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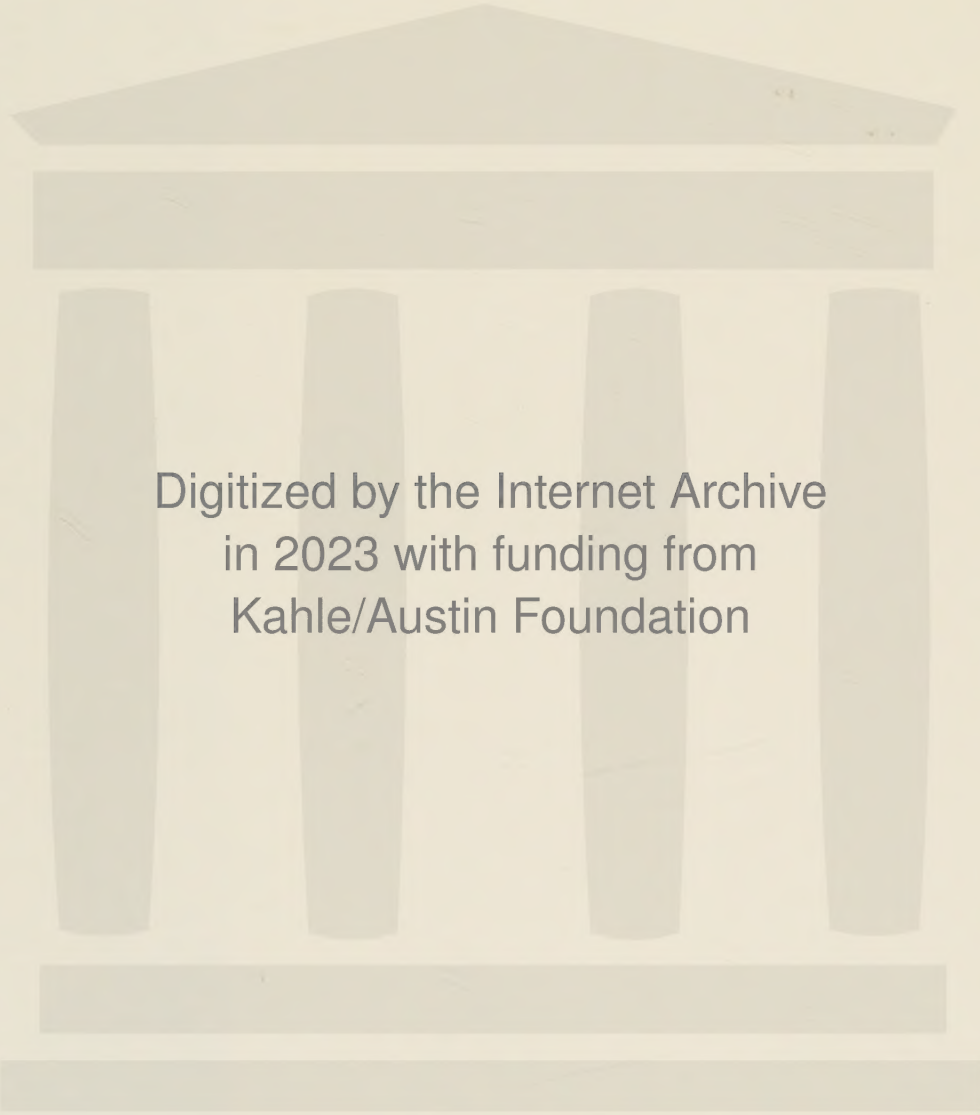
The Jewels from the Estate of
Lydia Morrison

NEW YORK

THURSDAY, APRIL 13, 1949







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The Jewels from the Estate of Lydia Morrison

Auction

Thursday, April 13, 1989 at approximately 3 pm
Immediately following the sale of
Magnificent Jewelry (sale number 5829)

Exhibition in New York:

Friday, April 7	1 pm to 4:45 pm
Saturday, April 8	10 am to 4:45 pm
Sunday, April 9	1 pm to 5 pm
Monday, April 10	10 am to 4:45 pm
Tuesday, April 11	10 am to 4:45 pm
Wednesday, April 12	10 am to 4:45 pm
Thursday, April 13	10 am to 12 noon

Exhibition in Los Angeles:

Sotheby's Beverly Hills, 308 North Rodeo Drive
March 17 and 18, 1989
By appointment (213) 274-0340

In sending absentee bids this catalogue
may be referred to as 5838 "MORRISON"

Cover Illustration: Lots 584 and 585

For your convenience, we will be accepting appointments
for dealer viewing. Please contact Frank Cruet (212) 606-7392

SOTHEBY'S

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Catalogues \$35 at the gallery,
\$40 by mail, \$45 overseas

List of post sale price results
will be sent to all catalogue purchasers
4 to 6 weeks after sale

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Conditions of Sale

This catalogue, as amended by any posted notices or oral announcements during the sale, is Sotheby's Inc's and the Consignor's entire agreement with the purchaser relative to the property listed herein. The following Conditions of Sale, the Terms of Guarantee and any glossary contained herein are the complete and only terms and conditions on which all property is offered for sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

1. The authenticity of the Authorship of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee; except as provided therein all property is sold "AS IS," and neither we nor the Consignor make any warranties or representations of the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, provenance, exhibitions, literature or historical relevance of the property and no statement anywhere, whether oral or written, shall be deemed such a warranty or representation. Prospective bidders should inspect the property before bidding to determine its condition, size and whether or not it has been repaired or restored. We and the Consignor make no representation and warranties as to whether the purchaser acquires any copyrights, including but not limited to any reproduction rights, in the property.

2. A premium of 10% of the successful bid price will be added thereto and is payable by the purchaser as part of the total purchase price.

3. We reserve the right to withdraw any property before sale.

4. Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

5. We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. In the event of any dispute between bidders, or in the event of doubt on our part as to the validity of any bid, the auctioneer will have the final discretion either to determine the successful bidder or to reoffer and resell the article in dispute. If any dispute arises after the sale, our sale record is conclusive. Although in our discretion we will execute order bids or accept telephone bids as a convenience to clients who are not present at auctions, we are not responsible for any errors or omissions in connection therewith.

6. If the auctioneer decides that any opening bid is below the value of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he decides that any advance thereafter is insufficient, he may reject the advance.

7. On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer, subject to fulfillment by such bidder of all the conditions set forth herein, and such bidder thereupon (a) assumes full risk and responsibility therefor, (b) will sign a confirmation of purchase thereof, and (c) will pay the full purchase price therefor or such part as we may require. In addition to other remedies available to us by law, we reserve the right to impose a late charge of 1½% per month of the total purchase price if payment is not made in accordance with the conditions set forth herein. All property must be removed from our premises by the purchaser at his expense not later than 3 business days following its sale and, if it is not so removed, (i) a handling charge of 1% of the purchase price per month until its removal will be payable to us by the purchaser, with a minimum of 5% for any property not so removed within 60 days after the sale, and (ii) we may send the purchased property to a public warehouse for the account, risk and expense of the purchaser. If any applicable conditions herein are not complied with by the purchaser, in addition to other remedies available to us and the Consignor by law, including without limitation the right to hold the purchaser liable for the total purchase price, we at our option

may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property at public auction without reserve, and the purchaser will be liable for any deficiency, costs, including handling charges, the expenses of both sales, our commission on both sales at our regular rates, all other charges due hereunder and incidental damages. In addition, a defaulting purchaser will be deemed to have granted us a security interest in, and we may retain as collateral security for such purchaser's obligations to us, any property in our possession owned by such purchaser. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code with respect to such property and we may apply against such obligations all monies held or received by us for the account of, or due from us to, such purchaser. At our option, payment will not be deemed to have been made in full until we have collected funds represented by checks, or, in the case of bank or cashier's checks, we have confirmed their authenticity.

8. Lots marked with □ immediately preceding the lot number are offered subject to a reserve, which is the confidential minimum price below which such lot will not be sold. We may implement such reserves by bidding on behalf of the Consignor. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve. Where the Consignor is indebted to or has a monetary guarantee from us, and in certain other instances, where we or our affiliated companies may have an interest in the offered lots and the proceeds therefrom other than our commissions, we may bid therefor to protect such interests.

9. Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax or any applicable compensating use tax of another state on the total purchase price. The rate of such combined tax is 8¼% in New York City and ranges from 4% to 8¼% elsewhere in New York State.

10. These Conditions of Sale as well as the purchaser's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone or other means, the purchaser shall be deemed to have consented to the jurisdiction of the state courts of, and the federal courts sitting in, the State of New York.

11. We are not responsible for the acts or omissions of carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots by us is at the entire risk of the purchaser.

12. In no event will our liability to a purchaser exceed the purchase price actually paid.

Notice

No reference to imperfections is made in individual catalogue descriptions of property offered for sale. All lots are sold "AS IS" in accordance with Paragraph 1 of the Conditions of Sale, and we make no representation or warranty as to the condition of any lot sold. We disclaim responsibility for, and prospective bidders should not rely on, any description in the catalogue or any other source, including without limitation any gemological report, of the condition, size or quality of any lot.

Anyone wishing further information on any of the property included in this catalogue may write or call the Jewelry Department (212) 606-7392.

During the auction, a color slide of each lot will be shown as it is sold. This is only to assist the audience and the slide is not meant to represent the actual size, color or quality of the item offered.

Terms of Guarantee

We guarantee the authenticity of Authorship of each lot contained in this catalogue on the terms and conditions set forth below.

1. **Definition of Authorship.** "Authorship" means the identity of the creator, the period, culture, source of origin of the property, as the case may be, as set forth in the **Bold Type Heading** of such catalogue entry.

2. **Guarantee Coverage.** Subject to the exclusions of (i) attributions of paintings, drawings or sculpture executed prior to 1870, and (ii) periods or dates of execution of the property, as explained in Paragraph 5 below, if within five (5) years from the date of the sale of any lot, the original purchaser of record tenders to us a purchased lot in the same condition as when sold through us and it is established that the identification of Authorship (as defined above) of such lot set forth in the **Bold Type Heading** of this catalogue description of such lot (as amended by any posted notices or oral announcements during the sale) is not substantially correct based on a fair reading of the catalogue including the terms of any Glossary contained herein, the sale of such lot will be rescinded and the original purchase price refunded.

3. **Non-Assignability.** It is specifically understood that the benefits of this Guarantee are not assignable and shall be applicable only to the original purchaser of the lot from us and not to the subsequent owners or others who have or may acquire an interest therein.

4. **Sole Remedy.** It is further specifically understood that the remedy set forth herein, namely the rescission of the sale and refund of the original purchase price paid for the lot, is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law.

5. **Exclusions.** The Guarantee covers only the correctness of description of Authorship (as defined in 1 above) as identified in the **Bold Type Heading** of the catalogue item but does not extend to (i) the identity of the creator of paintings, drawings and sculpture executed before 1870 unless these works are determined to be counterfeits, as this is a matter of current scholarly opinion which can change, (ii) the identification of the periods or dates of execution of the property which may be proven inaccurate by means of scientific processes not generally accepted for use until after publication of the catalogue, or (iii) titles or other identification of offered lots or descriptions of physical condition and size, quality, rarity, importance, provenance, exhibitions and literature of historical relevance, which information normally appears in lower case type below the **Bold Type Heading** identifying the Authorship. Although our best judgment is used in attributing paintings, drawings and sculpture created prior to 1870 through the appropriate use of glossary terms, and due care is taken to insure the correctness of the supplemental material which appears below the **Bold Type Heading** of each entry in the catalogue, the Guarantee does not extend to any possible errors or omissions therein.

Guide for prospective buyers

Sotheby's encourages buyers to read through the "Conditions of Sale," "Terms of Guarantee" and "Glossary," if any, which appear on the preceding pages. The following definitions and explanations are provided for the convenience of prospective bidders.

Reserves

Definition:

A "Reserve" is the confidential minimum price agreed between the seller and us, below which the lot will not ordinarily be sold. On unsold lots, less than the full commission may be paid.

Policy:

All lots marked with □ immediately preceding the lot number are being offered subject to a reserve. Our standard advice to sellers is that reserves be set at a percentage of the mean of the estimates, generally somewhat below the low estimate. In no case do we permit a reserve to exceed the high estimate. Estimates for each lot are printed in the catalogue or may be obtained from the expert department.

Implementation:

We bid as agent for the seller to protect reserves. The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing successive or consecutive bids for a lot, or by placing bids in response to other bidders.

Owned Property

Definition:

"Owned property" is property which, at the time it is offered for sale at auction, is owned solely or partially by us or an affiliate (and in the sale of which we are acting as a principal and not an agent).

Policy:

The purchase of property by us for sale at auction is an insignificant part of our overall business. Direct purchases are only made at the request of a client and, in these cases, only after standard commission sales have been rejected by the client. Reserve prices of property owned by us are set on the same or a lower basis than property sold for other consignors, that is, a reserve will usually be set below the low estimate provided in this catalogue and in no case will it be higher than the high estimate. All property owned by us will be identified in the catalogue as "Property of Sotheby's" or a similar recognizable designation. In some cases, the prior source of property will be identified, e.g., "Property from the Estate of John Doe sold by order of the present owner, Sotheby's."

Implementation:

Bidding by us to protect reserves on property is effected in the same way as bidding to protect reserves on property consigned by an outside seller.

Buyer's Premium

A premium of 10% will be added to the successful bid price of all property sold by us, whether consigned to us or "owned property" as defined above, and whether picked up or delivered, and this premium is payable by all purchasers without exception.

Exportation Permits

Certain property sold at auction by us may be subject to the provisions of the Endangered Species Act of 1973, the Marine Mammal Protection Act of 1972, the Migratory Bird Act of 1982 and the N.Y. State Environmental Conservation Law. In order to export these items, special licenses must be obtained from the Department of the Interior, United States Fish and Wildlife Service. Some items may not be exported (such as items containing whale bone), and others may not be resold once purchased. As a courtesy, Sotheby's is willing to attempt to obtain such licenses on behalf of the purchaser for a fee of \$125 per license. However, there are no assurances that any such license can be obtained. Please contact the appropriate expert department if you have any questions.

Sales Tax

New York State sales tax is charged on any purchases picked up or delivered in New York State, unless the purchaser (regardless of state or country of business) has given Sotheby's a valid exemption issued by New York State. Purchases shipped to California, Florida, Illinois, Massachusetts, New Jersey, Pennsylvania, Texas, and Washington, D.C. are subject to the sales tax of those states. If you have any questions regarding your sales tax liability, or need assistance in obtaining a New York exemption, please contact our Customer Billing Department at (212) 606-7464 before placing your bids.

Estimates

Sotheby's catalogues provide detailed descriptions and auction estimates for each lot included in a sale. These estimates are guides for prospective bidders and should not be relied upon as representations or predictions of actual selling prices. Estimates are determined well in advance of the sale date and are subject to revision. Please contact the expert in charge of the sale if you have any questions.

Expert Advice

Sotheby's experts and Client Service representatives are available at our pre-sale exhibitions, and by appointment, to advise prospective bidders on particular objects or on any aspect of the auction process.

Currency Conversion Board

For our clients' convenience, a computerized display board, which converts U.S. dollars into a variety of foreign currencies, is operated during some sales. Foreign currency amounts displayed on this board are approximations. While every effort is made to use the latest exchange rate information available, the conversion display is for convenient reference only and is not to be relied upon as a precise invoice amount. We assume no responsibility for any errors or omissions in foreign or U.S. currency amounts shown. The total purchase price and applicable taxes are payable in U.S. dollars only.

Bidding

Bidding at all auctions is by paddle. Please register for your paddle at the entrance to the salesroom. If your bid is successful at the auction, your paddle number will be called out by the auctioneer, or you will be asked to sign a bid confirmation card upon the fall of the hammer. Unless you have previously established credit or made payment arrangements, you will not be permitted to take delivery of your purchases until after your check has cleared. To avoid such delays, you may apply for a Check Acceptance Account before attending your first auction by filling out an application available from our cashier.

Absentee Bids

If you are unable to attend an auction, you may use the "Absentee Bid Form" provided at the back of this catalogue. Following your instructions, Sotheby's will act on your behalf to try to purchase the lot or lots of your choice for the lowest price possible—and never for more than the top amount you indicate. Absentee bidding, a free service handled in strictest confidence by our Bid Department, allows you to participate in any Sotheby's auction worldwide. For more detailed information, see "Guide to Absentee Bidders" at the back of this catalogue or call Roberta Louckx at (212) 606-7414.

Removal of Property

Unless other arrangements have been agreed upon, we must ask buyers to remove their purchases by 5 pm on the tenth business day following the sale. Purchases not removed within this time will be subject to a handling charge, as outlined in paragraph 7 of the "Conditions of Sale." The packing and handling of purchased lots by our employees is undertaken solely as a courtesy to our clients, and in the case of fragile articles, will be undertaken only at our discretion. In no event will we be liable for damage to glass or frames, regardless of the cause.

Guide for prospective buyers (continued)

The packing and handling of purchased lots by our employees is undertaken solely as a courtesy to our clients, and in the case of fragile articles, will be undertaken only at our discretion. In no event will we be liable for damage to glass or frames, regardless of the cause.

Although we recommend the use of professional packers, books and small articles which are not fragile can be packed on our premises for a nominal charge, and, at our sole

discretion, be sent by mail or other carrier. Prints and drawings in glazed frames cannot be handled in this manner.

Sotheby's Art Transport Department and the staff at any of our regional offices can make all the arrangements necessary for shipping purchases to you. There is no charge for this service, but actual shipping expenses and packing and insurance charges are payable by the client. For further information please call Laura Bowman at (212) 606-7511.

Guide for prospective sellers

If you have property you wish to sell at auction, please call the appropriate expert department to arrange for a consultation. (A list of expert departments appears in the front of this catalogue.) If you are unsure which department would handle your property, or if you have a variety of objects to sell, please call one of our general representatives:

Fine Arts Representative
David Norman, (212) 606-7120

Decorative Arts Representative
Stuart Whitehurst, (212) 606-7409

Inspection of Property

You may bring your property—or photographs if it is not portable—directly to our galleries where our experts will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

Our experts will provide a free preliminary auction estimate subject to a final auction estimate after first-hand inspection, if you send a clear photograph of each item, or a representative group of photographs if you have a large collection. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition, and any other relevant information.

Evaluations of property can also be made at your home. The fees for such visits are based on the scope and diversity of

the collection. Travel expenses are additional. These fees may be rebated if you consign your property for sale at Sotheby's.

Experts from our Beverly Hills office are available for inspection visits in the western United States. For more information please call (213) 274-0340.

Standard Commission Rates

Sellers are charged 10% of the successful bid price for each lot sold for \$7,500 or more. A commission of 15% is charged for each lot sold for \$2,000 or more but less than \$7,500, and 20% for each lot sold for less than \$2,000. There is a minimum handling charge of \$100 for any lot sold. If your property fails to reach the reserve price and remains unsold, you pay a reduced commission rate of 5% of the reserve figure. The minimum handling charge for any object that does not sell is \$75. (For more information about reserves, please refer to "Reserves" in "Guide to Prospective Buyers.")

Shipping Arrangements

Sotheby's Art Transport Department and the staff at any of our regional offices can advise you on the easiest and safest way to have your property delivered to our galleries. This service is free, but actual packing, shipping and insurance charges are payable by our clients. (While we may recommend packers and shippers, we are not responsible for their acts or omissions.) For further information please call Laura Bowman at (212) 606-7511.

Appraisals

Sotheby's Appraisal Company can prepare appraisals for insurance, estate tax, charitable contributions, family division or other purposes.

Appraisal fees vary according to the nature and amount of work to be undertaken but will always be highly competitive. Flat rates can be quoted based on expert time required, value

and processing costs. Travel expenses are additional.

We shall be pleased to refund the appraisal fee pro rata if the appraised property is consigned to us for sale within one year after the appraisal is completed. For further information please call (212) 606-7440.

Financial Services

Sotheby's offers advances on consignments, makes loans secured by collections which are not intended for sale, and finances

auction purchases. For further information regarding qualifications and terms, please call Mitchell Zuckerman at (212) 606-7077.

Sotheby's catalogues, price lists and Newsletter

Illustrated catalogues, prepared by Sotheby's experts, are published for all regularly scheduled auctions and may be purchased singly or by annual subscription. (Catalogue subscribers automatically receive *Sotheby's Newsletter* at no additional charge.)

Printed lists of the prices realized at each auction are available at our galleries approximately three weeks following the auction, and are sent directly to catalogue purchasers and subscribers.

Sotheby's Newsletter, published nine times a year, provides an advance calendar of all Sotheby's sales worldwide and full-color photographs of auction highlights. A complimentary copy is available upon request. Annual subscriptions are \$15 (\$20 overseas).

For more information, or to subscribe to our catalogues or *Newsletter*, ask for our brochure. Write or call Sotheby's Subscription Department, P.O. Box 5290, FDR Station, New York, N.Y. 10150-5290. Telephone: 1-800-752-5686. (In New York: 212-628-4604/4616)



Terence Cardinal Cooke, Archbishop of New York, presenting Lydia Morrison with a sterling silver tray in recognition of her support of the Alfred Smith dinners. Mrs. Morrison is wearing the Vargas diamond (Lot 587), and carrying a gold vanity case (Lot 552).

The Jewels from the Estate of Lydia Morrison

THURSDAY, APRIL 13, 1989 AT APPROXIMATELY 3 PM

(lots 500 to 587)

Important Notice

Statements in the catalogue regarding the condition of lots in this sale usually appear in the description. The absence of any such reference does not imply that a lot is in perfect condition or completely free from wear or imperfections. Sotheby's is pleased to give condition reports to all prospective purchasers. Please call the Jewelry Department at (212) 606-7392. **Notwithstanding any condition reports or catalogue descriptions provided, all lots are offered and sold "AS IS" in accordance with paragraph I of the Conditions of Sale.**



Lydia Morrison in the 1930s.

Lydia Morrison 1906–1988

Lydia Morrison was born in New York in 1906, the only child of Louis Mendelssohn and Evelyn Dumas. Louis Mendelssohn was the financial genius behind the Fisher Body Company, which merged with General Motors, the world's largest automobile manufacturer. As one of the company's major stockholders, Mr. Mendelssohn accumulated one of America's great fortunes when the automobile industry was young.

Lydia Morrison was raised in a privileged world, surrounded by elegance and luxury. From her parents, she inherited a commitment to charity and a strong devotion to the Catholic Church. Her mother donated the bronze doors of St. Patrick's Cathedral and underwrote the renowned Alfred Smith dinners. Given annually by the Archdiocese of New York, this event brings together major religious and political figures in the United States. Lydia, who was a resident of New York for many years and had a life-long affection for the city, continued the tradition after her mother's death.

Educated in private schools in New York, Lydia made her debut in Detroit and subsequently married C. Henry Buhl. In 1956 Lydia married Dr. Thomas J. Morrison, a prominent New York physician. Together they maintained residences in New York, Palm Beach, Beverly Hills, Newport, and Grosse Pointe. Lydia loved to entertain her friends in her homes and was in turn welcomed by them during her annual travels throughout the United States and Europe. Throughout her life, Lydia made close friends with many distinguished people including cardinals, presidents and community leaders.

Lydia was known for her sense of fashion which was reflected in her clothing and jewelry. She dressed in *haute couture* by Chanel, Dior, Valentino, and her jewels were by Winston, Tiffany, Cartier and Van Cleef & Arpels. Her houses and her grand apartment on Fifth Avenue were filled with paintings and antiques purchased from the great dealers and auction houses. Lydia had an especially good eye for porcelain, which she displayed lovingly throughout her residences. In 1975, Lydia donated the Newport house along with its furnishings to the Church.

After Lydia's death in the late summer of 1988, one of her close friends described her as "the personification of elegance and style in her clothes, collections, and homes," a woman who "enjoyed every minute of life."

□ 500 **Amusing Group of Four Gold and Colored Stone Animal Brooches**

Including one textured gold squirrel with curling tail and diamond-set eye, shown in profile holding a heart-shaped cabochon ruby; one textured eighteen-karat gold tiger brooch, the eyes with 2 fancy-shaped cabochon rubies and single-cut diamonds; one textured gold bear with sapphire eyes and ruby nose, seated upon a pink tourmaline crystal "log"; and one textured eighteen-karat gold whimsical rabbit, *Boucheron, Paris*, accented with small rubies, sapphires and diamonds, wearing a collar of *calibré*-cut turquoise, the group weighing approximately 54 dwts.

\$1,500–2,000

□ 501 **Gold Tassel Necklace**

Of textured eighteen-karat gold, comprising twisted oval links interwoven to form a braid design, terminating in 2 rope-twist gold tassels, anchored by a herringbone pattern slide, weighing approximately 140 dwts., *length 39 inches*.

\$3,500–4,500

□ 502 **Gold Wristwatch, Baume & Mercier, Genève**

The white enamel oval-shaped dial with black Roman numerals and hands within a plain gold case, flanked by braidwork straps of tapering shape, cabochon sapphire crown, *chipped*, weighing approximately 42 dwts., *movement by Baume & Mercier, length 6 inches*.

\$1,200–1,500



□ 503 **Pair of Gold, Coral and Diamond Ladybug Clips, A. Nardi**

The stylized insects of pink coral edged and framed by eighteen-karat gold, inset on the wings and at the eyes with 24 round diamonds in gold collets, the undersides engraved in a foliate motif.

\$2,500–3,500

□ 504 **Pair of Coral and Diamond Earclips, David Webb**

The fluted coral half-hoops studded with round diamonds set within collets, mounted in eighteen-karat gold.

\$2,500–3,500

□ 505 **Carved Coral and Diamond Carrot Brooch**

The coral bar carved to resemble a carrot, crowned by leaves of stippled yellow gold and anchored by a fluted gold segment, accented with small round diamonds.

\$2,500–3,500

□ 506 **Pair of Pink Coral and Diamond Earclips and Matching Ring**

Each set with an oval-shaped pink coral cabochon, surrounded by round diamonds, the group with 76 round diamonds weighing approximately 3.00 carats, mounted in white gold.

\$3,000–4,000



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□ 507 **Fourteen-Karat Gold Figure of a Heron**

The bird with engraved plumage standing on a patch of ground beside flowering shrubbery, weighing approximately 62 dwts., *height 4¼ inches*; together with a carved rosewood stand.

\$1,500–2,000

□ 508 **Eighteen-Karat Gold Hippopotamus Table Clock, David Webb**

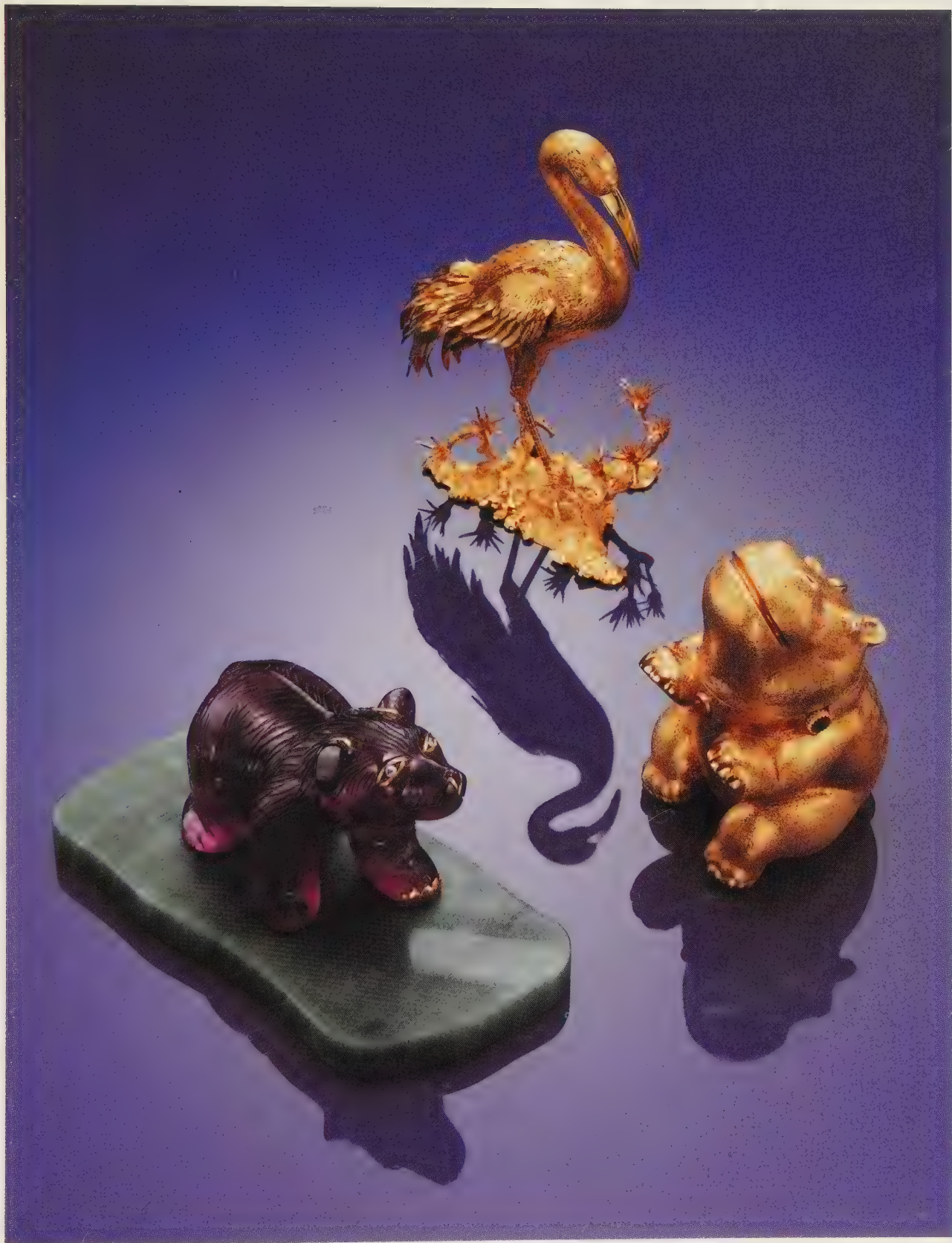
The seated hippo realistically modelled in textured gold, diamond eyes, cabochon ruby thumbpiece, hinged head opens to reveal a circular watch dial, the whole weighing approximately 138 dwts., *height 3 inches*. With box stamped David Webb.

\$3,000–4,000

□ 509 **Carved Amethyst Figure of a Bear on Aventurine Quartz Stand**

The carved amethyst bear cub with diamond eyes and gold accents standing on all fours atop a flat, irregularly-shaped base of aventurine quartz, *height 2½ inches*.

\$1,500–2,000



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□ 510 **Eighteen-Karat Gold Figure of David**

The nude figure standing on a circular base, his eyes inset with small round diamonds, weighing approximately 108 dwts., *base stamped Riedel-Rohrfelden, Salzburg, height 3½ inches.*

\$2,000–3,000

□ 511 **Gold, Diamond and Enamel Rifleman Brooch with Pyrite Stand**

The realistically modelled figure standing with rifle raised, his costume applied with translucent green and russet enamel, diamond-set bandolier, brooch fitting on reverse, *height with base 5 inches.*

\$1,500–2,000

□ 512 **Gold, Lapis Lazuli and Diamond Table Clock, Dunhill, Paris**

The lapis lazuli dial applied with fluted gold chapter ring, cabochon sapphire and round diamond markers and diamond-set hands, within a basketweave case, upon lapis lazuli bead legs, *movement by Angelus, 15 jewels, height 2¼ inches.* With fitted box.

\$1,500–2,000

□ 513 **Eighteen-Karat Gold and Turquoise Desk Clock**

The turquoise dial applied with gold “feather” hands, the chapter ring of fluted gold inset with 12 round turquoise cabochon markers for hours, the case of gold basketweave, the legs formed of a pair of turquoise beads, *movement signed Angelus, 15 jewels, number 188742, height 2¼ inches.* With fitted leather box stamped G. Bilbault, Paris.

\$1,000–1,500



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□ 514 **Pair of Aquamarine and Diamond Earclips**

The stylized snail shells set with fancy-shaped aquamarines and accented with scrolls of round diamonds, mounted in platinum.

\$2,000–3,000

□ 515 **Eighteen-Karat Gold and Diamond Flower Brooch, Van Cleef & Arpels, circa 1940**

The flowerhead with openwork petals of gold wire edged in round diamonds, the center with a cluster of diamonds, the total diamond weight approximately 9.00 carats, *signed and numbered 67874*.

\$8,000–10,000

□ 516 **Fourteen-Karat Gold and Diamond Cigarette Box and Matching Compact**

Each designed as a basketweave purse of rectangular shape, the curved flap edged in diamonds, applied with baguette diamond monogram LYD, the compact with fitted mirror, the total diamond weight approximately 7.00 carats, together weighing approximately 280 dwts., *3½ by 3 inches and 3½ by 2½ inches respectively*.

\$5,000–7,000



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□ 517 **Gold, Blue Enamel and Pearl Bracelet, circa 1860**

The hinged bracelet formed of five slightly curved panels, each applied with deep blue translucent enamel and decorated with a gold foliate and scroll motif centered by a pearl, spaced by split pearl bars, *one bar missing*, weighing approximately 44 dwts.

\$2,000–3,000

□ 518 **Gold and Amethyst Necklace, early 19th Century**

The single row continuously set with 21 round amethysts, each within a gold coronet-style mounting, *length 15 inches*.

\$2,000–3,000



□ 519 **Pair of Turquoise and Diamond Flower Earclips**

The stylized flowerheads set with 8 oval-shaped turquoise cabochons, accented centrally and around the borders with 26 small round diamonds, mounted in gold.

\$2,500–3,000

□ 520 **Pair of Turquoise and Diamond Earclips and Matching Ring, Fred, Paris**

Mounted in eighteen-karat gold, each formed of a pair of turquoise sections designed as leaves, joined and centered by bands of round diamonds.

\$5,000–6,000

□ 521 **Pair of Turquoise and Diamond Earclips and Matching Ring**

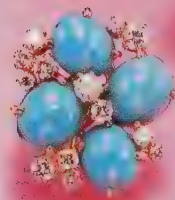
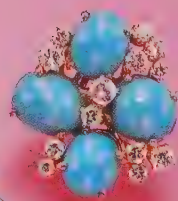
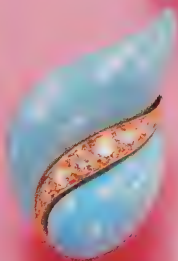
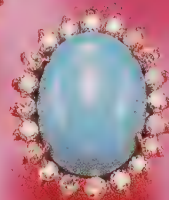
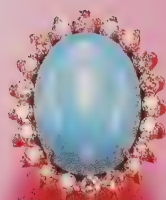
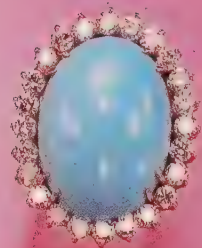
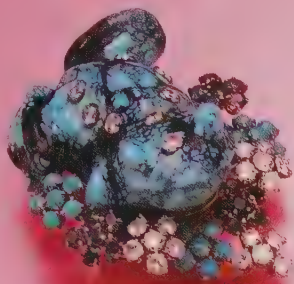
Each set with a large oval-shaped turquoise cabochon surrounded by round diamonds, the group with a total of 64 round diamonds weighing approximately 5.50 carats, mounted in gold.

\$4,000–6,000

□ 522 **Turquoise, Diamond and Sapphire Frog Brooch, David Webb**

The carved turquoise frog studded with collet-set diamonds and resting upon a bed of flowers set with numerous small round diamonds, sapphires and turquoise, mounted in eighteen-karat gold.

\$4,000–6,000



□ 523 **Cultured Pearl, Diamond and Colored Stone Tassel-Necklace, Harry Winston**

The ten-row rope composed of numerous cultured pearls measuring approximately 3.5 mm., suspending a cultured pearl tassel on each end, the tassels capped by eighteen-karat gold barrel-form links which join together, alternately set with cabochon emeralds and rubies and enhanced by round diamonds, *total length approximately 28 inches.*

\$7,500–10,000

□ 524 **Pair of Ruby and Diamond Earclips, Harry Winston**

The domed, oval-shaped mountings of eighteen-karat gold centering 2 oval-shaped cabochon rubies surrounded by 20 round diamonds weighing approximately 3.25 carats, the mountings decorated with ribbing and twisted wire.

\$5,000–7,000

□ 525 **Ruby and Diamond Ring**

Centering 1 cushion-shaped ruby weighing approximately 3.75 carats, surrounded by 10 marquise-shaped and 10 round diamonds arranged in a foliate design, mounted in platinum.

\$3,000–4,000



□ 526 **Fine Eighteen-Karat Gold, Carnelian and Black Onyx Link Bracelet, Marzo, Paris, circa 1930**

Composed of 6 black onyx rectangles joined by gold links to 6 sugarloaf carnelian cabochons, *length 7 inches.*

The name Marzo ranks with the top French jewelry firms of the 1920s. Located at 22 rue de la Paix, near other notable jewelers such as Cartier and Lacroix, Marzo was one of the chief exhibitors at the celebrated L'Exposition Internationale des Arts Décoratifs in Paris in 1925, which served to bring the latest in jewelry designs to an international public.

\$5,000–7,000

□ 527 **Gold and Nephrite Desk Clock, Cartier**

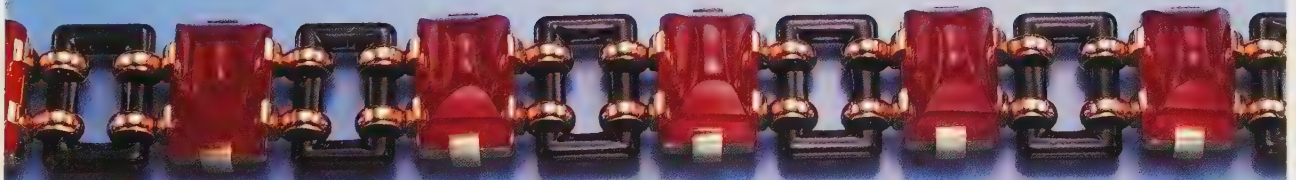
White enamel dial with gold hands and 4 round diamonds at quarter hours, matte gold chapter ring applied with polished gold bars and four nephrite rondelles for markers, bordered by twisted wire decoration, the cylindrical reeded legs decorated with nephrite rondelles, *movement by Concord #3770, height 3 1/8 inches.*

\$1,500–2,000

□ 528 **Pair of Carved Jade Earclips, Trabert & Hoeffler, Mauboussin**

Of stylized floral design, set with 4 oval-shaped carved jades arranged in pairs, completed by white gold curved stems.

\$3,000–4,000



□ 529 **Diamond Brooch, Marzo, Paris, circa 1930**

The buckle-shaped brooch decorated centrally and at the sides with fancy-shaped diamonds, the borders double rows of alternately-set round and baguette diamonds, mounted in platinum.

\$7,500–10,000

□ 530 **Topaz and Diamond Ring and Matching Earclips**

The ring centering a large oval-shaped topaz surrounded by clusters of round and marquise-shaped diamonds, the earclips set with 2 pear-shaped topaz within round diamond borders, mounted in white gold.

\$6,000–8,000

□ 531 **Simulated Pearl Necklace with Citrine Quartz and Diamond Clasp**

The long single strand composed of 51 simulated pearls measuring approximately 14.6 to 16.8 mm., completed by a platinum and *pavé* diamond clasp centering 1 marquise-shaped citrine quartz, *length 36 inches. Clasp made by Oscar Heyman & Bros., Inc., center stone has been changed.*

\$4,000–5,000



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□ 532 **Pair of Gold, Ruby and Diamond Fish Clips and Matching Earclips, circa 1940**

The naturalistic curved fish-forms decorated with small round rubies along the dorsal fin and tail, and completed by small round diamond eyes, weighing approximately 26 dwts., *1 ruby missing*.

\$1,500–2,000

□ 533 **Fourteen-Karat Gold Cigarette Box and Lighter, Ruser, circa 1965**

The rectangular box and matching lighter of textured gold, both applied with the monogram LYD set in diamonds, *the box inscribed and dated September 21, 1965*, together weighing approximately 120 dwts., *3½ by 3 inches and 2¼ by 1¼ inches respectively*.

\$1,000–1,500

□ 534 **Pair of Two-Color Gold, Ruby and Diamond Clips, Trabert & Hoeffler, Reflection, circa 1945**

The asymmetrical clips of floral design formed of yellow and pink gold scrolls edged in small round diamonds, the flowers and buds formed of cabochon rubies, one clip inscribed: *“designed & executed for C. H. Buhl.”*

\$5,000–7,000



- 535 **White Gold, Aquamarine, Ruby and Diamond Bracelet, Trabert & Hoeffler, Mauboussin, Reflection, circa 1945**

The large central scroll motif set with 1 emerald-cut aquamarine bordered by curved rows of round rubies and interrupted by diagonal rays inset with small round diamonds, the sides of open white gold links. *En suite* with the following lot.

\$6,000–8,000

- 536 **White Gold, Aquamarine, Ruby and Diamond Brooch and Earclips, Trabert & Hoeffler, Mauboussin, Reflection, circa 1945**

Each of scroll design decorated with diagonal rays, centering 3 emerald-cut aquamarines and bordered by curves of round rubies, the rays inset with small round diamonds, *earclips unsigned*. *En suite* with the preceding lot.

\$6,000–8,000

In the 1930s Trabert & Hoeffler introduced a unique line of jewelry catering to an American clientele. A revived interest in jewelry after the Great Depression popularized "Reflection—Your Personality in a Jewel." The new collection was a marriage of recent production innovations and old-school custom-made techniques. Casting allowed clients to mix and match pre-assembled modern motifs according to their particular tastes. Large colorful semi-precious stones, gold settings and smooth-sided curves characterized most pieces. See Penny Proddow and Debra Healy, American Jewelry, Glamour and Tradition, p. 112.

- 537 **Aquamarine and Diamond Ring, circa 1945**

The emerald-cut aquamarine weighing approximately 54.00 carats, the stylized prong mounting of platinum accented at the shoulders with small round and baguette diamonds.

\$7,000–9,000



□ 538 **Attractive Lapis Lazuli, Turquoise and Diamond Necklace, Harry Winston**

The articulated, graduated collar decorated with lapis lazuli sections applied with oriental motifs centered by oval-shaped turquoise cabochons anchored by pear-shaped and round diamonds, each section spaced by a row of diamonds, mounted in gold, *link at back detaches to shorten necklace, circumference approximately 16 inches*. With pouch stamped Harry Winston. *En suite* with the following lot.

\$20,000–25,000

□ 539 **Lapis Lazuli, Turquoise and Diamond Bangle-Bracelet, Harry Winston**

The articulated bangle of crossover design applied with lapis lazuli plaques spaced by rows of diamonds, the center with an oval-shaped turquoise cabochon partially bordered by round and pear-shaped diamonds, mounted in gold. *En suite* with the preceding lot.

\$7,500–10,000



□ 540 **Pair of Eighteen-Karat Gold and Diamond Flower Earclips**

The flowerheads centered by 12 round and 2 marquise-shaped diamonds weighing approximately 4.00 carats, the curling petals *pavé*-set with 220 round diamonds weighing approximately 6.50 carats.

\$10,000–12,000

□ 541 **White Coral and Diamond Flower Pendant-Brooch and Matching Earclips, Van Cleef & Arpels, New York**

The flowerheads with carved coral petals centering clusters of round diamonds surrounded by gold stamens, mounted in eighteen-karat gold, *signed and numbered 1K7135 and B3002J6 respectively, small chip on petal.*

\$6,000–8,000

□ 542 **Diamond, Ruby and Porcelain Rose Brooch, David Webb**

The single rose with cluster of round diamonds in the center, porcelain petals enamelled in yellow, a gold and cabochon ruby bee perched on one petal, completed by a textured eighteen-karat gold stem, *small chips to porcelain.*

\$1,000–1,500



- 543 **Eighteen-Karat Gold and Diamond Necklace, Van Cleef & Arpels, France, circa 1940**

The flexible necklace composed of fringes of cone-shaped links inset with diamonds, the sides with stylized bow-form links accented with *pavé*-set diamond cylinders, the whole set with 150 round diamonds weighing approximately 9.00 carats, 72 dwts., *signed and numbered 46870, length 15 inches. En suite* with the following lot.

\$15,000–20,000

- 544 **Eighteen-Karat Gold and Diamond Bracelet, Van Cleef & Arpels, France, circa 1940**

The five-row bracelet composed of small cone-form links, each inset with a round diamond, the bar-form clasp enhanced by diamond bands, set totally with 136 round diamonds weighing approximately 8.00 carats, the whole weighing approximately 66 dwts., *signed and numbered 45777, length 7 inches. En suite* with the preceding lot.

\$12,000–15,000

The above lots exemplify gold jewelry popularized by Van Cleef & Arpels in the 1930s and 40s. At this time yellow gold competed with platinum as the preferred material for daytime vogue jewelry. Interlocking mosaics of small hexagonal, round and rectangular sections were bespeckled with tiny precious stones set in a fashion known as “serti étoile” (star settings). Common patterns resembled spangled honey-combs or dress sequins. See Sylvie Raulet, Van Cleef & Arpels, pp. 118–131.

- 545 **Gold and Diamond Dome Ring, Van Cleef & Arpels, New York, circa 1945**

Designed as a large gold sphere centering a diamond floret and studded with round diamonds set singly and in threes, the total diamond weight approximately 4.00 carats, *signed and numbered 7777.*

\$3,500–4,500



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□ 546 **Seed Pearl and Diamond Tassel-Necklace, circa 1920**

The long twisted rope of seed pearls terminating in two seed pearl tassels, *several pearls missing on one strand*, joined by platinum caps set with small round and single-cut diamonds, *length approximately 43 inches*.

\$6,000–8,000

□ 547 **Carved Emerald and Diamond Pendant-Brooch, 19th Century**

The large cushion-shaped carved emerald framed by round diamonds and crowned by a diamond-set scroll motif centering an emerald bead, suspending a fringe of 7 emerald drops and 7 emerald beads joined by diamond rondelles, mounted in silver, *1 diamond missing*.

\$12,000–15,000



□ 548 **Set of Three Sapphire and Diamond Clips, Cartier, circa 1940**

The fan-shaped clips of identical style, one of slightly larger size, set with 48 cushion-shaped sapphires, randomly decorated with 12 small round diamonds, mounted in gold, *clip backs signed Cartier*.

\$12,000–15,000

□ 549 **Diamond Dome Ring**

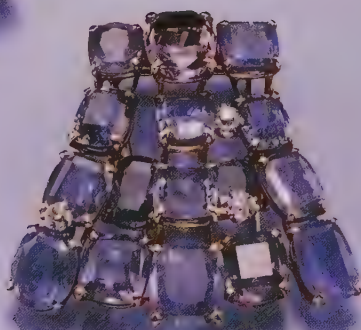
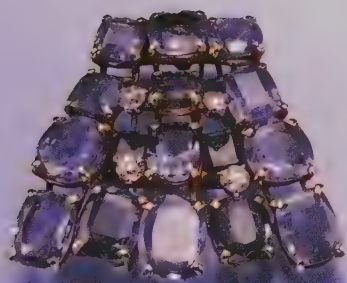
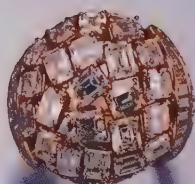
The large dome randomly set with 22 emerald-cut diamonds weighing approximately 8.00 carats, the shoulders with swirls of baguette diamonds and additional small round diamonds, mounted in gold-plated platinum.

\$10,000–12,000

□ 550 **Sapphire and Diamond Ring, Cartier**

Centering 1 cushion-shaped sapphire weighing approximately 25.00 carats, surrounded by round sapphires, within gold prongs, completed by a platinum shank set at the shoulders with small round diamonds, *signed and numbered 44-53211*.

\$7,500–10,000



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□ 551 **Gold, Amethyst and Diamond Bangle-Bracelet, circa 1940**

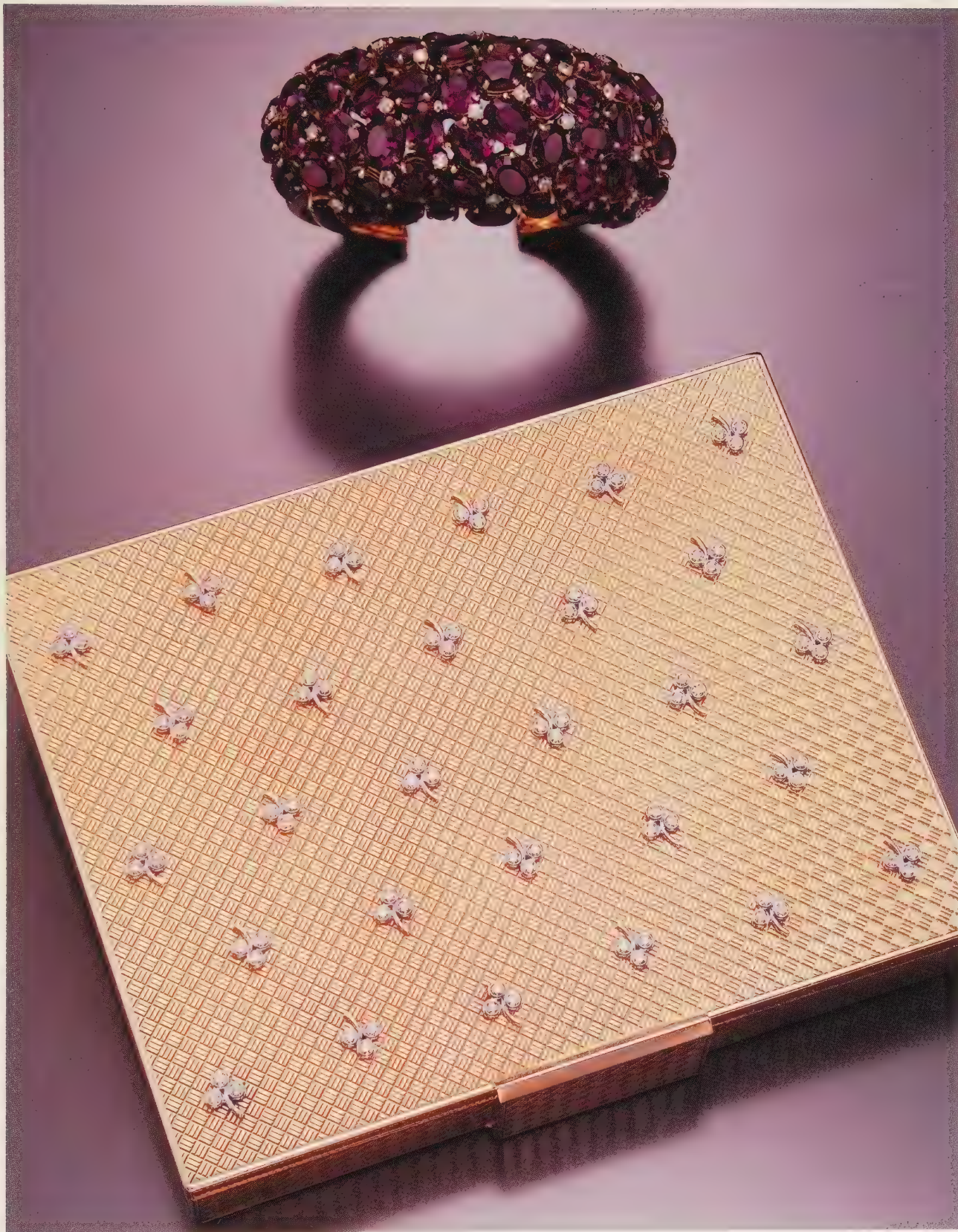
Of *bombé* form, decorated with a large floral cluster of numerous oval-shaped amethysts and small round diamonds, the fluted sides of polished gold, one side hinged.

\$7,500–10,000

□ 552 **Gold and Diamond Vanity Case**

Of rectangular shape and basketweave design, the cover applied with platinum and diamond clover motifs arranged in spaced rows, the interior with fitted mirror, comb (*teeth missing*), and five covered compartments in varying sizes, weighing approximately 27 troy ounces, 6 by 4³/₄ inches.

\$5,000–6,000



□ 553 **Very Fine Aquamarine and Diamond Necklace**

The graduated row set with 7 emerald-cut aquamarines weighing a total of approximately 170.00 carats, joined by platinum links and spheres *pavé*-set with numerous single-cut diamonds, *length 16 inches*.

\$35,000–45,000

□ 554 **Very Fine Aquamarine and Diamond Bracelet**

The tapered bracelet set centrally with 3 emerald-cut aquamarines weighing approximately 70.00 carats, within rectangular frames *pavé*-set with diamonds, spaced by bands of baguette diamonds, completed by articulated *pavé*-set diamond straps, mounted in platinum.

\$15,000–20,000

□ 555 **Aquamarine Ring**

The large emerald-cut aquamarine weighing approximately 40.00 carats, flanked by 2 fancy-shaped aquamarines, simply mounted in platinum.

\$7,500–10,000



□ 556 **Diamond Band Ring**

The wide band *pavé*-set throughout with round diamonds weighing approximately 8.00 carats, mounted in platinum, *size 5¼*.

\$7,000–9,000

□ 557 **Pair of Black and White Cultured Pearl and Diamond Earclips, Tiffany & Co.**

Centering 1 natural black color cultured pearl measuring approximately 13.1 mm. and 1 white cultured pearl measuring approximately 12.6 mm., encircled by spirals of 82 round diamonds weighing approximately 8.00 carats, mounted in platinum.

Accompanied by G.I.A. report #1940205.

\$12,000–15,000

□ 558 **Elegant Diamond Necklace, Harry Winston**

Designed as a strand of round diamonds and a strand of pear-shaped diamonds crossing over in the center, bordered by numerous small round diamonds, the whole set with 54 round diamonds weighing approximately 16.00 carats and 49 pear-shaped diamonds weighing approximately 20.00 carats, mounted in platinum, *numbered 5968, length 16 inches*. With suede box stamped Harry Winston.

\$40,000–50,000



□ 559 **Eighteen-Karat Gold, Platinum and Diamond Necklace**

Formed of triangular-shaped links edged in eighteen-karat gold rope-twist decoration, the platinum centers *pavé*-set with a total of 310 round diamonds weighing approximately 12.00 carats, *length 16 inches. En suite* with the following lot.

\$10,000–15,000

□ 560 **Eighteen-Karat Gold, Platinum and Diamond Bracelet**

Of *bombé* form, composed of platinum triangular-shaped and diamond-shaped links *pavé*-set with diamonds, edged in eighteen-karat gold rope-twist decoration, the whole set with 346 round diamonds weighing approximately 21.00 carats, *length 7½ inches. En suite* with the preceding lot.

\$15,000–20,000

□ 561 **Pair of Gold and Diamond Earclips**

The half-hoops of openwork trellis design, studded with 102 round diamonds weighing approximately 5.00 carats.

\$4,000–6,000

□ 562 **Gold and Diamond Dome Ring, F. Staal**

The openwork dome alternately decorated with graduated bands of round diamonds and bands of small gold beadwork circles centering round diamonds.

\$2,000–3,000



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□ 563 **Fine Pair of Aquamarine and Diamond Earclips, Van Cleef & Arpels, New York**

Centering 2 emerald-cut aquamarines weighing approximately 20.00 carats, framed by foliate motifs set with 60 round diamonds weighing approximately 5.50 carats, mounted in platinum, *signed and numbered 33872*.

\$7,500–10,000

□ 564 **Pair of Cultured Pearl and Diamond Earclips, Harry Winston**

The serpentine bands of *pavé*-set diamonds studded at random with cultured pearls inset with small diamonds, the total diamond weight approximately 6.00 carats, mounted in platinum.

\$5,000–7,000

□ 565 **Cultured Pearl and Diamond Pendant-Brooch and Earclips**

The clustered cultured pearl pendant-brooch enhanced by numerous randomly-placed round diamonds, further decorated by three rows of baguette diamonds suspending 3 marquise-shaped diamonds; the crescent-form earclips composed of 14 cultured pearls and accented by small round diamonds, mounted in platinum.

\$10,000–12,000



□ 566 **Pair of Eighteen-Karat Gold and Diamond Earclips, F. Staal**

Designed as fluted hoops of yellow gold centering white gold half-hoops *pavé*-set with round diamonds weighing approximately 5.00 carats.

\$4,000–6,000

□ 567 **Gold and Diamond Ring**

Of *bombé* form, the fluted gold band designed as a rope terminating in a pair of loops enclosing *pavé*-set diamond domes, the total diamond weight approximately 5.75 carats.

\$5,000–7,000

□ 568 **Eighteen-Karat Gold and Colored Stone Chain Necklace and Bracelet**

The necklace decorated with oval-shaped sapphire cabochons and emerald cabochons alternately arranged, surrounded by small round diamonds, spaced by segments of gold links, weighing approximately 190 dwts., *length 33 inches*; the matching bracelet similarly decorated with alternating sapphire and emerald cabochons encircled by diamonds, joined by heavy gold links, weighing 92 dwts., *length 8 inches*.

\$15,000–20,000



□ 569 **Suite of Eighteen-Karat Gold and Coin Jewelry, Bulgari, Italy**

Comprising a necklace set with 6 antique coins within stylized octagonal frames of pink and white gold, joined by yellow gold curb link segments, weighing approximately 158 dwts., *length 15½ inches*; a pair of earclips, the 2 coins within circular frames of yellow, pink and white gold, and a ring set with a single coin within a gold collet, the shank formed of three-color gold curb links, the group set with a total of 9 coins depicting Filippo II of Aragon, Charles II of Naples and the Roman Emperor Diocletianus.

\$15,000–20,000



□ 570 **Pair of Eighteen-Karat Gold and Diamond Earclips, Harry Winston**

Designed as graduated chevron-shaped rows of round diamonds, topped by a pear-shaped diamond and suspending flexible pear-shaped diamond drops, the whole set with 62 round and 16 pear-shaped diamonds weighing approximately 13.50 carats. With fitted box stamped Harry Winston.

\$12,000–15,000

□ 571 **Eighteen-Karat Gold and Diamond Bracelet, F. Staal**

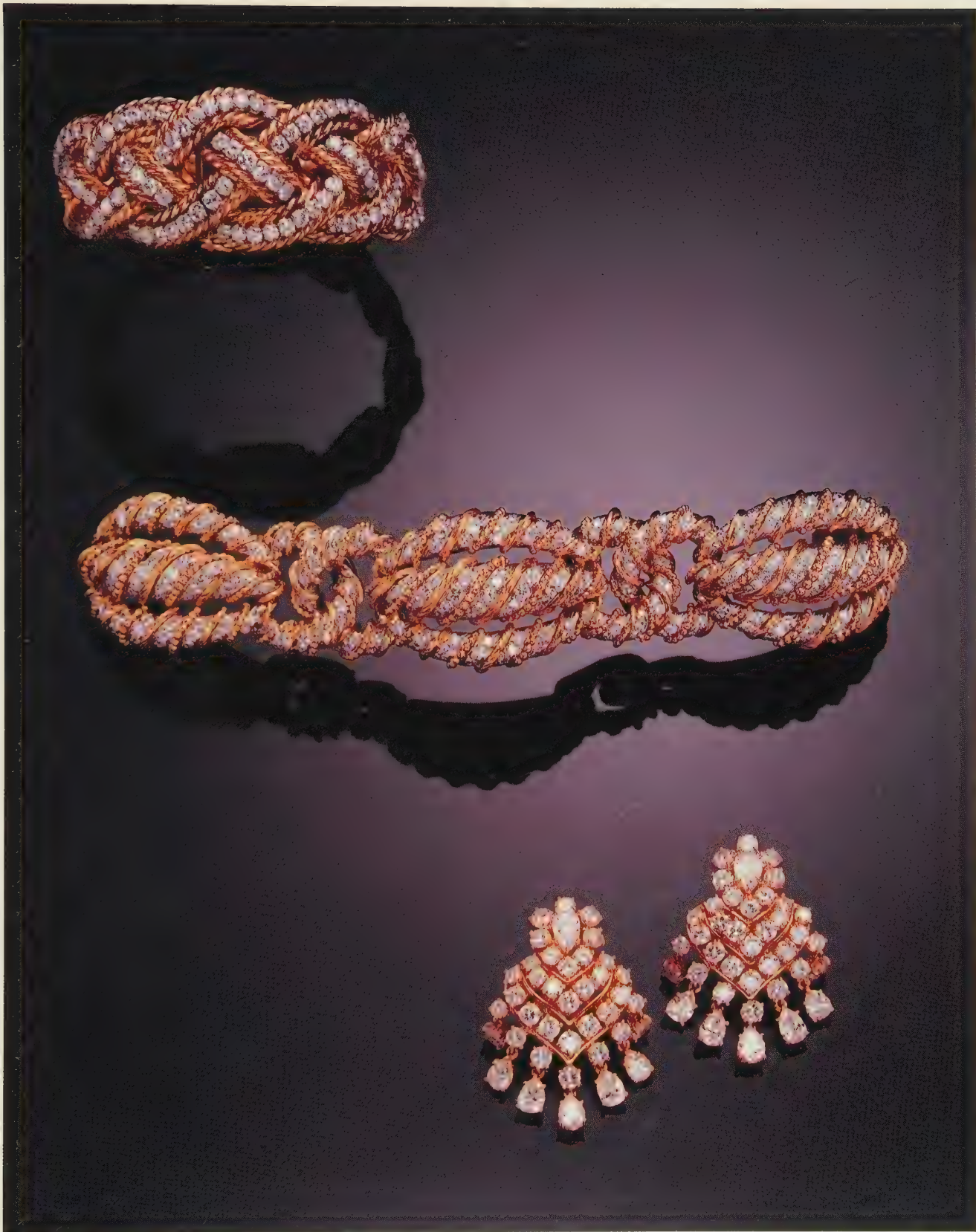
Composed of three large oval-shaped links joined by paired circular links, all of white gold with yellow gold ribs and beadwork decoration, set throughout with numerous round diamonds weighing approximately 13.00 carats, *2 diamonds missing, length 7¼ inches.*

\$12,000–15,000

□ 572 **Eighteen-Karat Gold and Diamond Bracelet-Watch, Boucheron, Paris**

The graduated strap of braided rope embellished with 102 round diamonds weighing approximately 9.00 carats, the center fitted with a cushion-shaped watch dial, *movement by Boucheron, length 7 inches.*

\$8,000–10,000



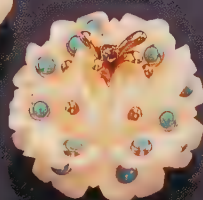
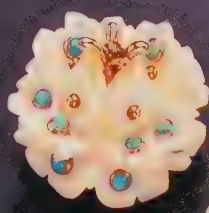
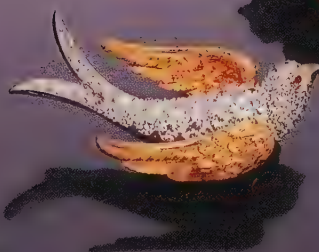
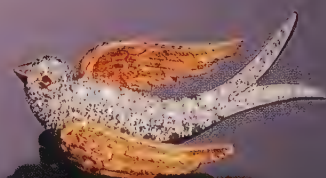
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- 573 **Pair of Ivory and Turquoise Flower Earclips, Schlumberger, Tiffany & Co.**
The carved ivory petals decorated with numerous small turquoise cabochons and polished gold dots, and finished by gold stamens centering 2 small diamonds, mounted in gold, *one turquoise cabochon missing*.
\$1,200–1,500
- 574 **Ruby and Diamond Berry Brooch, Schlumberger, Tiffany & Co., France**
The pair of berries studded with round rubies, crowned by entwined leaves *pavé*-set with round diamonds, mounted in eighteen-karat gold and platinum.
\$7,500–10,000
- 575 **Fine Pair of Platinum, Gold and Diamond Swallow Earclips**
The flying birds fashioned with wings of finely reeded gold and platinum bodies *pavé*-set throughout with numerous round diamonds, highlighted by 2 round ruby eyes collet-set in gold.
\$5,000–7,000
- 576 **Fine Pair of Eighteen Karat Gold, Platinum and Diamond Pendant-Earrings, Schlumberger, Tiffany & Co., France**
The detachable acorn-shaped pendants of openwork design decorated with alternating rows of round diamonds and smooth gold bands, suspended from stylized leaf-forms *pavé*-set with numerous round diamonds, mounted in eighteen karat gold and platinum.
\$12,000–15,000

*Jean Schlumberger was born in 1907 in Alsace into a family of prosperous textile makers. Although he received no formal training in art, he sketched constantly as a child, and, in his early twenties, broke from his family and moved to Paris. His first experiment with jewelry making occurred when he purchased china flowers from the Paris Flea Market and mounted them as brooches for friends. Soon after he captured the attention of the couturière Elsa Schiaparelli who hired him to make costume jewelry and buttons. Commissions from other clients soon followed, and, by the 1930s, Schlumberger was making more costly jewels from precious and semi-precious stones. Throughout his life he was inspired by flowers, foliage and underwater motifs. In describing the design process, he once stated: "I try to make everything look as if it were growing, uneven, at random, organic, in motion." Schlumberger was also responsible for reviving the art of jewelry enamelling. In 1956, he became a Vice President of Tiffany & Co. and, in that same year, the company established the Schlumberger showroom which still exists today in the New York store. See Thomas Hoving, "Cellini, Fabergé and Me," *Connoisseur*, April, 1982, pp. 83–91.*



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□ 577 **Eighteen-Karat Gold, Platinum, Cultured Pearl and Diamond Necklace and Earclips, Buccellati**

The necklace fashioned as a simple platinum collar of arc-shaped links supporting a tapering bib of stylized leaf-design links accented by rose-cut diamonds, surrounding a patterned arrangement of 12 cultured pearls measuring approximately 12.3 to 13.1 mm., *length 16 inches*, accompanied by a pair of matching cultured pearls and rose-cut diamond earclips and a second pair of leaf-form gold and rose-cut diamond earclips, *formerly links*. With fitted box stamped Buccellati.

\$20,000–25,000



Elegant Cultured Pearl and Diamond Necklace and Matching Bracelet
by Harry Winston

□ 578 **Cultured Pearl and Diamond Necklace**

The four-strand collar composed of numerous cultured pearls measuring approximately 8.0 to 10.5 mm., embellished by a platinum clasp and two side spacers of stylized foliate motif *pavé*-set with 104 round diamonds weighing approximately 16.00 carats, *length 17 inches. En suite* with the following lot. With box stamped Harry Winston.

\$35,000–45,000

□ 579 **Cultured Pearl and Diamond Bracelet**

Composed of numerous cultured pearls measuring approximately 8.3 to 8.7 mm., in four strands, anchored by a platinum clasp and two spacers of stylized foliate design *pavé*-set with 108 round diamonds weighing approximately 17.00 carats, *length 7½ inches. En suite* with the preceding lot.

\$15,000–20,000



□ 580 **Attractive Diamond Necklace**

The scalloped collar formed of a row of baguette diamonds upholding a swag of round diamonds and a swag of square-cut and emerald-cut diamonds, interrupted at intervals by fringe motifs anchored by emerald-cut diamonds, the whole set with 14 emerald-cut diamonds weighing approximately 30.00 carats, and 6 smaller emerald-cut diamonds weighing approximately 5.00 carats, 24 round diamonds weighing approximately 15.00 carats, and 290 round and baguette diamonds weighing a total of approximately 60.00 carats, mounted in platinum, *central motif missing, length approximately 16 inches.*

\$150,000–200,000

□ 581 **Diamond Clip**

The stylized bow of curved shape set with 29 round diamonds weighing approximately 18.00 carats and 108 baguette diamonds weighing approximately 18.00 carats, mounted in platinum.

\$40,000–50,000



□ 582 **Important Cultured Pearl and Diamond Necklace**

The graduated single-strand composed of 31 cultured pearls measuring approximately 11.3 to 15.0 mm., completed by a simple clasp of platinum set with 1 square emerald-cut diamond weighing 19.52 carats, *length 18 inches*.

\$200,000–250,000

□ 583 **Very Fine Cultured Pearl and Diamond Dome Ring**

Centering a cultured button pearl measuring approximately 15.5 mm., encircled by round diamonds and further decorated with additional round diamonds in small petal motifs, the total diamond weight approximately 8.00 carats, mounted in platinum, *1 diamond missing*.

\$8,000–10,000





Original sketch of necklace, lot 584, by Oscar Heyman & Bros., Inc.

□ 584 **Exquisite Ruby and Diamond Necklace**

The totally flexible, graduated necklace set with clusters of rubies and diamonds, the center with 1 cushion-shaped ruby of approximately 5.50 carats, further set with 2 cushion-shaped rubies weighing approximately 9.00 carats, 4 cushion-shaped rubies weighing approximately 10.00 carats and 96 cushion-shaped rubies weighing approximately 106.00 carats, further decorated with 3 pear-shaped diamonds weighing approximately 6.25 carats, 8 pear-shaped diamonds weighing approximately 8.00 carats and 37 pear-shaped diamonds weighing approximately 19.00 carats, mounted in platinum and eighteen-karat gold, *length 16 inches. Made by Oscar Heyman & Bros., Inc. #108340. En suite with lot 586.*

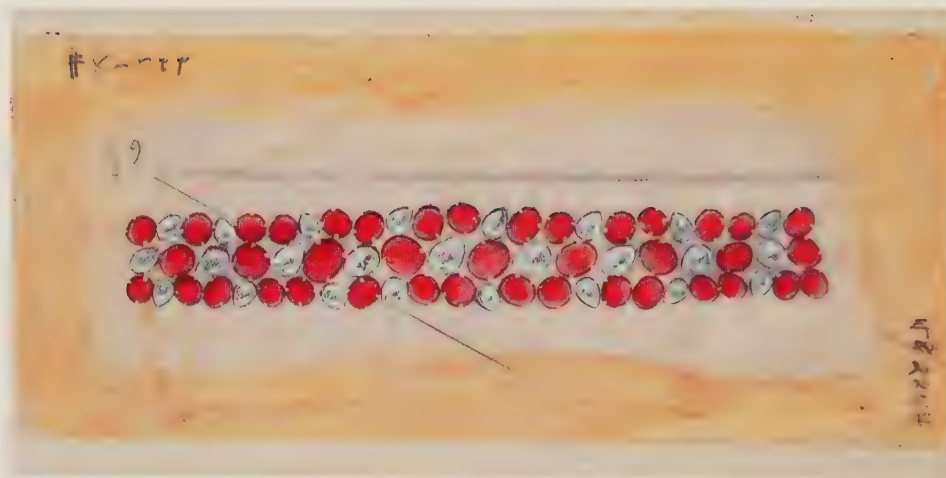
\$350,000–400,000

□ 585 **Important Pair of Ruby and Diamond Earclips, Harry Winston**

The clusters set with 14 cushion-shaped rubies weighing approximately 28.00 carats, bordered by 12 pear-shaped diamonds weighing approximately 7.00 carats, mounted in platinum and eighteen-karat gold.

\$125,000–175,000





Original sketch of bracelet, lot 586, by Oscar Heyman & Bros., Inc.

□ 586 **Exquisite Ruby and Diamond Bracelet**

The wide, totally flexible bracelet formed of clusters of rubies and diamonds, set totally with 10 cushion-shaped rubies weighing approximately 28.00 carats, 32 cushion-shaped rubies weighing approximately 60.00 carats as well as with 10 pear-shaped diamonds weighing approximately 12.00 carats and 18 pear-shaped diamonds weighing approximately 10.00 carats, mounted in platinum and eighteen-karat gold, length $6\frac{3}{4}$ inches. Made by Oscar Heyman & Bros., Inc. #82244. En suite with lot 584.

\$200,000–250,000





Map of Brazil indicating chief mining areas. From the book Diamonds by Eric Bruton, copyright 1978, reprinted with the permission of the publisher, Chilton Book Company, Radnor, Pa.

The President Vargas No. 4

The most spectacular find since the discovery of the Brazilian diamond fields in 1725 was the President Vargas diamond, at 726.60 carats one of the largest rough diamonds in the world. The President Vargas was unearthed by two diggers on August 13, 1938 from the San Antonio river in Minas Gerais and named in honor of Getulio Dornelles Vargas, President of Brazil.

According to Ian Balfour, the gem historian, the President Vargas was first sold to a diamond broker for \$56,000. He then took the stone to the provincial capital, Belo Horizonte, and sold it for £235,000 to a dealer who turned it over to a Dutch syndicate for transfer to Europe.

As soon as Harry Winston heard about this discovery, he flew to Brazil, but the stone was already on its way to Europe. Winston then sailed to Antwerp, arriving in advance of the stone, and negotiated successfully for the diamond. He then insured the President Vargas for \$750,000 and mailed it to New York at a cost of 70 cents.

The President Vargas was not cut until 1941, after many months of study by Harry Winston and his chief diamond cutter. The pressure was so great on the cutter that after he made the first cleave of the stone, "he passed out cold."

The President Vargas rough yielded 29 stones, the largest of which was a 48.26 carat emerald cut. The other major stones cut from the President Vargas were sold to wealthy Americans, Europeans and an Indian Maharaja. The present diamond, the President Vargas No. 4, was sold to Lydia Morrison in 1945. Accompanying this diamond is a certificate signed by Harry Winston attesting to the provenance.

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Laurence S. Krashes, *Harry Winston: The Ultimate Jeweler*, New York: Harry Winston, Inc. and the Gemological Institute of America, 3rd revised edition, 1988

Ian Balfour, *Famous Diamonds*, London: William Collins Sons & Co. Ltd., 1987

Eric Bruton, *Diamonds*, London: N.A.G. Press, Ltd., 1978

Notable Diamonds of the World, New York: Diamond Promotion Service

□ 587 **The President Vargas Diamond No. 4, Harry Winston**

The emerald-cut diamond weighing 28.03 carats, flanked by 2 fancy-shaped diamonds, within a simple platinum mounting.

Accompanied by G.I.A. report #5233332 stating that the diamond is H color, VS₁ clarity; together with original working diagram stating that the stone may be potentially flawless.

This lot is also accompanied by an illuminated certificate of authenticity, signed by Harry Winston and Lydia Morrison (then Lydia Buhl).

\$500,000–600,000

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SOTHEBY'S

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Absentee Bid Form

Sotheby's 1334 York Avenue, New York, N.Y. 10021
Bid Department (212) 606-7414

Important: Please see "Guide for Absentee Bidders" on the reverse of this sheet.

Sale Title

Date

Sale Code

The Jewels from the Estate of
Lydia Morrison

April 13, 1989

"MORRISON" 5838

I wish to place the following bids for this sale to be held on April 13, 1989. These bids are to be executed by Sotheby's up to but not exceeding the amount or amounts specified below. Each bid is PER LOT, as indicated, and all bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue of this sale. Please note that a premium of 10% will be added to the hammer price as part of the total purchase price.

Arranging Payment

In order to avoid delays in receiving purchases, buyers unknown to us are advised to make payment arrangements or supply credit references in advance of the sale date. If such arrangements are not made, purchases cannot leave our premises until checks have been cleared.

Name (please print or type)

Date

Address

City, State

Zip Code

Telephone

☐ Please check if this is a new address.

Please Mail to:

Sotheby's Bid Department
1334 York Avenue
New York, N.Y. 10021

Fax:
(212) 606-7016

Bank reference or deposit (If bidder is unknown to Sotheby's)

Signed

Resale Number (If applicable)

Lot Number	Item	Top Limit of Bid not including 10% premium (Bid is per lot number as listed in the catalogue)
		S
		S
		S
		S
		S
		S
		S
		S
		S
		S
		S
		S
		S
		S

Guide for Absentee Bidders

Absentee Bids

If you are unable to attend an auction in person, and wish to place bids, you may give Sotheby's Bid Department instructions to bid on your behalf. Our representatives will then try to purchase the lot or lots of your choice for the lowest price possible, and never for more than the top amount you indicate. This service is free and confidential. Please note: Sotheby's offers this service as a convenience to clients who are unable to attend the sale, and although we will make every effort, Sotheby's will not be responsible for error or failure to execute bids.

Placing Absentee Bids

To place bids, please use the absentee bid form provided in this catalogue. Be sure to accurately record the lot numbers and descriptions and the top price you are willing to pay for each lot. "Buy" or unlimited bids will not be accepted. Always indicate a "top limit"—the amount to which you would bid if you were attending the auction yourself.

Alternative bids should be indicated by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful. Bids must always be placed in the same order as the lot numbers appear in the catalogue.

Each absentee bid form should contain bids for one sale

only; the number and code name should appear in the top right hand corner of the form. Please place your bids as early as possible. In the event of identical bids, the earliest received will take precedence.

Telephone Bids

Bids may be placed by telephone, but are accepted only at Sotheby's discretion and at the caller's risk. Telephone bids should always be confirmed by letter or telegram.

Buyer's Premium

The "top limit" you indicate on your bid form is for the hammer price exclusively. Please keep in mind that a premium of 10% will be added to the hammer price of each lot you buy and is payable by you together with the applicable sales tax which is applied to the total cost of your purchase. (The total cost includes the buyer's premium).

Successful Bids

Successful bidders will be notified and invoiced within a few days of the sale. All bidders will receive a list of sale results if they purchased the sale catalogue or enclose a stamped self-addressed envelope with their absentee bid form.

For More Information

To place telephone bids, or for further information, please call Roberta Louckx at (212) 606-7414, or the regional office in your area.

Guide for Shipment of Purchases

Shipping/Forwarding Instructions

If your bid is successful, we can arrange to have your property shipped to you. As shipping costs can be expensive, we suggest that you request a quotation from our Art Transport Department at (212) 606-7511. If an estimate of shipping costs is not requested prior to shipment, we will act according to the instructions you provide. All shipments will be C.O.D.

The packing and shipping of items by Sotheby's employees is undertaken solely at our discretion. Furniture, larger items and high-valued property may require the services of professional packers.

Upon receipt of payment, Sotheby's will instruct packers and carriers. Your attention is drawn to the Conditions of Sale which require payment and clearance promptly after the sale. In default of these conditions, lots may be transferred to a public warehouse at the risk and expense of the purchaser. As stated in the Conditions of Sale, we are not responsible for the acts or omissions of carriers or packers, whether or not recommended by us. Packing and handling of purchased lots by us is at the entire risk of the purchaser.

Please allow 4–6 weeks for delivery.

Methods of Transport

Air Freight – Not to be confused with air mail, this method employs air freight carriers to ship property that has already been packed.

Registered Parcel Post – Parcels which do not exceed the size and weight limits set by the United States Postal Service may be sent by this method. In the case of international shipments, it is not always possible to insure parcels for their full value. Please consult the Art Transport Department for details.

Truck – This method is recommended for large shipments and the transport of any item of furniture. There are also "shuttle services" which can transport uncrated paintings and works of art to specific areas in the United States. The Art Transport Department can supply complete details.

Book Post – This is a less expensive, but slower, method of shipping books via the United Postal Service. Parcels shipped in this manner can be insured only for a maximum of \$400.

For More Information

To receive an estimate of shipping costs, or for further information, please call Laura Bowman at (212) 606-7511, or the regional office in your area.

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