

MAGNIFICENT JEWELS

New York · 26 April 2017



CHRISTIE'S



Property of a Gentleman



Property from a Distinguished Collection

Property from a
Private Collection



Property from a
Private Collection



Property of an Important Collector



AN EXCEPTIONAL FANCY INTENSE PINK DIAMOND
3.02 CARATS



Magnificent Jewels

Wednesday 26 April 2017

CHRISTIE'S

INTERNATIONAL JEWELLERY AUCTION CALENDAR

AUCTION CALENDAR 2017

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

19-27 APRIL

JEWELLERY

NEW YORK ONLINE

26 APRIL

MAGNIFICENT JEWELS

NEW YORK

4-11 MAY

JEWELLERY

HONG KONG ONLINE

9 MAY

JEWELLERY & WATCHES

SOUTH KENSINGTON

17 MAY

MAGNIFICENT JEWELS

GENEVA

30 MAY

MAGNIFICENT JEWELS

HONG KONG

14-21 JUNE

JEWELLERY

NEW YORK ONLINE

6 JUNE

JEWELS

PARIS

13 JUNE

IMPORTANT JEWELS

LONDON

20 JUNE

MAGNIFICENT JEWELS

NEW YORK

21 JUNE

JEWELLERY

SOUTH KENSINGTON

3-10 OCTOBER

JEWELLERY

NEW YORK ONLINE

1-8 NOVEMBER

JEWELLERY

HONG KONG ONLINE

14 NOVEMBER

MAGNIFICENT JEWELS

GENEVA

28 NOVEMBER

MAGNIFICENT JEWELS

HONG KONG

29 NOVEMBER

IMPORTANT JEWELS

LONDON

1-8 DECEMBER

JEWELLERY

NEW YORK ONLINE

5 DECEMBER

JEWELS

PARIS

6 DECEMBER

MAGNIFICENT JEWELS

NEW YORK

Magnificent Jewels

Wednesday 26 April 2017

AUCTION

Wednesday 26 April 2017

at 10.00 am (Lots 1-151A) and 2.00 pm (Lots 152-332)

20 Rockefeller Plaza

New York, NY 10020

VIEWING

Friday	21 April	12.00 pm - 6.00 pm
Saturday	22 April	10.00 am - 6.00 pm
Sunday	23 April	10.00 am - 6.00 pm
Monday	24 April	10.00 am - 6.00 pm
Tuesday	25 April	10.00 am - 5.00 pm

AUCTIONEER

Rahul Kadakia (# 1005929)

AUTHENTICITY CERTIFICATES

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21/08/14

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 such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **BOTANICAL-14759**

CONDITIONS OF SALE

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

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View catalogues and leave bids online at **christies.com**

CHRISTIE'S



D COLOR, INTERNALLY FLAWLESS
15.87 CARATS

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1

1

A SET OF CULTURED PEARL AND DIAMOND JEWELRY

Comprising a necklace, designed as a single-strand of seventy-one cultured pearls, measuring approximately 12.00 x 13.00 mm, joined by a circular-cut diamond and 18k white gold boule clasp; and a pair of ear pendants en suite, 37 ½ ins. (necklace), 1 ¾ ins. (ear pendants) (2)

\$12,000-15,000



1

PROPERTY OF A LADY

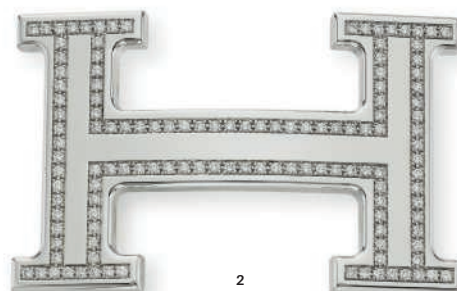
2

**A DIAMOND AND WHITE GOLD 'H' BELT BUCKLE,
BY HERMÈS**

Designed as an 18k white gold letter 'H', set with an outline of circular-cut diamonds, 2 $\frac{3}{8}$ ins., *can accompany up to a 1 $\frac{1}{4}$ ins. wide belt*

Signed Hermès, no. 0619372

\$7,000-10,000



2



3



4

PROPERTY OF A LADY

3

A PAIR OF DIAMOND EAR STUDS

Each set with a round brilliant-cut diamond, weighing approximately 3.22 and 3.21 carats, mounted in platinum

Accompanied by report nos. 2185175660 and 2185174553 dated 14-15 February 2017 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 3.22 and 3.21 carats, are I and J color, SI1 clarity, respectively

\$30,000-50,000

PROPERTY FROM A PRIVATE COLLECTION

4

A DIAMOND BRACELET

Centering upon a line of marquise-cut diamonds, within openwork circular and baguette-cut diamond navette-shaped plaques, alternating with rectangular and square-cut diamond links, bordered by baguette-cut diamonds, 6 3/4 ins., mounted in white gold

\$15,000-20,000



5

PROPERTY OF A GENTLEMAN

5

A NATURAL PEARL AND DIAMOND BROOCH

Designed as a circular and single-cut diamond scroll, centering upon a natural pearl, measuring approximately 9.94 mm, 1 $\frac{3}{4}$ ins., mounted in platinum

With report no. 5172991735 dated 2 December 2016 from the GIA Gemological Institute of America stating that the pearl is natural, saltwater, with no indications of treatment

\$10,000-15,000



6

PROPERTY OF A LADY

6

A COLORED SAPPHIRE AND DIAMOND PENDANT BROOCH

Set with an oval-cut pink sapphire, measuring approximately 8.60 x 7.20 x 5.44 mm, to the double-tier old-cut diamond surround, $\frac{7}{8}$ in., mounted in platinum

Accompanied by report no. CS 1082244 dated 10 March 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this pink sapphire would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat

\$10,000-15,000



7

**TWO DIAMOND AND GOLD BANGLE BRACELETS,
BY BUCCELLATI**

Comprising two hinged bangles, one of textured 18k gold and one of textured 18k white gold, both with circular-cut diamond floret details, 2 ¼ ins. diameter

Signed Buccellati, Italy, nos. E5345, H7051

(2)

\$7,000-10,000



8

**A SET OF MULTI-GEM AND ENAMEL JEWELRY,
BY DAVID WEBB**

Comprising a necklace, the navy blue silk cord suspending a detachable green enamel Maltese cross pendant-brooch, centering upon a baroque cultured pearl within a circular-cut diamond surround, with circular-cut diamond, oval and circular cabochon sapphire detail; and a ring en suite, 19 ¼ ins. (necklace), 2 ⅝ ins. (pendant), ring size 6 ½, mounted in platinum and 18k gold. Each signed Webb for David Webb.

(2)

\$18,000-22,000





9



10

PROPERTY FROM A MANHATTAN ESTATE

9

**AN EMERALD AND DIAMOND 'STITCHES' RING,
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Centering upon a rectangular-cut emerald, measuring approximately 8.14 x 6.82 x 3.99 mm, within a circular-cut diamond bombé surround with polished gold stitched edges, ring size 6 ¼, mounted in platinum and 18k gold

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

Accompanied by report no. CS 1081781 dated 6 March 2017 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 insignificant to minor enhancement, traditional type

\$10,000-15,000

10

A GOLD ROMAN COLOSSEUM BANGLE BRACELET

The wide bangle designed as an openwork polished and textured gold model of the Roman colosseum, 2 ¼ ins. diameter

\$8,000-12,000



11

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

Comprising a necklace, designed as an 18k gold chain set with a series of ten turquoise and gold clover links; and a pair of ear clips en suite, 16 $\frac{3}{4}$ ins. (necklace), $\frac{1}{2}$ in. (ear clips), with French assay marks for 18k gold, in a Van Cleef & Arpels green pouch
Each signed V.C.A. for Van Cleef & Arpels, no. BL64722 (necklace), 62926 (ear clips)

(2)

\$5,000-7,000





12

PROPERTY OF A LADY

12

A PAIR OF STAR MOONSTONE, CHALCEDONY AND COLORED DIAMOND EAR CLIPS, BY HEMMERLE

Each oval cabochon star moonstone suspending a woven chalcedony bead bombé drop, with circular-cut brown diamond cap, 1 ¼ ins., mounted in 18k gold

With maker's mark for Hemmerle

\$6,000-8,000



13

-13

A DIAMOND, MOTHER-OF-PEARL AND LACQUER 'UME' BUTTERFLY BROOCH, BY VAN CLEEF & ARPELS

The circular-cut diamond body extending mother-of-pearl and variously-colored lacquered wings, including golds, blues, purples and browns, in the 'Ume' style, 1 ⅝ ins., with French assay marks for 18k white gold

Signed V.C.A. for Van Cleef & Arpels, nos. CL49055, Q-12/20

Accompanied by a Letter of Authenticity from Van Cleef & Arpels

\$12,000-18,000



14

A GOLD NECKLACE, BY DAVID WEBB

Designed as a series of graduated hammered 18k gold scroll links, joined by polished gold links, 18 ins., *may be worn as a shorter necklace as the front plaque is detachable*

Signed Webb for David Webb

\$10,000-15,000



-15

**A CORAL, DIAMOND AND GOLD SAUTOIR,
BY VAN CLEEF & ARPELS**

Suspending a stylized trefoil openwork carved coral pendant, to the sculpted gold and coral hoop neckchain, joined by circular-cut diamond links, circa 1970, 22 $\frac{3}{4}$ ins., with French assay marks for 18k gold, *may be separated and worn as a shorter necklace of 15 $\frac{1}{4}$ ins., or a bracelet of 7 $\frac{1}{2}$ ins.*

Signed Van Cleef & Arpels, nos. 23141, 23142

\$15,000-20,000



~16

A WOOD AND GOLD POWDER COMPACT, BY RENÉ BOIVIN

The rectangular-shaped wooden case with gold borders, the top set with a gold cursive 'Love' motif, opening to reveal a mirror and powder compartment, circa 1950, 3 $\frac{3}{8}$ x 2 $\frac{7}{8}$ x $\frac{5}{8}$ ins., in a fitted brown suede pouch

Signed René Boivin, Paris, no. 03152

\$8,000-12,000



PROPERTY OF A BEVERLY HILLS COLLECTOR

17

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

Each designed as two half hoops of circular-cut diamond ribbons,
1 in., mounted in 18k gold

Signed Van Cleef & Arpels, no. 33110

\$4,000-6,000



PROPERTY FROM A PRIVATE COLLECTION

18

**A DIAMOND, TURQUOISE AND CITRINE BROOCH,
BY CARTIER**

Of foliate motif, centering upon a cluster of circular-cut citrines,
enhanced by circular cabochon turquoise and circular-cut diamonds,
2 7/8 ins., with French assay mark for 18k gold

Signed Cartier, Paris, no. 017470

\$12,000-18,000



19



20



20

19

A TURQUOISE, DIAMOND AND GOLD 'COUSCOUS' BRACELET, BY VAN CLEEF & ARPELS

Designed as a bombé band, with alternating rows of circular-cut diamonds, turquoise cabochons and gold wirework bands, 7 ½ ins., with French assay marks for 18k gold

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 35014

\$15,000-20,000

20

A SET OF DIAMOND AND GOLD 'COUSCOUS' JEWELRY, BY VAN CLEEF & ARPELS

Comprising a bracelet, designed as a bombé band with rows of circular-cut diamonds in gold wirework frames; and a pair of ear clips en suite, 9 ins. (bracelet), ½ in. (ear clips), mounted in gold

Signed Van Cleef & Arpels, N.Y., no. 29923 (bracelet) and Van Cleef & Arpels, N.Y., no. 27726 (2)

\$20,000-30,000

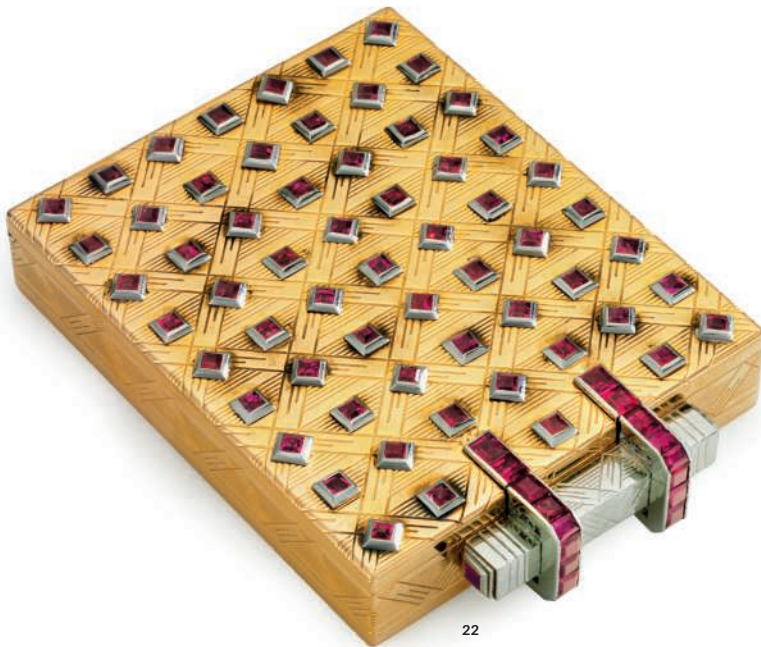


21

THREE GOLD AND SAPPHIRE BRACELETS

Each designed as a band of polished 18k gold brick-links, each link enhanced to one side with a square-cut sapphire, circa 1950, 7 ¼ ins. each, with French assay marks for 18k gold (3)

\$6,000-8,000



22

**A RETRO RUBY AND GOLD POWDER COMPACT,
BY OSTERTAG**

The rectangular case with engraved geometric motif and collet-set calibr -cut ruby detail to the platinum push-piece, opening to reveal a fitted mirror and powder compartment, engraved with the letter 'N' and a crown, circa 1940, 3   x 2   x  , with French assay marks for platinum and 18k gold

Signed Ostertag, Paris

\$12,000-18,000

PROVENANCE:

Property formerly from the collection of Queen Nazli of Egypt (1894-1978)



23

PROPERTY FORMERLY FROM
THE COLLECTION OF JOEY BISHOP

23

**A PAIR OF ART DECO DIAMOND AND ENAMEL 'KING OF
HEARTS' AND 'QUEEN OF HEARTS' CLIP BROOCHES,
BY CARTIER**

Each with a painted face and body in red, white, black and blue enamel to the diamond crown, depicting the king and queen of hearts, circa 1935, 1   ins. each, with French assay marks for platinum and 18k gold

Each signed Cartier, Paris, nos. 40.222, 827.832, 77.381, 97.06, 07221 (King), nos. 40.222, 829.206, 77.382, 07308 (Queen) (2)

\$15,000-20,000

PROVENANCE:

Joey Bishop was a Bronx native turned Hollywood entertainer. He appeared on television starting in the 1940s. A member of the 'Rat Pack', Bishop often worked alongside Frank Sinatra, Dean Martin, Peter Lawford and Sammy Davis, Jr. He guest co-hosted many late night television shows and also acted in sitcoms and movies throughout his career. Some of his works include: *The Joey Bishop Show* with Regis Philbin as his sidekick, *What's My Line?*, and the original *Ocean's 11*.



24

**A SET OF COLORED SAPPHIRE AND DIAMOND
'LES BLÉS DE CHANEL' JEWELRY, BY CHANEL**

Comprising a brooch, designed as a sheaf of wheat, with pear-shaped yellow sapphire grains and circular-cut diamond stem; and a pair of ear clips en suite, 3 ¼ ins. (brooch), 1 ½ ins. (ear clips), with French assay marks for 18k gold

Signed Chanel, nos. 7D41 (brooch), no. 7D47 (ear clips) (2)

\$7,000-10,000



-25

**A GROUP OF ONYX, MOTHER-OF-PEARL AND GOLD
'ALHAMBRA' JEWELRY, BY VAN CLEEF & ARPELS**

Comprising a necklace, designed as an 18k gold chain set with a series of ten onyx and gold clover links; a mother-of-pearl and onyx bracelet and a pair of onyx ear clips en suite, 16 ½ ins. (necklace), 7 ¾ ins. (bracelet), ⅜ in. (ear clips), in a Van Cleef & Arpels green pouch

Each signed V.C.A. for Van Cleef & Arpels, nos. CL36720 (necklace), BL131988 (bracelet), CF2870 (ear clips) (3)

\$8,000-12,000





-26

A SUITE OF NEPHRITE, CORAL AND CULTURED PEARL JEWELRY, BY DAVID WEBB

Comprising a necklace, designed as a line of graduated cultured pearl, nephrite and coral beads, joined by sculpted 18k gold links; a bracelet, a pair of ear pendants and a ring en suite, 18 ¼ ins. (necklace), 7 ⅞ ins. (bracelet), 2 ⅛ ins. (ear pendants), ring size 7, in a David Webb black case, *also accompanied by a coral cabochon and an nephrite cabochon that are interchangeable with the ear pendant surmounts*

Each signed Webb for David Webb

(4)

\$25,000-35,000



27

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

Comprising a necklace, designed as a series of sculpted 18k gold hoops, joined by circular-cut diamond and gold links; and a pair of ear clips en suite, with detachable hoops, 31 $\frac{1}{4}$ ins. (necklace), 1 $\frac{1}{2}$ ins. (ear clips), with French assay marks for 18k gold, *necklace has four detachable sections measuring 7 $\frac{3}{4}$ ins. each and may be worn as bracelets or a shorter necklace*

Each signed V.C.A. for Van Cleef & Arpels, nos. 21217, 21218, 21219, 21220 (necklace) and no. 70 110129 (ear clips) (2)

\$20,000-30,000





28

**A DIAMOND AND GOLD PENDANT BROOCH,
BY VAN CLEEF & ARPELS**

Designed as a circular-cut diamond and sculpted gold flower blossom with undulating petals, 2 ⅞ ins., with French assay marks for 18k gold, *with collapsible pendant hoop*

Signed Van Cleef & Arpels, nos. 14905 SA (pendant), 50 (pendant hoop)

\$15,000-20,000

Pendant may be attached to the necklace in Lot 27 and worn en suite



28



29

**A SET OF EMERALD AND ENAMEL JEWELRY,
BY DAVID WEBB**

Comprising ear clips, each of floral motif, centering upon an oval cabochon emerald, to double row blue enamel petal surround; and a ring en suite, 1 in. (ear clips), ring size 6 $\frac{3}{4}$, mounted in 18k gold

Signed Webb for David Webb

(2)

\$12,000-18,000



30

**A GOLD ROSE PETAL NECKLACE,
BY ANGELA CUMMINGS, TIFFANY & CO.**

Designed as a series of textured 18k gold rose petals, 1978, 17 ½ ins.
Signed Tiffany & Co., Cummings for Angela Cummings

\$10,000-15,000

PROPERTY FROM A PRIVATE COLLECTION

31

A CAT'S EYE CHRYSOBERYL AND DIAMOND RING

Set with an oval-cabochon cat's-eye chrysoberyl, flanked on either side by a tapered baguette-cut diamond, within an 18k gold bombé mount, ring size 9 ¼

\$10,000-15,000



32



33

PROPERTY FROM A PRIVATE COLLECTION

32

A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 7.21 carats, ring size 6 ½, mounted in gold

Accompanied by report no. 5172920171 dated 3 October 2016 from the GIA Gemological Institute of America stating that the diamond is Q to R range color, VS1 clarity

\$30,000-50,000

PROPERTY FROM THE COLLECTION OF BETSY BLOOMINGDALE

33

A CORAL AND DIAMOND BANGLE BRACELET, BY DAVID WEBB

Designed as a series of fluted coral sections, spaced by circular-cut diamond and gold links, 2 ½ ins.

Unsigned

Accompanied by a Certificate of Authenticity from David Webb

\$12,000-18,000

LITERATURE:

Cf. R. Peltason, *David Webb: The Quintessential American Jeweler*, New York, Assouline, 2013, p. 259

**34****A DIAMOND AND GOLD NECKLACE, BY MARCHAK**

Designed as a flexible openwork gold latticework bib of x-shaped links, each centering upon a circular-cut diamond, to the textured gold tapered neckchain, circa 1955, 15 ½ ins., with French assay marks for platinum and 18k gold

Signed Marchak

\$12,000-15,000

PROPERTY OF A PRIVATE COLLECTOR

35

A COLORED DIAMOND AND DIAMOND RING

Set with an oval modified brilliant-cut fancy intense yellow diamond, weighing approximately 10.98 carats, within a pavé-set circular-cut diamond and yellow diamond surround, to the circular-cut yellow diamond bifurcated half-hoop and gallery, ring size 7, mounted in platinum and 18k gold

Accompanied by report no. 11078581 dated 29 March 2000 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS1 clarity

\$130,000-180,000

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

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



35

•36

A COLORED DIAMOND AND DIAMOND BRACELET

Designed as a line of modified rectangular-cut diamonds and yellow diamonds, set in alternating groups of three, 7 ins., mounted in platinum and 18k gold

\$20,000-30,000

36



PROPERTY FROM A PRIVATE COLLECTION

37

A PAIR OF DIAMOND EAR CLIPS, BY CARTIER

Each of bombé form, centering upon a circular-cut diamond, to the pavé-set circular-cut diamond surround, enhanced at the top by an inverted diamond, ¾ in., mounted in 18k gold, in a Cartier red case

Signed Cartier, no. 76958

\$8,000-12,000

37





38

A SET OF DIAMOND JEWELRY, BY TIFFANY & CO.

Comprising a necklace, designed as a series of circular-cut diamond ribbon plaques, joined by polished gold overlapping v-shaped links; and a pair of ear clips en suite, 1990, 15 ¾ ins. (necklace), ¾ in. (ear clips), mounted in platinum and 18k gold

Each signed Tiffany & Co.

(2)

\$20,000-30,000





39



40

PROPERTY OF A GENTLEMAN

39

A SAPPHIRE AND DIAMOND RING

Set with a cushion-cut sapphire, weighing approximately 2.23 carats, flanked on either side by a circular-cut diamond, ring size 5 $\frac{3}{4}$, mounted in platinum

Accompanied by report no. CS 49572 dated 9 May 2012 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

\$30,000-40,000

40

A TOPAZ, SAPPHIRE AND DIAMOND BRACELET

Designed as a series of rectangular-cut white topaz of varying sizes, forming geometric openwork plaques, joined by two circular-cut sapphires within circular-cut diamond surrounds, 7 $\frac{1}{2}$ ins., mounted in 18k white gold

\$8,000-12,000



41

PROPERTY OF A LADY

41

A PAIR OF SAPPHIRE AND DIAMOND EAR CLIPS

Each set with a rectangular-cut sapphire, measuring approximately 11.40 x 8.70 x 7.68 and 11.40 x 8.70 x 6.83 mm, within a baguette and oval-cut diamond surround, to the pavé-set diamond sides, $\frac{3}{4}$ in., mounted in platinum

Accompanied by report no. CS 1081655 A and B dated 17 February 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the sapphires would be classified as Ceylon (Sri Lanka), with standard heat enhancement

\$8,000-12,000



42

PROPERTY OF A GENTLEMAN

42

A COLORED DIAMOND AND DIAMOND RING

Set with a cut-cornered modified brilliant-cut fancy yellow diamond, weighing approximately 7.05 carats, flanked on either side by a triangular-cut diamond, ring size 5 $\frac{1}{2}$, mounted in platinum and 18k gold

Accompanied by report no. 1186078923 dated 19 December 2016 from the GIA Gemological Institute of America stating that the diamond is fancy yellow, natural color, VS1 clarity

\$40,000-60,000

The stone tricks the eye, so I have to outsmart it... I am chasing its light.

—Wallace Chan



43



44

WALLACE CHAN

Wallace Chan was born in China in 1956 to humble beginnings. In order to help support his family, he became an apprentice sculptor at a young age. Inspired by Michelangelo's works, Wallace Chan discovered a great passion for carving that eventually lead him to jewelry design. With a workshop in Hong Kong and Macau, he creates only about a dozen pieces yearly. Dedicated to each design, Wallace Chan works with each gem until a complete harmony and balanced perfection is achieved.

Driven by a desire to capture and reflect light, Wallace Chan is truly an artist devoted to his craft. His ability to play with light and flirt with color is exemplified by Lots 43 and 44. The way the light dances across each amethyst cabochon and reveals the pavé-set diamonds below is both playful and eccentric. The use of titanium and mother-of-pearl to further enhance these designs is a reflection of his revolutionary style; he is unrestricted by conventional materials used by his contemporaries. Distinctively unique and pleasantly surprising, Wallace Chan's style encompasses a boundless creativity that speaks through each of his creations.

~43

A MULTI-GEM AND DIAMOND 'CIRCLE OF LIGHT' RING, BY WALLACE CHAN

The circular amethyst cabochon, set at the center with a circular-cut diamond, accented by smaller circular-cut diamonds, with circular-cut diamond and mother-of-pearl base and gallery, to the bifurcated sculpted titanium hoop, ring size 6 ¼

Signed Chan & Zen, no. D2.22

\$20,000-30,000

~44

A PAIR OF MULTI-GEM AND DIAMOND 'CIRCLE OF LIGHT' EAR PENDANTS, BY WALLACE CHAN

Each suspending a circular amethyst cabochon, set at the center with a circular-cut diamond, accented by smaller circular-cut diamonds, with circular-cut diamond and mother-of-pearl base, from a circular-cut diamond link, to the similarly-set surmount of foliate motif, 1 ¾ ins., mounted in titanium

Signed Chan & Zen, no. D0.83

\$16,000-22,000





45

45

A DIAMOND 'NOVO' RING, BY TIFFANY & CO.

Set with a cushion-cut diamond, weighing approximately 4.01 carats, to the circular-cut diamond shoulders, ring size 6, mounted in platinum

Signed Tiffany & Co., no. 21983896

Accompanied by a Tiffany & Co. Diamond Certificate report no. 21983896/H07050164 stating that the diamond is E color, VVS1 clarity

\$65,000-75,000



46

46

A PAIR OF DIAMOND EAR CLIPS, BY DIOR

Each designed as a pavé-set circular-cut diamond stylized chrysanthemum blossom, 1 7/8 ins., with French assay marks for 18k white gold

Signed Dior, no. I3273

\$20,000-30,000



47

47

AN ONYX AND DIAMOND BRACELET, BY CARTIER

Designed as three rows of carved onyx beads, joined by a series of three circular-cut diamond stylized buckle hook clasps, 7 ¾ ins., with French assay mark for 18k white gold

Signed Cartier, no. SJ6958

\$15,000-20,000



48

48

A PAIR OF DIAMOND EAR STUDS

Each set with a round brilliant-cut diamond, weighing approximately 5.84 and 5.66 carats, within circular-cut diamond surrounds, mounted in 18k white gold

Accompanied by report nos. 2227328973 and 1183342027 dated 7 April 2016 and 6 October 2014 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 5.84 and 5.66 carats, are I color, VS1 and VS2 clarity, with excellent cut, polish and symmetry, respectively

\$150,000-250,000



49



50

PROPERTY OF A LADY

49

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 5.94 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6 $\frac{3}{4}$, mounted in platinum

Accompanied by report no. 1176860928 dated 13 September 2016 from the GIA Gemological Institute of America stating that the diamond is F color, VVS1 clarity

\$140,000-180,000

PROPERTY OF A GENTLEMAN

50

AN ART DECO EMERALD AND DIAMOND BRACELET

Designed as a series of three openwork old and baguette-cut diamond and baguette-cut emerald plaques, joined by old-cut diamond links, circa 1930, 7 $\frac{1}{2}$ ins., mounted in platinum

\$30,000-50,000





51

51

A SAPPHIRE AND DIAMOND RING

Set with a cushion mixed-cut sapphire, weighing approximately 13.37 carats, within a circular and marquise-cut diamond cluster surround, ring size 7 ¼, mounted in platinum

Accompanied by report no. 89773 dated 23 January 2017 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Kashmir origin, with no indications of heating

With report no. CS 1079437 dated 3 November 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, with no gemological evidence of heat or clarity enhancement

\$400,000-600,000



52

52

AN EMERALD AND DIAMOND RING

Set with a rectangular-cut emerald, weighing approximately 7.92 carats, flanked on either side by a round cornered rectangular mixed-cut diamond, weighing approximately 1.69 and 1.68 carats, to the tapered baguette-cut diamond shoulders, ring size 5 ¾, mounted in platinum

Accompanied by report no. 90721 dated 4 March 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with minor amount of oil

With report nos. 2121899982 and 1126899983 dated 15-16 February 2012 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 1.69 and 1.68 carats, are F color, VS1 and VVS2 clarity, respectively

\$200,000-250,000





53

**A SAPPHIRE, CULTURED PEARL AND DIAMOND NECKLACE,
BY DAVID WEBB**

Designed as a single-strand of sapphire beads, spaced by green enamel rondelles, interspersed with a series of six cultured pearls, flanked on either side by a circular-cut diamond rondelle, 18 ins., mounted in platinum, in a David Webb black case

Signed Webb for David Webb

\$12,000-18,000



54

PROPERTY OF A GENTLEMAN

54

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

Each suspending a detachable sapphire and green enamel bead tassel, with a circular-cut diamond and natural or cultured pearl terminal, joined by a green enamel and gold link, to the surmount centering upon an oval cabochon sapphire within a stylized circular-cut diamond and polished gold surround, 4 ¼ ins., mounted in platinum and 18k gold, *the center largest pearl drop on each ear pendant is detachable*

Signed David Webb

With report no. 2181142246 dated 17 February 2017 from the GIA Gemological Institute of America stating that five pearls are natural, saltwater pearls and one pearl is a bead cultured pearl

\$20,000-30,000



55

PROPERTY FROM THE COLLECTION OF
DR. BENJAMIN AND DR. GLORIA ENGEL

55

A DIAMOND RING

Set with a pear brilliant-cut diamond, weighing approximately 10.93 carats, ring size 7, mounted in gold

Accompanied by report no. 1182136919 dated 27 January 2017 from the GIA Gemological Institute of America stating that the diamond is L color, I1 clarity

\$30,000-50,000



56

AN ANTIQUE DIAMOND NECKLACE

Designed as a series of old-cut diamond bows, circa 1850, 15 ½ ins.,
mounted in silver-topped-gold, in a red leather case

\$25,000-35,000



57

PROPERTY OF A GENTLEMAN

57

A PAIR OF ANTIQUE DIAMOND EAR PENDANTS

Each suspending a pendant designed as a pear-shaped rose-cut diamond openwork plaque, to the diamond bow spacer and oval-shaped old-cut diamond cluster surmount, circa 1780, 3 ins., mounted in silver and gold

\$10,000-15,000



58

PROPERTY OF A PRIVATE COLLECTOR

58

AN ANTIQUE DIAMOND BOW BROOCH, BY MUSY

Of openwork ribbon design, each loop enclosing a graduated line of old-cut diamond collets to the central tie, circa 1860, 2 ½ ins., mounted in silver-topped gold

Unsigned

\$10,000-15,000

PROVENANCE:

Previously sold at Christie's London, Important Jewellery, 13 June 2007, Lot 38 for £48,000. Formerly the property of Queen Margherita of Italy, Queen Elena of Italy and Queen Maria José of Italy. This was one of the several wedding gifts to Queen Maria José from King Victor Emmanuel III and Queen Elena. Maria José wore this brooch on her sash to the wedding of King Constantine of Greece and Princess Anna Maria of Denmark in 1964



59

A DIAMOND NECKLACE

The front designed as an overlapping circular and baguette-cut diamond garland swag, suspending a pear-shaped diamond, weighing approximately 2.45 carats, enhanced by marquise, pear and circular-cut diamonds, to the baguette-cut diamond neckchain with marquise-cut diamond clasp, 14 3/4 ins., mounted in platinum

\$25,000-35,000



60



61

PROPERTY OF A LADY

60

A DIAMOND BRACELET

Centering upon a circular-cut diamond, weighing approximately 2.18 carats, within an openwork circular and baguette-cut diamond plaque, to the circular-cut diamond band, enhanced by baguette-cut diamond links, 6 $\frac{1}{4}$ ins., mounted in platinum, *accompanied by twelve individual circular-cut diamond links*

\$15,000-20,000

61

A COLORED DIAMOND AND DIAMOND RING, BY CARTIER

Set with a modified marquise brilliant-cut fancy dark orange-brown diamond, weighing approximately 5.63 carats, within a tapered baguette-cut diamond surround, to the trifurcated platinum hoop, ring size 5 $\frac{1}{4}$

Signed Cartier

Accompanied by report no. 5171364317 dated 30 October 2015 from the GIA Gemological Institute of America stating that the diamond is fancy dark orange-brown, natural color, VS1 clarity

\$30,000-40,000



62

**A SINGLE-STRAND CULTURED PEARL NECKLACE,
BY BULGARI**

Comprising twenty-nine graduated black cultured pearls, measuring from approximately 19.95 x 14.81 mm to 16.45 x 15.00 mm, joined by a circular-cut diamond ball clasp, 20 ins., mounted in platinum, in a black Bulgari envelope case

Signed Bulgari

\$15,000-20,000



63



64

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

63

A PAIR OF DIAMOND AND CULTURED PEARL EAR PENDANTS, BY BULGARI

Each suspending a detachable drop-shaped black cultured pearl, measuring approximately 16.10-15.70 mm, with circular-cut diamond cap, to the surmount set with a black cultured pearl, measuring approximately 15.50-15.70 mm, accented by a cluster of marquise-cut diamonds, 2 ins., mounted in platinum, in a Bulgari gray pouch

Signed Bulgari

\$15,000-20,000

64

A DIAMOND BRACELET, BY DRAYSON

Designed as a graduated rectangular-cut diamond band, trimmed by circular-cut diamonds, joined by a clasp designed as a series of nested half-moon shaped plaques set with circular and baguette-cut diamonds, 6 ½ ins., mounted in platinum, in a Drayson red case

Signed Drayson, London

\$15,000-25,000



65

A SAPPHIRE AND DIAMOND NECKLACE

The front designed as a fringe of circular-cut diamond paisley and shield-shaped plaques, the shield-shaped plaques centering upon oval and cushion-cut sapphires and circular-cut diamonds, to the circular-cut diamond paisley link neckchain, 16 ¾ ins., mounted in platinum, accompanied by two additional pendant plaques (which do not suspend from necklace) ⁽³⁾

\$45,000-65,000

LITERATURE:

Cf. N. Schiffer, *The Power of Jewelry*, West Chester, Schiffer Publishing Ltd., 1988, p. 182



66
(two views illustrated)

66

A SAPPHIRE AND DIAMOND RING

Set with an oval brilliant-cut sapphire, weighing approximately 27.00 carats, within a circular-cut diamond surround and openwork elongated hexagonal-shaped diamond gallery, to the bifurcated circular-cut diamond shoulders, ring size 6 ½, mounted in 18k white gold

Accompanied by report no. 73166 dated 11 March 2014 from SSEF Swiss Gemmological Institute stating that the origin of this sapphire is Ceylon (Sri Lanka). No indications of heating

\$220,000-280,000



67

PROPERTY OF A CALIFORNIA COLLECTOR

67

A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 4.48 carats, flanked on either side by a tapered baguette-cut diamond, ring size 4 ½, mounted in platinum

Accompanied by report no. 6177246348 dated 17 July 2015 from the GIA Gemological Institute of America stating that the diamond is F color, Internally Flawless clarity

\$120,000-150,000



68

**AN ART DECO DIAMOND AND STYPTOR MINAUDIERE,
BY VAN CLEEF & ARPELS FOR ASPREY**

The textured stypator case of rectangular outline, with a half-moon shaped clasp set with single-cut diamonds, opening to reveal a fitted mirror, a removable powder compact with diamond-set clasp, a glass-covered compartment, a lipstick compartment, a cigarette lighter and comb, and one additional leather-lined compartment, mounted in stypator, circa 1935, 6 x 4 $\frac{1}{8}$ x $\frac{1}{8}$ in., in a Van Cleef & Arpels black silk carrying case, *clasp with two diamonds deficient* Signed 'La Minaudiere de Van Cleef & Arpels' and 'Specially Made For Asprey', no. 2251 (4)

\$12,000-18,000

Stypator is an alloy of silver and pewter which was used during the late 1930s and 1940s.



69



70

PROPERTY OF A PRIVATE COLLECTOR

69

**AN ART DECO STAR SAPPHIRE AND DIAMOND CLIP,
BY CARTIER**

The old, single and baguette-cut diamond plaque of geometric motif, centering upon an oval cabochon-cut star sapphire, circa 1925, 1 $\frac{3}{4}$ ins., mounted in platinum

Signed Cartier, no. 3218222

\$10,000-15,000

70

A SAPPHIRE AND DIAMOND RING

Set with an antique cushion-cut sapphire, weighing approximately 6.43 carats, flanked on either side by graduated baguette-cut diamonds within a circular-cut diamond surround, ring size 5 $\frac{1}{2}$, mounted in platinum

Accompanied by report no. 89305 dated 17 January 2017 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Ceylon (Sri Lanka) origin, with no indications of heating

\$20,000-30,000



71

PROPERTY FROM THE HAROLD R. FRANK
ADMINISTRATIVE TRUST

71

A COLORED DIAMOND AND DIAMOND RING

Set with a cushion modified brilliant-cut fancy intense yellow diamond, weighing approximately 7.64 carats, within a circular-cut diamond surround, gallery and hoop, ring size 7 ¼, mounted in platinum and gold

Accompanied by report no. 8599736 dated 1 March 2017 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS1 clarity

\$75,000-125,000



72

72

A SAPPHIRE AND DIAMOND RING, MOUNTED BY CARTIER

Set with a cushion-cut sapphire, weighing approximately 14.70 carats, enhanced by circular-cut diamond shoulders, set at either side of the bridge with a baguette-cut diamond, to the fluted hoop, ring size 5 ¼, with French assay mark for platinum

Signed Monture Cartier, no. indistinct

Accompanied by report no. CS 1078042 dated 31 October 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

\$60,000-80,000



73

PROPERTY OF A PRIVATE COLLECTOR

73

A TOURMALINE AND DIAMOND RING, BY TIFFANY & CO.

Set with a cushion-cut Paraiba tourmaline, weighing approximately 9.70 carats, to the circular-cut diamond surround and bifurcated shoulders, ring size 6, mounted in platinum, in a Tiffany & Co. black case and blue outer box

Signed Tiffany & Co.

Accompanied by report no. CS 1081954 dated 7 March 2017 from the American Gemological Laboratories stating that the variety of this tourmaline is Paraiba. It is the opinion of the Laboratory that the origin of this tourmaline would be classified as Classic Brazil. This color variety of tourmaline is commonly the result of a relatively low temperature heating process. Clarity enhancement: None

\$200,000-300,000





74

A COLORED SAPPHIRE AND DIAMOND RING

Set with a cushion-cut grayish greenish blue sapphire, weighing approximately 12.61 carats, flanked on either side by a half moon-shaped diamond, ring size 6 $\frac{1}{4}$, mounted in platinum

Accompanied by report no. CS 54959 dated 16 May 2013 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this colored sapphire would be classified as East Africa, with no gemological evidence of heat or clarity enhancement

\$15,000-20,000



75

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

The chalcedony bead, pearl and gold neckchain, suspending a detachable oval chalcedony intaglio depicting the profile of Hercules IV, within a pavé-set diamond and gold oval-shaped frame with marquis-shaped cabochon ruby, the reverse of the pendant inscribed 'Ercole I Quarto XIX SEC', 30 ¼ ins. (neckchain), 2 ins. (pendant), mounted in 18k gold, *may be worn as two shorter necklaces of 15 ¼ ins. and 15 ins.*

Signed Bulgari

\$15,000-20,000



76

A DIAMOND, BERYL AND SYNTHETIC SAPPHIRE NECKLACE

Set at the front with a fan of elongated hexagonal-shaped yellow beryl, with circular and baguette-cut diamond accents at the top, extending on either side to two rectangular-cut diamonds and the circular-cut diamond neckchain with scrolling ribbon flourishes, to the oval-shaped synthetic yellow sapphire clasp, 16 ins., mounted in platinum

\$20,000-30,000



77

77

A COLORED SAPPHIRE AND DIAMOND BRACELET

Designed as a series of alternating pink and yellow sapphires, measuring from approximately 8.80 x 8.48 x 5.43 to 8.41 x 7.90 x 5.19 mm, interspersed with baguette-cut diamonds, 7 ¼ ins., mounted in 18k gold and platinum

Accompanied by report no. 2185207027 dated 13 March 2017 from the GIA Gemological Institute of America stating that the six stones tested are pink and yellow sapphires, natural corundum, with Madagascar and Sri Lanka origins, respectively. The three yellow sapphires tested show no indications of heat treatment; the three pink sapphires are heated

\$20,000-30,000



78

PROPERTY OF A GENTLEMAN

78

A MULTI-COLORED SAPPHIRE AND SYNTHETIC COLORED SAPPHIRE RING, BY DAVID WEBB

Centering upon a rectangular-cut yellow sapphire, flanked on either side by an oval-cut synthetic pink sapphire, and flanked on top and bottom by an oval-cut sapphire, with circular-cut diamond accents, to the decorative polished and hammered gold surround, ring size 6, mounted in 18k gold and platinum

Signed Webb for David Webb

\$10,000-15,000



79

**A SUITE OF MULTI-GEM AND GOLD JEWELRY,
BY DAVID WEBB**

Comprising a necklace, designed as a line of variously-placed baroque cultured pearls, cabochon, faceted and fluted rubies, emeralds and sapphires, each joined by an 18k gold sculpted link of foliate motif; a bracelet and a pair of ear pendants en suite, 17 ins. (necklace), 7 ins. (bracelet), 1 ½ ins. (ear pendants), in a David Webb black case

Each signed Webb for David Webb

(3)

\$20,000-30,000



80

PROPERTY OF A GENTLEMAN

80

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

Each set with an oval cabochon ruby, within a circular-cut diamond surround, suspending a detachable ruby bead tassel, the tiered domed caps set with circular-cut diamonds, 3 ½ ins., mounted in 18k gold

Signed Webb for David Webb

\$12,000-18,000



81

PROPERTY OF A GENTLEMAN

81

**A MULTI-GEM AND DIAMOND BIRD BROOCH,
BY CARTIER**

Designed as a parrot perched on a circular-cut diamond, sapphire and sculpted gold branch, with an oval cabochon sapphire body, to the circular, old, single and rose-cut diamond wings, head and top feathers, enhanced by circular-cut ruby detail and circular cabochon eye, the tail set with calibré-cut rubies and emeralds, circa 1950, 3 ins., mounted in platinum and gold

Signed Cartier

\$20,000-30,000



82

82

A SAPPHIRE AND DIAMOND RING

Set with an octagonal-cut purplish blue sapphire, weighing approximately 18.86 carats, flanked on either side by a baguette-cut diamond, to the bullet-shaped diamond shoulders, ring size 6 ¼, mounted in platinum

Accompanied by report no. 89809 dated 23 January 2017 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Ceylon (Sri Lanka) origin, with no indications of heating; also accompanied by an appendix stating that the sapphire exhibits a remarkable size and weight of 18.86 carats, combined with a subtle and attractive purplish blue colour and a very fine purity. Its subtle purplish color blue colour is due to a combination of well-balanced trace elements in the gemstone, which are typical and characteristic for fine sapphire of Ceylon. A natural sapphire from Ceylon of this size and quality is rare and exceptional

\$50,000-80,000



83

83

A MULTI-GEM, CULTURED PEARL AND DIAMOND 'ALLEGRA' NECKLACE, BY BULGARI

Designed as a two-row necklace of variously-shaped cabochon and faceted gemstones, including tourmaline, citrine, peridot, amethyst, iolite and aquamarine, accented with cultured pearls, and spaced by circular-cut diamond bar links, 16 ¼ to 15 ¼ ins. (length adjustable), mounted in 18k gold

Signed Bulgari

\$12,000-15,000

PROPERTY FROM A PRIVATE COLLECTION



84

84

AN AQUAMARINE AND GOLD BANGLE BRACELET

Designed as a polished 18k gold hinged bangle, centering upon a cut-cornered rectangular-cut aquamarine, 2 ¼ ins. diameter

\$15,000-20,000



85

85

AN UNMOUNTED YELLOW SAPPHIRE

The oval-cut yellow sapphire, weighing approximately 94.16 carats
Accompanied by report no. CS 1081291 dated 27 January 2017 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

\$50,000-70,000



86

86

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

Designed as a French rose enamel hinged bangle, decorated with collet-set diamonds, with sculpted gold bands, 2 ¼ ins. diameter, mounted in 18k gold and platinum

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

\$40,000-60,000



87

87

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

Designed as an orange enamel hinged bangle, decorated with collet-set diamonds, with sculpted gold bands, 2 ¼ ins. diameter, mounted in 18k gold and platinum

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

\$40,000-60,000



88

A SET OF COLORED SAPPHIRE AND DIAMOND JEWELRY

Comprising a necklace designed as a graduated line of thirteen circular panels of bombé form, set with oval-cut pink sapphires, spaced by two-row circular-cut diamond links; and a pair of ear clips en suite, 15 ½ ins. (necklace), 1 ¾ ins. (ear clips), mounted in 18k gold and white gold

(2)

\$20,000-30,000





FAIRIES AND THE 1940s

These delightful fairy brooches are notable for both their aesthetic beauty and joyful spirit; as well as their exquisite craftsmanship and the rich historical context in which they were made. These charming pixies are interesting examples of the stylistic trend toward what is now referred to as the Retro period, while also providing an expression of the public's yearning to escape the austerity of World War II.

Ballerina and fairy brooches were introduced by Van Cleef & Arpels in the early 1940s and remained popular throughout the 1950s. During the bleak days of World War II, these creations were viewed as symbols of hope and small reminders of beauty and pleasure. During the years immediately following war, the subject grew in popularity as a symbol of the public's newfound sense of freedom and liberation. With the rationing of platinum now lifted, and a greater social allowance for conspicuous consumption, master jeweler-designers such as Paul Flato were afforded the ability to use diamonds, platinum and other precious gems to fully execute creative ideas through jewelry.

Flato's interpretation of this subject expresses the spirited whimsy for which he is renowned. With their long diamond-set limbs and charming postures, the fairies offered here clearly reference those developed by Van Cleef & Arpels, but through Flato's own unique eye.



89

TWO RETRO DIAMOND, RUBY AND GOLD FAIRY BROOCHES

Comprising two brooches, each designed as a fairy, the single and circular-cut diamond bodies extending openwork polished gold wings, the lower part of the wings backed with polished platinum panels, and the open upper part set with circular-cut rubies or diamonds, circa 1940, 2 ¾ ins. and 3 ⅝ ins., mounted in gold and platinum

One brooch (illustrated bottom right) signed Flato for Paul Flato (2)

\$15,000-20,000





ART NOUVEAU

Art Nouveau flourished for a brief but remarkable era, emerging as a fashionable motif in the early 1890s and waning around 1910. Designers of this period, like René Lalique and Lucien Gautrait, took their inspiration from nature and embraced romanticism and beauty. Paris was the major center of creativity for blossoming style, and a new generation of jewelers embraced an aesthetic of fantasy and sensuality.

Among the many talented jewelers of this period was René Lalique. An imaginative designer, he used a variety of precious and non-precious stones, while skillfully applying enamels to enrich each of his creations. As exemplified by Lot 90, his use of variously colored plique-à-jour enamel created a romantic floral motif which he enhanced by including bold amethyst cabochons. Lot 92, by an unknown maker, also expresses a similar motif again through use of enamel, but this time with colorful tourmalines and garnets.

One of the greatest innovations of jewelry from this era was the fanciful portrayal of women and use of the female face and body. This motif was used by another notable jeweler from this period, also known for his fine enameling, by the name of Lucien Gautrait. Lot 91 depicts a female face with a body that terminates as a snake with wings. Women were often portrayed as maidens or goddesses with long, waving hair and at times, like Gautrait's present lot, revealed a combination of the real and the imagined.

PROPERTY OF A LADY

90

AN ART NOUVEAU PLIQUE-À-JOUR AND AMETHYST PENDANT NECKLACE, BY RENÉ LALIQUE

Suspending a red, purple, blue and green plique-à-jour enamel pendant of stylized floral motif, to the surmount of similar design, enhanced by circular cabochon amethysts and fine link gold neckchain, circa 1900, 16 ¾ ins., mounted in 18k gold

Signed Lalique for René Lalique

\$10,000-15,000



91

PROPERTY OF A GENTLEMAN

91

**AN ART NOUVEAU ENAMEL, PEARL, DIAMOND AND GOLD
PENDANT NECKLACE, BY LUCIEN GAUTRAIT**

Suspending a pendant designed as an upturned woman's head, terminating in a snake's body, extending pale blue, green and white plique-à-jour enamel wings, the tip of the snake's tail suspending a collet-set diamond and pearl, measuring approximately 6.65 x 7.75 mm, to the surmount of serpent motif, centering upon an old-cut light brown diamond, completed by a gold link neckchain, circa 1900, 16 ½ ins. (chain length), 3 ¾ ins. (pendant and surmount), with French assay mark for 18k gold

Signed L. Gautrait

\$10,000-15,000



92

92

**AN ART NOUVEAU TOURMALINE, DEMANTOID GARNET
AND ENAMEL PENDANT NECKLACE**

Of foliate motif, suspending an oval cabochon pink tourmaline, within a green enamel and sculpted gold surround, from a surmount of similar design, enhanced by circular-cut demantoid garnets, to the fine link gold neckchain, circa 1910, 18 ¾ ins.

\$8,000-12,000



93

**A GROUP OF MULTI-GEM AND DIAMOND
INSECT BROOCHES**

Comprising four brooches, each designed as a single and circular-cut diamond insect with hinged wings, to the variously-cut emerald and sapphire accents and cabochon ruby eyes, 1 3/4 ins. to 1 1/4 in., mounted in silver-topped gold, gold and white gold, *with pendant hoops for suspension*

(4)

\$10,000-15,000

**94****TWO MULTI-GEM AND GOLD BANGLE BRACELETS**

The Egyptian revival bangle, set with a central hardstone scarab within a ropetwist border to the lotus flower shoulders and gold crossover hoop, late 19th century, 2 ½ ins.; the antique emerald and diamond gold bangle, designed as a gold hoop to the cabochon emerald and old-cut diamond terminals, circa 1900, 2 ¾ ins. (2)

\$10,000-15,000

PROVENANCE:

The Egyptian Revival Bangle:

Formerly from the collection of Queen Maria José of Italy

Given to Queen Elizabeth of Belgium (1867-1965) by her sister-in-law

Princess Henriette of Belgium (1870-1948), and her husband Emmanuel d'Orléans, Duke of Vendôme (1872-1931)

The Antique Emerald and Diamond Gold Bangle:

Formerly from the collection of Her Imperial Highness Grand Duchess Elena Vladimirovna of Russia (1882-1957)



95

95

A DIAMOND CLIP BROOCH, BY CARTIER

Centering upon a pear-shaped diamond, to the swirling openwork plaque of circular and baguette-cut diamonds, 1 3/4 ins., with French assay marks for 18k gold and platinum, in a Cartier red case

Signed Cartier, Paris, with maker's marks

\$10,000-20,000



96



PROPERTY OF A GENTLEMAN

96

A PAIR OF RETRO DIAMOND, EMERALD AND RUBY CLIPS

Each designed as a cluster of polished gold leaves, enhanced by emerald bead, carved ruby, single and circular-cut diamond detail, circa 1940, 1 1/4 ins. each, mounted in gold

One clip signed Cartier

(2)

\$15,000-20,000



97

PROPERTY OF A PRIVATE COLLECTOR

97

AN ANTIQUE GOLD, PEARL AND DIAMOND EVENING BAG, BY MUSY

The tri-colored gold mesh with pearl fringe to the flap with calibré-cut ruby monogram of Dowager Queen Margherita of Italy (1851-1926), within a rose-cut diamond border of Savoy knots with crown surmount to the gold fine link carrying handle, circa 1900, 5 ½ x 4 ins., some pearls deficient

Unsigned

\$3,000-5,000

PROVENANCE:

Previously sold at Christie's London, Important Jewellery, 13 June 2007, Lot 26 for £9,600. Formerly the property of the Dowager Queen Margherita of Italy, inherited by Prince Umberto of Piedmont who presented it to his fiancée Princess Maria José of Belgium



98

PROPERTY FROM A PRIVATE COLLECTION

98

A COLORED DIAMOND AND DIAMOND RING

Set with a pear brilliant-cut fancy deep brown-orange diamond, weighing approximately 6.55 carats, trimmed with circular-cut diamonds, within a tapered baguette-cut diamond surround, ring size 4 ¾, mounted in platinum, *may be worn as a pendant*

Accompanied by report no. 5181200646 dated 6 March 2017 from the GIA Gemological Institute of America stating that the diamond is fancy deep brown-orange, natural color, I1 clarity

\$15,000-20,000



99

99

AN EMERALD AND DIAMOND RING

Set with a square-cut emerald, weighing approximately 5.65 carats, flanked on either side by a heart-shaped diamond, to the circular-cut diamond surround and shoulders, ring size 6 ½, mounted in platinum

Accompanied by report no. CS 8085545 dated 28 September 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 clarity enhancement, traditional type

\$20,000-30,000



100

100

A PAIR OF DIAMOND AND RUBY HUMMINGBIRD EAR PENDANTS, BY HANCOCKS

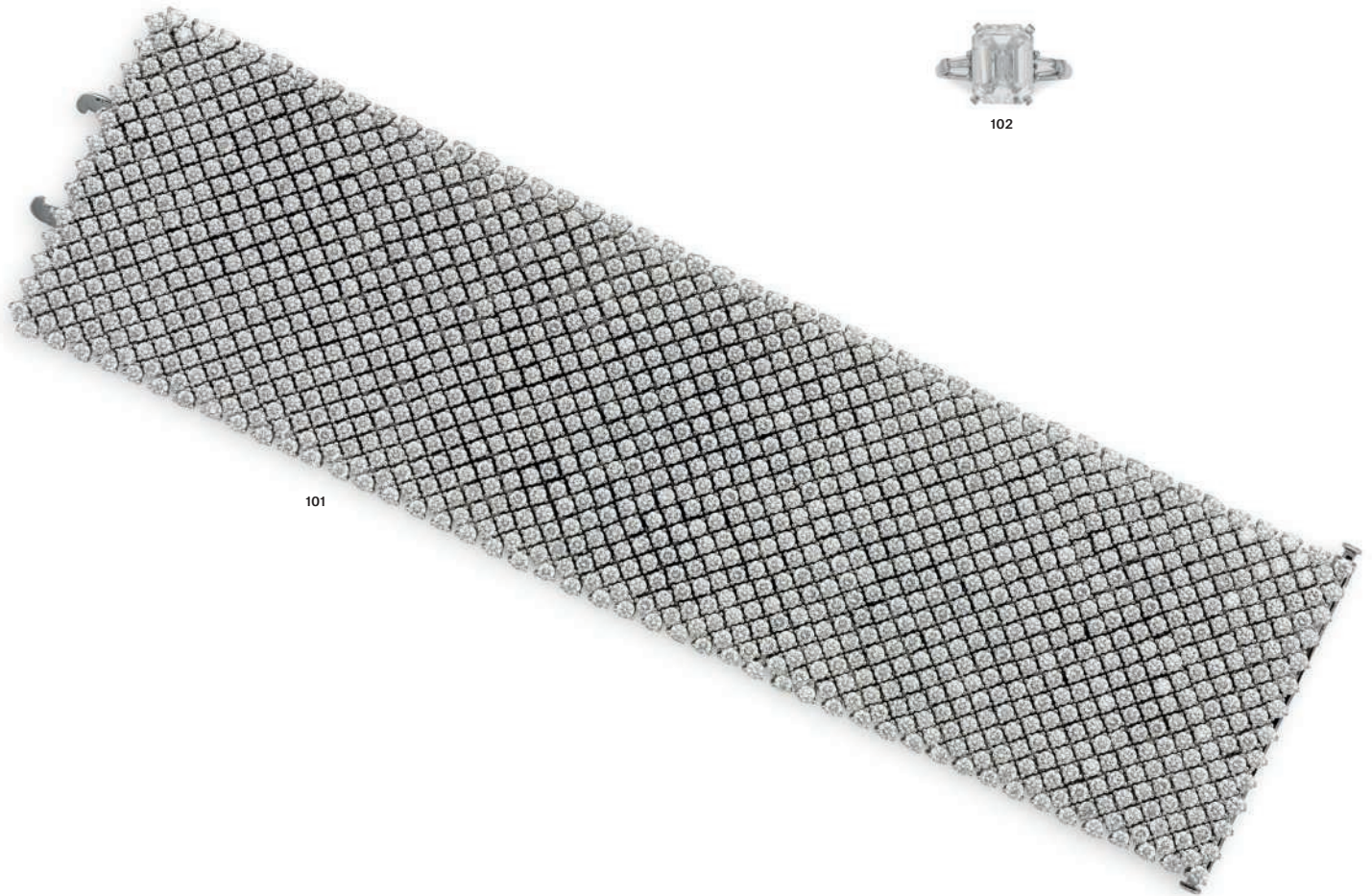
Each designed as a circular-cut diamond hummingbird, with a cabochon ruby eye and sculpted white gold wings, suspending from a fine link chain, to the surmount, designed as a sculpted white gold flower with a circular-cut diamond pistil, 1 ¼ ins., mounted in 18k white gold, with British hallmarks

Signed Hancocks

\$10,000-15,000



102



101

101

A DIAMOND BRACELET

Designed as a wide flexible band set with circular-cut diamonds, 7 ¼ ins., mounted in white gold

\$25,000-35,000

PROPERTY OF A PRIVATE COLLECTOR

102

A DIAMOND RING, BY GRAFF

Set with a rectangular-cut diamond, weighing approximately 4.28 carats, flanked on either side by tapered baguette-cut diamonds, ring size 4 ½, mounted in platinum

Signed Graff

Accompanied by report no. 12822494 dated 16 March 2017 from the GIA Gemological Institute of America stating that the diamond is D color, VVS2 clarity

\$70,000-100,000



103

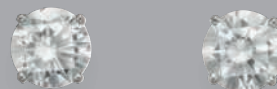
103

A COLORED DIAMOND AND DIAMOND RING

Set with a cut-cornered square modified brilliant-cut fancy yellow diamond, weighing approximately 5.62 carats, flanked on either side by a trapezoid-cut diamond, ring size 6, mounted in platinum and 18k gold

Accompanied by report no. 5141643613 dated 7 May 2012 from the GIA Gemological Institute of America stating that the diamond is fancy yellow, natural color, VS2 clarity

\$45,000-65,000



104

PROPERTY FROM A PRIVATE COLLECTION

104

A PAIR OF DIAMOND EAR STUDS

Each set with a round brilliant-cut diamond, weighing approximately 4.08 and 4.06 carats, mounted in platinum

*Accompanied by report no. 10295695 dated 20 March 2017 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 4.06 carats, is E color, VVS2; **accompanied by a working diagram indicating that the clarity may be improvable***

With report no. 10243112 dated 16 March 2017 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 4.08 carats, is E color, VS2 clarity

\$200,000-300,000



105

105

A SPINEL AND DIAMOND NECKLACE

Suspending an oval brilliant-cut pink spinel, weighing approximately 38.63 carats, to the baguette-cut diamond neckchain, 17 ins., mounted in platinum

Accompanied by report no. 86926 dated 18 July 2016 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of this transparent spinel, with no indications of any treatment. Origin: Tajikistan

\$140,000-180,000



106

106

A COLORED DIAMOND AND DIAMOND RING

Set with a round brilliant-cut fancy light gray diamond, weighing approximately 7.84 carats, flanked on either side by a baguette-cut diamond, ring size 6, mounted in platinum

Accompanied by report no. 2165127063 dated 20 May 2014 from the GIA Gemmological Institute of America stating that the diamond is fancy light gray, natural color, Internally Flawless clarity. The color of this diamond changes temporarily when gently heated, or when left in darkness for a period of time and is known in the trade as 'CHAMELEON'

\$50,000-70,000



107

107

A RUBY AND DIAMOND RING

Set with a cushion-cut ruby, weighing approximately 7.67 carats, flanked on either side by two rows of trapezoid-shaped diamonds, ring size 7 ¼, mounted in platinum

Accompanied by report no. CS 1081637 dated 16 February 2017 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 heat treatment

\$60,000-80,000



108

PROPERTY FROM A PRIVATE MARYLAND COLLECTION

108

AN ART DECO DIAMOND AND PLATINUM BANGLE BRACELET

The hinged bangle, centering upon a cushion-shaped diamond, extending on either side to a row of graduated circular-cut and cushion-shaped diamonds, to the decorative platinum bracelet, circa 1925, 2 ¾ ins. inner circumference

\$30,000-50,000



•109

A SET OF RUBY AND DIAMOND JEWELRY

Comprising a necklace, designed as a graduated series of cabochon rubies, measuring from approximately 11.58 x 8.71 x 6.38 mm to 7.98 x 6.18 x 4.15 mm, each within a circular-cut diamond surround, spaced by circular, pear and marquise-cut diamond clusters; and a pair of ear clips, en suite, 16 ¼ ins. (necklace), 1 ⅞ ins. (ear clips), mounted in platinum and white gold

Accompanied by report nos. 1082790 and 1082789 A and B dated 23 March 2017 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 treatment

(2)

\$60,000-80,000





110

110

A PAIR OF DIAMOND EAR CLIPS, BY DRAYSON

Each designed as a pair of stylized pavé-set circular-cut diamond flower blossoms, with baguette-cut diamond stems, suspending articulated baguette and circular-cut diamond pistils, 1 $\frac{3}{8}$ ins., mounted in platinum

Signed Drayson, London

\$8,000-12,000



111

111

A COLORED DIAMOND AND DIAMOND RING

Set with an old mine brilliant-cut fancy intense yellow diamond, weighing approximately 1.92 carats, to the circular-cut diamond shoulders and gallery, ring size 6, mounted in platinum and 18k gold
Accompanied by report no. 2125609931 dated 22 September 2010 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VVS2 clarity

\$18,000-22,000

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



112

PROPERTY OF A LADY

112

A SAPPHIRE AND DIAMOND FLOWER BROOCH

Designed as two intertwined calibré-cut sapphire bluebell flowers, to the baguette-cut diamond stems and circular-cut diamond leaves, 2 $\frac{3}{4}$ ins., mounted in platinum

Marked 'France' and with obscured jeweler's mark

\$20,000-30,000



113

PROPERTY FROM THE COLLECTION OF
GUY AND MARIE-HELENE WEILL

113

A DIAMOND RING, BY VAN CLEEF & ARPELS

Set with a rectangular-cut diamond, weighing approximately 3.54 carats, flanked on either side by a baguette-cut diamond, ring size 6, mounted in platinum, accompanied by two 18k gold ring mounts and one 18k gold jacket (jacket does not fit on current mounting)

Signed Van Cleef & Arpels, N.Y., no. 2791

Accompanied by report no. 1172546608 dated 23 March 2016 from the GIA Gemological Institute of America stating that the diamond is F color, SI1 clarity

\$20,000-30,000



114

A DIAMOND NECKLACE

The front suspending a baguette-cut diamond overlapping swag, to the circular-cut diamond neckchain, enhanced by square and circular-cut diamond detail, circa 1950, 15 ins., mounted in platinum

\$10,000-15,000



115



116

PROPERTY OF A BRAZILIAN GENTLEMAN

115

A PAIR OF DIAMOND EAR CLIPS

Each designed as a circular and marquise-cut diamond stylized floral bouquet, with scrolling baguette-cut diamond ribbon, 1 3/4 ins., with French assay marks for platinum and 18k white gold

\$15,000-20,000

PROPERTY OF A LADY

116

A DIAMOND RING

Set with an old-cut diamond, weighing approximately 8.97 carats, flanked on either side by a baguette-cut diamond, ring size 5 1/4, mounted in platinum

\$30,000-50,000

PROVENANCE:

Formerly from the Collection of Josefina Atucha, Marquise de Jaucourt



The Marquise de Jaucourt, *Vogue*, December 8, 1928
George Hoyningen-Huene/Vogue © Condé Nast.



117

117

A COLORED SAPPHIRE, DIAMOND AND AGATE RING, BY JAR

Set with a circular-cut pink sapphire, held by four prongs extending to bezel-set circular-cut diamonds, to the dark gray agate surround and hoop, ring size 6, mounted in 18k gold
Signed JAR

\$45,000-55,000



118

118

A PAIR OF SAPPHIRE, COLORED SAPPHIRE AND DIAMOND EAR PENDANTS, BY JAR

Each stylized circular-cut diamond openwork trefoil, centering upon a circular-cut pink sapphire or sapphire, measuring approximately 7.60-7.50 x 6.10 mm and 7.70-7.60 x 5.37 mm, 2 1/4 ins., with French assay marks for platinum and 18k white gold

Signed JAR, Paris

Accompanied by report no. CS 71984 A and B dated 11 December 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the pink sapphire would be classified as Ceylon (Sri Lanka) and that the origin of the sapphire would be classified as Madagascar, each with no gemological evidence of heat

\$40,000-60,000





119

PROPERTY FROM A PRIVATE COLLECTION

119

A DIAMOND RING, BY TIFFANY & CO.

Set with a rectangular-cut diamond, weighing approximately 11.00 carats, flanked on either side by a half moon-shaped diamond and a pair of calibré-cut diamonds, 1945, ring size 7 $\frac{1}{4}$, mounted in platinum

Signed Tiffany & Co.

Accompanied by report no. 6187133950 dated 25 January 2017 from the GIA Gemological Institute of America stating that the diamond is H color, VVS2 clarity

\$120,000-180,000

Accompanied by an original insurance valuation from Tiffany & Co. dated 6 March 1945



120

PROPERTY FROM A PRIVATE COLLECTION

120

A SAPPHIRE AND DIAMOND RING

Set with a rectangular-cut sapphire, weighing approximately 14.57 carats, flanked on either side by a half-moon shaped diamond, ring size 7 $\frac{1}{4}$, mounted in platinum

Accompanied by report no. 89772 dated 23 January 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating

With report nos. 16105069 and 0102062 dated 7 November 2016 and 15 February 2001 from the Gübelin Gemmological Laboratory stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating

With report no. CS 1078033 dated 2 September 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. Clarity enhancement: none

\$200,000-300,000





121



122

PROPERTY FROM THE COLLECTION OF
GUY AND MARIE-HELENE WEILL

121

**A PAIR OF 'FLOT DE RUBAN' DIAMOND EAR CLIPS,
BY VAN CLEEF & ARPELS**

Designed as a scrolling circular and baguette-cut diamond ribbon gathered into a bow, circa 1950, 1 in., with French assay marks for platinum and 18k gold, *may also be worn as dress clips*

Signed Van Cleef & Arpels, no. 1.076CS (Commande Spéciale)

\$15,000-25,000

LITERATURE:

Cf. Coffin, S. D., *Set in Style*, New York, Cooper-Hewitt, National Design Museum, 2011, p. 222

122

**A TOURMALINE AND DIAMOND 'EIGHT BLADES' RING,
BY VERDURA**

Set with a cushion-cut green tourmaline, to the circular-cut diamond sculpted prongs and quadfurcated shoulders, ring size 6, mounted in platinum

Signed Verdura

\$15,000-20,000



123

A DIAMOND NECKLACE

The front suspending two graduated circular-cut diamond swags, joined by baguette and single-cut diamond scroll plaques, to the circular-cut diamond neckchain and single-cut diamond bow clasp, 17 ¼ ins., mounted in platinum

\$20,000-30,000



124

124

A COLORED DIAMOND AND DIAMOND RING

Set with an oval modified brilliant-cut fancy intense yellow diamond, weighing approximately 4.61 carats, flanked on either side by a half moon-shaped diamond, ring size 6, mounted in platinum and 18k gold

Accompanied by report no. 1172043378 dated 24 February 2015 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VVS1 clarity

\$45,000-65,000



125

125

A RUBY AND DIAMOND RING

Horizontally-set with an oval mixed-cut ruby, weighing approximately 5.63 carats, flanked on either side by a pear-shaped diamond, ring size 6 ¼, mounted in platinum and gold

Accompanied by report no. CS 1078431 dated 23 September 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

\$140,000-180,000



126

PROPERTY OF A GENTLEMAN

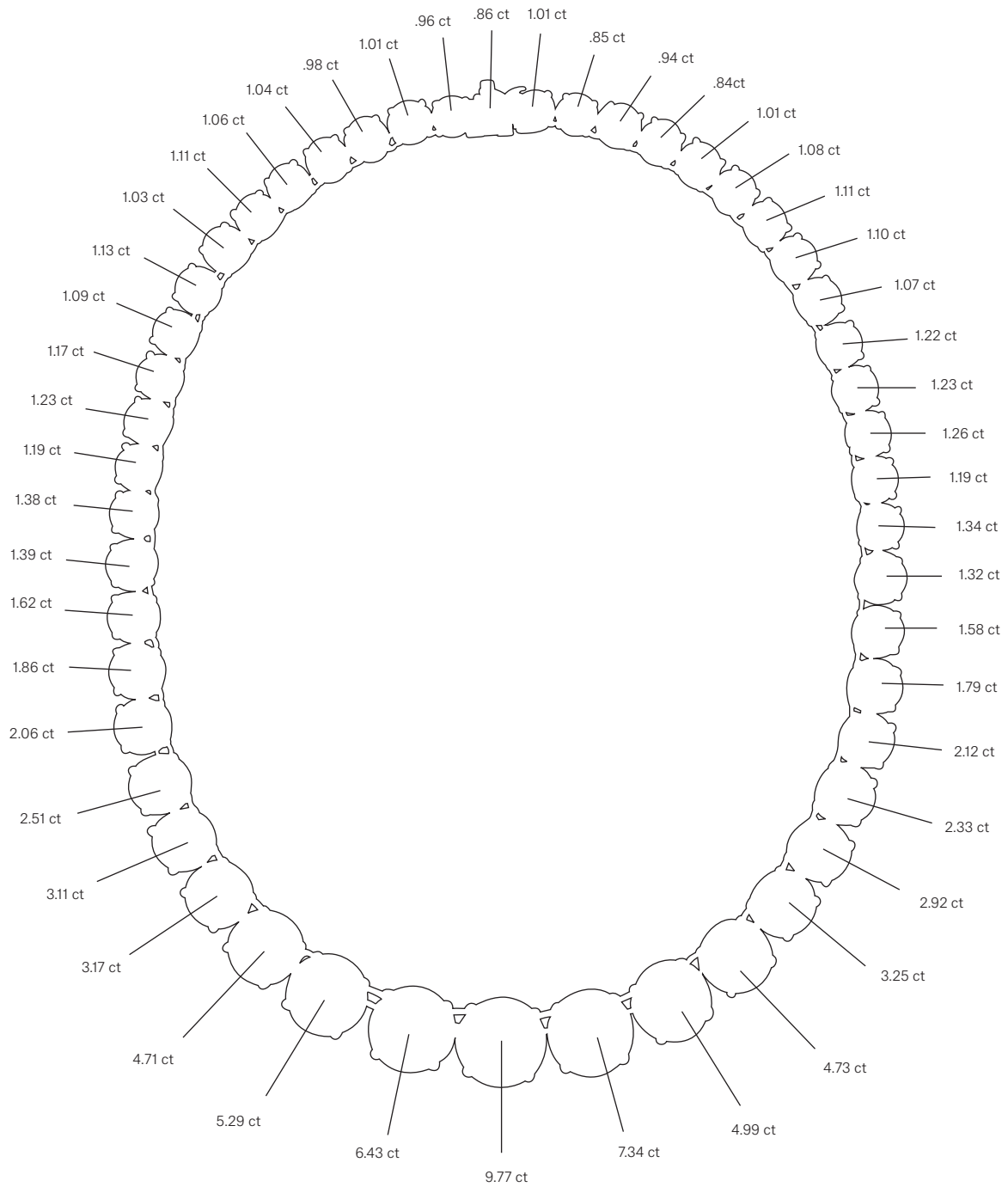
126

A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 13.19 carats, ring size 5 ¼, mounted in platinum

Accompanied by report no. 2185050007 dated 30 November 2016 from the GIA Gemological Institute of America stating that the diamond is O to P range color, VS2 clarity

\$80,000-120,000





127

A DIAMOND RIVIÈRE NECKLACE

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

\$300,000-500,000



128



129

PROPERTY OF A GENTLEMAN

128

A DIAMOND RING, BY HARRY WINSTON

Set with a marquise-cut diamond, weighing approximately 23.20 carats, flanked on either side by a rectangular-cut and triangle-shaped diamond, 1944, ring size 5 $\frac{1}{4}$, mounted in platinum, accompanied by a marquise-cut diamond simulant in a 14k white gold mounting

Accompanied by report no. 2181151872 dated 2 February 2017 from the GIA Gemological Institute of America stating that the diamond is L color, SI1 clarity

\$100,000-150,000

Accompanied by an original receipt from Harry Winston dated 7 June 1944.

PROPERTY OF A LADY

129

A DIAMOND BRACELET, BY HARRY WINSTON

Designed as a graduated series of circular-cut diamonds, within a marquise and pear-shaped diamond cluster surround, 7 $\frac{1}{4}$ ins., mounted in platinum, in a Harry Winston navy leather case and outer box

Signed Winston for Harry Winston, no. 1216, with maker's mark
 With six pear-shaped diamonds, weighing approximately 1.83, 1.82, 1.80, 1.70, 1.18 and 1.06 carats and the remaining thirty-four pear-shaped diamonds weighing a total of approximately 22.11 carats
 With two circular-cut diamonds, weighing approximately 1.19 and 1.14 carats and the remaining eighteen circular-cut diamonds weighing a total of approximately 10.53 carats
 With forty marquise-cut diamonds, weighing a total of approximately 25.96 carats

The total weight of the diamonds is approximately 70.32 carats

\$200,000-400,000





130



131

PROPERTY OF A BEVERLY HILLS COLLECTOR

130

A DIAMOND RING

Set with an oval brilliant-cut diamond, weighing approximately 12.39 carats, flanked on either side by shield-shaped diamond, ring size 6 ¼, mounted in platinum

Accompanied by report no. 11769941 dated 15 March 2017 from the GIA Gemological Institute of America stating that the diamond is F color, VVS2 clarity

\$350,000-550,000

131

A DIAMOND AND SAPPHIRE BRACELET

Designed as graduated line of thirteen oval brilliant-cut diamonds, weighing from approximately 2.34 to 1.00 carats, alternating with oval-cut sapphires, 7 ins., mounted in platinum

Accompanied by thirteen reports dated from 2 August 2014 to 20 July 1995 from the GIA Gemological Institute of America stating that thirteen oval-cut diamonds, ranging from 2.34 to 1.00 carats are D to E color, Internally Flawless to VS2 clarity

With report no. CS60811 dated 2 May 2014 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these sapphires would be classified as Burma (Myanmar), with no gemological evidence of heat or clarity enhancement

\$250,000-300,000

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





132

A DIAMOND RING

Set with a cushion brilliant-cut diamond, weighing approximately 10.06 carats, to the circular-cut diamond gallery and half-hoop, ring size 6 $\frac{1}{4}$, mounted in 18k rose gold

Accompanied by report no. 2236061123 dated 11 July 2016 from the GIA Gemological Institute of America stating that the diamond is L color, faint brown, SI1 clarity

\$120,000-150,000



133

A PAIR OF DIAMOND EAR PENDANTS

Each suspending a cushion brilliant-cut diamond, weighing approximately 15.68 and 15.62 carats, joined by a double-row baguette-cut diamond link to the baguette-cut diamond surmount, 1 $\frac{3}{4}$ ins., mounted in platinum

Accompanied by report nos. 2171709198 and 2175709209 dated 28 June 2016 from the GIA Gemological Institute of America stating that the diamonds are I color, VS2 clarity, with excellent polish and symmetry

\$750,000-1,000,000



-134

**A CULTURED PEARL, MULTI-GEM AND DIAMOND SAUTOIR,
BY VAN CLEEF & ARPELS**

Suspending a multi-strand cultured pearl tassel, with a circular-cut diamond tulip-form cap, extending to a coral bead, attached to the neckchain by a black onyx hoop, to the neckchain of similar design, 25 ins. (neckchain), 4 ½ ins. (tassel), mounted in gold; *accompanied by an unsigned choker necklace of similar design and later manufacture*

Signed V.C.A for Van Cleef & Arpels, N.Y., no. 43105

\$40,000-60,000



LOTS 134-150



135



136

135

A GROUP OF MULTI-GEM, DIAMOND AND GOLD JEWELRY

Comprising a brooch, designed butterfly with variously-cut multi-gem wings, including opal, ruby, sapphire, emerald, black star sapphire and jadeite, to the cultured pearl abdomen, 3 ½ ins., mounted in gold, accompanied by a gold curb link chain section and a cultured pearl and diamond ring with portion of the mount deficient (3)

\$5,000-7,000

136

A DIAMOND, LAPIS LAZULI AND GOLD BRACELET

The flexible band designed as three rows of circular lapis lazuli tablets within textured gold surrounds, joined by circular-cut diamond and textured gold disk links, 7 ¾ ins., with French assay marks for 18k gold

\$30,000-50,000



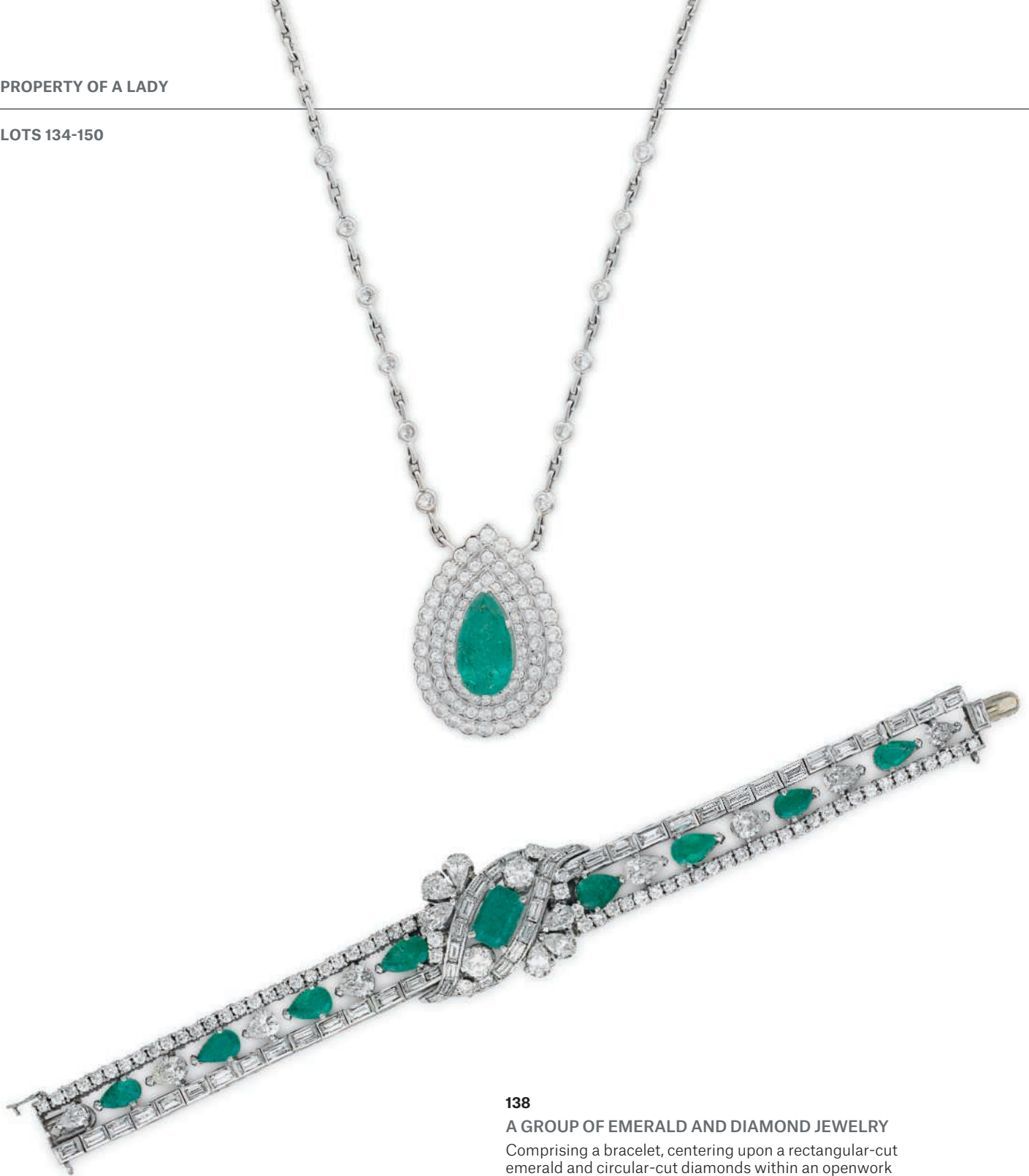
137

**A DIAMOND, LAPIS LAZULI AND EMERALD ZEBRA BROOCH,
BY VAN CLEEF & ARPELS**

Designed as a circular-cut diamond and sculpted lapis lazuli striped zebra's head, with circular-cut emerald eye and gold nose, mouth and ears, 3 ins., mounted in 18k gold and white gold, in a Van Cleef & Arpels brown suede pouch

Signed Van Cleef & Arpels, N.Y., no. 41539

\$20,000-30,000



138

A GROUP OF EMERALD AND DIAMOND JEWELRY

Comprising a bracelet, centering upon a rectangular-cut emerald and circular-cut diamonds within an openwork baguette-cut diamond scroll, with pear and circular-cut diamond accents, to the bracelet of alternating pear-shaped emeralds and diamonds, bordered by a line of circular or baguette-cut diamonds; and a necklace, suspending a pendant centering upon a pear-shaped emerald, within a three-tier circular-cut diamond surround, to the link neckchain with collet-set diamonds, 7 ¼ ins. (bracelet), 16 ¼ ins. (necklace), mounted in platinum (bracelet) and white gold (necklace) (2)

\$20,000-30,000



139

139

A DIAMOND AND PLATINUM BRACELET

Designed as an openwork old-cut diamond band of overlapping design, joined by old and baguette-cut diamond links, 7 ins., with French assay marks for platinum

\$20,000-30,000



140

140

AN EMERALD AND DIAMOND RING

Set with a rectangular-cut emerald, weighing approximately 11.48 carats, within an undulating tapered baguette-cut diamond surround, ring size 6 $\frac{3}{4}$, mounted in white gold

Accompanied by report no. CS 1081467 dated 10 February 2017 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, modern type

\$100,000-150,000

LOTS 134-150



141

A SET OF COIN AND GOLD JEWELRY, BY BULGARI

Comprising a necklace, centering upon a coin depicting the profile of Roman Emperor Nero, bezel-set within a polished 18k gold hexagon-shaped plaque, to the gold link neckchain, the reverse of the pendant inscribed 'Roman Empire, Nerone, 59-68, a. C. Sestertius'; and a pair of ear clips en suite, set with coins depicting Roman Emperors Maximian-Hercules and Carus, 15 ½ ins. (necklace), ¾ in. (ear clips), in a Bulgari cream pouch

Signed Bulgari, Italy (necklace); signed Bulgari, Roma, Italy (ear clips)

(2)

\$15,000-20,000



142

**A DIAMOND AND ENAMEL 'TUBOGAS' BRACELET,
BY BULGARI**

Designed as a flexible gold coiled band, terminating with a brown or golden yellow guilloché enamel sphere enhanced by circular-cut diamonds, length adjustable, mounted in 18k gold, in a Bulgari cream pouch

Signed Bulgari, Italy

\$40,000-60,000

LOTS 134-150



143



144

143

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

Each designed as a hoop of overlapping circular-cut diamond and textured gold leaves, centering upon a cultured pearl, measuring approximately 12.65 mm to 12.58 mm, 1 ½ ins., with French assay marks for 18k gold, in a Van Cleef & Arpels brown suede pouch
Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 46827

\$10,000-15,000

144

AN IMPRESSIVE DIAMOND BRACELET, BY BULGARI

The flexible band, composed of a series of overlapping circular and baguette-cut diamond sculpted leaves, enhanced by variously-placed circular-cut diamond accents, 7 ¾ ins., with French assay marks for 18k gold, in a Bulgari brown suede pouch
Signed Bulgari

\$100,000-150,000



LOTS 134-150



145

145

A DIAMOND AND COIN BROOCH, BY BULGARI

Centering upon a Peruvian coin, within a pavé-set circular-cut diamond surround, enhanced by collet-set pear-shaped diamonds and polished gold detail, 2 ins., mounted in 20k gold, *accompanied by a five-strand cultured pearl choker necklace with fitting for brooch (not by Bulgari)*, in a Bulgari cream pouch

Signed Bulgari, Italy, no. BV125

(2)

\$20,000-30,000

Cultured pearl necklace is unsigned and of later addition (not by Bulgari)



(cultured pearl choker necklace)



146

146

A COIN AND GOLD BANGLE BRACELET, BY BULGARI

The polished 18k gold bangle bracelet, bezel-set at the center with a swivel mount containing a coin depicting the profile of Alexander the Great, the reverse inscribed 'Alexander the Great 336-323 B.C. Tetradrachm', 2 1/8 ins. diameter

Signed Bulgari, Italy, no. ZG27

\$15,000-20,000



(detail of reverse)



147

**A SUITE OF RUBY, DIAMOND AND
CULTURED PEARL JEWELRY**

Comprising a pendant necklace, suspending a pavé-set diamond plaque centering upon a pear-shaped ruby, to the graduated baroque pearl neckchain; a pair of ear clips and ring en suite, 15 ¼ ins. (necklace), 1 ½ ins. (ear clips), ring size 7, mounted in gold (3)

\$15,000-20,000



148

A GROUP OF RUBY AND DIAMOND JEWELRY

Comprising a bracelet, designed as a wide band set with a series of oval-cut rubies, within circular-cut diamond surrounds, interspersed with circular and marquise-cut diamond clusters; a pair of ear pendants designed as a open hoop of oval-cut rubies, bordered on either side by circular-cut diamonds, to the oval-cut diamond and circular-cut diamond plaque surmount; and a ring set with an oval-cut ruby, within a baguette-cut diamond surround, 7 ⅝ ins. (bracelet), 2 ¼ ins. (ear pendants), ring size 5 ¾, mounted in white gold (3)

\$30,000-50,000



149

A MULTI-GEM, CULTURED PEARL AND DIAMOND NECKLACE

Suspending a detachable cabochon ruby, emerald with circular and baguette-cut diamond plaque, centering upon a rectangular cabochon emerald, to the double strand cultured pearl neckchain, 16 ½ ins., mounted in gold

\$10,000-15,000

150

AN ICONIC SET OF EMERALD, RUBY AND DIAMOND JEWELRY, BY VAN CLEEF & ARPELS

Comprising a necklace, suspending a detachable pendant brooch, set with a reeded carved emerald, within a two-tier surround of circular-cut diamonds and ruby beads, to the neckchain of similar design; and a pair of ear pendants en suite, 23 ins. (necklace), 3 ¼ ins. (ear pendants), mounted in gold, in a Van Cleef & Arpels brown suede envelope case

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 41555 (pendant brooch); signed Van Cleef & Arpels, N.Y., no. 42213 (ear pendants) (2)

\$200,000-300,000







151

A MAGNIFICENT DIAMOND RING, BY VAN CLEEF & ARPELS

Set with a rectangular-cut diamond, weighing approximately 22.03 carats, flanked on either side by a triangle-shaped diamond, ring size 6 $\frac{1}{4}$, mounted in platinum, in a Van Cleef & Arpels green suede box and white outer box

Signed Van Cleef & Arpels, no. SL953

Accompanied by report no. 11466586 dated 19 January 2017 from the GIA Gemological Institute of America stating that the diamond is D color, Internally Flawless clarity, with excellent 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

\$2,200,000-2,700,000

D COLOR
INTERNALLY FLAWLESS



22.03 CARATS



151A

AN IMPORTANT COLORED DIAMOND AND DIAMOND RING

Set with a cut-cornered rectangular modified brilliant-cut fancy vivid purplish pink diamond, weighing approximately 5.26 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum

Accompanied by report no. 5172831512 dated 30 August 2016 from the GIA Gemological Institute of America stating that the diamond is fancy vivid purplish pink, natural color, I1 clarity

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

VIVID PURPLISH PINK







-152

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

Comprising a necklace, designed as an 18k gold chain set with a series of ten coral and gold clover links; and a pair of ear clips en suite, 16 ½ ins. (necklace), ½ in. (ear clip), in a Van Cleef & Arpels green pouch

Each signed V.C.A. for Van Cleef & Arpels, no. BL4945 (necklace), BU1024 (ear clips) (2)

\$5,000-7,000



153

PROPERTY OF A LADY

153

**A CARVED TURQUOISE AND DIAMOND BROOCH,
BY SEAMAN SCHEPPS**

The carved turquoise plaque depicting Guan-Yin, the Buddhist goddess of mercy, among a flower garden, enhanced by old, single and circular-cut diamond flowers and accents, circa 1950, 2 ins., mounted in gold and white gold

Signed Seaman Schepps

\$10,000-15,000

In the mid-1950s Seaman Schepps spent three months in the Far East immersing himself in Asian art and culture. Inspired by his surroundings, Schepps began to collect carvings of goddesses and other creatures made from jade, turquoise and coral. He would later accent these materials with diamonds and colored gemstones to create new designs, deviating from his past works. Lot 153 exemplifies the most popular theme of these Far East inspired jewels, the Asian deities.



154

PROPERTY OF A GENTLEMAN

-154

A CORAL AND DIAMOND BRACELET, BY CARTIER

Designed as a multi-strand coral bead bracelet, joined by a detachable single and circular-cut diamond and coral flower blossom clasp, 8 1/8 ins. (length adjustable), with French assay marks for platinum and 18k white gold

Signed Cartier, Paris, no. C15816, with maker's mark

\$12,000-18,000



155

A DIAMOND AND GOLD NECKLACE

Set at the front with a rectangular-cut diamond, weighing approximately 2.47 carats, flanked on either side by two circular-cut diamonds, suspending a marquise brilliant-cut diamond, weighing approximately 2.93, to the polished gold link neckchain, 15 ½ ins., mounted in 18k white and yellow gold

Accompanied by report no. 5182207120 dated 7 March 2017 from the GIA Gemological Institute of America stating that the rectangular-cut diamond is D color, VS1 clarity

With report no. 2185207190 dated 10 March 2017 from the GIA Gemological Institute of America stating that the marquise brilliant-cut diamond is D color, VS2 clarity

\$25,000-35,000



156

156

A DIAMOND AND EMERALD RING

Set with a marquise brilliant-cut diamond, weighing approximately 3.41 carats, to the calibr -cut emerald shoulders, ring size 6 3/4, mounted in platinum

Accompanied by report no. 6187204377 dated 10 March 2017 from the GIA Gemological Institute of America stating that the diamond is D color, VVS2 clarity

\$35,000-55,000



157

PROPERTY OF A LADY

-157

A PAIR OF CORAL, DIAMOND AND MULTI-GEM EAR CLIPS, BY DAVID WEBB

Each set with an oval coral cabochon, within a circular-cut diamond and variously-shaped cabochon sapphire and emerald surround, 1965, 1 1/4 ins., mounted in platinum and 18k gold

Signed Webb for David Webb

Accompanied by a Certificate and Letter of Authenticity from David Webb

\$8,000-12,000



158



159

PROPERTY OF A LADY

158

A CHALCEDONY AND WHITE GOLD 'ALHAMBRA' NECKLACE, BY VAN CLEEF & ARPELS

The 18k white gold link chain set with a series of fifteen chalcedony and white gold clover links, 24 $\frac{1}{4}$ ins., may be worn as a shorter necklace of 17 ins. and a bracelet of 7 $\frac{1}{4}$ ins., in a Van Cleef & Arpels green pouch

Signed V.C.A. for Van Cleef & Arpels, no. BL 101401

\$4,000-6,000

PROPERTY FROM A PRIVATE COLLECTION

-159

A DIAMOND AND GOLD 'INSTRUMENTINO' WRISTWATCH, BY DE GRISOGONO

Of quartz movement, the rectangular pavé-set diamond dial and subsidiary dial for a second time zone, with white gold hands and Arabic numerals 4 and 8, to the circular-cut black diamond crown, to the red galuchat strap and deployant clasp, 6 ins., mounted in 18k white gold

Dial and case back signed de Grisogono, Geneve. Case back, no. 20500

\$10,000-15,000



160

160

A DIAMOND AND GOLD CHARM BRACELET, BY LOUIS VUITTON

The bracelet of polished 18k white gold links, suspending six detachable charms, comprising two keys, a bi-colored gold and circular-cut diamond suitcase, a white gold and circular-cut diamond Eiffel Tower, and a suitcase, joined by a padlock charm clasp, 7 ½ ins., mounted in 18k gold, white and rose gold, some charms with French assay marks, in a Louis Vuitton monogrammed case

Charms either signed Louis Vuitton or with maker's marks, bracelet with maker's mark, nos. BCB059 (apple) and BCB228 (suitcase)

\$8,000-12,000



161

161

A COLORED DIAMOND RING

Set with a lozenge step-cut light pink diamond, weighing approximately 1.66 carats, flanked on either side by a tapered baguette-cut fancy light gray-blue or fancy light blue diamond, weighing approximately 0.12 and 0.09 carats, ring size 6, mounted in platinum and 18k rose gold

Accompanied by report no. 6173080283 dated 13 April 2015 from the GIA Gemological Institute of America stating that the diamond is light pink, natural color, VVS2 clarity

With report nos. 5172227253 and 5171227254 dated 6 June 2016 from the GIA Gemological Institute of America stating that the diamonds weighing 0.12 and 0.09 carats, are fancy light gray-blue and fancy light blue, natural color, respectively

\$30,000-50,000



162

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

Suspending a detachable pendant brooch, centering upon a circular cabochon cat's eye tourmaline, surrounded by a cabochon and emerald bead dragon, with a cabochon ruby tail and head, circular-cut diamond feet and face, enhanced by an oval cabochon sapphire eye and black enamel trim, to the polished gold neckchain, 25 ins. (neckchain), 2 ½ ins. (pendant brooch), mounted in platinum and 18k gold

Each signed David Webb

\$20,000-30,000







163

**A GROUP OF EMERALD AND DIAMOND JEWELRY,
BY DAVID WEBB**

Comprising a necklace, designed as a strand of variously-shaped emerald beads, joined by circular-cut diamond rondelles, suspending a detachable pear-shaped cabochon emerald pendant with circular and marquise-cut diamond accents; a necklace and pair of ear clips en suite, 18 ¾ ins. (pendant necklace), 17 ¼ ins. (necklace), 1 ¼ ins. (ear clips), mounted in 18k gold and platinum, in a David Webb black case

Each signed Webb for David Webb

(3)

\$15,000-20,000





164

**A PAIR OF INTERCHANGEABLE DIAMOND AND MULTI-GEM
EAR PENDANTS, BY DAVID WEBB**

Each square-cut diamond surmount centering upon an interchangeable oval-cut ruby, suspending a detachable line of five square-cut diamonds, completed by a detachable square-cut diamond terminal with interchangeable oval-cut ruby pendant, accompanied by pairs of interchangeable emerald cabochon, cultured pearl and yellow sapphire ear studs and pendants, 2 ¾ ins. (configuration pictured), mounted in 18k gold and platinum, *each interchangeable gemstone at top can also be worn as studs and numerous configurations with interchangeable studs and detachable sections and pendants are possible*

Each signed David Webb or Webb for David Webb

(5)

\$12,000-18,000



165

A RETRO DIAMOND, EMERALD AND CITRINE 'REFLECTION' BANGLE BRACELET, BY TRABERT & HOFFER, MAUBOUSSIN

The polished gold bangle bracelet of geometric motif, centering upon a rectangular citrine, flanked on either side by oval cabochon emerald and collet-set single-cut diamond bombé shoulders, enhanced by gold bead detail, circa 1945, 2 ¼ ins. diameter, mounted in gold, in a Trabert & Hoeffler, Mauboussin red case

Signed Trabert & Hoeffler, Mauboussin, Reflection

\$12,000-18,000

During the Great Depression, the prominent French jeweler Mauboussin partnered with the American-based company Trabert & Hoeffler to increase exposure in the U.S. market. Through Mauboussin's artistic creativity and Trabert & Hoeffler's marketing acumen, the partners introduced an innovative design concept in the 1930s, *Reflection: Your Personality in a Jewel*, which offered women a personalized line of jewelry at a reasonable price. Lot 165, a highly polished sculpted 18k gold, citrine and emerald bracelet shows the essence of Reflection's design. The Reflection line remained popular until the 1950s and was a true example of successful marketing and genuine design.



166

167

168

166

A MULTI-GEM, ENAMEL AND GOLD BRACELET, BY J. LACLOCHE

Designed as a three-row oval-cut pink tourmaline band, joined by a sculpted gold and light blue enamel clasp, set with oval cabochon emerald and circular-cut diamond scrolls, circa 1950, 7 ½ ins., with French assay marks for platinum and 18k gold

Signed J. LaCloche for Jacques LaCloche, Paris, Cannes

\$15,000-20,000

167

A MULTI-GEM, ENAMEL AND GOLD BRACELET, BY J. LACLOCHE

Designed as a three-row oval-cut peridot band, joined by a sculpted gold and light blue enamel clasp, set with oval cabochon ruby and circular-cut diamond scrolls, circa 1950, 7 ½ ins., with French assay marks for platinum and 18k gold

Signed J. LaCloche for Jacques LaCloche, Paris, Cannes, no. 3754 (partially indistinct)

\$15,000-20,000

168

A MULTI-GEM, ENAMEL AND GOLD CLIP BROOCH, BY J. LACLOCHE

Designed as a sculpted gold hoop, enhanced by light blue enamel geometric forms, set at the bottom with oval-cut peridots with circular-cut diamond and oval cabochon ruby scrolls, circa 1950, 1 ¾ ins., with French assay marks for 18k gold

Signed J. LaCloche for Jacques LaCloche, Paris, Cannes, no. 3804

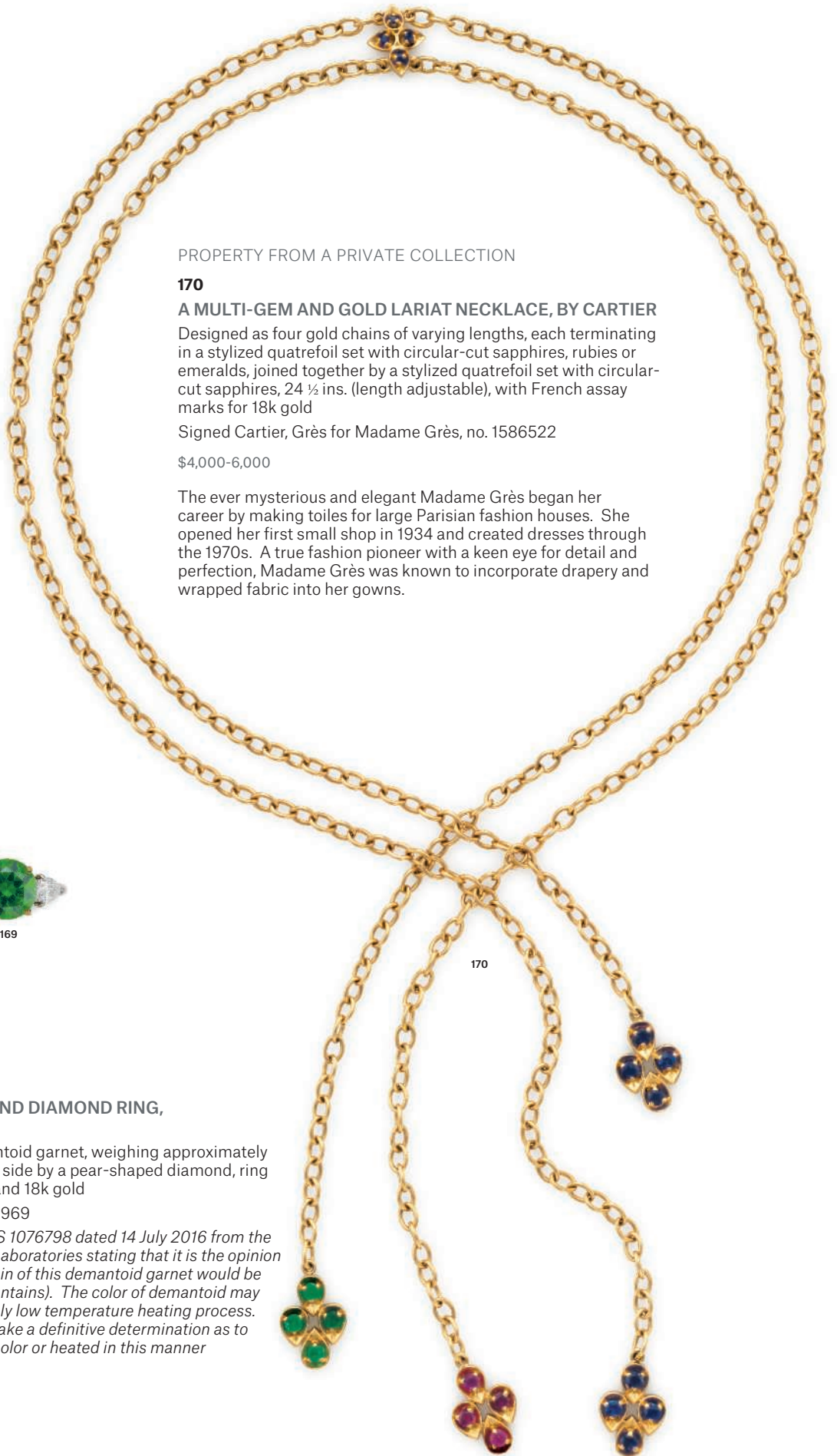
\$8,000-12,000

LACLOCHE FRÈRES & J. LACLOCHE

A prominent exponent of Art Deco jewelry and other objects d'art in the 1920s, LaCloche Frères was founded in 1875, in Madrid, by the brothers, Fornand, Jules, Leopold, and Jacques. Having opened branches in Saint-Sebastian, Biarritz and Paris, the brothers took over Fabergé's London shop in 1920, and exhibited in the Exposition des Arts Decoratifs in Paris in 1925. LaCloche was rival to the finest jeweler designers of the day, producing not only exquisite jewelry, but also striking clocks and cigarette and vanity cases.

Having grown up in the business, Jacques LaCloche, a nephew of the LaCloche brothers, opened a jewelry store on Place Vendôme in 1936. These bracelets, circa 1950, highlight the bold textural style that was emerging in jewelry at this time. Following two long wars, the world yearned for a change, bringing about new and bold techniques. Yellow gold became more accessible and rose to popularity; pops of colored gemstones juxtaposed perfectly with the newly favored precious metal. The geometric, yet almost animistic blue enamel accents in these inspired bracelets show influence from Abstract and Surrealist art, which was becoming increasingly popular. Having contributed visionary, imaginative, and lasting designs to the worlds of jewelry and art, J. LaCloche closed his doors in the 1966 to pursue a career in Contemporary Art.





PROPERTY FROM A PRIVATE COLLECTION

170

A MULTI-GEM AND GOLD LARIAT NECKLACE, BY CARTIER

Designed as four gold chains of varying lengths, each terminating in a stylized quatrefoil set with circular-cut sapphires, rubies or emeralds, joined together by a stylized quatrefoil set with circular-cut sapphires, 24 ½ ins. (length adjustable), with French assay marks for 18k gold

Signed Cartier, Grès for Madame Grès, no. 1586522

\$4,000-6,000

The ever mysterious and elegant Madame Grès began her career by making toiles for large Parisian fashion houses. She opened her first small shop in 1934 and created dresses through the 1970s. A true fashion pioneer with a keen eye for detail and perfection, Madame Grès was known to incorporate drapery and wrapped fabric into her gowns.



169

169

A DEMANTOID GARNET AND DIAMOND RING, BY TIFFANY & CO.

Set with a circular-cut demantoid garnet, weighing approximately 4.60 carats, flanked on either side by a pear-shaped diamond, ring size 6, mounted in platinum and 18k gold

Signed Tiffany & Co., no. S00969

Accompanied by report no. CS 1076798 dated 14 July 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this demantoid garnet would be classified as Russia (Ural Mountains). The color of demantoid may be modified through a relatively low temperature heating process. To date, it is not possible to make a definitive determination as to whether this stone is natural color or heated in this manner

\$50,000-70,000



171

**A DOUBLE STRAND CULTURED PEARL AND
DIAMOND NECKLACE, MOUNTED BY CARTIER**

Comprising two strands of eighty and eighty-four cultured pearls,
measuring from approximately to 7.50 to 7.00 mm, to the bombé
form circular-cut diamond clasp with marquise-cut diamond
accents, 27 ins., (shortest strand), mounted in 18k gold, in a Cartier
red case

Signed Mtd. Cartier, London, no. 26512 8

\$15,000-20,000



172

PROPERTY OF A LADY

172

A DIAMOND BANGLE BRACELET, BY CARTIER

Designed as a circular-cut diamond hinged bangle, 2 1/2 ins. diameter, with French assay marks for 18k gold

Signed Cartier, no. 603117, with maker's mark

\$20,000-30,000



173

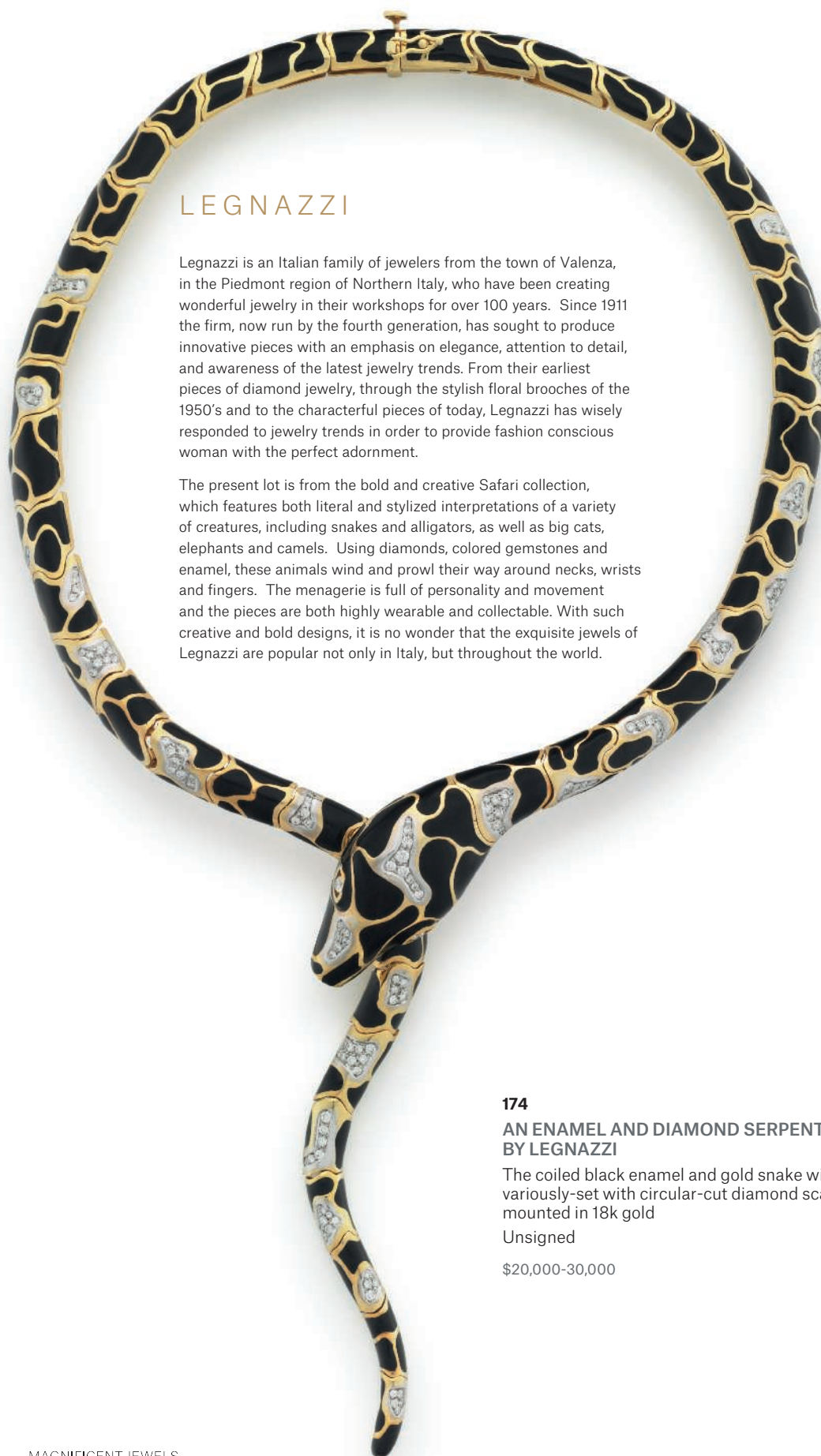
173

**A DIAMOND AND TRI-COLORED GOLD 'TRINITY' PENDANT
NECKLACE, BY CARTIER**

Suspending three interlocking circular-cut diamond tri-colored
hoops, to the tri-colored multi-strand neckchain with similarly-
set tri-colored hoops, the white gold hoop set with circular-cut
diamonds, 35 ins., with French assay marks for 18k gold, in a Cartier
red case and outer box

Signed Cartier, no. 46165F

\$25,000-30,000



LEGNAZZI

Legnazzi is an Italian family of jewelers from the town of Valenza, in the Piedmont region of Northern Italy, who have been creating wonderful jewelry in their workshops for over 100 years. Since 1911 the firm, now run by the fourth generation, has sought to produce innovative pieces with an emphasis on elegance, attention to detail, and awareness of the latest jewelry trends. From their earliest pieces of diamond jewelry, through the stylish floral brooches of the 1950's and to the characterful pieces of today, Legnazzi has wisely responded to jewelry trends in order to provide fashion conscious woman with the perfect adornment.

The present lot is from the bold and creative Safari collection, which features both literal and stylized interpretations of a variety of creatures, including snakes and alligators, as well as big cats, elephants and camels. Using diamonds, colored gemstones and enamel, these animals wind and prowl their way around necks, wrists and fingers. The menagerie is full of personality and movement and the pieces are both highly wearable and collectable. With such creative and bold designs, it is no wonder that the exquisite jewels of Legnazzi are popular not only in Italy, but throughout the world.

174

AN ENAMEL AND DIAMOND SERPENT NECKLACE, BY LEGNAZZI

The coiled black enamel and gold snake with an articulated tail, variously-set with circular-cut diamond scales and eyes, 15 ins., mounted in 18k gold

Unsigned

\$20,000-30,000



175

PROPERTY FROM A PRIVATE COLLECTION

175

A CAT'S EYE CHRYSOBERYL AND DIAMOND RING

Set with an oval cabochon cat's-eye chrysoberyl, flanked on either side by a triangular-cut diamond, within an 18k gold bombé mount, ring size 9 ¼

\$10,000-15,000



176

PROPERTY OF A PRIVATE COLLECTOR

176

A DIAMOND AND GOLD 'CAGE' WATCH BRACELET, BY PIAGET

Of manual movement, the circular-cut diamond dial with gold hands, to the bangle bracelet, designed as a wide textured 18k gold openwork band, 2 ¾ ins. diameter

Bracelet and dial signed Piaget, reference no. 9467 D 59, case no. 194166

\$15,000-20,000



-177

A CORAL BEAD NECKLACE

Designed as a graduated strand of fifty-eight orangy red coral beads, ranging from 15.05 x 13.53 to 9.25 x 8.59 mm, joined by a sculpted gold and circular-cut diamond clasp, 27 ins.

Accompanied by report no. 5171993680 dated 21 November 2016 from the GIA Gemological Institute of America stating that the five beads tested at random are orangy red coral, with no indications of dye

\$12,000-18,000



178

178

A RETRO EMERALD, DIAMOND AND GOLD BANGLE BRACELET, BY MAUBOUSSIN

The polished gold bangle bracelet, centering upon a square cabochon emerald, within an openwork gold, circular-cut diamond and oval cabochon emerald bombé surround, circa 1950, 2 ½ ins. diameter, with French assay marks for platinum and 18k gold
Signed Mauboussin, Paris

\$15,000-20,000



179

PROPERTY OF A PRIVATE COLLECTOR

179

A SAPPHIRE, DIAMOND AND GOLD CUFF BRACELET, BY BOUCHERON

Set at the top with two opposing circular-cut sapphire and diamond plaques, to the openwork polished gold hinged cuff, 2 ¼ in. diameter, with French assay marks for 18k gold
Signed Boucheron, Paris, no. 4.602

\$12,000-18,000



180

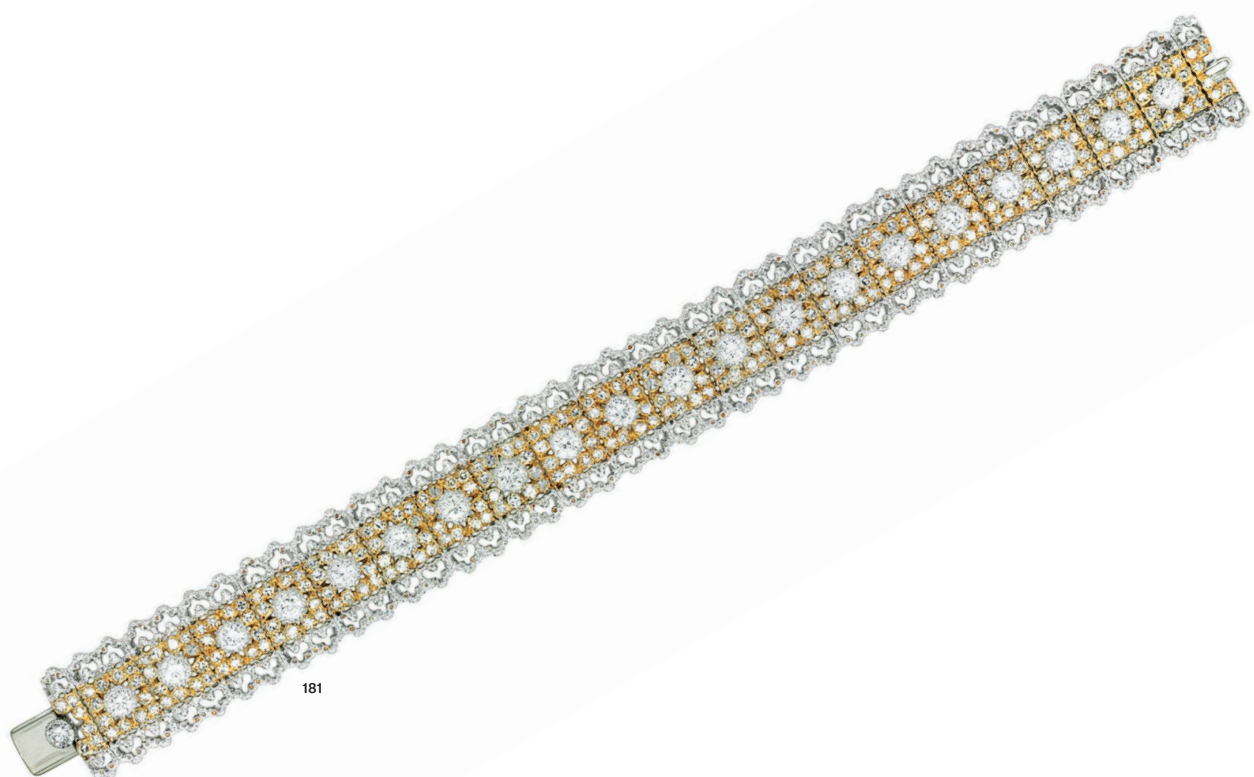
**A SET OF CULTURED PEARL AND DIAMOND JEWELRY,
BY DAVID WEBB**

Comprising a necklace, designed as a strand of alternating white and gray baroque cultured pearls, joined by circular-cut diamond rondelles; and a pair of ear pendants en suite, suspending detachable white and gray baroque cultured pearl pendants with circular-cut diamond caps, to the surmount designed as two stylized circular-cut diamond leaves with roped gold trim and baguette-cut diamond veins, 18 ¼ ins. (necklace), 2 ½ ins. (ear pendants), mounted in platinum and 18k gold, in a David Webb black case

Each signed Webb for David Webb

(2)

\$15,000-20,000



181



182

PROPERTY OF A GENTLEMAN

181

A DIAMOND AND GOLD BRACELET, BY BUCCELLATI

The textured openwork bracelet set at the center with a row of collet-set circular-cut diamonds within single-cut diamond and gold florets, with textured openwork white gold borders, 6 7/8 ins., mounted in 18k gold and white gold

Signed Buccellati, Italy

\$15,000-20,000

PROPERTY FROM AN ESTATE

182

A DIAMOND RING

Set with a round brilliant diamond, weighing approximately 7.31 carats, ring size 6, mounted in platinum

Accompanied by report no. 5172981487 dated 31 October 2016 from the GIA Gemological Institute of America stating that the diamond is W to X range color, VS1 clarity

\$30,000-40,000



183

PROPERTY OF A PRIVATE COLLECTOR

183

AN ART DECO SAPPHIRE AND DIAMOND PENDANT-BROOCH

Designed as a blooming potted plant, the billowing old-cut diamond and calibré-cut sapphire blossoms centering upon a cushion-cut sapphire, measuring approximately 15.40 x 10.70 x 8.79 mm, to the old-cut diamond stems and pot with black enamel and onyx detail, circa 1925, 2 ¾ ins., with French assay mark for platinum, accompanied by a fine link platinum neckchain, 14 ins.

Accompanied by report no. CS 1079048 dated 18 October 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

\$18,000-22,000



184

PROPERTY OF A PRIVATE COLLECTOR

184

A PAIR OF NATURAL PEARL AND DIAMOND EAR PENDANTS, BY BOUCHERON

Each suspending a semi-baroque drop natural pearl, measuring approximately 9.43 and 9.05 mm, to the single-cut diamond cap and baguette, marquise and square-cut diamond surmount, enhanced by a button-shaped natural pearl, measuring approximately 5.90 mm, 2 ¼ ins., with French assay marks for platinum and 18k gold
Signed Boucheron, Paris

Accompanied by report no. 2185212799 dated 8 March 2017 from the GIA Gemological Institute of America stating that the pearls are natural saltwater pearls, with no indications of treatment

\$15,000-20,000



185

185**A DIAMOND NECKLACE**

Suspending a tapered fringe of pear-shaped and circular-cut diamonds, to the neckchain of alternating links of circular-cut diamond clusters and pear-shaped diamonds, 16 ins., mounted in platinum

\$40,000-60,000



186

186**A SAPPHIRE AND DIAMOND RING, BY VAN CLEEF & ARPELS**

Set with a cut-cornered rectangular-cut sapphire, weighing approximately 20.03 carats, flanked on either side by a bullet-shaped diamond, ring size 7 ½, mounted in platinum

Signed Van Cleef & Arpels (partially indistinct), no. 16433

Accompanied by report no. CS 1081656 dated 17 February 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Classic Ceylon, with no gemological evidence of heat or clarity enhancement

\$100,000-150,000



187

PROPERTY FROM A PRIVATE ESTATE

187

A COLORED DIAMOND RING

Set with a rectangular-cut fancy brown-yellow diamond, weighing approximately 20.48 carats, ring size 5 ¼, mounted in white gold

Accompanied by report no. 2175860291 dated 14 September 2016 from the GIA Gemological Institute of America stating that the diamond is fancy brown-yellow, natural color, VVS1 clarity

\$80,000-120,000



188

188

A COLORED DIAMOND AND DIAMOND RING

Set with an oval modified brilliant-cut fancy brown-orange diamond, weighing approximately 5.16 carats, flanked on either side by a half moon-shaped diamond, ring size 6, mounted in platinum and 18k gold

Accompanied by report no. 5171373510 dated 13 November 2015 from the GIA Gemological Institute of America stating that the diamond is fancy brown-orange, natural color, VS2 clarity

\$40,000-60,000



189

189

A COLORED DIAMOND RING

Set with a cushion modified brilliant-cut fancy brown-orange diamond, weighing approximately 6.19 carats, within a variously-cut and colored diamond bombé surround and half-hoop, ring size 6 ¼, mounted in 18k rose gold

Accompanied by report no. 2155560153 dated 1 August 2013 from the GIA Gemological Institute of America stating that the diamond is fancy brown-orange, natural color, VS2 clarity

\$70,000-100,000

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





190

**A CULTURED PEARL, EMERALD AND DIAMOND BROOCH,
BY BUCCELLATI**

Designed as a bouquet of flowers, the yellow diamond pistils extending circular-cut diamond petals, accented by carved emerald leaves, within a sculpted bi-colored gold amphora, the body of the amphora a drop-shaped cultured pearl, measuring approximately 11.33 mm wide, 2 ½ ins., mounted in 18k white and yellow gold, in a Buccellati gray case

Signed Buccellati, no. K473

Accompanied by report no. 5181200893 dated 9 March 2017 from the GIA Gemological Institute of America stating that the pearl is a saltwater cultured pearl, with no indications of treatment

\$20,000-30,000



191

191

**A PAIR OF CITRINE AND DIAMOND EAR CLIPS,
BY RENÉ BOIVIN**

Each centering upon an oval-cut citrine, within a sculpted gold and circular-cut diamond frame of overlapping design, 1 ½ in., with French assay mark for 18k gold

Signed R. Boivin for René Boivin

\$8,000-12,000



192

192

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

Designed as a series of seven gold polished hoops, each enhanced by circular-cut diamond leaves, 6 ¾ ins., mounted in platinum and 18k gold

Signed Tiffany & Co., Schlumberger, for Jean Schlumberger

\$25,000-35,000



PROPERTY FROM A PRIVATE COLLECTION

193

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

Each designed as a nested series of three graduated pierced gold domes, each dome terminating in a row of circular-cut diamonds, to the surmount of similar design, set at the center with a circular-cut diamonds, 1 ¼ ins., with French assay marks for 18k gold and platinum

Signed Van Cleef & Arpels, no., 2408 CS (Commande Spéciale)

\$15,000-20,000

PROVENANCE:

Formerly from the collection of Jacqueline Delubac
Previously sold at Christie's Geneva, Elegant Jewelry from the Estate of Jacqueline Delubac, 18 November 1998, Lot 694

The celebrated French actress Jacqueline Delubac was born in 1907 in France. In the late 1920s, her youthful precociousness and talent led her to Paris, where she began her career as an actress, first on stage and later in film. In 1931, she met Sacha Guitry, a fellow actor and playwright, and four years later they married. Through the course of their marriage, Guitry gifted his wife with jewelry. These pieces, together with Delubac's fondness for beautiful things, began a collection that she would continue to cultivate throughout her lifetime. The elegant jewelry of Jacqueline Delubac was auctioned at Christie's Geneva in 1998 and included the present lot. These gold and diamond ear pendants embody both the chic and refined taste of the charismatic actress, as well as the timeless brilliance of Van Cleef & Arpels.



194

A DIAMOND AND GOLD CUFF, BY VAN CLEEF & ARPELS

The wide double hinged cuff of graduated reeded 18k gold, set at the top with circular-cut diamond scalloped trim, 2 ins. diameter

Signed Van Cleef & Arpels, no. M40550

\$25,000-35,000



195



196

PROPERTY FROM A PRIVATE COLLECTION

195

A CITRINE AND DIAMOND BROOCH, MOUNTED BY CARTIER

Designed as a cascade of clustered variously-cut citrines and circular-cut diamonds, gathered by a circular and rectangular-cut pair of citrines of lighter color, 3 ¼ ins., mounted in gold

Signed Mtg. Cartier for Mounted by Cartier

\$8,000-12,000

196

A PAIR OF GOLD AND DIAMOND 'HAND AND GLOVE' EAR CLIPS, BY PAUL FLATO

Each designed as a sculpted gold hand wearing a single-cut diamond ring, with openwork cuff and single-cut diamond trim, circa 1940, 1 ½ ins., mounted in gold

Signed Paul Flato

\$15,000-20,000



197

PROPERTY FROM A PRIVATE COLLECTOR

197

A DIAMOND, RUBY AND ENAMEL TIGER BANGLE BRACELET, BY DAVID WEBB

Designed as an articulated hinged bangle, the black and white enamel tiger with circular-cut ruby eyes and circular-cut diamond collar, holding a circular-cut diamond hoop formed by its tail, its enamel body decorated with sculpted 18k gold stripes, 2 ins. diameter, mounted in platinum and 18k gold

Signed David Webb, no. FA86

Accompanied by a Certificate of Authenticity from David Webb

\$30,000-40,000



198

(two views illustrated)

PROPERTY FROM A MANHATTAN ESTATE

198

A COLORED SAPPHIRE AND DIAMOND RING

Set with a cushion-cut yellow sapphire, measuring approximately 18.40 x 16.94 x 12.84 mm, flanked on either side by a line of two circular-cut diamonds, to the polished gold bifurcated shoulders and hoop, ring size 5 ½, mounted in gold

Accompanied by report no. CS 1081780 dated 6 March 2017 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 Ceylon (Sri Lanka), with no heat or clarity enhancement

\$12,000-18,000



~199

A SET OF MOTHER-OF-PEARL AND GOLD 'ALHAMBRA' JEWELRY, BY VAN CLEEF & ARPELS

Comprising a necklace, designed as an 18k gold chain set with a series of ten mother-of-pearl and gold clover links; and a pair of ear clips en suite, 16 $\frac{3}{4}$ ins. (necklace), $\frac{3}{8}$ in. (ear clips), in a Van Cleef & Arpels green pouch

Each signed V.C.A. for Van Cleef & Arpels, nos. CL32799 (necklace), CL32751 (ear clips) ⁽²⁾

\$4,000-6,000



200

200

A DIAMOND AND COLORED DIAMOND TWIN-STONE RING, BY BULGARI

Set with a triangular-cut diamond and a triangular-cut yellowish brown diamond, flanked by a baguette-cut diamond line to the circular-cut diamond bombé surround, ring size 5 ½, mounted in platinum and 18k gold

Signed Bulgari

\$35,000-50,000

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



201

201

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

Each designed as a circular-cut diamond swan, with a single-cut emerald eye, 1 ¾ ins., with French assay marks for 18k gold
Signed Van Cleef & Arpels, no. 1263595A

\$20,000-30,000



202

PROPERTY OF A LADY

202

**A RUBY, DIAMOND AND GOLD BANGLE BRACELET,
BY CHAUMET**

The polished gold bangle set at the top with a circular-cut diamond plaque, enhanced by marquise-cut rubies within sculpted gold rows, 2 ½ ins. diameter, with French assay mark for 18k gold, in a Chaumat blue box

Signed Chaumat, Paris, no. 176471

\$10,000-15,000



203

203

A TWO-STONE EMERALD AND DIAMOND RING

Of crossover design, set with a rectangular-cut emerald, weighing approximately 4.34 carats, and a square-cut diamond, weighing approximately 3.79 carats, to the graduated baguette-cut emerald and diamond shoulders, ring size 7 ½, mounted in 18k gold

Accompanied by report no. CS 1080732 dated 21 December 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 clarity enhancement, traditional type

Accompanied by report no. 2181078815 dated 14 December 2016 from the GIA Gemological Institute of America stating that the diamond is G color, VVS1 clarity

\$90,000-120,000

PROPERTY OF A LADY

204

A DIAMOND, HEMATITE AND GOLD RING

Bezel-set with a circular-cut diamond within a hematite surround, to the baguette-cut diamond shoulders, ring size 5 ¼, mounted in gold

\$10,000-15,000



204



205

PROPERTY OF A GENTLEMAN

205

A MULTI-GEM AND DIAMOND NECKLACE, BY DAVID WEBB

Designed as a series of emerald, ruby and sapphire beads, interspersed with baroque cultured pearls and reeded gold rondelles with black enamel and circular-cut diamond accents, 38 ½ ins., mounted in 18k gold and platinum, *may be separated and worn as two necklaces measuring 17 ¼ ins. and 20 ¾ ins.*

Signed Webb for David Webb

\$25,000-35,000



PROPERTY OF A LADY

206

A DIAMOND, HEMATITE AND GOLD RING

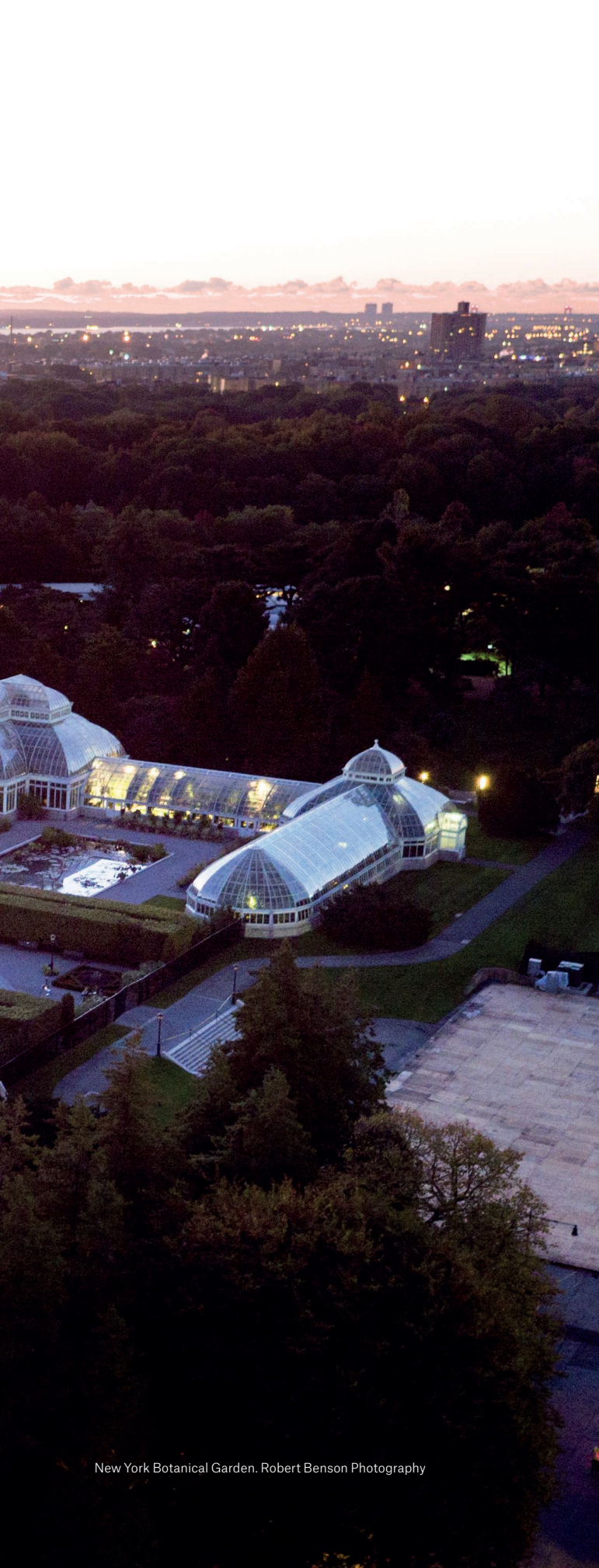
Bezel-set with a circular-cut diamond, to the three-row hematite shoulders, ring size 6 ½, mounted in gold

\$10,000-15,000



206





NEW YORK BOTANICAL GARDEN

The New York Botanical Garden was founded in 1891 and has since been declared a National Historical Landmark. New York natives and tourists alike are drawn to the iconic space for its calm presence in the mist of city noise and cement streets. Visited by over one million people annually, the 250 acres in Bronx County hosts an extraordinarily diverse range of plants from tropical, temperate and desert climates. Additionally, the New York Botanical Garden offers a welcoming place where neighboring families, students and teachers can learn about plant science and ecology. The Garden has curriculum-based programming which is attended by over 300,000 guests annually. These visitors include families and children from neighboring communities and New York City public school teachers seeking professional development to benefit their students of all grade levels.

Christie's is honored to present Lot 207 on behalf of Verdura. One-hundred percent of Verdura's proceeds from the sale of this lot will be donated to the New York Botanical Garden. This generous donation will further fund education and research programs at the Garden and continue to help serve the community of New York.

Lot 207 embodies a fashionable motif that was popular in twentieth century, the thistle. An historic emblem of British royalty, the first thistle brooch designed by Verdura was commissioned by the Duke of Windsor for his wife in 1947. Often inspired by nature, Verdura visited this motif throughout his career and used brightly-hued stones to create charming jewels incorporating the thistle.

Located at 745 Fifth Avenue, Verdura was founded by Fulco Santostefano della Cerda, the Duke of Verdura. When he moved from his native Palermo to Paris in 1926, Verdura began working with Coco Chanel and launched an extraordinary career as a jewelry designer. Verdura came to America in 1934 and through his friendship with Diana Vreeland, began to design colorful jewels for celebrities and socialites, including Rita Hayworth, Katherine Hepburn, Joan Crawford, and the Duchess of Windsor. By 1939, Verdura set up a successful shop in New York City. His bold designs and striking use of color captured an unconventional glamour that was highly sought after by his patrons and continues to intrigue today's collectors. In 1985, Edward J. Landrigan purchased Verdura, Inc. and established a salon at its current location, where he continues to produce fine jewels from Verdura's original drawings in a manner consistent with the Duke's tradition.

Christie's is proud to partake in Verdura's charitable spirit and auction Lot 207 on their behalf to benefit the New York Botanical Garden.



Courtesy of Verdura



Courtesy of Verdura

PROPERTY SOLD TO BENEFIT
THE NEW YORK BOTANICAL GARDEN



(may be worn separately, not shown to scale)

207

**A DIAMOND, SAPPHIRE AND EMERALD 'THISTLE' BROOCH,
BY VERDURA**

Designed as a blooming thistle, the rectangular-cut diamond and sapphire blossom sprouting from a circular-cut diamond and polished gold sepal, to the calibr -cut emerald stem and leaves, 1962, 2 3/4 ins., mounted in platinum and 18k gold, with detachable gold and black enamel bee, 1943, *later added to accompany the brooch, may be worn as a separate pin*, in a Verdura black case
Signed Verdura

\$25,000-35,000







208

A SUITE OF GOLD JEWELRY, BY ZOLOTAS

Comprising a hinged collar necklace designed as a sculpted 18k gold branch sprouting overlapping sculpted 18k gold leaves; a bracelet and a pair of ear clips en suite, 14 ins. (necklace), 2 ¾ in. diameter (bracelet), 1 ¾ ins. (ear clips), in three Zolotas dark green suede pouches

Signed Zolotas, with maker's marks

(3)

\$15,000-20,000



209

A SAPPHIRE, COLORED SAPPHIRE AND DIAMOND CHOKER NECKLACE, BY DAVID WEBB

Designed as a choker, the front centering upon a cushion-cut yellow sapphire, within a circular and rectangular-cut yellow sapphire, oval cabochon sapphire and circular-cut diamond surround, to the tapered polished and hammered gold band set with alternating oval cabochon sapphires and cushion-cut yellow sapphires, 13 ½ ins., mounted in platinum and 18k gold

Signed Webb for David Webb

\$20,000-30,000

(2)

210

A PAIR OF COLORED SAPPHIRE, SAPPHIRE AND DIAMOND EAR CLIPS, BY DAVID WEBB

Each designed as a cluster of variously-cut yellow sapphires, oval cabochon sapphires and circular-cut diamonds, 1 ¾ ins., mounted in 18k gold and platinum

Signed Webb for David Webb

\$12,000-18,000



211

211

A SAPPHIRE, COLORED SAPPHIRE AND DIAMOND CUFF BRACELET, BY DAVID WEBB

The sculpted 18k gold hinged cuff, set at the top with oval cabochon sapphire and circular-cut diamond plaques, enhanced by oval and cushion-cut yellow and light pink sapphires, 2 ¼ ins. diameter, mounted in platinum and 18k gold

Signed Webb for David Webb

\$20,000-30,000



212

212

A COLORED SAPPHIRE, SAPPHIRE AND DIAMOND RING, BY DAVID WEBB

Set with a cushion-cut yellow sapphire, extending on either side to an oval-cut and pear-shaped yellow sapphire, the top and bottom set with a line of oval cabochon sapphires, to the woven polished gold setting accented with circular-cut diamonds, ring size 6, mounted in 18k gold

Signed Webb for David Webb

\$10,000-15,000



(two view illustrated)



(unmounted views illustrated)

213

A COLORED DIAMOND AND DIAMOND RING, BY DAVID WEBB

Of bombé design, set with a square step-cut fancy intense yellow diamond, weighing approximately 23.56 carats, within a baguette-cut diamond and circular-cut yellow diamond surround, gallery and hoop, 1978, ring size 6, mounted in platinum and 18k gold

Signed Webb for David Webb

*Accompanied by report no. 5181155864 dated 6 February 2017 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VVS1 clarity, **accompanied by a working diagram indicating that the clarity of the diamond is potentially Internally Flawless***

\$300,000-500,000





214

PROPERTY FROM A MARYLAND PRIVATE COLLECTION

214

A TANZANITE AND DIAMOND RING, BY TIFFANY & CO.

Set with a cushion-cut tanzanite, within a two-row circular-cut diamond surround, ring size 5 $\frac{3}{4}$, mounted in platinum

Signed Tiffany & Co.

\$15,000-20,000



215

PROPERTY OF A PRIVATE COLLECTOR

215

A MULTI-GEM AND DIAMOND HUMMINGBIRD BROOCH, BY HARRY WINSTON

Designed as a hummingbird in flight, the faceted amethyst body extending circular and baguette-cut diamond and polished gold wings, to the pear-shaped emerald collar, and circular-cut diamond head set with a marquise-cut sapphire eye, terminating in a circular-cut diamond and polished gold tail, 3 ins., mounted in 18k gold and platinum, in a Harry Winston blue leather pouch and outer box

Signed HW for Harry Winston, no. 36248

\$18,000-22,000



216

PROPERTY OF A PRIVATE COLLECTOR

216

A SAPPHIRE, COLORED SAPPHIRE AND DIAMOND NECKLACE, BY VAN CLEEF & ARPELS

Designed as a series of circular-cut diamond plaques, joined by alternating baguette-cut sapphire and yellow sapphire links, 14 ins., with French assay mark for 18k gold, in a Van Cleef & Arpels gray suede case

Signed Van Cleef & Arpels, no. M35257 (partially indistinct)

\$25,000-35,000

217

A DIAMOND, CITRINE AND RUBY 'BIRD ON A ROCK' BROOCH, BY JEAN SCHLUMBERGER, TIFFANY & CO.

Designed as a circular-cut diamond bird, with a circular-cut ruby eye and 18k gold detail, perched on a cushion-cut citrine, 2 3/4 ins., mounted in platinum and 18k gold

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

\$12,000-18,000



217



218

A SUPERB DIAMOND PENDANT NECKLACE

Suspending a heart brilliant-cut diamond, weighing approximately 15.87 carats, to the finelink neckchain, 16 ½ ins., mounted in platinum

Accompanied by report no. 1152190966 dated 25 March 2016 from the GIA Gemological Institute of America stating that the diamond is D color, Internally Flawless clarity, with excellent 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

\$1,600,000-2,000,000

D COLOR
INTERNALLY FLAWLESS

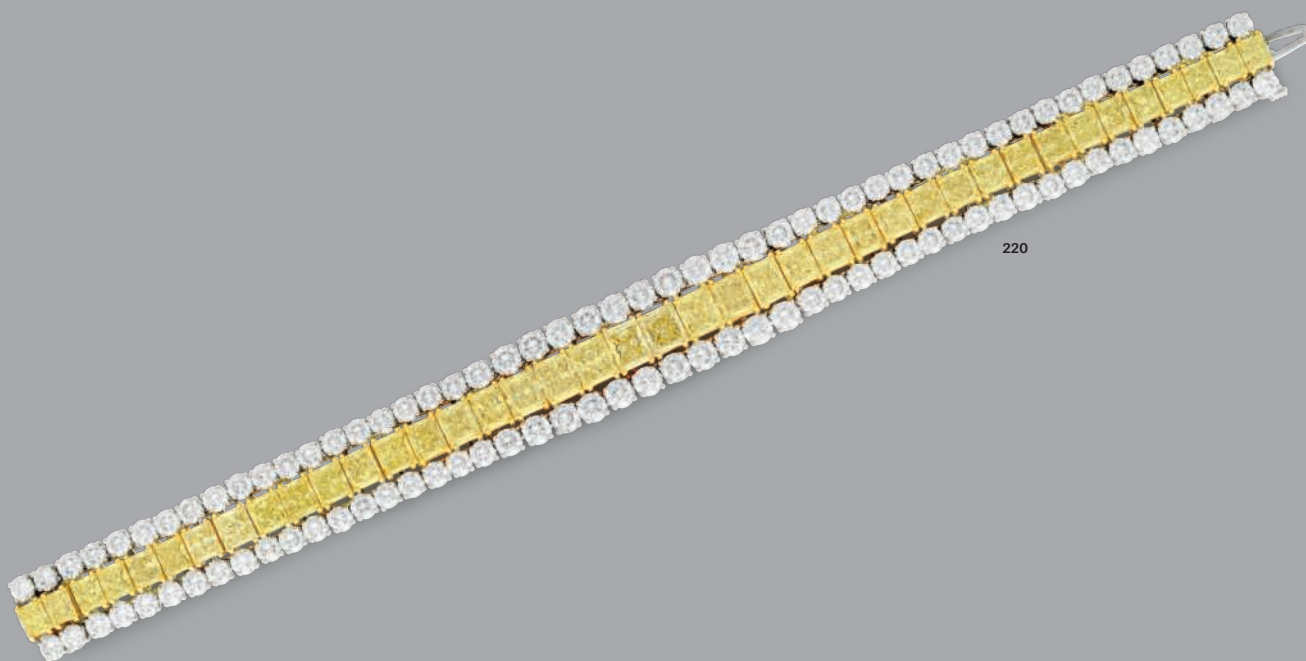


15.87 CARATS

LOTS 219-223



219



220

219

A COLORED DIAMOND AND DIAMOND RING

Set with a cut-cornered rectangular modified brilliant-cut fancy yellow diamond, weighing approximately 20.05 carats, flanked on either side by a tapered pentagon-shaped diamond, ring size 4, mounted in platinum and 18k gold

Accompanied by report no. 1182251821 dated 24 March 2017 from the GIA Gemological Institute of America stating that the diamond is fancy yellow, natural color, VS1 clarity

\$250,000-350,000

220

A COLORED DIAMOND AND DIAMOND BRACELET

Designed as a line of graduated modified rectangular-cut yellow diamonds, bordered by circular-cut diamonds, 7 ins., mounted in platinum and 18k gold

\$70,000-100,000



LOTS 219-223



221



221

A PAIR OF COLORED DIAMOND EAR STUDS

Each set with cut-cornered square modified brilliant-cut fancy yellow diamond, weighing approximately 5.27 carats each, mounted in 18k gold

Accompanied by report nos. 8683864 and 12364996 dated 23-24 May 2017 from the GIA Gemological Institute of America stating that the diamonds are fancy yellow, natural color, VS1 and VVS1 clarity, respectively

\$80,000-120,000



222

222

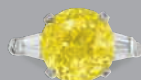
A COLORED DIAMOND AND DIAMOND PENDANT NECKLACE, BY HARRY WINSTON

Suspending a detachable pendant, set with a cut-cornered square modified brilliant-cut fancy yellow diamond, weighing approximately 8.09 carats, to the finelink platinum neckchain, collet-set with circular-cut diamonds, 16 1/2 ins., mounted in platinum and 18k gold

Signed H.W. for Harry Winston, nos. 83128 (pendant), 78057 (neckchain)

*Accompanied by report no. 11048894 dated 23 March 2017 from the GIA Gemological Institute of America stating that the diamond is fancy yellow, natural color, VVS1 clarity, **accompanied by a working diagram indicating that the clarity of the diamond is potentially Internally Flawless***

\$70,000-100,000



223

AN IMPRESSIVE COLORED DIAMOND AND DIAMOND RING

Set with an round modified brilliant-cut fancy vivid yellow diamond, weighing approximately 4.68 carats, flanked on either side by a tapered baguette-cut diamond, to the circular-cut diamond half-hoop, ring size 4, mounted in platinum and 18k gold

*Accompanied by report no. 2185251774 dated 23 March 2017 from the GIA Gemological Institute of America stating that the diamond is fancy vivid yellow, natural color, VVS2 clarity, **accompanied by a working diagram indicating that the clarity of the diamond is potentially Internally Flawless***

\$70,000-100,000



224

225

PROPERTY OF A PRIVATE COLLECTOR

224

AN EMERALD AND DIAMOND RING

Set with a rectangular-cut emerald, measuring approximately 16.36 x 14.40 x 8.72 mm, within a circular and marquise-cut diamond surround, ring size 5 $\frac{3}{4}$, mounted in gold

Accompanied by report no. CS 1082337 dated 16 March 2017 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, modern type

\$30,000-50,000

PROPERTY OF A GENTLEMAN

225

A RUBY, EMERALD AND GOLD NECKLACE, BY BUCCELLATI

Designed as a series of gold openwork plaques, set with circular-cut rubies and emeralds, within a textured 18k white gold border, 18 $\frac{3}{4}$ ins. Signed Gianmaria Buccellati, Italy

\$15,000-20,000



226

226

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

The textured 18k white gold wide hinged cuff, set with circular-cut diamond rosettes, 2 ½ ins. diameter

Signed M. Buccellati, Italy

\$45,000-65,000



227

227

A DIAMOND 'LEGACY' RING, BY TIFFANY & CO.

Set with a cushion modified brilliant-cut diamond, weighing approximately 4.61 carats, to the circular-cut diamond surround, gallery and shoulders, ring size 6, mounted in platinum

Signed Tiffany & Co.

Accompanied by a Tiffany & Co. Diamond Certificate report no. 22022938/H06220190 stating that the diamond is F color, VVS2 clarity

\$60,000-70,000



228



229



A portrait of Grace Hartley Mead by Ellen Emmet Rand, 1926

The exquisite Kashmir sapphire ring (Lot 228) and emerald and diamond bracelet (Lot 229) offered here, from the Hartley-Jenkins-Mead-Dodge family collection, have descended through four generations of strong matriarchs. Originating in northern England, Robert Milham Hartley moved the family to the United States in the 1797 from Cockermouth, England. Robert was the co-founder of the Temperance Movement in New York and founded Hartley House. His son, Marcellus Hartley was a prominent arms dealer who was appointed as an agent by the Union government to purchase guns from Europe during the American Civil War. After the war, he took ownership

of The Remington Arms Company after being in partnership with the Winchester Arms Co. and diversified into many other areas of emerging industry, including electricity and railroads. In 1855, Hartley married Frances Chester White, and together they had four daughters: Caroline (who died in infancy), Emma, and twins Grace and Helen. A colorful woman, Helen grew up and became Helen Hartley Jenkins, a dynamic and dedicated philanthropist who was also a major benefactor of Columbia University. Strong and independent, Helen maintained homes in New York City, Morristown, New Jersey, Norfolk, Connecticut and Jekyll Island, Georgia. She was fondly remembered presiding over one of her beautiful homes, donning rare chinserie robes and her stunning jewelry. Helen's daughter, Grace Hartley Mead, born in 1895, followed in her mother's footsteps, becoming a noted philanthropist and Trustee Emeritus of Columbia University Teacher's College. For 25 years she also served as president of Hartley House, a settlement house named for her great grandfather. In addition, she served as President of Hartley Corporation, a philanthropic foundation that contributes to charitable and educational institutions. Christie's is pleased to offer these stunning jewels from an important American family with deep roots in New York City and a rich history of business innovation and dedicated generosity.

228

A SAPPHIRE AND DIAMOND RING

Set with a cushion-cut sapphire, weighing approximately 11.08 carats, flanked on either side by an old-cut pear-shaped diamond, ring size 6, mounted in platinum

Accompanied by report no. CS 1082524 dated 20 March 2017 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

With a report from the SSEF Swiss Gemmological Institute, please refer to the Jewelry department for further information

\$300,000-500,000

229

AN EMERALD AND DIAMOND BRACELET

Designed as a graduated line of sixteen rectangular-cut emeralds, measuring from approximately 12.23 x 8.00 x 4.29 to 6.80 x 6.20 x 2.80 mm, alternating with baguette-cut diamonds, 7 ¼ ins., mounted in platinum

Accompanied by report no. CS 1082522 dated 23 March 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these emeralds is undeterminable, with minor clarity enhancement, traditional type

\$60,000-80,000





230



231

PROPERTY OF A GENTLEMAN

230

A COLORED DIAMOND TWIN-STONE RING

Of bypass design, set with two round brilliant-cut fancy vivid yellow diamonds, weighing approximately 3.00 and 2.72 carats, to the circular-cut yellow diamond under bezel, ring size 5, mounted in gold

With report nos. 2125669612 and 5131156650 dated 3 May 2016 from the GIA Gemological Institute of America stating that the diamonds are fancy vivid yellow, natural color, VS1 and Internally Flawless clarity, respectively

\$200,000-300,000

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

•231

A COLORED DIAMOND AND DIAMOND RING

Set with a round brilliant-cut fancy dark orange-brown diamond, weighing approximately 5.59 carats, to the yellow diamond pavé hoop, ring size 6 ¼, mounted in gold

Accompanied by report no. 6177425798 dated 22 December 2015 from the GIA Gemological Institute of America stating that the diamond is fancy dark orange-brown, natural color, SI1 clarity, with excellent polish and symmetry

\$30,000-50,000



232

232

A PAIR OF DIAMOND AND COLORED DIAMOND EAR PENDANTS

Each suspending either a pear modified brilliant-cut fancy yellow diamond, weighing approximately 3.78 carats or a pear modified brilliant-cut diamond, weighing approximately 3.45 carats, each within a circular-cut diamond or yellow diamond surround, suspended in a circular-cut diamond frame, joined by a square-cut diamond to the surmount, centering upon either a round modified brilliant-cut diamond, weighing approximately 3.01 carats, or a cushion rose-cut fancy yellow diamond, weighing approximately 2.13 carats, each within a circular-cut diamond or yellow diamond surround, 2 1/8 ins., mounted in 18k gold and platinum

Accompanied by report no. 17456328 dated 14 July 2008 the GIA Gemological Institute of America stating the round modified brilliant-cut diamond, weighing approximately 3.01 carats, is E color, SI2 clarity

With report no. 17454363 dated 14 July 2008 from the GIA Gemological Institute of America stating the cushion rose-cut diamond, approximately 2.13 carats, is fancy yellow, SI1 clarity

With report no. 17215893 dated 3 June 2008 from the GIA Gemological Institute of America stating the pear modified brilliant-cut diamond, weighing approximately 3.45 carats, is E color, VS2 clarity

With report no. 17215868 dated 19 May 2008 from the GIA Gemological Institute of America stating the pear modified brilliant-cut diamond, weighing approximately 3.78 carats, is fancy yellow, natural color

\$80,000-120,000



233

233

A DIAMOND RING

Set with a cushion modified brilliant-cut diamond, weighing approximately 9.18 carats, ring size 5 3/4, mounted in platinum

Accompanied by report no. 5171124701 dated 24 April 2015 from the GIA Gemological Institute of America stating that the diamond is J color, VVS1 clarity

\$100,000-150,000



234
(illustrated unmounted)

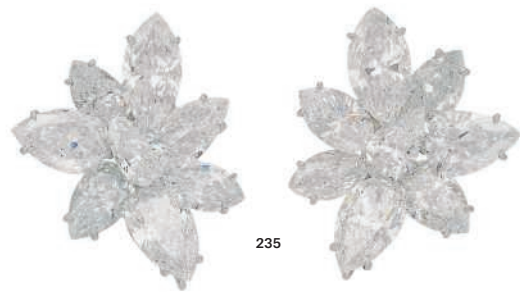
•234

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 10.18 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum

Accompanied by report no. 2165219976 dated 10 March 2017 from the GIA Gemological Institute of America stating that the diamond is H color, SI1 clarity

\$80,000-120,000



235

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

235

A PAIR OF DIAMOND CLUSTER EAR CLIPS

Each designed as a cluster of pear and marquise brilliant-cut diamonds, weighing from approximately 3.65 to 1.37 carats, 1 3/4 ins., mounted in platinum

Accompanied by sixteen reports dated 2 August to 6 October 2016 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 3.65 to 1.37 carats, are D to J color, VS2 to I1 clarity

\$200,000-300,000



236

236

A DIAMOND NECKLACE

Suspending a pear brilliant-cut diamond, weighing approximately 7.02 carats, to the circular-cut diamond neckchain, the front set with a fringe of marquise-cut diamonds, 17 ins., mounted in platinum

Accompanied by report no. 5181044834 dated 23 November 2016 from the GIA Gemological Institute of America stating that the diamond is E color, VS1 clarity

\$180,000-220,000



237

237

A DIAMOND AND SAPPHIRE RING

Set with a rectangular-cut diamond, weighing approximately 4.32 carats, flanked on either side by a triangular-cut sapphire, ring size 6, mounted in platinum

Accompanied by report no. 11173333 dated 27 February 2017 from the GIA Gemological Institute of America stating that the diamond is E color, VS2 clarity

\$50,000-75,000

PROPERTY OF A SOUTHERN CALIFORNIA LADY



238

238

A SAPPHIRE AND DIAMOND RING

Set with a rectangular-cut sapphire, weighing approximately 8.96 carats, within a baguette-cut diamond surround with modified square-cut diamond accents and semi-navette-shaped diamond shoulders, ring size 7 ¼, mounted in platinum

Accompanied by report no. CS 1082456 dated 16 March 2017 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

\$20,000-30,000

PROPERTY OF A SAN DIEGO, CALIFORNIA COLLECTOR

239

AN EMERALD AND DIAMOND PENDANT NECKLACE

The pendant centering upon an octagonal emerald, measuring approximately 25.00 x 16.30 x 3.01 mm, within an openwork circular, old and square-cut diamond geometric surround, suspending a rectangular, half moon and marquise-cut diamond fringe, to the alternating baguette and marquise-cut diamond neckchain, joined by an oval-cut emerald clasp, 16 ¾ ins., mounted in platinum

Accompanied by report no. CS 1082258 dated 10 March 2017 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

\$60,000-80,000



239

**240****A PAIR OF INTERCHANGEABLE DIAMOND AND MULTI-GEM EAR PENDANTS**

Each marquise and circular-cut diamond ear clip suspending an interchangeable drop-shaped cultured pearl, measuring approximately 12.16 x 16.41 mm and 12.25 x 16.33 mm, a rectangular-cut emerald within a circular-cut diamond surround, or an oval-cut sapphire within a circular-cut diamond surround, $\frac{3}{4}$ in., (ear clip), $\frac{1}{2}$ in. (pendants), mounted in platinum and gold ⁽⁴⁾

\$18,000-22,000

241**A PAIR OF DIAMOND PENDANTS**

Each set with a pear-shaped diamond, weighing approximately 3.44 and 3.38 carats, with hoops for suspension, mounted in platinum

\$12,000-18,000



242

AN EMERALD AND DIAMOND NECKLACE

Suspending a fringe of rectangular-cut emeralds, alternating with pear-shaped and marquise-cut diamond clusters, to the neckchain of graduated baguette-cut diamond swag links, interspersed with circular-cut diamonds or circular-cut emeralds, 16 ins, mounted in platinum

\$30,000-50,000



243

243

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

Designed as a flower, centering upon a circular-cut diamond bombé pistil, extending to baguette and circular-cut diamond stamens and pear-shaped emerald petals, weighing approximately 3.59, 2.69, 2.60 and 2.17 carats, 1 ½ ins., mounted in platinum, in a Van Cleef & Arpels brown case

Signed Van Cleef & Arpels, N.Y., no. 2614

Accompanied by report no. CS 1074086 dated 18 March 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 Colombia, with insignificant to minor clarity enhancement, traditional type

\$30,000-50,000



244

244

AN EMERALD AND DIAMOND RING

Set with a square-cut emerald, weighing approximately 8.19 carats, within a pear and marquise-cut diamond surround, ring size 5 ½, mounted in platinum

Accompanied by report no. CS 1075585 dated 2 November 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 clarity enhancement, traditional type

\$40,000-60,000



245

PROPERTY OF A LADY

245

A DIAMOND RING

Set with a cut-cornered rectangular-cut diamond, weighing approximately 11.66 carats, flanked on either side by a baguette-cut diamond, ring size 6 ¾, mounted in platinum

Accompanied by report no. 2185150387 dated 1 February 2017 from the GIA Gemological Institute of America stating that the diamond is M color, VVS2 clarity

\$40,000-60,000



246

246

A SAPPHIRE AND DIAMOND RING

Set with a cushion-cut sapphire, weighing approximately 18.41 carats, to the baguette and single-cut diamond shoulders, ring size 6 ¾, mounted in platinum

Accompanied by report no. CS 1081188 dated 25 January 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Burma (Myanmar), with no evidence of heat or clarity enhancement

\$400,000-500,000





247

**A ROCK CRYSTAL, DIAMOND AND GOLD SAUTOIR,
BY DAVID WEBB**

Suspending a circular faceted rock crystal plaque, enhanced by circular-cut diamond and sculpted 18k gold accents, to the faceted rock crystal hoop neckchain, joined by geometric circular-cut diamond, gold and platinum links, 28 ½ ins., *may be shortened to 26 ¾ ins. or to a sautoir of 19 ½ ins. and a bracelet of 7 ¾ ins.*

Signed Webb for David Webb

\$20,000-30,000



248

A DIAMOND NECKLACE, BY MARTIN VERNER

Designed as a tapered bib necklace of openwork geometric links, bezel-set at the front with nine circular-cut diamonds, ranging from approximately 1.01 to 1.00 carats each, 16 ins., mounted in white gold
With maker's mark for Martin Verner

\$25,000-40,000

Martin Verner (1984) studied metal and jewelry design at the Academy of Arts, Architecture and Design in Prague and the Sheffield Hallam University in Great Britain. His jewelry has been exhibited in the Museum of Decorative Arts in Prague, Museum of Glass and Jewelry in Jablonec and Nisou, as well as other Czech and Slovak collections. As exemplified by lot 248, Verner is inspired by microscopic cell structures, which he brings to life using traditional materials and design elements.



249

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

249

**A PAIR OF RUBELLITE TOURMALINE AND DIAMOND
EAR CLIPS, BY VERDURA**

Each set with a rectangular-cut pink rubellite tourmaline, within a sculpted overlapping pavé-set diamond mount, 1 in., mounted in platinum

Signed Verdura

\$15,000-20,000



250

PROPERTY FROM A PRIVATE ESTATE

250

A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 3.36 carats, flanked on either side by a tapered baguette-cut diamond, ring size 4 ½, mounted in platinum

Accompanied by report no. 2185199446 dated 28 February 2017 from the GIA Gemological Institute of America stating that the diamond is H color, SI2 clarity

\$15,000-20,000



•251

A THREE-STRAND CULTURED PEARL AND DIAMOND NECKLACE

Comprising three strands of fifty-one, fifty-six and sixty-one graduated variously-hued black, gray and white cultured pearls, measuring from approximately 12.50 to 8.50 mm, joined by a circular-cut diamond clasp, 22 ½ ins., mounted in 18k white gold

\$15,000-20,000

PROPERTY OF A NORTHERN CALIFORNIA LADY

252

A DIAMOND RING

Set with a cushion brilliant-cut diamond, weighing approximately 3.17 carats, to the circular-cut diamond surround and bifurcated half-hoop, ring size 4, mounted in platinum

Accompanied by report no. 2141805360 dated 10 July 2012 from the GIA Gemological Institute of America stating that the diamond is E color, Internally Flawless clarity

\$40,000-60,000

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



252

253

A DIAMOND ETERNITY BAND, BY GRAFF

Set with fourteen oval-cut diamonds, ring size 5, mounted in platinum, in a Graff navy case

Signed Graff, no. 24245

\$30,000-50,000



253

254

A PAIR OF DIAMOND EAR HOOPS, BY GRAFF

Each designed as a circular-cut diamond hoop, set with circular-cut diamonds at the front and interior, 1 ½ ins., mounted in white gold

Signed Graff, no. 4498

\$25,000-35,000



254



255

255

A DIAMOND RING, BY TIFFANY & CO.

Set with a marquise-cut diamond, weighing approximately 2.17 carats, ring size 6 ¼, mounted in platinum

Signed Tiffany & Co., no. D53739

Accompanied by a Tiffany & Co. Diamond Certificate report no. D53739/B05120345 stating that the diamond is E color, VVS2 clarity

\$15,000-20,000



256

256

AN EMERALD AND DIAMOND NECKLACE

Set at the front with a series of five oval-cut emeralds, within circular-cut and pear-shaped diamond surrounds, each joined by circular-cut diamond florettes, to the circular-cut and pear-shaped diamond neckchain, 16 ¾ ins., mounted in white gold

\$20,000-30,000

PROPERTY OF A PRIVATE COLLECTOR



257

PROPERTY OF A LADY

257

**AN EMERALD AND DIAMOND PENDANT NECKLACE,
BY GRAFF**

Suspending a heart-shaped emerald, to the heart-shaped diamond surmount and fine link neckchain, 14 ½ ins., mounted in platinum

Signed Graff, no. 5847

\$7,000-10,000



258

PROPERTY FROM A NEW YORK ESTATE

258

A COLORED DIAMOND AND DIAMOND RING

Set with a cut-cornered rectangular modified brilliant-cut fancy yellow diamond, weighing approximately 3.03 carats, flanked on either side by a half-moon shaped diamond, to the circular-cut diamond surround, gallery and shoulders, ring size 5 ¾, mounted in 18k gold

Accompanied by report no. 17474507 dated 1 August 2008 from the GIA Gemological Institute of America stating that the diamond is fancy yellow, natural color, VVS1 clarity

\$15,000-20,000



259

259

AN EMERALD AND DIAMOND RING, BY BOUCHERON

Set with a rectangular-cut emerald, weighing approximately 5.33 carats, flanked on either side by a baguette-cut diamond, ring size 8 ¼, with French assay mark for platinum

Signed Boucheron, Paris, with maker's mark

Accompanied by report no. 1082744 dated 22 March 2017 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

With report no. 88810 dated 17 November 2016 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of this emerald, no indications of clarity modification in fissures at the time of testing. Origin: Colombia

\$120,000-150,000



260

PROPERTY OF A SAN DIEGO, CALIFORNIA COLLECTOR

260

A PAIR OF DIAMOND EAR CLIPS

Each centering upon an old-cut diamond, weighing approximately 3.05 and 2.83 carats, within a baguette-cut diamond ribbon surround with old and single-cut diamond accents, 1 ¾ ins., mounted in platinum

\$12,000-18,000



261

PROPERTY OF A PRIVATE COLLECTOR

261

A DIAMOND BROOCH, BY J. LACLOCHE

Designed as a stylized flower head, centering upon a bombé old-cut diamond pistil, extending curling single, old, baguette and trapezoid-cut diamond petals, 3 ¾ ins., with French assay marks for 18k gold and platinum

Signed J. LaCloche, Paris for Jacques LaCloche

\$12,000-18,000



262

PROPERTY OF A LADY

262

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 6.18 carats, flanked on either side by a tapered baguette-cut diamond, ring size 4 ¾, mounted in platinum

Accompanied by report no. 5182150339 dated 2 February 2017 from the GIA Gemological Institute of America stating that the diamond is J color, VS2 clarity

\$35,000-55,000



263

PROPERTY OF A PRIVATE COLLECTOR

263

A SAPPHIRE AND DIAMOND RING

Set with a cushion-cut sapphire, weighing approximately 31.95 carats, within an openwork marquise and circular-cut diamond surround, to the circular-cut diamond and sculpted platinum shoulders, ring size 6 $\frac{3}{4}$

Accompanied by report no. CS 1082388 dated 13 March 2017 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

\$60,000-80,000



264

PROPERTY OF A LADY

264

A 'MYSTERY-SET' RUBY AND DIAMOND 'FESTONS' RING, BY VAN CLEEF & ARPELS

Centering upon a mystery-set calibré-cut ruby bombé panel, bordered by graduated lines of circular-cut diamonds, circa 1965, ring size 6, mounted in platinum

Signed Van Cleef & Arpels, N.Y., no. 36250

\$30,000-50,000



265



266

PROPERTY OF A LADY

265

A SAPPHIRE AND DIAMOND PENDANT NECKLACE

Suspending a pendant, centering upon a rectangular-cut sapphire, weighing approximately 19.33 carats, within a circular-cut diamond and undulating baguette-cut diamond surround, to the three-row circular-cut diamond neckchain, 1 $\frac{1}{4}$ ins. (pendant) 16 $\frac{3}{4}$ ins. (neckchain), mounted in 18k white gold

Accompanied by report no. CS 1082297 dated 10 March 2017 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

\$30,000-50,000

PROPERTY OF A BEVERLY HILLS COLLECTOR

266

A PAIR OF DIAMOND EAR STUDS

Each set with an oval brilliant-cut diamond, weighing approximately 3.30 and 3.25 carats, mounted in platinum

Accompanied by report nos. 10819624 and 11214131 dated 16 March 2017 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 3.30 and 3.25 carats, are F color, VS2 and SI2 clarity, respectively

\$50,000-70,000



267

PROPERTY OF A LADY

267

**A PAIR OF NATURAL PEARL, PEARL AND DIAMOND
EAR PENDANTS**

Each suspending a detachable pendant, designed as a drop-shaped natural pearl, measuring approximately 10.33 mm and 10.98 x 10.46 mm, collet-set with circular-cut diamond, each with a circular and baguette-cut diamond cap and circular, marquise and pear-shaped diamond link, to the surmount designed as a graduated line of baguette-cut diamonds within a pearl, circular and pear-shaped diamond cluster, 2 1/2 ins., mounted in platinum

Accompanied by report no. 2181035469 dated 12 December 2016 from the GIA Gemological Institute of America stating that the pearls are natural saltwater pearls, with no indications of treatment

\$15,000-20,000

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



268

PROPERTY OF A PRIVATE COLLECTOR

268

A NATURAL PEARL AND DIAMOND LARIAT NECKLACE

The graduated collet-set circular-cut diamond neckchain with single and baguette-cut diamond ribbon panel, suspending two semi-baroque white and light gray natural pearl drops, measuring approximately 11.78 x 10.80 mm and 11.90 x 10.95 mm, each with rose-cut diamond caps, 14 1/2 ins., mounted in platinum

Accompanied by report no. 5171692506 dated 13 July 2016 from the GIA Gemological Institute of America stating that the pearls are natural saltwater pearls with no indications of treatment

\$25,000-35,000

PROVENANCE:

Previously sold at Christie's New York, Fine Jewels, 18 September 1984, Lot 89



269

269

A DIAMOND BRACELET, BY CHARLES HOLL

Designed as a series of openwork old and single-cut diamond plaques, joined by series of collet-set old-cut diamond clusters, circa 1935, 6 $\frac{3}{4}$ ins., with French assay marks for platinum

With maker's mark for Charles Holl

\$20,000-30,000

Charles Holl was a prestigious French jeweler whose workshop was known for creating jewels for Cartier and Van Cleef & Arpels during the early to mid-twentieth century.



270

270

A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, measuring approximately 8.00 x 6.60 x 4.48 mm, within a two-tier old-cut diamond surround, to the rose-cut diamond shoulders, ring size 5 $\frac{3}{4}$, mounted in platinum

Accompanied by report no. CS 1079499 dated 3 November 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, with no gemological evidence of heat or clarity enhancement

\$25,000-35,000



271



272

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

271

A DIAMOND RING

Set with an oval brilliant-cut diamond, weighing approximately 3.04 carats, flanked on either side by a baguette-cut diamond, ring size 5 $\frac{3}{4}$, mounted in platinum

Accompanied by report no. 6187221131 dated 13 March 2017 from the GIA Gemological Institute of America stating that the diamond is 3.04 carats, E color, SI1 clarity

\$30,000-50,000

PROPERTY FROM A MANHATTAN ESTATE

272

A GROUP OF DIAMOND AND EMERALD LINE BRACELETS

Comprising three bracelets, one designed as a line of square-cut diamonds, and two designed as alternating lines of circular-cut diamonds and square-cut emeralds, each 7 ins., mounted in platinum

(3)

\$15,000-25,000



273



274

PROPERTY OF A PRIVATE COLLECTOR

273

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

Each suspending an oval-shaped cabochon ruby, within a three-tiered circular-cut diamond surround of floral motif, joined by octagonal-cut emeralds with circular-cut diamond detail, to the oval-shaped cabochon ruby surmount of similar design, 2 ¼ ins., mounted in 18k gold

Signed David Webb

\$10,000-15,000

274

A COLORED SAPPHIRE, EMERALD AND DIAMOND RING

Set with a cushion-cut yellow sapphire, weighing approximately 19.06 carats, within a circular-cut diamond surround, to the graduated French buff-cut emerald shoulders, ring size 6 ¼, mounted 18k white gold

Accompanied by report no. 17794399 dated 2 October 2008 from the GIA Gemological Institute of America stating that the yellow sapphire is natural corundum, with no indications of heating

\$30,000-50,000



275

275

A PAIR OF DIAMOND AND RUBY EAR PENDANTS

Each suspending an openwork old-cut diamond panel, extending a collet-set oval-cut ruby, measuring approximately 5.90 x 5.40 x 3.58 and 6.00 x 5.20 x 3.44 mm, framed on either side by collet-set diamonds and at top and bottom by a bar of calibr -cut rubies, to the tapered fringe of collet-set, old and single-cut diamonds, 2   ins., mounted in platinum, *three diamonds and one ruby deficient*

Accompanied by report no. CS 1081000 A and B dated 18 January 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these rubies would be classified as Burma (Myanmar), with no heat or clarity enhancement

\$20,000-30,000



276

276

AN ART DECO DIAMOND BRACELET, BY TIFFANY & CO.

Of pierced and geometric design, comprising three old-cut diamond panels, each centering upon a bezel-set old-cut diamond, within an openwork old-cut diamond frame, connected by buckle links to a line of alternating marquise and square-cut diamond links within old-cut diamond surrounds, circa 1925, 6   ins., mounted in platinum
Signed Tiffany & Co.

\$35,000-55,000



(detail of reverse)

277

277

A DIAMOND AND EMERALD PENDANT WATCH NECKLACE

Suspending an openwork old-cut diamond and calibré-cut emerald pendant watch, the line of old-cut diamond chevron links leading to a suspended pear-shaped emerald within an old-cut diamond frame, terminating in a cut-cornered triangular-cut emerald, completed by a watch on reverse, of manual movement, with leaf blued steel hands and Arabic numerals, to the neckchain set with single-cut diamond links, 13 ¾ ins. (neckchain), 4 ¼ ins. (pendant watch), mounted in platinum

\$12,000-18,000

Originally a lapel watch from the Art Deco period, the chain is of later addition.



278

PROPERTY OF A PRIVATE COLLECTOR

278

AN ANTIQUE RUBY AND DIAMOND ANCHOR BROOCH

Designed as an anchor, set with marquise, pear, rose and old-cut diamonds, enhanced by two ruby bead rondelles, circa 1905, 1 ¼ ins., mounted in gold, with pendant hoop and collapsible pendant bail

\$8,000-12,000

PROVENANCE:

Previously sold at Christie's London, Important Jewellery, 13 June 2007, Lot 158 for £20,400. Offered from the Collection of HRH Princess Elizabeth of Yugoslavia, formerly the property of Her Imperial Highness Grand Duchess Elena Vladimirovna of Russia (1882-1957)



279

PROPERTY OF A LADY

279

AN ART DECO DIAMOND BROOCH, BY CARTIER

Designed as a spindle-shaped pierced old-cut diamond plaque, centering upon a bezel-set old-cut diamond, weighing approximately 0.51 carats, 1924, 2 ½ ins., mounted in platinum

Unsigned, no. HSA1006

Accompanied by a Certificate of Authenticity from Cartier

\$10,000-15,000



280

PROPERTY OF A GENTLEMAN

280

AN EMERALD BEAD, DIAMOND AND ENAMEL NECKLACE, BY CARTIER

Designed as a graduated strand of emerald beads, interspersed with single and rose-cut diamond rondelles with black enamel accents, 18 ins., mounted in platinum, *several diamonds deficient*

Signed Cartier

\$10,000-15,000



281

281

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

Designed as an open and pierced hinged circle, set with old and baguette-cut diamonds, circa 1930, 2 ins., mounted in platinum, in a Van Cleef & Arpels brown suede case

Signed Van Cleef & Arpels, Paris, S.G.D.G, no. 37.388

\$20,000-30,000



282

282

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

Of geometric motif, the flexible pierced band set with single and old-cut diamonds, with black onyx accents, 7 ins., circa 1925, with French assay marks for platinum, in a Van Cleef & Arpels blue case

Signed Van Cleef & Arpels, no. 18512, with maker's mark for Rubel Frères

\$40,000-60,000



283

283

A DIAMOND RING

Set with a marquise brilliant-cut diamond, weighing approximately 6.02 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5 $\frac{3}{4}$, mounted in platinum

Accompanied by report no. 2175539863 dated 22 March 2016 from the GIA Gemological Institute of America stating that the diamond is E color, VVS2 clarity

\$180,000-250,000



284

284

A PAIR OF DIAMOND EAR PENDANTS, BY BULGARI

Designed as an articulated line of six graduated pear-shaped diamonds, 2 $\frac{3}{8}$ ins., mounted in platinum

Signed Bulgari

(2)

\$40,000-60,000



285

A COLORED DIAMOND AND DIAMOND NECKLACE

Centering upon an old-cut openwork diamond plaque of foliate motif, a suspending three articulated lines of collet-set diamonds, terminating in two old European brilliant-cut fancy grayish blue diamonds, weighing approximately 1.11 and 0.97 carats, and an old European brilliant-cut fancy vivid yellow diamond, weighing approximately 3.59 carats, to the single-cut diamond leaf neckchain and fine link backchain, 16 $\frac{1}{8}$ ins., mounted in platinum

Accompanied by report no. 5182207201 dated 13 March 2017 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 3.59 carats, fancy vivid yellow, natural color, SI1 clarity

With report nos. 2181207165 and 6187207170 dated 16 March 2017 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 1.11 and 0.97 carats, are fancy grayish blue, natural color, SI1 clarity

\$80,000-120,000



286

AN IMPRESSIVE DIAMOND RING

Set with an oval brilliant-cut diamond, weighing approximately 30.01 carats, to the circular-cut diamond gallery and half hoop, ring size 7, mounted in platinum

Accompanied by report no. 6173711620 dated 7 February 2017 from the GIA Gemological Institute of America stating that the diamond is I color, VS1 clarity, with excellent polish and symmetry

\$700,000-1,000,000



30.01 CARATS



287

PROPERTY OF A PRIVATE COLLECTOR

287

A RUBY AND DIAMOND RING

Set with an oval-cut ruby, weighing approximately 8.64 carats, flanked on either side by a shield-shaped diamond, ring size 5 ½, mounted in platinum and 18k gold

Accompanied by report no. CS 1082278 dated 16 March 2017 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 Classic Burma, with no gemological evidence of heat

\$600,000-800,000

PROVENANCE:

Previously sold at Christie's New York, Magnificent Jewels, 23-24 October 1996, Lot 557



288

288

A DIAMOND RING

Set with a cushion brilliant-cut diamond, weighing approximately 10.39 carats, flanked on either side by three tapered baguette-cut diamonds, ring size 6, mounted in platinum

Accompanied by report no. 1176350814 dated 13 March 2017 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

\$600,000-800,000





289

**AN ART DECO ONYX, DIAMOND AND ENAMEL CLOCK,
BY CARTIER**

Of square outline and with manual movement, the gold guilloché dial with rose-cut diamond hands, within a cream enamel surround with gold Roman numerals, bordered by rose-cut diamonds, to the onyx case with rose-cut diamond star motif darts, case back with perlage finish, circa 1930, 2 1/4 ins.

Case reverse signed Cartier, nos. 1788, 930

\$25,000-35,000





290

A BELLE ÉPOQUE ENAMEL, SILVER AND NEPHRITE CLOCK

Of hexagonal outline and key wind movement, the guilloché dial with black Roman numerals and dauphine hands, to the decorative pink and orange enamel case, resting on a nephrite base, circa 1915, 3 ¼ ins., with tooled silver folding stand in reverse

Case with English import marks for London, sponsor's mark of 'CG' within a shield

Dial reverse marked 'JTC' within a lozenge, 'FS' near wind, and no. 5295

\$3,000-5,000



291

AN ART DECO MULTI-GEM DESK CLOCK, BY JANESICH

Of rectangular outline and with manual wind, the rectangular cream guilloché dial with blue Arabic numerals and broad arrow style blued steel hands, within a gold and black enamel geometric surround, enhanced by circular cabochon ruby detail, to the rose quartz and carved onyx base, circa 1930, 3 1/4 x 1 7/8 x 1/2 ins., in a Janesich fitted red leather case

Dial signed Janesich, France, nos. 28916, 13000

\$10,000-15,000



PROPERTY OF A LADY

-292

AN ELEGANT ART DECO EMERALD, DIAMOND AND PEARL NECKLACE, BY CARTIER

The front designed as a two-strand pearl swag, suspending lines of reeded and smooth emerald beads, single-cut diamond rondelles and pearls, to the neckchain of similar design, joined by a single-cut diamond and cabochon coral barrel clasp, circa 1925, 24 ½ ins., mounted in platinum, in a Cartier envelope red case

Signed Cartier, no. 2716716

\$30,000-50,000

According to the consignor, this necklace was purchased from Cartier, New York in 1927 by her grandmother, a prominent Boston and New York socialite.

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





293

A DIAMOND RING

Set with a cushion modified brilliant-cut diamond, weighing approximately 3.99 carats, flanked on either side by a cushion-cut diamond, ring size 6, mounted in platinum

Accompanied by report no. 2185065660 dated 9 December 2016 from the GIA Gemological Institute of America stating that the diamond is D color, Internally Flawless clarity, with excellent polish and symmetry

\$110,000-165,000



294

A PAIR OF DIAMOND EAR PENDANTS

Each suspending a round brilliant-cut diamond, weighing approximately 4.65 and 4.63 carats, joined by a circular-cut diamond to the baguette-cut diamond surmount, 1 in., mounted in platinum

Accompanied by report nos. 1205332803 and 7212296488 dated 26 January 2017 and 14 April 2016 from the GIA Gemological Institute of America stating that the diamonds are D color, Internally Flawless clarity, with excellent cut, polish and symmetry

With a supplemental letters from the Gemological Institute of America stating that the diamonds have been determined to be a Type Ila diamonds. Type Ila diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type Ila 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 Ila

\$500,000-700,000



295

A COLORED DIAMOND AND DIAMOND RING

Set with a rectangular-cut fancy yellowish brown diamond, weighing approximately 18.10 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6 ½, mounted in platinum and 18k rose gold

Accompanied by report no. 2155934065 dated 3 March 2014 from the GIA Gemological Institute of America stating that the diamond is fancy yellowish brown, natural color, VS2 clarity

\$150,000-200,000



296



297

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

296

A PAIR OF DIAMOND EAR STUDS, BY HARRY WINSTON

Each set with a heart brilliant-cut diamond, weighing approximately 6.28 and 5.67 carats, mounted in platinum

With maker's mark for Harry Winston

Accompanied by report nos. 8814118 and 10123574 dated 8 and 4 August 2016 from the GIA Gemological Institute of America stating that the diamonds are D color, VS2 clarity

\$200,000-300,000

297

AN IMPRESSIVE SAPPHIRE AND DIAMOND RING, BY BULGARI

Set with a rectangular-cut sapphire, weighing approximately 48.38 carats, flanked on either side by a tapered baguette-cut diamond, ring size 8 ¼, mounted in platinum

Signed Bulgari, with maker's mark

Accompanied by report no. CS 1075074 dated 26 January 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), no gemological evidence of heat or clarity enhancement

\$500,000-700,000



48.38 CARATS



298

A DIAMOND AND EMERALD PENDANT NECKLACE

The baguette-cut diamond line necklace suspending interchangeable pendants, one set with a pear-shaped diamond, weighing approximately 5.13 carats, to the pear-shaped diamond surmount; the other set with an oval-cut emerald, within an undulating tapered baguette-cut diamond surround, 14 $\frac{1}{8}$ in., mounted in white gold and platinum

\$45,000-55,000



300



299

299

A DIAMOND BRACELET, BY BULGARI

Designed as a line of vertically-set rectangular-cut diamonds, bordered by rows of horizontally-set rectangular-cut diamonds, 6 $\frac{7}{8}$ ins., mounted in platinum

Signed Bulgari

\$40,000-60,000

PROPERTY OF A TEXAS COLLECTOR

300

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 6.40 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5 $\frac{1}{4}$, mounted in platinum

Accompanied by report no. 2181180804 dated 22 February 2017 from the GIA Gemological Institute of America stating that the diamond is E color, SI1 clarity

\$75,000-100,000

LOTS 301-326



301
A PAIR OF DIAMOND AND GOLD EAR CLIPS

Each of bombé form, set with variously-placed old-cut diamonds, 1 1/8 ins., mounted in gold

\$8,000-12,000

PROVENANCE:

Formerly the Property of the Late Gertrude Corbitt
Previously sold at Parke-Bernet Galleries, New York, Valuable Precious
Stone Jewelry, 2 December 1959, Lot 43



302
AN ANTIQUE RUBY AND DIAMOND BRACELET

The openwork flexible gold band designed as a series of old-cut rubies, each spaced by a pair of single-cut diamonds, within a single-cut diamond foliate border, circa 1900, 7 1/4 ins., mounted in gold

\$10,000-15,000



303

303

A RETRO RUBY AND DIAMOND CLIP BROOCH, BY TIFFANY & CO.

The top designed as a pear-shaped opening trimmed with circular-cut diamonds, accented by a cylindrical plaque of circular-cut diamonds, terminating in a bombé plaque of cabochon rubies, circa 1945, 1 ¼ ins., mounted in 18k gold and platinum

Signed Tiffany & Co., France

\$8,000-12,000



304

304

A DIAMOND BANGLE BRACELET

The polished gold bangle with rope gold trim, set at the top with old-cut diamonds, 2 ⅝ ins. diameter, mounted in platinum and gold

\$8,000-12,000

LOTS 301-326



305

**A PAIR OF NATURAL PEARL, CULTURED PEARL AND
DIAMOND EAR PENDANTS**

Each suspending either a drop-shaped gray natural pearl, measuring approximately 8.67 x 8.47 mm, or a drop-shaped white cultured pearl, measuring approximately 9.38 mm, within an openwork old-cut diamond frame, to the old-cut diamond surmount, 1 ½ ins., mounted in white gold

Accompanied by report no. 5182205801 dated 17 March 2017 from the GIA Gemological Institute of America stating that the gray pearl is a natural pearl, saltwater and the white pearl is a bead cultured pearl, saltwater

\$5,000-7,000

306 No Lot



307

308

307

A CULTURED PEARL AND DIAMOND BRACELET

Designed as a series of graduated cultured pearls, measuring from 6.81 mm to 10.57 x 10.33, within old-cut diamond surrounds, alternating with old-cut diamond links, 6 ½ ins., mounted in white gold

Accompanied by report no. 5182205780 dated 17 March 2017 from the GIA Gemological Institute of America stating that the ten pearls are bead cultured pearls, saltwater, with no indications of treatment

\$8,000-12,000

308

A DIAMOND BRACELET

Designed as a line of twelve circular-cut diamonds, weighing from approximately 2.97 to 1.66 carats, joined by baguette-cut diamond links, 6 ¼ ins., mounted in platinum

\$30,000-50,000

LOTS 301-326



309



310

309

A PAIR OF DIAMOND EAR PENDANTS

Each suspending a pear-shaped diamond, weighing approximately 2.27 carats each, within an open circular-cut diamond frame, joined by a circular-cut diamond to the circular-cut diamond surmount, weighing approximately 1.94 and 1.75 carats, 1 $\frac{3}{4}$ ins., mounted in platinum

\$15,000-20,000

310

A DIAMOND BRACELET

Designed as a graduated series of pear-shaped diamond foliate links, spaced by baguette-cut diamond stems, 6 $\frac{3}{4}$ ins., mounted in platinum

\$25,000-35,000



311

311

A SAPPHIRE AND DIAMOND RING, BY VAN CLEEF & ARPELS

Set with a rectangular-cut sapphire, weighing approximately 17.14 carats, within in a circular-cut diamond surround, flanked on either side by a marquise and circular-cut diamond cluster, ring size 4 $\frac{1}{4}$, mounted in platinum

Signed Van Cleef & Arpels, N.Y., no. 28276

Accompanied by report no. CS 1082389 dated 13 March 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire is not determinable and shows no gemological evidence of heat or clarity enhancement

\$10,000-15,000



312

312

AN ART DECO DIAMOND DOUBLE-CLIP BROOCH

Each designed as a pavé-set old-cut diamond scrolling plaque, with baguette-cut diamond trim, enhanced by a graduated line of old-cut diamonds, circa 1935, 2 $\frac{3}{8}$ ins., mounted in platinum

\$15,000-20,000

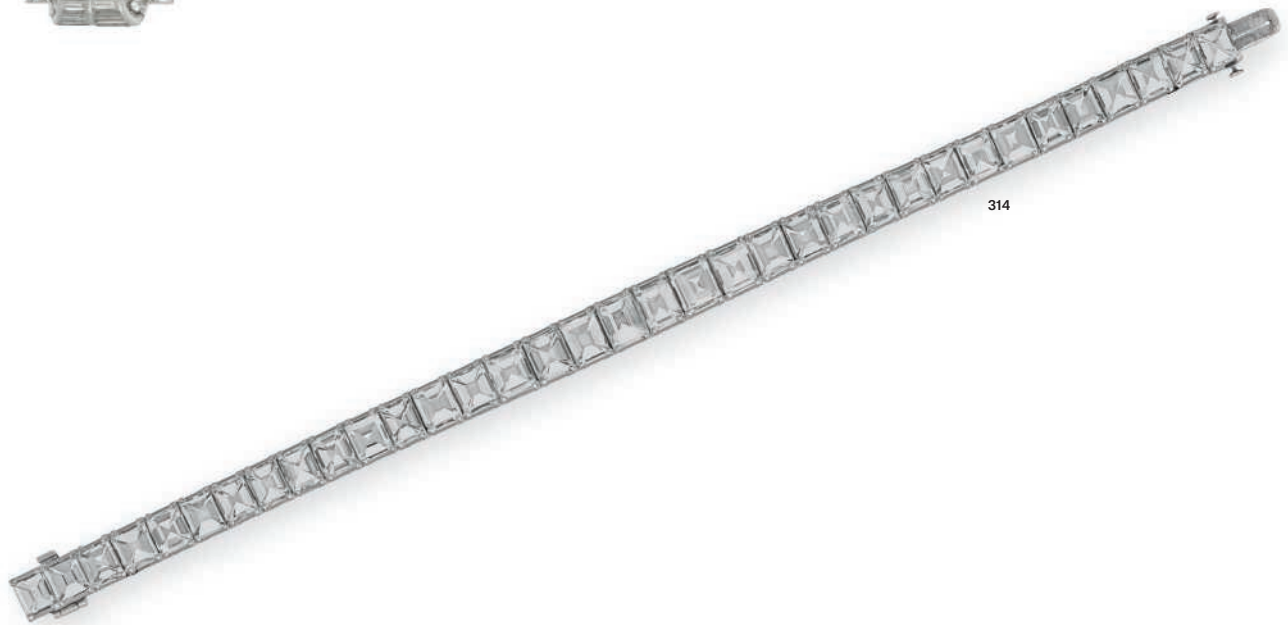
PROVENANCE:

Previously sold at Parke-Bernet Galleries, New York, Valuable Precious Stone Jewelry, 7-8 December 1960, Lot 231

LOTS 301-326



313



314

313

**A PAIR OF ART DECO DIAMOND CLIP BROOCHES,
BY CARTIER**

Of geometric motif, each designed as an old, circular, rectangular and baguette-cut diamond openwork plaque, circa 1930, 1 3/4 ins., mounted in platinum

Signed Cartier, London

\$15,000-20,000

PROVENANCE:

Formerly the Property of the Late Ann Phillips
Previously sold at Parke-Bernet Galleries, New York, Valuable Precious Stone Jewelry, 26 February 1964, Lot 89

314

A DIAMOND LINE BRACELET

Designed as a graduated line of thirty-five rectangular-cut diamonds, 6 7/8 ins., mounted in platinum

\$15,000-20,000



315

A DIAMOND NECKLACE

Designed as an openwork old, single and baguette-cut diamond collar, enhanced by an articulated old, single, baguette and square-cut diamond bow, with square-cut diamond terminals, weighing approximately 2.18 and 1.99 carats, to the similarly-set neckchain, 14 $\frac{3}{4}$ ins., mounted in platinum

\$30,000-50,000

LOTS 301-326



316

**AN ART DECO DIAMOND, ENAMEL AND ROSE GOLD
MINAUDIÈRE, BY VAN CLEEF & ARPELS**

The black enamel case of rectangular outline, with a barrel-shaped platinum and single-cut diamond clasp, opening to reveal a fitted mirror, a powder compact, a glass-covered compartment, a cigarette lighter, a pill box and two additional compartments, mounted in rose gold, circa 1935, 5 $\frac{7}{8}$ x 4 $\frac{3}{8}$ x $\frac{7}{8}$ in., with French assay marks for 18k gold and platinum, in a tan Van Cleef & Arpels case, *mirror is broken and detached from case*

Signed 'La Minaudière de Van Cleef & Arpels', nos. 43.189, 43.210 (lighter), with maker's marks

(3)

\$15,000-20,000



317

317

A TWO-STONE DIAMOND RING

Of crossover design, set with two old-cut diamonds, weighing approximately 2.37 and 2.24 carats, to the rope gold band, ring size 5, mounted in platinum and gold

\$7,000-10,000



318

318

AN ART DECO DIAMOND BRACELET

Designed as an articulated line of old-cut diamonds, each link enhanced by single-cut diamond detail, 1923, 7 $\frac{3}{8}$ ins., mounted in platinum

\$100,000-150,000

PROVENANCE:

Formerly the Property of the Late Muriel McCormick Hubbard
Previously sold at Parke-Bernet Galleries, New York, Valuable Precious Stone Jewelry, 2 December 1959, Lot 102

LOTS 301-326



319



320

319
A PAIR OF SAPPHIRE AND DIAMOND EAR PENDANTS,
BY CARTIER

Each suspending a pear-shaped hoop of rectangular-cut sapphires, the interior lined with circular-cut diamonds, the exterior accented by circular-cut diamonds, to the rectangular-cut sapphire surmount within a circular-cut diamond surround, 2 ¼ ins., with French assay marks for platinum

Signed Cartier, Paris, no. 01767

Accompanied by report no. CS 1082335 A and B dated 16 March 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these sapphires would be classified as a combination, with a minority from Cambodia (Pailin), with a majority originating from Burma (Myanmar), with no gemological evidence of heat or clarity enhancement

\$30,000-50,000

PROVENANCE:

Formerly the Property of Late Mrs. A. Hamilton Rice
Previously sold at Parke-Bernet Galleries, New York, Superb Precious Stone
Jewelry The Collection of Mrs A Hamilton Rice, 4-5 May 1965, Lot 84

320
AN ART DECO DIAMOND BRACELET

Designed as a series of six old-cut diamond pierced panels, enhanced by a central row of baguette-cut diamonds, joined by baguette-cut diamond links, circa 1925, 6 ¼ ins., mounted in platinum

\$20,000-30,000



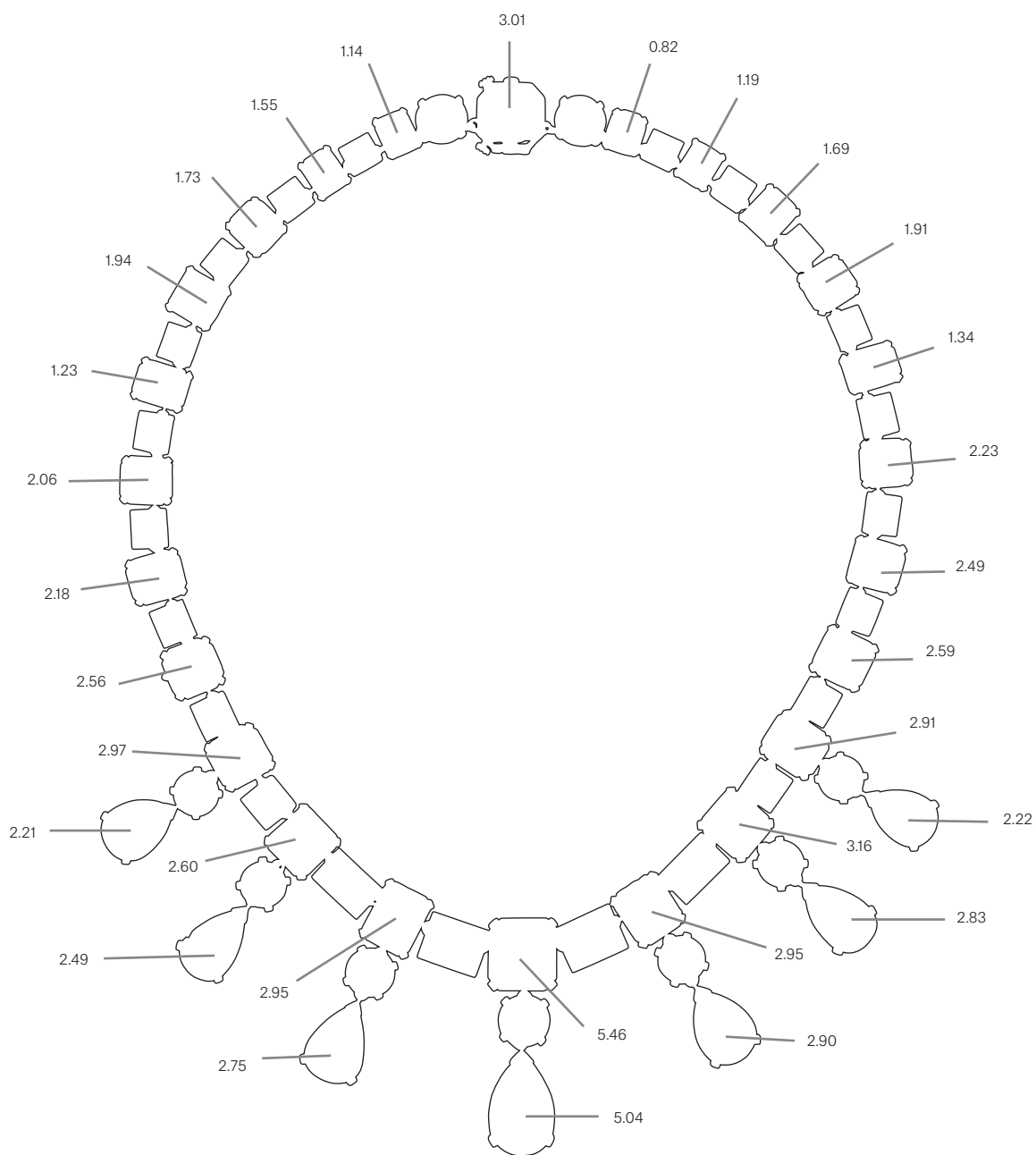
LOTS 301-326

321

A DIAMOND NECKLACE

The front suspending a graduated fringe of seven pear-shaped diamonds, weighing from approximately 5.04 to 2.21 carats, from circular-cut diamond links, to the alternating square and collet-set rectangular-cut diamond neckchain, the square-cut diamonds weighing from approximately 5.46 and 0.82 carats, joined by a circular-cut diamond clasp, weighing approximately 3.01 carats, 14 $\frac{1}{8}$ ins., mounted in platinum

\$250,000-350,000





LOTS 301-326



322

322

AN EMERALD AND DIAMOND RING

Set with a cushion-cut emerald, weighing approximately 13.44 carats, within a baguette-cut and trapezoid-shaped diamond surround, ring size 6 $\frac{1}{4}$, mounted in white and yellow gold

Accompanied by report no. CS 1082457 dated 16 March 2017 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

\$60,000-80,000

PROVENANCE:

Previously sold at Parke-Bernet Galleries, New York, Valuable Precious Stone Jewelry, 2 December 1959, Lot 94



323

323

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 10.50 carats, ring size 5 $\frac{1}{2}$, with French assay mark for platinum

Accompanied by report no. 5181201182 dated 1 March 2017 from the GIA Gemological Institute of America stating that the diamond is G color, VS1 clarity

\$200,000-300,000

PROVENANCE:

Previously sold at Parke-Bernet Galleries, New York, A Superb Collection of Precious Stone Jewelry, 22 January 1958, Lot 128



LOTS 301-326



324

**AN ART DECO RUBY AND DIAMOND BRACELET,
BY CHARLTON & CO.**

Designed as two calibr -cut ruby panels, trimmed by baguette-cut diamonds, joined by old-cut diamond buckle links, circa 1935, 7 ins., mounted in platinum

Signed Charlton for Charlton & Co.

\$40,000-60,000

PROVENANCE:

Formerly the Property of the Late Lillian S. Timken
Previously sold at Parke-Bernet Galleries, New York, The Lillian S. Timken
Collection of Precious Stone Jewelry, 6 April 1960, Lot 70

325

AN ART DECO RUBY AND DIAMOND BRACELET

Centering upon a circular-cut ruby, within a pear-shaped, baguette, single and old-cut diamond surround of overlapping motif, to the bracelet designed as three-rows of graduating oval and cushion-cut rubies, alternating with circular-cut diamonds, to the pear-shaped, baguette, single and old-cut diamond clasp, circa 1935, 6   ins., mounted in platinum

Accompanied by report no. CS 1082336 dated 16 March 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these rubies would be classified as Burma (Myanmar), with no heat enhancement

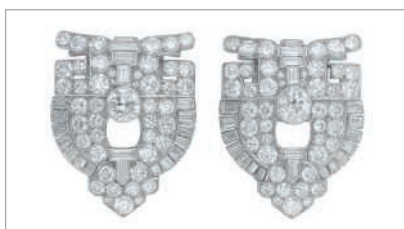
\$40,000-60,000



LOTS 301-326



(shown on tiara fitting, not to scale)



(shown as dress clips, not to scale)



(shown as a double-clip brooch, not to scale)



326

AN ELEGANT ART DECO DIAMOND NECKLACE TIARA

Set at the front with a detachable clip, designed as a geometric openwork old and baguette-cut diamond plaque, extending on either side to a tapered fringe of old and baguette-cut plaques, to the old-cut diamond back chain; and a second clip, circa 1935, 16 ½ ins. (necklace), 1 ½ in. (clips), mounted in platinum, accompanied by a fitting to mount the necklace as a tiara and a brooch fitting which accommodates the two dress clips

One clip signed Cartier, London, no. 6810 (partially indistinct)

Necklace no. 6810 (partially indistinct)

(3)

\$60,000-80,000

PROVENANCE:

Previously sold at Parke-Bernet Galleries, New York, Valuable Precious Stone Jewelry, 3 May 1956, Lot 108





DORIS DUKE

Once called "the richest girl in the world," Doris Duke (1912-1993), was the sole heir to the American Tobacco Company and Duke Energy fortunes. The family fortune began with Doris Duke's grandfather, Washington Duke, a tobacco farmer in North Carolina, who created a cartel with other local farmers after the Civil War. Washington's son and Doris' father, James Buchanan Duke, inherited the business in 1890 and developed it into the thriving American Tobacco Company. When James passed away in 1925, he left roughly half his large fortune to the Duke Endowment and the remainder to his only daughter, Doris Duke, who was only twelve-years-old at the time.

Despite the early tragedy of her father's death, Doris Duke grew up free spirited, adventurous and happy, using her wealth to pursue her many interests. Doris Duke was a lover of the arts, world traveler, cultural explorer, dedicated environmentalist, talented horticulturalist and committed philanthropist, whose generosity will have an impact for generations.

For her beloved homes, including Duke Farms in New Jersey, Shangri La in Hawaii, and Rough Point in Rhode Island, which she preferred over the scene and spotlight, Doris Duke curated a diverse collection of fine and decorative arts. During exotic travels, Doris Duke developed a deep appreciation for Islamic and Southeast Asian art; the impressive collection, which she curated throughout her lifetime, can be viewed today at Shangri La. A love of the Near and Far East enveloped Doris Duke's life, and is evidenced not only in Shangri La, but also in her jewelry, whether by Cartier, David Webb, or the extensive collection of Indian and South East Asian jewelry that she amassed.

Jewelry is perhaps the most intimate expression of style, and whether it was an heirloom piece from her mother or a jewel which she designed herself, it would always perfectly reflect the personality and the social mood of the moment. The fact that Doris Duke considered her jewelry to be an accidental collection is quite extraordinary. The magnificence, beauty and quality of objects is remarkable and quite uniquely tells a story of privilege, taste, and a shifting life style over the course of many decades spanning two centuries. At the heart of the glamorous and opulent age from which Doris Duke inherited much of her most important jewelry, was the famed jeweler Cartier. Founded by Alfred Cartier in 1847 the firm increased its popularity throughout the second half of the nineteenth century and when Alfred's three sons Louis, Pierre and Jacques took control of the company the Cartier legend began. Jewelry from the Art Deco period represented some the firm's very finest work, and the bracelets offered here (Lots 327 and 328), from the Doris Duke collection, represent their finest materials and craftsmanship of this era.

On June 2, 2004, Christie's was honored to present the Magnificent Jewels from the Doris Duke Collection, a landmark jewelry auction that achieved unparalleled results. We are pleased to again have the opportunity to present significant pieces from Doris Duke's timeless collection here in New York. In Geneva on May 17th, a diamond necklace by Cartier, will be offered as well. This necklace was sold in 2004 as only a mounting by Cartier; Doris Duke had unmounted nearly all of the diamonds in the important necklace and reset the stones in other jewelry. The new owner subsequently spent years replacing all of the missing stones with age appropriate diamonds, restoring this incredible jewel to its original splendor. Since Christie's prior sale, pieces from the Doris Duke Collection have only rarely been seen on the marketplace. This spring, we are thrilled to give collectors the opportunity to once again acquire one of these exquisite jewels with most extraordinary provenance.



327

**AN IMPORTANT PAIR OF ART DECO DIAMOND BRACELETS,
BY CARTIER**

Each composed of three independent circular, navette, marquise and baguette-cut diamond lines, intersected by pavé-set diamond sculpted motifs, circa 1930, 6 $\frac{5}{8}$ ins. and 6 $\frac{7}{8}$ ins., mounted in platinum, *may also be worn as a choker of 13 $\frac{1}{4}$ ins.*

Each signed Cartier, nos. 8410, 8354, 822

(2)

\$700,000-1,000,000

PROVENANCE:

Formerly from the Collection of Doris Duke
Previously sold at Christie's New York, The Doris Duke Collection of
Important Jewelry, 2 June 2004, Lot 102





328

**AN ELEGANT ART DECO SAPPHIRE, DIAMOND AND
SEED PEARL BRACELET, BY CARTIER**

Centering upon a square-cut sapphire, weighing approximately 35.53 carats, flanked on either side by twin baguette-cut diamonds, circular-cut diamond rectangular links and calibr -cut sapphire spacers, joined to the six-strand seed pearl bracelet, enhanced by a clasp of similar design, circa 1925, 6 1/4 ins., mounted in platinum
Signed Cartier, no. 24121

Accompanied by report no. CS 1082277 dated 16 March 2017 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

\$600,000-800,000

PROVENANCE:

Formerly from the Collection of Doris Duke
Previously sold at Christie's New York, The Doris Duke Collection of Important Jewelry, 2 June 2004, Lot 100

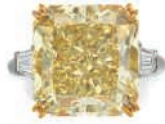


FORMERLY FROM THE COLLECTION OF DORIS DUKE
TO BE OFFERED 17 MAY 2017
GENEVA, MAGNIFICENT JEWELS



Lot 68 in the sale Magnificent Jewels from the Doris Duke Collection on June 2, 2004 was 'A diamond and platinum necklace mounting, by Cartier' purchased at Cartier New York on April 30, 1937 for \$65,000. Only the mounting was auctioned, as Doris Duke had all of the larger diamonds in this important necklace unmounted. Over the years, she set and re-set the stones in many other pieces of jewellery, following trends and exploring avant-garde jewellery designs. Interestingly, just the mounting alone achieved almost as much at auction as the original purchase price of the necklace in 1937. The buyer subsequently spent years painstakingly replacing all of the missing stones with age appropriate diamonds, restoring the necklace to its former glory.





329

329

A COLORED AND DIAMOND RING

Set with a cut-cornered rectangular modified brilliant-cut fancy intense yellow diamond, weighing approximately 16.05 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum and 18k gold

Accompanied by report no. 2181005741 dated 14 November 2016 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS2 clarity

\$250,000-350,000



330

PROPERTY OF AN IMPORTANT COLLECTOR

330

AN IMPRESSIVE DIAMOND BRACELET, BY CARTIER

Designed as a graduated line of twenty-seven rectangular brilliant-cut diamonds, weighing from approximately 4.87 to 0.95 carats, 6 7/8 ins., mounted in platinum, in a Cartier red case and outer box Signed Cartier, nos. 863702, 852670

The total weight of the diamonds is approximately 52.06 carats

\$400,000-600,000





331

AN EXCEPTIONAL COLORED DIAMOND AND DIAMOND RING

Horizontally-set with a cut-cornered rectangular modified brilliant-cut fancy intense pink diamond, weighing approximately 3.02 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum and 18k rose gold

Accompanied by report no. 2175700871 dated 9 January 2017 from the GIA Gemological Institute of America stating that the diamond is fancy intense pink, natural color, Internally Flawless clarity

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

INTENSE PINK
INTERNALLY FLAWLESS









(two views illustrated)

332

**A MAGNIFICENT RUBY, DIAMOND AND
ONYX 'PANTHÈRE' RING, MOUNTED BY CARTIER**

Designed as a pavé-set diamond panther, set with onyx spots, nose and pear-shaped emerald eyes, the tail terminating with a cushion-cut ruby, weighing 10.63 carats, ring size 6 $\frac{3}{4}$, with French assay marks for platinum

Signed MT Cartier, no. 53AJE935

Accompanied by report no. CS 1083025 dated 24 March 2017 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 Classic Burma (Myanmar), with no gemological evidence of heat or clarity enhancement. Further accompanied by an Appendix from the American Gemological Laboratories stating that this ruby 'has received the highest origin determination issued by the 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.' The Appendix also indicates that 'rubies of this color have been described as having a pigeon blood hue'.

\$2,300,000-2,800,000



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BIOGRAPHIES

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 Poirer, 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. Giannmaria 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, Giannmaria's son.

Today the Italian house is owned by the private equity fund Clessidra SGR.

MARIO BUCCELLATI

The firm Mario Buccellati, located at 4 via Montenapoleone, is currently run by one of the founder's sons, Lorenzo Buccellati, with the assistance of his wife Claudia. Their objects can be identified by their distinct "texture-engraved" style and the hallmark "15 MI", one of the oldest in Milan. The company was founded by its namesake, the descendant of a renowned family of jewellers which began with a certain Contardo Buccellati in the 18th Century. Mario began his career in 1903 as an apprentice to the goldsmiths Beltrami e Besnati, located at the Largo Santa Margherita in the centre of Milan. He eventually took over the business in 1919. In the following years, he opened boutiques in Rome (1925), Florence (1929) and New York (1953). He created jewels for such notables as the Popes Pius XI and XII, as well as the royal families of Italy, Spain and Egypt. Today, in addition to Milan, Mario Buccellati still has boutiques in the via Tornabuoni of Florence and the via dei Condotti of Rome.

BULGARI

The firm of Bulgari was founded by Sotirio Bulgari, who was born in 1857 in Greece and was descended from a family of silversmiths. In 1884 he opened his first shop in Rome on the Via Sistina, and then in 1905 he moved to the Via dei Condotti. Upon Sotirio's death in 1932 his sons, Giorgio and Costantino, took over the business. They are credited with creating the highly distinctive 'Bulgari' style, inspired by Greek and Roman classicism, the Italian Renaissance, and the 19th century Roman school of goldsmiths. The 1970s marked the beginning of Bulgari's international expansion with the opening of stores in New York (the first overseas), Paris, Geneva and Monte Carlo, building towards more than 155 international stores open today. It was also in this decade that Bulgari introduced the 'Bulgari-Bulgari' which was to become a successful watch classic. Bulgari Time was established in the early 1980s in Neuchâtel, Switzerland, for the creation and production of all Bulgari watch lines.

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.

CHANEL

The House of Chanel was founded by Gabrielle Chanel in 1910, and during the same year she opened her first boutique, 'Chanel Modes', at 21 rue Cambon in Paris. In 1921 she launched No.5, the first perfume of a couturier. In 1932, in her Paris mansion at 29 Faubourg Saint-Honoré, Paris, Chanel presented her first and unique 'Diamond Jewellery' collection, made entirely in platinum and diamonds. In 1987, the company launched their first collection of watches, followed in 1993 by the creation of the 'Haute Joaillerie' line. Today, this activity around the world combines the symbols dear to Coco Chanel with a constantly renewed creativity.

WALLACE CHAN

Born in Hong Kong, Wallace Chan trained as a sculptor before embarking upon a grand European tour to study the techniques of cameo and intaglio carving, a journey which changed his life and formed the basis of his aesthetics and creative philosophy. Though heavily inspired by Zen Buddhism, Wallace Chan's work incorporates Western influence of boldness and color, representing a true synthesis of East and West. Over the years, Wallace Chan has developed an international following, and was the first Asian jeweler to participate at the Biennale des Antiquaires at the Paris Grand Palais, first in 2012 and again in 2014.

CHARLTON & CO.

John W. Charlton was involved with several firms before opening his own company in 1909 at 298 Fifth Avenue, originally known as J.W. Charlton. With the addition of a partner, Robert S. Chapin, the name was changed to Charlton & Co., which was relocated uptown to 634 Fifth Avenue. Upon Charlton's retirement in 1919, his partners, James Todd and Grant A. Peacock, took over the business, carrying on his tradition of offering fine jewellery. In the late 1920s, they opened branches in Palm Beach, Florida, and in Paris on the fashionable rue de la Paix. Branch stores were closed during the 1930s and in 1943 Peacock acquired ownership of Charlton & Co., renaming the firm Grant A. Peacock. The firm is currently located at 450 Park Avenue, and is headed by his granddaughter, Kathleen Peacock.

CHAUMET

Chaumet was founded in 1780 by Marie-Etienne Nitot who, with his son, Francois Regnault Nitot, became the official jeweller to Napoleon during the Consulate and the Empire. Among their achievements were the Consular sword, the tiara of Pius VII and the grand parures ordered by the Empresses Josephine and Marie-Louise. After the fall of Napoleon, the business continued under the direction of Jean-Baptiste Fossin and his son, Jules, both artists, who succeeded in capturing the spirit of Romanticism in jewellery just as Nitot & Fils had done for the Empire. In 1848, Jules Fossin set up a London branch in partnership with J.V. Morel, who was assisted by his son, Prosper. On his return to Paris in 1854, Prosper Morel joined Jules Fossin, whom he succeeded in 1868. Prosper Morel's daughter married Joseph Chaumet in 1875. Chaumet had begun his jewellery career at the age of fifteen, working in his parents' jewellery shop in Bordeaux. Upon moving to Paris, he was hired by his future father-in-law. By 1885, he assumed management of the firm. In 1889, Chaumet took over the company, simultaneously changing the name. Under his direction, the firm won prizes at all of the international exhibitions and supplied jewellery to many of the Royal houses of Europe. In 1907 he moved the company to 12, Place Vendôme. He also opened boutiques in London in 1905, and in New York in the 1920s. The latter closed in 1934 due to the Depression. In 1999 the firm was acquired by the luxury group LVMH.

ANGELA CUMMINGS

Angela Cummings was born in Austria and moved to the United States as a child. She later returned to Europe to study in Italy and Germany, graduating with a degree as a gemologist, goldsmith and designer. In 1968 she began working at Tiffany & Co. under the tutelage of Donald Claflin. Four years later Tiffany's presented her first collection. In 1984 she formed her own company with her husband, which gave her the opportunity to expand her design repertoire. Within a year the designs were offered at Bergdorf Goodman. She is also represented at Bloomingdale's, Neiman Marcus, Saks Fifth Avenue, and Shiseido, Japan.

DE GRISOGONO

Following twenty years working with the world's top jewellers, Fawaz Gruosi founded de Grisogono in 1995. After reading about the famous "Black Orlov" diamond of 180 carats, Mr Gruosi became fascinated with the lure of black diamonds, and decided to create a collection of haute joaillerie – using these seldomly used gems as the focus. In addition to his innovative jewels and a new collection of watches, de Grisogono is also known for creating original objects, including pavé-set black diamond mobile phones and sunglasses. Located on the rue du Rhone in Geneva, Mr Gruosi's jewellery can also be found in his boutiques in Gstaad, London and Rome.

CHRISTIAN DIOR

Originality, eccentricity and poetry sum up the spirit of the designer Victoire de Castellane. After 14 years designing jewels for Karl Lagerfeld and Chanel, she was appointed Artistic Director of Dior's new jewellery department in 1998. Since then, Victoire has enjoyed evoking the colours and scents of childhood in her jewellery collections, whilst still respecting the spirit of Christian Dior by depicting ribbons, flowers and feathers in her playful and precious creations. Today, the permanent collection of Dior jewels is regularly enriched by unique creations and limited editions.

DRAYSON

The retail firm of Cecil Drayson was established circa 1936 on Bond Street by Keith Drayson. His jewels were known for their high quality, innovative designs and extremely elegant nature. Drayson initially derived influence from the Art Deco period. From the late thirties to the sixties, the designs became more abstract, exemplifying the bold sculptural tendencies of the period. Jewels from the firm are rare.

GAUTRAIT

Lucien Gautrait was one of the more notable jewellers in the Art Nouveau period, well known for his peacock motifs and fine enamelling. He began his career working for Léon Gariod as a modeller and chaser circa 1900.

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.

HANCOCKS & CO.

Hancocks & Co. of London was founded by Charles F Hancock in 1849. Almost immediately the firm received the Royal Warrant of Queen Victoria and, in the course of the 19th Century, from many other of Europe's crowned heads. In 1856, they received the order to produce the Victoria Cross, which they continue to produce to this day. In the 20th Century Hancocks was granted the Royal Warrant by King George V, and currently holds that of Her Majesty Queen Elizabeth, the Queen Mother. In 1998 the company moved to Burlington Arcade and took over S.J. Rood, who had sold jewellery in the Arcade since 1873.

JACQUES LACLOCHE

The son of Jacques, one of the four Lacleche brothers, Jacques Lacleche (1901–1988) did all his training at Lacleche Frères before taking the direction of the London branch which was the former Fabergé's salon. After the closing of Lacleche Frères, he opened his first business at La Croisette in Cannes (1935) and then at no. 8 place Vendôme in Paris (1938) where his fanciful and highly imaginative production of multi-coloured jewels was immediately successful. After the war, Jacques Lacleche designed jewellery for a largely American clientele and some true connoisseurs like Ali Khan. The business closed in the 1960s.

LALIQUE

At the turn of the century René Lalique (1860–1945) broke with traditional jewellery conventions, creating jewellery not only to enhance the appearance of the wearer, but also as a genuine art form. His use of exotic and often fragile materials such as glass, horn and rock crystal was revolutionary. Nature was the predominant theme of this "Art Nouveau". Lalique often created objects depicting the female figure with dragonfly wings. He produced bracelets, necklaces, pendants and combs with subjects from nature such as dragonflies, peacocks, insects or snakes. In 1910, somewhat disenchanted with the jewellery business, Lalique bought a glassworks at Combs-la-Ville. Henceforth, he dedicated most of his time to creating superb objects in glass.

LEGNAZZI

The jewellery produced from Valenza, Italy, is well known for its great beauty and originality. Legnazzi is one of several small firms located in Valenza. The company was opened in 1911 and has passed down family lines to its current owner Roberto Legnazzi and his son, Antonio. Comprising 180 workers, the company has many talented jewellers and designers. Legnazzi is a recognised name in Italy, and produces high quality jewels in gold, diamonds, tourmalines and pearls. Roberto Legnazzi continues to carry the family philosophy to make jewellery that is beautiful and refined. In 1982, Roberto Legnazzi won the coveted "Gioello in Editto" prize in Italy in three categories: jewellery, goldsmith and decorative objects.

MARCHAK

The company was founded in Kiev in 1878 by Joseph Marchak. His son Alexandre Marchak left his home in the wake of the Russian Revolution in 1918, settling in Paris. By 1920 he had opened an establishment at 4, rue de la Paix with Robert Linzeler. They exhibited jewellery in the 1925 Exposition des Arts Décoratifs as well as in the 1937 International Exhibition of Arts and Techniques in Modern Life. Marchak's son carried on the firm and was associated in the 1940s with another scion of an important jewellery family, Jacques Verger, grandson of the great Parisian watchmaker Ferdinand Verger. Like other European jewellers, this firm switched from platinum to gold in the 1930s and created pieces such as trailing flowers and lovebirds with long bejewelled tails. From the sixties well into the eighties the creative spirit behind Marchak was designer Bertrand Degommier who, with the revival of Marchak since January 2000, continues as the senior designer for the new collection.

MAUBOUSSIN

In 1827 Mr. Rocher and his cousin, Baptiste Noury, established a jewellery shop in Paris which, by 1850, had been taken over by Noury. His nephew, Georges Mauboussin, joined the firm, assuming control in 1896. In 1922 the business was named 'Mauboussin, Successeur de Noury', and later, simply 'Mauboussin'. The house of Mauboussin contributed to all major international exhibitions in the first half of the 20th century, including Milan in 1923 and 1924; New York in 1924 and 1939; Strasbourg in 1924; and Paris in 1925, 1931 and 1937. They were awarded the Grand Prix at the 1925 Exposition des Arts Décoratifs in Paris and, for his contributions to the world of jewellery, Georges Mauboussin was awarded the "Légion d'Honneur". The firm opened branches in London and Buenos Aires, which have subsequently closed. In October 1929 they opened an office in New York, but following the stock market crash less than one month later, a merger was negotiated with the American jeweller, Trabert & Hoeffler. Trabert & Hoeffler took over the location and stock, and all jewellery retailed under this contract was signed "Trabert & Hoeffler Inc. – Mauboussin". This agreement lasted until the 1950s. In 2002, Dominique Frémont, a Swiss businessman, acquired a majority of the firm with Patrick Mauboussin remaining involved in the creation of the jewellery. The firm is currently located at 20, Place Vendôme.

OSTERTAG

The French jeweller Ostertag was located at Place Vendôme. During the 1920s and 30s, his jewellery rivalled that of Cartier, Van Cleef & Arpels and Boucheron. The famous clock maker, George Verger, who worked for many maisons both in France and the United States, produced wonderful clocks for the firm. Ostertag was perhaps best known for his jewellery and objets d'art based on Indian designs.

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.

TRABERT & HOEFFER

In the early 1930s, Trabert & Hoefler, Inc. opened their first salon on Park Avenue, in New York City. During the subsequent decade, expansion included Palm Beach, Beverly Hills, Atlantic City and Chicago. The prestigious Parisian jeweller, Mauboussin opened in New York in 1929, but due to the economic tenor of the times, decided to withdraw. Soon thereafter, Trabert & Hoefler purchased Mauboussin's inventory and the right to use their name in conjunction with their own. All jewellery sold by Trabert & Hoefler was then marked "Trabert & Hoefler, Inc.-Mauboussin", until the 1950s, when the arrangement between the two companies was terminated. In the late 1960s, all locations, with the exception of the Michigan Avenue salon in Chicago, were closed. In 1968, Trabert & Hoefler in Chicago was purchased by Donald Levinson. Then in 1995, Mr. Levinson moved the location to 111 East Oak Street, creating a building which is architecturally designed in the style of the original Trabert & Hoefler salon of the 1930s.

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*.

ZOLOTAS

Zolotas, one of the most prominent Greek jewellers, was founded in 1890 in Athens. They are well known for their creations with motifs deriving from ancient Greece. In more recent years they created their "22 carat" line which consists of jewels executed in almost "pure" gold enhanced by semi-precious stones and pearls.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

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- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

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

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

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

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

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

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- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

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As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

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

the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

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, 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 Post-Sale Services. 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 Post-Sale Services, whose details are set out in paragraph (d) below.

- (iii) Cash

- (b) 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 Post-Sale Services 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. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. 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.

- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date.
 - (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) 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**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

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 Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.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 or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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 paragraph F1(a).

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

• Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

◆ Christie's has 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.

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 • ♦.

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

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.

FOR JEWELLERY

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 LIMITED WARRANTY.

Jewellers in the Title

1. By Boucheron

When maker's name appears in the title, in Christie's qualified opinion it is by that maker.

Jewellers beneath the description

2. Signed Boucheron

Has signature which in Christie's qualified opinion is authentic.

3. With maker's mark for Boucheron

Has a mark denoting a maker which in Christie's qualified opinion is authentic.

4. By Boucheron

In Christie's qualified opinion the object is by the jeweller although unsigned.

5. Mounted by Boucheron

In Christie's qualified opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

6. Mount only by Boucheron

In Christie's qualified opinion the mounting is by the jeweller, but either the gemstones have been replaced or the piece has been altered in some way after its manufacture.

Periods

1. Antique

Over 100 years old

2. Art Nouveau

1895-1910

3. Belle Epoque

1895-1914

4. Art Deco

1915-1935

5. Retro

1940s

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.

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
151	D	IF	22.03	Rectangular
218	D	IF	15.87	Heart
294 Pair	D	IF	4.65/4.63	Circular
293	D	IF	3.99	Cushion
288	D	VVS1	10.39	Cushion
102	D	VVS2	4.28	Rectangular
156	D	VVS2	3.41	Marquise
155	D	VS1	2.47	Rectangular
296 Pair	D	VS2	6.28/5.67	Heart
155	D	VS2	2.93	Marquise
252	E	IF	3.17	Cushion
283	E	VVS2	6.02	Marquise
236	E	VS1	7.02	Pear
237	E	VS2	4.32	Rectangular
104 Pair	E	VS2/VVS2	4.08/4.06 Imp.	Circular
300	E	SI1	6.40	Rectangular
271	E	SI1	3.04	Oval
67	F	IF	4.48	Circular
49	F	VVS1	5.94	Rectangular
130	F	VVS2	12.39	Oval
266 Pair	F	VS2/SI2	3.30/3.25	Oval
113	F	SI1	3.54	Rectangular
203	G	VVS1	4.34	Square
323	G	VS1	10.50	Rectangular
119	H	VVS2	11.00	Rectangular
234	H	SI1	10.18	Rectangular
250	H	SI2	3.36	Circular
286	I	VS1	30.01	Oval
133 Pair	I	VS2	15.68/15.62	Cushion
48 Pair	I	VS1/VS2	5.84/5.66	Circular
3 Pair	I/J	SI1	3.22/3.21	Circular
233	J	VVS1	9.18	Cushion
262	J	VS2	6.18	Rectangular
128	L	SI1	23.20	Marquise
132	L (Faint Brown)	SI1	10.06	Cushion
55	L	I1	10.93	Pear
245	M	VVS2	11.66	Rectangular
126	O to P	VS2	13.19	Circular
32	Q to R	VS1	7.21	Circular
182	W to X	VS1	7.31	Circular

COLOURED DIAMOND INDEX

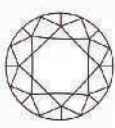
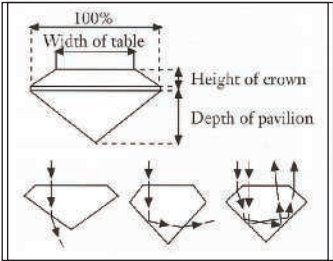
LOT	COLOUR	CLARITY	WEIGHT	CUT
PINK				
331	Fancy Intense Pink	IF	3.02	Radiant
151A	Fancy Vivid Purplish Pink	I1	5.26	Radiant
161	Light Pink	VVS2	1.66	Lozenge
YELLOW				
223	Fancy Vivid Yellow	VVS2 Pot.	4.68	Circular
285	Fancy Vivid Yellow	SI1	3.59	Old European
230Pair	Fancy Vivid Yellow	VS1/IF	3.00/2.72	Circular
213	Fancy Intense Yellow	VVS1 Pot.	23.56	Square
124	Fancy Intense Yellow	VVS1	4.61	Oval
111	Fancy Intense Yellow	VVS2	1.92	Old Mine
35	Fancy Intense Yellow	VS1	10.98	Oval
71	Fancy Intense Yellow	VS1	7.64	Cushion
329	Fancy Intense Yellow	VS2	16.05	Rectangular
222	Fancy Yellow	VVS1 Pot.	8.09	Radiant
221 Pair	Fancy Yellow	VVS1/VS1	5.27/5.27	Radiant
258	Fancy Yellow	VVS1	3.03	Radiant
219	Fancy Yellow	VS1	20.05	Radiant
42	Fancy Yellow	VS1	7.05	Radiant
103	Fancy Yellow	VS2	5.62	Radiant
BLUE				
285	Fancy Grayish Blue	SI1	1.11	Old European
285	Fancy Grayish Blue	SI1	0.97	Old European
ORANGE				
98	Fancy Deep Brown-Orange	I1	6.55	Pear
61	Fancy Dark Orange-Brown	VS1	5.63	Marquise
231	Fancy Dark Orange-Brown	SI1	5.59	Circular
189	Fancy Brown-Orange	VS2	6.19	Cushion
188	Fancy Brown-Orange	VS2	5.16	Oval
GRAY				
106	Fancy Light Gray	IF	7.84	Circular
BROWN				
187	Fancy Brown-Yellow	VVS1	20.48	Rectangular
295	Fancy Yellowish Brown	VS2	18.10	Rectangular

COLOURED STONE INDEX

LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
EMERALD				
259	Colombia	None	5.33	Rectangular
239	Colombia	Insignificant, Traditional	~	Octagonal
322	Colombia	Minor, Traditional	13.44	Rectangular
244	Colombia	Minor, Traditional	8.19	Square
52	Colombia	Minor, Traditional	7.92	Rectangular
99	Colombia	Minor, Traditional	5.65	Square
203	Colombia	Minor, Traditional	3.79	Square
140	Colombia	Minor, Modern	11.48	Rectangular
224	Colombia	Minor, Modern	~	Rectangular
9	Brazil	Insignificant to Minor, Traditional	~	Rectangular
RUBY				
332	Burma	None	10.63	Cushion
287	Burma	None	8.64	Oval
107	Burma	None	7.67	Cushion
125	Burma	None	5.63	Oval
275 Pair	Burma	None	~	Oval
SAPPHIRE				
228	Kashmir	None	11.08	Cushion
51	Kashmir	None	13.37	Cushion
39	Kashmir	None	2.23	Cushion
270	Kashmir	None	~	Cushion
246	Burma	None	18.41	Cushion
120	Burma/Ceylon	None	14.57	Rectangular
297	Ceylon	None	48.38	Rectangular
263	Ceylon	None	31.95	Cushion
66	Ceylon	None	27.00	Oval
186	Ceylon	None	20.03	Rectangular
265	Ceylon	None	19.33	Rectangular
72	Ceylon	None	14.70	Cushion
238	Ceylon	None	8.96	Rectangular
70	Ceylon	None	6.43	Antique Cushion
41 Pair	Ceylon	Heat	~	Rectangular
311	~	None	17.14	Rectangular
74 Grayish Greenish Blue	East Africa	None	12.61	Cushion
118 Pair, Pink/ Sapphire	Ceylon/ Madagascar	None	~	Circular
6 Pink	Ceylon	None	~	Oval
82 Purplish Blue	Ceylon	None	18.86	Octagonal
85 Yellow	Ceylon	None	94.16	Oval
198 Yellow	Ceylon	None	~	Cushion
274 Yellow	~	None	19.06	Cushion
TOURMALINE				
73	Classic Brazil	~	9.70	Cushion
SPINEL				
105	Tajikistan	None	38.63	Oval
GARNET				
105	Russia	~	4.60	Circular

DIAMONDS • THE 4 C'S

Cut



Round
Brilliant



Oval



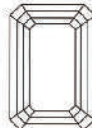
Marquise



Pear



Heart



Emerald

Colour (G.I.A.)



D

Blue
White



E

Ice
White



F

Fine
White



G

White



H

Top
Com-
mercial
White



I

Com-
mercial
White



J

Top
Silver



K

Silver
Cape



L

Silver
Cape



M

Light
Cape



N

Light
Cape



O

Cape



P

Cape



Q

Dark
Cape



S

Dark
Cape



Z

Dark
Cape

Clarity (G.I.A.)



FL IF

Flawless



VVS₁ VVS₂

Very, very small
inclusions



VS₁ VS₂

Very small
inclusions



SI₁ SI₂

Small
inclusions



I₁



I₂

Inclusions



I₃

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		
¾	—	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		15
9	—	R	58.5732		
9¼	19	R½	59.2116		16
9½	20	S	59.8500		
9¾	—	S½	60.4884		17
10	21	T	61.1268	6	
10¼	22	T½	61.7652		18
10½	—	U	62.4026		
10¾	23	U½	63.0420		
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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Hong Kong, 30 May 2017

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26–30 May 2017

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Geneva, 17 May 2017

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WEIGHING 14.88 CARATS
USD 1,000,000– 1,500,000

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MAGNIFICENT JEWELS

WEDNESDAY 26 APRIL 2017
AT 10.00 AM AND AT 2.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: BOTANICAL
SALE NUMBER: 14759

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

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Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)

US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)

US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

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14759

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1	100	1	100
2	200	2	200
3	300	3	300
4	400	4	400
5	500	5	500
6	600	6	600
7	700	7	700
8	800	8	800
9	900	9	900
10	1000	10	1000
11	1100	11	1100
12	1200	12	1200
13	1300	13	1300
14	1400	14	1400
15	1500	15	1500
16	1600	16	1600
17	1700	17	1700
18	1800	18	1800
19	1900	19	1900
20	2000	20	2000
21	2100	21	2100
22	2200	22	2200
23	2300	23	2300
24	2400	24	2400
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26	2600	26	2600
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30	3000	30	3000
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42	4200	42	4200
43	4300	43	4300
44	4400	44	4400
45	4500	45	4500
46	4600	46	4600
47	4700	47	4700
48	4800	48	4800
49	4900	49	4900
50	5000	50	5000
51	5100	51	5100
52	5200	52	5200
53	5300	53	5300
54	5400	54	5400
55	5500	55	5500
56	5600	56	5600
57	5700	57	5700
58	5800	58	5800
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60	6000	60	6000
61	6100	61	6100
62	6200	62	6200
63	6300	63	6300
64	6400	64	6400
65	6500	65	6500
66	6600	66	6600
67	6700	67	6700
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69	6900	69	6900
70	7000	70	7000
71	7100	71	7100
72	7200	72	7200
73	7300	73	7300
74	7400	74	7400
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78	7800	78	7800
79	7900	79	7900
80	8000	80	8000
81	8100	81	8100
82	8200	82	8200
83	8300	83	8300
84	8400	84	8400
85	8500	85	8500
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88	8800	88	8800
89	8900	89	8900
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92	9200	92	9200
93	9300	93	9300
94	9400	94	9400</

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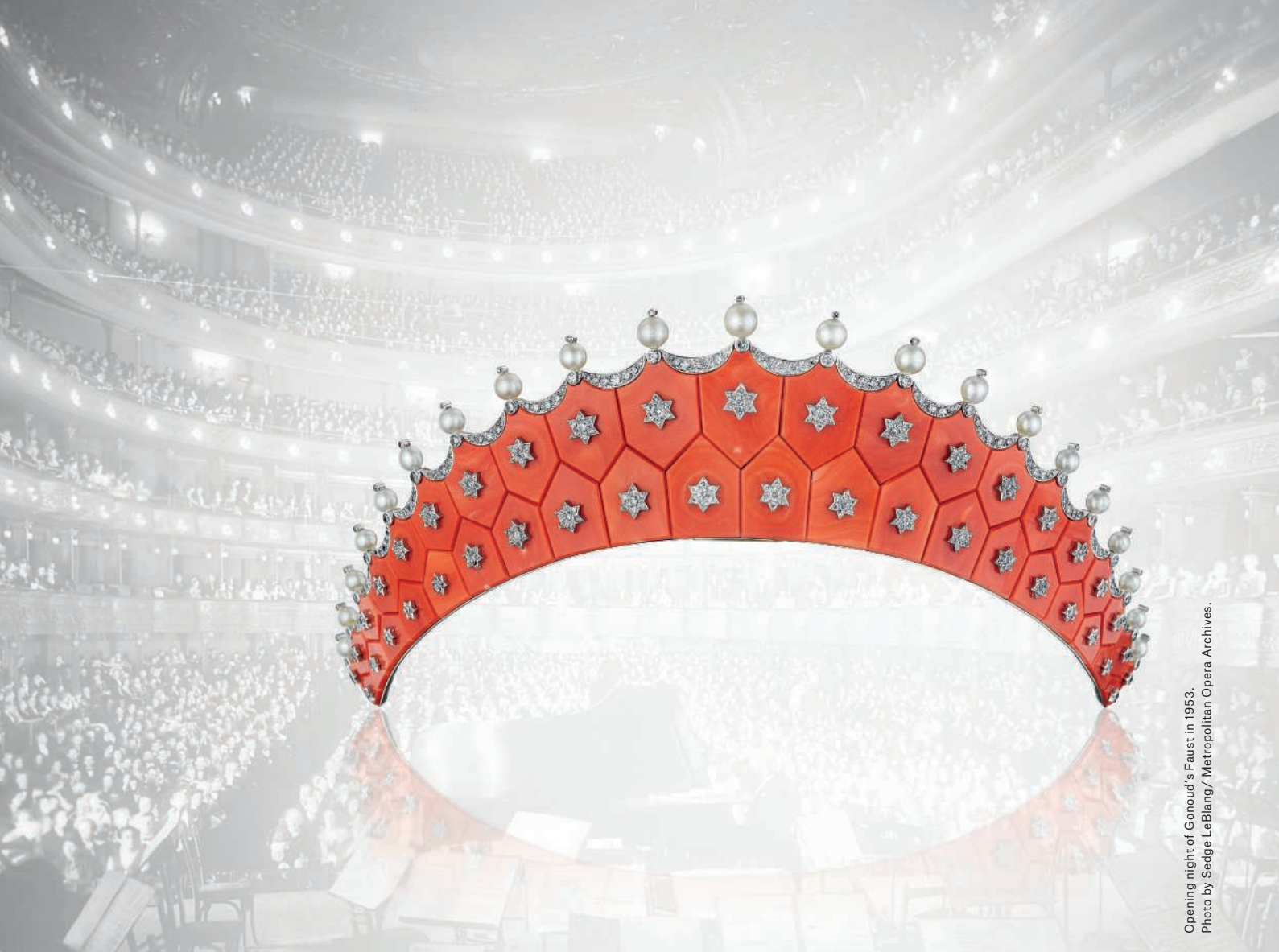
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Opening night of Gounod's *Faust* in 1953.
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