



# MAGNIFICENT JEWELS

*New York · 6 December 2017*

CHRISTIE'S



# A SUPERB TWIN-STONE RING BY GRAFF



Fancy Vivid Blue Diamonds  
3.36 and 2.71 carats



Property of a Prominent Private Collector





A Unique Design by A.M. Cassandre for G. Fouquet



Property from a Distinguished New York Collection



# Magnificent Jewels

*Wednesday 6 December 2017*

CHRISTIE'S

# INTERNATIONAL JEWELLERY AUCTION CALENDAR

## AUCTION CALENDAR 2018

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

**17 APRIL**  
**MAGNIFICENT JEWELS**  
NEW YORK

**16 MAY**  
**MAGNIFICENT JEWELS**  
GENEVA

**29 MAY**  
**MAGNIFICENT JEWELS**  
HONG KONG

**6 JUNE**  
**JEWELS**  
PARIS

**12 JUNE**  
**MAGNIFICENT JEWELS**  
NEW YORK

**13 JUNE**  
**IMPORTANT JEWELS**  
LONDON

**13 NOVEMBER**  
**MAGNIFICENT JEWELS**  
HONG KONG

**27 NOVEMBER**  
**MAGNIFICENT JEWELS**  
HONG KONG

**28 NOVEMBER**  
**IMPORTANT JEWELS**  
LONDON

**4 DECEMBER**  
**JEWELS**  
PARIS

**11 DECEMBER**  
**MAGNIFICENT JEWELS**  
NEW YORK

**6 FEBRUARY - 13/14 FEBRUARY**  
**JEWELS ONLINE**

**10 APRIL - 18/19 APRIL**  
**JEWELS ONLINE**

**2 MAY - 9 MAY**  
**JEWELS ONLINE**

**6 JUNE - 13/14 JUNE**  
**JEWELS ONLINE**

**18 SEPTEMBER - 26/27 SEPTEMBER**  
**JEWELS ONLINE**

**30 OCTOBER - 6 NOVEMBER**  
**JEWELS ONLINE**

**4 DECEMBER - 12/13 DECEMBER**  
**JEWELS ONLINE**

# Magnificent Jewels

Wednesday 6 December 2017

## AUCTION

Wednesday 6 December 2017

at 10.00 am (Lots 1-174) and 2.30 pm (Lots 175-389)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday	1 December	12.00 pm - 6.00 pm
Saturday	2 December	10.00 am - 6.00 pm
Sunday	3 December	10.00 am - 6.00 pm
Monday	4 December	10.00 am - 6.00 pm
Tuesday	5 December	10.00 am - 5.00 pm

## AUCTIONEERS

Francois Curiel (# 0761369)

Rahul Kadakia (# 1005929)

## 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.

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 **ARCHES-14761**

## CONDITIONS OF SALE

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

These auctions feature

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# CHRISTIE'S



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BACK COVER:  
Lot 218

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## MRS. HANK GREENBERG

Christie's is pleased to offer the following eight lots of fine jewelry from the Estate of Mrs. Hank Greenberg. Born Mary Jo Tarola in Portland, Oregon in 1929, she was a celebrated actress and wife of baseball great Hank Greenberg (1911-1986). As a teenager, Mrs. Greenberg was selected as the Princess of the Portland Rose Festival and from there pursued a career in acting, obtaining a contract and becoming a starlet with RKO Pictures. Known on the silver screen by her stage name, Linda Douglas, as well as her maiden name, Mrs. Greenberg was best known for her roles in *Trail Guide* (1952), *Affair with a Stranger* (1953) and *Target* (1952).



1

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

Each designed as a baguette and marquise-cut diamond scroll, centering upon a circular-cut diamond flower blossom, 1 in., mounted in platinum

Signed Van Cleef & Arpels, N.Y., no. 26630

\$10,000-15,000

2

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

The textured 18k white gold cuff set at the top with a collet-set marquise-cut diamond, enhanced by collet-set circular-cut diamond detail, 2 ½ ins. diameter

Signed M. Buccellati, Italy

\$10,000-15,000



3



4

3

**A DIAMOND AND BICOLORED GOLD WRISTWATCH,  
BY BUCCELLATI**

Of manual movement, the round pavé-set diamond dial, within a pavé-set diamond and textured gold bezel, to the textured gold tapered band with pavé-set diamond links, 6 1/2 ins., mounted in 18k gold and white gold, in a Buccellati gray suede case

Signed Buccellati, nos. 23027, G15267, 16655

\$10,000-15,000

4

**A PAIR OF DIAMOND EAR STUDS**

Each set with a round brilliant-cut diamond, weighing approximately 1.68 and 1.61 carats, mounted in platinum

*Accompanied by report nos. 2185758936 and 2181758927 dated 22-26 September 2017 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 1.68 and 1.61 carats, are E and G color, VS2 and SI1 clarity, respectively*

\$15,000-20,000



5

5

**A RUBY, DIAMOND AND TURQUOISE BROOCH,  
BY BUCCELLATI**

Designed as a series of circular-cut ruby leaves, enhanced by cabochon turquoise and circular-cut diamond flower blossoms, 4 ins., mounted in 18k gold and white gold

Signed Buccellati, Italy

\$6,000-8,000



6

6

**A RUBY, DIAMOND AND TURQUOISE CUFF BRACELET,  
BY BUCCELLATI**

The hinged openwork cuff, designed as a series of circular-cut ruby leaves, enhanced by turquoise cabochon and circular-cut diamond flower blossoms, 2 1/8 ins. diameter, mounted in 18k gold and white gold

Signed Buccellati, Italy

\$15,000-20,000



7

7

**A DIAMOND AND BICOLORED GOLD TORQUE NECKLACE,  
BY BUCCELLATI**

Designed as a hinged torque, with an openwork design of circular-cut diamonds, to the sculpted gold borders, 14 ins., mounted in 18k white and yellow gold, in a Gianmaria Buccellati gray leather case

Signed Gianmaria Buccellati, Italy

\$10,000-15,000



8

8

**A RUBY AND DIAMOND RING, BY BUCCELLATI**

Set with an oval-cut ruby, measuring approximately 10.50 x 8.50 x 3.30 mm, to the openwork circular-cut diamond and sculpted 18k bicolor gold surround, ring size 5 ¾, in a Gianmaria Buccellati gray leather case

Signed Buccellati, Italy

*Accompanied by report no. 1087292 dated 3 October 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 Thailand, with heat enhancement*

\$10,000-15,000



10



9

#### PROPERTY OF A LADY

**9**

#### A COLORED DIAMOND AND DIAMOND RING

Set with a cut-cornered rectangular modified brilliant-cut fancy light yellow diamond, weighing approximately 8.91 carats, flanked on either side by a half moon-shaped diamond, ring size 6, mounted in platinum and 18k gold

*Accompanied by report no. 2183617225 dated 25 July 2017 from the GIA Gemological Institute of America stating that the diamond is fancy light yellow, natural color, VS1 clarity*

\$25,000-35,000

**10**

#### A DIAMOND AND GOLD 'TRIKA' NECKLACE, BY BULGARI

The circular-cut diamond band set with a series of polished 18k gold braided links, each centering upon a circular-cut diamond plaque, 14 ½ ins., with Italian export mark for 18k gold

Signed Bulgari, Made in Italy

\$40,000-60,000



11



12

PROPERTY OF A LADY OF TITLE

**11**

**A PAIR OF DIAMOND EAR STUDS**

Each set with a round brilliant-cut diamond, weighing approximately 2.71 and 2.43 carats, mounted in platinum

*Accompanied by report nos. 2181570292 and 2181570278 dated 7 and 5 July 2017 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 2.71 and 2.43 carats, are H and E color, VS2 clarity, respectively*

\$20,000-30,000

PROPERTY OF A LADY

**12**

**A DIAMOND AND GOLD 'BAIGNOIRE' WRISTWATCH,  
BY CARTIER**

Of quartz movement, the oval white dial with black Roman numerals and hands, within a pavé-set circular-cut diamond bezel, to the bracelet set with circular-cut diamond demi-lunette links spaced by reeded gold links, joined by a deployant clasp, 5 ¾ ins., mounted in 18k gold

Signed Cartier, Paris, nos. 66048, 0005, Swiss Made, with maker's marks

\$10,000-15,000



13



14

PROPERTY OF A LADY

~13

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

The 18k gold chain set with a series of twenty mother-of-pearl and gold clover links, 33 ins., in a Van Cleef & Arpels green suede pouch

Signed V.C.A., no. CL82095

\$10,000-15,000

PROPERTY OF A GENTLEMAN

~14

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

The 18k gold chain set with a series of five mother-of-pearl clover links, 7 ½ ins., in a Van Cleef & Arpels green suede pouch

With maker's mark for Van Cleef & Arpels, no. JA104877

*Accompanied by a Certificate of Authenticity from Van Cleef & Arpels dated 6 September 2017*

\$4,000-6,000

PROPERTY FROM A PRIVATE COLLECTION

**15**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a cut-cornered rectangular step-cut fancy intense yellow diamond, weighing approximately 4.68 carats, 6 1/4 ins., mounted in platinum

*Accompanied by report no. 2185757852 dated 2 October 2017 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow color, VS1 clarity*

\$30,000-50,000



**15**

PROPERTY OF A LADY

**16**

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

Each designed as a tapered half-hoop, centering upon a graduated series of circular-cut diamond snowflake motifs with diamond accents, to the circular-cut diamond border, 7/8 in., mounted in 18k gold

Signed Van Cleef & Arpels, no. BL57515, with maker's marks

\$15,000-20,000



**16**

PROPERTY OF A GENTLEMAN

**17**

**A DIAMOND, EMERALD AND GOLD 'PANTHÈRE' RING,  
BY CARTIER**

Of crossover design, set with circular-cut diamonds, the panther's head with pear-shaped emerald eyes and onyx nose detail, ring size 6 1/4 (flexible), with French assay mark for 18k gold

Signed Cartier, no. 739706

\$12,000-18,000



**17**



18

PROPERTY FROM A PRIVATE COLLECTION

**18**

**A DIAMOND RING**

Set with a cut-cornered square step-cut diamond, weighing approximately 4.10 carats, within a tapered baguette-cut diamond undulating surround, ring size 5, mounted in platinum

*Accompanied by report no. 5182683702 dated 18 August 2017 from the GIA Gemological Institute of America stating that the diamond is K color, VS1 clarity*

\$15,000-20,000



19

PROPERTY FROM A PROMINENT PENNSYLVANIA PRIVATE COLLECTION

**19**

**A DIAMOND BRACELET**

Designed as an old-cut pavé-set diamond panel, centering upon six graduated old-cut diamonds, to the old-cut pavé-set diamond half moon-shaped links and clasp, 6 ins., mounted in platinum

\$10,000-15,000



20

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

Comprising a three-strand cultured pearl necklace, enhanced by circular-cut diamond flower blossom spacers; a pair of ear pendants and ring en suite, 16 ins. (necklace, shortest strand), 2 ½ ins. (ear pendants), ring size 6, mounted in platinum, in a Van Cleef & Arpels gray suede fitted case

Each signed Van Cleef & Arpels or V.C.A., N.Y., nos. 30052  
(necklace), 30739 (ear pendants), 31489 (ring)

(3)

\$20,000-30,000



22



21

PROPERTY OF A LADY

**21**

**A DIAMOND AND GOLD RING**

Centering upon a table-cut diamond, within a pierced sculpted gold mounting, ring size 5 ¾

\$5,000-7,000

**PROVENANCE**

Formerly from the collection of Barbara Streisand, sold to benefit the Streisand Foundation at Christie's Los Angeles, Important Jewelry, Silver and Fine Wristwatches, 29-30 September 1999, Lot 384

PROPERTY OF A NEW YORK CITY PRIVATE COLLECTOR

**22**

**A PAIR OF ROCK CRYSTAL AND DIAMOND CUFF BRACELETS,  
BY DAVID WEBB**

Each designed as a reeded rock crystal and hammered white gold hinged cuff, enhanced by circular-cut diamonds, 2 ins. diameter, mounted in platinum and 14k white gold, in two David Webb black suede pouches

Unsigned

*Accompanied by a Certificate of Authenticity from David Webb dated 20 October 2017*

\$15,000-20,000



23

AN AQUAMARINE, DIAMOND AND RUBY  
PENDANT NECKLACE

Suspending a briolette-cut aquamarine from a circular and baguette-cut diamond and circular-cut ruby cap, to the fine link collet-set diamond neckchain, 22 ins. (neckchain), 2  $\frac{3}{8}$  in. (pendant), mounted in platinum

\$15,000-20,000



*Something old, Something new,  
Something Christie's, just for you...*



24

PROPERTY OF A LADY OF TITLE

**24**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 3.44 carats, ring size 6, mounted in platinum

*Accompanied by report no. 2181570276 dated 7 July 2017 from the GIA Gemological Institute of America stating that the diamond is J color, VVS2 clarity, accompanied by a working diagram indicating that the clarity of the diamond is potentially Internally Flawless*

\$15,000-20,000



25

PROPERTY OF A LADY OF TITLE

**25**

**A DIAMOND RING**

Horizontally-set with a rectangular step-cut diamond, weighing approximately 3.69 carats, ring size 6, mounted in platinum

*Accompanied by report no. 2185570296 dated 5 July 2017 from the GIA Gemological Institute of America stating that the diamond is D color, VS1 clarity*

\$25,000-35,000



26

PROPERTY OF A LADY OF TITLE

**26**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 1.97 carats, ring size 6, mounted in platinum

*Accompanied by report no. 5182570186 dated 6 July 2017 from the GIA Gemological Institute of America stating that the diamond is F color, VVS2 clarity*

\$7,000-10,000

PROPERTY FROM A GEORGIA PRIVATE COLLECTION

**27**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 3.41 carats, flanked on either side by a pair of tapered baguette-cut diamonds, mounted in platinum and 14k white gold (expandable shank)

*Accompanied by report no. 6127614696 dated 23 September 2010 from the Gemological Institute of America stating that the diamond is F color, VS2 clarity*

\$30,000-50,000

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



**27**

PROPERTY OF A LADY OF TITLE

**28**

**A DIAMOND RING**

Set with a rectangular step-cut diamond, weighing approximately 5.95 carats, ring size 6, mounted in platinum

*Accompanied by report no. 6187570153 dated 5 July 2017 from the GIA Gemological Institute of America stating that the diamond is N color, VVS2 clarity*

\$20,000-30,000



**28**

PROPERTY OF A PASADENA, CALIFORNIA COLLECTOR

**29**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 3.61 carats, ring size 4 1/2, mounted in 18k white gold

*Accompanied by report no. 2185711039 dated 1 September 2017 from the GIA Gemological Institute of America stating that the diamond is G color, VS1 clarity*

\$20,000-30,000



**29**



30

PROPERTY OF A LADY OF TITLE

**30**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 4.56 carats, ring size 6, mounted in platinum

*Accompanied by report no. 2185570154 dated 5 July 2017 from the GIA Gemological Institute of America stating that the diamond is I color, VVS2 clarity*

\$30,000-50,000



31

PROPERTY OF A SOUTHERN CALIFORNIAN GENTLEMAN

**31**

**A DIAMOND RING**

Set with a cut-cornered square step-cut diamond, weighing approximately 2.40 carats, flanked on either side by a tapered baguette-cut diamond, ring size 7 1/2, mounted in platinum

*Accompanied by report no. 16390731 dated 7 May 2008 from the GIA Gemological Institute of America stating that the diamond is E color, VVS2 clarity*

\$15,000-20,000

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



32

PROPERTY OF A LADY OF TITLE

**32**

**A DIAMOND RING**

Horizontally-set with a rectangular step-cut diamond, weighing approximately 5.00 carats, ring size 6, mounted in platinum

*Accompanied by report no. 2185570166 dated 5 July 2017 from the GIA Gemological Institute of America stating that the diamond is G color, VS1 clarity*

\$40,000-60,000

**33**

**A DIAMOND RING, BY CARTIER**

Set with a round brilliant-cut diamond, weighing approximately 1.80 carats, flanked on either side by a baguette-cut diamond, ring size 4, mounted in platinum

Signed Cartier

*Accompanied by report no. 2185181913 dated 26 April 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*

\$20,000-30,000



**33**

PROPERTY OF A LADY OF TITLE

**34**

**A COLORED DIAMOND RING**

Set with a round brilliant-cut faint pink diamond, weighing approximately 4.11 carats, ring size 6, mounted in platinum

*Accompanied by report no. 5182570155 dated 10 July 2017 from the GIA Gemological Institute of America stating that the diamond is faint pink, natural color, SI2 clarity*

\$20,000-30,000



**34**

PROPERTY OF A LADY OF TITLE

**35**

**A COLORED DIAMOND RING**

Set with a round brilliant-cut faint pinkish brown diamond, weighing approximately 3.96 carats, ring size 6, mounted in platinum

*Accompanied by report no. 2185570290 dated 12 July 2017 from the GIA Gemological Institute of America stating that the diamond is faint pinkish brown, natural color, VS1 clarity*

\$20,000-30,000



**35**



36

(two views illustrated)



37

#### PROPERTY OF A GENTLEMAN

**36**

#### A BELLE ÉPOQUE EMERALD AND DIAMOND RING, BY CARTIER

Set with a rectangular-cut emerald, weighing approximately 18.05 carats, with single-cut diamond shoulders, circa 1910, ring size 6 ¾, mounted in platinum

Signed Cartier

*Accompanied by report no. CS 1086072 dated 14 August 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*

\$200,000-300,000

**37**

#### A SAPPHIRE AND DIAMOND RING

Set with a sugarloaf cabochon sapphire, weighing approximately 9.96 carats, within an old-cut diamond surround, ring size 5, mounted in 14k gold

*Accompanied by report no. 1085746 dated 3 August 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*

\$170,000-250,000





38

39

PROPERTY FROM A NEW YORK FAMILY COLLECTION

**38**

**A RUBY AND DIAMOND BRACELET**

The flexible openwork band set with two-rows of oval and circular-cut rubies, measuring from approximately 5.76 x 5.24 x 3.25 mm to 4.40-4.43 x 2.78 mm, enhanced by circular-cut diamond detail, to the similarly-set clasp of oval design, 6 1/2 ins., mounted in platinum, in an A La Vieille Russie maroon leather case

*Accompanied by report no. 1087567 dated 18 October 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the majority of the rubies that were tested at random would be classified as Burma (Myanmar), with no gemological evidence of heat*

\$30,000-50,000

According to the family, this bracelet was originally purchased by the current owner's grandparents from A La Vieille Russie

PROPERTY OF A LADY

**39**

**A DIAMOND RING, BY HARRY WINSTON**

Set with a square-cut diamond, weighing approximately 5.38 carats, flanked on either side by a triangular-cut diamond, ring size 5 1/4, mounted in platinum, in a Harry Winston navy blue leather case, pouch and outer box

Signed Winston, with maker's mark

*Accompanied by report no. 1182769407 dated 29 September 2017 from the GIA Gemological Institute of America stating that the diamond is G color, VS1 clarity*

\$120,000-180,000



40



41

PROPERTY FROM A PRIVATE COLLECTION

**40**

**A RUBY AND DIAMOND FLOWER PENDANT BROOCH**

Designed as an old-cut diamond flower blossom with baguette and bullet-cut diamond stems, centering upon a cushion-cut ruby pistil, weighing approximately 4.17 carats, 1 1/8 ins., mounted in white gold

*Accompanied by report no. 1087245 dated 28 September 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), heat enhancement: none, clarity enhancement: none*

\$200,000-300,000

PROPERTY FROM A PRIVATE COLLECTION

**41**

**A SAPPHIRE AND DIAMOND RING**

Set with a cushion-cut sapphire, weighing approximately 3.30 carats, flanked on either side by two baguette-cut diamonds, ring size 6, mounted in platinum

*With report no. 1087313 dated 3 October 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 or clarity enhancement Also accompanied by a report from the SSEF Swiss Gemmological Institute. Please refer to the Jewelry department for further details*

\$80,000-120,000





**JEWELS AND WATCHES FORMERLY FROM  
THE DWIGHT D. AND MAMIE EISENHOWER COLLECTION:  
PROPERTY OF THE JOHN S.D. EISENHOWER TRUST**

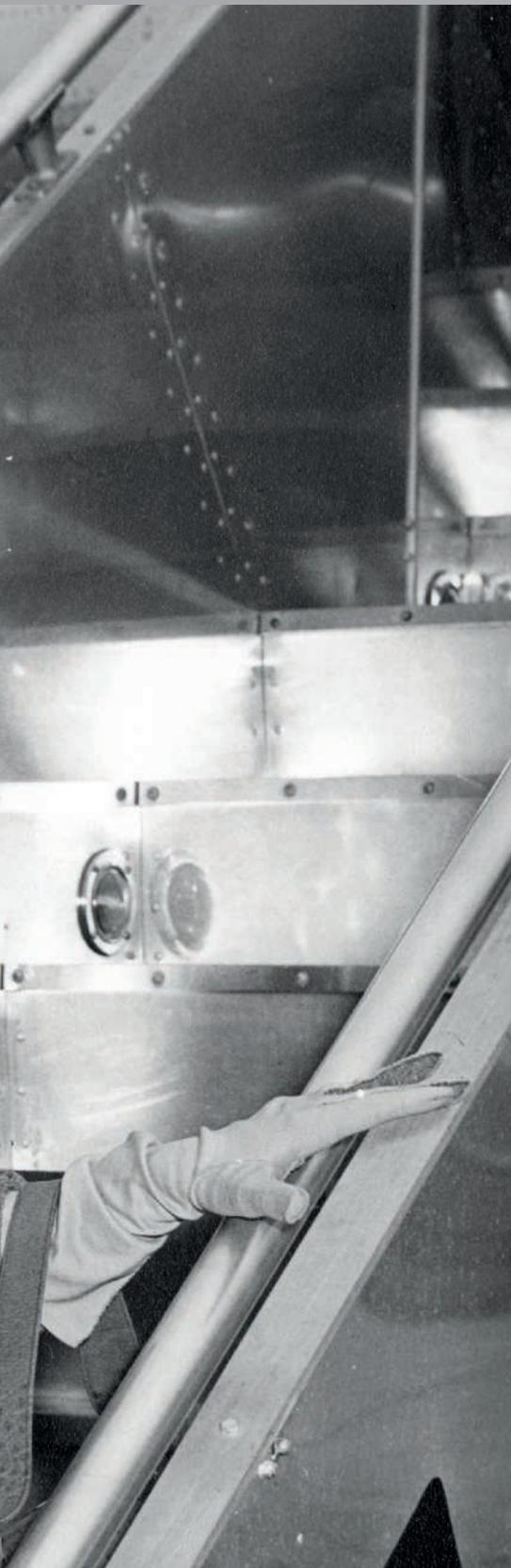


President and Mrs. Eisenhower leave from the Washington airport for the Republican National Convention.

August 21, 1956

© National Park Service

Courtesy of the Dwight D. Eisenhower Presidential Library & Museum



## DWIGHT D. AND MAMIE EISENHOWER

Christie's is honored to present a selection of Jewels and Watches formerly from the Dwight D. and Mamie Eisenhower Collection: Property of the John S.D. Eisenhower Trust. Dwight David "Ike" Eisenhower (1890-1969) and Mamie Doud Eisenhower (1896-1979) served the United States of America as President and First Lady from 1953 to 1961.

Displaying impressive initiative and command, Eisenhower attended prestigious West Point and excelled in his early Army career, rising through the ranks to become Chief of Staff and eventually a Five-Star General. In 1952, having shown the world his impactful leadership skills as the victorious Supreme Commander of the Allied Expeditionary Forces in Europe during World War II, Eisenhower ran for the presidency, and won the election in a landslide. As President, Eisenhower presided over a period of peace and prosperity for the country. He worked hard during his time in office to ease the tensions of the Cold War, end the Korean War, balance the federal budget, and desegregate Washington D.C., the military, and schools throughout the country.

Signing the Federal-Aid Highway Act in 1956, Eisenhower is credited with the birth of the modern interstate highway system, which bears his name as the "Dwight D. Eisenhower National System of Interstate and Defense Highways." The interstate highway system changed the American landscape and paved the way for modern, efficient transportation of goods and services, allowing invaluable economic opportunities.

Everyone, who grew up in America during the 1950s, can recall Eisenhower's omnipresent campaign slogan "I Like Ike," but there was someone else America was anxious to see in the White House—Mamie Eisenhower. The public went so far as to have buttons created that read "I Like Mamie" and "Mamie for First Lady."

Mamie Geneva Doud was born in Boone, Iowa in 1896. The daughter of a wealthy meat packing industrialist, Mamie had a privileged upbringing. The family moved to Colorado when Mamie was seven years old, but they split their time between Denver and San Antonio, Texas. It was in San Antonio at the age of 18 that Mamie met a young army lieutenant, Dwight Eisenhower, on his first tour of duty. On Valentine's Day in 1916, Dwight presented Mamie with a miniature of his West Point class ring as a formal engagement proposal. On July 1st of that year, the couple was married at the Doud home in Denver.

After marriage, Mamie assumed the role of Army wife, following the typical pattern of multiple moves through the U.S. and abroad in the name of service. She once estimated that throughout Dwight's 37 years of service and their 53 years of marriage, she unpacked her household at least 28 times. Their first child, Doud Dwight, was born in 1917, but died only a few years later of scarlet fever. Their second child, John, was born in 1922. Despite the many moves, Mamie succeeded in creating comfortable homes wherever they lived and volunteered when she could; later in life, after President Eisenhower suffered a heart attack, she became an important advocate for the American Heart Association, assuming both local and national chairmanship of the charity's fundraising drives. During World War II, Mamie went nearly three years without seeing her husband, as he commanded the troops in Europe. Following

Dwight's victorious return from Europe, and after his brief stints as President of Columbia University and then as Commander of NATO, Mamie was by his side throughout his presidential run.

Mamie assumed the role of First Lady with grace and humility, quickly becoming a favorite of American women, who found her to be entirely relatable and the embodiment of the priorities and values of a '50s woman—a great entertainer and housekeeper, a stylish feminine dresser, and devout wife. A Time magazine article from January 1953 reported: "Mamie Eisenhower is fondly expected to touch off a social renaissance and to lend a new warmth to the affairs of the presidency." Her designer clothes, cheerful smile, positive energy, and of course her famous bangs (styled by Elizabeth Arden in Paris) quickly became Mamie's trademarks.

Mamie earned a place in history as one of America's most fashionable first ladies. At her husband's inauguration in 1953, her unforgettable pink silk and rhinestone ball gown by Nettie Rosenstein, now in the Smithsonian's National Museum of American History, set the tone for her stylish reign as First Lady. In the late 1950s, when she took an interest in a young fashion designer named Arnold Scaasi, he was thrust into the spotlight and went on to dress first ladies and society's elite for generations. Throughout her time in the White House, she consistently appeared on various "Best Dressed" lists and loved to attend fashion shows.

Today, Mamie is credited with numerous lasting trends in both fashion and the home. The shade of bubblegum pink that tinted everything from women's clothes to powder room walls during the 1950s can be directly credited to her influence, as she put the color in vogue. Thanks to Mamie, women's hats, which had seen a decline in popularity post-war, once again became a wardrobe staple. Photographs show Mamie's preference for a wide variety of headwear accessories, including the smaller fitted hat style of the day, wider brim styled hats, and even turban styles, which returned to fashion during the late 1950s.

Mamie personalized her natural sense of style with the perfect jewelry wardrobe. Whether donning an interesting Retro jewel, such as the Van Cleef & Arpels watch bracelet (Lot 48) or the charming aquamarine, ruby, and diamond flower brooch by Paul Flato (Lot 44), Mamie's jewelry reflected her spirited personality. In addition, she loved jewelry from the Art Deco period, as evidenced throughout the collection. Of particular note is the rock crystal and diamond brooch by Mauboussin (Lot 54), which the First Lady was photographed wearing often and proudly. A tourmaline, aquamarine, and diamond brooch (Lot 57) showcases Mamie's love of pink and bold color combinations.

Jewelry was very personal to the Eisenhowers, and many pieces were given and received for special occasions. The charm bracelet (Lot 42) is a staggering memento of American history. Laid out in chronological order, each dated charm signifies an important moment or accomplishment in the Eisenhowers' lives, the first a heart-shaped charm dated with the year the couple met, and the last a luggage tag inscribed, *1600 Pennsylvania Ave.*

When the Eisenhowers left the White House in 1961, the couple moved to their farm in Gettysburg, Pennsylvania and enjoyed a peaceful life until President Eisenhower died in 1969 due to congestive heart failure. After her husband's death, Mamie continued to live on the farm, devoting her days to friends and family, until she passed away in 1979. Dwight D. and Mamie are buried next to each other in a small chapel on the grounds of the Eisenhower Library in Abilene, Kansas.



First Lady Mrs. Dwight D. (Mamie) Eisenhower posing in her inaugural ball gown, 1953  
Photographer unknown  
Courtesy of the Dwight D. Eisenhower Presidential Library & Museum

JEWELS AND WATCHES FORMERLY FROM THE DWIGHT D. AND MAMIE EISENHOWER COLLECTION:  
PROPERTY OF THE JOHN S.D. EISENHOWER TRUST

LOTS 42-59



Mrs. Dwight D. Eisenhower attaching an orchid to her dress in preparation for the inaugural ceremonies for her husband, 1953  
(Photo by Mark Kauffman/The LIFE Picture Collection/Getty Images)



42

A GOLD CHARM BRACELET

The 14k gold curb link bracelet suspending twenty-one charms of various motifs and engravings, 7 1/4 ins.

\$4,000-6,000

JEWELS AND WATCHES FORMERLY FROM THE DWIGHT D. AND MAMIE EISENHOWER COLLECTION:  
PROPERTY OF THE JOHN S.D. EISENHOWER TRUST

LOTS 42-59



**1915**  
While Dwight David "Ike" Eisenhower is stationed at Fort Sam Houston in San Antonio, Texas, he meets Mamie Geneva Doud



**1922**  
On August 3rd, a son is born:  
John Sheldon Eisenhower



**1944**  
On the morning of June 5, 1944, U.S. General Eisenhower, the Supreme Commander of the Allied Expeditionary forces in Europe, gave the go-ahead for the largest amphibious military operation in history. Due to weather delays, it wasn't until 24 hours later that the invasion of Normandy, also known as D-Day, began when some 156,000 American, British and Canadian forces landed along the beaches of Normandy. He told the troops: "*You are about to embark upon the Great Crusade, toward which we have striven these many months. The eyes of the world are upon you.*"



**1916**  
On July 1st, Ike, a 25-year-old Army lieutenant, marries 19-year-old Mamie, at her parents' home in Denver, Colorado



**1941**  
Eisenhower is promoted to Brigadier General of the United States Army



**1944**  
Eisenhower becomes a 5-star General of the Army, the most senior operational military commander rank.

## THE EISENHOWER CHARM BRACELET: A TIMELINE

A SELECTION OF CHARMS FROM LOT 42



**1945**  
On May 7th, an act of military surrender is signed in Reims, France, and the next day in Berlin, Germany to mark the formal acceptance by the Allies of World War II (United Nations) of the unconditional surrender of Nazi Germany. German troops throughout Europe laid down their arms



**1948**  
*Crusade in Europe*, a book of wartime memoirs by Eisenhower is released, becoming arguably the single most important record of World War II



**1952**  
On November 5th, in a landslide triumph, after capturing 39 states and winning 442 electoral votes, Eisenhower is elected the 34th President of the United States



**1952**  
On July 12th, headlines declare that Eisenhower has accepted the Presidential Nomination at the Republican National Convention in Chicago, Illinois

**1953**  
President Dwight D. Eisenhower and First Lady Mamie Doud Eisenhower move into the White House



**1948, 1949 AND 1951**  
Ike and Mamie become grandparents to David, Barbara and Susan. A fourth grandchild, Mary Jean, was born in 1955



43

**-43**

**A MULTI-GEM 'COWBOY DUCK' BROOCH, BY CARTIER**

The carved agate duck with gold beak, coral feet and circular-cut sapphire eye, wearing a gold cowboy hat and neck scarf, with gold holster and coral pistol, circa 1950, 2 ins., mounted in 18k gold, in a Cartier red case

Signed Cartier, Made in France, no. 13390, with maker's marks

\$8,000-12,000

**LITERATURE**

Cf. M. Chapman, *Cartier and America*, San Francisco, Fine Arts Museum of San Francisco and DelMonico Books, 2009, p. 109



44

**44**

**A RETRO MULTI-GEM AND DIAMOND FLOWER BROOCH,  
BY PAUL FLATO**

The pear-shaped aquamarine and circular-cut ruby flowers with sculpted 14k gold leaves and stems, enhanced by old-cut diamond detail, circa 1945, 3 1/4 ins.

Signed Flato

\$8,000-12,000



45

45

**A RETRO CITRINE AND GOLD PENDANT BROOCH**

Suspending a detachable heart-shaped citrine, with sculpted gold gallery, to the 14k gold snakelink chain, circa 1945, 1  $\frac{1}{8}$  ins. (pendant), 16 ins. (neckchain)

\$4,000-6,000



46

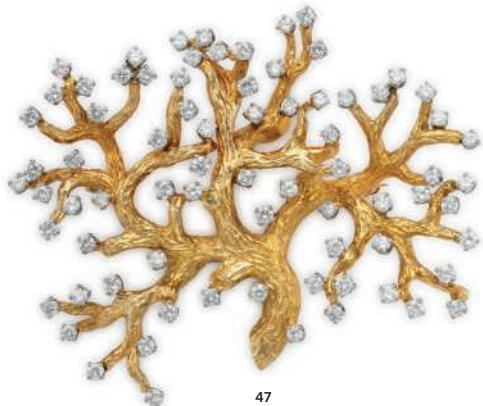
46

**A PAIR OF RETRO CITRINE, DIAMOND AND GOLD EAR CLIPS,  
BY CARTIER**

Each centering upon an oval-shaped citrine, flanked by sculpted 18k gold leaves, enhanced by rectangular-cut citrines and collet-set circular-cut diamonds, circa 1950, 1  $\frac{3}{4}$  ins., with French assay marks for 18k gold

Signed Cartier, Paris, no. L4672, with maker's marks

\$8,000-12,000



47

47

A GOLD AND DIAMOND BROOCH, BY HARRY WINSTON

Designed as a textured gold tree, enhanced by circular-cut diamond blossoms, 2  $\frac{3}{8}$  ins., mounted in gold, engraved 'To Mamie Eisenhower, with love on her 75th birthday, Ruth and Wiley Buchanan, Don Carnevale', in a Harry Winston leather case inscribed 'To Mamie Eisenhower on her 75th Birthday'

Unsigned

\$8,000-12,000

Wiley T. Buchanan, Jr. served as the United States Chief of Protocol from 1957-1961 and was a former Ambassador to Luxembourg and Austria.

The brooch is also signed by Don Carnevale, a former sales executive and vice president of Harry Winston, Inc.



48

A RETRO SAPPHIRE, DIAMOND AND GOLD WATCH  
BRACELET, BY VAN CLEEF & ARPELS

Centering upon an oval-shaped circular-cut sapphire and diamond plaque, opening to reveal a watch of manual movement, the circular dial with baton chapters and numerals at 12, 3, 6, 9 and blued steel hands, to the polished gold bracelet set with circular-cut sapphires, circa 1945, 6  $\frac{3}{4}$  ins., mounted in gold

Signed V.C.A., N.Y., no. 13041 and 236196A

\$10,000-15,000



(detail of concealed watch)



49

49

**A MULTI-GEM AND DIAMOND BROOCH,  
BY VAN CLEEF & ARPELS**

Designed as a textured gold flower bouquet, set with old-cut diamond and platinum flower blossoms, with circular and cabochon emerald, ruby and sapphire detail, the stems gathered by an old-cut diamond and platinum ribbon, 3 1/4 ins., with French assay marks for 18k gold and platinum

Signed Van Cleef & Arpels, Country of Origin: France

\$12,000-18,000



50

50

**A MULTI-GEM AND DIAMOND CUFF BRACELET**

The polished gold hinged cuff set at the front with a variously-cut diamond openwork plaque designed as a basket of flowers, with carved emerald, ruby and sapphire accents, four flowers with either cabochon or star ruby or sapphire pistils, 2 3/8 ins. diameter, mounted in platinum and gold, *one carved gemstone and one circular-cut diamond deficient*

\$8,000-12,000

JEWELS AND WATCHES FORMERLY FROM THE DWIGHT D. AND MAMIE EISENHOWER COLLECTION:  
PROPERTY OF THE JOHN S.D. EISENHOWER TRUST

LOTS 42-59



Former President Dwight D. Eisenhower and his wife, Mamie, arrive at their Gettysburg Farm, December 18th, after Ike's recuperation from heart attacks suffered in November.  
December 18, 1965  
(Photo Bettmann / Contributor/Getty Images)

51

A MULTI-GEM AND DIAMOND BROOCH

Designed as a stylized bouquet, with old-cut diamond ribbon gathering clusters of carved emeralds and rubies, variously-hued brown and yellow old-cut diamonds, and variously-shaped pink and purple sapphires, 3 ½ ins., mounted in platinum

\$8,000-12,000

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



52

**52**

**AN ART DECO DIAMOND BRACELET**

The wide openwork old-cut diamond band centering upon five old-cut diamonds, circa 1925, 7 ½ ins., with French assay marks for platinum

\$12,000-18,000

53

**53**

**A PAIR OF RUBY AND DIAMOND EAR CLIPS**

Each designed as a cluster of circular and oval-cut rubies, enhanced by baguette, circular and single-cut diamond scrolls, 1 in., mounted in platinum

\$8,000-12,000



Mrs. Dwight Eisenhower has a corsage pinned on her as she arrives to attend a joint birthday celebration luncheon of the Women's National Press Club here today. The First Lady agreed to push up her 63rd birthday which falls on November 14th, to make it a double celebration with Washington's female press corps who founded their club 40 years ago. Doing the pinning is Helen Thomas of the United Press International, the club's President.

October 29, 1959

(Photo Bettmann / Contributor/Getty Images)



54

AN ART DECO ROCK CRYSTAL AND DIAMOND BROOCH,  
BY MAUBOUSSIN

Designed as two old, single and baguette-cut diamond terminals of geometric motif, joined by a rectangular rock crystal link, circa 1925, 3 ½ ins., with French assay marks for platinum

Signed Mauboussin, France

\$15,000-20,000

LOTS 42-59



55

**55**  
**AN AQUAMARINE AND DIAMOND  
PENDANT NECKLACE**

Suspending a briolette-cut aquamarine with rose-cut diamond cap, to the old, single and rose-cut diamond surmount of floral motif, attached to a platinum fine link and filigree neckchain accented with seed pearls, 16 ½ ins. (neckchain), 3 ins. (pendant drop), mounted in platinum

\$8,000-12,000



56

**56**  
**A DIAMOND AND CULTURED PEARL BRACELET WATCH**

Of manual movement, the square-shaped cream dial bearing Arabic numerals within a single and rose-cut diamond bezel, to the four-row cultured pearl bracelet, 6 ½ ins., with French assay mark for platinum, *bracelet of later addition*, in a Cartier red leather case  
Dial signed Cartier, Paris, nos., 14841, 1437, 7772

\$8,000-12,000



**57**

**A TOURMALINE, AQUAMARINE AND DIAMOND BROOCH**

The old, single, and baguette-cut diamond plaque, centered upon a rectangular-cut pink tourmaline, with French-cut aquamarine detail, 2  $\frac{1}{8}$  ins., mounted in platinum

\$6,000-8,000



58



(interior of charm illustrated)



59

58

**A GOLD LOCKET CHARM**

The textured 14k gold locket engraved 'M.D.E.' at the front, opening to reveal a photomechanical reproduction on gold of Dwight D. Eisenhower, with pendant bail, 1 1/8 ins.

\$2,000-3,000

59

**A DIAMOND, SYNTHETIC RUBY AND ENAMEL AMERICAN FLAG BROOCH**

Designed as an American flag, the stars composed of single-cut diamonds on a blue enamel ground, the stripes composed of calibré-cut synthetic rubies and single-cut diamonds, to the sculpted platinum flag pole, 1 1/8 ins., mounted in platinum

\$5,000-7,000





**60**

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

Set with a cut-cornered rectangular modified brilliant-cut fancy intense yellow diamond, weighing approximately 15.58 carats, flanked on either side by a triangular-cut diamond, ring size 6 1/4, mounted in 18k gold and platinum

Signed Tiffany & Co.

*Accompanied by report no. 2185710998 dated 5 September 2017 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS1 clarity*

\$200,000-300,000



PROPERTY FROM A PRIVATE COLLECTION

**61**

**A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 11.51 carats, flanked on either side by a tapered baguette-cut diamond, ring size 9 ¼, mounted in platinum

*Accompanied by report no. 5181705254 dated 30 August 2017 from the GIA Gemological Institute of America stating that the diamond is I color, VS1 clarity*

\$170,000-220,000

**PROVENANCE**

Mrs. Caroline Penney



Caroline A. Penney and James C. Penney, circa 1968

**MR. AND MRS. J.C. PENNEY**

J.C. Penney is one of the most recognized names in American retail shopping. Lovingly referred to by many as simply "Penney's", nearly every American grew up nearby the popular middle-market department store. Founded in 1902 by James Cash Penney, the operation began as a Golden Rule dry goods store in Kemmerer, Wyoming. By 1913, Penney had 34 stores throughout the American West and the company became incorporated, taking the name J.C. Penney Stores Co., or J.C. Penney, as it remains known today. The retailer became a publicly traded company on the New York Stock Exchange in 1927, weathered The Great Depression, and today operates over 1,000 stores in 49 states. Penney had strong moral convictions, which he extended to his business, including his 'Golden Rule' which was to treat customers the way he would want to be treated. With exceptional business acumen, in 1913 he issued 'The Penney Idea', which was a proclamation listing seven core ideals by which he wanted his company to operate—all of which easily can be applied to any efficient and successful business of today. In 1926, the twice-widowed Penney married Caroline Autenrieth in Paris, France. A philanthropist, talented singer, and James C. Penney Foundation president, it was indeed fitting when Mrs. Penney was given this impressive 11.51 carat diamond from her merchandising husband.



62

62

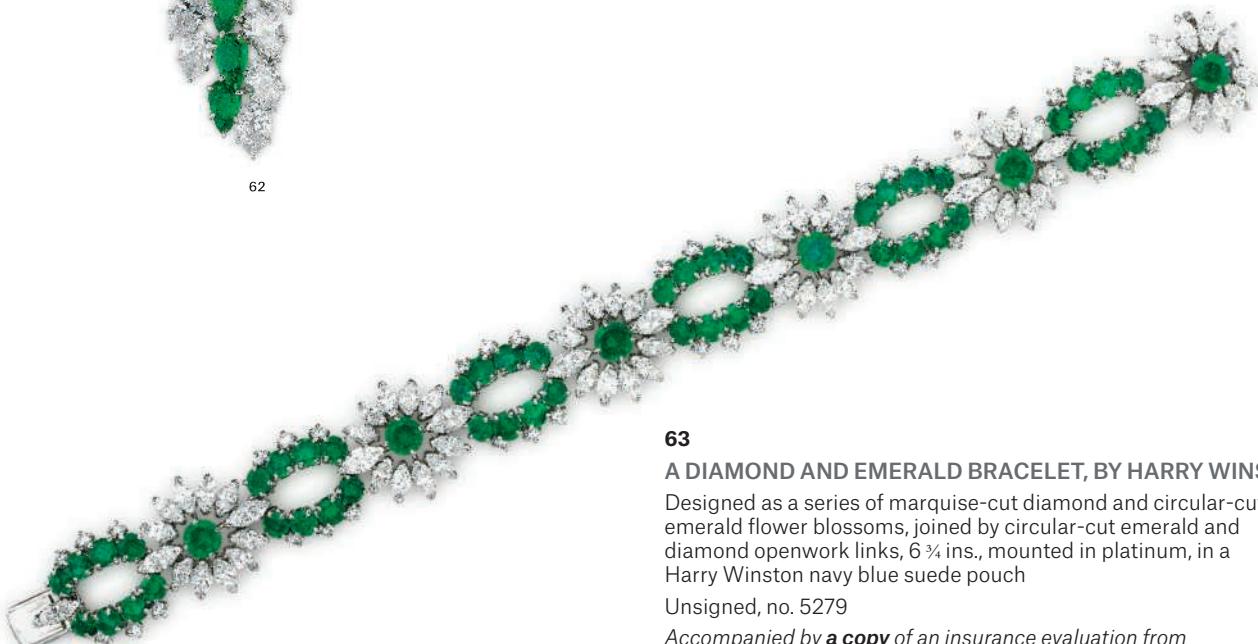
**A DIAMOND AND EMERALD CRESCENT BROOCH,  
BY HARRY WINSTON**

Designed as a pear-shaped diamond and emerald crescent-shaped cluster, 2 ins., mounted in platinum, in a Harry Winston navy blue suede pouch

Unsigned

*Accompanied by a copy of an insurance evaluation from Harry Winston dated 4 June 1974*

\$30,000-50,000



63

63

**A DIAMOND AND EMERALD BRACELET, BY HARRY WINSTON**

Designed as a series of marquise-cut diamond and circular-cut emerald flower blossoms, joined by circular-cut emerald and diamond openwork links, 6 3/4 ins., mounted in platinum, in a Harry Winston navy blue suede pouch

Unsigned, no. 5279

*Accompanied by a copy of an insurance evaluation from Harry Winston dated 4 June 1974*

\$40,000-60,000



64

64

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

Each flexible hoop set with a central line of graduated circular-cut emeralds, flanked on either side by graduated lines of pear-shaped diamonds, 1 3/4 ins., mounted in platinum, in a Harry Winston navy blue suede pouch

Unsigned, no. 7494

*Accompanied by a copy of an insurance evaluation from Harry Winston dated 4 June 1974*

(2)

\$30,000-50,000





**65**

**A PAIR OF DIAMOND CLUSTER EAR CLIPS**

Each designed as a cluster of pear-shaped and marquise-cut diamonds, the largest six weighing approximately 5.79, 5.22, 3.08, 3.07, 3.03 and 2.03 carats, 1 ¼ ins., mounted in platinum and 18k white gold

*Please refer to the Jewelry department for certificates from the Gemological Institute of America for four pear-shaped diamonds and two marquise-cut diamonds*

\$250,000-350,000

**Lots 65, 66 and 67 are being sold to benefit multiple charitable organizations, including the American Society for the Prevention of Cruelty to Animals (ASPCA).**





**66**

**A DIAMOND CLUSTER BRACELET**

Designed as a pear, marquise and oval-cut diamond cluster band, the seven largest diamonds weighing approximately 3.25, 3.10, 3.01, 2.39, 2.27, 2.00 and 1.65 carats, 6 1/4 ins., mounted in platinum and 18k white gold

*Accompanied by copies of 35 reports dated from 24 July 1985 to 7 November 1997 from the GIA Gemological Institute of America stating that 35 of the pear-shaped, marquise and pear brilliant-cut diamonds, weighing from approximately 3.25 to 1.00 carats, range from D to F color, and from Internally Flawless to SI2 clarity*

\$350,000-450,000

This lot is being sold to benefit multiple charitable organizations, including the American Society for the Prevention of Cruelty to Animals (ASPCA).

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





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

**67**

**AN IMPRESSIVE DIAMOND RING**

Set with a cut-cornered square step-cut diamond, weighing approximately 38.91 carats, flanked on either side by three tapered baguette-cut diamonds, ring size 5 1/4, mounted in platinum

*Accompanied by report no. 2185692383 dated 25 August 2017 from the GIA Gemological Institute of America stating that the diamond is D color, VS1 clarity*

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

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

This lot is being sold to benefit multiple charitable organizations, including the American Society for the Prevention of Cruelty to Animals (ASPCA).







Photo courtesy of the Javits Family

## **SENATOR JACOB K. JAVITS AND MARIAN B. JAVITS**

Longtime patrons of the arts, Jack and Marian Javits both played instrumental roles in the founding of the National Endowment for the Arts and the Humanities. Senator Javits, a liberal Republican Senator from New York, introduced one of the first bills to bring Federal assistance to the arts, while Marian lobbied Congress on behalf of their many friends in New York and across the country who were directors, actors and artists. Mrs. Javits' tireless work was rewarded at the signing ceremony with an official pen presented to her by President Lyndon B. Johnson. Among the couple's circle were artists Robert Rauschenberg, Jasper Johns, Mark Rothko, Barnett Newman, Jim Rosenquist, Louise Nevelson, Robert Motherwell and Andy Warhol. Jack and Marian applied their passion for the arts to their personal collection as well and supported their friends by purchasing their work, such as a Warhol Moonwalk. A composite of two photographs taken by Neil Armstrong of Edwin Aldrin, Jr. walking on the moon in 1969, the print in many ways shows their lasting dedication to promoting American art forms.



68



69

**68**

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

Set with a circular-cut ruby, within a pear-shaped, marquise and circular-cut diamond bombé surround, ring size 5 3/4, mounted in platinum and gold

Signed V.C.A., N.Y., no. 33371

\$10,000-15,000

**69**

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

Each designed as a stylized flower, centering upon a cabochon ruby pistil, to the triple-row circular-cut diamond surround, 1 1/8 ins., mounted in gold, in a Van Cleef & Arpels suede case

Signed V.C&A, N.Y., no. 41091

\$12,000-18,000



**70**

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

Of paisley design, centering upon an oval cabochon emerald, within a cushion and circular-cut ruby, circular-cut diamond and emerald surround, enhanced by roped gold borders, 2  $\frac{1}{2}$  ins.

Signed Van Cleef & Arpels, France, no. 37868

\$20,000-30,000



71

**A PAIR OF DIAMOND GIRANDOLE EAR PENDANTS, BY CARTIER**

Of girandole design, each tulip-shaped circular-cut diamond surmount centering upon a rectangular step-cut diamond, suspending two tiers of circular and square-cut diamond plaques, extending a fringe of square-cut and pear-shaped diamonds, the largest weighing approximately 2.41 and 2.36 carats, 2 1/4 ins., mounted in platinum

Signed Cartier, no. 2919567

\$40,000-60,000





**72**

**A FINE BELLE ÉPOQUE DIAMOND BOW BROOCH, BY CARTIER**

Designed as an articulated openwork double-bow with old-cut diamond flowers, with a collet-set diamond trim and fringe, centering upon an old-cut diamond knot, within a diamond-set leaf surround, suspending a detachable articulated staggered ribbon of similar design, circa 1904, 4  $\frac{3}{4}$  x 4  $\frac{1}{4}$  ins., mounted in platinum, in a Cartier red leather case

Unsigned

*Accompanied by a Certificate of Authenticity from Cartier, dated 31 August 2010*

\$450,000-650,000

**PROVENANCE**

Previously sold at Christie's Jewels: The New York Sale, 20 October 2010, Lot 307





73

A GROUP OF AMETHYST AND DIAMOND JEWELRY

Comprising a necklace, suspending a heart-shaped amethyst from an old-cut diamond and calibré-cut amethyst surmount of bow motif, to the fine link platinum neckchain, 15 1/4 ins. (neckchain), 2 3/4 ins. (pendant drop); a bracelet, 6 7/8 ins., and a pair of ear pendants, 1 1/4 ins., en suite, mounted in platinum; and a ring, set with a octagonal-cut amethyst, flanked on either side by two calibré-cut amethysts, all within a border of single-cut diamonds, ring size 6 1/2, mounted in platinum

Bracelet signed Tiffany & Co.

(4)

\$20,000-30,000



74



75

PROPERTY FROM A PRIVATE COLLECTION

**74**

**A DIAMOND LINE BRACELET**

Designed as a line of fifty-four French-cut diamonds,  
7  $\frac{3}{8}$  ins., mounted in platinum

\$10,000-15,000

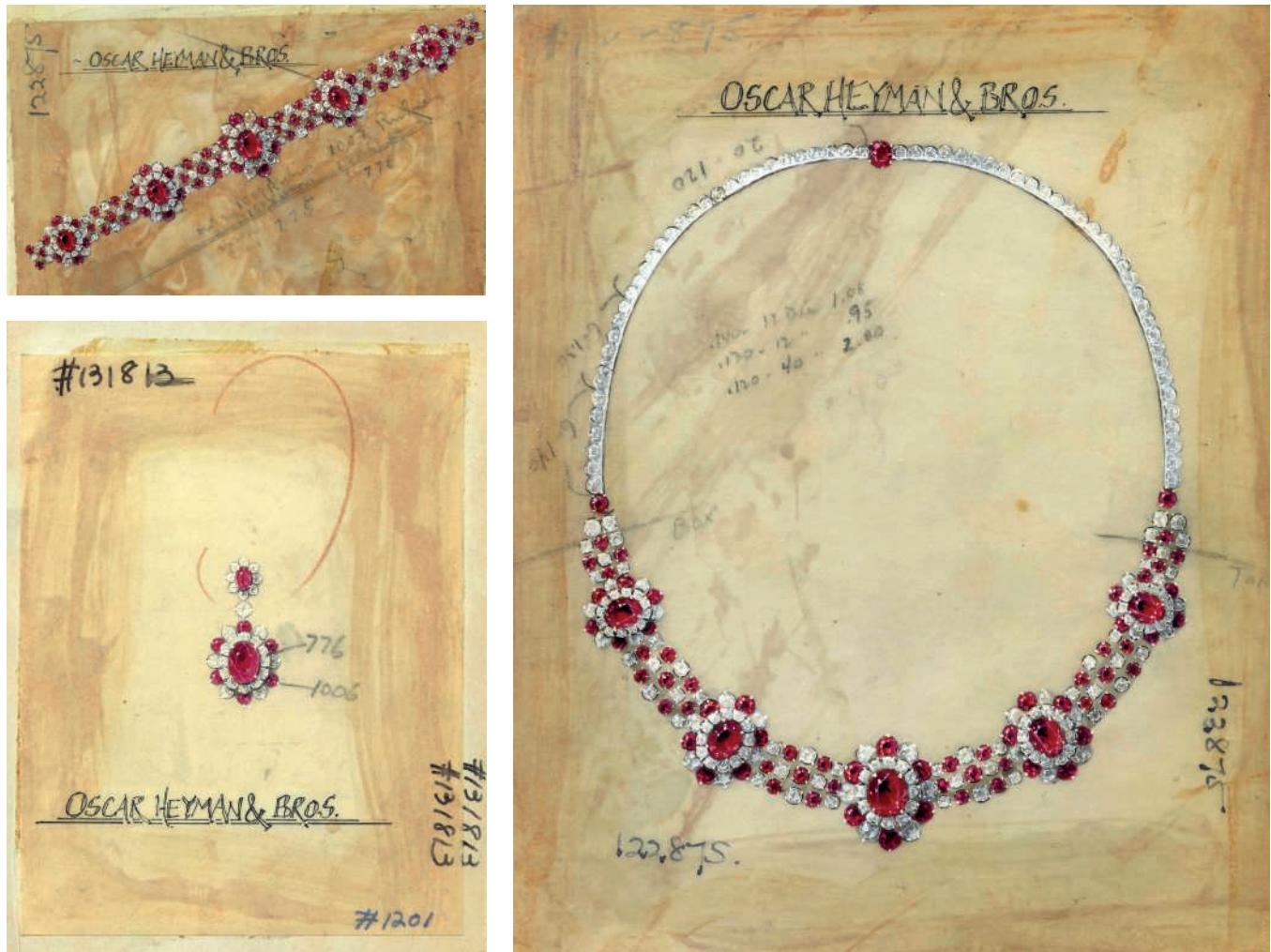
**75**

**A DIAMOND RING AND AN ETERNITY BAND**

Set with a heart brilliant-cut diamond, weighing approximately 4.00 carats, to the circular-cut diamond shoulders, ring size 5  $\frac{1}{4}$ ; and a circular-cut diamond band en suite, ring size 5  $\frac{1}{2}$ , mounted in platinum

*Accompanied by report no. 2181795798 dated 10 October 2017 from the GIA Gemological Institute of America stating that the diamond is G color, VS1 clarity*

\$50,000-70,000



© Oscar Heyman & Brothers, Inc.  
Images not included with Lot 76.

76

A SUITE OF RUBY AND DIAMOND JEWELRY,  
BY OSCAR HEYMAN & BROTHERS

Comprising a necklace, centering upon five oval-cut rubies, within two-tier circular-cut diamond and circular-cut ruby surrounds, joined by a three-row band of circular-cut diamonds and rubies, to the detachable scalloped circular-cut diamond backchain; a pair of ear pendants and a ring en suite, *front section of necklace may be detached and worn as a bracelet, 16 1/2 ins. (necklace), 7 ins. (bracelet), 1 1/2 ins. (ear pendants)*, mounted in platinum

Necklace with maker's mark for Oscar Heyman & Bros.

Accompanied by a Letter of Authenticity from Oscar Heyman & Brothers  
dated 30 October 2017

(3)

\$15,000-20,000





77

77

#### AN EMERALD, DIAMOND AND ONYX RING

Set with an oval cabochon emerald, weighing approximately 5.02 carats, within a single-cut diamond surround and shoulders, with polished onyx detail, ring size 5 1/2, mounted in platinum. *Accompanied by report no. CS 71527 dated 19 November 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia, with insignificant clarity enhancement, traditional type*

\$25,000-35,000



78

PROPERTY FROM A PENNSYLVANIA PRIVATE COLLECTION

78

#### A PAIR OF ART DECO MULTI-GEM CLIP BROOCHES

Each clip designed as a circular, hexagonal, bullet and rectangular-cut diamond plaque of geometric design, enhanced by carved rubies, sapphires and emeralds, with fluted emerald bead detail, circa 1925, 1 1/8 ins. each, *accompanied by a white gold cuff bracelet with fittings for the clips (2 1/8 ins. diameter) and a brooch fitting (2 ins.)*

\$10,000-15,000



(imaged as a bracelet)



(imaged as a brooch)



PROPERTY OF A NEW YORK LADY

**79**

**AN ART DECO RUBY, SAPPHIRE AND DIAMOND BRACELET**

Of foliate design, the single and old-cut diamond band and clasp set with carved rubies and sapphires, accented with cabochon rubies and sugarloaf sapphires, circa 1935, 7 1/4 ins., mounted in platinum, *one carved gemstone deficient*

\$30,000-50,000

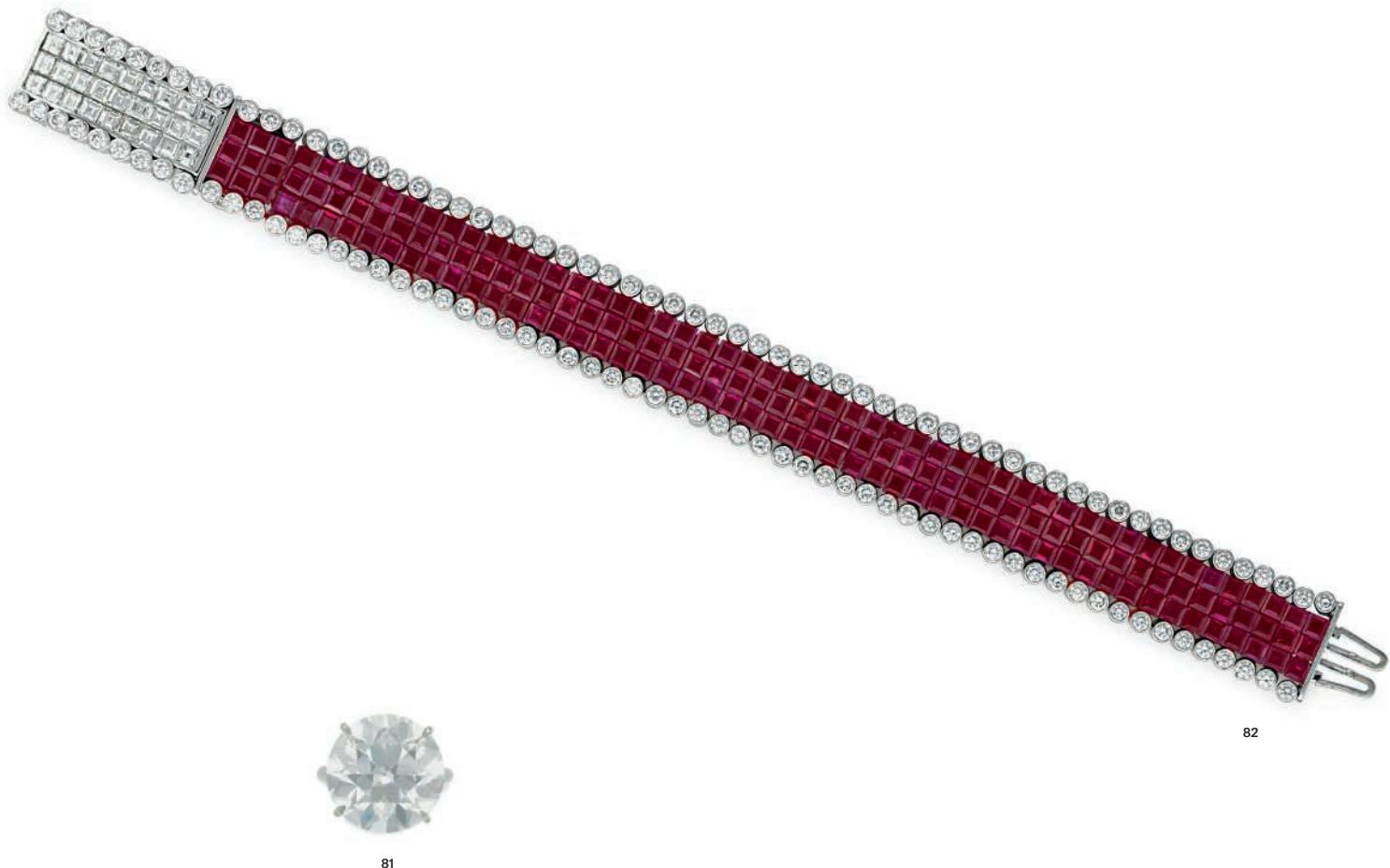
**80**

**A RUBY AND DIAMOND RING**

Set with a cushion-cut ruby, weighing approximately 8.89 carats, flanked on either side by a baguette-cut diamond, ring size 5 1/2, mounted in platinum

*Accompanied by report no. 15030240 dated 1 April 2015 from the Gübelin GemLab stating that the origin of this ruby, would be classified as Burma (Myanmar), with no indications of heating*

\$120,000-180,000



PROPERTY OF A LADY OF TITLE

**81**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 15.53 carats, ring size 6, mounted in platinum

*Accompanied by report no. 2185570164 dated 5 July 2017 from the GIA Gemological Institute of America stating that the diamond is H color, SI1 clarity*

\$120,000-180,000

PROPERTY OF A PRIVATE COLLECTOR

**82**

**AN INVISIBLY-SET RUBY AND DIAMOND BRACELET,  
BY ALETTA BROTHERS**

Designed as three rows of invisibly-set calibré-cut rubies, bordered by collet-set circular-cut diamonds, 6  $\frac{3}{4}$  ins., mounted in platinum, with a detachable square and circular-cut diamond extension of later addition, in an Aletto Brothers green leather case

Signed Aletto Bros., no. 121409

\$40,000-60,000

Diamond extension, measuring approximately 1  $\frac{1}{2}$  in., is not original to the bracelet and is not by Aletto Brothers



83



84

PROPERTY OF A PRIVATE COLLECTOR

**83**

**A RUBY AND DIAMOND FLOWER BROOCH,  
BY ALETTA BROTHERS**

Designed as an invisibly-set calibré-cut ruby flower, centering upon an en tremblant circular-cut diamond cluster pistil, extending a detachable baguette-cut diamond stem and circular-cut diamond leaf, 3 ½ ins., mounted in platinum and gold, in an Aletto Brother's green leather case

Signed Aletto Bros., no. 62309

\$60,000-80,000

PROPERTY OF A LADY OF TITLE

**84**

**A PAIR OF DIAMOND EAR STUDS**

Each set with a round brilliant-cut diamond, weighing approximately 4.11 and 3.87 carats, mounted in platinum

*Accompanied by report nos. 2185570165 and 5181570259 dated 5 July 2017 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 4.11 and 3.87 carats, are F color, SI1 and VS2 clarity, respectively*

\$50,000-70,000





**85**

**A GOLD AND DIAMOND EVENING BAG, BY BULGARI**

Of cylindrical shape, the case enhanced by a sculpted 18k gold geometric motif, with rose-cut diamond emblem and triangular-cut diamond pushpiece, opening to reveal a compact, fitted mirror and comb, with attached black silk rope, 4 1/4 x 2 3/4 x 2 ins., engraved in the interior 'Brenda Frazier, Tel 617-523-5841' and 'with devoted love from Ann - 1972', in a Bulgari red leather fitted case

Signed Bulgari, no. 833

\$10,000-15,000

**PROVENANCE**

Formerly from the collection of Brenda Diana Duff Frazier



86



87

PROPERTY OF A LADY

**86**

**A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 6.23 carats, flanked on either side by a rectangular-cut diamond, weighing approximately 1.23 and 1.21 carats, ring size 6 ½, mounted in platinum

*Accompanied by report no. 5181650680 dated 3 August 2017 from the GIA Gemological Institute of America stating that the diamond weighing approximately 6.23 carats is J color, SI2 clarity*

*With report nos. 2181655204 and 2185655210 dated 7 August 2017 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 1.23 and 1.21 carats, are G color, VS1 and VVS2 clarity, respectively; also accompanied by a working diagram for the diamond weighing approximately 1.21 carats, indicating that the clarity of the diamond is potentially Internally Flawless*

\$30,000-50,000

PROPERTY FROM A PRIVATE COLLECTION

**87**

**AN ART DECO DIAMOND BRACELET**

Designed as three baguette and old-cut diamond panels, joined by baguette and old-cut diamond links, circa 1925, 7 ¼ ins., mounted in platinum

\$20,000-30,000



PROPERTY OF A PRIVATE COLLECTOR

**88**

**A PAIR OF DIAMOND EAR PENDANTS**

Each suspending a rectangular-cut diamond, weighing approximately 3.20 and 3.06 carats, from an oval-cut diamond,  $\frac{3}{4}$  in., mounted in platinum  
*Accompanied by report nos. 15647929 and 15174507 dated 7-4 August 2017  
from the GIA Gemological Institute of America stating that the diamonds,  
weighing approximately 3.20 and 3.06 carats, are E color, VVS2 and VS1 clarity,  
respectively*

\$100,000-150,000



**-89**

**A GOLD AND CORAL EVENING BAG, BY CARTIER**

Of rectangular outline, the tri-colored woven gold expandable evening bag with light copper silk sides, to the sugarloaf cabochon coral sliding clasp, opening to reveal a quilted beige silk interior, inscribed on interior frame "MRS. C.D. WIMAN MOLINE ILL.", 6 1/4 x 4 1/2 x 2 ins. (expandable), in a Cartier green fitted box

Signed Cartier

\$12,000-18,000



90

PROPERTY OF A PRIVATE COLLECTOR

**90**

**A RUBY AND DIAMOND RING**

Set with a pear-shaped ruby, weighing approximately 6.24 carats, within a pear-shaped and circular-cut diamond surround, ring size 6, mounted in platinum and gold

*Accompanied by report no. 1081163 dated 17 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 Tanzania, with heat enhancement and clarity enhancement, minor heating residues*

\$20,000-30,000



91

PROPERTY OF A GENTLEMAN

**91**

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

Designed as a bird perched on a polished gold branch, with a black opal body, diamond-set head with oval-cut ruby eye, and calibré-cut sapphire, emerald and ruby crest, 2 ½ ins., mounted in gold

Signed Cartier, no. 112414

\$40,000-60,000



92

A COLORED SAPPHIRE, DIAMOND AND CULTURED  
PEARL NECKLACE

Centering upon a cushion-cut yellow sapphire, measuring approximately 20.86 x 15.47 x 11.64 mm, flanked on either side by circular-cut diamond and square-cut diamond links, to the double strand cultured pearl neckchain, measuring approximately 7.30 mm, 15 ½ ins., mounted in 18k gold

*Accompanied by report no. CS 1082895 dated 7 April 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), heat enhancement: none*

\$12,000-18,000



93



94

**93****A SAPPHIRE AND DIAMOND RING**

Set with a cushion-cut sapphire, weighing approximately 52.05 carats, with circular-cut diamond shoulders and tapered-baguette cut diamond gallery, ring size 5 ¼, mounted in 18k gold  
*Accompanied by report no. 1085906 dated 3 August 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

**94****A COLORED SAPPHIRE AND DIAMOND RING**

Set with an oval-cut yellow sapphire, weighing approximately 56.54 carats, within a circular and oval-cut diamond surround, ring size 5 ¾, mounted in gold

*Accompanied by report no. CS 1085938 dated 8 August 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 gemological evidence of heat or clarity enhancement*

\$12,000-15,000



**95**

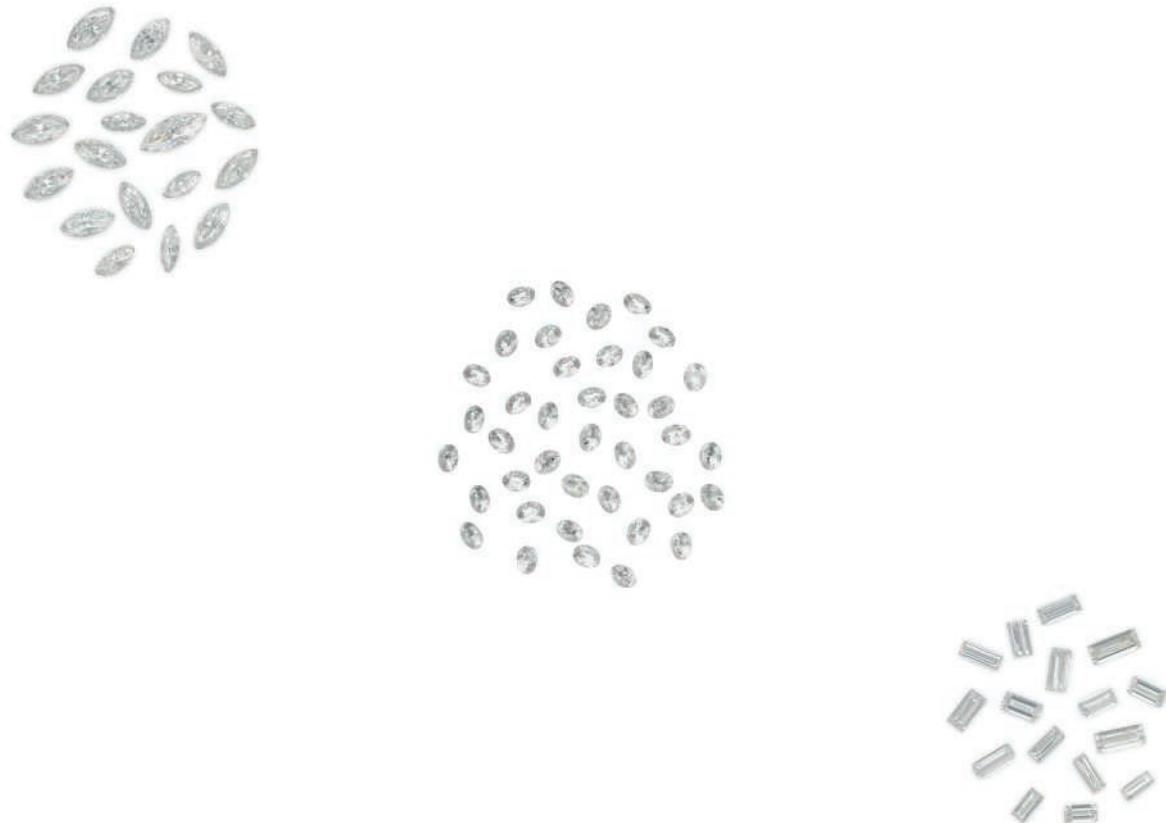
**A GROUP OF UNMOUNTED DIAMONDS**

Comprising 167 circular-cut diamonds, ranging in weight from 0.49 to 0.08 carat

Total diamond weight approximately 44.46 carats

(167)

\$10,000-15,000



**96**

**A GROUP OF UNMOUNTED DIAMONDS**

Comprising three groups of unmounted diamonds: 40 circular-cut diamonds of similar size, weighing a total of approximately 7.60 carats; 16 baguette-cut diamonds ranging in weight from 0.44 to 0.17 carat and weighing a total of approximately 4.52 carats, and 19 marquise-cut diamonds ranging in weight from 0.27 to 0.80 carat

Total diamond weight approximately 8.98 carats

(75)

\$3,000-5,000



**97**

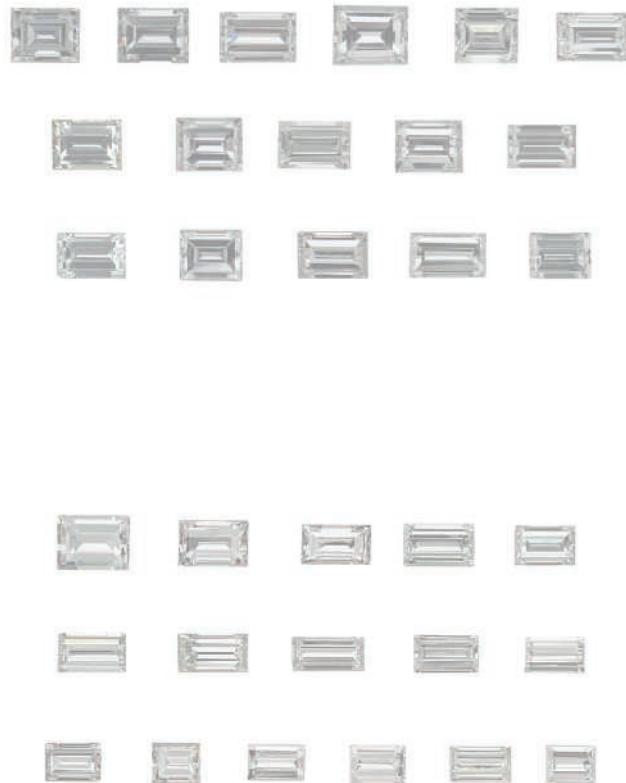
**A GROUP OF UNMOUNTED DIAMONDS**

Comprising twelve rectangular-cut diamonds, weighing approximately 4.07, 3.97, 3.65, 2.88, 2.80, 2.52, 2.47, 2.45, 2.17, 2.09, 2.02, and 1.99 carats

Total diamond weight approximately 33.08 carats

(12)

\$30,000-50,000



**98**

**A GROUP OF UNMOUNTED DIAMONDS**

Comprising thirty-two rectangular-cut diamonds, ranging in weight from 3.56 to 1.03 carats

Total diamond weight approximately 65.17 carats

(32)

\$70,000-100,000



**99**

**A GROUP OF UNMOUNTED DIAMONDS**

Comprising twenty unmounted circular-cut diamonds, weighing approximately 2.97, 1.77, 1.76, 1.73, 1.65, 1.48, 1.46, 1.43, 1.34, 1.31, 1.30, 1.29, 1.28, 1.27, 1.25, 1.23, 1.19, 1.05, 1.00 and 0.91 carats

Total diamond weight approximately 28.67 carats

(20)

\$20,000-30,000



**100**

**A GROUP OF UNMOUNTED DIAMONDS**

Comprising forty-six circular-cut diamonds, ranging in weight from 1.44 to 0.67 carats

Total diamond weight approximately 39.56 carats

(46)

\$20,000-30,000

PROPERTY OF A COLLECTOR

101

**A BELLE ÉPOQUE RUBY, SYNTHETIC RUBY  
AND DIAMOND FRINGE NECKLACE**

Of openwork scrolling design, set throughout with old-cut diamonds and variously-cut rubies and synthetic rubies, circa 1910, 23 ¼ ins., mounted in silver and gold

*Accompanied by report no. 95169 dated 13 September 2017 from the SSEF Swiss Gemmological Institute stating that the necklace is set with 87 natural rubies and 4 synthetic rubies, and that the origin of the natural rubies is Burma (Myanmar), with no indications of heating.*

\$300,000-500,000







102

PROPERTY FROM A PRIVATE COLLECTION

**102**

**AN ANTIQUE COLORED DIAMOND AND DIAMOND BROOCH**

Centering upon a cushion modified brilliant-cut fancy intense yellow diamond, weighing approximately 5.05 carats, within an old-cut diamond surround, enhanced by old-cut diamond accents, circa 1890, 1 1/4 ins., mounted in 14k gold

*Accompanied by report no. 5181750623 dated 20 September 2017 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS1 clarity*

\$35,000-55,000



103

PROPERTY OF A GENTLEMAN

**103**

**A GROUP OF NATURAL PEARL JEWELRY**

Comprising a gold stickpin topped with an oval natural pearl, measuring approximately 9.50 x 9.30 mm, 3 ins.; and a natural pearl drop pendant, measuring approximately 11.07 x 10.50 mm, with a single-cut diamond cap and pendant bail, 1 1/4 ins., mounted in platinum

*The stickpin is accompanied by report no. 1186642952 dated 9 August 2017 from the GIA Gemological Institute of America stating that the pearl is natural, saltwater, with no indications of treatment*

*The pendant is accompanied by report no. 1186643011 dated 10 August 2017 from the GIA Gemological Institute of America stating that the pearl is natural, saltwater, with no indications of treatment*

\$12,000-18,000



104

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**104****AN ANTIQUE DIAMOND NECKLACE**

Suspending a central openwork old-cut diamond festoon, terminating in a fringe of old-cut diamond plaques, to the collet-set old-cut diamond neckchain, circa 1890, 16  $\frac{3}{4}$  ins., mounted in silver-topped gold

\$15,000-20,000



105

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

**-105****AN ANTIQUE NATURAL PEARL, CONCH PEARL AND DIAMOND BROOCH, BY PAULDING FARNHAM, TIFFANY & CO.**

Designed as a floral spray, with two natural pearls and one natural conch pearl bud, extending rose-cut diamond leaves, circa 1890, 2  $\frac{3}{4}$  ins., mounted in silver-topped gold

Signed Tiffany & Co.

*Accompanied by report no. 2185634774 dated 3 August 2017 from the GIA Gemological Institute of America stating that the pearls are natural, saltwater, with no indications of treatment*

\$15,000-20,000

## LITERATURE

Cf. John Loring, *Tiffany Jewels*, Harry N. Abrams, Inc., New York, 1999, page 126

This antique natural pearl, conch pearl and diamond brooch was designed by Paulding Farnham, the chief designer of Tiffany & Co. during the late 19th century, and displays two important characteristics important to jewelry design of its day: naturalism and the popularity of pink pearl jewelry.

Naturalism was a dominant theme in Victorian jewelry, with an emphasis placed on realistic representations of flora. This desire for botanical jewels was in direct response to the development of widespread interest in botany and horticulture. Gardening, no longer limited to the upper classes, became the height of fashion. Botanical magazines were numerous and lavishly illustrated as were plant dictionaries and encyclopedias. With organic lines and curling sculpted gold leaves wrapping around the variously-colored buds, this brooch fully displays the preference toward naturalism in jewelry during this time.

The soft pink color of Caribbean conch pearls became very popular at the turn of the century, and lent themselves perfectly to a jewelry aesthetic known as "rosebud". One of the earliest known creations of "rosebud" jewelry was by jewelry Oscar Massin, who debuted a pink pearl rosebud brooch at the 1867 Paris Exposition Universelle. Tiffany & Co. quickly followed suit, and from 1870-1910 the firm's pink pearl jewelry proved to be very popular—a lovely example of which can be seen here.



**106**

**AN ANTIQUE RUBY AND DIAMOND NECKLACE**

Comprising twelve graduated oval-cut foil-backed rubies within openwork old-mine and rose-cut diamond surrounds, joined by single-stone diamond collet spacers, first half of the 19th century, 16 ½ ins., mounted in silver-topped gold

\$40,000-60,000



108



107

**107****AN ART DECO DIAMOND LINE BRACELET, BY TIFFANY & CO.**

Designed as a graduated line of forty French-cut diamonds, circa 1925, 6  $\frac{7}{8}$  ins., mounted in platinum

Signed Tiffany & Co.

\$30,000-50,000

**108****AN ANTIQUE SAPPHIRE AND DIAMOND BROOCH**

Designed as an old-cut diamond and sapphire fleur de lis, centering upon a cushion-cut sapphire, weighing approximately 4.04 carats, circa 1885, 2  $\frac{1}{8}$  ins., mounted in silver-topped-gold, engraved 14-4-87 at the reverse

*Accompanied by report no. 80742 dated 29 June 2015 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of this transparent sapphire, no indications of heating, origin: Kashmir*

*With report no. 15067150 dated 25 June 2015 from the Gübelin GemLab stating that the origin of this sapphire would be classified as Kashmir, with no indications of heating*

*With report no. CS 67879 dated 2 June 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Kashmir, with no indications of heating or clarity enhancement*

\$150,000-200,000



**109**

**A PAIR OF ANTIQUE DIAMOND EAR PENDANTS**

Each designed as a line of old pear-shaped and old mine-cut diamonds, circa 1880, 1 3/4 ins., mounted in silver-topped gold, in a Goldsmiths & Silversmiths Company Ltd. fitted case

\$60,000-80,000







**110**

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

Centering upon an old European-cut diamond, within an old-cut diamond stylized surround, to the old-cut diamond openwork tapered band of geometric motif, joined by a loop and hook clasp, circa 1925, 22 ins., mounted in platinum

Signed Cartier, N.Y.

\$20,000-30,000



111



112

#### PROPERTY OF A LADY

**111**

##### A PAIR OF NATURAL PEARL AND DIAMOND PENDANTS, BY VAN CLEEF & ARPELS

Each set with a drop-shaped natural pearl, measuring approximately 11.90-11.95 x 22.50 mm and 11.35-11.40 x 21.50 mm, to the circular-cut diamond cap, with hoops for suspension, mounted in platinum, in a Van Cleef & Arpels green suede pouch

Unsigned

Accompanied by a **copy** of a Valuation for Insurance from Van Cleef & Arpels dated 18 May 2011

With report no. 94095 dated 26 July 2017 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of these saltwater natural pearls

\$800,000-1,200,000

#### PROPERTY OF A LADY

**112**

##### AN ART DECO DIAMOND RING, BY LACLOCHE FRÈRES

Set with a square-cut diamond, weighing approximately 5.82 carats, flanked on either side by a baguette-cut diamond, circa 1925, ring size 6 1/2, with French assay mark for platinum, in a Lacloche Frères green leather case

Signed Lacloche Frères, Paris, no. 63816

Accompanied by report no. 1162038464 dated 6 October 2017 from the GIA Gemological Institute of America stating that the diamond is F color, VVS2 clarity

\$150,000-250,000





PROPERTY OF A GENTLEMAN

**113**

**A SINGLE-STRAND NATURAL PEARL NECKLACE**

Designed as a graduated strand of two hundred and eight natural pearls, measuring from approximately 8.85 x 8.68 mm to 4.72 x 4.35 mm, 49 ins.

*Accompanied by report no. 95818 dated 2 October 2017 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of these 206 saltwater natural pearls and these 2 freshwater natural pearls*

*With report no. 2185643407 dated 11 August 2017 from the GIA Gemological Institute of America stating that the 208 pearls are natural, confirming that 206 pearls are saltwater and 2 pearls are freshwater*

\$25,000-35,000



114

115

**114****A DIAMOND BRACELET, BY TIFFANY & CO.**

Designed as a line of graduated baguette-cut diamonds, 7  $\frac{1}{4}$  ins., mounted in platinum

Signed Tiffany & Co.

\$15,000-20,000

**PROVENANCE**

Previously sold at Sotheby's New York, The Andy Warhol Collection: Jewelry and Watches, 27 April 1988, Lot 2112

**EXHIBITED**

Pittsburgh, The Andy Warhol Museum, *Possession Obsession: Objects from Andy Warhol's Personal Collection*, 2 March - 19 May 2001  
 Pittsburgh, The Andy Warhol Museum, *The Other Andy Warhol Museum*, October 2000 - January 2001

**ANDY WARHOL**

Andy Warhol was not only a celebrated pop artist, but an avid collector of various categories, including jewelry. The act of collecting was an intrinsic part of the artist's life; almost daily he would rummage through antique stores, local galleries, flea markets and auctions to find treasures and bargains. The Tiffany & Co. bracelet (Lot 114) and the Cartier clips (Lot 115) were once part of his personal collection. The quality and design of these pieces reflect Andy Warhol's keen eye and urbane taste that lives on through not only the art that he created, but the objects he so passionately collected.

**PROPERTY OF A GENTLEMAN****115****AN ART DECO GARNET AND DIAMOND DOUBLE CLIP BROOCH, BY CARTIER**

Of stylized geometric design, each detachable clip set with modified rectangular-cut garnets, with old mine-cut diamond accents, circa 1935, 2  $\frac{1}{2}$  ins., mounted in platinum and gold  
 Each signed Cartier, one clip no. 8783

\$15,000-20,000

**PROVENANCE**

Previously sold at Sotheby's New York, The Andy Warhol Collection: Jewelry and Watches, 27 April 1988, Lot 2109





116

**AN ART DECO MULTI-GEM AND HARDSTONE INKWELL,  
BY CARTIER**

The malachite and lapis lazuli rectangular base of mosaic motif, supported by rock crystal and blue enamel feet, set at the center with an agate and cabochon sapphire inkwell, enhanced by green and blue enamel, flanked on either side by an agate and malachite pen stand, circa 1930, 10 ½ x 5 ¼ x 4 ins., *with significant, eye-visible damage and repair to agate*

Signed Cartier

\$30,000-50,000



(image not to scale)

-117

**AN ART DECO MULTI-GEM AND GOLD DESK CLOCK,  
BY CARTIER**

Of manual movement, the square clock face with mother-of-pearl, hardstone and enamel detail depicting two men and a horse among far reaching hills, with gold numerals and hands, enhanced by coral and enamel detail, and a single gong for alarm, circa 1930. 3 1/2 x 3 1/2 x 1 ins., with French assay marks for 18k gold, in a Cartier red fitted case

Signed Cartier, European Watch & Clock Co., France, Case No.'s 4542 2595, 1611, S379, Movement No. 10138, Circa 1930  
Case, dial and movement signed, stamped by maker Maurice Coüet  
\$10,000-15,000

The present Cartier clock is admired for its brilliantly colored mother-of-pearl dial in different shades. The colors permeate and reach each corner of the 18k gold bezel, depicting a hunting scene with two men, one on horseback, both engaging in activity with a bow and spear. The great perspective is achieved by the elaborately decorated clothing of gold, enamel and hardstone, set against rolling hills that seem to extend far out into the horizon. The detail is astonishing even down to the blades of green grass in the forefront, a mark of excellence by the celebrated French manufacturer Cartier, and from the workshop of Maurice Coüet, the most famous of Cartier's clock workshops. The case back is made of Ebonite, a material that resembles black onyx. Cartier used this material in some of their most important clocks including the most expensive they ever sold, the so called Roosevelt Victory Clock.



(image not to scale)

118

### A GOLD, SILVER AND DIAMOND POLYHEDRAL DESK CLOCK, BY CARTIER

Of manual movement, the 18k gold polyhedral case with diamond-set corners, circular and baguette-cut diamond-set numerals and silver hands, set atop a gold and silver tripod, 1958, 3 1/2 ins. (width of clock), 10 ins. (with tripod), with British marks for 18k gold and silver, in a Cartier red fitted case

Signed Cartier, London, with maker's mark for Jacques Cartier, Designed by R. Emmerson, Case No's. 8837 6012, Movement No. 740

Accompanied by a Certificate of Authenticity from Cartier dated 21 August 2002

\$30,000-50,000

This impressive Cartier clock amazes upon first glance. Its highly unusual design can be attributed to a London case maker who produced this inspiring design most likely for a special Cartier exhibition in the late 1950s. The base is stamped "Cartier London, Designed by R. Emmerson", and the English hallmarks further adds to its heritage. The thirty-two sided clock has baguette and round diamond numerals as well as diamonds to each corner of its case combining a total of 30 diamonds at 3.08 carats.

The present clock was created by Rupert Emmerson who made only two or three of these between 1958 and 1960. His claim to fame comes from designing the extremely popular "Crash Watch" in 1966. Trained at the Chiswick Art School, he worked on insignia and medals for De Gaulle's Victory parade through the streets of Paris in 1944. His work is exhibited at the British Museum and he is credited as being one of the designers responsible for lifting Cartier London from an average foreign branch to one of the most important London jewelry enterprises. To add to the desirability of this clock, the mark JC can be seen stamped to the base for Jacques Cartier, the owner of the London branch.



119



120

PROPERTY OF A LADY

**119**

**A TWIN-STONE DIAMOND RING, BY BOUCHERON**

Of crossover design, set with an old European brilliant-cut diamond, weighing approximately 2.76 carats, and a round brilliant-cut diamond, weighing approximately 2.69 carats, flanked by tapered baguette-cut diamonds, ring size 6 1/4, with French assay mark for platinum, in a Boucheron gray suede case

Signed Boucheron

*Accompanied by report nos. 1182442627 and 2181441818 dated 24 May 2017 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 2.76 and 2.69 carats, are K and J color, VS1 and SI2 clarity, respectively*

\$12,000-18,000

**120**

**A GOLD AND DIAMOND NECKLACE, BY BULGARI**

Designed as a series of matte gold and circular-cut diamond-set curb links, 15 1/4 ins., mounted in 18k gold, in a Bulgari Roma black leather envelope case

Signed Bulgari N.Y., Made Italy, no. V173

\$15,000-25,000



121

A SUITE OF DIAMOND AND ENAMEL JEWELRY,  
BY DAVID WEBB

Comprising a double hinged black enamel bangle bracelet, with circular-cut diamond detail of geometric motif; a pair of ear clips and ring en suite, 2 ins. diameter (bangle), 1 1/4 ins. (ear clips), ring size 6 1/4, mounted in 18k gold and platinum

Signed Webb (bangle, ear clips) and David Webb (ring)

(3)

\$20,000-30,000



122



123

PROPERTY FROM A PROMINENT PENNSYLVANIA  
PRIVATE COLLECTION

123

**AN EMERALD, DIAMOND, COLORED DIAMOND  
AND GOLD NECKLACE**

Set at the front with a rectangular-cut emerald, measuring approximately 12.80 x 7.60 x 6.23 mm, within a calibré-cut emerald and circular-cut diamond surround, flanked on either side by a baguette-cut diamond border and circular-cut diamond and yellow diamond scroll, to the reeded gold necklace, 14 ½ ins., mounted in 18k gold and platinum

Signed Zowine for Phillip Zowine

*Accompanied by report no. 1085580 dated 28 July 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*

\$10,000-15,000

The consignor of this lot maintained a close relationship with Phillip Zowine, an American jeweler who worked with top manufacturers in New York to create jewelry for her personal collection. The present lot is a fine example of his work highlighting an emerald provided by the client.

PROPERTY OF A LADY OF TITLE

122

**A PAIR OF DIAMOND EAR STUDS**

Each set with a round brilliant-cut diamond, weighing approximately 2.92 and 2.85 carats, mounted in platinum

*Accompanied by report nos. 1182570416 and 2181570238 dated 5-6 July 2017 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 2.92 and 2.85 carats, are H and F color, VVS2 and SI1 clarity, respectively*

\$20,000-30,000



124



125

#### 124

#### AN EMERALD AND DIAMOND BROOCH

Centering upon a circular cabochon emerald, within an old-cut diamond surround, flanked on each side by a similarly set oval cabochon emerald, measuring approximately 11.10 x 9.60 to 10.20 x 9.9 mm, 1 ¼ ins., mounted in gold

*Accompanied by report no. 1087614 dated 19 October 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these emeralds would be classified as Colombia, with insignificant to minor clarity enhancement, traditional type*

\$15,000-20,000

#### PROVENANCE

Formerly from the collection of the Aleksandr Ivanovich Nelidov (1838-1910) and Olga Dmitrievna Princess Nelidov

Lots 124 and 125 were formerly from the collection of the Aleksandr Ivanovich Nelidov (1838-1910) and Olga Dmitrievna Princess Nelidov. Aleksandr Nelidov was diplomat to the Russian embassy in Constantinople, where he played an active role during the Russo-Turkish War (1877-1878). Throughout his career, Nelidov also served as the Ambassador to Saxony (1879), Italy (1897-1903) and France (1903-1910). Notably, Nelidov was an active negotiator in the Peace Treaty of San Stefano and the Treaty of Berlin, as well as the Hague Convention of 1907.

#### 125

#### AN ANTIQUE FIVE-STONE EMERALD RING

Set with five graduated square-cut emeralds, measuring from approximately 7.50 x 6.80 x 4.83 to 5.10 x 4.80 x 2.98 mm, with openwork sculpted gold gallery and hoop, circa 1890, ring size 6

*Accompanied by report no. 1087615 dated 19 October 2019 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these emeralds would be classified as Colombia, with insignificant clarity enhancement, traditional type*

\$15,000-20,000

#### PROVENANCE

Formerly from the collection of the Aleksandr Ivanovich Nelidov (1838-1910) and Olga Dmitrievna Princess Nelidov



126



PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

**126**

**A GROUP OF EMERALD AND DIAMOND JEWELRY**

Comprising a seven-strand carved emerald bead necklace, interspersed with single-cut diamond rondelles, to the decorative clasp set with six circular cabochon emeralds within circular-cut diamond surrounds; and a pair of ear clips, each centering upon a carved emerald, bezel-set at the center with a circular-cut diamond, within a two-tier circular-cut diamond surround, 18 ins. (shortest strand), 24 ins. (longest strand), 1 1/8 in. (ear clips), mounted in gold (2)

\$12,000-15,000

PROPERTY OF A LADY

**127**

**A DIAMOND AND MULTI-GEM BUTTERFLY BROOCH,  
BY BULGARI**

Designed as a circular-cut diamond butterfly, the wings enhanced by cabochon and calibré-cut rubies, emeralds and sapphires, to the cabochon sapphire body and circular-cut diamond head, 3 ins., mounted in 18k gold

Signed Bulgari

\$8,000-12,000



128

PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

**128**

**A DIAMOND, TOURMALINE AND GOLD RING,  
BY DENISE ROBERGE**

Of asymmetric design, set with an oval-cut light yellow diamond, within a matte and polished gold surround with bead detail, one side extending a gold cylinder accent, set at the center with a circular-cut diamond and either with a green or pink cabochon tourmaline terminal, ring size 5 3/4, mounted in 22k gold

Signed Denise Roberge

\$15,000-20,000



129

PROPERTY OF A CONNECTICUT LADY

**129**

**AN ENAMEL, RUBY AND GOLD WATCH BRACELET, BY GUCCI**

Designed as a green and blue enamel scaled coiling serpent bracelet, the head with pear-shaped ruby eyes, opening to reveal a watch, with mechanical movement and circular dial, length adjustable, mounted in 18k gold, with minor areas of enamel loss, in a Gucci brown fabric case

Signed Gucci, dial signed Longines and Gucci

\$15,000-20,000



130

**130**  
**A DIAMOND AND GOLD 'FOO DOG' NECKLACE,  
 BY BARRY KIESELSTEIN-CORD**

Designed as a series of eleven circular-cut diamond and 18k gold rectangular-shaped plaques, each depicting a sculpted foo dog with circular-cut diamond eyes, 2002, 16 ½ ins., mounted in 18k gold

Signed B. Kieselstein-Cord

\$20,000-30,000



131

**PROPERTY OF A LADY**

**131**

**A DIAMOND RING AND BAND, BY GRAFF**

Comprising a ring, set with a cushion modified brilliant-cut diamond, weighing approximately 5.74 carats, to the pavé-set basket and hoop; and a pavé-set band en suite, ring size 4 ½, mounted in platinum

Each signed Graff, band no. 10594

*Accompanied by report no. 6187729762 dated 13 September 2017 from the GIA Gemological Institute of America stating that the diamond is J color, VS2 clarity*

\$50,000-70,000



**131A**

**A PAIR OF DIAMOND, ALUMINUM AND GOLD 'GERANIUM'  
EAR PENDANTS, BY EMMANUEL TARPIN**

Each designed as overlapping green aluminum leaves within a circular-cut diamond border, 4  $\frac{1}{8}$  ins., mounted in aluminum and 18k gold

With maker's mark for Emmanuel Tarpin

\$20,000-30,000

Emmanuel Tarpin is a promising young jewelry designer residing in Paris, France. His passion for jewelry and gemstones began when he was a child and later led him to formally study jewelry design at the High School of Art and Design of Geneva. He has since focused on the technical aspects of design through his experiences with high jewelry for Palace Vendôme brands.

Emmanuel Tarpin finds inspiration for his jewelry designs from the shapes and colors found in nature and the atmosphere. Interested by steel's surface treatments and other metals, he is always seeking new textures and colors to include in his unique jewels.





132

PROPERTY OF A PRIVATE COLLECTOR

**132****A DIAMOND RING**

Set with a cushion modified brilliant-cut diamond, weighing approximately 4.01 carats, flanked on either side by a pear-shaped diamond, ring size 5 1/4, mounted in platinum

*Accompanied by report no. 17235562 dated 3 August 2017 from the GIA Gemological Institute of America stating that the diamond is D color, VS1 clarity*

\$80,000-120,000



133

**133****A RARE COLORED DIAMOND RING**

Set with a modified square brilliant-cut fancy intense green diamond, weighing approximately 2.13 carats, within a circular-cut pink diamond surround, extending to a border of cut-cornered square modified brilliant-cut light and very light pink diamonds, ranging in weight from approximately 0.73 to 0.43 carat, to the pavé-set half-hoop, ring size 6 1/4, mounted in 18k white and rose gold

*Accompanied by report no. 7213198844 dated 22 February 2016 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 2.13 carats, is fancy intense green, natural color, VS2 clarity*

*With seven reports dated from 23 May 2013 to 17 October 2017 from the Gemological Institute of America stating that the diamonds, ranging in weight from 0.73 to 0.43 carat, are very light pink to light pink, natural color, VVS1 to SI1 clarities*

*With a copy of report no. 1159989516 dated 17 October 2017 from the Gemological Institute of America stating that the diamond, weighing approximately 0.44 carat, is light pink, natural color, SI1 clarity*

\$500,000-700,000



134

#### PROPERTY OF A GENTLEMAN

134

#### A FINE DIAMOND AND PEARL PENDANT NECKLACE, BY ETCETERA

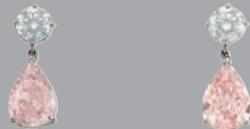
Suspending a pear brilliant-shaped diamond, weighing approximately 5.01 carats, within a gray pearl surround, joined by circular-cut diamond links to the gray pearl surmount and finelink chain, 21 1/2 ins., mounted in platinum

With maker's mark for Etcetera

*Accompanied by report no. 2185364248 dated 9 June 2017 from the GIA Gemological Institute of America stating that the diamond is D color, Internally Flawless clarity*

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

\$200,000-300,000



135

135

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

One ear pendant suspending a pear modified brilliant-cut fancy pink diamond, weighing approximately 1.52 carats, the other ear pendant suspending a pear modified brilliant-cut fancy purplish pink diamond, weighing approximately 1.51 carats, each surmounted by a round brilliant-cut diamond surmount, weighing approximately 0.40 carat, mounted in platinum

*Accompanied by report no. 6241242079 dated 8 December 2016 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 1.52 carats, is fancy pink, natural color, Internally Flawless clarity*

*With report no. 5141581501 dated 17 July 2017 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 1.51 carats, is fancy purplish pink, natural color, VS2 clarity*

*With Diamond Dossier report nos. 1267375774 and 2257919951 dated 13 July 2017 and 30 May 2017 from the GIA Gemological Institute of America stating that the diamonds are D color, VVS2 clarity, with excellent cut, polish and symmetry*

\$340,000-540,000



137



136

PROPERTY OF A LADY

**136**

**A DIAMOND 'TROMBINO' RING, BY BULGARI**

Set with a cut-cornered rectangular step-cut diamond, weighing approximately 5.18 carats, within a pavé-set diamond mount, to the baguette-cut diamond shoulders, ring size 5 ¾, mounted in 20k gold, in a Bulgari brown suede pouch

Signed Bulgari, N.Y.C., no. 214

*Accompanied by report no. 2185740341 dated 18 September 2017 from the GIA Gemological Institute of America stating that the diamond is G color, VS1 clarity*

\$100,000-150,000

PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

**137**

**A DIAMOND AND GOLD BROOCH, BY BULGARI**

Designed as a stylized circular-cut diamond ribbon spray, 2 ¾ ins., mounted in gold

Unsigned

\$15,000-20,000



138



139

PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

**138**

**A DIAMOND BRACELET, BY BULGARI**

The flexible band, composed of a series of overlapping circular-cut diamond sculpted links, enhanced by variously-placed circular-cut diamond accents, 7 ins., mounted in gold

Signed Bulgari

\$80,000-120,000

PROPERTY OF A GENTLEMAN

**139**

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

Set with a modified cut-cornered rectangular-cut fancy yellow diamond, weighing approximately 7.11 carats, flanked on either side by a triangular-cut diamond, ring size 5  $\frac{3}{4}$  ins., mounted in platinum and 18k gold

Signed Tiffany & Co., no. S00594

*Accompanied by report no. 1162096313 dated 30 April 2014 from the GIA Gemological Institute of America stating that the diamond is fancy yellow, natural color, VS1 clarity*

\$70,000-90,000



140



141

(two views illustrated)

PROPERTY OF A LADY

**140**

**A SAPPHIRE, RUBY AND DIAMOND BRACELET, BY BULGARI**

Set at the top with three oval cabochon sapphires, within a circular-cut diamond and buff-top ruby geometric surround, to the flexible circular-cut diamond and gold curb link bracelet, 6 1/2 ins, with French assay mark for 18k gold and jeweler's mark

Signed Bulgari, with maker's mark

\$12,000-18,000

**141**

**A STAR SAPPHIRE, DIAMOND AND GOLD RING,  
BY DAVID WEBB**

Of bombé design, set with an oval cabochon star sapphire, weighing approximately 20.84 carats, within a circular-cut diamond and roped gold surround, ring size 7 1/2, mounted in platinum and 18k gold, in a David Webb brown leather case and outer box

Signed David Webb, no. EP8

*Accompanied by a Certificate of Authenticity from David Webb dated 12 June 2014*

*With report no. 2175383538 dated 24 November 2015 from the GIA Gemological Institute of America stating that the star sapphire is natural corundum, Sri Lanka origin, with no indications of heating*

*With report no. CS 57769-D dated 5 November 2013 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat or clarity enhancement*

\$20,000-30,000



142



143

**142**

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

Each centering upon an oval cabochon ruby, within a three-tiered circular-cut diamond and ruby navette-shaped surround, 1 1/8 ins., mounted in platinum and 18k gold

Signed Webb

\$18,000-22,000

PROPERTY OF A CALIFORNIA GENTLEMAN

**143**

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

Set with an oval brilliant-cut fancy vivid yellow diamond, weighing approximately 3.99 carats, within a circular-cut diamond bombe mount, 1969, ring size 5 1/2, mounted in gold

Signed Van Cleef & Arpels, N.Y., no. 40499

*Accompanied by report no. 1176827882 dated 29 August 2016 from the GIA Gemological Institute of America stating that the diamond is fancy vivid yellow, natural color, VS1 clarity*

\$100,000-150,000





Charles Loloma, 1972  
© Museum of Northern Arizona Photo Archives (negative number 72.992)

outlet. Working in untraditional materials, such as wood, rich gold and serpentine, in addition to the conventional silver, turquoise and coral typical of Native American jewelry, Loloma was initially criticized for his choice of materials. His innovations were rejected as un-Indian by native authorities, but Loloma persisted with his passion for color and texture. In exhibit notes from a show in 2004-2005 titled *Totems to Turquoise*, The American Museum of Natural History in New York compared Loloma's inlay technique to miniature landscapes, noting: "Raised or "chunky" inlay is a distinctive Loloma design element. These vertical slabs echo the angular mesas of the Southwestern landscape and the stepped patterns of Pueblo architecture." They also compare Loloma's graphic use of lines to architecture, noting: "Loloma's name means "many beautiful colors," and using nontraditional materials such as rosewood indeed gave him a rich palette. His angular patterns, while typical of the Southwest, also echo other artistic influences, including the architecture of Frank Lloyd Wright."

By 1965, Loloma had established a jewelry-focused studio near Hotevilla, and at the height of his career, Loloma counted presidents, celebrities and wealthy tastemakers as clients. During the mid-60s, Loloma was commissioned by Lady Bird Johnson to create pieces for the president to gift to the Queen of Denmark and Imelda Marcos.

Although Loloma achieved worldwide fame and broke traditional Native American craftsman stereotypes, he remained dedicated to his culture and traditions. Living on the Third Mesa, he served as a religious leader in the Hopi Snake Society and remained dedicated to taking part in the ceremonial happenings of his people. Loloma passed away in 1991, and today his jewelry and artwork live on in important private collections as well as major public institutions including the Heard Museum in Phoenix, the Wheelwright Museum in Santa Fe, the American Museum of Natural History in New York, and the Philbrook Museum of Art in Tulsa.

## CHARLES LOLOMA

Christie's is pleased to present the following four lots of jewels by one of the most important Native American jewelers of the 20th century, Charles Loloma (1921-1991). Offered from a private collection in Oklahoma, these pieces are stunning examples of Loloma's impeccable craftsmanship and design aesthetic. Born in Hotevilla on Third Mesa of the Hopi Reservation, Loloma's parents were respected craftspeople in the community and instilled in Loloma a respect and love of the arts from a young age. By the time he was 18, Loloma was skilled enough as an artist to become an assistant to famed muralist, Fred Kabotie and aided in the creation of murals for San Francisco's Golden Gate International Exposition in 1939 and the Museum of Modern Art's historic exhibition 'Indian Art of the United States' in 1941. Serving in the army from 1941-1945, the GI Bill made it possible for Loloma to formally engage in artistic study, and he attended the School for American Craftsmen at Alfred University in New York. Working primarily in the ceramic medium during this time, Loloma developed a distinct style and received a fellowship from the Whitney Foundation. In 1954, along with his wife, he opened a pottery shop in Scottsdale at the Kiva Craft Center.

In 1955, Loloma turned toward jewelry as a creative



**-144**

**A SET OF MULTI-HARDSTONE AND GOLD JEWELRY**

Comprising ear pendants, each designed as two plaques of vertically-set panels of lapis lazuli, turquoise, coral, wood and gold, accented with horizontally-set turquoise and gold panels, by Charles Loloma, mounted in pairs as earrings by Denise Roberge; and a belt buckle, designed as an inlaid plaque of vertically and horizontally-set lapis lazuli, turquoise, coral, wood and gold, by Charles Loloma, 1 1/8 ins. (ear pendants), 2 7/8 ins. (belt buckle), mounted in 18k gold

Each plaque signed Loloma; ear pendant mountings signed Denise Roberge; belt buckle signed Loloma (2)

\$8,000-12,000



**-145**

**A CORAL, TURQUOISE, LAPIS LAZULI AND GOLD CUFF BRACELET,  
BY CHARLES LOLOMA**

The 18k gold cuff bracelet set with coral, turquoise and lapis lazuli inlay,  
2 1/4 ins. diameter

Signed Loloma

\$15,000-20,000



**-146**

**A SET OF MULTI-HARDSTONE AND GOLD JEWELRY,  
BY CHARLES LOLOMA**

Comprising a bracelet, designed as a wide cuff inlaid with variously-shaped lapis lazuli, turquoise, coral, wood and gold; and a pair of ear clips en suite, 2  $\frac{3}{8}$  ins. diameter, 1  $\frac{5}{8}$  ins. wide (bracelet), 1  $\frac{5}{8}$  ins. (ear clips), mounted in 14k gold

Signed Loloma

(2)

\$15,000-20,000



-147

**A SET OF MULTI-HARDSTONE AND GOLD JEWELRY**

Comprising a pendant by Charles Loloma, designed as an inlaid plaque of lapis lazuli, turquoise and coral, accented with gold and wood lines, to the gold surmount and neckchain by Denise Roberge; and a ring by Charles Loloma en suite,  $2\frac{3}{8}$  x  $2\frac{1}{16}$  in. (pendant), 16 ins. (neckchain), ring size  $5\frac{3}{4}$ , mounted in 18k gold Pendant and ring signed Loloma; neckchain signed Roberge (2)

\$15,000-20,000



148

PROPERTY OF A LADY OF TITLE

**148**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 13.83 carats, ring size 6, mounted in platinum

*Accompanied by report no. 1182570158 dated 5 July 2017 from the GIA Gemological Institute of America stating that the diamond is G color, VS2 clarity*

\$150,000-250,000



149

PROPERTY OF A PROMINENT PRIVATE COLLECTOR

**149**

**AN ELEGANT COLORED DIAMOND AND DIAMOND NECKLACE**

Suspending a pear modified brilliant-cut fancy vivid yellow diamond, weighing approximately 8.41 carats, from a pear brilliant-cut diamond, weighing approximately 2.28 carats, to the graduated line of fifty-four pear-shaped diamonds, 17 ins., mounted in platinum and 18k gold

*Accompanied by report no. 16755439 dated 18 September 2017 from the GIA Gemological Institute of America stating that the diamond is fancy vivid yellow, natural color, VVS1 clarity; accompanied by a working diagram indicating that the clarity of the diamond is potentially Internally Flawless*

*With report no. 6187774245 dated 3 October 2017 from the GIA Gemological Institute of America stating that the diamond is D color, VVS1 clarity; accompanied by a working diagram indicating that the clarity of the diamond is potentially Internally Flawless*

\$300,000-500,000





150



151

**150**

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

Each suspending two heart brilliant-cut diamonds, weighing approximately 2.06, 1.89, 1.60 and 1.52 carats, to the swirling openwork baguette and circular-cut diamond surmount, 1 1/8 ins., mounted in gold plated platinum

Signed Van Cleef & Arpels, N.Y., no. L220 SO (special order)

Accompanied by **a copy** of a *Valuation for Insurance from Van Cleef & Arpels dated 22 October 1984*

With report nos. 2171939879 and 2173939805 dated 12-13 October 2016 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 2.06 and 1.60 carats, are H color, VS2 and VVS2 clarity, respectively

With report nos. 2175939802 and 2171939870 dated 13-14 October 2016 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 1.89 and 1.52 carats, are F and E color, VS2 clarity, respectively

\$30,000-50,000

**151**

**A DIAMOND 'À CHEVAL' BRACELET, BY VAN CLEEF & ARPELS**

Designed as five rows of circular-cut diamonds, 7 ins., mounted in gold plated platinum

Signed V.C.A., N.Y., no. 49672

Accompanied by **a copy** of a *Valuation for Insurance from Van Cleef & Arpels dated 22 October 1984*

\$30,000-50,000



152



153

PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

**152**

**A PAIR OF SAPPHIRE AND DIAMOND EAR CLIPS**

Each set with an oval mixed-cut sapphire, weighing approximately 14.77 and 13.75 carats, within a circular and tapered baguette-cut diamond surround,  $\frac{1}{16}$  in., mounted in 18k gold

*Accompanied by report no. CS 1085907 A and B dated 3 August 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 Ceylon (Sri Lanka), with no gemological evidence of heat or clarity enhancement*

\$30,000-50,000

PROPERTY OF A LADY

**153**

**A DIAMOND RING**

Set with a pear brilliant-cut diamond, weighing approximately 4.15 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6  $\frac{1}{4}$ , mounted in platinum

*Accompanied by report no. 5182806902 dated 12 October 2017 from the GIA Gemological Institute of America stating that the diamond is F color, VS1 clarity*

\$50,000-70,000



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Previously sold at Christie's London, South Kensington, Posters,  
5 November 2015, Lot 105



Lot 154

*'Speed is the characteristic of present-day life. The composition of a piece of jewelry must be readily understood and it must be constructed of simple lines, free from all affectation and superfluous detail. As its point of departure it must have a principle of construction in which the harmonious rhythm of lines, masses and colors manifests itself.'*

– Georges Fouquet, La Bijouterie et la Joaillerie Modernes, Figaro's Supplément Artistique, 13 June 1929

## A.M. CASSANDRE AND GEORGES FOQUET

Throughout the twentieth century, French graphic artist A.M. Cassandre produced an oeuvre of travel-related lithographic posters that are now counted among the most iconic and influential Art Deco designs in the history of the medium.

Born Adolphe Jean-Marie Mouron in the Ukraine in 1901, Cassandre moved to Paris in 1915 where he later began his education at the École des Beaux Arts. Taking inspiration from contemporary avant-garde movements in art, namely Bauhaus, Cubism and Futurism, Cassandre understood that in order to effectively promote the developments in transport brought about by the dawning of the 'machine age' he must employ the use of unadorned linear and streamlined forms to reflect the speed and dynamism of his era.

Concurrently in Paris, Georges Fouquet joined his father's jewelry business before the turn of the century. Art Nouveau design became a main focus and their firm; Fouquet ranked as one of the masters of the brief, yet impactful, era. Upon his father's retirement in 1895, Georges took over complete direction of the firm. By 1919 he was joined by his son, Jean, and together they incorporated new elements of style into their craftsmanship and contributed to the shift from Art Nouveau to Art Deco design.

To inspire innovative ideas, Georges Fouquet surrounded himself with decorative artists, including interior designers, furniture manufacturers, textile specialists and poster artists. Until about 1924, Fouquet produced traditional high French jewelry with a focus on the opposition between black and white gemstones and forms. With newfound encouragement, Fouquet began to use hardstones in a sculptural manner, contrasting their matte surfaces with brilliant diamonds and other transparent gemstones. Traditionally these fine gemstones had been the main focus of his jewelry, however, the stark distinction between opaque hardstones and faceted gems enticed Fouquet.

The natural forms and muted colors of the Art Nouveau era disappeared entirely. As the Paris Exposition of 1925 approached, Fouquet was appointed president of the jewelry department and chairman of the selection committee for the exposition. Together with the board, Fouquet created guidelines for submission that urged designers to become inspired by new artistic genres and to explore color, geometric compositions and a variety of materials.

A.M. Cassandre, known for his poster art, typeface and cubist flair, partnered with Georges Fouquet to develop a series of jewels for the Exposition. Cassandre's poster art, like the jewels Fouquet desired to create, featured bold colors with machine age cubist forms. Cassandre's posters from the mid-1920s specifically focused on movement and progress. The ships, planes and trains in the posters shown here are created through a combination of deliberate shapes. Linear and curved lines are used in a thoughtful manner with only a few select colors. The end result is unostentatious yet impactful.

Lot 154 is an impressive and rare bracelet that was designed by A.M. Cassandre for Georges Fouquet in 1925. An image of Cassandre's original drawing appears in *Les Bijoutiers & Joailliers à Paris: 1860-1960*. The openwork bracelet plays with light and color, often in a juxtaposing manner, to create a bold and unique jewel. The opaque lapis lazuli and coral panels are fashioned to fit the geometric forms and are deeply saturated in color. In opposition, the faceted aquamarines and diamonds reflect light and provide brilliance. The amethysts are cut similarly to the hardstones, but are translucent, a playful balance between the varieties of stones used.

This bracelet is a stunning result of a collaboration between two great creative minds of the early twentieth century. It has remained in the same family since the Exposition of 1925, never before appearing at auction. Christie's is proud to present this piece – both a rare work of art and spectacular jewel – a brilliant embodiment of the genius of A.M Cassandre and Georges Fouquet.



-154

**A RARE ART DECO MULTI-GEM AND DIAMOND  
BANGLE BRACELET, BY GEORGES FOUCET,  
DESIGNED BY ADOLPHE MOURON DIT CASSANDRE**

Designed as a wide openwork geometric bangle bracelet, set with single-cut diamonds and variously-cut lapis lazuli, coral, amethyst, and aquamarine panels, one half of the bracelet within a gold border and the other in platinum, 1925, 6 ¼ ins., with French assay marks for platinum and 18k gold

Signed G. Fouquet, no. 19806, with maker's mark

\$400,000-600,000

EXHIBITED

Comité d'admission de l'Exposition de 1925  
Paris Exposition 1976  
Paris Exposition 1979

LITERATURE

*Les Fouquet: Bijoutiers & Joailliers à Paris 1860-1960*, France, Flammarion, 1983, p. 116-117





155

156

## PROPERTY OF A LADY OF TITLE

**155****A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 14.93 carats, ring size 6, mounted in platinum

*Accompanied by report no. 5181570159 dated 5 July 2017 from the GIA Gemological Institute of America stating that the diamond is F color, VVS2 clarity*

\$300,000-500,000

## PROPERTY OF A PRIVATE COLLECTOR

**156****AN IMPORTANT SAPPHIRE AND DIAMOND NECKLACE,  
BY CARTIER**

Suspending a cushion-cut sapphire, measuring approximately 22.10 x 21.50 x 12.88 mm, joined to a cushion-cut sapphire, measuring approximately 17.52 x 16.15 x 10.50 mm, and a square radiant-cut diamond, to the two-row circular-cut diamond-set navette-shaped link necklace, accented by square-cut diamonds, 14 ins., with French assay marks for platinum and white gold, in a Cartier red case

Signed Cartier, no. 770836

*Accompanied by report no. 1084290 dated 8 May 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 no gemological evidence of heat or clarity enhancement*

\$800,000-1,200,000





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

**157**

**A SUPERB TWIN-STONE COLORED DIAMOND RING, BY GRAFF**

Of crossover design, set with two pear modified brilliant-cut fancy vivid blue diamonds, weighing approximately 3.36 and 2.71 carats, ring size 6, mounted in platinum, in a Graff navy leather case

Signed Graff

*Accompanied by report nos. 2181732873 and 2185732862 dated 13 September 2017 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 3.36 and 2.71 carats, are fancy vivid blue, natural color, VVS2 and VS1 clarity, respectively; each accompanied by a working diagram indicating that the clarities of the diamonds are potentially Internally Flawless*

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



Fancy Vivid Blue Diamonds  
3.36 and 2.71 carats



159



158

PROPERTY OF A LADY OF TITLE

**158**

**A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 9.89 carats, ring size 6, mounted in platinum

*Accompanied by report no. 1182570235 dated 5 July 2017 from the GIA Gemological Institute of America stating that the diamond is H color, VS1 clarity*

\$80,000-120,000

PROPERTY OF AN IMPORTANT COLLECTOR

**159**

**A DIAMOND, ONYX AND EMERALD DOUBLE 'PANTHÈRE' BANGLE, BY CARTIER**

Of crossover design, the pavé-set circular-cut diamond twin panthers, enhanced by onyx spots and nose, pear-shaped emerald eyes and articulated heads, 2 1/4 ins. diameter, with French assay marks for 18k gold

Signed Cartier, no. 627095

\$180,000-220,000



160

**160**

**AN EMERALD AND DIAMOND RING**

Set with an octagonal-cut emerald, weighing approximately 13.14 carats, flanked on either side by a trapezoid-shaped diamond, ring size 7 1/4, with a French assay mark for platinum

*Accompanied by report no. 89923 dated 23 January 2017 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of this emerald, origin: Colombia, with indications of clarity modification, minor, traditional type*

\$280,000-350,000



161

PROPERTY OF A PRIVATE COLLECTOR

**161**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a rectangular-cut fancy intense yellow diamond, weighing approximately 15.07 carats, flanked on either side by a half moon-shaped diamond, ring size 6, mounted in platinum and gold

*Accompanied by report no. 15266442 dated 3 August 2017 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VVS2 clarity*

\$300,000-400,000



162

163

**162**

**A DIAMOND BRACELET**

Designed as three geometric rows of variously-cut diamonds, joined by openwork arches of baguette-cut diamonds to the bombé-form circular and baguette-cut diamond clasp, 6  $\frac{3}{4}$  ins., mounted in platinum

\$20,000-30,000

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**163**

**A PAIR OF ART DECO EMERALD AND DIAMOND  
EAR PENDANTS**

Each designed as a circular-cut diamond tapered openwork oval, set with an oval cabochon emerald, to the collet diamond and bezel-set emerald drops suspending a tapered diamond-set fringe with onyx and emerald geometric motif terminals, circa 1928, 2  $\frac{3}{4}$  ins., mounted in platinum

\$15,000-20,000



164



165

PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

**164**

**AN EMERALD AND DIAMOND CUFF BRACELET**

Of geometric motif, the hinged platinum cuff set at each terminal with rectangular-cut emeralds, enhanced by circular and baguette-cut diamonds, 2 1/8 ins. diameter

\$20,000-30,000

PROPERTY OF A PASADENA, CALIFORNIA COLLECTOR

**165**

**A SAPPHIRE AND DIAMOND RING**

Set with a cushion modified mixed-cut sapphire, weighing approximately 7.78 carats, within an undulating tapered baguette and circular-cut diamond surround, ring size 3 1/4, mounted in platinum

*Accompanied by report no. 1087050 dated 12 September 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*

\$8,000-12,000

## THE LISTER DIAMOND



PROPERTY OF A LADY

**166**

### A RARE COLORED DIAMOND

The circular brilliant-cut fancy gray-blue diamond, weighing approximately 3.31 carats

*Accompanied by report no. 6183314343 dated 2 October 2017 from the GIA Gemological Institute of America stating that the diamond is fancy gray-blue, natural color, VS1 clarity*

\$500,000-700,000

This diamond was presented by the present owner's grandmother to her grandfather on his thirtieth birthday, one hundred years ago this year. The diamond was later gifted to their son, the present owner's father, for his thirtieth birthday.





167

PROPERTY OF A CALIFORNIA COLLECTOR

**167**

**A DIAMOND RING**

Bezel-set with a round brilliant-cut diamond, weighing approximately 3.98 carats, flanked on either side by bezel-set tapered baguette-cut diamonds, ring size 6 1/2, mounted in platinum  
*Accompanied by report no. 2185637246 dated 31 July 2017 from the GIA Gemological Institute of America stating that the diamond is E color, VVS2 clarity*

\$12,000-18,000



168

PROPERTY OF A GENTLEMAN

**168**

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

Each suspending a circular-cut diamond and onyx tassel, to the surmount designed as a pavé-set diamond panther, with black onyx spots and nose and pear-shaped emerald eyes, 2 3/8 ins., with French assay marks for platinum and 18k white gold  
Signed Cartier, no. 610819, with maker's mark

\$12,000-18,000



169

**169****AN EMERALD AND DIAMOND RING, BY BULGARI**

Set with a rectangular-cut emerald, measuring approximately 17.22 x 13.87 x 6.08 mm, flanked on either side by two graduated baguette-cut diamonds, ring size 6 ½, mounted in platinum

Signed Bulgari

*Accompanied by report no. 1087596 dated 5 October 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 clarity enhancement, insignificant to minor, traditional type*

\$80,000-120,000

**170 NO LOT**



171

PROPERTY OF A SOUTHERN CALIFORNIA LADY

**171**

**A SAPPHIRE AND DIAMOND RING**

Set with a cushion-cut sapphire, weighing approximately 11.39 carats, with a circular-cut diamond half-hoop, ring size 6, mounted in platinum

*Accompanied by report no. CS 1086083 dated 10 August 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



172

PROPERTY FROM A PROMINENT PENNSYLVANIA PRIVATE COLLECTION

**172**

**A DIAMOND AND SAPPHIRE BRACELET**

Centering upon a marquise-cut diamond radiating cluster, to the oval-cut sapphire, circular and single-cut diamond tapered bracelet of overlapping design, 5 ½ ins., mounted in white gold

*Accompanied by report no. 1085578 dated 28 July 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the one sapphire that was tested would be classified as Burma (Myanmar), with no gemological evidence of heat*

\$25,000-35,000





174

**173**

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

Each centering upon a cluster of oval turquoise cabochons, within a circular-cut ruby and sculpted gold openwork surround, 1 in., mounted in gold

Signed Van Cleef & Arpels, N.Y., no. 6288

(2)

\$5,000-7,000

## THE BALLERINA MOTIF

Through poise and graceful movement, the ballerina embodies femininity and elegance. This emblematic motif first made its debut in the early 1940s at the famed French jewelry house, Van Cleef & Arpels and beautifully crafted as brooches until the late 1960s.

Born from a collaboration between designer Maurice Duvalet and manufacturer John Rubel, the ballerina theme was inspired by Louis Arpels' passion for classical opera and ballet. Duvalet studied the grace and form of ballet performers and with the skilled craftsmanship of Rubel, the first set of ballerinas were fashioned in the New York workshop.

These charming and timeless brooches depict ballerinas in various graceful poses, often with rose-cut diamond faces along with elaborate and brightly colored gem-set costumes. Today, these enchanting and rare jewels remain highly sought-after by collectors as an iconic design by a famed jewwlelry house that no important jewelry collection from this era is complete without.

**174**

**A TURQUOISE, RUBY AND DIAMOND 'BALLERINA' BROOCH,  
BY VAN CLEEF & ARPELS**

Designed as a dancing ballerina, the face mounted with an oval shaped rose-cut diamond with circular-cut ruby hair, to the circular-cut ruby and diamond fan and dress, enhanced by turquoise cabochons, circa 1945, 2 7/8 ins., mounted in gold

Signed Van Cleef & Arpels, N.Y., no. 5171

\$50,000-70,000

**EXHIBITED**

Cf. D. Healy, P. Proddow, American Jewelry: Glamour and Tradition, New York, Rizzoli International Publications, Inc., 1987, p. 147









**PROPERTY FROM A  
DISTINGUISHED AMERICAN COLLECTION**







**~175**

**A GROUP OF MULTI-GEM AND GOLD JEWELRY,  
BY TIFFANY & CO.**

Comprising a necklace, designed as four strands of amber beads, ranging in size from 17.50 to 6.20 mm, to the 18k gold clasp, 1983, 17 ins. (adjustable by twisting the strands), by Paloma Picasso, Tiffany & Co.; a pair of ear clips, each designed as a flower blossom, with circular-cut garnet pistil and hammered 18k gold petals, 1989, 1 1/8 ins., by Paloma Picasso, Tiffany & Co.; a pair of ear clips designed as a hammered 18k bombé-form clip extending to a hoop, 1988, 2 1/8 in., by Paloma Picasso, Tiffany & Co.; a pair of ear clips, designed as an 18k gold bombé-form plaque, inlaid with mother-of-pearl and onyx, 3/4 in.; and a ring designed as a stylized 18k gold fish, ring size 4 1/2, by Elsa Peretti, Tiffany & Co.

All pieces signed for Tiffany & Co.

\$6,000-8,000





**176**

**A GROUP OF JEWELRY**

Comprising a sterling silver bracelet designed as five navette-shaped links, by Georg Jensen, 9  $\frac{1}{4}$  ins.; a pair of pavé-set diamond ear hoops, mounted in white gold, 1  $\frac{1}{2}$  ins. diameter; and a stainless steel 'Matelasse' wristwatch of quartz movement, by Chanel, 5  $\frac{3}{4}$  ins.

\$2,000-4,000



177

**A GROUP OF GOLD AND GEM-SET JEWELRY, BY BULGARI**

Comprising a sculpted 18k gold ring, bezel-set with a carnelian cabochon engraved with an image of a horse, ring size 5 1/2, engraved 'Roma, III cent. A.D.'; and a pair of tricolored 18k gold 'Naturalia' fish ear clips, with circular-cut diamond eyes, 1 in.

Each signed Bulgari

\$3,000-5,000





~178

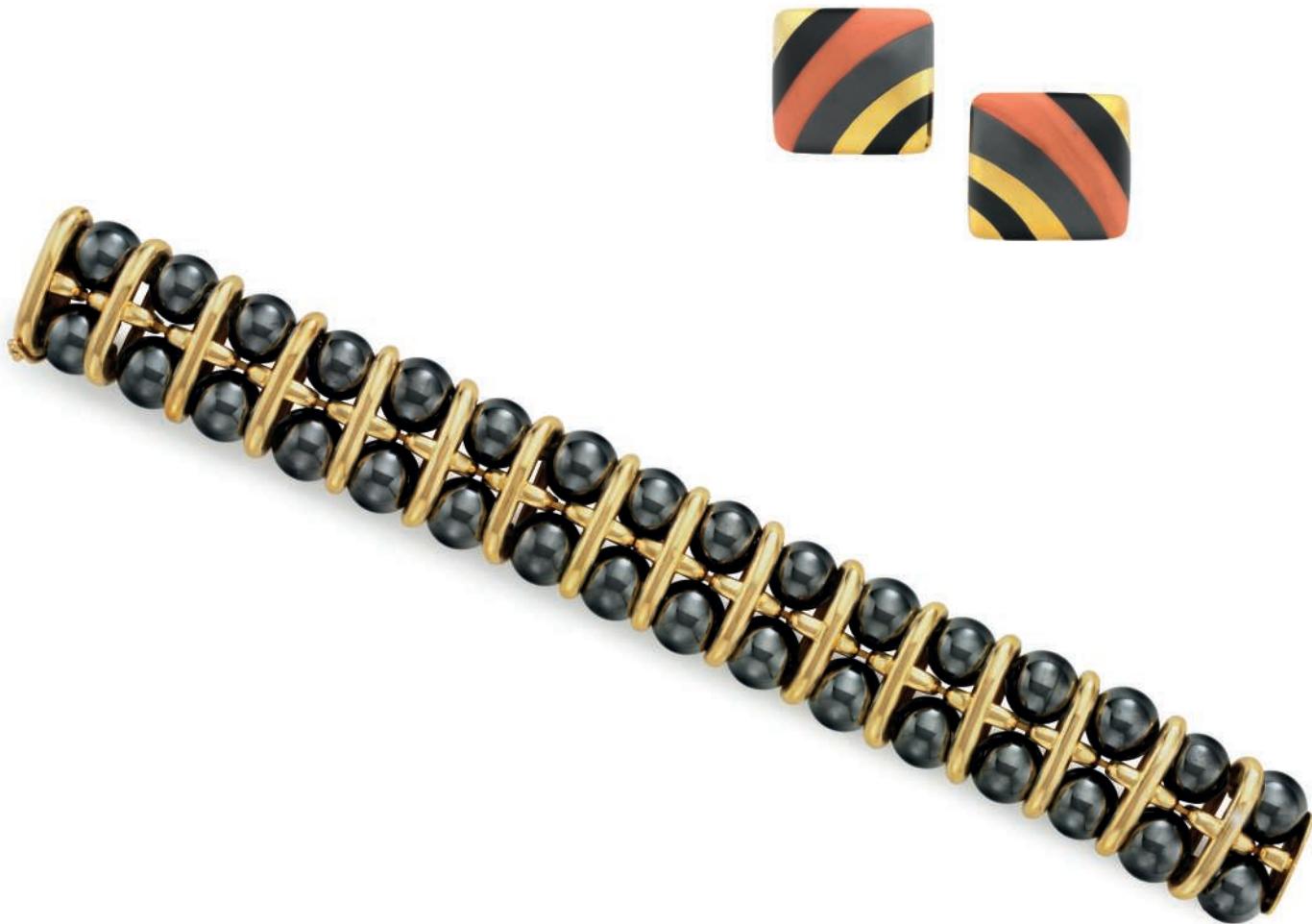
A GROUP OF JEWELRY

Comprising a bracelet, designed as a wide band of tumbled turquoise beads, completed by an 18k gold clasp, 7  $\frac{3}{4}$  ins.; a pair of hammered 24k gold ear studs, by Gurhan,  $\frac{3}{4}$  in.; a pair of ear clips centering upon an octagonal-shaped amethyst, within a 14k gold surround, 1 in.; a pin designed as a lapis lazuli and onyx hippopotamus, with circular-cut emerald eyes, coral tongue and circular-cut diamond accents, mounted in 14k gold, 1  $\frac{1}{8}$  ins., a silver brooch designed as a branch, with banded green agate buds, 3  $\frac{1}{2}$  ins.; an 18k gold 'Beluga' wristwatch of quartz movement, by Ebel with green strap, 5  $\frac{5}{8}$  ins. (adjustable); and an 18k gold wristwatch of manual movement, by Omega, 5  $\frac{3}{8}$  ins.

\$2,000-4,000







-179

**A GROUP OF HEMATITE AND MULTI-GEM JEWELRY**

Comprising a single-strand hematite bead necklace, measuring approximately 10.20-9.75 mm, with a sculpted 18k gold openwork clasp; a two-row hematite bead bracelet with sculpted gold cross-shaped detail, 7 1/4 ins.; a pair of ear clips, with French assay mark for 18k gold; and a pair of coral, black jade, hematite and polished 18k gold ear clips, 3/4 in.

Necklace, signed Tiffany & Co.

Bracelet, signed Poiray, with maker's mark

Ear clips, signed T&Co. for Tiffany & Co., with maker's mark for Angela Cummings

\$4,000-6,000



**180**

**A GROUP OF MULTI-GEM AND GOLD JEWELRY, BY ELIZABETH GAGE**

Comprising a pair of oval cabochon azurmalachite ear pendants, with sculpted 18k gold detail and cultured pearl accents, 1 ½ ins.; and a 18k gold brooch, centering upon a Roman coin, extending cultured pearl and glass intaglio-set terminals of various colors, with circular-cut diamond accents, engraved 'House of Constantine, 330-346 AD', 2 ¾ ins.

Each signed Gage

\$4,000-6,000



**181**

**THREE AMETHYST, CARNELIAN AND GOLD BANGLE BRACELETS,  
BY DAVID WEBB**

Two polished 18k gold bangles, each set with three carved amethyst beads;  
and one hammered 18k gold bangle, set with three carved carnelian beads,  
each 2 1/4 ins. diameter

Each signed Webb

\$7,000-10,000



**182**

**A GROUP OF GOLD EARRINGS**

Comprising a pair of 18k gold 'Bamboo' ear hoops, by Cartier, no. 651887, 2 ½ ins., with French assay marks for 18k gold; a pair of matte-finish 18k gold ear hoops, by Kieselstein-Cord, 1987, 1 ¼ ins.; and a pair of carved lattice-motif rock crystal ear clips within 18k gold surrounds, by David Webb, ¾ in.

\$5,000-7,000



183

**A DIAMOND AND GOLD EVENING CASE**

The rounded oblong case of etched floral design, opening to reveal a fitted mirror, notepad, comb, lipstick, and various compartments, completed by a braided gold tassel with circular-cut diamond cap, and a roped gold handle, inscribed on interior 'L.W.H', with French assay marks for 18k gold

\$10,000-15,000



**184**

**A GROUP OF MULTI-GEM AND GOLD JEWELRY**

Comprising a brooch, designed as a polished and textured gold sailing ship, the ship with circular and single-cut diamond trim, to the stylized waves with cabochon sapphire accents, 3  $\frac{3}{4}$  ins., with French import marks; a ring designed as an articulated bouquet of sculpted gold flowers, with circular-cut diamond, ruby, sapphire or emerald pistils, to the roped gold quadfurcated shoulders, ring size 4  $\frac{1}{2}$ ; a pair of ear clips designed as polished 18k gold rose blossoms, with circular-cut diamond pistils,  $\frac{1}{8}$  in.; two gold stick pins with reverse painted rock crystal terminals of nautical flag motifs, 2  $\frac{1}{2}$  ins.; a perfume vial with etched gold flower detail, set at the top with a cabochon turquoise flower with circular-cut ruby pistil, 2  $\frac{1}{4}$  ins., and a wristwatch of manual movement, with rectangular textured 18k gold dial and case, signed Boucheron, Paris, nos. B908247 and 74.143, completed by a red strap, 6  $\frac{1}{4}$  ins.

\$7,000-10,000





**185**

**AN ANTIQUE PEARL AND DIAMOND BRACELET**

Designed as a wide band of scrolling vines, rose-cut diamond flowers and pearl buds, late 19th century, 2 3/8 ins. diameter, with French import marks for gold and silver

\$6,000-8,000



186

AN ANTIQUE DIAMOND, TURQUOISE, SILVER AND GOLD BIRD OF PARADISE BROOCH

Designed as an old-mine-cut diamond, rose-cut diamond, and cabochon turquoise bird-of-paradise, suspending from the mouth an oval-shaped old mine-cut diamond, with cabochon sapphire eye, perched on a gold branch, circa 1870, 4 3/4 ins., mounted in gold and silver-topped gold, with Austro-Hungarian import mark

\$8,000-12,000





**187**

**AN EMBROIDERED SILK, EMERALD,  
SAPPHIRE AND DIAMOND EVENING BAG**

The embroidered silk brocade evening bag, to the circular cabochon emerald, circular-cut sapphire and polished fluted gold frame, accented with circular-cut diamonds, completed by a roped gold chain strap, 6 x 8 x 2 1/4 ins.

\$7,000-10,000



## DAVID WEBB

Of all the great American jewelers of the 20th century, David Webb stands at the forefront of American glamour in the world of jewelry design. Born in Asheville, North Carolina in 1925, a young Webb moved to New York City where he opened shop in 1948. Throughout the late 1940s and into the 1950s, Webb continually grew into his own design aesthetic, and by the 1960s had developed his own unique point of view and sense of style.

Over the course of his career, Webb developed techniques and elements in jewelry design that are now synonymous with the firm. Enamel, in various colors and hues, was abundant and often used. This is evidenced in the set of three enamel and gold bracelets (Lot 188), the enamel lending a jeweled effect that glimmers with the movement of the wearer. In addition to enamel, Webb was also a great fan of flora and fauna, gathered through books and travels for inspiration in the creation of his animal themed jewelry. The armadillo and flower brooches (Lots 189 and 191) are both wonderful examples of his love of nature rendered in three dimensional jewels. Webb would often incorporate both his love of enamel and nature to create what are now recognizable designs of the firm. Some of the most iconic creations were his frog jewelry, which was a favorite of some of the most stylish women of the 20th century including the Duchess of Windsor. Christie's is delighted to present a suite of this famous design (Lot 190), which perfectly encapsulates the genius and whimsy of this important American jeweler.

**188**

### THREE ENAMEL AND GOLD BRACELETS, BY DAVID WEBB

Each bracelet designed as a flexible 18k gold bombé band with variously-colored enamel in a lattice-work pattern, 5 3/4 ins. each  
Each signed Webb

\$30,000-50,000



**189**

**A GOLD AND RUBY 'ARMADILLO' BROOCH, BY DAVID WEBB**

Designed as a sculpted 18k gold armadillo, with circular cabochon ruby eyes and articulated tail, 4  $\frac{3}{4}$  ins.

Signed Webb

\$6,000-8,000



**190**

**A SUITE OF ENAMEL, RUBY AND DIAMOND FROG JEWELRY,  
BY DAVID WEBB**

Comprising an articulated hinged bangle, with two opposing green enamel frogs set with oval cabochon ruby eyes and circular-cut diamond lips, their gold spotted bodies forming the hoop, joined by an oval cabochon ruby; with a brooch and pair of ear clips en suite, 2 ins. diameter (bracelet), 1 1/4 ins. (brooch), 1 ins. (ear clips), mounted in 18k gold and platinum

Signed David Webb (bracelet and brooch) and Webb (ear clips)

\$35,000-55,000



**191**

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

Designed as a yellow and red enamel flower blossom, centering upon a cluster of circular-cut diamond leaves, opening to reveal polished gold pistils, extending a green enamel stem, 3 ins., mounted in platinum and 18k gold

Signed David Webb

\$10,000-15,000



**192**

**AN UNUSUAL SET OF RETRO MULTI-GEM, DIAMOND, ENAMEL AND GOLD 'SOLDIER' CLIPS**

Comprising four brooches in 18k gold, with platinum and black enamel detail, depicting an infantryman, a bugler, a mountain soldier and a sailor, three set with circular-cut ruby, sapphire and diamond collets symbolizing the French "tricolores", circa 1940, with jeweler's mark and French assay marks for 18k gold

Nos. 9015, 8993, 8991, 8999

\$8,000-12,000

During the 1940s, the human figure emerged as a motif in jewelry design, commonly depicting a specific person or symbolizing an occupation or sport. This motif was usually executed in a flat, two-dimensional manner with etching, engraving or chasing providing contrast. The four illustrated gold brooches, portraying service men, are examples of this style. Three depict French soldiers and are set with rubies, sapphires and diamonds, symbolizing the French 'tricolore'. The fourth, an English sailor, holds a torpedo with an image of the Iron Cross on the bow.



**193**

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

Of circular scalloped outline, etched with floral and scrolling leaf detail, the top enhanced with a collet-set diamond marking position of pushpiece, opening to reveal a fitted mirror and powder compartment, circa 1950, 3 1/4 ins. diameter, with French assay marks for 18k gold

Signed Van Cleef & Arpels, no. 63872, with maker's mark

\$10,000-15,000



**194**

**A RETRO SAPPHIRE AND GOLD 'CADENAS' BRACELET WATCH,  
BY VAN CLEEF & ARPELS**

With nickel-finished lever movement, the copper-colored dial with dot chapters and blued-steel hands, enclosed in a polished gold padlock case, accented by calibré-cut sapphires, to the twin snake-link chain, mounted in gold, circa 1940, 5 ¼ ins.

Signed Van Cleef & Arpels, N.Y., no. 1177

\$8,000-12,000

LITERATURE

Cf. Edited by É. Possémé, *Van Cleef & Arpels: The Art of High Jewelry*, Paris, Les Arts Décoratifs, 2012, p.131  
Cf. *Van Cleef & Arpels*, Editions Paris-Musées, Paris, page 129

Previously sold at Christie's Park Avenue, Important Jewels, 22 October 1991,  
Lot 159



195

**195**

**A RETRO GOLD, DIAMOND AND SAPPHIRE 'BALLERINA' VANITY CASE, BY VAN CLEEF & ARPELS**

Of rectangular outline, the 18k gold compact centering upon a sculpted gold ballerina, with a pear-shaped rose-cut diamond face, single-cut diamond crown, and circular-cut sapphire trimmed skirt, the top set with single-cut diamond and circular-cut sapphire accents, to the square-cut ruby pushpiece, opening to reveal a fitted mirror and powder compartment, circa 1945, 3 1/4 x 2 1/4 x 3/8 ins.

Signed Van Cleef & Arpels, N.Y., no. 9373

\$12,000-18,000



196

**196**

**A PAIR OF RETRO RUBY, SAPPHIRE, DIAMOND AND GOLD 'BALLERINA' BROOCHES, BY VAN CLEEF & ARPELS**

Each designed as a sculpted gold ballerina, with marquise-cut diamond faces and circular-cut diamond crowns, each dress with circular-cut sapphire or ruby trim, circa 1945, 1 in. each

Each signed Van Cleef & Arpels, N.Y., nos. 19734 (sapphire brooch) and 19735 (ruby brooch)

\$10,000-15,000



197

**A PAIR OF MULTI-GEM BRACELETS, BY VAN CLEEF & ARPELS**

Each bracelet designed as a flexible bombé band of interlocking polished and textured gold links, set throughout with circular-cut diamonds, rubies, sapphire and emeralds, 8 ½ ins., 8 ¾ ins., with French export marks for gold and platinum, *may also be combined and worn as a necklace of approximately 17 ins.*

Signed Van Cleef & Arpels, France, nos. 30487.1, 30487.2

\$30,000-50,000





**-198**

**A WOOD AND GOLD BROOCH, BY VAN CLEEF & ARPELS**

Designed as a wood and polished gold bow tie, with gold triangle motif,  
3 ins., with French assay marks for 18k gold

Signed V.C.A., N.Y., nos. 1K499-3, B1469

\$4,000-6,000



199

-199

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

The sculpted gold seated figure, with single-cut diamond eyes, cabochon ruby nose and coral bead-set beret, playing a sculpted gold and single-cut diamond accordion, circa 1950, 1 3/4 ins., with French assay marks for 18k gold and platinum

Signed Van Cleef & Arpels, no. 51798

\$8,000-12,000



200

200

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

Designed as an articulated cultured pearl puppet, with sculpted 14k gold costume and hat, enhanced by a rose-cut diamond face, circa 1950, 2 1/4 ins.

Signed Van Cleef & Arpels, N.Y., no. 14409

\$8,000-12,000



201



202

**201**

**A SAPPHIRE, DIAMOND AND COLORED DIAMOND BUTTERFLY BROOCH, BY VAN CLEEF & ARPELS**

The half moon, square-cut diamond and marquise-cut pink diamond body, extending circular-cut sapphire wings, 1 in., mounted in gold  
Signed Van Cleef & Arpels, N.Y., no. 15701

*Accompanied by a certificate from the Gemological Institute of America for the pink diamond, please refer to the Jewelry Department for further information*

\$6,000-8,000

**202**

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

The circular and single-cut diamond lovebird bird, with extended wings, cabochon ruby eye and gold tail feathers, resting on a polished gold branch with sculpted leaves, circa 1955, 2 1/8 ins., mounted in platinum and gold

Signed Van Cleef & Arpels, N.Y., no. 11875

\$15,000-20,000



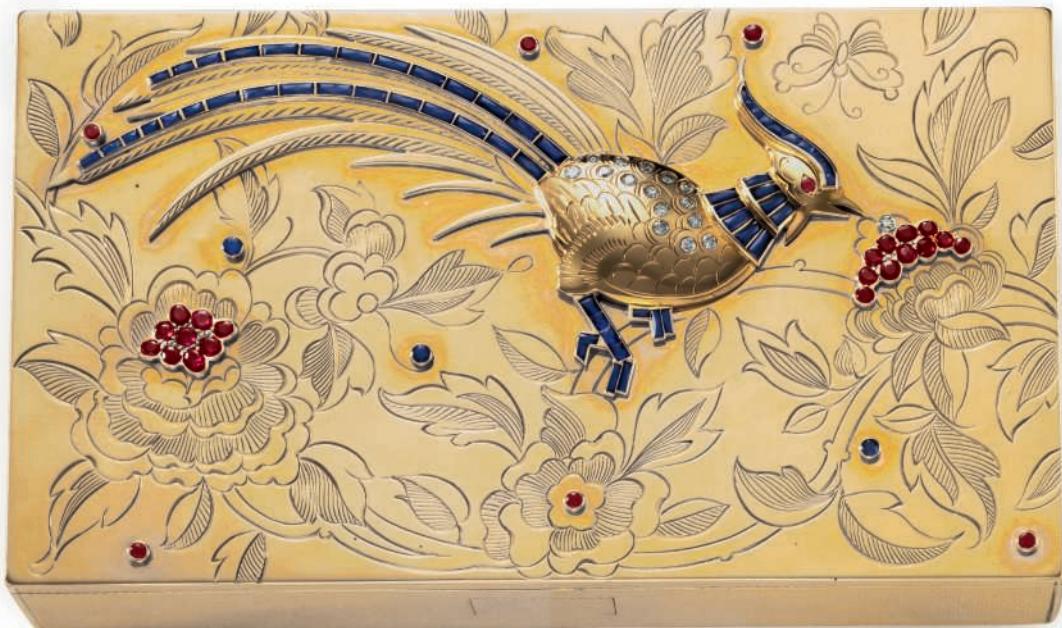
**203**

**A RUBY, SAPPHIRE, ENAMEL AND GOLD BRACELET,  
BY VAN CLEEF & ARPELS**

Designed as a wide band of interlocking roped gold links, set with oval cabochon ruby and sapphire flower buds with green enamel leaves, circa 1960, 7 1/4 ins., with French assay marks for 18k gold

Signed Van Cleef & Arpels, nos. 18675, with jeweler's mark for George L'Enfant

\$20,000-30,000



204

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

Of rectangular outline, designed as an 18k gold, circular-cut ruby and sapphire vanity case with engraved floral motif, enhanced by a gold and circular-cut diamond bird, with circular-cut ruby eye and French-cut sapphire feet, head, neck and tail feathers, opening to reveal a fitted mirror, compact, powder and lipstick compartments, circa 1950,  $5\frac{1}{2}$  x  $3\frac{1}{8}$  x  $\frac{7}{8}$  ins.

Signed Van Cleef & Arpels, N.Y., La Minaudière, no. 13952

\$25,000-35,000





**205**

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

Designed as a wide tapered 18k gold wirework band, set with oval and circular-cut sapphires, accented along the bottom edge with circular-cut diamonds and along the top edge with polished gold detail, circa 1950, 13 ½ ins., with jeweler's mark

Signed Van Cleef & Arpels, France, no. 33954

\$40,000-60,000

**LITERATURE**

Cf. S. Raulet, *Jewelry of the 1940s and 1950s*, New York,  
Rizzoli International Publications Inc., 1988, p. 170







**206**

**A SILK, MULTI-GEM AND ENAMEL EVENING BAG,  
BY CARTIER**

Of rectangular outline, the ribbed black silk evening bag featuring a carved jade clasp, within a surround of blue enamel on 18k gold, with cabochon ruby accents, opening to reveal a light green suede interior with one removable pouch with mirror, and multiple compartments, completed by a woven black silk strap, 8 3/8 x 5 1/2 x 2 1/2 ins., with jeweler's mark and French assay mark for 18k gold

Signed Cartier, France

\$10,000-15,000





(image not to scale)

**207**

**TWO SILK AND MULTI-GEM EVENING BAGS, BY CARTIER**

Comprising an Art Deco embroidered silk envelope-style clutch evening bag, with a jade, black onyx and rose-cut diamond clasp, opening to reveal a pink silk interior with removable mirror, three removable pouches and multiple compartments, circa 1935, 9 ins. x 6 ½ ins., x 2 ins., clasp with jeweler's mark and French assay mark; and an embroidered silk evening bag, with engine-turned 14k gold frame, the pushpiece set with a rectangular-cut green tourmaline and circular-cut diamonds, opening to reveal a cream silk interior, with one removable pouch and multiple compartments, with embroidered silk strap, 8 x 7 x 2 ¾ ins., frame interior bearing the initials M.F.R.

Both signed Cartier

\$7,000-10,000



208



209

**208**

**A RUBY, DIAMOND AND GOLD FLOWER BROOCH,  
BY CARTIER**

Designed as a flower blossom, centering upon a cabochon ruby and circular-cut diamond pistil, to the articulated polished and textured gold curling petals, extending a textured gold leaf with single-cut diamond detail, circa 1950, 2 ins., mounted in gold

Signed Cartier, no. L5312

\$12,000-18,000

**209**

**A RUBY, EMERALD AND DIAMOND FLOWER CART BROOCH,  
BY CARTIER**

Designed as a flower cart, set with carved rubies and emeralds, accented by bezel-set circular-cut diamonds, circa 1950, 1 1/4 ins., with French assay marks for 18k gold

Signed Cartier, Paris, with maker's mark, no. 011134

\$6,000-8,000





**210****A DIAMOND AND GOLD 'MELONE' EVENING BAG, BY BULGARI**

Of oval outline, the 18k gold ribbed evening bag with pavé-set diamond detail, to the cabochon sapphire pushpiece and terminal, opening to reveal two compartments separated by a fitted mirror, accompanied by eight interchangeable colored silk tassels, 5  $\frac{3}{8}$  x 2  $\frac{7}{8}$  ins., 12 ins. (tassels)

Signed Bulgari, no. 260

\$20,000-30,000



**211**

**A DIAMOND, GOLD AND PLATINUM BROOCH, BY BULGARI**

Designed as a stylized bird, the circular-cut diamond frame extending textured gold feathers, 3 ¼ ins., mounted in platinum and gold

Signed Bulgari

\$10,000-15,000



212

**212**

**AN ART DECO RUBY, DIAMOND AND ENAMEL CLIP BROOCH,  
BY UDALL & BALLOU**

The black enamel and circular-cut diamond dog, standing on his hind legs on a calibré-cut ruby platform, circa 1930, 1 ¼ ins., mounted in platinum, *the clip at the reverse is adjustable and can be rotated*

Signed Udall & Ballou, with maker's marks for  
Oscar Heyman & Brothers

\$7,000-10,000



213

**-213**

**AN ART DECO CORAL, ONYX AND DIAMOND RING**

Set with a hexagonal-shaped sugarloaf cabochon coral, within a sculpted black onyx surround, to the old-cut diamond and navette-shaped onyx shoulders, circa 1930, ring size 4 ½, mounted in platinum

\$4,000-6,000



214



215

**-214**

**A PAIR OF ART DECO MULTI-GEM AND ENAMEL BLACKAMOOR CLIP BROOCHES, BY CARTIER**

Each designed as a black enamelled head with articulated seed pearl earrings to the textured 18k gold collar, the enamel turban decorated with a coral or turquoise bead and rose-cut diamond detail, circa 1930, 1 1/4 ins. each, with French assay marks for 18k gold

Each signed Cartier, Paris, nos. 07238 (coral brooch) 07234 (turquoise brooch)

\$8,000-12,000

LITERATURE

Cf. M. Chapman, *Cartier and America*, San Francisco, Fine Arts Museum of San Francisco and DelMonico Books, 2009, p. 108

**215**

**A COLORED DIAMOND AND DIAMOND RING**

Horizontally-set with a rectangular-cut brown diamond, bordered by circular and baguette-cut diamonds, ring size 5 1/4, with French assay mark for platinum

\$7,000-10,000

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



**216**

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

Set at the front with an openwork undulating circular-cut diamond and gold garland, to the flexible bricklink gold band, circa 1945, 14 ins., with French assay mark for 18k gold

Signed Cartier, Paris, no. 826

\$25,000-35,000



**217**

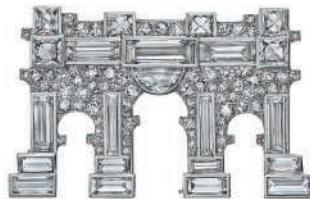
**AN UNUSUAL SET OF LAPIS LAZULI AND CAT'S EYE  
CHRYSOBERYL JEWELRY, BY CARTIER**

Comprising a bracelet, designed as a 18k white gold cuff, set with six cut-cornered square-shaped lapis lazuli plaques, each set with a cabochon cat's eye chrysoberyl and baguette-cut diamond, 2 ins. diameter, with French assay mark for 18k gold; and a ring en suite, ring size 4 1/2, with French assay mark for platinum, circa 1935

Signed Cartier, Paris, nos. 03\_41 (bracelet), 03374 (ring)

\$30,000-50,000





## ARCHES

The iconic architectural brooch motif was introduced by Cartier during the Exposition Internationale des Arts Décoratifs et Industriels Modernes of 1925 in Paris. With brilliant simplicity, these diamond and platinum brooches depict a variety of structures, including temples, arches and pagodas. Vibrant and intense colors appear in many of Cartier's designs at this time, however, the absence of color in this series emphasizes the chic and sophisticated focus on black and white, a prevalent trend of the era.

Lot 218 is a fine example of this motif. The petite brooch, though drastically smaller in size than the architectural landmark it represents, has an unexpected grand appearance. Meticulously skilled diamond-cutters, like the masons responsible for building the triumphal arch, were tasked to cut and shape each diminutive stone to form the structure. With baguette-cut columns, French-cut accents and a single half moon-shaped central arch, the diamonds appear as though each is a keystone, locking the whole of the monument together.

**218**

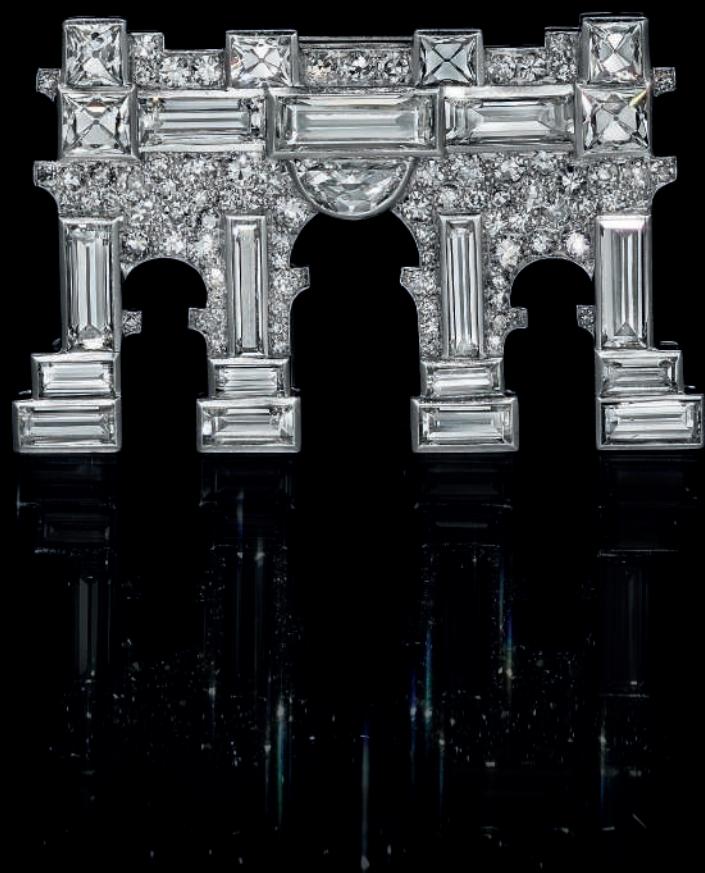
### AN ART DECO DIAMOND ARCHITECTURAL BROOCH, BY CARTIER

Designed as the 'Marble Arch', set with single, old, baguette, half moon and French-cut diamonds, circa 1930, 1 $\frac{1}{8}$  ins., mounted in platinum. Signed Cartier, no. 2717588

\$50,000-70,000

#### LITERATURE

Cf. F. Cologni, E. Nussbaum, *Platinum by Cartier, Triumphs of the Jewelers' Art*, New York, Harry N. Abrams, Inc., 1996, page 148





MEUBLE CAPPOT. LAQUE ISOBRE ET MÉTAL DORE PAR JACQUES PINET. ÉDITÉ PAR LA SOCIÉTÉ DES ARTS FRANÇAIS.



MEUBLE DE SALLE À MANGER EN ACAJOU MARQUETRÉE EN SARTHE PAR PAUL MONTAGNAZ. ÉDITÉ PAR "ART ET MÉTHODE DU BOIS".



## SALON D'AUTOMNE

**M**ême si l'art vit dans le Salon d'Automne, par une sorte de prédilection, pourrit fidèlement sa tâche d'en refléter, d'année en année, les traits essentiels. On peut démentir sans peine que, cette fois-ci encore, il a rempli sa mission.

Mission complexe d'ailleurs. L'ensemble consacré à Utrillo n'inscrit parmi les justes hommages rendus par cette Société d'artistes à leurs pairs les plus illustres. Il représente aussi une entreprise pour laquelle il n'y a pas d'alternative. On y peut suivre toute l'évolution du peintre, à commencer par Montmagny, la première période Montmartroise, puis, après l'autre guerre, les années plus riches, plus vives, jusqu'aux visions de ces derniers temps, moins

Mais le Salon d'Automne se doit aussi de faire revivre les événements caractéristiques de notre art. Aucun ne mérite davantage de retenir l'attention que le brillant essor de l'artisanat français. Ainsi, à l'opposé de l'artiste, l'artisan a bien fait d'espérer les expositions annuelles de ceux d'aujourd'hui pour éviter quarante-cinq ans de cette histoire, de René, Cézanne, Toulouse-Lautrec, Odilon Redon, Georges Braque, Picasso, Georges Braque, Georges Alix, Guérat, Janco, Janco, Fernand Léger, André Lhote, Jacques Villon, de Warwitz, L'équipe, qui fêla la sonnante après l'autre guerre, venus en masse des Indépendants, assujetti maintenant, subissant d'étranges transformations, mais de tous, reste volontiers groupé. C'est Harat-Leroux, Bompard, Labouret, Montagnac, Saboghi, Quivile, Yves Alix, avec, en plus, Nelli, Marcel Roche, Georges Châtel, et, pour donner parfois exagérément, les représentants de l'art populaire, les Limousins, Ponsclet, Cuillerier, Wabé, tandis que Gontard et André Marchand se gument dans des inventions assez stériles mais toutefois rares, égales au talent des plus brillants. Hervé, Suzanne Frigal, Roger Beuvery, Jeanne Hébuterne, Julie Meyerova, Piramova, Gilberte Lajourde, André Marchand, ayant d'abord fait brillant de l'art, laissant à la fin de leur œuvre, abrégée, ainsi Fougner, tout en réalisant, un réalisme justifié pas de si longs et mystérieux délais.

Quant à la sculpture, elle porte la marque de notre époque, dans ses restrictions surtout à l'individualisme, mais aussi dans ses exagérations, un groupe de lignoureux d'Emile Maclia, des anachorètes de Collarmanni, une pluieuse figure de Chana Orloff. On s'attire aux statuettes : bonnes de Poitiers, les bœufs de Jeanne de la Fontaine, ainsi Fougner, tout en réalisant, un réalisme justifié pas de si longs et mystérieux délais.

Signe de ce temps envoi dans les arts appliqués, qui reste toujours une des importances capitales. Les bijoux et les objets qui émergent ces dernières années sont groupés. Emile Deveaux a une admirable série de gobelets et de posettes. Le autre toute répétition sur la forme de l'osier. Stéphane Jarry, Jeanne de la Fontaine, Léonard, Serré, Jeanne Baudot, Pauline Laroche, Serré exposent une grande variété de plats en cuivre martelé. Daurat de beaux stâms et Décorcloumont de prestigieux vases en pâle de verre avec un éblouissement vitré qui rappelle l'art préhistorique. Des vitraux de vase sont d'irréalisables, de Jacques Le Chevallier, de Labouret, d'Utersteller, d'Hélène Delaroche, de Jean Chaudron. Ainsi de quitter le verre, je vous signale les œuvres de Jeanne de la Fontaine, les vases de Michel Danna. Et il y a encore les ouvrages d'orfèvrerie de Jean Després, de Jensen, de Fjeldingstad et la rétrospective du regretté Rivelin. Enfin je m'en voudrais de ne pas citer les œuvres de Raymond Templier, de Georges et de Jean Faouart.

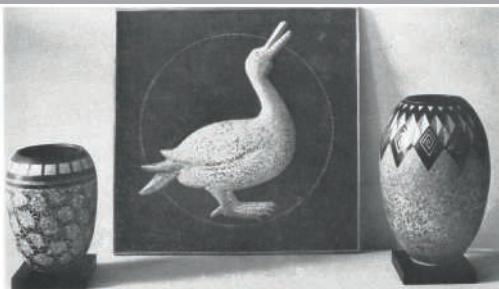
On vaut aussi quelques meubles précurseurs : buffet et table de Montagny en saupoudre solennellement dévoré d'une marqueterie en sapin élégante, une vaisselle en céramique de Jeanne de la Fontaine, étagère, buffet en chêne sculpté de Galleter, ameublement pittoresque de Groult, rétrospective d'Éugène Printz. Mais chose plus exceptionnelle en cette année de l'art moderne, une grande exposition de meubles et objets d'art signés des meilleurs designers. Tantôt on sent les matériaux que l'on nous fait valoir : dalle de verre et bois, plexiglas et acier chromé, mica ou cuivre et bois, Herbet avec ses tranches de cuir et cuir, conçus pour être posés sur bois et fer et qui s'assortissent dans un ensemble simple et plaisir de La Gondolata : bâbette et tulle d'acier uni pour l'équipement d'un



ROUTE EN PIERRE DIAZANAL PAR LUCIEN GRIER.



LES MAGNÉSIES. PAR MIRLÈSE.



VASE ET PLATEAU EN MÉTAUX REPOLISÉS AU MARTeAU ET INCISÉS EN DIFFÉRENTES FORMES PAR CLAUDE LINSCHEID.

Plus-Merci



COLLIER EN OR ET BÉLLETTA PAR RAYMOND TEMPLIER.

Plus-Merci





**219**

**A SILVER AND DIAMOND BRACELET, BY RAYMOND TEMPLIER**

Designed as two sets of hinged shield-shaped curling plaques, joined by an old-cut diamond link, circa 1945, 6  $\frac{3}{4}$  ins., with French assay marks for silver and platinum

With maker's mark for Raymond Templier

\$25,000-35,000

LITERATURE

Cf. L. Mouillefarine and V. Ristelhueber, *Raymond Templier: Le bijou moderne*, Paris, France, Éditions NORMA, 2005, p. 78

Cf. S. Raulet, *Jewelry of the 1940s and 1950s*, New York, Rizzoli International Publications Inc., 1988, p. 42





**220**

**A SET OF SILVER AND DIAMOND JEWELRY,  
BY RAYMOND TEMPLIER**

Comprising a necklace, designed a series of shield-shaped curling plaques, each set down the center with a line of old-cut diamonds; a pair of ear pendants and a brooch en suite, circa 1945, 13 ¾ ins. (necklace), 2 ¾ ins. (ear pendants) 2 ½ ins., (brooch), necklace with French assay marks for silver and 18k gold, *the brooch was likely adapted from necklace elements*

Necklace with maker's mark for Raymond Templier (partially obscured)

\$15,000-25,000

LITERATURE

Cf. L. Mouillefarine and V. Ristelhueber, *Raymond Templier: Le bijou moderne*, Paris, France, Éditions NORMA, 2005, p. 78 and 217





221



222

PROPERTY OF AN IMPORTANT COLLECTOR

**221**

**A RUBY AND DIAMOND RING, BY CARTIER**

Set with an oval-cut ruby, weighing approximately 7.75 carats, flanked on either side by a shield-shaped diamond, ring size 7 1/4, mounted in platinum and 18k gold

Signed Cartier, no. 890949A

*Accompanied by report no. 1086664 dated 8 September 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 heat and minor clarity enhancement, type: heating residues*

\$80,000-120,000

PROPERTY FROM A PRIVATE COLLECTION

**222**

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

Designed as an openwork old-cut diamond and calibré-cut ruby bricklink band, circa 1930, 7 1/8 ins., mounted in platinum, in a Cartier red leather case

Signed Cartier, no. 70091

\$35,000-55,000



223



224

PROPERTY OF A LADY

**223**

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

Designed as a mystery-set calibré-cut ruby flower blossom with a circular-cut diamond cluster pistil, extending a baguette-cut diamond stem with marquise-cut diamond leaves, 2 ½ ins., mounted in platinum

Signed Van Cleef & Arpels, N.Y., no. 56477

\$120,000-180,000

PROPERTY OF A LADY

**224**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 5.29 carats, ring size 4, mounted in platinum

*Accompanied by report no. 10059646 dated 8 June 2017 from the GIA Gemological Institute of America stating that the diamond is D color, VS1 clarity*

\$180,000-250,000



225

226

PROPERTY FROM A PRIVATE COLLECTION

**225**

**AN ART DECO RUBY AND DIAMOND BRACELET**

Designed as a series of openwork old and single-cut diamond links, accented by square-cut ruby arches, centering upon two rectangular-cut rubies, circa 1925, 7 1/8 ins., mounted in platinum

*Accompanied by report no. 1086494 dated 7 September 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*

\$12,000-15,000

**226**

**AN ART DECO DIAMOND BRACELET**

The wide rose and old-cut diamond openwork band, centering upon a series of graduated old-cut diamonds, 7 3/8 ins., mounted in platinum

\$20,000-30,000



## KOCH

Robert Koch established a jewelry firm in 1879 in Frankfurt, Germany. Together with his brother Louis, Koch soon became one of Germany's leading jewelers. Koch's reputation quickly spread and within the first ten years of its founding, the boutique relocated to a spacious location in order to keep pace with client demands.

Robert and Louis Koch traveled extensively to European courts and popular holiday locations to connect with international jetsetters and the social elite. Additionally, to grow their business they pursued a new branch location in Baden Baden, a German spa town. Their strategic endeavors were successful, as the exposure of the firm and its resounding reputation led the brothers to form a close relationship with the German imperial family.

In 1902, Robert Koch passed away and Louis became the sole owner of the firm; he maintained the firm's status, however, faced difficulties during the economic recession that surrounded World War I. Louis Koch passed away in 1930 and the business was left to his grandsons and nephews. After World War II, it was reopened under new management and began to thrive again by the 1950s. The traditional style of the firm would change to accommodate new trends; however, today Koch remains recognized for the exceptional garland style executed in their early works.

This motif is illustrated by Lot 227. The innovative diamond and platinum brooch is accompanied by various fittings, allowing for it to be rearranged to form a variety of garland designs. The old-cut diamonds and intricate, yet delicate, platinum settings reflect the refined craftsmanship of the firm's original founders and over a century later remains sought after by collectors.

### 227

#### A BELLE ÉPOQUE DIAMOND BROOCH, BY KOCH

Set with seven old-cut diamonds, to the openwork old-cut diamond surround with foliate motif detail, circa 1910, mounted in platinum and 18k gold, *brooch comes with several fittings and a custom screwdriver, and can be configured to be worn as dress clips, a smaller brooch, a pendant and other various configurations, in a Koch green fitted case*

Unsigned

\$30,000-50,000





**228**

**A GROUP OF UNMOUNTED DIAMONDS**

Comprising 88 unmounted circular-cut diamonds, ranging in weight from 1.23 to 0.41 carats

Total diamond weight approximately 67.11 carats

\$30,000-50,000

(88)



**229**

**A GROUP OF UNMOUNTED DIAMONDS**

Comprising 320 circular-cut diamonds, ranging in weight from approximately 1.76 to 0.14 carats

Total diamond weight approximately 143.14 carats

(320)

\$30,000-50,000



**230**

**A GROUP OF UNMOUNTED DIAMONDS**

Comprising twenty-seven circular-cut diamonds, weighing approximately 1.10, 1.20, 1.21, 1.22, 1.22, 1.28, 1.31, 1.31, 1.34, 1.35, 1.41, 1.49, 1.50, 1.54, 1.56, 1.58, 1.60, 1.70, 1.71, 1.73, 1.75, 1.79, 1.84, 1.86, 2.20, 2.26 and 2.29 carats

Total diamond weight approximately 42.35 carats

(27)

\$40,000-60,000



**231**

**A GROUP OF UNMOUNTED DIAMONDS**

Comprising fourteen circular-cut diamonds, weighing approximately 3.22, 2.88, 2.82, 2.79, 2.62, 2.45, 2.44, 2.40, 1.99, 1.96, 1.88, 1.55, 1.52 and 1.39 carats

Total diamond weight approximately 31.91 carats

(14)

\$50,000-70,000







(two views illustrated)

**235**

**A FINE BELLE ÉPOQUE SAPPHIRE AND DIAMOND RING**

Set with a cushion-cut sapphire, weighing approximately 11.81 carats, with single-cut diamond pierced shoulders and gallery, circa 1910, ring size 4 3/4, mounted in platinum

*Accompanied by report no. 17075111 dated 21 July 2017 from the Gübelin GemLab stating that the origin of this sapphire would be classified as Kashmir, with no indications of heating; also accompanied by Information Sheets regarding the rarity of this sapphire and an Appendix which states that this sapphire "possesses a richly saturated and homogeneous colour, combined with a high degree of transparency, and a finely proportioned cut. In addition, this remarkable gemstone has been spared thermal treatment. Such a combination of characteristics is rare in natural Kashmir sapphires of this size"*

*With report no. 1085383 dated 12 July 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, heat enhancement: none, clarity enhancement: none*

*Accompanied by report no. 2171836000 dated 13 September 2016 from the GIA Gemological Institute of America stating that the sapphire is of Kashmir origin, with no indications of heating*

\$700,000-1,000,000





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

**236**

**AN IMPRESSIVE PAIR OF MULTI-GEM 'FLOWER' EAR PENDANTS, BY JAR**

Each designed as a bouquet of flowers, one ear pendant centering upon an oval-cut sapphire, weighing approximately 58.50 carats, the other ear pendant centering upon an oval-cut tsavorite garnet, weighing approximately 42.85 carats, each within a floral surround, including violets, forget-me-nots, lilies of the valley and lilacs, set with circular and pear-shaped sapphires, purple and yellow sapphires, circular-cut amethysts, green garnets and black spinels, enhanced by single-cut diamonds, 2013, 2  $\frac{7}{8}$  ins., mounted in blackened 18k gold, silver and aluminum, with French assay marks, in a JAR pink leather case

Signed JAR, Paris, with maker's marks

*Accompanied by report no. 1088098 dated November 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, clarity enhancement: None*

*With report no. 1088099 dated November 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this tsavorite garnet would be classified as East Africa, with no enhancements*

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

**EXHIBITED**

Metropolitan Museum of Art, New York, 20 November 2013 to 9 March 2014

**LITERATURE**

JAR II, Paris, JAR and the Metropolitan Museum of Art, 2012, no. 45







237

PROPERTY OF A LADY

**237**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a cut-cornered rectangular modified brilliant-cut fancy intense yellow diamond, weighing approximately 10.02 carats, flanked on either side by a bullet-shaped diamond, ring size 5 3/4, mounted in platinum and 18k gold

*Accompanied by report no. 15066808 dated 18 September 2017 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS1 clarity*

\$80,000-120,000



238

PROPERTY OF A LADY

**238**

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

Each centering upon a pear-shaped emerald, measuring approximately 11.20 x 8.78 x 4.73 and 11.80 x 9.08 x 4.24 mm, within a circular and pear-shaped diamond two-tiered surround, suspending a marquise-cut diamond fringe, 1 1/2 ins., mounted in platinum

Signed Van Cleef & Arpels, N.Y., no. 52442

*Accompanied by report no. CS 1072967 dated 25 January 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the emeralds would be classified as Colombia, with insignificant clarity enhancement, traditional type*

\$70,000-100,000



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

**239**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 23.26 carats, ring size 6, mounted in platinum

*Accompanied by report no. 5181570162 dated 5 July 2017 from the GIA  
Gemological Institute of America stating that the diamond is E color, VVS2  
clarity, accompanied by a working diagram indicating that the clarity of the  
diamond is potentially Internally Flawless*

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





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August 08, 2016

**DIAMOND TYPE CLASSIFICATION FOR GIA DIAMOND GRADING REPORT #6177737128**

Scientists classify diamonds into two main "types" - type I and type II - based on the presence or absence of nitrogen which can replace carbon atoms in a diamond's atomic structure. These two diamond types can be distinguished on the basis of differences in their chemical and physical properties. Type II diamonds contain little if any nitrogen and they are subdivided into two groups (IIa and IIb) both of which are quite rare (less than 2% of all gem diamonds).



According to the records of the GIA Laboratory, the 45.46 carat Round Brilliant diamond described in GIA Diamond Grading Report #6177737128 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.

PLEASE REFER TO IMPORTANT LIMITATIONS AND DISCLAIMERS ON THE BACK OF THIS DOCUMENT

**The World's Foremost Authority in Gemology™ Ensuring the Public Trust since 1931**

# A MAGNIFICENT DIAMOND OF 45.46 CARATS D COLOR, FLAWLESS



# GIA®

## GIA DIAMOND GRADING REPORT

August 08, 2016

GIA Report Number ..... 6177737128

Shape and Cutting Style ..... Round Brilliant

Measurements ..... 22.62 - 22.80 x 14.35 mm

## GRADING RESULTS

Carat Weight ..... 45.46 carat

Color Grade ..... D

Clarity Grade ..... Flawless

Cut Grade ..... Excellent

## ADDITIONAL GRADING INFORMATION

Polish ..... Excellent

Symmetry ..... Excellent

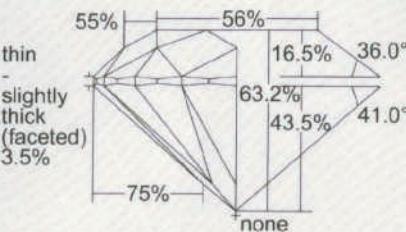
Fluorescence ..... None

## GIA REPORT

6177737128

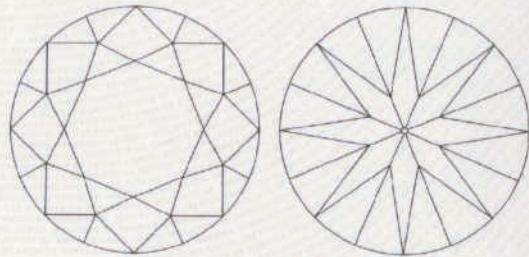
V Verify this report at [gia.edu](http://gia.edu)

## PROPORTIONS



Profile to actual proportions

## CLARITY CHARACTERISTICS



# FLAWLESS



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

**240**

## A MAGNIFICENT DIAMOND

The round brilliant-cut diamond, weighing approximately 45.46 carats, in a custom red leather case

*Accompanied by report no. 6177737128 dated 8 August 2016 from the GIA Gemological Institute of America stating that the diamond is D color, Flawless clarity, with excellent cut, polish and symmetry*

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

\$6,250,000-7,250,000





241

242

PROPERTY FROM A PRIVATE FAMILY COLLECTION

**241**

**A DIAMOND RING**

Set with an old European-cut diamond, weighing approximately 9.04 carats, ring size 4, mounted in platinum

\$40,000-60,000

PROPERTY OF A LADY

**~242**

**A SET OF CORAL AND DIAMOND 'ROSE DE NOEL' JEWELRY,  
BY VAN CLEEF & ARPELS**

Comprising a brooch, centering upon a circular-cut diamond cluster with gold stamen, extending carved white coral petals, with French assay marks for 18k gold; and a pair of ear clips en suite, mounted in 18k gold, 2 1/8 ins. (brooch), 1 1/8 ins. (ear clips), *the ear clips with chips throughout and evidence of repair*, the earrings in a Van Cleef & Arpels green cloth pouch

Brooch, signed V.C.A., Made in France, no. 1K7143, with maker's mark

Ear clips, signed V.C.A., N.Y., no. 3V487 54

\$12,000-18,000



243



244

PROPERTY OF A LADY

**243**

**A SAPPHIRE, CITRINE AND BICOLORED GOLD  
CUFF BRACELET, BY BUCELLATI**

The double hinged wide bangle, centering upon a series of oval-cut citrines, within a circular-cut sapphire surround, to the textured white gold band with sculpted gold trim, 2 1/4 ins. diameter, mounted in 18k gold and white gold

Signed Buccellati, Italy

\$35,000-45,000

PROPERTY OF A GENTLEMAN

**•244**

**A SAPPHIRE RING**

Set with a cushion-cut sapphire, weighing approximately 3.53 carats, ring size 6, mounted in platinum

*Accompanied by report no. 17080029 dated 17 August 2017 from the Gübelin GemLab stating that the sapphire is of Madagascar origin, with no indications of heating*

*With report no. 92350 dated 6 June 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is undeterminable, with no indications of heating*

\$3,000-5,000



**245**

**A SUITE OF SAPPHIRE, COLORED SAPPHIRE AND DIAMOND JEWELRY**

Comprising a necklace, set at the front with marquise and pear-shaped blue, yellow and orange sapphires, enhanced by circular-cut diamonds, to the two-row circular-cut diamond neckchain; ear pendants, a bracelet and a ring en suite, 14 ins. (necklace), 1 1/4 ins. (ear pendants), 7 1/8 ins. (bracelet), ring size 5 3/4, mounted in 18k gold

\$20,000-30,000





**~246**

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

Comprising a necklace, designed as a graduated line of alternating pink and red coral sugarloaf cabochons, set at the front with circular-cut diamond navette-shaped links; and a pair of ear pendants en suite, 16 ¼ ins. (necklace), 1 ½ ins. (ear pendants), with French assay marks for 18k gold

Signed V.C.A., nos. B4639 K11 (necklace), B3491 K7 (ear pendants), with maker's marks

\$12,000-18,000



247



248

**247**

**AN ENAMEL, EMERALD AND DIAMOND 'SERPENTI' WATCH  
BRACELET, BY BULGARI**

Designed as a white enamel scaled coiling serpent bracelet, the head with pear-shaped emerald eyes, opening to reveal a watch, with manual movement, circular dial and diamond hands, length adjustable, in a Bulgari Roma tan leather case

Signed Bulgari, dial and crown signed Omega

\$80,000-100,000

**PROPERTY OF A GENTLEMAN**

**248**

**AN EMERALD AND GOLD RING, BY JAR**

The wide gold bombé-shaped band set with an octagonal-cut emerald, weighing approximately 3.92 carats, ring size 3  $\frac{3}{4}$ , with French assay mark for 18k gold

Signed JAR, Paris, with maker's mark

\$25,000-35,000

**PROVENANCE**

Previously sold at Christie's New York, Magnificent Jewels from the Collection of Ellen Barkin, 10 October 2006, Lot 88

PROPERTY FROM A PROMINENT PENNSYLVANIA  
PRIVATE COLLECTION

249

**A GOLD NECKLACE, BY ARNALDO POMODORO**

Designed as a longchain of sculptural links, 57 ins.,  
with French assay marks for 18k gold

Signed A. Pomodoro, Artcurial, 1½0

\$10,000-15,000





250

PROPERTY FROM A PRIVATE COLLECTION

250

**A DIAMOND, ENAMEL AND GOLD 'ICARIOS' BROOCH,  
BY GEORGES BRAQUE, HEGER DE LÖWENFELD**

Centering upon a pavé-set plaque of bird motif, resting on a red enamel plaque, with textured gold accents, 1963, 1 ¾ ins., with French assay marks for 18k gold

Signed Bijoux de Braque - Icaros VII, no. LP 2494

Accompanied by a Certificate of Authenticity from Heger de Löwenfeld with transparency on reverse

\$10,000-15,000

LITERATURE

Cf. Heiniger, E.A. & J., *The Great Book of Jewels*, Switzerland, Edita S.A., Lausanne, 1974, p. 264

Cf. Edited by L.R. Eleuteri, *Twentieth-Century Jewelry: Art Nouveau to Modern Design*, Electa, Milan, 1994, p. 24

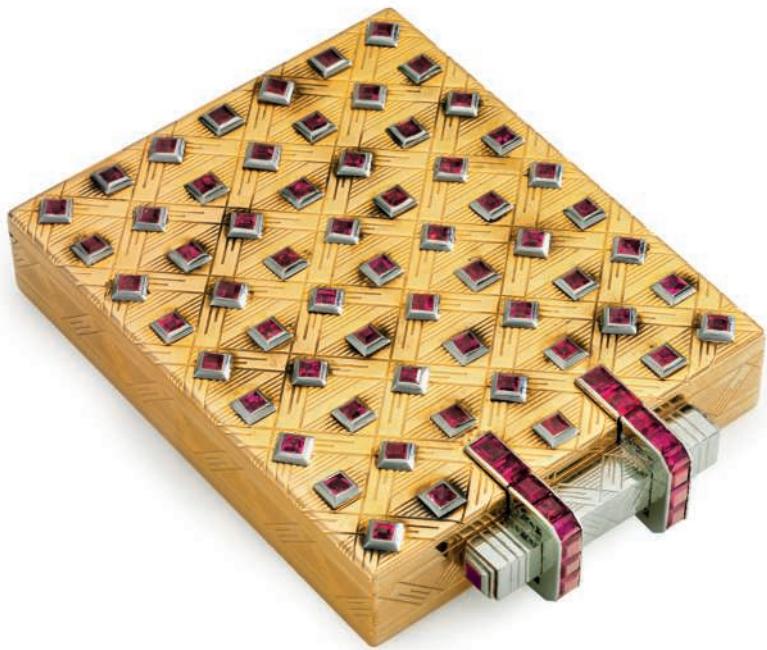
## JEWELS BY BRAQUE

During the 1960s, in partnership with jeweler Baron Héger de Löwenfeld, French artist and founder of Cubism, Georges Braque (1882-1963) produced a collection of jewelry based on designs from his Metamorphoses drawings. Best known for his painting and sculpture, Braque created only this one single collection using the medium of jewelry during his career, making the pieces highly coveted by jewelry and modern art collectors alike.

The imagery used in the jewelry collection, featuring mostly zoomorphic themes, was taken principally from Braque's lithographs and graphic work, in which it is often reduced to its most succinct form. The titles of each piece, conceived by Löwenfeld, are of Greek mythological origin, and intended as a tribute to Braque's love of this subject in which 'Metamorphosis' plays an important role. Of the many artist-as-jeweler attempts made by his contemporaries, Braque's collection was one of the most successful. The pieces were exhibited to the public at the Marsan Pavilion in Paris in March of 1963 and the French state purchased eleven of the jewels.

The 'Icaros' brooch offered here features a diamond-set bird in flight against a deep red lacquer background. Toward the end of his life, Braque explored the motif of birds in flight throughout various mediums, and the subject translates beautifully to this interesting and jeweled work of art. The 'Icaros' design was conceived in 1962 and executed in a numbered edition of eight, plus four artist's proofs.





252



(two views illustrated)

**251**

**A COLORED SAPPHIRE, SAPPHIRE AND DIAMOND RING,  
BY JEAN SCHLUMBERGER**

Set with a cushion-shaped pink sapphire, measuring approximately 11.92 x 11.90 x 4.78 mm, within a circular-cut sapphire and purple sapphire surround of bombé form, accented by circular and single-cut diamond leaves, to the polished gold double hoop, ring size 6 1/2, with French assay marks for platinum and 18k gold

Signed Schlumberger

\$15,000-20,000

**252**

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

The rectangular case with engraved geometric motif and collet-set calibré-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 1/4 x 2 3/8 x 5/8, 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)



253



254

PROPERTY FROM A PRIVATE COLLECTION, PENNSYLVANIA

**253**

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

Centering upon a square-cut diamond, weighing approximately 3.55 carats, to the circular and pear-shaped diamond central plaque, within an openwork circular, pear and baguette-cut diamond surround, 2 ½ ins, mounted in 18k gold, with pendant hoop and collapsible bail, accompanied by a small screw driver to adjust pendant hoops, in a Van Cleef & Arpels beige suede case and outer box

Signed Van Cleef & Arpels, N.Y., no. 40843

*Accompanied by report no. 2181554083 dated 29 June 2017 from the GIA Gemological Institute of America stating that the diamond weighing approximately 3.55 carats is K color, VVS1 clarity, accompanied by a working diagram indicating that the clarity of the diamond is potentially Internally Flawless*

\$40,000-60,000

PROPERTY FROM A PRIVATE COLLECTION

**254**

**A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 10.36 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5, mounted in platinum

*Accompanied by report no. 2183794732 dated 10 October 2017 from the GIA Gemological Institute of America stating that the diamond is L color, VS1 clarity*

\$50,000-70,000



255

**255**

**A DIAMOND AND RUBY RING**

Set with a square-cut diamond, weighing approximately 4.00 carats, flanked on either side by a heart mixed-cut ruby, weighing approximately 1.06 and 1.04 carats, ring size 5  $\frac{3}{4}$ , mounted in 18k white gold

*Accompanied by report no. 16924299 dated 19 March 2008 from the GIA Gemological Institute of America stating that the diamond is G color, VS1 clarity*

*With Ruby Brief report nos. GB 66593, GB 66594 dated 24 March 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these rubies are natural, with no gemological evidence of heat*

\$50,000-70,000

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



256

**PROPERTY OF AN IMPORTANT COLLECTOR**

**256**

**A DIAMOND NECKLACE, BY CARTIER**

Of asymmetric design, set at the front with a cascade of circular-cut diamonds, the bottom three weighing approximately 2.95, 1.81 and 1.71 carats, to the neckchain set with baguette-cut diamonds on one side and circular-cut diamonds on the other, 16 ins., mounted in platinum

Signed Cartier, no. 864368

\$250,000-350,000





PROPERTY OF A COLLECTOR

**257**

**A BELLE ÉPOQUE EMERALD  
AND DIAMOND BIB NECKLACE**

Of foliate scrolling design, set throughout with old-cut diamonds and variously-cut emeralds, circa 1910, 23 ¼ ins., mounted in silver and gold, center pendant deficient

Accompanied by report no. 95168 dated 8 September 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the 15.71, 8.47, 7.25 and 6.24 carat emeralds is Colombia, the three largest with minor amount of oil, the smallest with moderate amount of oil

\$350,000-500,000













The complexity of this Rothschild Chinoiserie Necessaire, its numerous and elaborate fittings, its exceptionally lavish jewelled floral ornament and its exotic pagoda form place it at the zenith of English eighteenth century gold work. The rarity of the present example also lies in the use of solid gold in the construction of the frame, base and canopy, in contrast to the more usual practice employed by James Cox, whose work is discussed below, of overlaying gold sheets onto a base metal frame and lining drawers and other components with gilt-brass. The workmanship is much finer than most documented Cox products. Moreover, the use of real precious stones, as opposed to paste gemstones, eclipses similar items that were made in London during this period.

Comparable rare *necessaires* set with watches are found in major institutions around the world including the British Royal Collection, the Imperial Palace Museum, Beijing, the Hermitage Museum, St Petersburg, the Metropolitan Museum, New York and the Victoria and Albert Museum, London. They epitomise the wondrous objects that were known in the eighteenth century as toys, the sort of item which Samuel Johnson described as "*a thing of more show than use, a petty commodity, a trifle*". They would have been made either for export to the Chinese market or sold in a toyshop, which were amongst the most fashionable - if not the most fashionable - shops in London and Bath in the second half of the eighteenth century, see Vanessa Brett, *Bertrand's Toyshop in Bath. Luxury Retailing, 1685-1765*, Wetherby, 2014. Those wealthy enough to afford such items appreciated the workmanship, technical advances, and new and exotic materials that went into their making. The purveyors of these toyshops, a toy-man or toy-woman did not themselves make anything - he or she was purely a retailer, the equivalent of a French *marchand mercier*.

The Parisian Corporation des Marchands-Merciers was originally founded in the twelfth century as purveyors of fine fabrics. By the eighteenth century the corporation had grown to become a large body representing purveyors of luxury goods of all kinds, including furniture, bronzes, paintings, gold snuff-boxes and porcelain as well as silk and fabrics. In London several of these toy-men described themselves as "*jewelers*" and many who described themselves as "*goldsmith and jeweler*" also sold toys such as *necessaires* and *étuis*. Some might have employed a craftsman to work in the shop and carry out repairs and alterations, but most would have sent out such work to a craftsman nearby and bought or commissioned stock from specialists. The most famous of these toy-men, James Cox (circa 1723-1800), claimed in 1773 that for "*about seven years past [he had] employed from eight hundred to one thousand workmen*". James Cox was a creative genius, he was an inventor, a designer and an entrepreneur. He first made his name as a goldsmith and jeweller but became best known for his incredibly complicated musical automaton clocks and *necessaires* that incorporated watches, the majority of which were exported abroad to adorn the palaces of the Chinese Emperor and Indian Maharajas as well as the Tsar of Russia and the Ottoman Kings.

The making and marketing of luxury goods involved a complex network of inter-related designers, craftsmen, merchants and retailers. A *necessaire* such as the present example required the skills of many different trades. The names of several hundred watchmakers, jewellers, goldsmiths, toy-men, lapidaries, and snuff-box makers working in London in the middle decades of the eighteenth century are known, but usually the only visible signature on mounted wares are on those that incorporate a watch. The watch on the present example is signed on the movement by Robert Allam, who was apprenticed in London in 1730 to Thomas Smith, and was a member of the Clockmaker's Company 1742-1765. He is listed in Baillie's *Clock Makers of the World* as an eminent clock and a watch maker. A craftsman of considerable skill, a number of his watches are mounted in gold and hardstone cases. It is sometimes difficult to decide whether such

a signature is the name of a watchmaker, the workshop who assembled the piece, or a retailer. John Barbot (1702-1766) described himself as a tweezer or *étui* case maker and is also recorded as a silver and goldsmith. His name is on the watch of a pair of gold-mounted agate *necessaires* set with rubies and diamonds in the Metropolitan Museum of Art, New York. It also appears on a *necessaire* in the Imperial Palace Museum, Beijing. The Metropolitan Museum collection also includes a jewel cabinet with enamel plaques, surmounted by a watch with the name of James Cox; a watch in the Ashmolean Museum, Oxford, is engraved with the name of the London toy-man P. D. Chenevix. None of these men is recognised as a watchmaker. They engraved their names on the watches to advertise the shop from which the piece was bought. These *necessaires* incorporated the work of many other specialists: James Giles, for example, is associated with many of the small bottles that are found in them. In London there were numerous other toyshops and snuff-box makers, and those who advertised that they 'make and sell' *étuis* or *équipages*.

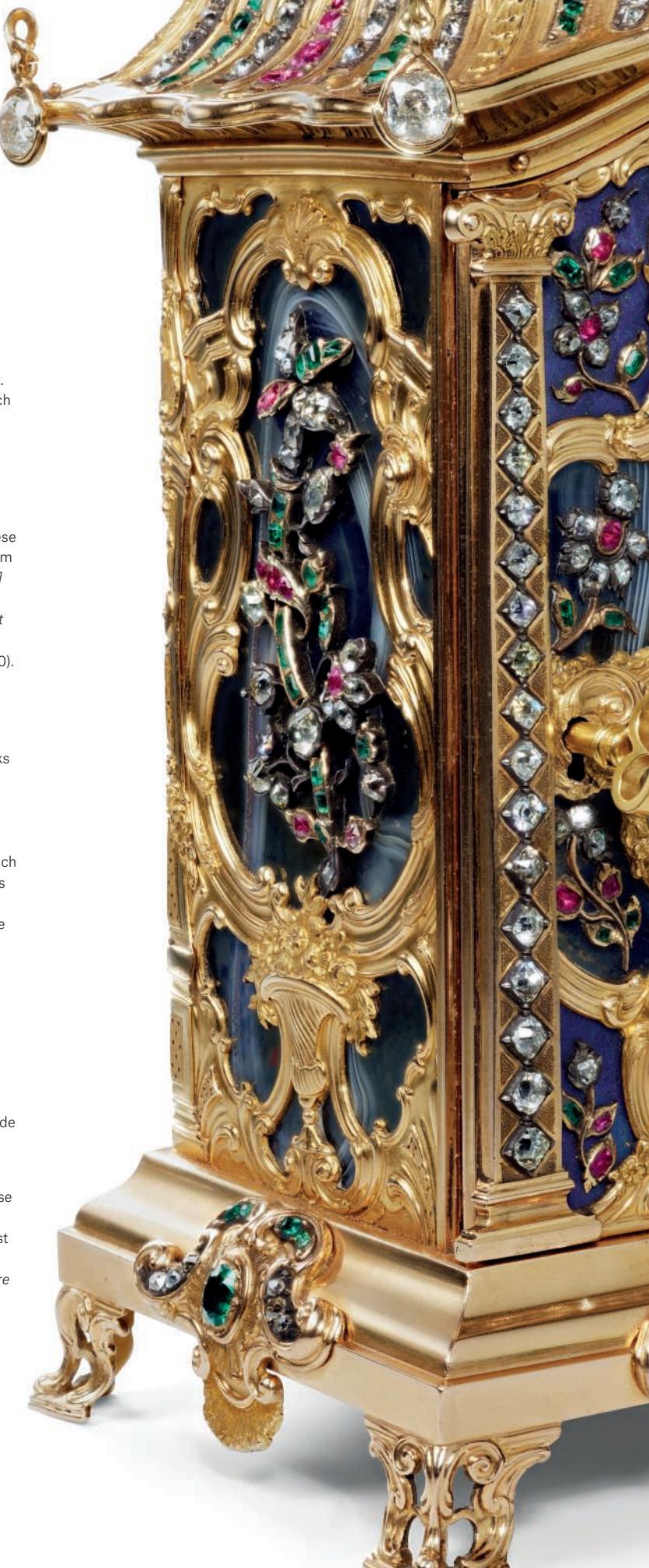
The leisured classes were fascinated by the virtuosity and elegance of these luxurious mechanical wonders. Cox staged an exhibition at the Great Room in Spring Gardens in the 1770s where "*thousands of Londoners [marveled] at sumptuous gilded musical cabinets and clocks with elaborate chiming mechanisms... Three times a day, the musical automata sprang into brilliant sound, a mechanical gala concert...*" (G. D'Arcy Wood, *Romanticism and Music Culture in Britain, 1770-1840: Virtue and Virtuosity*, Cambridge, 2010).

#### THE CHINESE EXPORT MARKET.

The present *necessaire* is a sublime example amongst the exceptional works of art created by English craftsmen in the eighteenth century for export to China. These highly elaborate objects were presented to Chinese officials – including the Emperors, who developed strong fascinations for Western clocks – to facilitate Britain's trade with China. The insatiable Chinese demand for similar objects, coupled with the immensely lucrative trade which they helped to enable for Britain, led to a burgeoning market for such works in England, and saw the collaboration between highly skilled craftsmen in the realisation of some of the most extraordinary and unusual objects of the eighteenth century.

In the sixteenth century, Matteo Ricci – the first Jesuit missionary given entry to China – presented Western clocks and works of art as tribute to the Chinese Imperial Court. Ricci and his Jesuit confrère, Michele Ruggieri, quickly realized the potential these clocks held in unlocking the Middle Kingdom to the West, and subsequently encouraged a Chinese fascination with European timepieces and objects. This established a precedent of presenting gifts of Western manufacture to gain favour with the Imperial Court, which was appropriated by other Europeans who sought to open trade relations with China from the mid-sixteenth century.

The British East India Company was a major supplier – often via intermediaries – of Western clocks and elaborate works of art to the Chinese Imperial Court. As Britain ever sought to expand its influence in and trade with China, clocks became one of its most important exports to the Far East from the late seventeenth century. The accession of the Emperor Qianlong, who reigned from 1735 to 1795 – during which period the present *necessaire* was created – marked a zenith in Imperial fascination for such curiosities. This burgeoning interest also encouraged the establishment of private merchants in China including John Henry Cox, son of the aforementioned jeweller and toymaker, James Cox, who established a firm at Canton in the 1780s. Interest in Western clocks and works of art continued in the 19th century, albeit at a considerably more modest scale following the death of Emperor Qianlong.





## ALFRED De ROTHSCHILD (1842-1918)

Alfred de Rothschild, the son of Lionel and Charlotte de Rothschild, was not only one of the wealthiest men of his generation but also a formidable connoisseur and collector of art. His father was head of the Rothschild bank in England, a grandson of the banking dynasty's founder Mayer Amschel de Rothschild and the son of Nathan Mayer de Rothschild, who had settled in England in 1798. The second of Lionel de Rothschild's three sons, Alfred studied at Cambridge, where he was a contemporary of Edward, Prince of Wales (later King Edward VII), who was to remain a lifelong friend. He joined the family bank soon after university at the age of 21, where he was a partner alongside his brothers until his death. He was made a director of the Bank of England at only 26.

The scale of the family's financial success was reflected in an expanding array of houses in both London and the country. Alfred de Rothschild's grandfather, Nathan Mayer, had acquired Gunnersbury Park in the 1830s, the first of a series of country houses that members of the family purchased in the following years. Nathan Mayer's four sons each acquired extensive estates close to each other in Buckinghamshire in the Vale of Aylesbury, within easy reach from the bank in the City of London. In the country they could escape from the daily pressures of their business, hunt and entertain in a manner that would help secure access to the inner sanctums of British society.

Within close proximity, the various branches of the family built houses that vied in magnificence with each other and with those built by their cousins on the continent. Mayer Amschel (1818-1874) constructed perhaps the most remarkable at Mentmore, on the estate that had been acquired from the Harcourt family in the 1850s, whilst his elder brothers Lionel and Anthony built sumptuous mansions at Aston Clinton and Tring. This set a pattern that continued into the next generation with Alfred de Rothschild at Halton, his brother Leopold at Ascott, and his sister Evelina's husband Ferdinand de Rothschild (their cousin from the Austrian branch of the family), and his sister Alice at Waddesdon Manor and Eyethrope.

A passionate collector, Alfred de Rothschild's taste was in many ways similar to that of other members of his family. He acquired the finest French furniture and clocks, porcelain and tapestries, French and English *objets-de-vertu*, such as the present nécessaire, and also German Renaissance silver. In the field of Italian and Spanish art he stood alone buying works with a religious subject. His pictures and works of art were displayed both at his London house in Seamer Place and later at Halton, where his decision to build a new house seems to have been partly conditioned by a desire to provide a suitable setting for his expanding collection. Lady Dorothy Nevill thought him the *"finest amateur judge in England of Eighteenth-Century French Art"*. He was also more widely involved in the art world in England as a Trustee of the National Gallery and a founder Trustee of the Wallace Collection, to both of which he was also an important benefactor.

The estate and original house at Halton had been acquired by Alfred's father Lionel from the Dashwood family in 1853. Alfred demolished the existing building, and between 1880 and 1883 built a palatial new house on the site in the French style. Many of his finest 18th century portraits by artists such as Gainsborough and Reynolds were hung prominently in the North or Lady's Drawing Room. Glazed cabinets contained pieces from his silver collection. He commissioned Charles Davis to write a two volume catalogue of his collection. Published in 1884, the *Inventory of Alfred de Rothschild's Collection* included numerous finely executed photographs of the works of art. The chinoiserie nécessaire is not listed, suggesting it was acquired after the catalogue's publication.

Although his fondness for female company was well-known, Alfred de Rothschild never married, and following his death the pictures and many of the works of art, together with much of his estate, were bequeathed to his natural daughter, Almina, Countess of Carnarvon, wife of Herbert, 5th Earl of Carnarvon, the celebrated Egyptologist.

## ALMINA VICTORIA MARIE ALEXANDRA, COUNTESS OF CARNARVON (1876-1969)

Almina, Countess of Carnarvon was born Alice Wombwell, the daughter of French born Marie Wombwell, née Boyer (d.1913), whose father was a Parisian banker. Marie Boyer married Captain Frederick Charles Wombwell (1845-1889), the fourth son of Sir George Wombwell 3rd Bt. (1792-1855) in 1868 but the marriage was an unhappy one. Wombwell was an untrustworthy drunkard. Although they had a son Frederick in 1869, Marie became estranged from her husband and whilst separated from him was introduced to Alfred de Rothschild. The couple shared a love of the theatre and opera. Alfred lavished gifts on Marie and their friendship blossomed. Their daughter was born in 1876. Her mother was called 'Mina' by friends and family and the addition of the first two initials of her true father's first name resulted in the unusual Almina. Alfred remained very close to the family and was godfather to Almina. She grew to become a much admired and charming young woman.

She was presented at court in 1893 when she met the young Earl of Carnarvon. He was struck by her and also by the prospect of the sizable dowry and income Alfred had made known would be paid on his daughter's marriage. The elevation of Almina into the highest levels of the aristocracy would alleviate much of the embarrassment associated with the circumstances of her birth. The couple were married at a service in a lavishly decorated St. Margaret's Westminster in June 1895. Following a reception at Lansdowne House the couple travelled to Highclere Castle, the principal seat of the Earls of Carnarvon. Lord Carnarvon was somewhat reserved in large gatherings of people but had a passion for travel and was a lover of the new motor cars of the day, driving at speed, resulting in a number of accidents. One in 1901 severely affected his health. His doctor's recommendation that he should spend time in a warm climate led to Almina and her husband staying for extended periods in Egypt.

Carnarvon became fascinated by the many excavations of ancient sites. In 1907 he met the young archaeologist Howard Carter. The earl funded his work until the outbreak of war in 1914. Almina spent the war years running Highclere as a highly regarded hospital for injured officers at great cost to her husband and Alfred. It outgrew the confines of the castle and in late 1915 Almina moved the hospital to a leased house in Bryanston Square. It was visited by General Kitchener the month it opened and by the King and Queen the next year.

Following the armistice Lord Carnarvon resumed his sponsorship of Carter's work, with disappointing results until 1922. In November of that year the pair made the greatest archaeological discovery of the 20th century, the almost untouched tomb of the young 18th dynasty pharaoh Tutankhamun. Tragically the earl died in April the next year from an infected mosquito bite and pneumonia. Alfred de Rothschild had died in 1918 leaving Almina his London house, 1 Seamer Place, and its fabulous art collection. Post war taxation and Almina's lavish entertaining could not be funded by the sale of Carnarvon land and chattels alone. Therefore, following the death of the earl, Almina sold a large proportion of her father's collection at Christie's in May 1925. The saleroom correspondent of *The Times* gave an enthusiastic report of the pre-sale viewing, "*Christie's rooms resembled a private view at the Royal Academy, in that it was difficult to examine the treasures because of the great concourse of visitors*". The Duke of Connaught and other notable figures attended the viewing. The first day of the sale, led by the necessaire, totalled over £10,000. This and the other auctions of Alfred's treasures alleviated Almina's financial worries for a time, however, she was never able to adjust to her reduced circumstances, remaining faultlessly generous to friends and extravagant in her tastes. She found happiness once more with her second husband Lt. Col. Ian Onslow Dennistoun but he died in 1938. Almina lived until 1969.

## EMILE WERTHEIMER (1874-1953)

This magnificent necessaire was acquired by Emile Wertheimer at the landmark sale of the Carnarvon Art Treasures at Christie's in 1925. *The Times* report of the sale records the lot opening at 100 guineas. A bidding battle ensued with the dealer Blairman. It culminated with Mr. Wertheimer paying the top price of the day, 820 guineas (£861) for the spectacular necessaire. When it was next sold in 1953, following the death of Mr. Wertheimer, it was the day's highlight once more reaching £3,000. The late owner was described in *The Times* report of the 1953 sale as an American born cinema owner. Wertheimer had been born in New York in 1874, the son of New Yorker Max Wertheimer. He was indeed a pioneer of film in the United Kingdom and was the owner of numerous cinemas. A *Punch* article from 1953, ('Mr. Wertheimer Didn't Care', *Punch*, vol. 224, 27 May 1953, p. 639), describes how in 1919 he had "sown the first big cinemas in the West End". He prospered and "*the crop increased a hundred fold from year to year*". He also had a highly successful film distribution business, World's Master Productions, based in the heart of London's Theatraland at 35 Little Newport Street. The company was at the forefront of early moving pictures. Wertheimer worked with the ground breaking but controversial American film director and writer D. W. Griffith (1875-1948) buying and distributing his films in the United Kingdom. This was celebrated on the company's letter head which proudly recorded Griffith's international successes such as *Birth of a Nation* made in 1915, *Intolerance* from the following year and *Orphans of the Storm* from 1921. Griffith was one of the earliest proponents of the feature film and pioneered the use of close-up shots in his productions. He was a founding member of the Academy of Motion Picture Arts and Science and was awarded a special Oscar later in his career.

Wertheimer had come to London in the early years of the 20th century. The 1901 census records him staying the Hotel Cecil on the Strand. He married fellow American (Callie) Gerome Edwardy (d.1944) in London in 1903. She had been born in Savannah, Georgia in 1880, however, this was not always accurately recorded in her passport applications and in the ships' passenger records for the numerous trips she took to New York. She often shaved a few years off her age, in one instance reducing it by a full decade. It is evident from the *Punch* article cited above that Emile was devoted to his wife. They never had children and although Emile was highly successful in the world of motion pictures, he and his wife shared a passion for beautiful works of art and paintings, which they collected together for display in their neo-Georgian north London house. Gerome's death in 1944 marked the end of Emile's collecting, being unable to share the joy with his wife. On his death their art collections were dispersed. The funds from the sales, and Emile's £200,000 estate, endowed a personal charity which was to be administered by trustees for 21 years. Any residue after this time was given to the King Edward Hospital Fund for London.

An incuse mark AH with London hallmarks for 1756 are found on a George II box chased by George Daniel Gaab in the Louvre (S. Grandjean, Catalogue des tabatières, boîtes et étuis des XVIII<sup>e</sup> et XIX<sup>e</sup> siècles du musée du Louvre, Paris, 1981, no. 474) and included in the 1984 'Rococo' Exhibition at the Victoria and Albert Museum, London. Richard Edgcumbe in *The Art of the Gold Chaser in Eighteenth-Century London*, Oxford, 2000, pp. 46-47 writes that 'The mark of the boxmaker (of the Louvre box) is not that registered by Andrew Hogg as a smallworker in 1761 (Grimwade p. 549) but the loss of the smallworker's book for 1739-58 means that this incuse mark could have been registered by him earlier. He was a jeweller and goldsmith in Great Russell Street when he became free of the Drapers' Company in 1749 after an apprenticeship to Joseph Barker, a silversmith'. Hogg is listed as a goldworker in the parliamentary report of 1773 (Grimwade p. 549) when he was at Northumberland Court, Strand. Vanessa Brett in 'Bertrand's Toyshop in Bath. Luxury Retailing, 1685-1765', Wetherby, 2014, p. 283 says there were a number of individuals with the surname Hog or Hogg who had connections with the Deards family who worked in a variety of specialities linked to the luxury goods market.



259

PROPERTY OF A LADY

**259**

**A DIAMOND RING**

Set with a pear brilliant-cut diamond, weighing approximately 5.56 carats, flanked on either side by a graduated line of baguette-cut diamonds, ring size 5 ¼, mounted in platinum

*Accompanied by report no. 2185723562 dated 12 September 2017 from the GIA Gemological Institute of America stating that the diamond is E color, VVS2 clarity; accompanied by a working diagram indicating that the clarity of the diamond is potentially Internally Flawless*

\$150,000-200,000



260

PROPERTY OF A LADY

**260**

**A DIAMOND, ENAMEL AND GOLD CUFF BRACELET,  
BY DAVID WEBB**

Designed as a sculpted and hammered gold hinged bangle, the center set with black enamel, each opposing terminal set at the top with a circular-cut diamond plaque and spiraling gold detail, 2 ½ ins. diameter, mounted in 18k gold and platinum

Signed Webb

*Accompanied by a Certificate of Authenticity from David Webb*

\$10,000-15,000



**261**

**A PORCELAIN AND GOLD 'CHANDRA' NECKLACE,  
BY BULGARI**

Designed as a collar of polished spherical gold links suspending a series of similarly designed white porcelain drops, 15 ins., mounted in 18k gold

Signed Bulgari

\$20,000-30,000



262

**262**

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

The gold chain set with a series of twenty carnelian clover links,  
34 1/4 ins., mounted in 18k gold

Signed V.C.A., no. BL147032

\$12,000-15,000

PROPERTY OF AN IMPORTANT COLLECTOR

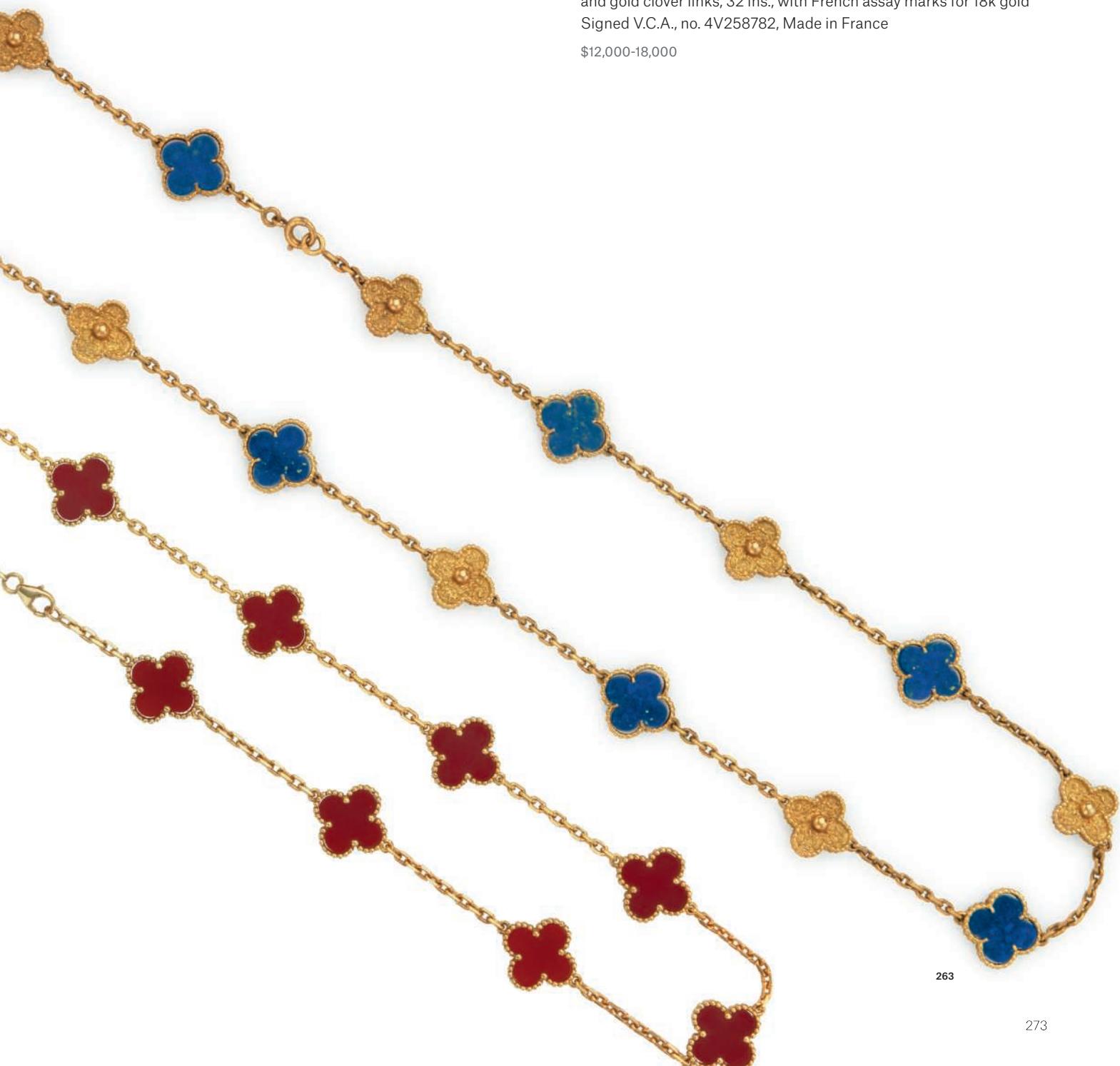
263

A LAPIS LAZULI AND GOLD 'ALHAMBRA' NECKLACE,  
BY VAN CLEEF & ARPELS

The 18k gold chain set with a series of twenty alternating lapis lazuli  
and gold clover links, 32 ins., with French assay marks for 18k gold

Signed V.C.A., no. 4V258782, Made in France

\$12,000-18,000



263

273



265



264

PROPERTY OF A PRIVATE COLLECTOR

**264**

**A RUBY AND DIAMOND RING**

Set with a cushion-cut ruby, weighing approximately 7.38 carats, flanked on either side by a half moon-shaped diamond ring, ring size 6 1/2, mounted in gold and white gold

*Accompanied by report no. 1087295 dated 3 October 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 heat enhancement and moderate clarity enhancement, type: heating residues*

\$20,000-30,000

PROPERTY OF A LADY

**265**

**THREE MULTI-GEM BANGLE BRACELETS, BY DAVID WEBB**

Each designed as a narrow bangle, set with either cushion-cut sapphires, carved rubies or carved emeralds, enhanced by circular-cut diamonds, with sculpted and roped gold detail, circa 1955, 2 1/8 ins. diameter each, mounted in gold

Sapphire bangle signed Webb, no. HA60; Ruby bangle signed Webb, no. HA61; Emerald bangle, no. HA62

*Accompanied by a Certificate of Authenticity from David Webb dated 24 October 2017*

\$20,000-30,000



PROPERTY FROM AN OKLAHOMA  
PRIVATE COLLECTION

**266**

**AN EMERALD BEAD, MULTI-GEM  
AND DIAMOND NECKLACE**

Comprising ten graduated strands of emerald beads, joined by two pavé-set diamond and polished gold plaques, each set with an oval ruby cabochon, flanked by two oval cabochon sapphires, 14  $\frac{1}{4}$  ins. (shortest strand) 28  $\frac{1}{2}$  ins. (longest strand), mounted in gold

\$10,000-15,000



267

**267**

**A COLORED DIAMOND AND DIAMOND RING**

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

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

\$55,000-75,000

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

PROPERTY OF A LADY

**268**

**AN AMETHYST, DIAMOND AND ENAMEL PENDANT NECKLACE, BY BULGARI**

Suspending a detachable pendant-brooch, designed as a circular-cut diamond and cabochon amethyst elephant, enhanced by green enamel headdress and saddle, surmounted by a stylized carriage of similar design, to the neckchain set with a line of cabochon amethyst, green enamel and gold elephants, 1 1/2 ins. (pendant-brooch), 15 1/2 ins. (neckchain), mounted in 18k gold

Signed Bulgari

\$40,000-60,000



268





269

**269**

**A RUBY AND DIAMOND RING, BY TIFFANY & CO.**

Set with an oval-cut ruby, weighing approximately 5.02 carats, within a circular and marquise-cut diamond surround, to the circular-cut diamond shoulders, ring size 4  $\frac{1}{2}$ , mounted in platinum and 18k gold

Signed Tiffany & Co., no. 21601012

\$60,000-80,000



270

**PROPERTY OF A LADY**

**270**

**A JADE, DIAMOND AND RUBY 'CHIMERA' BANGLE BRACELET, BY DAVID WEBB**

The hinged cuff designed as two carved jade opposing chimera heads with pear-shaped ruby eyes, enhanced by circular-cut diamond and oval-cut ruby detail, joined by a circular-cut diamond hoop, 2  $\frac{1}{2}$  ins. diameter, mounted in 18k gold

Signed Webb

\$35,000-45,000



271



272

**271****A COLORED DIAMOND AND GOLD NECKLACE, BY VERDURA**

The openwork sculpted band suspending a series of three-tiered articulated links set with a variety of circular-cut yellow and orange diamonds, 15 ins., mounted in 18k gold

Signed Verdura

\$30,000-40,000

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

**PROPERTY OF A LADY****272****A COLORED DIAMOND AND DIAMOND RING**

Set with a cut-cornered square modified brilliant-cut fancy vivid yellow diamond, weighing approximately 2.26 carats, flanked on either side by a triangular-cut diamond, ring size 6  $\frac{3}{4}$ , mounted in platinum and 18k gold

*Accompanied by report no. 1112792727 dated 19 September 2017 from the GIA Gemological Institute of America stating that the diamond is fancy vivid yellow, natural color, VS2 clarity*

\$15,000-20,000

273

A PAIR OF DIAMOND, GOLD AND PLATINUM EAR CLIPS,  
BY JEAN SCHLUMBERGER

Each designed as a stylized flower bud centering upon a circular-cut diamond, extending pavé-set circular-cut diamond and sculpted 18k gold leaves, circa 1965, 1  $\frac{1}{8}$  ins., with French assay marks for platinum and 18k gold

Signed Schlumberger

\$60,000-80,000

LITERATURE

Cf. J. Loring, *Tiffany Diamonds*, New York, Harry N. Abrams, Inc., 2005, p. 197  
Cf. J. Purtell, *The Tiffany Touch*, New York, Random House, Inc., 1971, p. 265



273



274

274

A DIAMOND, GOLD AND PLATINUM BRACELET,  
BY JEAN SCHLUMBERGER

Designed as five openwork links, formed by circular-cut diamond and polished gold leaves of overlapping motif, enhanced by five unique circular-cut diamond and polished gold flower buds, each centering upon a circular-cut diamond, circa 1965, 7  $\frac{1}{2}$  ins., with French assay marks for platinum and 18k gold

Signed Schlumberger

\$70,000-100,000

275

A DIAMOND, GOLD AND PLATINUM RING,  
MOUNTED BY JEAN SCHLUMBERGER

Set with a rectangular-cut diamond, weighing approximately 4.21 carats, within a circular-cut diamond and sculpted gold openwork foliate surround, enhanced by cone-shaped buds and flower blossoms, circa 1965, ring size 4  $\frac{3}{4}$ , with French assay marks for 18k gold and platinum

Signed Monture S and Schlumberger

*Accompanied by report no. 1172041584 dated 24 February 2015 from the GIA Gemological Institute of America stating that the diamond is G color, VS2 clarity*

\$60,000-80,000



275





276

A THREE-STRAND GRAY CULTURED PEARL,  
EMERALD AND DIAMOND NECKLACE

Comprising three graduated strands of sixty-nine, sixty-seven and sixty-five gray cultured pearls, measuring from approximately 8.90 to 9.50 mm, joined by a clasp set with an oval cabochon emerald, measuring approximately 25.20 x 21.10 x 12.60 mm, within a circular-cut diamond surround, 25 ½ ins. (shortest strand), mounted in 18k gold

*Accompanied by report no. 1086073 dated 14 August 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*

\$15,000-20,000



277



278

PROPERTY OF A GENTLEMAN

277

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

Each centering upon an oval cabochon emerald, measuring approximately 20.30 x 17.98 x 8.18 mm and 21.23 x 18.12 x 10.12 mm, within an 18k gold and platinum openwork surround, enhanced by circular-cut diamonds, 1 3/8 ins.

Signed Webb

*Accompanied by report no. 1086074 A and B dated 14 August 2017 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 minor clarity enhancement, traditional type*

\$20,000-30,000

PROPERTY OF A PRIVATE COLLECTOR

278

**A DIAMOND, ENAMEL, EMERALD AND GOLD TIGER  
BANGLE BRACELET, BY DAVID WEBB**

Designed as an articulated hinged bangle, the black enamel and gold striped tiger with cabochon emerald eyes and circular-cut diamond collar, holding a circular-cut diamond hoop formed by its tail, 2 1/4 ins. diameter, mounted in platinum and 18k gold, *bangle hoop with detachable gold extension of later addition, 2 1/2 ins.*

Signed Webb

\$25,000-35,000



279



280

**279**

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

Each suspending a cushion-cut sapphire, weighing approximately 12.21 and 10.95 carats, from a graduated trapezoid step-cut diamond line, each weighing approximately 0.83, 0.78, 0.52 and 0.46 carats, to the circular-cut diamond French wire, 1 ¼ ins., mounted in 18k white gold

*Accompanied by report no. 1087314 A and B dated 3 October 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 Madagascar, with no gemological evidence of heat or clarity enhancement*

*With Dossier report nos. 5263410465 and 2267410463 dated 20 July 2017 from the GIA Gemological Institute of America stating that the diamonds weighing 0.83 and 0.78 carats is D color, VS2 and SI2 clarity, respectively*

*With Dossier report no. 7236388615 and 1233388656 dated 5 August 2016 from the GIA Gemological Institute of America stating that the diamonds weighing approximately 0.52 and 0.46 carats, G and F color, SI1 and VS2 clarity, respectively*

\$100,000-150,000

#### **PROPERTY OF A LADY OF TITLE**

**280**

#### **A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 11.22 carats, ring size 6, mounted in platinum

*Accompanied by report no. 5182570157 dated 5 July 2017 from the GIA Gemological Institute of America stating that the diamond is I color, VS1 clarity*

\$80,000-120,000





282



283

PROPERTY OF A PROMINENT PRIVATE COLLECTOR

**282**

**A RUBY AND DIAMOND RING**

Set with a cushion-cut ruby, weighing approximately 5.28 carats, flanked on either side by a cushion modified brilliant-cut diamond, weighing approximately 1.01 and 1.00 carats, ring size 6, mounted in platinum

*Accompanied by report no. 1087230 dated 27 September 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 heat enhancement: none*

*With report nos. 6187745098 and 61186745094 dated 19 September 2017 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 1.01 and 1.00 carats, are E and D color, VS2 clarity, respectively*

\$200,000-300,000

**283**

**A SAPPHIRE AND DIAMOND RING**

Set with a square cushion-cut sapphire, weighing approximately 5.17 carats, flanked on either side by a triangular-cut diamond, ring size 6 1/2, mounted in platinum

*Accompanied by report no. 17075024 dated 20 July 2017 from the Gübelin GemLab stating that the origin of this sapphire would be classified as Kashmir, with no indications of heating. Accompanied by an Information Sheet on Unheated Sapphires*

*With report no. 1084658 dated 12 June 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 or clarity enhancement*

\$250,000-350,000







**285**

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

Each suspending a pear brilliant or pear modified brilliant-cut fancy yellow diamond, weighing approximately 15.10 and 14.86 carats, from a cluster of marquise and pear brilliant-cut diamonds, ranging from approximately 1.01 to 0.70 carats, 1 ¾ ins., mounted in platinum and 18k gold

*Accompanied by report nos. 5151211157 and 2155192509 dated 17-16 January 2013 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 15.10 and 14.86 carats, are fancy yellow, natural color, Internally Flawless and VS2 clarity*

*With six reports (four Dossier reports) dated from 22 June 2013 to 1 May 2013 from the GIA Gemological Institute of America stating that the six marquise-cut diamonds are D and E color, VVS2 to VS2 clarity*

*With four reports (two Dossier reports) dated from 3 June 2013 to 15 March 2013 from the GIA Gemological Institute of America stating that the four pear-shaped diamonds are D color, VS1 and VS2 clarity*

\$680,000-750,000



287



286

**286**

**A DIAMOND 'TROMBINO' RING, BY BULGARI**

Set with a modified trapezoid brilliant-cut diamond, weighing approximately 4.31 carats, in a pavé-set circular-cut diamond bombé mount with tapered baguette-cut diamond shoulders, ring size 6 1/4, mounted in platinum, in a Bulgari black satin case

Signed Bulgari, Made in Italy, no. BV193

Accompanied by report no. 2185831112 dated 19 October 2017 from the GIA Gemological Institute of America stating that the diamond is E color, VS2 clarity

\$50,000-70,000

**287**

**AN EMERALD AND DIAMOND BRACELET, BY BULGARI**

The tapered band set with graduated rows of square and baguette-cut diamonds and emeralds, within a circular and old-cut diamond border, centering upon a baguette-cut diamond center link and clasp of similar design, 6 7/8 ins., mounted in platinum

Unsigned

Accompanied by **copies** of a receipt and insurance valuation from Bulgari dated 4 August 1971

\$40,000-60,000





## MARY KRUMING DOUGLAS

Style, fashion and panache characterize the jewelry of Mary Kruming Douglas, from her first entrance into the world of jewelry at Tiffany & Co. to eventually creating her own designs.

Mary Kruming Douglas' rise from obscurity to prominence was due in large part to the perceptiveness of two important figures in the world of jewelry and fashion. In 1956, after the death of her first husband, a friend introduced her to Walter Hoving, then president of Tiffany & Co. and a man who knew talent when he saw it, who hired her immediately. Working at first with Tish Baldridge, publicity director for the firm, her natural gift for design was recognized and, not long afterwards, she began creating her own style of jewelry. In her own words, "All my life I'd been creative, but when I began designing jewelry, all that creativity became channeled." A noted example from this period is a set of gold plume ear clips and clip brooch, made with wires, which are still a classic.





**288**

**A KUNZITE, DIAMOND AND GOLD NECKLACE,  
BY MARY KRUMING DOUGLAS**

Set with a line of graduated rectangular-cut kunzites, suspended from a circular-cut golden beryl and textured gold undulating band, entwined by ribbons of circular-cut diamonds, accented by polished gold claw motifs, 16 ins., mounted in platinum and 22k gold

With maker's mark for Mary Kruming Douglas

\$20,000-30,000

PROPERTY OF A LADY OF TITLE

**289**

**A COLORED DIAMOND RING**

Horizontally-set with a rectangular step-cut fancy light pink diamond, weighing approximately 2.24 carats, ring size 6, mounted in 18k rose gold



289

*Accompanied by report no. 1182570298 dated 11 July 2017 from the GIA Gemological Institute of America stating that the diamond is fancy light pink, natural color, VS1 clarity*

\$30,000-50,000

PROPERTY OF A GENTLEMAN

**290**

**A GOLD AND DIAMOND BANGLE BRACELET,  
BY DAVID WEBB**

The articulated hinged bangle designed as a sculpted 18k band of scrolling motif, joined by a circular-cut diamond hoop, 2 ins. diameter, mounted in 18k gold and platinum, in a David Webb black suede case

Signed Webb

\$15,000-20,000



290

PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

**291**

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

Designed as a circular-cut diamond gazelle's head with cabochon sapphire eyes and twisted 18k gold antlers with textured gold ears, holding a pear-shaped diamond and gold branch in its mouth, 2 ¾ ins., mounted in 18k gold and platinum

Signed Tiffany, Schlumberger

\$10,000-15,000

**LITERATURE**

Cf. John Loring, *Tiffany's 20th Century: A Portrait of American Style*, Harry N. Abrams, Inc., New York, 1997, page 155

Cf. John Loring, *Tiffany Jewels*, Harry N. Abrams, Inc., New York, 1999, page 191



291



292

292

**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 1/4 ins. diameter, mounted in 18k gold and platinum

Signed Tiffany & Co., Schlumberger, France

\$25,000-35,000



293

293

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

Designed as a white enamel hinged bangle, decorated with collet-set diamonds, with sculpted gold bands, 2 1/4 ins. diameter, mounted in 18k gold and platinum

Signed Tiffany & Co., Schlumberger, France

\$25,000-35,000



294

294

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

Designed as a red enamel hinged bangle, decorated with collet-set diamonds and sculpted gold bands, 2 1/4 ins. diameter, mounted in 18k gold and platinum

Signed Tiffany & Co., Schlumberger, France

\$25,000-35,000





Mrs. Carroll Petrie

## CARROLL PETRIE

Christie's is honored to sell the following lot from the collection of Carroll Petrie, an icon of international society and philanthropy. Raised amongst the white-columned residences of Greenville, South Carolina, Carroll McDaniel Petrie cultivated a passion for fine art and culture that would last a lifetime. After studying at Converse College—now the Petrie School of Music—the young woman moved to New York, where she became one of John Robert Powers' storied 'Power Girls,' joining fashion models such as Lauren Bacall and Ava Gardner. Mrs. Petrie's first marriage, to the Marquis de Portago, brought her to Paris, where she became enamored with the extraordinary creations of Christian Dior. Her discovery heralded what would become a lifetime's devotion to haute couture; Dior himself even collaborated with the collector in the creation of her first wedding dress. From the late-1950s, Carroll Petrie lived amongst high society in Paris, Hong Kong, and New York, and throughout the latter decades of the twentieth century, Carroll Petrie built a remarkable personal assemblage of fine and decorative art, haute couture, and jewels. In 1979, she married the American businessman Milton Petrie, with whom she would embark on a tremendous journey in collecting and philanthropy. The Petries were widely celebrated as two of New York's most generous benefactors and cultural patrons.



**295**

### A GROUP OF ACCESSORIES

Comprising a reeded 18k tri-color gold oval case, with cabochon ruby pushpiece, opening to reveal a compact, and a lipstick case, with attached black silk rope, 4 x 2 3/4 x 2 ins.; a reeded 14k gold case of rectangular outline, 3 x 3 1/2 x 5/8 ins.; and a silver circular mirror engraved 'C.M.P.' at the reverse, 2 7/8 ins. diameter

Tri-color gold case, signed Bulgari, no. 696

Mirror, signed Tiffany & Co.

(3)

\$15,000-20,000





**•296**

**A SET OF CULTURED PEARL AND DIAMOND JEWELRY**

Comprising a necklace of three-strands of sixty-five, sixty-one and fifty-six pink cultured pearls, ranging from approximately 11.14 mm to 9.06 x 8.90 mm, variously-set with circular-cut diamond rondelles, joined by a circular-cut diamond hoop clasp; and a pair of ear pendants en suite, 25 ins. (necklace, shortest strand), 1 in. (ear pendants), mounted in 18k rose gold

*Accompanied by report 1186788332 dated 4 October 2017 from the Gemological Institute of America stating that the fifty-six pearls tested (necklace) are natural pink cultured pearls and show no indications of treatment*

*With report 6183788173 dated 5 October 2017 from the Gemological Institute of America stating that the two pearls tested (ear pendants) are natural orangy pink cultured pearls and show no indications of treatment*

\$12,000-15,000

ALL LOTS HIGHLIGHTED WITH **RED TITLES** ARE OFFERED "WITHOUT RESERVE"



297

PROPERTY FROM AN IMPORTANT FAMILY COLLECTION

**297**

**~A MOTHER-OF-PEARL AND DIAMOND 'ROSE DE NOËL' BROOCH, BY VAN CLEEF & ARPELS**

Designed as a flower blossom with sculpted mother-of-pearl petals, centering upon a circular-cut diamond pistil with gold detail, 2 ins., mounted in 18k gold, in a Van Cleef & Arpels beige leather case

Signed Van Cleef & Arpels, no. BL 69146

\$15,000-20,000



298

PROPERTY OF A LADY OF TITLE

**298**

**A COLORED DIAMOND RING**

Horizontally-set with a rectangular step-cut light pink-brown diamond, weighing approximately 3.13 carats, ring size 6, mounted in 18k rose gold

*Accompanied by report no. 2185570301 dated 11 July 2017 from the GIA Gemological Institute of America stating that the diamond is light pink-brown, natural color, VS1 clarity*

\$15,000-20,000



299

**299**

**A THREE-STONE COLORED DIAMOND PENDANT NECKLACE**

Suspending a pear modified brilliant-cut fancy deep orange-brown diamond, weighing approximately 5.06 carats, a cushion brilliant-cut diamond, weighing approximately 1.14 carats, and a heart modified brilliant-cut fancy brown-orange diamond, weighing approximately 3.09 carats, to the fine link neckchain, 17 ins., mounted in 18k gold and white gold

*Accompanied by report no. 2175584743 dated 20 April 2016 from the GIA Gemological Institute of America stating that the diamond weighing approximately 5.06 carats is fancy deep orange-brown, natural color, I1 clarity*

*With report no. 16207658 dated 25 July 2007 from the GIA Gemological Institute of America stating that the diamond weighing approximately 1.14 carats is D color, VVS2 clarity*

*With report no. 2181097843 dated 10 January 2017 from the GIA Gemological Institute of America stating that the diamond weighing approximately 3.09 carats is fancy brown-orange, natural color, VVS1 clarity*

\$40,000-60,000



300

(imaged unmounted)

**300**

**A COLORED DIAMOND PENDANT NECKLACE**

Set with a heart modified brilliant-cut fancy vivid yellow diamond, weighing approximately 5.07 carats, to the platinum finelink neckchain, 16 ins.

*Accompanied by report no. 5182779787 dated 3 October 2017 from the GIA Gemological Institute of America stating that the diamond is fancy vivid yellow, natural color, VVS1 clarity*

\$175,000-250,000



**301**

**A COLORED DIAMOND RING**

Set with a modified marquise brilliant-cut fancy orangy pink diamond, weighing approximately 4.38 carats, within a circular-cut yellow diamond surround, bifurcated shoulders and half-hoop, ring size 6, mounted in 18k gold

*Accompanied by report no. 5172738547 dated 23 March 2017 from the GIA Gemological Institute of America stating that the diamond is fancy orangy pink, natural color, VVS2 clarity*

\$420,000-520,000



302

PROPERTY OF A LADY

**302**

**A DIAMOND RING, BY GRAFF**

Set with a square-cut diamond, weighing approximately 3.96 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5, mounted in platinum

Signed Graff

*Accompanied by report no. 14165815 dated 15 August 2017 from the GIA Gemological Institute of America stating that the diamond is E color, VS1 clarity, with excellent polish and symmetry*

\$50,000-70,000



303

PROPERTY OF A SOUTHERN CALIFORNIA LADY

**303**

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

Each of openwork design, with circular-cut diamond clusters bordered by circular-cut diamonds, to the surmount of similar design, 2 ins., mounted in platinum and 18k white gold

Signed Van Cleef & Arpels, no BL95023, with maker's mark

\$40,000-60,000



304

PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

**304**

**AN EMERALD AND DIAMOND RING**

Set with a rectangular-cut emerald, weighing approximately 5.14 carats, to the multi-tiered surround set with circular-cut diamonds and marquise-cut emeralds, ring size 5, mounted in platinum

*Accompanied by report no. CS 1085937 dated 8 August 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*

\$12,000-15,000



305

PROPERTY OF A LADY

**305**

**A DIAMOND PENDANT NECKLACE**

Set with a pear brilliant-cut diamond, weighing approximately 4.34 carats, to the finelink neckchain, 16 ins., mounted in white gold  
*Accompanied by report no. 6187442654 dated 22 May 2017 from the GIA Gemological Institute of America stating that the diamond is D color, Internally Flawless clarity*

\$125,000-150,000

305



**306**

**AN ART DECO SAPPHIRE AND DIAMOND RING, BY TIFFANY & CO.**

Set with an octagonal step-cut sapphire, weighing approximately 9.43 carats, the shoulders decorated with French, baguette and circular-cut diamonds, circa 1920, ring size 6 1/2, mounted in platinum

Signed Tiffany & Co.

*Accompanied by report no. 17102020 dated 17 October 2017 from the Gübelin Gemmological Laboratory stating that the origin of the sapphire is Kashmir, with no indications of heating; and an Information Sheet on 'Unheated sapphires'*

*Accompanied by report no. 2145763676 dated 11 October 2017 from the GIA Gemological Institute of America stating that the origin of this sapphire would be classified as Kashmir, with no indications of heating*

\$350,000-550,000





**307**

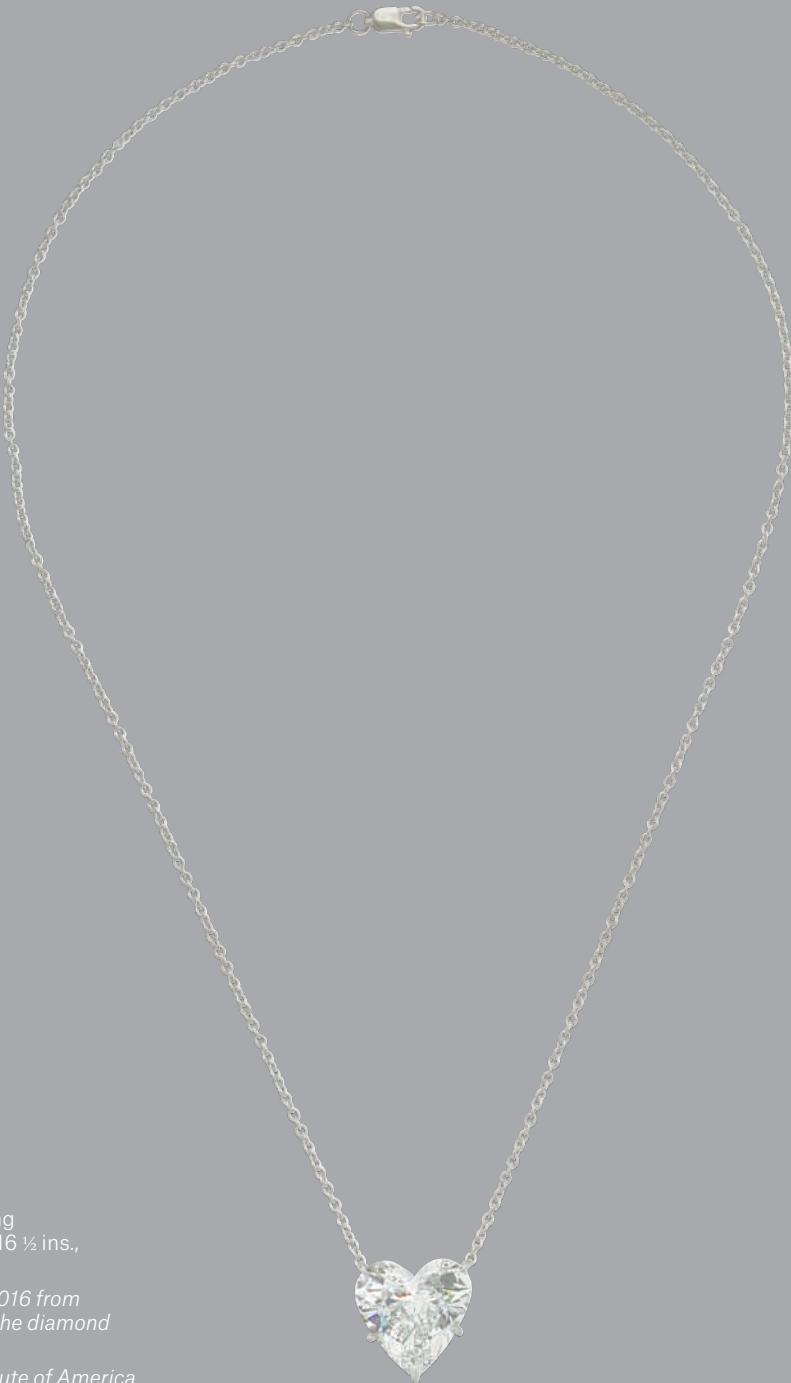
**A COLORED DIAMOND AND DIAMOND RING**

Set with a pear modified brilliant-cut fancy intense yellow diamond, weighing approximately 14.14 carats, flanked on either side by a triangular-cut diamond, ring size 6, mounted in 18k gold

*Accompanied by report no. 16922543 dated 21 March 2008 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS1 clarity*

\$350,000-500,000

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



**308**

**A DIAMOND PENDANT NECKLACE**

Centering upon a heart brilliant-cut diamond, weighing approximately 10.01 carats, to the finelink neckchain, 16 ½ ins., mounted in platinum

*Accompanied by report no. 2175714165 dated 12 July 2016 from the GIA Gemological Institute of America stating that the diamond is D color, Internally Flawless clarity*

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

\$800,000-1,000,000



309

PROPERTY OF A PRIVATE COLLECTOR

**309**

**A RUBY AND DIAMOND RING**

Set with a cushion-cut ruby, weighing approximately 5.58 carats, flanked on either side by trapezoid-shaped diamond, ring size 6, mounted in platinum

*Accompanied by report no. 1087294 dated 3 October 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 heat enhancement and minor to moderate clarity enhancement, type: heating residues*

\$20,000-30,000



310

PROPERTY OF A LADY OF TITLE

**310**

**A PAIR OF DIAMOND EAR STUDS**

Each set with a round brilliant-cut diamond, weighing approximately 3.25 and 3.19 carats, mounted in platinum

*Accompanied by report nos. 1182570269 and 2181570237 dated 5-6 July 2017 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 3.25 and 3.19 carats, are F and H color, VS1 and VVS2 clarity, respectively*

\$40,000-60,000



311



312

PROPERTY OF AN IMPORTANT COLLECTOR

**311**

**A PAIR OF DIAMOND 'PUZZLE' EAR PENDANTS,  
BY CARTIER**

Each designed as a series of triangular-shaped plaques set with circular-cut diamonds, joined by white gold bar links, 2 1/2 ins., with French assay marks for 18k white gold

Signed Cartier, no. 846865

\$15,000-20,000

**312**

**A DIAMOND 'LUCIDA' RING, BY TIFFANY & CO.**

Set with a cut-cornered rectangular-cut diamond, weighing approximately 3.50 carats, ring size 6, mounted in platinum, in a Tiffany & Co. black suede case and blue outer box

Signed Tiffany & Co., 'Lucida', 2002, nos. D463315 et al 18159465  
Accompanied by a Tiffany & Co. Diamond Certificate report no. 18159465/D10150066 stating that the diamond is D color, VVS2 clarity

\$40,000-60,000



313

PROPERTY OF A LADY

**313**

**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 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*

\$15,000-20,000



314

PROPERTY OF A LADY

**314**

**A DIAMOND AND EMERALD PANTHER BRACELET,  
BY DAVID WEBB**

The top of the hinged bangle bracelet designed as a pavé-set diamond panther, with pear-shaped emerald eyes and polished gold details, the bottom section of polished gold, 2 1/2 ins. diameter, mounted in platinum and 18k gold

Signed Webb

\$40,000-60,000



315

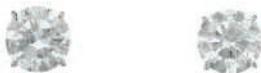
## A GROUP OF COLORED DIAMOND AND DIAMOND JEWELRY

Comprising a ring, set with a square-cut fancy brownish yellow diamond, weighing approximately 9.10 carats, flanked on either side by a half-moon diamond, ring size 5 ¼, mounted in platinum and 18k gold; and a pair of ear clips, each set with a cut-cornered square modified brilliant-cut diamond, weighing approximately 1.82 and 1.81 carats, within a baguette and circular-cut diamond surround, ½ in., mounted in platinum and gold

*Accompanied by report no. 2181820762 dated 19 October 2017 from the GIA Gemological Institute of America stating the square-cut diamond, weighing approximately 9.10 carats, is fancy brownish yellow, natural color, VVS2 clarity*

*With report nos. 2183820845 and 1186820829 dated 23 October 2017 from the GIA Gemological Institute of America stating that the diamonds in the ear clips, weighing approximately 1.82 and 1.81 carats, are fancy intense yellow, natural color, VS2 and Internally Flawless clarity, respectively*

\$60,000-80,000



316



317

**316**

**A PAIR OF DIAMOND EAR STUDS**

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

*Accompanied by report nos. 1182570275 and 6187570274 dated 5-6 July 2017 from the GIA Gemological Institute of America stating that the diamonds are E and F color, VS1 and VS2 clarity, respectively*

\$15,000-20,000

**317**

**A GROUP OF EMERALD BEADS**

Comprising forty-five drop-shaped emerald beads weighing a total of approximately 120.07 carats

(45)

\$5,000-7,000



319



318

PROPERTY FROM A PROMINENT PENNSYLVANIA  
PRIVATE COLLECTION

**318**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a marquise brilliant-cut fancy deep brown-yellow diamond, weighing approximately 7.64 carats, within a two-tiered circular-cut diamond surround and hoop, ring size 5 1/2, mounted in platinum

*Accompanied by report no. 5182810101 dated 12 October 2017 from the GIA Gemological Institute of America stating that the diamond is fancy deep brown-yellow, natural color, SI2 clarity*

\$30,000-50,000

PROPERTY OF A GENTLEMAN

**319**

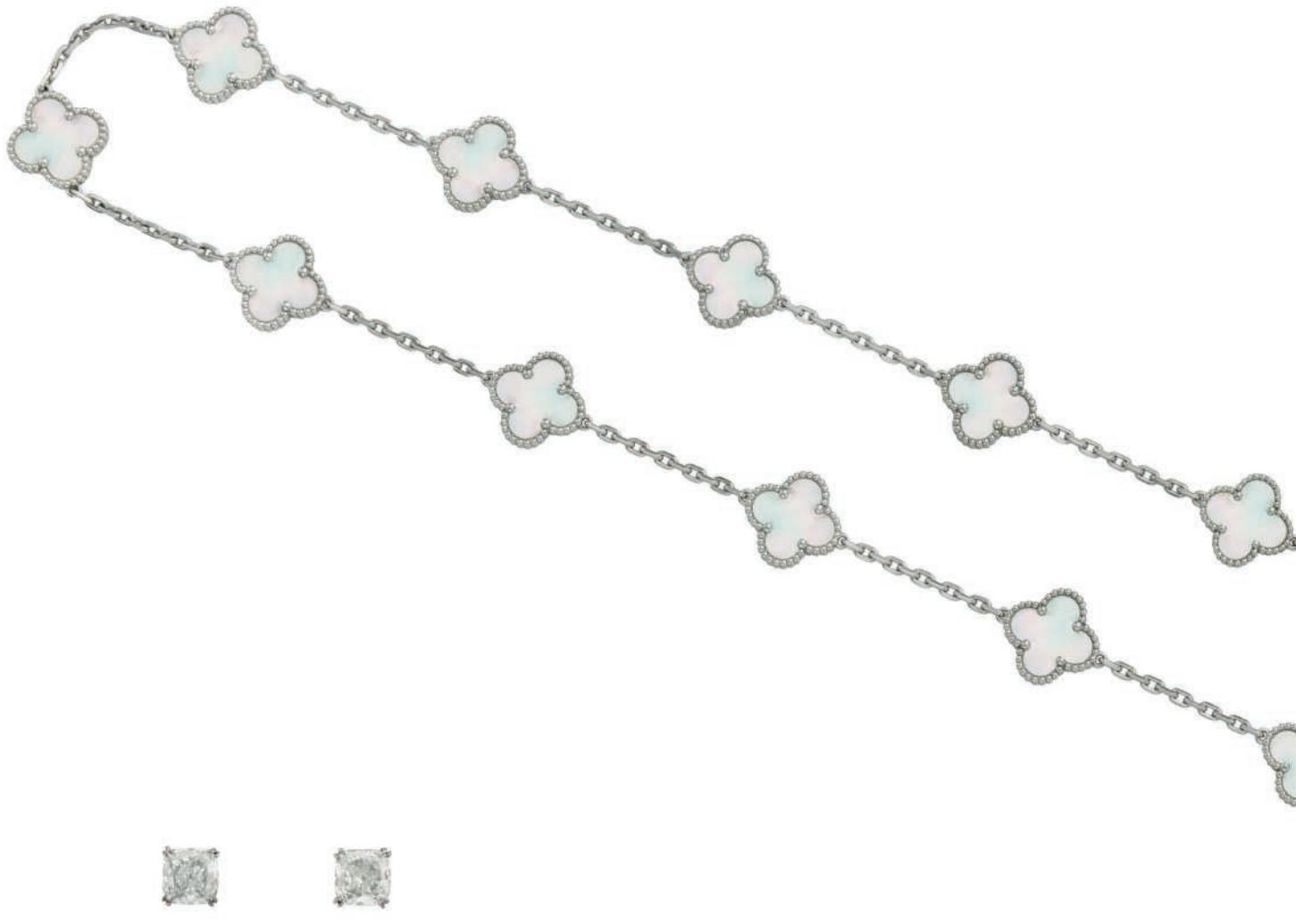
**A DIAMOND AND ENAMEL LEOPARD BRACELET,  
BY DAVID WEBB**

Designed as a crouching black enamel leopard, with collet-set emerald eyes and circular-cut diamond back, his black and white enamel spotted tail forming the articulated hinged hoop, 2 1/2 ins. diameter, mounted in 18k gold

Signed Webb

\$20,000-30,000

315



320

PROPERTY OF A LADY

**320**

**A PAIR OF DIAMOND EAR STUDS**

Each set with a cushion modified brilliant-cut diamond, weighing approximately 2.18 and 2.09 carats, mounted in platinum. Accompanied by report nos. 5181729884 and 6187729881 dated 13 September 2017 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 2.18 and 2.09 carats, are H and G color, VS2 and VS1 clarity, respectively

\$20,000-30,000

**~321**

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

The 18k white gold chain set with a series of twenty mother-of-pearl and white gold clover links, 33 ins.

Signed V.C.A., no. JE199550

\$12,000-15,000



322

PROPERTY OF A CALIFORNIA GENTLEMAN

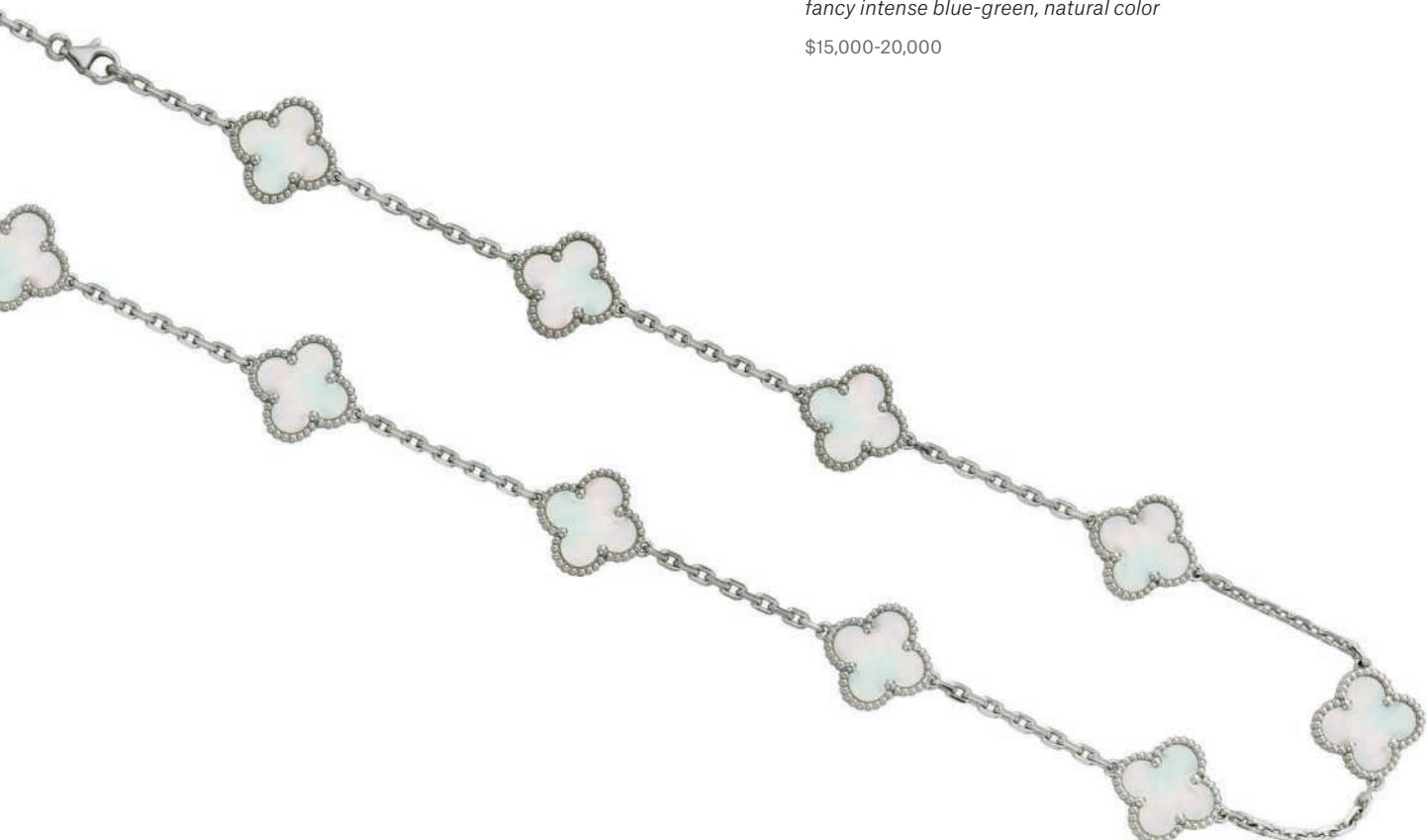
**322**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a pear modified brilliant-cut fancy intense blue-green diamond, weighing approximately 0.57 carats, within a circular-cut diamond surround and half-hoop, ring size 6, mounted 18k white gold

*Accompanied by report no. 14195896 dated 29 September 2017 from the GIA Gemological Institute of America stating that the diamond is fancy intense blue-green, natural color*

\$15,000-20,000



321



323

PROPERTY OF A GENTLEMAN

**323**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a cushion modified brilliant-cut fancy light brownish pink diamond, weighing approximately 5.03 carats, flanked on either side by an epaulet-shaped diamond, with circular-cut diamond surround and half-hoop, ring size 6 1/4, mounted in platinum and 18k rose gold

*Accompanied by report no. 2155050940 dated 26 October 2012 from the GIA Gemological Institute of America stating that the diamond is fancy light brownish pink, natural color, SI2 clarity*

\$50,000-70,000

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

PROPERTY FROM A PRIVATE COLLECTION

**324**

**A COLORED DIAMOND PENDANT**

Collet-set with a pear brilliant-cut fancy brown-yellow diamond, weighing approximately 19.08 carats, 1 3/8 ins., mounted in gold, accompanied by a copper-colored silver finelink neckchain of 18 3/4 ins.

*Accompanied by report no. 2185758457 dated 22 September 2017 from the GIA Gemological Institute of America stating that the diamond is fancy brown-yellow, natural color, VS1 clarity*

\$70,000-100,000



324



325

A SET OF MULTI-GEM, CULTURED PEARL AND DIAMOND  
'ALLEGRA' JEWELRY, 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; and a pair of ear pendants en suite, 16 ins. (necklace, length adjustable), 1 1/2 ins. (ear pendants), mounted in 18k gold, in two Bulgari black leather cases and outer boxes

Signed Bulgari, Made in Italy

\$16,000-22,000





326

PROPERTY FROM A PRIVATE COLLECTION

**326**

**A RUBY AND DIAMOND RING**

Set with an oval-cut ruby, weighing approximately 4.58 carats, within a tapered baguette-cut diamond surround, ring size 4 3/4, mounted in platinum

*Accompanied by report no. 1087670 dated 17 October 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 or clarity enhancement*

\$30,000-50,000



327

**327**

**A PAIR OF RUBY, SAPPHIRE AND DIAMOND CLIP BROOCHES**

Each designed as a double flower bloom, with circular and oval-cut sapphire and ruby cluster pistils, extending oval and cushion-cut ruby or sapphire petals, with circular-cut diamond accents, 1 3/4 ins. x 2 ins., mounted in platinum and gold

\$18,000-22,000



328

329

PROPERTY OF A PROMINENT LOS ANGELES COLLECTOR

**328****A RUBY AND DIAMOND BRACELET**

Designed as a flexible circular-cut ruby bombé band, intersected by diagonal rows of circular-cut diamonds, 7 ¼ ins., mounted in white gold

\$15,000-20,000

**329****A SAPPHIRE RING**

Set with a circular-cut sapphire, weighing approximately 7.13 carats, within a trapeze-cut sapphire surround, to the bifurcated platinum hoop, ring size 4 ½

*Accompanied by report no. CS 1076768 dated 11 July 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the sapphire, weighing approximately 7.13 carats, would be classified as USA (Montana), with standard heat enhancement*

*With report no. 2173550116 dated 18 May 2016 from the GIA Gemological Institute of America stating that the sapphire, weighing approximately 7.13 carats, is natural corundum, USA (Montana) origin, with heat treatment; also accompanied by a letter from the GIA stating that the sapphire is a 'notable gem' due to its size and origin*

*With report no. 2175664115 dated 6 July 2016 from the GIA Gemological Institute of America stating that one randomly tested trapeze-cut sapphire is natural corundum, USA (Montana) origin, with no indications of heating*

\$15,000-20,000



**330**

**A GROUP OF CULTURED PEARL JEWELRY**

Comprising a necklace of twenty-nine graduated cultured pearls, measuring from approximately 18.50 mm to 15.00 mm, joined by a circular-cut diamond boule clasp; and a pair of cultured pearl ear clips with circular-cut diamond accents, 20 ins. (necklace),  $\frac{3}{4}$  ins. (ear clips), mounted in 18k white gold and platinum

\$55,000-75,000

PROPERTY OF A LADY OF TITLE

**331**

**A PAIR OF DIAMOND EAR STUDS**

Each set with a round brilliant-cut diamond, weighing approximately 2.94 and 2.91 carats, mounted in platinum

*Accompanied by report nos. 5181570271 and 2183570236 dated 5 July and 12 October 2017 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 2.94 and 2.91 carats, are E and F color, VS2 clarity, respectively*



331

\$25,000-35,000

**332**

**A COLORED DIAMOND RING, BY TIFFANY & CO.**

Set with a cushion modified brilliant-cut fancy intense yellow diamond, weighing approximately 3.06 carats, ring size 6, mounted in platinum and 18k gold, in a Tiffany & Co. black suede case and blue outer box

Signed Tiffany & Co., no. 28458762

*Accompanied by a Tiffany & Co. Diamond Certificate report no. 28458762/M05110315 stating that the diamond is fancy intense yellow, natural color, VS1 clarity*



332

\$25,000-35,000

PROPERTY OF A LADY

**333**

**A DIAMOND, RUBY, AMETHYST AND COLORED SAPPHIRE FLOWER BROOCH, BY OSCAR HEYMAN & BROTHERS**

Designed as a pansy, centering upon an oval-cut ruby, weighing approximately 1.12 carats, surrounded by undulating petals set with circular-cut diamonds, square-cut amethysts and rectangular-cut yellow sapphires, extending a baguette-cut diamond stem with circular-cut diamond leaves, 3 ins., mounted in platinum and 18k gold

With maker's mark for Oscar Heyman & Brothers, no. 200786

*Accompanied by a Certificate of Authenticity from Oscar Heyman & Brothers dated July 2011*

\$12,000-18,000



333



334

**334**

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

Set with a cushion modified brilliant-cut diamond, weighing approximately 5.17 carats, to the circular-cut diamond surround, gallery and shoulders, ring size 6, mounted in platinum, in a Tiffany & Co. black suede case and blue outer box

Signed Tiffany & Co., no. D467833 et al 23794357

*Accompanied by a Tiffany & Co. Diamond Certificate report no. 23794357/J01240560 stating that the diamond is F color, VVS1 clarity*

\$120,000-180,000



335

**A DIAMOND AND EMERALD PENDANT NECKLACE**

Suspending a detachable pendant, set with a modified pear brilliant-cut diamond, weighing approximately 4.79 carats, to the rectangular-cut emerald surmount and finelink neckchain, 17 ins., mounted in platinum and white gold

*Accompanied by report no. 1156035283 dated 4 October 2012 from the GIA Gemological Institute of America stating that the diamond is G color, VVS2 clarity*

\$60,000-80,000

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



336



337

**336**

**A PAIR OF DIAMOND EAR PENDANTS**

Each suspending a cushion modified brilliant-cut diamond, weighing 5.12 and 5.09 carats, within a circular-cut diamond surround, joined to the circular-cut diamond surmount by a cushion-cut diamond, 1 1/8 ins., mounted in 18k white gold

*Accompanied by report nos. 2171341002 and 2175341000 dated 7 and 6 October 2015 from the GIA Gemological Institute of America stating that the diamonds, weighing 5.12 and 5.09 carats, are H color, SI1 and SI2 clarity, respectively*

\$100,000-150,000

**337**

**A SAPPHIRE AND DIAMOND RING**

Set with an octagonal-cut sapphire, weighing approximately 14.00 carats, flanked on either side by a trapezoid-cut diamond, with circular-cut diamond gallery and half-hoop, ring size 6 1/4, mounted in 18k white gold

*Accompanied by report no. 74652 dated 19 May 2014 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of this sapphire, origin: Ceylon (Sri Lanka), with no indications of heating*

\$180,000-250,000



**338**

**A PAIR OF RUBY AND DIAMOND EAR PENDANTS**

Each suspending a cushion or oval-shaped ruby, weighing approximately 2.02 and 2.01 carats, within a circular-cut diamond surround, to the square-cut diamond link and circular-cut diamond French wire, 1 1/8 ins., mounted in platinum

*Accompanied by report nos. 17080053 and 17080052 dated 17 August 2017 from the Gübelin GemLab stating that the origin of these rubies would be classified as Burma (Myanmar), with no indications of heating. This colour variety of ruby may also be called 'pigeon blood red' in the trade; also accompanied by information sheets regarding 'Rubies from Mogok, Myanmar'*

\$150,000-200,000





## 340

A GROUP OF QUARTZ, DIAMOND AND MULTI-GEM JEWELRY,  
BY BOUCHERON

Comprising a necklace, designed as a series of rock crystal and smoky quartz beads, spaced by circular-cut diamond rondelles and smaller red garnet beads, 1984, 31 ins., with French assay marks for 18k gold, may also be worn as four bracelets, 7 ¼ ins. each; and a wristwatch with quartz movement, the pavé-set diamond dial within a circular-cut and baguette-cut diamond bezel, the shoulders set with bezel-set pink sapphires, to the two-row rock crystal and rose quartz bead bracelet, spaced by circular-cut diamond bar links, 1984, 7 ¼ ins., in a Boucheron beige suede case and also accompanied by four Christie's Elizabeth Taylor purple suede pouches

Wristwatch signed Boucheron, no. B 35387, with maker's marks

\$10,000-15,000

## PROVENANCE

Formerly from the collection of Elizabeth Taylor

Previously sold at Christie's New York, The Collection of Elizabeth Taylor: Jewelry (II), 14 December 2011, Lot 267



341



342

PROPERTY OF A LADY

**341**

**A PAIR OF RUBY AND DIAMOND EAR CLIPS, BY BUCELLATI**

Each designed as a flower blossom centering upon a circular-cut diamond cluster pistil, extending circular-cut ruby and textured gold petals, 1 3/8 ins., mounted in 18k gold, in a Buccellati gray leather case

Signed Buccellati, Italy

\$12,000-18,000

PROPERTY OF A PRIVATE WEST COAST COLLECTOR

**342**

**A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 5.01 carats, flanked by tapered baguette-cut diamonds, ring size 5, mounted in platinum

*Accompanied by report no. 2185054738 dated 30 November 2016 from the GIA Gemological Institute of America stating that the diamond is I color, VS1 clarity*

\$50,000-70,000



**343**

**A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 10.21 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5 1/4, mounted in platinum

*Accompanied by report no. 1186846935 dated 26 October 2017 from the GIA Gemological Institute of America stating that the diamond is I color, VVS1 clarity; accompanied by a working diagram indicating that the clarity of the diamond is potentially Internally Flawless*

\$100,000-150,000

**344 NO LOT**



345

**345**

**A DIAMOND RING**

Set with an oval brilliant-cut diamond, weighing approximately 6.02 carats, with circular-cut light pink diamond gallery and shoulders, ring size 5 1/2, mounted in 18k white gold

*Accompanied by report no. 5172529444 dated 14 March 2016 from the GIA Gemological Institute of America stating that the diamond is D color, VVS1 clarity*

\$200,000-250,000

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



346

**346**

**A PAIR OF DIAMOND EAR PENDANTS**

Each suspending a square-cut diamond, weighing approximately 4.22 and 4.05 carats, to the pavé-set circular-cut diamond French wire, 1/4 in., mounted in platinum

*Accompanied by report nos. 5171861764 and 1172907796 dated 19-10 October 2016 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 4.22 and 4.05 carats, are F and G color, VVS2 and Internally Flawless clarity, respectively*

\$180,000-220,000



347

PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

**347**

**A DIAMOND LONGCHAIN NECKLACE**

Designed as a series of 120 round brilliant-cut diamond links, 36  $\frac{1}{2}$  ins., mounted in 18k gold, *may be worn as two separate necklaces of 16  $\frac{1}{4}$  ins and 20  $\frac{1}{4}$  ins., each section with collapsible pendant bail*

*Accompanied by report no. 2181636532 dated 31 July 2017 from the GIA Gemological Institute of America stating one diamond, weighing approximately 0.83 carat, is F color, SI2 clarity*

*With report no. 5182636967 dated 31 July 2017 from the GIA Gemological Institute of America stating one diamond, weighing approximately 0.82 carat, is I color, SI2 clarity*

\$50,000-70,000



348

(two views illustrated)

348

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

Centering upon an oval cabochon emerald, within a circular-cut diamond and emerald surround of bombé design, ring size 5 1/4, mounted in gold

Signed Van Cleef & Arpels, N.Y., no. 42718

\$15,000-20,000



349

A DIAMOND, EMERALD AND GOLD NECKLACE,  
BY VAN CLEEF & ARPELS

The front section designed as a three-row swag of graduated  
sculpted gold discs, each centering upon a circular-cut diamond  
or emerald, to the similarly-set two-strand backchain, 19 ins.  
(shortest strand), mounted in gold

Signed Van Cleef & Arpels, N.Y., no. 46302, with maker's mark

\$40,000-60,000



350



351

PROPERTY OF A PRIVATE WEST COAST COLLECTOR

**350**

**A SAPPHIRE AND DIAMOND RING**

Set with a cushion-cut sapphire, weighing approximately 13.72 carats, within a circular-cut diamond surround and shoulders, ring size 4 1/4, mounted in platinum

*Accompanied by report no. 1084000 dated 1 May 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*

*With report no. 1186052910 dated 7 December 2016 from the GIA Gemological Institute of America stating that the sapphire is natural corundum, with no indications of heating*

\$25,000-35,000

PROPERTY FROM A MIDWEST ESTATE

**351**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 8.01 carats, flanked on either side by a baguette-cut diamond, ring size 5, mounted in platinum

*Accompanied by report no. 5182682312 dated 18 August 2017 from the GIA Gemological Institute of America stating that the diamond is Q to R color range, VS1 clarity*

\$35,000-55,000



352



353

**352**

**AN EMERALD AND DIAMOND RING**

Set with a circular cabochon emerald, measuring approximately 16.80 - 16.70 x 9.55 mm, within a two-tier marquise-cut diamond surround, ring size 7, mounted in gold and platinum

*Accompanied by report no. CS 1086987 dated 7 September 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*

\$10,000-15,000

**353**

**A PAIR OF EMERALD AND DIAMOND EAR CLIPS**

Each set with an oval cabochon emerald, measuring approximately 15.12 x 13.34 x 7.65 mm and 15.12 x 12.06 x 7.33 mm, set at the top with a circular-cut diamond, within a marquise-cut diamond surround, 1 1/4 ins., mounted in 18k gold and platinum

*Accompanied by report no. 1086986 A and B dated 7 September 2017 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 minor clarity enhancement, modern type*

\$12,000-18,000



355



354

**354**

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

Centering upon a marquise-cut diamond within a tapered baguette and baguette-cut diamond openwork surround, trimmed by circular-cut diamonds, to the circular and baguette-cut diamond bands, 6 ½ ins., mounted in platinum

Signed V.C.A., no. 28826

\$60,000-80,000

PROPERTY OF A SOUTHERN CALIFORNIA LADY

**355**

**A DIAMOND RING**

Set with a marquise brilliant-cut diamond, weighing approximately 3.01 carats, flanked on either side by tapered baguette and circular-cut diamonds, ring size 5 ¼, mounted in white gold

*Accompanied by report no. 8600759 dated 31 July 2017 from the GIA Gemological Institute of America stating that the diamond is E color, VS1 clarity*

\$25,000-35,000



**356**

**A DIAMOND AND ENAMEL PENDANT NECKLACE**

Suspending a detachable black enamel circular locket centering upon an old-cut diamond, joined to the collet-set old-cut diamond neckchain by a navette-shaped circular-cut diamond link, 1 ¼ ins. (pendant), 23 ¾ ins. (neckchain), mounted in platinum and 18k white gold

\$30,000-50,000



357



358

**357**

**A DIAMOND RING**

Set with an old European brilliant-cut diamond, weighing approximately 3.41 carats, flanked on either side by a baguette-cut diamond, ring size 6 3/4, mounted in platinum

*Accompanied by report no. 2185813954 dated 17 October 2017 from the GIA Gemological Institute of America stating that the diamond is L color, VS1 clarity*

\$8,000-12,000

**358**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 4.92 carats, with old-cut diamond shoulders and pierced gallery, ring size 7 1/2, mounted in platinum

*Accompanied by report no. 1182813292 dated 13 October 2017 from the GIA Gemological Institute of America stating that the diamond is J color, VS1 clarity*

\$35,000-55,000





**--359**

**TWO ART DECO CALLING CARD POUCHES, BY CARTIER**

Each silk embroidered pouch of rectangular outline, the rim lined with suede, with gold accents and set at the top with two jade or coral beads, circa 1925, 3  $\frac{3}{8}$  x 2  $\frac{1}{2}$  ins., both in Cartier red cases

Signed Cartier, Paris

\$3,000-5,000



**360**

**A BELLE ÉPOQUE DIAMOND AND AQUAMARINE PENDANT BROOCH,  
BY CHAUMET**

Designed as an openwork scalloped shell with faceted aquamarine center suspending a festoon of graduated diamond and rose-cut diamond 'stalactite' drops, the elongated aquamarine drop with short diamond-set fringe en suite, circa 1910, 3 1/4 ins., in fitted case with address 'J. Chaumet, Sr. de Morel et Cie, London 154 New Bond Street, Paris, 12 Place Vendôme'

Unsigned

\$25,000-35,000

**PROVENANCE**

Previously sold at Christie's London, Bijoux Signs, 17 June 1998, Lot 284

Commissioned from Chaumet on 18 March 1910 by Mr Alfred Mond (1868-1930)

1st Baron Melchett. The entry in the Chaumet Archives reads 'pendentif d'aigue-marines, coquille et stalactites diamants'

**LITERATURE**

Cf. D. Scarisbrick, *Chaumet, Master Jewellers Since 1780*, France, Alain de Gourcuff, 1995, p. 196, 197, 211



361

PROPERTY OF A GENTLEMAN

**361**

**AN ART NOUVEAU ENAMEL AND AQUAMARINE PENDANT,  
BY RENÉ LALIQUE**

The detachable pendant designed as two blue enamel and plique-a-jour fish suspending a pear-shaped aquamarine, centering upon a sculpted gold woman in a white enamel dress, playing two fluted instruments, to the blue enamel and gold link neckchain, circa 1900, 3 1/4 ins. (pendant), 22 ins. (neckchain), mounted in gold, in a R. Lalique box

Pendant signed Lalique

\$50,000-70,000

PROPERTY FROM A PRIVATE COLLECTION

**362**

**AN ALEXANDRITE AND DIAMOND RING**

Set with a cushion-cut alexandrite, weighing approximately 4.74 carats, flanked by three circular-cut diamonds, ring size 7 1/2, mounted in gold

*Accompanied by report no. 1087293 dated 3 October 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this alexandrite would be classified as Ceylon (Sri Lanka), with prominent to strong degree of color change of brownish green and brown-pink color, with no gemological evidence of enhancements*

\$15,000-20,000



362

(color change illustrated)



## BOUCHERON AND BELLE ÉPOQUE JEWELRY

The Belle Époque is among the most glamorous periods in jewelry design, with ornamentation that is extremely feminine and romantic. French for “beautiful era,” the splendor of the Belle Époque period is captured beautifully in this magnificent Boucheron choker, circa 1905. It is the most lavish of choker styles and is a rare example since many diamond-set creations from this era have been reworked into ‘modern’ pieces.

As the reserved Victorian mentality came to an end at the turn of the century, the separation between the classes also became more prominent. Society’s privileged class fully embraced decadence in all facets of daily living. In France, champagne was perfected and haute couture was invented during the Belle Époque. Beautiful and dazzling jewels became a much desired luxury and, in turn, the Belle Époque was an exciting time in jewelry history. The introduction of platinum during this period enabled jewelers to make intricate designs of incredible delicacy and strength.

A master jeweler of the era, Frederic Boucheron was the first jeweler to establish himself in the Place Vendome. Legend has it that he chose the address at 26 Place Vendome - where The House of Boucheron remains to this day - because it was the sunniest corner of the square and would make the diamonds sparkle more brilliantly. Once an old private mansion, 26 Place Vendome had previously been owned by Contessa Virginia Verasis di Castiglione, famous for her beauty and turbulent society life as a mistress of Emperor Napoleon III.

The opulence of the social environment also helped pave the way for the Exposition Universelle of 1900 in Paris. It was there that Frederic Boucheron exhibited necklaces, coronets and tiaras detailing his skill as a craftsman. More than 100 years later, Boucheron remains a much sought after name by collectors of jewelry and worn by those with discerning taste.









364

365

PROPERTY OF A CONNECTICUT LADY

**364**

**AN ART DECO RUBY AND DIAMOND BRACELET**

Designed as a line of five carved rubies, joined by old and single-cut diamond links, circa 1925, 6 1/2 ins., mounted in platinum

\$12,000-18,000

PROPERTY OF A PRIVATE COLLECTOR

**365**

**A DIAMOND BRACELET**

Designed as a graduated line of collet-set old-cut diamonds, 6 ins., mounted in platinum, *with a two-diamond extender measuring 3/8 ins.*

\$40,000-60,000



(interior illustrated, not to scale)

**~366****AN ART DECO MULTI-GEM AND GOLD POWDER CASE,  
BY CARTIER**

Of circular outline, the panel lid and base set with carved nephrite and inlaid mother-of-pearl, enhanced by oval coral cabochons and rose-cut diamonds, the edge of the compact set with a polished coral tablet border with rose-cut diamond and black enamel detail, opening to reveal a mirror and compartment, circa 1925, 2  $\frac{3}{8}$  diameter x  $\frac{7}{8}$  ins., with French assay marks for 18k gold, one mother-of-pearl panel lining under carved nephrite is no longer intact and loose

Signed Cartier, Paris, Londres, New York, no. 6501B

\$10,000-15,000

**367**

**AN ART DECO DIAMOND BANDEAU, BY BOUCHERON**

Designed as an old-cut diamond openwork band of meander motif, backed by black ribbon, extending black ribbon ties, circa 1925, 14 ½ ins., with French assay marks for platinum, *bandeau attachments may be removed and band may be worn as a choker*, in a Boucheron, Paris leather fitted case

Signed Boucheron, Paris

\$80,000-120,000

BOUCHERON  
LONDON. 180 New Bond Street  
NEW YORK. 25 West 54th Street  
26 Place Vendôme  
PARIS







~368

**AN ART DECO MULTI-GEM DESK CLOCK, BY CARTIER**

The rotating clock face, of manual movement, with an oval mother-of-pearl dial and rose-cut diamond hands, to the black enamel chapter ring with coral numerals, rose-cut diamond dots, within a black enamel and carved jade surround of two opposing chimeras, enhanced by coral, sapphire and emerald detail, joined to a black lacquer base, with carved jade and coral detail, circa 1920, 4 7/8 x 4 3/4 x 1 1/8 ins., with French assay mark for 18k gold, in a Cartier red leather fitted case also with no. 2302

Signed Cartier, Paris, nos. 2302, 0758. Dial signed Cartier, France

\$70,000-100,000

• 406 MAGNIFICENT DIAMOND NECKLACE

Designed as a highly flexible tapered cluster, set with circular, pear and marquise-cut diamonds, mounted in platinum (separates to form two bracelets), in a fitted Harry Winston case.

Total approximate weight of one-hundred twenty-eight diamonds: 160 cts.

For a sketch of an identical necklace see "Harry Winston, The Ultimate Jeweler," by Laurence S. Krushes, New York, 1961, p. 165.

Harry Winston was (and his firm continues to be) a major force in 20th Century jewelry design. The strength of his personality and the effectiveness of his working methods set him apart. He often unsewed his various collages but they never failed to earn him a remarkable export of his field. From a modest beginning at the end of World War I, he founded a business based on boldness, self-confidence, and a passion for the precious stones in the world.

Winston developed the techniques for remounting older jewels, in the most up-to-date settings, giving the stone the place of honor with the metal serving only as a firm and unobtrusive support. His designs transcend fashion and the qualities of the stones demand this kind of treatment.



END OF SALE

Sale will take place  
29. 1986

• 406 MAGNIFICENT DIAMOND NECKLACE

The opening band designed as a series of pear and marquise-cut diamond cluster links, each enhanced by a circular-cut diamond, the three largest weighing approximately 3.31, 4.92 and 3.89 cts, mounted in platinum (may be shortened or worn as two bracelets), 16 1/2 in.

With maker's mark for Harry Winston.

Total weight of remaining diamonds: approximately 254.39 cts.

PROVENANCE

Formerly the Property of Caroline Ryan Foulke

Estimate: \$500,000-700,000

In October of 1986 Christie's New York auctioned A Magnificent Selection of Diamond Jewelry. The Property of Caroline Ryan Foulke. The final lot of this spectacular collection was this magnificent diamond necklace by Harry Winston, which sold for \$382,000.

Caroline Ryan Foulke was the granddaughter of Thomas Fortune Ryan, the justiciar extraordinaire. He acquired his billion dollar fortune primarily through his consolidation of the New York asbestos interests, which placed today's industry. Yet, he had numerous other business ventures, one of the most glorious being the largest individual owner of the Ginge Diamond Fields after the turn-of-the century.

This explains his granddaughter's interest in diamonds and the family relationship with the jeweler Harry Winston, "The King of Diamonds". Harry Winston revolutionized diamond jewelry by creating a style of setting in which the stone was given its due importance. This necklace is the outcome of his revolutionary design. The diamonds have their own design, leaving the metal almost invisible. The fine platinum wire setting, while structurally very important, can hardly be seen and the diamonds appear to be floating. This necklace transcends the fickle fads of fashion and remains as classic and desirable today as it was in the 1940's when it was first worn by Caroline Ryan Foulke.

Buying for this necklace appears on page 193 in Harry Winston, The Ultimate Jeweler by Laurence S. Krushes, Harry Winston, Inc. and the Gemological Institute of America, New York.



360





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

**369**

**AN EXQUISITE DIAMOND CLUSTER WREATH NECKLACE,  
BY HARRY WINSTON**

The tapered band designed as a series of pear and marquise-cut diamond cluster links, each enhanced by a circular-cut diamond, the three largest weighing approximately 5.31, 4.92 and 3.91 carats, 1961, 16 1/4 ins., mounted in platinum, *may be separated and worn as two bracelets*

With maker's mark for Harry Winston

*Accompanied by seven reports dated 24 August 2017 from the GIA Gemological Institute of America stating that the round brilliant-cut diamonds, weighing approximately 5.31, 4.92, 3.91, 3.89, 3.75, 3.71 and 2.85 carats, are a variety of D, G, F and I color, VVS2 (Potentially Internally Flawless) to SI2 clarity*

*With three reports dated 24-25 August 2017 from the GIA Gemological Institute of America stating that the three pear brilliant-cut diamonds, weighing approximately 3.75, 3.71 and 2.85 carats, are D, G, E color, VS1, SI1, SI2 clarity, respectively*

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

**PROVENANCE**

Formerly the Property of Joanne Toor Cummings  
Previously sold at Christie's New York, Magnificent Jewels & Jewels from the Cummings Collection, 16 April 1996, Lot 360  
Formerly the Property of Caroline Ryan Foulke  
Previously sold at Christie's New York, A Magnificent Selection of Diamond Jewelry, 22 October 1986, Lot 406

**LITERATURE**

L. S. Krashes, *Harry Winston: The Ultimate Jeweler*, New York, Harry Winston, Inc. and the Gemological Institute of America, 1984, p. 193





PROPERTY OF A LADY OF TITLE

**370**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 6.82 carats, ring size 6, mounted in platinum

*Accompanied by report no. 2181570368 dated 5 July 2017 from the GIA Gemological Institute of America stating that the diamond is H color, VVS2 clarity*

\$60,000-80,000

PROPERTY OF AN IMPORTANT COLLECTOR

**371**

**A RUBY AND DIAMOND NECKLACE, BY CARTIER**

Of scalloped design, the graduated band set with circular and oval-cut rubies within a circular-cut diamond border, 15 1/2 ins., mounted in platinum and 18k gold

Signed Cartier, no. 866416

*Accompanied by report no. 1086665 dated 8 September 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the majority of the rubies would be classified as Burma (Myanmar), with heat and minor clarity enhancement, type: heating residues*

\$150,000-200,000





372

PROPERTY FROM A PRIVATE COLLECTION

**372**

**AN EMERALD AND DIAMOND RING**

Set with a cut-cornered rectangular-cut emerald, weighing, measuring approximately 14.13 x 10.74 x 4.68 mm, flanked on either side by a pear-shaped diamond, ring size 6, mounted in platinum and gold

*Accompanied by report no. 1087645 dated 17 October 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*

\$35,000-55,000



373

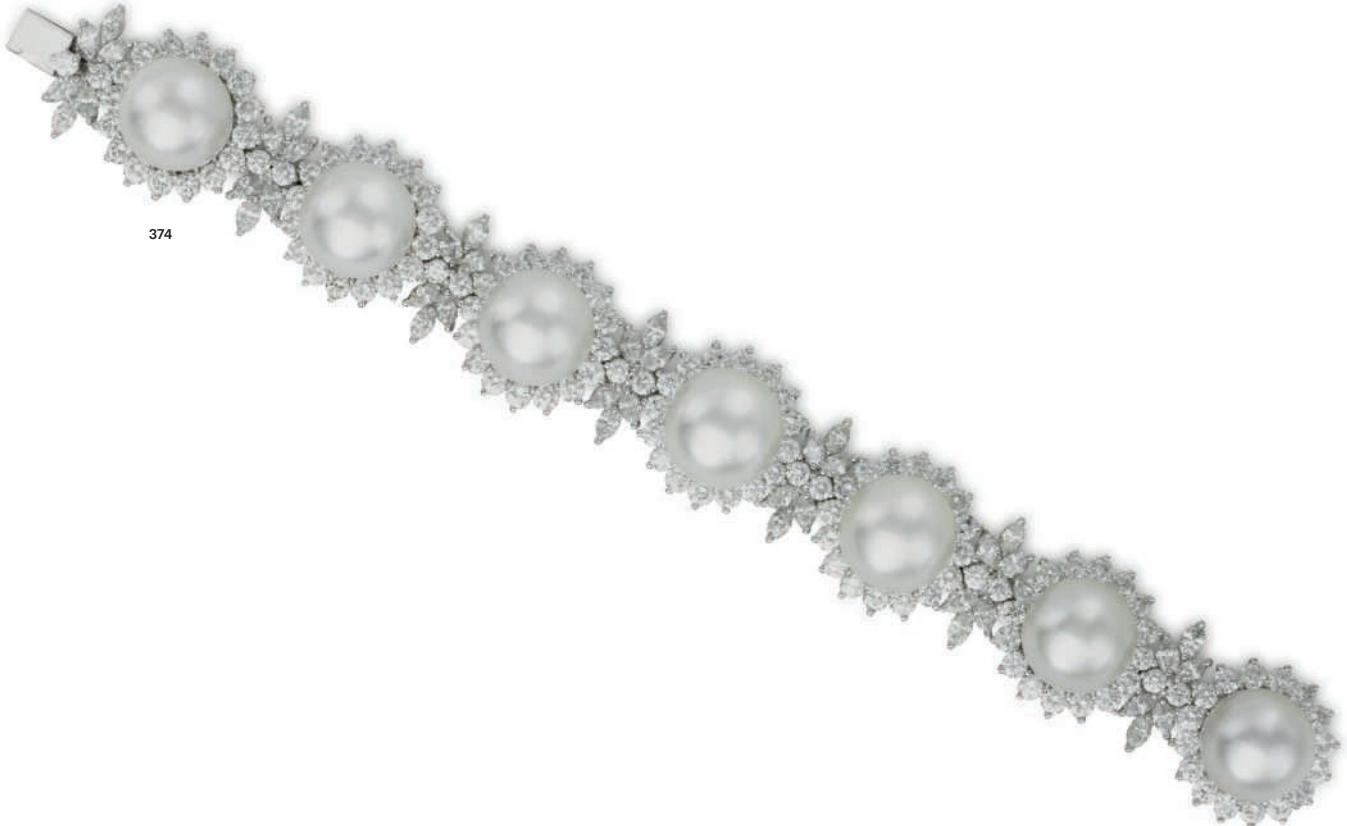
PROPERTY OF A GENTLEMAN

**373**

**A CULTURED PEARL NECKLACE**

The single-strand comprised of thirty-two graduated cultured pearls, measuring from approximately 16.82 to 13.31 mm, joined by a hidden clasp, 18 ¾ ins.

\$20,000-30,000



PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

**374**

**A CULTURED PEARL AND DIAMOND BRACELET**

Set with a series of seven cultured pearls, ranging from approximately 15.75 to 14.95 mm, within circular-cut diamond surrounds, joined by marquise and circular-cut diamond links, 7 3/8 ins., mounted in 18k white gold

\$12,000-15,000

PROPERTY OF A LADY OF TITLE

**375**

**A PAIR OF DIAMOND EAR STUDS**

Each set with a round brilliant-cut diamond, weighing approximately 2.67 carats each, mounted in platinum

*Accompanied by report nos. 2185570280 and 6187570291 dated 6-7 July 2017 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 2.67 carats each, are F and G color, I1 and VS1 clarity, respectively*

\$10,000-15,000



**376**

**A DIAMOND BRACELET, BY GRAFF**

Designed as a series of twelve bezel-set circular-cut diamonds, weighing from approximately 0.71 to 0.70 carat, suspending a bezel-set heart-shaped diamond, weighing approximately 1.52 carats, mounted in white gold, 6½ ins.

Total diamond weight approximately 9.96 carats

Signed Graff, no. 3238

\$30,000-50,000



**377**

**A SET OF BLACK DIAMOND JEWELRY**

Comprising a necklace of sixty-one graduated faceted black diamond beads, ranging in size from approximately 11.15 to 7.00 mm; and a pair of ear clips centering upon two drop-shaped faceted black diamonds, within circular-cut black diamond surrounds, 17  $\frac{3}{4}$  ins. (necklace),  $\frac{7}{8}$  in. (ear clips), mounted in 18k white gold

\$10,000-15,000



378

A SET OF DIAMOND, BLACK DIAMOND AND GARNET JEWELRY

Comprising a necklace, set with a graduated series of twenty-eight diamond, black diamond or garnet pavé-set spherical beads, 18 ½ ins., mounted in blackened gold; a bracelet, 8 ¼ ins., and pair of ear pendants, 1 ¾ ins., en suite, mounted in white gold, *ear pendants with one garnet deficient at top* (3)

\$15,000-20,000





379

A GROUP OF ROCK CRYSTAL AND GOLD JEWELRY

Set at the front with five graduated circular rock crystal plaques, each enhanced by a carved checkered design, joined by polished 18k gold rectangular links, 19  $\frac{3}{4}$  ins.; accompanied by a pair of rock crystal and 18k gold ear pendants, by Valentin Magro

Necklace signed Webb for David Webb

(2)

\$10,000-15,000



380

(two views illustrated)

**380**

**AN EMERALD AND DIAMOND RING**

Set with a rectangular-cut emerald, weighing approximately 25.65 carats, flanked on either side by a triangular-cut diamond with circular-cut diamond pavé-set bifurcated shoulders, 7 1/2 ins., mounted in 18k gold

*Accompanied by report no. 1087852 dated 18 October 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*

\$80,000-120,000



381

**381**

**A PAIR OF DIAMOND EAR STUDS**

Each set with a round brilliant-cut diamond, weighing approximately 9.86 and 9.71 carats, mounted in 18k white gold, accompanied by a removable pair of textured 18k yellow gold diamond jackets

*Accompanied by report nos. 10201743 and 10057297 dated 17 October 2017 from the GIA Gemological Institute of America stating that the diamonds are both K color, VS2 clarity* (2)

\$170,000-250,000



(gold jackets illustrated)



382

**382**

**A PAIR OF EMERALD AND DIAMOND EAR CLIPS**

Each set with a rectangular-cut emerald, weighing approximately 9.43 and 9.17 carats, accented by a triangular-cut diamond,  $\frac{7}{8}$  in., mounted in platinum and 18k gold

*Accompanied by report no. 1087853 A and B dated 18 October 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the emeralds would be classified as Colombia, with minor clarity enhancement, modern type*

\$60,000-80,000



383

**383**

**AN EMERALD AND DIAMOND BRACELET**

Centering upon a rectangular-cut emerald, weighing approximately 58.98 carats, to the circular, old and baguette-cut diamond band of geometric motif, 7  $\frac{1}{4}$  ins., mounted in platinum

*Accompanied by report no. 1087855 dated 18 October 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*

\$200,000-300,000





384

384

A THREE-STRAND MULTI-COLORED CULTURED PEARL,  
COLORED DIAMOND AND DIAMOND NECKLACE, BY GRAFF  
Comprising three strands of ninety-four multi-colored cultured  
pearls, measuring from approximately 15.90 to 12.15 mm, joined by  
a marquise and circular-cut diamond clasp, centering upon a  
square-cut yellow diamond, weighing approximately 2.40 carats,  
16  $\frac{1}{2}$  ins. (shortest strand), 20  $\frac{1}{2}$  ins., mounted in platinum

Signed Graff, no. 3696

\$30,000-50,000

385

A PAIR OF COLORED DIAMOND EAR CLIPS

One ear clip set with a cut-cornered square modified brilliant-cut  
fancy yellow diamond, weighing approximately 16.31 carats, the  
other set with a cut-cornered square modified brilliant-cut fancy  
intense yellow diamond, weighing approximately 15.41 carats,  
mounted in 18k yellow gold

*Accompanied by report no. 2181817379 dated 19 October 2017  
from the GIA Gemological Institute of America stating the diamond,  
weighing approximately 16.31 carats, is fancy yellow, natural color,  
VS1 clarity*

*With report no. 2185817363 dated 17 October 2017 from the GIA  
Gemological Institute of America stating the diamond, weighing  
approximately 15.41 carats, is fancy intense yellow, natural color,  
VS2 clarity*

\$400,000-600,000



385



**386**

**AN IMPORTANT DIAMOND RIVIÈRE NECKLACE**

Designed as a graduated series of forty-six round brilliant-cut diamonds, ranging from approximately 10.45 to 1.00 carats, 15  $\frac{3}{8}$  ins., mounted in platinum  
Total diamond weight approximately 118.39 carats

*Accompanied by **copies** of forty-five reports dated from 17 September 1977 to 6 January 1998 from the GIA Gemological Institute of America stating that the diamonds, weighing from approximately 10.45 to 1.00 carats, range from I to K color, and from Internally Flawless to VS2 clarity*

\$700,000-1,000,000

*Please note that the report **copies** are more than five years old and may require updates*



**387**

**A DIAMOND BRACELET**

Designed as a line of eighteen round brilliant-cut diamonds, weighing from approximately 4.01 to 2.77 carats, 6 3/4 ins., mounted in platinum  
Total diamond weight, approximately 59.73 carats

Accompanied by **copies** of sixteen reports dated from 1 February 1999 to 14 February 2000 from the GIA Gemological Institute of America stating that sixteen of the diamonds, weighing from approximately 4.01 to 2.77 carats, range from I to L color, and from Internally Flawless to SI2 clarity

\$300,000-500,000

*Please note that the report **copies** are more than five years old and may require updates*



388



389

**388**

**A DIAMOND RING AND DIAMOND ETERNITY BAND**

Set with a round brilliant-cut diamond, weighing approximately 18.88 carats, ring size 6 1/4, mounted in platinum; accompanied by a circular-cut diamond eternity band, ring size 6 3/4, mounted in platinum

The eternity band is signed Graff, no. 14435

*Accompanied by report no. 10319197 dated 20 October 2017 from the GIA Gemological Institute of America stating that the diamond is J color, VS2 clarity*

\$250,000-350,000

**389**

**AN IMPRESSIVE COLORED DIAMOND AND DIAMOND RING**

Set with a cut-cornered rectangular modified brilliant-cut fancy intense yellow diamond, weighing approximately 30.45 carats, flanked on either side by a modified shield step-cut diamond, weighing approximately 3.27 and 3.09 carats, ring size 7 1/2, mounted in platinum and 18k yellow gold

*Accompanied by report no. 14570787 dated 17 October 2017 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS2 clarity*

\$650,000-850,000



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# BIOGRAPHIES

## ALETO BROTHERS

The Aletto family tradition of hand-crafted jewels has spanned five consecutive generations, beginning with Bartolomeo Aletto and his son Raffaele. In 1949, grandson Alberto emigrated from the family base in Naples to Caracas, Venezuela, where he established a factory. In 1962, Alberto moved the family to New York, and his sons Alfredo, Franco, Roberto and Alberto Jr. now run the business from their workshop in Boca Raton, Florida, USA, grooming the next generation.

## RENÉ BOIVIN

Born in Paris in 1864, René Boivin began his career as a designer and engraver. In 1893 he married Jeanne Poiret, sister of the famous couturier and the first woman jeweller of the 20th century, and together they created some of the most bold and daring fashions of the early 1900s. After Boivin's death in 1917, Jeanne established herself at 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). 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.

## BOUCHERON

Frédéric Boucheron opened his first jewellery salon at the Palais Royal in 1858, and soon gained fame and success. In 1893 he became the first jeweller to set up shop at the Place Vendôme, where the firm still operates. Over the years, the maison expanded throughout Europe, Asia and the Middle East, and exhibited extensively. In May 2000, Boucheron was acquired by the Kering Group, one of the world's leading multi-brand luxury goods company.

## GIANMARIA BUCELLATI

Gianmaria Buccellati is the son of Mario Buccellati, christened the "Prince of Goldsmiths" by the famous Italian poet D'Annunzio. Born in 1881, he became an apprentice at Milan jeweller Beltrami e Besnati at age 12. In 1919, he took over the firm, since renamed Mario Buccellati and known for its originality, craftsmanship, and exquisite details. Exhibiting at the Madrid exposition at the Casa Erraz y Comp brought Buccellati international success as well as a clientele that included members of royalty around the world. Mario died in 1965 and his 2 sons Gianmaria and Federico parted ways. Gianmaria now runs a firm under his own name Gianmaria Buccellati based in Milan. It was acquired by the Gangtai Group of China in 2016. Federico continued with the Mario Buccellati tradition, renamed Federico Buccellati, now managed by his children.

## MARIO BUCELLATI

Mario Buccellati, christened the "Prince of Goldsmiths" by the famous Italian poet D'Annunzio, was born in 1881 and became an apprentice at Milan jeweller Beltrami e Besnati at age 12. In 1919, he took over the firm, since renamed Mario Buccellati and known for its originality, craftsmanship, and exquisite details. Exhibiting at the Madrid exposition at the Casa Erraz y Comp brought Buccellati international success as well as a clientele that included members of royalty around the world. Mario died in 1965 and his 2 sons Gianmaria and Federico parted ways. The original shop on Via Condotti in Roma opened in 1926 is now run by Federico's children Lorenzo and Benedetta under the name of Federico Buccellati. The business expanded to Florence in 1929, and established itself in New York in 1953. It is still a private company owned by a branch of the family. Gianmaria runs another firm Gianmaria Buccellati based in Milan.

## BULGARI

Born in 1857 in a Greek family of silversmiths, Sotirio Bulgari opened his first shop in 1884 in Rome on the Via Sistina, moving to the iconic Via dei Condotti location in 1905. Upon his death in 1932, sons Giorgio and Costantino took over the business, and established the highly distinctive "Bulgari Italian style", combining classicism with modernity. The 1970's saw Bulgari's international expansion with stores in New York, Paris, Geneva and Monte Carlo, and the brand's initiation into the world of watches with the success of BVLGARI-BVLGARI. In 2011, Bulgari joined the French luxury conglomerate LVMH (Louis Vuitton Moët Hennessy).

## CARTIER

Louis-François Cartier founded in 1847 in Paris. His three grandsons, Louis, Pierre and Jacques, turned the House into a global enterprise, with Louis running Paris, Jacques overseeing London and Pierre managing New York. Branches were opened in Moscow and the Persian Gulf in 1910, soon followed by Cannes and Monte Carlo. Charles Jacqueau joined Louis Cartier in 1909 and Jeanne Toussaint was Director of Fine Jewellery from 1933. In 1964, on the death of Pierre, the family sold Cartier Paris, London and New York. In 1972, a group of investors led by Joseph Kanoui bought Cartier Paris, with Robert Hocq as president who with Alain Dominique Perrin created the concept "Les Must de Cartier". The group later reacquired Cartier London and New York. Today, Cartier is part of the Richemont group.

## CHAUMET

In 1780 Marie-Etienne Nitot and son Francois Regnault became official jeweler to Napoleon during the Consulate and Empire, creating the Consular sword, the Pius VII tiara and grand parures for Empresses Josephine and Marie-Louise. After Napoleon's fall, Jean-Baptiste Fossin and son Jules took over the business, and Jules was later succeeded in 1868 by his business partner Prosper Morel. In 1875, Prosper Morel's daughter married Charles Chaumet, who assumed management of Prosper's business in 1883, eventually renaming it Chaumet in 1889. In 1907 he moved the company to 12, Place Vendôme. He also expanded overseas with boutiques in London in 1905, and New York in the 1920s, the latter closing in 1934 due to the Depression. In 1999 the firm was acquired by LVMH.

## CHOPARD

Chopard was founded in 1860 by Louis-Ulysse Chopard in Sonvilier, Switzerland, to produce high precision pocket watches. The business passed to Louis-Ulysse's grandson, who in 1963 sold the company to a German watchmaker and jeweller family, the Scheufele. Chopard manufactures all its watches and jewels in Geneva in their own workshops, and are famous for their Happy Diamonds", "Casimir", "Happy Sport" collections.

## ANGELA CUMMINGS

Austrian born Angela Cummings moved to the United States as a child. She returned to Europe to study in Italy and Germany, earning a degree as a gemologist, goldsmith and designer. In 1968 she began work at Tiffany & Co. under the tutelage of Donald Claflin, and presented her first collection at Tiffany in 1972. In 1984 she formed her own company with her husband, and her designs were offered at Bergdorf Goodman within a year. She had outlets at Bergdorf Goodman and Neiman Marcus until 2003, when she decided to close her business.

## MARY KRUMING DOUGLAS

American Mary Kruming Douglas began designing for Tiffany & Co in 1956, and later for Black, Starr & Gorman, where her work won three Diamond International awards. She started her own line in 1961. In 1970, she opened the first Bulgari salon in New York at the Hotel Pierre, serving as the firm's president until 1972. In 1979, she designed a special collection for the opening of the Gucci Galleria in New York City. Douglas works has been exhibited in Naples, Palm Beach, Los Angeles, San Francisco, Santa Barbara, Dallas and New York City.

## ETCETERA

Founded in 2000 by Edmond Chin, who ran Christie's Hong Kong jewellery department for five years, Etcetera Limited has become a well regarded and recognised name within the jewellery trade, especially through their yearly exhibitions at the international jewellery and watch show in Basel, Switzerland. The jewellery of Etcetera is characterised by technical innovation, and often incorporates new methods of mounting and presenting gems, giving each of their jewels a unique and sometimes unexpected appearance. Based in Hong Kong, the fine reputation of these creative jewels is developing in Europe and America amongst private collectors.

## PAUL FLATO

Born in Texas, Paul Flato (1900-1999) opened a jewellery shop in the late 1920s at 1 East 57th Street in New York City, years before Tiffany & Co. moved across the street. The popularity of his whimsical designs reached its peak in the 1930s, with Adolph Kleaty, George Headley and Fulco di Verdura amongst its team of designers. From 1937 to 1939, Flato opened a branch in Beverly Hills at 8657 Sunset Boulevard, frequented by such luminaries as Greta Garbo, Joan Crawford, Merle Oberon and Marlene Dietrich. In 1970 Flato moved his business from America to the fashionable Zona Rosa district in Mexico City. He spent his last years in Dallas, Texas.

## FOUQUET

Frenchman Georges Fouquet (1862-1957) joined the jewellery business of his father Alphonse Fouquet (1828-1911) in 1891, and took over upon Alphonse's retirement in 1895. In 1902 he moved to 6, rue Royale, Paris. Between 1899 and 1901 he collaborated with the artist Alphonse Mucha, attracting many important commissions from Sarah Bernhardt and others. They created objects in the Art Nouveau and Art Deco styles, favoring enameling and colored stones.

## ELIZABETH GAGE

After studying design at the Chelsea School of Art and at the Sir John Cass College, British Elizabeth Gage was commissioned by Cartier to create a collection in 1968. In 1972, she won the coveted DeBeers' International Diamond Award. Soon afterwards she opened a studio at Beauchamp Place, moving to London's fashionable West End in 1984. In 1989 she was awarded the Queen's Award for Export Achievement. She exhibits annually in several venues in the United States.

## GRAFF

In 1960, Laurence Graff founded Graff, a London based, vertically integrated enterprise that design, manufacture and retail distribution of jewellery and watches. It is considered today a global leader in Haute Joaillerie, said to have handled more diamonds of notable rarity and beauty than any other jeweler in the world; gem legends such as the Idol's Eye, the Emperor Maximilian, the Lesotho Promise, the Wittelsbach-Graff and the Letšeng Star. Graff's flagship store is located on London's New Bond Street with boutiques on Sloane Street and in Harrods. There are now over 55 Graff locations around the world, including Shanghai, Geneva, Hong Kong, Paris, Monte Carlo, Moscow and New York. In 2013, Mr Laurence Graff was awarded OBE (Officer of the Order of the British Empire) for his 5 decades at the pinnacle of the jewellery industry.

## OSCAR HEYMAN & BROTHERS

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

## GUCCI

In 1921 Guccio Gucci opened a small luggage and saddlery company in Florence, selling exclusive leather goods created by the best Florentine craftsmen. Within a few years the Florence shop attracted a sophisticated clientele. This overwhelming success prompted the opening of a new shop on Via Condotti in Rome. Over the course of the next thirty years Gucci introduced scores of new products, many of which became icons. In 1953 Guccio Gucci died, the same year the New York store opened. Throughout the 1960s Gucci flourished. Grace Kelly, Peter Sellers and Audrey Hepburn helped make Gucci Hollywood chic. Jackie Kennedy carried the Gucci shoulder bag now known as the "Jackie O". Gucci expanded to the Far East in the 1970s, and the 1980s saw changes in leadership as Maurizio Gucci took the helm. In 1998 Gucci was named "European Company of the Year" and in 1999 it entered into an alliance with Pinaud-Printemps-Redoute. Gucci recently reopened its newly renovated Fifth Avenue store - the largest Gucci store in the world.

## JAR

After graduating from Harvard in 1965, Joel Arthur Rosenthal moved to Paris and started with his partner Pierre Jeannet a tiny boutique on rue de l'Université, creating needlepoint art with wool threads of unexpected colors, a niche endeavor which earned him early fame. Subsequently he applied the same artisanal spirit to jewelry, and opened a salon with Jeannet in Place Vendôme named JAR after his initials. Shy by nature, he lives an almost anonymous existence in the creative universe of his atelier, for a most exclusive clientele, producing only 70-80 pieces a year. He is admired for his sculptural work, inseparable from that ingenious pave work, juxtaposing stones with the sense of color that is his alone. There has been three solo exhibitions: in 1987 at the National Academy of Design in New York, at Somerset House in London in 2002, and in November 2013 at the Metropolitan Museum of Art in New York. The last exhibition was an important salute to Rosenthal's talents, as he was the first living jewelry designer to be accorded a dedicated retrospective in the history of the Met.

## BARRY KIESELSTEIN-CORD

Born in Manhattan, Barry Kieselstein-Cord attended Parsons School of Design in a combined programme with New York University. His jewellery creations are classic, contemporary designs with a tactile feeling, which incorporates matte gold accentuates that he pioneered. His work was first introduced at Georg Jensen in New York in 1973, and now sells out of locations such as Zurich, Turin, Hamburg, Dusseldorf and Palm Beach, as well as boutiques in Bergdorf Goodman and Neiman Marcus. He has won the COTY American Fashion Critics Award and the CFDA Award. A few of his pieces are now housed in the permanent collections of both the Louvre, in Paris, and the Metropolitan Museum of Art, in New York City.

## KOCH

The firm of Koch was established in 1879 by Robert Koch, at 6 Biebergasse in Frankfurt. He soon became one of Germany's leading jewellers. At some point in the 1880s, his boutique was relocated to larger premises at 56 Haus Zeil, an indication of its rapid growth. The final location, at the corner of Kaiserstrasse and Mainzerstrasse, was in a building designed by the architect Paul Wallot, who also built the German Reichstag. Koch's reputation spread quickly, and he became purveyor for almost all of the princely houses in Germany, and ultimately to the Kaiser, as well as to some foreign houses. To accommodate the seasonal wanderings of his clientele, he also opened a boutique in Baden-Baden. Prior to its closing in November 1987, the firm was run by Eugen Brüning.

## LACLOCHE

Lacloche Frères was founded in Madrid in 1875 by four brothers, Fernand, Jules, Leopold and Jacques. Subsequently, they opened branches in San Sebastian, Biarritz and at 15, rue de la Paix in Paris before taking over Fabergé's London salon in 1920. They were a highly successful jewellery firm, featuring jewellery at the 1925 Exposition Internationale des Arts Décoratifs in Paris. During the 1920s and 30s they were known for their jewellery and objets d'art, decorated with enamels and carved gemstones.

## RENE LALIQUE

At the turn of the 20th century, René Lalique (1860-1945) broke with tradition, creating jewels as art, instead of ornament. True to the spirit of revolution, he chose unconventional materials such as glass, horn and rock crystal. Nature was the predominant theme of this "Art Nouveau", and Lalique's favorite motif was the female figure with dragonfly wings. He produced bracelets, necklaces, pendants and combs featuring dragonflies, peacocks, insects or snakes. In 1910, Lalique bought a glass factory at Combs-la-Ville, and turned his attention to crafting artwork in glass.

## MAUBOUSSIN

In 1827 Mr Rocher and his cousin, Baptiste Noury, opened a jewellery shop in Paris. Noury's 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 exhibited at all major international exhibitions in the first half of the 20th century, receiving the Grand Prix at the 1925 Exposition des Arts Décoratifs in Paris, with Georges Mauboussin awarded the "Légion d'Honneur" for his contribution to the jewellery industry. In October 1929 Mauboussin opened an office in New York, just a month before the stock market crash. A merger was negotiated with the American jeweller, Trabert & Hoeffer, and the firm traded as "Trabert & Hoeffer - Mauboussin" until the 1950s. In 2002, Dominique Frémont, a Swiss businessman, acquired the firm, with its flagship at 20, Place Vendôme. With shops at the Champs Elysées and 6 other locations in Paris, Mauboussin now caters to a more popular clientele.

## OSTERTAG

Located at 16 Place Vendôme in Paris, the maison of Ostertag was founded in the 1920's by Swiss-born, Arnold Ostertag (1883 - c.1940), with a reputation that rivalled that of Boucheron, Cartier and Van Cleef & Arpels in the 1920's and 30's. Best known for Indian and Asian inspired jewels and objets d'art, clock maestro George Verger also created many exceptional clocks for the firm. The maison closed at the onset of World War II.

### **ELSA PERETTI**

Born in Italy and educated in Rome and Switzerland, Elsa Peretti established herself as a fashion model, and by 1969 was beginning to design her own jewellery. American designer Giorgio di Sant'Angelo used a few of her pieces in a fashion show, which were an instant success. In 1974, Peretti joined Tiffany & Co. and that same year her own collection was launched. Peretti's unmistakable designs use organic forms to evoke subtle abstractions and bring a fresh, new look to jewellery. From exquisite mesh necklaces and earrings, to her revolutionary "Diamonds by the Yard", Peretti's seamless creations are a testament to her ingenuity and expertise. In 1999, Peretti celebrated 25 years with Tiffany & Co. In recognition of her remarkable career, Tiffany established the Elsa Peretti Professorship in Jewelry Design at the Fashion Institute of Technology. She was presented with an honorary Doctor of Fine Arts degree from FIT in 2001. Among the other awards Peretti has received are the Coty Award for Jewelry in 1971, the Rhode Island School of Design President's Fellow Award in 1981, and the 1994 Divine Design Award for Jewelry. In 1996, the Council of Fashion Designers of America named her the Accessory Designer of the Year. Peretti's designs are available at Tiffany & Co. stores and are in several permanent museum collections.

### **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.

### **TEMPLIER**

Templier was founded in 1848 by Charles Templier and his cousin Louis. The son of the former, Paul, succeeded them in 1885 and became an important figure in the Parisian jewellery trade. He was renowned for his abstract designs executed by Théodore Lambert around 1900. Many of these jewels were exhibited at the 1901 Paris Salon. Born in 1891, Paul's son, Raymond, became a leading designer in the Art Deco period. In 1919 he entered his father's business and in 1929 he began a thirty-six year collaboration with the designer, Marcel Pecheron, creating jewellery with rigorous geometric leanings, almost totally exempt from decorative ornamentation. In 1935, after his father retired, he took over the firm. Raymond Templier passed away in 1968. Today, the family tradition is carried on by a descendant of Louis, Edouard Brunet.

### **TIFFANY & CO.**

On September 21, 1837, Charles Lewis Tiffany and John Young opened a stationery and fancy goods store known as Tiffany & Young at 259 Broadway in New York City. Jewellery and silver items were later added to their stock. By 1853, Charles Tiffany had assumed complete ownership of the business, renamed Tiffany & Co. During the 19th century, Tiffany became a leading international jeweler, buoyed by designers Edward C. Moore and G. Paulding Farnham, and gemmologist George Frederick Kunz. From 1907, the firm manufactured and sold the jewellery designs of Louis Comfort Tiffany, son of Charles. From 1955, a number of groundbreaking talents joined the firm, including Jean Schlumberger and Donald Claflin, followed by Elsa Peretti in 1974 and Paloma Picasso in 1980. In 1979, Avon Products purchased Tiffany & Co. followed by a management-led buyout headed by then chairman William R. Chaney in 1984. The company eventually went public in 1987, expanding into key domestic and international markets. Today they cover over 100 locations worldwide.

### **UDALL & BALLOU**

Udall & Ballou, founded in New York in 1888, was one of the finest New York jewellers of the early 20th Century. In its advertisements, they mentioned locations in Palm Beach, Florida; on Bellevue Avenue in Newport, Rhode Island; and at rue Lafayette, Paris. The company also maintained a location on Fifth Avenue in New York. By the late 1920s they had become one of the most prosperous firms of the period. For the 1939 World's Fair in New York, they contributed jewellery which was abstract in design and architectural in effect. They were one of the few manufacturing jewellers identified with the famous "flower style" of the 1930s. During World War II, the firm closed due to the difficult financial situation.

### **VAN CLEEF & ARPELS**

The house of Van Cleef & Arpels was the result of the marriage between Alfred Van Cleef and Estelle Arpels. In 1906, Alfred founded Van Cleef & Arpels with Estelle's brother Charles at 22 Place Vendome, soon joined by family members Julien and Louis Arpels. Rene Puissant, daughter of Alfred and Estelle formed a design team with Rene Sim Lacaze, and produced jewels for the firm for 2 decades. Claude, son of Julien joined the family business in 1932 and opened in 1939 at the Rockefeller Centre in New York the first of 6 boutiques in the US. The 1930's was as much a golden period for expansion as creativity; the house's trademark, the "Mystery" setting, the "Minaudiere", the "Pass Partout" line were all created during this time. Notable designs of the decades that followed included the "Snowflake" jewels of the 1940's, the "Ballet" of the 1960's and the "Alhambra" theme of the 1970's. In 1972, the Boutique Des Heures was inaugurated 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.

### **DAVID WEBB**

In 1941, at the age of 16, David Webb travelled from his birthplace, Asheville, North Carolina, to New York City, where his special gifts as a jeweller and designer quickly became apparent. He was noticed by Antoinette Quilleret, a French socialite living in Manhattan, with exquisite taste. In 1948, with her backing, he formed David Webb Inc., setting up shop on 57th Street. At the height of production, his two full-time workshops employed 200 jewellers and 37 setters. David Webb's designs of the 1950s and early 1960s showcased endless variations on animals, flowers and organic forms. His love of nature took shape in jewels of all sizes and varieties. He then adopted a new vocabulary of hammered gold, enamel, colours, textures and shapes, synthesised into geometric motifs that reflected the spirit of the 1970s. By his untimely death in 1975, David Webb had established himself as "the" jeweller in Manhattan. In addition, he was also dedicated to creating special order pieces for New York society members who flocked to him. After his death, the company was managed for 35 years by Nina Silberstein, David Webb's business partner and later, her son, Stanley. Over this period, they oversaw the firm's expansion into new markets such as Beverly Hills, Houston and Kuwait. In 2010, it was purchased by New York jewellery dealers Mark Emanuel and Robert Sadian. Under this new ownership, David Webb's tradition of design and craftsmanship is being actively maintained, with older pieces remade according to their original drawings and archives.

### **HARRY WINSTON**

Harry Winston (1896-1978) bought his first emerald at the age of eight, acquired many prominent collections during his career and at one point owned as many as a third of the famous diamonds of the world. He founded his first business in New York City, the Premier Diamond Company, at age 24. In 1932 he incorporated under his own name and began to manufacture and retail jewelry. 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, he was responsible for donating perhaps the most famous of all diamonds, the Hope diamond to the Smithsonian. Upon his death in 1978, son Ronald assumed control of the company. 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, with the mining group under separate ownership under the name of Dominion Diamond Corporation. Today, Harry Winston retail salons span across the US, Europe and Asia, championing Rare Jewels of the World, the company's motto.

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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(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.

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### 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.

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(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.

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

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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](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

#### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (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 Christie's 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 2.5% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due*. Christie's recommends you consult your own independent tax advisor with any questions.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- 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
- 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:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obliged to honour the **authenticity warranty**.
- 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**.

- 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.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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.
- 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**.
- 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.
- In order to claim under the **authenticity warranty** you must:
  - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - 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
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition it** was at the time of sale.

- 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.
- 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:
  - This additional **warranty** does not apply to:
    - 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;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - 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.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's **Authenticity Warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - 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**").
- 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.
- 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:
  - 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.
  - 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.

- Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.
- Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
- Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- 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.
- 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:

- When you collect the **lot**; or
- 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

- 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):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- we can cancel the sale of the **lot**. If we do so:
  - 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;
  - 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;
  - 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;
  - 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);
  - we can, at our option, reveal your identity and contact details to the seller;
  - 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;
  - 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
  - we can take any other action we see necessary or appropriate.
- 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.

## 6 COLLECTION AND STORAGE

### 1 COLLECTION

- 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).
- 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.
- 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.
- 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:
  - we will charge you storage costs from that date;
  - 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](http://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](http://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](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.

### (b) Endangered and protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

### (c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species

by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (d) Lots of Iranian origin

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

### (e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

### (f) 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 **W** 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](http://www.christies.com).

## 8 WAIVER

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

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), 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](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it in paragraph F1(a). **estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

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

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

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

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦

Christie's has a direct financial interest in the **lot**.  
See Important Notices and Explanation of Cataloguing Practice.

♦

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.

△

Owned by Christie's or another **Christie's Group** company in whole or part. 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.

Ψ

**Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

## 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/incription 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 is a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the 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.

18/05/17

# 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  $\Phi$ .

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  $\Phi$  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
240	D	FL	45.46	Circular
308	D	IF	10.01	Heart
134	D	IF	5.01	Pear
305	D	IF	4.34	Pear
345	D	VVS1	6.02	Oval
33	D	VVS1	1.80	Circular
312	D	VVS2	3.50	Rectangular
67	D	VS1	38.91	Rectangular
224	D	VS1	5.29	Circular
132	D	VS1	4.01	Cushion
25	D	VS1	3.69	Circular
149	D	VS1 Potential	2.28	Pear
281 Pair	D	VS1, VS2	5.02, 5.18	Square
259	E	VVS2 Potential	5.56	Pear
239	E	VVS2 Potential	23.26	Circular
339	E	VVS2	8.11	Rectangular
167	E	VVS2	3.98	Circular
31	E	VVS2	2.40	Square
88 Pair	E	VVS2, VS1	3.20, 3.06	Rectangular
302	E	VS1	3.96	Square
355	E	VS1	3.01	Marquise
286	E	VS2	4.31	Trapezoid
331 Pair	E, F	VS2	2.94, 2.91	Circular
316 Pair	E, F	VS1, VS2	2.21, 2.20	Circular
4 Pair	E, G	VS2, SI1	1.68, 1.61	Circular
11 Pair	E, H	VS2	2.43, 2.71	Circular
334	F	VVS1	5.17	Cushion
155	F	VVS2	14.93	Circular
284	F	VVS2	7.04	Rectangular
112	F	VVS2	5.82	Square
26	F	VVS2	1.97	Circular
153	F	VS1	4.15	Pear
27	F	VS2	3.41	Circular
84 Pair	F	VS2, SI1	3.87, 4.11	Circular
346 Pair	F, G	VVS2, IF	4.22, 4.05	Square
375 Pair	F, G	I1, VS1	2.67, 2.67	Circular
310 Pair	F, H	VS1, VVS2	3.25, 3.19	Circular
122 Pair	F, H	SI1, VVS2	2.85, 2.92	Circular
335	G	VVS2	4.79	Pear
39	G	VS1	5.38	Square
136	G	VS1	5.18	Rectangular
32	G	VS1	5.00	Rectangular
255	G	VS1	4.00	Square
75	G	VS1	4.00	Heart
29	G	VS1	3.61	Circular
148	G	VS2	13.83	Circular
275	G	VS2	4.21	Rectangular
320 Pair	G, H	VS1, VS2	2.09, 2.18	Cushion
370	H	VVS2	6.82	Circular
158	H	VS1	9.89	Rectangular
81	H	SI1	15.53	Circular
336 Pair	H	SI1, SI2	5.12, 5.09	Cushion
30	I	VVS2	4.56	Circular
232	I	VS1	16.48	Circular
61	I	VS1	11.51	Rectangular
280	I	VS1	11.22	Circular
343	I	VVS1 Potential	10.21	Rectangular
342	I	VS1	5.01	Rectangular
358	J	VS1	4.92	Circular
388	J	VS2	18.88	Circular
131	J	VS2	5.74	Cushion
86	J	SI1	6.23	Rectangular
24	J	VVS2 Potential	3.44	Circular
119 Pair	J, K	SI2, VS1	2.69, 2.76	Old European, Circular
253	K	VVS1 Potential	3.55	Square
18	K	VS1	4.10	Square
381 Pair	K	VS2	9.86, 9.71	Circular
254	L	VS1	10.36	Rectangular
357	L	VS1	3.41	Old European
28	N	VVS2	5.95	Rectangular
351	Q-R	VS1	8.01	Circular

## COLOURED DIAMOND INDEX

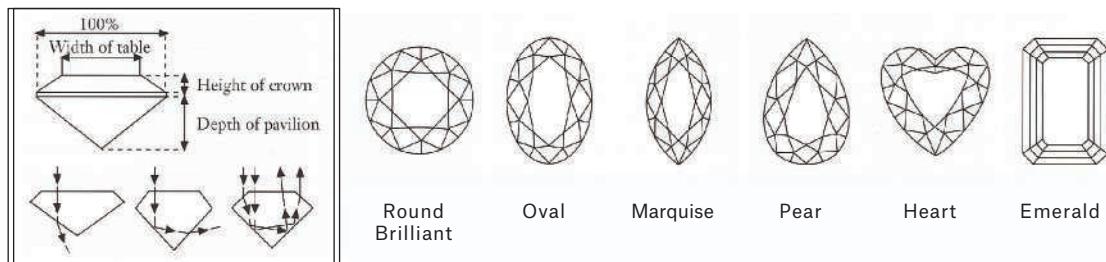
LOT	COLOUR	CLARITY	WEIGHT	CUT
<b>PINK</b>				
135 Pair	Fancy Pink, Fancy Purplish Pink	IF, VS2	1.52, 1.51	Pear
289	Fancy Light Pink	VS1	2.24	Rectangular
34	Faint Pink	SI2	4.11	Circular
301	Fancy Orangy Pink	VVS2	4.38	Marquise
298	Light Pink-Brown	VS1	3.13	Rectangular
35	Faint Pinkish Brown	VS1	3.96	Circular
323	Fancy Light Brownish Pink	SI2	5.03	Cushion
<b>YELLOW</b>				
149	Fancy Vivid Yellow	VVS1 Potential	8.41	Pear
300	Fancy Vivid Yellow	VVS1	5.07	Heart
143	Fancy Vivid Yellow	VS1	3.99	Oval
272	Fancy Vivid Yellow	VS2	2.26	Radiant
389	Fancy Intense Yellow	VS2	30.45	Radiant
233	Fancy Intense Yellow	IF	15.89	Radiant
60	Fancy Intense Yellow	VS1	15.58	Radiant
161	Fancy Intense Yellow	VVS2	15.07	Rectangular
307	Fancy Intense Yellow	VS1	14.14	Pear
237	Fancy Intense Yellow	VS1	10.02	Radiant
102	Fancy Intense Yellow	VS1	5.05	Cushion
15	Fancy Intense Yellow	VS1	4.68	Rectangular
332	Fancy Intense Yellow	VS1	3.06	Cushion
315 Pair	Fancy Intense Yellow	IF, VS2	1.81, 1.82	Square
385 Pair	Fancy Intense Yellow, Fancy Yellow	VS2, VS1	15.41, 16.31	Radiant
285 Pair	Fancy Yellow	IF, VS2	15.10, 14.86	Pear
139	Fancy Yellow	VS1	7.11	Radiant
9	Fancy Light Yellow	VS1	8.91	Radiant
324	Fancy Brown-Yellow	VS1	19.08	Pear
318	Fancy Deep Brown-Yellow	SI2	7.64	Marquise
315	Fancy Brownish Yellow	VVS2	9.10	Square
<b>BLUE</b>				
157 Pair	Fancy Vivid Blue	VVS2 Potential, VS1 Potential	3.36, 2.71	Pear
166	Fancy Gray-Blue	VS1	3.31	Circular
322	Fancy Intense Blue-Green		0.57	Pear
<b>GREEN</b>				
133	Fancy Intense Green	VS2	2.13	Radiant
267	Fancy Intense Yellow-Green	IF	2.46	Oval

## COLOURED STONE INDEX

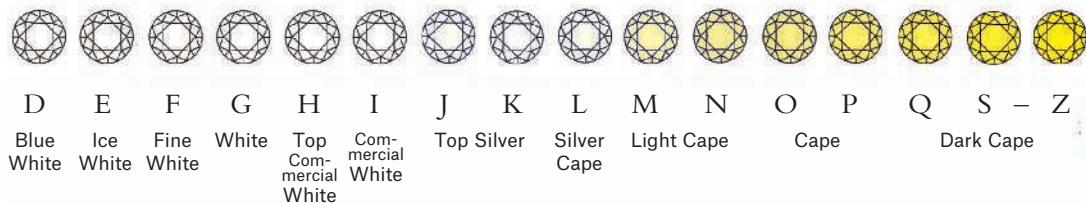
LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
<b>EMERALD</b>				
77	Colombia	Insignificant, Traditional	5.02	Cabochon
169	Colombia	Insignificant to Minor, Traditional	~	Rectangular
304	Colombia	Minor, Traditional	5.14	Rectangular
160	Colombia	Minor, Traditional	13.14	Octagonal
36	Colombia	Minor, Traditional	18.05	Rectangular
277 Pair	Colombia	Minor, Traditional	~	Cabochon
352	Colombia	Minor, Traditional	~	Cabochon
372	Colombia	Minor, Traditional	~	Rectangular
123	Colombia	Minor	~	Rectangular
238 Pair	Colombia	Insignificant, Traditional	~	Pear
383	Colombia	Minor, Modern	58.98	Rectangular
380	Colombia	Minor, Modern	25.65	Rectangular
313	Colombia	Minor, Modern	11.48	Rectangular
382 Pair	Colombia	Minor, Modern	9.43, 9.17	Rectangular
276	Colombia	Minor, Modern	~	Cabochon
353 Pair	Colombia	Minor, Modern	~	Cabochon
<b>RUBY</b>				
80	Burma	None	8.89	Cushion
282	Burma	None	5.28	Cushion
326	Burma	None	4.58	Oval
40	Burma	None	4.17	Cushion
338 Pair	Burma	None	2.02, 2.01	Cushion, Oval
221	Burma	Heat, Clarity	7.75	Oval
264	Burma	Heat, Clarity	7.38	Cushion
309	Burma	Heat, Clarity	5.58	Cushion
90	Tanzania	Heat, Clarity	6.24	Pear
8	Thailand	Heat	~	Oval
<b>SAPPHIRE</b>				
93	Ceylon (Sri Lanka)	None	52.05	Cushion
141 Star	Ceylon (Sri Lanka)	None	20.84	Cabochon
152	Ceylon (Sri Lanka)	None	14.77, 13.75	Oval
337	Ceylon (Sri Lanka)	None	14.00	Octagonal
350	Ceylon (Sri Lanka)	None	13.72	Cushion
171	Ceylon (Sri Lanka)	None	11.39	Cushion
165	Ceylon (Sri Lanka)	None	7.78	Cushion
156 Pair	Ceylon (Sri Lanka)	None	~	Cushion
235	Kashmir	None	11.81	Cushion
37	Kashmir	None	9.96	Sugarloaf Cabochon
306	Kashmir	None	9.43	Octagonal
283	Kashmir	None	5.17	Square Cushion
108	Kashmir	None	4.04	Antique Cushion
41	Kashmir	None	3.30	Cushion
279 Pair	Madagascar	None	12.21, 10.95	Cushion
244	Madagascar (Gubelin), Undeterminable (SSEF)	None	3.53	Cushion
329	USA (Montana)	Heat	7.13	Circular
<b>COLORED SAPPHIRE</b>				
94 Yellow	Ceylon (Sri Lanka)	None	56.54	Oval
92 Yellow	Ceylon (Sri Lanka)	None	~	Cushion
<b>ALEXANDRITE</b>				
362	Ceylon (Sri Lanka)	None	4.74	Cushion

## DIAMONDS • THE 4 C'S

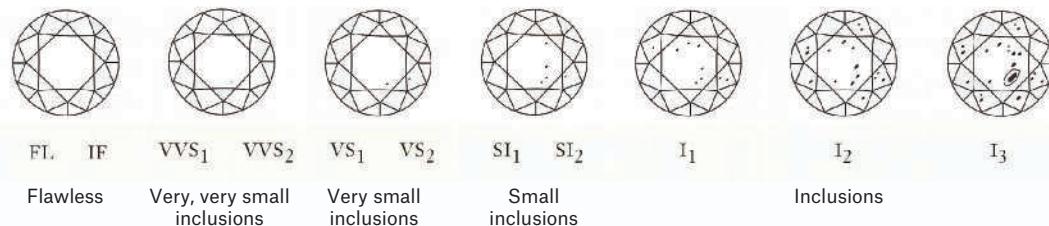
### Cut



### Colour (G.I.A.)



### Clarity (G.I.A.)



### Carat



Courtesy of Jewellers Network, the Southern African Jewellery Trade Directory, from information supplied by De Beers. [www.jewellersnetwork.co.za](http://www.jewellersnetwork.co.za)

# CONVERSION CHART

## RING SIZE

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC
½	—	A	37.8252
¾	—	A½	38.4237
1	—	B	39.0222
1¼	—	B½	39.6207
1½	—	C	40.2192
1¾	—	C½	40.8177
2	1	D	41.4162
2¼	2	D½	42.0147
2½	—	E	42.6132
2¾	3	E½	43.2117
3	4	F	43.8102
3¼	—	F½	44.4087
3½	5	G	45.0072
3¾	—	G½	45.6057
4	6	H	46.2042
4¼	—	H½	46.8027
4½	7	I	47.4012
4¾	8	I½	47.9997
5	—	J	48.5982
5¼	9	J½	49.1967
5½	10	K	49.7952
5¾	—	K½	50.3937
6	11	L	50.9922
6¼	—	L½	51.5907
6½	12	M	52.1892
6¾	13	M½	52.7877
7	—	N	53.4660
7	14	N½	54.1044
7¼	15	O	54.7428
7½	—	O½	55.3812
7¾	16	P	56.0196
8	—	P½	56.6580
8¼	17	Q	57.2964
8½	18	Q½	57.9348
8¾	—	R	58.5732
9	19	R½	59.2116
9¼	20	S	59.8500
9½	—	S½	60.4884
9¾	21	T	61.1268
10	22	T½	61.7652
10¼	—	U	62.4026
10½	23	U½	63.0420
10¾	24	V	63.6804
11	—	V½	64.3188
11¼	25	W	64.8774
11½	—	W½	65.4759
11¾	26	X	66.0744
12	—	X½	66.6729
12¼	—	Y	67.2714
12½	—	Y½	67.8699
12¾	—	Z	68.4684

## MEASUREMENTS

INCHES	CM
—	1
—	2
1	3
—	4
—	5
—	6
—	7
3	8
—	9
4	10
—	11
—	12
5	13
—	14
6	15
—	16
7	17
—	18

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*New York, 14 December 2017*

## VIEWING

9-13 December 2017  
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*Hong Kong, 28 November 2017*

### **VIEWING**

24-28 November 2017  
Hong Kong Convention & Exhibition Centre  
No.1 Expo Drive, Wanchai, Hong Kong

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*London, 29 November 2017*

### VIEWING

24-28 November 2017  
8 King Street  
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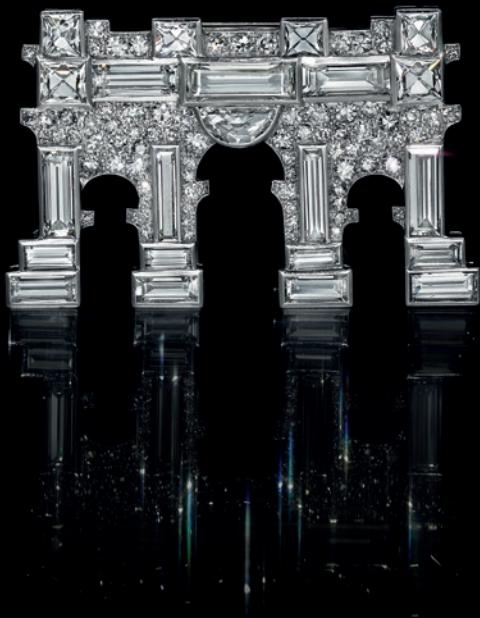
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