

# MAGNIFICENT JEWELS & THE JUBILEE RUBY

*New York · 20 April 2016*



CHRISTIE'S





Property of a Lady



Property of a Southern California Estate



GRAFF Jewels from a Private Collection



Property from the Estate of Carroll Petrie











# Magnificent Jewels & the Jubilee Ruby

*Wednesday 20 April 2016*

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 APRIL**  
**MAGNIFICENT JEWELS**  
NEW YORK

**10 MAY**  
**JEWELS & WATCHES**  
SOUTH KENSINGTON

**18 MAY**  
**MAGNIFICENT JEWELS**  
GENEVA

**31 MAY**  
**MAGNIFICENT JEWELS**  
HONG KONG

**1 JUNE**  
**JEWELS**  
PARIS

**9 JUNE**  
**IMPORTANT JEWELS**  
NEW YORK

**15 JUNE**  
**IMPORTANT JEWELS**  
LONDON

**22 JUNE**  
**JEWELLERY**  
SOUTH KENSINGTON

**14 SEPTEMBER**  
**JEWELS & WATCHES**  
SOUTH KENSINGTON

**18 OCTOBER**  
**IMPORTANT JEWELS**  
NEW YORK

**9 NOVEMBER**  
**JEWELLERY**  
SOUTH KENSINGTON

**15 NOVEMBER**  
**MAGNIFICENT JEWELS**  
GENEVA

**29 NOVEMBER**  
**MAGNIFICENT JEWELS**  
HONG KONG

**30 NOVEMBER**  
**IMPORTANT JEWELS**  
LONDON

**6 DECEMBER**  
**JEWELS**  
PARIS

**7 DECEMBER**  
**JEWELS & WATCHES**  
SOUTH KENSINGTON

**7 DECEMBER**  
**MAGNIFICENT JEWELS**  
NEW YORK

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21/08/14

Subject to change

11/03/16



# Magnificent Jewels & the Jubilee Ruby

Wednesday 20 April 2016

## AUCTION

Wednesday 20 April 2016  
at 10.30 am (Lots 1-126) and 2.30 pm (Lots 127-255)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday	15 April	12.00 pm - 8.00 pm
Saturday	16 April	10.00 am - 6.00 pm
Sunday	17 April	10.00 am - 6.00 pm
Monday	18 April	10.00 am - 6.00 pm
Tuesday	19 April	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 **JUBILEE-12180**

## CONDITIONS OF SALE

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

These auctions feature

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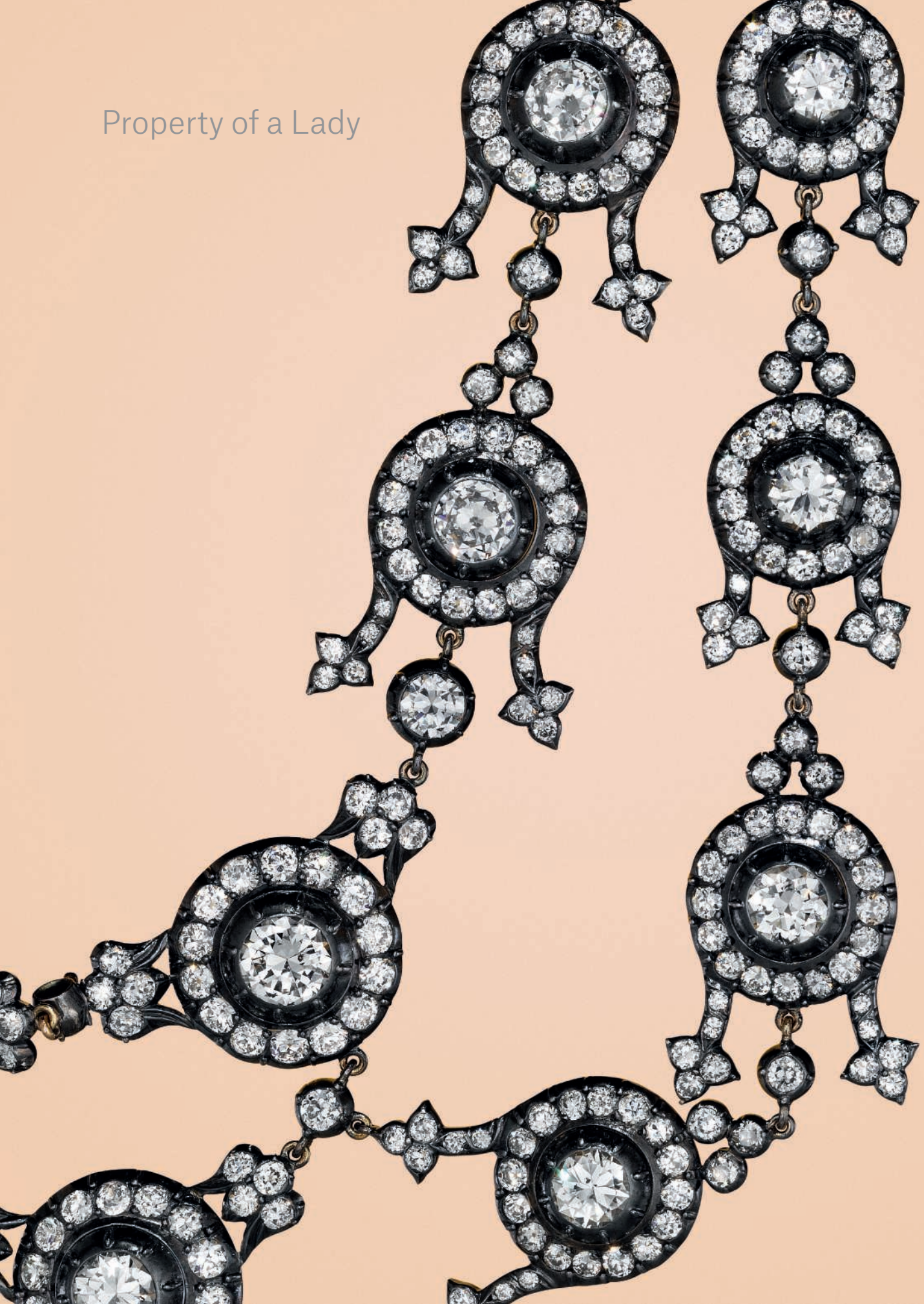


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# CHRISTIE'S

Property of a Lady





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**OPPOSITE:**  
Lot 81

**FRONT COVER:**  
Lot 255

**FRONT COVER FLAP:**  
Lot 244

**INSIDE FRONT COVER:**  
Lot 144, 109, 223, 75, 115

**BACK COVER:**  
Lot 243

**[christies.com](http://christies.com)**



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2



3



1

**A THREE-STRAND QUARTZ BEAD AND DIAMOND 'ZELLIGE' NECKLACE, BY PALOMA PICASSO, TIFFANY & CO.**

Designed as three strands of quartz beads, to the openwork circular-cut diamond medallion, 21 ins. (shortest strand), mounted in 18k white gold

Signed Tiffany & Co., Paloma Picasso, no. 24044408

\$10,000-15,000

PROPERTY OF A PRIVATE COLLECTOR

2

**A DIAMOND AND RUBY RING**

Set with a circular-cut diamond, weighing approximately 6.19 carats, within a circular-cut ruby surround, ring size 8 ¼, mounted in white gold

\$20,000-30,000

PROPERTY OF A DISTINGUISHED LADY

•3

**A SET OF MULTI-GEM AND DIAMOND JEWELRY, BY SEAMAN SCHEPPS**

Comprising a brooch, designed as a carved rock crystal flower blossom, backed with mother-of-pearl and gold, centering upon a cabochon and circular-cut ruby, diamond and cultured pearl cluster; and a pair of ear clips en suite, 2 ins. (brooch), 1 ins. (ear clips), mounted in 18k gold, in a Seaman Schepps beige case

Signed Seaman Schepps, nos. 13079 (brooch), 13053 (ear clips), with maker's marks

(2)

\$6,000-8,000





4

**A SUITE OF RUBY, DIAMOND AND GOLD JEWELRY,  
BY VAN CLEEF & ARPELS**

Comprising a circular-cut ruby, diamond and textured 18k gold double-leaf brooch; a pair of ear clips and ring en suite, 2 7/8 ins. (brooch), 1 1/4 ins. (ear clips), ring size 5 1/2, with French assay marks for platinum and 18k gold

Each signed Van Cleef & Arpels, nos. 75304 (brooch), 75478 (ear clips), 4563 C.S. (Commande Spéciale) (ring) (3)

\$20,000-30,000

**5**

**A DIAMOND, RUBY AND EMERALD RING**

Centering upon a bezel-set old-cut diamond, within a floral motif calibr -cut ruby, kite-shaped emerald and circular-cut diamond surround, to the pierced gallery and circular-cut diamond shoulders, ring size 7 1/4, mounted in platinum

\$15,000-20,000



5

**6**

**AN EMERALD AND DIAMOND RING, BY DAVID WEBB**

Set with a pear-shaped emerald, to the circular, pear and marquise-cut diamond mount of overlapping design, ring size 5, mounted in platinum

Signed Webb for David Webb

\$25,000-35,000



6





7

7

# **A PAIR OF JADE, DIAMOND AND MULTI-GEM EAR PENDANTS**

Each suspending a pierced and carved foliate jade plaque, to the calibre-cut onyx, paisley-shaped cabochon emerald and old-cut diamond surmount, 2 3/4 ins., mounted in platinum

\$8,000-12,000



8



**8**

### **A DIAMOND LONGCHAIN NECKLACE**

Comprising one hundred seventy bezel-set circular-cut diamonds, joined by a circular-cut diamond barrel clasp, 58 ¾ ins., mounted in platinum

\$30,000-50,000

**9**

### **A PAIR OF DIAMOND, MULTI-GEM AND ENAMEL EAR PENDANTS**

Each designed as a circular-cut diamond pierced panel with calibré-cut ruby, emerald, sapphire and onyx detail of Asian motif, within a black enamel surround to the circular-cut diamond and onyx bar line with circular-cut diamond and cabochon sapphire surmount, 2 ¾ ins., mounted in platinum

\$8,000-12,000



9





10

A SET OF DIAMOND FRINGE JEWELRY

Comprising a necklace, the front suspending a flexible lattice fringe set with circular and marquise-cut diamonds of foliate motif, to the neckchain of similar design; and a pair of ear pendants en suite, 14 ins., 5 ¼ ins. (ear pendants), mounted in 18k white gold, *may be worn as necklace of shorter length*

\$15,000-20,000





11

11

### AN EMERALD AND DIAMOND PENDANT NECKLACE

Suspending a briolette-cut emerald drop-shaped bead, measuring approximately 24.00 x 20.56 x 16.00 mm, enhanced by a circular and marquise-cut diamond cap and surmount, to the fine link chain with collet-set marquise-cut diamonds, 20 1/2 ins., mounted in platinum

*Accompanied by report no. CS 68234 dated 19 June 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 standard clarity enhancement, moderate to strong, traditional type*

\$20,000-30,000



12

PROPERTY OF A LADY

12

### A PAIR OF DIAMOND EAR STUDS

Each set with a round brilliant-cut diamond, weighing approximately 2.21 and 2.20 carats, within a circular-cut diamond surround, mounted in platinum

*Accompanied by report nos. 1199134591 and 1199226171 dated 14 and 22 January 2015 from the GIA Gemological Institute of America stating that the diamonds are I color, SI2 clarity, with excellent cut, polish and symmetry*

\$20,000-30,000



13

13

### AN EMERALD AND DIAMOND TWO-STONE RING

Of crossover design, set with a pear-shaped diamond, weighing approximately 1.52 carats, and a pear-shaped emerald, to the baguette-cut diamond shoulders, ring size 7, mounted in white gold

\$10,000-15,000





14

**A DIAMOND AND WHITE GOLD 'PANTHÈRE' NECKLACE,  
BY CARTIER**

The front suspending a swag of lozenge and circular white gold link chains, intersected by two circular-cut diamond panthers with circular-cut emerald eyes and sculpted white gold bamboo bars, to the backchain and clasp of similar design, 16½ ins., with French assay mark for 18k white gold, in a Cartier red leather case

Signed Cartier, no. 683332

\$30,000-40,000





15

**A SUITE OF MULTI-GEM, ENAMEL AND GOLD JEWELRY,  
BY ANGELO GIORGIO CAZZANIGA**

Comprising a necklace, suspending a gold and enamel pendant decorated with single-cut diamonds, cabochon rubies and turquoise, terminating in a cabochon lapis lazuli, to the neckchain set with alternating lapis lazuli capped beads and gold and enamel barrel links; a bracelet and a pair of ear pendants en suite, 31 ½ ins. (necklace), 8 ins. (bracelet), 2 ins. (ear pendants), mounted in 18k gold

With maker's mark for Angelo Giorgio Cazzaniga

\$10,000-15,000





16

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

**16**

**A DIAMOND FLOWER BROOCH, BY DAVID WEBB**

Designed as a circular-cut diamond flower with an articulated stem, enhanced by a triangular and baguette-cut diamond leaf, 4 ½ ins., mounted in platinum and 18k gold

Signed David Webb, no. 52710A

\$25,000-35,000



17

PROPERTY OF A PRIVATE COLLECTOR

**17**

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

Designed as a bombé circular-cut diamond plaque, with sculpted gold detail, 1 ¾ ins., mounted in platinum and 18k gold

Signed Tiffany & Co., Schlumberger for Jean Schlumberger

\$8,000-12,000



18

PROPERTY FROM THE ESTATE OF VIVIAN S. SCHULTE

**-18**

**A DIAMOND AND GOLD WATCH, BY TOURNEAU**

With quartz movement, the mother-of-pearl dial with gold and diamond-set dot numerals and gold dauphine hands, within a circular-cut diamond bezel, to the circular-cut diamond bracelet, 6 ¼ ins., mounted in 18k gold

Signed Tourneau

\$4,000-6,000



19



20

PROPERTY FROM THE ESTATE OF VIVIAN S. SCHULTE

**19**

### A DIAMOND NECKLACE

The front designed as a three-row circular-cut diamond swag, gathered by baguette-cut diamond spacers, to the two-row circular-cut diamond neckchain, 15 1/2 ins., mounted in 18k gold

\$20,000-30,000

PROPERTY OF A GENTLEMAN

**20**

### A DIAMOND RING

Set with a circular-cut diamond, weighing approximately 9.80 carats, to the circular and baguette-cut diamond shoulders, ring size 8 1/2, mounted in gold

\$30,000-50,000





21

**21**  
**TWO GOLD AND DIAMOND BANGLE BRACELETS,  
BY VAN CLEEF & ARPELS**

Each designed as a twisted 18k gold bangle, enhanced by circular-cut diamonds, 2  $\frac{3}{8}$  ins. diameter, with French assay marks for platinum and 18k gold

Signed V.C.A. for Van Cleef & Arpels, France, nos. 2V89 334 and 2V89 338

(2)

\$15,000-25,000



22

**22**  
**TWO GOLD AND DIAMOND BANGLE BRACELETS,  
BY VAN CLEEF & ARPELS**

Each designed as a twisted 18k gold bangle, enhanced by circular-cut diamonds, 2  $\frac{3}{8}$  ins. diameter, with French assay marks for platinum and 18k gold

Signed V.C.A. for Van Cleef & Arpels, France, one with no. 2 K389-7

(2)

\$15,000-25,000



PROPERTY OF A PRIVATE COLLECTOR

**-23**

**A CHRYSOPRASE AND CORAL PENDANT NECKLACE,  
BY VAN CLEEF & ARPELS**

Suspending a openwork sculpted 18k gold detachable pendant brooch, centering upon a square cabochon coral, within an oval cabochon chrysoprase and coral surround, to the neckchain of similar design, 22 ins., *may be worn as a shorter necklace or three bracelets*

Necklace signed Van Cleef & Arpels, nos. B2060.I.5, B2060.I.184, B2060.I.186. Brooch signed V.C.A. for Van Cleef & Arpels, no. 12314

\$25,000-35,000



PROPERTY OF A PRIVATE COLLECTOR

**24**

**A SET OF GOLD JEWELRY, BY BUCCELLATI**

Comprising a necklace, designed as a series of sculpted 18k gold leaves; and a pair of ear clips en suite, 16 ¾ ins. (necklace), 1 ¾ ins. (ear clips), in a Buccellati navy leather necklace case and earring case

Each signed M. Buccellati, Italy

\$12,000-18,000



PROPERTY OF A DISTINGUISHED LADY

**25**

**A DIAMOND AND GOLD CUFF BRACELET, BY BUCCELLATI**

Designed as a brushed gold hinged cuff, centering upon three openwork circular-cut diamond and white gold rosettes, with circular-cut diamond navette-shaped accents, 2 ¼ ins. diameter, mounted in 18k white and yellow gold, in a Buccellati grey leather case

Signed Gianmaria Buccellati, Italy

\$25,000-35,000

**PROVENANCE:**

Formerly the Property of Ellen Barkin

Previously sold at Christie's, New York, Magnificent Jewels from the Collection of Ellen Barkin, 10 October 2006, Lot 17



PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

**26**

**A DIAMOND AND CULTURED PEARL BANGLE BRACELET, BY BUCCELLATI**

Designed as three rows of alternating rose-cut diamond florets and cultured pearls, measuring from approximately 9.30 to 8.90 mm, to the pierced silver openwork frame, within a gold foliate trim, 6 ½ ins., mounted in 18k gold and silver, in a Buccellati taupe case

Signed Buccellati

\$20,000-30,000





27

**27**

**A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 7.07 carats, flanked on either side by a trapezoid-shaped diamond, ring size 6 ¼, mounted in platinum

*Accompanied by report no. 5172343879 dated 8 October 2015 from the GIA Gemological Institute of America stating that the diamond is K color, VS2 clarity*

\$80,000-120,000



28

PROPERTY OF A LADY

**28**

**A MULTI-GEM AND DIAMOND NECKLACE,  
BY OSCAR HEYMAN & BROS.**

Designed as a line of horizontally and vertically-set rectangular-cut tourmaline, aquamarine, morganite, heliodor, citrine and amethyst links, alternating with circular-cut diamond twin stone motifs, 15 ½ ins. (may also be worn as two bracelets), mounted in platinum

Unsigned

*Accompanied by a Letter of Authenticity from Oscar Heyman & Brothers*

\$30,000-50,000

PROPERTY OF A LADY

**29**

**A DIAMOND PENDANT NECKLACE**

Set with a rectangular-cut diamond, weighing approximately 3.43 carats, from a baguette and pear-shaped diamond surmount, to the fine link neckchain, 16 ¼ ins., mounted in platinum

*Accompanied by report no. 5172498568 dated 19 February 2016 from the GIA Gemological Institute of America stating that the diamond is H color, VS1 clarity*

\$20,000-30,000



29

**30**

**A MORGANITE AND DIAMOND BROOCH,  
BY TIFFANY & CO.**

Set with a rectangular-cut morganite, weighing approximately 97.27 carats, wrapped with a circular-cut diamond ribbon and bow, 1 ¾ ins., mounted in platinum

Signed Tiffany & Co., France, no. 24669769

\$12,000-18,000



30

PROPERTY OF A LADY

**31**

**A COLORED DIAMOND AND DIAMOND RING**

Of bombé design, the top set with variously-shaped diamonds and colored diamonds, ring size 5 ¼, mounted in platinum

\$20,000-30,000

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



31





32

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

**32**

**A MULTI-GEM, DIAMOND AND GOLD SAUTOIR,  
BY DAVID WEBB**

Suspending a pendant set with an oval cabochon sapphire, beryl and ruby, within circular-cut diamond and hammered gold surrounds, to the neckchain designed as a series of oval cabochon beryls within twisted hammered gold surrounds, alternating with hammered gold paisley links, some set with circular-cut diamonds, 29 ins., *may be worn as a necklace of shorter length*, mounted in platinum and 18k gold

Each section signed Webb for David Webb, nos. GA16, F47577AW, 47577AW

*Accompanied by a Certificate of Authenticity from David Webb*

*Please refer to the Jewelry department for further information on the GIA Gemological Institute of America report*

\$30,000-50,000



PROPERTY OF A LADY

**33**

**A RUBY AND GOLD BANGLE BRACELET, BY BUCCELLATI**

Designed as a hinged bangle, set with two central rows of carved rubies, within a textured gold foliate trim, 2 3/8 ins. diameter, mounted in 18k gold

Signed Buccellati

\$20,000-30,000



33



34

**34**

**A PAIR OF DIAMOND EAR PENDANTS**

Each suspending a detachable pavé-set diamond drop, to the baguette and pavé-set circular-cut diamond foliate surmount, 2 ins., mounted in platinum

\$15,000-25,000



35

**35**

**A RUBY AND DIAMOND BRACELET**

Designed as a pierced single and old-cut diamond band of geometric motif, set with a series of circular cabochon rubies, spaced by a trio of baguette-cut diamonds, 7 ¼ ins., mounted in platinum

\$25,000-35,000



36

**36**

**A DIAMOND, RUBY AND EMERALD RING**

The bezel-set old-cut diamond within a calibré-cut ruby surround and calibré-cut emerald border, to the pierced gallery and old-cut diamond shoulders, ring size 7 ¼, mounted in platinum and gold

\$15,000-20,000





PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

**37**

**A TURQUOISE AND DIAMOND NECKLACE, BY DAVID WEBB**

Suspending a detachable pendant brooch set with a pear-shaped cabochon turquoise, within a two-tiered circular-cut diamond surround, to the graduated cabochon turquoise, circular and baguette-cut diamond cluster neckchain, 22 ins., *may be worn as two bracelets*, mounted in platinum

Signed Webb for David Webb, nos. GA15 (brooch), GA19 (necklace)

*Accompanied by a Certificate of Authenticity from David Webb*

\$30,000-50,000

Born in Lausanne, Switzerland, Marie-Hélène Bigar immigrated to the US in 1939 where after attending Radcliffe College, she married Guy Weill, also a native of Switzerland. Becoming true partners in art and intellect, they embarked on a lifetime journey of collecting and studying the art that caught their eye, primarily Abstract Impressionism and later Asian art. Inspired by her love for Asian art, Marie-Hélène served as a docent at The China Institute and then went on to become a lecturer at the Metropolitan Museum of Art. Marie-Helene and Guy saw collecting as an essential means of engaging with the world: "For us," the couple stated simply, "art is, and always has been, life."

In addition to the Weills' important Southeast Asian and Post-War art collection, Christie's is proud to offer choice pieces of jewelry that reveal the Weills' sharp eye for the playful and visually interesting, as evidenced in Lots 38 and 39, as well as their affinity for timeless design, seen in Lots 40, 41 and 42.



Guy and Marie-Hélène Weill, 1985



38

**38**

#### **AN EMERALD AND DIAMOND RING**

Set with a cushion-cut emerald, measuring approximately 10.83 x 10.40 x 5.55 mm, within a circular-cut diamond and gold surround, ring size 5, mounted in gold

*Accompanied by report no. CS 1073151 dated 27 January 2016 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 insignificant clarity enhancement, traditional type*

\$20,000-30,000



39



**39**

#### **TWO RETRO DIAMOND AND GOLD FLOWER BROOCHES, BY VAN CLEEF & ARPELS**

Each designed as a sunflower, with gold petals centering upon a circular-cut diamond cluster and similarly-set stem, circa 1950, 2 ins., with maker's marks and French assay marks for platinum and 18k gold

Signed Van Cleef & Arpels, one with no. 47.011

\$20,000-30,000





**40**

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

Designed as a flexible circular-cut diamond snake-link band, 15  $\frac{3}{4}$  ins.,  
*may be worn as necklace of shorter length*, mounted in platinum

Signed Van Cleef & Arpels, no. 1287

\$30,000-40,000



41

**41**

**A DIAMOND BRACELET, BY VAN CLEEF & ARPELS**

Designed as a flexible band of eleven tiered circular-cut diamond rows, 8 ins., mounted in platinum, in a Van Cleef & Arpels black suede case

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 31616

\$125,000-175,000



42

**42**

**A DIAMOND BROOCH**

Designed as a geometric openwork plaque, set with triangular, rectangular and baguette-cut diamonds, 2 ins., mounted in platinum

\$30,000-40,000



43

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

**43**

**A PAIR OF DIAMOND 'À CHEVAL' EAR PENDANTS,  
BY VAN CLEEF & ARPELS**

Each suspending a detachable tassel, designed as five rows of graduated circular-cut diamonds, to the similarly set surmount, 2 ¾ ins., mounted in platinum

Signed V.C.A. for Van Cleef & Arpels, no. 33813

\$20,000-30,000



44

PROPERTY OF AN IMPORTANT COLLECTOR

**44**

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

Composed of three tiered rows of circular-cut diamonds, with pendant hoop for suspension, 16 ½ ins., mounted in platinum

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 49224

\$50,000-70,000





45



46

**45**

#### A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 11.04 carats, flanked on either side by a baguette-cut diamond, ring size 6, mounted in platinum

*Accompanied by report no. 1172425796 dated 17 December 2015 from the GIA Gemological Institute of America stating that the diamond is G color, VS1 clarity, with excellent cut, polish and symmetry*

\$450,000-550,000

PROPERTY OF A DISTINGUISHED LADY

**46**

#### A 'MYSTERY-SET' SAPPHIRE AND DIAMOND BRACELET, BY VAN CLEEF & ARPELS

Designed as three rows of calibré-cut sapphires, bordered by collet-set circular-cut diamonds, 7 ¼ ins., with French assay marks for platinum and 18k gold, in a Van Cleef & Arpels tan suede case

Signed Van Cleef & Arpels, no. 24691, with maker's mark

\$100,000-150,000

# INTENSE YELLOW



47

**47**

## AN IMPRESSIVE COLORED DIAMOND AND DIAMOND RING

Set with a cushion modified brilliant-cut fancy intense yellow diamond, weighing approximately 39.12 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum and 18k gold

*Accompanied by report no. 2175361830 dated 23 October 2015 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, Internally Flawless clarity*

\$800,000-1,200,000



48

**48**

## A PAIR OF COLORED DIAMOND AND DIAMOND EAR PENDANTS

Each suspending a cushion modified brilliant-cut fancy intense yellow diamond, weighing approximately 16.48 and 16.04 carats, from a graduated trapezoid-shaped diamond line, to the circular-cut diamond French wire, 1 3/4 ins., mounted in platinum and 18k gold

*Accompanied by report nos. 2171436730 and 2171418067 dated 6 January 2016 and 24 December 2015 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 16.48 and 16.04 carats, are fancy intense yellow, natural color, Internally Flawless and VS2 clarity, respectively*

\$650,000-750,000



39.12 CARATS





49

49

#### A DIAMOND RING

Set with a cut-cornered rectangular modified brilliant-cut diamond, weighing approximately 3.07 carats, flanked on either side by a trapezoid-shaped diamond, to the circular-cut diamond half hoop, ring size 7 ½, mounted in platinum

*Accompanied by report no. 10208378 dated 19 January 2016 from the GIA Gemological Institute of America stating that the diamond is F color, Internally Flawless clarity*

\$40,000-60,000

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

50

#### A DIAMOND, RUBY AND SAPPHIRE HEART PENDANT NECKLACE

Suspending a variously-cut diamond, calibré-cut ruby and sapphire heart-shaped plaque, centering upon a circular-cut ruby, to the variously-cut diamond neckchain with alternating calibré-cut ruby and sapphire links, 17 ins., mounted in platinum

*Please refer to the Jewelry department for further information on the AGL American Gemological Laboratories report*

\$12,000-18,000



50

**51**

**A DIAMOND DOUBLE-CLIP BROOCH,  
BY VAN CLEEF & ARPELS**

Designed as two scrolling baguette-cut diamond ribbons,  
enhanced by circular-cut diamonds, 2 ins., mounted in platinum  
Signed Van Cleef & Arpels, N.Y., no. 17889

\$15,000-20,000



51

**52**

**AN ART DECO DIAMOND AND ONYX BANGLE BRACELET**

Set at the top with two detachable dress clips, each designed  
as a graduated series of old-cut diamond panels, enhanced by  
calibé-cut onyx, to the platinum and old-cut diamond bangle,  
circa 1925, 2 ½ ins. diameter

\$10,000-15,000



52



53



54



55

PROPERTY OF A LADY

**53**

#### **A DIAMOND DOUBLE-CLIP BROOCH**

Designed as two detachable circular and baguette-cut diamond scrolling plaques, 2 ins., mounted in platinum and 18k white gold

\$10,000-15,000

PROPERTY OF A LADY

**54**

#### **A DIAMOND AND SAPPHIRE BRACELET**

Comprising a flexible band of three detachable line bracelets, the central rectangular-cut sapphire line bracelet, bordered by two graduated rectangular-cut diamond line bracelets, 7 ¼ ins., mounted in platinum

\$20,000-30,000

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

**55**

#### **A THREE-STONE DIAMOND RING**

Set with three rectangular-cut diamonds, weighing approximately 2.83, 2.49 and 2.38 carats, flanked on either side by a tapered baguette-cut diamond, ring size 4, mounted in platinum

\$20,000-30,000





Known for both sculptural and bold pieces, Marianne Ostier used interesting arrangements with platinum and gold to create distinct jewels that reflected her keen sense of design. By setting diamonds using fine wirework and three to four prong settings, she gave life to elegant creations by allowing for each individual stone to stand out within the overall composition of a piece.

A true signature of Ostier was the "Galaxy" series motif, among the most sophisticated of her unique designs. An example of this brooch was exhibited at the Smithsonian Institution in the late 1960s and another known version was given as a wedding present to Julie Nixon Eisenhower from a family friend in 1968. Although unsigned, the present brooch (Lot 56) has characteristics similar to that of Ostier's work.

Marianne Ostier retired in 1969, selling off her remaining inventory through a single owner auction, marking the end of her career as an important and innovative pioneer in jewelry.

**56**

**A DIAMOND BROOCH**

Designed as a circular-cut diamond openwork scroll, 2 ¼ ins., mounted in platinum

Unsigned, possibly by Marianne Ostier, from the 'Galaxy' series

\$10,000-15,000

**57**

**A DIAMOND BRACELET**

Designed as five tiered rows of circular-cut diamonds, 7 ins., mounted in platinum, in a Ostier black case

Unsigned, possibly by Marianne Ostier

\$15,000-20,000



58

**58**

#### A DIAMOND RING

Set with a cushion modified brilliant-cut diamond, weighing approximately 10.02 carats, to the circular-cut diamond shoulders, ring size 5 ¾, mounted in platinum

*Accompanied by report no. 1172460874 dated 26 January 2016 from the GIA Gemological Institute of America stating that the diamond is D color, VVS1 clarity*

\$350,000-450,000



59

**59**

#### A PAIR OF DIAMOND EAR PENDANTS

Each designed as a graduated line of four round brilliant-cut diamonds, ranging from approximately 2.21 to 0.91 carats, suspending a rectangular-cut diamond, weighing approximately 10.13 and 10.09 carats, to the surmount set with two marquise brilliant-cut diamonds, ranging from approximately 1.05 to 1.00 carats, and a rectangular-cut diamond, weighing approximately 3.21 and 3.07 carats, 2 ¾ ins., mounted in platinum

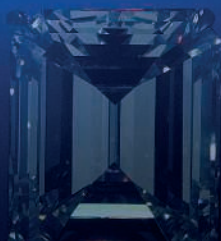
*Accompanied by report nos. 6173508219 and 1172508228 dated 26 February 2016 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 10.13 and 10.09 carats, are M and L color, SI2 and SI1 clarity, respectively*

*With report nos. 3185222243 and 3175998640 dated 21 September 2014 and 25 August 2014 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 3.21 and 3.07 carats, are J color, VVS2 clarity, respectively*

*With eight reports dated 8 December 2014 and 12 May 2014 from the GIA Gemological Institute of America stating that the eight round brilliant-cut diamonds, ranging from approximately 2.21 to 0.91 carats, are K-L color, VVS2 to VS2 clarity*

*With four reports dated 2 May 2014 to 24 June 2013 from the GIA Gemological Institute of America stating that the four marquise-cut diamonds, ranging from approximately 1.05 to 1.00 carats, are H-J color, VS1-VS2 clarity*

\$350,000-450,000





PROPERTY OF AN EAST COAST COLLECTION

**60**

**A DIAMOND BRACELET**

Designed as a flexible baguette-cut diamond band, 6 7/8 ins., mounted in platinum and 18k white gold

\$15,000-20,000



60



61

**61**

**A THREE-STONE COLORED DIAMOND AND DIAMOND RING**

Set with a cushion modified brilliant-cut fancy vivid purplish pink diamond, weighing approximately 0.76 carat, an oval modified brilliant-cut fancy intense yellow diamond, weighing approximately 0.41 carat, and a round-cornered rectangular brilliant-cut fancy blue diamond, weighing approximately 0.30 carat, to the calibré and circular-cut diamond half-hoop, ring size 6, mounted in 18k white gold

*Accompanied by report no. 2171353563 dated 15 December 2015 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 0.76 carat, is fancy vivid purplish pink, natural color, SI1 clarity*

*With report no. 11466256 dated 9 March 2001 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 0.41 carat, is fancy intense yellow, natural color*

*With report no. 11235858 dated 22 September 2000 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 0.30 carat, is fancy blue, natural color*

\$70,000-80,000

**Please note that two of the reports are over five years old and may require updates**



62

**62**

**A COLORED DIAMOND AND DIAMOND RING**

Set with an oval modified brilliant-cut fancy intense yellow-green diamond, weighing approximately 2.46 carats, within a circular-cut diamond surround, ring size 7 1/2, mounted in platinum

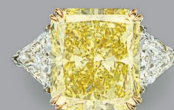
*Accompanied by report no. 15224611 dated 22 November 2006 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow-green, natural color, Internally Flawless clarity*

\$70,000-100,000

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



63



64

PROPERTY OF A LADY

**63**

**A PAIR OF COLORED DIAMOND AND DIAMOND EAR PENDANTS, BY GRAFF**

Each suspending articulated circular-cut diamond hoops, centering upon a square-cut light yellow diamond, to the circular-cut diamond circle links and square-cut yellow diamond surmount, 2 ½ ins., mounted in gold and white gold, in a Graff navy leather case

Signed Graff, no. 5477

\$20,000-30,000

**64**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a cut-cornered rectangular modified brilliant-cut fancy yellow diamond, weighing approximately 11.02 carats, flanked on either side by a triangular-shaped diamond, ring size 6, mounted in platinum and 18k gold

*Accompanied by report no. 5172385872 dated 12 November 2015 from the GIA Gemological Institute of America stating that the diamond is fancy yellow, natural color, VS2 clarity*

\$120,000-150,000



-65

**AN ENAMEL AND CORAL NECKLACE, BY DAVID WEBB**

The front designed as a two-row swag of carved coral beads with white enamel and sculpted gold spacers, to the backchain of similar design, 17 ¾ ins., mounted in 18k gold

Signed Webb for David Webb

\$40,000-60,000





66

PROPERTY OF A LADY

•66

**A PAIR OF ENAMEL AND ONYX EAR PENDANTS, BY BULGARI**

Each designed as two concentric hoops, the yellow guilloché enamel hoop surrounding an onyx hoop, to the articulated yellow guilloché enamel surmount, 1 ¾ ins., mounted in gold

Signed Bulgari

\$7,000-10,000



67

•67

**A PAIR OF DIAMOND AND MULTI-GEM FLOWER EAR CLIPS, BY DONALD CLAFLIN, TIFFANY & CO.**

Each designed as a cluster of circular, pear and marquise-cut diamond petals, enhanced by blue enamel and heart-shaped coral flower blossoms, with cabochon turquoise and emerald pistils, 1 ¼ ins., mounted in 18k gold and white gold

Signed Tiffany for Tiffany & Co., designed by Donald Claflin

\$12,000-15,000

Donald Claflin's designs became an instant success and important pillar in the variety of jewels produced by Tiffany & Co. during the 1960s and 1970s. These ear clips are an unusual survivor, which exhibit Claflin's bold use of color and texture to convey the whimsy behind his thought process. The arrangement of bright blue enamel and diamonds, juxtaposed with carved coral, cabochon emeralds and turquoise come together in harmony to form a stylish, bold and colorful statement.



68

**A SUITE OF BLACK STAR SAPPHIRE AND COLORED  
DIAMOND JEWELRY, BY DAVID WEBB**

Comprising a necklace, designed as a line of graduated oval cabochon black star sapphires, each surmounted by sculpted gold foliate motifs, enhanced by old-cut colored diamonds; a bracelet and a pair of brooches en suite, 15 ½ ins. (necklace), 6 ½ ins. (bracelet), 1 ¾ ins. each (brooches), mounted in 18k gold

Each signed Webb for David Webb, nos. GA21 (necklace), GA22 (bracelet)

*Accompanied by a Certificate of Authenticity from David Webb* (3)

\$20,000-30,000

Previously sold at Christie's New York, 10-11 April 1979, Lot 236

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





## DUCHESS OF WINDSOR

This unusual and elegant leather belt, framing a series of gold coins, was created by Cartier in the 1950s and was previously owned by the Duchess of Windsor. Known as one of the world's most elegant and fashionable ladies, she was celebrated for her legendary sense of style and exceptional collection of jewels.

Described as "elegance personified," The Duchess of Windsor was renowned for her innate sense of fashion and showmanship. For thirty years, she was hailed as one of the world's "Best Dressed" by couturiers and fashionistas in both America and Europe, and was a favorite client of major fashion houses such as Chanel, Schiaparelli and Poiret.

The Duchess gravitated towards stylish and decorative pieces from the 1940s and 1950s, and was among the first to wear jewelry set in yellow gold — though of lesser intrinsic value, this style was considered avante garde before it became a fashion trend in France. Noteworthy not only for its provenance, this one-of-a-kind belt illustrates what the Duchess of Windsor was renowned for — impeccable taste and an unrivaled flair for fashion at its very best.



Wallis Simpson, Later Duchess of Windsor  
© Hulton-Deutsch Collection/CORBIS





69

# **A LEATHER AND GOLD BELT, BY CARTIER**

Designed as a black leather belt, enhanced by seventeen gold coins within studded surrounds, comprising: Central American Republic, two escudos, 1850; Costa Rica, two escudos, 1854; France, twenty francs, 1851, 1857 and 1911; Great Britain, sovereigns, 1889 and 1898; Guatemala, ten pesos, two and five pesos, all 1869; Italy, Milan, Napoleon, forty lire, 1814; Netherlands, ten gulden, 1932 and 1933; Spain, Charles III, two escudos, 1788, Madrid mint; Turkey, one hundred piastres, A.H., 1327, Constantinople mint; United States of America, five dollars, 1901 and 1911, circa 1950s, 26 7/8 ins., mounted in gold

Signed Cartier, marked S.C. (special commission)

\$60,000-80,000

## **PROVENANCE:**

Formerly the Property of the Duchess of Windsor  
Previously sold at Sotheby's, Geneva, The Jewels of the Duchess of Windsor, 2 and 3 April 1987, Lot 173

## INDIAN JEWELRY

As one of the ultimate symbols of wealth and power, jewelry has enriched India's culture for more than five thousand years. Throughout history, as formally structured social and religious systems developed, jewelry became the means by which an individual's social status was differentiated. Ornamenting the body with jewels was closely associated with court ceremonies of emperors, Maharajas and their family members and reflected the extravagance and luxury of their way of life. Jewelry, however, was not confined exclusively to the upper class; those of inferior classes also adorned their bodies with precious stones.

The Mughal dynasty (1526-1707) marked a time period, in which emperors actively encouraged art and craftsmanship. Those who worked for the court set the standard for jewelry design. The techniques and styles that evolved spread throughout the entire Indian subcontinent and continued to influence craftsmanship in later centuries. Outside the court, goldsmiths and silversmiths worked to provide their clients with accessible jewels inspired by those worn in the aristocracy.

India's landscape, lush with a variety of natural resources, allowed for craftsman to have access to many materials such as diamonds, gemstones, pearls and precious metals. As exhibited in Lots 70-75, the use of table-cut diamonds, pearl fringe, emerald and spinel stones and beads were widely used. It was also during this era that the technique of enameling was elevated to a true art form.

The following collection of Indian jewels, which span from the eighteenth century to the late nineteenth century, exhibit the use of this beautifully crafted enamel. Bold colors of red, green, blue and white embellish the metal and highlight the gemstones mounted in each piece. Often concealed on the reverse, the enameling in these examples reveal floral, foliate and bird motifs, each a popular theme in Indian artistry.

Christie's is proud to present this collection of fine Indian jewelry.







70

**A MID TO LATE NINETEENTH CENTURY DIAMOND, EMERALD, PEARL AND ENAMEL GULUBAND**

Comprising thirteen hinged square panels, each set with a central table-cut diamond, within a diamond and enamel surround suspending a diamond, emerald bead, and pearl fringe to a single line pearl surmount, the reverse of foliate design depicting red poppy flowers on white enamel background with diamond set terminals strung on a silk cord, North Indian, mid to late nineteenth century, 11 ins., mounted in gold (*few pearls and two emerald beads deficient*)

\$20,000-30,000

**LITERATURE:**

Cf. Usha R. Bala Krishnan, *Jewels of the Nizams*, Government of India 2001, pages 120 & 121

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



(detail of reverse)



71

**A GROUP OF MID TO LATE NINETEENTH CENTURY JEWELRY**

Comprising a pair of hinged bangles, each set with table-cut diamonds within foiled surrounds to one side and rubies to the other, with a pearl border and ruby and emerald detail; and a pair of table-cut diamond, cabochon ruby, and pearl ear pendants of dome motif, Deccan, mid to late nineteenth century, 2 ½ ins. diameter (bangles), 3 ins. (ear pendants), mounted in gold <sup>(2)</sup>

\$10,000-15,000

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





(detail of reverse)

72

# A NINETEENTH CENTURY DIAMOND AND SPINEL NECKLACE

Designed as a series of nine graduated table-cut diamond floral panels, each centering upon a pink octagonal-cut spinel, to the red, green and white enamelled reverse of foliate motif, Deccan, nineteenth century, 14 ¾ ins., mounted in gold (*few small diamonds deficient*)

\$15,000-20,000





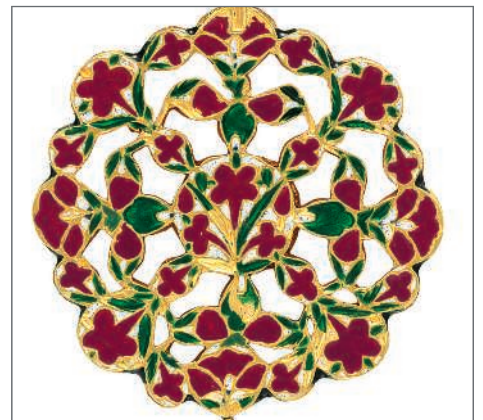
(detail of reverse)

73

**A NINETEENTH CENTURY DIAMOND AND MULTI-GEM  
PENDANT NECKLACE**

Suspending a table-cut diamond foliate cluster pendant with an emerald bead terminal, to the neckchain of similar design with seed pearl, ruby and emerald bead fringe, the reverse depicting foliate motifs in polychrome enamel, Deccan, nineteenth century, 19 ins., mounted in gold, *(one diamond deficient to on pendant surmount)*

\$10,000-15,000



(detail of reverse)

74

**A MID TO LATE EIGHTEENTH CENTURY DIAMOND,  
EMERALD AND ENAMEL PENDANT NECKLACE**

The pendant designed as an openwork table-cut diamond circular plaque, suspending a drop-shaped emerald bead, to the multiple table-cut diamond panel necklace, the reverse decorated with red, green and white enamel of foliate motif, Deccan, mid to late eighteenth century, 22 ½ ins., mounted in gold

\$15,000-20,000





75

**AN EIGHTEENTH CENTURY SPINEL, DIAMOND AND EMERALD PENDANT NECKLACE**

Centering upon a large table-cut spinel set in a foil surround within a table-cut diamond openwork floral cluster frame and suspending a fringe of spinel and emerald beads, the reverse decorated with polychrome enamel depicting red poppy flowers on a white background with birds to the four terminals, suspended from a twisted silk thread neckchain, Mughal, eighteenth century, pendant 3 ins., length adjustable, mounted in gold

\$30,000-50,000



(detail of reverse)







76

76

#### AN ANTIQUE NATURAL PEARL AND DIAMOND NECKLACE

Suspending two drops, each within an old-cut diamond frame, 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

*Accompanied by report no. 81486 dated 25 August 2015 from the SSEF Swiss Gemmological Institute stating that the pearls are natural saltwater pearls*

*With 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*

\$30,000-40,000



77

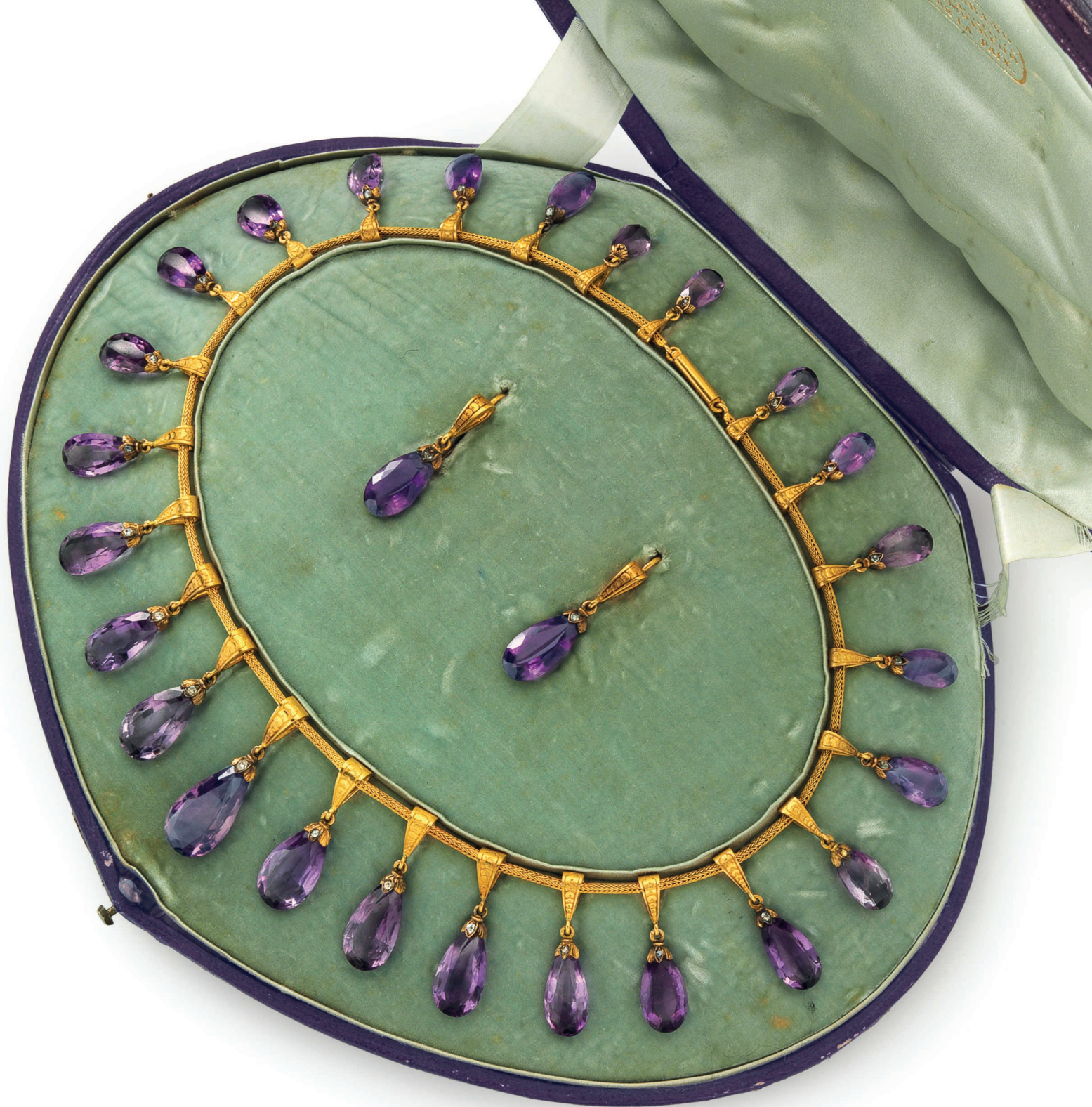
77

#### A PAIR OF DIAMOND EAR PENDANTS

Each suspending an old-cut diamond, weighing approximately 4.47 and 4.24 carats, from a baguette-cut diamond line and square-cut diamond surmount, 1 ¾ ins., mounted in platinum

\$25,000-35,000





PROPERTY OF A LADY

**78**

**A SET OF AMETHYST AND GOLD ANTIQUE JEWELRY**

Comprising a necklace, suspending a graduated line of pear-shaped amethysts, each from an old-cut diamond and gold surmount, to the gold neckchain; and a pair of ear pendants en suite, circa 1870, 16 ins. (necklace), 1 ¼ ins. (ear pendants), mounted in gold, with French maker's mark E&M in a lozenge, in a Marret & Baugrand fitted purple leather case

\$10,000-15,000





79



80

PROPERTY OF A PRIVATE COLLECTOR

**79**

#### **AN EMERALD AND DIAMOND RING**

Set with a rectangular-cut emerald, measuring approximately 14.08 x 11.89 x 9.30 mm, flanked on either side by a cluster of marquise-cut diamonds, ring size 6  $\frac{3}{4}$ , mounted in 18k gold

*Accompanied by report no. CS 1073382 dated 17 February 2016 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 insignificant to minor clarity enhancement, traditional type*

\$30,000-50,000

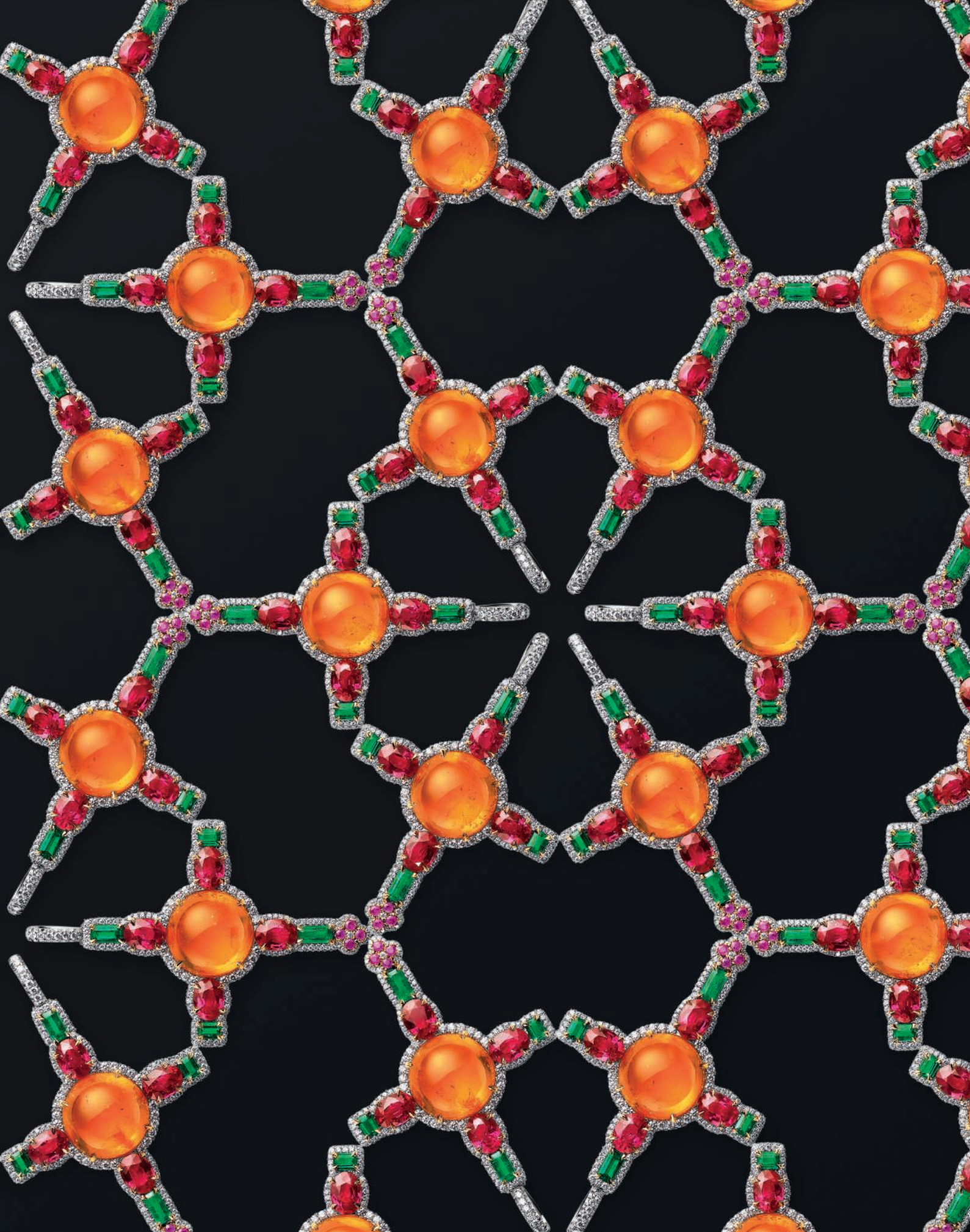
**80**

#### **A MULTI-GEM AND DIAMOND CROSS PENDANT**

Designed as a cross, centering upon a circular cabochon mandarin garnet, weighing approximately 17.23 carats, to the oval and circular-cut ruby and rectangular-cut emerald accents, all within a diamond surround, 18 ins., mounted in platinum and 18k gold, suspended from an 18k white gold fine-link necklace

Signed The Rock Collection, New York

\$35,000-55,000







PROPERTY OF A LADY

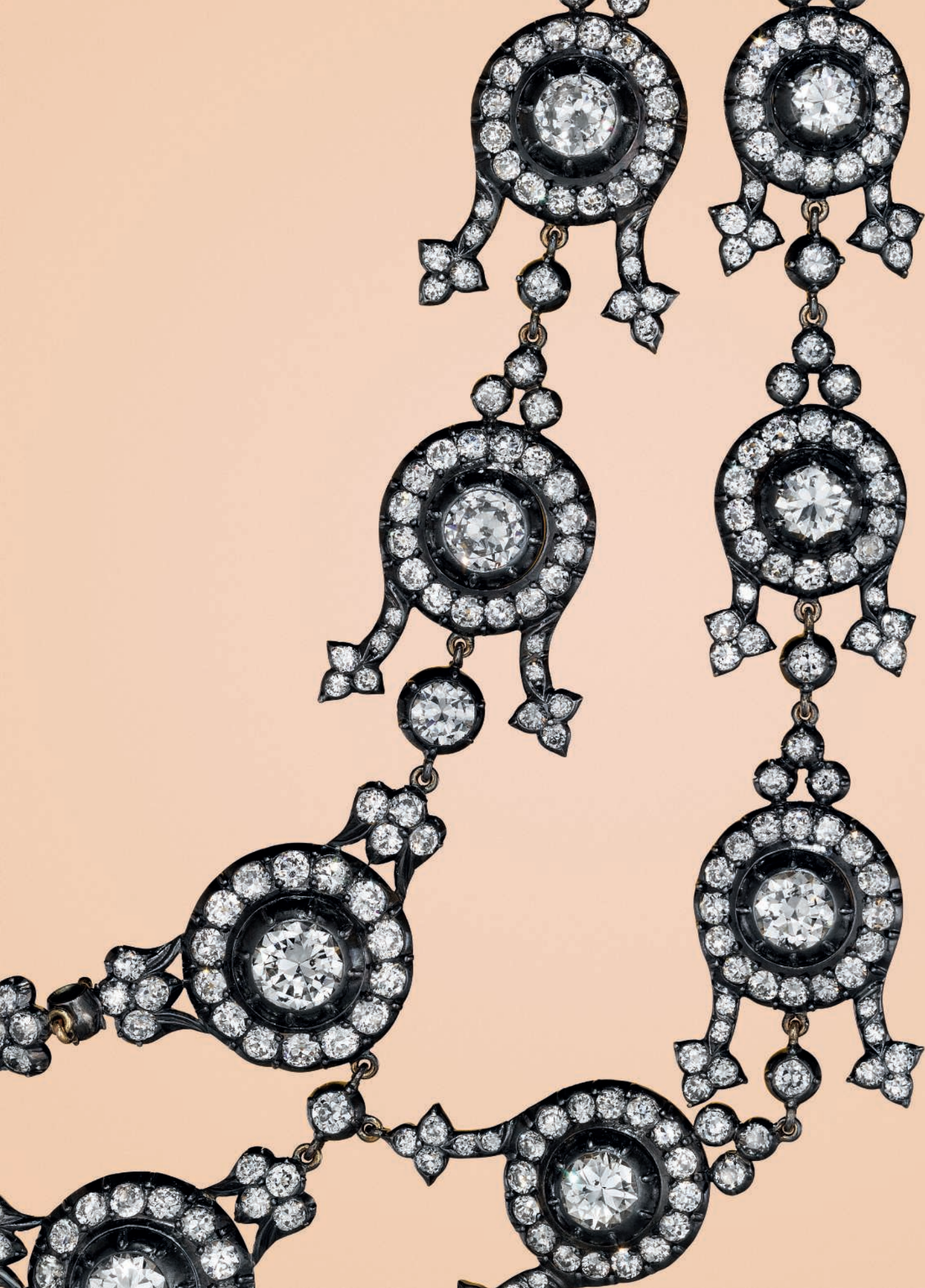
81

### A DIAMOND NECKLACE

Designed as a necklace suspending a two-tiered graduated series of old-cut diamond swags, each old-cut diamond within a diamond surround, spaced by collet-set diamond links, the front suspending three drop-shaped old-cut diamond clusters, 21 1/4 ins., mounted in silver-topped gold

\$200,000-300,000







## 82

### AN IMPORTANT DIAMOND RING

Set with a cushion brilliant-cut diamond, weighing approximately 41.18 carats, ring size 6, mounted in platinum

*Accompanied by report no. 1172368088 dated 30 October 2015 from the GIA Gemological Institute of America stating that the diamond is J color, VS2 clarity, with excellent polish and symmetry*

\$1,200,000-1,500,000





41.18 CARATS





83

PROPERTY OF A LADY

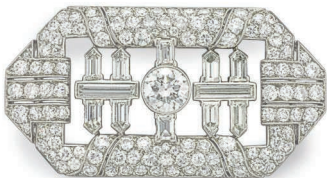
**83**

**AN ART DECO SAPPHIRE AND DIAMOND RING**

Set with an octagonal-cut sapphire, measuring approximately 12.60 x 10.50 x 6.05 mm, within a three-tier alternating single-cut diamond and calibré-cut sapphire surround, shoulders and pierced gallery, circa 1925, ring size 5 ¼, mounted in platinum

*Accompanied by report no. 1152416014 dated 7 May 2013 from the GIA Gemological Institute of America stating that the sapphire is natural corundum, with no indication of heating*

\$15,000-20,000



84

PROPERTY OF A PRIVATE COLLECTOR

**84**

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

Designed as a baguette, old-cut and bullet-shaped diamond openwork plaque, circa 1925, 1 5/8 ins., mounted in platinum

Signed Cartier, no. 3444

\$10,000-15,000



85

PROPERTY OF A DISTINGUISHED LADY

**85**

**AN ART DECO DIAMOND WRISTWATCH, BY CARTIER**

Of mechanical movement, the square white dial with black Roman numerals and blued steel hands to the rose-cut diamond bezel and crown, with black silk strap and deployant clasp, circa 1918, 5 1/2 ins., with French assay marks for platinum and 18k gold

Signed Cartier, nos. 4783, CG 24008, 431

\$7,000-10,000

LITERATURE:

Cf. *Retrospective Louis Cartier, Masterworks of Art Deco*, Japan, Cartier Inc., 1982, plate 88



PROPERTY OF A LADY

**86**

**AN ART DECO DIAMOND AND SAPPHIRE NECKLACE,  
BY J.E. CALDWELL & CO.**

Of geometric shield-shaped design, set with two circular-cut sapphires to the openwork old-cut diamond surround and collet-set old-cut diamond neckchain, circa 1925, 18  $\frac{3}{8}$  ins., mounted in platinum  
Signed J.E.C. & Co. for J.E. Caldwell & Co., no. L4015

\$20,000-30,000



88

89

87

PROPERTY OF A LADY

**87**

#### **A BELLE ÉPOQUE DIAMOND RING**

Set with a marquise brilliant-cut diamond, weighing approximately 3.91 carats, to the old-cut diamond gallery and calibré-cut diamond shoulders, circa 1910, ring size 7 ¼, mounted in platinum

*Accompanied by report no. 8701851 dated 10 January 1996 from the GIA Gemological Institute of America stating that the diamond is G color, VVS2 clarity*

\$40,000-60,000

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

PROPERTY OF A LADY

**88**

#### **AN ART DECO DIAMOND BRACELET, BY BETTERIDGE**

Designed as a series of openwork old-cut diamond geometric plaques, each centering upon a cluster of collet-set marquise or old-cut diamonds, circa 1930, 7 ¼ ins., mounted in platinum

Signed Betteridge

\$35,000-55,000

PROPERTY OF A GENTLEMAN

**89**

#### **A BELLE ÉPOQUE SAPPHIRE AND DIAMOND RING, BY TIFFANY & CO.**

Bezel-set with an antique cushion-cut sapphire, weighing approximately 3.40 carats, within an old-cut diamond surround, circa 1905, ring size 7, mounted in platinum and gold  
Signed Tiffany & Co.

*Accompanied by report no. 83980 dated 5 February 2016 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Kashmir origin, with no indications of heating*

*With report no. CS 71996 dated 14 December 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 gemmological evidence of heat or clarity enhancement*

\$30,000-50,000



## 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.



Lady Nancy Astor, London, 1917. Photography by E.O. Hoppé  
© Curatorial Assistance, Inc. / E.O. Hoppé Estate Collection



**90**

### 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, circa 1890, 1 ¾ ins., mounted in silver-topped gold, in a fitted case

*Accompanied by 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*

\$30,000-50,000

#### PROVENANCE:

Formerly from the collection of Nancy Witcher Langhorne Astor



91

**91**

**A PAIR OF DIAMOND EAR PENDANTS, BY CARVIN FRENCH**

Designed as a marquise and circular-cut diamond graduated tassel, to the marquise and pear-shaped diamond flower surmount, 2 ¼ ins., mounted in platinum

With maker's mark for Carvin French

\$25,000-35,000



92

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

**92**

**A DIAMOND BROOCH**

Designed as an articulated spray of marquise and pear-shaped diamonds, topped by a baguette-cut diamond ribbon, 3 ¼ ins., mounted in platinum

\$20,000-30,000

Previously sold at Christie's New York, 13 December 1978, Lot 172



93

PROPERTY FROM THE ESTATE OF PHILANTHROPIST  
SALLY THORNTON

**93**

#### A DIAMOND NECKLACE

Designed as a series of graduated foliate clusters set with pear, circular and marquise-cut diamonds, with five circular-cut diamonds weighing approximately 2.99, 1.89, 1.77, 1.41 and 1.37 carats, 16 ins., with French assay marks for platinum

*Accompanied by five reports dated 1 and 2 October 2015 from the GIA Gemological Institute of America stating that the diamonds range from E-I color, VS2-SI2 clarity*

\$50,000-70,000



94

PROPERTY OF A PRIVATE COLLECTOR

**94**

#### A DIAMOND RING

Set with a circular-cut diamond, weighing approximately 2.08 carats, to the circular-cut diamond hoop, ring size 5, mounted in white gold

*Accompanied by report 7013532 dated 5 April 2013 from the GIA Gemological Institute of America stating that the diamond is F color, VVS1 clarity*

\$20,000-30,000





95



96



97

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

**95**

#### A DIAMOND AND COLORED DIAMOND TWO-STONE RING

Designed as a twin-stone ring, set with a cut-cornered triangular step-cut fancy brown-yellow diamond, weighing approximately 7.09 carats, and a triangular-cut diamond, weighing approximately 3.99 carats, accented by a scrolling circular and baguette-cut diamond ribbon, ring size 3 ½, mounted in platinum

*Accompanied by report no. 1172495506 dated 22 February 2016 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 7.09 carats, is fancy brown-yellow, natural color, VS2 clarity*

\$20,000-30,000

**96**

#### A DIAMOND BRACELET, BY HARRY WINSTON

Designed as a series of marquise, square and circular-cut diamond clusters, 7 ins., mounted in platinum

Signed Winston for Harry Winston, no. 6167

\$20,000-30,000

**97**

#### A COLORED DIAMOND AND DIAMOND RING

Set with a cushion brilliant-cut fancy deep brown-yellow diamond, weighing approximately 14.06 carats, flanked on either side by a half-moon diamond, to the circular-cut diamond surround and half-hoop, ring size 6 ¼, mounted in platinum

*Accompanied by report no. 2165586734 dated 25 November 2014 from the GIA Gemological Institute of America stating that the diamond is fancy deep brown-yellow, natural color, SI1 clarity*

\$150,000-200,000



98

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

**98**

#### A DIAMOND NECKLACE

The front suspending a pear, circular, marquise and trapezoid-shaped diamond fringe from a baguette-cut diamond swag, centering upon a marquise-cut diamond, weighing approximately 2.42 carats, intersected by baguette, marquise and circular-cut diamond plaques to the backchain of similar design, 16 ins., mounted in platinum

\$120,000-150,000



99

PROPERTY OF A LADY

**99**

#### A DIAMOND RING

Set with a marquise brilliant-cut diamond, weighing approximately 5.74 carats, flanked on either side by a tapered baguette-cut diamond within a circular-cut diamond surround, ring size 3 ¾, mounted in platinum

*Accompanied by report no. 13366047 dated 28 January 2016 from the GIA Gemological Institute of America stating that the diamond is E color, VVS1 clarity; accompanied by a working diagram indicating that the clarity of the diamond is potentially Internally Flawless*

\$180,000-250,000



100



101

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**100**

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

Each set with either a cut-cornered square or rectangular modified brilliant-cut fancy yellow diamond, weighing approximately 2.68 and 2.58 carats, within a circular-cut diamond frame, to the circular-cut diamond French wire,  $\frac{7}{8}$  in., mounted in platinum and 18k gold

*Accompanied by report no. 17487545 dated 26 August 2008 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 2.68 carats, is fancy yellow, natural color, VS1 clarity*

*With report no. 17487544 dated 22 August 2008 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 2.58 carats, is fancy yellow, natural color, SI1 clarity*

\$20,000-30,000

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

PROPERTY FROM A PRIVATE COLLECTION

**101**

#### **A DIAMOND BRACELET**

Designed as a tapered circular, rectangular and square-cut diamond band, centering upon a rectangular-cut diamond plaque, with scrolling rectangular and circular-cut diamond detail, circa 1955, 7 ins., mounted in platinum

\$40,000-60,000





102



103

PROPERTY OF A LADY

**102**

### 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 6, mounted in platinum

*Accompanied by report nos. 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, respectively*

\$35,000-55,000

PROPERTY FROM A PRIVATE COLLECTION

**103**

### A SAPPHIRE AND COLORED DIAMOND RING, BY C.D. PEACOCK

Set with a cushion-cut sapphire, weighing approximately 4.05 carats, flanked on either side by a modified shield step-cut fancy intense blue diamond, weighing approximately 0.44 carats, and a fancy blue diamond, weighing approximately 0.42 carats, ring size 7, mounted in platinum

Signed Peacock

*Accompanied by report no. 16025003 dated 9 February 2016 from Gübelin Gem Lab stating that it is the opinion of the Lab that the origin of this sapphire would be classified as Kashmir, with no indications of heating*

*With report no. CS 1072746 dated 14 January 2016 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 Kashmir. No gemological evidence of heat*

*With report no. 6177446975 dated 20 January 2016 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 0.44 carat, is fancy intense blue, natural color, VVS2 clarity*

*With report no. 1172446966 dated 20 January 2016 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 0.42 carat, is fancy blue, natural color, VS2 clarity*

\$70,000-100,000



104

105

**104**

**AN EMERALD AND DIAMOND BRACELET,  
BY VAN CLEEF & ARPELS**

Designed as an articulated band, the graduated line of circular-cut emeralds flanked on either side by rows of circular and marquise-cut diamonds, 8 ins., mounted in platinum

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 39401

\$150,000-200,000

PROPERTY OF A LADY

**105**

**A PAIR OF DIAMOND FLOWER EAR CLIPS, BY CARTIER**

Each designed as a flower, with a circular-cut diamond pistil, to the marquise-cut diamond petals, 1 ¼ ins., mounted in platinum

Signed Cartier, no. 298

\$80,000-120,000



106

**106**

#### A PAIR OF DIAMOND EAR PENDANTS

Each suspending a pear brilliant-cut diamond, weighing approximately 4.43 and 4.04 carats, from a bifurcated circular-cut diamond link chain and surmount, 1 ½ ins., mounted in platinum

*Accompanied by report nos. 2161785556 and 2165932702 dated 17 November 2014 and 28 April 2015 from the GIA Gemological Institute of America stating that the diamonds, weighing 4.43 and 4.04 carats, are H and I color, SI2 clarity, respectively*

\$80,000-120,000



107  
(three views illustrated)

**107**

#### A CHARMING DIAMOND RING

Set with a cushion brilliant-cut diamond, weighing approximately 9.17 carats, with circular-cut diamond shoulders, ring size 6, mounted in platinum

*Accompanied by report no. 5172255663 dated 6 August 2015 from the GIA Gemological Institute of America stating that the diamond is D color, VVS1 clarity*

\$550,000-650,000





108

**108**

#### A FINE EMERALD AND DIAMOND RING

Set with a rectangular-cut emerald, weighing approximately 8.75 carats, flanked on either side by a triangular-cut diamond, ring size 6  $\frac{3}{4}$ , mounted in platinum

*Accompanied by report no. CS 68068 dated 3 June 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 clarity enhancement, traditional type*

\$150,000-250,000



109

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

**109**

#### AN ART DECO DIAMOND AND EMERALD BOW BROOCH

Designed as a circular-cut diamond open circle, wrapped within a circular and baguette-cut diamond bow, trimmed with calibré-cut emeralds, suspending baguette-cut diamond tassels, circa 1930, 4  $\frac{1}{2}$  ins., with French assay marks for platinum and 18k gold

\$20,000-30,000

#### LITERATURE:

Cf. S. Coffin et al, *Set in Style: The Jewelry of Van Cleef & Arpels*, Cooper-Hewitt, National Design Museum, New York, 2011, page 244

Similar to a previously sold lot from the Collection of Elizabeth Taylor at Christie's New York, 13 December 2011, Lot 13





**110**

**A YELLOW SAPPHIRE AND DIAMOND NECKLACE**

Designed as a series of eighteen graduated oval and cushion-cut yellow sapphires, alternating with marquise and oval-cut diamond clusters, 15  $\frac{3}{4}$  ins., mounted in platinum and 18k gold

*Accompanied by report no. CS 71659 dated from 24 November 2015 from the AGL American Gemological Laboratories stating that all eighteen of the yellow sapphires show no gemological evidence of heat. It is the opinion of the Laboratory that the origin of seventeen of the yellow sapphires would be classified as Ceylon (Sri Lanka), and the origin of one yellow sapphire would be classified as Madagascar*

\$40,000-60,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**111**

**A DIAMOND RING**

Set with a square-cut diamond, weighing approximately 7.55 carats, ring size 6 ½, mounted in platinum

*Accompanied by report no. 6173043817 dated 24 February 2015 from the GIA Gemological Institute of America stating that the diamond is J color, SI1 clarity*

\$70,000-100,000



111

PROPERTY OF A GENTLEMAN

**112**

**A PAIR OF DIAMOND 'SNOWFLAKE' EAR PENDANTS, BY VAN CLEEF & ARPELS**

Each of openwork design, with circular-cut diamond clusters bordered by circular-cut diamonds, to the surmount of similar design, 2 ins., mounted in platinum

Signed Van Cleef & Arpels, no. BL57461, with maker's mark

\$40,000-60,000



112

**113**

**A SAPPHIRE AND DIAMOND RING**

Set with a cushion-cut sapphire, weighing approximately 8.34 carats, within a circular-cut diamond surround, to the circular-cut sapphire shoulders and half-hoop, ring size 6 ¾, mounted in platinum

*Accompanied by report no. CS 1073620 dated 23 February 2016 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 or clarity enhancement*

*With report no. 14037364 dated 10 March 2014 from the Gübelin Gem Lab stating that the sapphire is natural corundum, with no indications of heating*

\$70,000-90,000



113



114

**A PAIR OF DIAMOND AND ONYX 'PANTHÈRE' EAR PENDANTS, BY CARTIER**

Each designed as a pavé-set diamond hoop with calibré-cut onyx spot detail, 1 ¼ ins., with French assay marks for 18k gold  
Signed Cartier, no. 621548, with maker's mark

\$40,000-60,000



115

**A DIAMOND, ONYX, AND EMERALD 'PANTHÈRE' BROOCH, BY CARTIER**

Designed as a reclined and articulated pavé-set diamond panther, with pear-shaped emerald eyes and black onyx spots and nose, 3 ins., with French assay marks for 18k gold

Signed Cartier, no. 633158, with maker's marks

\$280,000-320,000

**LITERATURE:**

Cf. F. Cologni and E. Nussbaum, *Platinum by Cartier, Triumphs of the Jewelers' Art*, Milan, Harry N. Abrams, 1996, p. 224









116

PROPERTY OF A DISTINGUISHED LADY

**116**

**A PAIR OF COLORED DIAMOND AND DIAMOND EAR CLIPS, BY CARTIER**

Each designed as a flower, centering upon a circular-cut diamond or yellow diamond pistil, to the marquise-cut and pear-shaped diamond and yellow diamond petals, 1 in., mounted in platinum and 18k gold, in a Cartier red case

Signed Cartier, no. 889689

\$60,000-80,000



117

PROPERTY OF A DISTINGUISHED LADY

**117**

**A COLORED DIAMOND AND DIAMOND BROOCH, BY SEAMAN SCHEPPS**

Designed as a flower blossom, centering upon a modified square-cut yellow diamond pistil, to the marquise-cut and pear-shaped diamond and yellow diamond petals, 1 ½ ins., mounted in platinum and 18k gold

With maker's mark for Seaman Schepps, no. 22218

\$60,000-80,000



118

PROPERTY OF A LADY

**118**

**A DIAMOND RING**

Set with a marquise-cut diamond, weighing approximately 4.19 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6 ½, mounted in platinum

*Accompanied by report no. 2175373622 dated 2 November 2015 from the GIA Gemological Institute of America stating that the diamond is D color, VS1 clarity; accompanied by a working diagram indicating that the clarity may be potentially Internally Flawless*

*Accompanied by 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*

\$80,000-120,000









119

**A MALACHITE, DIAMOND AND GOLD SAUTOIR,  
BY CARTIER**

Suspending a hexagonal 18k gold openwork pendant, set at the center with a circular-cut diamond and malachite plaque, to the open link neckchain of similar design, with alternating circular-cut diamond and polished 18k gold spacers, circa 1970, 17 ½ ins. Signed Cartier, made in France, nos. 59355, 50311

\$15,000-20,000

Previously sold at Christie's New York, 19 September 1979, Lot 76





120

**120**

**A PAIR OF DIAMOND AND GOLD EAR PENDANTS,  
BY DAVID WEBB**

Each suspending a crescent-shaped circular-cut diamond and sculpted 18k gold hoop, to the surmount of similar design, 2 ¾ ins., mounted in 18k gold and platinum

Signed Webb for David Webb

\$10,000-15,000



121

**121**

**A DIAMOND AND GOLD PENDANT BROOCH,  
BY DAVID WEBB**

Centering upon a circular-cut diamond bombé cluster, to the radiating hammered gold, baguette and circular-cut diamond surround, 2 ½ ins., mounted in platinum and 18k gold

Signed David Webb

\$15,000-20,000



122

**122**

**AN EMERALD AND DIAMOND RING, BY VAN CLEEF & ARPELS**

Set with a rectangular-cut emerald, weighing approximately 2.52 carats, to the circular-cut diamond gallery and shoulders, ring size 7, with French assay marks for 18k gold

Signed Van Cleef & Arpels, no. 127040 S.O. (special order)

*Accompanied by report no. 15027027 dated 1 March 2015 from the Gübelin GemLab stating that the origin of this emerald would be classified as Colombia, with indications of minor clarity enhancement*

\$20,000-30,000



123  
(two views illustrated)

**123**

**A CHARMING SAPPHIRE AND DIAMOND RING, BY TIFFANY & CO.**

Set with an octagonal-cut sapphire, weighing approximately 4.65 carats, flanked on either side with a pear-shaped diamond, to the single-cut diamond gallery and shoulders of crossover design, ring size 7 ½, mounted in platinum

Signed Tiffany & Co.

*Accompanied by report no. 15090021 dated 8 September 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. This colour variety of sapphire may also be called "royal blue" in the trade*

\$85,000-120,000

PROPERTY FROM THE COLLECTION OF  
FRANCES FRICK BURDEN

**124**

**A MULTI-GEM AND DIAMOND ROADRUNNER CLIP BROOCH, BY CARTIER**

Designed as a roadrunner, the head set with single-cut diamonds centering upon a pear-shaped cabochon emerald eye, the collar, body and tail set with circular-cut diamonds, cabochon rubies and cabochon sapphires, extending a single, old and baguette-cut diamond plume, 2 ½ ins., mounted in platinum and gold

Signed Cartier, no. indistinct

\$12,000-15,000



124



125

**A SUITE OF DIAMOND AND GOLD JEWELRY,  
BY VAN CLEEF & ARPELS**

Comprising a necklace, designed as a series of graduated textured gold plaques, enhanced by circular-cut diamond clusters; a bracelet and a pair of ear clips en suite, circa 1970, 16 ½ ins. (necklace), 7 ¾ ins. (bracelet), ¾ in. (ear clips), mounted in 18k gold, in a Van Cleef & Arpels brown suede case

Signed V.C.A. for Van Cleef & Arpels, N.Y. nos. 37151 and 65 (necklace), 32115 and 65 (bracelet), 3V3221 and 65 (ear clips)

(3)

\$35,000-55,000



# VIVID YELLOW



(two views illustrated)

## 126

### AN IMPORTANT COLORED DIAMOND RING

Set with a round-cornered rectangular modified brilliant-cut fancy vivid yellow diamond, weighing approximately 54.62 carats, ring size 6, mounted in 18k gold

*Accompanied by report no. 6177139745 dated 5 May 2015 from the GIA Gemological Institute of America stating that the diamond is fancy vivid yellow, natural color, VVS1 clarity*

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



54.62 CARATS



**D COLOR FLAWLESS**  
14.11 CARATS AND 40.43 CARATS







## PROPERTY FROM THE ESTATE OF CARROLL PETRIE LOTS 127-144

Christie's is honored to sell the following collection of jewels that so elegantly embodies the spirit and generosity of Carroll Petrie, an icon of international society and philanthropy.

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, and 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.



Mrs. Carroll Petrie



LOTS 127-144



127

**127**  
**A 'HERALDIC FLEUR-DE-LIS' DIAMOND, PLATINUM AND GOLD BROOCH, BY DAVID WEBB**

Designed as a sculpted gold fleur-de-lis, set at the center with a circular-cut diamond ribbon, circa 1970, 3 5/8 ins., mounted in platinum and 18k gold

Signed Webb for David Webb

\$7,000-10,000

**LITERATURE:**

C.f. R. Peltason, David Webb The Quintessential American Jeweler, New York, Assouline Publishing, 2013, p. 94



128

**128**  
**A DIAMOND AND GOLD CHOKER**

Designed as a series of circular-cut diamond links, 12 1/2 ins., mounted in 18k gold

\$15,000-20,000



129



130

**129**

**A PAIR OF DIAMOND AND COIN EAR CLIPS, BY BULGARI**

Each centering upon a coin depicting a classical head, within a circular-cut diamond surround,  $\frac{7}{8}$  ins., mounted in 18k gold and white gold

Signed Bulgari, Italy, no. BV 430

\$2,000-3,000

**130**

**A GOLD AND STEEL 'MELONE' EVENING BAG, BY BULGARI**

Designed as an 18k gold and blackened steel oval case, with circular-cut diamond pushpiece, circa 1972,  $6 \frac{3}{4} \times 3 \frac{1}{2} \times 1 \frac{3}{4}$  ins., in a Bulgari black satin case

Signed Bulgari, no. IL 102, with maker's mark

\$15,000-20,000

**LITERATURE:**

Cf. M. Chapman, A. Triossi, *The Art of Bulgari*, China, Prestel, 25 September 2013, p. 108

Cf. A. Triossi, D. Mascetti, *BVLGARI*, New York, Abbeville Press, 2007, p. 245

LOTS 127-144



131

**131**

**A PAIR OF DIAMOND AND BERYL EAR CLIPS, BY DAVID WEBB**

Each set with a beryl bead, centering upon a circular-cut diamond, to the sculpted gold surround, trimmed with pear and marquise-cut diamonds, 1 ½ ins., mounted in platinum and 18k gold

Signed Webb for David Webb

*Accompanied by a Certificate of Authenticity from David Webb*

*With report no. 6173467346 dated 4 February 2016 from the GIA Gemological Institute of America stating that two beads are natural beryl, each dyed and heavily coated*

\$3,000-5,000



132

**132**

**A DOUBLE-STRAND DIAMOND AND BERYL BEAD NECKLACE, BY DAVID WEBB**

Designed as a graduated two-strand beryl bead necklace, beads measuring from 9.75 x 9.00 to 16.85 x 12.90 mm, with baguette-cut diamond rondelle spacers, to the sculpted gold openwork clasp, 14 ¼ ins. (shortest strand), mounted in platinum and 18k gold, with nineteen additional beryl beads

Signed Webb for David Webb

*Accompanied by a Certificate of Authenticity from David Webb*

*With report no. 6177467526 dated 4 February 2016 from the GIA Gemological Institute of America stating that the eight beads randomly selected for testing are natural beryl, dyed and heavily coated*

\$5,000-7,000

(2)





133

~133

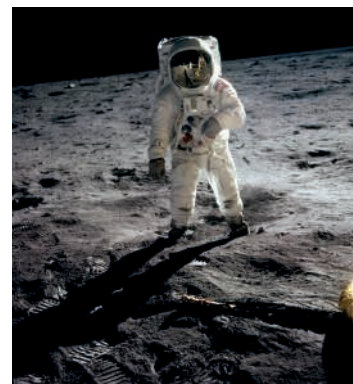
#### A DIAMOND AND GOLD WRISTWATCH, BY HARRY WINSTON

With quartz movement, the circular cream-colored dial with polished gold hands and Arabic numerals, to the circular-cut diamond bezel, 7 ½ ins., mounted in 18k gold, with Swiss assay mark  
Signed Harry Winston, no. 092-AC

\$2,000-3,000



134



Buzz Aldrin Walking on the Moon © Corbis

134

#### A GOLD AND DIAMOND MODEL OF THE MOON, BY LOUIS OSMAN AND MALCOLM APPLEBY

Designed as a sculpted 22k gold moon, with a collet-set circular-cut diamond, 1969, 2 ¼ ins., with British hallmarks

With maker's marks for Louis Osman and Malcolm Appleby, no. 14

\$7,000-10,000

Designed to commemorate the first moon landing by Apollo 11 in 1969, this gold model was created by Louis Osman and Malcolm Appleby, two of Britain's celebrated engravers and silversmiths. Among the sculpted craters, a single diamond is set at the location of the historic landing. The four original models were presented to the three crew members, astronauts Neil Armstrong, Buzz Aldrin and Michael Collins, and the fourth to Rose Kennedy. This model from the collection of Mrs. Petrie is edition no. 14.

LOTS 127-144

135

**AN ANTIQUE RUBY, SYNTHETIC RUBY, DIAMOND  
AND PEARL CHOKER**

Designed as a graduated series of oval-cut rubies, and one synthetic ruby, within rose-cut diamond surrounds, alternating with old-cut colored diamonds within x-form surrounds, set at the top with pearls, suspending a fringe of similar design, circa 1880, 11 ¾ ins., mounted in silver-topped gold

*Accompanied by report no. CS 1074090 dated 14 March 2016 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 evidence of heat or clarity enhancement. **One small synthetic ruby also present.***

*With report no. 2171513191 dated 7 March 2016 from the GIA Gemological Institute of America confirming that in a random sample of 10 pearls, 8 pearls were natural and 2 pearls were bead cultured, freshwater and saltwater environments, with no indication of treatment*

\$30,000-50,000









LOTS 127-144



**136**

**A PAIR OF DIAMOND, BAROQUE CULTURED PEARL AND ENAMEL EAR CLIPS, BY DAVID WEBB**

Each set with a baroque cultured pearl, measuring approximately 13.75 and 13.35 mm, to the black enamel bombé surmount, enhanced by four circular-cut diamond rows, 1 ¼ ins., mounted in platinum and 18k gold

Signed Webb for David Webb

\$6,000-8,000



**137**

**A TURQUOISE AND DIAMOND BROOCH, BY DAVID WEBB**

Of quatrefoil design, set with four oval cabochon turquoise, each within a circular-cut diamond surround, centering upon a square cabochon turquoise, inset with two crossed circular-cut diamond lines, 2 ¼ ins., mounted in platinum and 18k gold

Signed Webb for David Webb

*Accompanied by report no. 5171455110 dated 17 February 2016 from the GIA Gemological Institute of America stating that all five stones were tested and are natural turquoise*

\$10,000-15,000



138



139

**138**

**A TURQUOISE AND DIAMOND BRACELET, BY DAVID WEBB**

Designed as a series of oval cabochon turquoise, spaced by circular-cut diamond links, to the flexible platinum mount, bordered by baguette-cut diamonds, 6 ½ ins., *with additional link*

Signed Webb for David Webb

\$20,000-30,000

**139**

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

Each set with an oval cabochon turquoise, within a sculpted gold thorn surround, extending a circular-cut diamond flower blossom, 1 ¼ ins., mounted in platinum and 18k gold

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

\$4,000-6,000



Mrs. Carroll Petrie wearing Lot 139.

LOTS 127-144



Former First Lady Mrs. Barbara Bush and Mrs. Carroll Petrie, wearing Lots 140 and 143.

**140**

**TWO DIAMOND AND BLACK CULTURED PEARL FLOWER BROOCHES, BY CHOW TAI FOOK**

Each designed as a circular-cut diamond orchid, with a baroque black cultured pearl pistil, 2 ¼ ins., mounted in 18k white gold  
Each signed C.T.F. for Chow Tai Fook

\$10,000-15,000



**141**

**A PAIR OF CULTURED PEARL AND DIAMOND EAR CLIPS**

Each set with a button-shaped cultured pearl, surmounting a triangular-cut diamond, measuring approximately 18.95 and 18.75 mm, 1 ⅞ ins., mounted in platinum

\$8,000-12,000



**142**

**A BLACK AND WHITE CULTURED PEARL AND DIAMOND RING, BY DAVID WEBB**

Of floral crossover design, the sculpted circular-cut diamond stems terminating in a black or white baroque cultured pearl, ring size 4, mounted in platinum

Signed Webb for David Webb

\$4,000-6,000



**143**

**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

\$8,000-12,000



LOTS 127-144



**144**

**A PAIR OF DIAMOND AND EMERALD EAR PENDANTS,  
BY HARRY WINSTON**

Each suspending a pear-shaped emerald, measuring approximately 16.10 x 10.00 x 4.71 mm and 15.20 x 9.48 x 5.34 mm each, within a marquise-shaped diamond surround, to the detachable pear-shaped diamond cluster surmount, 2 ¾ ins., mounted in platinum

With maker's mark for Harry Winston

*Accompanied by report no. CS 1072700 A and B dated 14 January 2016 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 Zambia, with insignificant to minor clarity enhancement, traditional type*

\$50,000-70,000







145

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

**145**

**A PAIR OF DIAMOND EAR PENDANTS**

Each suspending a pear-shaped diamond, weighing approximately 3.23 and 3.09 carats, within a marquise and circular-cut diamond surround, to the baguette and circular-cut diamond surmount, 1 ¼ ins., mounted in platinum

\$25,000-35,000



146

PROPERTY OF A SOUTHERN LADY

**146**

**A DIAMOND RIVIÈRE NECKLACE**

Designed as a line of graduated circular-cut diamonds, 16 ¼ ins., mounted in 18k white gold

\$10,000-15,000



147

PROPERTY OF A GENTLEMAN

**147**

#### **A SAPPHIRE AND DIAMOND BRACELET**

Set with three oval-cut sapphires, weighing approximately 6.39, 3.50 and 3.33 carats, within circular-cut diamond surrounds, to the bifurcated circular-cut diamond band, 6 ¼ ins., mounted in platinum

\$15,000-20,000



148

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

**148**

#### **A SAPPHIRE AND DIAMOND RING**

Set with a cushion-cut sapphire, weighing approximately 19.59 carats, within a three row circular-cut diamond surround, ring size 6 ¼, mounted in white gold

*Accompanied by report no. CS 1073619 dated 23 February 2016 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 or clarity enhancement*

\$30,000-50,000



149



(detail of reverse)

**149**

#### **AN ART DECO EMERALD AND DIAMOND LAPEL WATCH**

Of geometric design, set at the top with pear and hexagonal-shaped emeralds, to the baguette, kite and old-cut diamond pendant and cabochon drop-shaped emerald bead terminal, the concealed watch on the reverse with mechanical movement, blue-steeled hands and fluted emerald bead and enamel crown, circa 1925, 4 7/8 ins., with French marks for platinum and 18k white gold

*Accompanied by report no. CS 71771 dated 24 November 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the two pear, one hexagonal and one drop bead emerald, would be classified as Colombia, with insignificant clarity enhancement, traditional type*

\$30,000-50,000



150

**150**

#### **AN ART DECO DIAMOND AND EMERALD BRACELET**

The articulated openwork circular-cut diamond band, set at the center with an oval cabochon emerald, circa 1925, 7 1/4 ins., with French assay marks for platinum and 18k white gold

\$25,000-35,000



PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

**151**

**AN ART DECO DIAMOND AND EMERALD BANGLE  
BRACELET, BY CARTIER**

Set at the top with two detachable dress clips, each designed as three openwork tiers of old, circular, baguette and square-cut diamonds, enhanced by rectangular-cut emeralds, to the 18k white gold bangle, circa 1925, with French assay marks for platinum and 18k white gold, in a Cartier red case

Bangle attachment and two clips signed Cartier, Paris, with maker's marks

\$20,000-30,000

Previously sold at Christie's New York, 9 December 1977, Lot 77



151

**152**

**AN EMERALD AND DIAMOND RING**

Set with a cushion-cut emerald, weighing approximately 8.06 carats, flanked on either side by an old mine brilliant-cut diamond, weighing approximately 1.07 and 1.02 carats, ring size 6, mounted in platinum and 18k gold

*Accompanied by report no. CS 68506 dated 26 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 no clarity enhancement*

*With report no. 15105198 dated 22 October 2015 from the Gübelin Gem Lab stating that gemmological testing of the emerald, revealed characteristics with those of emeralds originating from Colombia. No indications of clarity enhancement. Accompanied by an information sheet from Gübelin Gem Lab attesting to the importance of the lack of treatment to this stone*

*With report nos. 5161466482 and 1176247596 dated 2 September 2014 and 21 July 2015 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 1.07 and 1.02 carats, are F and E color, VS1 clarity, respectively*

\$20,000-30,000



152



153

**A THREE-STRAND NATURAL AND CULTURED PEARL AND DIAMOND NECKLACE**

The detachable clip set with an oval-shaped black natural pearl, measuring approximately 13.40 x 12.80 mm, within an old-cut diamond surround, to the three strand natural and cultured pearl necklace and old-cut diamond bar clasp, 14 ¾ ins. (shortest strand), mounted in gold

*Accompanied by report no. 84506 dated 10 March 2016 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of this grey saltwater natural pearl, with no indications of artificial colour modification*

*With report no. 2175195625 dated 2 July 2015 from the GIA Gemological Institute of America stating that the oval-shaped black pearl is a natural saltwater pearl, with no indications of treatment*

*With report no. 5172195575 dated 26 June 2015 from the GIA Gemological Institute of America stating that of the 257 pearls tested, 233 pearls are natural, saltwater pearls, with no indication of treatment; 24 pearls are bead cultured pearls with potential routine bleaching*

\$70,000-100,000



154

**154**

**A BELLE ÉPOQUE NATURAL PEARL AND DIAMOND BROOCH, BY CARTIER**

Designed as an old-cut diamond plaque, centering upon a button-shaped gray natural pearl, measuring approximately 13.28-13.75 x 10.08 mm, circa 1910, 1 7/8 ins., mounted in platinum, in a Cartier beige case

Signed Cartier, N.Y.

*Accompanied by report no. 83515 dated 8 January 2016 from the SSEF Swiss Gemmological Institute stating that the pearl is natural, saltwater, with no indications of artificial color modification*

\$100,000-120,000



155

**155**

**A BELLE ÉPOQUE DIAMOND AND ROCK CRYSTAL PENDANT NECKLACE**

The pear-shaped carved rock crystal plaque with collet-set old-cut diamonds, within an old-cut diamond border, suspending articulated collet-set old-cut diamonds, to the black silk cord and old-cut diamond fastener and clasp, circa 1915, 11 1/2 ins., with French assay marks for platinum

\$15,000-20,000

**LITERATURE:**

C.f. H. Nadelhoffer, *Cartier Jewelers Extraordinary*, New York, Harry N. Abrams, Inc., 1984, plate 25





156

PROPERTY FROM THE COLLECTION OF  
FRANCES FRICK BURDEN

**156**

**TWO DIAMOND AND RUBY FLOWER BROOCHES**

Each designed as a flower blossom with pear-shaped ruby petals, each within a circular-cut diamond surround with circular-cut diamond pistil and baguette-cut diamond stem, 1 ¼ ins., mounted in platinum

One brooch signed Cartier

*Accompanied by report no. CS 1073321 dated 10 February 2016 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), no gemological evidence of heat*

\$20,000-30,000



157

**157**

**AN ART DECO 'ANNEAU MAGIQUE' DIAMOND BROOCH,  
BY VAN CLEEF & ARPELS**

Designed as an openwork baguette and old-cut diamond hinged hoop, circa 1925, 1 ¾ ins, with French assay mark for platinum, in a Van Cleef & Arpels green case

Signed Van Cleef & Arpels, Paris, no. 35233

\$20,000-30,000



158

**158**

**A PAIR OF DIAMOND, OPAL AND ROCK CRYSTAL  
EAR PENDANTS**

Each designed as a geometric old-cut diamond plaque centering upon an oval cabochon opal, enhanced by four rock crystal panels, to the bezel-set old-cut diamond and rock crystal surmount, 2 ¼ ins., mounted in platinum

\$12,000-18,000



159

PROPERTY OF A LADY

**159**

#### A DIAMOND RING

Set with a modified marquise brilliant-cut diamond, weighing approximately 9.03 carats, to the tapered baguette-cut diamond shoulders, ring size 7, mounted in platinum

*Accompanied by report no. 2173502756 dated 24 February 2016 from the GIA Gemological Institute of America stating that the diamond is K color, faint brown, SI2 clarity*

\$40,000-60,000



160

**160**

#### AN ART DECO DIAMOND AND EMERALD BRACELET

Comprising a series of circular, baguette and hexagonal-cut collet-set diamonds forming the openwork flexible bracelet, set with rectangular-cut emeralds, suspending a circular-cut diamond tassel with a variously-cut diamond and emerald cap, circa 1925, 7 ¼ ins., with French assay mark for platinum

\$30,000-50,000

This tassel bracelet is similar to the style made famous by Van Cleef & Arpels in the 1920s



161

PROPERTY OF A LADY

**161**

#### **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 5/8 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.*

\$60,000-80,000



162

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

**162**

#### **A DIAMOND BRACELET**

Set with fifteen graduated rectangular-cut diamonds, the center five diamonds weighing approximately 2.88, 1.95, 1.95, 1.86 and 1.69 carats, spaced by baguette-cut diamond links, 7 1/4 ins., mounted in platinum

\$50,000-70,000





163

PROPERTY FROM A SOUTHERN ESTATE

**163**

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

Each designed as a flower, with a circular-cut diamond cluster pistil, extending pear and marquise-cut diamond petals and baguette-cut diamond stems, 1 ½ ins., mounted platinum

Signed Van Cleef & Arpels, N.Y., no. 23860

\$30,000-50,000



164

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

**164**

**A DIAMOND BROOCH, BY VAN CLEEF & ARPELS**

Designed as a gathered tapered baguette-cut diamond ribbon, to the pear-shaped, circular and baguette-cut diamond articulated cascade, circa 1950, 4 ¾ ins., mounted in platinum

Signed Van Cleef & Arpels (partially obscured), N.Y., no. 15733

\$25,000-35,000



**165**

**A SAPPHIRE AND DIAMOND RING**

Set with a cushion-cut sapphire, weighing approximately 41.51 carats, within a circular-cut diamond surround, ring size 6 ½, mounted in platinum and gold

*Accompanied by report no. 73401 dated 17 March 2014 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Ceylon (Sri Lanka) origin, with no indications of heating*

*With report no. CS 82995 dated 18 February 2014 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 or clarity enhancement*

\$180,000-220,000



166

**166**

#### A NATURAL PEARL AND DIAMOND PENDANT NECKLACE

Suspending a detachable slightly baroque drop-shaped half-drilled natural pearl, measuring approximately 10.70 - 14.35 x 19.10 mm, to the rose-cut diamond cap and bezel-set circular-cut diamond neckchain, 15 3/4 ins., mounted in silver-topped gold (pendant) and gold (neckchain)

*Accompanied by report no. 56770 dated 5 July 2010 from the SSEF Swiss Gemmological Institute stating that the pearl is a natural saltwater pearl*

\$60,000-80,000



167

PROPERTY FROM THE COLLECTION OF  
FRANCES FRICK BURDEN

**167**

#### AN ANTIQUE NATURAL PEARL AND DIAMOND BROOCH

Set with a button-shaped natural pearl, measuring approximately 15.65 - 15.70 x 12.50 mm, within an old-cut diamond surround, circa 1885, 1 in., mounted in gold

*Accompanied by report no. 84234 dated 22 February 2016 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of this saltwater natural pearl*

*With report no. 2175455983 dated 29 January 2016 from the GIA Gemological Institute of America stating that the pearl is natural, saltwater, with no indications of treatment*

\$40,000-60,000



# VIVID YELLOW



168

**168**

## A PAIR OF RARE COLORED DIAMOND EAR STUDS

Each set with a round brilliant-cut fancy vivid yellow diamond, each weighing approximately 3.01 carats, mounted in platinum

*Accompanied by report nos. 2173230768 and 2145378788 dated 10 July 2015 and 22 June 2015 from the GIA Gemological Institute of America stating that the diamonds are fancy vivid yellow, natural color, VS1 and VS2 clarity, respectively*

\$550,000-650,000



169

**169**

## 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 ¼, mounted in platinum and 18k gold

*Accompanied by report no. 2175440415 dated 6 January 2016 from the GIA Gemological Institute of America stating that the diamond is fancy vivid yellow, natural color, VS2 clarity*

\$1,000,000-1,400,000



30.48 CARATS



**170**

**A TIGER'S EYE QUARTZ, DIAMOND AND GOLD CUFF BRACELET, BY DAVID WEBB**

Designed as a hammered 18k gold hinged cuff, set at the top with a oval cabochon tiger's eye quartz, enhanced by circular-cut diamonds, 2 ¼ ins. diameter, mounted in platinum and 18k gold  
Signed Webb for David Webb

\$10,000-15,000



171



171

**171**

**A SET OF TIGER'S EYE QUARTZ, DIAMOND AND GOLD JEWELRY, BY DAVID WEBB**

Comprising a ring, set with a square cabochon tiger's eye quartz, flanked on either side by a circular-cut diamond cluster, to the hammered gold hoop; and a pair of ear clips en suite, ring size 6, 1 in. (ear clips), mounted in platinum and 18k gold

Each signed Webb for David Webb, no. 52696

\$8,000-12,000

**172**

**A TIGER'S EYE QUARTZ, DIAMOND AND GOLD SAUTOIR, BY DAVID WEBB**

Suspending a detachable tiger's-eye quartz, circular-cut diamond and gold star pendant, to the barrel-shaped tiger's-eye quartz and 18k gold link neckchain, 30 ¾ ins., pendant mounted in platinum and 18k gold

Signed David Webb, no. 52698 (neckchain), signed Webb (pendant)

\$10,000-15,000







173

PROPERTY OF A PRIVATE COLLECTOR

**173**

**A DIAMOND, RUBY AND SAPPHIRE BIRD BROOCH,  
BY VAN CLEEF & ARPELS**

Designed as a sculpted gold bird, its body set with ruby beads and circular-cut sapphires, to the head with ruby bead and circular-cut diamond detail, 2 ½ ins., mounted in gold

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 36560

\$12,000-18,000



174

**174**

**A RETRO GOLD AND DIAMOND NECKLACE, BY CARTIER**

Designed as a fringe of sculpted gold leaves, the front set with a second row of graduated leaves, each enhanced by a circular-cut diamond, circa 1940, 14 ¾ ins., with French assay marks for platinum and 18k gold, in a Cartier red fitted case

Signed Cartier, Paris, no. 04074

\$30,000-50,000



175

**175**

**AN EMERALD AND DIAMOND RING**

Set with an oval cabochon emerald, within a double row circular and baguette-cut diamond surround and shoulders, ring size 7 ¼, mounted in gold

\$12,000-18,000



176

**176**

**A MULTI-GEM AND DIAMOND ANCHOR PENDANT BROOCH, BY DAVID WEBB**

Designed as a wirework gold anchor set with circular-cut sapphires, cabochon emeralds and rubies, enhanced at the center with entwined circular-cut diamond ropes, 3 ¼ ins., mounted in platinum and 18k gold

Signed Webb for David Webb

\$20,000-30,000

PROPERTY OF A PRIVATE COLLECTOR





177



178



179

**177**

#### **A COLORED DIAMOND AND DIAMOND RING**

Set with a rectangular-cut fancy deep brown-yellow diamond, weighing approximately 4.59 carats, flanked on either side by a trapezoid-shaped diamond, ring size 6, mounted in platinum and 18k rose gold

*Accompanied by report no. 2175516004 dated 8 March 2016 from the GIA Gemological Institute of America stating that the diamond is fancy deep brown-yellow, natural color, VS1 clarity*

\$25,000-35,000

PROPERTY FROM THE ESTATE OF VIVIAN S. SCHULTE

**178**

#### **A COLORED DIAMOND 'ROSE' BROOCH, BY VAN CLEEF & ARPELS**

Designed as a circular-cut yellow diamond flower blossom, 2  $\frac{3}{4}$  ins., mounted in 18k gold, in a Van Cleef & Arpels navy suede case

Signed Van Cleef & Arpels, N.Y., no. 58123

\$30,000-50,000

**179**

#### **A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 9.15 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum

*Accompanied by report no. 5171394955 dated 18 November 2015 from the GIA Gemological Institute of America stating that the diamond is I color, VS1 clarity*

\$150,000-200,000



180

**180**

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

Each suspending a detachable drop-shaped cultured pearl, measuring approximately 14.10 to 13.80 mm, with a circular-cut diamond cap, the surmount set with a cultured pearl, measuring approximately 12.75 to 12.70 mm, within a pear, marquise and circular-cut diamond surround, 1 7/8 ins., mounted in 18k gold  
Signed Van Cleef & Arpels, no. 3838, S.O. (special order)

\$20,000-30,000



181

**181**

**A DIAMOND AND GOLD BANGLE BRACELET, BY BUCCELLATI**

The textured gold bangle set at the center with openwork circular-cut diamond star motifs, 2 3/4 ins. diameter, mounted in 18k gold and white gold

Signed Buccellati, Italy

\$25,000-35,000



182

**A MULTI-COLORED SAPPHIRE AND DIAMOND NECKLACE,  
BY BULGARI**

Designed as a series of cushion-cut multi-colored sapphires, measuring from approximately 9.50 x 7.50 x 4.45 mm to 6.82 x 5.98 x 3.48 mm, spaced by marquise-cut diamonds, 15  $\frac{3}{4}$  ins., mounted in 18k gold and white gold

Signed Bulgari

*Accompanied by report no. CS 1073190 dated 9 February 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the variously colored sapphires, not including pink, show no gemological evidence of heat; pink sapphire shows signs of low temperature heating*

\$50,000-70,000



PROPERTY OF A PRIVATE COLLECTOR

**183**

**A PAIR OF DIAMOND EAR STUDS**

Each set with a circular-cut diamond, weighing approximately 3.51 and 3.37 carats, mounted in white gold

\$40,000-60,000



183

**184**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a round brilliant-cut fancy deep yellow diamond, weighing approximately 3.08 carats, within a circular-cut diamond bombé mount, ring size 6 ¼, mounted in 18k white gold

*Accompanied by report no. 2155431803 dated 3 June 2013 from the GIA Gemological Institute of America stating that the diamond is fancy deep yellow, natural color, SI2 clarity*

\$80,000-120,000



184

PROPERTY OF A GENTLEMAN

**185**

**A DIAMOND RING AND WEDDING BAND**

Set with a square modified brilliant-cut diamond, weighing approximately 4.04 carats, to the calibré-cut diamond shoulders and circular-cut diamond gallery; and a wedding band, set with square-cut diamonds, ring size 7 and 6 ½ (band), mounted in platinum

*Accompanied by report no. 5172505230 dated 25 February 2016 from the GIA Gemological Institute of America stating that the diamond is E color, VS1 clarity* (2)

\$60,000-80,000



185

# D INTERNALLY FLAWLESS



186

**186**

## A PAIR OF DIAMOND EAR PENDANTS

Each suspending a round brilliant-cut diamond, weighing approximately 3.10 and 3.03 carats, spaced by tapered baguette-cut diamond links to the surmount, set with a round brilliant-cut diamond, weighing approximately 1.73 and 1.71 carats, 1 ¼ ins., mounted in platinum

*Accompanied by report no. 6191714290 dated 6 July 2015 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 3.10 carats, is D color, Internally Flawless clarity*

*With report no. 2155833399 dated 30 April 2015 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 3.03 carats, 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*

*With report nos. 5141642017 and 1152610843 dated 14 May 2012 and 23 August 2013 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 1.73 and 1.71 carats are D color, Internally Flawless clarity* (4)

\$400,000-500,000



187

**187**

## A DIAMOND RING

Set with an oval brilliant-cut diamond, weighing approximately 10.02 carats, flanked on either side by a pear-shaped diamond, weighing approximately 0.74 carats each, ring size 6 ½, mounted in platinum

*Accompanied by report no. 5131281113 dated 7 March 2016 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*

*With report nos. 2165297813 and 1122334346 dated 18 August 2014 and 25 July 2011 from the GIA Gemological Institute of America stating that the diamonds, weighing 0.74 carats each, are D color, Internally Flawless clarity*

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



10.02 CARATS





188

PROPERTY OF A LADY

**188**

**A DIAMOND RING**

Set with a heart brilliant-cut diamond, weighing approximately 5.22 carats, flanked on either side by three tapered baguette-cut diamonds, ring size 6, mounted in 18k gold

*Accompanied by report no. 1176415465 dated 8 December 2015 from the GIA Gemological Institute of America stating that the diamond is D color, VS2 clarity*

\$100,000-150,000



189

**189**

**A DIAMOND AND CULTURED PEARL 'MATELASSE' BANGLE BRACELET, BY CHANEL**

Designed as an openwork circular-cut diamond bangle bracelet of lattice design, set with cultured pearls, measuring approximately 8.50 to 7.00 mm, 2  $\frac{3}{8}$  ins. diameter, with French assay mark for 18k gold

Signed Chanel, no. 10C500

\$50,000-70,000



190

**190**

**A CULTURED PEARL AND DIAMOND 'CELTAURA' NECKLACE, BY BULGARI**

Designed as a series of circular-cut diamond links, each set with a cultured pearl, measuring from approximately 8.50 to 7.35 mm, spaced by polished gold links, 15 ¼ ins., mounted in 18k gold, in a Bulgari black leather envelope case

Signed Bulgari

\$30,000-40,000



191

**191**

**A PAIR OF DIAMOND 'COSMOS' EAR CLIPS, BY VAN CLEEF & ARPELS**

Each designed as a circular-cut diamond flower blossom, centering upon a circular-cut diamond pistil, 1 ½ ins., mounted in 18k gold, in a Van Cleef & Arpels brown suede case

Signed Van Cleef & Arpels, N.Y., no. 57941, with maker's mark

\$20,000-30,000

PROPERTY FROM THE ESTATE OF VIVIAN S. SCHULTE



192



193



194

**192**

#### **AN EMERALD AND DIAMOND RING, BY CARVIN FRENCH**

Set with a rectangular-cut emerald, weighing approximately 3.48 carats, within a circular-cut diamond and rose gold surround, to the platinum hoop, ring size 5 ¼

With maker's mark for Carvin French

*Accompanied by report no. CS 65682 dated 30 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 clarity enhancement, traditional type*

\$35,000-55,000

**193**

#### **A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 6.31 carats, to the pavé-set diamond half hoop, ring size 6 ¼, mounted in 18k rose gold

*Accompanied by report no. 5171304480 dated 8 September 2015 from the GIA Gemological Institute of America stating that the diamond is M color, faint brown, VVS2 clarity*

\$55,000-65,000

**194**

#### **A COLORED DIAMOND AND DIAMOND RING**

Set with a round brilliant-cut fancy gray diamond, weighing approximately 4.02 carats, to the pavé-set diamond surround and half hoop, ring size 6 ¼, mounted in platinum and 18k rose gold

*Accompanied by report no. 2186822431 dated 29 December 2014 from the GIA Gemological Institute of America stating that the diamond is fancy gray, natural color, SI1 clarity*

\$30,000-50,000





**195**

**A DIAMOND AND MULTI-GEM NECKLACE, BY BULGARI**

Designed as a tapered bib necklace of pink opal, amethyst, chalcedony and emerald beads, suspending tapered chalcedony fringe with cabochon amethyst terminals, and articulated bezel-set circular-cut diamonds, 16 ¼ ins., mounted in 18k rose gold

Signed Bulgari, Italy, no. 8531

\$35,000-55,000



196



197



198

PROPERTY OF A GENTLEMAN

**196**

#### **A DIAMOND RING, BY CARTIER**

Set with a round brilliant-cut diamond, weighing approximately 3.68 carats, flanked on either side by a tapered baguette-cut diamond, 1959, ring size 5 ½, mounted in platinum, in a Cartier red leather case

Signed Cartier

*Accompanied by report no. 2175448261 dated 11 January 2016 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***

\$100,000-150,000

**197**

#### **A COLORED DIAMOND RING**

Set with a cut-cornered rectangular modified brilliant-cut fancy light purplish pink diamond, weighing approximately 5.01 carats, ring size 6, mounted in platinum and 18k rose gold

*Accompanied by report no. 5172431330 dated 13 January 2016 from the GIA Gemological Institute of America stating that the diamond is fancy light purplish pink, natural 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*

\$450,000-550,000

**198**

#### **A SAPPHIRE AND DIAMOND RING**

Set with a cushion-cut sapphire, weighing approximately 5.47 carats, within a circular-cut diamond surround, gallery and half-hoop, ring size 6, mounted in platinum

*Accompanied by report no. 82502 dated 14 October 2015 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Kashmir origin, with no indications of heating*

*With report no. 15055087 dated 11 May 2015 from the Gübelin Gem Lab stating that the sapphire is of Kashmir origin, with no indications of heating*

\$300,000-400,000







199

**A COLORED DIAMOND NECKLACE**

Designed as a line of seventy-nine graduated cut-cornered square and rectangular modified brilliant-cut fancy to fancy intense yellow diamonds, the largest forty-two diamonds weighing approximately 5.50 to 0.91 carats, 17  $\frac{3}{4}$  ins., mounted in platinum

*Accompanied by 42 reports dated 11 January 2006 to 14 July 2008 from the GIA Gemological Institute of America stating that the diamonds, weighing from approximately 5.50 to 0.91 carats, range from Fancy Intense Yellow to Fancy Yellow and from VVS1 to SI2 clarity*

\$300,000-400,000

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

**200**

**A DIAMOND RING**

Set with a modified rectangular brilliant-cut diamond, weighing approximately 8.24 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6 ½, mounted in platinum

*Accompanied by report no. 1122670561 dated 11 October 2010 from the GIA Gemological Institute of America stating that the diamond is J color, VS1 clarity*

\$140,000-160,000

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



200

PROPERTY FORMERLY FROM THE COLLECTION OF  
MRS. NANCY OLSON LIVINGSTON

**201**

**A DIAMOND RING AND WEDDING BAND**

Set with a round brilliant-cut diamond, weighing approximately 6.76 carats, flanked on either side by a tapered baguette-cut diamond; and a wedding band set with tapered baguette and baguette-cut diamonds, ring size 6 ¾, ring size 7 (band), mounted in platinum

*Accompanied by report no. 1176451354 dated 18 January 2016 from the GIA Gemological Institute of America stating that the diamond is M, faint brown color, SI2 clarity*

\$25,000-35,000

Presented by Tony and Academy Award winner Alan Jay Lerner to his wife Academy Award nominated actress Nancy Olson



201



202

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

**202**

#### A DIAMOND RING

Set with a pear-shaped diamond, weighing approximately 6.22 carats, flanked on either side by a tapered baguette-cut diamond, ring size 3 ½, mounted in platinum

\$20,000-30,000



203

**203**

#### A RUBY AND DIAMOND NECKLACE

Designed as a graduated series of twenty-two oval and cushion-cut rubies, weighing from approximately 4.00 to 1.01 carats, spaced by circular and marquise-cut diamond cluster links, 15 ¾ ins., mounted in platinum and 18k gold

*Accompanied by twenty-one reports dated from 8 December 2015 to 11 June 2013 from the AGL American Gemological Laboratories stating that twenty-one of the rubies show no gemological evidence of heat*

*With report no. 6102777784 dated 8 January 2010 from the GIA Gemological Institute of America stating that the ruby, weighing approximately 4.00 carats, shows no indications of heating*

\$50,000-70,000

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



PROPERTY OF A LADY

**204**

**A PAIR OF DIAMOND EAR PENDANTS, BY DAVID MORRIS**

Each of chandelier design, suspending four pear-shaped rose-cut diamonds, trimmed with circular-cut diamonds, to the circular rose-cut diamond surmount, 1  $\frac{7}{8}$  ins., mounted in platinum

Signed David Morris

\$40,000-60,000



204

**205**

**A DIAMOND RING**

Set with a marquise brilliant-cut diamond, weighing approximately 3.99 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5  $\frac{3}{4}$ , mounted in platinum

*Accompanied by report no. 1152558524 dated 23 February 2016 from the GIA Gemological Institute of America stating that the diamond is D color, Internally Flawless clarity*

\$130,000-190,000



205



•206

**A SINGLE-STRAND GOLDEN CULTURED PEARL NECKLACE**

Comprising twenty-seven golden cultured pearls, measuring from approximately 16.40 x 16.28 mm to 14.13 x 14.03 mm, joined by a gold and circular-cut diamond boucle clasp, 18 ins.

*Accompanied by report no. 2171314821 dated 24 September 2015 from the GIA Gemological Institute of America stating that these pearls are bead cultured pearls, saltwater, with no indications of treatment*

\$20,000-30,000

**207 NO LOT**



**208**

**A DIAMOND AND RUBY ROSE BROOCH, BY DAVID WEBB**

Designed as a pavé-set circular-cut ruby and diamond rose, with circular-cut diamond sepals and stem to the marquise-cut diamond leaves, 5 ¼ ins., mounted in platinum and 18k gold

Signed David Webb

\$20,000-30,000

Previously sold at Christie's New York, 13-14 February 1979, Lot 212





**209**

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

Of tapered V-shaped design, composed as a series of circular-cut diamonds set within heart-shaped gold surrounds, 15 ins., with French assay marks for 18k gold

Signed Van Cleef & Arpels, no. 91017

\$30,000-50,000

PROPERTY OF A LADY

**210**

**A DIAMOND RING**

Set with a square-cut diamond, to the square and triangular-cut diamond shoulders, ring size 6  $\frac{3}{4}$ , mounted in 18k white and yellow gold

\$20,000-30,000



210

PROPERTY OF A LADY

**211**

**A DIAMOND FLOWER BROOCH, BY BULGARI**

Designed as a circular-cut diamond and gold flower blossom, extending circular and marquise-cut diamond stems and leaves, 2  $\frac{1}{4}$  ins., mounted in platinum and gold, in a Bulgari black satin case

Signed Bulgari

\$15,000-20,000



211

PROPERTY OF A LADY

**212**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 4.80 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6  $\frac{3}{4}$ , mounted in platinum

*Accompanied by report no. 5171498032 dated 22 February 2016 from the GIA Gemological Institute of America stating that the diamond is H color, VS2 clarity*

\$40,000-60,000



212



213



214



215

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

**213**

#### A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 8.54 carats, flanked on either side by a tapered baguette-cut diamond, ring size 3 ½, mounted in platinum

*Accompanied by report no. 5171495761 dated 19 February 2016 from the GIA Gemological Institute of America stating that the diamond is J color, SI1 clarity*

\$50,000-70,000

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

**214**

#### A DIAMOND BROOCH, BY VAN CLEEF & ARPELS

Designed as a stylized flower head, the dome-shaped pistil set with circular-cut diamonds, the flexibly mounted petals with baguette and circular-cut diamond terminals, circa 1950, 2 ¾ ins., mounted in platinum

Signed Van Cleef & Arpels, no. 18310

\$20,000-30,000

Previously sold at Christie's New York, 20 October 1978, Lot 78

**215**

#### A DIAMOND BRACELET, BY VAN CLEEF & ARPELS

Designed as a flexible band of overlapping circular-cut diamonds, spaced by circular and marquise-cut floral diamond clusters, 7 ins., with French assay marks for 18k white gold and platinum

With maker's mark for Van Cleef & Arpels, no. 163097

\$100,000-120,000







216

**216**

#### A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 10.05 carats, flanked on either side by a baguette-cut diamond, ring size 6 ½, mounted in platinum

*Accompanied by report no. 2161227808 dated 9 June 2014 from the GIA Gemological Institute of America stating that the diamond is H color, VS1 clarity*

\$320,000-420,000



217

**217**

#### A PAIR OF DIAMOND EAR PENDANTS

Each suspending a pear-shaped diamond, weighing approximately 9.11 and 9.10 carats, within a circular-cut diamond surround, to the circular-cut diamond French wire, 1 ¾ ins., mounted in platinum

*Accompanied by report nos. 6167859877 and 5161831978 dated 10 December 2014 and 9 January 2015 from the GIA Gemological Institute of America stating that the diamonds are F color, SI1 and SI2 clarity, respectively*

\$425,000-625,000

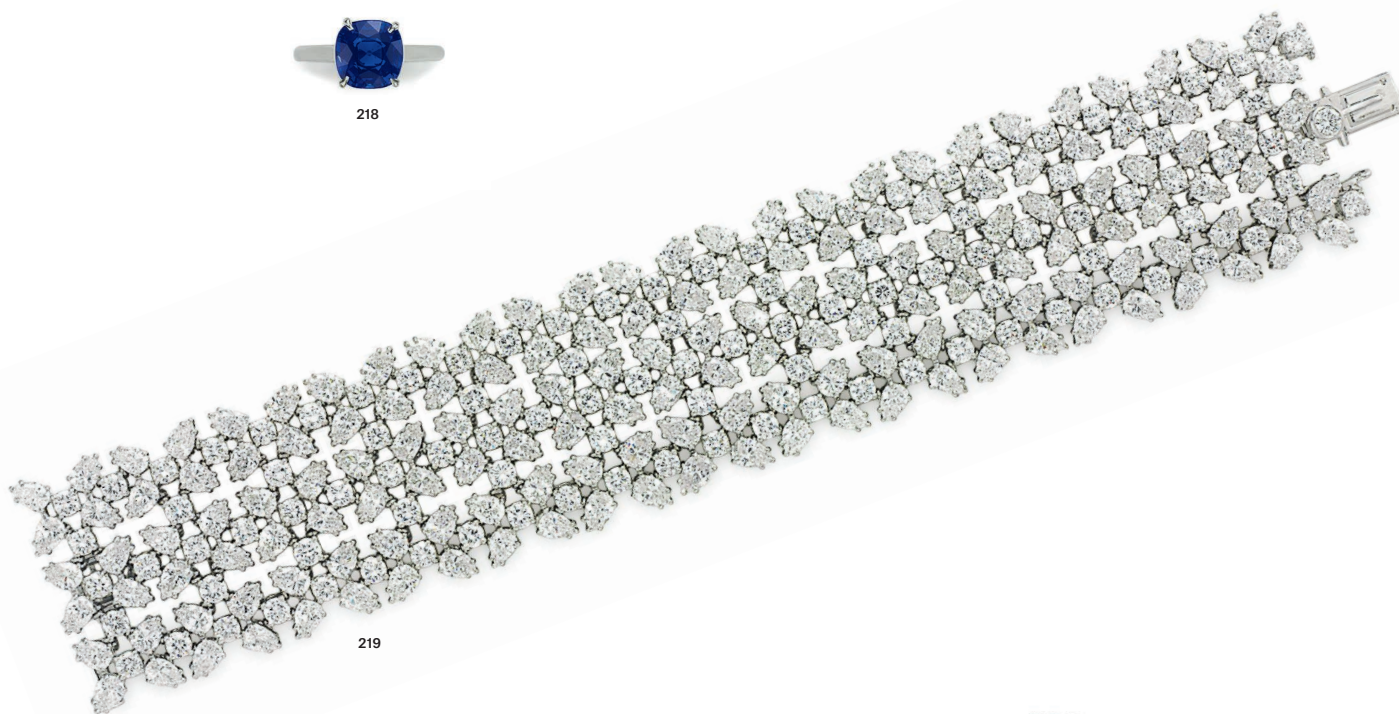








218



219



220

•218

#### A SAPPHIRE RING

Set with a cushion-cut sapphire, weighing approximately 3.61 carats, ring size 6, mounted in platinum

*Accompanied by report no. 16025314 dated 22 February 2016 from the Gübelin Gem Lab stating that the sapphire is of Kashmir origin, with no indications of heating*

*With report no. CS 71391 dated 20 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 Kashmir, no gemological evidence of heat or clarity enhancement*

\$70,000-100,000

219

#### A DIAMOND BRACELET, BY CARVIN FRENCH

Designed as three-rows of circular and pear-shaped diamond openwork clusters, 7 ins., mounted in platinum

With maker's mark for Carvin French

\$40,000-60,000

220

#### A THREE-STONE DIAMOND RING

Set at the center with a rectangular-cut diamond, weighing approximately 3.02 carats, flanked on either side by a rectangular-cut diamond, ring size 6, mounted in platinum

*Accompanied by report no. 11274367 dated 18 November 2013 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 3.02 carats, is E color, VS1 clarity*

*With report no. 2155793757 dated 19 November 2013 from the GIA Gemological Institute of America stating that the diamond, weighing 1.01 carats, is E color, VS1 clarity*

\$50,000-70,000



221

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**221**

#### A DIAMOND NECKLACE

Designed as a line of ninety-two graduated square-cut diamonds, the largest eleven diamonds weighing approximately 3.10 to 1.00 carats, 17 ¼ ins., mounted in platinum

*Accompanied by 10 reports dated 14 March 2005 to 28 October 2014 from the GIA Gemological Institute of America stating that the diamonds, weighing from approximately 2.58 to 1.00 carats, range from E to G color and from VVS2 to SI1 clarity*

\$200,000-300,000

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



222

**222**

#### A PAIR OF DIAMOND EAR STUDS

Each set with a round brilliant-cut diamond, weighing approximately 4.10 and 4.02 carats, mounted in platinum

*Accompanied by report nos. 5161362601 and 2165158436 dated 14 July 2014 and 20 May 2014 from the GIA Gemological Institute of America stating that the diamonds, weighing 4.10 and 4.02 carats, are K color, VVS2 clarity, with excellent cut, polish and symmetry, respectively*

\$90,000-120,000

# GRAFF JEWELS



223

GRAFF JEWELS FROM A PRIVATE COLLECTION

**223**

## A DIAMOND RING, BY GRAFF

Set with a rectangular-cut diamond, weighing approximately 10.15 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6 ¼, mounted in platinum, in a Graff navy leather case and outer box

Signed Graff, no. GR12657

*Accompanied by report no. 13335922 dated 3 March 2016 from the GIA Gemological Institute of America stating that the diamond is F color, VVS2 clarity*

\$500,000-700,000



224

GRAFF JEWELS FROM A PRIVATE COLLECTION

**224**

## A DIAMOND RIVIÈRE NECKLACE, BY GRAFF

Designed as a graduated series of eighty-three circular-cut diamonds, ranging from approximately 1.14 to 0.16 carats, with pendant hoop for suspension, 16 ins., mounted in platinum, in a Graff navy leather envelope case

Signed Graff, no. 3421

*Accompanied by **copies of seven reports** dated from 31 October to 18 September 1997 from the GIA Gemological Institute of America stating that seven diamonds, weighing from approximately 1.00 to 0.70 carats, are E-G color, VS1-VS2 clarity*

\$70,000-100,000





10.15 CARATS

# GRAFF JEWELS



## GRAFF JEWELS FROM A PRIVATE COLLECTION

**225**

### A PAIR OF DIAMOND EAR CLIPS, BY GRAFF

Each designed as a bombé circular-cut diamond cluster, centering upon a collet-set circular-cut diamond, within an openwork square-cut diamond surround,  $\frac{3}{4}$  ins., mounted in platinum, in a Graff navy leather case and outer box

Signed Graff

\$20,000-30,000

## GRAFF JEWELS FROM A PRIVATE COLLECTION

**226**

### A DIAMOND BRACELET, BY GRAFF

Designed as a line of circular-cut diamond flower blossoms, spaced by oval-cut diamonds joined by a collet-set triangular-cut diamond clasp, 7 ins., mounted in white gold, in a Graff navy leather case and outer box

Signed Graff

\$50,000-70,000

## PROPERTY FROM THE COLLECTION OF LOIS AND HARRY HORVITZ

**227**

### A PAIR OF DIAMOND FLOWER EAR CLIPS, BY GRAFF

Each designed as a pear-shaped diamond flower with circular-cut diamond pistil, to the overlapping baguette-cut diamond surround,  $1\frac{1}{8}$  ins., mounted in platinum, in a Graff navy leather case and outer box

Signed Graff, no. 3475

\$40,000-60,000



**228**

**A PAIR OF SAPPHIRE EAR CLIPS, BY HEMMERLE**

Each centering upon a bezel-set pear-shaped sapphire, within a tiered four-row circular-cut sapphire surround, 1  $\frac{3}{4}$  ins., mounted in 18k white gold and blackened gold, in a Hemmerle gray leather pouch and outer box

Signed Hemmerle, with maker's mark

\$40,000-60,000





229

**229**

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

Set with a cut-cornered rectangular modified brilliant-cut fancy intense yellow diamond, weighing approximately 5.13 carats, flanked on either side by a bullet-shaped diamond, ring size 6, mounted in platinum

With maker's mark for Carvin French

*Accompanied by report no. 12946428 dated 28 January 2016 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS1 clarity*

\$50,000-70,000



230

PROPERTY OF A DISTINGUISHED LADY

**230**

**A DIAMOND CRESCENT BROOCH, BY HARRY WINSTON**

Designed as a pear and marquise-cut diamond crescent-shaped cluster, 2 ¼ ins., mounted in platinum, in a Harry Winston navy leather case

Signed H.W. for Harry Winston

\$120,000-180,000



231

PROPERTY FROM THE ESTATE OF VIVIAN S. SCHULTE

**231**

**A DIAMOND RING, BY HARRY WINSTON**

Set with a rectangular-cut diamond, weighing approximately 6.76 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5, mounted in platinum, in a Harry Winston navy leather pouch and outer box

Signed H.W. for Harry Winston

*Accompanied by report no. 5172451364 dated 15 January 2016 from the GIA Gemological Institute of America stating that the diamond is I color, SI1 clarity*

\$65,000-85,000



**232**

**A DIAMOND BRACELET**

Designed as a wide marquise and pear-shaped cluster band, 6  $\frac{3}{4}$  ins., mounted in platinum

\$80,000-100,000

# PERFECT DIAMONDS

Diamond, the hardest material on earth, is composed of pure carbon with a uniquely strong isometric crystal structure; each carbon atom is bonded the same way in each direction. This atomic structure also allows for extraordinary optical and physical properties: extreme hardness, exceptional transparency, adamantine luster, strong refraction and dispersion of light. Diamond's basic structure renders it a natural marvel and brilliant wonder, affirming its foremost position as the King of Gems.

Christie's is pleased to offer lots 233 and 234, two extraordinary diamonds weighing approximately 14.11 and 40.43 carats. Graded 'D Flawless,' the highest accolades for both color and clarity, these diamonds are exceedingly rare with their superb quality and size.

In addition, the Gemological Institute of America has determined that each of these diamonds exhibits 'Excellent' symmetry, polish and cut. While 'Excellent' symmetry exhibits fifty-eight perfectly aligned facets with an accuracy of up to  $\frac{1}{2000}$ th of an inch; 'Excellent' polish confirms the quality of a diamond's surface condition as a result of the polishing process. Finally, the cut grade considers a round brilliant diamond's proportions together as a whole, as well as individually. If even just one parameter receives an individual grade less than 'Excellent', the entire cut grade is lowered.

The following diamonds have also been determined to be Type IIa. 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.

The combination of these factors – D color, Flawless clarity, 'Excellent' symmetry, polish and cut, Type IIa and carat weight – speaks to the top quality and true rarity of these two perfect diamonds.







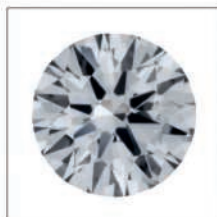


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February 24, 2016

#### DIAMOND TYPE CLASSIFICATION FOR GIA DIAMOND GRADING REPORT #1132641794

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 described in GIA Diamond Grading **type IIa** diamond. Type IIa diamonds often have exceptional optical trans originating from India (particularly recovered in all major diamond-produ

Among famous gem diamonds, the 5 are examples of type IIa.

PLEASE REFER TO IMPORTANT LIMITAT

The World's Foremost Authority in



#### GIA DIAMOND GRADING REPORT

February 24, 2016

GIA Report Number ..... 1132641794

Shape and Cutting Style ..... Round Brilliant

Measurements ..... 15.83 - 15.94 x 9.40 mm

#### GRADING RESULTS

Carat Weight ..... 14.11 carat

Color Grade ..... D

Clarity Grade ..... Flawless

Cut Grade ..... Excellent

#### ADDITIONAL GRADING INFORMATION

Polish ..... Excellent

Symmetry ..... Excellent

Fluorescence ..... None

Inscription(s): GIA 1132641794, H&A

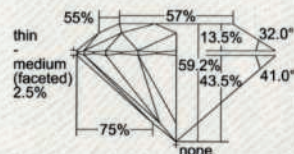
www.gia.edu

#### GIA REPORT

1132641794

Verify this report at [gia.edu](http://gia.edu)

#### PROPORTIONS



Profile to actual proportions

#### CLARITY CHARACTERISTICS





(three views illustrated)

## 233

### A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 14.11 carats, ring size 9, mounted in platinum

*Accompanied by report no. 1132641794 dated 24 February 2016 from the GIA Gemological Institute of America stating that the diamond is D color, Flawless clarity, with excellent cut, polish and symmetry*

*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*

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





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www.gia.edu

February 01, 2016

#### DIAMOND TYPE CLASSIFICATION FOR GIA DIAMOND GRADING REPORT #2175450662

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 described in GIA Diamond Grading **type IIa** diamond. Type IIa diamond often have exceptional optical trans originating from India (particularly recovered in all major diamond-prod

Among famous gem diamonds, the 5 are examples of type IIa.



# GIA®

#### GIA DIAMOND GRADING REPORT

February 01, 2016

GIA Report Number ..... 2175450662

Shape and Cutting Style ..... Round Brilliant

Measurements ..... 22.05 - 22.21 x 13.90 mm

#### GRADING RESULTS

Carat Weight ..... 40.43 carat

Color Grade ..... D

Clarity Grade ..... Flawless

Cut Grade ..... Excellent

#### ADDITIONAL GRADING INFORMATION

Polish ..... Excellent

Symmetry ..... Excellent

Fluorescence ..... None

PLEASE REFER TO IMPORTANT LIMITAT

The World's Foremost Authority in G

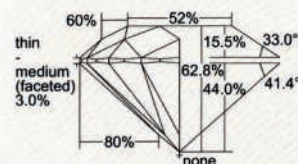
www.gia.edu

#### GIA REPORT

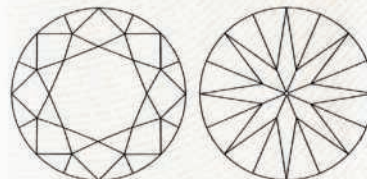
2175450662

Verify this report at [gia.edu](http://gia.edu)

#### PROPORTIONS



#### CLARITY CHARACTERISTICS





(two views illustrated)

## 234

### A SUPERB DIAMOND

The round brilliant-cut diamond weighing approximately 40.43 carats

*Accompanied by report no. 2175450662 dated 1 February 2016 from the GIA Gemological Institute of America stating that the diamond is D color, Flawless clarity, with excellent cut, polish and symmetry*

*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*

\$7,000,000-10,000,000



235  
(three views shown)

## 235

### AN IMPORTANT SAPPHIRE AND DIAMOND RING

Set with a square cushion-shaped cabochon sapphire, weighing approximately 23.14 carats, to the circular-cut diamond shoulders and gallery, ring size 6, mounted in platinum

*Accompanied by report no. 83535 dated 8 January 2016 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Kashmir origin, with no indications of treatment, and an Appendix for 'Exceptional Sapphire' indicating that the sapphire '... exhibits an impressive size and weight of 23.142 ct, combined with an excellent purity'*

*With report no. CS 72049 dated 11 December 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 Kashmir, with no gemological evidence of heat or clarity enhancement, also accompanied by an additional letter from AGL attesting to the rarity and desirability of this sapphire*

\$800,000-1,200,000



236

## 236

### A PAIR OF IMPRESSIVE DIAMOND EAR PENDANTS

Each set with a round brilliant-cut diamond, weighing approximately 20.55 and 20.30 carats, to the pavé-set diamond surround and openwork surmount, 2 ½ ins., mounted in platinum

*Accompanied by report nos. 6177432235 and 2173432226 dated 22 January 2016 and 18 January 2016 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 20.55 and 20.30 carats, are K and L color, VS2 clarity, with excellent cut, polish and symmetry*

\$900,000-1,200,000







237

**237**

**AN EMERALD AND DIAMOND RING**

Set with a circular-cut emerald, measuring approximately 14.20 x 13.25 x 5.95 mm, within a circular-cut diamond surround, ring size 6, mounted in platinum

*Accompanied by report no. CS 1073593 dated 23 February 2016 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 to moderate clarity enhancement, traditional*

\$20,000-30,000



238

**238**

**AN EMERALD AND DIAMOND PENDANT,  
BY VAN CLEEF & ARPELS**

Set with a pear-shaped emerald, measuring approximately 15.50 x 10.70 x 4.50 mm, within a two-tiered circular and marquise-cut diamond surround, to the marquise-cut diamond and circular-cut emerald surmount, 1 ¾ ins., with pendant hoop for suspension, mounted in platinum and gold

With maker's mark for Van Cleef & Arpels, N.Y. no. 32811

*Accompanied by report no. CS 1073592 dated 23 February 2016 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 insignificant clarity enhancement, traditional type*

\$20,000-30,000



239

**239**

#### A THREE-STONE COLORED DIAMOND AND DIAMOND PENDANT NECKLACE

Suspending a pear modified brilliant-cut light yellow diamond, weighing approximately 4.15 carats, an oval brilliant-cut diamond, weighing approximately 0.55 carats, and a heart modified brilliant-cut a fancy light yellow diamond, weighing approximately 1.01 carats, to the fine link neckchain, 16 ¾ ins., mounted in platinum and 18k white gold

Accompanied by report no. 1172125735 dated 24 April 2015 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 4.15 carats, is Y to Z color, VS1 clarity

With report no. 2175007641 dated 2 March 2015 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 0.55 carats, is D color, VVS1 clarity

With report no. 1152633707 dated 26 August 2013 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 1.01 carats, is fancy light yellow, natural color, VS1 clarity

\$22,000-28,000



240

PROPERTY OF A LADY

**240**

#### AN EMERALD AND DIAMOND BRACELET, BY CARTIER

Designed as a graduated series of rectangular-cut emeralds, alternating with pear-shaped diamond cluster links, 6 ½ ins, mounted in platinum and 18k gold

Signed Cartier, no. 10487

Accompanied by report CS 1073770 dated 1 March 2016 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 Colombia, with insignificant to minor clarity enhancement, traditional type

\$60,000-80,000



241

PROPERTY OF A PRIVATE COLLECTOR

**241**

#### A COLORED DIAMOND AND DIAMOND RING, BY TIFFANY & CO.

Set with a rectangular-cut fancy vivid yellow diamond, weighing approximately 3.58 carats, to the circular-cut diamond shoulders, ring size 6, mounted in platinum and 18k gold, in a Tiffany & Co. black suede case and blue outer box

Signed Tiffany & Co., no. 21183156

Accompanied by report no. 14136965 dated 18 January 2005 from the GIA Gem Trade Laboratory stating that the diamond is fancy vivid yellow, natural color, VVS1 clarity

\$150,000-200,000

Please note that the report is more than 5 years old and may require an update





242

243

PROPERTY FROM A SOUTHERN ESTATE

**242**

**A DIAMOND RING, BY VAN CLEEF & ARPELS**

Set with a rectangular-cut diamond, weighing approximately 7.61 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5  $\frac{3}{4}$ , mounted in platinum

Signed Van Cleef & Arpels, N.Y., no. 18262

*Accompanied by report no. 1172486554 dated 10 February 2016 from the GIA Gemological Institute of America stating that the diamond is F color, VS2 clarity*

\$150,000-200,000

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

**243**

**A DIAMOND FLOWER NECKLACE, BY VAN CLEEF & ARPELS**

The three graduated detachable clip brooches, designed as circular and baguette-cut diamond flowers, extended from a circular-cut diamond line necklace, 14  $\frac{3}{4}$  ins. (necklace), 2 ins. (largest brooch), mounted in platinum

Each clip brooch signed Van Cleef & Arpels, N.Y. nos. 8175, 6352 and 6352A; necklace signed V.C.&A., N.Y., no. 9431

\$40,000-60,000







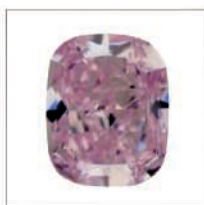


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March 10, 2016

**DIAMOND TYPE CLASSIFICATION FOR GIA COLORED DIAMOND GRADING REPORT  
#13106271**

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 Lab, the diamond described in GIA Colored diamond determined to be a **type IIa** diamond. Type II diamonds often have exceptional clarity and are often identified as originating from India (partially recovered in all major diamond-producing countries).

Among famous gem diamonds, the 530-carat Cullinan II is an example of type IIa.

PLEASE REFER TO IMPORTANT LIMITATIONS

The World's Foremost Authority in Gemology



**GIA GEMOLOGICAL REPORT**

March 10, 2016

Report Type ..... Grading Report

GIA Report Number ..... 13106271

Shape and Cutting Style ..... Cushion Modified Brilliant

Measurements ..... 13.38 x 10.71 x 7.70 mm

Carat Weight ..... 10.07 carat

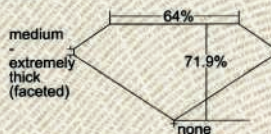
Color Grade ..... Fancy Intense Purple-Pink

Color Origin ..... Natural

Color Distribution ..... Even

Clarity Grade ..... VS1

Proportions:



Profile not to actual proportions

Polish ..... Very Good

Symmetry ..... Good

Fluorescence ..... None

Comments: Internal graining is not shown.

**GIA REPORT  
13106271**

Verify this report at [gia.edu](http://gia.edu)

**ADDITIONAL INFORMATION**

**GIA COLORED DIAMOND SCALE**

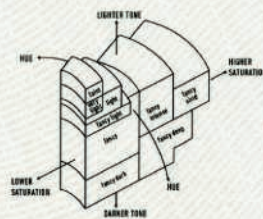
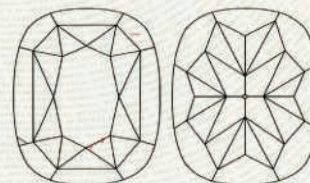


Illustration of GIA fancy color grade interrelationships

**GIA CLARITY SCALE**

FLAWLESS
INTERNALLY FLAWLESS
VVS <sub>1</sub>
VVS <sub>2</sub>
VS <sub>1</sub>
VS <sub>2</sub>
S <sub>1</sub>
S <sub>2</sub>
I <sub>1</sub>
I <sub>2</sub>
I <sub>3</sub>

**CLARITY CHARACTERISTICS**



**KEY TO SYMBOLS\***

- Feather
- Chip
- Extra Facet

\* Red symbols denote internal characteristics (inclusions). Green or black symbols denote external characteristics (blemishes). Diagram is an approximate representation of the diamond, and symbols show indicate type, position, and approximate size of clarity characteristics. All clarity characteristics may not be shown. Details of finish are not shown.



FANCY INTENSE PURPLE-PINK





## 244

### A RARE COLORED DIAMOND AND DIAMOND RING

Set with a cushion modified brilliant-cut fancy intense purple-pink diamond, weighing approximately 10.07 carats, flanked on either side by a triangular-shaped diamond, ring size 6  $\frac{1}{4}$ , mounted in platinum and gold

*Accompanied by report no. 13106271 dated 10 March 2016 from the GIA Gemological Institute of America stating that the diamond is fancy intense purple-pink, natural color, VS1 clarity; accompanied by a working diagram indicating that the clarity may be improvable*

*Accompanied by a supplemental letter 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 and the 105.60 carat Koh-i-noor, are examples of Type IIa*

\$8,000,000-12,000,000



10.07 CARATS





245

PROPERTY OF A LADY

**245**

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

Each centering upon a rectangular-cut yellow sapphire, weighing approximately 11.21 and 9.08 carats, within a tiered circular-cut sapphire, emerald and diamond surround, 1 ¼ ins., mounted in gold  
Signed Van Cleef & Arpels, N.Y., no. 32533

\$20,000-30,000



246

PROPERTY FROM THE COLLECTION OF  
FRANCES FRICK BURDEN

**246**

**A SAPPHIRE AND GOLD BROOCH, BY RENÉ BOIVIN**

Designed as an openwork sculpted gold leaf, set with a rectangular-cut sapphire flower blossom, 2 ½ ins., mounted in 18k gold  
With maker's mark for René Boivin, no. 10752 10811

\$12,000-18,000



**247**

**A TREATED COLORED DIAMOND AND DIAMOND  
PENDANT NECKLACE**

Suspending a detachable pear modified brilliant-cut **treated** fancy deep brownish yellow diamond, weighing approximately 8.51 carats, within a baguette-cut diamond surround, to the baguette-cut diamond backchain and marquise-cut diamond clasp, 15  $\frac{3}{8}$  ins., mounted in platinum

*Accompanied by report no. 6177495914 dated 25 February 2016 from the GIA Gemological Institute of America stating that the diamond is fancy deep brownish yellow, with indications of color treatment*

\$20,000-30,000



248

**248**

**AN UNMOUNTED YELLOW SAPPHIRE**

The oval-cut yellow sapphire weighing approximately 182.00 carats  
*Accompanied by report no. CS 1073591 dated 23 February 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this yellow sapphire would be classified as Classic Ceylon (Sri Lanka), with no evidence of heat or clarity enhancement*

\$30,000-50,000

**249**

**AN ENAMEL, DIAMOND AND GOLD PENDANT SAUTOIR, BY DAVID WEBB**

Designed as a series of white enamel and 18k gold geometric links, spaced by white enamel and gold arch links, suspending a detachable Maltese cross pendant of similar design with circular-cut diamond detail, 30 ins., *may be worn as necklace of shorter length or bracelet*

Necklace signed David Webb, nos. 47585AW, 47585AW. Pendant unsigned, no. 47585AW

*Accompanied by two Certificates of Authenticity from David Webb*

\$20,000-30,000







250



251

PROPERTY OF A LADY

**250**

#### A PAIR OF DIAMOND EAR PENDANTS

Each set with a rectangular-cut diamond, weighing approximately 5.41 and 5.14 carats, to the circular-cut diamond hoop surmount,  $\frac{3}{8}$  in., mounted in white gold

*Accompanied by report nos. 15738081 and 15854621 dated 18 June 2007 and 8 May 2007 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 5.41 and 5.14 carats, are F color, VVS2 and VS1 clarity, respectively*

\$300,000-500,000

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

PROPERTY OF A DISTINGUISHED LADY

**251**

#### A DIAMOND RING, BY HARRY WINSTON

Set with a rectangular-cut diamond, weighing approximately 11.00 carats, flanked on either side by a cut-cornered triangular-shaped diamond, ring size 4  $\frac{1}{2}$ , mounted in platinum, in a Harry Winston navy leather case

Signed H.W. for Harry Winston

*Accompanied by report no. 7115444 dated 9 December 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*

\$700,000-900,000



11.00 CARATS





252

PROPERTY OF A GENTLEMAN

**252**

**A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 5.02 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6 ¼, mounted in platinum

*Accompanied by report no. 2165744813 dated 3 November 2014 from the GIA Gemological Institute of America stating that the diamond is D color, VS2 clarity*

\$120,000-180,000



253

PROPERTY OF A DISTINGUISHED LADY

**253**

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

Of latticework motif, the bombé ring set with oval and circular-cut sapphires spaced by circular-cut diamond lines; and a pair of ear clips en suite, ring size 5 ½, 1 ins. (ear clips), with French assay marks for 18k white gold

Ring, with maker's mark for Van Cleef & Arpels. Ear clips, signed V.C.A. for Van Cleef & Arpels, no. 147574, with maker's mark (2)

\$20,000-30,000



254

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

**254**

**A DIAMOND BANGLE BRACELET, BY JEAN SCHLUMBERGER**

Set at the top with variously-sized circular-cut diamonds, extending five en tremblant circular-cut diamond flower blossoms, to the platinum and circular-cut diamond hinged bangle bracelet, circa 1940, 2 ¼ ins. diameter, in a Schlumberger black suede fitted case Signed Schlumberger for Jean Schlumberger

\$30,000-50,000

This exceptional bangle is a rare and early example of Jean Schlumberger jewelry. It is a unique jewel, most likely dating to the years between Schlumberger's early work as a fashion jewelry designer for Elsa Schiaparelli and his established career as a Senior Vice President of Tiffany & Co., where he created one-of-a-kind jewels for the fashionable elite in Europe and the United States. While the all-white diamond and platinum palette sets this bracelet apart from the colorful jewelry he typically designed, his use of movement and organic asymmetry captures both his unique perception and love for nature, making this bracelet an unmistakable Schlumberger creation.



# **THE JUBILEE RUBY**



THE JUBILEE RUBY



15.99 CARATS

# THE JUBILEE RUBY

To say the Jubilee Ruby is worthy of a king would be no exaggeration. Until the middle of the 19th century, only the Sovereign of Burma or an individual deemed worthy by him would have been allowed the privilege of possessing such a magnificent gemstone.

Although rubies can be found in various countries, it is the legendary mines of Burma which have yielded the most beautiful gems over the centuries. Brought to the attention of the Europeans at the beginning of the fifteenth century, Burmese rubies have not been surpassed in quality by any other mine. Historically they have been mined in the Mogok Valley in the northern part of Burma which is only two miles long and a half a mile wide. One of the main reasons is due to the high chromium content in the ground which accounts for the very specific color, an extremely saturated red often referred to as pigeon's blood. Another factor is their natural fluorescence which has the effect of making the stone "come alive" and appear internally illuminated.

Whereas emeralds, sapphires, and diamonds regularly appear on the market in important sizes, large rubies of Burmese origin are exceedingly rare. To find an almost circular-cut unheated gem weighing more than fifteen carats with near perfect crystallization is the dream of every gemstone connoisseur.

Set in a distinctive gold and diamond mounting by the legendary firm, Verdura, the Jubilee Ruby is the most important ruby of its caliber to be offered for sale at auction in the United States for over twenty five years and Christie's is proud to present it on our 250th anniversary.

## Bibliography:

E. Streeter, *Precious Stones and Gems*, 1898



*...and therefore at the head of the group of Precious Stones proper, stands beyond all doubt the Burma ruby.*

—Edwin Streeter, *Precious Stones and Gems*, 1898





THE CRIMSON FLAME

PRICE PER CARAT WORLD RECORDS FOR RUBIES SOLD AT AUCTION			
		Price Realized	Price Per Carat
Christie's Hong Kong 1 December 2015	THE CRIMSON FLAME A cushion-shaped ruby and diamond ring of 15.04 carats, Burma, No heat	\$18,372,913	\$ 1,221,603
Sotheby's Geneva 12 May 2015	THE SUNRISE RUBY A cushion-shaped ruby and diamond ring of 25.59 carats, by Cartier, Burma, No heat	\$ 30,335,698	\$ 1,185,451
Sotheby's Geneva 12 November 2014	THE GRAFF RUBY A cushion-shaped ruby and diamond ring of 8.62 carats, by Graff, Burma, No heat	\$ 8,600,410	\$ 997,727
Christie's Hong Kong 25 November 2014	THE ZOE RED A cushion-shaped ruby and diamond brooch of 10.10 carats, by Cartier, 1911 Burma, No heat	\$ 8,434,368	\$ 835,086
Christie's Hong Kong 02 June 2015	An oval-shaped ruby and diamond ring of 5.11 carats, by Etcetera, Burma, No heat	\$ 3,862,080	\$ 755,789
Christie's Hong Kong 29 May 2012	An oval-shaped ruby and diamond flower ring of 6.04 carats, by Etcetera, Burma, No heat	\$ 3,330,768	\$ 551,452
Christie's Geneva 12 November 2013	An oval-shaped ruby and pink diamond ring of 5.09 carats, Burma, No heat	\$ 2,618,324	\$ 514,405
Christie's New York 13 December 2011	An oval-shaped ruby and diamond ring of 8.24 carats, by Van Cleef & Arpels, circa 1968, Burma, No heat	\$ 4,226,500	\$ 512,925
Sotheby's Hong Kong 7 October 2013	An oval-shaped ruby and diamond ring of 8.03 carats, by Cindy Chao, Burma, No heat	\$ 3,820,513	\$ 475,780
Christie's Hong Kong 26 November 2013	THE REGAL RUBY An oval-shaped ruby and diamond ring of 13.21 carats, Burma, No heat	\$ 5,966,784	\$ 451,687



**Gemstone Report No. 80019**



Weight: 15.991 ct  
 Shape & cut: oval, brilliant / step cut  
 Measurements: 16.42 x 15.57 x 6.58 mm  
 Colour: red of medium strong saturation

Identification: R U B Y  
 (variety of natural)

Comments: The analysis of this transparency

No indication

Origin: Burma

**Appendix letter**

Important Note: The conclusions on this Gemstone Report reflect our findings. SSEF can reassess at any time if a stone is in line with the Gemstone Report. The surface of the laminated report is a valid document. See terms and conditions.

**SWISS GEMMOLOGICAL INSTITUTE – SSEF**

Basel, 27 April 2015 vs

Dr. W. Zhou, FGA

Aeschengraben 26, CH-4051 Basel, Switzerland Tel. +41 61 262 06 40

**Exceptional Ruby**

The natural ruby described in the Gemstone Report No. 80019 from the Swiss Gemmological Institute SSEF possesses extraordinary characteristics and merits special mention and appreciation.

The described ruby has a remarkable size and weight of 15.991 ct and exhibits an attractive vivid colour, combined with a fine purity.

The few tiny inclusions found by microscopic inspection represent the hallmarks of rubies from the classical ruby mines in the Mogok valley in Burma (Myanmar), well known for its wealth in gems since historic times. Its attractive vivid red colour is due to a combination of well-balanced trace elements in this gemstone, characteristic for the finest rubies from Mogok.

In addition to these qualities, this ruby has been spared exposure to heat treatment and its clarity and colour are thus all natural.

A natural ruby from Burma of this quality is rare and exceptional.

**SWISS GEMMOLOGICAL INSTITUTE – SSEF**

Basel, 27 April 2015 vs

Dr. W. Zhou, FGA



P. Lefèvre, MSc, DUG





## Gemstone Report



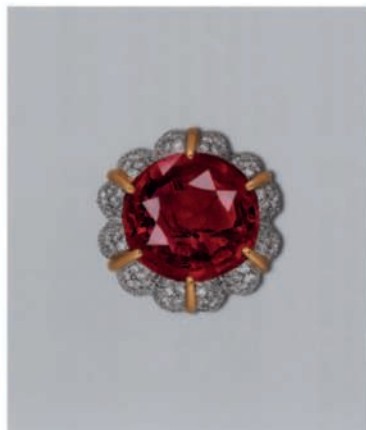
No.	15090007
Date	03 September 2015
Item	One faceted gemstone
Weight	15.98 ct
Shape	oval
Cut	brilliant cut / step cut
Measurements	16.41 x 15.56 x 6.57 mm
Transparency	transparent
Colour	red
Species	Natural corundum
Variety	Ruby
Origin	Gemmological testing revealed characteristics consistent with those of rubies originating from: Burma (Myanmar)
Condition	No indications of heating (NTE).
Comments	See Information Sheet(s). Important notes and limitations on the reverse.

*A Spingardi* *SA*

Alessandra Spingardi

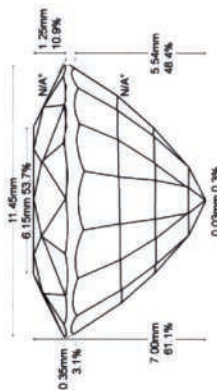
Sonia Cherchi

### Imaging



Images do not accurately portray size or color.

#### Accu-Vu™ Imaging:



#### Comments:

This diagram is an example and does not represent the actual facet arrangement of the item described

### Identification

Document No: CS 1074180

Validation Date: 11 March 2016

#### Identification

Mineral Type: Natural Corundum

Variety: Ruby

Color Description: Red

Carat Weight: Stated by Client 15.99 cts

Shape: Oval

Measurements: Approx. 16.42 x 15.57 x 6.58 mm

Cutting Style: Mixed Cut

#### Comments:

Set in a yellow and white metal ring numerous round diamonds (identified at random). Total Quality Integration Rating (TQIR): Exceptional. The unusual combination of size, provenance, absence of treatment and quality factors present in this material contributes favorably to its rarity and desirability.

### Origin



#### Provenance:

Classic™ Burma (Myanmar)

#### Comments:

Based on available gemological information, it is the opinion of the Laboratory that the origin of this material would be classified as Classic™ Burma (Myanmar).

### Enhancement

#### Enhancement

Standard: Heat enhancement: None

Degree: N/A

Type: N/A

Stability Index: N/A

Additional: None

Degree: N/A

Type: N/A

Stability Index: N/A

#### Comments:

Non-heated rubies are scarce. Rubies are commonly heated to modify their color and appearance. N/A represents Not Applicable

1	2	3	4	5	6	7	8	9	10
Excellent	Very Good	Good	Fair	Poor					

#### Enhancement Stability Index™

None	Extremely Rare	Insignificant	Minor	Moderate	Strong	Prominent
		Very Rare	Rare	Uncommon	Common	Very Common

#### Degree of Clarity Enhancement & Relative Rarity™

#### General Report Comments:

*Christopher P. Smith*

Christopher P. Smith, President



American Gemological Laboratories  
580 Fifth Avenue • New York, NY 10036 • 212.764.0727 • Fax: 212.764.7614 • www.agilab.com

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## American Gemological Laboratories

11 March 2016

Natural Ruby and Diamond Ring by Verdura,  
Stated by Client Weight: 15.99 Cts.  
Reference: CS 1074180

To Whom It May Concern:



Burma (Myanmar)

AGL Photo

One of the most prolific producers of fine gem material in the world is the legendary land of Burma, currently known as Myanmar. At the center of one of history's classic gem locations, deep in the heart of north central Burma, is Mogok, the historical center of the gem trade, sometimes called the "valley of gems". Under the tropical jungles and forests of the region lies one of nature's most dramatic treasure troves.

Scattered across this vast area are black, lichen covered, marble monoliths protruding from the surrounding rocks. Many mining areas dot the landscape throughout the region, typically characterized by heavily weathered, limonitic debris that commonly exhibit an intense, rust stained, yellow-brown color. Embedded in both the underground marbles and massive quantities of decomposed rock, are isolated crystal specimens of corundum and other gem materials that represent some of the finest examples in the world. From the fiery red of its rubies and spinels, to the purple of its amethysts and luxuriant blue of its sapphires, as well as the dynamic green of its peridots, to name just a few, Burma produces a vast rainbow of gems.

Uniquely, rubies in certain mining areas of Burma are found in greater abundance than any other location on earth. Not surprisingly, only a very small portion of the gem population recovered ranks as exceptionally fine gemstones. These rarities are quickly acquired by connoisseurs and gem aficionados throughout the world.





## American Gemological Laboratories

American Gemological Laboratories has completed an analysis of the 15.99 carat ruby documented in AGL Report No. CS 1074180. This truly outstanding ruby has received the highest origin determination issued by AGL: Classic™ Burma (Myanmar). Furthermore, it possesses a number of internal features that clearly indicates this stone was unearthed from the historic Burmese locality of the Mogok valley. This gem possesses a vivid and richly saturated, homogeneous color that is typical of fine quality rubies from this famous locale. Traditionally, rubies of this color have been described as having a "Pigeon Blood" hue.



This notable and beautiful ruby further possesses a high clarity, instilling a superior degree of transparency. Augmenting the importance of the color and clarity for this remarkable gem is the fact that it does not exhibit any gemological evidence of heat treatment enhancement, which could artificially improve both attributes. This lack of enhancement further accentuates the rarity and desirability of this exceptional gemstone.

The AGL examination has included a comparative study of all the various quality parameters that define a gemstone. AGL developed a unique Total Quality Integration Rating™ or TQIR, which is designed as a summary statement that indicates the overall quality of a particular gem type in its size category. All of the factors that contribute to the overall quality and rarity of a gem are combined into this easy to use and understand statement. The ruby described in this report received the highest and most prestigious TQIR classification of Exceptional. This rating category is reserved for only a limited number of gemstones.



## American Gemological Laboratories

This superb Classic™ Burma ruby is additionally mounted in a ring by Verdura, one of the most important and influential jewelry houses. Further augmenting the significance of this particularly fine Burmese ruby is the fact that it weighs 15.99 carats, a substantial weight category, especially for unheated Burmese rubies of this extraordinary quality. The highly important ruby described in this report is a quintessential example of why Burma is considered *the* premier source for top-quality rubies.

Unheated rubies of this caliber are amazingly rare. As a tribute to the quality and origin of this remarkable gem it has been named *The Jubilee Ruby*.

Sincerely,

A handwritten signature in blue ink, reading 'Christopher P. Smith'. The signature is fluid and cursive, with the first name 'Christopher' being the most prominent part.

Christopher P. Smith, President  
American Gemological Laboratories, LLC.



(two views illustrated)

255

#### A SENSATIONAL RUBY RING, BY VERDURA

Set with an oval-shaped ruby, weighing approximately 15.99 carats, within a circular-cut diamond and polished gold surround, to the trifurcated gold hoop, ring size 7  $\frac{1}{4}$ , mounted in platinum and 18k gold

Signed Verdura

*Accompanied by report no. CS 1074180 dated 11 March 2016 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. Also accompanied by a letter stating this Burmese ruby has received the highest and most prestigious TQIR classification of Exceptional.*

*With report no. 80019 dated 27 April 2015 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of this transparent ruby, no indications of heating, origin: Burma (Myanmar); also accompanied by an appendix stating that the ruby possesses extraordinary characteristics and merits special mention and appreciation. The ruby has a remarkable size and weight of 15.991 cts and exhibits an attractive vivid colour, combined with fine purity. The inclusions found by microscopic inspection represent the hallmarks of classical ruby mines in the Mogok valley in Burma (Myanmar), well known for its wealth in gems since historic times. Its attractive vivid red colour is due to a combination of well-balanced trace elements in this gemstone, characteristic for the finest rubies from Mogok. In addition to these qualities, this ruby has been spared exposure to heat treatment and its clarity and colour are thus all natural. A natural ruby from Burma of this size and quality is very rare and thus can be considered an exceptional treasure*

*With report no. 15090007 dated 3 September 2015 from Gübelin Gem Lab stating that gemmological testing revealed characteristics consistent with those of rubies originating from Burma (Myanmar), no indications of heating*

\$12,000,000-15,000,000





***This is Burma, and it is unlike any land you know about.***

—Rudyard Kipling, *Letters from the East*, 1898

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# BIOGRAPHIES

## BETTERIDGE

The Betteridge family traces its beginnings in the jewellery and silversmithing industries to early 19th century England, where the firm Betteridge and Cox crafted silver in Birmingham. The family came to the United States in the 1920s where Albert E. Betteridge created and sold fine jewellery at stores on Wall Street and Fifth Avenue in New York City. Presently Albert E. Betteridge III continues this tradition in Greenwich, Connecticut, specialising in fine estate jewellery and silver.

## RENÉ BOIVIN

René Boivin was born in February 1864 in Paris. An excellent designer and engraver, he began a career in the jewellery field at a young age. During the 1890s he purchased several workshops and established himself at rue St. Anastase. In 1893 he relocated to rue de Turbigo and married Jeanne Poirot, sister of the famous couturier and the first woman jeweller of the 20th century. They worked together to create some of the most bold and daring fashions of the early 1900s. After Boivin's death in 1917, Jeanne decided to assume control of the firm and established herself in the avenue de l'Opéra with Juliette Moutard and her daughter, Germaine Boivin. The three worked together for forty years, joined between 1921 and 1932 by Suzanne Belperron, creating such signature pieces as the Starfish (1936). Their jewels, inspired by animals and nature, became well-known. Upon Jeanne Boivin's death in 1959, the house was taken over by Louis Girard. In April 1991, the company became part of Asprey Group. The main office and boutique are located on avenue Montaigne.

## 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.

## 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 'Bvlgari' style, inspired by Greek and Roman classicism, the Italian Renaissance, and the 19th century Roman school of goldsmiths. The 1970s marked the beginning of Bulgari's international expansion with the opening of stores in New York (the first overseas), Paris, Geneva and Monte Carlo, building towards more than 155 international stores open today. It was also in this decade that Bulgari introduced the 'Bvlgari-Bvlgari' which was to become a successful watch classic. Bulgari Time was established in the early 1980s in Neuchâtel, Switzerland, for the creation and production of all Bulgari watch lines.

## 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.

## CAZZANIGA

The firm of Cazzaniga was founded by Giorgio Cazzaniga in 1920. Initially located on the via della Stamperia, near the Trevi Fountain in Rome, he moved in 1942 to the Piazza San Lorenzo in Lucina, where he had both a workshop and a store. This was followed by his final premises in the via Frattina, where he was from 1963 until his death in 1976. Both of his sons followed him into the jewellery business, with Paolo starting his own company in Rome under the same name in 1973, and Roberto opening a store in 1979 in New York on Madison Avenue at 64th Street, which was subsequently closed in 1981. Paolo still runs the firm he started on the passeggiata di Ripetta. He is particularly known for his jewels demonstrating Byzantine, Florentine Renaissance and Roman Baroque influences.

## DONALD CLAFLIN

Donald Claflin, an American-born jewellery designer, joined Tiffany & Co. in 1965, and three years later he was asked to design the entire Tanzanite collection, then being widely promoted by the company. Claflin's most important commission for Tiffany & Co. came in 1970, when he designed a new Tiffany setting in which the diamond centre stone is set in the cross of two intersecting bands of precious metal. Along with Jean Schlumberger, he led the way towards a new sophisticated jewellery that other designers were quick to emulate. Following his highly successful years with Tiffany & Co., Donald Claflin became a major designer for Bulgari. His untimely death in 1979 left a serious gap in the ranks of imaginative and productive American jewellery designers.



## 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.

## HEMMERLE

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

## OSCAR HEYMAN & BROTHERS

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

## OSTIER

The firm Ostier originated in Austria where for two generations they were jewellers creating fashionable jewels for the European elite. In 1938, following the Anschluss, Oliver Ostier emigrated to America and founded the firm of Ostier Inc. with his wife Marianne.

In a short time they became one of New York's leading jewellers, and Marianne Ostier created classical images of modern designed jewellery. She won numerous awards including the Diamond USA Award and the Diamond International Award. She was also the first lifetime member elected to the Diamonds International Academy, the hall of fame for modern jewellery designers. In 1966, at the Finch College Museum of Art, she represented the United States in an exhibition that featured the world's leading jewellery designers from ten countries. Other artists included Georges Braque and Salvador Dalí.

## DAVID MORRIS

David Morris began working as a goldsmith in the 1960s, quickly winning two prestigious Diamond International awards, and launching his own business. His son Jeremy now oversees the Bond Street atelier as the Head of Design. Being also a passionate about innovation and ingenuity in jewellery design, he now scours the globe for ideas to keep him one step ahead of fashion and design trends, and delves into jewellery history, updating themes and details to create refined jewels for today's most stylish women. The company also offers a bespoke engagement ring service.

From the early days the company has enjoyed an association with Hollywood, providing stars such as Madonna, Pierce Brosnan, Catherine Zeta-Jones and Elizabeth Taylor, with spectacular jewels. They also provided the diamonds for the James Bond films 'Diamonds Are Forever', 'Tomorrow Never Dies' and 'the World Is Not Enough', and more recently, in Guy Ritchie's hit movie 'Snatch'.

## C. D. PEACOCK

In 1837, Elijah Peacock, an immigrant from London, opened a small jewellery shop at 155 Lake Street in Chicago. His son, Charles Daniel, born in 1838, joined his father's company and, in 1889, assumed control of the firm already identified with his name. In 1903, C. D. Peacock was incorporated with Robert, Charles' son, as President. In 1970, C. D. Peacock passed out of family's hands when Dayton Hudson, a Minneapolis-based retailer, bought control of the company. In 1982, Henry Birks & Sons, located in Montreal, purchased the firm from Dayton Hudson. In September 1990 they opened a store at 700 North Michigan Avenue in addition to branches in Oakbrook and Northbrook, Illinois. Jack McDevitt is the current President of C. D. Peacock.

## PALOMA PICASSO

Paloma Picasso is the daughter of the most celebrated artist of the twentieth century, Pablo Picasso. After she completed formal training in jewellery design at the University of Paris at Nanterre at the age of 20, Yves St. Laurent presented a collection of her costume jewellery. In 1972, she began designing gold jewellery for Zolotas, but her father's death the following year curtailed her association with this firm. She resumed her jewellery career at Tiffany & Co. in 1980 with their introduction of approximately 40 pieces of her jewellery. Her designs are characterised by the use of highly polished surfaces and unexpected colour contrasts. In 1985, Tiffany's introduced her line of sterling silver jewellery in figurations of recognisable symbols such as "Love and Kisses".

## SEAMAN SCHEPPS

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

## SCHLUMBERGER

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

## TIFFANY & CO.

On September 21, 1837, Charles Lewis Tiffany and John P. Young opened a stationery and fancy goods store known as Tiffany & Young at 259 Broadway in New York City. Within ten years, jewellery and silver items were added to their stock. By 1853, Tiffany had assumed complete ownership of the business and the name was changed to Tiffany & Co. During the 19th century, designers such as Edward C. Moore and G. Paulding Farnham, as well as renowned gemmologist George Frederick Kunz, propelled Tiffany & Co. to the forefront of the international jewellery world. From 1907, the firm manufactured and sold the jewellery designs of Louis Comfort Tiffany, son of the founder. Upon taking over the management of Tiffany & Co. in 1955, Walter Hoving invited several talented designers to join the firm. Among them were Jean Schlumberger and Donald Claflin. In 1974, they added Elsa Peretti as an exclusive designer, followed by Paloma Picasso in 1980. In 1979, Avon Products purchased Tiffany & Co. After the management-led buyout of Tiffany in 1984, headed by then chairman William R. Chaney, and a successful public offering of stock in 1987, the company has successfully expanded into key domestic and international markets. Today they comprise more than 100 locations worldwide.

## 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 calibre-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*.

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- 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.
- 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.
- 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.
- 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.

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- 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.
- 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.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - 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);
  - 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

- for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- 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](http://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](http://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](http://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](http://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 • 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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- 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:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- 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 US2,000,000, 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 E2h(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.

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) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (d) 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](http://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. 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](http://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(f) 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](http://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.CHIRSTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://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](http://www.christies.com).

## K GLOSSARY

**authentic:** 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](http://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
234	D	Flawless	40.43	Circular
233	D	Flawless	14.11	Circular
187	D	Internally Flawless	10.02	Oval
186 Pair	D	Internally Flawless	3.10/3.03	Circular
186 Pair	D	Internally Flawless	1.73/1.71	Circular
205	D	Internally Flawless	3.99	Marquise
251	D	VVS1	11.00	Rectangular
58	D	VVS1	10.02	Cushion
107	D	VVS1	9.17	Cushion
239	D	VVS1	0.55	Oval
196	D	VVS2	3.68	Circular
118	D	VS1 (Potential)	4.19	Marquise
188	D	VS2	5.22	Heart
252	D	VS2	5.02	Rectangular
102 Pair	D/E	VS1/VVS2	1.14/1.10	Rectangular
99	E	VVS1 (Potential)	5.74	Marquise
185	E	VS1	4.04	Square
220	E	VS1	3.02	Rectangular
49	F	Internally Flawless	3.07	Rectangular
217 Pair	F	SI1, SI2	9.11/9.10	Pear
94	F	VVS1	2.08	Circular
223	F	VVS2	10.15	Rectangular
250 Pair	F	VVS2/VS1	5.41/5.14	Rectangular
242	F	VS2	7.61	Rectangular
152 Pair	F, E	VS1	1.07/1.02	Old Mine
87	G	VVS2	3.91	Marquise
45	G	VS1	11.04	Circular
216	H	VS1	10.05	Rectangular
29	H	VS1	3.43	Rectangular
212	H	VS2	4.80	Circular
106Pair	H/I	SI2	4.43/4.04	Pear
179	I	VS1	9.15	Rectangular
231	I	SI1	6.76	Rectangular
12 Pair	I	SI2	2.20/2.21	Circular
200	J	VS1	8.24	Rectangular
82	J	VS2	41.18	Cushion
213	J	SI1	8.54	Circular
111	J	SI1	7.55	Square
27	K	VS2	7.07	Rectangular
159	K	(Faint Brown) SI2	9.03	Marquise
222 Pair	K	VVS2	4.10/4.02	Circular
236 Pair	K/L	VS2	20.55/20.30	Circular
59 Pair	L/M	SI1/SI2	10.09/10.13	Rectangular
193	M	(Faint Brown) VVS2	6.31	Rectangular
201	M	(Faint Brown) SI2	6.76	Circular
239	Y-Z	VS1	4.15	Pear

## COLOURED DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
<b>PINK</b>				
244	Fancy Intense Purple-Pink	VS1	10.07	Cushion
197	Fancy Light Purplish Pink	Internally Flawless	5.01	Rectangular
61	Fancy Vivid Purplish Pink	SI1	0.76	Cushion
<b>BLUE</b>				
103	Fancy Intense Blue	VVS2	0.44	Shield
103	Fancy Blue	VS2	0.42	Shield
61	Fancy Blue		0.30	Rectangular
<b>YELLOW</b>				
126	Fancy Vivid Yellow	VVS1	54.62	Rectangular
169	Fancy Vivid Yellow	VS2	30.48	Rectangular
168 Pair	Fancy Vivid Yellow	VS1/VS2	3.01/3.01	Circular
241	Fancy Vivid Yellow	VVS1	3.58	Rectangular
102	Fancy Vivid Yellow	VVS2	2.02	Rectangular
48 Pair	Fancy Intense Yellow	IF/VS2	16.48/16.04	Cushion
47	Fancy Intense Yellow	Internally Flawless		39.12 Cushion
229	Fancy Intense Yellow	VS1	5.13	Rectangular
61	Fancy Intense Yellow		0.41	Oval
100 Pair	Fancy Yellow	VS1/SI1	2.68/2.58	Square/Rectangular
64	Fancy Yellow	VS2	11.02	Rectangular
239	Fancy Light Yellow	VS1	1.01	Heart
184	Fancy Deep Yellow	SI2	3.08	Circular
<b>BROWN</b>				
177	Fancy Deep Brown-Yellow	VS1	4.59	Rectangular
97	Fancy Deep Brown-Yellow	SI1	14.06	Cushion
95	Fancy Brown-Yellow	VS2	7.09	Triangular
247	Fancy Deep Brownish Yellow (treated)		8.51	Pear
<b>GRAY</b>				
194	Fancy Gray	SI1	4.02	Circular
<b>GREEN</b>				
62	Fancy Intense Yellow-Green	Internally Flawless		2.46 Oval

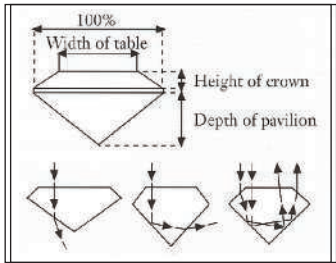


## COLOURED STONE INDEX

LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
<b>EMERALD</b>				
79	Colombia	Insignificant to minor, Traditional	~	Rectangular
108	Colombia	Minor, Traditional	8.75	Rectangular
152	Colombia	None	8.06	Cushion
161	Colombia	None	~	Rectangular
237	Colombia	Minor to moderate, Traditional	~	Circular
238	Colombia	Insignificant, Traditional	~	Pear
38	Colombia	Insignificant, Traditional	~	Cushion
192	Colombia	Minor, Traditional	3.48	Rectangular
122	Colombia	Minor	2.52	Rectangular
11	Brazil	Moderate to strong, Traditional	~	Briolette
144 Pair	Zambia	Insignificant to minor, Traditional	~	Pear
<b>RUBY</b>				
255	Burma (Myanmar)	None	15.99	Oval
207	~	None	13.47	Circular
<b>SAPPHIRE</b>				
235	Kashmir	None	23.14	Cabochon
198	Kashmir	None	5.47	Cushion
103	Kashmir	None	4.05	Cushion
218	Kashmir	None	3.61	Cushion
89	Kashmir	None	3.40	Cushion
165	Ceylon (Sri Lanka)	None	41.51	Cushion
148	Ceylon (Sri Lanka)	None	19.59	Cushion
113	Ceylon (Sri Lanka)	None	8.34	Cushion
83	N/A	None	~	Octagonal
248	Ceylon (Sri Lanka)	None	182.00	Oval
123	Burma (Myanmar)	None	4.65	Octagonal

DIAMONDS • THE 4 C'S

Cut



Round  
Brilliant



Oval



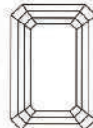
Marquise



Pear



Heart



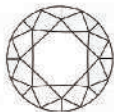
Emerald

Colour (G.I.A.)



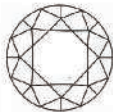
D E F G H I J K L M N O P Q S – Z  
Blue White Ice White Fine White White Top Commercial White Top Silver Silver Cape Light Cape Cape Dark Cape

Clarity (G.I.A.)



FL IF

Flawless



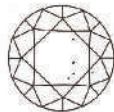
VVS<sub>1</sub> VVS<sub>2</sub>

Very, very small inclusions



VS<sub>1</sub> VS<sub>2</sub>

Very small inclusions

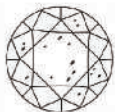


SI<sub>1</sub> SI<sub>2</sub>

Small inclusions



I<sub>1</sub>



I<sub>2</sub>

Inclusions



I<sub>3</sub>

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
½	—	A	37.8252		
i	—	A½	38.4237		
1	—	B	39.0222		1
1¼	—	B½	39.6207		
1½	—	C	40.2192		2
1¾	—	C½	40.8177		
2	1	D	41.4162	1	
2¼	2	D½	42.0147		3
2½	—	E	42.6132		
2¾	3	E½	43.2117		4
3	4	F	43.8102		
3¼	—	F½	44.4087		5
3½	5	G	45.0072	2	
3¾	—	G½	45.6057		6
4	6	H	46.2042		
4¼	—	H½	46.8027		7
4½	7	I	47.4012		
4¾	8	I½	47.9997		8
5	—	J	48.5982		
5¼	9	J½	49.1967	3	
5½	10	K	49.7952		9
5¾	—	K½	50.3937		
6	11	L	50.9922		10
6¼	—	L½	51.5907		
6½	12	M	52.1892		11
6¾	13	M½	52.7877		
7	—	N	53.4660	4	
7¼	14	N½	54.1044		12
7½	15	O	54.7428		
7¾	—	O½	55.3812		13
8	16	P	56.0196		
8¼	—	P½	56.6580		14
8½	17	Q	57.2964	5	
8¾	18	Q½	57.9348		
9	—	R	58.5732		15
9¼	19	R½	59.2116		
9½	20	S	59.8500		16
9¾	—	S½	60.4884		
10	21	T	61.1268		17
10¼	22	T½	61.7652	6	
10½	—	U	62.4026		
10¾	23	U½	63.0420		18
11	24	V	63.6804		
11¼	—	V½	64.3188		
11½	25	W	64.8774		
11¾	—	W½	65.4759		
12	26	X	66.0744	7	
12¼	—	X½	66.6729		
12½	—	Y	67.2714		
12¾	—	Y½	67.8699		
13	—	Z	68.4684		



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13-18 May 2016

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*Jeune Algérienne accoudée sur un parapet*

signed 'Renoir.' (lower right)

oil on canvas

10  $\frac{3}{4}$  x 13  $\frac{3}{4}$  in. (27.4 x 35 cm.)

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04/03/16

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Property from a Private Collection  
A 'MYSTERY SET' RUBY AND DIAMOND  
FLOWER BROOCH, BY VAN CLEEF & ARPELS  
Estimate: \$120,000-180,000  
Price Realized: \$161,000

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