

MAGNIFICENT JEWELS

New York · 10 December 2015



CHRISTIE'S





CLASSIC CUSHION



Magnificent Jewels

Thursday 10 December 2015

CHRISTIE'S

INTERNATIONAL JEWELLERY AUCTIONS

AUCTION CALENDAR 2016

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

20 JANUARY
JEWELLERY

SOUTH KENSINGTON

2 MARCH
JEWELLERY

SOUTH KENSINGTON

6 APRIL
JEWELLERY

SOUTH KENSINGTON

20 APRIL
MAGNIFICENT JEWELS
NEW YORK

10 MAY
JEWELS & WATCHES
SOUTH KENSINGTON

18 MAY
MAGNIFICENT JEWELS
GENEVA

31 MAY
MAGNIFICENT JEWELS
HONG KONG

7 JUNE
JEWELS
PARIS

8 JUNE
IMPORTANT JEWELS
LONDON

8 JUNE
IMPORTANT JEWELS
NEW YORK

14 JUNE
JEWELLERY
SOUTH KENSINGTON

12 JULY
JEWELLERY
SOUTH KENSINGTON

14 SEPTEMBER
JEWELS & WATCHES
SOUTH KENSINGTON

12 OCTOBER
JEWELLERY
SOUTH KENSINGTON

18 OCTOBER
IMPORTANT JEWELS
NEW YORK

9 NOVEMBER
JEWELLERY
SOUTH KENSINGTON

15 NOVEMBER
MAGNIFICENT JEWELS
GENEVA

23 NOVEMBER
JEWELS
PARIS

29 NOVEMBER
MAGNIFICENT JEWELS
HONG KONG

30 NOVEMBER
IMPORTANT JEWELS
LONDON

7 DECEMBER
JEWELS & WATCHES
SOUTH KENSINGTON

7 DECEMBER
MAGNIFICENT JEWELS
NEW YORK

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21/08/14

Subject to change

04/11/15

Magnificent Jewels

Thursday 10 December 2015

AUCTION

Thursday 10 December 2015
at 10.30 am (Lots 1–151), 2.30 pm (Lots 152–354)
and 6.30 pm (Lots 355–523)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

| | | |
|-----------|------------|--------------------|
| Saturday | 5 December | 10.00 am – 6.00 pm |
| Sunday | 6 December | 10.00 am – 6.00 pm |
| Monday | 7 December | 10.00 am – 6.00 pm |
| Tuesday | 8 December | 10.00 am – 6.00 pm |
| Wednesday | 9 December | 10.00 am – 5.00 pm |

AUCTIONEERS

François Curiel (# 0761369)
Rahul Kadakia (# 1005929)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **VICTORY–3904**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.
[60]

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CHRISTIE'S



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OPPOSITE:
Lot 38

FRONT COVER:
Lot 474

FRONT COVER FLAP:
Lot 350

INSIDE FRONT COVER:
Lot 212, 469, 521, 460, 353, 461

BACK COVER:
Lot 346

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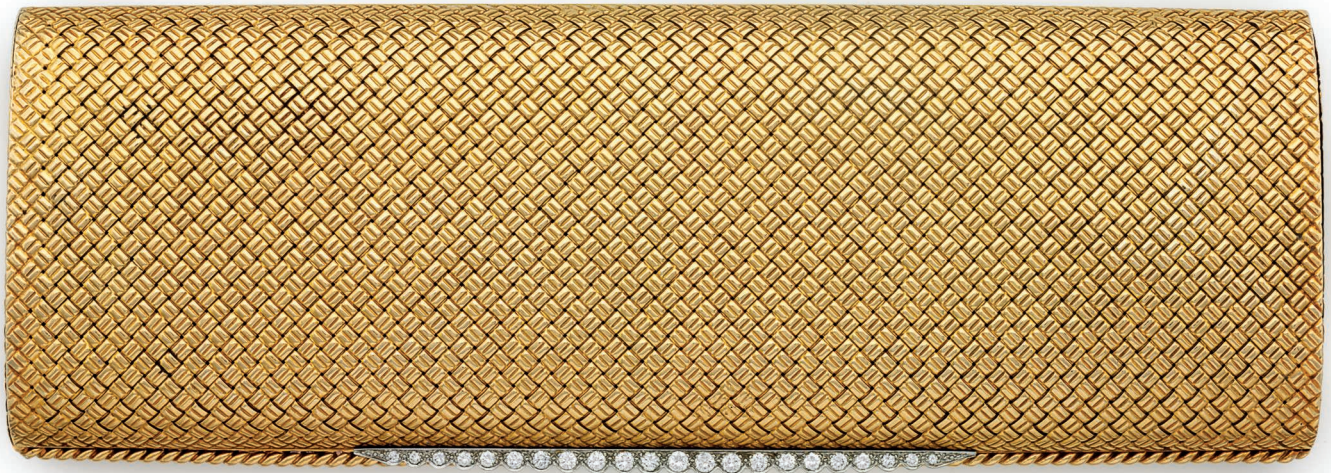
MAURICE & MURIEL FULTON

Christie's is honored to present jewelry from the Maurice and Muriel Fulton Collection. Working closely with some of the most respected art dealers of their day, the Fultons acquired extraordinary modern works by Henry Moore, Barbara Hepworth, Fernand Legér, Alexander Calder, Jean Dubuffet and Sol Lewitt. The Fultons met and fell in love while studying at the University of Chicago in 1938. Mr. Fulton joined the Navy after graduation and went on to receive the Presidential Unit Citation for "Outstanding Heroism." They married in 1944 while Mr. Fulton was on leave from the war and there is now a plaque to commemorate their great love story at the spot where they first met on the University campus.

The Fultons were generous with their time and philanthropic with organizations they held close to their hearts. They were vital supporters of the Art Institute of Chicago (where a gallery is named in their honor), Boca Raton Museum of Art, Morikami Museum, Chicago Botanic Garden, The Ravinia Music Festival and their beloved alma mater, where a lecture series on the History of Law is named in their honor.



Maurice and Muriel Fulton



1



2



3

1

**A GOLD AND DIAMOND MINAUDIÈRE,
BY VAN CLEEF & ARPELS**

Of 18k gold basketweave design, the hinged flap with circular-cut diamond thumbpiece, opening to reveal a fitted mirror and various compartments, 6 ¾ x 2 ¾ x 1 ½ ins., in a Van Cleef & Arpels black suede case

Signed Van Cleef & Arpels, N.Y., no. 33932

\$12,000-18,000

2

A RUBY AND DIAMOND RING, BY CARTIER

Set with an oval cabochon ruby, to the lozenge-shaped circular-cut diamond plaque and trifurcated 18k gold hoop, ring size 6 ¼

Signed Cartier, no. 83084

\$12,000-18,000

3

A DIAMOND RING

Set with a pear brilliant-cut diamond, weighing approximately 3.11 carats, flanked on either side by a tapered baguette-cut diamond, ring size 3 ½, mounted in platinum

Accompanied by report no. 1176326658 dated 22 September 2015 from the GIA Gemological Institute of America stating that the diamond is F color, VVS2 clarity

\$30,000-50,000

LOTS 4-23



4

**AN ENAMEL AND DIAMOND BANGLE BRACELET,
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as a blue paillonné enamel hinged bangle, decorated with collet-set diamonds and sculpted gold vertical bands, 6 ¾ ins. inner diameter, mounted in platinum and 18k gold

Signed Schlumberger for Jean Schlumberger, Tiffany & Co., France

\$15,000-20,000

5

**A SET OF 'C DE CARTIER' DIAMOND AND GOLD JEWELRY,
BY CARTIER**

Comprising a necklace, designed as a series of 18k gold 'C' motif links, set at the front with circular-cut diamonds; and a bracelet en suite, 15 ½ ins. (necklace), 7 ins. (bracelet), with French assay marks for 18k gold

Signed Cartier, nos. 768389 (necklace), 833114 (bracelet)

(2)

\$15,000-20,000



5

LOTS 4-23



6



7



8

6

**A DIAMOND AND GOLD 'APOLLO' BROOCH,
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as a bombé circular-cut diamond plaque, with sculpted gold detail, 1 ½ ins., mounted in platinum and 18k gold
Signed Tiffany & Co., Schlumberger Studios

\$8,000-12,000

7

A DIAMOND AND GOLD BRACELET, BY TIFFANY & CO.

Designed as a line of circular-cut diamond plaques, joined by roped gold links, 7 ½ ins., mounted in platinum and 18k gold, in a Tiffany & Co. black suede envelope case

Signed Tiffany & Co.

\$8,000-12,000

8

**A SAPPHIRE AND DIAMOND 'TWO BEES' RING,
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Set with a cushion-cut sapphire, weighing approximately 5.74 carats, flanked on either side by sculpted circular and marquise-cut diamond bees, each with polished gold wire detail, ring size 7 ½, mounted in platinum and 18k gold

Signed Schlumberger for Jean Schlumberger, Tiffany & Co.

Accompanied by report no. CS 70795 dated 23 October 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat. Clarity enhancement: none

\$12,000-18,000



9

**A SET OF DIAMOND AND GOLD 'SIGNATURE II' JEWELRY,
BY TIFFANY & CO.**

Comprising a three-strand sculpted gold necklace, set at the front with circular-cut diamonds; and a bracelet en suite, 16 ins. (necklace), 7 ins. (bracelet), mounted in 18k gold
Signed Tiffany & Co.

\$20,000-30,000

LOTS 4-23



10

10

**A DIAMOND AND MULTI-GEM 'FLOWER' BRACELET,
BY TIFFANY & CO.**

Centering upon a series of carved aquamarine and sapphire flowers, enhanced with cabochon jade petals and circular-cut diamonds, within a circular-cut diamond border, 7 ¼ ins., mounted in platinum
Signed Tiffany & Co., no. 17797387

\$25,000-35,000



11

11

**A DIAMOND AND TSAVORITE 'QUEEN ANNE'S'
FLOWER BROOCH, BY TIFFANY & CO.**

Designed as two articulated circular-cut diamond clusters of Queen Anne's flowers, with entwined baguette-cut diamond stems, enhanced by baguette-cut tsavorite leaves, 2 ¾ ins., mounted in platinum and 18k gold
Signed Tiffany & Co.

\$12,000-18,000



LOTS 4-23



12

**A SET OF SAPPHIRE AND DIAMOND 'LEAF' JEWELRY,
BY TIFFANY & CO.**

Comprising a bracelet, designed as a two-row pear-shaped sapphire band of foliate motif, trimmed with circular-cut diamonds; and a pair of ear clips en suite, 6 $\frac{3}{4}$ ins. (bracelet), $\frac{7}{8}$ in. (ear clips), mounted in platinum

Each signed Tiffany & Co.

\$20,000-30,000



13

**A SAPPHIRE AND DIAMOND 'LEAF' NECKLACE,
BY TIFFANY & CO.**

Of foliate motif, designed as a two-row pear-shaped sapphire band,
trimmed with circular-cut diamonds, 16 ½ ins., mounted in platinum
Signed Tiffany & Co.

\$30,000-50,000

LOTS 4-23



14

**A CULTURED PEARL AND DIAMOND NECKLACE,
BY TIFFANY & CO.**

Designed as a line of cultured pearls, measuring approximately
6.80 mm, spaced by circular-cut diamonds, 16 ½ ins., mounted
in platinum

Signed Tiffany & Co.

\$8,000-12,000



15

16

15

**A SAPPHIRE, EMERALD AND DIAMOND BRACELET,
BY TIFFANY & CO.**

Set with a series of circular-cut diamonds, with calibré-cut emerald and sapphire geometric detail, 7 1/4 ins., mounted in platinum
Signed Tiffany & Co.

\$20,000-30,000

16

A PAIR OF DIAMOND EAR STUDS, BY TIFFANY & CO.

Each set with a circular-cut diamond, weighing approximately 2.32 and 2.31 carats, mounted in platinum

Signed T&Co. for Tiffany & Co., no. 17246577

Accompanied by report no. 5172378644 and 2175378656 dated 4 November 2015 from the GIA Gemological Institute of America stating that the diamonds, weighing 2.32 and 2.31 carats, is E color, VS1 and VVS2 clarity, with excellent cut, polish and symmetry

\$35,000-55,000

LOTS 4-23



17

AN AQUAMARINE AND DIAMOND NECKLACE, BY H. STERN

Designed as a series of twelve rectangular-cut aquamarines, spaced by two rows of circular-cut diamonds, 15 ½ ins., mounted in 18k white gold

With maker's mark for H. Stern

\$15,000-20,000

18

AN AQUAMARINE AND DIAMOND BRACELET, BY H. STERN

Designed as a series of six rectangular-cut aquamarines, spaced by two rows of circular-cut diamonds, 7 ¼ ins., mounted in 18k white gold

With maker's mark for H. Stern

\$8,000-12,000



19

**A ROCK CRYSTAL AND DIAMOND FLOWER NECKLACE,
BY TIFFANY & CO.**

Designed as a series of rock crystal flower blossoms, each with a circular-cut diamond pistil, linked by circular-cut diamond openwork leaves, to the circular-cut diamond clasp, 16 ¼ ins., mounted in platinum

Signed Tiffany & Co., France

\$12,000-18,000

LOTS 4-23



20

A SET OF EMERALD AND DIAMOND JEWELRY, BY H. STERN

Comprising a pendant necklace, suspending a rectangular-cut emerald, weighing approximately 5.28 carats, from a circular-cut diamond line necklace, set at the front with circular-cut diamonds; and a pair of ear pendants en suite, each set with a rectangular-cut emerald, weighing approximately 3.97 and 3.91 carats, 15 ins. (necklace), 1 ¾ ins. (ear pendants), mounted in 18k white gold

Each with maker's mark for H. Stern

With report CS 70797 dated 23 October 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the emerald, weighing approximately 5.28 carats, would be classified as Zambia, with minor clarity enhancement, traditional type

With report CS 70799 dated 23 October 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the emerald, weighing approximately 3.97 carats, would be classified as Zambia, with minor clarity enhancement, traditional type

With report CS 70798 dated 23 October 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the emerald, weighing approximately 3.91 carats, would be classified as Zambia, with minor clarity enhancement, traditional type

(3)

\$15,000-20,000



21

22

21

AN EMERALD AND DIAMOND BRACELET, BY H. STERN

Designed as a graduated series of rectangular-cut emeralds, each with a circular-cut diamond surround, spaced by circular-cut diamond links, 7 ins., mounted in 18k white gold

With maker's mark for H. Stern

Accompanied by report CS 70758 dated 26 October 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these emeralds, tested at random, would be classified as Brazil, with insignificant to minor clarity enhancement, traditional type

\$15,000-20,000

22

AN EMERALD AND DIAMOND RING, BY H. STERN

Set with a rectangular-cut emerald, weighing approximately 4.46 carats, flanked on either side by a triangular-cut diamond, ring size 7 ½, mounted in 18k white gold

With maker's mark for H. Stern

Accompanied by report CS 70796 dated 23 October 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Zambia, with minor clarity enhancement, traditional type

\$10,000-15,000

LOTS 4-23



23

A SET OF GOLD AND DIAMOND JEWELRY, BY TIFFANY & CO.

Comprising a 'Bouquet' necklace designed at the front as a series of textured 18k gold flower blossoms, with circular-cut diamond pistils, to the textured gold petal neckchain; and a pair of 'Dogwood' ear clips en suite, 18 ins. (necklace), 1 in. (ear clips)

Each signed Tiffany & Co.

\$12,000-18,000





PROPERTY OF A LADY

24

A SUITE OF DIAMOND AND COLORED DIAMOND JEWELRY

Comprising a brooch, designed as two circular-cut diamond flowers, centering upon a cluster of circular-cut yellow diamonds, enhanced by a scrolling baguette-cut diamond ribbon; a pair of ear clips and a ring en suite, 2 ¾ ins. (brooch), 1 ½ ins. (ear clips), ring size 5 ½, mounted in platinum and 18k gold

\$8,000-12,000



25

PROPERTY OF A LADY

25

A DIAMOND NECKLACE

Designed as a graduated circular-cut diamond line necklace, joined by a marquise-cut diamond clasp, with pendant hoop for suspension, 15 ins., mounted in platinum

\$8,000-12,000



26

26

**A PAIR OF YELLOW SAPPHIRE AND DIAMOND EAR CLIPS,
BY VAN CLEEF & ARPELS**

Each designed as a circular-cut yellow sapphire flower, centering upon a circular-cut diamond cluster, 1 in., mounted in 18k gold

Signed Van Cleef & Arpels, no. BL6519

\$15,000-20,000

27

28

27

**A TURQUOISE AND GOLD 'ALHAMBRA'
NECKLACE, BY VAN CLEEF & ARPELS**

The 18k gold chain set with a series of twenty turquoise and gold clover links, 32 ins., in a Van Cleef & Arpels cream envelope case and outer box

Signed V. C. A. for Van Cleef & Arpels, no. BL37265

\$12,000-18,000

28

**A TIGER'S EYE QUARTZ AND GOLD 'ALHAMBRA'
NECKLACE, BY VAN CLEEF & ARPELS**

The 18k gold chain set with a series of twenty tiger's eye quartz and gold clover links, 33 ¾ ins., in a Van Cleef & Arpels green envelope case and white outer box

Signed V.C.A for Van Cleef & Arpels, no. JE089116

With Certificate of Authenticity from Van Cleef & Arpels

\$13,000-18,000



PROPERTY OF A LADY

29

A GOLD AND GEMSTONE NECKLACE, BY DAVID WEBB

Designed as a series of sculpted gold beads, enhanced by coral, fluted amethyst and green beryl beads, 20 ins., mounted in 18k gold
Signed Webb for David Webb

\$12,000-18,000



30



31



32

30

**A PAIR OF DIAMOND AND GOLD EAR HOOPS,
BY VAN CLEEF & ARPELS**

Each designed as a ribbed textured hoop, set at the center with circular-cut diamonds, 1 ¾ ins., with French assay mark for 18k gold
Signed V.C.A. for Van Cleef & Arpels, no. 72 23846

\$30,000-50,000

31

A LAPIS LAZULI, CORAL AND GOLD BRACELET, BY BULGARI

Designed as a series of lapis lazuli cabochons, alternating with coral, white coral and gold brick links, 7 ¼ ins., mounted in 18k gold
Signed Bulgari, Italy

\$12,000-18,000

PROPERTY OF A LADY

32

A COLORED DIAMOND AND DIAMOND RING

Set with a rectangular-cut fancy vivid yellow diamond, weighing approximately 2.02 carats, flanked on either side by a rectangular-cut diamond, weighing approximately 1.14 and 1.10 carats, ring size 4, mounted in platinum

Accompanied by report no. 2175332022 dated 29 September 2015 from the GIA Gemological Institute of America stating that the center diamond is fancy vivid yellow, natural color, VVS2 clarity

With report no. 5171332006 and 5172331993 dated 28 and 29 September 2015 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 1.14 and 1.10 carats, are E and D color, VVS2 and VS1 clarity

\$50,000-70,000



33

**A CORAL AND DIAMOND NECKLACE,
BY VAN CLEEF & ARPELS**

Set at the front with a series of carved coral plaques, spaced by circular-cut diamond links, to the sculpted gold neckchain, 15 ins., with French assay mark for 18k gold, in a Van Cleef & Arpels navy envelope case

Signed Van Cleef & Arpels, no. B 4444B2

\$15,000-20,000



PROPERTY OF A LADY

34

A MULTI-GEM AND DIAMOND SUITE

Comprising a choker necklace, designed as a square-cut pink tourmaline and blue topaz flexible band, enhanced by circular-cut diamonds; a ring and a pair of ear clips en suite, 12 $\frac{3}{4}$ ins. (necklace), ring size 6, $\frac{3}{4}$ ins. (ear clips), mounted in 18k gold

\$8,000-12,000



35



36



37

35

A DIAMOND AND GOLD RING

Set with a circular-cut diamond, flanked on either side by baguette-cut diamond shoulders, ring size 6 ¼, mounted in 18k gold

\$8,000-12,000

36

A GOLD AND DIAMOND FLOWER BROOCH, BY VAN CLEEF & ARPELS

Designed as a pair of sculpted gold flowers, enhanced by circular-cut diamonds, 2 ¼ ins., with French assay marks for 18k gold

Signed Van Cleef & Arpels, nos. 15666 and 60

\$5,000-7,000

37

A PURPLE SAPPHIRE AND DIAMOND 'TROMBINO' RING, BY BULGARI

Set with an antique cushion cabochon purple sapphire, to the baguette and circular-cut diamond surround and shoulders, ring size 5, mounted in 18k gold, in a Bulgari gray leather case

Signed Bulgari

Accompanied by report no. 76785 dated 25 September 2014 from the SSEF Swiss Gemmological Institute stating that the origin of the purple sapphire is Ceylon (Sri Lanka), with no indications of heating

\$10,000-15,000

BALLERINA

Among the most emblematic pieces of jewelry ever created by Van Cleef & Arpels, the beautiful ballerina brooches take their place among the most iconic jewels of the famed French jewelry house. A collaboration by designer Maurice Duvalet and manufacturer John Rubel came together in perfect harmony to create a sensational icon of 20th century jewelry design.

Originally produced from the early 1940's through their discontinuation in the late 1960's, these bejeweled miniature works of art are among the most coveted of the house's creations. In various poses and dance movements, these elegant ballerinas were brought to life with diamonds, rubies, emeralds, sapphires, and other brightly colored gemstones. These brooches remain rare and collectible, often closely guarded by their owners and eagerly sought-out by collectors. Christie's is pleased to present a wonderful example of the ballerina brooch, produced in New York during the 1950s, offering connoisseurs and collectors a wonderful opportunity to acquire it at auction.



38

38

A DIAMOND AND GOLD BALLERINA BROOCH, BY VAN CLEEF & ARPELS

Designed as a gold ballerina in arabesque pose, with a rose-cut diamond head and circular-cut diamond headband, to the circular-cut diamond top and rose-cut diamond tutu, circa 1955, 3 1/8 ins.

Signed Van Cleef & Arpels, N.Y., no. 38121

\$60,000-80,000



39

PROPERTY OF A DISTINGUISHED NEW YORK LADY

39

A DIAMOND RING, BY HARRY WINSTON

Set with a marquise-cut diamond, weighing approximately 5.84 carats, flanked on either side by a tapered baguette-cut diamond, ring size 3 1/2, mounted in platinum

Signed Winston for Harry Winston

Accompanied by report no. 2175361820 dated 21 October 2015 from the GIA Gemological Institute of America stating that the diamond is D color, VS2 clarity

\$150,000-200,000





40



41

PROPERTY OF A LADY

40

A PAIR OF RETRO CITRINE AND DIAMOND CLIP BROOCHES

Each centering upon a reddish-orange oval-cut citrine, within a graduated pear-shaped citrine surround, with collet-set diamonds, enhanced by circular and square-cut diamond scrolling geometric detail, one circa 1940, the other 1936, 1 ¼ ins., mounted in platinum and gold

One signed Cartier, Paris, no. 05133

\$15,000-20,000

41

A DIAMOND AND GOLD EVENING BAG, BY CHAUMET

Of 18k gold and platinum basketweave design, to the hinged flap with a circular-cut diamond scroll, opening to reveal a fitted mirror, 7 ½ x 3 ½ x 1 ½ ins., in a black fitted case

Signed Chaumet, no. 2672

\$12,000-15,000

42

A CULTURED BAROQUE PEARL AND RUBY NECKLACE, BY MICHELE DELLA VALLE

Designed as a four-strand baroque cultured pearl necklace, with a hammered gold free form plaque clasp, set with oval-cut rubies, 20 ½ ins. (shortest strand), mounted in 18k gold

Signed MdV for Michele della Valle

Accompanied by report no. CS 70868 dated 26 October 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these rubies would be classified as Burma (Myanmar), with no heat enhancement

\$5,000-7,000



LOTS 43-53



43

43
AN AQUAMARINE PENDANT

Set with a rectangular-cut aquamarine, to the scalloped gold pendant hoop, mounted in platinum and gold

\$8,000-12,000

44
A TANZANITE AND GOLD PENDANT NECKLACE

Suspending an oval double cabochon tanzanite, to the heavy gold link neckchain, 23 inches, mounted in gold

\$12,000-18,000



44

LOTS 43-53



45

45

A STAR SAPPHIRE AND DIAMOND RING

Set with an oval cabochon star sapphire, weighing approximately 49.74 carats, flanked on either side by three graduated baguette-cut diamonds, ring size 5, mounted in platinum

Accompanied by report no. CS 69686 dated 21 August 2015 from the AGL American Gemological Laboratories stating that the origin of the star sapphire would be classified as Ceylon (Sri Lanka). Heat enhancement: none. Clarity enhancement: none

\$10,000-15,000



46

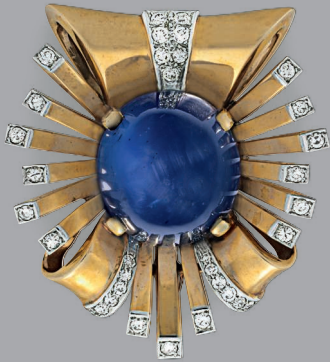
46

A DIAMOND RING

Bezel-set with a rectangular-cut diamond, weighing approximately 4.06 carats, flanked on either side by a bezel-set trapezoid-shaped diamond, ring size 5 4/5, mounted in platinum

Accompanied by report no. 2175287887 dated 24 August 2015 from the GIA Gemological Institute of America that the diamond is J color, VVS2 clarity

\$30,000-50,000



47

47

A RETRO STAR SAPPHIRE, DIAMOND AND GOLD 'REFLECTION' BROOCH, BY TRABERT & HOFFER-MAUBOUSSIN

Set at the center with a cabochon star sapphire, to the sculpted gold and single-cut diamond openwork plaque, circa 1945, 1 7/8 ins., mounted in platinum and gold

Signed 'Reflection' for Trabert and Hoeffler-Mauboussin

\$8,000-12,000



48

48

A SAPPHIRE AND DIAMOND RING

Set with a cushion mixed-cut sapphire, weighing approximately 13.23 carats, to the graduated baguette-cut diamond shoulders, ring size 6 3/4, mounted in 18k gold

Accompanied by report no. CS 69685 dated 21 August 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Thailand. No gemological evidence of heat. Clarity enhancement: none

\$30,000-50,000

LOTS 43-53



49

A RUBY AND DIAMOND BRACELET

Designed as a line of cushion-shaped, oval and circular-cut rubies, measuring approximately 10.09 x 9.67 x 4.27 to 7.46 x 7.13 x 3.63 mm, alternating with pear-shaped diamond clusters, 7 ins., mounted in white gold

Accompanied by report no. CS 69623 dated 24 August 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these rubies would be classified as Burma (Myanmar), with no gemological evidence of heat

\$60,000-80,000

50

A DIAMOND BRACELET

Designed as a graduated series of ten circular-cut diamonds, weighing approximately 3.21, 3.15, 2.84, 2.84, 2.52, 1.97, 1.91, 1.88, 1.85 and 1.57 carats, enhanced by square and circular-cut diamonds, 6 7/8 ins., mounted in platinum

\$120,000-180,000

51

A PAIR OF DIAMOND EAR HOOPS, BY GRAFF

Each designed as a circular-cut diamond hoop, 1 in., mounted in white gold

Signed Graff, no. 7106

\$15,000-20,000



52

A PURPLE STAR SAPPHIRE AND DIAMOND RING

Set with a oval cabochon star purple sapphire, measuring approximately 20.27 x 17.00 x 12.52 mm, flanked on either side by baguette-cut diamonds, ring size 6 ¾, mounted in platinum

Accompanied by report no. CS 69687 dated 21 August 2015 from the AGL American Gemological Laboratories stating that the origin of the star fancy sapphire would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat. Clarity enhancement: minor

\$40,000-60,000



53

A DIAMOND BROOCH

Of scroll motif, set with pear, marquise and tapered baguette-cut diamonds, suspending a baguette-cut and graduated pear-shaped diamond spray, 3 ins., mounted in platinum

\$20,000-30,000





(not actual size)

PROPERTY FROM A PRIVATE COLLECTION

54

A SILK AND GOLD EVENING BAG, BY CARTIER

Of rectangular outline, the envelope bag of floral patterned silk with a bi-colored detachable gold leaf brooch ornament, a fixed mirror under the flap and opening to reveal a navy silk interior with several compartments and a change purse, 9 x 6 ¼ x 2 ins.

Signed Cartier (bag and brooch), no. 483 (brooch)

\$4,000-6,000



55



56

PROPERTY FROM AN ESTATE, NEW YORK, NEW YORK

55

A NATURAL AND CULTURED PEARL NECKLACE

Comprising three hundred and eighty-seven natural and cultured pearls, measuring from approximately 8.58 to 3.37 mm, joined by a sculpted gold, pearl and emerald clasp, 18 ½ ins. (shortest strand), mounted in gold

Accompanied by report 2165419868 dated 7 August 2014 from the GIA Gemological Institute of America stating that the 129 pearls tested are predominantly natural, saltwater pearls with no indications of treatment

\$10,000-15,000

PROPERTY FROM A SOUTH AMERICAN ESTATE

56

A DIAMOND BROOCH, BY BOUCHERON

Designed as an articulated spray of pear and circular-cut diamonds, topped by a baguette and marquise-cut diamond ribbon, 1 ¾ ins., mounted in platinum and 18k white gold

Signed Boucheron, Paris

\$25,000-35,000



57

PROPERTY OF A PRIVATE COLLECTOR

57

A DIAMOND RING

Set with a pear brilliant-cut diamond, weighing approximately 5.95 carats, flanked on either side by a tapered baguette-cut diamond, ring size 7 $\frac{3}{4}$, mounted in platinum

Accompanied by report no. 17158250 dated 9 April 2008 from the GIA Gemological Institute of America stating that the diamond is F color, SI2 clarity

\$70,000-90,000

Please note that the report is more than five years old and may require an update



58

58

**A SINGLE-STRAND NATURAL PEARL NECKLACE,
BY TIFFANY & CO.**

Designed as a graduated strand of one hundred and four natural pearls, measuring from approximately 7.03 to 3.11 mm, joined by an old-cut diamond clasp, 20 $\frac{1}{2}$ ins., mounted in platinum

Signed Tiffany & Co.

Accompanied by report no. 2155835877 dated 8 January 2014 from the GIA Gemological Institute of America stating that the pearls are predominantly natural saltwater pearls with no indications of treatment

\$20,000-30,000



59



60



61

PROPERTY OF A PRIVATE COLLECTOR

59

A BELLE ÉPOQUE SAPPHIRE AND DIAMOND PENDANT NECKLACE

Set with an articulated cushion-cut violetish blue sapphire, within a two-row rose-cut diamond garland surround, surmounted by a rose-cut diamond bow, to the fine link neckchain, circa 1905, 16 ins., mounted in platinum

With report CS 66319 dated 25 February 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the sapphire would be classified as Ceylon (Sri Lanka). No gemological evidence of heat

\$18,000-22,000

PROPERTY OF A LADY

60

AN ART DECO DIAMOND BRACELET

Designed as an articulated line of graduated old-cut diamonds, circa 1925, 6 3/4 ins., mounted in platinum

\$12,000-18,000

61

A PAIR OF NATURAL PEARL AND DIAMOND EAR PENDANTS

Each suspending a natural baroque pearl, measuring approximately 15.75 x 14.15 x 10.25 mm and 16.70 x 13.70 x 9.70 mm, from an old-cut diamond cap to the natural button pearl surmount, measuring approximately 11.46 - 11.91 x 9.03 mm and 11.35 - 12.20 x 8.95 mm, 1 1/2 ins., mounted in platinum

With report 73636, 81844 and 81843 dated 26 March 2014 and 17 September 2015 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of these saltwater natural pearls

\$50,000-80,000



62

PROPERTY OF A LADY

62

**A PAIR OF MULTI-COLORED SAPPHIRE AND DIAMOND
EAR CLIPS, BY OSCAR HEYMAN & BROTHERS**

Designed as a cluster of circular-cut diamonds and oval-cut blue and yellow sapphires, 1 ¼ ins., mounted in 18k gold and platinum

With maker's mark for Oscar Heyman & Brothers, no. 703573

Accompanied by a Certificate of Authenticity from Oscar Heyman & Brothers

\$7,000-10,000



63

63

**A SAPPHIRE AND DIAMOND STAR OF DAVID BROOCH,
BY CARTIER**

Designed as a calibr -cut sapphire Star of David, with an old and single-cut diamond Hebrew letter *mem* at the center, 1 ½ ins., mounted in platinum

Signed Cartier, London

\$10,000-15,000



64

64

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 17.25 carats, flanked on either side by a triangular-cut diamond, ring size 4 ½, mounted in platinum

Accompanied by report no. CS 69356 dated 10 August 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), standard heat enhancement

\$35,000-50,000



65

65

**AN ART DECO SAPPHIRE AND DIAMOND BRACELET,
BY VAN CLEEF & ARPELS**

Designed as an old-cut diamond pierced band, decorated with
calibré-cut sapphire geometric detail, circa 1925, 7 ¼ ins., with
French assay mark for platinum

Signed Van Cleef & Arpels

\$40,000-60,000



66

66

**AN ART DECO SAPPHIRE AND DIAMOND BRACELET,
BY OSCAR HEYMAN & BROTHERS**

Designed as a line of calibré-cut sapphires, bordered by old-cut
diamonds, circa 1925, 7 ins., mounted in platinum

With maker's mark for Oscar Heyman & Brothers, no. 29-1916

\$18,000-22,000



PROPERTY OF A GENTLEMAN

67

A DIAMOND NECKLACE

Designed as a tapered band of pear-shaped, circular and marquise-cut diamond clusters, 15 ½ ins., mounted in 18k white gold

Accompanied by seventeen reports dated from 6 April 2007 to 15 September 2010 from the GIA Gemological Institute of America stating that seventeen of the diamonds, weighing from approximately 2.14 to 0.90 carats, range from D to F color, and from VS2 to VS1 clarity

\$200,000-300,000



68



69

PROPERTY OF A GENTLEMAN

68

A DIAMOND BRACELET

Designed as a series of pear, circular and marquise-cut diamond clusters, 6 ½ ins., with French assay marks for platinum and 18k white gold

\$50,000-70,000

PROPERTY FROM THE ESTATE OF GLORIA G. MEYER

69

A DIAMOND RING

Set with a pear modified brilliant-cut diamond, weighing approximately 16.09 carats, flanked on either side by a triangular-cut diamond, ring size 5 ¾, mounted in platinum

Accompanied by report no. 2173223392 dated 1 July 2015 from the GIA Gemological Institute of America stating that the diamond is J color, VS2 clarity

\$200,000-300,000



PROPERTY FROM A SOUTH AMERICAN ESTATE

70

AN EMERALD AND DIAMOND BROOCH, BY BOUCHERON

Set with a rectangular-cut emerald, measuring approximately 19.23 x 13.18 x 6.63 mm, within a circular and baguette-cut diamond openwork surround, 1 $\frac{3}{4}$ ins., with French assay marks for platinum

Signed Boucheron, Paris

Accompanied by report no. CS 71322 dated 28 October 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia. Insignificant to minor clarity enhancement, traditional type

\$160,000-220,000





71

•71

A SINGLE-STRAND CULTURED PEARL NECKLACE

Comprising twenty-nine cultured pearls, measuring from approximately 13.10 x 12.90 to 15.07 mm, joined by a circular-cut diamond boule clasp, mounted in platinum, 18 ins.

Accompanied by report no. 5171352652 dated 15 October 2015 from the GIA Gemological Institute of America stating that these pearls are bead cultured pearls, saltwater, with no indications of treatment

\$10,000-15,000



72

72

A 'SNOWFLAKE DOUBLE FLEUR' DIAMOND RING, BY VAN CLEEF & ARPELS

Of crossover design, with circular-cut diamond clusters to the circular-cut diamond half hoop, ring size 6 ¾, mounted in platinum, in a Van Cleef & Arpels green satin pouch

Signed Van Cleef & Arpels, no. BL42379

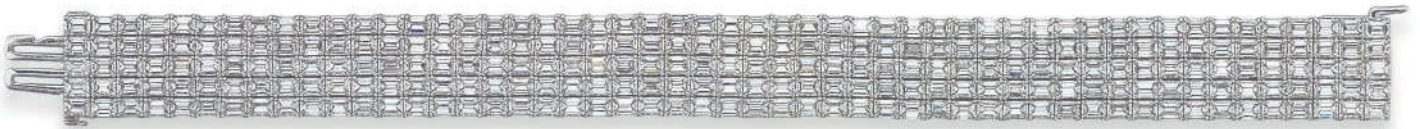
\$15,000-20,000



73



74



75

PROPERTY OF AN EAST COAST COLLECTION

73

A DIAMOND AND GOLD 'PERLÉE CLOVER' BANGLE BRACELET, BY VAN CLEEF & ARPELS

Designed as a hinged white gold bangle, set at the center with a row of circular-cut diamond clovers, 2 ½ ins. diameter, with French assay mark for 18k white gold, in a Van Cleef & Arpels green case
Signed V.C.A. for Van Cleef & Arpels, no. 18 BL262606

\$10,000-15,000

PROPERTY OF A LADY

74

A PAIR OF CULTURED BAROQUE PEARL AND DIAMOND EAR PENDANTS, BY DAVID WEBB

Each suspending a detachable cultured baroque pearl, measuring approximately 16.85 and 16.30 mm, with a circular-cut diamond cap, to the surmount set with a cultured baroque pearl, within a circular-cut diamond and sculpted platinum foliate surround, 2 ins., in a David Webb black suede pouch
Signed Webb for David Webb

\$12,000-18,000

PROPERTY OF AN EAST COAST COLLECTION

75

A DIAMOND BRACELET

Designed as a flexible baguette-cut diamond band, 6 ¾ ins., mounted in platinum and 18k white gold

\$25,000-35,000



76

PROPERTY OF A LADY

76

A SET OF DIAMOND BOW JEWELRY

Comprising a brooch, designed as a bombé gathered bow with circular-cut diamonds; and a pair of ear clips en suite, 2 ¾ ins. (brooch), 1 ¾ ins (ear clips), mounted in 18k white gold

\$4,000-6,000



77

PROPERTY OF A GENTLEMAN

77

A PAIR OF DIAMOND BANGLE BRACELETS

Each hinged bangle set at the top and sides with circular-cut diamonds, 2 ¾ ins. diameter, mounted in 18k white gold

\$18,000-22,000



78

78

A SAPPHIRE AND DIAMOND NECKLACE

Suspending a pear brilliant-cut sapphire, weighing approximately 22.49 carats, surmounted by a circular and hexagonal-shaped diamond, trimmed with circular-cut diamonds, to the two-strand fine link neckchain, enhanced by collet-set circular-cut diamonds, 16 ins., mounted in 18k white gold

With report no. 2155272118 dated 12 March 2013 from the GIA Gemological Institute of America stating that the sapphire would be classified as Tanzania, with no indications of heating

\$50,000-70,000

79

AN AMETHYST, DIAMOND AND ROCK CRYSTAL CUFF BRACELET

The rock crystal cuff bracelet centering upon a row of amethyst and circular-cut diamond spike motifs, 2 ¼ ins. diameter

\$8,000-12,000



79



80

80

AN AMETHYST AND DIAMOND RING, BY MICHELE DELLA VALLE

Of bombé design, set with a cushion-cut amethyst, within a pavé-set diamond surround, ring size 5 ¾, mounted in 18k white gold, in a Michele della Valle black leather pouch

Signed Michele della Valle, no. 150747

\$3,000-5,000



81



82

PROPERTY OF A PRIVATE COLLECTOR

81

A COLORED DIAMOND AND DIAMOND RING

Set with a rectangular-cut fancy intense yellow diamond, weighing approximately 6.07 carats, flanked on either side by a triangular-shaped diamond, ring size 5 ½, mounted in 18k gold and white gold

Accompanied by report no. 15654498 dated 2 November 2015 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS1 clarity

\$100,000-150,000

82

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 12.20 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum

Accompanied by report no. 1176109297 dated 24 June 2015 from the GIA Gemological Institute of America stating that the diamond is L color, VS2 clarity

\$150,000-200,000



83



84

PROPERTY OF A PRIVATE COLLECTOR

83

A DIAMOND BRACELET

Designed as a wide circular and pear-shaped cluster band, 6 ½ ins., mounted in platinum

\$60,000-80,000

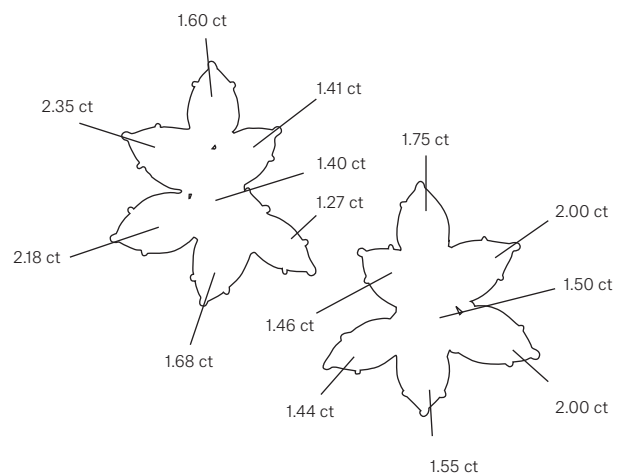
PROPERTY OF A LADY

84

A PAIR OF DIAMOND CLUSTER EAR CLIPS

Each designed as a cluster of seven pear-shaped diamonds, weighing from approximately 2.35 to 1.27 carats, 1 ¼ ins., mounted in platinum and 18k white gold

\$150,000-250,000



(diagram for lot 84)



85

PROPERTY OF A PRIVATE COLLECTOR

85

**A PAIR OF SAPPHIRE AND DIAMOND EAR CLIPS,
BY BUCCELLATI**

Each designed as a bi-colored gold and circular-cut diamond leaf, centering upon an oval-cut sapphire, 1 ¼ ins., mounted in 18k gold and white gold

Unsigned

\$12,000-15,000



86

86

**A COLORED DIAMOND AND DIAMOND TWO-STONE RING,
BY BULGARI**

Set with an oval-cut fancy intense orangy yellow diamond, weighing approximately 1.05 carats, and an oval-cut diamond, weighing approximately 1.00 carat, ring size 5 ½, mounted in platinum and gold

Signed Bulgari (partially indistinct), no. 1750

Accompanied by report no. 2105200090 dated 10 October 2008 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 1.05 carats, is fancy intense orangy yellow, natural color, SI2 clarity

With report no. 2105236845 dated 29 September 2008, from the GIA Gemological Institute of America stating that the diamond, weighing approximately 1.00 carat, is D color, VVS2 clarity

\$8,000-12,000



87

87

A PAIR OF DIAMOND EAR CLIPS, BY BULGARI

Each designed as a circular, marquise and oval-cut diamond bouquet, with baguette-cut diamond stems, 1 ¾ ins., mounted in platinum, in a Bulgari navy leather case

Signed Bulgari

\$7,000-10,000



88

89

•88

A SAPPHIRE AND DIAMOND RING, BY BOUCHERON

Set with a cushion-cut sapphire, weighing approximately 4.49 carats, to the circular-cut diamond surround, ring size 5 $\frac{3}{4}$, mounted in platinum and 18k white gold

Signed Boucheron, Paris, no. 9147

Accompanied by report no. CS 70161 dated 9 September 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Burma (Myanmar), with no gemological evidence of heat

\$7,000-10,000

PROPERTY OF AN EAST COAST COLLECTION

89

A SET OF CULTURED PEARL AND DIAMOND JEWELRY, BY TIFFANY & CO.

Comprising a single strand cultured pearl necklace, measuring approximately 6.30 mm, enhanced by a circular-cut diamond flower at the front and clasp; and a pair of ear studs en suite, 15 $\frac{3}{4}$ ins., mounted in platinum

Signed Tiffany & Co.

\$3,000-5,000



90

A THREE-STRAND OPAL BEAD NECKLACE

Designed as three strands of graduated opal beads, measuring approximately 13.73 to 4.30 mm, to the gold clasp set with a cabochon opal within an old and rose-cut diamond surround, 16 ½ ins. (shortest strand)

\$20,000-30,000



91



92



93

91

**A PAIR OF TURQUOISE AND DIAMOND EAR CLIPS,
BY VAN CLEEF & ARPELS**

Each set with a cushion-cut turquoise cabochon, within a circular-cut diamond surround, with pendant hoop for suspension, $\frac{7}{8}$ in., mounted in platinum

Signed V.C.A. for Van Cleef & Arpels, no. 28711

\$10,000-15,000

PROPERTY OF A LADY

92

**A TANZANITE AND CULTURED PEARL BRACELET,
BY SEAMAN SCHEPPS**

Designed as a series of sugarloaf cabochon tanzanites, spaced by cultured pearl links, trimmed with circular-cut diamonds, measuring approximately 7.40 to 7.30 mm, $7\frac{1}{4}$ ins., mounted in 18k white gold

Signed Seaman Schepps, with maker's mark

\$10,000-15,000

PROPERTY OF A LADY

93

A SAPPHIRE AND DIAMOND PENDANT RING

Set with an oval-cut sapphire, weighing approximately 18.81 carats, within a circular-cut diamond surround, ring size $6\frac{1}{4}$, mounted in 18k white gold, may also be worn as a pendant

Accompanied by report no. 6173272417 dated 28 August 2015 from the GIA Gemological Institute of America stating that the sapphire shows no indications of heating

\$15,000-20,000

PROPERTY OF A PRIVATE COLLECTOR

94

**A DIAMOND AND GOLD BRACELET,
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as a series of sculpted and roped polished gold links, set with circular-cut diamonds, 7 ins., mounted in 18k gold, in a Tiffany & Co. black suede case

Signed Schlumberger for Jean Schlumberger, Tiffany & Co.

\$10,000-15,000

PROPERTY OF A LADY

95

**A DIAMOND AND GOLD BRACELET,
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as an openwork band of sculpted gold links, set at the center with circular-cut diamonds, 7 ins., mounted in platinum and 18k gold

Signed Schlumberger for Jean Schlumberger, Tiffany & Co.

\$8,000-12,000

PROPERTY OF A PRIVATE COLLECTOR

96

**A RUBY, DIAMOND AND GOLD BRACELET,
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as an openwork band of sculpted gold links, set at the center with circular-cut rubies and diamonds, 6 ¾ ins., mounted in 18k gold, in a Tiffany & Co. black suede case

Signed Tiffany, Schlumberger for Tiffany & Co.,
Jean Schlumberger

\$8,000-12,000



94



95



96



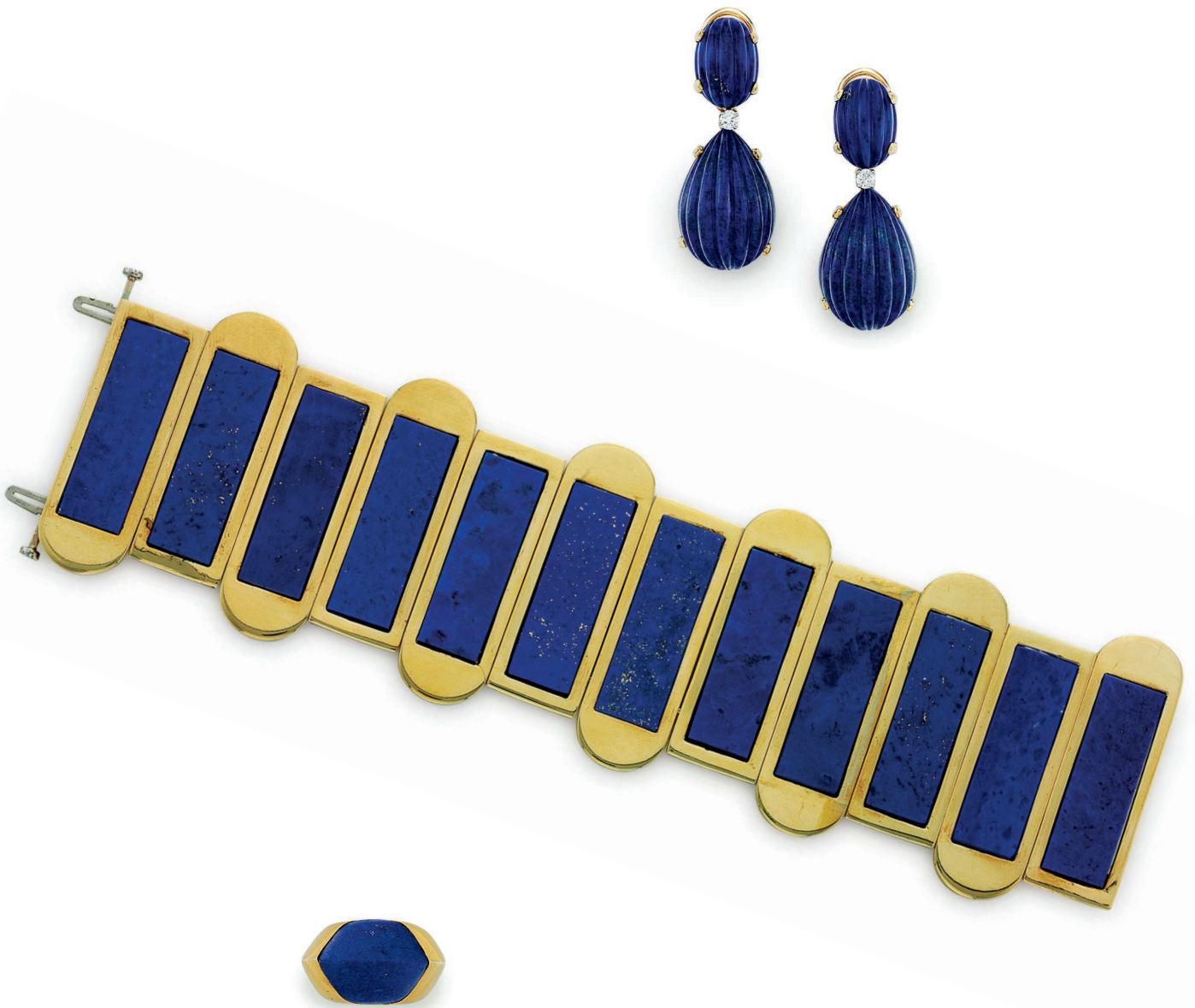
97

**AN AZURMALACHITE, DIAMOND AND GOLD NECKLACE,
BY DAVID WEBB**

Designed as a graduated series of fluted azurmalachite tapered
plaques, enhanced by circular-cut diamonds, spaced by gold links,
15 ¼ ins., mounted in platinum and 18k gold

Signed Webb for David Webb, no. BP72

\$20,000-30,000



PROPERTY OF A LADY

98

A GROUP OF LAPIS LAZULI AND GOLD JEWELRY

Comprising a bracelet, designed as a row of rectangular-cut lapis lazuli and 18k gold panels; a ring and a pair of fluted lapis lazuli and circular-cut diamond ear pendants, 6 $\frac{7}{8}$ (bracelet), ring size 4 $\frac{1}{4}$, 1 $\frac{1}{2}$ ins. (ear pendants), mounted in 18k gold

\$12,000-18,000

99

A GOLD AND ONYX BRACELET, BY SEAMAN SCHEPPS

Designed as alternating gold and onyx openwork links, 8 ins., in a Seaman Schepps cream case and outer box

Signed P.S.V. for Patricia Schepps Vaill, Seaman Schepps

\$4,000-6,000

LITERATURE:

Cf. Amanda Vaill and Janet Zapata, *Seaman Schepps: A Century of New York Jewelry Design*, The Vendome Press, New York, 2004, page 101

100

**A GOLD AND LAPIS LAZULI BRACELET,
BY SEAMAN SCHEPPS**

Designed as alternating gold and lapis lazuli openwork links, 7 $\frac{7}{8}$ ins., in a Seaman Schepps cream case and outer box

Signed Seaman Schepps, with maker's mark

\$4,000-6,000

LITERATURE:

Cf. Amanda Vaill and Janet Zapata, *Seaman Schepps: A Century of New York Jewelry Design*, The Vendome Press, New York, 2004, page 101

101

**A GOLD AND TIGER'S EYE QUARTZ BRACELET,
BY SEAMAN SCHEPPS**

Designed as alternating gold and tiger's eye quartz openwork links, 8 ins., in a Seaman Schepps cream case and outer box

Signed Seaman Schepps, with maker's mark

\$4,000-6,000

LITERATURE:

Cf. Amanda Vaill and Janet Zapata, *Seaman Schepps: A Century of New York Jewelry Design*, The Vendome Press, New York, 2004, page 101



99



100



101



102

102
A PAIR OF EMERALD, RUBY AND DIAMOND EAR PENDANTS,
BY BULGARI

Each designed as a triple tassel of circular cabochon emerald and circular-cut diamond clusters with circular cabochon ruby detail, to the circular cabochon emerald and circular-cut diamond trefoil surmount, 2 ins., mounted in 18k gold

Signed Bulgari

\$15,000-20,000



103

103
A GOLD AND DIAMOND 'MAILLON PANTHÈRE' BRACELET,
BY CARTIER

Designed as a gold and circular-cut diamond link band, 6 3/4 ins., with French assay mark for 18k gold

Signed Cartier, no. C11849

\$15,000-20,000



104

104
A DIAMOND AND RUBY 'NIGERIA' BAND, BY CARTIER

Designed as a wide circular-cut diamond band with calibré-cut ruby accents, ring size 6 3/4, with French assay mark for 18k gold, in a Cartier red case and outer box

Signed Cartier, no. 694096

\$12,000-18,000



105

PROPERTY OF A LADY

105

A DIAMOND AND GOLD WATCH, BY BULGARI

With quartz movement, the circular-cut pavé-set diamond dial with gold hands, within a baguette-cut diamond bezel and gold crown, to the baguette and circular-cut diamond and gold link bracelet and deployant buckle, 5 ¼ ins., with additional links, mounted in 18k gold, in a Bulgari black case and outer box

Signed Bulgari, no. F118 SQ 22 DG

\$15,000-20,000



106

PROPERTY OF A LADY

106

AN EMERALD AND DIAMOND PENDANT

Designed as a circular and baguette-cut diamond square plaque, centering upon a square-cut emerald, 1 ¾ ins. mounted in 18k gold

\$15,000-20,000



107

A RUBY AND GOLD DRESS SET, BY VAN CLEEF & ARPELS

Comprising a pair of cufflinks, each double link designed as an oval-cut cabochon ruby within an 18k gold bezel; and three shirt studs en suite

Three shirt studs signed V.C.A. for Van Cleef & Arpels

\$5,000-7,000



108

A PAIR OF AMETHYST AND GOLD CUFFLINKS, BY BULGARI

Each double-link set with a cabochon amethyst, ½ in., mounted in 18k gold, in a Bulgari brown leather case

Signed Bulgari

\$4,000-6,000



109

109

**A DIAMOND, ONYX AND GOLD DRESS SET,
BY VAN CLEEF & ARPELS**

Comprising a pair of cufflinks, each double link designed as a domed circular-cut diamond cluster, within a gold and black onyx surround; and three shirt studs en suite, mounted in 18k gold

Signed V.C.A. for Van Cleef & Arpels, nos. B9102X14 (cufflinks), B9612X6 (shirt studs)

(5)

\$7,000-10,000



110

110

**A SAPPHIRE AND DIAMOND DRESS SET,
BY VAN CLEEF & ARPELS**

Comprising a pair of cufflinks, each double link designed as an oval-cut cabochon sapphire, within a circular-cut diamond surround; and three shirt studs en suite, mounted in white gold, in a Van Cleef & Arpels gray case

Cufflinks and two shirt studs signed V.C.A. for Van Cleef & Arpels, N.Y., no. 34601

\$22,000-28,000



111

111

A GOLD COIN PENDANT NECKLACE, BY BULGARI

Suspending a coin depicting Alexander the Great in profile, bezel-set within a circular-cut diamond surround, surmounted by a baguette-cut diamond cylindrical link with cabochon ruby terminals, to the 18k gold link chain, the reverse of the pendant inscribed 'Alessandro Magno 336-323 B.C. Tetradramma', 15 ¾ ins.

Signed Bulgari, with maker's mark

\$12,000-18,000



112

PROPERTY OF A PRIVATE COLLECTOR

112

A PINK AND YELLOW SAPPHIRE TWIN-STONE RING, BY BULGARI

Set with an oval-cut pink sapphire, weighing approximately 4.72 carats, and an oval-cut yellow sapphire, weighing approximately 3.83 carats, to the ribbed gold shoulders, ring size 6 ½, mounted in 18k gold, in a Bulgari navy leather case

Signed Bulgari, no. CM472

\$6,000-8,000



113

A SET OF JADE AND GOLD JEWELRY, BY BUCCELLATI

Set at the front with a sculpted bi-colored gold plaque, set with by three oval jade cabochons, to the gold link neckchain; and a pair of ear clips en suite, 15 ins. (necklace), 1 ½ ins. (ear clips), mounted in 18k gold and white gold, in Buccellati cases

Each signed Gianmaria Buccellati, Italy

\$15,000-20,000



PROPERTY OF A GENTLEMAN

114

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 10.12 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6 $\frac{3}{4}$, mounted in platinum

Accompanied by report no. 2173323228 dated 18 September 2015 from the GIA Gemological Institute of America stating that the diamond is K color, VS1 clarity

\$80,000-120,000

115

A RUBELLITE TOURMALINE AND DIAMOND NECKLACE

Suspending a series of graduated rubellite tourmaline drops, from pear and circular-cut diamond surmounts, to the circular-cut diamond neckchain, 16 $\frac{1}{2}$ ins., mounted in platinum

\$100,000-150,000



116



117



118

PROPERTY OF AN EAST COAST COLLECTION

116

A PAIR OF DIAMOND EAR PENDANTS

Of chandelier design, each suspending a triple tassel of circular-cut diamonds, to the circular-cut diamond cluster surmount, 2 3/4 ins., mounted in 18k white gold (2)

\$15,000-20,000

117

A SAPPHIRE AND DIAMOND RING

Set with a circular-cut sapphire, weighing approximately 27.74 carats, to the pavé-set diamond gallery and shoulders, ring size 6 1/2, mounted in platinum

Accompanied by report no. CS 68323 dated 11 June 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka). No gemological evidence of heat.

\$50,000-70,000

118

A DIAMOND BRACELET

Comprising five rows of circular-cut diamonds, to the pavé-set diamond clasp, 7 ins., mounted in 18k white gold

\$50,000-70,000



119

119

**A BELLE ÉPOQUE DIAMOND AND PLATINUM RING,
BY J.E. CALDWELL**

Set with an old mine brilliant-cut diamond, weighing approximately 5.57 carats, to the single-cut diamond surround, shoulders and plain pierced gallery, circa 1915, ring size 6 ¼, mounted in platinum
Signed J.E.C. & Co., no. F20510

Accompanied by report no. 14166872 dated 8 February 2005 from the GIA Gemological Institute of America stating that the diamond is F color, VS2 clarity

\$140,000-180,000

Please note that the report is more than five years old and may require an update



120

120

A COLORED DIAMOND AND DIAMOND RING

Set with a cut-cornered rectangular-cut fancy intense yellow diamond, weighing approximately 17.03 carats, to the graduated baguette-cut diamond shoulders, ring size 6, mounted in platinum and 18k gold

Accompanied by report no. 5172230384 dated 9 July 2015 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, SI1 clarity

\$250,000-350,000

ROYAL BLUE

PROPERTY FROM THE ESTATE OF
GLADYS (PATSY) PULITZER PRESTON

121

A SAPPHIRE AND DIAMOND RING, BY BOUCHERON

Set with a rectangular-cut sapphire, weighing approximately 23.98 carats, to the single and rose-cut diamond gallery and bullet-shaped diamond shoulders, ring size 5 ½, mounted in platinum

Signed Boucheron, Paris no. 3123

Accompanied by report no. CS 70653 5 October 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Classic Burma (Myanmar). No gemological evidence of heat. Also accompanied by a letter stating that Burmese sapphires of this color and character are commonly described in the trade as "royal blue"; and that this exceptional gem possesses high clarity, providing a superior degree of transparency

\$400,000-600,000



121





122

122

A SAPPHIRE AND DIAMOND RING

Set with an oval cabochon sapphire, weighing approximately 14.56 carats, to the single-cut diamond pierced gallery, 7 ¾ ins., mounted in white gold

With report no. 15080176 dated 20 August 2015 from the Gübelin Gem Lab stating gemmological testing revealed characteristics consistent with those of sapphires originating from Burma (Myanmar), with no indications of heating

\$60,000-80,000



123

PROPERTY OF A GENTLEMAN

123

A SINGLE-STRAND NATURAL PEARL NECKLACE

Designed as a graduated strand of fifty-one natural pearls, measuring from approximately 10.60 to 3.90 mm, joined by a marquise-cut diamond clasp, 16 ½ ins., mounted in platinum

Accompanied by report no. 80612 dated 11 June 2015 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of these saltwater natural pearls

With report no. 5161970743 dated 20 February 2015 from the GIA Gemological Institute of America stating that the pearls are natural saltwater pearls with no indications of treatment

\$30,000-50,000



124



125



126

PROPERTY OF THE FAMILY OF A.C. ERNST,
FOUNDER OF ERNST & YOUNG

124

AN ART DECO DIAMOND AND EMERALD BRACELET

Designed as a four-row old-cut diamond band, set with alternating square-cut emeralds and old-cut diamonds, circa 1925, 6 ¾ ins., mounted in platinum

\$12,000-18,000

PROPERTY OF A LADY

125

AN ART DECO DIAMOND AND EMERALD BRACELET

Designed as an old-cut openwork band enhanced by three marquise-cut diamonds, the largest measuring approximately 9.60 x 6.00 x 3.50 mm, with calibr -cut emerald accents, circa 1925, 7 ½ ins. mounted in platinum (*four small emeralds deficient*)

\$20,000-30,000

126

AN EMERALD AND DIAMOND RING, BY CARVIN FRENCH

Set with an octagonal-cut emerald, weighing approximately 3.72 carats, flanked on either side by a triangular and rectangular-cut diamond, to the plain platinum hoop, ring size 6

With maker's mark for Carvin French

Accompanied by report no. 2115634271 dated 25 January 2010 from the GIA Gemological Institute of America stating that the emerald has indications of minor clarity enhancement present

\$12,000-18,000



127



128

127

A SET OF RUBY AND DIAMOND JEWELRY, BY BLACK, STARR & FROST

Comprising a ring, set with an oval-cut ruby, weighing approximately 11.08 carats, within an oval-cut diamond cluster surround, to the graduated baguette or circular-cut diamond shoulders and hoop; and a pair of ear clips en suite, each set with an oval-cut ruby, weighing approximately 8.59 and 8.23 carats, within an oval and pear-shaped diamond surround, mounted in platinum and 18k gold

Signed Black, Starr & Frost

Accompanied by report no. 11060128/ 1 and 2 dated 22 June 2011 from Gübelin Gem Lab stating that for the rubies mounted in the ear clips, gemmological testing revealed characteristics consistent with those of rubies originating from Thailand (Siam). Indications of heating

With report no. 11060127 from the Gübelin Gem Lab stating that for the ruby mounted in the ring, gemmological testing revealed characteristics consistent with those of rubies originating from Thailand (Siam). Indications of heating

With report no. CS 44473 dated 22 April 2011 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the ruby, weighing approximately 11.08 carats, would be classified as East Africa. Standard heat enhancement. Insignificant to faint clarity enhancement, heating residues

With report no. CS 41132 dated 27 October 2009 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the ruby, weighing approximately 8.59 carats, would be classified as Classic Thailand. Standard heat enhancement. Insignificant to faint clarity enhancement, heating residues

With report CS 41133 dated 27 October 2009 from the AGL American Gemological Laboratories stating that the origin of the ruby, weighing 8.23 carats, would be classified as Classic Thailand. Standard heat enhancement. Insignificant to faint clarity enhancement, heating residues

With ten reports dated from 27 October 1997 to 27 April 1999 from the GIA Gemological Institute of America stating that the ten oval-cut diamonds in the ring, weighing from approximately 0.47 to 1.14 carats, are D to F color, Internally Flawless to VS2 clarity

\$600,000-700,000

Please note that these reports are more than five years old and may require an update

128

A DIAMOND RING

Set with an oval-cut diamond, weighing approximately 5.06 carats, ring size 6, mounted in platinum

Accompanied by report no. 2165901749 dated 6 May 2015 from the GIA Gemological Institute of America stating that the diamond is D color, Internally Flawless clarity

With a supplemental letter from the Gemological Institute of America stating that the diamond has been determined to be a Type IIa diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world. Among famous gem diamonds, the 530.20 carat Cullinan I and the 105.60 carat Koh-i-noor, are examples of Type IIa

\$220,000-300,000



LOTS 129-141



129

129

A PAIR OF DIAMOND EAR PENDANTS

Each suspending a pear-shaped diamond within a baguette-cut diamond surround, to the circular and baguette-cut diamond surmount, 1 3/4 ins., mounted in platinum

\$6,000-8,000



130

130

AN EMERALD AND DIAMOND RING, BY HARRY WINSTON

Set with a rectangular-cut emerald, weighing approximately 11.51 carats, to the undulating pear-shaped diamond surround, ring size 6, mounted in platinum and gold

With maker's mark for Harry Winston

Accompanied by report no. CS 66068 dated 13 February 2015 from the AGL American Gemological Laboratory stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Classic Colombia. Insignificant to minor clarity enhancement, traditional type.

\$200,000-300,000



131

131

A COLORED DIAMOND AND DIAMOND RING

Set with a cut-cornered rectangular modified brilliant-cut fancy intense yellow diamond, weighing approximately 21.28 carats, flanked on either side by a triangular-cut diamond, ring size 6 ¼, mounted in white gold and gold

*Accompanied by report no. 5171021468 dated 11 February 2015 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VVS1 clarity; **accompanied by a working diagram indicating that the clarity of the diamond may be potentially Internally Flawless***

\$350,000-500,000



132

132

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 26.84 carats, flanked on either side by a triangular-cut diamond, ring size 5, mounted in 18k gold

Accompanied by report no. CS 66067 dated 13 February 2015 from the AGL American Gemological Laboratories stating that the it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat

\$200,000-300,000

LOTS 129-141



133

133

AN ART DECO DIAMOND AND PLATINUM BROOCH

Centering upon a bezel-set old-cut diamond within an old and circular-cut diamond openwork plaque, circa 1925, 3 ins., mounted in platinum

\$20,000-30,000



134

134

A RUBY AND DIAMOND RING

Set with an oval-cut ruby, weighing approximately 4.61 carats, to the double row circular-cut diamond surround and shoulders, ring size 6 ½, mounted in gold

\$15,000-20,000



135

135

A DIAMOND NECKLACE

Designed as a tapered band of graduated marquise and circular-cut diamond clusters, 14 ins., mounted in 18k gold

\$125,000-175,000



136

136

A PAIR OF DIAMOND AND GOLD EAR PENDANTS

Designed as a marquise-cut diamond cluster, to the circular and marquise-cut diamond fringe, 1 ¾ ins., mounted in 18k gold

\$60,000-80,000

LOTS 129-141



137

137

A PAIR OF SAPPHIRE AND DIAMOND EAR PENDANTS

Each suspending a detachable oval-cut sapphire, weighing approximately 8.75 and 7.14 carats, within a circular-cut diamond surround, to the circular-cut diamond cluster scroll surmount, 1 ½ ins., mounted in white gold

Accompanied by report no. CS66070 A and B dated 13 February 2015 from the AGL American Gemological Laboratories that it is the opinion of the Laboratory that the origin of these sapphires would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat

\$40,000-60,000



138

138

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 16.61 carats, within a circular-cut diamond square surround, to the baguette-cut diamond gallery and geometric white gold hoop

Accompanied by report no. CS66069 dated 13 February 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat

\$70,000-90,000



139

A DIAMOND RING, BY HARRY WINSTON

Set with a rectangular-cut diamond, weighing 9.03 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6 ¼, mounted in platinum

With maker's mark for Harry Winston

Accompanied by report no. 1172017277 dated 17 February 2015 from the GIA Gemological Institute of America stating that the diamond is D color, VVS1 clarity

With a supplemental letter from the Gemological Institute of America stating that the diamond has been determined to be a Type IIa diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world. Among famous gem diamonds, the 530.20 carat Cullinan I and the 105.60 carat Koh-i-noor, are examples of Type IIa

\$500,000-700,000

LOTS 129-141



(two views illustrated)

140

A EMERALD AND DIAMOND RING

Set with a pyramidal cabochon emerald, weighing approximately 53.46 carats, within a circular-cut diamond surround, ring size 6, mounted in gold

Accompanied by report no. CS 66066 dated 13 February 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Classic Colombia, with insignificant to minor clarity enhancement, traditional type

\$200,000-300,000



LOTS 129-141



141

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 28.28 carats, flanked on either side by a baguette-cut diamond, ring size 5 $\frac{3}{4}$, mounted in platinum

*Accompanied by report no. 1172017398 dated 11 February 2015 from the GIA Gemological Institute of America stating that the diamond is D color, VVS1 clarity; **also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless***

With a supplemental letter from the Gemological Institute of America stating that the diamond has been determined to be a Type IIa diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world. Among famous gem diamonds, the 530.20 carat Cullinan I and the 105.60 carat Koh-i-noor, are examples of Type IIa

\$2,800,000-3,500,000



LOTS 142-151



142

142

~A CORAL AND DIAMOND RING, BY VAN CLEEF & ARPELS

With a collet-set oval coral cabochon, flanked on either side by a collet-set circular-cut diamond, ring size 3 $\frac{3}{4}$, with French assay mark for 18k white gold

Signed V.C.A. for Van Cleef & Arpels, nos. B5151 and K128

\$1,500-2,500



143

143

AN ART DECO SAPPHIRE AND DIAMOND CUFF BRACELET, BY CARTIER

Set at the top with two detachable dress clips, each designed as a cluster of articulated sapphire beads, some trimmed with single-cut diamonds, enhanced by a circular-cut diamond openwork leaf, to the 18k white gold cuff, circa 1935, 2 $\frac{1}{4}$ ins. diameter, with French assay marks for 18k white gold

Signed Cartier, Paris

\$60,000-80,000



144

144

A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 1.67 carats, ring size 6 $\frac{1}{4}$, with French assay mark for 18k white gold

Accompanied by report no. 6173295381 dated 27 August 2015 from the GIA Gemological Institute of America stating that the diamond is E color, VVS2 clarity

\$15,000-20,000



LOTS 142-151



145

145

A PAIR OF ART DECO NATURAL PEARL, DIAMOND AND MULTI-GEM EAR PENDANTS, BY CARTIER

Each suspending a slightly baroque drop-shaped natural pearl, measuring approximately 9.65 - 11.60 x 12.50 mm and 8.50 - 11.85 x 13.00 mm, from a single-cut diamond and calibr -cut onyx pagoda-shaped plaque, suspending variously-cut diamonds trimmed with black enamel, to the cabochon ruby surmount, circa 1925, 2   ins., with French assay marks for platinum

Signed Cartier, no. 0365

Accompanied by report no. 81768 dated 7 September 2015 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of these natural saltwater pearls

\$100,000-150,000



146

146

A RUBY AND DIAMOND RING, MOUNTED, BY VAN CLEEF & ARPELS

Of bomb  design, bezel-set with an oval-cut ruby, flanked on either side by a trapezoid-shaped diamond, ring size 5  , with French assay mark for platinum

Signed Monture V-C-A for Van Cleef & Arpels, no. 13159CS (special order), with maker's mark

\$15,000-20,000



147

147

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 10.27 carats, to the old-cut diamond surround, ring size 5  , with French importation marks for platinum and 18k gold

Accompanied by report no. CS 70048 dated 8 September 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka). No gemological evidence of heat

\$50,000-70,000



148

A SET OF DIAMOND AND GOLD JEWELRY, BY CARTIER

Comprising a necklace, designed as a band of textured and polished gold mesh, enhanced by collet-set circular-cut diamonds; and a bracelet en suite, 16 ins. (necklace), 7 ins. (bracelet), with French assay marks for platinum and 18k gold

Signed Cartier, Paris, no. 06276 (necklace), signed Cartier, no. 013-45 (indistinct) (bracelet), with maker's marks

\$30,000-50,000

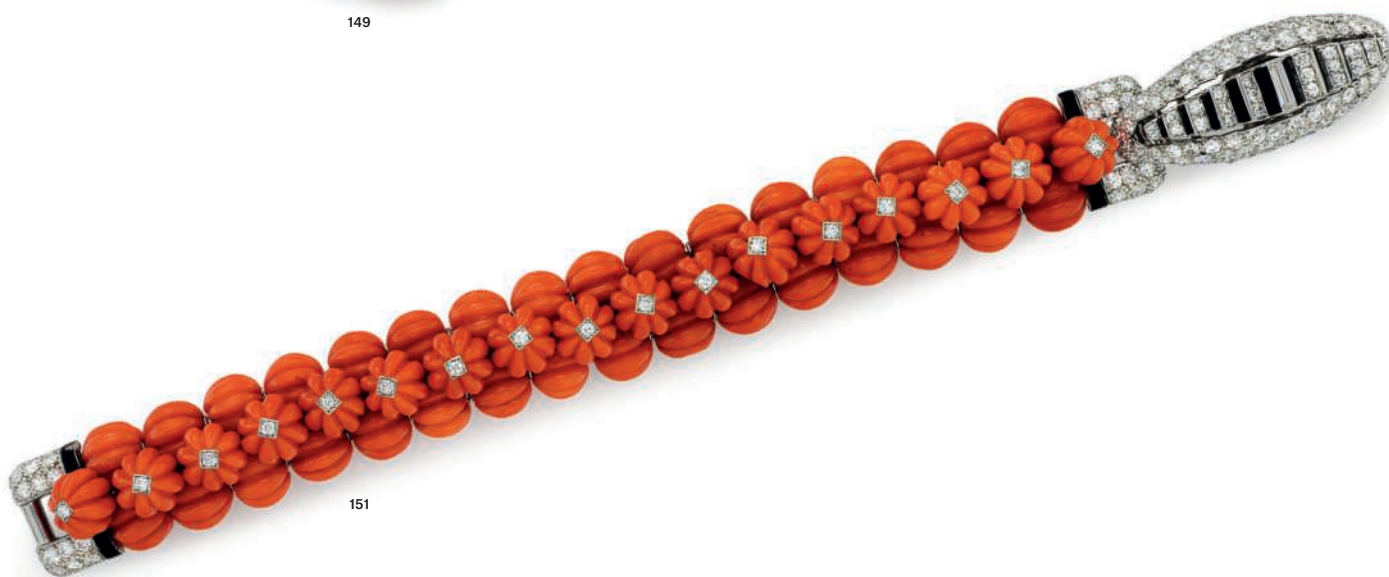
LOTS 142-151



149



150



151

149

A CORAL AND DIAMOND FLOWER BROOCH, BY CARTIER

Designed as two carved coral roses, each centering upon a circular-cut diamond, with articulated circular-cut diamond leaves, 2 1/2 ins., with French importation mark for 18k white gold

Signed Cartier, Paris, with maker's marks, no. 33127

\$30,000-50,000

150

A DIAMOND RING

Set with an old-cut diamond, ring size 6 3/4, with French importation mark for platinum

\$30,000-50,000

151

AN ART DECO CORAL, DIAMOND AND ONYX BRACLET, BY CARTIER

Designed as three rows of carved coral beads, the top row enhanced by collet-set circular-cut diamonds, joined by a circular and baguette-cut diamond clasp, with onyx detail, circa 1930, 7 1/2 ins., with French assay marks for platinum

Signed Cartier, Paris, with maker's mark, nos. 03353, 03644 and 31— (partially indistinct)

\$80,000-120,000

LITERATURE:

Cf. B. Gouttefarde, *Cartier Art and Culture, 'The Cartier Panther: Story of an Icon,'* 22 Publishing Srl, Number 40, 2015, p.88

Cf. H. Nadelhoffer, *Cartier Jewelers Extraordinary*, New York, Harry N. Abrams, Inc., 1984, p.67

Cf. *Retrospective-Louis Cartier, One Hundred & One Years of the Jeweler's Art*, Japan, Cartier Inc., 1976, p. 27









153

152

**A SUITE OF CULTURED PEARL AND DIAMOND JEWELRY,
BY CARTIER**

Comprising a multi-strand cultured pearl necklace, enhanced by a six row circular-cut diamond and gold spacer and joined by a clasp of similar design; a bracelet and pair of ear clips en-suite, 17 ¾ ins. (necklace), 8 ins. (bracelet), 1 ins. (ear clips), mounted in 18k gold, with French assay marks, the necklace in a Cartier red case

Signed Cartier, nos. 612 327 (necklace), 612 477 (bracelet), ear clips unsigned (3)

\$15,000-20,000

153

A GROUP OF DIAMOND, PEARL AND GOLD JEWELRY

Comprising a hinged bangle, set at the top with circular-cut round diamonds to the openwork crossover design, 2 ¼ ins. diameter, mounted in 18k gold, in a Tiffany & Co. black suede case; and a pair of ear clips, each set at the center with a cultured pearl within a circular-cut diamond surround, in a Harry Winston leather navy case and outer box, ¾ ins., mounted in 18k gold

Bangle signed Tiffany & Co.; ear clips signed Winston for Harry Winston, with maker's mark (2)

\$10,000-15,000



154

154

**A PAIR OF SAPPHIRE AND DIAMOND EAR PENDANTS,
BY VAN CLEEF & ARPELS**

Each set with a pear-shaped sapphire, within a two-tiered circular-cut diamond surround, to the marquise-cut diamond surmount, 1 ¾ ins., mounted in 18k gold, in a Van Cleef & Arpels black suede case

Unsigned

\$20,000-30,000



155

A GOLD NECKLACE, BY ILIAS LALAOUNIS

Designed as a series of hammered gold links of scroll design,
17 ½ ins., mounted in 22k gold

With maker's mark for Lalalounis

\$10,000-15,000

PROPERTY OF A PRIVATE COLLECTOR

156

A COLORED DIAMOND AND DIAMOND RING

Set with an old-cut yellowish-brown diamond, within an old-cut diamond surround, to the blue enamel and sculpted gold shoulders, ring size 6

\$20,000-30,000



156

PROPERTY OF A LADY

157

A RUBY, NEPHRITE AND DIAMOND FLOWER BROOCH

Designed as a bouquet of three cabochon ruby flowers, with single-cut diamond petals, gathered by a single-cut diamond ribbon along with carved nephrite leaves, to the gold stems, 3 ins., mounted in gold

\$3,000-5,000



157

158

A COLORED DIAMOND AND DIAMOND RING

Set with a cut-cornered rectangular modified brilliant-cut fancy yellow-brown diamond, weighing approximately 8.88 carats, within a circular-cut diamond surround, to the bifurcated white gold hoop, ring size 7

Accompanied by report no. 2175234903 dated 16 July 2015 from the GIA Gemological Institute of America stating that the diamond is fancy yellow-brown, natural color, VS2 clarity

\$45,000-65,000



158



159



160

PROPERTY OF A MIDWESTERN COLLECTOR

159

**A MULTI-STRAND RUBY BEAD NECKLACE,
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as a multi-strand ruby bead torsade, joined by a platinum and 18k gold tulip clasp, trimmed with circular-cut diamonds, length adjustable

Signed Schlumberger, T & Co. for Jean Schlumberger, Tiffany & Co.

\$10,000-15,000

160

**A PAIR OF DIAMOND AND GOLD FLOWER EAR CLIPS,
BY VAN CLEEF & ARPELS**

Each set at the center with circular-cut diamonds, within a circular-cut diamond and gold petal surround, 1 in., with French Assay marks for 18k gold

Signed Van Cleef & Arpels, no. 71286

\$10,000-15,000



161

161

A GOLD AND DIAMOND BRACELET, BY MARCHAK

The flexible band designed as twin-rows of gold ropework, suspending two boule cluster tassels, each enhanced by a collet-set circular-cut diamond, circa 1955, 7¼ ins., with French assay marks for 18k gold

Signed Marchak, Paris, no. 43219, with maker's mark

\$12,000-18,000



162



162

A SET OF RUBY AND GOLD JEWELRY, BY VAN CLEEF & ARPELS

Comprising a brooch, designed as an openwork gold flower trimmed with circular-cut rubies, with a circular-cut ruby cluster pistil; and a pair of ear clips en suite, 1 7⁄8 ins. (brooch), 1 in. (ear clips), mounted in 18k gold

Signed Van Cleef & Arpels, N.Y., nos. 8698 (brooch), 5880 (ear clips)

\$15,000-20,000



164



163

163

A PINK SAPPHIRE AND DIAMOND RING

Set with a cushion-cut pink sapphire, weighing approximately 6.83 carats, to the circular-cut diamond surround, gallery and shoulders, ring size 6, mounted in platinum

Accompanied by report no. 44838 dated 10 June 2005 from the SSEF Swiss Gemmological Institute stating that the analyzed properties confirm the authenticity of this transparent sapphire. No indications of heating

\$18,000-22,000

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

164

A CHRYSOPRASE, CULTURED PEARL AND DIAMOND LONGCHAIN NECKLACE, BY BULGARI

The 18k white gold longchain set with alternating chrysoprase beads, cultured pearls and collet-set circular-cut diamonds, 47 ½ ins.

Signed Bulgari

\$4,000-6,000



165

**A PAIR OF CULTURED PEARL AND DIAMOND EAR CLIPS,
BY HARRY WINSTON**

Each set with a cultured pearl, measuring approximately 13.75 mm,
within a pear-shaped diamond surround, $\frac{7}{8}$ in., mounted in platinum
Signed Winston for Harry Winston, with maker's mark

\$18,000-25,000



166



167

PROPERTY OF A LADY

166

A SET OF RUBY AND DIAMOND JEWELRY

Comprising a brooch of floral design, with two cabochon rubies pistils extending to circular-cut diamond petals, joined by a circular-cut diamond stem and vine; a pair of ear clips en suite, 2 $\frac{5}{8}$ ins. (brooch), $\frac{3}{4}$ in. (ear clips), mounted in white gold

\$6,000-8,000

167

A DIAMOND 'AGRAFE' BRACELET, BY CARTIER

Designed as two rows of circular-cut diamond box link chains, to the circular-cut diamond clasp, 7 $\frac{1}{4}$ ins., mounted in 18k white gold, in a Cartier red case

Signed Cartier, no. 966488

\$18,000-22,000



PROPERTY OF A LADY

168

AN ART DECO DIAMOND BRACELET, BY J.E. CALDWELL

Designed as a series of flexible old-cut diamond links, circa 1920, 7 ins., mounted in platinum

Signed J.E.C. & Co for J.E. Caldwell, no. L 9853

\$7,000-10,000

•169

AN EMERALD AND DIAMOND PENDANT NECKLACE

Suspending an emerald drop-shaped bead, measuring approximately 26.18 x 23.25 x 48.00 mm, from the circular-cut diamond cap and surmount, to the fine link neckchain, 19 ½ ins., mounted in 18k white gold

Accompanied by report no. CS 70648 dated 5 October 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Brazil, with moderate clarity enhancement, traditional type

\$2,000-4,000



170

170

A GOLD AND SAPPHIRE NECKLACE, BY BULGARI

Set at the front with a collet-set oval cabochon sapphire, flanked on either side by baguette-cut diamonds, to the 18k gold link neckchain, 15 ½ ins.

Signed Bulgari

\$2,000-3,000



171

171

A SET OF GOLD AND SAPPHIRE JEWELRY, BY BULGARI

Designed as a series of oval cabochon sapphires, spaced by gold links; and a pair of ear studs en suite, 15 ¼ ins. (necklace), ½ ins. (ear studs), mounted in 18k gold

Signed Bulgari, with maker's mark

\$12,000-18,000

172

A RUBY AND DIAMOND RING, BY CARVIN FRENCH

Set with a cushion brilliant-cut ruby, weighing approximately 3.14 carats, flanked on either side by a bullet-shaped diamond, ring size 5 $\frac{3}{4}$, mounted in platinum

With maker's mark for Carvin French

Accompanied by report no. 5111895242 dated 1 April 2010 from the GIA Gemological Institute of America stating that the ruby has indications of heating with minor residues in fissures

\$15,000-20,000

Please note that this report is more than five years old and may require an update



172

173

A SAPPHIRE, DIAMOND AND EMERALD FLOWER BROOCH, BY CARTIER

Set at the center with an oval cabochon sapphire, within a circular-cut emerald and diamond surround, enhanced by sculpted gold, 1 $\frac{3}{8}$ ins., mounted in platinum and 18k gold

Signed Cartier, no. 10942

\$30,000-50,000



173

PROPERTY FROM A SOUTH AMERICAN ESTATE

174

A MULTI-GEM AND GOLD BRACELET WATCH, BY BOUCHERON

Of openwork design, centered upon a series of circular-cut diamonds, emeralds, sapphires and rubies, opening to reveal a watch, the circular gold dial and hands, with mechanical jeweled lever movement, 1954, 6 $\frac{7}{8}$ ins., with French assay marks for 18k gold

Signed Boucheron, Paris, no. 71845

\$12,000-18,000



(detail)



174



175

PROPERTY OF A PRIVATE COLLECTOR

175

**A CHALCEDONY, DIAMOND AND GOLD CUFF BRACELET,
BY TIFFANY & CO.**

Centering upon a rectangular-shaped green chalcedony hoop, with circular-cut diamond terminals, to the hinged 18k gold cuff, 2 ¼ ins. diameter, in a Tiffany & Co. black suede case

Signed Tiffany for Tiffany & Co.

\$8,000-12,000



176

176

**A TOURMALINE, DIAMOND AND ENAMEL RING,
BY DONALD CLAFLIN, TIFFANY & CO.**

Designed as a turtle, its shell set with an oval-cut green tourmaline, within a circular and single-cut diamond surround, to the black and white enamel detail, his pavé-set diamond articulated head and tail, the head with circular-cut ruby eyes, the gold feet extending a bifurcated circular-cut diamond crossover hoop, ring size 5, mounted in gold

Signed Tiffany & Co. (indistinct), no. 2979

\$12,000-18,000



177

177

**-A WHITE CORAL AND DIAMOND 'ROSE DE NOËL' BROOCH,
BY VAN CLEEF & ARPELS**

Designed as a flower blossom with sculpted white coral petals, centering upon a circular-cut diamond pistil with gold detail, 1 5/8 ins., with French assay mark for 18k gold, in a Van Cleef & Arpels green leather case and white outer box

Signed V.C.A. for Van Cleef & Arpels, no. B1466 J74, with maker's mark

\$12,000-15,000



178

178

**-A PAIR OF WHITE CORAL AND DIAMOND 'ROSE DE NOËL'
EAR CLIPS, BY VAN CLEEF & ARPELS**

Each designed as a flower blossom with sculpted white coral petals, centering upon a circular-cut diamond pistil with gold detail, 1 1/4 ins., with French assay mark for 18k gold, in a Van Cleef & Arpels gray suede case

Signed V.C.A. for Van Cleef & Arpels, no. B3002 J67, with maker's mark

\$15,000-20,000



179

179

**AN ENAMEL AND GOLD 'DOT LOSANGE' BANGLE BRACELET,
BY JEAN SCHLUMBERGER**

Designed as a green paillonné enamel hinged bangle, decorated with gold sculpted detail, 7 ins., mounted in 18k gold, in a Schlumberger suede black case

Signed Schlumberger for Jean Schlumberger, Paris

\$18,000-25,000



180

PROPERTY FROM A PALM BEACH ESTATE

180

A COLORED DIAMOND, DIAMOND AND EMERALD BROOCH

Set with a marquise-cut fancy intense yellow diamond, weighing approximately 3.21 carats, within a circular-cut emerald surround, to the circular and baguette-cut diamond scrolling plaque, 1 ¼ ins., mounted in platinum and 18k gold

With report 2165930745 dated 20 January 2015 from the Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VVS2 clarity

\$35,000-55,000



181

PROPERTY OF A LADY

181

AN EMERALD AND DIAMOND RING

Set with a rectangular-cut emerald, weighing approximately 8.90 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5 ½, mounted in platinum

Accompanied by report no. CS 71173 dated 27 October 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald is Colombia, with insignificant clarity enhancement, modern type

\$18,000-22,000



182

182

A PAIR OF COLORED DIAMOND AND DIAMOND EAR CLIPS

Each designed as a circular-cut yellow diamond flower, centering upon a rectangular-cut diamond, weighing approximately 1.55 and 1.51 carats, 1 ins., mounted in 18k gold

Accompanied by report no. 16393011 and 16391797 dated 15 and 19 November 2007 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 1.55 and 1.51 carats, are G color, VS2 and VS1 clarity

With report no. 1102762978 dated 14 May 2009 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 0.05 carats, is fancy vivid yellow, natural color

\$20,000-30,000

Please note that the reports are more than five years old and may require an update

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



183

183

**A DIAMOND, COLORED DIAMOND AND DEMANTOID
GARNET LEAF BROOCH, BY CARVIN FRENCH**

Designed as a sculpted gold leaves, set with circular-cut diamonds, yellow diamonds and demantoid garnets, 2 ins., mounted in gold
With maker's mark for Carvin French

\$10,000-15,000



184

184

**A COLORED DIAMOND AND DIAMOND RING,
BY CARVIN FRENCH**

Set with a cut-cornered rectangular modified brilliant-cut fancy vivid yellow diamond, weighing approximately 2.77 carats, flanked on either side by a baguette-cut diamond, ring size 7 ¼ ins., mounted in platinum

With maker's mark for Carvin French

Accompanied by report no. 5172369715 dated 29 October 2015 from the GIA Gemological Institute of America stating that the diamond is fancy vivid yellow, natural color, Internally Flawless clarity

\$40,000-60,000



185

185

A RUBY AND DIAMOND RING, BY BUCCELLATI

Set with an oval-cut ruby, to the navette-shaped circular-cut diamond and sculpted bi-colored 18k gold surround, ring size 6 ¼, in a Buccellati gray leather case and outer box

Signed Buccellati, Italy, no. M4776

\$15,000-20,000

186

186

A SET OF TURQUOISE AND GOLD 'ALHAMBRA' JEWELRY, BY VAN CLEEF & ARPELS

Designed as an 18k gold chain set with a series of ten turquoise and gold clover links; and a pair of ear clips en suite, 16 ½ ins. (necklace), ½ in. (ear clip), with French assay mark for 18k gold, in two Van Cleef & Arpels green suede envelope cases

Signed V.C.A. for Van Cleef & Arpels, nos. B4050 (necklace), BL47155 (ear clips)

\$12,000-18,000

187

**A PAIR OF EMERALD AND DIAMOND EAR PENDANTS,
BY VAN CLEEF & ARPELS**

Each suspending a square-cut emerald, within a circular-cut diamond surround, from a circular and marquise-cut diamond link, the surmount set with a circular-cut emerald, within a circular-cut diamond surround, 1 $\frac{3}{4}$ ins., mounted in platinum and gold
Signed Van Cleef & Arpels, N.Y., no. 26579

\$30,000-50,000



188

A PAIR OF DIAMOND AND CORAL EAR PENDANTS

Each suspending an oval coral cabochon, within a double-row circular-cut surround, to the marquise, pear and baguette-cut diamond cluster surmount of floral motif, 2 $\frac{1}{4}$ ins., mounted in platinum

\$20,000-30,000



PROPERTY OF A LADY

189

AN EMERALD AND DIAMOND RING

Set with an oval cabochon emerald, flanked on either side by baguette-cut diamonds, within a circular-cut diamond surround, ring size 5 $\frac{1}{2}$, mounted in platinum

\$20,000-30,000





190

PROPERTY OF A PRIVATE COLLECTOR

190

AN ART DECO DIAMOND WRISTWATCH, BY CARTIER

With back wind and set mechanical jeweled lever movement, the rectangular silvered dial with with black Arabic chapters and blue steeled hands, within a baguette-cut diamond bezel, to the single-cut diamond brick link bracelet, circa 1925, 6 ins., with French assay marks for platinum and 18k gold

Dial signed Cartier, nos. 3645, 013928

\$15,000-20,000



191

191

AN AQUAMARINE, SEED PEARL AND DIAMOND NECKLACE

Suspending a detachable drop-shaped aquamarine, from a circular and old-cut diamond cap, to the fine link neckchain spaced by seed pearls, 47 ins., mounted in platinum

\$8,000-12,000



192

192

A PEARL AND DIAMOND LONGCHAIN NECKLACE

Designed as a series of pearls, measuring approximately 7.25 x 6.94 to 5.00 x 4.66 mm, interspersed with seed pearls and faceted diamond beads, 76 ins., mounted in platinum

\$50,000-70,000



193

PROPERTY OF A PRIVATE COLLECTOR

193

A DIAMOND RING

Set with a rectangular-cut light brown diamond, weighing approximately 11.25 carats, flanked on either side by a baguette-cut diamond, ring size 6, mounted in platinum, accompanied by an additional ring mount

Accompanied by report no. 2175325820 dated 23 September 2015 from the GIA Gemological Institute of America stating that the diamond is U to V Range, Light Brown color, VVS2 clarity

\$60,000-80,000



196



194

195

194

**A RETRO AQUAMARINE AND DIAMOND BRACELET,
BY CARTIER**

Centering upon a rectangular-cut aquamarine, to the link bracelet, accented by circular-cut diamond flowers and baguette-cut diamond clasp, 1946, 6 ¾ ins., with French assay marks for platinum and white gold

Signed Cartier, Paris, no. M6122

With Certificate of Authenticity from Cartier

\$20,000-30,000

PROPERTY OF A LADY

195

**AN ART DECO AQUAMARINE AND DIAMOND BRACELET,
BY CARTIER**

Designed as a line of rectangular-cut aquamarines, spaced by circular-cut diamond links, circa 1930, 7 ¼ ins., mounted in platinum

Signed by Cartier, no. 0331

\$40,000-60,000

196

**AN ART DECO AQUAMARINE AND DIAMOND BROOCH,
BY CARTIER**

Designed as a line of rectangular-cut aquamarines, trimmed with old-cut diamonds, circa 1930, 1 ¼ ins., mounted in platinum

Signed Cartier, no. 8952

\$10,000-15,000



197

PROPERTY OF A PRIVATE COLLECTOR

197

A DIAMOND PENDANT NECKLACE

Suspending a rectangular-cut diamond, within a circular-cut diamond surround, to the white gold faceted fine link neckchain, 17 ¼ ins., mounted in white gold

\$20,000-30,000



198

PROPERTY OF A LADY

198

A PAIR OF ART DECO ENAMEL, DIAMOND AND MULTI-GEM FLOWER CLIPS, BY CARTIER

One set with carved yellow, pink, orange and purple sapphire flowers, each with a collet-set diamond pistil, with single-cut diamond and platinum leaves and stem, extending from a terracotta-colored enamel flower pot; and the other of similar design, set with carved pink sapphire and reddish purple garnet flowers, circa 1925, 1 ¼ ins., mounted in platinum and 18k gold

Signed Cartier, London, no. 858

\$20,000-30,000



199

PROPERTY OF A PRIVATE COLLECTOR

199

A DIAMOND PENDANT NECKLACE

Suspending a circular-cut diamond, weighing approximately 4.52 carats, from a baguette-cut diamond surmount, to the 18k white gold snake neckchain, 15 ¼ ins., pendant mounted in platinum

Accompanied by report no. 2171306302 dated 3 September 2015 from the GIA Gemological Institute of America stating that the diamond is G color, VVS2 clarity

\$70,000-120,000



200

200

**A SAPPHIRE AND DIAMOND RING,
MOUNTED BY MAUBOUSSIN**

Set with an oval-cut sapphire, weighing approximately 17.29 carats, to the circular-cut diamond surround, overlapping gallery and hoop, ring size 5 ½, with French assay mark for 18k white gold (partially indistinct)

Signed Monture Mauboussin, Paris, no. A2071

Accompanied by report no. CS 69622 dated 18 August 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Madagascar, with heat enhancement

\$60,000-80,000



201

201

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 3.01 carats, to the baguette-cut diamond shoulders and circular-cut diamond gallery, ring size 5 ¼, mounted in 18k white gold

Accompanied by report no. 5171325996 dated 2 October 2015 from the GIA Gemological Institute of America stating that the diamond is D color, Internally Flawless clarity

\$75,000-100,000



PROPERTY OF A PRIVATE COLLECTOR

202

A SET OF DIAMOND JEWELRY

Comprising a necklace, designed as a graduated series of circular-cut diamonds, each within pavé-set diamond circular surrounds, joined by similarly-set links; and a pair of ear pendants en suite, 16 ins. (necklace), 2 ½ ins. (ear pendants), mounted in 18k white gold (2)

\$60,000-80,000



SALLY BULLARD THORNTON

Known for her vivacious personality, keen business sense, sharp intellect and love of music, the late Sally Bullard Thornton was a fourth generation San Diegan who worked tirelessly throughout her life to give back to the community she knew and loved. Whether serving on the board of a major technology company, organizing a charity fundraiser or attending a concert at her family winery, Mrs. Thornton's vibrant personal style was renowned. Christie's is proud to offer a lovely selection of jewelry from this accomplished business woman and philanthropist's estate, including an impressive 15.45 carat diamond ring, and a stunning diamond cluster necklace; pieces which certainly showcase the drama and style that made Mrs. Thornton truly unique.





203

203**A GOLD AND DIAMOND NECKLACE,
BY VAN CLEEF & ARPELS**

Designed as a curled ribbon of twisted gold, set at the front with circular-cut diamonds, to the neckchain of alternating reeded and twisted gold links, 15 ins., mounted in 18k gold and platinum, with pendant hoop for suspension

Signed Van Cleef & Arpels, no. 82976

\$12,000-15,000



204

204**A DIAMOND PHOENIX PENDANT**

Designed as a phoenix, the wings centering upon two old-cut diamonds, to the single and old-cut diamond surround and tail, the head set with tapered baguette, baguette, old and single-cut diamonds, 1 ¼ ins., mounted in platinum, with yellow gold bail

\$20,000-30,000

LOTS 203-210



205

205
A THREE-STRAND CULTURED PEARL AND DIAMOND NECKLACE

The three-strand cultured pearl necklace, measuring approximately 6.90 mm, joined by a detachable circular and baguette-cut diamond clasp, 13 ins, mounted in platinum and gold, clasp detaches and may be worn as a brooch

\$7,000-10,000



206

206
AN EMERALD AND DIAMOND RING

Set with a rectangular-cut emerald, weighing approximately 9.58 carats, to the double-row circular-cut diamond surround, ring size 6 1/2, mounted in 18k gold

Accompanied by report no. CS 70757 dated 14 October 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia. Minor clarity enhancement, traditional type

\$10,000-15,000



207

207
A DIAMOND RING

Set with a heart-shaped diamond, to the bombé circular-cut diamond shoulders, ring size 4 3/4, mounted in gold

\$30,000-40,000



208

208

A DIAMOND NECKLACE

Designed as a series of graduated foliate clusters of pear, circular and marquise-cut diamonds, 16 ins., with French assay marks for platinum

\$100,000-150,000



209

209

A DIAMOND AND GOLD RING

Set with a round brilliant-cut diamond, weighing approximately 3.43 carats, to the marquise and circular-cut diamond surround and shoulders, ring size 5, mounted in gold

Accompanied by report no. 2175337302 dated 2 October 2015 from the GIA Gemological Institute of America stating that the diamond is G color, VS1 clarity

\$50,000-70,000

LOTS 203-210



210

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 15.45 carats, flanked on either side by a triangular-cut diamond, ring size 5 $\frac{3}{4}$, mounted in platinum

Accompanied by report no. 2175337261 dated 1 October 2015 from the GIA Gemological Institute of America stating that the diamond is L color, VS2 clarity

\$120,000-150,000





211

A SET OF SAPPHIRE AND DIAMOND JEWELRY

Comprising a necklace, suspending a graduated fringe of oval-cut sapphires, each within a circular-cut and pear-shaped diamond surround, from a line of similarly-set oval-cut sapphires; and a pair of ear pendants en suite, 17 ins. (necklace), 3 ¾ ins. (ear pendants), mounted in platinum and 18k white gold

Accompanied by report no. CS 70219 dated 8 September 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the sapphires in the necklace would be classified as Ceylon (Sri Lanka). Standard Enhancement: heat

With report CS 70220 A and B dated 8 September 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the sapphires in the ear pendants would be classified as Ceylon (Sri Lanka). Standard Enhancement: heat

\$800,000-1,100,000





212



213

PROPERTY OF A LADY

212

A TWO-STRAND NATURAL PEARL NECKLACE, BY CARTIER

Comprising two strands of forty-six and fifty natural pearls, measuring from approximately 9.00 to 6.50 mm, to the pear, marquise and circular-cut diamond clasp, 1958, 15 ins. (shortest strand), mounted in platinum

Signed Cartier, no. 123- (partially indistinct)

Accompanied by report no. 80578 dated 9 June 2015 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of these saltwater natural pearls

Accompanied by an original insurance appraisal from Cartier, dated 27 May 1958

\$250,000-350,000

213

A DIAMOND RING

Set with a marquise brilliant-cut diamond, weighing approximately 11.52 carats, flanked on either side by a bullet-shaped diamond, ring size 6, mounted in platinum

Accompanied by report no. 5171335192 dated 1 October 2015 from the GIA Gemmological Institute of America stating that the diamond is D color, Internally Flawless clarity

\$800,000-850,000

Cartier Inc.
FIFTH AVENUE AND 52ND STREET
PLAZA 3-0111

This estimate for insurance purposes is given only as an expression of our opinion based on today's current prices. All figures should be checked, and in the event of any discrepancy, we should be notified at once. This service is rendered as a matter of courtesy, without charge, and it is understood that the agreement either to purchase or reject the articles mentioned.

May 27th, 1958

NEW YORK.

ESTIMATE
FOR
INSURANCE
CO



CARTIER INC. PRESENTS ITS RESPECTFUL COMPLIMENTS

AND, AS PER REQUEST, BEGS TO SUBMIT A VALUATION FOR INSURANCE PURPOSES AS FOLLOWS:-

- 1 - Two-strand pearl necklace with diamond
- 47 pearls weighing 557.76 grains
- (including center pearl 21.12 grains)
- 51 pearls weighing 605.64 grains
- (including center pearl 20.12 grains)

,036.3



214

214

A COLORED DIAMOND AND DIAMOND RING

Set with a cut-cornered rectangular modified brilliant-cut fancy dark greenish gray diamond, weighing approximately 7.32 carats, flanked on either side by a half-moon diamond, to the pierced pavé-set gallery and hoop, ring size 5 ¼, mounted in platinum

Accompanied by report no. 2165752129 dated 14 November 2014 from the GIA Gemological Institute of America stating that the diamond is fancy dark greenish gray, natural color, VS1 clarity

\$50,000-70,000



215

215

A PAIR OF DIAMOND EAR STUDS

Each set with a square rectangular-cut diamond, weighing approximately 5.07 and 5.02 carats, to the circular-cut diamond gallery, mounted in platinum

Accompanied by report no. 16760507 and 16339859 dated 22 January 2008 and 29 October 2007 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 5.07 and 5.02 carats, are I color, VVS2 and VS1 clarity

\$170,000-200,000

Please note that the reports are more than five years old and may require an update



216

216

A COLORED DIAMOND AND DIAMOND RING

Set with a cushion modified brilliant-cut fancy intense yellow diamond, weighing approximately 10.01 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum and 18k yellow gold

Accompanied by report no. 5161461068 dated 31 July 2014 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS2 clarity

\$120,000-180,000



217



218

217

A DIAMOND BRACELET

Designed as a line of variously-cut diamonds, weighing from approximately 2.22 to 2.01 carats, each within a circular-cut diamond surround, 6 7/8 ins., mounted in platinum

Accompanied by eleven reports dated from 6 March 2000 to 19 September 2014 from the GIA Gemological Institute of America stating that the diamonds are D to F color, VVS1 to SI2 clarity

\$180,000-250,000

Please note that some the reports are more than five years old and may require an update

218

A DIAMOND RING, BY GRAFF

Set with a cushion modified brilliant-cut diamond, weighing approximately 4.10 carats, flanked on either side by a pear-shaped diamond, ring size 5, mounted in platinum, in a Graff navy leather pouch

Signed Graff

*Accompanied by report no. 15592169 dated 11 August 2015 from the GIA Gemological Institute of America stating that the diamond is H color, VVS2 clarity; **accompanied by a working diagram indicating that the clarity of the diamond may be potentially Internally Flawless***

\$70,000-90,000



219

PROPERTY OF A LADY

219

A SAPPHIRE AND DIAMOND BRACELET

Designed as a series of fancy-shaped links, set with circular-cut diamonds and oval-shaped sapphires, spaced by baguette-cut diamond links, 7 ½ ins., mounted in platinum

\$8,000-12,000



220

PROPERTY OF A LADY

220

A PAIR OF MULTI-GEM AND DIAMOND BUTTERFLY BROOCHES, BY OSCAR HEYMAN & BROTHERS

Each designed as a butterfly with circular-cut diamond and calibré-cut sapphire wings, enhanced by calibré-cut emeralds to the pave-set diamond body with either bezel-set diamond or cabochon ruby eyes, 1 ¾ ins., mounted in platinum

With maker's mark for Oscar Heyman & Brothers, no. 200564 and 200601

\$15,000-20,000



221



221

**A PAIR OF DIAMOND AND RUBY 'CAMELLIA' EAR CLIPS,
BY VAN CLEEF & ARPELS**

Each designed as a flower blossom, with a circular-cut diamond pistil, extending oval-shaped ruby petals, trimmed with circular-cut diamonds, $\frac{7}{8}$ in., mounted in platinum and 18k white gold, in a Van Cleef & Arpels green leather case

Signed Van Cleef & Arpels, no. ML 6212, with maker's mark

\$30,000-50,000

222

A DIAMOND FLOWER BROOCH, BY VAN CLEEF & ARPELS

Designed as a flower, with a circular-cut diamond cluster pistil, to the pear-shaped diamond petals, extending to the baguette-cut diamond stem and circular-cut diamond leaves, 2 $\frac{1}{4}$ ins., with French assay mark for platinum and exportation mark for 18k gold

Signed Van Cleef & Arpels, N.Y., no. 27847, with maker's mark

\$40,000-50,000



222



223

223

**A RUBY AND DIAMOND FLOWER RING,
BY VAN CLEEF & ARPELS**

Set with a circular-cut diamond pistil, weighing approximately 1.00 carat, extending oval-cut ruby petals, trimmed with baguette diamonds, to the tapered-baguette diamond stem, ring size 5 $\frac{3}{4}$, mounted in platinum

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 163- (partially indistinct)

Accompanied by report no. 14110335 dated 3 December 2014 from the Gübelin Gem Lab stating that it is the opinion of the Laboratory that the origin of these rubies would be classified as Burma (Myanmar), with no indications of heating

With report no. 7042490 dated 22 December 1986 from the GIA Gem Trade Laboratory stating that the diamond, weighing approximately 1.00 carat, is G color, VS2 clarity

\$18,000-22,000

Please note that the GIA report is more than five years old and may require an update



224

A DIAMOND, RUBY AND SAPPHIRE AMERICAN FLAG BROOCH, BY CARTIER

Designed as an American flag, the stars and stripes composed of single-cut diamonds, calibr -cut rubies and sapphires, to the circular and single-cut diamond flag pole, with safety chain and additional clasp, 1 in., mounted in platinum

Signed Cartier, no. 5802

\$10,000-15,000



225

A PAIR OF RUBY BEAD AND DIAMOND EAR PENDANTS, BY DAVID WEBB

Each suspending a detachable ruby bead and circular-cut diamond tassel, from a two-tiered circular-cut diamond cap, to the marquise and baguette-cut diamond surmount, 3   ins., mounted in platinum and 18k white gold

Signed David Webb

With Certificate of Authenticity from David Webb

\$30,000-50,000



227



226



228

226

A PAIR OF 'MYSTERY-SET' RUBY AND DIAMOND EAR CLIPS, BY VAN CLEEF AND ARPELS

Each designed as a calibré-cut ruby leaf, centering upon a baguette-cut diamond stem, to the collet-set circular-cut diamond surround, 1 ins., mounted in platinum and with French assay mark for 18k white gold, may also be worn as dress clips

Signed Van Cleef & Arpels, no. 751072, with maker's mark

\$45,000-65,000

PROPERTY OF A LADY

227

AN ART DECO DIAMOND BRACELET, BY CARTIER

Designed as a series of openwork baguette and old-cut diamond links, circa 1925, 7 ins., mounted in platinum

Signed Cartier, London, no. 2210

\$35,000-55,000

228

A PAIR OF DIAMOND EAR PENDANTS

Each suspending an old European brilliant-cut diamond, weighing approximately 6.64 and 6.45 carats, to the old-cut diamond surmount and plain French wire, $\frac{7}{8}$ in., mounted in platinum

Accompanied by report no. 2175065887 and 2175066431 dated 9 and 5 March 2015 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 6.64 and 6.45 carats, are K color, VS2 and VS1 clarity

\$160,000-220,000



229

A PAIR OF DIAMOND EAR PENDANTS

Each designed as a line of four collet-set round brilliant-cut diamonds, weighing from 1.14 to 1.05 carats, within a circular-cut diamond surround, 1 ½ ins., mounted in platinum

Accompanied by eight reports dated 16 September 2015 from the GIA Gemological Institute of America stating that the round brilliant-cut diamonds are D to F color, Internally Flawless clarity

\$80,000-100,000

230

A DIAMOND BRACELET

Designed as a line of fifteen circular-cut diamonds, ranging from 1.73 carats to 1.27 carats, each within a circular-cut diamond surround, 6 ¾ ins., mounted in platinum and 18k white gold

Accompanied by fifteen reports dated from 8 July 2011 to 16 September 2015 from the GIA Gemological Institute of America stating that the diamonds are D to F color, Internally Flawless clarity, with excellent cut, polish and symmetry

\$200,000-300,000



231

231

A COLORED DIAMOND RING

Set with a cut-cornered rectangular step-cut fancy blue-gray diamond, weighing approximately 1.06 carats, flanked on either side by a pear brilliant-cut fancy intense purplish pink diamond, weighing approximately 0.22 and 0.17 carats, within a circular-cut diamond border, ring size 6, mounted in 18k gold

Accompanied by report no. 5141069394 dated 17 November 2011 from the GIA Gemological Institute of America stating that the cut-cornered rectangular-cut diamond is fancy blue-gray, natural color, SI1 clarity

With report no. 2175207163 and 2175206816 dated 24 June 2015 from the GIA Gemological Institute of America stating that the pear brilliant-cut diamonds, weighing approximately 0.22 and 0.17 carats, are fancy intense purplish pink, natural color, I1 clarity

\$100,000-150,000

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



232

232

A COLORED DIAMOND RING

Set with a fancy dark greenish gray heart brilliant-cut diamond, weighing approximately 5.01 carats, within a double-row circular-cut pink diamond surround, ring size 6, mounted in 18k rose gold

Accompanied by report no. 5131721135 dated 18 August 2011 from the GIA Gemological Institute of America stating that the diamond is fancy dark greenish gray, SI1 clarity

\$120,000-150,000

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



234



233

(two views illustrated)

233

A DIAMOND 'PANTHER' RING, BY CARTIER

Set with circular-cut diamonds, the panther's head with pear-shaped emerald eyes and onyx nose detail, ring size 6 ½, with French assay mark for 18k white gold, in a Cartier red case and outer box
Signed Cartier, no. WX3072

\$18,000-22,000

PROPERTY OF AN AMERICAN COLLECTOR

234

A DIAMOND NECKLACE, BY CARTIER

Designed as a series of circular-cut diamond links, 15 ¼ ins., with French assay mark for 18k white gold, in a Cartier red case
Signed Cartier, no. 806270

\$20,000-30,000



235

PROPERTY OF A LADY

235

A PAIR OF AQUAMARINE AND DIAMOND EAR PENDANTS, BY GRAFF

Each of chandelier design, suspending a fringe of briolette-cut aquamarines, from the openwork circular-cut diamond pear-shaped plaque, to the circular and pear-shaped aquamarine surmount, trimmed with circular-cut diamonds, 3 ½ ins., mounted in 18k white gold, in a Graff navy leather case and outer box

Signed Graff, no. GE17156

\$35,000-55,000

236

AN ART DECO DIAMOND AND JADE BRACELET

Designed as a series of nine hexagonal-shaped jade plaques, each set at the center with a collet-set old-cut diamond, baguette-cut diamond links and old-cut diamond accents, circa 1925, 6 ¾ ins., mounted in platinum

\$40,000-60,000



236



237

(two views illustrated)

237

A DIAMOND, ENAMEL AND ROCK CRYSTAL RING, BY DAVID WEBB

Of bombé design, the carved rock crystal set at the top with a circular-cut diamond plaque, within a black enamel surround, ring size 7, mounted in platinum and 18k gold

Signed Webb for David Webb

\$7,000-10,000



238

238

A CULTURED PEARL AND DIAMOND NECKLACE

Designed as a single strand of forty-three cultured pearls, measuring from approximately 12.87-13.98 mm, with collet-set circular-cut diamonds, spaced by variously-placed circular-cut diamond paisley-shaped links, 37 ins., may also be worn as two shorter necklaces of 17 ¾ and 19 ½ ins., mounted in 18k white gold

\$15,000-20,000



239

239

A DIAMOND AND SAPPHIRE RING

Set with an oval-cut sapphire, weighing approximately 21.22 carats, to the circular-cut diamond surround and baguette-cut diamond shoulders, ring size 5 ½, mounted in platinum

Accompanied by report no. CS 48463 dated 9 March 2013 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka). No gemological evidence of heat.

\$20,000-30,000



240

PROPERTY OF A LADY

240

A PAIR OF AQUAMARINE AND DIAMOND EAR PENDANTS

Each suspending a briolette-cut aquamarine, to the surmount, designed as a line of collet-set circular-cut diamonds, 2 $\frac{3}{8}$ ins., mounted in platinum

\$12,000-18,000

ROSITA MONTENEGRO DE HAAN

Rosita Montenegro was the daughter of a prominent Spanish family. Growing up in Barcelona, her passion for dancing started at an early age. She left for Paris at the age of nineteen and performed in fashionable nightclubs, learning under the watchful eye of Juan Martinez, the legendary Flamenco dancer. It was not long before she established herself as not only a great Spanish dancer in her own right, but also a well-known actress appearing

in many successful motion pictures. In 1937, she shared top billing with Maurice Chevalier, but it was the outbreak of World War II that cut short her brilliant career.

Montenegro de Haan continued to perform after moving to America in 1940, but her declining health forced her to limit her engagements. She will always be remembered as a beautiful spirited dancer, in love with her deep rooted Spanish heritage.



241

PROPERTY OF A PRIVATE COLLECTOR

241

AN ART DECO DIAMOND BRACELET

Centering upon an old-cut diamond, within an openwork single, baguette, circular and old-cut diamond panel, joined by baguette and single-cut arched links to single, circular and old-cut diamond bands, circa 1930, 6 ½ ins., mounted in platinum

\$20,000-30,000

PROVENANCE:

Formally the Property of Rosita Montenegro de Haan
Previously sold at Christie's, New York, 19 October 1999, Lot 562



242

242

A PAIR OF DIAMOND AND EMERALD DOUBLE CLIPS, BY RAYMOND YARD

Of overlapping swirl design, centering upon a calf's-head shaped diamond, to the square and calibré-cut emerald and circular and baguette-cut diamond surrounds, circa 1942, 1 ¾ ins., mounted in platinum, with attachment to wear as a brooch

Signed Yard for Raymond Yard

\$15,000-20,000

Cf. Natasha Kuzmanovic, *Yard: The Life and Magnificent Jewelry of Raymond C. Yard*, The Vendome Press, New York, 2007, p. 51



243

PROPERTY OF A MIDWESTERN COLLECTOR

243

A SINGLE-STRAND NATURAL PEARL NECKLACE

Designed as a graduated strand of eighty-one natural pearls, measuring from approximately 8.02 to 3.35 mm, joined by a marquise-cut diamond clasp, 17 ins., mounted in platinum

Accompanied by report no. 1176321878 dated 1 October 2015 from the GIA Gemological Institute of America stating that the 81 drilled pearls are natural saltwater pearls with no indications of treatment

\$20,000-30,000



244

244

AN ART DECO EMERALD, SAPPHIRE AND DIAMOND BROOCH, BY CARTIER

Designed as a tied bow, the square-cut emerald and sapphire geometric top centering upon an old-cut diamond, its interior set with old-cut diamonds, circa 1925, 2 1/4 ins., with French assay marks for platinum

Signed Cartier, Paris

\$18,000-22,000



245

(two views illustrated)



246



247

245

**A TSAVORITE GARNET, ONYX AND WHITE GOLD
'PANTHER' RING, BY CARTIER**

Of crossover design, the panther's head with pear-shaped tsavorite garnet eyes and onyx nose detail, ring size 6 (flexible), with French assay mark for 18k white gold, in a Cartier red case

Signed Cartier, no. 819467

\$7,000-10,000

246

A DIAMOND 'PANTHER' BAND, BY CARTIER

Designed as a series of circular-cut diamond panthers, within a circular-cut diamond border, ring size 6 ¾, with French assay mark for 18k white gold

Signed Cartier, no. 751845

\$10,000-15,000

247

**A DIAMOND AND WHITE GOLD 'PANTHER' WATCH,
BY CARTIER**

With quartz movement, the cream guilloché dial, within a circular-cut diamond panther bezel, with pear-shaped emerald eye and inverted diamond-set crown, to the white gold link bracelet with deployant buckle, 6 ins., mounted in 18k white gold, in a Cartier red case and outer box

Signed Cartier, nos. 2323 and DM11087

\$20,000-30,000



248

248

A DIAMOND NECKLACE

Designed as a series of graduated circular and baguette-cut diamond oval links, 15 ½ ins., mounted in 18k white gold

\$45,000-55,000



249

PROPERTY OF A GENTLEMAN

249

A PAIR OF DIAMOND EAR HOOPS

Each designed as a large circular-cut diamond hoop, 2 ½ ins., mounted in white gold

\$15,000-20,000



250



251



252

250

A PAIR OF CULTURED PEARL AND DIAMOND EAR PENDANTS, BY DAVID WEBB

Each suspending a detachable drop-shaped cultured pearl, measuring approximately 12.18 and 12.30 mm, from a marquise and circular-cut diamond cap, to the pear and circular-cut diamond flower surmount, 1 ¼ ins., mounted in platinum

Signed Webb for David Webb

\$18,000-22,000

PROPERTY OF A LADY

251

A DIAMOND BRACELET

Centering upon a circular and baguette-cut diamond overlapping plaque, to the circular-cut diamond bracelet, bordered by circular-cut diamonds, joined by a baguette-cut diamond clasp, 6 ¾ ins., mounted in platinum

\$15,000-20,000

PROPERTY OF A PRIVATE COLLECTOR

252

A TWIN-STONE DIAMOND RING

Set with two circular-cut diamonds, to the baguette-cut diamond scrolling shoulders, ring size 4 ½, mounted in platinum

\$25,000-35,000

253

A SEVEN-ROW SAPPHIRE BEAD AND DIAMOND NECKLACE, BY BULGARI

Comprising seven graduated rows of sapphire beads with pavé-set diamond rondelle spacers to the brilliant-cut diamond clasp, 16 ¼ (shortest row), 22 ½ (longest row), mounted in 18k white gold

Signed Bulgari

Accompanied by report no. CS 70647 dated 5 October 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these sapphires would be classified as Burma, with no gemological evidence of heat. Minor clarity enhancement, oil-type

\$10,000-15,000





254

A NATURAL PEARL AND DIAMOND PENDANT NECKLACE

Suspending a natural pearl, measuring approximately 22.45 x 21.40 x 20.15 mm, partially enclosed in pavé-set gold cap, leading to a faceted diamond bead and pearl tassel, measuring approximately 2.55-5.05 mm, to the single-strand natural pearl necklace, measuring approximately 5.10-6.95 mm, joined by a rose-cut diamond clasp, 26 ins., mounted in gold

Accompanied by report no. 80619 dated 16 June 2015 from the SSEF Swiss Gemmological Institute stating that the largest pearl is a natural saltwater pearl, of white color. One hundred and five pearls are natural saltwater pearls and the majority of the pearls in the tassel are saltwater natural pearls, of slightly cream to cream, light yellow to yellow and light brown to brown color. Accompanied by an appendix attesting to the exceptional qualities of this natural pearl necklace

\$300,000-500,000



(reverse)

'PIPI' PEARLS

This important necklace features a very large, rare baroque button-shaped, undrilled natural saltwater pearl of approximately 264 grains. This pearl is unusual for its extraordinary size, rarity and luster. It has also been established that this large natural pearl is of antique origin, dating between the 17th or 18th centuries and is confirmed by age-dating analysis from the SSEF Swiss Gemmological Institute, who notes this pearl is 'an exceptional treasure of nature'.

Accompanying this exquisite white pearl, is a necklace of round pearls ranging from 5.10 - 6.95 mm, as well as a tassel with round pearls ranging in size from 2.55 - 5.05 mm. The color of these pearls range from dark golden to yellow hues of exceptional color and luster, making this a truly exceptional assemblage of these extraordinary organic gems. These pearls come from the oyster species *Pinctada Maculata*, and are known today as 'pipi' pearls. Found exclusively in the South Pacific region, these oysters rarely produce pearls larger than 4.00 mm.

To have such a large group of these unique natural pearls is indeed a rare occurrence and a wonderful opportunity for collectors to acquire a beautiful piece of jewelry.





255

255

A WHITE GOLD, EMERALD AND ONYX 'PANTHER' BRACELET WATCH, BY CARTIER

The flexible band designed as a coiled panther, the head set with marquise-cut emerald eyes and onyx nose detail, the tail embedded with a watch, of quartz movement, the rectangular dial with Roman numerals and blue steeled hands, 5 ¾ ins. (flexible), with Swiss and French assay marks for 18k white gold, with accompanying setting pin, in a Cartier red case

Dial signed Cartier, Paris, no. 41740 A, with maker's mark

\$40,000-50,000



256

PROPERTY OF THE FAMILY OF A.C. ERNST,
FOUNDER OF ERNST & YOUNG

256

A DIAMOND NECKLACE

Suspending a fancy, baguette and circular-cut diamond fringe, to the variously-cut diamond neckchain and circular-cut diamond backchain, 15 ½ ins., mounted in platinum

\$12,000-18,000



257



258



259

257

A DIAMOND, EMERALD AND ONYX 'PANTHER' NECKLACE, BY CARTIER

Suspending a reclined circular-cut diamond panther, with an emerald eye and onyx collar and spot detail, to the circular-cut diamond openwork links and neckchain, 16 ins., mounted in 18k white gold, in a Cartier red case and outer box

Signed Cartier, no. 79288 A

\$50,000-60,000

258

A PAIR OF DIAMOND EAR STUDS

Each set with a circular-cut diamond, weighing approximately 2.26 and 2.24 carats, mounted in platinum

Accompanied by report no. 1132823771 dated 16 September 2015 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 2.26 carats, is D color, Internally Flawless clarity, with excellent cut, polish and symmetry

With report no. 1115986083 dated 21 April 2011 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 2.24 carats, is E color, Internally Flawless clarity

\$70,000-100,000

259

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 24.14 carats, to the circular-cut diamond shoulders, ring size 7, mounted in 18k white gold

Accompanied by report no. CS 69621 dated 18 August 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Madagascar, with standard heat enhancement

\$60,000-80,000



261



260

PROPERTY OF A LADY

260

AN ANTIQUE DIAMOND LEAF BROOCH

Mounted en tremblant, designed as an old-cut diamond flower, to the old-cut diamond stem and surrounding leaves, circa 1890, 2 ¾ ins., mounted in silver-topped gold

\$5,000-7,000

261

A BELLE ÉPOQUE SEED PEARL AND DIAMOND DOG COLLAR NECKLACE, BY TIFFANY & CO.

Designed as fourteen-strands of seed pearls, with old-cut diamond openwork spacers and clasp of floral motif, circa 1895, 13 ¾ ins., mounted in platinum-topped gold, may also be worn as two bracelets (6 ⅞ ins. each)

Signed Tiffany & Co., Paris

\$50,000-70,000



262



PROPERTY OF A GENTLEMAN

262

AN ANTIQUE EMERALD AND DIAMOND BROOCH

Set with a rectangular-cut emerald, weighing approximately 3.55 carats, to the old-cut diamond surround, circa 1895, $\frac{7}{8}$ ins., mounted in platinum-topped gold

With report CS 70154 dated 8 September 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this material would be classified as Classic Colombia. Clarity enhancement: None

\$45,000-65,000



263



264



265

PROPERTY OF A PRIVATE COLLECTOR

263

A PAIR OF EMERALD AND DIAMOND EAR PENDANTS

Each suspending a drop-shaped emerald bead, to the old-cut diamond cap and surmount, 1 in., mounted in white gold

Accompanied by report no. CS 70550 A and B dated 2 October 2015 from the AGL American Gemological Laboratories stating it is the opinion of the Laboratory that the origin of these emeralds would be classified as Colombia, with minor traditional clarity enhancement

\$25,000-35,000

PROPERTY OF A PRIVATE COLLECTOR

264

A DIAMOND RING

Set with an old-cut diamond, to the baguette-cut diamonds shoulders, ring size 6 ¼, mounted in platinum

\$20,000-30,000

265

AN ART DECO EMERALD AND DIAMOND BROOCH

Centering upon a sugarloaf cabochon emerald, to the variously-cut diamond openwork plaque, circa 1930, 3 ¼ ins., mounted in platinum

\$100,000-150,000



266

266

A SINGLE-STRAND PEARL NECKLACE

Designed as a graduated strand of forty-two natural pearls and two cultured pearls, measuring from approximately 10.25 to 6.70 mm, joined by a rose-cut diamond concealed clasp, 18 ins., mounted in gold

Accompanied by report no. 82751 dated 29 October 2015 from the SSEF Swiss Gemmological Laboratories stating that the analysed properties confirm the authenticity of these saltwater natural pearls and the identity of these beaded saltwater cultured pearls

\$200,000-300,000



267

267

A DIAMOND RING

Set with a cushion brilliant-cut diamond, weighing approximately 10.02 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum

Accompanied by report no. 5161895584 dated 5 March 2015 from the GIA Gemological Institute of America stating that the diamond is J color, VS2 clarity

\$140,000-180,000



268

**A PAIR OF ENAMEL AND DIAMOND EAR CLIPS,
BY VAN CLEEF & ARPELS**

Each designed as a white enamel half hoop with circular-cut diamond and sculpted 18k gold detail, 1 in.

Signed V.C.A. for Van Cleef & Arpels, no. 65 and 3V3254

\$12,000-18,000



PROPERTY FROM A PRIVATE COLLECTION

269

**AN ENAMEL, SAPPHIRE AND GOLD BANGLE BRACELET,
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as a green paillonné enamel hinged bangle, decorated with collet-set circular-cut sapphires and sculpted gold vertical bands, 2 ins. diameter, mounted in 18k gold, in a Tiffany & Co. black suede case

Signed Schlumberger Std., Tiffany & Co., France

\$12,000-18,000



PROPERTY OF A PRIVATE COLLECTOR

270

A PINK SAPPHIRE, DIAMOND AND ENAMEL RING

Of bombé design, centering upon a bezel-set cushion-cut pink sapphire, to the blue enamel and sculpted gold surround, enhanced by circular-cut diamonds, ring size 5 ¾, mounted in 18k gold

Accompanied by a report no. CS 69733 dated 20 August 2015 from the AGL American Gemological Laboratories stating that is the opinion of the Laboratory that the origin of this pink sapphire would be classified as Ceylon (Sri Lanka), with low temperature heating

\$8,000-12,000



271

271

A JADEITE AND DIAMOND RING

Set with an oval cabochon jadeite, measuring approximately 19.60 x 12.55 x 4.18 mm, flanked on one side by a cluster of old-cut diamonds within a circular and single-cut diamond surround, to the old-cut diamond shoulders, ring size 7 ½, mounted in platinum

Accompanied by report no. 1176307787 dated 4 September 2015 from the GIA Gemological Institute of America stating that the jadeite jade is natural color, with no indications of impregnation

\$18,000-22,000



272

PROPERTY OF A PRIVATE COLLECTOR

272

A PAIR OF ENAMEL AND GOLD EAR HOOPS, BY BULGARI

Each designed as a hinged green enamel ear hoop, with gold stripe detail, 1 ¾ ins., mounted in 18k gold, in a Bulgari navy leather case

Signed Bulgari, Italy

\$8,000-12,000



273



274



275

PROPERTY OF A LADY

273

**A PAIR OF GOLD AND DIAMOND EAR PENDANTS,
BY VAN CLEEF & ARPELS**

Each designed as an 18k gold lion's head, with circular-cut diamond eyes, suspending a circular-cut diamond hoop, mounted in 18k gold

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 41792-7

\$10,000-15,000

274

A PAIR OF DIAMOND AND ONYX CUFFLINKS, BY CARTIER

Each designed as a circular-cut diamond plaque, interspersed with calibr -cut onyx accents, with French assay mark for 18k gold

Signed Cartier, no. 637802

\$10,000-15,000

PROPERTY OF A LADY

275

A DIAMOND RING

Set with a pear brilliant-cut diamond, weighing approximately 5.02 carats, flanked on either side by a tapered baguette-cut diamond, ring size 4  , mounted in gold

Accompanied by report no. 1176361826 dated 21 October 2015 from the GIA Gemological Institute of America stating that the diamond is K color, SI1 clarity

\$20,000-30,000



276

276

A PERIDOT AND GOLD NECKLACE, BY CHAUMET

Designed as a series of polished 18k gold tablet links alternating with bezel-set square-cut peridots, 15 ½ ins.

Signed Chaumet, Paris, no. 394546

\$3,500-4,500



277

277

A PAIR OF COLORED DIAMOND EAR STUDS

Each set with a light yellow rectangular-cut diamond, weighing approximately 3.03 and 3.02 carats, mounted in 18k gold

\$28,000-38,000



278

278

TWO SETS OF DIAMOND AND GOLD 'BEAN' CUFFLINKS, BY ELSA PERETTI, TIFFANY & CO.

Comprising two sets of 18k gold bean cufflinks, one set with circular-cut diamonds, $\frac{7}{8}$ in.

Signed Tiffany & Co., Elsa Peretti

\$4,000-6,000



279

279

AN ENAMEL AND GOLD FROG DRESS SET, BY DAVID WEBB

Comprising a pair of cufflinks, each designed as a green enamel and 18k gold spotted frog, with red enamel eyes, to the green enamel and gold striped toggle; and three shirt studs en suite, $\frac{3}{4}$ in., mounted in 18k gold

Each signed Webb for David Webb

(5)

\$7,000-10,000

280

**A DIAMOND, RUBY AND ENAMEL FROG BRACELET,
BY DAVID WEBB**

Designed as an articulated hinged bangle, with two opposing green enamel frogs set with oval cabochon ruby eyes and circular-cut diamond lips, their gold spotted bodies forming the hoop, joined by an oval cabochon ruby, 6 ½ ins., mounted in platinum and 18k gold
Signed Webb for David Webb

\$15,000-20,000



281

A PAIR OF DIAMOND AND DEMANTOID GARNET EAR CLIPS

Each set with a bezel-set old-cut diamond, weighing approximately 4.63 and 4.52 carats, within a baguette-cut demantoid garnet and circular-cut diamond surround, ¼ in., mounted in platinum

\$65,000-85,000





282

282

A GOLD 'PERLÉE' CUFF, BY VAN CLEEF & ARPELS

Designed as a wide textured 18k gold cuff, with beaded trim, 2 ½ ins. diameter, in a Van Cleef & Arpels green suede case and white outer box

Signed V.C.A. for Van Cleef & Arpels, no. JB051747

\$15,000-20,000



283

PROPERTY FROM A PRIVATE COLLECTOR

283

A THREE-STONE DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 10.07 carats, flanked on either side by a rectangular-cut diamond, weighing approximately 1.90 carats, to the circular-cut diamond half hoop, ring size 5 ¾, mounted in platinum and 18k gold, accompanied by an additional ring mount

Accompanied by report no. 2171328392 dated 24 September 2015 from the GIA Gemological Institute of America stating that the diamond is W to X Range color, VVS2 clarity

With report nos. 15719959 and 15719963 dated 30 and 31 January 2007 stating that the rectangular-cut diamonds, weighing approximately 1.90 carats each, are H and I color, SI1 and VS2 clarity, respectively

\$80,000-120,000

Please note that the reports for the rectangular-cut diamonds are more than five years old and may require an update



284

284

**A PAIR OF COLORED SAPPHIRE AND DIAMOND
EAR PENDANTS**

Each of chandelier design, set with oval and pear-shaped multi-colored sapphires, enhanced by circular-cut diamonds, 3 ins., mounted in gold

\$20,000-30,000



285

285

A COLORED DIAMOND RING

Bezel-set with a heart-shaped brilliant-cut fancy deep brown-orange diamond, weighing approximately 10.06 carats, mounted in 18k rose gold

Accompanied by report no. 1152068342 dated 22 April 2015 from the GIA Gemological Institute of America stating that the diamond is fancy deep brown-orange, natural color, VS2 clarity

\$70,000-100,000



One of the most creative American jewelers of the 20th century, Paul Flato's art reflected his larger-than-life personality. Described as whimsical, daring, charming, and playful, Flato's jewels quickly caught the attention of the world's most glamorous women of the day, including Joan Crawford, Marlene Dietrich, Lily Pons, Millicent Rogers, and Norma Shearer. Notable is that Flato was also one of the first jewelers to demand credit rights for use of his pieces in period films.

Attributed to the celebrated American jeweler, this pair of bracelets is in the design of bejeweled manacles. Having served a 16-month term for fraud in New York's infamous Sing Sing prison, Flato's inspiration for creating this pair of bracelets is clear. These were created as a darkly humorous interpretation of Flato's time spent in Sing Sing. The fact that they are almost exact copies of the handcuffs used at the prison provides strong evidence that Flato is the creator. Most likely purchased at a later period from a client, this significant piece of jewelry was then retailed under the Kutchinsky name, explaining the signature.

Finding inspiration in everyday objects and personal experience, Flato took basic items such as an envelope or a heart and arrow and created pieces that reflected the personality of the wearer, while staying true to his unique aesthetic. A significant piece of jewelry, this unique and bold pair of bracelets exhibit all of the classic attributes of an unsigned Flato.

286

A RUBY, DIAMOND AND GOLD HANDCUFF BRACELET, BY KUTCHINSKY

Designed as a pair of 18k gold manacles, the gold link chain connecting two locking cuffs, each set with circular-cut rubies and diamonds, to the lock bar with alternating rows of square-cut rubies and single-cut diamonds, terminating on either end with a single-cut diamond and cabochon ruby scroll or a single-cut diamond and circular-cut ruby hinged dome, opening to reveal a functional lock, with separate gold key, circa 1950, 7 ½ ins., 2 ¾ ins. diameter

Signed Kutchinsky, possibly by Paul Flato

\$30,000-50,000





287



288

PROPERTY OF A PRIVATE COLLECTOR

287

**A MULTI-GEM AND GOLD BRACELET,
BY VAN CLEEF & ARPELS**

Designed as a wide openwork gold wirework band, centering upon a row of cabochon rubies, within circular-cut diamond surrounds, enhanced by cabochon emeralds and sapphires; with ring and pair of ear clips (Please note that the bracelet has been modified. The ring and ear pendants were created from plaques removed from the original bracelet), 6 ½ ins. (bracelet) ring size 8 ¼ and 1 ¾ ins. (ear pendants), bracelet with French assay marks for platinum and 18k gold

Bracelet signed Van Cleef Arpels, 98699, with maker's mark (3)

\$25,000-35,000

PROPERTY OF A LADY

288

A DIAMOND RING

Set with a square-cut diamond, to the square and triangular-cut diamond shoulders, ring size 6 ¾, mounted in 18k white and yellow gold

\$40,000-50,000



289

**A GOLD AND DIAMOND 'CHEVAUX D'ANGE' NECKLACE,
BY VAN CLEEF & ARPELS**

Designed as a flexible tapered band of 18k gold wire, centering upon a row of circular-cut diamonds, 15 ½ ins., with French exportation marks for platinum and 18k gold

Signed Van Cleef & Arpels, France, no. 27111, with maker's mark

\$10,000-15,000

290

A SAPPHIRE AND DIAMOND RING, BY CARTIER

Set with an oval-cut sapphire, weighing approximately 9.62 carats, to the baguette-cut diamond shoulders, ring size 7, mounted in 18k gold

Signed Cartier

Accompanied by report no. CS 67512 dated 14 May 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the the origin of this sapphire would be classified as Burma (Myanmar), with no gemological evidence of heat With report no. 15055051 dated 2 May 2015 from the Gübelin Gem Lab stating that gemmological testing revealed characteristics consistent with those of sapphires originating from Burma (Myanmar), with no indications of heating

\$150,000-200,000



291

**A THREE-STRAND EMERALD BEAD AND
DIAMOND NECKLACE**

Designed as three strands of graduated emerald beads, joined
by a circular-cut diamond and 18k gold clasp, 18 ¼ ins.

\$100,000-150,000



292



293



294

PROPERTY OF A PRIVATE COLLECTOR

292

A DIAMOND 'PANTHER' BROOCH, BY CARTIER

Designed as a circular-cut diamond and 18k gold panther, with a pear-shaped emerald eye, 1 $\frac{3}{4}$ ins., with French assay mark for 18k gold, in a Cartier red box

Signed Cartier, no. 810904

\$25,000-35,000

293

A RUBY AND DIAMOND BRACELET, BY HARRY WINSTON

Designed as a line of alternating collet-set circular-cut rubies and diamonds, 7 $\frac{1}{4}$ ins., mounted in 18k gold

Signed Winston for Harry Winston

\$12,000-18,000

PROPERTY OF A DISTINGUISHED NEW YORK LADY

294

A RUBY AND DIAMOND RING

Set with an oval-cut ruby, weighing approximately 4.76 carats, flanked on either side by a triangular-shaped diamond, ring size 5 $\frac{1}{2}$, mounted in platinum

Accompanied by report no. CS 71242 dated 29 October 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the ruby, weighing 4.76 carats, is Burma (Myanmar), with no heat enhancement

\$30,000-50,000



295



296

PROPERTY FROM A PRIVATE COLLECTION

295

A GOLD NECKLACE, BY VERDURA

Designed as a series of sculpted gold interlocking links, 16 ½ ins.

Signed Verdura

\$20,000-30,000

296

A COLORED DIAMOND RING

Set with a cushion brilliant-cut fancy dark brown-greenish yellow diamond, weighing approximately 5.01 carats, ring size 6 ½, mounted in 18k rose gold

Accompanied by report no. 1176319891 dated 16 September 2015 from the GIA Gemological Institute of America stating the diamond is fancy dark brown-greenish yellow, SI2 clarity

\$25,000-35,000

297

A DIAMOND AND ONYX RING

Of bombé design, the alternating bands of onyx and circular-cut diamonds, to the gold reeded hoop, ring size 6 $\frac{1}{4}$, with French assay mark for 18k gold

\$12,000-15,000



297

298

A DIAMOND AND GOLD BROOCH, BY DAVID WEBB

Of overlapping design, the four circular-cut diamond paisley-shaped plaques, bordered by sculpted gold, 2 $\frac{3}{8}$ ins., mounted in platinum and 18k gold

Signed Webb for David Webb, no. EA47

\$5,000-7,000



298

299

A DIAMOND AND ENAMEL RING, BY DAVID WEBB

Of bombé design, the alternating black enamel plaque, with circular-cut diamond detail, centering upon a collet-set circular-cut diamond, ring size 6 $\frac{1}{4}$, mounted in platinum and 18k gold
Signed Webb for David Webb

\$10,000-15,000



299



300



301

300

A SAPPHIRE AND DIAMOND RING, BY DAVID WEBB

Of bombé design, bezel-set with an oval-cut sapphire, weighing approximately 11.14 carats, to the marquise-cut diamond surround and circular-cut diamond gallery, ring size 5 ¼, mounted in platinum and 18k gold

Signed Webb for David Webb

Accompanied by report no. 15025353 dated 21 February 2015 from the Gübelin Gem Lab stating that gemmological testing revealed the characteristics consistent with those sapphires originating from Burma (Myanmar), with no indications of heating

\$50,000-70,000

-301

A SINGLE-STRAND GRAY CULTURED PEARL NECKLACE

Comprising sixty-three gray cultured pearls, measuring from approximately 14.71 to 12.01 mm, joined by a white gold boule clasp with collet-set diamond accents, 34 ins.

Accompanied by report 5171314953 dated 28 September 2015 from the GIA Gemological Institute of America stating that sixty-two cultured pearls show no indications of treatment, one cultured pearl is undeterminable

\$15,000-20,000



302

302

**A PAIR OF GRAY CULTURED PEARL AND DIAMOND
EAR PENDANTS, BY DAVID WEBB**

Each suspending a drop-shaped gray cultured pearl, measuring approximately 15.80 mm, from a circular-cut diamond cap to the baguette and circular-cut diamond openwork line, 3 ¼ ins., mounted in 18k gold, in a David Webb green suede case

Signed David Webb

\$30,000-50,000



303



304



305

303

**A PAIR OF DIAMOND AND GOLD EAR PENDANTS,
BY DE GRISOGONO**

Designed as a series of graduated circular-cut diamond plaques,
spaced by circular-cut diamond links, 2 ¼ ins., mounted in 18k gold
With maker's mark for de Grisogono

\$10,000-15,000

PROPERTY FROM A FAMILY COLLECTION

304

A DIAMOND BRACELET, BY M. GÉRARD

Designed as a three-row circular-cut diamond line bracelet, set at
the top with circular and marquise-cut diamonds of paisley motif, 6
¾ ins., with French assay mark for 18k gold

Signed M. Gérard, no. 84 and 4403

\$12,000-15,000

PROPERTY OF A LADY

305

AN EMERALD AND DIAMOND RING

Set with a rectangular-cut emerald, weighing approximately 4.54
carats, to the baguette and circular-cut diamond shoulders, ring size
6 ¼, mounted in 18k white gold

*Accompanied by report no. CS 70588 dated 5 October 2015 from the
AGL American Gemological Laboratories stating that it is the opinion
of the Laboratory that the origin of this emerald would be classified as
Colombia. Minor clarity enhancement, modern type*

\$12,000-18,000



PROPERTY OF A LADY

306

A SET OF CULTURED PEARL AND DIAMOND JEWELRY

Comprising a necklace, designed as three rows of cultured pearls, enhanced with circular-cut diamonds; and a pair of ear clips en suite, 13 ½ ins. (necklace), 1 ¼ ins. (ear clips), mounted in 18k gold

\$8,000-12,000





307

308

307

A COLORED DIAMOND AND DIAMOND RING

Set with a cut-cornered rectangular modified brilliant-cut fancy brown-orange diamond, weighing approximately 2.80 carats, to the pear-shaped diamond surround and circular-cut diamond shoulders, ring size 6 ¼, mounted in platinum and 18k white gold

Accompanied by report no. 1162042802 dated 4 April 2014 from the GIA Gemological Institute of America stating that the diamond is fancy brown-orange, natural color, SI2 clarity

\$20,000-30,000

308

A DIAMOND AND GOLD NECKLACE, BY BUCCELLATI

Set at the front with a bi-colored 18k gold openwork plaque of floral motif, enhanced by circular-cut diamonds, to the woven white gold neckchain, 16 ¾ ins., in a Buccellati gray leather case

Signed Buccellati, Italy, no. K1047

\$15,000-20,000



309

309

A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 2.30 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5, mounted in white gold

Accompanied by report no. 5171144467 dated 6 May 2015 from the GIA Gemological Institute of America stating that the diamond is G color, SI1 clarity

\$10,000-15,000



310

310

A DIAMOND BRACELET, BY BUCCELLATI

Designed as five rows of collet-set circular-cut diamonds, to the openwork 18k white gold sculpted band, 7 ¼ ins.

Signed M. Buccellati, Italy

\$45,000-65,000



311

311

**A MULTI-COLORED SAPPHIRE AND GOLD SHELL BROOCH,
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as a calibré-cut sapphire and yellow cabochon sapphire seashell, the interior lined with alternating rows of calibré-cut sapphires and circular-cut pink sapphires, to the lip of sculpted gold set with circular-cut diamonds, trimmed with gold tentacles, 3 ¾ ins., mounted in platinum and 18k gold

Signed Tiffany & Co., Schlumberger Studios

\$30,000-50,000



312



313

PROPERTY FROM A PRIVATE COLLECTION

312

**A PAIR OF DIAMOND AND ENAMEL EAR CLIPS,
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as a shallow dome, the tapered lines of ridged gold and blue enamel centering upon a bezel-set circular-cut diamond, ¾ in., mounted in 18k gold, in a Tiffany & Co. black suede case and blue outer box

Signed Tiffany & Co, Schlumberger

\$2,000-3,000

313

A DIAMOND AND GOLD RING

Set with a circular-cut diamond, to the extended lines of circular-cut diamonds, ring size 8 ¼, mounted in 18k gold

\$15,000-20,000



314

314

**A SAPPHIRE, RUBY AND DIAMOND NECKLACE,
BY BUCCELLATI**

Suspending a series of five sculpted bi-colored gold plaques, centering upon pear-shaped sapphires, enhanced by circular-cut rubies and diamonds, within a circular-cut sapphire border, to the chevron-link bi-colored gold backchain, 15 ins., mounted in 18k gold and white gold, in a Buccellati gray leather case and outer box
Signed Buccellati, Italy, no. U1506

\$25,000-35,000



315

315

**A SAPPHIRE AND DIAMOND RING,
BY OSCAR HEYMAN & BROTHERS**

Centering upon a domed plaque, set with calibré-cut sapphires, flanked on either side by a fancy-cut diamond, to the plain gold bifurcated shoulders, 1999, ring size 5 3/4, mounted in platinum and 18k gold

With maker's mark for Oscar Heyman & Brothers, no. 38788

\$15,000-25,000

Created by Oscar Heyman & Brothers in 1999, this ring was the only one of this exact style that the company ever made



316



317

316

AN EMERALD AND DIAMOND RING

Set with an oval-cut emerald, weighing approximately 12.00 carats, within a two-row circular-cut diamond surround, ring size 7 ¼, with French assay mark for 18k gold

Accompanied by report no. CS 65518 dated 7 January 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia, with minor traditional clarity enhancement

\$65,000-85,000

317

A DIAMOND RING, BY BUCCELLATI

Set with a rectangular-cut diamond, flanked on either side by a triangular-cut diamond, ring size 6 ¼, mounted in sculpted 18k white and yellow gold, in a Mario Buccellati black leather case

Signed Mario Buccellati

\$15,000-20,000



318



318

A SET OF EMERALD AND DIAMOND JEWELRY, BY BUCCELLATI

Comprising a necklace designed as a series of sculpted bi-colored gold plaques set with circular-cut diamonds, each centering upon a heart-shaped cabochon emerald, alternating with links of similar design; and a pair of ear clips en suite, 19 ins. (necklace), 1 ¾ ins. (ear clips), mounted in 18k white and yellow gold, in two Buccellati leather cases

Signed Buccellati, Italy, nos. X3043 (necklace), X5161 (ear clips)

Accompanied by report no. CS 70096 dated 8 September 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia. Clarity enhancement: minor to moderate clarity enhancement, modern type

With report no. CS 70097 A and B dated 8 September 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia. Clarity enhancement: minor to moderate clarity enhancement, traditional type

\$65,000-85,000





PROPERTY OF AN ELEGANT LADY

319

A DIAMOND NECKLACE

Designed as an openwork collet-set old-cut diamond foliate bib, interspersed with old-cut diamond leaves, 14 $\frac{3}{4}$ ins., mounted in platinum, *repair evident*, in a fitted brown leather case

\$40,000-60,000



320

PROPERTY FROM A SOUTH AMERICAN ESTATE

320

A PAIR OF DIAMOND EAR PENDANTS

Each suspending an old-cut diamond, weighing approximately 5.88 and 5.53 carats, to the baguette and old-cut diamond surmount, 1 $\frac{1}{8}$ ins., mounted in white gold

\$70,000-100,000



321

321

A PAIR OF SAPPHIRE AND DIAMOND EAR PENDANTS

Each suspending a cushion-shaped cabochon sapphire, weighing approximately 11.44 and 10.12 carats, within a circular-cut diamond surround, to the fancy and old-cut diamond surmount, 1 $\frac{3}{8}$ ins., mounted in platinum

Accompanied by report no. 62947 dated 2 April 2012 from the SSEF Swiss Gemmological Institute stating that the origin of the two sapphires is Burma (Myanmar), with no indications of heating

\$100,000-150,000

322 No Lot



323

PROPERTY OF A GENTLEMAN

323

A PAIR OF DIAMOND EAR PENDANTS

Each suspending a drop-shaped tapered baguette-cut diamond plaque, centering upon a marquise-cut diamond, weighing approximately 4.08 and 3.81 carats, to the circular-cut diamond surmount, weighing approximately 2.81 carats each, 1 ½ ins., mounted in platinum

Accompanied by report no. 2175323217 and 5171323244 dated 18 September 2015 from the GIA Gemological Institute of America stating that the marquise brilliant-cut diamonds, weighing approximately 4.08 and 3.81 carats, are I color, VS1 clarity

With report no. 2171323238 and 2171323235 dated 17 September 2015 from the GIA Gemological Institute of America stating that the round brilliant-cut diamonds, weighing approximately 2.81 carats each, are J color, VS1 clarity

\$70,000-100,000



324

PROPERTY OF A PRIVATE COLLECTOR

324

A DIAMOND AND PLATINUM BROOCH

Of baguette and circular-cut diamond foliate motif, suspending circular-cut diamond chestnuts, bottom portion of brooch detaches and may be worn as a separate smaller brooch, 4 ⅝ ins., mounted in platinum

\$40,000-60,000

PROPERTY OF A LADY

325

**A CULTURED PEARL AND DIAMOND BRACELET,
BY DAVID WEBB**

Designed as a cultured pearl bombé band, spaced by circular-cut diamond ribbon links, 6 ins., mounted in platinum and 18k white gold

Signed David Webb, no. FA58

With Certificate of Authenticity from David Webb

\$20,000-30,000



325

326

AN EMERALD AND DIAMOND RING

Set with a rectangular-cut emerald, weighing approximately 7.04 carats, flanked on either side by oval-shaped diamond, to the single-cut diamond shoulders, ring size 6, mounted in platinum and 18k gold

Accompanied by report no. CS 68306 dated 3 September 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia, with no clarity enhancement

\$60,000-80,000



326

PROPERTY OF A DISTINGUISHED NEW YORK LADY

327

A SAPPHIRE AND DIAMOND RING

Set with a cushion-cut sapphire, weighing approximately 7.67 carats, flanked on either side by a triangular-cut diamond, ring size 5 ½, mounted in platinum

Accompanied by report no. CS 71243 dated 29 October 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Madagascar, with no gemological evidence of heat

\$12,000-18,000



327



328

A DIAMOND RING

Set with an oval brilliant-cut diamond, weighing approximately 8.01 carats, flanked on either side by a half-moon diamond, ring size 6, mounted in platinum

Accompanied by report no. 1162665920 dated 15 October 2014 from the GIA Gemological Institute of America stating the diamond is G color, VVS1 clarity

\$260,000-320,000



329



330

329

A RUBY AND DIAMOND RING, BY BULGARI

Set with a cushion-cut ruby, weighing approximately 13.26 carats, within a pear-shaped diamond surround, ring size 6 $\frac{3}{4}$ ins., mounted in platinum

Signed Bulgari

Accompanied by report no. 11116093 dated 3 December 2011 from the Gübelin Gem Lab stating that the ruby is of Burma (Myanmar) origin, with indications of heating

\$120,000-180,000

PROPERTY OF A LADY

330

A PAIR OF SAPPHIRE AND DIAMOND EAR CLIPS

Each set with an oval-cut sapphire, weighing approximately 11.96 and 10.51 carats, within a double-row circular-cut diamond surround, 1 in., mounted in platinum

Accompanied by report no. CS 67686 A and B dated 14 May 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these sapphires would be classified as Ceylon (Sri Lanka) and Burma (Myanmar), with no gemological evidence of heat

\$60,000-80,000



331

331

A SAPPHIRE AND DIAMOND RING

Set with a cushion-cut sapphire, weighing approximately 20.97 carats, to the circular-cut diamond surround and half hoop, ring size 6, mounted in platinum

Accompanied by report no. 11060146 dated 21 June 2011 from the Gübelin Gem Lab stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Burma (Myanmar), with no indications of heating

\$100,000-150,000



332



332

A PAIR OF DIAMOND EAR STUDS

Each set with a round brilliant-cut diamond, weighing approximately 5.02 and 5.01 carats, within a detachable circular-cut diamond surround, mounted in platinum

Accompanied by report nos. 1132800453 and 2111746563 dated 16 September 2015 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 5.02 and 5.01 carats, are E color, Internally Flawless clarity, with excellent cut, polish and symmetry

\$500,000-700,000



333

A DIAMOND RING

Set with a cushion brilliant-cut diamond, weighing approximately 22.12 carats, to the circular-cut diamond shoulders, ring size 6, mounted in platinum

Accompanied by report no. 5171233584 dated 15 September 2015 from the GIA Gemological Institute of America stating that the diamond is I color, VVS2 clarity

\$750,000-900,000



334



335

334

A COLORED DIAMOND RING

Set with a round brilliant-cut fancy intense blue diamond, weighing approximately 1.74 carats, to the plain platinum hoop, ring size 6

Accompanied by report no. 5171282289 dated 24 September 2015 from the GIA Gemological Institute of America stating that the diamond is fancy intense blue, natural color, VVS1 clarity;

accompanied by a working diagram indicating that the clarity of the diamond is potentially Internally Flawless

With a supplemental letter from the Gemological Institute of America stating that the diamond has been determined to be a Type IIb diamond. Type IIb diamonds are very rare in nature and contains small amounts of boron that can give rise to a blue or gray coloration. An unusual property of type IIb diamonds is that they are semi-conductors and conduct electricity. Historically, the ancient mines of India produced occasional blue diamonds but today the most significant source is limited to the Cullinan (formerly Premier) Mine in South Africa. Among famous gem diamonds, the 70.21 carat Idol's Eye and the 45.52 carat Hope are examples of type IIb

\$700,000-1,000,000

335

A COLORED DIAMOND AND DIAMOND RING

Set with a cut-cornered rectangular modified brilliant fancy vivid purplish pink diamond, weighing approximately 3.74 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5 ¾, mounted in platinum

Accompanied by report no. 6177105940 dated 8 April 2015 from the GIA Gemological Institute of America stating that the diamond is fancy vivid purplish pink, natural color

\$1,300,000-1,500,000





336

336

A DIAMOND AND COLORED DIAMOND PENDANT NECKLACE

Suspending a modified heart-shaped diamond, weighing approximately 18.88 carats, to the circular-cut pink diamond and diamond surround, from a pear and circular-cut diamond surmount to the fine link chain, enhanced by two circular-cut diamonds, 19 ½ ins., mounted in platinum

Accompanied by report no. 2165149557 dated 11 June 2015 from the GIA Gemological Institute of America stating that the modified heart-shaped diamond is D color, VVS1 clarity

With a supplemental letter from the Gemological Institute of America stating that the diamond has been determined to be a Type IIa diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world. Among famous gem diamonds, the 530.20 carat Cullinan I and the 105.60 carat Koh-i-noor, are examples of Type IIa.

\$1,250,000-1,750,000



337

337

A COLORED DIAMOND AND DIAMOND RING

Set with a pear brilliant-cut fancy gray-blue diamond, weighing approximately 19.97 carats, trimmed with circular-cut diamonds, within an undulating tapered baguette-cut diamond surround, ring size 6, mounted in 18k white gold, may be worn as a pendant

Accompanied by report no. 5171273703 dated 27 August 2015 from the GIA Gemological Institute of America stating that the diamond is fancy gray-blue, natural color, I1 clarity

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





338



339

338

A SAPPHIRE AND DIAMOND RING

Set with a rectangular-cut sapphire, weighing approximately 38.40 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5 $\frac{1}{4}$, mounted in platinum

Accompanied by report no. CS 71439 dated 3 November 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Classic Ceylon (Sri Lanka), with no gemological evidence of heat. Clarity enhancement: none

With report no. 57184 dated 3 September 2010 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Ceylon (Sri Lanka) origin, with no indications of heating

\$500,000-700,000

PROPERTY OF A GENTLEMAN

339

A DIAMOND LINE BRACELET

Designed as a line of thirty-three rectangular-cut diamonds, 6 $\frac{5}{8}$ ins., mounted in platinum

Accompanied by thirty-three reports dated 20 April 2004 to 7 December 2006 from the GIA Gem Trade Laboratory and GIA Gemological Institute of America stating that the thirty-three diamonds, weighing from approximately 1.15 to 1.00 carats, are D to F color, VVS2 to VS2 clarity

\$120,000-180,000



LOTS 340-346



340



341

342

340

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 8.75 carats, within a double-row circular-cut diamond surround, ring size 6 $\frac{1}{4}$, mounted in platinum

Accompanied by report no. CS 69500 dated 12 August 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat

\$10,000-15,000

341

AN ART DECO RUBY AND DIAMOND BRACELET

Designed as a double-line old-cut diamond bracelet, set with seven single and old-cut diamond openwork plaques, enhanced by pear-shaped rubies, centering upon a bezel-set old-cut diamond, circa 1925, 7 $\frac{3}{4}$ ins., mounted in platinum

\$18,000-22,000

342

AN ART DECO SAPPHIRE AND DIAMOND BRACELET

Designed as a double-line single-cut diamond bracelet, set with four single-cut diamond circular plaques, enhanced by circular-cut sapphires, joined by a calibr -cut sapphire decorated clasp, circa 1925, 7 ins., mounted in platinum and gold

\$12,000-18,000



343

343

AN ART DECO DIAMOND BROOCH

Centering upon an old-cut diamond, weighing approximately 2.44 carats, to the geometric old-cut diamond scrolling plaque, with pendant hoop for suspension, circa 1925, 1 ¼ ins., mounted in platinum

\$7,000-10,000

344

A PAIR OF ART DECO SAPPHIRE AND DIAMOND EAR PENDANTS

Each suspending an oval cabochon sapphire, within an old-cut diamond frame and bifurcated diamond line and surmount, enhanced by pear-shaped sapphires, circa 1925, 2 ins., mounted in platinum

\$20,000-30,000



344



345

345

A BELLE ÉPOQUE EMERALD AND DIAMOND RING

Set with a cushion-shaped sugarloaf cabochon emerald, to the old-cut diamond surround and shoulders, circa 1915, ring size 7, mounted in platinum

\$8,000-12,000

LOTS 340-346



346

AN ART DECO EMERALD, SAPPHIRE, NATURAL PEARL AND DIAMOND JABOT BROOCH, BY CARTIER

Centering upon an oval-cut sapphire, weighing approximately 2.98 carats, a cushion-cut sapphire, weighing approximately 6.87 carats and an oval cabochon emerald, within a natural pearl and single-cut diamond openwork surround, to the smaller terminal of similar design, set with an oval-cut sapphire, weighing approximately 2.65 carats, circa 1925, 3 1/8 ins., mounted in platinum

Signed Cartier, no. 3117271, Made in U.S.A.

Accompanied by report no. 81826 dated 7 September 2015 from the SSEF Swiss Gemmological Institute stating that the two sapphires, weighing approximately 2.98 and 2.65 carats, are of Kashmir origin, with no indication of heating

With by report no. CS 69530 A and B dated 14 August 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the sapphires, weighing

approximately 2.98 and 2.65 carats, would be classified as Kashmir, with no gemological evidence of heat. Clarity enhancement: None
With report no. 81825 dated 4 September 2015 from the SSEF Swiss Gemmological Institute stating that the sapphire, weighing approximately 6.87 carats, is of Madagascar origin, with no indication of heating

With report no. CS 69530 C dated 14 August 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Madagascar, with no gemological evidence of heat. Clarity enhancement: None

With report 5171331999 dated 5 October 2015 from the GIA Gemological Institute of America stating that the pearls are natural saltwater pearls, with no indications of treatment

\$200,000-300,000



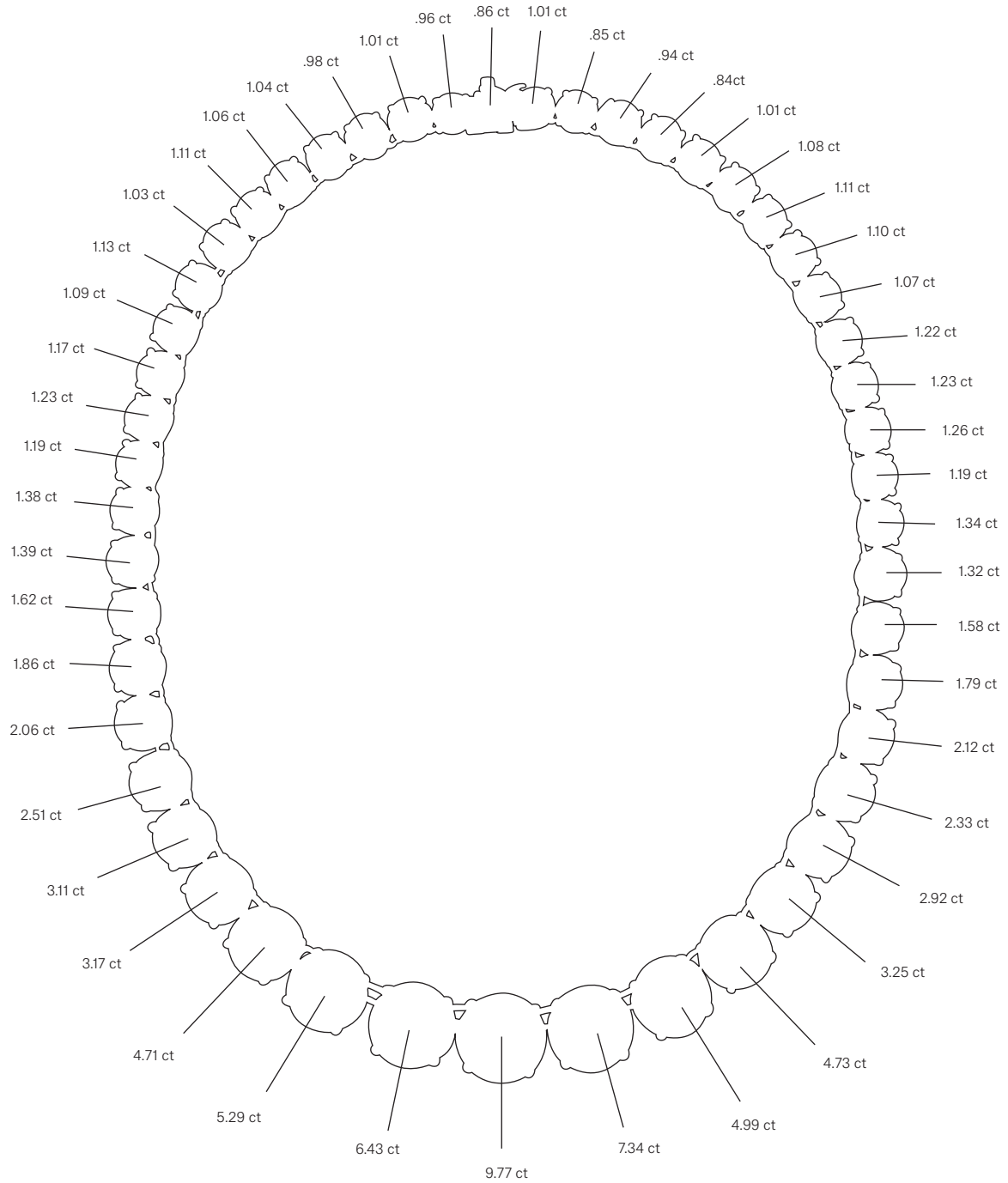
PROPERTY OF A PRIVATE COLLECTOR

347

A DIAMOND RIVIERE NECKLACE

Designed as a graduated series of forty-nine circular-cut diamonds, the five largest diamonds weighing approximately 9.77, 7.34, 6.43, 5.29 and 4.99 carats, 15 ½ ins., mounted in platinum

\$600,000-800,000







348

**A 'MYSTERY-SET' RUBY AND DIAMOND FLOWER BROOCH,
BY VAN CLEEF & ARPELS**

Designed as a calibré-cut ruby flower, centering upon a circular-cut diamond cluster pistil, extending a detachable baguette-cut diamond stem and marquise-cut diamond leaves, 3 ¼ ins., mounted in platinum

Signed Van Cleef & Arpels, N.Y., no. 43983

\$120,000-180,000



349

**A 'MYSTERY-SET' SAPPHIRE AND DIAMOND FLOWER
BROOCH, BY VAN CLEEF & ARPELS**

Designed as a calibré-cut sapphire flower, centering upon a circular-cut diamond cluster pistil, extending a baguette-cut diamond stem and marquise-cut diamond leaves, 2 ¾ ins., mounted in platinum

Signed Van Cleef & Arpels, N.Y., no. 43885

\$100,000-150,000



THE 'VICTORY' DIAMOND

Florence J. Gould, the American-born grande dame of France was considered by many as a social institution of the 20th Century. Her spectacular jewels and gracious hospitality were admired by the glittering crowd whose yachts and private planes gathered on the shores of the French Riviera where she and her husband Frank launched their permanent summer resort and playground for the international jet set.

An aspiring opera singer, born Florence LaCaze in San Francisco, she married Frank Jay Gould, the son of the American railroad magnate. Together, they moved to France where they lived a lavish lifestyle. The Goulds took up residence at El Patio, their home in Cannes and opened many casinos and hotels along the French Riviera, including the famed Palais de la Méditerranée.

Gould is most fondly remembered for her lasting patronage in the domain of fine arts and literature. When she died in Cannes at age 87 in February 1983, Time Magazine noted that she was a "longtime patron of the arts who gave moral support and millions to leading French literary figures and in the post-World War II years surrounded herself with something of a Parisian Bloomsbury group that included André Gide, Jean Cocteau and Salvador Dali".

With a passion for the fine arts, the Goulds became known as avid and informed collectors. Their collection of Barbizon and Impressionist paintings, skilfully put together under the inspired guidance of their friend Daniel Wildenstein included the finest examples of French 19th Century art from Courbet, Monet, Renior, Manet, Toulouse-Lautrec to Gauguin and Vuillard.

In addition to their art collection, it was Florence Gould's dazzling collection of jewelry, assembled over many years, which stood out as one of the truly great collections of the last century. Mrs. Gould took great pride in her spectacular jewels, which were vividly remembered by the countless friends who were privileged to have known her.

In 1984, the year following her death, Christie's New York offered Florence Gould's jewelry collection for sale, which realized \$8 million, the highest total ever achieved at auction for a single collection of jewelry at the time. One of the top three lots was Florence Gould's 'Victory' Diamond ring.

In the 1940s, three exceptionally sized diamond roughs were discovered. One rough of 770 carats, was excavated from the Woyie River by the Sierra Leone Selection Trust Limited and was later purchased by the Diamond Company. This rough was displayed for Queen Mary upon her visit to the Company's offices in 1947 and the public was also able to view the diamond on exhibition during the British Industries Fair in May 1949.

Entrusted to the cutting firm Briefel and Lemer, the Woyie River diamond was carefully fashioned into thirty individual diamonds. Reflecting the expertise of Sidney Briefel, the rough yielded ten diamonds weighing over twenty carats each, seven diamonds between five and ten carats each and thirteen diamonds less than five carats each.

The largest and most significant diamond, however, cut from the Woyie River rough was the emerald-cut diamond named 'Victory', in honor of the Allied victory in World War II. The Victory diamond remained in Florence Gould's collection until 1984 when it was sold as part of her historic collection at Christie's.





(fig 1) Isabelle LaCaze and Florence Gould. © Bettmann/CORBIS (fig2) Arriving in New York City. © Bettmann/CORBIS
 (fig3) Palais de la Méditerranée. © Bettmann/CORBIS (fig4) Interior. © Underwood & Underwood/Corbis

THE 'VICTORY' DIAMOND



(two views illustrated)

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

350

THE 'VICTORY' DIAMOND

Set with a rectangular-cut diamond, weighing approximately 31.34 carats, flanked on either side by a baguette-cut diamond, ring size 5 $\frac{3}{4}$ ins., mounted in platinum

*Accompanied by report no. 5151960000 dated 27 February 2014 from the GIA Gemological Institute of America stating that the diamond is D color, VVS2 clarity; **accompanied by a working diagram indicating that the clarity of the diamond is potentially Internally Flawless***

With a supplemental letter from the Gemological Institute of America stating that the diamond has been determined to be a Type IIa diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world. Among famous gem diamonds, the 530.20 carat Cullinan I and the 105.60 carat Koh-i-noor, are examples of Type IIa

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

PROVENANCE:

Formerly the Property of Florence J. Gould

LITERATURE:

I. Balfour, *Famous Diamonds*, England, Christie, Mason and Woods Ltd., 2000, p. 289

Previously sold at Christies's New York, The Collection of Florence J. Gould, 11 April 1984, lot 482





351

PROPERTY OF A PRIVATE COLLECTOR

351

A DIAMOND RING

Set with an oval-cut diamond, weighing approximately 6.53 carats, flanked on either side by a baguette-cut diamond, ring size 5 ½, mounted in platinum

Accompanied by report no. 5161366373 dated 15 July 2014 from the GIA Gemological Institute of America stating that the diamond is D color, VVS2 clarity; with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless

\$300,000-400,000



352

PROPERTY OF A GENTLEMAN

•352

A SAPPHIRE AND DIAMOND RING, BY GÜBELIN

Set with a cushion-cut sapphire, weighing approximately 10.50 carats, within a pavé-set diamond surround, enhanced by six brilliant-cut diamonds weighing from approximately 0.68 to 0.65 carat, to the similarly-cut diamond gallery and half-hoop, ring size 5½, mounted in 18k white gold

With maker's mark for Gübelin, no. 60A

Accompanied by report no. 65893 dated 23 November 2012 from the SSEF Swiss Gemmological Institute stating that the 10.50 carat sapphire is of Kashmir origin, with no indications of heating

With report no. 12100139 dated 29 October 2012 from the Gübelin Gemmological Laboratory stating that the 10.50 carat sapphire is of Kashmir origin, with no indications of heating

With six reports dated from 12 April 2012 to 13 March 2013 from the GIA Gemological Institute of America stating that the brilliant-cut diamonds weighing from 0.68 to 0.65 carat are G color, VS1 clarity

\$300,000-500,000





353



354

PROPERTY OF A LADY

353

A PAIR OF EARLY 20TH CENTURY NATURAL PEARL AND DIAMOND EAR PENDANTS

Each suspending a drop-shaped natural pearl, measuring approximately 12.90 – 13.45 x 19.40 mm and 12.10 – 13.15 x 19.50 mm, from a single-cut diamond cap, to the circular-cut diamond surmount, early 20th century, 1 ½ ins., mounted in platinum, in a Garrard & Co. Ltd. plum leather fitted case

Accompanied by report no. 80476 dated 5 June 2015 from the SSEF Swiss Gemmological Institute stating that the properties confirm the authenticity of the pearls as natural saltwater

\$300,000-500,000

PROPERTY OF A LADY

354

A BELLE ÉPOQUE COLORED DIAMOND AND DIAMOND RING, BY J.E. CALDWELL

Set with a marquise brilliant-cut fancy to fancy intense blue diamond, to the circular and old-cut diamond surround, pierced gallery and shoulders, circa 1915, ring size 7, mounted in platinum

Signed J.E.C Co. for J.E. Caldwell, no. G 257

Accompanied by report no. 15223652 dated 29 June 2006 from the GIA Gemological Institute of America stating that the diamond is fancy to fancy intense blue, natural color

\$400,000-600,000

Please note that the report is more than five years old and may require an update







355



356

PROPERTY OF A PRIVATE COLLECTOR

355

AN UNMOUNTED NATURAL PEARL

The unmounted partially-drilled drop-shaped natural pearl, weighing approximately 1.81 grams and measuring approximately 10.00 mm

Accompanied by report no. 1172314862 dated 22 September 2015 from the GIA Gemological Institute of America stating that the pearl is a natural saltwater pearl, with no indications of treatment

\$10,000-15,000



357

PROPERTY OF A GENTLEMAN

356

A DIAMOND ETERNITY BAND

Set with fifteen baguette-cut diamonds, ring size 4 ½, mounted in platinum

\$30,000-50,000

357

A PINK TOURMALINE AND DIAMOND NECKLACE, BY TIFFANY & CO.

Suspending a pendant set with an oval-cut pink tourmaline, weighing approximately 12.92 carats, within a circular-cut diamond surround, to the collet-set diamond fine link neckchain, 17 ½ ins., mounted in platinum

Signed Tiffany & Co.

\$8,000-12,000



358

358

A SAPPHIRE AND DIAMOND RING

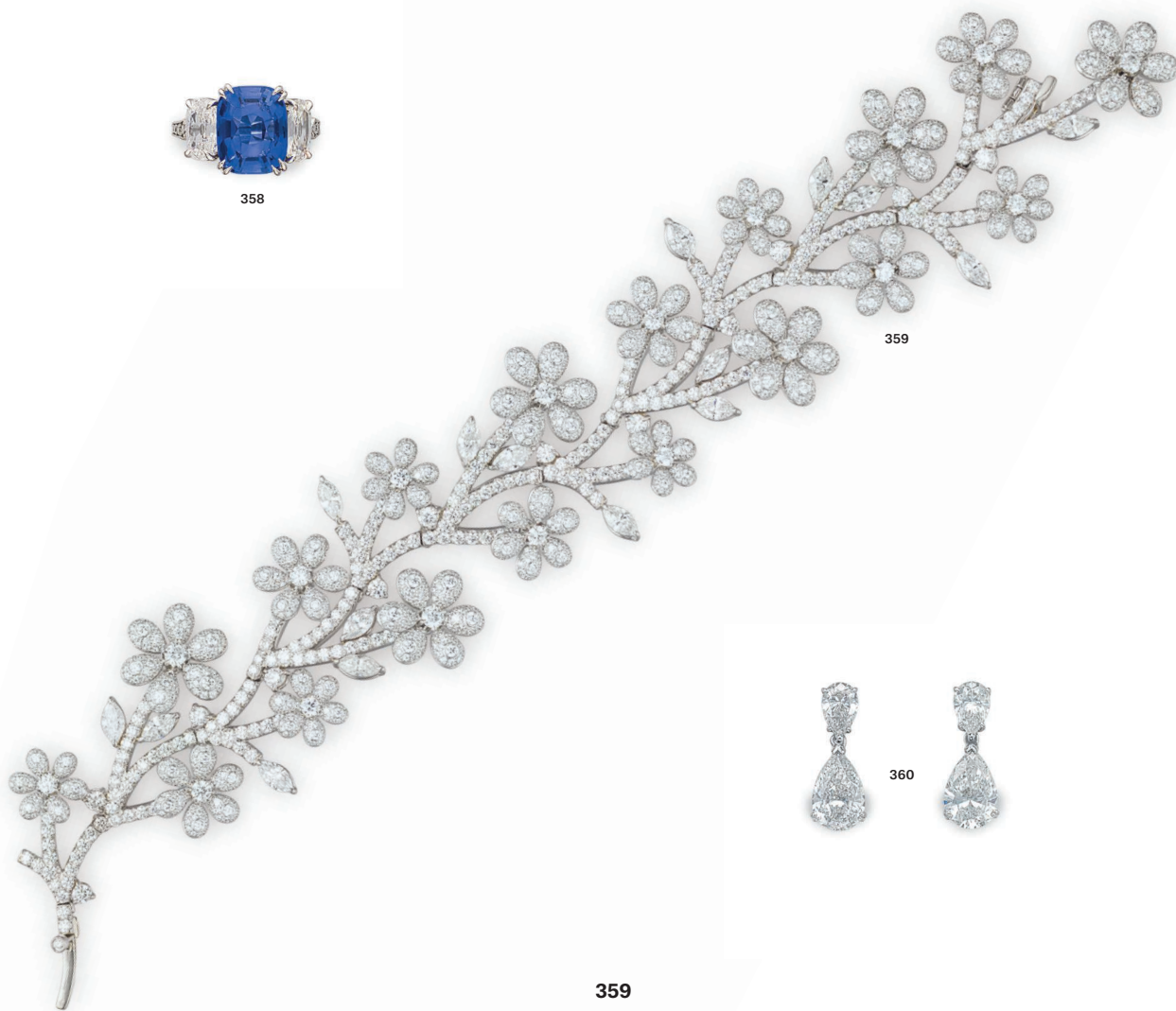
Set with a cushion-cut sapphire, weighing approximately 6.58 carats, flanked on either side by an old-mine brilliant-cut and a cushion brilliant-cut diamond, weighing approximately 0.91 and 1.29 carats respectively, to the single-cut diamond shoulders, ring size 5 $\frac{3}{4}$, mounted in platinum

Accompanied by report no. CS 68602 dated 13 August 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat

With report no. 6165667844 dated 22 October 2014 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 0.91 carats, is G color, VS2 clarity

With report no. 6165616691 dated 22 October 2014 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 1.29 carats, is D color, SI2 clarity

\$15,000-20,000



359

359

A DIAMOND BRACELET, BY TIFFANY & CO.

Designed as a series of circular-cut diamond vines and flowers, with marquise-cut diamond leaves, 8 ins., mounted in platinum
Signed Tiffany & Co., no. 21743119

\$20,000-30,000

PROPERTY OF A GENTLEMAN

360

A PAIR OF DIAMOND EAR PENDANTS

Each suspending a pear brilliant-cut diamond, weighing approximately 2.10 carats each, to the pear brilliant-cut diamond surmounts, $\frac{3}{4}$ in., mounted in platinum

Accompanied by report no. 14586110 and 14773864 dated 8 August 2005 and 16 December 2005 from the GIA Gemological Institute of America stating the diamonds, weighing approximately 0.70 carats, are D and E color, VS2 and VS1 clarity

With report no. 14642485 and 14429857 dated 25 August 2005 and 20 May 2005 from the GIA Gemological Institute of America stating the diamonds weighing approximately 2.10 carats each, are D and E color, SI1 clarity

\$35,000-55,000



360

A BEAUTIFUL COLLABORATION

This collection symbolizes a wonderful marriage, love of family and friendship. The proud owners developed a close friendship with Harry Winston and his wife, Edna. Many of the pieces tell the story of a collaboration between Mr. Winston and his dear friends. Having first met at the grand Winston New York salon, their shared passion for jewelry initiated a more personal relationship between the two couples. They met frequently in glamorous cities throughout the world, but their fondest memories are the special New York trips taken to see the wonderful jewels Mr. Winston had selected especially for them. Indeed, he often played a role in creating intimate designs for the couple including the emerald and diamond ring (lot 362) for which Mr. Winston chose six pear-shaped diamonds to represent each of the couple's children. For the diamond necklace (lot 361) he insisted on several fittings and re-designs until it laid perfectly on the neck. Another happy memory is when the marquise-cut diamond ring (lot 363) was presented on a room-service breakfast tray at the St. Regis hotel. Pieces that came from other jewelers were chosen as gifts during travel, for special occasions or "just because." The jewelry offered here is part of a larger collection that is now being enjoyed by family members of three generations. It is their wish that it will bring the new owners all the joy and pleasure it has given them.

361

A COLORED DIAMOND AND DIAMOND NECKLACE, BY HARRY WINSTON

The circular-cut v-shaped diamond necklace suspending a detachable pendant set with a fancy brown-yellow marquise brilliant-cut diamond, weighing approximately 7.71 carats, within a circular-cut diamond surround, circa 1976, 20 ins., mounted in platinum, in a Harry Winston navy leather case

Unsigned, no. 8178

Accompanied by report no. 2165544203 dated 21 August 2014 from the GIA Gemological Institute of America stating that the diamond is fancy brown-yellow, VS1 clarity

\$220,000-400,000



LOTS 361-367



362

362

AN EMERALD AND DIAMOND RING, BY HARRY WINSTON

Set with a square-cut emerald, weighing approximately 19.94 carats, flanked on either side by a row of three pear-shaped diamonds, 1972, ring size 5 ¾, mounted in platinum, in a Harry Winston black suede case

Unsigned

Accompanied by report no. CS 71366 dated 30 October 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia. Minor clarity enhancement, traditional type

\$150,000-200,000



363

363

A DIAMOND RING, MOUNTED BY HARRY WINSTON

Set with a marquise brilliant-cut diamond, weighing approximately 9.88 carats, flanked on either side by a tapered baguette-cut diamond, 1963, ring size 7 ¾, mounted in platinum, in a Harry Winston black suede case

Unsigned

Accompanied by report no. 5171369769 dated 28 October 2015 from the GIA Gemological Institute of America stating that the diamond is H color, VS2 clarity

\$180,000-250,000



364

364

A SAPPHIRE AND DIAMOND RING, BY HARRY WINSTON

Set with a rectangular-cut sapphire, weighing approximately 21.69 carats, to the double row pear-shaped and circular-cut diamond surround, 1968, ring size 7 ½, mounted in platinum, in a Harry Winston black suede case

Signed Winston for Harry Winston

Accompanied by report no. 1162541192 dated 9 September 2014 from the GIA Gemological Institute of America stating that it is the opinion of the laboratory that the geographic origin of the sapphire would be classified as Sri Lanka. No indications of heating

\$200,000-300,000



LOTS 361-367



365



366



367



365

A CAT'S EYE CHRYSOBERYL AND PLATINUM RING

Set with an oval cabochon cat's eye chrysoberyl, to the platinum hoop, ring size 8 $\frac{1}{4}$

\$20,000-30,000

366

A SAPPHIRE AND DIAMOND BRACELET

Designed as a line of circular-cut sapphire navette-shaped links, each centering upon a marquise-cut diamond, spaced by circular-cut diamond links, 7 ins., mounted in 18k white gold

\$10,000-15,000

367

A SET OF CULTURED PEARL AND DIAMOND JEWELRY

Comprising a ring, set with an ovoid-shaped cultured pearl, measuring approximately 14.22 mm, trimmed with circular-cut diamonds, within a baguette-cut diamond undulating surround; and a pair of ear clips en suite, ring size 6 $\frac{1}{4}$ (with ring sizer), $\frac{1}{4}$ ins. (ear clips)

\$5,000-7,000



PROPERTY OF A LADY

368

A SINGLE-STRAND PEARL NECKLACE

Designed as a graduated strand of eighty-eight natural pearls and one cultured pearl, measuring from approximately 4.37 to 6.23 mm, joined by a bezel-set old-cut diamond clasp, 21 ins., mounted in platinum

With report no. 6173297793 dated 14 September 2015 from the GIA Gemmological Institute of America stating that eighty-eight pearls are natural saltwater pearls and one pearl is a bead cultured pearl

\$8,000-12,000

369

AN ANTIQUE DIAMOND AND NATURAL PEARL BROOCH

Set with a natural button-shaped pearl, measuring approximately 17.33 – 17.80 x 13.35 mm, flanked on each side by old-cut diamond clusters, 1 ¾ ins., circa 1890, mounted in silver-topped gold, in a fitted case

With a signed letter dated 10 August 2015 from Georgina Mary Astor Nelson stating that the brooch had belonged to her paternal grandmother, Nancy Witcher Langhorne Astor

With report no. 81866 dated 27 August 2015 from the SSEF Swiss Gemmological Institute stating that the pearl is a natural saltwater pearl

\$60,000-80,000

Formally from the collection of Nancy Witcher Langhorne Astor



NANCY WITCHER LANGHORNE ASTOR

Nancy Witcher Langhorne Astor (1879-1964), an American socialite and popular society hostess in England, was the first woman elected to serve in British Parliament. Prior to taking her seat in the House of Commons, Astor encouraged her husband, Waldorf Astor, to enter politics. He was elected in 1910 and served until his father's death in 1919. Upon inheriting the title of viscount, the Lord was obligated to give up his seat in Parliament. Lady Astor campaigned to fill her husband's vacated seat and was elected that same year. Known for her boldness and sharp wit, she was a strong advocate for temperance, women's rights, the police force and educational reform. Christie's is proud to offer the following lot from Lady Astor's collection.



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370

371

370

A PAIR OF EMERALD, SAPPHIRE AND DIAMOND EAR PENDANTS

Each designed as two lines of square-cut sapphires and baguette-cut diamonds, to the rectangular-cut emerald, 1 ½ ins., mounted in platinum

Accompanied by report no. CS 69862 A and B dated 31 August 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these emeralds would be classified as Colombia, with insignificant to minor clarity enhancement, traditional type

\$15,000-20,000

371

A SEED PEARL, EMERALD AND DIAMOND NECKLACE, BY TIFFANY & CO.

Suspending a seed pearl and circular-cut emerald heart-shaped locket, to the three-strand seed pearl necklace, joined by seed pearl and circular-cut emerald links of floral motif, 25 ins., mounted in platinum and gold

Signed Tiffany & Co.

\$10,000-15,000

JULIA GRANT CANTACUZENE

As beautiful Belle Époque and Art Deco jewels, these wonderful pieces come with notable historic provenance. They date to the owner's great-grandmother, Julia Grant Cantacuzene, granddaughter of Ulysses S. Grant and one of the last children to be born in the White House.

Married to a Russian prince in the late 1800's, Cantacuzene was part of court life until the Revolution of 1917. After her harrowing escape through Romania in 1921, she moved back to the United States. A scholarly woman, Cantacuzene wrote articles for the *Saturday Evening Post*, three best sellers published by Scribner's, and was one of the founders of the Russian Relief Society in New York.

Having a keen sense of business acumen, Cantacuzene believed jewelry to be a wise investment that was portable and held its value over time, as evidenced by her narrow escape from revolutionary Russia. Cantacuzene generously passed down her amazing collection to her three children and six grandchildren. The emerald ring was given to her grandson, Bruce M. Smith as an engagement ring for his wife, Diane Frick. The bracelet is a stunning wide band with diamonds set in the classic Art Deco style.



372

373

372

AN ART DECO DIAMOND BRACELET

Designed as a series of articulated circular and baguette-cut diamond openwork plaques, spaced by baguette-cut diamond links, circa 1930, 7 ins., mounted in platinum

\$40,000-60,000

373

A BELLE ÉPOQUE EMERALD AND DIAMOND RING

Set with an oval cabochon emerald, to the double row single-cut diamond surround and shoulders, circa 1915, ring size 6 ¼, mounted in platinum

\$10,000-15,000

LOTS 374-381



374

374

A TREATED COLORED DIAMOND AND DIAMOND RING

Set with a pear-shaped treated yellow diamond, weighing approximately 7.09 carats, flanked on either side by a pear-shaped diamond, ring size 6 $\frac{3}{4}$, mounted in 18k gold

\$15,000-20,000



375

375

A TREATED COLORED DIAMOND AND DIAMOND RING

Set with a pear-shaped treated blue diamond, weighing approximately 4.05 carats, flanked on either side a a baguette-cut diamond, within a circular-cut diamond bombé mount, ring size 6 $\frac{1}{2}$, mounted in 18k white gold

\$15,000-20,000



376

A SINGLE-STRAND PEARL NECKLACE

Comprising fifty-five natural pearls and thirty-two cultured pearls, measuring from approximately 9.10 to 14.80 mm, 40 ½ ins.

Accompanied by report no. 5172380658 dated 9 November 2015 from the GIA Gemological Institute of America confirming that in a random sample of 10 pearls, all 10 pearls were natural saltwater pearls with no indication of treatment

\$25,000-35,000

LOTS 374-381



377

A DIAMOND RING

Set with a cut-cornered rectangular modified brilliant-cut diamond, weighing approximately 29.25 carats, ring size 7 $\frac{1}{4}$, mounted in white gold

Accompanied by report no. 2175363893 dated 23 October 2015 from the GIA Gemological Institute of America stating that the diamond is L color, SI1 clarity

\$400,000-600,000



378

378

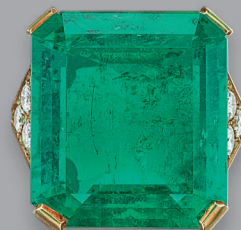
A SAPPHIRE AND COLORED DIAMOND RING

Set with a heart-shaped sapphire, weighing approximately 41.32 carats, flanked on either side by a circular-cut light brown diamond, ring size 6, mounted in 18k gold

Accompanied by report no. CS 71279 dated 29 October 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat. Clarity enhancement: none

\$50,000-70,000

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



379

379

AN EMERALD AND DIAMOND RING

Set with a rectangular-cut emerald, weighing approximately 67.07 carats, flanked on either side by a series of circular-cut diamonds, ring size 6 ¾, mounted in gold

Accompanied by report no. CS 71278 dated 29 October 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia, with modern clarity enhancement, minor to moderate

\$60,000-80,000

LOTS 374-381



380

A SINGLE-STRAND PEARL NECKLACE

Comprising one hundred and thirty pearls, measuring from approximately 5.16 x 4.97 to 9.95 mm, 40 ins.

Accompanied by report no. 82870 dated 6 November 2015 from the SSEF Swiss Gemmological Institute stating the analysed properties confirm the authenticity of these saltwater natural pearls and the identity of these beaded saltwater cultured pearls

\$500,000-700,000



381

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 27.45 carats, to the circular-cut diamond surround, within an undulating circular-cut diamond border, to the circular-cut diamond shoulders, ring size 6, with French assay marks for platinum and 18k gold

Accompanied by report no. CS 71280 dated 29 October 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), with no heat enhancement

\$200,000-300,000



384



382



383

383

A CULTURED BAROQUE PEARL AND DIAMOND RING, BY DAVID WEBB

Set with a cultured baroque pearl, measuring approximately 16.45 mm, to the circular-cut diamond and hammered gold surround, gallery and shoulders, ring size 6, mounted in platinum and 18k gold
Signed David Webb

\$12,000-18,000

384

A GOLD NECKLACE, BY DAVID WEBB

Designed as a choker, composed of a series of bombé hammered 18k gold elongated plaques, joined by hammered 18k gold links, 13 ½ ins.

Signed Webb for David Webb

\$10,000-15,000

LITERATURE:

Cf. R. Peltason, *David Webb The Quintessential American Jeweler*, New York, Assouline Publishing, 2013, p. 73

PROPERTY OF A LADY

382

A PAIR OF CULTURED PEARL AND DIAMOND EAR CLIPS

Each set with a cultured pearl, measuring approximately 12.85 mm, within a two-row circular-cut diamond surround, ¾ ins., mounted in 18k gold

\$1,500-2,000



PROPERTY OF A LADY

385

**A DIAMOND AND ROCK CRYSTAL FLOWER BROOCH,
BY DAVID WEBB**

Designed as a circular-cut diamond flower brooch, trimmed with gold and bordered by faceted rock crystal, 2 ½ ins., mounted in platinum and gold

Signed Webb for David Webb

\$15,000-20,000



PROPERTY OF A MIDWESTERN COLLECTOR

386

**AN AGATE, NEPHRITE AND DIAMOND FLOWER BROOCH,
BY DAVID WEBB**

Designed as a carved white agate rose, with an old-cut diamond pistil, to the carved nephrite leaves trimmed with circular-cut diamonds and 18k gold stem, 2 ¼ ins., mounted in platinum and 18k gold

Signed Webb for David Webb

\$7,000-10,000



387

**A SET OF TOURMALINE, SAPPHIRE AND DIAMOND JEWELRY,
BY BUCCELLATI**

Comprising a necklace, designed as a series of carved multi-colored tourmaline leaves, each from a circular cabochon sapphire, with alternating bi-colored gold, single and circular-cut diamond and colored diamond flower blossoms; and a pair of ear clips en suite, 16 3/8 ins. (necklace), 1 3/4 ins. (ear clips), mounted in 18k gold and white gold, in a Buccellati gray leather case and outer box

Signed Buccellati, Italy, no. N5001

\$30,000-50,000

388

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 18.80 carats, flanked on either side by a shield-shaped diamond, ring size 6, mounted in platinum and gold

Accompanied by report no. CS 69353 dated 10 August 2015 from the AGL American Gemological Laboratories stating that the sapphire is of Ceylon (Sri Lanka) origin, with no gemological evidence of heat. Clarity enhancement: None

\$40,000-60,000



388

389

A COLORED DIAMOND RING, BY HEMMERLE

Set with a cut-cornered rectangular-cut yellowish brown diamond, to the baguette-cut yellowish brown diamond shoulders, ring size 6 1/4, mounted in platinum and 18k gold

With maker's mark for Hemmerle

\$30,000-50,000



389

390

A LAPIS LAZULI, DIAMOND AND GOLD WATCH BRACELET, BY PIAGET

Of mechanical jeweled lever movement, the oval lapis lazuli dial with gold hands, to the bangle bracelet, designed as a wide textured gold openwork band, enhanced with circular-cut diamond drop-shaped plaques, 2 3/4 ins. diameter, with French importation marks for 18k gold

Signed Piaget, with maker's marks, nos. 9850 D571, 202080

\$20,000-30,000



390

PROPERTY OF A PRIVATE COLLECTOR

391

A PLATINUM AND GOLD EVENING BAG

The 18k gold and platinum mesh evening bag, decorated with a two-tone cross-pattern, suspended by a gold link chain, the clasp set with old-cut diamonds, opening to reveal a single compartment, 5 ¾ ins. (frame width)

\$6,000-8,000





392

PROPERTY OF AN ELEGANT LADY

392

AN ANTIQUE NATURAL PEARL AND DIAMOND NECKLACE

Designed as a detachable brooch, suspending a slightly baroque drop-shaped natural pearl, measuring approximately 11.85 - 15.35 x 27.00 mm, with an old-cut diamond cap, joined to a line of collet-set old-cut diamonds, centering upon a button-shaped natural pearl, measuring approximately 10.80 - 11.45 x 8.90 mm, to the fine link chain, circa 1890, 13 ins., mounted in gold

Accompanied by report no. 81349 dated 31 July 2015 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of these two saltwater natural pearls

\$40,000-60,000



393

PROPERTY OF A PRIVATE COLLECTOR

393

A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 6.27 carats, flanked on either side by a baguette-cut diamond, ring size 5 1/4, mounted in platinum

Accompanied by report no. 2175365661 dated 27 October 2015 from the GIA Gemological Institute of America stating that the diamond is H color, SI1 clarity

\$70,000-90,000

394

A NATURAL PEARL AND DIAMOND NECKLACE

Designed as a graduated multi-strand necklace of two hundred and sixteen various shaped natural pearls, measuring approximately 3.95 to 10.30 mm, seed pearls and rose-cut diamonds, extending two tassels of rose-cut diamonds and faceted diamond beads or natural pearls and faceted diamond beads, one terminating in a baroque-shaped natural pearl, measuring approximately 17.30 x 12.90 x 10.80 mm, with circular-cut diamond cap, to the circular-cut diamond link neckchain, length adjustable, mounted in 18k white gold

Accompanied by report no. 82752 dated 29 October 5015 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of these saltwater natural pearls; the seed pearls have not been tested

\$200,000-300,000





395

395

A PAIR OF EMERALD AND DIAMOND EAR PENDANTS

Each suspending a oval-cut emerald, to the marquise and circular-cut diamond cluster surmount, 1 $\frac{3}{8}$ ins., mounted in platinum

\$15,000-20,000



396

396

A PAIR OF COLORED DIAMOND EAR STUDS

Each set with a cut-cornered rectangular modified brilliant-cut fancy light yellow diamond, weighing approximately 5.62 and 5.40 carats, mounted in 18k gold

Accompanied by report no. 2155128570 dated 11 December 2012 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 5.62 carats, is fancy light yellow, natural color, VS2 clarity

With report no. 5151094052 dated 14 November 2012 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 5.40 carats, is fancy light yellow, natural color, VVS2 clarity

\$90,000-120,000

397 No Lot



398



399

398

**A THREE-STONE EMERALD AND DIAMOND RING,
BY CARVIN FRENCH**

Set with a modified rectangular-cut emerald, weighing approximately 4.42 carats, flanked on either side by a rectangular-cut diamond, weighing approximately 1.19 and 1.09 carats, to the alternating rectangular-cut diamond and emerald half hoop, ring size 6, mounted in platinum

With maker's mark for Carvin French

Accompanied by report no. CS 53313 dated 19 February 2013 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the emerald would be classified as Classic Colombia, with no clarity enhancement

With report no. 2155324486 dated 12 March 2013 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 1.19 carats, is F color, VS1 clarity

With report no. 2155324482 dated 12 March 2013 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 1.09 carats, is F color, VS2 clarity

\$70,000-100,000

399

A DIAMOND AND EMERALD LINE BRACELET

Designed as a line of rectangular and square-cut diamonds, interspersed with four rectangular-cut emeralds, 6 ¾ ins., mounted in platinum

\$30,000-50,000



400

400

A PAIR OF DIAMOND EAR PENDANTS

Each set with a round brilliant-cut diamond, weighing approximately 6.78 carats each, to the circular-cut diamond surmount and pavé-set French wire, 1 ¼ ins., mounted in platinum

Accompanied by report nos. 5161044449 and 2165896766 dated 12 May 2015 and 6 May 2015 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 6.78 carats each, are D color, VVS1 clarity, with excellent cut, polish and symmetry

(2)

\$600,000-800,000



401

PROPERTY OF A GENTLEMAN

401

A DIAMOND RING

Set with a round brilliant-cut diamond, weighing 9.38 carats, flanked on either side by a baguette-cut diamond, ring size 4 ½, mounted in platinum

Accompanied by report no. 13355924 dated 12 November 2015 from the GIA Gemological Institute of America stating that the diamond is F color, VS1 clarity

\$375,000-575,000



402

A COLORED DIAMOND AND DIAMOND RING

Set with a cushion modified brilliant-cut fancy intense yellow diamond, weighing approximately 30.71 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum and 18k gold

Accompanied by report no. 5171239121 dated 16 August 2015 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS1 clarity

\$650,000-850,000



403

403

AN ANTIQUE NATURAL PEARL AND DIAMOND NECKLACE

Suspending two drops, with articulated independent old-cut diamond frames, each centering a drop-shaped natural pearl, measuring approximately 9.60 - 9.65 x 11.55 and 9.45 - 9.55 x 11.00 mm from a natural button pearl, measuring approximately 11.40 - 12.20 x 10.50 mm, to the old-cut diamond surmount and platinum neckchain, circa 1900, 14 ½ ins., mounted in platinum and silver-topped gold

With report no. 81486 dated 25 August 2015 from the SSEF Swiss Gemmological Institute stating that the pearls are natural saltwater pearls

Accompanied by report no. 6177200093 dated 1 July 2015 from the GIA Gemmological Institute of America stating that the pearls are natural saltwater pearls with no indications of treatment

\$40,000-60,000



404

404

A PAIR OF ANTIQUE DIAMOND EAR PENDANTS

Each suspending an old-cut diamond, circa 1890, ⅞ in., mounted in silver-topped gold

\$40,000-50,000



405

405

A PAIR OF NATURAL PEARL AND DIAMOND EAR PENDANTS

Each suspending a drop-shaped natural pearl, measuring approximately 11.50 - 12.40 x 15.75 mm and 11.75 - 12.15 x 14.60 mm, with a single-cut diamond cap, to the scrolling ribbon and floral circular and baguette-cut diamond surmount, 2 ins., mounted in platinum

Accompanied by report no. 79724 dated 26 March 2015 from the SSEF Swiss Gemmological Institute stating that the analyzed properties confirm the authenticity of these saltwater pearls

\$250,000-300,000



406

406

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 30.47 carats, to trapezoid and single-cut diamond pierced gallery and shoulders, ring size 6, mounted in platinum

With report CS 69354 dated 10 August 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka). Standard Enhancement: heat

\$120,000-180,000



407



408

407

A PAIR OF COLORED DIAMOND AND DIAMOND EAR PENDANTS

Each suspending a fancy yellow pear brilliant or pear modified brilliant-cut diamond, weighing approximately 15.10 and 14.86 carats respectively, to the marquise-cut and pear-shaped diamond cluster surmount, 1 $\frac{3}{4}$ ins., mounted in platinum and gold

Accompanied by report no. 5151211157 and 2155192509 dated 17 and 16 January 2015 from the GIA Gemological Institute of America stating that the pear brilliant-cut diamonds, weighing approximately 15.10 and 14.86 carats, is fancy yellow, natural color, Internally Flawless and VS2 clarity

With six reports dated 1 May 2013 to 22 June 2013 from the GIA Gemological Institute of America stating that the six marquise brilliant-cut diamonds, weighing approximately 1.01 to 0.90 carats, are D to E color, VVS2 to VS2 clarity

With four reports dated 15 March 2013 to 3 June 2013 from the GIA Gemological Institute of America stating that the four pear brilliant-cut diamonds, weighing approximately 1.01 to 0.70 carats, are D color, VS1 to VS2 clarity

\$800,000-1,000,000

408

A COLORED DIAMOND AND DIAMOND RING

Set with a cut-cornered square modified brilliant-cut fancy vivid yellow diamond, weighing approximately 5.25 carats, flanked on either side by a trapezoid-shaped diamond, ring size 6 $\frac{3}{4}$, mounted in platinum and gold

Accompanied by report no. 2151875876 dated 28 August 2014 from the GIA Gemological Institute of America stating the diamond is fancy vivid yellow, natural color, VS1 clarity

\$170,000-220,000



409

409

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 5.21 carats, ring size 5, mounted in white gold

Accompanied by report no. 2145841373 dated 28 September 2015 from the GIA Gemological Institute of America stating that the diamond is D color, Flawless clarity

With a supplemental letter from the GIA Gemological Institute of America stating that the diamond has been determined to be a Type IIa diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world. Among famous gem diamonds, the 530.20 carat Cullinan I and the 105.60 carat Koh-i-noor, are examples of Type IIa

\$250,000-350,000



410

410

A COLORED DIAMOND RING

Set with a pear modified brilliant-cut fancy vivid yellowish orange diamond, weighing approximately 2.22 carats, ring size 6, mounted in 18k gold

Accompanied by report no. 6173328166 dated 25 September 2015 from the GIA Gemological Institute of America stating that the diamond is fancy vivid yellowish orange, natural color, VS2 clarity

\$150,000-250,000



411

PROPERTY OF A GENTLEMAN

411

A DIAMOND NECKLACE

Suspending a detachable pear brilliant-cut diamond, weighing approximately 6.02 carats, surmounted by a marquise brilliant-cut diamond, weighing approximately 1.37 carats, and heart brilliant-cut diamond, weighing approximately 3.56 carats, to the fine link neckchain set with circular-cut diamonds, with a ring mount for the detachable pendant, 16 ins. (necklace), ring size 4 $\frac{3}{4}$, mounted in white gold

Accompanied by report no. 14880915 dated 4 January 2006 from the GIA Gemological Institute of America stating that the heart brilliant-cut diamond, weighing approximately 3.56 carats, is E color, VS1 clarity

Accompanied by report no. 14627538 dated 26 September 2005 from the GIA Gem Trade Laboratory stating that the pear brilliant-cut diamond, weighing approximately 6.02 carats, is D color, SI1 clarity

Accompanied by report no. 14627103 dated 21 September 2005 from the GIA Gem Trade Laboratory stating that the marquise brilliant-cut diamond, weighing approximately 1.37 carats, is D color, VS1 clarity

\$170,000-250,000

Please note that the reports are more than five years old and may require an update



412

412

A PAIR OF EMERALD AND DIAMOND EAR PENDANTS

Each suspending a rectangular-cut emerald, weighing approximately 9.17 and 7.74 carats, within a single-cut diamond surround, to the cushion brilliant-cut diamond surmount, weighing approximately 1.02 and 1.01 carats, and single-cut diamond French wires, 1 $\frac{1}{2}$ ins., mounted in platinum and 18k yellow gold

Accompanied by report no. CS 69630 A and B dated 18 August 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the emeralds would be classified as Colombia, with minor to moderate clarity enhancement

With report no. 6202154687 and 3195731358 dated 8 June 2015 and 13 April 2015 from the GIA Gemological Institute of America stating that the cushion brilliant-cut diamonds, weighing approximately 1.02 and 1.01 carats, are G color, VVS1 and Internally Flawless clarity

\$50,000-70,000



413

413

A PAIR OF COLORED DIAMOND AND EMERALD EAR PENDANTS, BY CARVIN FRENCH

Each suspending a marquise-cut yellow diamond flower, centering upon a square-cut emerald, weighing approximately 1.42 and 1.28 carats, to the oval-cut emerald flower surmount, centering upon a circular-cut yellow diamond, 1 $\frac{1}{4}$ ins., mounted in 18k gold

With maker's mark for Carvin French

Accompanied by report no. CS 71392 A and B dated 2 November 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these emeralds would be classified as Colombia, with insignificant clarity enhancement, traditional

\$60,000-80,000



PROPERTY OF A LADY

414

AN EMERALD AND DIAMOND FLOWER BROOCH

Designed as a flower, centering upon a rectangular-cut emerald pistil, measuring approximately 12.33 x 11.00 x 7.65 mm, to the marquise, circular and baguette-cut diamond petals, leaves and stems, gathered by a circular-cut diamond ribbon, 2 $\frac{3}{8}$ ins., mounted in platinum

Accompanied by report no. CS 70571 dated 30 September 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia. Clarity enhancement: None.

\$80,000-120,000



PROPERTY OF A GENTLEMAN

415

A PAIR OF COLORED DIAMOND AND DIAMOND EAR PENDANTS

Each suspending a cut-cornered square modified brilliant-cut fancy intense yellow diamond, weighing approximately 4.27 and 4.25 carats, from a diamond link chain and square modified brilliant-cut diamond surmounts, weighing approximately 1.20 carats each, 1 $\frac{3}{8}$ ins., mounted in white and yellow gold

Accompanied by report nos. 2131194546 and 1136442194 dated 17 March 2011 and 26 May 2011 from the GIA Gemological Institute of America stating the square modified brilliant-cut diamonds, each weighing approximately 1.20 carats, are F color, VVS2 clarity

With report no. 5121894651 and 2135055390 dated 17 December 2010 and 9 February 2011 from the GIA Gemological Institute of America stating the cut-cornered square modified brilliant-cut diamonds, weighing approximately 4.27 and 4.25 carats, are fancy intense yellow, VS1 clarity

\$100,000-150,000

Please note that these reports are more than five years old and may require an update



416

**A PAIR OF MULTI-COLORED SAPPHIRE EAR PENDANTS,
BY CARVIN FRENCH**

Each suspending a modified kite step-cut diamond, weighing approximately 1.59 and 1.49 carats, joined by a circular-cut diamond, to the surmount set with a cushion-cut purplish pink sapphire, weighing approximately 2.48 carats, and with a cushion-cut sapphire, weighing approximately 2.67 carats, $\frac{3}{8}$ ins., mounted in platinum and 18k white gold

With maker's mark for Carvin French

Accompanied by report no. 13171000 and 13169997 dated 26 February 2004 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 1.59 and 1.49 carats, is D color, SI1 and VS2 clarity

With report no. CS 36566 dated 20 October 2003 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the sapphire would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat enhancement present

With report no. CS 36565 dated 20 October 2003 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the purplish pink sapphire would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat enhancement present

\$20,000-30,000



417

**A THREE-STONE DIAMOND AND SAPPHIRE RING,
BY CARTIER**

Set with an oval-cut sapphire, flanked on either side by an old-cut diamond, circa 1920, ring size 7 $\frac{1}{2}$, mounted in platinum, with Cartier red leather case

Signed Cartier, no. 2615955

Accompanied by report no. CS 67997 dated 3 June 2015 from the AGL American Gemological Laboratories stating that the sapphire shows no gemological evidence of heat

\$15,000-20,000



418



419



420

418

A COLORED DIAMOND AND DIAMOND TWO-STONE RING, BY CARVIN FRENCH

Of crossover design, set with a pear brilliant-cut diamond, weighing approximately 1.49 carats, and a pear brilliant-cut fancy vivid yellow diamond, weighing approximately 1.35 carats, to the circular-cut diamond shoulders, ring size 5, mounted in platinum

With maker's mark for Carvin French

Accompanied by report no. 2165615169 dated 16 September 2014 from the GIA Gemological Institute of America stating that the diamond is G color, VVS2 clarity

With report no. 2165618886 dated 18 September 2014 from the GIA Gemological Institute of America stating that the diamond is fancy vivid yellow, natural color, VS2 clarity

\$15,000-20,000

Please note that the report is more than five years old and may require an update

PROPERTY OF A LADY

419

A DIAMOND RING

Set with an old-cut diamond, flanked on either side by three baguette-cut diamonds and three single-cut diamonds, ring size 7 ¼, mounted in platinum

\$25,000-35,000

PROPERTY OF A LADY

420

AN ART DECO DIAMOND BRACELET

Designed as a pierced band of old-cut diamonds, centering upon modified table-cut diamond clusters, circa 1925, 7 ins., mounted in platinum

\$15,000-20,000



422



421



423

PROPERTY OF A PRIVATE COLLECTOR

421

AN ART DECO DIAMOND AND SAPPHIRE BRACELET

Designed as three tapered old-cut diamond plaques bordered by calibré-cut sapphires, joined by old-cut diamond and calibré-cut sapphire overlapping links, circa 1925, 7 ¼ ins., with French assay marks for platinum

\$8,000-12,000

422

AN ART DECO DIAMOND AND ENAMEL WRISTWATCH, BY CARTIER

Of mechanical jeweled lever movement, the rectangular dial with Arabic numerals and blue steeled hands, flanked by baguette and fancy-cut diamonds, to the black cord bracelet, with old-cut diamond links and black enamel deployant buckle, circa 1925, 6 ½ ins., with French assay marks for platinum and 18k gold

Dial signed Cartier, France, no. 1810

\$8,000-12,000

PROPERTY FROM THE DE GUIGNE COLLECTION

423

A BELLE ÉPOQUE DIAMOND RING

Set with a marquise-cut diamond, weighing approximately 3.63 carats, to the old-cut diamond gallery and shoulders, circa 1915, ring size 4 ¾, mounted in platinum

Accompanied by report no. 5171355704 dated 21 October 2015 from the GIA Gemological Institute of America stating that the diamond is G color, VS1 clarity

\$20,000-30,000



424

PROPERTY OF A LADY

424

**AN ART DECO RUBY BEAD AND DIAMOND BRACELET,
BY CARTIER**

Designed as two rows of ruby cabochon beads, joined by baguette and circular-cut diamond openwork links, circa 1925, 7 ins., mounted in platinum

Signed Cartier, London, 124—(partially indistinct)

\$40,000-60,000



425

425

**AN ART DECO DIAMOND, ONYX AND SEED PEARL
WATCH BRACELET, BY CARTIER**

Of mechanical jewelled lever movement, the oval dial with black Roman numerals and blue steel hands, within a single-cut diamond bezel with calibré-cut onyx detail and rose-cut diamond crown, to the seed pearl and onyx boule openwork band, circa 1925, 7 ins., mounted in gold, with French assay marks for platinum

Signed Cartier, nos. 10982 and 17830

\$15,000-20,000

LITERATURE:

Cf. F. Cologni and E. Nussbaum, *Platinum by Cartier*, Milan, Harry N. Abrams, Incorporated, 1996, p. 136



426

A COLORED DIAMOND AND DIAMOND RING

Set with a modified rectangular cut-cornered fancy vivid yellow diamond, weighing approximately 30.48 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6 $\frac{1}{4}$, mounted in platinum and 18k gold

Accompanied by report no. 1162064864 dated 10 September 2015 from the GIA Gemological Institute of America stating that the diamond is fancy vivid yellow, natural color, VS2 clarity

\$1,400,000-1,800,000





427

427

A DIAMOND, ONYX AND GOLD 'PANTHER' WRISTWATCH, BY CARTIER

With quartz movement, the square pavé-set diamond and onyx dial with gold hands, within a single-cut diamond and calibré-cut onyx two-tiered bezel and inverted diamond-set crown, to the alternating onyx and single-cut diamond gold link bracelet with deployant buckle, 5¼ ins., mounted in 18k gold, in a Cartier red case and outer box

Signed Cartier, with maker's mark, nos. 8057915 and 06434

\$17,000-20,000



428

PROPERTY OF A GENTLEMAN

428

A COLORED DIAMOND AND DIAMOND RING

Set with a cut-cornered rectangular modified brilliant-cut fancy intense yellow diamond, weighing approximately 8.04 carats, flanked on either side by a triangular-cut diamond, ring size 4 ½, mounted in 18k white and yellow gold

Accompanied by report no. 1102873233 dated 25 June 2009 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS1 clarity

\$120,000-180,000

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



429

A SET OF DIAMOND, COLORED DIAMOND AND ENAMEL JEWELRY, BY VAN CLEEF & ARPELS

Comprising a necklace, designed as a series of overlapping circular-cut diamond flowers with black enamel trim, to the circular-cut yellow diamond pistils; and a pair of ear clips en suite, 15 ins. (necklace), 1 ¼ ins. (ear clips), with French assay marks for 18k gold, in a Van Cleef & Arpels cream leather case

Signed V.C.A. for Van Cleef & Arpels, NY, nos. 56016 (necklace), N.Y. 57204 (ear clips)

(2)

\$250,000-350,000



430

430

A DIAMOND 'PANTHER' WRISTWATCH, BY CARTIER

With quartz movement, the cream guilloché dial, within a circular-cut diamond panther bezel, with pear-shaped emerald eye and inverted diamond-set crown, to the black satin band with deployant buckle, 5 ¾ ins., with French assay makers for 18k gold, in a Cartier red suede pouch and case

Signed Cartier, nos. 2325, CC293716 and KD28CW82, with maker's mark

\$10,000-15,000



431

431

A DIAMOND 'NIGERIA' BAND, BY CARTIER

Designed as a wide band of circular-cut diamonds, ring size 5 ¼, with French assay mark for 18k gold, in a Cartier red case and white outer box

Signed Cartier, no. 966539

\$12,000-15,000



432
(two views illustrated)



433

432

A DIAMOND, EMERALD AND GOLD 'PANTHER' RING, BY CARTIER

Of cross-over design, set with circular-cut diamonds, the panther's head with pear-shaped emerald eyes and onyx nose detail, ring size 6 $\frac{3}{4}$ (flexible), with French assay mark for 18k gold, in a Cartier red case and outer box

Signed Cartier, no. 68158A

\$40,000-60,000

433

A GOLD AND TOURMALINE 'PANTHER' WRISTWATCH, BY CARTIER

Of quartz movement, the rectangular gold dial and hands inset in a flexible polished gold bracelet, to the opposing panther head terminal with pear-shaped green tourmaline eyes and polished onyx nose detail, 6 ins., with French assay marks for 18k gold

Signed Cartier, Paris, no. 654571

\$30,000-40,000



434



435

PROPERTY OF AN EAST COAST COLLECTION

434

A DIAMOND NECKLACE

Designed as two undulating rows of circular-cut diamonds, 15 $\frac{3}{4}$ ins., mounted in platinum

\$25,000-35,000

435

A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 5.70 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum

Accompanied by report no. 1176358729 dated 20 October 2015 from the GIA Gemological Institute of America stating that the diamond is I color, SI1 clarity

\$60,000-80,000



436



437



438

436

**A PAIR OF SAPPHIRE AND DIAMOND EAR PENDANTS,
BY HARRY WINSTON**

Each suspending a pear, marquise and circular-cut diamond cluster, centering upon a cushion-cut sapphire, measuring approximately 9.07 x 8.10 x 6.10 mm and 9.05 x 8.05 x 6.05 mm, to the pear, marquise and circular-cut diamond cluster surmount, mounted in platinum

Signed Winston for Harry Winston

Accompanied by report no. CS 48810 A and B from 30 March 2012 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these sapphires would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat

\$40,000-60,000

437

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 12.41 carats, within a circular-cut diamond surround, to the bifurcated hoop, ring size 7, mounted in platinum

Accompanied by report no. CS 69355 dated 10 August 2015 from the AGL American Gemological Laboratories stating that the sapphire is of Ceylon (Sri Lanka) origin. Standard enhancement: Heat

\$15,000-20,000

PROPERTY OF A LADY

438

AN ART DECO DIAMOND AND EMERALD BRACELET

Designed as three marquise and old-cut diamond plaques, joined by old-cut diamond open circular links, with calibré-cut emerald detail, circa 1925, 7 ¼ ins., mounted in platinum, *one emerald deficient*

\$8,000-12,000



439



440

PROPERTY OF A GENTLEMAN

439

A DIAMOND RING, BY HARRY WINSTON

Set with a rectangular-cut diamond, weighing approximately 5.31 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5 ½, mounted in platinum, in a Harry Winston navy leather case and outer box

Signed Winston for Harry Winston

Accompanied by report no. 2135476076 dated 1 June 2011 from the GIA Gemological Institute of America stating that the diamond is E color, VS1 clarity

\$150,000-200,000

440

**A DIAMOND LONGCHAIN NECKLACE,
BY WILLIAM GOLDBERG**

Designed as a line of eighty-one pear and heart-shaped, Ashoka, cushion, oval and marquise-cut diamonds, within circular-cut diamond bezels, joined by a circular-cut diamond clasp, 42 ½ ins., mounted in platinum, may also be worn as a shorter necklace (35 ¼ ins.) and bracelet (7 ¼ ins.)

Signed William Goldberg, no. N1290

Accompanied by report nos. 13939223 and 14330071 dated 27 November 2004 and 11 April 2005 from the GIA Gemological Institute of America stating that the oval brilliant-cut diamonds, weighing approximately 1.53 and 1.57 carats, are L color, SI1 and I2 clarity

\$140,000-180,000



441

A PAIR OF DIAMOND EAR STUDS

Each set with an oval brilliant-cut diamond, weighing approximately 5.02 and 5.01 carats, mounted in 18k white gold

Accompanied by report nos. 5151786046 and 2171146736 dated 2 December 2013 and 12 May 2015 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 5.02 and 5.01 carats, are F color, VS1 and VS2 clarity

\$275,000-375,000



442



443



444

442

A PAIR OF DIAMOND EAR STUDS

Each set with a round brilliant-cut diamond, weighing approximately 5.34 and 5.15 carats each, within circular-cut diamond surrounds, mounted in 18k white gold

Accompanied by report nos. 2155095420 and 2155088831 dated 18 and 15 June 2015 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 5.34 and 5.15 carats, are G color, VS2 and VS1 clarity

\$280,000-350,000

443

A DIAMOND BRACELET, BY WILLIAM GOLDBERG

Designed as a line of nineteen bezel-set circular-cut diamonds, ranging from 1.50 to 1.00 carats, each within a circular-cut diamond surround, 6 ¾ ins., mounted in platinum

Signed William Goldberg

Accompanied by nineteen reports dated from 11 December 2012 to 3 June 2013 from the GIA Gemological Institute of America stating that the diamonds are G to J color, VVS2 to VS1 clarity

\$120,000-180,000

444

A DIAMOND 'LEGACY' RING, BY TIFFANY & CO.

Set with a cushion modified brilliant-cut diamond, weighing approximately 4.60 carats, to the circular-cut diamond surround, gallery and shoulders, ring size 6, mounted in platinum

Signed Tiffany & Co., no. 18852152

\$80,000-120,000



445



446

PROPERTY OF A GENTLEMAN

445

A DIAMOND PENDANT NECKLACE

Suspending a round brilliant-cut diamond, weighing approximately 3.07 carats, to the fine link platinum neck chain, 16 ½ ins., mounted in platinum

Accompanied by report no. 15208918 dated 25 August 2006 from the GIA Gemological Institute of America stating the diamond is F color, VS2 clarity

\$40,000-60,000

Please note that this report is more than five years old and may require an update

446

A SAPPHIRE AND DIAMOND RING

Set with a cushion-cut sapphire, weighing approximately 15.33 carats, within a circular-cut diamond surround, ring size 6 ½, mounted in platinum

Accompanied by report no. CS 63006 dated 7 April 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Classic Ceylon (Sri Lanka). No gemological evidence of heat

\$100,000-150,000



447

447

A PINK SAPPHIRE AND DIAMOND RING

Set with an oval-cut pink sapphire, weighing approximately 18.07 carats, flanked on either side by a shield-shaped diamond, ring size 6, mounted in 18k white gold

Accompanied by report no. 13125132 dated 23 December 2013 from Gübelin Gem Lab stating that gemmological testing revealed no indications of heating

\$250,000-300,000



448

448

A PAIR OF DIAMOND EARRINGS

Each set with round brilliant-cut diamond, weighing approximately 5.04 and 5.02 carats, to the circular-cut diamond French wire, $\frac{3}{4}$ in., mounted in platinum

Accompanied by report nos. 14143436 and 13797982 dated 14 January 2005 and 3 December 2004 from the GIA Gem Trade Laboratory stating that the diamonds, weighing approximately 5.04 and 5.02 carats, are I color, VS2 and VS1 clarity

\$140,000-180,000

Please note that these reports are more than five years old and may require an update



449

449

A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 10.01 carats, to the circular-cut diamond gallery and bifurcated shoulders, ring size 4 $\frac{1}{2}$, mounted in platinum

Accompanied by report no. 2175371814 dated 30 October 2015 from the GIA Gemological Institute of America stating that the diamond is K color, SI1 clarity

\$120,000-180,000



450

A DIAMOND NECKLACE

Designed as a graduated line of thirty-four circular-cut diamonds, weighing from approximately 2.69 to 1.02 carats, spaced by platinum links, 16 $\frac{1}{4}$ ins., mounted in platinum and 18k white gold

Accompanied by thirty-four reports dated 14 April 2011 to 16 September 2015 from the GIA Gemological Institute of America stating that the diamonds are D to F color, Internally Flawless clarity

\$600,000-800,000

Please note that two of the reports are more than three years old and may require an update



PROPERTY OF A LADY

451

A PAIR OF DIAMOND AND GOLD 'DIAMOND ON DIAMOND' EAR PENDANTS, BY GRAFF

Each designed as a disc, with three circular-cut diamond scrolls, surmounting a pavé-set diamond plaque, suspended from a circular-cut diamond hoop, 1 ¼ ins., mounted in white gold, in a Graff navy leather case

Signed Graff, no. GE9424

\$35,000-55,000

PROPERTY OF AN EAST COAST COLLECTION

452

A DIAMOND 'FLOWER LACE' NECKLACE, BY VAN CLEEF & ARPELS

Designed as an articulated circular-cut diamond necklace, set at the front with three circular-cut diamond flower blossoms and elongated stem, 15 ¼ ins., with French assay mark for 18k white gold, in a Van Cleef & Arpels green leather case

Signed V.C.A. for Van Cleef & Arpels, no. BL171281

\$40,000-60,000



453

PROPERTY OF AN EAST COAST COLLECTION

453

**A DIAMOND 'DENTELLE' PENDANT NECKLACE,
BY VAN CLEEF & ARPELS**

Designed as an 18k white gold openwork pendant of floral design, set with circular-cut diamonds, to the gray silk cord, 16 ½ ins., in a Van Cleef & Arpels green envelope case

Signed V.C.A. for Van Cleef & Arpels, no. BL136979, with maker's marks

With Certificate of Authenticity from Van Cleef & Arpels

\$15,000-20,000



454

454

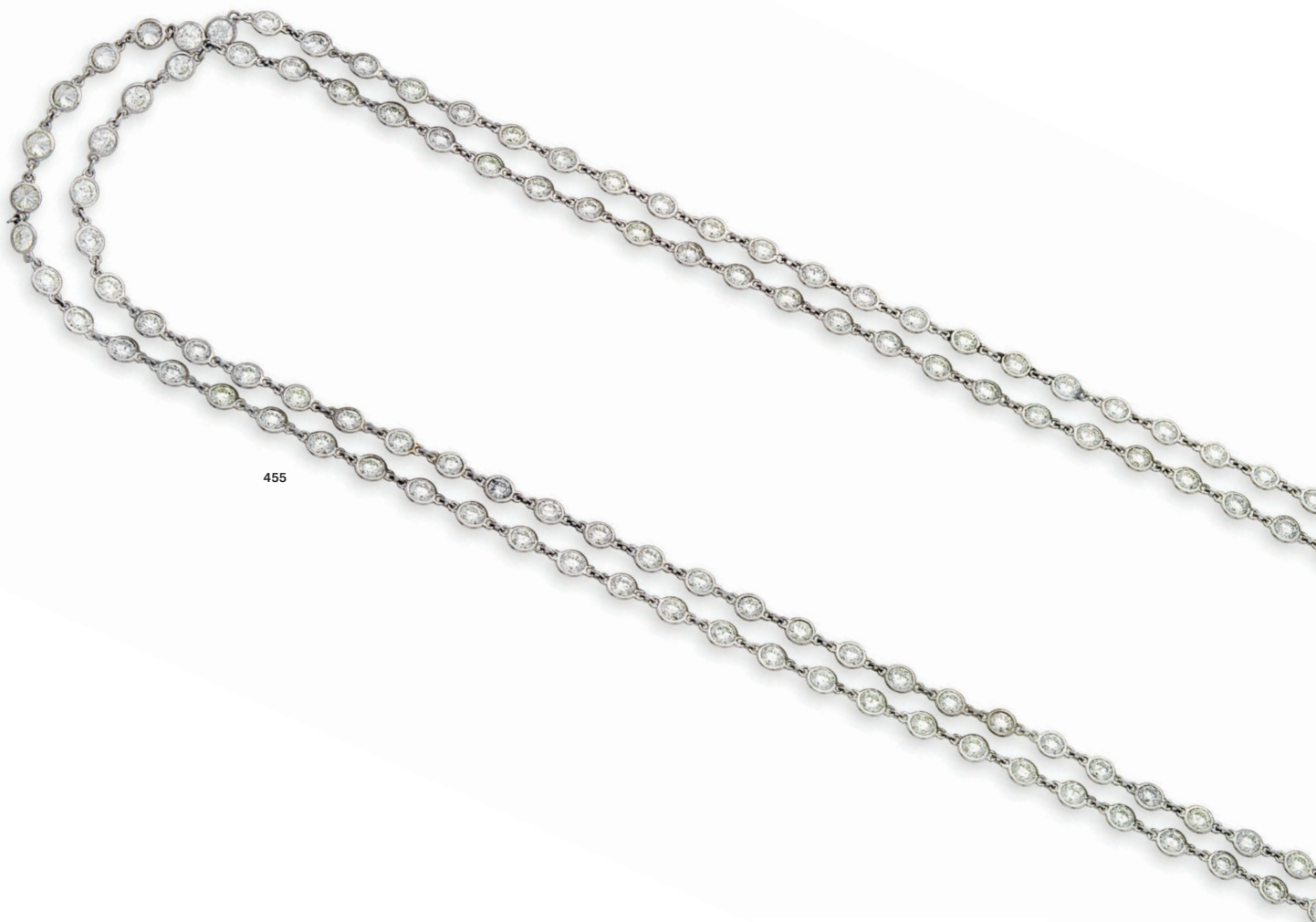
A SAPPHIRE AND DIAMOND RING

Set with a rectangular-cut sapphire, weighing approximately 16.92 carats, flanked on either side by a shield-shaped diamond, ring size 5 ¾, mounted in platinum

Accompanied by report no. CS 68884 dated 2 July 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Classic Burma (Myanmar), with no gemological evidence of heat and no clarity enhancement

With report no. 81011 dated 30 June 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating

\$200,000-300,000



455

455

A DIAMOND AND PLATINUM LONGCHAIN NECKLACE

Comprising one-hundred-and-seventy bezel-set diamonds, joined by a bezel-set diamond clasp, 54 ins, mounted in platinum

\$25,000-35,000



456

456

A DIAMOND, EMERALD AND WHITE GOLD 'PANTHER' RING, BY CARTIER

Of crossover design, set with circular-cut diamonds, the panther's head with pear-shaped emerald eyes and onyx nose detail, ring size 5 ½, with French assay mark for 18k white gold, in a Cartier red case and outer box

Signed Cartier, no. 05210C

\$38,000-45,000



457

PROPERTY OF AN EAST COAST COLLECTION

457

**A DIAMOND AND WHITE GOLD 'PASHA' WRISTWATCH,
BY CARTIER**

With automatic jeweled lever movement, the circular cream textured dial with white gold Arabic numerals at 12, 3, 6 and 9 o'clock, enhanced by circular-cut diamond grid detail across the dial, to the circular-cut diamond bracelet and deployant buckle, with inverted diamond crown, 6 ½ ins., with French assay marks for 18k white gold Signed Cartier, nos. 2398, 317398MG, with maker's marks

\$12,000-18,000

458

AN ART DECO RUBY AND DIAMOND NECKLACE

Suspending a detachable pendant, centering upon three cabochon rubies, within a baguette and old-cut tiered diamond surround, to the baguette and old-cut diamond and cabochon ruby neckchain, enhanced by two calibré-cut ruby links, circa 1930, 21 ¼ ins., mounted in platinum, may also be worn as two bracelets (7 ½ ins. each), pendant detaches and may be worn as clip

Please refer to the Jewelry department for further information on the American Gemological Laboratories report

\$250,000-350,000









PROPERTY OF A LADY

459

A DIAMOND NECKLACE

The v-shaped necklace suspending a fringe of pear-shaped diamonds, to the marquise-cut diamond neckchain, 17 ins., mounted in platinum and 18k white gold

Accompanied by ten reports dated from 3 January 1980 to 18 May 1990 from the GIA Gemological Institute of America stating that ten pear-shaped diamonds, weighing from approximately 4.59 to 2.03 to carats, are D color, Internally Flawless clarity

With report no. 2040916 dated 3 January 1980 from the GIA Gemological Institute of America stating that the marquise-cut diamond, weighing approximately 1.17 carats, is D color, Internally Flawless clarity

\$800,000-1,200,000

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



THE MANICE SAPPHIRE

This spectacular Belle Époque Kashmir sapphire ring epitomizes what is most sought-after in a period jewel: rarity and impeccable provenance. This ring was formerly in the collection of Mrs. Arthur Curtiss James and Mrs. William DeForest Manice. Arthur Curtiss James was a prominent millionaire who gained his fortune predominantly through the railroad industry. He and his wife built the famed Beacon Hill House in Newport, Rhode Island which was known as one of the grandest estates in the area. Mrs. James designed exceptional gardens, a farming complex and a large ballroom for hosting society parties.

It is known that Mrs. James had a love for jewels and a particular affinity for sapphires. She was even referred to as "Lady Sapphire" after appearing at the "Masque of the Blue Garden" ball wearing sensational sapphire jewelry. Today the Blue Gardens have been recreated on its original site by Mrs. Samuel M.V. Hamilton, serving as a reminder of the glamour and beauty of the gilded age that the James family built around themselves.

The James' had no children and upon the death of Mrs. James, the ring was bequeathed to her niece Mrs. William DeForest Manice. Christie's is proud to offer such an extraordinary jewel that has remained in the same family since it was first acquired.



PROPERTY FROM THE ESTATE OF BEATRICE GOELET MANICE

460

A BELLE ÉPOQUE SAPPHIRE AND DIAMOND RING

Set with a cushion-cut sapphire, weighing approximately 12.52 carats, to the old-cut diamond gallery and shoulders, circa 1910, ring size 5, mounted in platinum

Accompanied by report no. 81760 dated 3 September 2015 from SSEF Swiss Gemmological Institute stating that it is the opinion of the Institute that the origin of this the sapphire would be classified as Kashmir, with no indication of heating

With report no. CS 69750 dated 19 August 2015 from AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Kashmir, with no gemological evidence of heat

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

PROVENANCE:

Mrs. Arthur Curtiss James, Newport, Rhode Island and New York
Mrs. William DeForest Manice
Thence by descent





CLASSIC CUSHION

This 43.79 carat cushion-cut diamond is an extremely rare and fascinating stone. Graded D color, VS1 clarity and designated Type IIa, the stone meets steep criteria. Type IIa diamonds are rare gems of the diamond family which have no traces of the colorant nitrogen. The absence of this element, seen in 98% of diamonds, gives the stone a purity of color and degree of transparency that is observed only in the finest stones originating from the fabled mines of Golconda, Brazil, and South Africa.

In addition to its color, clarity, and brilliance, the cut of this stone is paramount. The finish or surface of diamonds is divided into three categories: polish, symmetry and facet survey. Polish considers any surface characteristics that arise from the finishing process. Symmetry refers to the consistency of the shape, the positioning of the facets and the overall balance of the stone. This diamond achieved an excellent/excellent rating for polish and symmetry, showcasing the diamond cutters focused skill.

There is an obvious comparison between this stone and the famous Polar Star diamond. The Polar Star diamond, named for its eight-pointed star faceting arrangement, was discovered in an alluvial deposit of the Krishna

River in India at the end of the 19th century. Renowned for its unsurpassed brilliance and precision cut, it is one of the most famous diamonds in history. The Polar Star passed through the hands of many illustrious owners including Joseph Bonaparte and Princess Tatiana Youssouppoff of the Russian elite. The Youssouppoff family is most remembered for their incredible jewelry collection, affiliation with the Romanovs and involvement in the murder of Rasputin. Prince Felix Youssouppoff fled from Russia during the Revolution, taking the treasured gem with him. It was eventually sold to the House of Cartier and later offered at auction at Christie's Geneva in 1980.

The exquisite cut and soft shape of this 43.79 carat cushion-cut diamond is reminiscent of the Polar Star. Both stones have a limpid transparency to them, extreme brilliance and a sophistication reserved for the finest diamonds. As with the Polar Star, the precise cut allows it to stand on its perfectly balanced cutlet. The Polar Star was acquired by a private collector in a spirited bidding contest at Christie's Geneva in November 1980. Christie's is proud to once again give connoisseurs the opportunity to own a beautiful diamond and world class gem.



GIA®

GIA DIAMOND GRADING REPORT

October 22, 2015

GIA Report Number 1172331975

Shape and Cutting Style Cushion Brilliant

Measurements 21.19 x 20.54 x 13.80 mm

GRADING RESULTS

Carat Weight 43.79 carat

Color Grade D

Clarity Grade VS1

ADDITIONAL GRADING INFORMATION

Polish Excellent

Symmetry Excellent

Fluorescence None

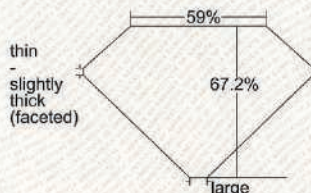
Comments: Additional clouds, pinpoints and surface graining are not shown.

www.gia.edu

GIA REPORT
1172331975

Verify this report at gia.edu

PROPORTIONS



Profile not to actual proportions

CLARITY CHARACTERISTICS



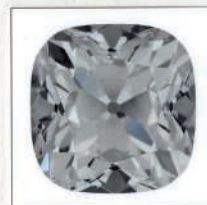
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October 22, 2015

DIAMOND TYPE CLASSIFICATION FOR GIA DIAMOND GRADING REPORT #1172331975

Scientists classify diamonds into two main "types" - type I and type II - based on the presence or absence of nitrogen which can replace carbon atoms in a diamond's atomic structure. These two diamond types can be distinguished on the basis of differences in their chemical and physical properties. Type II diamonds contain little if any nitrogen and they are subdivided into two groups (IIa and IIb) both of which are quite rare (less than 2% of all gem diamonds).



According to the records of the GIA Laboratory, the 43.79 carat Cushion Brilliant diamond described in GIA Diamond Grading Report #1172331975 has been determined to be a **type IIa** diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world.

Among famous gem diamonds, the 530.20 carat Cullinan I and the 105.80 carat Koh-i-noor are examples of type IIa.

PLEASE REFER TO IMPORTANT LIMITATIONS AND DISCLAIMERS ON THE BACK OF THIS DOCUMENT

The World's Foremost Authority in Gemology™ Ensuring the Public Trust since 1931



461

A DIAMOND RING

Set with a cushion brilliant-cut diamond, weighing approximately 43.79 carats, ring size 6, mounted in platinum

Accompanied by report no. 1172331975 dated 22 October 2015 from the GIA Gemological Institute of America stating that the diamond is D color, VS1 clarity

With a supplemental letter from the Gemological Institute of America stating that the diamond has been determined to be a Type IIa diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world. Among famous gem diamonds, the 530.20 carat Cullinan I and the 105.60 carat Koh-i-noor, are examples of Type IIa

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



LOTS 462-472



462

462

**A DIAMOND AND STAINLESS STEEL "TWENTY-4"
WRISTWATCH, BY PATEK PHILIPPE**

Of quartz movement, the rectangular gray dial trimmed with single-cut diamonds, with circular-cut diamond bezel and cabochon sapphire crown, to the stainless steel bracelet and deployant clasp, 6 ins.

Signed Patek Philippe, Genève

\$5,000-7,000



463

463

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 5.41 carats, to the bifurcated 18k white gold hoop, ring size 7

\$40,000-60,000



464

**A SET OF GRAY CULTURED PEARL AND DIAMOND JEWELRY,
BY MIKIMOTO**

Comprising a single-strand gray cultured pearl necklace, measuring approximately 16.80 to 14.95 mm, joined by a circular-cut diamond barrel clasp; and a pair of ear clips en suite, 19 ½ ins. (necklace), ¾ ins. (ear clips), mounted in 18k white gold, in a Mikimoto blue leather case and outer box

Each signed M for Mikimoto

\$30,000-50,000

LOTS 462-472



465



466

465

A PAIR OF DIAMOND CLUSTER EAR CLIPS, BY GRAFF

Each designed as a pear, marquise and circular-cut diamond cluster, ¾ ins., mounted in platinum

Signed Graff

\$8,000-12,000

466

A DIAMOND BRACELET, BY GRAFF

Designed as a line of thirty square and rectangular modified brilliant-cut diamonds, weighing from approximately 1.11 to 1.00 carats, to the circular-cut diamond clasp, 6 ¾ ins., mounted in platinum and white gold, in a Graff navy leather case and outer box

Signed Graff

Accompanied by thirty reports dated from 31 October 2006 to 10 May 2010 from the GIA Gemological Institute of America stating that the twenty-nine square-cut diamonds and one rectangular-cut diamond, weighing from approximately 1.11 to 1.00 carats, are D to G color, Internally Flawless to VS1 clarity

\$80,000-120,000

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



467

A SINGLE-STRAND CULTURED PEARL AND DIAMOND NECKLACE, BY GRAFF

Of twenty-nine graduated cultured pearls, measuring from approximately 16.65 to 13.00 mm, joined by a circular-cut diamond boule clasp, mounted in platinum, 18 ins., in a Graff navy leather envelope case

Signed Graff, no. 4569

\$30,000-50,000

468

A PAIR OF DIAMOND EAR STUDS, BY GRAFF

Each set with a pear-shaped diamond, weighing approximately 0.92 and 0.89 carats, within a circular-cut diamond surround, ½ in., mounted in platinum

Signed Graff

\$10,000-15,000

LOTS 462-472



469

A DIAMOND AND MULTI-GEM RING, BY DIOR

Set at the center with a cushion-cut diamond, weighing approximately 3.02 carats, within a circular, marquise and pear-shaped diamond, emerald, sapphire and tourmaline surround, to the circular-cut diamond hoop, ring size 6 ½, with French assay mark for 18k white gold, in a Dior navy case and cream linen outer box

Signed Dior, no. 035639

With Certificate of Authenticity from Dior

Accompanied by report no. 2141913213 dated 8 August 2012 from the GIA Gemological Institute of America stating that the diamond is E color, VVS2 clarity

\$150,000-250,000



LOTS 462-472



470

A DIAMOND BRACELET, BY HERMÈS

Designed as a series of flexible circular-cut diamond H-motif links, 6 ½ ins., mounted in 18k white gold, in a Hermès brown leather pouch and orange outer box

Signed Hermès, no. 03570

\$70,000-100,000



LOTS 462-472



471

471

A DIAMOND RING, BY CARTIER

Set with a rectangular-cut diamond, weighing approximately 9.05 carats, to the pavé-set diamond bifurcated hoop, ring size 7 $\frac{1}{4}$, mounted in platinum

Signed Cartier (partially indistinct), no. 04701B

Accompanied by report no. 2175371826 dated 29 October 2015 from the GIA Gemological Institute of America stating that the diamond is D color, VVS2 clarity; accompanied by a working diagram indicating that the clarity of the diamond is potentially Internally Flawless

\$650,000-850,000



472

472

A DIAMOND NECKLACE

Suspending a pear brilliant-cut diamond, weighing approximately 11.85 carats, to the collet-set diamond surmount and fine link neckchain spaced by collet-set diamonds, 19 $\frac{3}{4}$ ins. (adjustable), mounted in 18k white gold

Accompanied by report no. 17482623 dated 6 August 2005 from the GIA Gemological Institute of America stating that the diamond is G color, SI1 clarity

\$150,000-250,000

Please note that the report is more than five years old and may require an update





473

A SAPPHIRE AND DIAMOND PENDANT NECKLACE

Suspending an oval-cut sapphire, weighing approximately 120.84 carats, trimmed with circular-cut diamonds, from a circular-cut diamond open link chain, enhanced by three rectangular-cut sapphires, 17 $\frac{3}{4}$ ins., mounted in platinum and with French assay mark for 18k white gold

Accompanied by report no. 15067338 dated 28 June 2015 from the Gübelin Gem Lab stating that the sapphire is of Burma (Myanmar) origin, with no indications of heating

With report no. 80829 dated 29 June 2015 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Burma (Myanmar) origin, with no indications of heating

\$1,100,000-1,500,000



'I love the diamond business. It's a Cinderella world.
It has everything! People! Drama! Romance!...
What more could you want?'

—Harry Winston, *The New Yorker*, May 8, 1954





The Harry Winston diamond cluster earrings are perhaps the greatest embodiment of this sentiment from the King of Diamonds. One of the most recognizable and beloved jewelry designs of the 20th and 21st Centuries, the creation of this design was truly revolutionary. Harry Winston's love of diamonds and their inherent beauty led to the creation of jewelry where the gemstone played a primary role, functioning as both the design element and the design itself. The cluster motif is based on setting fancy shaped diamonds at different angles to each other and within different planes, thereby amplifying the attributes that make diamonds the most prized gem of all. By setting the diamonds in this way, it allows the viewer to see only the fire, brilliance and spectral color emanating from each diamond and colliding into one another to create an unbelievably dramatic effect.

The Winston cluster is considered by many to be the "little black dress" of a classic jewelry wardrobe. They are the most versatile pair of earrings one could wear, having the ability to suspend drops of any type of stone, as well as being perfect when worn on their own. Mr. Winston also discovered that when mounted in a pattern these clusters created a wonderful wreath of diamonds that are as timeless today as when they were first envisioned over 70 years ago. Beautiful examples are seen in the wreath necklace (lot 475) and crescent brooch (lot 478). Mr. Winston also chose to use small clusters as accents, helping to frame and enhance whatever exceptional stone was chosen to be the centerpiece of a particular jewel. The emerald and diamond brooch (lot 479) is a wonderful example of this design and the fabulous fancy colored diamond ring (lot 476) shows how a simple cluster element in the form of a butterfly can turn a beautiful Winston diamond into an extraordinary jewel.

The diamond cluster ear clips offered here (lot 474) are one of the largest created by the House of Winston and the largest known to appear at auction. Examples can be found in various sizes and through its design each pair takes on an impressive presence in its own right; an example that is represented perfectly in (lot 477). Harry Winston was the first American jeweler to consistently focus on mounting diamonds and gemstones in discrete settings to create elegant and clean designs, resulting in what is known as the "Winston Look." The cluster and wreath elements are the two most significant designs that define this look and made Harry Winston not only famous as the King of Diamonds, but also helped create a jewelry legacy that will last for generations.



474

**A PAIR OF DIAMOND CLUSTER EAR CLIPS,
BY HARRY WINSTON**

Each designed as a cluster of five pear-shaped diamonds, weighing from 6.88 to 2.97 carats, 1964, 1 ½ ins., mounted in platinum, in a Harry Winston black suede case

Signed H. W. for Harry Winston

\$800,000-1,200,000





475



476

PROPERTY OF A PRIVATE COLLECTOR

475

A DIAMOND WREATH NECKLACE, BY HARRY WINSTON

Designed as a tapered pear-shaped, marquise and circular-cut diamond cluster band, 15 ½ ins., mounted in platinum, in a Harry Winston navy leather case

Signed H.W. for Harry Winston, no. 98098

\$80,000-120,000

PROPERTY OF A PRIVATE COLLECTOR

476

A COLORED DIAMOND AND DIAMOND 'MARQUESA' RING, BY HARRY WINSTON

Set with a rectangular-cut fancy deep brown-orange diamond, weighing approximately 11.62 carats, flanked on either side by a pear-shaped and marquise-cut diamond cluster, ring size 6 ¼, mounted in platinum, in a Harry Winston navy leather case

Signed H.W. for Harry Winston

Accompanied by a copy of report no. 13676735 dated 2 September 2004 from the GIA Gemological Institute of America stating that the diamond is fancy deep brown-orange, natural color, VS1 clarity

\$170,000-250,000

Please refer to the Jewelry Department for further information on the updated GIA Gemological Institute of America report





477



478

PROPERTY OF A PRIVATE COLLECTOR

477

A PAIR OF DIAMOND EAR CLIPS, BY HARRY WINSTON

Each designed as a pear-shaped and marquise-cut diamond cluster, $\frac{7}{8}$ in., mounted in platinum, in a Harry Winston navy leather case

Signed H.W. for Harry Winston, no. 85304

\$50,000-70,000

PROPERTY OF A PRIVATE COLLECTOR

478

A DIAMOND CRESCENT BROOCH, BY HARRY WINSTON

Designed as a marquise-cut and pear-shaped diamond crescent-shaped cluster, $1 \frac{1}{2}$ ins., mounted in platinum, with detachable simulated tortoiseshell comb, in a Harry Winston navy leather case

Signed H.W. for Harry Winston, no. 101766

\$12,000-18,000



479

**AN EMERALD AND DIAMOND PENDANT BROOCH,
BY HARRY WINSTON**

Set with an octagonal-cut emerald, weighing approximately 6.48 carats, within a pear-shaped and marquise-cut diamond cluster surround, 1 ½ ins., mounted in platinum, in a Harry Winston black suede case

Signed H.W. for Harry Winston

Accompanied by report no. CS 63913 dated 22 May 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Classic Colombia. Clarity enhancement: none. Also accompanied by a Jewelfolio stating that the size, high clarity, refined cutting and superior color converge to make this emerald one of unique rarity

With report no. 80815 dated 29 June 2015 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of this transparent emerald. Origin: Colombia. No indications of clarity modification

\$420,000-450,000





481



482

FROM THE ESTATE OF MRS. MARY DUKE BIDDLE

480

**A SINGLE-STRAND NATURAL PEARL NECKLACE,
BY TIFFANY & CO.**

Designed as a graduated strand of eighty-one natural pearls measuring from approximately 10.15 to 5.15 mm, joined by a marquise-cut diamond clasp, 25 ½ ins., mounted in platinum, in a Tiffany & Co. blue cloth pouch

Signed Tiffany & Co.

Accompanied by report no. 81499 dated 25 August 2015 from the SSEF Swiss Gemmological Laboratories stating that the analysed properties confirm the authenticity of these saltwater natural pearls

\$200,000-300,000

PROPERTY OF A PRIVATE COLLECTOR

481

A RUBY AND DIAMOND RING, BY HARRY WINSTON

Set with a cushion-cut ruby, weighing approximately 22.25 carats, flanked on either side by a trapezoid-shaped diamond, ring size 7 ½, mounted in platinum

Accompanied by report no. CS 70663 dated 1 October 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this ruby would be classified as Burma (Myanmar), with no gemological evidence of heat

\$700,000-1,200,000

PROPERTY OF A PRIVATE COLLECTOR

482

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 29.73 carats, flanked on either side by a bullet-shaped diamond, ring size 4, mounted in platinum

Accompanied by report no. 2171220159 dated 29 June 2015 from the GIA Gemological Institute of America stating that the diamond is I color, SI1 clarity

\$500,000-700,000

PROVENANCE:

Christie's New York, Important Jewels, October 25th and 26th, 1983, lot 478. Formerly from the Estate of Harriet Annenberg Ames



483

A DIAMOND PENDANT NECKLACE

Set with a rectangular-cut diamond, weighing approximately 103.66 carats, from a circular-cut diamond pendant hoop, to the fine link neckchain, 17 $\frac{3}{4}$ ins., mounted in platinum

Accompanied by report no. 6173304698 dated 9 September 2015 from the GIA Gemological Institute of America stating that the diamond is L color, VS2 clarity

\$3,900,000-4,500,000



103.66 CARATS

PROPERTY FROM THE ESTATE OF CARROLL PETRIE LOTS 484-523

Raised amongst the white-columned residences of Greenville, South Carolina, Carroll McDaniel Petrie cultivated a passion for fine art and culture that would last a lifetime. After studying at Converse College—now the Petrie School of Music—the young woman moved to New York, where she became one of John Robert Powers' storied 'Power Girls,' joining fashion models such as Lauren Bacall and Ava Gardner. Mrs. Petrie's first marriage, to the Marquis de Portago, brought her to Paris, where she became enamored with the extraordinary creations of Christian Dior. Her discovery heralded what would become a lifetime's devotion to haute couture; Dior himself even collaborated with the collector in the creation of her first wedding dress.

From the late-1950s, Carroll Petrie lived amongst high society in Paris, Hong Kong, and New York. It was at one of her many visits to the Dior atelier that Mrs. Petrie met and befriended the Duchess of Windsor. Mrs. Petrie's bond with the Duchess would later be evidenced in her collection of jewels: in 1987, she purchased a Tony Duquette necklace (Lot 491) from the first sale of the Duchess's jewelry in Geneva. Mrs. Petrie also possessed pieces similar to those owned by the Duchess, including an Our Lady of Guadalupe diamond-set pendant (Lot 492) and a 'Cadenas' wristwatch by Van Cleef & Arpels (Lot 493).

Throughout the latter decades of the twentieth century, Carroll Petrie built a remarkable personal assemblage of fine and decorative art, haute couture, and jewels. In 1979, she married the American businessman Milton Petrie, with whom she would embark on a tremendous journey in collecting and philanthropy. The Petries were widely celebrated as two of New York's most generous benefactors and cultural patrons.

During the day, Carroll Petrie could often be spotted wearing classic pearl and diamond jewelry; at night, she wore impressive jewels by some of the greatest makers, including Van Cleef & Arpels and David Webb. Many of the pieces presented in this sale were worn while meeting notable friends such as Ronald and Nancy Reagan and Margaret Thatcher, among others. Mrs. Petrie's whimsy and self-confidence presented itself in her choice of jewels: she was never one to shy away from colorful, bold pieces.

While Carroll Petrie frequented many of the great jewelers of the twentieth century, her pieces by Jean Schlumberger are some of the most striking of the collection. Schlumberger advanced his career from creating fashion jewelry and fittings for Elsa Schiaparelli's haute couture collections to becoming a full time designer and Vice President of Tiffany & Co. Mrs. Petrie's selection of sought-after examples of Schlumberger's work includes a sensational turquoise and pink tourmaline bib necklace (Lot 525) and a large cabochon emerald clip brooch (Lot 524), both of which would make important additions to any collection of jewelry.

It is a rare and exciting occasion to have a single-owner collection of this quality appear at auction. While these jewels will live on through their next owner, the unforgettable style of Carroll Petrie remains an integral part of their history; the pieces will undoubtedly be worn with a similar pride as they were in the past. Christie's is honored to sell a collection of jewels that so elegantly embodies the spirit and generosity of Carroll Petrie, an icon of international society and philanthropy.



Mrs. Carroll Petrie with Joan Rivers.

LOTS 484-523



484
A PAIR OF ENAMEL AND GOLD EAR CLIPS, BY DAVID WEBB
Each designed as a dome of black and white enamel design, 1 in., mounted in 18k gold
Signed Webb for David Webb
\$1,500-2,000



485
A GOLD BRACELET
Designed as a series of swirling gold links, alternating with polished gold spacers, 7 ins.
\$3,000-5,000



486
A PAIR OF GOLD AND ENAMEL EAR CLIPS, BY DAVID WEBB
Each designed as a white enamel and gold geometric patterned bombé half-hoop, 1 ¼ ins., mounted in platinum and 18k gold
Signed Webb for David Webb
\$1,500-2,000



487

487

A SET OF GOLD RAM'S HEAD JEWELRY

Comprising a bracelet, designed as a gold ram's head, to the decorated gold hinged bangle; and a ring en suite, 2 in. diameter (bracelet), ring size 3 $\frac{3}{4}$

(2)

\$2,000-3,000



488

488

A HARDSTONE INTAGLIO AND GOLD RING

Designed as a series of hardstone intaglios, ring size 7 $\frac{3}{4}$, mounted in gold

\$1,000-1,500

LOTS 484-523



489

A RUBY AND GOLD EVENING BAG, BY BULGARI

Designed as a reeded 18k tri-color gold oval case, with cabochon ruby pushpiece, opening to reveal a compact, fitted mirror, comb, notepad and lipstick, with attached black silk rope, 4 x 2 ¼ x 2 ins. Signed Bulgari, no. 696

\$10,000-15,000



490

**A SET OF GOLD AND ONYX JEWELRY,
BY HAROLDO BURLE-MARX**

Comprising a necklace, alternating rounded domed square and rectangular form geometric motif panels of brushed white gold on yellow gold, bezel set with oval cabochon black and green onyx and colored glass, to the square link neckchain; and a pair of ear clips en suite, circa 1960, 13 ½ ins. (necklace), ¾ in (ear clips), mounted in 18k white and yellow gold

Signed Burle Marx

\$3,000-5,000



LOTS 484-523



491

A GOLD AND MULTI-GEM NECKLACE, BY TONY DUQUETTE

Designed as an articulated gold garland of leaves and flowerheads, set with variously-cut citrines, smoky quartz, tourmalines and mabé pearls, the stems decorated with black enamel, circa 1950, 13 ½ ins., with French assay marks for gold

Unsigned

\$15,000-20,000

PROVENANCE:

Formerly the property of the Duchess of Windsor
Previously sold in Geneva, *The Jewels of the Duchess of Windsor*, 2-3 April 1987, Lot 146

LITERATURE:

Lit. John Culme and Nicholas Rayner, *The Jewels of the Duchess of Windsor*, 1987, pages 187-189



492

492

A GOLD AND DIAMOND PENDANT

Set with a gold 'Our Lady of Guadalupe' medal, to the single-cut diamond surround and bail, 1 ¾ ins.

\$1,000-1,500



493



(detail)

493

**A DIAMOND 'CADENAS' BRACELET WATCH,
BY VAN CLEEF & ARPELS**

With mechanical jeweled lever movement, the rectangular silvered dial with applied square-shape faceted and dot numerals, enclosed in a circular-cut diamond-set padlock case, to the snake link double chain bracelet, circa 1940, 6 ¾ ins., with French assay marks for platinum

Signed Van Cleef & Arpels, no. 150251

\$50,000-70,000

LOTS 484-523



494

A GOLD HEADBAND

Of Hellenistic design, the textured gold headband wire mounted with gold leaves and acorns, 8 ½ ins.

\$5,000-7,000



495

A BELLE ÉPOQUE PEARL AND DIAMOND NECKLACE

Designed as a multi-row seed pearl choker, spaced by platinum bar links, centering upon an old and single-cut diamond openwork panel of foliate motif, joined by an old-cut diamond clasp, circa 1910, 12 ins., mounted in platinum

\$50,000-70,000

LOTS 484-523



496

A PAIR OF CULTURED PEARL AND DIAMOND EAR PENDANTS

Each suspending a drop-shaped cultured pearl, measuring approximately 14.20 mm, to the marquise-cut diamond cap and circular-cut diamond surmount, 1 ins., mounted in platinum

\$8,000-12,000



Mrs. Carroll Petrie wearing Lot 497.

497

**A PAIR OF CULTURED PEARL AND DIAMOND EAR CLIPS,
BY VAN CLEEF & ARPELS**

Each set with a button-shaped cultured pearl, measuring approximately 16.80 mm, within a circular-cut diamond surround, mounted in gold

Signed V.C.A. for Van Cleef & Arpels, NY 53958.7

\$25,000-35,000



498

**AN AQUAMARINE BEAD AND GOLD NECKLACE,
BY DAVID WEBB**

Designed as a multi-strand aquamarine bead necklace, joined
by a hammered 18k gold boule clasp, 16 ins.

Signed Webb for David Webb

\$2,000-3,000

LOTS 484-523



499

**A TURQUOISE, JADE, AND DIAMOND FLOWER BROOCH,
BY DEMNER**

Designed as a bouquet of carved turquoise flowers, each with a circular-cut diamond pistil, to the carved jade leaves and 18k gold stems, gathered by a circular-cut diamond bow, 4 ½ ins., mounted in platinum and 18k gold

Signed Demner, NY-WIEN

\$6,000-8,000





500

500

**~A TURQUOISE, CORAL, ONYX AND GOLD NECKLACE,
BY DAVID WEBB**

Composed of coral and turquoise beads, spaced by 18k gold and openwork onyx links, 28 ins., with additional coral bead and onyx link
Signed Webb for David Webb (4)

\$15,000-20,000



501

501

**~A CORAL, TURQUOISE AND DIAMOND FROG
PENDANT BROOCH, BY DAVID WEBB**

Designed as carved coral frog, with bezel-set cabochon turquoise detail and circular-cut diamond eyes, 2 1/4 ins., mounted in 18k gold
Signed Webb for David Webb

\$10,000-15,000

LOTS 484-523



502

**A MULTI-STRAND AQUAMARINE BEAD AND
GOLD NECKLACE, BY VERDURA**

Designed as a series of twelve strands of faceted aquamarine beads,
joined to a fluted gold three-row clasp, length adjustable, mounted
in 18k gold, in a Verdura light blue leather envelope case
Signed Verdura

\$8,000-12,000



503

503

A PAIR OF CORAL, CULTURED PEARL AND DIAMOND EAR CLIPS

Each centering upon a pave-set diamond bombe cluster, surrounded by sprays of drop-shaped cultured pearls and coral, 1 ¼ ins, mounted in 18k gold

One ear clip signed Webb for David Webb

\$8,000-12,000



504

504

A CORAL, DIAMOND AND CULTURED PEARL BRACELET, BY TRIO

Of torsade design, with multi-strands of coral beads enhanced by cultured pearls with diamond collets, joined to a domed clasp of alternating rows of coral beads and pave-set diamonds, 6 ¼ ins, mounted in 18k yellow and white gold

Signed Trio

\$3,000-5,000

LOTS 484-523



Margaret Thatcher and Mrs. Carroll Petrie (wearing Lot 505)

505

A PAIR OF BAROQUE CULTURED PEARL, DIAMOND AND GOLD EAR CLIPS

Each set with a baroque cultured pearl, to the circular-cut diamond leaf and baguette-cut diamond stem surmount, 1 ¼ ins., mounted in platinum and gold

\$2,000-3,000



506

A CULTURED PEARL, DIAMOND AND EMERALD BRACELET, BY DAVID WEBB

Centering upon a stylized circular-cut diamond dragon's head, set with square-cut emerald eyes and pear-shaped ruby accents, to the multi-strand seed pearl torsade bracelet, 7 ¾ ins., length adjustable, mounted in platinum and 18k gold

Signed Webb for David Webb

\$20,000-30,000



507

507

**A GOLD AND DIAMOND NECKLACE,
BY VAN CLEEF & ARPELS**

Designed as a series of circular-cut diamond links, 12 ½ ins., mounted in 18k gold

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 52495

\$50,000-70,000



508



508

**A PAIR OF DIAMOND AND GOLD EAR PENDANTS,
BY VAN CLEEF & ARPELS**

Designed as an old and circular-cut diamond hinged openwork plaque, 1 ¾ ins., mounted in gold

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 51991

\$40,000-60,000

LOTS 484-523



509

**A DIAMOND, GOLD AND PLATINUM NECKLACE,
BY DAVID WEBB**

Designed as a twisted rope motif of fluted cable links, with a hinged link clasp, set at the front with circular-cut diamonds, 13 ½ ins., mounted in platinum and 18k gold, with an extra gold link
Signed Webb for David Webb

\$25,000-35,000



President Ronald Reagan and Mrs. Carroll Petrie
(wearing Lots 509 and 511)



510

510

**A DIAMOND AND GOLD MALTESE CROSS BROOCH,
BY DAVID WEBB**

Designed as a Maltese cross, centering upon a bezel-set circular-cut diamond, extending to the stepped circular-cut diamond surround and hammered gold arms with circular-cut diamond borders, 3 ins., mounted in platinum and 18k gold

Signed Webb for David Webb

With Certificate of Authenticity from David Webb

\$20,000-30,000



511

511

**A PAIR OF DIAMOND, PLATINUM AND GOLD EAR CLIPS,
BY DAVID WEBB**

Each designed as a reeded hammered gold dome, set at the bottom with circular-cut diamonds, 1 ½ ins., mounted in platinum and 18k gold

Signed Webb for David Webb

\$4,000-6,000

LOTS 484-523



512

**A BAROQUE CULTURED PEARL, DIAMOND AND
ENAMEL NECKLACE, BY DAVID WEBB**

Designed as a series of baroque cultured pearl, circular-cut diamond
and black enamel 'figure-8' links, alternating with rectangular black
enamel links, 14 ½ ins., mounted in gold

Unsigned

With Certificate of Authenticity from David Webb

\$30,000-50,000



513

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

Centering upon a cultured baroque pearl, to the openwork black enamel plaque, trimmed with circular-cut diamonds and cabochon emeralds, suspending three drop-shaped cultured baroque pearls, 3 1/8 ins., mounted in platinum and 18k gold

Signed Webb for David Webb

\$20,000-30,000



Mrs. Nancy Reagan and Mrs. Carroll Petrie (wearing Lots 512 and 513)

LOTS 484-523



514

**A MULTI-GEM, GOLD AND PLATINUM 'JASMIN' NECKLACE,
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

The flexible tapering band, designed as interwoven circular-cut diamond and polished gold vines on X form links, set with oval and cushion-cut citrine, blue topaz, kunzite, morganite, sapphire, amethyst, and tanzanite, extending circular-cut diamond jasmine flowers with polished gold pistils and circular-cut diamond centers, 13 ½ ins., mounted in platinum and 18k gold

Signed Tiffany, Schlumberger

\$200,000-300,000

LITERATURE:

Cf. F.M. Ricci, Ed., *Bijoux de Jean Schlumberger*, 1976, p. 88-89

Cf. C. Bizot, *The Jewels of Jean Schlumberger*, Harry N. Abrams, Inc., New York, 2001, p. 34-35



LOTS 484-523



515

TWO BLACK CULTURED PEARL AND DIAMOND FLOWER BROOCHES, BY CHOW TAI FOOK

Each designed as a circular-cut diamond orchid, with a baroque cultured black pearl pistil, 2 ¼ ins., mounted in 18k white gold
Each signed C.T.F. for Chow Tai Fook

\$25,000-35,000



516

A PAIR OF CULTURED PEARL AND DIAMOND EAR PENDANTS, BY ANGELA CUMMINGS, TIFFANY & CO.

Each suspending a drop-shaped cultured pearl, measuring approximately 14.15 mm, to the circular-cut diamond swirl plaque surmount, 2 ins., mounted in platinum

Signed Cummings for Angela Cummings, Tiffany & Co., 1983

\$15,000-20,000



517

517

**A CULTURED PEARL, DIAMOND AND PLATINUM BROOCH,
BY DAVID WEBB**

Designed as a circular-cut diamond Maltese Cross, set with
baroque cultured pearls, 2 ins., mounted in platinum
Signed Webb for David Webb

\$25,000-35,000



518

518

**A DIAMOND AND WHITE GOLD 'ATLAS' WRISTWATCH,
BY TIFFANY & CO.**

With quartz movement, the square white gold dial within a Roman
numeral bezel trimmed with circular-cut diamonds, to the black
satin band and 18k white gold buckle, 7 ½ ins, with Swiss assay mark
for 18k white gold

Signed Tiffany & Co., no. 040610051

\$2,000-3,000

LOTS 484-523



519

A DIAMOND AND EMERALD NECKLACE, BY DAVID WEBB

Designed as three strands of fluted oval emerald beads, separated by circular-cut diamond stepped rondelle spacers, centering upon a circular-cut diamond open oval ring pendant and circular-cut diamond clasp, 15 ¼ ins., mounted in platinum and 18k white gold
Signed David Webb

\$60,000-80,000

The center element of this necklace is now mounted in a brooch, Lot 521



520

A DIAMOND AND SAPPHIRE FLOWER BROOCH

Designed as a camellia blossom, the petals set with circular-cut diamonds, to the calibr -cut sapphire leaves, 3   ins., mounted in platinum and 18k gold

\$30,000-50,000

LOTS 484-523



521

**AN EMERALD AND DIAMOND BROOCH,
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

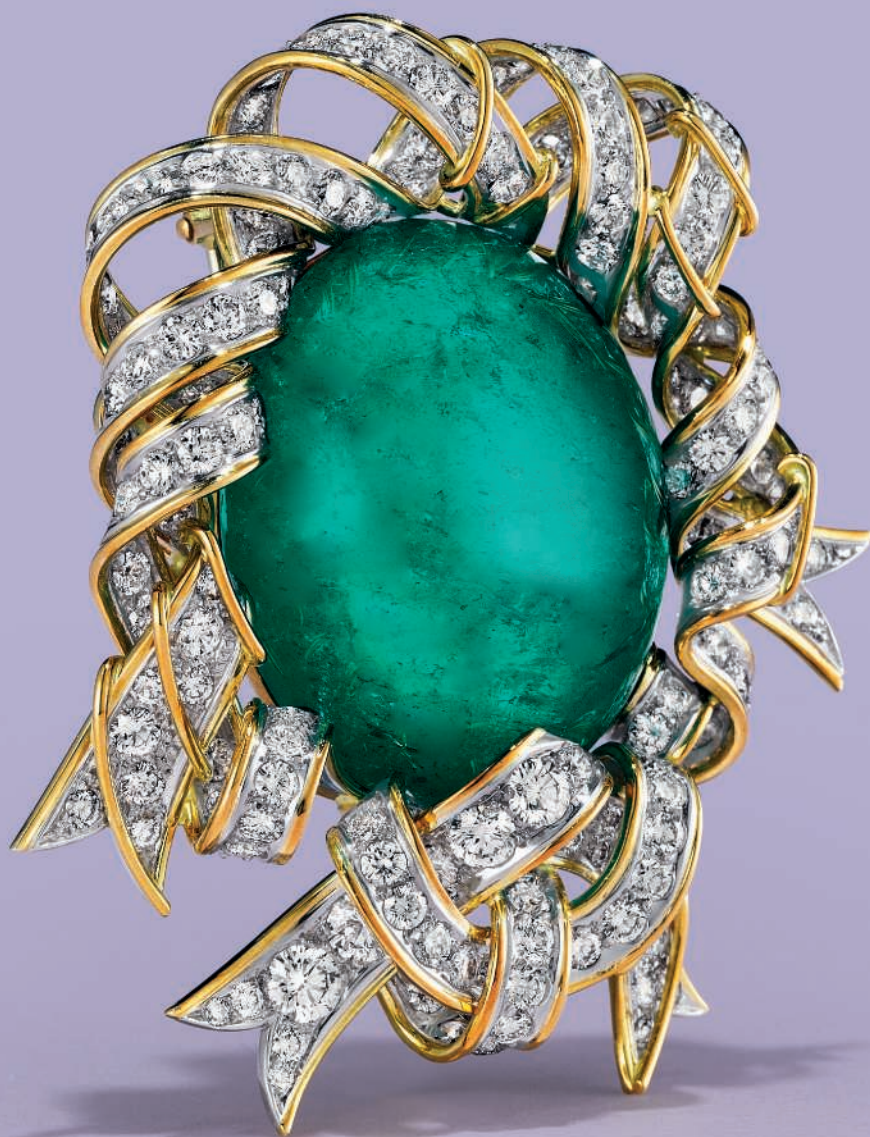
Centering upon a cabochon emerald, measuring approximately 34.00 x 28.70 x 18.46 mm, within an overlapping circular-cut diamond ribbon surround, 2 ½ ins., mounted in platinum and 18k gold

Signed Tiffany & Co., Schlumberger, with maker's mark

Accompanied by report no. CS 71337 dated 29 October 2015 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald is Colombia, with minor clarity enhancement, traditional type

\$40,000-60,000

The cabochon emerald in this piece was originally the center element of a necklace, Lot 519



LOTS 484-523



522

A MULTI-GEM AND DIAMOND 'HEDGES AND ROWS' NECKLACE, BY JEAN SCHLUMBERGER, TIFFANY & CO.

The cascading flexible openwork collar with circular-cut diamond fringe, extending circular turquoise cabochons, each within a circular-cut diamond spray, enhanced by cushion-cut rubellite tourmalines, 16 3/4 ins., mounted in platinum and 18k gold, in a Tiffany & Co. black suede case

Signed Schlumberger for Jean Schlumberger, Tiffany & Co.

\$200,000-300,000

Originally introduced in 1960, the 'Hedges and Rows' necklace is among Schlumberger's greatest designs. For a similar example set with turquoise and yellow sapphires please refer to Suzanne Tennenbaum and Janet Zapata, "The Jeweled Garden", Thames & Hudson, London 2006, page 128.



Mrs. Carroll Petrie wearing
Lot 522



LOTS 484-523



523

A DIAMOND RING, BY HARRY WINSTON

Set with a pear modified brilliant-cut diamond, weighing approximately 24.34 carats, flanked on either side by a tapered baguette-cut diamond, ring size 3 $\frac{3}{4}$, mounted in platinum

With maker's mark for Harry Winston

Accompanied by report no. 2175284438 dated 19 August 2015 from the GIA Gemological Institute of America stating that the diamond is D color, VVS1 clarity

Accompanied by a supplemental letter from the Gemological Institute of America stating that the diamond has been determined to be a type IIb diamond. Type IIb diamonds are very rare in nature (from our experience, less than one half of one percent) and contain small amounts of boron that can give rise to a blue or gray coloration.

An unusual property of type IIb diamonds is that they are semi-conductors and conduct electricity. Historically, the ancient mines of India produced occasional blue diamonds but today the most significant source is limited to the Cullinan (formerly Premier) Mine in South Africa. Among famous gem diamonds, the 70.21 carat Idol's Eye and the 45.52 carat Hope, are examples of type IIb

\$2,000,000-3,000,000



THE PETRIE DIAMOND



Christie's is proud to present
additional magnificent jewels from the
Collection of Mrs. Carroll Petrie in April 2016



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BIOGRAPHIES

BLACK, STARR & FROST

The oldest jewellery house in America, Black, Starr & Frost was founded as Marquand & Paulding in Savannah, Georgia, in 1801. In 1810, Isaac Marquand moved to New York, consolidating the company with several other firms. They were one of the few American retailers who displayed at the 1851 London Crystal Palace Exposition. In 1876, Cortlandt Starr and Aaron V. Frost joined as partners and the name changed to Black, Starr & Frost. For the 1939 New York World's Fair, they contributed large sculptural jewellery based on the bold designs of the period.

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 was the first jeweller to set up shop at the Place Vendôme, where he continued to serve the social elite, and from where the firm still operates successfully today. Over the years, the Maison Boucheron opened branches in Moscow and London, and also in Japan, the Middle and Far East. Boucheron exhibited in many international expositions, including the 1876 Philadelphia Centennial, the 1889 and 1900 Expositions Universelles in Paris, the 1893 World's Colombian Exposition in Chicago and the 1925 Exposition des Arts Décoratifs in Paris. Boucheron was acquired in May 2000 by the Gucci Group (PPR), one of the world's leading multi-brand luxury goods company.

BUCCELLATI

In 1903, Mario Buccellati began an apprenticeship in goldsmithing at Beltrami e Besnati in Milan, and in 1919 he opened his first shop in Via Santa Margherita. In the following years, the fame of Buccellati jewels began to attract the attention of royalty all over the world. In 1925 he opened a shop in Rome, in Via dei Condotti, followed in 1929 by one in Florence, in Via Tornabuoni, and it was in 1953 that a shop in New York opened.

When Mario Buccellati died in 1965, the jewellery house went into the hands of his sons who each kept part of the responsibilities, continuing their father's legacy by preserving all his ideas. Gianmaria and Federico each launched brands under their own names, maintaining the tradition of elegance of the Buccellati family.

Today, the Italian house carries on creating their very distinctive jewellery in the respect of the family's values and characteristics for impeccable execution and strong design, now under the supervision of Andrea Buccellati, Gianmaria's son.

Today the Italian house is owned by the private equity fund Clessidra SGR.

MARIO BUCCELLATI

The firm Mario Buccellati, located at 4 via Montenapoleone, is currently run by one of the founder's sons, Lorenzo Buccellati, with the assistance of his wife Claudia. Their objects can be identified by their distinct "texture-engraved" style and the hallmark "15 MI", one of the oldest in Milan. The company was founded by its namesake, the descendant of a renowned family of jewellers which began with a certain Contardo Buccellati in the 18th Century. Mario began his career in 1903 as an apprentice to the goldsmiths Beltrami e Besnati, located at the Largo Santa Margherita in the centre of Milan. He eventually took over the business in 1919. In the following years, he opened boutiques in Rome (1925), Florence (1929) and New York (1953). He created jewels for such notables as the Popes Pius XI and XII, as well as the royal families of Italy, Spain and Egypt. Today, in addition to Milan, Mario Buccellati still has boutiques in the via Tornabuoni of Florence and the via dei Condotti of Rome.

BULGARI

The firm of Bulgari 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 'Bulgari' 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, building towards more than 155 international stores open today. It was also in this decade that Bulgari introduced the 'Bulgari-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.

J. E. CALDWELL & CO.

James E. Caldwell worked for a short period of time on Maiden Lane in New York City, before opening a small watchmaker's shop on Fifth and Chestnut Street in Philadelphia, sometime in the early 1830s. In 1848 the firm took on its current name, J. E. Caldwell and Company. In 1953, under the direction of Austion Homer, who had become president of Caldwell's the previous year, the company began a branch store expansion, opening their second location in the Hotel Dupont in Wilmington, Delaware. Caldwell & Co. was purchased by Henry Birks & Sons, a Montreal-based jeweller, and in August 1992 was acquired by Carlyle & Co., a family owned jewellery concern in Greensboro, North Carolina.

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. Prominent amongst Cartier's gifted team were Charles Jacqueau, who joined Louis Cartier in 1909 for a lifetime and Jeanne Toussaint who was appointed Director of Fine Jewellery from 1933. In 1964, following the death of Pierre, Cartier Paris, London and New York were sold by the family. In 1972, a group of investors led by Joseph Kanoui bought Cartier Paris, whose President became Robert Hocq, originator of the concept "Les Must de Cartier" in collaboration with Alain Dominique Perrin. In 1974 Cartier London was bought back, and Cartier New York in 1976. In 1983, the "Art of Cartier Collection" was initiated by Eric Nussbaum. Today, Cartier is part of the Richemont group.

CARVIN FRENCH

Andre Chervin descends from a family of French jewellers. He learned his profession by studying jewellery in Paris and working as a model maker. After emigrating to New York in 1951, he and a friend, Serge Carponcy, started their own atelier located at 16 East Fifty-second Street in 1954. Using only the finest materials, they have created pieces for such jewellers as Raymond C. Yard, R. Esmerian Inc., Verdura, as well as for Donald Claflin and Angela Cummings during their tenures at design for Tiffany & Co. Soon Carvin French became referred to as a "Jeweller's jeweller." After Serge Carponcy retired in 1983, Andre Chervin maintained control of the firm, moving it to the current address at 515 Madison Avenue in 1987. His nephew Sylvain Chervin, who trained in Paris and in New York as a lapidary and a jeweller, joined the firm in 1984.

CHAUMET

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

ANGELA CUMMINGS

Angela Cummings was born in Austria and moved to the United States as a child. She later returned to Europe to study in Italy and Germany, graduating with a degree as a gemologist, goldsmith and designer. In 1968 she began working at Tiffany & Co. under the tutelage of Donald Claflin. Four years later Tiffany's presented her first collection. In 1984 she formed her own company with her husband, which gave her the opportunity to expand her design repertoire. Within a year the designs were offered at Bergdorf Goodman. She is also represented at Bloomingdale's, Neiman Marcus, Saks Fifth Avenue, and Shiseido, Japan.

DE GRISOGONO

Following twenty years working with the world's top jewellers, Fawaz Gruosi founded de Grisogono in 1995. After reading about the famous "Black Orlov" diamond of 180 carats, Mr Gruosi became fascinated with the lure of black diamonds, and decided to create a collection of haute joaillerie – using these seldomly used gems as the focus. In addition to his innovative jewels and a new collection of watches, de Grisogono is also known for creating original objects, including pavé-set black diamond mobile phones and sunglasses. Located on the rue du Rhone in Geneva, Mr Gruosi's jewellery can also be found in his boutiques in Gstaad, London and Rome.

MICHELE DELLA VALLE

Michele della Valle, who was born in Rome, began designing costume jewellery at the age of 16. During a trip to Burma in 1976, della Valle purchased his first stone, and on the advice of friends he showed it to Roger Varenne, the legendary stone dealer, who suggested that he take the gem to Christie's. His meeting with Hans Nadelhoffer, who was running the jewellery department at the time, was the motivating factor which contributed to the significant development of della Valle's career as a precious stone dealer and jewellery designer. In 1976, he worked for a year at Fürst Jewellers in Via Veneto, Rome, which was then the representative of Harry Winston. In 1978, della Valle opened his own workshop in Rome's Piazza di Spagna and began travelling regularly to Asia in search of precious stones. This was the beginning of a collaboration with Bulgari on special orders, and his recognition as a new designer by a clientele of film stars and opera singers throughout Italy. In 1987 he moved to Geneva, and developed a line of jewellery which now bears his name.

DEMNER

Lola Demner opened her first shop in 1945 on the Spiegelgasse in Vienna, specialising in Art Deco and Victorian jewellery as well as furnishings by Josef Hoffmann. In 1964 her 17-year-old son, Henryk, entered the business and the name was changed to Demner & Demner. Unlike his mother, who preferred to sell jewellery of past eras, Henryk's talents were in designing. Within a short period of time, he began creating colourful, bold jewellery in animal forms, set in flexible mountings. In October 1987 Demner & Demner expanded to New York City, opening a shop at the Place des Antiquaires on 57th Street, and relocating to 740 Madison Avenue in 1990. In February 1992 Henryk Demner passed away. The firm is currently under the directorship of his mother, Lola, and her daughter-in-law, Eva, and is open by appointment only.

CHOW TAI FOOK JEWELLERY GROUP LIMITED

Chow Tai Fook Jewellery Group Limited was founded in 1929 in Mainland China. In 1938 it opened a first store in Macau, followed by Hong Kong in 1939. After expanding and diversifying its business, the company launched its first store under the label "Chow Tai Fook" in Mainland China, in Beijing, in 1998. Today, with headquarters based in Shenzhen, it has vastly expanded its retail network to include over 2,000 points of sale in more than 400 cities in Greater China, Singapore and Malaysia. Starting as a jewellery business, it qualified as a sightholder for the Diamond Trading Company in 1993, giving it the right to source rough diamonds directly from the DTC. With diamond processing and jewellery production factories in China, it has acquired tight and effective control over the entire jewellery manufacturing chain. From the procurement of the raw material, to the design, production, marketing and sales, it has integrated every aspect of the business. In addition to luxury and high-end jewellery, it also sells gold and platinum products, and distributes watches by famous international brands. Recently, it has launched a successful e-commerce, complementing its traditional activities.

Recognised for its trustworthiness and authenticity, Chow Tai Fook has built a reputation for its product design, quality and value. It is today considered one of the largest and most prestigious Chinese jewellery firms in Asia..

CHRISTIAN DIOR

Originality, eccentricity and poetry sum up the spirit of the designer Victoire de Castellane. After 14 years designing jewels for Karl Lagerfeld and Chanel, she was appointed Artistic Director of Dior's new jewellery department in 1998. Since then, Victoire has enjoyed evoking the colours and scents of childhood in her jewellery collections, whilst still respecting the spirit of Christian Dior by depicting ribbons, flowers and feathers in her playful and precious creations. Today, the permanent collection of Dior jewels is regularly enriched by unique creations and limited editions.

PAUL FLATO

Paul Flato was born in 1900 in Flatonía, Texas. In the late 1920s he opened his own shop at 1 East Fifty-Seventh Street in New York City, several years before Tiffany & Co. relocated to their current address just across the street. His design-oriented style, often bordering on the humorous, reached its peak in the 1930s. Adolph Kleaty, George Headley and Fulco di Verdura were among his designers. In 1937 Flato opened a branch in Beverly Hills, at 8657 Sunset Boulevard. This branch remained open for only two years, frequented by such luminaries as Greta Garbo, Joan Crawford, Merle Oberon and Marlene Dietrich. In 1970 Flato left America, establishing a shop in Mexico City in the fashionable Zona Rosa district. He spent his last years in Dallas, Texas, where he passed away in July 1999.

GÉRARD

Louis Gérard, formerly of Van Cleef & Arpels, founded the firm of M. Gérard in 1968 at 8 Avenue Montaigne in Paris. Within nine years he was sighted as the largest French exporter of fine jewellery. In November 1985 he sold the company to a group of American investors, but continued to operate it until his retirement, when it closed its doors. In September 1988 Louis Gérard reopened the firm at 16 Avenue Montaigne, near its original location, under the name of Louis Gérard, Joaillier International. It closed its doors definitively in December 1991.

WILLIAM GOLDBERG

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

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

GRAFF

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, Monte Carlo, Moscow and New York.

GÜBELIN

Founded in 1854, Gübelin has always been a family enterprise. Located in Lucerne, Switzerland, they have created superior quality watches and clocks for more than one hundred years. A collaboration with New York jeweller Edmond Frisch led to the creation of jewelled watches and jewellery. Today, Gübelin has salons throughout Europe.

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.

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.

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.

KUTCHINSKY

The firm Kutchinsky, located today at 73 Brompton Road, began manufacturing fine jewellery in East London in 1893. Founded by Hirsch Kutchinsky and his son Morris, it was later handed over to Morris' sons, Joseph and Solomon, in 1930. After the war, they opened a new workshop. Its great success led them to open the boutique in Knightsbridge, specialising in gold work and diamond jewellery. The firm was bought by the Moussaieffs in 1991.

LALAOUNIS

Ilias Lalaounis, descendant of a family of Greek goldsmiths, became director of the family firm, E. Zolotas, in Athens in 1940. In 1957 he organised a jewellery pavilion at the Thessaloniki International Fair in cooperation with the Goldsmith's Association of Athens, contributing designs based on ancient jewellery. He became internationally prominent after the Greek tycoon, Aristotle Onassis, purchased wedding gifts for his future wife, Jacqueline Bouvier Kennedy, from his salon. In the late 1960s and 70s the firm expanded outside of Greece to Geneva, Hong Kong, London, New York, Paris, Tokyo and Zurich. Lalaounis' four daughters are associated with the firm, each contributing their expertise to particular areas of the company. The family inaugurated a museum containing over 4,000 of their creations at the foot of the Acropolis in 1994.

MARCHAK

The company was founded in Kiev in 1878 by Joseph Marchak. His son Alexandre Marchak left his home in the wake of the Russian Revolution in 1918, settling in Paris. By 1920 he had opened an establishment at 4, rue de la Paix with Robert Linzeler. They exhibited jewellery in the 1925 Exposition des Arts Décoratifs as well as in the 1937 International Exhibition of Arts and Techniques in Modern Life. Marchak's son carried on the firm and was associated in the 1940s with another scion of an important jewellery family, Jacques Verger, grandson of the great Parisian watchmaker Ferdinand Verger. Like other European jewellers, this firm switched from platinum to gold in the 1930s and created pieces such as trailing flowers and lovebirds with long bejewelled tails. From the sixties well into the eighties the creative spirit behind Marchak was designer Bertrand Degommier who, with the revival of Marchak since January 2000, continues as the senior designer for the new collection.

MAUBOUSSIN

In 1827 Mr. Rocher and his cousin, Baptiste Noury, established a jewellery shop in Paris which, by 1850, had been taken over by Noury. His nephew, Georges Mauboussin, joined the firm, assuming control in 1896. In 1922 the business was named 'Mauboussin, Successeur de Noury', and later, simply 'Mauboussin'. The house of Mauboussin contributed to all major international exhibitions in the first half of the 20th century, including Milan in 1923 and 1924; New York in 1924 and 1939; Strasbourg in 1924; and Paris in 1925, 1931 and 1937. They were awarded the Grand Prix at the 1925 Exposition des Arts Décoratifs in Paris and, for his contributions to the world of jewellery, Georges Mauboussin was awarded the "Légion d'Honneur". The firm opened branches in London and Buenos Aires, which have subsequently closed. In October 1929 they opened an office in New York, but following the stock market crash less than one month later, a merger was negotiated with the American jeweller, Trabert & Hoeffler. Trabert & Hoeffler took over the location and stock, and all jewellery retailed under this contract was signed "Trabert & Hoeffler Inc. - Mauboussin". This agreement lasted until the 1950s. In 2002, Dominique Frémont, a Swiss businessman, acquired a majority of the firm with Patrick Mauboussin remaining involved in the creation of the jewellery. The firm is currently located at 20, Place Vendôme.

MIKIMOTO

Mikimoto is a world-renowned Japanese jewellery house established at the turn of the century. In 1893, the company's founder, Kokichi Mikimoto was the first to develop the technique of cultivating pearls and became known as "The Pearl King". The company quickly established a reputation as a world leader in providing high quality cultured pearls. One hundred and seven years later, in the year 2000, Mikimoto has continued this tradition and expanded its product lines with pearl jewellery, diamonds, gemstones, fashion accessories and gifts. Mikimoto boutiques are located worldwide, including Tokyo, New York, London, Paris, Costa Mesa and Las Vegas.

ELSA PERETTI

Born in Italy and educated in Rome and Switzerland, Elsa Peretti established herself as a fashion model, and by 1969 was beginning to design her own jewellery. American designer Giorgio di Sant'Angelo used a few of her pieces in a fashion show, which were an instant success. In 1974, Peretti joined Tiffany & Co. and that same year her own collection was launched. Peretti's unmistakable designs use organic forms to evoke subtle abstractions and bring a fresh, new look to jewellery. From exquisite mesh necklaces and earrings, to her revolutionary "Diamonds by the Yard", Peretti's seamless creations are a testament to her ingenuity and expertise. In 1999, Peretti celebrated 25 years with Tiffany & Co. In recognition of her remarkable career, Tiffany established the Elsa Peretti Professorship in Jewelry Design at the Fashion Institute of Technology. She was presented with an honorary Doctor of Fine Arts degree from FIT in 2001. Among the other awards Peretti has received are the Coty Award for Jewelry in 1971, the Rhode Island School of Design President's Fellow Award in 1981, and the 1994 Divine Design Award for Jewelry. In 1996, the Council of Fashion Designers of America named her the Accessory Designer of the Year. Peretti's designs are available at Tiffany & Co. stores and are in several permanent museum collections.

PATEK PHILIPPE

Patek Philippe was founded in 1839 by two Polish nationals, Antoine Norbert de Patek and Francois Czapek as Patek, Czapek & Co. In 1845, Patek joined forces with French watchmaker Adrien Philippe. A great innovator, Philippe invented the modern stem-winding and setting mechanism for watches. The firm then developed the first keyless watch, one of the early versions of which was purchased by Queen Victoria at the world's first international trade fair – the Great Exhibition of 1851. The company went on to create an array of extremely complicated watches. Today, the company is run by the Stern family and is represented by about 350 watchmakers and jewellers worldwide.

PIAGET

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

SEAMAN SCHEPPS

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

SCHLUMBERGER

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

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.

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. Today they comprise more than 100 locations worldwide.

TRABERT & HOFFER

In the early 1930s, Trabert & Hoeffler, Inc. opened their first salon on Park Avenue, in New York City. During the subsequent decade, expansion included Palm Beach, Beverly Hills, Atlantic City and Chicago. The prestigious Parisian jeweller, Mauboussin opened in New York in 1929, but due to the economic tenor of the times, decided to withdraw. Soon thereafter, Trabert & Hoeffler purchased Mauboussin's inventory and the right to use their name in conjunction with their own. All jewellery sold by Trabert & Hoeffler was then marked "Trabert & Hoeffler, Inc. – Mauboussin", until the 1950s, when the arrangement between the two companies was terminated. In the late 1960s, all locations, with the exception of the Michigan Avenue salon in Chicago, were closed. In 1968, Trabert & Hoeffler in Chicago was purchased by Donald Levinson. Then in 1995, Mr. Levinson moved the location to 111 East Oak Street, creating a building which is architecturally designed in the style of the original Trabert & Hoeffler salon of the 1930s.

TRIO

The Trio Pearl company was formed in 1956 by three partners, two of whom, Sammy and Robert Chow, were brothers. Although originally based in the Kowloon Hotel in Hong Kong, a move in 1958 to the world famous Peninsula Hotel became their permanent location. During the formative years, their main business was dealing in Japanese cultured and South Sea pearls, although demand in the 1960s and 1970s saw the production of important suites of jewellery. It was through the design skill of Sammy Chow that they developed a very successful range of amusing pearl animal jewellery, with birds being the most popular theme. The company continues under the directorship of Sammy Chow.

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 design collaboration between René Sim Lacaze and René Puissant, the daughter of Estelle Arpels and Alfred Van Cleef, began in 1926, marking the start of two decades of highly creative design for the firm. 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, and the first of six boutiques in the US today. 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. The versatile 'Passe Partout' range was also developed at this time. In the following decades, the firm upheld its reputation for innovation with the snowflake jewels of the 1940s, the zip necklace of the 1950s, the ballet jewels of the 1960s and the Alhambra theme of the 1970s. The *Boutique Des Heures* was inaugurated in 1972 to house the new watch designs launched by Pierre Arpels. Today, Van Cleef & Arpels is part of the Richemont Group with more than 45 boutiques around the world.

VERDURA

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

DAVID WEBB

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

HARRY WINSTON

From an early age, Harry Winston (1896–1978) had a legendary eye and passion for gems. He bought his first emerald at the age of eight and early in his career many prominent collections including those of Arabella Huntington and Rebecca Darlington Stoddard. By the age of 24 he founded his first business in New York City, known as the Premier Diamond Company. In 1932 he incorporated under his own name and shortly thereafter began to manufacture and retail jewelry. Mr. Winston was responsible for the cutting of such famous diamonds as the *Jonker*, *Vargas*, *Star of Sierra Leone* and what would become the legendary *Taylor-Burton* diamond. 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 uphold the company's motto of *Rare Jewels of the World*.

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**.

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
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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) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

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- (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 Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

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 Credit Department on +1 212-636-2490.

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. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, 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 Form 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 AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

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.

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 satisfy 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 honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour 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 the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

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. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. 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.

To make a "cardholder not present" (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

- (iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only
- (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

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 7th 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

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- (a) You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- (b) If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- (c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:

- (i) charge you storage fees while the **lot** is still at our saleroom; or
- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on

the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. 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 Art Transport at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a work. 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 Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **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.
- (d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of

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

- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or 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 policy at www.christies.com.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered

by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. 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

authenticity: 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 in 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.

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.

SYMBOLS USED IN THIS CATALOGUE

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

◦

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

△

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

◆

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

•

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

~

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

■

See Storage and Collection pages in the catalogue.

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**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees:

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

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot 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.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"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.

*This term and its definition in this Explanation of Cataloguing Practice are 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 seller 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.

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 now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, 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. These will vary by department.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

(CONTINUED)

ALL DIMENSIONS AND WEIGHTS ARE APPROXIMATE ONLY

CONDITION

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot. The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

REGARDING COLOURED STONES

Prospective buyers are reminded that many coloured gemstones have historically been treated to enhance their appearance. Certain enhancement methods, such as heating, are commonly used to improve both colour or transparency, particularly in rubies and sapphires. Other methods, such as oiling, enhance the clarity of emeralds. These methods have been generally accepted by the international jewellery trade. Although heat enhancement of colour is widely believed to be permanent, it may have some impact on the durability of the gemstone and special care of the stone may be required over time. For example, gemstones which have been oiled may require re-oiling after a period of years to retain their maximum appearance.

It is Christie's policy to obtain gemmological reports from internationally recognised gemmological laboratories describing certain gemstones sold by Christie's. The availability of such reports will be disclosed in the catalogue. Reports from American gemmological laboratories used by Christie's will disclose any heat enhancement or treatment. European gemmological laboratory reports will disclose heat enhancement only if specifically requested but will confirm when no heat enhancement or treatment has been made. Because of variations in approach and technology there may not be consensus among laboratories as to whether any particular gemstone has been treated, the extent of treatment and whether treatment is permanent.

It is not feasible for Christie's to obtain a gemmological report for each gemstone offered by Christie's. Prospective buyers should be aware that all gemstones may have been enhanced by some method. For further details, prospective buyers in the United States are referred to the information chart prepared by the Gemstones Standards Commission, available in the viewing area. Prospective buyers may request laboratory reports for any uncertified item if requests are made at least three weeks before the scheduled date of auction. This service is subject to prepayment by the requesting party.

Because enhancement affects market value, Christie's estimates will reflect the information disclosed in a report or, if no report is available, the assumption that gemstones may have been enhanced.

Condition reports are usually available for all lots upon request and Christie's specialists will be happy to answer any questions.

NOTICE REGARDING BURMESE STONES

Items which are made of, or contain, rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S. As a convenience to our bidders, lots which contain rubies or jadeite of Burmese origin or of indeterminate origin have been marked with Ψ. Please be advised that a purchaser's inability to import any such item into the U.S. or any other country shall not constitute grounds for nonpayment or cancellation of the sale.

Please note that with respect to items that contain any other types of gemstones originating in Burma (e.g., sapphires), such items may be imported into the U.S., provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g., a string).

TO PROSPECTIVE BUYERS OF CLOCKS AND WATCHES

The description of the condition of clocks and watches in this catalogue, including references to defects and repairs, is provided as a service to prospective buyers, but such description is not necessarily complete. While Christie's will furnish a condition report on any lot to a prospective purchaser upon request, any such report may also be incomplete and may not specify all mechanical replacements or defects. Accordingly, all clocks and watches should be viewed personally by prospective buyers to evaluate the condition of the property offered for sale. All lots are sold "as is," and the absence of any reference to the condition of a clock or watch does not imply that the lot is in good condition and without defects, repairs or restorations. Virtually all clocks and watches have been repaired in the course of their normal useful lifetime and may now incorporate parts not original to them. Furthermore, Christie's makes no representation or warranty that any clock or watch is in working order.

Watches are not always illustrated life size, buyers should refer to the catalogue description for the dimensions of each watch.

It should be noted that most wristwatches with water-resistant cases have been opened to identify type and quality of movement. It cannot be assumed that the watches are still waterproof and purchasers are advised to have the watches checked by a competent watch-maker before use.

Please note that gold of less than 18ct. does not qualify in all countries as 'gold' and may be refused import. Christie's cannot accept liability if import is refused.

Please note that all Rolex watches in the Christie's sale catalogue are sold as viewed and that Christie's cannot guarantee the authenticity of any individual component part of these Rolex watches. The bracelets described as "associated" are not part of the original piece and may not be authentic.

Prospective buyers should satisfy themselves by personal inspection as to the condition of each Lot. Condition reports can be requested from Christie's and are given 'without prejudice' in accordance with the terms of the conditions of sale and limited warranty printed in the back of the catalogue. Nevertheless, such reports are for general guidance only and will not specify all mechanical replacements or imperfections. Such reports will, of necessity, be subjective. Buyers are advised that certificates are not available unless otherwise stated.

As collectors' watches often contain extremely fine and complex mechanisms, buyers should be aware that a general service, change of battery or further repair work, for which the buyer is solely responsible, may be necessary.

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarise themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

REGARDING IMPORTATION OF WATCHES INTO THE US

Prospective buyers should be aware that the importation of Rolex watches into the United States is highly restricted. These watches (not limited to Rolex) may not be shipped into the USA and can only be imported personally. Generally, a buyer may import only one watch into the USA. In this catalogue, these watches have been marked with a Φ. It is the buyer's responsibility to determine whether there are any import restrictions and to comply with such restrictions. The failure by Christie's to mark a lot with a Φ shall not constitute grounds to rescind or cancel a sale. For further information please contact our specialists in charge of the sale.

REGARDING THE EXPORT OF WATCH BANDS INCORPORATING MATERIALS FROM ENDANGERED SPECIES

Many of the watches offered for sale in this catalogue have bands which may be made of endangered or protected animal materials such as alligator or crocodile and which may not lawfully be exported from the sale site without a CITES export permit. As explained above, these lots are marked with the symbol (~) in the catalogue. Accordingly, for purchased watches that are to be shipped out of the sale site for delivery, Christie's will need to remove and retain the band before shipping the watch and buckle.

REGARDING ESTIMATED WEIGHTS

Certain weights in the catalogue have been estimated through measurement. These figures are to be used as approximate guidelines and should not be relied upon as exact.

LOTS OFFERED WITHOUT RESERVE

Please note that all lots highlighted with red titles in this sale are offered 'Without Reserve'. These items will be sold to the highest bidder, regardless of the pre-sale estimate printed in the catalogue. We hope that you will find this visual presentation helpful.

AUTHENTICITY CERTIFICATES

As certain manufacturers may not issue certificates of authenticity, Christie's has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie's is satisfied that it should cancel the sale in accordance with the Limited Warranty provided in the Conditions of Sale, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

COLOURLESS DIAMOND INDEX

| LOT | COLOUR | CLARITY | WEIGHT | CUT |
|----------|--------|----------------------|--------|-------------|
| 409 | D | FL | 5.21 | Rectangular |
| 213 | D | IF | 11.52 | Marquise |
| 128 | D | IF | 5.06 | Oval |
| 201 | D | IF | 3.01 | Rectangular |
| 258 Pair | D | IF | 2.26 | Circular |
| 141 | D | VVS ₁ POT | 28.28 | Rectangular |
| 523 | D | VVS ₁ | 24.34 | Pear |
| 336 | D | VVS ₁ | 18.88 | Heart |
| 139 | D | VVS ₁ | 9.03 | Rectangular |
| 400 Pair | D | VVS ₁ | 6.78 | Circular |
| 400 Pair | D | VVS ₁ | 6.78 | Circular |
| 350 | D | VVS ₂ POT | 31.34 | Rectangular |
| 471 | D | VVS ₂ POT | 9.05 | Rectangular |
| 351 | D | VVS ₂ POT | 6.53 | Oval |
| 86 | D | VVS ₂ | 1.00 | Oval |
| 461 | D | VS ₁ | 43.79 | Cushion |
| 411 | D | VS ₁ | 1.37 | Marquise |
| 39 | D | VS ₂ | 5.84 | Marquise |
| 416 Pair | D | VS ₂ | 1.49 | Kite |
| 360 Pair | D | VS ₂ | 0.70 | Pear |
| 411 | D | SI ₁ | 6.02 | Pear |
| 360 Pair | D | SI ₁ | 2.10 | Pear |
| 416 Pair | D | SI ₁ | 1.59 | Kite |
| 332 Pair | E | IF | 5.02 | Circular |
| 332 Pair | E | IF | 5.01 | Circular |
| 258 Pair | E | IF | 2.24 | Circular |
| 469 | E | VVS ₂ | 3.02 | Cushion |
| 16 Pair | E | VVS ₂ | 2.31 | Circular |
| 144 | E | VVS ₂ | 1.67 | Circular |
| 439 | E | VS ₁ | 5.31 | Rectangular |
| 411 | E | VS ₁ | 3.56 | Heart |
| 16 Pair | E | VS ₁ | 2.32 | Circular |
| 360 Pair | E | VS ₁ | 0.70 | Pear |
| 360 Pair | E | SI ₁ | 2.10 | Pear |
| 3 | F | VVS ₂ | 3.11 | Pear |
| 401 | F | VS ₁ | 9.38 | Circular |
| 441 Pair | F | VS ₁ | 5.02 | Oval |
| 119 | F | VS ₂ | 5.57 | Old Mine |
| 441 Pair | F | VS ₂ | 5.01 | Oval |
| 445 | F | VS ₂ | 3.07 | Circular |
| 57 | F | SI ₂ | 5.95 | Pear |
| 199 | G | VVS ₂ | 4.52 | Circular |

| | | | | |
|----------|----------------------|----------|--------|--------------|
| 418 | G | VVS2 | 1.49 | Pear |
| 328 | G | VVS1 | 8.01 | Oval |
| 442 Pair | G | VS1 | 5.34 | Circular |
| 423 | G | VS1 | 3.63 | Marquise |
| 209 | G | VS1 | 3.43 | Circular |
| 182 Pair | G | VS1 | 1.51 | Rectangular |
| 442 Pair | G | VS2 | 5.15 | Circular |
| 182 Pair | G | VS2 | 1.55 | Rectangular |
| 472 | G | SI1 | 11.85 | Pear |
| 309 | G | SI1 | 2.30 | Circular |
| 218 | H | VVS2 POT | 4.10 | Cushion |
| 363 | H | VS2 | 9.88 | Marquise |
| 393 | H | SI1 | 6.27 | Circular |
| 283 | H | SI1 | 1.90 | Rectangular |
| 333 | I | VVS2 | 22.12 | Cushion |
| 215 Pair | I | VVS2 | 5.07 | Square |
| 448 Pair | I | VS1 | 5.02 | Circular |
| 215 Pair | I | VS1 | 5.02 | Square |
| 323 Pair | I | VS1 | 4.08 | Marquise |
| 323 Pair | I | VS1 | 3.81 | Marquise |
| 448 Pair | I | VS2 | 5.04 | Circular |
| 283 | I | VS2 | 1.90 | Rectangular |
| 482 | I | SI1 | 29.73 | Rectangular |
| 435 | I | SI1 | 5.70 | Circular |
| 46 | J | VVS2 | 4.06 | Rectangular |
| 323 Pair | J | VS1 | 2.81 | Circular |
| 323 Pair | J | VS1 | 2.81 | Circular |
| 69 | J | VS2 | 16.09 | Pear |
| 267 | J | VS2 | 10.02 | Cushion |
| 114 | K | VS1 | 10.12 | Rectangular |
| 228 Pair | K | VS1 | 6.45 | Old European |
| 228 Pair | K | VS2 | 6.64 | Old European |
| 449 | K | SI1 | 10.01 | Circular |
| 275 | K | SI1 | 5.02 | Pear |
| 483 | L | VS2 | 103.66 | Rectangular |
| 210 | L | VS2 | 15.45 | Rectangular |
| 82 | L | VS2 | 12.20 | Rectangular |
| 377 | L | SI1 | 29.25 | Rectangular |
| 193 | U-V (light brown) | VVS2 | 11.25 | Rectangular |
| 283 | W-X | VVS2 | 10.07 | Rectangular |

COLOURED DIAMOND INDEX

| LOT | COLOUR | CLARITY | WEIGHT | CUT |
|----------|----------------------------------|----------|-------------|-------------|
| Pink | | | | |
| 335 | Fancy Vivid Purplish Pink | 3.74 | Rectangular | |
| 231 | Fancy Intense Purplish Pink | I1 | 0.22 | Pear |
| 231 | Fancy Intense Purplish Pink | I1 | 0.17 | Pear |
| Blue | | | | |
| 334 | Fancy Intense Blue | VVS1 POT | 1.74 | Circular |
| 354 | Fancy to Fancy Intense | | ~ Marquise | |
| 337 | Fancy Gray-Blue | I1 | 19.97 | Pear |
| 231 | Fancy Blue-Gray | SI1 | 1.06 | Rectangular |
| Yellow | | | | |
| 184 | Fancy Vivid Yellow | IF | 2.77 | Rectangular |
| 32 | Fancy Vivid Yellow | VVS2 | 2.02 | Rectangular |
| 408 | Fancy Vivid Yellow | VS1 | 5.25 | Square |
| 426 | Fancy Vivid Yellow | VS2 | 30.48 | Rectangular |
| 418 | Fancy Vivid Yellow | VS2 | 1.35 | Pear |
| 131 | Fancy Intense Yellow | VVS1 POT | 21.28 | Rectangular |
| 180 | Fancy Intense Yellow | VVS2 | 3.21 | Marquise |
| 402 | Fancy Intense Yellow | VS1 | 30.71 | Cushion |
| 428 | Fancy Intense Yellow | VS1 | 8.04 | Rectangular |
| 81 | Fancy Intense Yellow | VS1 | 6.07 | Rectangular |
| 415 Pair | Fancy Intense Yellow | VS1 | 4.27 | Square |
| 415 Pair | Fancy Intense Yellow | VS1 | 4.25 | Square |
| 216 | Fancy Intense Yellow | VS2 | 10.01 | Cushion |
| 120 | Fancy Intense Yellow | SI1 | 17.03 | Rectangular |
| 407 Pair | Fancy Yellow | IF | 15.10 | Pear |
| 407 Pair | Fancy Yellow | VS2 | 14.86 | Pear |
| 396 Pair | Fancy Light Yellow | VVS2 | 5.40 | Rectangular |
| 396 Pair | Fancy Light Yellow | VS2 | 5.62 | Rectangular |
| 361 | Fancy Brown-Yellow | VS1 | 7.71 | Marquise |
| 86 | Fancy Intense Orangy Yellow | SI2 | 1.05 | Oval |
| 296 | Fancy Dark Brown-Greenish Yellow | SI2 | 5.01 | Cushion |
| Brown | | | | |
| 158 | Fancy Yellow-Brown | VS2 | 8.88 | Rectangular |
| Gray | | | | |
| 214 | Fancy Dark Greenish Gray | VS1 | 7.32 | Rectangular |
| 231 | Fancy Blue-Gray | SI1 | 1.06 | Rectangular |
| 232 | Fancy Dark Greenish Gray | SI1 | 5.01 | Heart |
| Orange | | | | |
| 410 | Fancy Vivid Yellowish Orange | VS2 | 2.22 | Pear |
| 307 | Fancy Brown-Orange | SI2 | 2.80 | Rectangular |
| 476 | Fancy Deep Brown-Orange | VS1 | 11.62 | Rectangular |
| 285 | Fancy Deep Brown-Orange | VS2 | 10.06 | Heart |

COLOURED STONE INDEX

EMERALD

| LOT | ORIGIN | TREATMENT | WEIGHT | SHAPE |
|----------|----------|--|--------|-------------|
| 326 | Colombia | None | 7.04 | Rectangular |
| 398 | Colombia | None | 4.42 | Rectangular |
| 262 | Colombia | None | 3.55 | Rectangular |
| 414 | Colombia | None | ~ | Rectangular |
| 479 | Colombia | None | 6.48 | Octagonal |
| 140 | Colombia | Insignificant to Minor, Traditional | 53.46 | Cabochon |
| 130 | Colombia | Insignificant to Minor, Traditional | 11.51 | Rectangular |
| 70 | Colombia | Insignificant to Minor, Traditional | ~ | Rectangular |
| 413 Pair | Colombia | Insignificant, Traditional | 1.42 | Square |
| 413 Pair | Colombia | Insignificant, Traditional | 1.28 | Square |
| 181 | Colombia | Insignificant, Modern | 8.90 | Rectangular |
| 362 | Colombia | Minor, Traditional | 19.94 | Square |
| 316 | Colombia | Minor, Traditional | 12.00 | Oval |
| 206 | Colombia | Minor, Traditional | 9.58 | Rectangular |
| 263 Pair | Colombia | Minor, Traditional | ~ | Bead Drop |
| 263 Pair | Colombia | Minor, Traditional | ~ | Bead Drop |
| 370 Pair | Colombia | Minor, Traditional | ~ | Rectangular |
| 370 Pair | Colombia | Minor, Traditional | ~ | Rectangular |
| 521 | Colombia | Minor, Traditional | ~ | Cabochon |
| 379 | Colombia | Minor to Moderate, Modern | 67.07 | Rectangular |
| 412 Pair | Colombia | Minor to Moderate | 9.17 | Rectangular |
| 412 Pair | Colombia | Minor to Moderate | 7.74 | Rectangular |
| 305 | Colombia | Minor, Modern | 4.54 | Rectangular |
| 169 | Brazil | Moderate, Traditional | ~ | Drop |
| 22 | Zambia | Minor, Traditional | 4.46 | Rectangular |
| 126 | ~ | Minor | 3.72 | Octagonal |

RUBY

| LOT | ORIGIN | TREATMENT | WEIGHT | SHAPE |
|----------|----------------------|-----------|------------|---------|
| 481 | Burma (Myanmar) | None | 22.25 | Cushion |
| 329 | Burma (Myanmar) | Heat | 13.26 | Cushion |
| 127 Pair | Thailand | Heat | 8.59, 8.23 | Oval |
| 127 Ring | Thailand/East Africa | Heat | 11.08 | Oval |
| 172 | ~ | Heat | 3.14 | Cushion |
| 294 | ~ | None | ~ | Oval |

SAPPHIRE

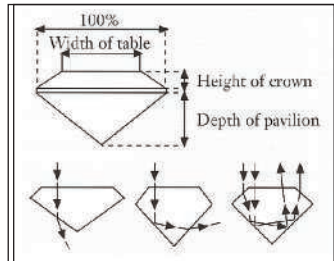
| LOT | ORIGIN | TREATMENT | WEIGHT | SHAPE |
|-----|---------|-----------|--------|---------|
| 346 | Kashmir | None | 2.98 | Oval |
| 346 | Kashmir | None | 2.65 | Oval |
| 352 | Kashmir | None | 10.50 | Cushion |
| 460 | Kashmir | None | 12.52 | Cushion |

COLOURED STONE INDEX (CONTINUED)

| | | | | |
|----------|--------------------|------------------------|--------|------------------------|
| 473 | Burma (Myanmar) | None | 120.84 | Oval |
| 121 | Burma (Myanmar) | None | 23.98 | Rectangular |
| 331 | Burma (Myanmar) | None | 20.97 | Cushion |
| 454 | Burma (Myanmar) | None | 16.92 | Rectangular |
| 122 | Burma (Myanmar) | None | 14.56 | Cabochon |
| 321 Pair | Burma (Myanmar) | None | 11.44 | Cabochon |
| 300 | Burma (Myanmar) | None | 11.14 | Oval |
| 330 Pair | Burma (Myanmar) | None | 10.51 | Oval |
| 321 Pair | Burma (Myanmar) | None | 10.12 | Cabochon |
| 290 | Burma (Myanmar) | None | 9.62 | Oval |
| 88 | Burma (Myanmar) | None | 4.49 | Cushion |
| 45 | Ceylon (Sri Lanka) | None | 49.74 | Cabochon/Star |
| 378 | Ceylon (Sri Lanka) | None | 41.32 | Heart |
| 338 | Ceylon (Sri Lanka) | None | 38.40 | Rectangular |
| 406 | Ceylon (Sri Lanka) | Heat | 30.47 | Oval |
| 117 | Ceylon (Sri Lanka) | None | 27.74 | Circular |
| 381 | Ceylon (Sri Lanka) | None | 27.45 | Oval |
| 132 | Ceylon (Sri Lanka) | None | 26.84 | Oval |
| 364 | Ceylon (Sri Lanka) | None | 21.69 | Rectangular |
| 239 | Ceylon (Sri Lanka) | None | 21.22 | Oval |
| 388 | Ceylon (Sri Lanka) | None | 18.80 | Oval |
| 64 | Ceylon (Sri Lanka) | Heat | 17.25 | Oval |
| 138 | Ceylon (Sri Lanka) | None | 16.61 | Oval |
| 446 | Ceylon (Sri Lanka) | None | 15.33 | Cushion |
| 437 | Ceylon (Sri Lanka) | Heat | 12.41 | Oval |
| 330 Pair | Ceylon (Sri Lanka) | None | 11.96 | Oval |
| 147 | Ceylon (Sri Lanka) | None | 10.27 | Oval |
| 137 Pair | Ceylon (Sri Lanka) | None | 8.75 | Oval |
| 340 | Ceylon (Sri Lanka) | None | 8.75 | Oval |
| 137 Pair | Ceylon (Sri Lanka) | None | 7.14 | Oval |
| 358 | Ceylon (Sri Lanka) | None | 6.58 | Cushion |
| 8 | Ceylon (Sri Lanka) | None | 5.74 | Cushion |
| 59 | Ceylon (Sri Lanka) | None | ~ | Cushion |
| 270 | Ceylon (Sri Lanka) | Low Temperature Heat | ~ | Cushion |
| 436 Pair | Ceylon (Sri Lanka) | None | ~ | Cushion |
| 436 Pair | Ceylon (Sri Lanka) | None | ~ | Cushion |
| 259 | Madagascar | Heat | 24.14 | Oval |
| 200 | Madagascar | Heat | 17.29 | Oval |
| 327 | Madagascar | None | 7.67 | Cushion |
| 346 | Madagascar | None | 6.87 | Cushion |
| 163 | ~ | None | 6.83 | Cushion (pink) |
| 447 | ~ | None | 18.07 | Oval (pink) |
| 37 | Ceylon (Sri Lanka) | None | ~ | Cabochon (purple) |
| 52 | Ceylon (Sri Lanka) | No Heat, Minor Clarity | ~ | Cabochon/Star (purple) |
| 78 | Tanzania | None | 22.49 | Pear |
| 48 | Thailand | None | 13.23 | Cushion |
| 93 | ~ | None | 18.81 | Oval |

DIAMONDS • THE 4 C'S

Cut



Round
Brilliant



Oval



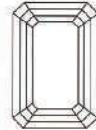
Marquise



Pear



Heart



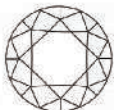
Emerald

Colour (G.I.A.)



D E F G H I J K L M N O P Q S – Z
Blue White Ice White Fine White White Top Commercial White Top Silver Silver Cape Light Cape Cape Dark Cape

Clarity (G.I.A.)



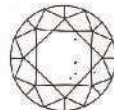
FL IF
Flawless



VVS₁ VVS₂
Very, very small inclusions



VS₁ VS₂
Very small inclusions



SI₁ SI₂
Small inclusions



I₁



I₂



I₃

Inclusions

Carat

| | | | | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|------------------------|
| | | | | | | | |
| 0.01 carat 1.35 mm | 0.02 carat 1.70 mm | 0.03 carat 2.00 mm | 0.05 carat 2.40 mm | 0.10 carat 3.00 mm | 0.15 carat 3.40 mm | 0.20 carat 3.80 mm | 0.25 carat 4.10 mm |
| | | | | | | | |
| 0.30 carat 4.40 mm | 0.40 carat 4.70 mm | 0.50 carat 5.00 mm | 0.75 carat 5.80 mm | 1.00 carat 6.50 mm | 2.00 carat 8.20 mm | 3.00 carat 9.50 mm | 4.00 carat 10.50 mm |

CONVERSION CHART

RING SIZE

MEASUREMENTS

| AMERICAN | FRENCH/JAPANESE | ENGLISH | METRIC | INCHES | CM |
|----------|-----------------|---------|---------|--------|----|
| 1/2 | — | A | 37.8252 | | |
| i | — | A 1/2 | 38.4237 | | |
| 1 | — | B | 39.0222 | | |
| 1 1/4 | — | B 1/2 | 39.6207 | | 1 |
| 1 1/2 | — | C | 40.2192 | | |
| 1 3/4 | — | C 1/2 | 40.8177 | | 2 |
| 2 | 1 | D | 41.4162 | 1 | |
| 2 1/4 | 2 | D 1/2 | 42.0147 | | 3 |
| 2 1/2 | — | E | 42.6132 | | |
| 2 3/4 | 3 | E 1/2 | 43.2117 | | |
| 3 | 4 | F | 43.8102 | | 4 |
| 3 1/4 | — | F 1/2 | 44.4087 | | |
| 3 1/4 | 5 | G | 45.0072 | | |
| 3 1/2 | — | G 1/2 | 45.6057 | 2 | 5 |
| 3 3/4 | 6 | H | 46.2042 | | |
| 4 | — | H 1/2 | 46.8027 | | 6 |
| 4 1/4 | 7 | I | 47.4012 | | |
| 4 1/2 | 8 | I 1/2 | 47.9997 | | |
| 4 3/4 | — | J | 48.5982 | | 7 |
| 5 | 9 | J 1/2 | 49.1967 | 3 | |
| 5 1/4 | 10 | K | 49.7952 | | 8 |
| 5 1/2 | — | K 1/2 | 50.3937 | | |
| 5 3/4 | 11 | L | 50.9922 | | |
| 6 | — | L 1/2 | 51.5907 | | 9 |
| 6 1/4 | 12 | M | 52.1892 | | |
| 6 1/2 | 13 | M 1/2 | 52.7877 | | |
| 6 3/4 | — | N | 53.4660 | 4 | 10 |
| 7 | 14 | N 1/2 | 54.1044 | | |
| 7 | 15 | O | 54.7428 | | 11 |
| 7 1/4 | — | O 1/2 | 55.3812 | | |
| 7 1/2 | 16 | P | 56.0196 | | |
| 7 3/4 | — | P 1/2 | 56.6580 | | 12 |
| 8 | 17 | Q | 57.2964 | 5 | |
| 8 1/4 | 18 | Q 1/2 | 57.9348 | | 13 |
| 8 1/2 | — | R | 58.5732 | | |
| 8 3/4 | 19 | R 1/2 | 59.2116 | | |
| 9 | 20 | S | 59.8500 | | 14 |
| 9 1/4 | — | S 1/2 | 60.4884 | | |
| 9 1/2 | 21 | T | 61.1268 | | |
| 9 3/4 | 22 | T 1/2 | 61.7652 | 6 | 15 |
| 10 | — | U | 62.4026 | | |
| 10 1/4 | 23 | U 1/2 | 63.0420 | | 16 |
| 10 1/2 | 24 | V | 63.6804 | | |
| 10 3/4 | — | V 1/2 | 64.3188 | | |
| 11 | 25 | W | 64.8774 | | 17 |
| 11 1/4 | — | W 1/2 | 65.4759 | | |
| 11 1/2 | 26 | X | 66.0744 | 7 | 18 |
| 11 3/4 | — | X 1/2 | 66.6729 | | |
| 12 | — | Y | 67.2714 | | |
| 12 1/4 | — | Y 1/2 | 67.8699 | | |
| 12 1/2 | — | Z | 68.4684 | | |

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Important Watches

New York • 16 December 2015

Viewing

11-15 December
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Hong Kong • 1 December 2015

Viewing

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HKCEC, No 1 Harbour Road
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WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

MAGNIFICENT JEWELS

THURSDAY 10 DECEMBER 2015
AT 10.30 AM (LOTS 1-151), 2.30 PM (LOTS 152-354)
AND 6:30 PM (LOTS 355-523)

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: VICTORY
SALE NUMBER: 3904

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

| | |
|------------------------|----------------------|
| US\$50 to US\$1,000 | by US\$50s |
| US\$1,000 to US\$2,000 | by US\$100s |
| US\$2,000 to US\$3,000 | by US\$200s |
| US\$3,000 to US\$5,000 | by US\$200, 500, 800 |

| | |
|--------------------------------|----------------------------|
| (e.g. US\$4,200, 4,500, 4,800) | |
| US\$5,000 to US\$10,000 | by US\$500s |
| US\$10,000 to US\$20,000 | by US\$1,000s |
| US\$20,000 to US\$30,000 | by US\$2,000s |
| US\$30,000 to US\$50,000 | by US\$2,000, 5,000, 8,000 |

| | |
|-----------------------------------|----------------------------|
| (e.g. US\$32,200, 35,000, 38,000) | |
| US\$50,000 to US\$100,000 | by US\$5,000s |
| US\$100,000 to US\$120,000 | by US\$10,000s |
| Above US\$200,000 | at auctioneer's discretion |

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

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3904

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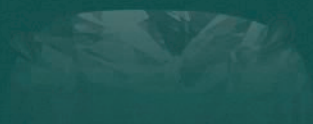
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