circa 1930

Size/Dimensions: 71.1 cm (28 in)

Gross Weight: 28.6 grams

\$30,000-50,000





104 [LEARN MORE](#)

SAPPHIRE AND DIAMOND BROOCH

Oval double cabochon sapphire of 66.26 carats, round, rectangular, marquise, triangular, pear, oval and tapered-baguette-cut diamonds, yellow gold and platinum

AGL, 2026, report no. 1155565: 66.26 carats, Ceylon, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: 4.4 x 4.1 cm (1¾ x 1⅝ in)
Gross Weight: 45.1 grams

\$60,000-80,000



105

105 [LEARN MORE](#)

DIAMOND RIVIÈRE NECKLACE

Old-cut diamonds graduating from 3.22 to 0.47 carats, platinum and rose gold, circa 1910 with later modifications

GIA, 2026, report no. 5231919772: 3.22 carats, J color, VS2 clarity

Size/Dimensions: 38.1 cm (15 in)
Gross Weight: 35.5 grams

\$40,000-60,000



106

106 [LEARN MORE](#)

DIAMOND EARRINGS

Old European brilliant-cut diamond of 5.66 carats, cushion brilliant-cut diamond of 5.46 carats, old-cut diamonds, platinum and platinum-topped gold

GIA, 2026, report no. 2233912561: 5.66 carats, L color, VS1 clarity
GIA, 2026, report no. 2231912574: 5.46 carats, L color, SI1 clarity

Size/Dimensions: 2.5 x 1.9 cm (1 x ¾ in)
Gross Weight: 11.0 grams

\$60,000-80,000





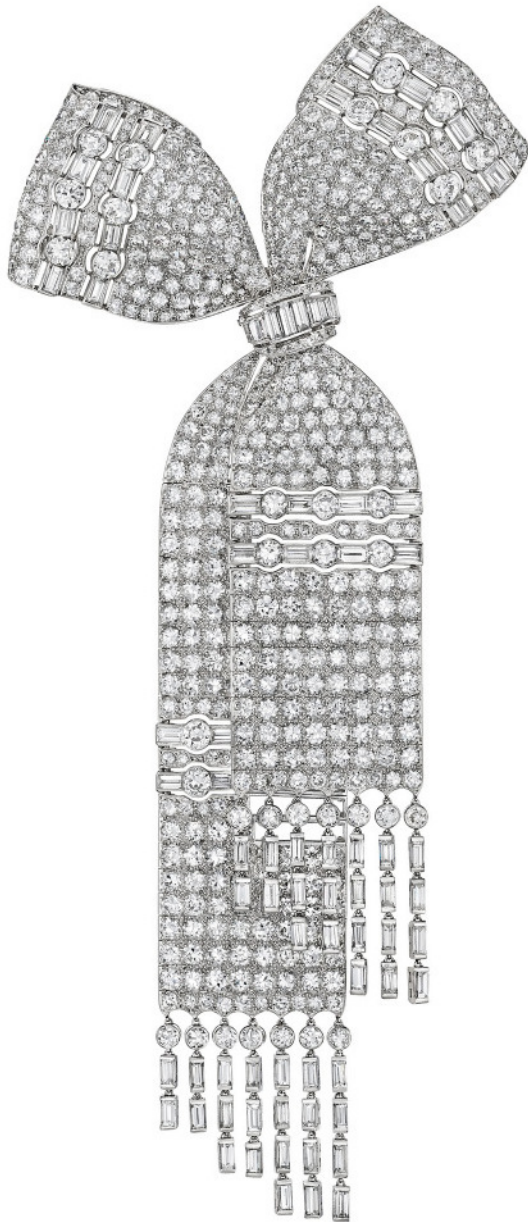
A TIMELESS MOTIF: BOWS IN JEWELRY

Celebrated for their timeless femininity, ribbon and bow motif jewels have long held a cherished place in the history of jewelry. Far from a passing trend, this motif has deep roots emerging in the 17th century European court culture and was continually reinterpreted through the romantic jewels of the Victorian era, the Belle Époque, the Edwardian period and beyond.

In the late Baroque period, lighter fabrics introduced through expanding global trade encouraged new forms of personal adornment. Pastel textiles created a gentle backdrop for naturalistic jewels, allowing swirling arrangements of gemstone ribbons and bows to flourish. This motif also appeared in the court of Louis XIV, where gold or silver was shaped into loose double bows and worn on necklaces or brooches.

As the Baroque gave way to the Rococo, bow designs shifted toward greater asymmetry. By the Edwardian era, advances in platinum craftsmanship allowed jewelers to reinterpret the motif with remarkable delicacy, lace-like designs set with diamonds and pearls. During the Art Deco period, bow brooches were reimagined in line with the era's emphasis on modernity and geometric form. Designs became more stylized and architectural, often in platinum and pavé-set diamonds, occasionally accented calibré-cut colored stones. While early Art Deco jewels combined colored gemstones and diamonds, the later period favored all white compositions with diamonds as the signature gemstone.

The present brooch dates to the end of the Art Deco era. The round and baguette-cut diamonds, asymmetrical silhouette and double-banded ornamentation exemplify the exceptional craftsmanship and the geometric elegance of the period.



107 [LEARN MORE](#)

AN ELEGANT ART DECO DIAMOND BOW BROOCH

Old, baguette and single-cut diamonds, platinum and 18k white gold (French marks),
maker's mark (Louis Maruzzi, partially indistinct), circa 1930

Size/Dimensions: 9.2 x 6.9 cm (3⁵/₈ x 2³/₄ in)

Gross Weight: 81.2 grams

\$80,000-120,000

PROVENANCE:

Christie's, New York, 11 April 2000, Masterpieces of the Jeweler's Art, Sale 9334, Lot 517





108
(two views)

108 [LEARN MORE](#)

GRAFF RUBY AND DIAMOND RING

Cushion mixed-cut ruby of 12.51 carats, heart-shaped diamonds, platinum and yellow gold, signed Graff

AGL, 2026, report no. 1156638: 12.51 carats, Burma, heat treatment, minor clarity enhancement, heating residues

Copy of Graff, 2005: Invoice

Size/Dimensions: measures as US ring size 6 due to sizer

Gross Weight: 9.5 grams

\$200,000-300,000



109
(two views)

109 [LEARN MORE](#)

AN ATTRACTIVE GRAFF SAPPHIRE AND DIAMOND RING

Cushion mixed-cut sapphire of 30.00 carats, heart-shaped diamonds, platinum, signed Graff

AGL, 2026, report no. 1156637: 30.00 carats, Classic Ceylon, no gemological evidence of heat, no clarity enhancement, with Appendix

Copy of Graff, 2005: Invoice

Size/Dimensions: US ring size 7¾

Gross Weight: 16.6 grams

\$500,000-700,000





110



111

(two views)



110 [LEARN MORE](#)

CARTIER RETRO LAPIS AND ROCK CRYSTAL BRACELET

Sugarloaf lapis lazuli, rock crystal links, 18k yellow gold (French marks), circa 1945, signed Cartier, Paris, numbered

Size/Dimensions: 17.4 cm (6 $\frac{7}{8}$ in)
Gross Weight: 35.8 grams
\$20,000-30,000



111 [LEARN MORE](#)

SAPPHIRE AND DIAMOND RING

Cushion mixed-cut sapphire of 12.76 carats, old-cut diamonds, yellow gold

SSEF, 2026, report no. 151648: 12.763 carats, Ceylon, no indications of heating

Size/Dimensions: US ring size 8
Gross Weight: 15.1 grams
\$30,000-50,000



112 [LEARN MORE](#)

BULGARI LAPIS LAZULI, MOTHER-OF-PEARL AND DIAMOND BRACELET

Lapis lazuli and mother-of-pearl plaques, round diamonds, 18k yellow gold, circa 1970, signed Bvlgari, maker's mark (Péry & Fils), pink Bulgari case

Size/Dimensions: 19.6 x 4.4 cm (7 $\frac{3}{4}$ x 1 $\frac{3}{4}$ in)
Gross Weight: 127.3 grams
\$40,000-60,000

LITERATURE:

Cf. M. Chapman, A. Triossi, *The Art of Bulgari, La Dolce Vita and Beyond 1950-1990*, China, Fine Arts Museums of San Francisco and DelMonico Books, 2013, p. 105



113 [LEARN MORE](#)

DAVID WEBB EMERALD AND DIAMOND NECKLACE

Round and pear cabochon emeralds, round and single-cut diamonds, 18k yellow gold, circa 1965, signed Webb

AGL, 2026, report no. 1156228: forty gemstones (an excess of 50% tested at random), Colombia, clarity enhancement: minor to moderate, type: traditional

Size/Dimensions: 35.6 cm (14 in)

Gross Weight: 83.4 grams

\$30,000-50,000

PROVENANCE:

Christie's, New York, 11-12 April 1994, Sale 7856, Lot 76



(two views)



114 [LEARN MORE](#)

EMERALD AND DIAMOND RING

Oval emerald cabochon, round diamonds, yellow gold and platinum

AGL, 2026, report no. 1155994: Colombia, clarity enhancement: minor, type: modern

Size/Dimensions: US ring size 5¾

Gross Weight: 13.7 grams

\$20,000-30,000

The Joanna Carson Collection

A LEGACY OF GLAMOUR AND GIVING

PROPERTY SOLD WITH THE INTENT TO BENEFIT VARIOUS CHARITIES



Joanna Carson wearing Lot 123, photograph courtesy of the family

Philanthropist, model, and later Broadway producer, Joanna Carson led a rich and varied life. Her keen eye for beauty informed these pursuits, reflected particularly in the art and jewelry that she collected throughout her life. From the leading protagonists of twentieth-century modernism, including Henri Matisse, Henry Moore, and Pablo Picasso, to exquisite pastels by Edgar Degas, her collection showcases the breadth and depth of this period of art. Her jewelry collection, radiant with vibrant gemstones and exquisite works from distinguished houses such as Van Cleef & Arpels and David Webb, stands as a testament to enduring elegance.

Carson was born in New York in 1937. After graduating high school, she pursued a career as a model, quickly becoming one of the city's best known and in demand faces. She was first married to Tim Holland, a professional backgammon player, with whom she had a son, Joe. After six years together, the couple divorced. In 1971, she met the famed television host, Johnny Carson, in New York's fashionable 21 Club. A whirlwind romance followed, and the couple married in 1972 in a surprise wedding that Johnny announced while celebrating the tenth anniversary of his iconic tenure as host of *The Tonight Show*. Carson and her son soon moved to California with Johnny, as his show relocated from Rockefeller Center to studios closer to Hollywood. There, she bought an opulent Bel Air mansion, which would remain her home for the rest of her life. Friends with the Sinatras and neighbors of Nancy Reagan, the couple enjoyed a busy and vibrant social life throughout just over a decade of marriage.

Throughout her life in California, Carson dedicated herself to charitable work away from the public eye. She served as Vice President on the board of directors of the Women's Guild of Cedars-Sinai Medical Center, and was closely associated with both the Elizabeth Taylor AIDS Foundation and SHARE, Inc., a California-based charity that raises money to support children in need. In a testament to the spirit of generosity that underpinned so much of her life, the sale of her collection will be sold with the intent to benefit three charities: SHARE, Inc., as well as Cedars-Sinai Medical Center, Los Angeles, and The David Geffen Foundation, Los Angeles.

Over the past decade, Carson became involved with Broadway, producing a number of successful musicals including *American Psycho* (2016), *Beetlejuice* (2019 and 2022) and *American Buffalo* (2022).

Carson's art collection, previously offered at Christie's New York, brought together outstanding works by Henry Moore, Pablo Picasso, Henri Matisse, Edgar Degas, Pierre Bonnard and Marino Marini among others.

In her jewelry collection, Carson curated an assemblage that is a reflection of her refined taste and style. It spans everything from the iconic, sculptural creations of American designer David Webb to a brilliant emerald and diamond necklace that radiates glamour. Adding to the allure are captivating diamonds, including a timeless rivière necklace and an elegant Van Cleef & Arpels diamond feather brooch whose intricate detailing showcases the maison's exceptional artistry. Together, these jewels reveal a collector with an eye for craftsmanship and beauty that carry a story within their design.

Christie's is honored to be offering The Collection of Joanna Carson in celebration of Carson's legacy of glamour and giving.

The Joanna Carson Collection

A LEGACY OF GLAMOUR AND GIVING
PROPERTY SOLD WITH THE INTENT TO BENEFIT VARIOUS CHARITIES



115 [LEARN MORE](#)

VAN CLEEF & ARPELS TURQUOISE AND DIAMOND EARRINGS
Oval cabochon turquoises, round diamonds, 18k yellow gold (French marks), circa 1965, signed Van Cleef & Arpels, maker's mark, numbered, pendants detachable

GIA, 2026, report no. 1232858838: two tested at random, natural turquoise, no indications of treatment were detected

Size/Dimensions: 5.7 x 2.2 cm (2¼ x 7⁄8 in)
Gross Weight: 30.0 grams
\$20,000-30,000

PROVENANCE:
The Joanna Carson Collection, Los Angeles, 1984

The Joanna Carson Collection

A LEGACY OF GLAMOUR AND GIVING
PROPERTY SOLD WITH THE INTENT TO BENEFIT VARIOUS CHARITIES



116 [LEARN MORE](#)

DAVID WEBB DIAMOND BRACELET
Round diamonds, 18k yellow gold and platinum, circa 1965, signed David Webb

Size/Dimensions: 20.3 x 2.2 cm (8 x 7⁄8 in), due to design, fits as 15.9 cm (6¼ in)
Gross Weight: 100.4 grams
\$30,000-50,000

PROVENANCE:
The Joanna Carson Collection, Los Angeles, 1984

The Joanna Carson Collection

A LEGACY OF GLAMOUR AND GIVING
PROPERTY SOLD WITH THE INTENT TO BENEFIT VARIOUS CHARITIES



117 [LEARN MORE](#)

A STYLISH DIAMOND RING AND ETERNITY BAND RING

Pear brilliant-cut diamond of 15.92 carats, tapered baguette-cut diamonds, platinum; eternity band of rounds diamonds, platinum, circa 1975

GIA, 2026, report no. 2231857924: 15.92 carats, G color, VS2 clarity

Size/Dimensions: engagement ring US size 8; eternity band US size 6¼
Gross Weight: 17.2 grams
\$200,000-300,000

PROVENANCE:
Joanna and Johnny Carson, Los Angeles
The Joanna Carson Collection, Los Angeles, 1984



118 [LEARN MORE](#)

VAN CLEEF & ARPELS DIAMOND 'WHEAT SHEAF' BROOCH

Round, baguette and tapered baguette diamonds, 18k white gold and platinum (French marks), circa 1955, signed Van Cleef & Arpels, maker's mark, numbered

Size/Dimensions: 8.8 x 4.4 cm (3½ x 1¾ in)
Gross Weight: 36.3 grams
\$60,000-80,000

PROVENANCE:
Sotheby's, New York, 7 - 8 April 1997, Sale 6968, Lot 619
The Joanna Carson Collection, Los Angeles, 1984



The Joanna Carson Collection

A LEGACY OF GLAMOUR AND GIVING
PROPERTY SOLD WITH THE INTENT TO BENEFIT VARIOUS CHARITIES



119 [LEARN MORE](#)

DIAMOND RIVIÈRE NECKLACE

Round diamonds ranging from 3.40 to 0.25 carats, platinum and white gold, circa 1975

GIA, 2026, report no. 2235861722: 3.40 carats, H color, VS2 clarity
GIA, 2026, report no. 1236860936: 1.54 carats, H color, VVS2 clarity
GIA, 2026, report no. 2235860931: 1.51 carats, I color, VVS2 clarity

Size/Dimensions: 40.0 cm (15¾ in)
Gross Weight: 48.2 grams
\$40,000-60,000

PROVENANCE:
Johnny and Joanna Carson, Los Angeles
The Joanna Carson Collection, Los Angeles, 1984



The Joanna Carson Collection

A LEGACY OF GLAMOUR AND GIVING
PROPERTY SOLD WITH THE INTENT TO BENEFIT VARIOUS CHARITIES



(two views)



120 [LEARN MORE](#)

EMERALD AND DIAMOND RING

Oval modified mixed-cut emerald of 5.84 carats, round diamonds, platinum and yellow gold

AGL, 2026, report no. 1153817: Colombia, clarity enhancement: minor, type: traditional

Size/Dimensions: US ring size 6¼

Gross Weight: 18.2 grams

\$50,000-70,000

PROVENANCE:

Joanna and Johnny Carson, Los Angeles

The Joanna Carson Collection, Los Angeles, 1984

The Joanna Carson Collection

A LEGACY OF GLAMOUR AND GIVING
PROPERTY SOLD WITH THE INTENT TO BENEFIT VARIOUS CHARITIES



Joanna Carson wearing Lot 121,
photograph courtesy of the family



121 [LEARN MORE](#)

EMERALD AND DIAMOND NECKLACE

Step-cut emeralds, pear, marquise and round diamonds, platinum and yellow gold, circa 1975, pendant detachable

AGL, 2026, report no. 1153815 A and B: two largest stones only tested, Colombia, clarity enhancement: minor, type: traditional

Size/Dimensions: 38.1 cm (15 in); pendant 5.3 cm (2 1/8 in)
Gross Weight: 133.2 grams
\$100,000-150,000

PROVENANCE:
Joanna and Johnny Carson, Los Angeles
The Joanna Carson Collection, Los Angeles, 1984

The Joanna Carson Collection

A LEGACY OF GLAMOUR AND GIVING
PROPERTY SOLD WITH THE INTENT TO BENEFIT VARIOUS CHARITIES





Merle Oberon, wearing Lot 122 as a hairpiece at the 'My Fair Lady' costume ball hosted by Hélène Rochas at the Grande Cascade in the Bois de Boulogne, Paris, 1965. Oberon is seated next to the Duke of Windsor and a friend.
Giovanni Coruzzi/Bridgeman Images

MERLE OBERON

Born on 19 February 1911, Estelle Merle O'Brien Thompson is better remembered by her stage name, Merle Oberon. Raised in Bombay and Calcutta during the height of the British Raj, Oberon kept her early life and South Asian heritage purposefully vague in an age of racial prejudice. She first came to be known for her striking beauty in the nightlife scene of Calcutta before sailing for Europe to try her fate at fame, first in the film studios of Nice, France and eventually moving to London in 1928, aged 17.

Oberon spent her first few years in London playing minor and unbilled roles in comedy 'talkies' at the dawn of the golden age of film. Seeing a thus far underappreciated dramatic talent, director Alexander Korda crafted the stage name Merle Oberon and cast her as Anne Boleyn in his 1933 film, 'The Private Life of Henry VII'. As the film's success quickly raised Oberon's reputation as an actress with trans-Atlantic appeal, Oberon moved to America to conquer the Hollywood studios. The two roles which Oberon is best remembered for followed – first as Kitty Vane in 'The Dark Angel' (1935), for which she earned the Academy Award nomination for Best Actress, then for her portrayal of Cathy Earnshaw against Lawrence Olivier's Heathcliff in 'Wuthering Heights' (1939).

Oberon's passion as a jewelry collector first began through the Cartier jewels gifted to her by Korda upon their marriage in 1939. Using dazzling jewels to elevate her star power, Oberon filled her collection over the years with gifts from subsequent husbands, lovers and jewels bought for herself with her lucrative film earnings, favoring masterpieces from Cartier, Van Cleef & Arpels, Bulgari, Harry Winston and David Webb. Oberon wore her personal jewels in several films, contributing to the costume design of her elegant characters in films such as 'The Divorce of Madame X' (1938), "Til We Meet Again' (1940) and 'Of Love and Desire' (1963).

After two decades of jewelry collecting, Oberon set out to update several of her jewels to suit her evolving style in the modern era. One such jewel was a ruby and diamond fringe-style necklace that Oberon asked David Webb to rework, ultimately transforming the jewel into the present lot (Lot 122). Purposefully mirroring the Duchess of Windsor's famed Van Cleef & Arpels 'Entrelac de Rubans' necklace of cascading rubies and diamonds in the ribbon-style, Oberon's updated necklace expresses a similar interplay of light from the alternating gemstones. Fond of transformable jewels, Oberon wore the necklace as a hairpiece to the 1965 'My Fair Lady' costume ball held by Hélène Rochas in Paris.

After her passing on 23 November 1979, Christie's was privileged to present in a dedicated auction of Important Jewels from the Estate of Merle Oberon. It was at this sale that Johnny and Joanna Carson acquired the present lot.

The Joanna Carson Collection

A LEGACY OF GLAMOUR AND GIVING
PROPERTY SOLD WITH THE INTENT TO BENEFIT VARIOUS CHARITIES



Joanna Carson wearing Lot 122,
photograph courtesy of the family



122 [LEARN MORE](#)

A SENSATIONAL DAVID WEBB RUBY AND DIAMOND NECKLACE

Oval, oval cabochon and round rubies, round, single, square, tapered baguette and baguette-cut diamonds, platinum, circa 1965, signed Webb

AGL, 2026, report no. 1153819: 211 (an excess of 50% tested at random), Burma,
no gemological evidence of heat

Size/Dimensions: 38.1 cm (15 in)
Gross Weight: 167.0 grams
\$80,000-120,000

PROVENANCE:
Merle Oberon (1911 - 1979)
Christie's, New York, 22 April 1980, Important Jewels from the Estate of Merle Oberon, Lot 309
Joanna and Johnny Carson, Los Angeles
The Joanna Carson Collection, Los Angeles, 1984

LITERATURE:
S. Papi, A. Rhodes, *20th Century Jewelry & The Icons of Style*, New York, Thames & Hudson, 2013, p. 172

The Joanna Carson Collection

A LEGACY OF GLAMOUR AND GIVING
PROPERTY SOLD WITH THE INTENT TO BENEFIT VARIOUS CHARITIES



The Joanna Carson Collection

A LEGACY OF GLAMOUR AND GIVING
PROPERTY SOLD WITH THE INTENT TO BENEFIT VARIOUS CHARITIES



123



124
(two views)

123 [LEARN MORE](#)

A PAIR OF IMPRESSIVE SAPPHIRE AND DIAMOND PENDANT EARRINGS

Oval modified mixed-cut sapphires of 14.11, 12.53, 11.34 and 10.47 carats, round and pear-shaped diamonds, platinum, circa 1975, pendants detachable

AGL, 2026, report no. 1153816 A and B: Ceylon, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: 5.3 x 1.9 cm (2½ x ¾ in), without pendants 2.8 x 1.9 cm (1½ x ¾ in)
Gross Weight: 35.1 grams
\$100,000-150,000

PROVENANCE:
Joanna and Johnny Carson, Los Angeles.
The Joanna Carson Collection, Los Angeles, 1984.



124 [LEARN MORE](#)

AN ATTRACTIVE SAPPHIRE AND DIAMOND RING

Oval modified mixed-cut sapphire, round diamonds, platinum

AGL, 2026, report no. 1154142: Madagascar, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: US ring size approximately 7½
Gross Weight: 20.0 grams
\$50,000-70,000

PROVENANCE:
Joanna and Johnny Carson, Los Angeles
The Joanna Carson Collection, Los Angeles, 1984





THE AZURE BLUE

The largest Fancy Blue diamond ever offered at auction



At an impressive 31.62 carats, this Fancy Blue diamond stands as an exceptionally rare natural phenomenon, distinguished by a pure hue that carries a commanding presence. Free from the undertones and modifying colors often seen in blue diamonds, this example reveals a remarkably pure and uninterrupted depth of blue. Its color originates from trace boron atoms formed miles beneath the Earth's surface, an elemental rarity so exceptional that only a handful of legendary blue diamonds have ever appeared at this monumental size.



Historically, blue diamonds of this scale surface only a few times per century, each destined to secure its place among the world's most significant gems.



THE AZURE BLUE



(three views)



(illustrated unmounted)

125 [LEARN MORE](#)

A SUPERB COLORED DIAMOND RING

Fancy blue pear modified brilliant-cut diamond of 31.62 carats, pink round diamonds, platinum

GIA, 2026, report no. 2115990426: 31.62 carats, Fancy Blue, natural color, VVS1 clarity, potentially Internally Flawless, Type IIb

Size/Dimensions: US ring size 6
Gross Weight: 18.1 grams
\$6,500,000-8,500,000

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

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





126 [LEARN MORE](#)

ART DECO BOUCHERON TURQUOISE, ONYX, ENAMEL AND DIAMOND SAUTOIR NECKLACE

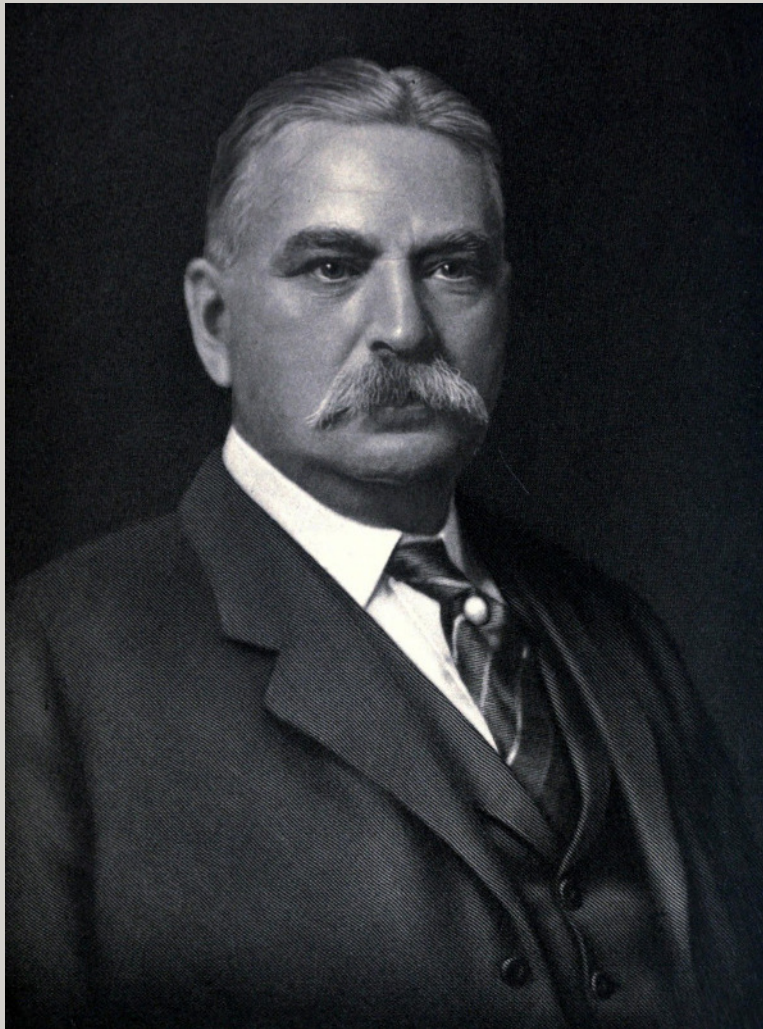
Carved and beaded turquoise, onyx beads, turquoise and black enamel, old and single-cut diamonds, platinum and yellow gold, circa 1922, signed Boucheron, Paris (partially indistinct), maker's mark (partially indistinct), numbered

Boucheron, 2026: Authenticity Report

Size/Dimensions: adjustable, longest length 81.2 cm (32 in)

Gross Weight: 64.7 grams

\$40,000-60,000



John Warne Gates

JOHN WARNE GATES

This extraordinary Tiffany & Co. antique sapphire and diamond brooch hails from the collection of John Warne Gates (1855-1911), perhaps better known as “Bet-a-Million” Gates, thence by descent. Mr. Gates built several fortunes during his extraordinary life by boldly tapping into the entrepreneurial opportunities available amidst the “Gilded Age” of America. His first major success came through his sales of barbed wire in the Texas market. He proved so successful in selling the initially unpopular product that he soon began manufacturing the fencing, as well as other steel products, on his own. His growing influence was significant enough to catch the eye of another luminary of the age, J.P. Morgan. Morgan’s U.S. Steel organization eventually acquired Gates’ steel interests through a protracted power struggle.

His star growing ever brighter, Mr. Gates was an early backer of fledgling oil enterprise in Texas. By providing much needed capital as the company took shape, Gates became a major shareholder in the future petroleum behemoth later known as Texaco. Along the way, he was instrumental in the refinery in Port Arthur, Texas becoming one of the largest in the country, elevating the town from its humble beginnings into a thriving hub of activity.

Throughout his life, Mr. Gates had a penchant and talent for games of chance. One of his favorite places to host these activities was at the Waldorf-Astoria in New York City where he kept a luxurious suite year-round. While his loving wife Dellora did not approve, she was often placated by gifts of loose diamonds and colored stones. Mrs. Gates would have jewels made from these gems by the nearby Tiffany & Co. who, by this point, had assumed its place amongst the world’s leading jewelers.



(two views)



127 [LEARN MORE](#)

AN EXTRAORDINARY TIFFANY & CO. ANTIQUE SAPPHIRE AND DIAMOND BROOCH

Cushion pyramidal cabochon sapphire of 72.87 carats, old brilliant-cut diamonds, yellow gold and platinum, circa 1910, signed Tiffany & Co.

AGL, 2026, report no. 1156092: 72.87 carats, Ceylon,
no gemological evidence of heat, clarity enhancement: none, with Appendix

Size/Dimensions: 3.4 x 2.5 cm (1 $\frac{1}{8}$ x 1 in)

Gross Weight: 28.8 grams

\$150,000-200,000

PROVENANCE:

John Warne Gates (1855 - 1911), thence by descent





(two views)



128 [LEARN MORE](#)

ANTIQUE TIFFANY & CO. EMERALD AND
DIAMOND RING

Oval emerald cabochon, round, rose and single-cut diamonds, platinum, circa 1910, signed Tiffany, ring later reshanked by Tiffany & Co., blue Tiffany & Co. case, outer box and pouch

AGL, 2026, report no. 1155992: Colombia, minor clarity enhancement, traditional type

Size/Dimensions: US ring size 7
Gross Weight: 7.9 grams

\$60,000-80,000



(two views)

129 [LEARN MORE](#)

COLORED DIAMOND RING

Fancy light yellow old mine brilliant-cut diamond of 9.49 carats, white gold

GIA, 2026, report no. 5232926670: 9.49 carats, Fancy Light Yellow, natural color, SI2 clarity

Size/Dimensions: US ring size 6¼
Gross Weight: 8.5 grams

\$60,000-80,000



By family tradition, this ring has descended through several generations of women within a prominent Filipino family whose heritage traces to the López, Lacson, and Montelibano lineages of Iloilo and Bacolod, Negros Occidental, families long associated with the social, economic, and cultural history of the region. In the early 20th century, members of the family were highly educated and maintained strong cultural ties to Europe, traveling frequently and acquiring fine jewels of quality and taste. The ring is believed to have been given to the present owner's mother by her grandmother and has since been carefully preserved as a cherished heirloom, reflecting a legacy of continuity, heritage, and enduring refinement.



130 [LEARN MORE](#)

ANTIQUE EMERALD AND DIAMOND PENDANT-BROOCH

Octagonal step-cut emerald of 5.69 carats, old and single-cut diamonds, platinum, circa 1910, accompanied by a fine link chain and a brown fitted case

Gübelin, 2026, report no. 26022145: 5.69 carats, Colombia, indications of minor clarity enhancement with a traditional filling material (oil-type), with Information Sheet on determination of the type of filler material

Size/Dimensions: pendant-brooch 10.7 x 6.3 cm (4¼ x 2½ in); chain 40.6 cm (16 in)
Gross Weight: 44.8 grams

\$40,000-60,000



131 [LEARN MORE](#)

ANTIQUE DIAMOND EN TREMBLANT FLOWER TIARA-HAIR ORNAMENT

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

Size/Dimensions: inner circumference 17.8 cm (7 in)
Gross Weight: 59.6 grams

\$20,000-30,000

LOUIS COMFORT TIFFANY

Light, color, exoticism and naturalism formed the core of Louis Comfort Tiffany's (1848-1933) artistic vision. The son of Charles Tiffany, he began studying design early in life, drawing deeply from his travels through Europe, the Near East and North Africa. His capacity to create a scope of work that included not only jewelry but glass, enamel, silver, pottery, lamps, furniture, paintings and textiles is a testament to his infallible creativity.

At the heart of Louis Comfort's practice was a fascination with how materials could refract, diffuse, and transform light. His jewelry designs centered on color and luminosity with gemstones that were rarely embraced by mainstream American designers of the period. Rather than prioritizing a gemstone's intrinsic value, he focused on how it could support the overall design and convey the mood he sought to evoke. This shift in emphasis elevated the prominence of moonstone, opal, turquoise and other less conventional materials within his work. The relationship between color and illumination remained fundamental to his artistic production.

The 1889 Exposition Universelle in Paris marked a pivotal moment for Tiffany & Co., where the firm debuted a collection crafted entirely from American materials. This deliberate reliance on domestic resources helped shape the emerging identity of American jewelry.

In the present lot, translucent moonstones exemplify Louis Comfort's attention to optical effects. Their adularescent glow softens the light passing through them while producing a cool, bluish shimmer that evokes a sense of mystery. Each stone is calibrated to follow the curve of the scroll motif, ending in delicate drop-shaped fringes. The accenting periwinkle-hued sapphires provide a vivid contrast to the moonstones' cool glow, enriching the composition and guiding the viewer's eye toward the central sapphire. Drawing on inspiration from ancient and exotic ornamental traditions, Louis Comfort often infused his decorative works with these distinctive motifs.

The present brooch showcases finely worked scrolls, likely inspired from the Greco-Roman era, securing the large centering sapphire at each corner. Graceful platinum scrolls also suspend the three moonstone drops, unifying the design and reinforcing Tiffany's command of line, form and luminosity.



132 [LEARN MORE](#)

AN IMPORTANT TIFFANY & CO., LOUIS COMFORT TIFFANY ANTIQUÉ SAPPHIRE AND MOONSTONE BROOCH

Cushion modified mixed-cut sapphire, round sapphires, calibr -cut and drop-shaped moonstones, platinum and gold, circa 1915, signed Tiffany & Co., gray Tiffany & Co. fitted case

AGL, 2026, report no. 1155005: Ceylon, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: 3.8 x 5.3 cm (1½ x 2½ in)

Gross Weight: 22.3 grams

\$80,000-120,000

PROVENANCE:

Christie's, New York, 22 October 2001, Sale 9764, Lot 203





Lorinda 'Linda' Payson de Roulet and her husband, Vincent de Roulet, photograph courtesy of the family

The Collection of LORINDA PAYSON DE ROULET



Joan Whitney Payson and her three daughters, Sandra, Lorinda and Payne, 1932. Photo: Bettmann via Getty Images.

For over 100 years, Lorinda “Linda” Payson de Roulet’s family has exemplified American patronage and philanthropy. Her mother, Joan Whitney Payson, assembled one of the most legendary art collections of the twentieth century, her name now indelibly intertwined with some of the country’s leading art institutions.

Together with her brother, John “Jock” Hay Whitney, Joan Whitney Payson grew up in their family’s opulent Fifth Avenue mansion surrounded by artistic treasures. Their financier father, one of the richest men in America, Payne Whitney, was a philanthropist and collector and the siblings were immersed in art from a young age, so much so that Joan was given a Degas – *Enfants et poneys dans un parc* – for her eighteenth birthday.

In 1924, Joan married Charles Shipman Payson. Over the decades that followed, they amassed an extraordinary collection of art, including masterpieces spanning Impressionism, Post-Impressionism, early Modernism, as well as Old Masters and American art, which rotated among their homes in Manhattan, Long Island, Saratoga, Kentucky, and Hobe Sound.

Together, the Paysons had five children: two sons, Daniel and John, and three daughters, Sandra, Payne, and Lorinda. Daniel, their eldest son was tragically killed at age 18 while serving in Europe in the Second World War.

The passions of Joan Whitney Payson were varied and far-reaching, stretching beyond the world of art. She dedicated much of her energy to philanthropy. She served as a director of the boards of New York Hospital and the North Shore Hospital, Manhasset. With her brother, she inherited her family’s Greentree racing stable in Lexington, Kentucky, remaining devoted to the

pursuit of horse racing for the rest of her life, and she invested in films and Broadway plays. “Joan Whitney wanted to follow her heart’s desire, whether in collecting art, breeding race horses, financing hospitals and galleries, doting on her four children and eleven grandchildren,” a *Vogue* article in 1970 described.

Perhaps most famously, in 1962, Joan Whitney Payson co-founded the New York Mets, becoming the first woman to own and operate her own major American sports team. As her New York Times obituary described, “She was a familiar figure sitting in the front box to the right of the Mets dugout wearing a floppy hat or a blue and orange baseball cap. She became the team’s cheerleader and patron. When she traveled, she often went in regal trappings in her personal Pullman car, accompanied by two or three dachshunds, and she made certain that the Mets’ insignia had been sewn on almost everything in sight.”

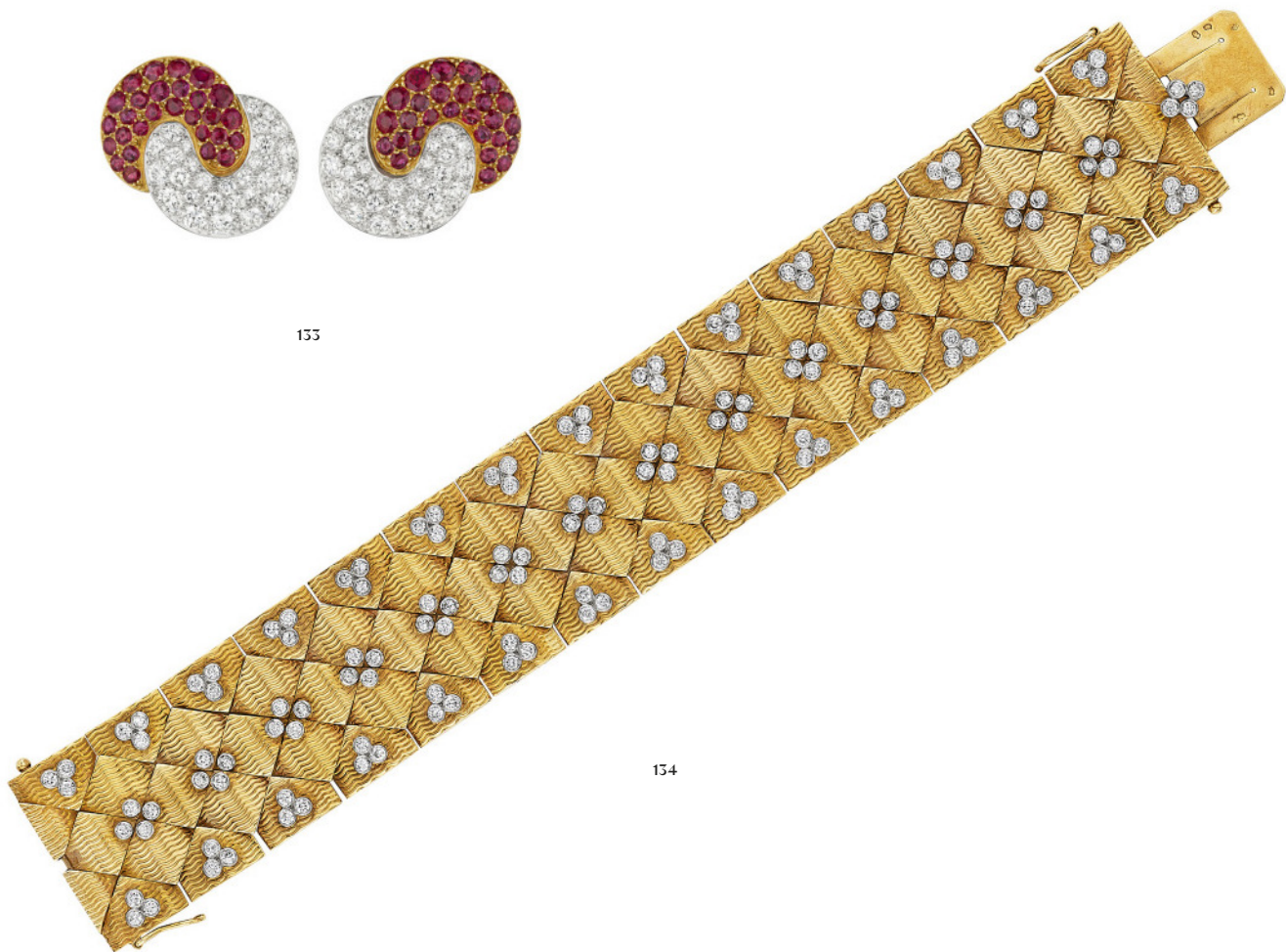
After Joan Whitney Payson’s death in 1975, her daughter, Lorinda Payson de Roulet, took over as President and later Chairwoman of the Mets. Mrs. de Roulet inherited her mother’s tenacity, love of art, and deep sense of duty, in addition to stewarding her family’s art collection in service of philanthropy. In 1951, she married Vincent de Roulet, US ambassador to Jamaica (1969-1973), and together they went on to have three children.

Mrs. de Roulet’s civic commitment broadened as her public profile evolved. Like her mother before her, she served North Shore University Hospital (formerly known as North Shore Hospital) in leadership roles and expanded her belief in public service to other cultural and educational boards, where she could be meaningfully engaged rather than merely present. She founded the Patrina Foundation, directing resources to education and social services for women and girls, and she was drawn instinctively to institutions and activities that fostered community, from hospitals, schools, and museums to baseball.

The bond between mother and daughter extended beyond their philanthropy and renowned art collections to an exceptional wardrobe of jewels that represented some of the finest creations of their time. Across generations, they collected and wore jewels that reflected the spirit and style of the eras to which they belonged. The bold geometry and vibrant color of Art Deco, most notable in the Tiffany & Co. ring set with a stunning 6.01-carat Colombian emerald, defined Joan’s time, while the elegant mid-century designs of the collection captured Linda’s.

Together, these pieces offer a rare glimpse into a thoughtfully curated collection, embodying the Payson/de Roulet women’s individual tastes while presenting a refined dialogue between the two generations, bound by an enduring legacy of collecting.

The Collection of
**LORINDA PAYSON
DE ROULET**



133 [LEARN MORE](#)
CARTIER RUBY AND DIAMOND EARRINGS
Round rubies and diamonds, platinum and yellow gold, circa 1955,
signed Cartier, numbered

Size/Dimensions: 2.8 x 2.4 cm (1 1/8 x 7/8 in)
Gross Weight: 17.5 grams
\$30,000-50,000



134 [LEARN MORE](#)
CARTIER DIAMOND AND GOLD BRACELET
Round diamonds, 18k yellow gold and platinum (French marks), circa 1955,
signed Cartier Inc., France, maker's mark (Gross), numbered

Size/Dimensions: 18.4 x 2.7 cm (7 1/4 x 1 in)
Gross Weight: 102.6 grams
\$50,000-70,000



The Collection of
**LORINDA PAYSON
DE ROULET**



135 [LEARN MORE](#)
CARTIER RUBY AND DIAMOND EARRINGS
Oval to round mixed-cut rubies, marquise, baguette and tapered-baguette
diamonds, platinum and white gold, circa 1955, signed Cartier, numbered

AGL, 2026, report no. 1155995 A and B: Burma,
no gemological evidence of heat

Size/Dimensions: 2.8 cm (1 1/8 in)
Gross Weight: 18.4 grams
\$20,000-30,000



136 [LEARN MORE](#)
ART DECO RUBY AND DIAMOND BRACELET
Oval and round cabochon rubies, ruby beads, old, single, round,
bullet, kite and baguette-cut diamonds, platinum, circa 1935,
numbered (partially obscured)

AGL, 2026, report no. 1155996: two larger and one hundred and
four smaller gemstones (an excess of 50% tested at random), Burma,
no gemological evidence of heat, two largest display a weak asterism

Size/Dimensions: 18.4 cm (7 1/4 in)
Gross Weight: 62.1 grams
\$50,000-70,000



The Collection of

LORINDA PAYSON
DE ROULET



137 [LEARN MORE](#)

CARTIER ART DECO JADE AND DIAMOND
EARRINGS

Carved jade, baguette, old and single-cut diamonds, platinum, circa 1925,
signed Cartier, numbered

Size/Dimensions: 5.2 x 1.3 cm (2 x ½ in)
Gross Weight: 17.9 grams

\$30,000-50,000

The Collection of

LORINDA PAYSON
DE ROULET



138 [LEARN MORE](#)

NATURAL PEARL, CULTURED PEARL AND DIAMOND
NECKLACE

Sixty-six near round natural pearls ranging from approximately 8.23 to 4.23 mm,
one near-round cultured pearl, marquise-shaped diamond, platinum, circa 1930, numbered

GIA, 2026, report no. 2231913558: 66 natural pearls, 1 bead cultured pearl, saltwater,
no indications of treatment

Size/Dimensions: 43.8 cm (17¼ in)
Gross Weight: 20.2 grams

\$120,000-180,000

The Collection of
**LORINDA PAYSON
DE ROULET**



139 [LEARN MORE](#)

**AN EXCEPTIONAL ANTIQUE NATURAL PEARL AND
DIAMOND BROOCH**

Button-shaped natural pearls of 13.52 mm and 13.38 to 13.19 mm,
old mine brilliant-cut diamond of 18.27 carats, yellow gold, circa 1900

GIA, 2026, report no. 5232926790: two natural pearls, saltwater,
no indications of treatment

GIA, 2026, report no. 2231929886: 18.27 carats, D color, SI1 clarity

Size/Dimensions: 4.1 x 1.6 cm (1 $\frac{5}{8}$ x $\frac{5}{8}$ in)

Gross Weight: 16.0 grams

\$500,000-700,000



The Collection of
**LORINDA PAYSON
DE ROULET**



140 [LEARN MORE](#)

**CARTIER ART DECO EMERALD BEAD,
SEED PEARL AND DIAMOND NECKLACE**

Carved round to oval emerald beads of approximately 16.15 - 14.15 x 13.70 to 8.70 x 8.38 x 6.50 mm, round seed pearls, marquise and single-cut diamonds, platinum, circa 1925, signed Cartier, numbered

AGL, 2026, report no. 1155645: thirty-nine gemstones (an excess of 50% tested at random), Colombia, clarity enhancement: minor to moderate, type: traditional

Size/Dimensions: 49.5 cm (19½ in)
Gross Weight: 70.1 grams

\$50,000-70,000

LITERATURE:

Cf. N. Schiffer, *The Power of Jewelry*, Pennsylvania, Schiffer Publishing, 1997, p. 91
Cf. F. Chaille, *Cartier: Innovation Through the 20th Century*, Paris, Flammarion, 2007, p. 165

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



141 [LEARN MORE](#)

ART DECO EMERALD AND DIAMOND EARRINGS

Each designed as a stylized amphora, drop-shaped, square and fancy-shaped emeralds, old, single, rose, square, marquise and hexagonal-shaped diamonds, platinum, circa 1925

Size/Dimensions: 6.3 cm (2½ in)
Gross Weight: 13.6 grams

\$20,000-30,000

The Collection of
**LORINDA PAYSON
DE ROULET**



142 [LEARN MORE](#)

**AN ELEGANT CARTIER ART DECO EMERALD,
SAPPHIRE AND DIAMOND BRACELET**

Emerald beads, faceted sapphire rondelle beads, old and single-cut diamonds, platinum, circa 1925, signed Cartier, numbered

Size/Dimensions: 18.0 x 1.9 cm (7 1/8 x 3/4 in)

Gross Weight: 40.1 grams

\$150,000-250,000



As interest in India spread across Europe in the early twentieth century, Jacques Cartier began sourcing gemstones directly from India to serve the firm's international clientele. His designs incorporated distinctly Indian elements, notably emeralds which were long associated with royal power, prosperity, and the opulence of Indian courts.

This enduring exchange reached its height during the Art Deco period, producing India-inspired jewels for Western clients alongside reimagined Indian gemstones for princely patrons. The present bracelet exemplifies Cartier's mastery of blending Eastern inspiration with Art Deco elegance.



The Collection of
**LORINDA PAYSON
DE ROULET**



(two views)



143 [LEARN MORE](#)

A SUPERB TIFFANY & CO. ART DECO EMERALD AND DIAMOND RING

Modified square step-cut emerald of 6.01 carats, old-cut diamonds, platinum, circa 1925,
signed Tiffany & Co. (partially obscured)

AGL, 2026, report no. 1155770: 6.01 carats, Classic Colombia, clarity enhancement: minor,
type: traditional, with Appendix

Size/Dimensions: US ring size 7½
Gross Weight: 5.3 grams

\$300,000-500,000



Exceptional Jewels from

**A TREASURED HISTORY:
THE STREAM FAMILY COLLECTION**

AUCTION

Wednesday, 10 June at 10.00 am

EXHIBITION

Friday	5 June	10.00am–5.00pm
Saturday	6 June	10.00am–5.00pm
Sunday	7 June	10.00am–5.00pm
Monday	8 June	10.00am–5.00pm
Tuesday	9 June	10.00am–5.00pm



201



(interior)

201 [LEARN MORE](#)

CARTIER ANTIQUE ENAMEL AND SAPPHIRE CASE

Opening to reveal three compartments, oval cabochon sapphire pushpiece, blue and white enamel, 18k yellow gold (French mark), circa 1915, signed Cartier, Paris, Londres, New York

Size/Dimensions: 12.3 x 3.8 x 0.9 cm (4 $\frac{7}{8}$ x 1 $\frac{1}{2}$ x $\frac{3}{8}$ in)

Gross Weight: 131.0 grams

\$8,000-12,000



202 [LEARN MORE](#)

CARTIER ANTIQUE SAPPHIRE, DIAMOND AND GOLD MESH EVENING BAG

Opening to reveal two compartments, round cabochon sapphires, rose-cut diamonds, 18k yellow, rose and white gold (French marks), circa 1915, signed Cartier, New York, numbered

Size/Dimensions: evening bag 15.2 x 11.4 cm (6 x 4 $\frac{1}{2}$ in),

drop handle 27.9 cm (11 in)

Gross Weight: 264.2 grams

\$12,000-18,000



202



203 [LEARN MORE](#)

CARTIER ANTIQUE ENAMEL, AGATE AND DIAMOND MINUTE REPEATER CLOCK

Minute repeating rectangular desk timepiece with 8-day power reserve, blue guilloché enamel, white enamel, polished white agate, polished rock crystal, rose-cut diamonds, gold and silver, gilt brass Swiss movement, platform escapement, cut bi-metallic compensation balance, blued Breguet balance spring with terminal curve, two hammers repeating on two gongs, circa 1915, movement signed Nocturne, dial signed Cartier, case numbered, red Cartier fitted case, accompanied by a winding key

Size/Dimensions: 75.0 x 56.0 x 51.0 mm (3 x 2¼ x 2 in)
Gross Weight: 390.3 grams

\$12,000-18,000

LITERATURE:

J. Barracca, G. Negretti and F. Nencini, *Le Temps de Cartier*, Milan, Wrist International S.r.l., 1989, p. 59, 108



204 [LEARN MORE](#)

CARTIER ART DECO ROCK CRYSTAL, EMERALD, AND DIAMOND DESK CLOCK

Arch-form desk timepiece, polished rock crystal, round emerald cabochons, rose-cut diamonds, blue guilloché enamel, gold and silver, circular gilt brass Swiss lever movement, cut bi-metallic compensation balance, blued Breguet balance spring with terminal curve, circa 1920, case signed Cartier, numbered, red Cartier fitted case

Size/Dimensions: 82.5 x 68.0 mm (3¼ x 2¾ in)
Gross Weight: 235.9 grams

\$20,000-30,000

LITERATURE:

E. Cologni and E. Mocchetti, *Made by Cartier: 150 Years of Tradition and Innovation*, New York, Abbeville Press, 1992, p. 93
J. Barracca, G. Negretti and F. Nencini, *Le Temps de Cartier*, Milan, Wrist International S.r.l., 1989, p. 108



~205 [LEARN MORE](#)

**AN IMPORTANT AND RARE CARTIER ART DECO MULTI-GEM, DIAMOND
AND ENAMEL CLOCK**

Circular Swiss lever movement, carved jade, coral, rock crystal and black onyx, mother of pearl, rose-cut diamonds, black enamel, white and yellow gold, circa 1925, signed Cartier, numbered, outer rock crystal border with visible hairlines and cracks, glazing to the front of the case is likely a later addition

Size/Dimensions: 9.5 x 11.4 x 3.1 cm (3¾ x 4½ x 1¼ in)

Gross Weight: 415.8 grams

\$80,000-120,000

LITERATURE:

H. Nadelhoffer, *Cartier, Jewelers Extraordinary*, New York, Harry N. Abrams, Inc., 1984, p. 226

H. Nadelhoffer, *Cartier*, San Francisco, Chronicle Books, 2007, p. 227





206 [LEARN MORE](#)

CARTIER RUBY, EMERALD AND DIAMOND BIRD BROOCH

Designed as a bird on a branch, cushion mixed-cut ruby of 6.26 carats, oval-shaped ruby, round emeralds, round and single-cut diamonds, 18k yellow gold and platinum (French marks), circa 1955, signed Cartier, Paris, maker's mark, numbered

AGL, 2026, report no. 1156253: 6.26 carats, Burma, heat enhancement: none

Size/Dimensions: 5.0 x 1.9 cm (2 x ¾ in)
Gross Weight: 13.7 grams

\$30,000-50,000



207 [LEARN MORE](#)

CARTIER RUBY, EMERALD AND DIAMOND ROOSTER BROOCH

Designed as a rooster, calibré-cut rubies, marquise-cut emeralds, round diamonds, 18k yellow gold and platinum (French marks), circa 1955, signed Cartier, Paris, maker's mark, numbered

Size/Dimensions: 5.3 x 4.1 cm (2½ x 1½ in)
Gross Weight: 19.9 grams

\$20,000-30,000



208



(detail – not to scale)

208 [LEARN MORE](#)

CARTIER DIAMOND AND GOLD BELT BRACELET
Round, baguette and triangular diamonds, 18k yellow gold and platinum (French marks), circa 1950, signed Cartier, Paris, maker's mark (Georges Lenfant)

Size/Dimensions: 41.2 cm (6¼ in)
Gross Weight: 58.7 grams
\$20,000-30,000



209

209 [LEARN MORE](#)

PERIDOT AND DIAMOND CLIP-BROOCH, MOUNTED BY CARTIER
Octagonal and round peridots, round diamonds, 18k yellow gold (French marks), circa 1955, signed Monture Cartier, maker's mark, numbered

Size/Dimensions: 6.6 x 3.8 cm (2½ x 1½ in)
Gross Weight: 50.8 grams
\$12,000-18,000



210 [LEARN MORE](#)

CARTIER AMETHYST, CITRINE AND DIAMOND BROOCH
Fancy-shaped amethyst, round and oval citrines, round and baguette-cut diamonds, 18k yellow and white gold (French marks), circa 1955, signed Cartier, Paris, maker's mark, numbered, accompanied by an unsigned ring of oval and cushion amethysts, round citrines, round diamonds, 18k yellow and white gold

Size/Dimensions: brooch 6.3 x 3.8 cm (2½ x 1½ in); US ring size 8
Gross Weight: 52.1 grams
\$30,000-50,000



211 [LEARN MORE](#)
**CARTIER CULTURED PEARL, EMERALD AND
DIAMOND BRACELET**
Near-round cultured pearls of 6.23 to 4.80 mm, emerald beads,
18k yellow gold (French mark), circa 1955, signed Cartier, Paris,
maker's mark, numbered

GIA, 2026, report no. 2231917137: 140 bead cultured pearls, saltwater

Size/Dimensions: 20.3 cm (8 in)
Gross Weight: 67.2 grams
\$15,000-20,000



212 [LEARN MORE](#)
**SET OF AMETHYST AND EMERALD JEWELRY,
MOUNTED BY CARTIER**
Pear-shaped amethysts, carved, oval and round cabochon emeralds,
18k yellow gold (French marks), each circa 1955, each signed Monture Cartier,
maker's mark (Société Anonyme Cartier), numbered

Size/Dimensions: earrings 2.5 x 2.8 (1 x 1 1/8 in); brooch 5.0 x 5.0 cm (2 x 2 in)
Gross Weight: 95.4 grams
\$20,000-30,000



213



214

~213 [LEARN MORE](#)

**CARTIER MULTI-GEM AND DIAMOND
PARROT BROOCH**

Designed as a parrot head, mother-of-pearl plaque, carved coral, oval cabochon emerald, round diamonds, 18k yellow gold and platinum (French marks), circa 1950, signed Cartier, Paris, maker's mark, numbered

Size/Dimensions: 3.1 x 2.7 cm (1¼ x 1⅞ in)
Gross Weight: 18.6 grams
\$30,000-50,000



~214 [LEARN MORE](#)

CARTIER CORAL AND ONYX BRACELET

Coral and onyx links, 18k yellow gold (French mark), circa 1950, signed Cartier, Paris, Made in France, maker's mark (Georges Lenfant), numbered

Size/Dimensions: 19.3 x 2.5 cm (7⅞ x 1 in)
Gross Weight: 70.7 grams
\$20,000-30,000





L'Officiel de la Couture et de la Mode n°427, October 1957
Philippe Pottier/Les Archives de la Mode/HPrints

~215 [LEARN MORE](#)

CARTIER CORAL, DIAMOND AND GOLD BRACELET
Coral beads, single-cut diamonds, 18k yellow gold (French marks), circa 1955,
signed Cartier, Paris, maker's mark (Gross), numbered

Size/Dimensions: 19.1 x 2.5 cm (7½ x 1 in)
Gross Weight: 84.9 grams
\$50,000-70,000



A Cartier Coral and Diamond Bracelet, circa 1955, is featured in an editorial spread in the September 1956 issue of Vogue Paris showcasing the haute couture collections of the season. In the iconic photograph shot by renown fashion photographer William Klein, model Barbara Mullen dons a cropped Christian Dior mink jacket and several Cartier jewels including this delightful beaded bracelet. The bracelet was again showcased in a photograph by Philippe Pottier for the October 1957 issue of L'Officiel featuring a Madame Grès couture gown of rich green velvet Ducharne fabric, as seen above.



CARTIER AND INDIA: JEWELS ACROSS EMPIRES

The storied relationship between Cartier and India began in 1911 when Jacques Cartier visited India for the very first time. It was here that Jacques got a true taste of Indian tradition and began to develop lasting relationships with new clients and suppliers. He brought back inspiration that resulted in one of the most important eras not just for Cartier but for the history of jewelry design.

Jacques began to import unique gemstones from India to France in order to craft bespoke pieces and in turn, European and American interest and intrigue in Indian culture became increasingly popular. The international jet set were enamored by these designs and commissioned jewels of their own that were inspired by and included Indian elements. Jacques kept a journal of his travels to and from India, noting moments of inspiration and admiration of the richly diverse part of the world.

A Treasured History: The Stream Family Collection, features three important Cartier necklaces with adapted Indian jewelry elements that highlight the techniques and infamous stylistic characteristics of Indian jewelry. The first of the three, Lot 216, showcases numerous gemstones, table-cut diamonds, the reverse accented by floral motifs completed in red, green and white enamel. This Cartier Multi-Gem, Enamel and Diamond 'Navratna' Necklace illustrates the concept of the Navratna, an assemblage of gemstones that each represents a celestial body in the Hindu cosmology - the seven planets and the rising and descending nodes of the moon.

Representing a traditional South Indian design, Lot 217, the Cartier Diamond, Pearl and Enamel 'Guttapusalu' Necklace is adorned with table-cut diamonds, numerous seed pearls, and red and green enamel at the reverse of each station. 'Guttapusalu' means cluster or bunch and beads or pearls. Each small seed pearl grouping dancing around the perimeter are almost like a grouping of grapes or berries.

Differing in visual style but using the same materials and techniques, Lot 218, the Multi-Gem and Enamel Multi-Strand 'Satlada' Necklace, mounted by Cartier, features seven long strands that drape across the wearer. "Sat" meaning seven and "lada" referring to the strands. In this traditional design, seven strands meet a central pendant that is as richly decorated at the front as it is at the reverse. Originating from the royal courts of Hyderabad, satlada necklaces have long been associated with opulence and were originally crafted with strands of fine pearls accented by precious gemstones. Additionally, the number seven carries significant symbolism associated with the idea of harmony and completeness.

A culmination of the inspiration Jacques Cartier took from India, these three necklaces from the The Stream Family Collection are some of the most excellent examples of the lasting dialogue between Cartier and India.





(reverse – not to scale)



~216 [LEARN MORE](#)

**CARTIER MULTI-GEM, ENAMEL AND DIAMOND
NAVRATNA NECKLACE**

Variously-shaped foil-backed colorless sapphires, sapphire, citrine, chalcedony, emerald, ruby, baroque pearl, coral and spinel, tumbled emerald beads, oval-shaped rubies, red, white and green enamel, foil-backed table-cut diamond, 18k yellow gold (French marks), circa 1950, signed Cartier, maker's mark (Georges Lenfant), few areas with eye-visible loss to the enamel

Size/Dimensions: 38.1 cm (15 in)

Gross Weight: 82.0 grams

\$15,000-20,000

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





(reverse – not to scale)



217 [LEARN MORE](#)

**CARTIER DIAMOND, PEARL AND ENAMEL
GUTTAPUSALU NECKLACE**

Table-cut diamonds, seed pearls, red, white, green and blue enamel,
yellow gold and 18k yellow gold (French marks, clasp only), circa 1950,
maker's mark (Société Anonyme Cartier)

Size/Dimensions: 38.1 cm (15 in)

Gross Weight: 99.8 grams

\$15,000-20,000

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





(detail)



(detail – reverse)



(reverse – not to scale)



218 [LEARN MORE](#)

**MULTI-GEM AND ENAMEL MULTI-STRAND
SATLADA NECKLACE, MOUNTED BY CARTIER**

Round, round bead and variously-shaped rubies, variously-shaped emeralds and blue gemstones, table and rose-cut diamonds, seed pearls, red, white, green and blue enamel, yellow gold and 18k yellow gold (French mark) (chain only), circa 1950

Size/Dimensions: shortest strand approximately 38.1 cm (15 in),
longest strand approximately 83.8 cm (33 in)
Gross Weight: 148.3 grams

\$15,000-20,000





219

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ANTIQUE DIAMOND WATCH-BROOCH

Manual movement, portrait, old and rose-cut diamonds, silver-topped gold, 18k and 14k yellow gold (Swiss marks), circa 1900, numbered

Size/Dimensions: 3.1 x 2.8 cm (1¼ x 1½ in)
Gross Weight: 16.3 grams

\$30,000-50,000

PROVENANCE:
Acquired by Matilda Geddings Gray (1885-1971) from Hammer Galleries, New York
By descent to Matilda Gray Stream (1924 -2023) and descendants



220

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ANTIQUE DIAMOND FLOWER BROOCH

Central stamen elements en tremblant, old and rose-cut diamonds, silver-topped gold, circa mid 19th century, 14k yellow gold pinstem of later addition, later black Hammer Galleries fitted case

Size/Dimensions: 8.8 x 6.3 cm (3½ x 2½ in)
Gross Weight: 46.7 grams

\$40,000-60,000





221 [LEARN MORE](#)

ANTIQUE SAPPHIRE AND DIAMOND NECKLACE

Oval mixed-cut sapphires, old-cut diamonds, silver-topped yellow gold, yellow gold and platinum, circa 1900

AGL, 2026, report no. 1156229: Twenty-six gemstones (an excess of 50% tested at random), majority - Burma, majority: no gemological evidence of heat, at least 9 sapphires - Thailand, at least 3 of the Thai sapphires: heated

Size/Dimensions: 38.7 cm (15¼ in)
Gross Weight: 48.9 grams
\$40,000-60,000



222

223

(two views)

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TIFFANY & CO. ART DECO SAPPHIRE AND DIAMOND BRACELET

Oval mixed-cut sapphire, fancy, square and calibré-cut sapphires, old-cut diamonds, platinum, circa 1930, signed Tiffany & Co.

AGL, 2026, report no. 1156064: Burma, heat enhancement: none, clarity enhancement: none

Size/Dimensions: 15.8 cm (6¼ in)
Gross Weight: 29.2 grams
\$30,000-50,000

PROVENANCE:
Acquired by Matilda Geddings Gray (1885-1971) from Hammer Galleries, New York
By descent to Matilda Gray Stream (1924 -2023) and descendants



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SAPPHIRE AND DIAMOND RING

Oval mixed-cut sapphire, round diamonds, platinum (French mark), circa 1950, numbered

AGL, 2026, report no. 1156206: Burma, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: measures as US ring size 5¼, however, due to sizer fits as US ring size 7½
Gross Weight: 11.5 grams
\$20,000-30,000





224

224 [LEARN MORE](#)

**BOLIN MULTI-GEM, DIAMOND AND ENAMEL
DRAGONFLY BROOCH**

Designed as a dragonfly, triangular and marquise-shaped sapphires, round rose-cut rubies, rose and old-cut diamonds, black enamel, 18k yellow gold and platinum, circa 1950, signed W.A. Bolin, WAB

Size/Dimensions: 9.5 x 8.2 cm (3¾ x 3¼ in)
Gross Weight: 58.8 grams
\$20,000-30,000



225

225 [LEARN MORE](#)

**RENÉ LALIQUE ART NOUVEAU ENAMEL AND
DIAMOND BROOCH**

Designed as a winged figure, frosted glass plaques, blue plique-à-jour enamel, old-cut diamonds, yellow gold, circa 1900, signed Lalique

Size/Dimensions: 5.0 cm (2 in)
Gross Weight: 8.7 grams
\$20,000-30,000

LITERATURE:
Cf. V. Becker, *The Jewellery of René Lalique*, Goldsmiths' Company, 1987, p. 141



226 [LEARN MORE](#)

**TIFFANY & CO., LOUIS COMFORT TIFFANY
SAPPHIRE AND EMERALD BEAD NECKLACE**

Rondelle sapphire and tumbled emerald beads, yellow gold, circa 1915, signed Tiffany & Co., scratch numbered

Size/Dimensions: shortest strand 40.6 cm (16 in)
Gross Weight: 34.9 grams
\$30,000-50,000



(two views)



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SAPPHIRE AND DIAMOND RING, MOUNTED BY CARTIER
Octagonal step-cut sapphire of 5.13 carats, rectangular and square sapphires, round diamonds, platinum (French mark), circa 1955, signed Monture Cartier, numbered

AGL, 2026, report no. 1156177: 5.13 carats, Burma, no gemological evidence of heat, clarity enhancement: none

Size/Dimensions: US ring size 7½
Gross Weight: 13.4 grams
\$20,000-30,000



228 [LEARN MORE](#)

SAPPHIRE AND DIAMOND EARRINGS, MOUNTED BY CARTIER
Rectangular-cut sapphires, round diamonds, platinum and 18k white gold (French marks), circa 1955, signed Monture Cartier

Size/Dimensions: 2.6 x 2.2 cm (1 x 7⁄8 in)
Gross Weight: 16.8 grams
\$12,000-18,000



229 [LEARN MORE](#)

**CARTIER CULTURED PEARL, NATURAL PEARL AND
DIAMOND NECKLACE**

Comprising six strands, cultured and natural pearls of approximately 9.86 to 3.80 mm, round and baguette-cut diamonds, platinum and 18k white gold (French marks), circa 1950, signed Cartier, Paris, numbered

GIA, 2026, report no. 6237915764: 617 bead cultured pearls, 26 natural pearls, saltwater, no indications of treatment

Size/Dimensions: shortest strand 50.8 cm (20 in)
Gross Weight: 174.3 grams

\$20,000-30,000





230

(two views)



(detail - enlarged)



231

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CARTIER DIAMOND RING-WATCH

Manual movement, single, tapered baguette and baguette diamonds, platinum (French marks), circa 1950, signed Cartier, maker's mark (Edmond Jaeger), numbered

Size/Dimensions: case 13.85 mm; measures as US ring size 6, however, due to design fits as US ring size 7½
Gross Weight: 13.8 grams
\$12,000-18,000



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NATURAL GRAY PEARL AND DIAMOND EARRINGS

Gray natural pearls of 10.21 - 9.96 mm, tapered baguette-cut diamonds, platinum and white gold, circa 1950

GIA, 2026, report no. 6233929950: natural pearls, saltwater, no indications of treatment

Size/Dimensions: 1.9 cm (¾ in)
Gross Weight: 15.5 grams
\$20,000-30,000



232

233

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ART DECO MULTI-GEM AND DIAMOND CHARM BRACELET

Comprising seven charms depicting a standing female figure, a man with an umbrella, a waiter with a tray, a woman walking with an open umbrella, a scarecrow, the American flag and a monkey holding a mirror, variously-shaped rubies, sapphires and citrine, carved onyx plaque, old, single, rose and baguette-cut diamonds, platinum (waiter charm with French mark), circa 1935, monkey charm signed Van Cleef & Arpels, monkey and waiter charms each numbered

Size/Dimensions: 15.9 cm (6¼ in)
Gross Weight: 25.7 grams
\$20,000-30,000



233 [LEARN MORE](#)

ART DECO DIAMOND BRACELET

Old and single-cut diamonds, platinum, 18k white gold (French mark), circa 1925

Size/Dimensions: 18.4 cm (7¼ in)
Gross Weight: 48.2 grams
\$20,000-30,000





(detail – not to scale)



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**BAROQUE PEARL AND DIAMOND NECKLACE,
MOUNTED BY CARTIER**

Baroque pearls of 14.50 x 13.73 to 8.85 x 8.52 mm, old and single-cut diamonds, platinum and 18k white gold (French marks), circa 1950, signed Monture Cartier, maker's mark, red Cartier fitted case; accompanied by a pair of earrings and ring, baroque pearls, single-cut diamonds, platinum and white gold (earring backs only), circa 1950

GIA, 2026, report no. 2233928581 (necklace): 24 natural pearls, 4 undetermined pearls, saltwater, no indications of treatment

Size/Dimensions: necklace 38.1 cm (15 in); earrings 1.9 cm (¾ in);
US ring size approximately 3¾
Gross Weight: 115.1 grams
\$30,000-50,000

Please note that the pearls in the earrings and ring have not been tested for natural origin.





235 [LEARN MORE](#)

ART DECO RUBY AND NATURAL PEARL SAUTOIR NECKLACE

Ruby rondelle beads, drop-shaped and near-round natural pearls of 10.27 x 9.63 to 7.96 mm, seed pearls, yellow gold, circa 1930

AGL, 2026, report no. 1156502: an excess of 50% tested at random, Burma, no gemological evidence of heat
GIA, 2026, report no. 2233932515: five larger pearls tested, natural pearls, saltwater, no indication of treatment

Size/Dimensions: necklace 61.0 cm (24 in); tassel 8.8 cm (3½ in)
Gross Weight: 71.1 grams
\$50,000-70,000

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





(alternate view as a bracelet)



236 [LEARN MORE](#)

DIAMOND NECKLACE

Round diamonds, platinum and 18k white gold (French marks), convertible into a bracelet, circa 1965

GIA, 2026, report no. 2231930656: 3.68 carats, I color, VVS2 clarity

Size/Dimensions: necklace 40.6 cm (16 in); bracelet 15.2 cm (6 in)
Gross Weight: 90.1 grams

\$80,000-120,000



(three views)



237 [LEARN MORE](#)

AN IMPRESSIVE COLORED DIAMOND AND DIAMOND RING

Very light green-yellow old European brilliant-cut diamond of 49.91 carats, marquise and round diamonds, platinum, circa 1970

GIA, 2026, report no. 5232928886: 49.91 carats, Very Light Green-Yellow, natural color, VS1 clarity

Size/Dimensions: measures as US ring size 6¾, however, due to sizer fits as US ring size 4¾
Gross Weight: 23.6 grams

\$500,000-700,000

SEMI-PRECIOUS GEMSTONES IN ART DECO JEWELS

Following the societal upheaval of the First World War, the 1920s and 1930s were decades of immense transformation, stylistically now known as the Art Deco era. Women gained more autonomy in the workforce and in political spheres previously restricted to them, fashion become more individualized, and old norms were challenged. The Art Deco era also welcomed a dramatic shift in jewelry design. The soft, naturalistic tones used in the Art Nouveau style were replaced with dramatic contrasting colors achieved through the previously unconventional pairings of precious and semi-precious gemstones. Carved stones, rock crystal, jade, lapis-lazuli, turquoise, onyx, amethyst and aquamarine were all increasingly used in the jewels of the day to achieve the bold statement of identity and modern ideals exemplified by the Art Deco woman.

Significant new discoveries of aquamarine sources in Brazil at the turn of the 20th century democratized the gemstone's use with its increased supply available to imaginative jewelry designers, turning aquamarine into a standout gemstone for the Art Deco period. Aquamarine's water-like clarity matched the crisp white diamond accents and cool platinum popularized in the era. The increased use of the step-cut style of cutting gemstones showcased aquamarine's clarity and serene color. Skilled jewelers such as Cartier capitalized on the public's interest in aquamarine, most notably with the breathtaking twenty-seven requests for aquamarine and diamond tiaras placed in 1937 alone through Cartier's London branch.

The Art Deco era released jewelry from the old hierarchy of a precious versus semi-precious evaluation of a jewel's worth and importance. Refusing to be constricted by the intrinsic value of the underlying material's worth, jewelers began to design around aesthetic qualities with a consideration that continues into the present day.



238 [LEARN MORE](#)
ART DECO AQUAMARINE AND DIAMOND BRACELET
Of asymmetrical design, rectangular-shaped aquamarines, old, single, baguette and square-cut diamonds, platinum and white gold, circa 1935

Size/Dimensions: 15.8 cm (6¼ in)
Gross Weight: 35.2 grams
\$20,000-30,000



239
(two views)



240

239 [LEARN MORE](#)
CARTIER EMERALD AND DIAMOND RING
Rectangular modified emerald-cut emerald of 5.99 carats, triangular, marquise, round, old and single-cut diamonds, platinum (French mark), circa 1955, maker's mark, numbered

AGL, 2026, report no. 1156204: 5.99 carats, Colombia, minor clarity enhancement, traditional type

Size/Dimensions: measures as US ring size 5¾, however, due to sizer fits as US ring size 4¾
Gross Weight: 10.7 grams
\$60,000-80,000



240 [LEARN MORE](#)
ART DECO EMERALD AND DIAMOND BRACELET
Round and tapered baguette-cut emeralds, old and baguette-cut diamonds, platinum, circa 1935

Size/Dimensions: 14.6 cm (5¾ in)
Gross Weight: 37.1 grams
\$40,000-60,000





ART DECO JEWELS FROM TIFFANY & CO.

Art Deco jewelry from Tiffany & Co. is considered especially rare for a combination of stylistic, historical and internal production-related reasons. The appointment of Louis Comfort Tiffany as Art Director at Tiffany & Co. in 1902 ushered in an era of prolific jewelry design and production throughout the Art Nouveau period as preeminent tastemakers of the era's fashions. After two successful decades at the helm, Louis Comfort resigned from his position in 1918, sending the house on a new trajectory throughout the 1920s and 1930s. Designs remained largely rooted in an American tradition of refined classicism and naturalistic design, but now involving the architectural and often two-colored designs of the Art Deco period. Tiffany & Co.'s output during this era was smaller than its European counterparts, often times as bespoke creations for private American clients.

1933 marked Louis Comfort's passing and the shuttering of his jewelry workshop within Tiffany & Co. The remainder of the decade presented internal issues within Tiffany & Co.'s business in the wake of the Great Depression as sales decreased across the firm's New York, London and Paris stores. Design attentions shifted to dinner sets and décor as metal could be more easily melted and reused under economic uncertainty, diminishing the already smaller supply of fine jewelry from the house at this time. Without an Art Director's guiding hand, Tiffany & Co. modestly took on the geometric motifs and modern materials of the Art Deco period. As a result, fewer modern Tiffany & Co. jewels were produced, and even fewer still are available to eager collectors today.

This exquisite Tiffany & Co. Art Deco emerald and diamond bracelet (Lot 241) presents collectors with the exceptional opportunity to acquire a superb jewel from the era. The geometric interplay of crisp marquise-shaped diamonds and bulbous pyramidal cabochon emeralds encapsulates the architectural forms that defined the Art Deco movement. Its fluid drape and fine platinum filigree showcase the height of the period's technical craftsmanship, making the bracelet as wearable today as it is an object of historic importance.



241 [LEARN MORE](#)

AN EXQUISITE TIFFANY & CO. ART DECO
EMERALD AND DIAMOND BRACELET

Square cushion pyramidal emerald cabochons, marquise, square and old-cut diamonds,
platinum, circa 1930, signed Tiffany & Co., bracelet was previously shortened and is
accompanied by an additional emerald station original to the bracelet

AGL, 2026, report no. 1156087 (bracelet): Colombia, clarity enhancement: minor,
type: traditional
AGL, 2026, report no. 1156088 (station): Colombia, clarity enhancement: minor,
type: traditional

Size/Dimensions: 17.1 cm (6¾ in)
Gross Weight: 55.5 grams
\$300,000-500,000



(additional emerald station)





A TREASURED HISTORY THE STREAM FAMILY COLLECTION

LIVE AUCTION
Wednesday, 10 June at 10:00am

ONLINE AUCTION
Tuesday, 2 June – Wednesday, 17 June at 10:00am

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

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COLOURLESS DIAMOND INDEX

LOT		COLOUR	CLARITY	WEIGHT	CUT
45	Pair	D, E	VVS1, VVS2	4.23, 4.20	Pear, Pear
139		D	SI1	18.27	Old Mine
56		E	VVS1	2.03	Oval
52		E	VVS2	6.03	Emerald
54		E	VVS2	2.01	Square
28	Pair	E, E	SI1, VS2	3.45, 3.12	Pear, Pear
55		F	VVS2	2.35	Round
26	Pair	F, E	VS2, VS2	5.07, 5.02	Round, Round
62		E	SI1	7.99	Pear
101		G	VS1	10.00	Pear
117		G	VS2	15.92	Pear
49	Pair	I, I	VS1, SI2	3.00, 3.00	Round, Round
106	Pair	L, L	VS1, SI1	5.66, 5.46	Old European, Cushion
63		Q to R, O to P	VS2, VS2	16.28, 16.20	Round, Round

*Estimated weight

COLOURED DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
Blue				
51	Fancy Vivid Blue	VVS2, Potential	5.04	Marquise
125	Fancy Blue	VVS1, Potential	31.62	Pear
Yellow				
77	Fancy Yellow	VVS2, Potential	14.17	Emerald
14	Fancy Yellow	VS1	4.59	Marquise
129	Fancy Light Yellow	SI2	9.49	Old Mine

*Estimated weight

COLOURED STONE INDEX

LOT		ORIGIN	TREATMENT	WEIGHT	SHAPE
Ruby					
LOT		ORIGIN	TREATMENT	WEIGHT	SHAPE
45		Burma	None	4.25, 4.10	Cushion
108		Burma	Minor, Heat	12.51	Cushion
93		Burma	Minor, Heat	10.20	Pear
70	Pair	Burma	Minor to Moderate, Heat	4.05*, 4.05*	Cushion, Cushion
87		Mozambique	None	6.02	Cushion
Emerald					
LOT		ORIGIN	TREATMENT	WEIGHT	SHAPE
19		Colombia	None	5.03	Octagonal
82		Colombia	Minor, Traditional	10.22	Rectangular
68		Colombia	Minor, Traditional	8.00*	Round Cabochon
66		Colombia	Minor, Traditional	7.70	Cushion Pyramidal Cabochon
128		Colombia	Minor, Traditional	6.85*	Oval Cabochon
143		Colombia	Minor, Traditional	6.01	Square
120		Colombia	Minor, Traditional	5.84	Oval
130		Colombia	Minor, Traditional	5.69	Octagonal
88		Colombia	Minor, Traditional	5.36	Rectangular
114		Colombia	Minor, Modern	15.55*	Oval Cabochon
39		Colombia	Minor, Modern	12.89	Rectangular
7	Pair	Colombia, Colombia	Minor, Modern; Minor, Modern	4.15*, 4.15*	Oval Cabochon, Oval Cabochon
Sapphire					
LOT		ORIGIN	TREATMENT	WEIGHT	SHAPE
102		Kashmir	None	15.49	Cushion
93		Burma	None	10.28	Pear
94		Burma	None	9.87	Oval
71		Burma	None	6.66	Cushion
127		Ceylon	None	72.87	Cushion
104		Ceylon	None	66.26	Oval Double Cabochon
18		Ceylon	None	41.29	Octagonal
109		Ceylon	None	30.00	Cushion
16		Ceylon	None	25.00*	Cushion
86		Ceylon	None	19.00	Pear
132		Ceylon	None	18.50*	Cushion
123		Ceylon (4)	None (4)	14.11, 12.53, 11.34, 10.47	Oval (4)
111		Ceylon	None	12.76	Cushion
59	Orangy Pink to Pinkish Orange	Ceylon	None	8.03	Oval
124		Madagascar	None	21.50*	Oval
Spinel					
LOT		ORIGIN	TREATMENT	WEIGHT	SHAPE
43		Burma (6)	None	9.85, 9.40, 3.55, 3.27, 2.24, 1.80	Oval (6)
Tourmaline					
LOT		ORIGIN	TREATMENT	WEIGHT	SHAPE
23		Mozambique	Heat	6.20	Oval
Alexandrite					
LOT		ORIGIN	TREATMENT	WEIGHT	SHAPE
96		Brazil	None	14.74	Oval

*Estimated weight

BIOGRAPHIES

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-Bulgari' 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’.

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.

GRAFF

Founded in 1966 by Laurence Graff, Graff Diamonds has set an unsurpassed standard of excellence and innovation in the world of high jewellery.

Graff is involved in all stages of the production process, from the mining, cutting and polishing of the diamond and the initial vision and design, to the final exquisite Graff jewel. The Graff master jewellers, based at the company Headquarters in London, draw upon years of training and exceptional levels of skill to create the extraordinarily fine settings and intricate designs synonymous with Graff, the most fabulous jewels in the world.

Laurence Graff is considered a world leader in the field, and one of the most significant forces in the market. It is said that he has handled more world famous diamonds than any other diamantaire, including the Idol's Eye, the Begum Blue, the Emperor Maximilian and the Lesotho Promise. In 2010 Graff unveiled two of the world's largest diamonds: the Graff Constellation, a 102.79 ct D-colour Internally Flawless round brilliant diamond, and the Delaire Sunrise, a 118.08 ct Fancy Vivid Yellow square emerald-cut diamond.

Graff's UK flagship store is located on London's prestigious New Bond Street. Today there are over 30 Graff locations around the world, including Shanghai, Geneva, Hong Kong,

HERMÈS

Founded in 1837 at their legendary address on Faubourg St Honoré in Paris, Hermès rapidly acquired a great reputation in saddlery. They developed in other areas over the years, and in 1925 they designed their first jewellery, mixing precious metal and refined leathers, all inspired by Hermès traditional equestrian theme. Today, Hermès offers jewels characterised by their elegance and simplicity, continually reinventing classics with new contemporary themes.

HEMMERLE

The firm of Hemmerle in Munich was founded in 1893 when the brothers Josef and Anton Hemmerle took over the Jeweller Elchinger, located at the Frauenplatz. They developed an excellent reputation for their reproductions of antique pieces, in particular for their facility with filigree work and enamel. They received many prizes at such prestigious events as the Paris World Fair of 1900. They eventually became purveyors to the Bavarian Court. In 1903 the firm moved to Maximilianstrasse. Today they continue to produce high quality pieces under the leadership of Stefan Hemmerle. His design, strongly influenced by the Bauhaus, can be seen in his boutique in Munich, as well as at the art fairs of Basel, Maastricht and Palm Beach.

OSCAR HEYMAN & BROTHERS

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

H. STERN

Hans Stern was born in Germany in 1922. He emigrated to Brazil where, in 1945, with money he received from selling his accordion, he founded H. Stern in Rio de Janeiro, specialising in coloured gemstones native to the country. At first, he sold loose stones to other jewellers but, in 1950, he began offering his own line of jewellery, designed and made by a team of artisans. Until recently, Stern's signature jewels have been created with gemstones as the centrepiece of the mounting and, now, their designs are drawn from fashion trends. Today, H. Stern maintains its headquarters in Rio de Janeiro with offices and workshops in Sao Paulo and design studios in Italy, France and New York. There are more than 180 stores worldwide in 14 countries. Stern's sons, Roberto, Ricardo and Ronaldo, and other executives run the multinational company.

JAR

After graduating from Harvard in 1965, Joel Arthur Rosenthal moved to Paris and started with his partner Pierre Jeannet a tiny boutique on rue de l'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.

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.

DAVID MORRIS

David Morris began working as a goldsmith in the 1960s and has been dedicated to bringing creative flare to the world ever since. Sparks flew when he quickly won two prestigious Diamond International awards, then launched his own business, attracting fashionable socialites, clients from showbusiness and discerning jewellery devotees with sophisticated international tastes.

Jeremy Morris, who grew up alongside his father, is also passionate about innovation and ingenuity in jewellery design. He scours the globe for ideas to keep him one step ahead of fashion and design trends, and delves into jewellery history, updating themes and details to create exclusive, exquisitely refined jewels for today's most stylish and individual women. His work has very quickly established him as a leading light in the new generation of fine jewellery designers.

As head of design, Jeremy oversees the Bond Street atelier. He cuts, polishes and sets the most precious of stones, including coloured diamonds and natural pearls. David Morris offer an enviable personal service, designing and creating exquisite pieces to individual specifications, using only the rarest of precious gemstones, sourced from around the world. David Morris also offers a bespoke engagement ring service. This is not jewellery for the faint-hearted or those afraid of attracting attention: pieces are daringly different and tantalisingly diverse: new cuts and shapes of diamonds, unusual gemstones used like a painter's palette, new combinations of colour, texture, and form. Recent successes include the revival of rose-cut diamonds in Edwardian-inspired necklaces of the finest lace-like pave loops enclosing rose-cut diamond drops: and in a thrilling change of direction, a new range of dress watches using large diamonds and coloured stones. Showbusiness stars still cannot resist the allure and glamour of David Morris jewellery. From the early days he has enjoyed an association with Hollywood, providing stars such as Madonna, Pierce Brosnan, Catherine Zeta Jones and Elizabeth Taylor, all dazzling in David Morris Splendor. He has also provided the diamonds for the James Bond films Diamonds Are Forever, Tomorrow Never Dies and the World Is Not Enough, and more recently, in Guy Ritchie's hit movie Snatch.

TAFFIN

James Taffin de Givenchy, following the footsteps of such great and exclusive jewellers as Templier and Belperron, founded his jewellery firm in Manhattan in 1997. De Givenchy, who studied design at the Fashion Institute of Technology in New York, was initially exposed to the jewellery world when he joined Christie's and was subsequently made the head of the jewellery department in Los Angeles. Before venturing out on his own, he joined the firm of Verdura. His designs draw their inspirations from nature as well as from the uniqueness of each individual stone, and is combined with solid craftsmanship to produce pieces of whimsical charm.

TIFFANY & CO.

On September 21, 1837, Charles Lewis Tiffany and John P. Young opened a stationery and fancy goods store known as Tiffany & Young at 259 Broadway in New York City. 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.

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

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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 **estimated** through measurement and, as such, should not be relied upon as exact.
- (e) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.
- (f) For jewellery sales, **estimates** are based on the information in any gemmological report, or if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as “associated” are not part of the original watch and may not be **authentic**. Any presentation box that accompanies the **lot** may not be the original “fitted box”. 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 or whether it can be accepted for service or serviced by its manufacturer. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

2 RETURNING BIDDERS

As described in paragraph B(i) 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 with the symbol ♦♦ on christies.com.

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(i).

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 or as set forth in the next sentence), 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**. Christie’s will not collect a United States-based sales tax if: (i) you hire a federally-certified freight forwarder; (ii) that freight forwarder is able to provide Christie’s with at least one of the following designations or certifications: (1) a valid indirect air carrier (IAC) number, (2) an International Air Transport Association (IATA) certification, or (3) a certified cargo screening facilities (CCSF) certification; and (iii) Christie’s has received an executed bill of lading demonstrating that the **lot** will be shipped outside of the United States.

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 **conditions**. Once we have deposited your check, property cannot be released until five business days have passed.
 - (v) **Checks**
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
 - (vi) **Cryptocurrency**
With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol ♦ may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale

– Nonfungible Tokens set out at Appendix A to these Conditions of Sale.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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.CHIRSTIES.COM

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

K GLOSSARY

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

authentic: a genuine example, rather than a copy or 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

◌ Minimum Price Guarantees

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

◊ ♦ Third Party Guarantees/Irrevocable bids

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

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

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

◌

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

◊ ♦

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

⌚

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.

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.

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. For alternative ways to provide your documents, please contact info@christies.com.

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 contact info@christies.com to set up your organisation account.



Our Sustainability Pledge

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

To opt out of receiving future Christie's catalogues, please email info@christies.com



CHRISTIE'S



Design

New York | 10 June 2026

EXHIBITION

5–10 June 2026
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Christina Haselerhansen
chaselerhansen@Christies.com
+1 347 205 7429

PROPERTY SOLD TO SUPPORT THE MISSION AND MINISTRIES OF
SECOND CONGREGATIONAL CHURCH, WINSTED, CONNECTICUT

TIFFANY STUDIOS

*'The Boyd Family Memorial Window
(The Falls)', for Second Congregational
Church, Winsted, Connecticut, 1898*
\$1,500,000–2,000,000

christies.com

CHRISTIE'S



Magnificent Jewels

Invitation to Consign

Geneva | November 2026

CONTACT

Max Fawcett
mfawcett@christies.com
+41 22 319 17 38

BOUCHERON ART DECO RUBY, EMERALD,
ONYX AND DIAMOND ÉCHARPE NECKLACE
CHF 240'000 – 400'000
Price Realized CHF 1'206'500

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

christies.com



Important Watches

New York | 12 June 2026

EXHIBITION
5–11 June 2026
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Janet Tham
jtham@christies.com
+1 718 619 6161

PIAGET. A HIGHLY OPULENT, RARE, AND HEAVY 18K
GOLD AND TIGER'S EYE NECKLACE WATCH
REF. 9401 D 89, 21st Century Collection, Circa 1970s
\$30,000–50,000



London Jewels

London | 22 May – 5 June 2026

EXHIBITION
28 May – 4 June 2026
Closed 30 May (Saturday)
8 King Street
London SW1Y 6QT

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

CARTIER DIAMOND, ONYX AND EMERALD
'INDOMPTABLES' ZEBRA BANGLE
£180,000 - 260,000



@ Anna Buklovska

Joaillerie Paris

Paris | 16–26 June 2026

EXHIBITION
19–26 June 2026
9 Avenue Matignon
75008 Paris

CHAUMET BELLE ÉPOQUE
EMERALD, NATURAL PEARL
AND DIAMOND BROOCH
€100,000-200,000

CONTACT
Violaine d'Astorg
vdastorg@christies.com
+33 (0) 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



Modern Icons:
Jewels & Watches from an Important Family Collection

New York | 1–12 June 2026

EXHIBITION
5–8 June 2026
20 Rockefeller Plaza
New York, NY 10020

BULGARI SUITE OF MULTI-GEM
AND DIAMOND JEWELRY
\$40,000-60,000

CONTACT
Claibourne Poindexter
usjewels@christies.com
+1 212 636 2300



Jewels Online

New York | 1-11 June 2026

EXHIBITION
5-8 June 2026
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Claibourne Poindexter
usjewels@christies.com
+1 212 636 2300

DAVID WEBB AQUAMARINE
AND DIAMOND 'NOTRE DAME'
CUFF BRACELET
\$20,000-30,000

DAVID WEBB AQUAMARINE
AND DIAMOND RING
\$10,000-15,000



A TREASURED HISTORY
THE STREAM FAMILY
COLLECTION

New York | 10 June 2026

EXHIBITION
5-9 June 2026
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Jordan Levine
jlevine@christies.com

CHRISTIE'S



20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020