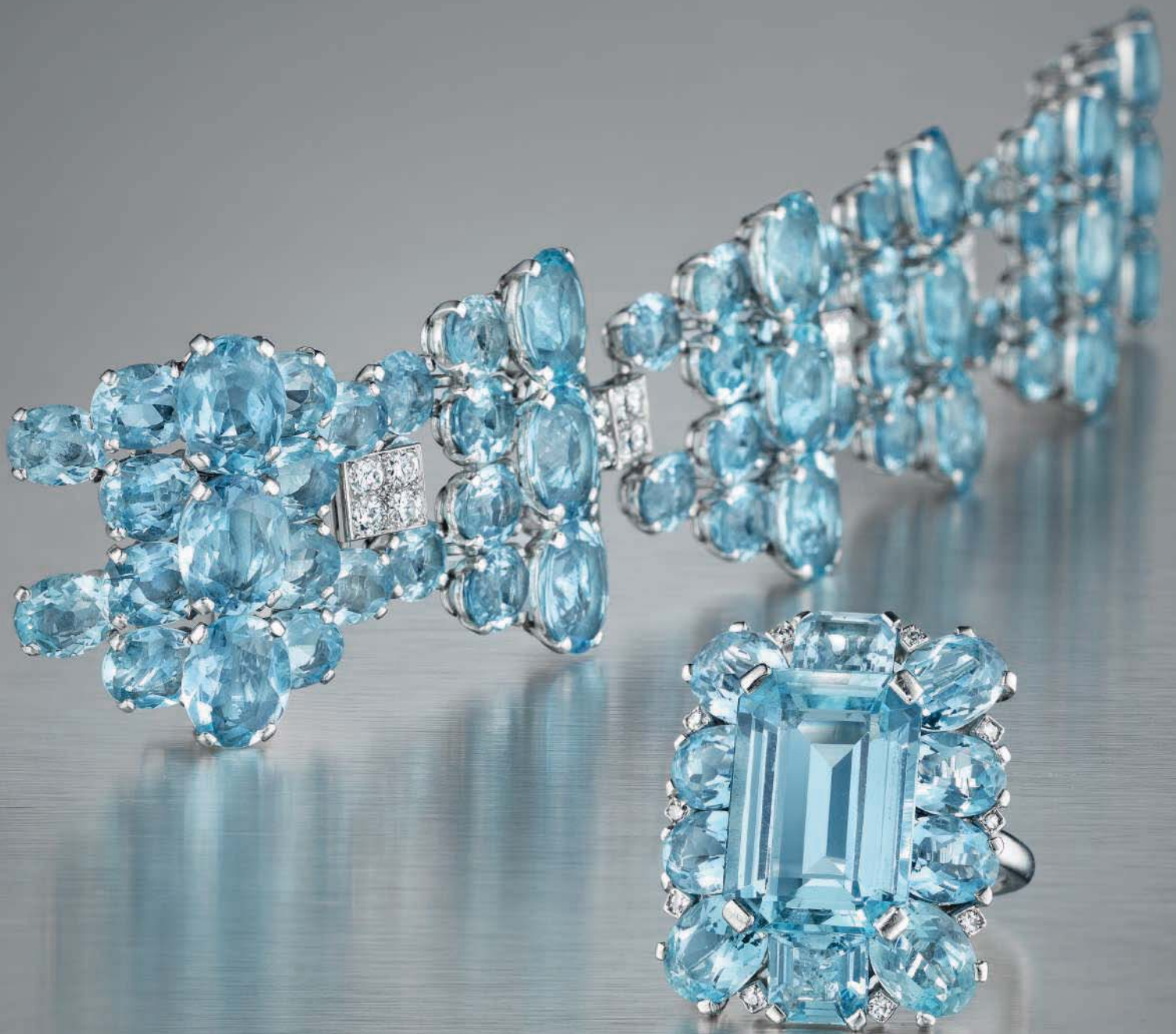


# MAGNIFICENT JEWELS & THE CULLINAN DREAM

*New York · 9 June 2016*



CHRISTIE'S



Cartier



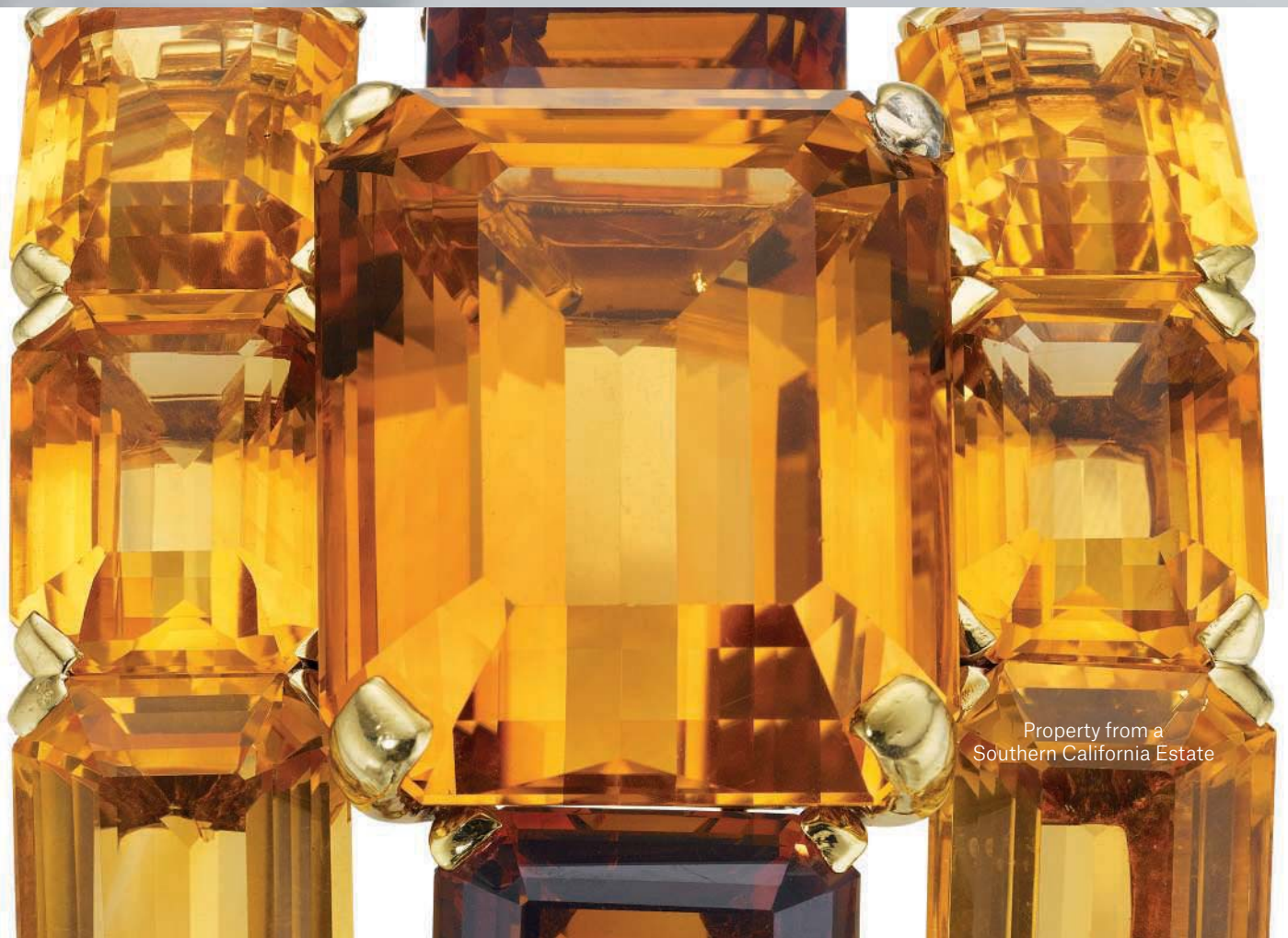
Property of a Gentleman



Property of a Lady



Property from a Private Collection



Property from a Southern California Estate

51.06 Carat  
Fancy Intense Yellow



Magnificent Jewels  
& The Cullinan Dream

*Thursday 9 June 2016*

CHRISTIE'S

# INTERNATIONAL JEWELLERY AUCTIONS

## AUCTION CALENDAR 2016

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

**5-12 MAY**  
**JEWELLERY**  
HONG KONG ONLINE

**10 MAY**  
**JEWELLERY & WATCHES**  
SOUTH KENSINGTON

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

**30 MAY**  
**30 YEARS: THE SALE**  
HONG KONG

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

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

**3-10 JUNE**  
**JEWELLERY**  
NEW YORK ONLINE

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

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

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

**12-19 JULY**  
**JEWELLERY**  
SOUTH KENSINGTON  
ONLINE

**14 SEPTEMBER**  
**JEWELLERY & WATCHES**  
SOUTH KENSINGTON

**20-27 SEPTEMBER**  
**JEWELLERY**  
NEW YORK ONLINE

**12-19 OCTOBER**  
**JEWELLERY**  
SOUTH KENSINGTON  
ONLINE

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

**1-8 NOVEMBER**  
**JEWELLERY**  
HONG KONG ONLINE

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

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

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

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

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

**7 DECEMBER**  
**JEWELLERY & WATCHES**  
SOUTH KENSINGTON

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

**8-21 DECEMBER**  
**JEWELLERY**  
NEW YORK ONLINE

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21/08/14



# Magnificent Jewels & The Cullinan Dream

Thursday 9 June 2016

## AUCTION

Thursday 9 June 2016  
at 10.30 am (Lots 1-124) and 2.30 pm (Lots 125-261)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday	3 June	12.00 pm - 6.00 pm
Saturday	4 June	10.00 am - 6.00 pm
Sunday	5 June	1.00 pm - 5.00 pm
Monday	6 June	10.00 am - 6.00 pm
Tuesday	7 June	10.00 am - 8.00 pm
Wednesday	8 June	10.00 am - 5.00 pm

## AUCTIONEERS

Rahul Kadakia (# 1005929)  
Tash Perrin (# 1039052)

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **CULLINAN-12181**

## CONDITIONS OF SALE

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

These auctions feature

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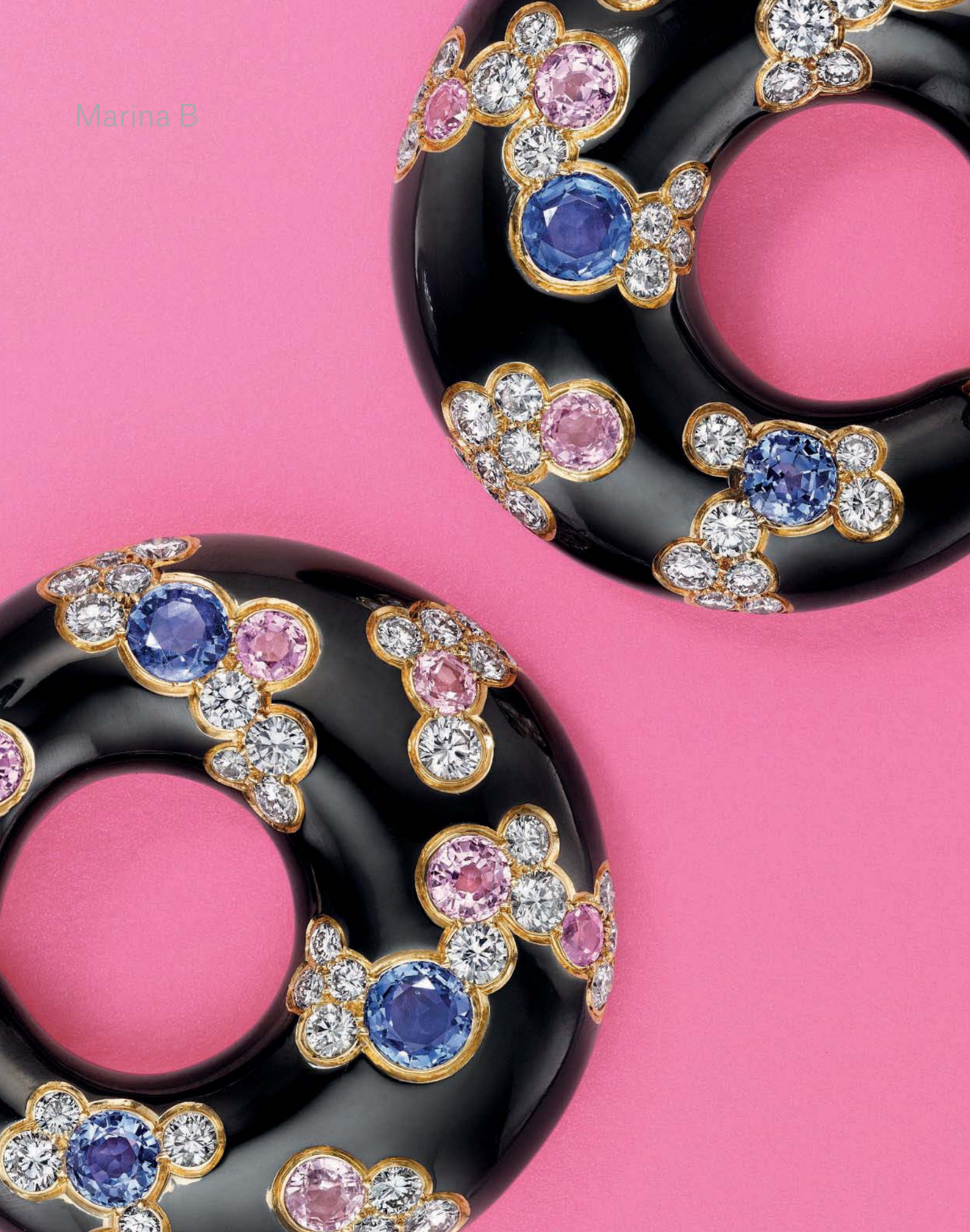


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View catalogues and leave bids online at [christies.com](http://christies.com)

# CHRISTIE'S

Marina B



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**BACK COVER:**  
Lot 113

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

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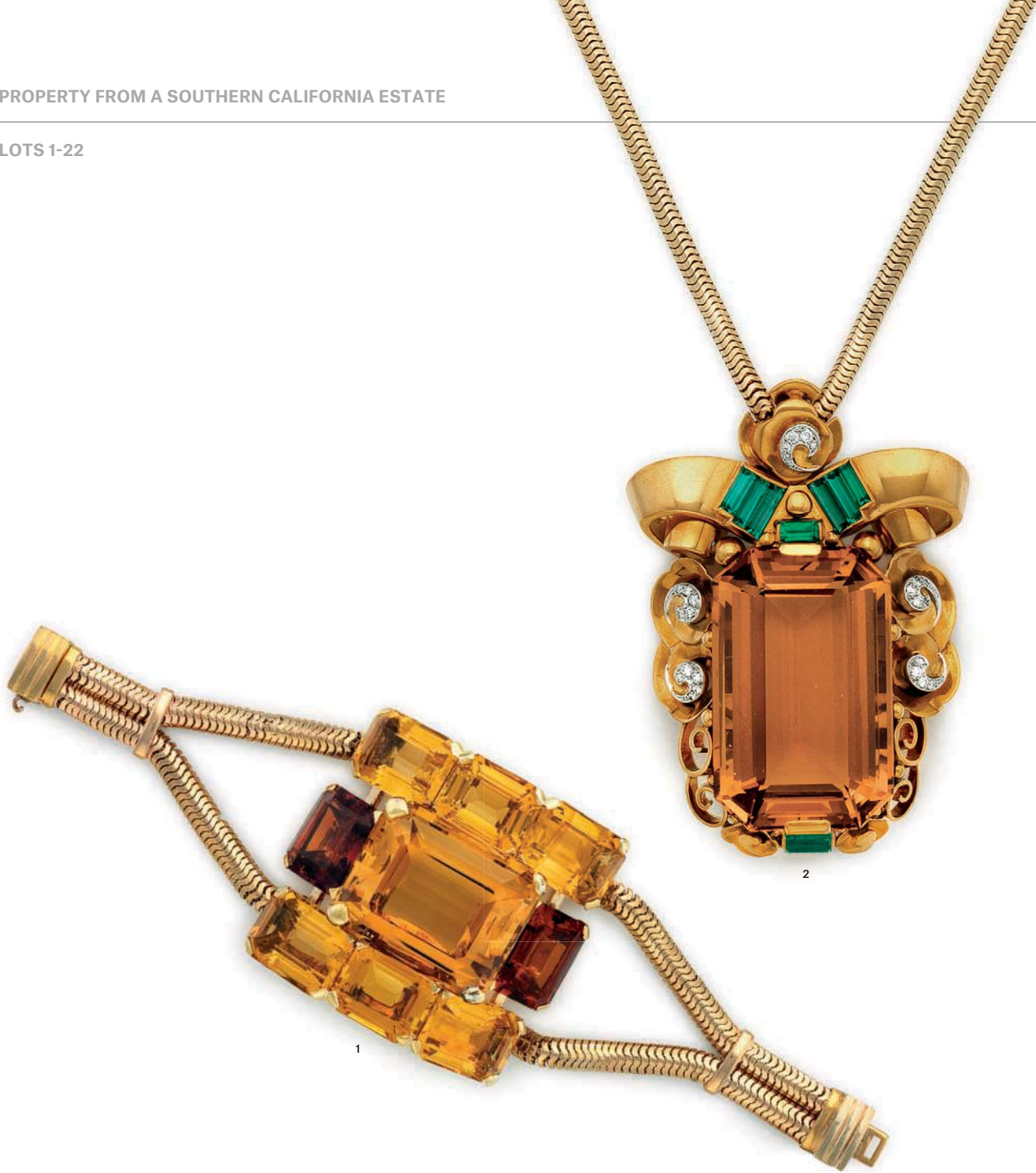
Fax: +1 212 636 4931

awhiting@christies.com





LOTS 1-22



**1**  
**A RETRO CITRINE AND GOLD BRACELET,  
BY VAN CLEEF & ARPELS**

Centering upon a rectangular-cut citrine, flanked on either side by two darker citrines, bordered by three rectangular-cut citrines, to the gold double snake link band, circa 1940, 6 ½ ins., mounted in gold  
Signed V.C.&A for Van Cleef & Arpels, no. 19577

\$12,000-15,000

**2**  
**A RETRO CITRINE, EMERALD AND DIAMOND  
PENDANT NECKLACE, BY TIFFANY & CO.**

Suspending a pendant, centering upon a rectangular-cut citrine, within a gold ribbon and scroll motif surround, with circular-cut diamond and baguette-cut emerald accents, to the gold snake link neckchain, circa 1945, 20 ins., mounted in platinum and 18k gold  
Signed Tiffany & Co.

\$8,000-12,000





LOTS 1-22



**3**

**A JADE, RUBY AND DIAMOND SAUTOIR, BY DAVID WEBB**

Suspending a detachable carved jade pendant brooch of flora and fauna motif, within a hammered 18k gold surround, with circular-cut diamond and oval cabochon ruby accents, to the hammered gold graduated link neckchain, 25 ins., mounted in 18k gold

Each signed Webb for David Webb

\$15,000-20,000

**LITERATURE:**

Cf. R. Peltason, David Webb The Quintessential American Jeweler, New York, Assouline Publishing, 2013, p. 277



LOTS 1-22

4

**A GOLD EVENING BAG**

Of rectangular shape and 18k gold basketweave design, the hinged flap opening to reveal a fitted mirror, to the adjustable gold rope handle, 7 ¼ x 6 ¼ x 1 ¼ ins.

\$8,000-12,000



(not shown actual size)



**5**  
**A DIAMOND AND GOLD FOLIATE BRACELET**

Designed as a series of circular-cut diamond and sculpted gold leaves, spaced by circular-cut diamond stems, 5 ¾ ins., mounted in platinum and gold

\$10,000-15,000



**6**  
**A SET OF DIAMOND AND GOLD JEWELRY, BY CARTIER**

Comprising a brooch, centering upon a cluster of circular-cut diamonds, to the circular-cut diamond and textured gold spray surround; and a pair of ear clips en suite, 1 ¼ ins. (brooch), 1 ⅝ ins. (ear clips), with French assay marks for platinum and 18k gold Signed Cartier, Paris, nos. 02001 and 48650, with maker's mark (brooch); no. 48650, with maker's marks (ear clips) (2)

\$10,000-15,000

LOTS 1-22



7

**7**

**A RUBY AND DIAMOND RING, BY DAVID WEBB**

Set with an oval cabochon ruby, weighing approximately 14.04 carats, within a three-row circular-cut diamond surround, ring size 5, mounted in platinum and 18k gold

Signed Webb for David Webb, no. 47607 AW

\$15,000-20,000



8

**8**

**AN ENAMEL, DIAMOND AND EMERALD DOLPHIN BANGLE BRACELET, BY DAVID WEBB**

Designed as a hinged bangle, with two opposing white enamel baroque dolphin heads, set with oval cabochon emerald and circular-cut diamond eyes and nose, to the circular-cut emerald neck detail, the 18k gold textured bangle joined at the top by a circular-cut diamond hoop, 2 ins. diameter, mounted in platinum and 18k gold

Signed David Webb

\$15,000-20,000



9

**AN EMERALD, RUBY, DIAMOND AND GOLD SAUTOIR,  
BY DAVID WEBB**

Suspending a detachable pendant brooch, centering upon an oval cabochon emerald, within a circular-cut diamond and sculpted gold surround, to the oval cabochon ruby surmount within a circular-cut diamond surround and sculpted gold link neckchain, 25 ½ ins., mounted in platinum and 18k gold

Each signed Webb for David Webb

\$15,000-20,000

LOTS 1-22



**10**

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

Each designed as a stylized circular-cut bombé flower blossom, within a sculpted gold leaf surround,  $\frac{3}{4}$  in., mounted in 18k gold  
Signed Cartier, no. —98- (indistinct)

\$4,000-6,000

**11**

**A DIAMOND AND GOLD EVENING BAG**

Of 18k gold basketweave design, the hinged flap with a circular-cut diamond scrolling bar, centering upon a variously-cut diamond and platinum pushpiece, opening to reveal a fitted mirror,  $7\frac{1}{8} \times 4\frac{3}{8} \times 1\frac{3}{4}$  ins.  
Pushpiece signed Cartier (most likely adapted from a brooch)

\$12,000-15,000







12



**12**

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

Comprising a brooch, designed as a stylized flower blossom, centering upon an oval cabochon sapphire, to the circular-cut diamond and 18k gold sculpted petals; and a pair of ear clips en suite, 2 7/8 ins. (brooch), 1 3/8 ins. (ear clips), mounted platinum and 18k gold

Each signed Van Cleef & Arpels, N.Y., no. 37933 (brooch), no. 38281 (ear clips) (2)

\$10,000-15,000



13

**13**

**A DIAMOND, LAPIS LAZULI AND GOLD SCARAB BROOCH,  
BY CARTIER**

Designed as a scarab, the oval cabochon lapis lazuli body enhanced by circular-cut diamonds, to the circular-cut diamond head and sculpted gold wings, 2 1/2 ins., with French assay marks for platinum and 18k gold

Signed Cartier, Paris, nos. 019941 and 48655

\$6,000-8,000

LOTS 1-22

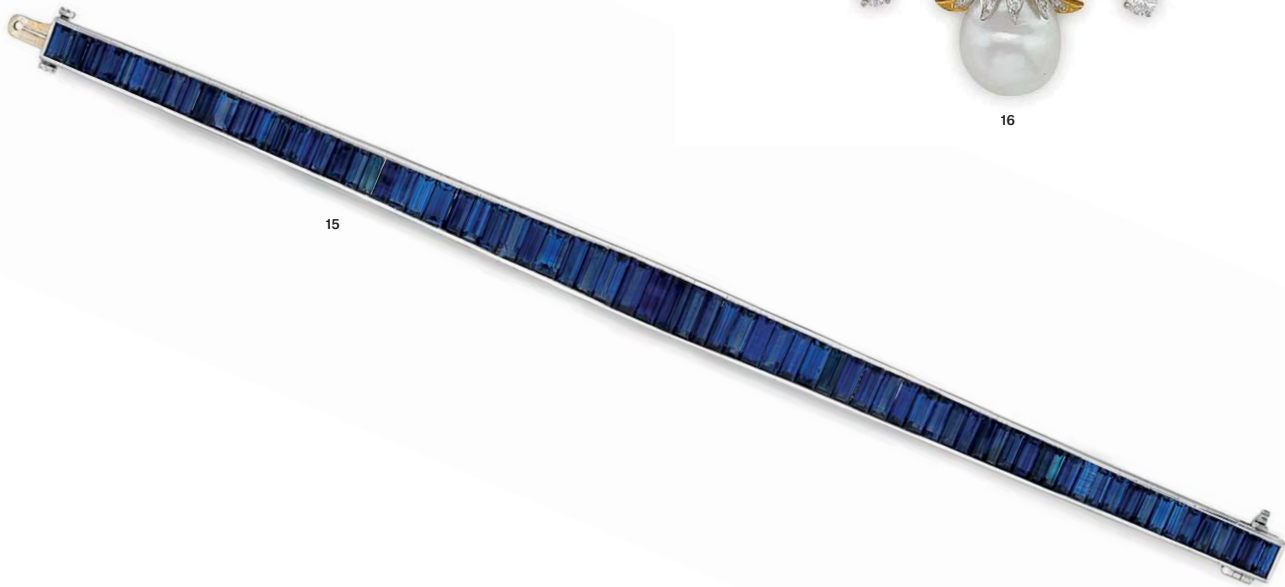


14

**A SUITE OF DIAMOND AND MULTI-GEM JEWELRY**

Comprising a bracelet of bombé design, set with circular-cut diamonds, alternating with diagonal rows of circular-cut rubies, emeralds and sapphires; a pair of ear clips and a ring en suite, 6 ¼ ins. (bracelet), 1 ½ ins. (ear clips), ring size 5 ¾, mounted in gold (3)

\$15,000-20,000



15

**15**  
**A SAPPHIRE LINE BRACELET**

Designed as a graduated line of baguette-cut sapphires, 7  $\frac{7}{8}$  ins., mounted in platinum

\$12,000-18,000



16

**16**  
**A DIAMOND AND BAROQUE CULTURED PEARL PENDANT BROOCH, BY DAVID WEBB**

Designed as an openwork pendant brooch, set with circular and marquise-cut diamonds and baroque cultured pearls, centering upon a button-shaped cultured pearl, 2  $\frac{3}{4}$  ins., mounted in platinum and 18k gold, with pendant hoop for suspension

Signed Webb for David Webb

\$10,000-15,000

LOTS 1-22



17

**17**  
**A TURQUOISE AND DIAMOND BROOCH, BY CARTIER**

Designed as a scrolling baguette-cut diamond ribbon, trimmed with navette-shaped turquoise cabochons, 2 ½ ins., with French assay marks for platinum and 18k gold

With maker's marks for Cartier, no. 48790A

\$10,000-15,000

**PROVENANCE:**

Previously sold at Christie's New York, A Selection of Cartier Jewels, 12 December 1978, Lot 173



18

**18**  
**A DIAMOND BROOCH**

Of scroll motif, set with marquise, circular and tapered baguette-cut diamonds, suspending a baguette and pear-shaped diamond articulated cascade, 2 ¾ ins., mounted in platinum

\$15,000-20,000



19

**19**  
**A TURQUOISE AND DIAMOND BROOCH,  
BY VAN CLEEF & ARPELS**

Centering upon a pear-shaped cabochon turquoise, bordered by circular-cut diamonds, to the surround of similar design, 2 ½ ins., mounted in platinum

Signed Van Cleef & Arpels, N.Y., no. 1824 S.O. (Special Order)

\$12,000-15,000

**PROVENANCE:**

Formerly from the Estate of Merle Oberon  
Previously sold at Christie's, New York, Important Jewels from the Estate of Merle Oberon, 22 April 1980, lot 304



20

**20**  
**A DIAMOND AND TURQUOISE BRACELET**

Designed as a line of oval turquoise cabochons, each within a circular-cut diamond surround, 6 ¼ ins., mounted in 18k white gold

\$7,000-10,000

**PROVENANCE:**

Formerly from the Estate of Merle Oberon  
Previously sold at Christie's, New York, Important Jewels from the Estate of Merle Oberon, 22 April 1980, Lot 307

LOTS 1-22



**21**  
**A TURQUOISE, DIAMOND AND GOLD FLOWER BROOCH,  
BY VAN CLEEF & ARPELS**

Designed as a cabochon turquoise and circular-cut diamond flower, to the circular-cut diamond leaves and gold wirework stem, 3 ½ ins., mounted in platinum and gold

Signed Van Cleef & Arpels, no. 30120

\$8,000-12,000



**22**  
**A RUBY AND DIAMOND FLOWER BROOCH,  
BY VAN CLEEF & ARPELS**

Designed as a flower, centering upon an oval cabochon ruby pistil, to the circular-cut diamond and polished gold petals, extending a circular-cut diamond stem, 2 ¾ ins., mounted in 18k gold

Signed Van Cleef & Arpels, France, nos. - 65 (partially indistinct), 35856

\$12,000-18,000



LOTS 23-24



**23**  
**A COLORED DIAMOND AND DIAMOND RING,  
BY VAN CLEEF & ARPELS**

Set with a cut-cornered rectangular step-cut fancy intense yellow diamond, weighing approximately 14.36 carats, flanked on either side by a baguette-cut diamond, ring size 7, mounted in platinum and 18k gold

Signed Van Cleef & Arpels, no. SU 0245

*Accompanied by report no. 2155067798 dated 4 April 2016 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS1 clarity*

\$400,000-600,000

**PROVENANCE:**

Formerly from the collection of Evelyn H. Lauder  
Previously sold at Sotheby's New York, Magnificent Jewels, 5 December 2012

PROPERTY FORMERLY FROM THE COLLECTION  
OF ELIZABETH TAYLOR

**24**  
**A DIAMOND AND COLORED DIAMOND LINE BRACELET**

Designed as a graduated series of alternating oval-cut diamonds and yellow diamonds, 6 ¼ ins., mounted in platinum and 18k gold, in a Christie's Elizabeth Taylor lilac suede pouch

\$80,000-120,000

**PROVENANCE:**

Formerly in the Collection of Elizabeth Taylor, given to her as a gift from Michael Jackson  
Previously sold at Christie's New York, The Collection of Elizabeth Taylor, 14 December 2011, lot 274







25

**25**

**A PAIR OF DIAMOND EAR PENDANTS**

Each suspending a collet-set old-cut diamond, to the elongated navette-shaped old-cut diamond surmount, 1 ¼ ins., mounted in platinum

\$25,000-35,000



26

PROPERTY OF A LADY

**26**

**AN ART DECO DIAMOND AND DEMANTOID GARNET BROOCH**

Designed as an old and baguette-cut diamond geometric openwork plaque, enhanced by circular and calibr -cut demantoid garnets, circa 1925, 2 ¼ ins., mounted in platinum

\$12,000-18,000



27

**27**

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

With mechanical movement, the square cream dial with black Roman numerals, within a black onyx bezel set with four old-cut diamonds, to the old and single-cut diamond and onyx bracelet with rose-cut diamond deployant buckle, 1922, 5 ¼ ins., mounted in platinum and 18k gold

Signed Cartier, nos. 0580, 20591 and 12159. Movement signed E.W. & C. Co. for European Watch & Clock Co.

*Accompanied by a Certificate of Authenticity from Cartier*

\$20,000-30,000



28



29

**28**

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

Designed as a square-cut sapphire vase, extending circular-cut sapphire and old-cut diamond blossoms and leaves, centering upon a pear-shaped sapphire, circa 1930, 2 ¼ ins., mounted in platinum  
Signed Cartier, no. 37-16731

\$20,000-30,000

**29**

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

Designed as a series of openwork circular and rose-cut diamond links, spaced by old-cut diamond hoop links, circa 1925, 7 ½ ins., mounted in platinum, *one rose-cut diamond deficient*  
Signed Cartier, no. 2919353

\$50,000-70,000



30



31



32

**30**

**A PAIR OF DIAMOND EAR STUDS**

Each set with a cushion modified brilliant-cut diamond, weighing approximately 3.58 and 3.55 carats, mounted in white gold  
*Accompanied by report nos. 5172296906 and 5171296919 dated 27 and 26 August 2015 from the GIA Gemological Institute of America stating that the diamonds are F color, VS1 clarity, with excellent polish and symmetry*

\$120,000-180,000

PROPERTY FROM A NEW YORK STATE PRIVATE COLLECTION

**31**

**AN ART DECO DIAMOND AND SAPPHIRE BRACELET**

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

\$20,000-30,000

**32**

**A DIAMOND BRACELET, BY CARTIER**

Designed as a graduated line of rectangular-cut diamonds, within a diagonally-set baguette-cut diamond border, 7 ins., mounted in platinum

With maker's mark for Cartier, no. L3835

\$100,000-150,000



33



34

### 33

#### A DIAMOND RING, BY BULGARI

Set with a rectangular-cut diamond, weighing approximately 5.14 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum

Signed Bulgari

*Accompanied by report no. 1132722762 dated 8 August 2011 from the GIA Gemological Institute of America stating that the diamond is H color, VS1 clarity*

\$100,000-150,000

### 34

#### A SAPPHIRE AND DIAMOND RING

Set with a cushion-cut sapphire, weighing approximately 7.20 carats, to the baguette and circular-cut diamond surround and shoulders, ring size 6, mounted in platinum

*Accompanied by report no. 16045090 dated 26 April 2016 from the Gübelin GemLab stating that the sapphire is of Kashmir origin, with no indications of heating; and an Information Sheet on 'Unheated sapphires'*

*With report no. CS 1074344 dated 22 March 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Kashmir, with no heat or clarity enhancement*

\$225,000-300,000



35

**35**

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

Each set with a cushion-cut sapphire, weighing approximately 1.51 and 1.48 carats, within a circular-cut diamond surround, ½ in., mounted in platinum

*Accompanied by report no. CS 52589 A and B dated 18 July 2013 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 Kashmir, with no gemological evidence of heat or clarity enhancement*

*With report nos. 16045295 and 16045296 dated 25 April 2016 from the Gübelin GemLab stating that the origin of these sapphires is not determinable, with no indications of heating; with Information Sheets regarding 'Sapphires, origin not determinable'*

\$60,000-80,000



36

PROPERTY OF A LADY

**36**

**A DIAMOND NECKLACE**

The front designed as a detachable plaque, set with a pear-shaped diamond, weighing approximately 2.05 carats, within an old and baguette-cut diamond surround, to the collet-set old-cut diamond neckchain, 16 ins., mounted in platinum

\$15,000-20,000



37



38

PROPERTY FROM A PRIVATE COLLECTION

**37**

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

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

Signed Van Cleef & Arpels, N.Y., no. 41387

\$40,000-60,000

**38**

**AN ART DECO DIAMOND BRACELET**

Designed as a flexible band of old-cut diamonds, circa 1925, 7 ¼ ins., mounted in platinum, in a Verdura navy leather case

\$25,000-35,000

Retailed by Verdura



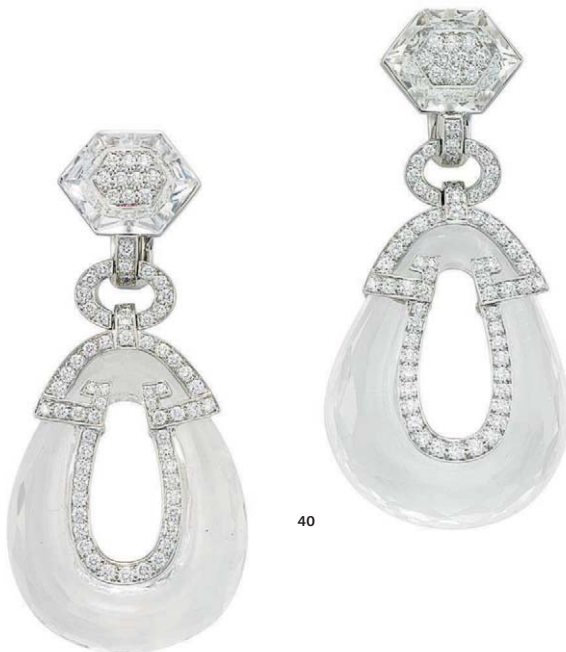
39

**39**

**A DIAMOND AND MULTI-GEM CUFF BRACELET,  
BY PRINCE DIMITRI**

Designed as a pavé-set diamond cuff bracelet, collet-set with five square-cut aquamarines, each surrounded by a series of calibré-cut emeralds, spaced by five oval cabochon moonstones, accented by baguette-cut sapphire trim, 2 ¼ ins. diameter, mounted in platinum  
With maker's mark for Prince Dimitri, no. A301

\$35,000-50,000



40

**40**

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

Each suspending a faceted rock crystal hoop within a circular-cut diamond geometric border, to the circular-cut diamond link and surmount of hexagonal-shape and similar design, 3 ¾ ins., mounted in platinum and 18k white gold

Signed David Webb

\$25,000-35,000





41

42

**41**  
**A MOONSTONE AND DIAMOND NECKLACE,  
BY FRED LEIGHTON**

The front designed as flexible rose-cut diamond lattice set with circular and oval cabochon moonstones, suspending a graduated line of pear-shaped cabochon moonstones, to the neckchain of similar design, 15 ¾ ins., mounted in platinum

Signed Fred Leighton

\$25,000-35,000

**42**  
**A THREE-STONE EMERALD AND DIAMOND RING,  
BY CARVIN FRENCH**

Set with a square-cut emerald, weighing approximately 1.95 carats, flanked on either side by a rectangular-cut diamond, weighing approximately 1.90 carats total, to the calibr -cut emerald shoulders, ring size 6, mounted in platinum

With maker's mark for Carvin French

*Accompanied by report no. CS 1075097 dated 28 April 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia. Clarity Enhancement: None*

\$22,000-28,000



**•43**

**AN AMETHYST AND FROSTED ROCK CRYSTAL  
BEAD NECKLACE**

Designed as a graduated series of alternating carved amethyst  
and frosted rock crystal beads, 38 ins.

\$10,000-15,000

44

**A DIAMOND 'SNOWFLAKE' PENDANT NECKLACE,  
BY VAN CLEEF & ARPELS**

Of openwork design, with circular-cut diamond clusters bordered by circular-cut diamonds, to the surmount of similar design, 17 ins., mounted in platinum

Signed V.C.A. for Van Cleef & Arpels, no. BL232737

\$15,000-20,000



44

PROPERTY FROM A PRIVATE COLLECTION

45

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

Each designed as a cluster of pear-shaped, circular and marquise-cut diamonds, 1 ¼ ins., mounted in platinum

Signed Van Cleef & Arpels, N.Y., no. 38995

\$20,000-30,000



45

PROPERTY FROM A PRIVATE COLLECTION

46

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

Of crossover design, with two pear-shaped diamond flower blossoms, to the circular-cut diamond shoulders, ring size 7, mounted in 18k white gold

Signed Bulgari, no. 3688

\$10,000-15,000



46



47

**47**

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

Each suspending a bezel-set old-cut diamond, within a frosted rock crystal surround, to the old and single-cut diamond articulated surmount, 2 ½ ins., mounted in platinum

\$15,000-20,000



48

48

**A TOURMALINE AND DIAMOND LONGCHAIN NECKLACE,  
BY TIFFANY & CO.**

Designed as a series of collet-set oval and circular-cut red and pink tourmalines, interspersed with collet-set circular-cut diamonds, 70 ins., mounted in platinum

Signed Tiffany & Co., no. 26906059

\$15,000-20,000



49

**A DIAMOND 'RIBBON' WATCH, BY HARRY WINSTON**

With quartz movement, the oblong-shaped pavé-set diamond dial within a circular-cut diamond bezel, trimmed with baguette-cut diamonds, to the circular-cut diamond bracelet, 6¼ ins., with Swiss assay mark for 18k white gold

Signed Harry Winston, no. 036735

\$15,000-20,000



49



50

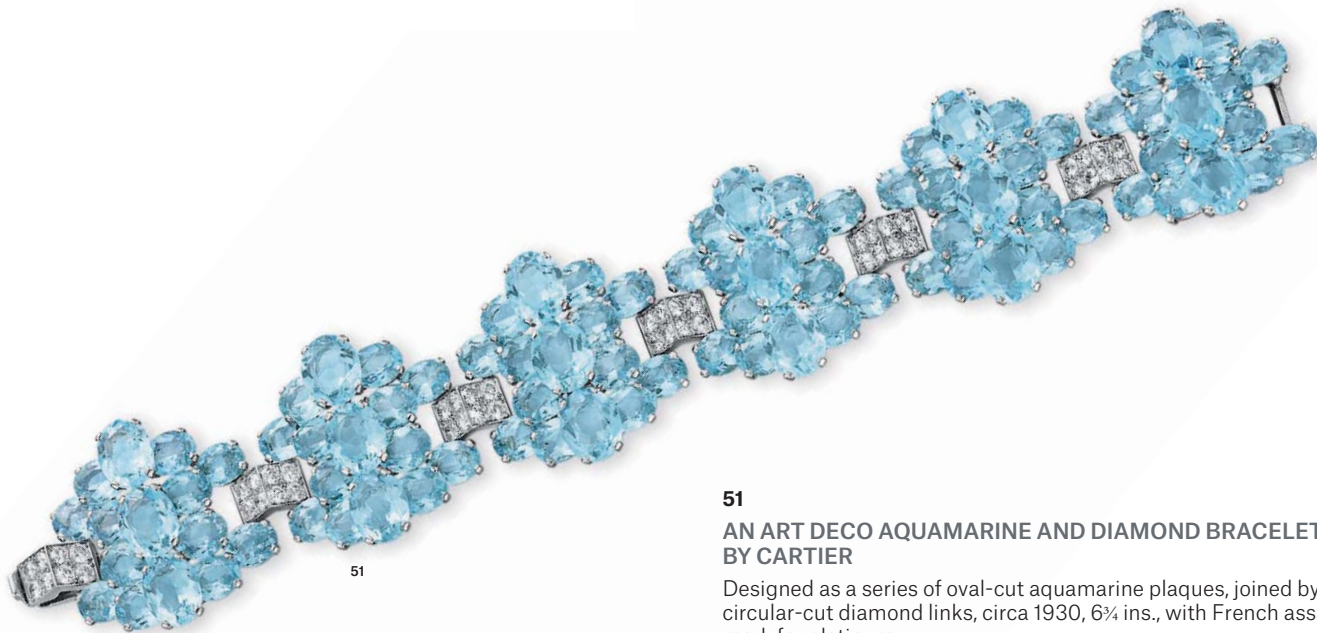
**50**

**AN AQUAMARINE AND DIAMOND RING, BY CARTIER**

Set with a rectangular-cut aquamarine, within an oval and square-cut aquamarine surround, trimmed with single-cut diamonds, circa 1950, ring size 7 ¼, mounted in platinum

Signed Cartier, Paris no. L5135

\$20,000-30,000



51

**51**

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

Designed as a series of oval-cut aquamarine plaques, joined by circular-cut diamond links, circa 1930, 6¼ ins., with French assay mark for platinum

Signed Cartier, Paris, no. 05053

\$150,000-200,000



52

**52**

**A PAIR OF DIAMOND EAR PENDANTS**

Each suspending a cushion brilliant-cut diamond, weighing approximately 5.03 carats each, from a graduated trapezoid and triangular-cut diamond line, ¾ in., mounted in platinum

*Accompanied by report nos. 2175266713 and 6177191977 dated 16 March 2016 from the GIA Gemological Institute of America stating that the diamonds are E and F color, VS2 clarity, with excellent polish and symmetry*

\$300,000-400,000





### 53

#### A PAIR OF IMPORTANT DIAMOND EAR PENDANTS

Each suspending a cushion brilliant-cut diamond, weighing approximately 21.21 and 20.80 carats, from a graduated trapezoid-cut diamond line, to the circular-cut diamond French wire, mounted in platinum

*Accompanied by report nos. 2171587959 and 5172585677 dated 15 and 20 April 2016 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 21.21 and 20.80 carats, are J color, VS1 and VS2 clarity, respectively, with excellent polish and symmetry*

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







54



55



PROPERTY FROM A NEW YORK STATE PRIVATE COLLECTION

**54**  
**AN EMERALD AND DIAMOND RING, BY HARRY WINSTON**

Set with a sugarloaf cabochon emerald, weighing approximately 6.68 carats, flanked on either side by a triangular-cut diamond, ring size 6, mounted in platinum and 18k gold, in a Harry Winston navy leather case

Signed H.W. for Harry Winston

*Accompanied by report no. CS 1074104 dated 14 March 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia, with minor clarity enhancement, mixed-type*

\$20,000-30,000

**55**  
**A SET OF DIAMOND AND EMERALD JEWELRY, BY VAN CLEEF & ARPELS**

Comprising a brooch, designed as a pavé-set diamond leaf, with baguette-cut emerald trim; and a pair of ear clips en suite, 2 ins. (brooch), 1 ¼ ins. (ear clips), with French assay marks for 18k gold. Each signed V.C.A. for Van Cleef & Arpels, N.Y., nos. 59381 (brooch) and 59382 (ear clips)

\$70,000-90,000

56

**A THREE-STONE COLORED DIAMOND PENDANT NECKLACE**

Suspending a pear brilliant-cut fancy dark yellowish brown diamond, weighing approximately 5.01 carats, a cushion modified brilliant-cut fancy intense yellow diamond, weighing approximately 1.00 carat, and a round brilliant-cut fancy dark orange-brown diamond, weighing approximately 1.53 carats, to the fine link neckchain, 16 ¾ ins., mounted in 18k gold

Accompanied by report no. 2165934751 dated 13 January 2015 from the GIA Gemological Institute of America stating that the diamond is fancy dark yellowish brown, natural color, SI2 clarity

With report no. 1172007531 dated 6 February 2015 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color

With report no. 5172045388 dated 11 March 2015 from the GIA Gemological Institute of America stating that the diamond is fancy dark orange-brown, natural color, VS2 clarity

\$28,000-35,000



56

PROPERTY FROM A NEW YORK STATE PRIVATE COLLECTION

57

**A DIAMOND AND ENAMEL FROG BROOCH, BY DONALD CLAFLIN, TIFFANY & CO.**

Designed as a circular-cut diamond frog with polished gold detail, set with cabochon emerald eyes, to the green enamel bow, 2 ¼ ins., mounted in platinum and 18k gold, in a Tiffany & Co. brown suede pouch

Signed Tiffany & Co., no. 12112912

\$10,000-15,000



57

58

**A PAIR OF COLORED DIAMOND AND DIAMOND FLOWER EAR CLIPS, BY OSCAR HEYMAN & BROTHERS**

Each designed as a pansy blossom, the circular-cut yellow diamond and diamond leaves centering upon a circular-cut yellow diamond pistil, 1 ¾ ins., mounted in platinum and 18k white gold

With maker's mark for Oscar Heyman & Brothers

\$30,000-50,000

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



58

PROPERTY OF A GENTLEMAN

**59**

**A TREATED COLORED DIAMOND RING, BY BOUCHERON**

Set with an **artificially irradiated** cut-cornered square modified brilliant-cut yellow-green diamond, measuring approximately 9.15 x 9.00 x 5.25 mm, within a circular-cut pink diamond bombé mount, ring size 3 ½, with French assay mark for 18k gold

Signed Boucheron, with maker's mark

*Accompanied by report no. 2155998002 dated 27 March 2014 from the GIA Gemological Institute of America stating that the diamond is yellow-green color, **artificially irradiated***

\$20,000-30,000

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



59



60

**60**

**A PAIR OF DIAMOND, CULTURED PEARL AND MULTI-GEM 'ALLEGRA' EAR PENDANTS, BY BULGARI**

Each suspending a three-row fringe of cultured pearls with cabochon and faceted gemstones, including tourmalines, citrines, peridots, amethysts and aquamarines, spaced by circular-cut diamond bar links, to the circular-cut diamond spiral surmount, 4 ½ ins., mounted in 18k gold

Signed Bulgari

\$15,000-20,000



**61**

**A DIAMOND AND GOLD NECKLACE,  
BY V.C. PERREN, CARTIER**

Designed as a series of sculpted gold curb links, six links with circular-cut diamond detail, 23 ½ ins., *may be worn as a shorter necklace of 16 ¼ ins. and bracelet of 7 ¼ ins.*, mounted in gold  
Signed Cartier, V.C. Perren

\$15,000-20,000



62



63

63

PROPERTY OF A LADY

**62**  
**AN EMERALD AND DIAMOND RING**

Set with an oval cabochon emerald, flanked on either side by baguette-cut diamonds, within a circular-cut diamond surround, ring size 5 ½, mounted in platinum

\$12,000-18,000

**63**  
**TWO DIAMOND, SAPPHIRE AND EMERALD BRACELETS,  
BY VAN CLEEF & ARPELS**

Each designed as a flexible bombé band, set with diagonal rows of circular-cut diamonds, sapphires and emeralds with sculpted gold detail, 6 ¾ ins. each, mounted in 18k gold

One bracelet, signed Van Cleef & Arpels, N.Y. (partially indistinct), no. indistinct. One bracelet, unsigned

\$50,000-70,000



64

PROPERTY OF A TEXAS LADY

**64**

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

The hinged cuff, designed as two entwined sculpted 18k gold lions, with hammered gold bodies and pear-shaped diamond eyes, 2 3/8 ins. diameter

Signed Webb for David Webb

\$12,000-18,000



65

PROPERTY OF A LADY

**65**

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

Designed as two opposing 18k gold leopard heads with circular cabochon ruby eyes and circular-cut diamond noses, to the multi-strand cultured pearl bracelet, joined by a circular-cut diamond hoop, 8 ins., length adjustable, mounted in platinum and 18k gold

Signed Webb for David Webb

\$15,000-20,000



**66**

**A CULTURED PEARL AND DIAMOND BANGLE BRACELET**

The rigid hinged bangle set at the top with a button cultured pearl, measuring approximately 12.80 x 12.84 mm, within a circular-cut diamond surround, to the baguette-cut diamond band, bordered by circular-cut diamonds, 2 ¼ ins., mounted in gold

\$8,000-12,000

PROPERTY FROM A SOUTH AMERICAN ESTATE

**67**

**A MULTI-GEM AND GOLD BRACELET WATCH, BY BOUCHERON**

Of openwork design, centered upon a series of circular-cut diamonds, emeralds, sapphires and rubies, opening to reveal a watch, the circular gold dial and hands, with mechanical jeweled lever movement, 1954, 6 7/8 ins., with French assay marks for 18k gold  
Signed Boucheron, Paris, no. 71845

\$12,000-18,000



(detail of concealed watch)



68

**A GOLD, EMERALD AND DIAMOND EVENING BAG**

Of 18k gold basketweave design and rectangular outline, the hinged flap with cabochon emerald and circular-cut diamond clasp opening to reveal a fitted mirror, completed by a textured gold link chain handle, 7 ¼ x 4 ½ x 2 ins., mounted in platinum and 18k gold

\$15,000-20,000





69

69

**A COLORED DIAMOND AND DIAMOND RING**

Set with five cushion and oval-cut variously colored diamonds, ranging from approximately 0.43 to 0.33 carats, within a pavé-set openwork surround, ring size 5 ¼, mounted in platinum

Accompanied by report no. 5161971011 dated 20 February 2015 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 0.35 carat, is fancy pink-purple color, natural color

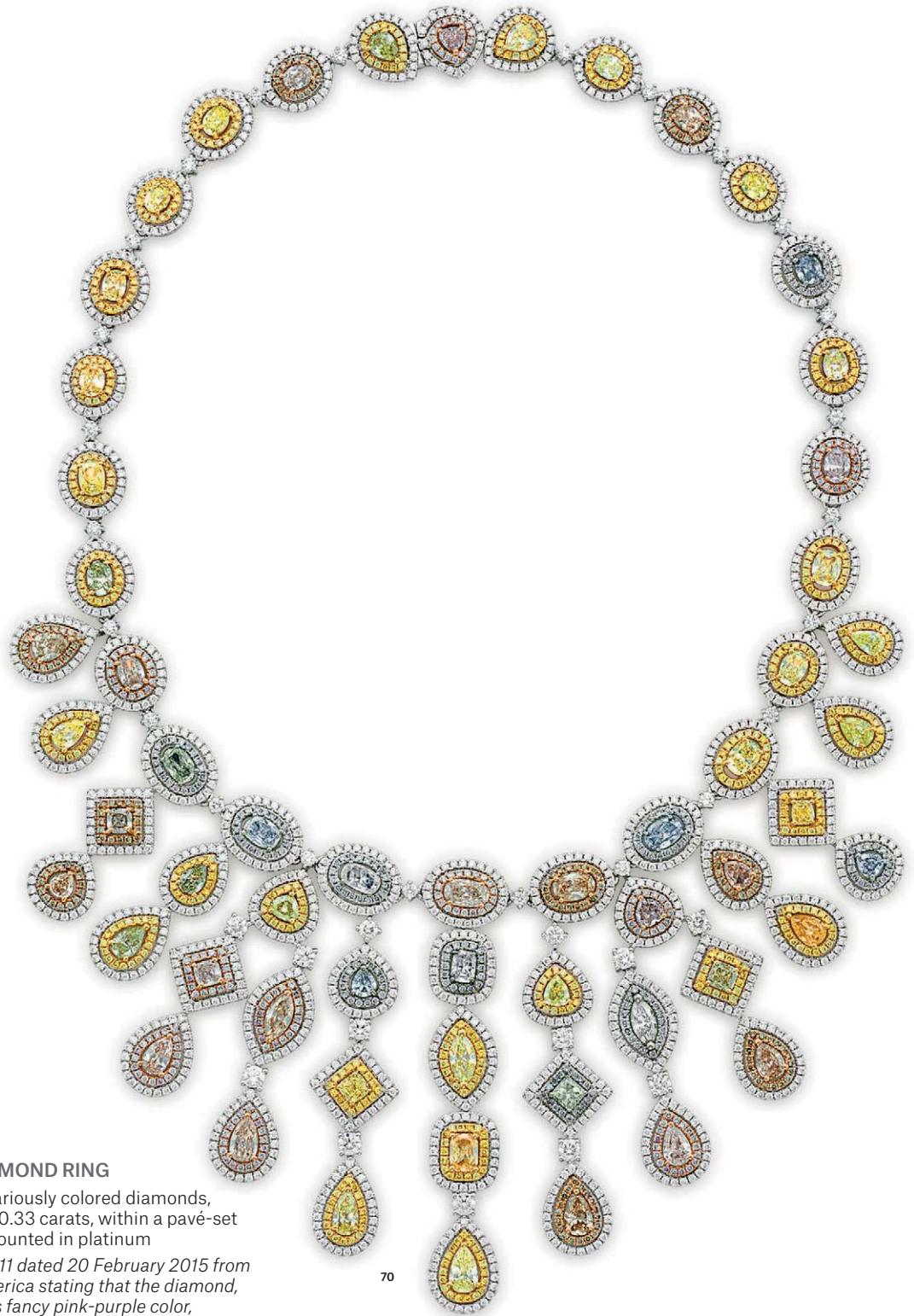
With report no. 2165971019 dated 17 February 2015 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 0.33 carat, is fancy pink-purple, natural color

With report no. 2161354961 dated 16 July 2014 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 0.43 carat, is fancy vivid yellow, natural color, VS2 clarity

With report no. 5161241034 dated 30 June 2014 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 0.41 carat, is fancy vivid orange-yellow, natural color

With report no. 6137637509 dated 28 July 2011 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 0.41 carat, is fancy blue-gray, natural color

\$30,000-50,000



70

PROPERTY OF A LADY

70

**A COLORED DIAMOND AND DIAMOND NECKLACE**

Suspending a graduated fringe of variously-cut and variously-colored diamonds, including pinks, yellows and greens, within two-row pavé-set colored diamond and diamond surrounds, to the neckchain of similar design, 16 ins., mounted in 18k white and yellow gold

Accompanied by 58 certificates dated 22 May 2014 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 0.70 to 0.22 carat, are natural color, various colors and clarities

\$150,000-250,000





71

**A GOLD BRACELET AND WATCH, BY VERDURA**

Comprising an 18k gold bracelet, designed as a series of interlocking twisted gold links; and a bracelet watch of similar design, with mechanical movement and polished gold dauphine hands, 7 ins., with Swiss hallmark, in a Verdura navy leather case

Each signed Verdura

\$12,000-18,000



72



73

PROPERTY OF A TEXAS LADY

**72**  
**A SET OF PINK TOURMALINE, DIAMOND AND GOLD JEWELRY, BY DAVID WEBB**

Comprising a brooch, designed as a cluster of variously-cut pink tourmalines with circular-cut diamond accents, gathered by a gold wirework and circular-cut diamond ribbon; and a pair of ear clips en suite, 2 ins. (brooch), 1 in. (ear clips), mounted in platinum and 18k gold

Signed Webb for David Webb, no. GA32 (ear clips). Unsigned, no. GA33 (brooch).

*Accompanied by a Certificate of Authenticity from David Webb* (2)

\$10,000-15,000

PROPERTY OF A LADY

**73**  
**A RUBY, DIAMOND AND GOLD BROOCH, BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as a circular-cut ruby berry, enhanced by circular-cut diamond accents to the sculpted gold leaf, circa 1968, 1 ½ ins., mounted in gold

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

\$10,000-15,000

LITERATURE:

Cf. C. Phillips, *Bejewelled by Tiffany 1837-1987*, London, Gilbert Collection, 2006, p.279



**74**

**AN ENAMEL AND MULTI-GEM PARROT BROOCH,  
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as a blue and green enamel parrot, with a circular-cut tsavorite garnet head, pink sapphire eye, cabochon turquoise cheek and black enamel beak, to its sculpted 18k gold perch, 4 ½ ins., mounted in 18k gold, in a Tiffany & Co. black suede box

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

\$10,000-15,000



**75**

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

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

Signed Tiffany & Co., Schlumberger, France

\$35,000-45,000



76

-76

**A MULTI-GEM, DIAMOND AND GOLD 'A TRIP TO PARIS' CHARM BRACELET, BY LOUIS VUITTON**

The bracelet of polished 18k gold links, suspending ten detachable charms of travel motif, comprising a car, the Eiffel Tower, two coral suitcases, an airplane, an onyx suitcase, two keys, a lapis lazuli globe and a suitcase, joined by a padlock charm clasp, 8 ¼ ins., mounted in 18k gold and white gold, in a Louis Vuitton brown leather case and suede pouch

Charms either signed Louis Vuitton or with maker's marks, bracelet with maker's mark

\$12,000-18,000



77

-77

**A PAIR OF DIAMOND AND CORAL EAR PENDANTS**

Each suspending a detachable coral drop, measuring approximately 13.00 by 21.00 mm, to the old, circular and baguette-cut diamond surmount of floral design, 1 ¾ ins., with French assay marks for platinum and 18k white gold

\$25,000-30,000



78

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

Designed as a line of openwork oval-shaped black enamel and gold geometric links, spaced by black enamel hoops, 22 ½ ins., with pendant hoop for suspension, mounted in 18k gold  
Signed David Webb

\$25,000-35,000



79

**A THREE-STONE EMERALD AND DIAMOND RING,  
BY CARVIN FRENCH**

Set with three rectangular-cut emeralds, weighing approximately 1.59, 0.66 and 0.66 carats, within a circular-cut diamond surround and calibr -cut emerald shoulders, ring size 5 3/4, mounted in platinum

With maker's mark for Carvin French

*Accompanied by report nos. CS 36681, 36682 and 36683 dated 17 December 2003 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 Classic Colombia. Clarity Enhancement: None*

\$20,000-30,000

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



79

PROPERTY OF A LADY

80

**A SUITE OF GOLD, EMERALD AND CULTURED  
PEARL JEWELRY, BY CARTIER**

Comprising a hinged 18k gold bangle bracelet, with two opposing dolphins set with circular-cut emerald eyes, their gold bodies forming the hoop; a brooch and pair of ear clips en suite, 2 1/4 ins. diameter (bangle), 2 ins. (brooch), 1 3/8 ins. (ear clips), with French assay marks for 18k gold

Each signed Cartier, nos. 726970 (bangle), 708635 (brooch), 748000 (ear clips)

*Accompanied by a Certificate of Authenticity from Cartier*

\$15,000-20,000



80





81

**81**

**A MULTI-GEM AND DIAMOND CHIMERA BANGLE BRACELET,  
BY DAVID WEBB**

The flexible bracelet designed as two sculpted 18k gold stylized animal heads, each with circular cabochon ruby eyes and decorated with oval cabochon emerald and circular-cut diamond detail, to the bangle designed as a series of carved emerald and ruby cabochons, spaced by gold links of floral motif, 2 ¼ ins. diameter, mounted in platinum and 18k gold

Signed Webb for David Webb

\$45,000-55,000



82

PROPERTY OF A NEW YORK CITY LADY

**82**

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

Centering upon a carved and pierced jade plaque of geometric motif, trimmed with two cabochon sapphires and circular-cut diamonds, to the surmount featuring a coral hoop, black enamel and gold, 2 ½ ins., mounted in platinum and 18k gold

Signed David Webb

\$15,000-20,000



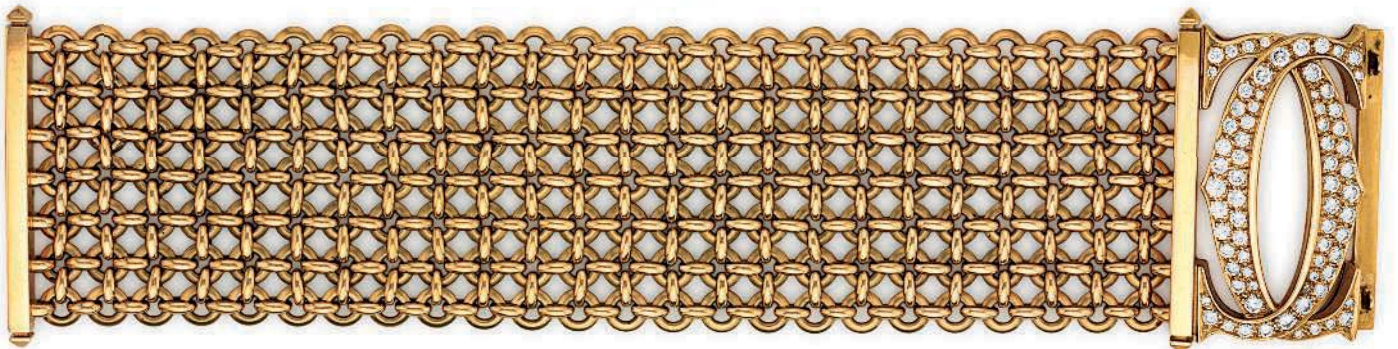
83

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

Comprising a necklace, designed as a band of polished gold mesh, set at the front with a circular-cut diamond 'C' motif plaque; and a bracelet en suite, 15 ¼ ins. (necklace), 7 ins. (bracelet), with French assay marks for 18k gold

Signed Cartier, nos. 762013 (necklace) and 749575 (bracelet), with maker's marks

\$20,000-30,000





84

PROPERTY OF A CALIFORNIA COLLECTOR

**84**

**A PAIR OF DIAMOND EAR STUDS**

Each set with a round brilliant-cut diamond, weighing approximately 2.29 and 2.10 carats, mounted in platinum

*Accompanied by report no. 5171246371 dated 17 July 2015 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 2.29 carats, is F color, VVS1 clarity*

*With report no. 13773773 dated 29 April 2016 from the GIA Gemological Institute of American stating that the diamond, weighing approximately 2.10 carats, is F color, VS1 clarity*

\$40,000-60,000



85

**85**

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

Each set with a cut-cornered rectangular modified brilliant-cut fancy intense yellow diamond, weighing approximately 1.67 and 1.54 carats, to the circular-cut diamond hoop surmount, 1 3/8 in., mounted in 18k white gold

*Accompanied by report nos. 2165800361 and 1152820967 dated 14 April 2015 and 15 January 2014 from the GIA Gemological Institute of America stating that the diamonds are fancy intense yellow, natural color, VVS2 and VVS1 clarity, respectively*

\$20,000-30,000



86

**86**

**A SAPPHIRE AND DIAMOND RING**

Set with a circular-cut sapphire, weighing approximately 10.10 carats, within a circular-cut diamond surround, to the bifurcated shoulders, ring size 6 3/4, mounted in gold

*Accompanied by report no. CS 83536 dated 6 June 2014 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this material would be classified as Thailand. No gemological evidence of heat. Clarity enhancement: none*

*With report no. 2161148886 dated 18 June 2014 from the GIA Gemological Institute of America stating that the sapphire shows no indications of heating*

\$8,000-12,000



87



88

**87**  
**A COLORED SAPPHIRE NECKLACE, BY DAVID WEBB**

Designed as a variously-cut and colored sapphire tapered bib, including varieties of blue, yellow, pink, green, purple and orange colored sapphires, 14 ins., mounted in 18k gold, in a David Webb gray leather envelope case  
Signed David Webb

\$60,000-80,000

**88**  
**A PINK SAPPHIRE AND DIAMOND RING**

Set with a cushion-cut pink sapphire, weighing approximately 4.43 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum

*Accompanied by report no. 1137593614 dated 15 November 2012 from the GIA Gemological Institute of America stating that the origin of this pink sapphire would be classified as Madagascar, with no indications of heating*

\$20,000-30,000



89



90

**89**

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

Each suspending a round brilliant-cut diamond, weighing approximately 5.16 and 5.10 carats, from a graduated baguette-cut diamond line, to the square-cut diamond surmount, 1 3/8 ins., mounted in platinum

*Accompanied by report nos. 1218174630 and 5151919573 dated 26 February 2016 from the GIA Gemological Institute of America stating that the diamonds are D color, Flawless clarity, with excellent cut, polish and symmetry*

*Each 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*

\$800,000-1,200,000

**90**

#### **AN IMPRESSIVE COLORED DIAMOND RING**

Set with a cut-cornered square modified brilliant-cut fancy intense yellow diamond, weighing approximately 51.06 carats, ring size 6, mounted in 18k gold

*Accompanied by report no. 14460353 dated 28 August 2015 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS1 clarity*

\$1,300,000-1,800,000





91



92

PROPERTY OF A NEW ENGLAND ESTATE

**91**

**A PURPLE STAR SAPPHIRE AND DIAMOND RING**

Set with an oval cabochon purple star sapphire, measuring approximately 20.27 x 17.00 x 12.52 mm, flanked on either side by baguette-cut diamonds, ring size 6  $\frac{3}{4}$ , mounted in platinum

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

\$20,000-30,000

**92**

**A COLORED SAPPHIRE AND DIAMOND BRACELET**

Designed as a series of six oval-cut colored sapphires, weighing from approximately 2.56 to 2.08 carats, flanked on either side by a trio of circular-cut diamonds, interspersed with a circular-cut diamond scrolling ribbon and bar links, 7 ins., mounted in platinum

*With report CS 61541 dated 26 June 2014 from the American Gemological Laboratories stating that the sapphire, weighing approximately 2.56 carats, is purple-pink, with no gemological evidence of heat*

*With five Sapphire Brief reports dated from 28 January 2014 to 24 March 2014 from the AGL stating that the five sapphires, weighing from approximately 2.08 to 2.40 carats, are pinkish-purple (2), purple-pink (1), and purplish-pink (2), and show no gemological evidence of heat*

\$18,000-22,000

**93 No Lot**





PROPERTY OF A LADY

94

**A SET OF SAPPHIRE, DIAMOND AND WHITE GOLD JEWELRY,  
BY CHOPARD**

Comprising a choker, designed as a series of pavé-set and polished 18k white gold graduated openwork scrolls, joined by faceted sapphire beads, suspending briolette-cut sapphires; and a pair of ear pendants en suite, length adjustable 13-14 ins. (necklace), 2 3/8 ins. (ear pendants), the necklace in a Chopard navy leather case

Each signed Chopard, nos., 81/6086/401 3070783 (necklace), 84/6087/402 3074825 (ear pendants)

\$20,000-30,000



95

**A SUITE OF JADE AND DIAMOND JEWELRY**

Comprising a ring, set with an oval cabochon jadeite jade, measuring approximately 18.43 x 11.90 x 6.93 mm, flanked on either side by pear and circular-cut diamonds; a bracelet, designed as a series of navette cabochon jade, within circular and marquise-cut diamond surrounds, alternating with marquise and circular-cut diamond links; and a pair of ear pendants en suite, ring size 7 ¼, 6 ¾ ins. (bracelet), 1 ⅝ ins. (ear pendants), mounted in platinum

*The ring accompanied by report no. 5171608054 dated 28 April 2016 from the GIA Gemological Institute of America stating that the jadeite jade is natural color, with no indications of impregnation*

\$20,000-30,000



96



97

**96**

**A PAIR OF DIAMOND EAR CLIPS**

Each designed as a cluster of pear and marquise-cut diamonds, 1 ¼ ins., mounted in platinum

\$5,000-7,000

PROPERTY FROM A NEW YORK STATE PRIVATE COLLECTION

**97**

**A DIAMOND BRACELET**

Designed as a pear, circular and marquise-cut diamond cluster band, 6 ½ ins., mounted in platinum

\$20,000-30,000



98

**A SET OF MULTI-COLORED SAPPHIRE JEWELRY,  
BY ANGELA CUMMINGS**

Comprising a necklace, designed as a flexible band, set with circular-cut sapphire, yellow sapphire and pink sapphire clusters; and a bracelet en suite, 14 ins. (necklace), 6 ¼ ins. (bracelet), mounted in 18k gold

Signed Cummings for Angela Cummings

\$15,000-20,000

PROPERTY OF A NEW ENGLAND ESTATE

**99**

**A SAPPHIRE AND DIAMOND RING**

Set with a cushion mixed-cut sapphire, weighing approximately 13.23 carats, to the graduated baguette-cut diamond shoulders, ring size 6 ¾, mounted in 18k gold

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

\$15,000-20,000



99

**100**

**A PAIR OF PINK SPINEL AND DIAMOND EAR PENDANTS**

Each suspending a cushion-cut pink spinel, to the baguette, circular and oval-cut diamond line surmount, 1 ¾ ins., mounted in platinum

*Accompanied by report no. CS 1074989 A and B dated 27 April 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the two stones are natural pink spinel, with no gemological evidence of enhancements/treatments present*

\$15,000-20,000



100

PROPERTY OF A LADY

**101**

**A DIAMOND RING**

Set with a circular-cut diamond, weighing approximately 8.61 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6 ¾, mounted in platinum

\$30,000-50,000



101

PROPERTY OF A LADY

**102**

**A SAPPHIRE RING**

Set with a sugarloaf cabochon sapphire, weighing approximately 7.83 carats, to the platinum gallery and gold hoop, ring size 5, with French assay mark for 18k gold

*Accompanied by report no. 16025294 dated 22 February 2016 from the Gübelin GemLab stating that the sapphire is of Kashmir origin, with no indications of heating, and an Information Sheet on 'Unheated sapphires'*

*With report no. CS 1073729 dated 1 March 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Kashmir, with no gemological evidence of heat*

\$60,000-80,000



102

PROPERTY OF A GENTLEMAN

**103**

**A RUBY AND CULTURED PEARL 'RUBY LIPS' BROOCH,  
BY SALVADOR DALI, HENRY KASTON**

Designed as a mouth, with circular-cut ruby lips enclosing cultured pearl teeth, 1 7/8 ins., mounted in 18k gold

Signed Dali Kaston

\$15,000-20,000



103

LITERATURE:

*Cf. Dali Jewels, Umberto Allemandi & C., 2001, p. 62*

**104**

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

Designed as a blue pailonné enamel hinged bangle, decorated with collet-set diamonds, with sculpted 18k gold bands, 2 1/4 ins. diameter, mounted in 18k gold

Signed Tiffany & Co., Schlumberger, France

\$35,000-45,000



104





**105**

**A JADEITE AND DIAMOND BROOCH**

Designed as a carved and pierced jadeite jade plaque, measuring approximately 45.04 x 20.96 x 4.15 mm, to the old and baguette-cut diamond scrolling accents, 2 ½ ins., mounted in platinum

*Accompanied by report no. 2175517008 dated 29 March 2016 from the GIA Gemological Institute of America stating that the jadeite jade is natural color, with no indications of impregnation*

\$50,000-80,000



**106**

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

Each set with an oval jadeite jade cabochon, measuring approximately 16.82 x 12.02 x 4.00 mm and 17.04 x 12.05 x 4.32 mm, trimmed with circular-cut diamonds, 1 ¼ in., mounted in platinum

*Accompanied by report no. 2175516951 dated 24 March 2016 from the GIA Gemological Institute of America stating that the jadeite jade is natural color, with no indications of impregnation*

\$12,000-18,000



**107**

**AN UNMOUNTED DIAMOND**

The round brilliant-cut diamond, weighing approximately 8.12 carats

*Accompanied by report no. 1176559414 dated 30 March 2016 from the GIA Gemological Institute of America stating that the diamond is L color, VS1 clarity*

\$50,000-70,000



107

PROPERTY OF A TEXAS LADY

**108**

**A PAIR OF DIAMOND EAR PENDANTS**

Each suspending a detachable circular and marquise-cut diamond pendant, set with a pear-shaped diamond, weighing approximately 1.96 and 1.94 carats, to the marquise and pear-shaped diamond cluster surmount, 1 7/8 ins., mounted in platinum

\$25,000-35,000



108

PROPERTY OF A VANCOUVER COLLECTOR

**109**

**A DIAMOND RING**

Set with a rectangular modified brilliant-cut diamond, weighing approximately 3.01 carats, to the baguette and inverted circular-cut diamond shoulders, ring size 6 3/4, mounted in platinum

*Accompanied by report no. 10064727 dated 29 April 2016 from the GIA Gemological Institute of America stating that the diamond is F color, VS2 clarity*

\$30,000-40,000



109



-110

**A SUITE OF CORAL AND GOLD JEWELRY, BY MAUBOUSSIN**

Comprising a sautoir, suspending circular-coral plaques, to the neckchain designed as a series of oval coral pendants, each within a hammered gold collet surround spaced by sculpted gold links; a bracelet, a pair of ear clips and ring en suite, 29 ins. *necklace may be shortened to 21 ¼ ins. with additional part as bracelet of 8 ½ ins., 7 ½ ins.* (bracelet), 1 ¼ ins. (ear clips), ring size 3 ¼, with French assay marks for 18k gold

Necklace, bracelet, ear clips signed Mauboussin, Paris, no. 2200 (necklace), 2203 (ear clips), ring unsigned

(4)

\$30,000-50,000





111

**111**

**A DIAMOND RING**

Set with a cut-cornered rectangular modified brilliant-cut diamond, weighing approximately 6.55 carats, to the pavé-set circular-cut diamond hoop, ring size 6 ¼, mounted in platinum

*Accompanied by report no. 2155798326 dated 22 November 2013 from the GIA Gemological Institute of America stating that the diamond is E color, VVS2 clarity*

\$200,000-250,000



112



(two views illustrated)

**112**

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

Set with a square-cut diamond, weighing approximately 2.75 carats, within a circular-cut diamond and gold bombé surround, to the multi-row wirework band, ring size 5 ¼, mounted in gold

Signed Van Cleef & Arpels, New York, no. S.O. 94 (Special Order)

\$15,000-20,000



113



**113**

**A PAIR OF MULTI-GEM AND DIAMOND EAR PENDANTS, BY VAN CLEEF & ARPELS**

Each suspending a coral and amethyst bead tassel, spaced by circular-cut diamonds, with circular cabochon turquoise terminals, to the circular-cut diamond, cabochon amethyst and turquoise surmount, 3 ½ ins., mounted in 18k gold, with maker's mark

Signed V.C.A. for Van Cleef & Arpels, France, no. 41536

\$40,000-60,000





114

PROPERTY OF A SOUTHERN CALIFORNIA LADY

**114**

**AN EMERALD AND DIAMOND RING**

Set with a rectangular-cut emerald, weighing approximately 5.44 carats, within a baguette and circular-cut diamond surround, ring size 4, mounted in 18k white gold

*Accompanied by report no. CS 1075278 dated 28 April 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia, with minor clarity enhancement, modern type*

\$10,000-15,000



115

PROPERTY OF A LADY

**115**

**A PAIR OF DIAMOND EAR PENDANTS**

Each suspending a pear-shaped diamond, weighing approximately 2.82 and 2.38 carats, spaced by a tapered baguette-cut diamond to the circular-cut diamond surmount, 1 1/8 in., mounted in platinum

\$25,000-35,000



116

PROPERTY OF A GENTLEMAN

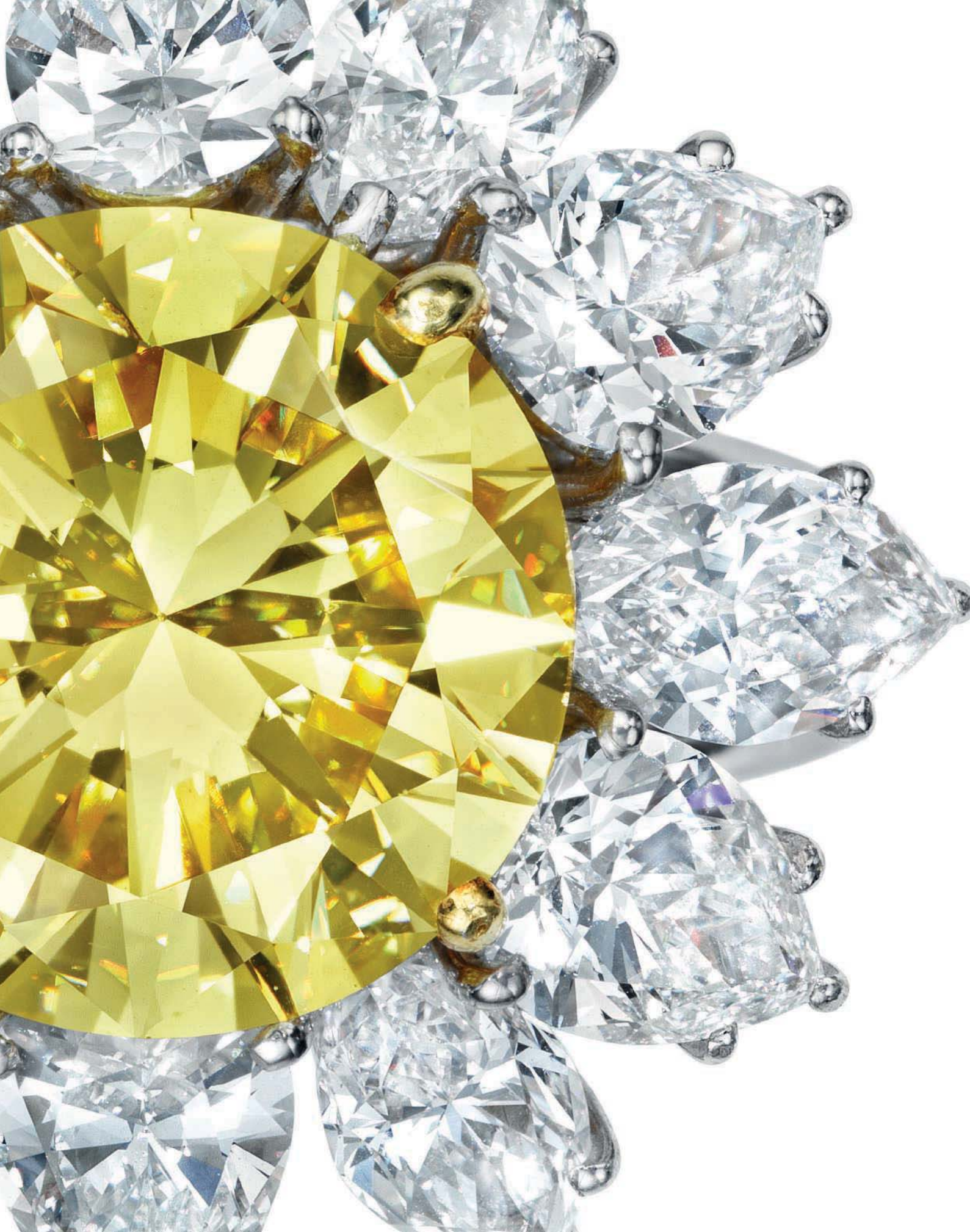
**116**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a round brilliant-cut fancy intense yellow diamond, weighing approximately 5.61 carats, within an undulating marquise and pear-shaped diamond surround, ring size 6, mounted in platinum and 18k gold

*Accompanied by report no. 1172594288 dated 25 April 2016 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VVS1 clarity*

\$100,000-150,000





**117**  
**A THREE-STONE DIAMOND RING**

Set with an old mine brilliant-cut diamond, weighing approximately 3.80 carats, flanked on either side by a modified pear brilliant-cut diamond, weighing approximately 3.66 and 3.60 carats, ring size 7 ¼, mounted in gold and silver-topped gold

*Accompanied by report no. 16138428 dated 15 June 2007 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 3.80 carats, is I color, VS2 clarity*

*With report nos. 16138436 and 16138433 dated 18 June 2007 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 3.66 and 3.60 carats, are H color, SI1 and SI2 clarity, respectively*

\$50,000-70,000

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

**118**  
**TWO DIAMOND BRACELETS**

Each designed as a series of old-cut diamond hoops, spaced by old-cut diamond links, 6 ¾ ins. each, mounted in gold and silver-topped gold

\$15,000-20,000



PROPERTY OF A LADY

**119**

**AN EMERALD AND DIAMOND PENDANT**

Set with a pear-shaped emerald, within a graduated marquise-cut diamond surround, with pendant hoop for suspension, 1 ½ ins., mounted in platinum

\$20,000-30,000



119

PROPERTY FROM A NEW ENGLAND ESTATE

**120**

**A PAIR OF DIAMOND EAR PENDANTS**

Each set with a round brilliant-cut diamond, weighing approximately 3.02 and 3.00 carats, within a detachable pear, marquise and circular-cut diamond cluster jacket, 1 ¼ ins., mounted in white gold

*Accompanied by report nos. 11146073 and 11013665 dated 4 March and 7 March 2016 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 3.02 and 3.00 carats, are I color, SI1 clarity*

\$30,000-50,000



120

PROPERTY OF A GENTLEMAN

**121**

**A DIAMOND RING**

Set with a heart brilliant-cut diamond, weighing approximately 3.08 carats, within a circular and baguette-cut diamond undulating surround, ring size 6, mounted in platinum

\$20,000-30,000



121



122

**122**

**A PAIR OF DIAMOND EAR PENDANTS**

Each suspending a round brilliant-cut diamond, weighing approximately 7.35 and 7.11 carats, from a graduated circular-cut diamond line and French wire, 1 7/8 ins., mounted in platinum

*Accompanied by report nos. 5172524598 and 6173524607 dated 4 April 2016 and 9 March 2016 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 7.35 and 7.11 carats, are F color, VS1 and Internally Flawless clarity, respectively, with excellent cut, polish and symmetry*

\$700,000-900,000

PROPERTY OF A PRIVATE COLLECTOR



123

**123**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a cut-cornered rectangular mixed-cut fancy intense yellow diamond, weighing approximately 12.13 carats, flanked on either side by a trapezoid-shaped diamond, ring size 5 1/2, mounted in platinum and gold

*Accompanied by report no. 1172559507 dated 31 March 2016 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS1 clarity*

\$125,000-180,000

PROPERTY OF A PRIVATE COLLECTOR



124

**124**

**A DIAMOND RING, BY HARRY WINSTON**

Set with a rectangular-cut diamond, weighing approximately 12.64 carats, flanked on either side by a tapered baguette-cut diamond, ring size 8, mounted in platinum

Signed Winston for Harry Winston

*Accompanied by report no. 1172591527 dated 20 April 2016 from the GIA Gemological Institute of America stating that the diamond is D color, VS2 clarity*

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

\$450,000-550,000



**THE CULLINAN DREAM**

Fancy Intense Blue

24.18 carats





125

**A GROUP OF SILVER AND ENAMEL CIRCUS FIGURINES,  
BY GENE MOORE, TIFFANY & CO.**

Comprising a lion's cage, a male lion, a lady equilibrist, a clown with a baby stroller, a clown in a barrel, a bear on roller skates, a red car, an elephant with a lady acrobat holding a parasol, a group of three strongmen holding up a barbell on a rug, a rearing horse, a clown on a skateboard, an animal trainer, a ball-juggling clown, a harlequin, a clown with two hoops and two acrobats swinging from a trapeze, mounted in silver

Signed Tiffany & Co.

\$15,000-20,000





(figurines not actual size)



126

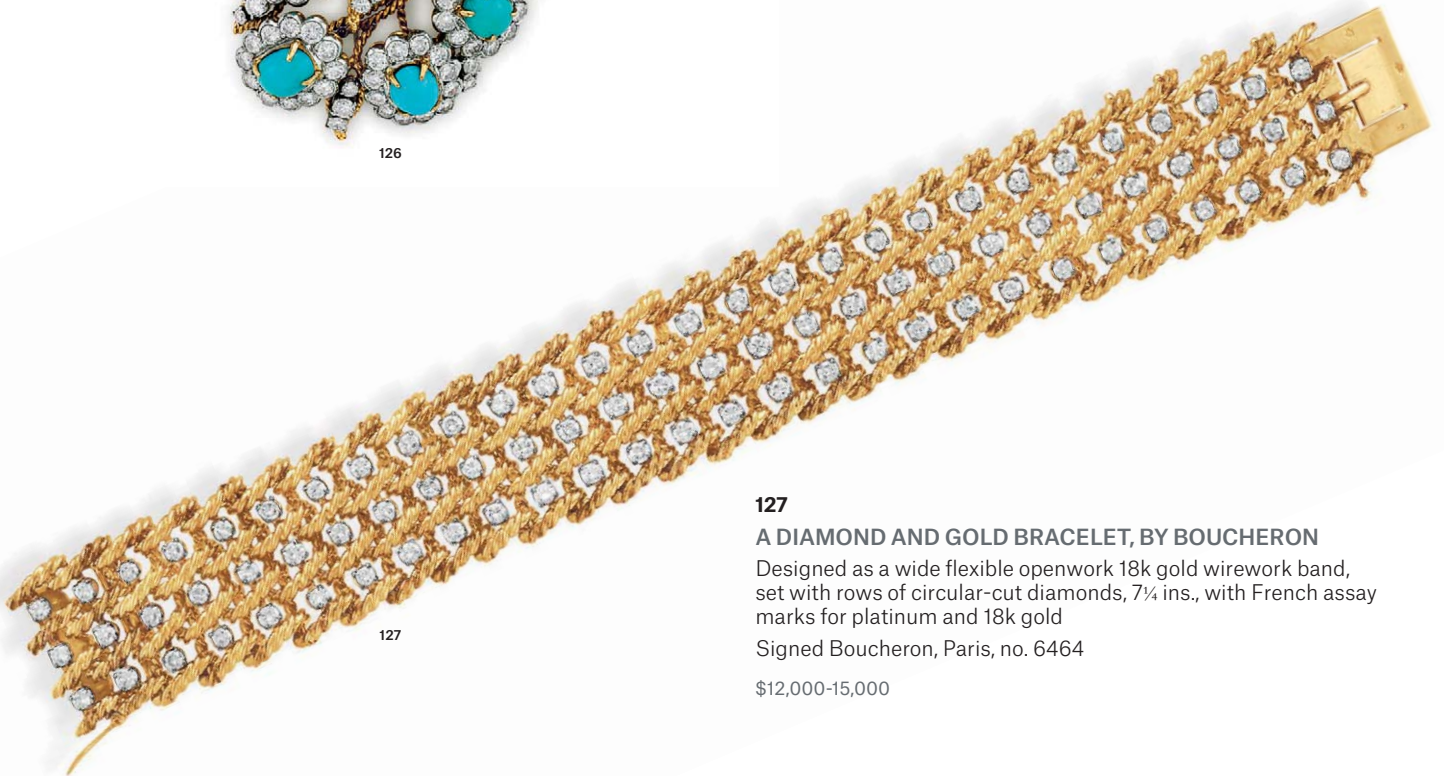
PROPERTY OF A LADY

**126**  
**A TURQUOISE AND DIAMOND BROOCH,  
BY VAN CLEEF & ARPELS**

Designed as a bouquet of circular-cut diamond flower blossoms, each centering upon an oval cabochon turquoise pistil, to the circular-cut diamond leaves and twisted gold stems, 2 ¾ ins., with French assay marks for 18k gold, mounted in 18k gold and platinum, in a Van Cleef & Arpels brown suede pouch

Signed Van Cleef & Arpels, no. 88740

\$15,000-20,000



127

**127**  
**A DIAMOND AND GOLD BRACELET, BY BOUCHERON**

Designed as a wide flexible openwork 18k gold wirework band, set with rows of circular-cut diamonds, 7¼ ins., with French assay marks for platinum and 18k gold

Signed Boucheron, Paris, no. 6464

\$12,000-15,000



128

**128**  
**A GROUP OF DIAMOND AND PLATINUM RINGS**

Comprising a ring, set with a rectangular-cut diamond, weighing approximately 3.63 carats, to the graduated baguette-cut diamond shoulders, ring size 6 ½, mounted in platinum; a band set with alternating baguette and circular-cut diamonds, ring size 6, mounted in platinum; and a platinum band by Tiffany & Co., ring size 7 ¾  
(3)

\$10,000-15,000





129

**A GOLD BOX, BY CARTIER**

Of rectangular outline, designed as a textured 18k gold box, opening to reveal a single compartment, the bottom and sides lined with gray suede, 9  $\frac{5}{16}$  x 6  $\frac{7}{16}$  x 1  $\frac{3}{4}$  ins., exterior inscribed *WRR Jr*, with interior inscription, in a Cartier fitted red case

Signed Cartier

\$15,000-20,000



130

PROPERTY OF A DISTINGUISHED LADY

**130**  
**A PAIR OF DIAMOND, RUBY AND COIN EAR PENDANTS, BY BULGARI**

Each set with a coin depicting Hadrianus or Antoninus Pius in profile, in a circular polished gold surround, to the circular-cut diamond and cabochon ruby surmount, the reverse inscribed with 'Roma - Hadrianus Aug. A.D. 117-138' or 'Roma - Antoninus Pius Aug. A.D. 138-161', respectively, 1 5/8 ins., with Italian export marks for 18k gold, in a Bulgari black leather case

Signed Bulgari, no. B11954

\$6,000-8,000



131

PROPERTY OF A LADY

**131**  
**A GOLD COIN NECKLACE, BY BULGARI**

Centering upon a bezel-set 1791 US One Cent coin, within a circular-cut diamond frame, to the gold link chain, the reverse of the pendant inscribed 'One Cent 1791', 15 1/2 ins., mounted in 18k gold

Signed Bulgari, Italy

\$15,000-20,000

Originally purchased at Bulgari in 1977 by the Pulitzer Prize winning American humorist Art Buchwald as a 20th anniversary present for his wife Ann, this necklace is an unusual version of the iconic 'Monete' jewels produced by Bulgari. While the majority of 'Monete' jewels featured ancient Roman coins, more unusual examples featuring non-ancient coins from various countries were produced on a much smaller scale. This necklace, set with a 1791 Washington cent, is a rare example created during some of Bulgari's most fruitful years and is a marriage of American history and Italian style.



132

**132**

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

The textured gold hinged cuff set with circular-cut diamond star-shaped plaques, 2 ¼ ins. diameter, mounted in 18k gold and white gold, in a Mario Buccellati navy leather case  
Signed Buccellati, Italy

\$25,000-35,000



133



PROPERTY OF A PRIVATE COLLECTOR

**133**

**A GROUP OF DIAMOND AND GOLD JEWELRY, BY BUCCELLATI**

Comprising a pendant brooch designed as an openwork bicolored gold flower, set with circular-cut diamonds; and a pair of ear studs of similar design, 1 ¼ ins. (brooch), ¾ in. (ear studs), with Italian assay marks for 18k gold and white gold (ear studs)

Signed M. Buccellati (brooch) and M. Buccellati, Italy (ear studs)

\$8,000-12,000

•134

**AN ONYX AND GOLD 'ALHAMBRA' NECKLACE,  
BY VAN CLEEF & ARPELS**

Designed as an 18k gold chain, set with a series of twenty onyx clover links, 33 7/8 ins., with French assay marks for 18k gold  
Signed V.C.A. for Van Cleef & Arpels, no. JB319279

\$10,000-15,000

•135

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

Designed as an 18k gold chain, set with a series of twenty tiger's eye quartz clover links, 33 7/8 ins., with French assay marks for 18k gold  
Signed V.C.A. for Van Cleef & Arpels, no. JE153073

\$10,000-15,000





PROPERTY OF A LADY

**136**

**A CULTURED PEARL AND GOLD CUFF BRACELET,  
BY BUCCELLATI**

The hinged cuff of sculpted 18k gold grape leaf design, with cultured  
pearl cluster detail, 2 ¼ ins. diameter

Signed M. Buccellati, Italy

\$15,000-20,000





137

PROPERTY OF A LADY

**137**

**AN EMERALD AND DIAMOND RING**

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

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

\$12,000-18,000



138

**138**

**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 18k gold bands, 2 ¼ ins. diameter, mounted in 18k gold

Signed Tiffany & Co., Schlumberger, France

\$35,000-45,000



139

**A SET OF AZURMALACHITE, DIAMOND AND GOLD JEWELRY,  
BY DAVID WEBB**

Comprising a necklace, designed as three reeded azurmalachite plaques, each enhanced with circular-cut diamond detail, to the sculpted 18k gold link backchain; and a pair of ear clips en suite, 15 ½ ins. (necklace), 1 ¼ ins. (ear clips), mounted in 18k gold and platinum  
Each signed Webb for David Webb

\$30,000-40,000





140

PROPERTY OF A LADY

**140**

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

Each designed as a cluster of three oval turquoise cabochons within circular-cut diamond surrounds, circa 1960, 1 ¼ ins., with French assay marks for 18k gold and white gold  
Signed Van Cleef & Arpels, no. 90024

\$10,000-15,000



141

**141**

**AN EMERALD, TURQUOISE AND LAPIS LAZULI  
BANGLE BRACELET, BY DAVID WEBB**

The sculpted gold bangle, centering upon a reeded turquoise of bombé design, topped by a carved cabochon emerald within a circular-cut diamond surround, joined on either side by a circular-cut diamond hoop and reeded lapis lazuli shoulders, 2 ins., mounted in platinum and 18k gold

Signed David Webb, no. CS288

\$60,000-80,000





142

**142**

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

Designed as a sculpted and wirework gold tapered band of foliate motif, enhanced at the front with circular-cut diamond detail, 15 ins., with French assay marks for 18k gold and platinum

Signed Boucheron, Paris

\$10,000-15,000



143

**143**

**A DIAMOND AND GOLD BRACELET, BY BOUCHERON**

Designed as a gold wirework band of foliate motif, enhanced by circular-cut diamond detail, 7 1/4 ins., with French assay marks for 18k gold and platinum

Signed Boucheron, Paris, no. 7555

\$12,000-18,000



144

PROPERTY OF A LADY

**144**

**A PAIR OF DIAMOND EAR STUDS**

Each set with an old-cut diamond, weighing approximately 3.73 and 3.58 carats, mounted in platinum

\$25,000-35,000



145

PROPERTY OF A LADY

**145**

**A DIAMOND RING**

Set with a square-cut diamond, weighing approximately 3.06 carats, flanked on either side by a baguette-cut diamond, within a circular-cut diamond frame, bordered by rows of single-cut diamonds, ring size 6 ¼, mounted in platinum

\$10,000-15,000



146

PROPERTY OF A PRIVATE COLLECTOR

**146**

**A BELLE ÉPOQUE DIAMOND LAPEL WATCH, BY TIFFANY & CO.**

With mechanical movement, the white circular dial with gold Arabic numerals, within a circular-cut diamond case, to the rose-cut diamond winding stem and old-cut diamond hoop, suspended from the old-cut diamond brooch, circa 1910, 2 ¼ ins., mounted in platinum

Signed Tiffany & Co.

\$7,000-10,000



(detail of reverse)



147

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

Designed as three blue guilloché and white enamel oval plaques with gold festoons, ribbon bows and foliate motifs, enhanced by circular and cushion-cut diamonds, with seed pearl and gold swags linked to the center plaque suspending a seed pearl, circa 1900, 16 ½ ins., with French assay marks for 18k gold

Signed L. Gautrait, no. 1192

\$8,000-12,000

## PROPERTY FROM THE COLLECTION OF BETSY DRAKE GRANT



Cary Grant (1904-1986) with his third wife, actress and writer Betsy Drake at an Academy Awards at Romanoff's, Beverly Hills, circa 1955. (Photo by Darlene Hammond/Archive Photos/Getty Images)

Betsy Drake (1923-2015) was an American actress and model. Born in Paris to two expatriates, Drake moved with her parents to the United States at the age of six. She began acting and modeling in her late teens and eventually landed a lead role in *Deep are the Roots* (1947) on stage in London where she first caught Cary Grant's eye. Drake and Grant fatefully met again on the Queen Mary while en route from London to the United States. Grant arranged for Drake to join him for a screen-test and they were cast together in *Every Girl Should Be Married* (1948), her debut film.

Betsy Drake married Cary Grant on Christmas Day in 1949. She was his third wife in the longest lasting of his five marriages. He proposed to her with a beautiful 7.97 carat diamond ring, lot 148. As husband and wife, they costarred in additional films, including *Mr. & Mrs. Blanding* (1951) and *Room for One More* (1952). In July of 1956, after visiting Grant on-set in Spain, Drake returned home on the Andrea Doria. While nearing the coast of Nantucket, the Italian liner collided with another ship and sank. Drake was rescued from the wreck, but unfortunately, over \$200,000 worth of her jewelry was locked in a vault and remains lost at sea.

Drake and Grant separated and eventually divorced in 1962. Drake appeared in numerous leading roles throughout her career in both the U.S. and England. She eventually gave up acting and began to pursue other interests. Inspired by her love of writing, she penned a novel that explored the life of a young girl from a broken family titled *Children, You Are Very Little* (1971).

Also captivated by the study of mental health, Drake volunteered at hospitals for the mentally ill and eventually enrolled at Harvard University in the 1970s where she earned a Master's of Education in Psychology.

Betsy Drake spent the later part of her life in London and passed away on October 27, 2015 at the age of 92. Christie's is pleased to present the following three lots from her collection, each jewel a reflection of the timeless elegance of this American actress.



148

### 148

#### A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 7.97 carats, ring size 6  $\frac{3}{4}$ , mounted in gold

Accompanied by report no. 2175580678 dated 12 April 2016 from the GIA Gemological Institute of America stating that the diamond is J color, SI2 clarity

\$60,000-80,000



149

**149**

**A BELLE ÉPOQUE DIAMOND BRACELET**

Composed of eight old-cut diamond navette-shaped openwork links, spaced by old-cut diamond collets, circa 1910, 7 ¾ ins., mounted in platinum

\$10,000-15,000



150

**150**

**A RETRO DIAMOND, GOLD AND PLATINUM BRACELET, BY CARTIER**

Designed as a line of polished gold flowers with bezel-set circular-cut diamond boules pistils, spaced by circular-cut diamond and platinum links, joined by a polished gold and French-cut diamond boules clasp, circa 1940, 6 ¾ ins., mounted in platinum and gold  
Signed Cartier

\$12,000-18,000



151

**151**

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

Of geometric motif, designed as a fancy, baguette and circular-cut diamond openwork plaque, circa 1925, 1 ¼ ins., with French assay mark for platinum

Signed Cartier, France, no. 05418

\$10,000-15,000



152

**152**

**A DIAMOND AND AQUAMARINE BRACELET, BY TIFFANY & CO.**

Designed as a series of rectangular-cut aquamarine plaques bordered by single-cut diamonds, joined by circular-cut diamond links, 6 ⅞ ins., mounted in platinum

Signed Tiffany & Co.

\$28,000-35,000

PROPERTY OF A LADY

**153**

**A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 3.94 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6 ½, mounted in platinum

*Accompanied by report no. 5172462466 dated 21 January 2016 from the GIA Gemological Institute of America stating that the diamond is I color, VS2 clarity*

\$18,000-22,000



153



154



155

PROPERTY OF A LADY

**154**  
**A PAIR OF DIAMOND EAR PENDANTS,  
BY VAN CLEEF & ARPELS**

Each designed as an articulated cascade of circular-cut diamonds, gathered at the top by a tapered baguette-cut diamond ribbon, 1 ¼ ins., with French assay makers for platinum and 18k white gold, in a Van Cleef & Arpels brown suede pouch

Signed Van Cleef & Arpels, no. 81618

\$20,000-30,000

LITERATURE:

Cf. S. Coffin et al, *Set in Style: The Jewelry of Van Cleef & Arpels*, Cooper-Hewitt, National Design Museum, New York, 2011, p. 223

PROPERTY FROM A PRIVATE COLLECTION

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

Set with a pear-shaped diamond, weighing approximately 5.73 carats, flanked on either side by a tapered baguette-cut diamond, ring size adjustable, mounted in platinum

*Accompanied by report no. 1172580977 dated 12 April 2016 from the GIA Gemological Institute of America stating that the diamond is I color, VVS2 clarity*

\$60,000-80,000



157



156

**156**

**AN EMERALD AND DIAMOND RING**

Set with a rectangular-cut emerald, weighing approximately 14.26 carats, to the square-cut diamond gallery and baguette-cut diamond overlapping bifurcated hoop, ring size 5 ¾, mounted in platinum

*Accompanied by report no. CS 1073738 dated 19 April 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia, with minor clarity enhancement, traditional type*

\$60,000-80,000

**157**

**AN EMERALD AND DIAMOND BRACELET, BY BULGARI**

Designed as a series of square and rectangular-cut emeralds, within openwork undulating and overlapping baguette-cut diamond scrolls, accented with circular-cut diamonds, 7 ½ ins., mounted in platinum and gold

Signed Bulgari

\$60,000-80,000



**158**

**A COLORED DIAMOND AND DIAMOND RING, BY BULGARI**

Set with a cut-cornered rectangular modified brilliant-cut fancy yellow diamond, weighing approximately 6.00 carats, flanked on either side by a trapezoid-shaped diamond, ring size 6 ¼, mounted in platinum and 18k gold

Signed Bulgari

*Accompanied by report no. 17490662 dated 3 September 2008 from the GIA Gemological Institute of America stating that the diamond is fancy yellow, natural color, VVS2 clarity*

\$70,000-100,000

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



158

**159**

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

Centering upon a circular-cut diamond cluster, with alternating circular-cut diamond and yellow diamond petals, 1966, 2 ins., mounted in platinum and 18k gold

Signed Van Cleef & Arpels, N.Y. 37010

\$80,000-120,000

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



159

PROPERTY OF A LADY

**160**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 8.28 carats, flanked on either side by a baguette-cut diamond, ring size 6 ½, mounted in platinum

*Accompanied by report no. 1172515828 dated 3 March 2016 from the GIA Gemological Institute of America stating that the diamond is F color, SI1 clarity*

\$140,000-200,000



160



161

**161**

**A TOURMALINE AND DIAMOND RING**

Set with a cut-cornered rectangular-cut blue green tourmaline, weighing approximately 18.96 carats, flanked on either side by a trio of baguette-cut diamonds, ring size 6 ¾, mounted in platinum

*Accompanied by report no. CS 64186 dated 18 August 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the tourmaline has no gemological evidence of enhancements/treatments present*

\$25,000-35,000



162

PROPERTY OF A LADY

**162**

**A DIAMOND LINE BRACELET**

Designed as a line of forty-three graduated baguette-cut diamonds, 7 ¼ ins., mounted in platinum

\$35,000-45,000



163

**163**

**A DIAMOND RING, BY BULGARI**

Bezel-set with a rectangular-cut diamond, weighing approximately 2.06 carats, ring size 5 ¾, mounted in platinum

Signed Bulgari

*Accompanied by report no. 2155769719 dated 6 November 2016 from the GIA Gemological Institute of America stating that the diamond is E color, SI1 clarity*

\$15,000-20,000





164

**A COLORED DIAMOND AND DIAMOND RING**

Set with a cut-cornered square modified brilliant-cut fancy dark yellowish brown diamond, weighing approximately 7.10 carats, within a circular-cut diamond surround and half-hoop, ring size 6, mounted in rose gold

*Accompanied by report no. 5171367107 dated 29 October 2015 from the GIA Gemological Institute of America stating that the diamond is fancy dark yellowish brown, natural color, SI1 clarity*

\$25,000-30,000

165

**165**

**AN AMETHYST LONGCHAIN NECKLACE**

Composed of one hundred and twenty oval-cut collet-set amethysts, 72 ins., mounted in 18k rose gold

\$10,000-15,000

166

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

Each designed as a pavé-set circular-cut diamond bombé half-hoop,  
1 ¼ ins., mounted in 18k gold

Signed V.C.A. for Van Cleef & Arpels, no. 140H-27

\$35,000-50,000



166





167

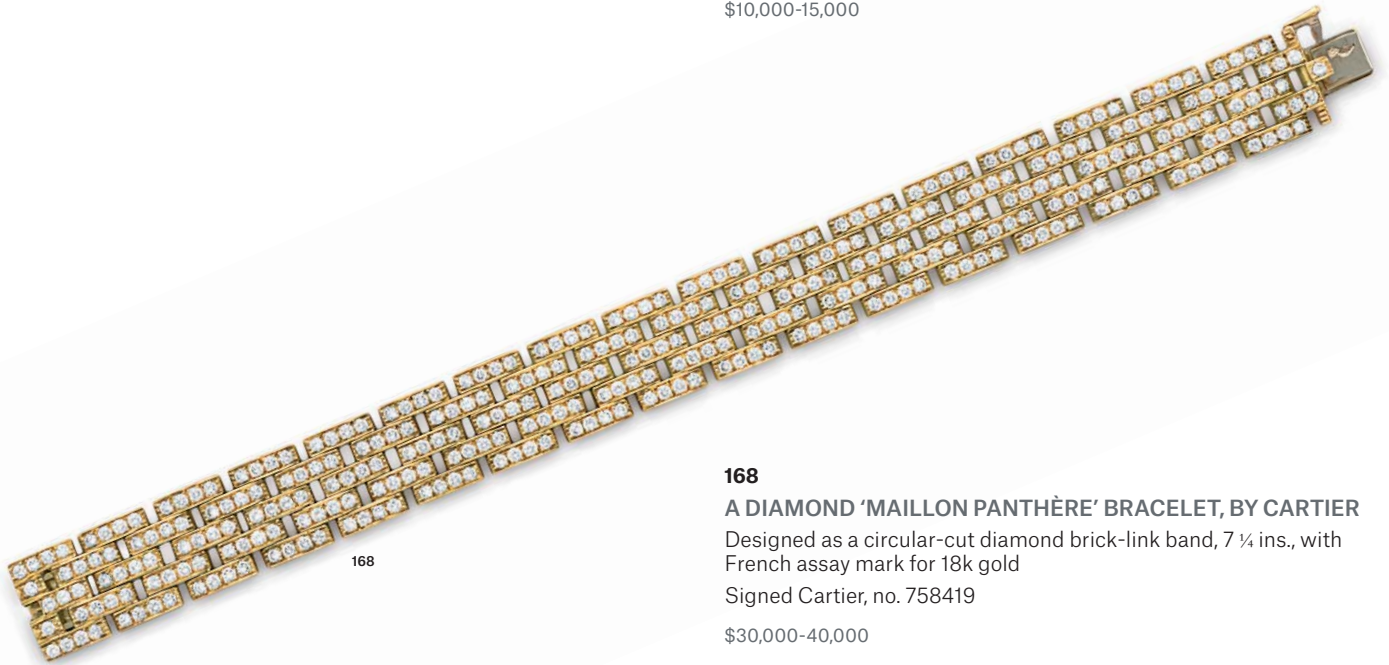
**167**

**A DIAMOND 'MAILLON PANTHÈRE' ETERNITY BAND, BY CARTIER**

Designed as a wide circular-cut diamond brick-link band, ring size 5  $\frac{3}{4}$ , with French assay marks for 18k gold

Signed Cartier, no. 661434

\$10,000-15,000



168

**168**

**A DIAMOND 'MAILLON PANTHÈRE' BRACELET, BY CARTIER**

Designed as a circular-cut diamond brick-link band, 7  $\frac{1}{4}$  ins., with French assay mark for 18k gold

Signed Cartier, no. 758419

\$30,000-40,000



169

PROPERTY OF A PRIVATE COLLECTOR

**169**

**A DIAMOND 'PANTHER' BROOCH, BY CARTIER**

Designed as a circular-cut diamond and 18k gold panther, with a pear-shaped emerald eye, 1  $\frac{7}{8}$  ins., with French assay mark for 18k gold, in a Cartier red box

Signed Cartier, no. 810904

\$15,000-20,000



170

(two views illustrated)



171

**170**

**A YELLOW BERYL AND DIAMOND RING,  
MOUNTED, BY TAFFIN**

Set with an oval-cut yellow beryl, within a baguette-cut diamond surround, to the pierced circular-cut diamond scrolling gallery and half-hoop, ring size 5 ½, mounted in platinum  
Signed Mounting by Taffin

\$15,000-20,000

**171**

**AN ENAMEL LION HEAD BRACELET, BY DAVID WEBB**

Designed as a line of twelve black and white enamel lion heads, with red enamel eyes, 7 ¾ ins., mounted in 18k gold  
Signed Webb for David Webb, no. FA76, S.C. (special commission)  
*Accompanied by Certificate of Authenticity from David Webb*

\$15,000-20,000



172

**172**

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

Designed as a flexible band of circular-cut diamonds, 7 ins., with French assay marks for 18k gold

Signed Van Cleef & Arpels, no. 19783 SA

\$45,000-55,000



173

**173**

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

Designed as a circular-cut diamond and ruby bombé ring, ring size 6  $\frac{3}{4}$ , with French assay marks for platinum and 18k gold

Signed Cartier, Paris, no. 6217, with maker's mark

\$15,000-20,000





174

**A SET OF AMETHYST, DIAMOND AND GOLD JEWELRY,  
BY BULGARI**

Comprising a necklace designed as a series of alternating amethyst and 18k gold beads, spaced by circular-cut diamond rondelles; and a bracelet en suite, 18 ¼ ins. (necklace, length adjustable), 8 ½ ins. (bracelet), with Italian assay and export marks for 18k gold. Each signed Bulgari, no. ALZKS7 (necklace), no. ALZHP9 (bracelet)

\$25,000-35,000





175

175

**AN ANTIQUE GOLD LION'S HEAD 'CYPRIOTE' CUFF BRACELET, BY TIFFANY & CO.**

Designed as a polished gold spring hinged cuff, with two opposing lion heads, 2 ¼ ins. diameter, mounted in gold Signed Tiffany & Co.

\$10,000-15,000

**LITERATURE:**

Cf. C. Phillips, *Bejeweled by Tiffany 1837-1987*, Yale University Press, 2006, p. 138-139

Cf. J. Loring, *Tiffany Jewels*, Harry N. Abrams, Inc., New York, 1999, p. 82

First exhibited at the 1878 Paris Exhibition, Tiffany's collection of Cypriot style jewelry was an instant success among all visitors and journalists. These jewels were marketed and sold as exact replicas from the Metropolitan Museum of Art's collection of ancient jewelry discovered in Cyprus in 1865, resulting in a surge of interest in ancient style jewelry on both sides of the Atlantic.

Charles Lewis Tiffany was at the forefront of capitalizing on this newfound love of jewelry from wealthy American and European collectors. Very few examples of this style of bracelet are known to exist, including one in the Tiffany archives and another in the Victoria & Albert Museum in London. It is interesting to note that this particular bangle is more diminutive in scale than other known examples, making it a possible prototype of the final version that was shown to the public.





176

PROPERTY FROM A NEW YORK STATE PRIVATE COLLECTION

**176**

**A GOLD AND DIAMOND NECKLACE, BY TIFFANY & CO.**

Designed as a gold mesh longchain, joined by two reeded gold clasps set with circular-cut diamonds, to the detachable circular-cut diamond enhancer of overlapping design, 33 ½ ins., mounted in 18k gold, *may be worn as two shorter necklaces of 16 ¼ ins. and 17 ¼ ins.*, in a Tiffany & Co. brown suede pouch

Signed Tiffany & Co., nos. 1196 and 1355

\$10,000-15,000



177

**177**

**A DIAMOND AND PLIQUE-À-JOUR ROSE BROOCH, BY TIFFANY & CO.**

Designed as a sculpted red plique-à-jour and 18k gold rose, with a circular-cut diamond cluster pistil, to the circular-cut diamond stem and leaves, 3 ¾ ins., mounted in platinum and 18k gold

Signed T & Co. for Tiffany & Co., no. 24716139

\$15,000-20,000



178

PROPERTY OF A LADY

**178**

**A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 6.03 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5  $\frac{3}{4}$ , mounted in platinum

\$40,000-60,000



179

PROPERTY OF A LADY

**179**

**A BELLE ÉPOQUE SINGLE-STRAND NATURAL PEARL NECKLACE**

Designed as a graduated strand of seventy-one natural pearls, measuring from approximately 9.40 to 3.85 mm, joined by a collet-set baguette and old-cut diamond clasp, circa 1910, 17  $\frac{1}{2}$  ins., mounted in platinum

*Accompanied by report no. 84969 dated 22 March 2016 from the SSEF Swiss Gemmological Institute stating that the analyzed properties confirm the authenticity of these saltwater natural pearls*

\$30,000-50,000

180

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

Designed as a black and brown enamel scaled coiling serpent bracelet, the head with pear-shaped diamond eyes, opening to reveal a watch, with mechanical movement, circular dial and dauphine hands, length adjustable, with Italian assay mark for 18k gold, in a Bulgari brown leather case

Signed Bulgari, dial and crown signed Omega

\$100,000-150,000



(detail of concealed watch)



180

PROPERTY OF A TEXAS LADY

181

**A DIAMOND RING**

Set with a pear brilliant-cut diamond, weighing approximately 4.26 carats, flanked on either side by a pear-shaped diamond, ring size 7, mounted in platinum

*Accompanied by report no. 5171525097 dated 21 March 2016 from the GIA Gemological Institute of America stating that the diamond is F color, VS1 clarity*

\$55,000-75,000



181



182

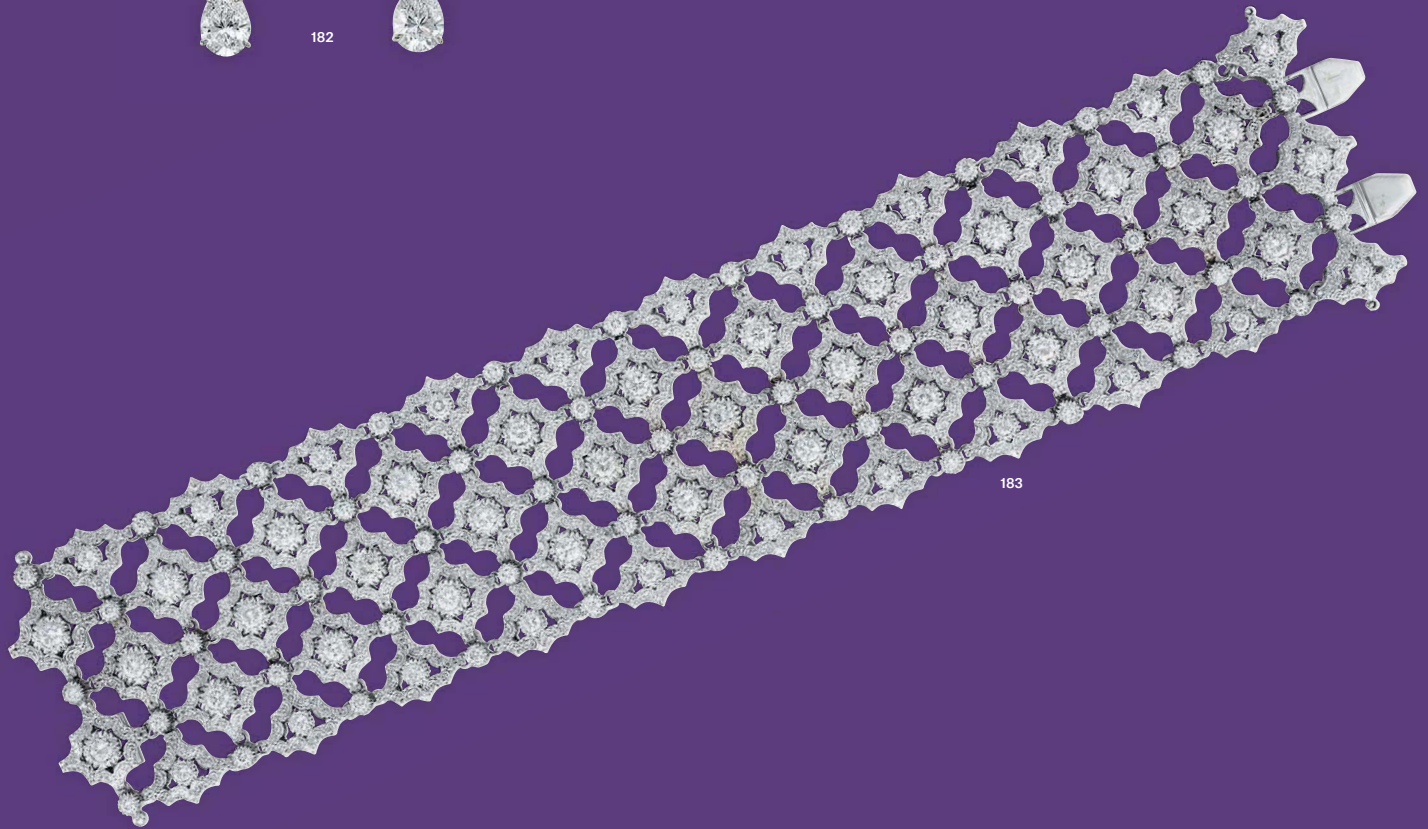
**182**

**A PAIR OF DIAMOND EAR PENDANTS**

Each suspending a pear brilliant-cut diamond, weighing approximately 1.63 and 1.55 carats, from a marquise and circular-cut diamond line, 1 ½ ins., mounted in white gold

*Accompanied by report nos. 15669944 and 15669657 dated 14 December 2016 from the GIA Gemological Institute of America stating that the diamonds are D color, SI1 clarity*

\$22,000-28,000



183

**183**

**A DIAMOND BRACELET, BY BUCCELLATI**

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

Signed M. Buccellati, Italy

\$40,000-50,000



184



185

185

PROPERTY OF A LADY

**184**

**A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 3.63 carats, to the single-cut diamond pierced gallery and shoulders, ring size 5 ½, mounted in platinum

\$20,000-30,000

**185**

**TWO DIAMOND BRACELETS**

Each designed as alternating rows of circular and baguette-cut diamonds, 7 ¾ ins. and 6 ¾ ins., mounted in platinum

\$18,000-22,000



186



187



188

**186**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a heart brilliant-cut fancy intense yellowish green diamond, weighing approximately 0.73 carat, within a circular-cut pink diamond and diamond surround, to the circular-cut diamond half-hoop, ring size 6, mounted in platinum and 18k rose gold

*Accompanied by report no. 5121740320 dated 21 March 2014 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellowish green, natural color, VS1 clarity*

\$15,000-20,000

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

**187**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a heart modified brilliant-cut fancy intense purplish pink diamond, weighing approximately 0.50 carat, within a circular-cut pink diamond and graduated pear-shaped diamond surround, ring size 5 ½, mounted in platinum and 18k rose gold

*Accompanied by report no. 5121870526 dated 20 December 2010 from the GIA Gemological Institute of America stating that the diamond is fancy intense purplish pink, natural color, SI1 clarity*

\$25,000-35,000

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

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

PROPERTY OF A LADY

**188**

**A COLORED DIAMOND AND DIAMOND RING**

The stylized pavé-set circular-cut diamond and pink diamond calla lily of crossover design, centering upon a cushion-modified brilliant-cut fancy yellow-green diamond, weighing approximately 3.05 carats, ring size 6 ¼, mounted in 18k white gold

*Accompanied by report no. 1139870225 dated 21 September 2012 from the GIA Gemological Institute of America stating that the diamond is fancy yellow-green, natural color, SI2 clarity*

\$150,000-250,000

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





189

**189**

**A COLORED DIAMOND AND DIAMOND PENDANT NECKLACE**

Suspending a heart brilliant-cut fancy yellow diamond, weighing approximately 5.02 carats, within a circular-cut diamond surround, to the heart-shaped diamond surmount and fine link neckchain, 16 ins., mounted in platinum and 18k gold

*Accompanied by report no. 14307581 dated 25 March 2005 from the GIA Gemological Institute of America stating that the diamond is fancy yellow, natural color*

\$50,000-70,000

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



190

**190**

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

Each suspending a rectangular-cut fancy yellow diamond, weighing approximately 5.11 and 5.02 carats, from the square-cut diamond surmount and pavé-set circular-cut diamond hoop, 1 ¼ ins., mounted in 18k gold and white gold

*Accompanied by report nos. 16403578 and 16327643 dated 16 November and 8 October 2007 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 5.11 and 5.02 carats, are fancy yellow, natural color, SI2 and SI1 clarity, respectively*

\$130,000-190,000

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



191

PROPERTY OF A TEXAS LADY

**191**

**A TWO-STONE DIAMOND RING**

Of crossover design, set with two marquise-cut diamonds, weighing approximately 4.58 and 4.32 carats, to the tapered baguette and baguette-cut diamond shoulders, ring size 6  $\frac{3}{4}$ , mounted in platinum

\$20,000-30,000





192

**•192**

**A SINGLE-STRAND CULTURED PEARL NECKLACE**

Comprising sixty-seven variously-colored cultured pearls, measuring from approximately 11.10 x 10.97 mm to 15.13 mm, joined by a circular-cut diamond openwork clasp, 35 ¼ ins., mounted in 18k white gold

*Accompanied by report no. 5171494961 dated 7 March 2016 from the GIA Gemological Institute of America stating that these pearls are bead cultured pearls, saltwater, with no indications of treatment*

\$15,000-20,000



193

#### A SET OF SAPPHIRE AND DIAMOND JEWELRY

Comprising a necklace, designed as a line of graduated oval-cut sapphires, measuring from approximately 15.65 x 10.74 x 8.18 mm to 6.77 x 4.88 x 4.00 mm, the largest sapphire, weighing approximately 12.00 carats, each within a circular-cut diamond surround, spaced by marquise and circular-cut diamond; and a pair of ear pendants en suite, 16 ins. (necklace), 1 ½ ins. (ear pendants), mounted in 18k white gold

Accompanied by report no. CS 1074424 dated 1 April 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the sapphires mounted in the necklace show no gemological evidence of heat or clarity enhancement

With report no. CS 1074425 A and B dated 1 April 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the sapphires mounted in the ear pendants show no gemological evidence of heat or clarity enhancement

With five reports dated 29 October 2015 to 10 October 2014 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the sapphires weighing approximately 12.00, 6.21, 6.00, 3.04, and 2.20 carats, show no gemological evidence of heat or clarity enhancement

\$35,000-55,000



194



195



196

**194**

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

Set with a cushion-cut pink sapphire, weighing approximately 4.79 carats, flanked on either side by a half-moon diamond, to the circular-cut diamond surround and half-hoop, ring size 5 <sup>3</sup>/<sub>4</sub>, mounted in platinum

Signed Tiffany & Co., no. 24562506

Accompanied by report no. 17424321 dated 12 June 2008 from the GIA Gemological Institute of America stating that the pink sapphire is natural corundum, no indications of heating

\$10,000-15,000

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

**195**

**A COLORED SPINEL AND DIAMOND BRACELET**

Designed as a series of cushion-cut multi-colored spinel, including varieties of pink and purple, interspersed with circular-cut diamond links, 7 ins., mounted in platinum

\$12,000-15,000

PROPERTY FROM A NEW YORK STATE PRIVATE COLLECTION

**196**

**A PAIR OF DIAMOND EAR STUDS**

Each set with a round brilliant-cut diamond, weighing approximately 2.01 carats each, mounted in platinum

Accompanied by report nos. 6177537156 and 2175537297 dated 17 March 2016 from the GIA Gemological Institute of America stating that the diamonds are H and I color, SI1 and SI2 clarity, respectively

\$20,000-30,000



197

PROPERTY FROM A PRIVATE COLLECTION

**197**

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

Set with a carved sapphire of floral motif, to the old and single-cut diamond leaf shoulders and half hoop, circa 1950, ring size 5  $\frac{3}{4}$ , mounted in platinum, in a Cartier red suede pouch

Signed Cartier

\$15,000-20,000



198

PROPERTY OF A PRIVATE COLLECTOR

**198**

**AN ART DECO DIAMOND, EMERALD AND ONYX BRACELET**

Designed as an old-cut diamond band, with calibr -cut onyx and cabochon emerald accents, circa 1925, 7  $\frac{1}{2}$  ins, mounted in platinum

\$10,000-15,000



199

**199**

**A SAPPHIRE AND DIAMOND RING**

Set with a square cushion mixed-cut sapphire, weighing approximately 7.45 carats, within a single-cut diamond surround, ring size 6, mounted in platinum

*Accompanied by report no. CS 59842 dated 19 February 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), no gemological evidence of heat*

\$35,000-50,000



200



201

**200**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a pear brilliant-cut fancy gray diamond, weighing approximately 10.13 carats, flanked on either side by a tapered baguette-cut diamond, ring size 4 ½, mounted in platinum

*Accompanied by report no. 5171040184 dated 21 April 2016 from the GIA Gemological Institute of America stating that the diamond is fancy gray, natural color, VVS2 clarity*

\$125,000-200,000

**201**

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

Designed as a series of old and rose-cut diamond openwork bands of floral and geometric motif, circa 1925, 7 ¼ ins., with French assay mark for platinum

Signed Van Cleef. Arpels

\$65,000-85,000



PROPERTY OF A LADY

**202**

**A PAIR OF DIAMOND EAR PENDANTS**

Each suspending a circular-cut diamond, weighing approximately 3.00 and 2.85 carats, to the detachable baguette and circular-cut diamond ribbon surmount, 2 ¼ ins., mounted in platinum

\$30,000-50,000

**203**

**A DIAMOND RING**

Set with a cushion modified brilliant-cut diamond, weighing approximately 4.02 carats, to the circular-cut diamond shoulders, ring size 4 ¼, mounted in platinum

*Accompanied by report no. 6205282970 dated 11 December 2015 from the GIA Gemological Institute of America stating that the diamond is H color, VVS2 clarity*

\$45,000-65,000





204



205

PROPERTY OF A LADY

**204**

**A DIAMOND FLOWER BROOCH, BY CARTIER**

Designed as a flower, centering upon a circular-cut diamond pistil, to the curling circular-cut diamond petals, 1  $\frac{3}{4}$  ins., mounted in platinum

Signed Cartier, no. 787

\$15,000-20,000

PROPERTY OF A GENTLEMAN COLLECTOR

**205**

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

Set with an oval-cut sapphire, within a circular-cut diamond two-tier surround of floral motif, ring size 6  $\frac{1}{4}$ , mounted in platinum

Signed Buccellati, Italy

\$15,000-20,000



207

206

PROPERTY FROM A NEW YORK STATE PRIVATE COLLECTION

**206**

**A DIAMOND 'LUCIDA' RING, BY TIFFANY & CO.**

Set with a cut-cornered square mixed-cut diamond, weighing approximately 3.18 carats, ring size 5 ¼, mounted in platinum, in a Tiffany & Co. black suede case

Signed Tiffany & Co., nos. 5970744 et al 17529986

*Accompanied by report no. 2171537145 dated 18 March 2016 from the GIA Gemological Institute of America stating that the diamond is H color, VVS2 clarity*

\$25,000-35,000

**207**

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

Designed as a series of interlocking circular-cut diamond and 18k white gold hoops, to the fine link chain, 36 ins.

Signed Cartier, no. VA2661

\$15,000-20,000

**208**

**A PAIR OF DIAMOND EAR STUDS**

Each set with a round brilliant-cut diamond, weighing approximately 3.03 and 3.02 carats, mounted in platinum

*Accompanied by report nos. 2171171811 and 2175323233 dated 1 June 2015 and 18 September 2015 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 3.03 and 3.02 carats, are H color, SI1 and VS1 clarity, respectively*

\$60,000-80,000



208





209

PROPERTY OF A LADY

**209**  
**A DIAMOND RING, BY GRAFF**

Set with a round brilliant-cut diamond, weighing approximately 1.66 carats, flanked on either side by a heart-shaped diamond, ring size 3 ¼, mounted in platinum, in a Graff navy leather case

Signed Graff

*Accompanied by report no. 2175611927 dated 28 April 2016 from the GIA Gemological Institute of America stating that the diamond is E color, VS1 clarity*

\$12,000-15,000



210

**210**  
**A CULTURED PEARL AND DIAMOND NECKLACE,  
BY TIFFANY & CO.**

Comprising thirty-one graduated cultured pearls, measuring from approximately 15.80 to 12.00 mm, to the circular-cut diamond clasp, 17¼ ins., mounted in platinum

Signed T & Co. for Tiffany & Co., no. 17306251

\$10,000-15,000



211



212

PROPERTY FROM A NEW YORK STATE PRIVATE COLLECTION

**211**

**A DIAMOND PENDANT NECKLACE, BY HARRY WINSTON**

Suspending a pear brilliant-cut diamond, weighing approximately 2.04 carats, to the fine link neckchain, spaced by collet-set diamonds, 16 ins., mounted in platinum

Signed H.W. for Harry Winston, no. 82490

*Accompanied by report no. 5172537154 dated 18 March 2016 from the GIA Gemological Institute of America stating that the diamond is E color, VVS1 clarity*

\$15,000-20,000

PROPERTY OF A LADY

**212**

**A RUBY AND DIAMOND PENDANT NECKLACE, BY GRAFF**

Set with a heart-shaped ruby, measuring approximately 7.40 x 8.55 x 4.28 mm, within a circular-cut diamond surround, to the fine link necklace, 15 ins., mounted in platinum and gold

Signed Graff, no. 4113

*Accompanied by report no. CS 1075279 dated 28 April 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this ruby would be classified as Classic Burma (Myanmar). Heat Enhancement: None*

\$12,000-15,000



**213**  
**A PAIR OF DIAMOND EAR PENDANTS, BY BULGARI**

Each designed as a circular-cut openwork medallion with radiating pear-shaped diamonds, suspending a graduated pear-shaped, circular and oval-cut diamond fringe, to the circular and oval-cut diamond surmount, 2 ¼ ins., mounted in 18k white gold  
Signed Bulgari

\$40,000-60,000

**214**  
**A DIAMOND PENDANT NECKLACE, BY BULGARI**

Suspending a detachable pendant brooch, designed as a circular-cut openwork medallion with radiating pear-shaped diamonds, suspending a graduated pear-shaped, circular and oval-cut diamond fringe, to the neckchain of similar design, length adjustable 16-18 ins., mounted in 18k white gold  
Signed Bulgari

\$80,000-120,000







215



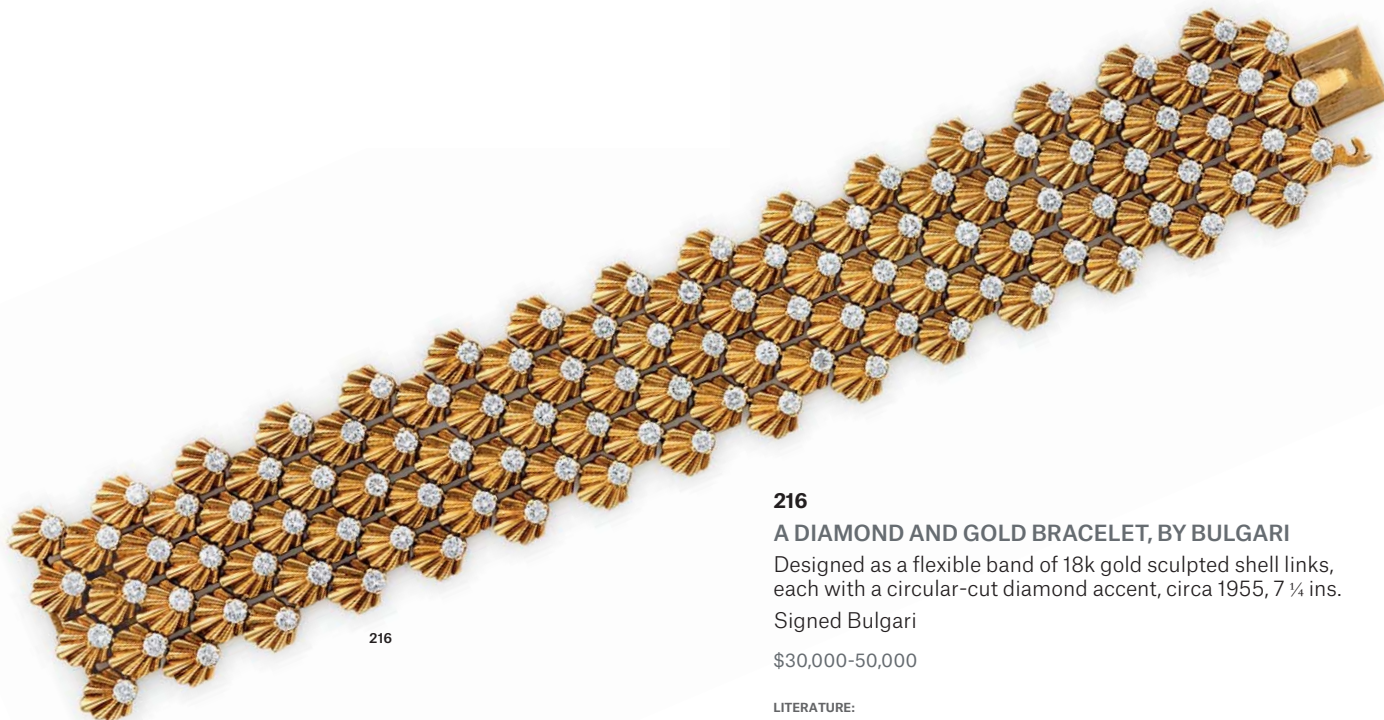
**-215**

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

Each designed as a flower blossom with sculpted white coral petals, centering upon a circular-cut diamond pistil with gold detail, 1 ¼ ins., with French assay marks for 18k gold, in a Van Cleef & Arpels navy suede pouch

Signed Van Cleef & Arpels, no. BL6204

\$15,000-20,000



216

**216**

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

Designed as a flexible band of 18k gold sculpted shell links, each with a circular-cut diamond accent, circa 1955, 7 ¼ ins.

Signed Bulgari

\$30,000-50,000

**LITERATURE:**

Cf. M. Chapman, A. Triossi, *The Art of Bulgari, La Dolce Vita and Beyond 1950-1990*, China, Fine Arts Museums of San Francisco and DelMonico Books, 2013, p. 46



217

**217**

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

Set with a cushion-cut sapphire, weighing approximately 3.72 carats, flanked on either side by a trapezoid and bullet-shaped diamond, ring size 6, mounted in platinum

With maker's mark for Carvin French

*Accompanied by report no. CS 32979-1 dated 17 June 1999 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). Heat enhancement: None*

\$15,000-20,000

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





218

PROPERTY FROM A NEW YORK STATE PRIVATE COLLECTION

**218**  
**A SAPPHIRE BEAD AND DIAMOND NECKLACE,  
 BY TIFFANY & CO.**

Centering upon a square and circular-cut diamond plaque, suspending a sapphire bead, circular and baguette-cut diamond fringe, to the triple-strand graduated sapphire bead neckchain, 1983, 16 ins. (shortest strand), mounted in 18k gold, in a Tiffany & Co. black suede envelope case

Clasp and centerpiece signed Tiffany & Co., Italy

\$10,000-15,000



219

PROPERTY FROM A NEW ENGLAND ESTATE

**219**  
**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 6.01 carats, to the circular and baguette-cut diamond shoulders, ring size 4 1/2, mounted in 18k white gold

Accompanied by report no. 1172516953 dated 4 March 2016 from the GIA Gemological Institute of America stating that the diamond is J color, SI1 clarity

\$50,000-70,000



220

**-220**

**AN ART DECO DIAMOND, ENAMEL, ONYX AND MOTHER-OF-PEARL PENDANT NECKLACE, BY CARTIER**

Suspending an onyx disc pendant, with a mother-of-pearl inlaid scene depicting an Asian garden, within a calibr -cut onyx and an old-cut diamond surround, the reverse enamel enhanced with old-cut diamond double "R" monogram letters, to the black silk cord, joined by an oblong-shaped onyx and old-cut diamond clasp, circa 1925, 35 1/2 ins., mounted in platinum

Signed Cartier, Londres

\$30,000-50,000



(detail of reverse)



221

**221**

**AN ART DECO DIAMOND BRACELET**

Designed as a line of old-cut diamond openwork links, joined by a baguette-cut diamond clasp, circa 1925, 6 3/8 ins., with French assay mark for platinum

\$15,000-20,000





222

**222**

**A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 3.01 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6 ½, mounted in platinum

*Accompanied by report no. 11074988 dated 14 May 2012 from the GIA Gemological Institute of America stating that the diamond is D color, Internally Flawless clarity*

\$85,000-100,000

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

PROPERTY FROM A NEW YORK STATE PRIVATE COLLECTION



223

**223**

**A COLORED DIAMOND AND DIAMOND RING, BY HARRY WINSTON**

Set with a rectangular-cut fancy intense pink diamond, weighing approximately 0.98 carat, flanked on either side by a pear-shaped diamond, ring size 5 ½, mounted in platinum and 18k rose gold, in a Harry Winston blue leather case

Signed H.W. for Harry Winston

*Accompanied by report no. 2171537714 dated 4 April 2016 from the GIA Gemological Institute of America stating that the diamond is fancy intense pink, natural color, SI2 clarity*

\$100,000-150,000



224

**224**

**A PAIR OF DIAMOND AND MULTI-GEM 'YAMA' EAR CLIPS, BY MARINA B**

Each black enamel gold hoop bezel-set with clusters of circular-cut diamonds, sapphires and pink sapphires, 1 ½ ins., with French assay marks for 18k gold

Signed Marina B, no. C1866, with maker's mark

\$40,000-50,000

**LITERATURE:**

Cf. V.J. de Witt, *Marina B: The Art of Jewellery Design*, Italy, Skira Editore S.p.A., 2003, p. 196



These ear clips are from a limited series of ten pairs created in 1987.





225

PROPERTY FROM A SOUTH AMERICAN ESTATE

**225**

**A PAIR OF DIAMOND EAR PENDANTS**

Each suspending an old-cut diamond, weighing approximately 5.88 and 5.53 carats, to the baguette and old-cut diamond surmount, 1 ½ ins., mounted in white gold

\$70,000-100,000

**226**

**AN ART DECO DIAMOND BRACELET, BY CHAUMET**

Of pierced geometric design, comprising three old and single-cut diamond panels, each centering upon a row of old-cut diamonds, flanked on either side by an old-cut diamond trefoil cluster and baguette-cut diamond detail, to the buckle links, circa 1925, 7 ¼ ins., with French assay marks for platinum and 18k white gold  
With maker's mark for Chaumet

\$120,000-180,000



226



227

**227**

**A DIAMOND, RUBY AND ONYX 'LE BAISER DU DRAGON' NECKLACE, BY CARTIER**

Suspending a pendant, designed as an 18k white gold open frame with fringe enhanced by ruby and onyx bead terminals, to the neckchain designed as an alternating series of onyx barrel-shaped links spaced by ruby beads, 17 ¼ ins., with French assay marks for 18k white gold

Signed Cartier, no. 995026

\$15,000-20,000



228

**228**

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

Set with an oval-cut ruby, weighing approximately 3.02 carats, within a trapezoid-shaped diamond surround, flanked on either side by a tapered baguette-cut diamond, ring size 6 ¼, mounted in platinum and gold

With maker's mark for Carvin French

*Accompanied by report no. CS 69567 dated 8 October 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this ruby would be classified as Classic Burma (Myanmar), with no heat or clarity enhancement*

\$40,000-60,000



**229**

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

Comprising a necklace, the elongated circular-cut diamond links with onyx hoop and textured gold spacers; and a pair of ear pendants en suite, 31 ½ ins. (necklace), 2 ⅞ ins. (ear clips), *may be worn as two bracelets and a necklace of shorter length*, with French assay marks for 18k gold

Each signed Van Cleef & Arpels, nos. 26897, 26898, 26899 (necklace) and no. 36 (ear clips)

\$50,000-70,000



**230**

**AN ART DECO DIAMOND, ENAMEL AND GOLD VANITY CASE,  
BY CARTIER**

Of rectangular outline, the gold ribbed onyx case enhanced with old and baguette-cut diamonds within a black enamel border, the square-cut diamond pushpiece opening to reveal a mirror, two concealed compartments and a lipstick case, circa 1925, 3 ¼ x 1 ½ x 1 ¾ ins., mounted in gold

Signed Cartier

\$20,000-30,000



230

PROPERTY OF A GENTLEMAN

**231**

**A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 3.79 carats, flanked on either side by a tapered baguette-cut diamond, ring size 9 ¾, mounted in platinum

*Accompanied by report no. 2171524937 dated 9 March 2016 from the GIA Gemological Institute of America stating that the diamond is F color, VS2 clarity*

\$30,000-40,000



231

## VERDURA AND CHANEL

The following bracelet and ear clips, both designed by Fulco di Verdura for Chanel, are incredible survivors of one of the most important collaborations between a fashion and jewelry designer.

Fulco di Verdura, born in Palermo, Italy to an aristocratic family, grew up among the glamour of European society. Introduced to Coco Chanel by Linda and Cole Porter in the mid-1920s, Chanel soon hired Verdura as a textile designer in 1927. Quickly recognizing his passion and talent for designing jewelry, Chanel had Verdura remount stones and pieces from her collection which were gifted to her over the years by her various lovers.

Always one to believe that jewelry was about enhancing a woman's personal style rather than displaying wealth, Chanel's personal jewelry collection by the early 1930s was a one-of-a-kind treasure trove filled with color and whimsy. Often cited as bringing fashion jewelry into vogue, Chanel owned pieces which were a mixture of fashion and fine jewelry. She often had precious rubies, emeralds and sapphires remounted in gilt metal or silver and wore them freely with strands of both natural and faux pearls; the entire look was more important than the value of the individual components in a jewel.

The jewelry that Chanel was most often associated with throughout her lifetime were the pieces created for her by Verdura, particularly her enamel cuffs and bangle bracelets in both black and ivory colored versions. The mixture of classic ivory-colored enamel with poured and faceted gripoix glass mounted in silver is a rare but iconic example of Chanel's bold and unapologetic style of merging fine and fashion gem elements to create a one-of-a-kind jewel. The current bangle is a wonderful example of a jewel Chanel wore often and proudly.



Fulco di Verdura with Coco Chanel, circa 1937, wearing lot 232. Image not included. (Photo by Lipnitzki/Roger Viollet/Getty Images)



Coco Chanel, circa 1937, wearing lot 232. Image not included. (Photo by Lipnitzki/Roger Viollet/Getty Images)



232

**232**

**A SILVER, ENAMEL, AND SIMULATED GEMSTONE BRACELET, BY DUKE FULCO DI VERDURA**

The cream colored enamel hinged bangle set at the top with cabochon red and green simulated gemstones, accented on either side by a line of graduated calibré-cut green simulated gemstones, to the rectangular-cut blue simulated gemstones, circa 1935, 2 1/8 ins. diameter, mounted in silver

Unsigned

*Accompanied by a letter from Verdura confirming that in their opinion, the cuff bracelet was made from a design by Duke Fulco di Verdura for his friend Gabrielle (Coco) Chanel*

\$25,000-35,000

**PROVENANCE:**

Formerly from the Collection of Gabrielle "Coco" Chanel



233

**233**

**A PAIR OF AQUAMARINE AND PINK TOURMALINE EAR CLIPS, BY COCO CHANEL**

Each set with an oval cabochon aquamarine or pink tourmaline, within a circular-cut aquamarine or pink tourmaline half-surround, circa 1925, 1 3/8 in., with French assay marks for silver

Signed Chanel

\$15,000-20,000

A coordinating tiara of similar design was sold at Christie's New York, 12 October, 2004, Lot 297



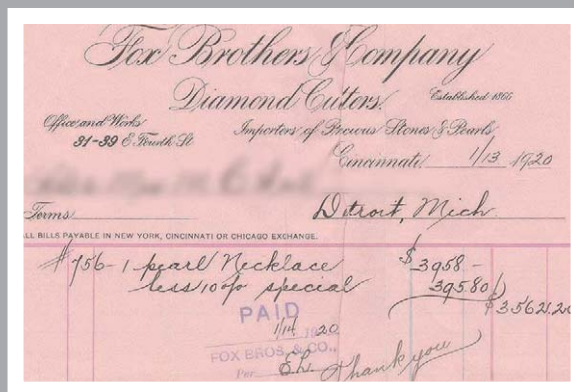
234

A SINGLE-STRAND NATURAL PEARL NECKLACE

Designed as a graduated strand of one hundred and five natural pearls, measuring from approximately 6.26 to 2.57 mm, joined by a silver clasp, 18 ins., with one additional pearl

Accompanied by report no. 2175538169 dated 11 April 2016 from the GIA Gemological Institute of America stating that the one hundred and five drilled pearls are natural saltwater pearls with no indications of treatment; additional pearl was not tested

\$10,000-15,000



Copy of original receipt from 1920. Not included.

PROPERTY OF A LADY

**235**

**A DIAMOND PENDANT NECKLACE**

Suspending a circular-cut diamond, weighing approximately 2.51 carats, and a marquise brilliant-cut diamond, weighing approximately 2.98 carats, to the circular-cut diamond surmount and fine link neckchain, 15 ¼ ins., mounted in platinum

*Accompanied by report no. 1176508043 dated 3 March 2016 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 2.98 carats, is D color, VS1 clarity*

\$35,000-55,000



235

**236**

**AN EMERALD AND DIAMOND RING**

Set with a square-cut emerald, measuring approximately 10.29 x 9.98 x 6.30 mm, within a circular-cut diamond surround, ring size 7 ¾, mounted in platinum

*Accompanied by report no. CS 1074469 dated 6 April 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia, with insignificant clarity enhancement, traditional type*

\$30,000-50,000



236

PROPERTY OF A CALIFORNIA COLLECTOR

**237**

**A PAIR OF DIAMOND EAR PENDANTS**

Each set with a brilliant-cut diamond, weighing approximately 2.40 carats each, within a circular-cut diamond surround, suspended from a circular-cut diamond hoop, 1 ¼ ins., mounted in white gold

*Accompanied by report no. 17556202 dated 28 April 2016 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 2.40 carats, is F color, VVS1 clarity, with excellent cut, polish and symmetry*

*With report no. 1126036503 dated 28 April 2016 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 2.40 carats, is F color, VVS1 clarity*

\$60,000-80,000



237



238



239



240

PROPERTY OF A GENTLEMAN

**238**

**A BELLE ÉPOQUE THREE-STONE DIAMOND RING**

Designed as a line of three bezel-set old-cut diamonds, to the old-cut diamond surround, shoulders, and plain pierced gallery, circa 1915, ring size 8 ¼, mounted in platinum

\$20,000-30,000

PROPERTY OF A LADY

**239**

**AN ART DECO DIAMOND BRACELET**

Designed as a series of single and old-cut diamond openwork plaques, spaced by single and old-cut diamond links, circa 1925, 6 ¾ ins., mounted in platinum

\$15,000-20,000

PROPERTY FROM A PRIVATE COLLECTION

**240**

**AN ART DECO DIAMOND BRACELET**

Designed as three old, single and baguette-cut diamond pierced panels, each centering upon a marquise-cut diamond, flanked on either side by three baguette-cut diamonds, spaced by three old-cut diamond hoops, spaced by single and baguette-cut diamond links, circa 1925, 7 ins., mounted in platinum

\$15,000-20,000

**241**

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

Each designed as an old-cut diamond garland surmount, suspending a pear-shaped pink sapphire, measuring approximately 13.80 x 8.45 x 3.76 mm and 13.70 x 8.50 x 3.38 mm, 2  $\frac{3}{16}$  ins., mounted in platinum

*Accompanied by report no. CS 1075340 A and B dated 29 April 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these pink sapphires would be classified as Madagascar, with low temperature heating. Clarity Enhancement: None*

\$10,000-15,000



241

PROPERTY OF A LADY

**242**

**A DIAMOND BANGLE BRACELET**

Designed as a hinged pierced old-cut diamond bangle, 2  $\frac{3}{8}$  ins. diameter, mounted in platinum

\$12,000-15,000



242



(two views illustrated)

**243**

**AN IMPRESSIVE DIAMOND RING**

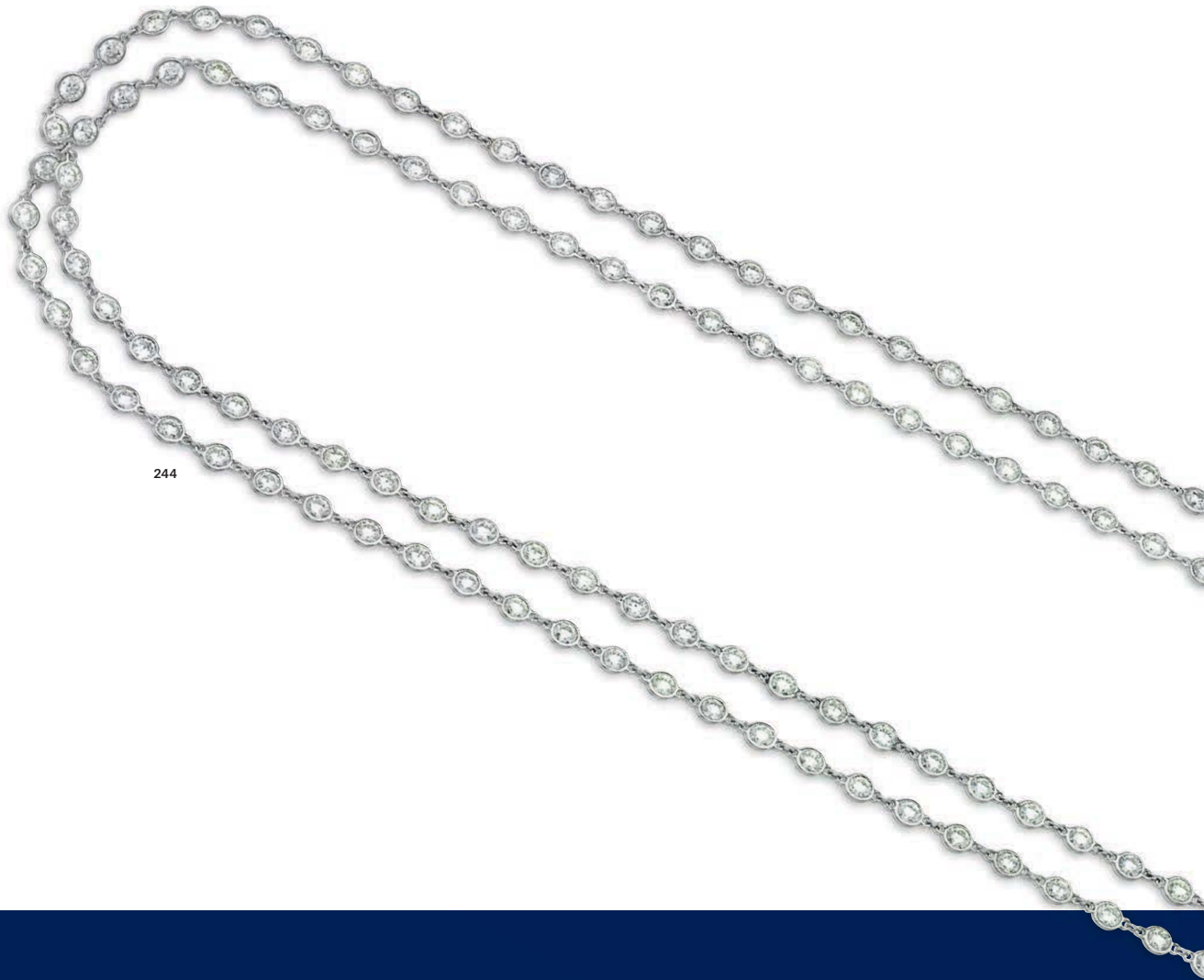
Set with an oval brilliant-cut diamond, weighing approximately 52.76 carats, to the circular-cut diamond shoulders, ring size 6, mounted in platinum

*Accompanied by report no. 5172543341 dated 22 March 2016 from the GIA Gemological Institute of America stating that the diamond is K color, VS2 clarity, with excellent polish and symmetry*

\$1,800,000-2,200,000







**244**

**A DIAMOND LONGCHAIN NECKLACE**

Comprising one hundred seventy bezel-set circular-cut diamonds, joined by a circular-cut diamond barrel clasp, 54 ins., mounted in platinum

\$22,000-28,000

245

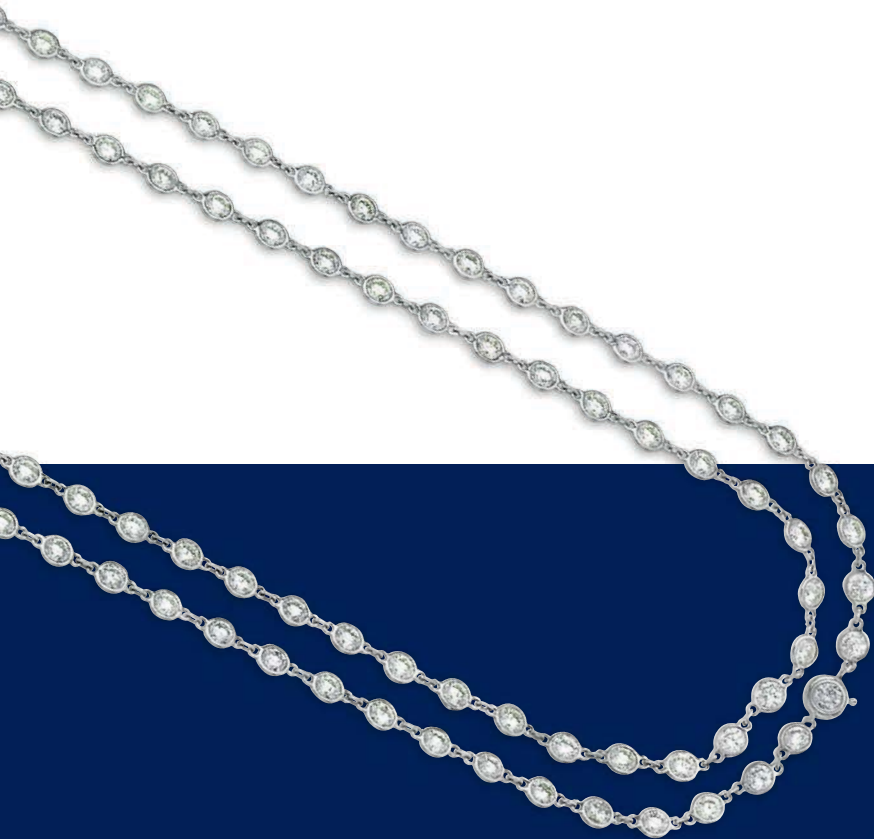
**A PAIR OF COLORED SAPPHIRE AND  
DIAMOND EAR PENDANTS**

Each suspending an oval-cut diamond and pear-shaped yellow or purple sapphire, within a circular-cut diamond pear-shaped frame and surmount of similar design, set with an oval sapphire or pink sapphire, 1 ¼ ins., mounted in platinum and gold

\$15,000-20,000



245





246



247

**246**

**A SET OF DIAMOND AND GOLD JEWELRY, BY CARTIER**

Comprising two gold cuff bracelets of bamboo motif, one set at the top with circular-cut diamonds; and a ring en suite, 2¼ ins. diameter (flexible, bracelets), ring size 6, with French assay marks for 18k gold. Each signed Cartier, nos. 664345 and 660973 (bracelets), no. 691248 (ring)

\$15,000-20,000

PROPERTY OF A TEXAS LADY

**247**

**A LAPIS LAZULI, DIAMOND AND GOLD BRACELET, BY DAVID WEBB**

Set with five hexagon-shaped cabochon lapis lazuli, each within a hammered gold surround, spaced by two-row circular-cut diamond links, 7¼ ins., mounted in platinum and 18k gold

Signed David Webb

\$15,000-20,000



248

PROPERTY FROM A PRIVATE COLLECTION

**248**  
**A DIAMOND AND GOLD 'SQUARE KNOT' BRACELET WATCH, BY VERDURA**

With manual movement, the circular gold dial with black Roman numerals and sword hands, within a circular-cut diamond and bicolor 18k gold openwork knotted surround and two-row band of similar design, 1969, 5 7/8 ins.

Unsigned

*With a Certificate of Authenticity from Verdura*

\$15,000-20,000

**LITERATURE:**

Cf. P. Corbett, *Verdura: The Life and Work of a Master Jeweler*, New York, Harry N. Abrams, Inc., 2002, p. 120



249

**249**  
**A PAIR OF RETRO DIAMOND AND GOLD 'LUDO HEXAGONE' CLIPS, BY VAN CLEEF & ARPELS**

Each of buckle design, with a honeycomb pattern, set with circular-cut diamond accents, to the sculpted gold and circular-cut diamond buckle clasp, circa 1940, 1 5/8 ins., with French assay marks for 18k gold. Each signed Van Cleef & Arpels, nos. 47343 and 48836

\$35,000-50,000

**LITERATURE:**

Cf. S. Coffin, *Set in Style, The Jewelry of Van Cleef & Arpels*, Smithsonian Institution, Cooper-Hewitt, National Design Museum, New York, 2011, page 39



250



251



252

PROPERTY OF A CALIFORNIA COLLECTOR

**250**

**A DIAMOND RING**

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

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

\$150,000-200,000

**251**

**A DIAMOND RING**

Set with an oval brilliant-cut diamond, weighing approximately 5.01 carats, flanked on either side by a triangular-cut diamond, ring size 7 ½, mounted in platinum

*Accompanied by report no. 2173559116 dated 30 March 2016 from the GIA Gemological Institute of America stating that the diamond is F color, VS1 clarity*

\$130,000-190,000

**252**

**A SAPPHIRE AND DIAMOND RING**

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

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

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

\$200,000-300,000



PROPERTY OF A LADY

**253**

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

Each designed as an oval and circular-cut sapphire flower blossom, centering upon a circular-cut diamond pistil, to the marquise and baguette-cut diamond stem,  $\frac{7}{8}$  ins., mounted in platinum, in a Cartier red leather case

Signed Cartier, London, no. indistinct

\$12,000-15,000



253

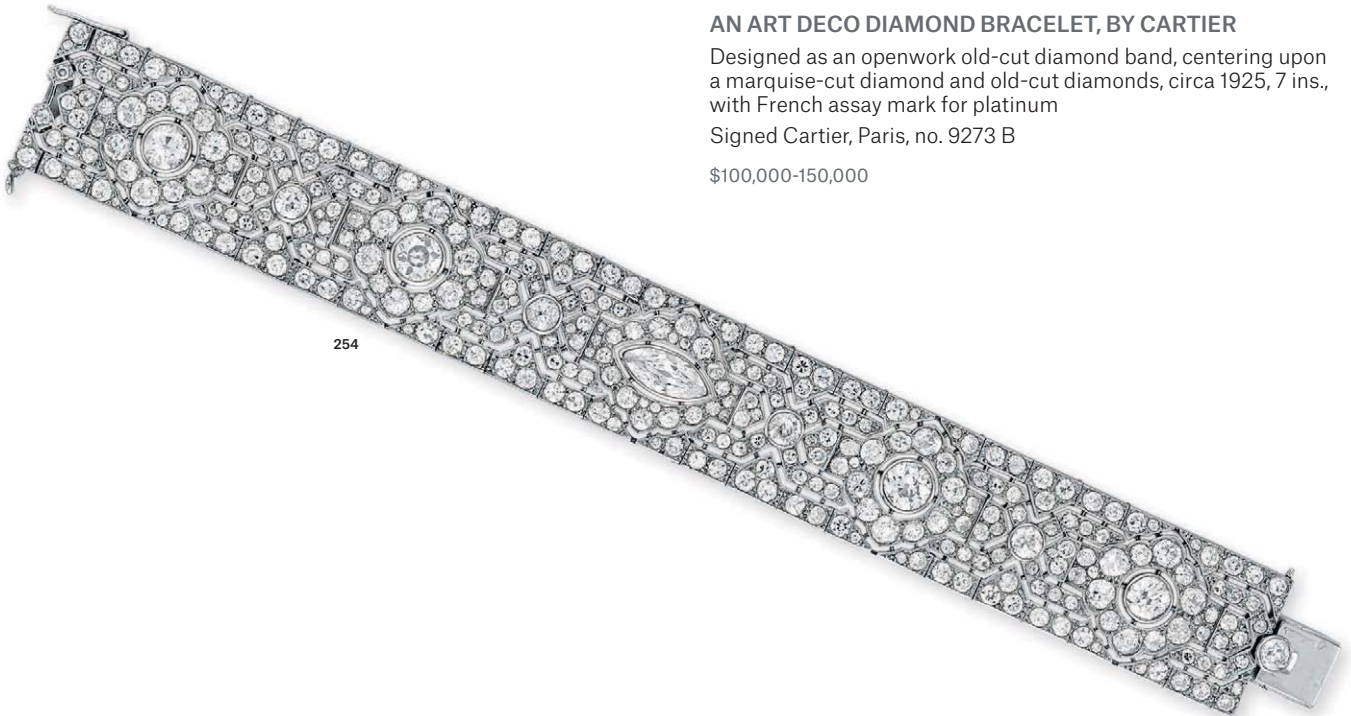
**254**

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

Designed as an openwork old-cut diamond band, centering upon a marquise-cut diamond and old-cut diamonds, circa 1925, 7 ins., with French assay mark for platinum

Signed Cartier, Paris, no. 9273 B

\$100,000-150,000



254

**255**

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

Set with a round brilliant-cut diamond, weighing approximately 6.74 carats, to the old-cut diamond half-hoop, ring size  $5 \frac{3}{4}$ , mounted in platinum and gold

Signed Tiffany

*Accompanied by report no. 1172421644 dated 17 December 2015 from the GIA Gemological Institute of America stating that the diamond is F color, Internally Flawless clarity, with excellent cut, polish and symmetry*

\$300,000-500,000



255





**256**

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

Designed as a calibr -cut sapphire flower, centering upon a circular-cut diamond cluster pistil, extending a baguette-cut diamond stem and circular-cut diamond leaves, 2 1/4 ins., mounted in platinum and gold

Signed Van Cleef & Arpels, N.Y. 61259

\$70,000-100,000



**257**

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

Designed as a calibr -cut ruby flower blossom with a circular-cut diamond cluster pistil, to the baguette-cut diamond stem with circular-cut diamond leaves and petal edges, 2 1/4 ins., mounted in platinum

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 60070

\$120,000-150,000



**258**

**A COLORED DIAMOND AND DIAMOND NECKLACE**

Set with a graduated series of pear brilliant and pear modified brilliant-cut fancy intense yellow diamonds, thirty-six ranging from 3.14 to 0.42 carats, and fancy yellow diamonds, nineteen ranging from 2.52 to 0.51 carats, to the marquise-cut diamond band, 16 ins., mounted in platinum and 18k gold

*Accompanied by thirty-six reports dated from 3 April 2008 to 16 January 2012 from the GIA Gemological Institute of America stating that thirty-six diamonds, ranging from 3.14 to 0.42 carats, are fancy intense yellow, natural color, Internally Flawless to SI2 clarity*

*With nineteen reports dated from 11 February 2008 to 30 January 2012 from the GIA Gemological Institute of America stating that nineteen diamonds, ranging from 2.52 to 0.51 carats, are fancy yellow, natural color, Internally Flawless to SI1 clarity*

\$350,000-550,000





259



260

## 259

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

Each suspending a cushion modified brilliant-cut fancy intense yellow diamond, weighing approximately 16.48 and 16.04 carats, from a graduated trapezoid-shaped diamond line, to the circular-cut diamond French wire, 1 3/4 ins., mounted in platinum and 18k gold  
*Accompanied by report nos. 2171436730 and 2171418067 dated 6 January 2016 and 24 December 2015 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 16.48 and 16.04 carats, are fancy intense yellow, natural color, Internally Flawless and VS2 clarity, respectively*

\$500,000-700,000

## 260

### A SUPERB EMERALD

The oval-cut emerald, weighing approximately 16.12 carats  
*Accompanied by report no. 81098 dated 8 October 2015 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of this emerald, no indications of clarity modification, origin: Colombia*

*With report no. CS 1074877 dated 20 April 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Classic Colombia. Clarity Enhancement: None*

\$400,000-600,000

GEMMOLOGISCHES INSTITUT  
GEMMOLOGICAL INSTITUTE  
INSTITUT SUISSE DE GEMMOLOGIE

# Gemstone Report No. 81098

Weight:

16.119 ct

Shape & cut:

oval, modified brilliant

Measurements:

18.69 x 15.18 x 7.8

Colour:

green of medium strong

Identification:

**EMERALD** (variety)

Comments:

The analysed properties of  
of this transparent emerald

No indications of clarity mod



Origin: Colombia

# THE CULLINAN DREAM

The Largest Fancy Intense Blue  
Diamond at Auction









# THE CULLINAN MINE



The Cullinan Mine





Inside The Cullinan Mine

Located in the foothills of the Magaliesberg mountain range in South Africa, the Cullinan is one of the most renowned and celebrated mines in the world. It sits atop the largest diamond-bearing kimberlite pipe in the region. Nearly half a century after the discovery of diamonds in South Africa, the discovery of the Cullinan in 1902 was one of the most significant finds in the history of diamond mining.

Formerly known as the Premier mine, the Cullinan has yielded the most legendary and impressive diamonds of our time. The production statistics speak for themselves: 750 stones weighing more than 100 carats, 130 stones weighing more than 200 carats, and more than a quarter of all diamonds in existence weighing more than 400 carats.

The most significant diamond discovery in modern history came in 1905, when a 3,106.75 carat rough from the Cullinan mine resulted in the Star of Africa, the largest polished white diamond in existence. Today, both the Star of Africa and its

sister stone the Star of Africa II reside as part of the Crown Jewels of England. Other notable diamonds from the mine are: The Premier Rose (353 carat rough), The Niarchos (426 carat rough), The De Beers Centenary (599 carat rough), Golden Jubilee Diamond (755 carat rough), the Taylor-Burton Diamond (69 carats polished), and most recently in 2009, The Cullinan Heritage (507 carat rough).

With its rich and varied history, The Cullinan mine is known to be the only significant and reliable source of blue diamonds in the world. Petra Diamonds Limited acquired the mine from De Beers in 2008 and under its relatively short period of ownership, record-breaking blue diamonds continue to be discovered.

Christie's is extremely pleased to offer collectors the opportunity to acquire not only an incredibly rare and beautiful fancy intense blue diamond, but an important and historic stone from the most famous mine in the world.

Bibliography:

Hocking, Anthony. *Oppenheimer and Son*. New York: McGraw-Hill Book Company, 1973. Print.

## THE CULLINAN DREAM

*The crystal structure of the gem remains in the pure form nature intended, but its ultimate beauty was achieved through the vision and talent of its master cutter. The impact of this intricate collaboration—as realized within the hardest substance on earth—cannot be compromised. The Cullinan Dream reminds one to celebrate nature and the craftsmen who embrace its wonders.*

– **GIA**, Gemological Institute of America

In June 2014, Petra Diamonds Limited announced the discovery of a 122.52 carat blue diamond rough from South Africa's famed Cullinan mine. Entrusted to a master cutter, the rough was meticulously analyzed for the best possible yield, with the top priority being strength of purity and color. This resulted in four notably sized diamonds: a cushion-cut diamond of 7.00 carats, a rectangular-cut diamond of 10.30 carats, a pear-shaped diamond of 11.30 carats, and finally, a rectangular-cut diamond of 24.18 carats.

Named The Cullinan Dream, in homage to its rarity and the famed mine, the 24.18 carat diamond has been graded by the Gemological Institute of America as a fancy intense blue diamond and classified as Type IIb. Type IIb diamonds, especially in this impressive size, are extremely rare in nature and contain small amounts of boron that can give rise to a blue or gray coloration. Accounting for less than one-half of one percent of all diamonds found in nature, Type IIb diamonds are highly unusual and lack a symmetrical crystal form. Without a distinctive pattern, the appropriate cleaving and polishing directions are not as predictable as Type Ia diamonds, which are typically octahedral or dodecahedral in form. Due to these irregularities, the diamond cutter must be diligent and precise in his examination and execution of cutting the diamond rough.

Historically, the ancient mines of India occasionally produced blue diamonds but today the most significant source is limited to the Cullinan Mine, where The Cullinan Dream's rough was discovered. An unusual property of Type IIb diamonds is that they may conduct electricity. The Cullinan Dream was found to be a conduit, and this property along with visual observation, is extremely valuable for a diamond cutter to employ the best possible cutting methods to ensure a highly saturated color in a polished diamond.

The diamond cutter of The Cullinan Dream is clearly a master of his craft, as the finished gem clearly exhibit the diamond's magnificence, with its true natural brilliance, impressive size and fancy intense blue color.



Johan Dippenaar, CEO of Petra, holding the 122.52 carat rough





*From the clarity of a morning's sky, to the dreamy wonder of the night, this rare Fancy Intense blue diamond reflects nature's beauty in each one of its precisely cut facets. Beaming with shades of wisdom and harmony. The Cullinan Dream is a reminder to celebrate the wonder of the natural world.*

– **GIA**, Gemological Institute of America



# GIA®

## GIA GEMOLOGICAL REPORT

February 26, 2016

Report Type ..... Grading Report

GIA Report Number ..... 2175045706

Shape and Cutting Style ..... Cut-Cornered Rectangular

Mixed Cut

Measurements ..... 19.99 x 14.84 x 9.28 mm

Carat Weight ..... 24.18 carat

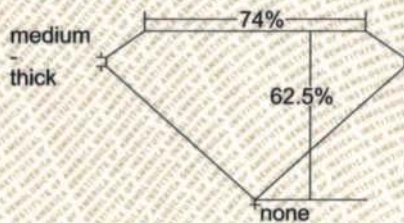
Color Grade ..... Fancy Intense Blue

Color Origin ..... Natural

Color Distribution ..... Even

Clarity Grade ..... VS2

Proportions:



Profile not to actual proportions

Polish ..... Excellent

Symmetry ..... Good

Fluorescence ..... None

Inscription(s): GIA 2175045706

Comments: Pinpoints are not shown. Surface graining is not shown.

www.gia.edu

## GIA REPORT 2175045706

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

## ADDITIONAL INFORMATION

### GIA COLORED DIAMOND SCALE

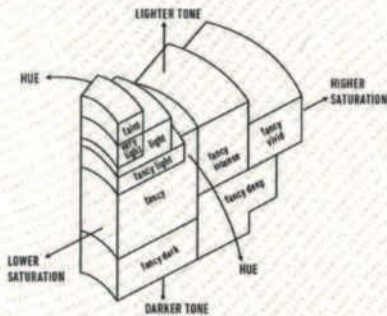
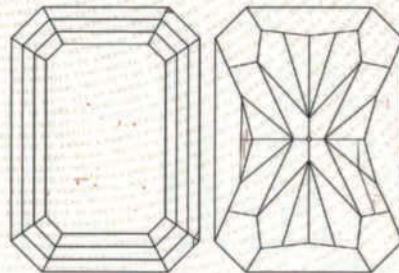


Illustration of GIA fancy color grade interrelationships

### GIA CLARITY SCALE

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

### CLARITY CHARACTERISTICS



### KEY TO SYMBOLS\*

- Feather
- Crystal
- Cavity
- Needle
- Natural
- Extra Facet

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





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February 26, 2016

**DIAMOND TYPE CLASSIFICATION FOR GIA COLORED DIAMOND GRADING REPORT  
 #2175045706**

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 (reportedly less than 2% of all gem diamonds fall into the type II category).



According to the records of the GIA Laboratory, the 24.18 carat Cut-Cornered Rectangular Mixed Cut diamond described in GIA Colored Diamond Grading Report #2175045706 has been determined to be a **type IIb** diamond. Type IIb diamonds are very rare in nature (from our experience, less than one half of one percent) and contain small amounts of boron that can give rise to a blue or gray coloration. An unusual property of type IIb diamonds is that they are semi-conductors and conduct electricity. Historically, the ancient mines of India produced occasional blue diamonds but today the most significant source is limited to the Cullinan (formerly Premier) Mine in South Africa.

Among famous gem diamonds, the 70.21 carat Idol's Eye and the 45.52 carat Hope are examples of type IIb.

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

*In blue diamonds, the Fancy Intense grade describes those that are medium to light in tone and moderately to strongly saturated. For a diamond as large as 24.18 ct to achieve this color distinction is remarkable.*

– GIA, Gemological Institute of America

# THE CULLINAN DREAM

## Fancy Intense Blue

### 24.18 carats



o ♦ 261

#### A MAGNIFICENT COLORED DIAMOND RING

Set with a cut-cornered rectangular mixed-cut fancy intense blue diamond, weighing approximately 24.18 carats, ring size 6, mounted in platinum, *inscribed 'Cullinan Dream'*

*Accompanied by report no. 2175045706 dated 26 February 2016 from the GIA Gemological Institute of America stating that the diamond is fancy intense blue, natural color, VS2 clarity*

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

*Further accompanied by a hardbound monograph from the GIA Gemological Institute of America, featuring additional photography, data collection charts and gemological research, attesting to the rarity and provenance of The Cullinan Dream.*

\$23,000,000-29,000,000



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## BIOGRAPHIES

### BOUCHERON

Frédéric Boucheron opened his first jewellery salon at the Palais Royal in 1858, and soon acquired fame as an expert in precious stones, a masterful technician and a creator of beautiful jewellery. In 1893 he was the first jeweller to set up shop at the Place Vendôme, where he continued to serve the social elite, and from where the firm still operates successfully today. Over the years, the Maison Boucheron opened branches in Moscow and London, and also in Japan, the Middle and Far East. Boucheron exhibited in many international expositions, including the 1876 Philadelphia Centennial, the 1889 and 1900 Expositions Universelles in Paris, the 1893 World's Colombian Exposition in Chicago and the 1925 Exposition des Arts Décoratifs in Paris. Boucheron was acquired in May 2000 by the Gucci Group (PPR), one of the world's leading multi-brand luxury goods company.

### BUCCELLATI

In 1903, Mario Buccellati began an apprenticeship in goldsmithing at Beltrami e Besnati in Milan, and in 1919 he opened his first shop in Via Santa Margherita. In the following years, the fame of Buccellati jewels began to attract the attention of royalty all over the world. In 1925 he opened a shop in Rome, in Via dei Condotti, followed in 1929 by one in Florence, in Via Tornabuoni, and it was in 1953 that a shop in New York opened.

When Mario Buccellati died in 1965, the jewellery house went into the hands of his sons who each kept part of the responsibilities, continuing their father's legacy by preserving all his ideas. Gianmaria and Federico each launched brands under their own names, maintaining the tradition of elegance of the Buccellati family.

Today, the Italian house carries on creating their very distinctive jewellery in the respect of the family's values and characteristics for impeccable execution and strong design, now under the supervision of Andrea Buccellati, Gianmaria's son.

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

### MARIO BUCCELLATI

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

### BULGARI

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

### CARTIER

Cartier was founded in Paris in 1847 by Louis-François Cartier. It was his three grandsons, Louis, Pierre and Jacques, who were responsible for establishing the famous world-wide empire. Louis retained responsibility for the Paris branch, moving it to the rue de la Paix in 1899. Jacques took charge of the London operation in 1906, which had opened in 1902, eventually moving it to the current location on New Bond Street. Pierre established the New York branch in 1909, relocating it in 1917 to the current location at 653 Fifth Avenue. Branches were opened in Moscow and the Persian Gulf in 1910, followed by openings in Cannes and Monte Carlo. Prominent amongst Cartier's gifted team were Charles Jaqu岸au, who joined Louis Cartier in 1909 for a lifetime and Jeanne Toussaint who was appointed Director of Fine Jewellery from 1933. In 1964, following the death of Pierre, Cartier Paris, London and New York were sold by the family. In 1972, a group of investors led by Joseph Kanoui bought Cartier Paris, whose President became Robert Hocq, originator of the concept "Les Must de Cartier" in collaboration with Alain Dominique Perrin. In 1974 Cartier London was bought back, and Cartier New York in 1976. In 1983, the "Art of Cartier Collection" was initiated by Eric Nussbaum. Today, Cartier is part of the Richemont group.

### CARVIN FRENCH

Andre Chervin descends from a family of French jewellers. He learned his profession by studying jewellery in Paris and working as a model maker. After emigrating to New York in 1951, he and a friend, Serge Carponcy, started their own atelier located at 16 East Fifty-second Street in 1954. Using only the finest materials, they have created pieces for such jewellers as Raymond C. Yard, R. Esmerina Inc., Verdura, as well as for Donald Claflin and Angela Cummings during their tenures at design for Tiffany & Co. Soon Carvin French became referred to as a "Jeweller's jeweller." After Serge Carponcy retired in 1983, Andre Chervin maintained control of the firm, moving it to the current address at 515 Madison Avenue in 1987. His nephew Sylvain Chervin, who trained in Paris and in New York as a lapidary and a jeweller, joined the firm in 1984.

### CHANEL

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

### CHAUMET

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

### CHOPARD

Chopard was founded in 1860 by Louis-Ulysse Chopard in Sonvilier, Switzerland, as creators of high precision pocket watches. Not having any heirs, the grandson of the original founder sold his company in 1963 to a German family, the Scheufeles, who had already been in the jewellery and watch business for four generations. The firm manufactures all its watches and jewellery in Geneva in their own workshops. The Chopard collection consists of many famous lines such as "Happy Diamonds", "Casmir", "Happy Sport" and classical ladies' and gentlemen's watches as well as a wide range of jewellery products.

### ANGELA CUMMINGS

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

## SALVADOR DALÍ

Born in 1904 in Figueras, Spain, Salvador Dalí is one of the most recognised names in Twentieth Century painting. Throughout the 1920s, Dalí was a leading Surrealist, known for his sometimes grotesque juxtapositions and startling images. In 1934, Dalí's muse, Gala, encouraged him to go to America, where he became an immediate celebrity. During this time, Dalí experimented in many new mediums. He produced a dream sequence in Alfred Hitchcock's film 'Spellbound', designed window displays at Bonwit Teller and collaborated with Elsa Schiaparelli on clothing and costume jewellery designs. In the late 1930s he was introduced to Fulco di Verdura, who agreed to collaborate on some precious jewellery with him. Their collaboration resulted in a collection of brooches, ear clips, watches and necklaces, which was exhibited in 1941 at the Julian Levy Gallery in New York. With support from Gala, Dalí signed a contract to create five designs a year with the jewellery manufacturer Alemany. The jewellery designs, echoing the imagery in his paintings, were inventive, clever and remarkable. Dalí utilised rubies, pearls, diamonds and precious metal to create the unique designs. Twenty-two pieces were purchased by the Owen Cheatham Foundation in 1954, and for fun-raising purposes were toured like an art exhibit. Salvador Dalí died in 1989, leaving an artistic legacy. His works are housed in private collections and museums worldwide, including the Salvador Dalí Museum in Cleveland, Ohio, and St. Petersburg, Florida, and his Teatro-Museo Dalí in Figueras, Spain.

## PRINCE DIMITRI

Prince Dimitri of Yugoslavia grew up in Versailles, descended from a long line of European royal families. His interest in gems and jewellery was sparked early, when his paternal grandmother, Princess Olga of Greece and Denmark, related first-hand the legendary jewellery collection of her mother and grandmother, the Grand Duchesses Helen Vladimirovna and Maria Pavlovna of Russia. Following a 17 year career with the auctions in New York, Prince Dimitri launched his first collection in 1999, which was successfully sold at Barney's, Bergdorf Goodman, Neiman Marcus and Saks Fifth Avenue. In 2008, he and his business partner Todd Morley opened a private salon at 5 East 57th Street in New York, offering unique jewels designed by Prince Dimitri himself.

## LUCIEN GAILLARD

In 1892 Lucien Gaillard took over his father Ernest's atelier at 101, rue de Temple in Paris. The family, Lucien in particular, was well known for its mastery of metalwork in the Japanese style. They were awarded a silver medal at the 1878 World's Fair for their objects created in this genre. A great admirer of Lalique, Gaillard also became known for his work with exotic materials, such as horn, and for his consummate skills with enamels.

## GRAFF

Founded in 1966 by Laurence Graff, Graff Diamonds has set an unsurpassed standard of excellence and innovation in the world of high jewellery.

Graff is involved in all stages of the production process, from the mining, cutting and polishing of the diamond and the initial vision and design, to the final exquisite Graff jewel. The Graff master jewellers, based at the company Headquarters in London, draw upon years of training and exceptional levels of skill to create the extraordinarily fine settings and intricate designs synonymous with Graff, the most fabulous jewels in the world.

Laurence Graff is considered a world leader in the field, and one of the most significant forces in the market. It is said that he has handled more world famous diamonds than any other diamantaire, including the Idol's Eye, the Begum Blue, the Emperor Maximilian and the Lesotho Promise. In 2010 Graff unveiled two of the world's largest diamonds: the Graff Constellation, a 102.79 ct D-colour Internally Flawless round brilliant diamond, and the Delaire Sunrise, a 118.08 ct Fancy Vivid Yellow square emerald-cut diamond.

Graff's UK flagship store is located on London's prestigious New Bond Street. Today there are over 30 Graff locations around the world, including Shanghai, Geneva, Hong Kong, Monte Carlo, Moscow and New York.

## 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.

## MARINA B.

Marina Bulgari, who currently resides in Monte Carlo, hails from one of the world's famous jewellery families, and she created jewellery for the firm until the mid-1970s. After the death of her father, she started her own eponymous brand, Marina B., which was located in Geneva. Almost immediately, her iconic designs, based on playful use of bold colour combinations, adorned movie stars like Sophia Loren, and other women of international society who frequented St. Tropez, Ibiza, Capri, Monte Carlo, and St. Bart's. In June 2010, the firm was acquired by Windsor Jewelers Inc., which will re-launch Marina B's best-selling archive pieces and designs while continuing her tradition of design and craftsmanship.

## MAUBOUSSIN

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

## 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.

## TAFFIN

James Taffin de Givenchy, following the footsteps of such great and exclusive jewellers as Templier and Belperron, founded his jewellery firm in Manhattan in 1997. De Givenchy, who studied design at the Fashion Institute of Technology in New York, was initially exposed to the jewellery world when he joined Christie's and was subsequently made the head of the jewellery department in Los Angeles. Before venturing out on his own, he joined the firm of Verdura. His designs draw their inspirations from nature as well as from the uniqueness of each individual stone, and is combined with solid craftsmanship to produce pieces of whimsical charm.

## TIFFANY & CO.

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

## VAN CLEEF & ARPELS

The history of the famous Parisian jewellery house began in 1896 with the marriage of Estelle Arpels to Alfred Van Cleef. The company was founded in 1906 by Alfred and his brother-in-law, Charles Arpels at 22, Place Vendôme. Julien Arpels joined the family business in 1908, and Louis Arpels in 1913. The design collaboration between René Sim Lacaze and René Puissant, the daughter of Estelle Arpels and Alfred Van Cleef, began in 1926, marking the start of two decades of highly creative design for the firm. The oldest son of Julien Arpels, Claude, joined in 1932, followed by his brothers Jacques and Pierre in 1936 and 1944. An American boutique was opened by Claude in Rockefeller Center in New York in 1939, soon relocating to its definitive address at 744 Fifth Avenue, and the first of six boutiques in the US today. The 1930s saw some of the company's most iconic designs: the house's arguable trademark, the Mystery Setting - where the mounting of the gemstones is cleverly hidden behind the continuous calibre-cut ruby and sapphire surface of the jewel - was invented in 1933; and the concept of the Minaudière, made in honour of Florence Jay Gould, was invented in 1930 by Charles Arpels. The versatile 'Passe Partout' range was also developed at this time. In the following decades, the firm upheld its reputation for innovation with the snowflake jewels of the 1940s, the zip necklace of the 1950s, the ballet jewels of the 1960s and the Alhambra theme of the 1970s. The *Boutique Des Heures* was inaugurated in 1972 to house the new watch designs launched by Pierre Arpels. Today, Van Cleef & Arpels is part of the Richemont Group with more than 45 boutiques around the world.

## VERDURA

Fulco Santostefano della Cerda, Duke of Verdura, moved from his native Palermo to Paris in 1926, where he began working with Coco Chanel, initially as a textile designer, and eventually as head jewellery designer. After relocating to the United States in 1937, he took a position as designer at Paul Flato's jewellery establishment, first in New York, then in California. He remained with Flato for two years before opening his own salon in 1939 at 712 Fifth Avenue and a second, in 1947, in Paris on rue Boissy d'Anglas. His jewellery featured gold mountings with precious and semi-precious stones, a bold undertaking at the time when platinum was the most popular metal. In 1972, Verdura sold the business to his associate, Joseph G. Alfano, and retired to London, living there until his death in 1978. In 1985, Edward J. Landrigan purchased Verdura, Inc. and established a salon at 745 Fifth Avenue, where he continues to produce fine jewels from Verdura's original drawings in a manner consistent with the Duke's tradition.

## DAVID WEBB

In 1941, at the age of 16, David Webb travelled from his birthplace, Asheville, North Carolina, to New York City, where his special gifts as a jeweller and designer quickly became apparent. He was noticed by Antoinette Quilleret, a French socialite living in Manhattan, with exquisite taste. In 1948, with her backing, he formed David Webb Inc., setting up shop on 57th Street. At the height of production, his two full-time workshops employed 200 jewellers and 37 setters. David Webb's designs of the 1950s and early 1960s showcased endless variations on animals, flowers and organic forms. His love of nature took shape in jewels of all sizes and varieties. He then adopted a new vocabulary of hammered gold, enamel, colours, textures and shapes, synthesised into geometric motifs that reflected the spirit of the 1970s. By his untimely death in 1975, David Webb had established himself as "the" jeweller in Manhattan. In addition, he was also dedicated to creating special order pieces for New York society members who flocked to him. After his death, the company was managed for 35 years by Nina Silberstein, David Webb's business partner and later, her son, Stanley. Over this period, they oversaw the firm's expansion into new markets such as Beverly Hills, Houston and Kuwait. In 2010, it was purchased by New York jewellery dealers Mark Emanuel and Robert Sadian. Under this new ownership, David Webb's tradition of design and craftsmanship is being actively maintained, with older pieces remade according to their original drawings and archives.

## HARRY WINSTON

From an early age, Harry Winston (1896-1978) had a legendary eye and passion for gems. He bought his first emerald at the age of eight and early in his career many prominent collections including those of Arabella Huntington and Rebecca Darlington Stoddard. By the age of 24 he founded his first business in New York City, known as the Premier Diamond Company. In 1932 he incorporated under his own name and shortly thereafter began to manufacture and retail jewelry. Mr. Winston was responsible for the cutting of such famous diamonds as the *Jonker*, *Vargas*, *Star of Sierra Leone* and what would become the legendary *Taylor-Burton* diamond. Proclaimed the *King of Diamonds* in 1947 by *Cosmopolitan* magazine, Harry Winston owned at one time or another as many as a third of the famous diamonds in the world. He was also responsible for donating perhaps the most famous of all diamonds, the *Hope* diamond to the Smithsonian Institution where it stands to today as the centerpiece of the United States' national gem collection. Upon Mr. Winston's death in 1978, his son Ronald assumed control of the company and in 2004 Aber Diamond Corporation acquired a controlling interest in the company taking it public in 2007 under the name Harry Winston Diamond Corporation. In 2013 the Swatch Group acquired the retail arm of Harry Winston while the mining group under separate ownership is now the Dominion Diamond Corporation. Today, Harry Winston retail salons located throughout the US, Europe and Asia uphold the company's motto of *Rare Jewels of the World*.

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

- 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.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

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

## 6 WITHDRAWAL

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

## 7 JEWELLERY

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

## 8 WATCHES & CLOCKS

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

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

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

## 2 RETURNING BIDDERS

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

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

## 5 BIDDING IN PERSON

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

## 6 BIDDING SERVICES

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

### (a) Phone Bids

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

### (b) Internet Bids on Christie's LIVE™

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

### (c) Written Bids

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

**lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

The saleroom video screens (and 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 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- 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 obligated 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 in 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, providing that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- 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 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- 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 this,

we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay 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.

## G COLLECTION AND STORAGE

### 1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- 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**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

## 2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  - 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, shipping, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (d) **Lots of Iranian origin**  
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**  
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or  
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, 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 LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

## 3 COPYRIGHT

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

## 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

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

## 8 WAIVER

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

## 9 LAW AND DISPUTES

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

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.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.

△  
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆  
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•  
**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~  
**Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■  
See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

#### ◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

#### ◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

#### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/ "Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

(CONTINUED)

## ALL DIMENSIONS AND WEIGHTS ARE APPROXIMATE ONLY

### CONDITION

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot. The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

## REGARDING COLOURED STONES

Prospective buyers are reminded that many coloured gemstones have historically been treated to enhance their appearance. Certain enhancement methods, such as heating, are commonly used to improve both colour or transparency, particularly in rubies and sapphires. Other methods, such as oiling, enhance the clarity of emeralds. These methods have been generally accepted by the international jewellery trade. Although heat enhancement of colour is widely believed to be permanent, it may have some impact on the durability of the gemstone and special care of the stone may be required over time. For example, gemstones which have been oiled may require re-oiling after a period of years to retain their maximum appearance.

It is Christie's policy to obtain gemmological reports from internationally recognised gemmological laboratories describing certain gemstones sold by Christie's. The availability of such reports will be disclosed in the catalogue. Reports from American gemmological laboratories used by Christie's will disclose any heat enhancement or treatment. European gemmological laboratory reports will disclose heat enhancement only if specifically requested but will confirm when no heat enhancement or treatment has been made. Because of variations in approach and technology there may not be consensus among laboratories as to whether any particular gemstone has been treated, the extent of treatment and whether treatment is permanent.

It is not feasible for Christie's to obtain a gemmological report for each gemstone offered by Christie's. Prospective buyers should be aware that all gemstones may have been enhanced by some method. For further details, prospective buyers in the United States are referred to the information chart prepared by the Gemstones Standards Commission, available in the viewing area. Prospective buyers may request laboratory reports for any uncertified item if requests are made at least three weeks before the scheduled date of auction. This service is subject to prepayment by the requesting party.

Because enhancement affects market value, Christie's estimates will reflect the information disclosed in a report or, if no report is available, the assumption that gemstones may have been enhanced.

Condition reports are usually available for all lots upon request and Christie's specialists will be happy to answer any questions.

## NOTICE REGARDING BURMESE STONES

Items which are made of, or contain, rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S. As a convenience to our bidders, lots which contain rubies or jadeite of Burmese origin or of indeterminate origin have been marked with Ψ. Please be advised that a purchaser's inability to import any such item into the U.S. or any other country shall not constitute grounds for nonpayment or cancellation of the sale.

Please note that with respect to items that contain any other types of gemstones originating in Burma (e.g., sapphires), such items may be imported into the U.S., provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g., a string).

## TO PROSPECTIVE BUYERS OF CLOCKS AND WATCHES

The description of the condition of clocks and watches in this catalogue, including references to defects and repairs, is provided as a service to prospective buyers, but such description is not necessarily complete. While Christie's will furnish a condition report on any lot to a prospective purchaser upon request, any such report may also be incomplete and may not specify all mechanical replacements or defects. Accordingly, all clocks and watches should be viewed personally by prospective buyers to evaluate the condition of the property offered for sale. All lots are sold "as is," and the absence of any reference to the condition of a clock or watch does not imply that the lot is in good condition and without defects, repairs or restorations. Virtually all clocks and watches have been repaired in the course of their normal useful lifetime and may now incorporate parts not original to them. Furthermore, Christie's makes no representation or warranty that any clock or watch is in working order.

Watches are not always illustrated life size, buyers should refer to the catalogue description for the dimensions of each watch. It should be noted that most wristwatches with water-resistant cases have been opened to identify type and quality of movement. It cannot be assumed that the watches are still waterproof and purchasers are advised to have the watches checked by a competent watch-maker before use.

Please note that gold of less than 18ct. does not qualify in all countries as 'gold' and may be refused import. Christie's cannot accept liability if import is refused.

Please note that all Rolex watches in the Christie's sale catalogue are sold as viewed and that Christie's cannot guarantee the authenticity of any individual component part of these Rolex watches. The bracelets described as "associated" are not part of the original piece and may not be authentic.

Prospective buyers should satisfy themselves by personal inspection as to the condition of each Lot. Condition reports can be requested from Christie's and are given 'without prejudice' in accordance with the terms of the conditions of sale and limited warranty printed in the back of the catalogue. Nevertheless, such reports are for general guidance only and will not specify all mechanical replacements or imperfections. Such reports will, of necessity, be subjective. Buyers are advised that certificates are not available unless otherwise stated.

As collectors' watches often contain extremely fine and complex mechanisms, buyers should be aware that a general service, change of battery or further repair work, for which the buyer is solely responsible, may be necessary.

## PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood.

Prospective purchasers are advised that several countries prohibit altogether the importation of property containing

such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation.

Accordingly, clients should familiarise themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

## REGARDING IMPORTATION OF WATCHES INTO THE US

Prospective buyers should be aware that the importation of Rolex watches into the United States is highly restricted. These watches (not limited to Rolex) may not be shipped into the USA and can only be imported personally. Generally, a buyer may import only one watch into the USA. In this catalogue, these watches have been marked with a Φ.

It is the buyer's responsibility to determine whether there are any import restrictions and to comply with such restrictions. The failure by Christie's to mark a lot with a Φ shall not constitute grounds to rescind or cancel a sale. For further information please contact our specialists in charge of the sale.

## REGARDING THE EXPORT OF WATCH BANDS INCORPORATING MATERIALS FROM ENDANGERED SPECIES

Many of the watches offered for sale in this catalogue have bands which may be made of endangered or protected animal materials such as alligator or crocodile and which may not lawfully be exported from the sale site without a CITES export permit. As explained above, these lots are marked with the symbol (~) in the catalogue. Accordingly, for purchased watches that are to be shipped out of the sale site for delivery, Christie's will need to remove and retain the band before shipping the watch and buckle.

## REGARDING ESTIMATED WEIGHTS

Certain weights in the catalogue have been estimated through measurement. These figures are to be used as approximate guidelines and should not be relied upon as exact.

## LOTS OFFERED WITHOUT RESERVE

Please note that all lots highlighted with red titles in this sale are offered 'Without Reserve'. These items will be sold to the highest bidder, regardless of the pre-sale estimate printed in the catalogue. We hope that you will find this visual presentation helpful.

## AUTHENTICITY CERTIFICATES

As certain manufacturers may not issue certificates of authenticity, Christie's has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie's is satisfied that it should cancel the sale in accordance with the Limited Warranty provided in the Conditions of Sale, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

## COLOURLESS DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
89 Pair	D	Flawless	5.16/5.10	Circular
222	D	Internally Flawless	3.01	Rectangular
235	D	VS1	2.98	Marquise
124	D	VS2	12.64	Rectangular
182 Pair	D	SI1	1.63/1.55	Pear
211	E	VVS1	2.04	Pear
111	E	VVS2	6.55	Rectangular
209	E	VS1	1.66	Circular
163	E	SI1	2.06	Rectangular
52 Pair	E/F	VS2	5.03/5.03	Cushion
255	F	Internally Flawless	6.74	Circular
250	F	Internally Flawless	4.48	Circular
122 Pair	F	Internally Flawless/VS1	7.35/7.11	Circular
237 Pair	F	VVS1	2.40/2.40	Circular
84 Pair	F	VVS1/VS1	2.29/2.10	Circular
30 Pair	F	VS1	3.58/3.55	Cushion
251	F	VS1	5.01	Oval
181	F	VS1	4.26	Pear
231	F	VS2	3.79	Rectangular
109	F	VS2	3.01	Rectangular
160	F	SI1	8.28	Circular
203	H	VVS2	4.02	Cushion
206	H	VVS2	3.18	Square
33	H	VS1	5.14	Rectangular
208 Pair	H	VS1/SI1	3.03/3.02	Circular
117 Pair	H	SI1/SI2	3.66/3.60	Pear
196 Pair	H/I	SI1/SI2	2.01/2.01	Circular
155	I	VVS2	5.73	Pear
153	I	VS2	3.94	Rectangular
117	I	VS2	3.80	Old Mine
120 Pair	I	SI1	3.02/3.00	Circular
53 Pair	J	VS1/VS2	21.21/20.80	Cushion
219	J	SI1	6.01	Circular
148	J	SI2	7.97	Circular
243	K	VS2	52.76	Oval
107	L	VS1	8.12	Circular

## COLOURED DIAMOND INDEX

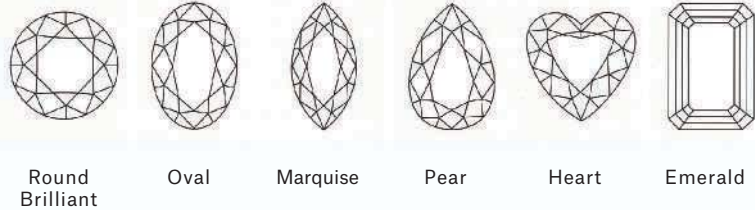
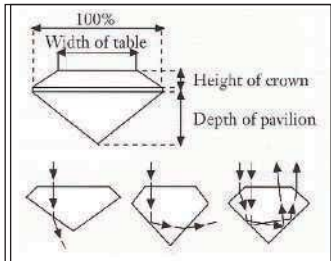
LOT	COLOUR	CLARITY	WEIGHT	CUT
<b>PINK</b>				
223	Fancy Intense Pink	SI2	0.98	Rectangular
69 Pair	Fancy Pink-Purple		0.35/0.33	Cushion
187	Fancy Intense Purplish Pink	SI1	0.50	Heart
<b>BLUE</b>				
261	Fancy Intense Blue	VS2	24.18	Rectangular
69	Blue-Gray		0.41	Cushion
<b>YELLOW</b>				
69	Fancy Vivid Yellow	VS2	0.43	Square
259 Pair	Fancy Intense Yellow	IF/VS2	16.48/16.04	Cushion
116	Fancy Intense Yellow	VVS1	5.61	Circular
85 Pair	Fancy Intense Yellow	VVS2/VVS1	1.67/1.54	Rectangular
90	Fancy Intense Yellow	VS1	51.06	Square
23	Fancy Intense Yellow	VS1	14.36	Rectangular
123	Fancy Intense Yellow	VS1	12.13	Rectangular
56	Fancy Intense Yellow		1.00	Cushion
158	Fancy Yellow	VVS2	6.00	Rectangular
190 Pair	Fancy Yellow	SI1/SI2	5.11/5.02	Rectangular
189	Fancy Yellow		5.02	Heart
69	Fancy Vivid Orange-Yellow		0.41	Oval
56	Fancy Dark Orange-Brown	VS2	1.53	Circular
164	Fancy Dark Yellowish Brown	SI1	7.10	Rectangular
56	Fancy Dark Yellowish Brown	SI2	5.01	Pear
<b>GRAY</b>				
200	Fancy Gray	VVS2	10.13	Pear
<b>GREEN</b>				
59	Yellow-Green, artificially irradiated		~	Square
186	Fancy Intense Yellowish Green	VS1	0.73	Heart
188	Fancy Yellow-Green	SI2	3.05	Cushion

## COLOURED STONE INDEX

LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
<b>EMERALD</b>				
260	Colombia	None	16.12	Oval
156	Colombia	Minor, Traditional	14.26	Rectangular
54	Colombia	Minor, mixed-type	6.68	Cabochon
114	Colombia	Minor, Modern	5.44	Rectangular
137	Colombia	Minor, Modern	4.54	Rectangular
42	Colombia	None	1.95	Square
79	Colombia	None	1.59/0.66/0.66	Rectangular
236	Colombia	Insignificant, Traditional		Square
<b>RUBY</b>				
228	Burma (Myanmar)	None	3.02	Oval
212	Burma (Myanmar)	None		Heart
<b>SAPPHIRE</b>				
102	Kashmir	None	7.83	Cabochon
34	Kashmir	None	7.20	Cushion
252	Kashmir	None	5.47	Cushion
35 Pair	Kashmir	None	1.51/1.48	Cushion
199	Ceylon (Sri Lanka)	None	7.45	Cushion
217	Ceylon (Sri Lanka)	None	3.72	Cushion
99	Thailand	None	13.23	Cushion
86	Thailand	None	10.10	Circular
<b>PINK SAPPHIRE</b>				
194		None	4.79	Cushion
88	Madagascar	None	4.43	Cushion
241 Pair	Madagascar	Low Temperature Heating	~	Pear
<b>PURPLE SAPPHIRE</b>				
91	Ceylon (Sri Lanka)	No heat, minor enhancement	~	Oval

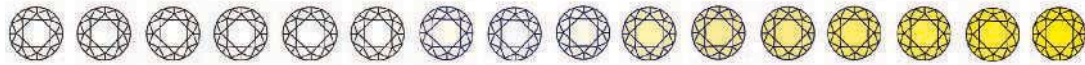
# DIAMONDS • THE 4 C'S

## Cut



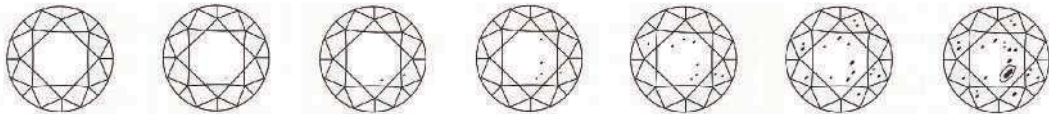
Round Brilliant    Oval    Marquise    Pear    Heart    Emerald

## Colour (G.I.A.)



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

## Clarity (G.I.A.)



FL IF VVS<sub>1</sub> VVS<sub>2</sub> VS<sub>1</sub> VS<sub>2</sub> SI<sub>1</sub> SI<sub>2</sub> I<sub>1</sub> I<sub>2</sub> I<sub>3</sub>  
 Flawless    Very, very small inclusions    Very small inclusions    Small inclusions    Inclusions

## Carat

0.01 carat 1.35 mm	0.02 carat 1.70 mm	0.03 carat 2.00 mm	0.05 carat 2.40 mm	0.10 carat 3.00 mm	0.15 carat 3.40 mm	0.20 carat 3.80 mm	0.25 carat 4.10 mm
0.30 carat 4.40 mm	0.40 carat 4.70 mm	0.50 carat 5.00 mm	0.75 carat 5.80 mm	1.00 carat 6.50 mm	2.00 carat 8.20 mm	3.00 carat 9.50 mm	4.00 carat 10.50 mm

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

## MEASUREMENTS

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



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*Paris, 8–9 June 2016*

**VIEWING**

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*New York, 22 June 2016*

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A RETRO DIAMOND AND GOLD BROOCH,  
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*London, King Street, 15 June 2016*

**VIEWING**

10-14 June 2016

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29/04/16



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## CHRISTIE'S NEW YORK

### MAGNIFICENT JEWELS & THE CULLINAN DREAM

THURSDAY 9 JUNE 2016  
AT 10.30 AM AND 2.30 PM

20 Rockefeller Plaza  
New York, NY 10020

**CODE NAME: CULLINAN**  
**SALE NUMBER: 12181**

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

#### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$50 to US\$1,000	by US\$50s
US\$1,000 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
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Above US\$200,000	at auctioneer's discretion

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N16	Magnificent Jewels	New York	4	140	228	212
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A 'MYSTERY SET' RUBY AND DIAMOND  
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Estimate: \$120,000-180,000  
Price Realized: \$161,000

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FLOWER BROOCH, BY VAN CLEEF & ARPELS  
Estimate: \$100,000-150,000  
Price Realized: \$161,000

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