

# MAGNIFICENT JEWELS

*New York · 7 December 2016*



CHRISTIE'S



Property from the Lichtblau Collection



Property of a Lady



The Collection of Robert and Sylvia Olnick



Betsy Bloomingdale: A Life in Style



A SUPERB COLLECTION OF IMPORTANT GEMSTONES  
Property from a Private Collection



**THE BURMA BLUE**  
75.41 CARATS



# Magnificent Jewels

*Wednesday 7 December 2016*

CHRISTIE'S

# INTERNATIONAL JEWELLERY AUCTION CALENDAR

## AUCTION CALENDAR 2016-2017

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

### 2016

**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

**1-8/9 DECEMBER**  
**JEWELLERY**  
NEW YORK ONLINE

### 2017

**18 JANUARY**  
**JEWELLERY**  
SOUTH KENSINGTON

**1-8 FEBRUARY**  
**JEWELLERY**  
NEW YORK ONLINE

**4 APRIL**  
**JEWELLERY**  
SOUTH KENSINGTON

**5-13 APRIL**  
**JEWELLERY**  
NEW YORK ONLINE

**12 APRIL**  
**MAGNIFICENT JEWELS**  
NEW YORK

**2-9 MAY**  
**JEWELLERY**  
HONG KONG ONLINE

**9 MAY**  
**JEWELLERY & WATCHES**  
SOUTH KENSINGTON

**17 MAY**  
**MAGNIFICENT JEWELS**  
GENEVA

**30 MAY**  
**MAGNIFICENT JEWELS**  
HONG KONG

**1-9 JUNE**  
**JEWELLERY**  
NEW YORK ONLINE

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

**7 JUNE**  
**MAGNIFICENT JEWELS**  
NEW YORK

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

**21 JUNE**  
**JEWELLERY**  
SOUTH KENSINGTON

**20 JULY**  
**JEWELS & WATCHES**  
SOUTH KENSINGTON

**12 SEPTEMBER**  
**JEWELLERY**  
SOUTH KENSINGTON

**11-19 OCTOBER**  
**JEWELLERY**  
NEW YORK ONLINE

**12 OCTOBER**  
**JEWELLERY**  
SOUTH KENSINGTON

**3-9 NOVEMBER**  
**JEWELLERY**  
HONG KONG ONLINE

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

**14 NOVEMBER**  
**MAGNIFICENT JEWELS**  
GENEVA

**28 NOVEMBER**  
**MAGNIFICENT JEWELS**  
HONG KONG

**29 NOVEMBER**  
**IMPORTANT JEWELS**  
LONDON

**1-8 DECEMBER**  
**JEWELLERY**  
NEW YORK ONLINE

**5 DECEMBER**  
**JEWELS**  
PARIS

**5 DECEMBER**  
**JEWELS & WATCHES**  
SOUTH KENSINGTON

**6 DECEMBER**  
**MAGNIFICENT JEWELS**  
NEW YORK

\* 2017 dates are subject to change



# Magnificent Jewels

Wednesday 7 December 2016

## AUCTION

Wednesday 7 December 2016  
at 10.00 am (Lots 1-166) and 2.30 pm (Lots 167-318)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday	2 December	12.00 pm - 6.00 pm
Saturday	3 December	10.00 am - 6.00 pm
Sunday	4 December	10.00 am - 6.00 pm
Monday	5 December	10.00 am - 6.00 pm
Tuesday	6 December	10.00 am - 5.00 pm

## AUCTIONEERS

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

## BIDDING ON BEHALF OF THE SELLER

**The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.**

## AUCTION LICENSE

Christie's (#1213717)

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **ANNIVERSARY-12183**

## CONDITIONS OF SALE

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

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21/08/14

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# CHRISTIE'S



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**BACK COVER:**  
Lot 75

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03/11/16

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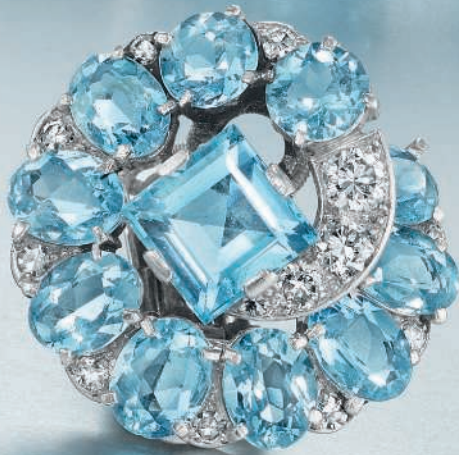
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## **Morning Session**

10.00 am

(Lots 1-166)



Robert and Sylvia Olnick



## THE COLLECTION OF ROBERT AND SYLVIA OLNICK

Robert S. Olnick and his wife, Sylvia Nadel Olnick, were passionately committed to culture and community. Whether in New York, Palm Beach or Israel, the couple devoted themselves to the promotion of the public good, building a business and philanthropic network that changed countless lives. The Olnicks' significant collection of fine art embodies the vibrant vision of these two tremendous spirits.

Born and raised in Manhattan, Robert S. Olnick graduated from New York University and Columbia University Law School, where he edited the Columbia Law Review. During the Second World War, Mr. Olnick served with distinction in the United States Navy as a landing boat commander on the SS Wayne, where he saw six combat invasions. He returned to New York in 1945 to embark on what would become a prodigious real estate career. Robert Olnick saw potential in transforming areas of his native New York that had been overlooked by other developers, including Harlem and the Bronx. Throughout the latter half of the twentieth century, Mr. Olnick rose to become one of the city's most prominent figures in housing and real estate, overseeing major developments and urban renewal initiatives such as the Knolls in the Bronx, Lenox Terrace in Harlem, the Excelsior on Manhattan's 57th Street, and other important buildings in Massachusetts, New Jersey, Florida, and California. The recipient of New York University's Alumni Achievement Award and a trustee of the university's School of Continuing Education, Robert Olnick was chief executive officer and chairman of the real estate development firm Starrett Housing Corporation, developers of the Empire State Building; founder of the eponymous Olnick Organization; and a founding partner at the law firm Olnick Boxer Blumberg Lane & Troy.

Sylvia Nadel Olnick was also born in New York City and graduated from New York University. Known for her elegance, intelligence and worldly glamour, she and her husband Robert found inspiration in each other and were beloved partners in philanthropy and collecting. They travelled often and also found inspiration and joy in their time abroad.

Sylvia Olnick was also utterly devoted to her family. From international travels with daughters Barbara and Nancy to dinners at the Four Seasons Restaurant with her grandchildren and great-grandchildren—a cherished tradition before their departure for summer camp—Mrs. Olnick made an indelible mark across generations.

It was a heartfelt way of living that the Olnicks also brought to the public sphere: across their many years together, the couple were notable yet unassuming charitable patrons of cultural, educational, and Jewish causes. Following her husband's death

in 1986, Mrs. Olnick only became more ardent in her giving, supporting initiatives in New York, Palm Beach, and beyond. At the University of Pennsylvania's Wharton School of Business, she established the Robert S. Olnick Case Development Fund, bridging the law and real estate fields to which her husband had contributed so greatly. Mrs. Olnick was an especially ardent supporter of the American Friends of the Israel Museum, where she sat on the board of trustees, served as honorary chairman, and founded the Palm Beach Friends of the Israel Museum. A member of the American Jewish Committee Women's Leadership Board, Mrs. Olnick was honored by the organization in 2003 for her unwavering leadership and advocacy.

Robert and Sylvia Olnick possessed a profound love for art and culture, one that culminated in a noteworthy collection of works by important Modern and Contemporary artists. The Olnick residences in New York and Palm Beach were home to paintings, drawings and sculptures by master artists such as Josef Albers, Roy Lichtenstein, Agnes Martin, Alexander Calder, Hans Hofmann, Robert Rauschenberg, and Willem de Kooning. Through visits to museums, galleries, and simply living each day with art, the couple passed on their passion to their daughters, Barbara Lane and Nancy Olnick. Internationally recognized collectors and arts benefactors in their own right, Barbara and Nancy continue to further their parents' vision in creativity and philanthropy. Nancy Olnick's passion for Italian art and design led her and her husband, Giorgio Spanu, to found Magazzino of Italian Art (MIA)—a 20,000 square-foot space designed by Miguel Garcia Quismondo that will feature their permanent collection of Italian art, as well as rotating exhibitions—in Garrison, New York. Barbara Lane and her husband, Rick, became devoted proponents of Pop Art, and continue to collect both classic Pop Art and more recent work by artists working with found imagery and popular culture.

In later years, both Barbara and Nancy also inspired their mother, and introduced her to a new generation of cutting-edge contemporary artists, many who used photo-based imagery. Always modern and open to new experiences, Sylvia Olnick happily expanded her collection to include works by Cindy Sherman, Barbara Kruger, Vik Muniz, Richard Prince and Michelangelo Pistoletto, among others.

In community, philanthropy, and art, building came naturally to Robert and Sylvia Olnick, committed patrons of a better world. Their love of art and the arts is an affirmation of the Olnicks' belief in fostering inspiration and imagination—a legacy truly worthy of celebration.



1

**A SET OF 'HINDU' EMERALD, DIAMOND AND GOLD JEWELRY,  
BY RENÉ BOIVIN**

Comprising a necklace, designed as a sculpted 18k gold band centering upon a graduated series of pear-shaped emeralds and circular-cut diamonds, within a roped gold surround; and a pair of ear clips en suite, 14 ½ ins. (necklace), ¾ in. (ear clips), with French assay marks for 18k gold

Signed René Boivin, with maker's marks (necklace). Signed R. Boivin, with maker's mark (ear clips)

(2)

\$25,000-35,000

**LITERATURE:**

Cf. F. Cailles, *René Boivin: Jeweler*, Paris, Éditions de l'Amateur, 1994, p. 239



**2**

**A SET OF DIAMOND, NATURAL PEARL AND GOLD  
'PASSEMENTERIE' JEWELRY, BY RENÉ BOIVIN**

Comprising an old and rose-cut diamond brooch of scroll design, each terminal suspending old-cut diamond and natural pearl drops, measuring approximately 8.67 mm and 8.85 x 8.50 mm, to the articulated circular-cut diamond tulip cap; and a pair of ear clips en suite with natural pearls, measuring approximately 8.10 and 8.14 mm. 2 ¼ ins. (brooch), 1 ¾ ins. (ear clips), with French assay marks for 18k gold, in a René Boivin gray suede fitted case

With maker's marks

*Accompanied by a letter from Françoise Cailles confirming authenticity*

*With report nos. 2175947102 and 5172946988 dated 27 October 2016 from the GIA Gemological Institute of America stating that the pearls are natural, saltwater pearls with no indications of treatment (2)*

\$20,000-30,000



3

3

**A DIAMOND, COPPER AND GOLD RING, BY HEMMERLE**

With a bezel-set rectangular-cut diamond, ring size 5 ½, mounted  
in copper and 18k rose gold

Signed Hemmerle, with maker's mark

\$120,000-180,000





-4

**A WOOD AND GOLD LONGCHAIN NECKLACE,  
BY RENÉ BOIVIN**

Designed as a series of wood hoops, joined by sculpted gold links,  
43 ¼ ins., *can be separated into five bracelets measuring 8 ¾ ins.*  
each, with French assay marks for 18k gold

Signed René Boivin

\$8,000-12,000



5

**5**  
**A RETRO SAPPHIRE, DIAMOND AND  
GOLD FLOWER BROOCH, BY CARTIER**

Designed as a stylized lupine, the hinged oval-cut sapphire blossom with circular-cut diamond accents extending to sculpted gold leaves and stem, circa 1945, 4 ins., with French assay marks for platinum and 18k gold

Signer Cartier Paris, no. 08562, with maker's mark

\$20,000-30,000



6

**6**  
**A RETRO EMERALD, SAPPHIRE AND DIAMOND BROOCH,  
BY TRABERT & HOFFER-MAUBOUSSIN**

Designed as a bouquet of cushion-cut sapphire and circular-cut diamond flower blossoms, centering upon a circular cabochon emerald pistil, extending polished gold leaves and stems gathered by a single-cut diamond ribbon, circa 1945, 4 ½ ins., mounted in gold and white gold

Signed Trabert & Hoeffler-Mauboussin

\$15,000-20,000



7

**7  
A SAPPHIRE, COLORED SAPPHIRE AND  
DIAMOND NECKLACE**

Designed as a series of twenty-two bezel-set oval-cut sapphires and variously-colored sapphires, including varieties of yellow, pink and purple, each extending three circular-cut diamonds, joined by black onyx links, 17 ½ ins., mounted in 18k gold

*Accompanied by report no. CS 1078920 dated 12 October 2016 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 Ceylon (Sri Lanka), and that an excess of 50% of the gemstones were tested at random, the vast majority showed no gemological evidence of heat; the minority showed evidence of heat*

\$15,000-20,000



8

**8  
AN EMERALD AND DIAMOND RING**

Set with a rectangular-cut emerald, flanked on either side by a triangular-cut diamond, ring size 4 ¾, mounted in platinum and gold  
*Accompanied by report no. CS 1078921 dated 12 October 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 Zambia, with minor clarity enhancement, traditional type*

\$20,000-30,000



9



10



9

**A PAIR OF DIAMOND EAR CLIPS**

Each with a collet-set circular-cut diamond, mounted in platinum

\$120,000-180,000

10

**TWO BROOCHES, BY CARTIER**

One brooch of geometric motif, set with rectangular-cut citrines and square-cut darker citrines, circa 1945; the second brooch designed as a stylized safety pin, 1 ¼ ins. and 3 ins., with French assay marks for 18k gold

Signed Cartier, Paris, no. 05721 (citrine brooch), signed Cartier, Made in France (safety pin) <sup>(2)</sup>

\$8,000-12,000





11



12

**11**

**A DIAMOND RING, BY HEMMERLE**

Bezel-set with an old-cut diamond, ring size 5  $\frac{3}{4}$ , mounted in brushed 18k white gold

With maker's mark for Hemmerle

\$30,000-50,000

**12**

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

Each centering upon a bezel-set old-cut diamond,  $\frac{3}{4}$  in., mounted in brushed 18k white gold

With maker's mark for Hemmerle

\$20,000-30,000



**13**

**AN ANTIQUE DIAMOND BROOCH**

The old and rose-cut diamond floral cascade set en-tremblant, circa 1895, 4  $\frac{7}{8}$  ins., mounted in silver-topped gold, in a fitted maroon leather case

\$15,000-20,000



14

14

**A DIAMOND BROOCH, BY SUZANNE BERPERRON**

Designed as a baguette and old-cut diamond scroll, centering upon a line of graduated collet-set diamonds, circa 1950, 2 ¼ ins., with French assay marks for platinum and 18k white gold  
With maker's marks for Groene et Darde for Belperron

\$3,000-5,000



15

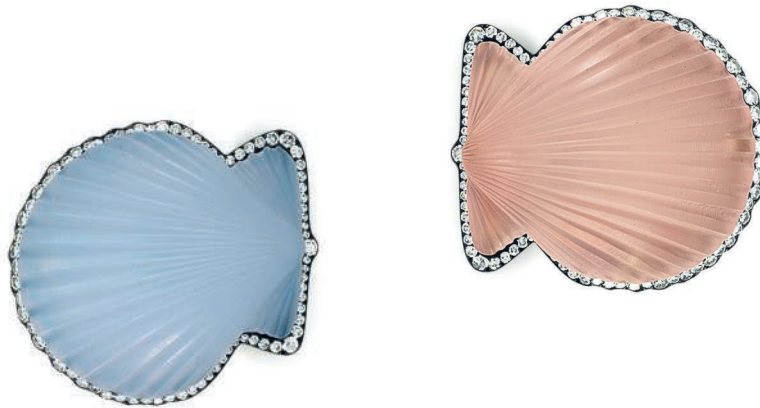


15

**A SET OF CULTURED PEARL JEWELRY**

Comprising a brooch, designed as a bombé half hoop of graduated cultured pearls, each set with a white gold stud; and a pair of ear clips en suite, 1 ½ ins. (brooch), 1 ins. (ear pendants), with French assay mark for 18k white gold (2)

\$8,000-12,000



**16**

**A PAIR OF QUARTZ AND DIAMOND BROOCHES, BY JAR**

Each designed as a reeded frosted rose or light blue quartz seashell within a single-cut diamond border, mounted in 18k blackened gold, 1 3/8 ins., with French assay marks for 18k gold

Signed JAR, Paris, with maker's marks

(2)

\$30,000-50,000





17

**•17**  
**A DIAMOND AND GOLD 'LONG ISLAND' WRISTWATCH,  
BY FRANCK MULLER**

Of quartz movement, the white guilloché dial with black Arabic numerals and blued steel hands, within a circular-cut diamond border, to the 18k white gold and circular-cut diamond link band, with deployant clasp, 5 ½ ins., mounted in 18k white gold, accompanied by links for up to an additional 1 in., in a Franck Muller black leather case and navy outer box

Signed Franck Muller, Genève, no. 696. Model no. 902 QZ D Long Island

Accompanied by a Certificate of Origin and Warranty from Franck Muller

\$8,000-12,000



18

**•18**  
**A DIAMOND AND GOLD 'CINTREE CURVEX' WRISTWATCH,  
BY FRANCK MULLER**

Of quartz movement, the white guilloché dial with black Arabic numerals and blued steel hands, within a baguette-cut diamond border and cabochon sapphire crown, to the gold link band, enhanced by circular-cut diamond link shoulders and deployant clasp, 5 ins., mounted in 18k gold, accompanied by links for up to an additional 1 ½ in., in a Franck Muller wooden case and navy outer box

Signed Franck Muller, Genève, no. 32. Model no. 1752 QZ BAG

Accompanied by a Certificate of Origin and Warranty from Franck Muller dated 14 January 2000

\$6,000-8,000



19

**A SUITE OF GOLD 'MAILLON PANTHÈRE' JEWELRY,  
BY CARTIER**

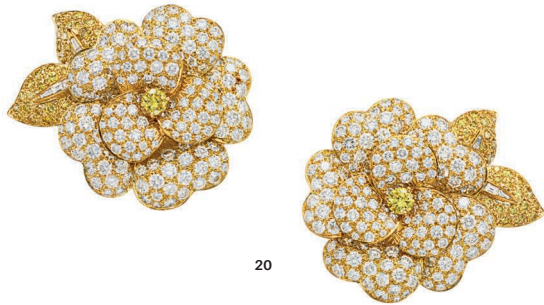
Comprising a necklace, designed as three rows of articulated circular-cut diamond and gold brick links; a bracelet and a pair of ear clips en suite, 16 ¼ ins. (necklace), 7 ⅞ ins. (bracelet), ⅞ in. (ear clips), with French assay marks for 18k gold

Each signed Cartier, nos. 661287 (necklace), 667046 (bracelet), 661693 (ear clips)

(3)

\$25,000-35,000





20



21

PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

**20**

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

Each designed as a circular-cut diamond flower blossom, centering upon a circular-cut yellow diamond pistil, enhanced by circular-cut yellow diamond and baguette-cut diamond leaves, 1 1/4 ins., mounted in 18k gold, in a Van Cleef & Arpels navy blue box

Signed Van Cleef & Arpels, N.Y., no. 65086

\$25,000-35,000

PROPERTY OF A LADY

**21**

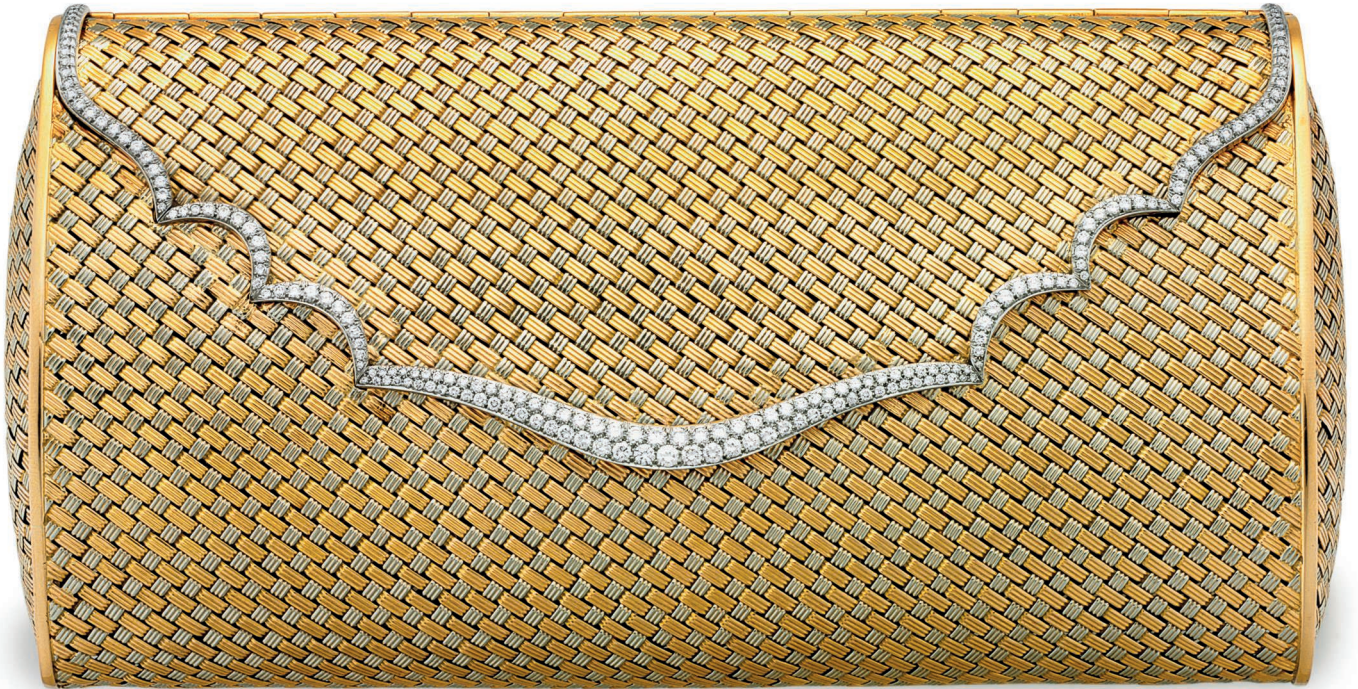
**A DIAMOND 'À CHEVAL' BRACELET, BY VAN CLEEF & ARPELS**

Designed as five rows of circular-cut diamonds, 6 1/4 ins., mounted in gold

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 41848

\$20,000-30,000





**22**

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

Of gold and platinum basketweave design, to the hinged flap with a circular-cut diamond scroll, approximately 6 ¼ x 3 ¾ x 1 ½ ins., approximately 302.2 grams

\$7,000-10,000



**23**

**A BI-COLORED GOLD, DIAMOND AND COIN NECKLACE,  
BY BULGARI**

Centering upon a bezel-set 1817 Georgius III coin, within a circular-cut diamond surround, with one half of surround and gold link chain in 18k gold and other half in 18k rose gold, the reverse of the pendant inscribed 'George III, 1760 - 1820 Silver Pattern Crown', 15 ¾ ins., in a Bulgari brown envelope case

Signed Bulgari, Italy

\$15,000-20,000



24



25

PROPERTY OF A NEWPORT BEACH, CA GENTLEMAN

**24**

**A COLORED DIAMOND AND DIAMOND RING**

Set with an old European brilliant-cut fancy brown-yellow diamond, weighing approximately 5.79 carats, flanked on either side by two rows of marquise-cut diamonds, to the two-row circular-cut diamond bombé surround, ring size 4, mounted in platinum

*Accompanied by report no. 6173935445 dated 11 October 2016 from the GIA Gemological Institute of America stating that the diamond is fancy brown-yellow, natural color, VS2 clarity*

\$25,000-35,000

**25**

**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 marquise-cut diamond eyes, 2 1/4 ins. diameter

Signed Webb for David Webb

\$12,000-18,000



**-26**

**A CORAL BEAD NECKLACE, BY TRIO**

Designed as a graduated strand of forty-three red coral beads, ranging from 12.13 x 11.49 to 11.04 x 10.90 mm, joined by a sculpted gold clasp, 23 ½ ins.

Signed Trio

*Accompanied by report no. 2175674173 dated 1 July 2016 from the GIA Gemological Institute of America stating that the five beads tested are red coral, with no indications of dye*

\$15,000-20,000



PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

**-27**

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

The circular-cut diamond body extending mother-of-pearl and variously-colored lacquered wings, including reds, blues, greens and gold, in the 'Negoro' style, 2 ins., with French assay marks for 18k gold, in a Van Cleef & Arpels gray pouch

Signed V.C.A. for Van Cleef & Arpels, no. H-01/20

\$12,000-18,000

**28**

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

Designed as a three row openwork band of sculpted gold hoops, each set with a circular-cut diamond, 7 1/8 ins., with French assay marks for platinum and 18k gold

Signed Cartier, no. 010891

\$20,000-30,000



29



30

PROPERTY FROM A WEST LOS ANGELES COLLECTION

**29**

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

Comprising a ring, set with a square cushion-cut ruby, weighing approximately 2.17 carats, within a circular-cut diamond surround; and a pair of ear clips en suite, each set with a modified cushion-cut ruby, weighing approximately 2.51 and 2.35 carats, ring size 6 ½, ½ in. (ear clips), mounted in 18k gold, the ear clips in a Tiffany & Co. black suede case

Each signed Tiffany & Co.

*Accompanied by report no. CS 1076448 dated 6 July 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the ruby, weighing approximately 2.17 carats, would be classified as Burma (Myanmar), with no gemological evidence of heat*

*With report no. CS 1076447 A and B dated 6 July 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these rubies, weighing approximately 2.51 and 2.35 carats, would be classified as Burma (Myanmar), with standard heat enhancement and minor clarity enhancement, type: heating residues*

\$30,000-50,000

PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

**30**

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

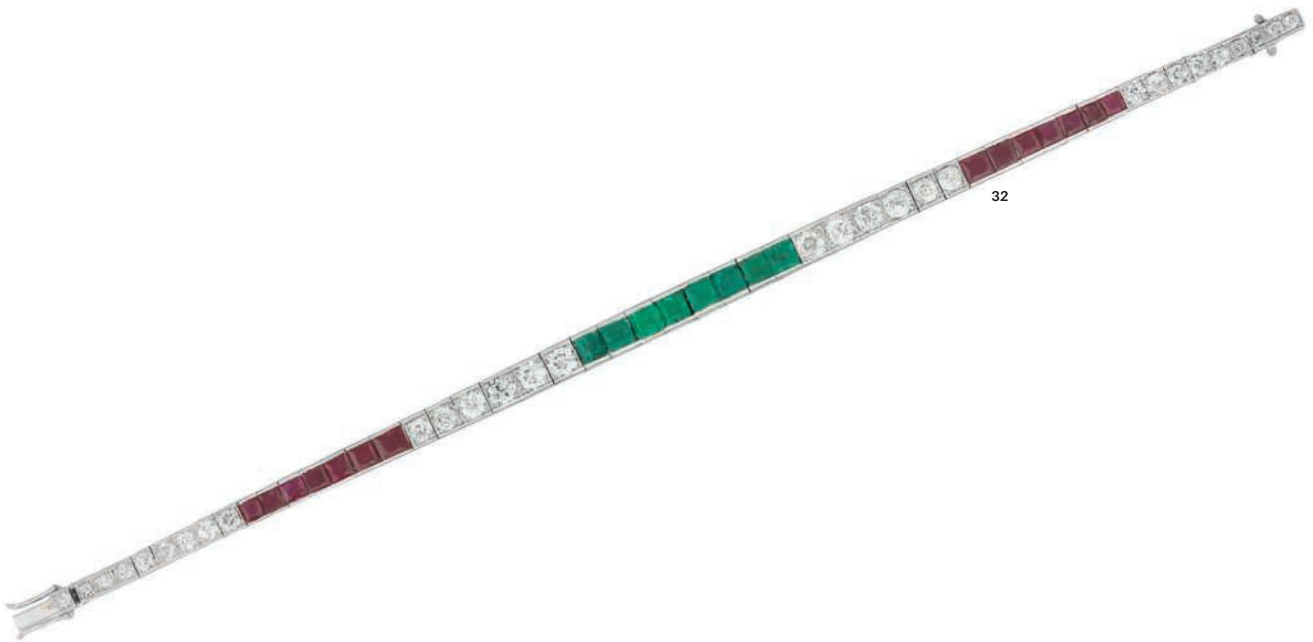
Designed as a bird perched on a circular-cut emerald and diamond flower bouquet gathered by a sculpted gold ribbon, with oval cabochon ruby body, to the circular-cut diamond head with cabochon ruby eye and platinum beak, circa 1955, 1 ¾ ins., with French assay marks for platinum and 18k gold, in a Van Cleef & Arpels gray pouch

Signed Van Cleef & Arpels, no. 61916 and 5986

\$15,000-20,000



31



32

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**31**

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

Set with a sugarloaf cabochon ruby, weighing approximately 8.30 carats, within a baguette-cut diamond surround and shoulders, ring size 5 ½, mounted in 18k gold

Signed Bulgari, with maker's mark

*Accompanied by report no. CS 1079287 dated 18 October 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 Thailand, with standard heat enhancement and minor clarity enhancement, type: heating residues*

\$8,000-12,000

**32**

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

Designed as graduated sections of old-cut diamonds, calibré-cut rubies and emeralds, circa 1925, 7 ins., mounted in platinum

\$10,000-15,000



33

PROPERTY OF A NORTHERN CALIFORNIA COLLECTOR

**33**

**AN ART DECO DIAMOND LAPEL WATCH, BY CARTIER**

Of manual movement, the rectangular dial with Roman numerals, within a rose-cut diamond bezel, to the rose-cut diamond brick link chain and the rose and old-cut diamond hoop terminal, circa 1925, 6 ¼ ins., with French assay marks for platinum

Dial signed Cartier, nos. 0613, 945

\$10,000-15,000



34

PROPERTY OF A GENTLEMAN

**34**

**A DIAMOND RING**

Set with a old-cut diamond, weighing approximately 4.64 carats, to the silver mount with decorative design, ring size 5 ¼

\$20,000-30,000





35

**35**  
**AN ART DECO DIAMOND BRACELET,  
BY VAN CLEEF & ARPELS**

Designed as a pierced single and old-cut diamond geometric band,  
bezel-set with a series of seven old-cut diamonds, 1922, 7 ¼ ins.,  
mounted in platinum

Signed Van Cleef & Arpels, no. 21953

*Accompanied by a Certificate of Authenticity from Van Cleef & Arpels*

\$40,000-60,000



36

PROPERTY OF A PRIVATE COLLECTOR

**36**  
**AN EMERALD, DIAMOND AND ENAMEL BROOCH**

Set with a central carved cabochon emerald to the pavé-set  
single-cut diamond stylized palmette terminals within a black  
enamel frame, enhanced by single-cut diamonds, 2 ins., mounted  
in white gold

Mounting signed Cartier

\$15,000-20,000

Please note that the cabochon emerald is possibly of later  
addition and we therefore cannot guarantee that it was part of the  
original Art Deco design



(not shown actual size)

**37**

**AN ART DECO DIAMOND AND SILK EVENING BAG,  
BY CARTIER**

Designed as a black silk bag of oval outline, the frame set with old-cut diamonds, centering upon a baguette, triangular and old-cut diamond push piece of geometric design, with black enamel detail, opening to reveal a single compartment with card slots and separate coin purse, circa 1930, approximately 10 x 7 ¼ x 2 ins. with French assay marks for platinum and 18k gold, in a Cartier red box  
Signed Cartier, Paris, with maker's mark

\$10,000-15,000



PROPERTY FROM A PRIVATE COLLECTION

**38**

**A SAPPHIRE AND DIAMOND BRACELET**

Set with a series of four oval mixed-cut sapphires, to the openwork circular and baguette-cut diamond hoop link band, 6 ½ ins., mounted in platinum

*With report no. 2171320525 dated 2 October 2015 from the GIA Gemological Institute of America stating that the origin of the four natural sapphires would be considered Ceylon (Sri Lanka), with no indications of heating*

\$30,000-50,000

**39**

**AN ART DECO SAPPHIRE AND DIAMOND RING, BY MARCUS**

Set with a cushion-cut sapphire, weighing approximately 5.23 carats, to the single-cut diamond gallery and shoulders, circa 1925, ring size 7, mounted in platinum

Signed Marcus

*Accompanied by report no. CS 1079140 dated 20 October 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Kashmir, with no gemological evidence of heat or clarity enhancement*

*Accompanied by report no. 5171627391 dated 10 June 2016 from the GIA Gemological Institute of America stating that the origin of this sapphire would be classified as Kashmir, with no indications of heating; accompanied by a letter describing the notable characteristics of this sapphire*

\$150,000-250,000



The present owner's great grandmother, Mrs. Yvonne Patenotre, wearing Lot 40 to a royal London ball in the 1930s.

## HENRI PICQ

The firm of Henri Picq was among the principal Parisian workshops for exquisitely made jewelry in the early part of the 1900s. It is known that Picq created pieces almost exclusively for Cartier at the turn of the century and remained one of their top suppliers throughout the 1920s and 1930s. Many of Cartier's greatest examples of Art Deco jewelry were manufactured in Picq's workshop, including important 'tutti frutti' jewels that featured carved rubies, sapphires and emeralds.

Lot 40 is a fine example of Henri Picq's workmanship. The present owner received the bracelet from her grandmother, who had received it from her mother, Yvonne Patenôte, wife of Boniface de Castellane. Her husband, de Castellane, was the son of a French nobleman, Boni de Castellane, and Anna Gould, American socialite and daughter of railroad magnate Jay Gould.



### 40

#### AN ART DECO DIAMOND BRACELET, BY HENRI PICQ

Designed as a series of old-cut diamond open rectangular-shaped links, joined by old-cut diamond horizontal links, circa 1920, 6 7/8 ins., with French assay marks for platinum

With maker's mark for Henri Picq, no. 28758

\$40,000-60,000



41



42

THE PROPERTY OF A DISTINGUISHED CANADIAN LADY

**41**

**AN ANTIQUE SAPPHIRE AND DIAMOND BROOCH**

Set with an oval-cut sapphire, measuring approximately 22.48 x 17.78 x 11.50 mm, within an old-cut diamond surround, circa 1880, 1 1/2 ins., mounted in silver-topped gold

*Accompanied by report no. CS 1079161 dated 20 October 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka). No gemological evidence of heat*

\$30,000-50,000

PROPERTY OF A GENTLEMAN

**42**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 25.97 carats, ring size 5 1/2, mounted in platinum

*Accompanied by report no. 2175864247 dated 14 September 2016 from the GIA Gemological Institute of America stating that the diamond is S to T range, light brown color, SI1 clarity*

\$150,000-200,000



43

**A PINK TOPAZ, EMERALD AND DIAMOND  
CROSS PENDANT NECKLACE**

Suspending a detachable variously-cut pink topaz cross pendant, each arm radiating openwork scrolling plaques of old-cut diamonds and terminating in a square-cut emerald, to the detachable surmount of similar design, to the flexible hollow double-row snake chain which terminates at the connection with the pendant in four snake's heads, each set at the top with an old-cut diamond, circa 1820, 3 ins. (pendant and surmount) 15 ¾ ins. (neck chain), mounted in silver-topped gold and gold

\$5,000-7,000



44

PROPERTY OF A GENTLEMAN

**44**

**A PAIR OF DIAMOND EAR STUDS**

Each set with an old-cut diamond, weighing approximately 4.83 and 4.51 carats, within an old-cut diamond surround,  $\frac{3}{4}$  in., mounted in blackened gold

\$30,000-40,000

**45**

**A SET OF DIAMOND AND COLORED DIAMOND LONGCHAIN NECKLACES**

Comprising two longchains, set with sixty-five or sixty-six collet-set rose-cut diamonds, interspersed with collet-set rose-cut brown diamonds, 24  $\frac{1}{2}$  ins. and 25 ins., mounted in platinum, respectively, *may be worn as one long chain of 49  $\frac{1}{2}$  ins.* (2)

\$35,000-50,000



45

## OSCAR HEYMAN & BROTHERS

The iconic New York jewelry firm Oscar Heyman & Brothers was founded in 1912 by brothers—Nathan, Oscar, and Harry, all of whom had emigrated from Latvia in the early 1900s. Oscar and Nathan had trained in the venerable Fabergé workshop at the turn of the 20th century, where they witnessed firsthand what it took to run a successful business and produce a desirable product. Oscar gained further important experience, when he was hired as the first non-French craftsman to work for Cartier. The brothers self-contained business model of manufacturing all tools and dies in-house, combined with the brothers' agility in producing jewels in platinum, which was at the time limited in America, contributed greatly to their success. The Heyman brothers were able to patent unique designs and processes during the first half of the 20th century, winning awards and catapulting the firm to the forefront of American jewelry houses. This historic company remains in family hands today.

Renowned for their impeccable craftsmanship and the use of colored gemstones, Oscar Heyman & Brothers became known as the "jeweler's jeweler", creating jewelry on special order for famous retailers, including Van Cleef & Arpels, Cartier, Marcus & Co., Tiffany & Co., and Black, Starr & Frost. Oscar Heyman & Brothers constructed nearly all of the American made invisibly-set jewelry for

Van Cleef & Arpels; they were the only jeweler in the US that was capable of executing this incredibly intricate technique, a true testament to the quality of their craftsmanship. Today, pieces using this groundbreaking technique of gem setting bears the maker's own name as well, and the traditional high standards by which each "invisibly-set" piece is painstakingly maintained.

Christie's is proud to offer one of the finest collections of Oscar Heyman & Brothers jewelry ever to come to auction. This collector's keen eye and taste for bold colors, and unique yet timeless design, was perfectly aligned with the style of jewelry that Oscar Heyman & Brothers produced. Highly represented in this group are colored gemstones, for which Oscar Heyman is renowned. Tourmaline, garnet, peridot, jade, sapphires of nearly all colors; the majority of colored gemstones used in jewelry are seen in this comprehensive collection. Encompassing the major designs and techniques developed by Oscar Heyman throughout the 20th century, from the classic 'barrel' necklace, the award winning gardenia brooches, rings with the playful 'birthday cake' setting, to the iconic invisibly-set pieces, this is truly an extraordinary collection.

Opposite page Lot 70



Images from the Oscar Heyman & Brothers workshop, New York. Both images courtesy of Oscar Heyman & Brothers





PROPERTY OF AN IMPORTANT  
RANCHO SANTA FE COLLECTOR  
LOTS 46-77



46

**46**  
**A DIAMOND AND EMERALD FLOWER BROOCH,  
BY OSCAR HEYMAN & BROTHERS**

Designed as a circular and baguette-cut diamond flower, centering upon a circular-cut diamond pistil, extending a baguette-cut diamond stem and calibré-cut emerald leaves, 1 3/4 ins., mounted in platinum

With maker's mark for Oscar Heyman & Brothers

\$15,000-20,000



47

**47**  
**A PAIR OF DIAMOND EAR PENDANTS,  
BY OSCAR HEYMAN & BROTHERS**

Each suspending a series of pear-shaped diamond clusters, to the pear-shaped diamond surmount, 2 3/8 ins., mounted in platinum  
With maker's mark for Oscar Heyman & Brothers, nos. 503830, E1348

\$30,000-50,000



**48**

**A DIAMOND AND ENAMEL 'GARDENIA' BROOCH,  
BY OSCAR HEYMAN & BROTHERS FOR SHREVE & CO.**

Designed as a circular and baguette-cut diamond gardenia,  
with green enamel leaves and single-cut diamond veins, 2 ¾ ins.,  
mounted in platinum

Signed Shreve & Co., with maker's mark for Oscar Heyman &  
Brothers

\$15,000-20,000

**LITERATURE:**

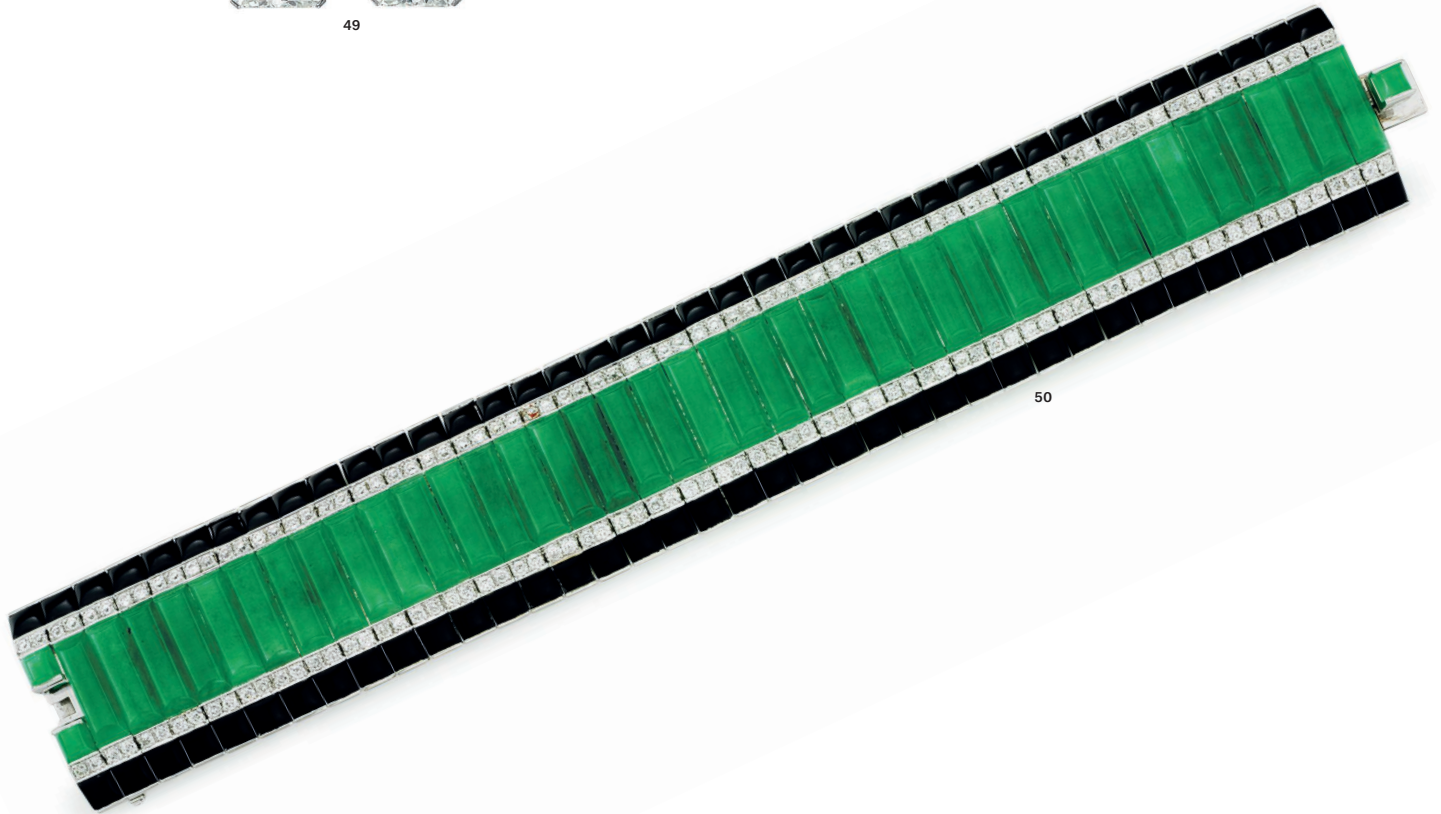
Cf. L. Ettliger Gross, *Brooches: Timeless Adornment*, New York, Rizzoli, 2008,  
p.106-107

Cf. S. Tennenbaum, J. Zapata, *Jeweled Garden: A Colorful History of Gems,  
Jewels and Nature*, New York, Vendome Press, 2006, p. 102

This is a stunning example of a beautifully designed 'gardenia'  
brooch, which Oscar Heyman & Brothers originally debuted at the  
1939 World's Fair where it won Best of Show.



49



50

**49**  
**A PAIR OF DIAMOND EAR PENDANTS,  
BY OSCAR HEYMAN AND BROTHERS**

Each set with a cut-cornered rectangular modified brilliant-cut diamond, weighing approximately 12.37 and 12.24 carats, to the pavé-set French wire, mounted in platinum

With maker's mark for Oscar Heyman & Brothers, no. 504831

*Accompanied by report nos. 5171769231 and 5171769217 dated 28 July 2016 from the GIA Gemological Institute of America stating that the diamonds are J and L color, I1 clarity, respectively*

\$100,000-150,000

**50**  
**A JADEITE, ONYX AND DIAMOND BRACELET,  
BY OSCAR HEYMAN & BROTHERS**

The wide bracelet, set with a central band of rectangular cabochon jadeite, bordered by circular-cut diamonds and square cabochon onyx, 7 7/8 ins., mounted in 18k white gold

Unsigned, nos. 505105 and 300

\$20,000-30,000





**51**  
**A DIAMOND 'BARREL' NECKLACE,  
BY OSCAR HEYMAN & BROTHERS**

Designed as a graduated line of alternating baguette and circular-cut diamond links, 15 ins., mounted in platinum, *with collapsible pendant bail*

With maker's mark for Oscar Heyman & Brothers, no. 601596

\$40,000-60,000



52

**52**  
**A DIAMOND 'BARREL' BRACELET,  
BY OSCAR HEYMAN & BROTHERS**

Designed as a line of alternating baguette and circular-cut diamond links, 7 7/8 ins., mounted in platinum

With maker's mark for Oscar Heyman & Brothers, no. 803717

\$15,000-20,000



53

**53**  
**TWO RUBY, SAPPHIRE AND DIAMOND 'BARREL' BRACELETS,  
BY OSCAR HEYMAN & BROTHERS**

Each designed as a line of alternating baguette-cut rubies or sapphires and circular-cut diamond links, 7 7/8 ins. each, mounted in platinum and 18k gold

With maker's marks for Oscar Heyman & Brothers, no. 803715 (ruby) and 803716 (sapphire) (2)

\$15,000-20,000



**54**

**A COLORED SAPPHIRE AND DIAMOND NECKLACE,  
BY OSCAR HEYMAN & BROTHERS**

Designed as a graduated line of sixty-eight oval-cut pink sapphires, measuring from approximately 9.31 x 6.24 x 3.30 mm to 7.53 x 5.31 x 4.06 mm, with circular-cut diamond trim on each side, 15 ½ ins., mounted in platinum and 18k gold

With maker's mark for Oscar Heyman & Brothers, no. 601526

*Accompanied by report no. CS 1077538 dated 10 August 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. The majority, with low temperature heating, no clarity enhancement. The minority, no gemological evidence of heat or clarity enhancement*

\$30,000-50,000





55

**55**

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

Of bypass design, set with a heart-shaped sapphire, weighing approximately 7.26 carats, and a heart-shaped pink sapphire, weighing approximately 6.47 carats, to the graduated baguette-cut diamond shoulders, ring size 6 ¾, mounted in platinum

With maker's mark for Oscar Heyman & Brothers, no. 302235

*Accompanied by report no. CS 1077544 dated 10 August 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the sapphire and pink sapphire would be classified as Madagascar, with standard heat. The blue sapphire, no evidence of additional treatment. The pink sapphire requires additional analytical testing to determine if foreign elements have been diffused into the lattice during the heating process*

\$20,000-30,000



56

**56**

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

Set with a cushion-cut ruby, weighing approximately 10.85 carats, within an oval-cut diamond surround, ring size 6 ½, mounted in platinum and 18k gold

With maker's mark for Oscar Heyman & Brothers, no. 300299

*Accompanied by report no. CS 1077467 dated 10 August 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 Thailand, with evidence of heat enhancement and insignificant clarity enhancement, heating residues*

\$55,000-75,000



57

**57**  
**A PAIR OF SAPPHIRE AND COLORED SAPPHIRE EAR CLIPS,  
BY OSCAR HEYMAN & BROTHERS**

Each set with a heart-shaped blue or yellow sapphire, measuring approximately 14.50 x 16.17 x 6.26 mm and 15.00 x 17.03 x 8.16 mm, to the surmount of gold x-motif with circular-cut diamond detail, 1 in., mounted in platinum and 18k gold

With maker's mark for Oscar Heyman & Brothers, no. 705488

*Accompanied by report no. CS 1077543 A and B dated 10 August 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the sapphire and yellow sapphire would be classified as Burma (Myanmar), with no gemological evidence of heat or clarity enhancement*

\$15,000-20,000



58

**58**  
**A MULTI-COLORED SAPPHIRE AND DIAMOND NECKLACE,  
BY OSCAR HEYMAN & BROTHERS**

Designed as a graduated series of twenty heart-shaped multi-colored sapphires, including varying shades of blues and yellows and colorless, joined by x-motif polished gold links, accented with circular-cut diamonds, 17 ¼ ins., mounted in platinum and 18k gold

With maker's mark for Oscar Heyman & Brothers, no. 601730

*Accompanied by report no. CS 1077542 dated 10 August 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these fancy sapphires would be classified as Burma (Myanmar), with no gemological evidence of heat or clarity enhancement*

\$60,000-80,000





**59**

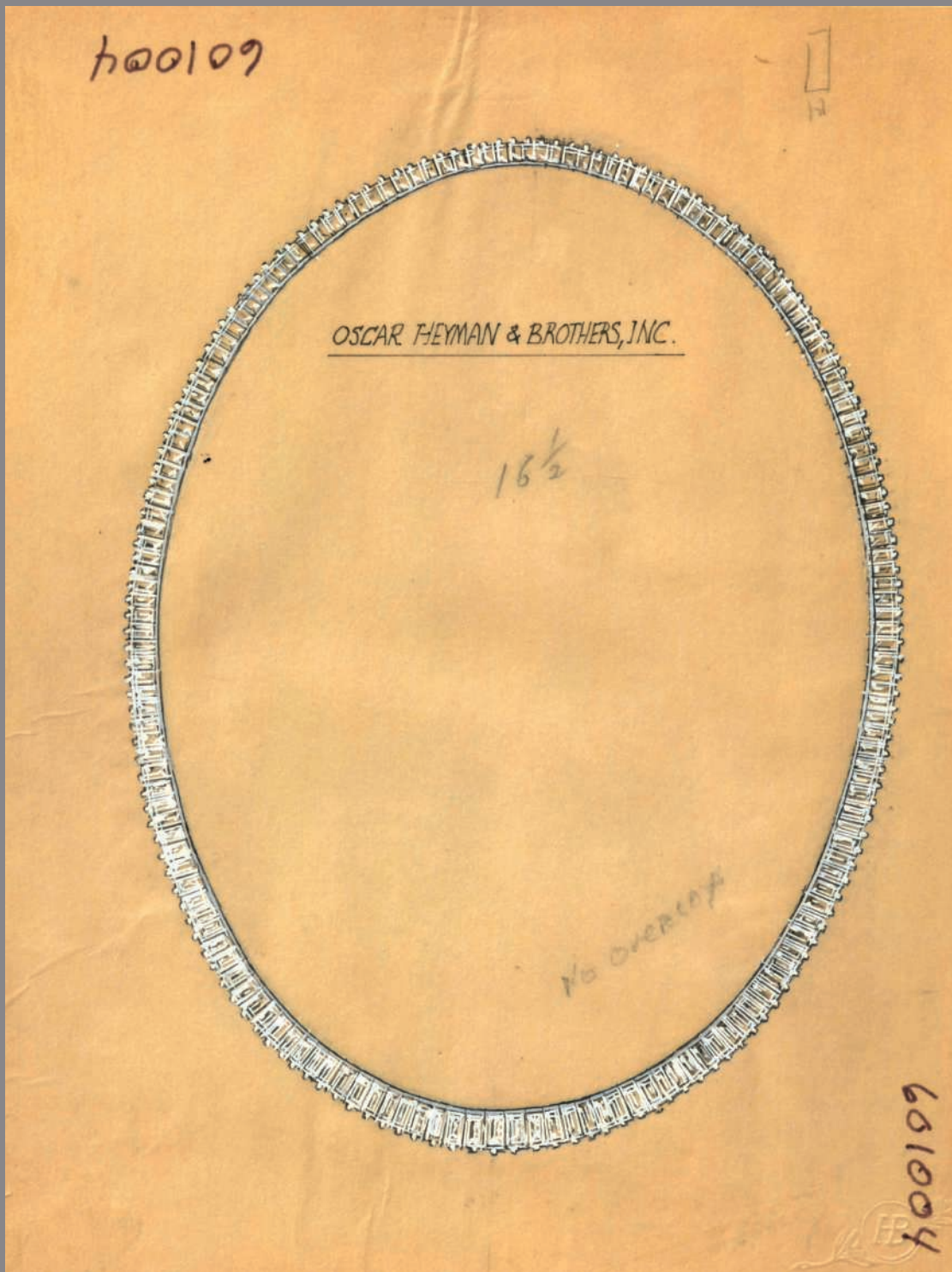
**A DIAMOND LINE NECKLACE,  
BY OSCAR HEYMAN & BROTHERS**

Designed as a graduated line of one hundred seventy baguette-cut diamonds, 17 ins., mounted in platinum, *with collapsible pendant bail*

With maker's mark for Oscar Heyman & Brothers, no. 601004

\$15,000-20,000

A beautifully constructed necklace, each individual diamond is in its own setting, highlighting the impeccable craftsmanship that Oscar Heyman & Brothers is known for; other necklaces in this style typically have two diamonds set in each connection.



Courtesy of Oscar Heyman & Brothers

*Jewelry should never be a candidate for redesign but should transcend time like a fine painting, never losing its appeal.*

—Oscar Heyman



60

**60**

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

Set with a rectangular-cut diamond, weighing approximately 26.16 carats, with graduated baguette-cut diamond shoulders, ring size 6 ¼, mounted in platinum

With maker's mark for Oscar Heyman & Brothers

*Accompanied by report no. 5172769656 dated 28 July 2016 from the GIA Gemological Institute of America stating that the diamond is J color, VS2 clarity*

\$550,000-750,000



61

**61**

**A PAIR OF DIAMOND EAR PENDANTS,  
BY OSCAR HEYMAN & BROTHERS**

Each designed as a graduated line of square step-cut diamonds, the largest six weighing from approximately 5.02 to 3.52 carats, 2 ¼ ins., mounted in platinum

With maker's mark for Oscar Heyman & Brothers, no. 504230

*Accompanied by six reports dated from 28 July 2016 to 29 July 2016 from the GIA Gemological Institute of America stating that the six largest diamonds, weighing approximately 5.02 to 3.52 carats, are J to L color, VS1 to SI2 clarity*

\$200,000-300,000



26.16 CARATS



**62**

**A MULTI-COLORED SAPPHIRE AND DIAMOND NECKLACE,  
BY OSCAR HEYMAN & BROTHERS**

Designed as a graduated line of forty square and rectangular-cut colored sapphires, including varieties of blue, purple, yellow and pink, measuring from 10.75 x 9.86 x 6.95 mm to 5.86 x 5.74 x 4.18 mm, joined by collet-set circular-cut diamond links, 16 ins., mounted in platinum and 18k gold, with collapsible pendant bail

With maker's mark for Oscar Heyman & Brothers, no. 601555

*Accompanied by report no. CS 1077536 dated 10 August 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the multi-colored sapphires would be classified as a combination of Ceylon (Sri Lanka) and Madagascar. The blue, purple and yellow sapphires, with no evidence of heat or clarity enhancement; pink sapphires, with low temperature heating*

\$50,000-70,000





**63**  
**A DIAMOND, GOLD AND PLATINUM STARFISH BROOCH,  
BY OSCAR HEYMAN & BROTHERS**

Designed as a circular-cut diamond starfish, with polished gold detail, 2 ½ ins., mounted in platinum and 18k gold  
With maker's mark for Oscar Heyman & Brothers, no. 200303

\$8,000-12,000

This starfish brooch is one of only two or three ever made by Oscar Heyman & Brothers.



**64**  
**A DIAMOND, COLORED DIAMOND AND MULTI-COLORED  
SAPPHIRE BRACELET, BY OSCAR HEYMAN & BROTHERS**

Designed as a series of flower blossoms set with circular-cut diamonds, oval-cut sapphires, pink sapphires and yellow sapphires, enhanced by circular-cut diamond and colored diamonds, 6 ¾ ins., mounted in platinum and 18k gold

With maker's mark for Oscar Heyman & Brothers, no. 803450

\$25,000-35,000

This bracelet was the only one made in this exact style by Oscar Heyman & Brothers.



65

**65**

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

Set with a cushion-cut orange sapphire, measuring approximately 19.26 x 16.09 x 10.38 mm, within an oval-cut diamond and circular-cut yellow diamond surround, ring size 7, mounted in platinum and gold

With maker's mark for Oscar Heyman & Brothers, no. 300731

*Accompanied by report no. CS 1077540 dated 10 August 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this orange sapphire would be classified as Ceylon (Sri Lanka), with standard heat enhancement*

\$35,000-55,000



66

**66**

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

Each set with a cushion-cut sapphire, measuring approximately 14.08 x 10.62 x 7.78 mm and 14.08 x 10.56 x 7.21 mm, within a circular and oval-cut diamond surround, 7/8 in., mounted in platinum and 18k white gold

With maker's mark for Oscar Heyman & Brothers, no. 705270

*Accompanied by report no. CS 1077539 A and B dated 10 August 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these sapphires would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat or clarity enhancement*

\$30,000-50,000



67

**67**

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

Set with an oval-cut yellow sapphire, measuring approximately 20.62 x 15.35 x 11.95 mm, within an oval-cut diamond and circular-cut sapphire surround, ring size 7, mounted in gold

With maker's mark for Oscar Heyman & Brothers

*Accompanied by report no. CS 1077541 dated 10 August 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this yellow sapphire would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat or clarity enhancement*

\$20,000-30,000



Playfully referred to as the  
"birthday cake setting"  
by Oscar Heyman & Brothers



68



69

**68**

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

Each set with a cushion brilliant-cut diamond, weighing approximately 10.75 and 10.05 carats, within a circular-cut yellow diamond surround,  $\frac{3}{4}$  in., mounted in platinum and 18k gold

With maker's marks for Oscar Heyman & Brothers, no. 705362

*Accompanied by report nos. 2171770161 and 2175769249 dated 28 July 2016 from the GIA Gemological Institute of America stating that the diamonds are J and K color, SI2 and SI1 clarity, respectively*

\$200,000-300,000

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

**69**

**A RUBELLITE TOURMALINE AND DIAMOND RING,  
BY OSCAR HEYMAN & BROTHERS**

Of bombé design, set with a cushion-cut rubellite tourmaline, weighing approximately 28.01 carats, to the baguette and square-cut diamond surround, ring size  $7\frac{3}{4}$  ins., mounted in 18k gold

With maker's mark for Oscar Heyman & Brothers, no. 20896

\$15,000-20,000



**70**

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

Designed as a bib necklace of circular, cushion and oval-cut peridots, rubies, amethysts, tsavorite, sapphires, purple and yellow sapphires and spinels, interspersed with circular-cut diamonds, 16 ins., mounted in platinum and 18k gold

With maker's mark for Oscar Heyman & Brothers, no. 601642

\$40,000-60,000



71  
(two views illustrated)



72

**71**  
**A RUBY AND DIAMOND RING,  
BY OSCAR HEYMAN & BROTHERS**

Of bombé design, with invisibly-set rubies and circular-cut diamond trim, ring size 6 ½, mounted in platinum

With maker's mark for Oscar Heyman & Brothers, no. 22520

\$15,000-20,000

**72**  
**A RUBY AND DIAMOND FLOWER BROOCH,  
BY OSCAR HEYMAN & BROTHERS**

Designed as a chrysanthemum flower, the oval-cut ruby petals trimmed with circular-cut diamonds, centering upon a circular-cut diamond pistil, extending a baguette-cut diamond stem with marquise-cut diamond leaves, 3 ½ ins., mounted in platinum

With maker's mark for Oscar Heyman & Brothers, no. 200126

\$60,000-80,000





**73**  
**A RUBY AND DIAMOND FLOWER BROOCH,  
BY OSCAR HEYMAN & BROTHERS**

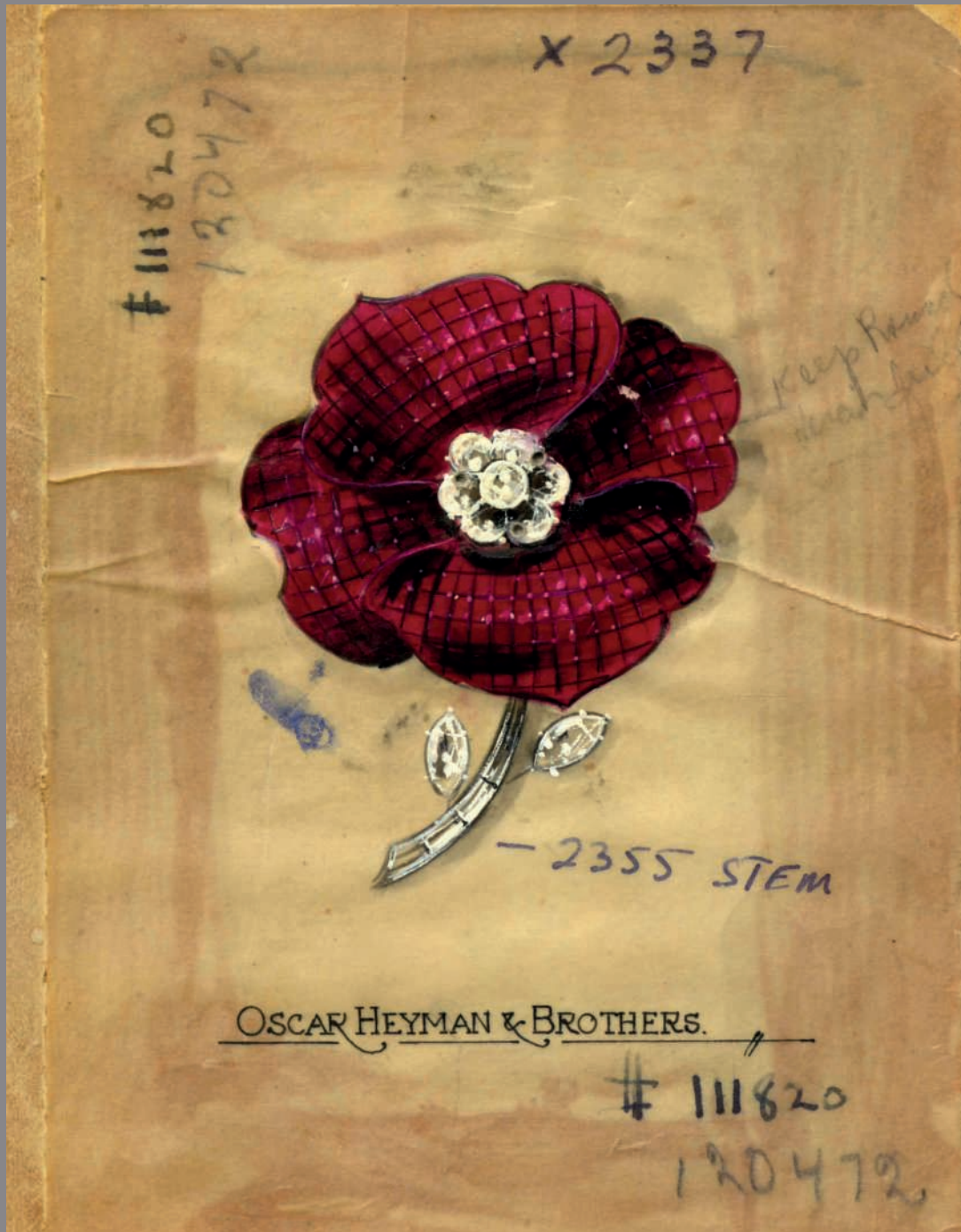
Designed as a invisibly-set ruby flower, centering upon a circular-cut diamond cluster pistil, extending a detachable baguette-cut diamond stem and marquise-cut diamond leaves, 3 3/8 ins., mounted in platinum

With maker's marks for Oscar Heyman & Brothers, no. 200650

\$130,000-230,000

This is the largest invisibly-set ruby flower brooch of this design ever made by Oscar Heyman & Brothers.





Courtesy of Oscar Heyman & Brothers

*We are very proud that this important collector, who has a keen eye for fine jewelry, has recognized the quality and creativity of Oscar Heyman, the Jeweler's Jeweler.*

—Oscar Heyman



**74**  
**A PAIR OF DIAMOND EAR CLIPS,  
BY OSCAR HEYMAN & BROTHERS**

Each designed as five rows of cushion-cut diamonds, set as opposing arches, 1 ¼ ins., mounted in platinum  
With maker's mark for Oscar Heyman & Brothers

\$25,000-35,000



**75**  
**A RUBY, SAPPHIRE AND DIAMOND FLOWER BROOCH,  
BY OSCAR HEYMAN & BROTHERS**

Designed as two detachable invisibly-set sapphire and ruby flower blossoms, with circular and baguette-cut diamond accents, to the baguette-cut diamond stems and marquise-cut diamond leaves, 2 ¼ ins., mounted in platinum

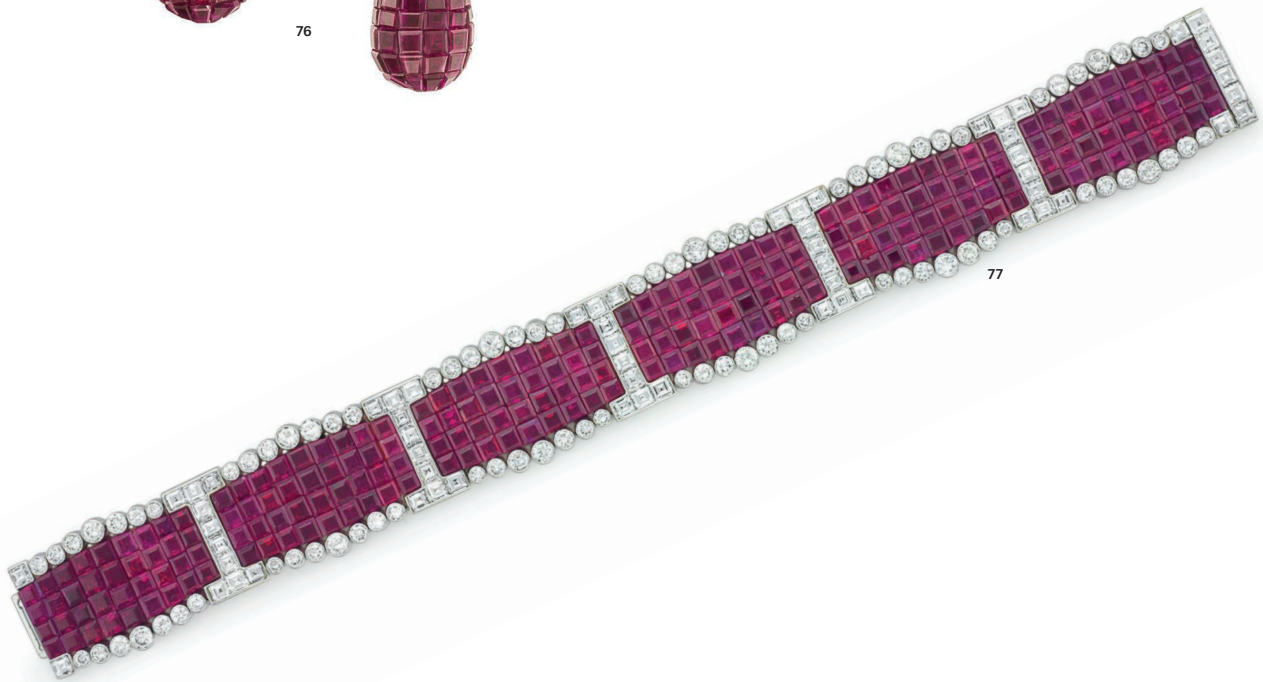
With maker's marks for Oscar Heyman & Brothers, no. 200653

\$60,000-80,000





76



77

**76**

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

Each designed as a bombé-shaped circular and marquise-cut diamond cluster, suspending detachable invisibly-set ruby drops with diamond-set caps, 2 ¼ ins., mounted in platinum

Diamond ear clips signed Van Cleef & Arpels, N.Y., no. 33218

\$100,000-150,000

Detachable ruby pendants are unsigned and likely of later addition  
(not by Van Cleef & Arpels)

**77**

**A RUBY AND DIAMOND BRACELET, BY ALETTO BROTHERS**

Designed as a flexible band of graduated rows of invisibly-set rubies, bordered by collet-set circular-cut diamonds, interspersed with square-cut diamond I-bar links, 6 ¾ ins, mounted in platinum and gold

Signed Aletto Brothers

\$60,000-80,000



Gemstone Report  
Expertise de pierre précieuse No. 60496  
Edelstein-Expertise

Weight / Poids / Gewicht 10.100 ct  
Cut / Taille / Schliff antique cushion, brilliant / step cut  
Measurements / Dimensions / Masse 15.83 x 13.08 x 4.92 mm  
Colour / Couleur / Farbe red of medium strong saturation

IDENTIFICATION / IDENTIFIKATION

RUBY  
(variety of natural corundum)

Comments / Commentaires /  
Bemerkungen

The analysed properties confirm the authenticity  
of this transparent ruby.

No indications of heating.

Origin: Mozambique

Important note

The conclusions on this Gemstone Report reflect our findings  
at the time it is issued. A gemstone could be modified and /  
or enhanced at any time. Therefore, the SSEF may  
reconfirm at any time if a stone is in line with the Gemstone  
Report.

Note importante

Les conclusions de cette expertise reflètent nos résultats au  
moment de son émission. A tout moment, une pierre  
précieuse, peut être modifiée et / ou son aspect amélioré.  
Par conséquent, le SSEF peut à tout moment contrôler la  
conformité entre la pierre et le certificat.

Wichtige Anmerkung

Die Befunde in dieser Edelstein - Expertise beschreiben den  
Zustand zum Zeitpunkt ihrer Erstellung. Ein Edelstein kann  
jederzeit verändert und / oder behandelt werden. Deshalb  
kann die SSEF die Übereinstimmung des Steins mit dem  
Zertifikat jederzeit nachprüfen.

See other comments on reverse side.

Voir autres commentaires au dos.

Beachten Sie die Bemerkungen auf der Rückseite.



magnification 1.5x

SCHWEIZERISCHES GEMMOLOGISCHES INSTITUT  
INSTITUT SUISSE DE GEMMOLOGIE  
SWISS GEMMOLOGICAL INSTITUTE

SSEF

Basel, 29 August 2011 ss



J-P. Chalain, DUG

Dr. M.S. Krzemnicki, FGA

Falknerstrasse 9 CH-4001 Basel Tel. + 41 (0)61 262 06 40 Fax + 41 (0)61 262 06 41

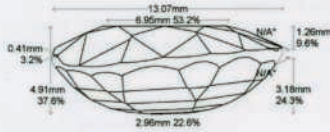
# The Prestige Gemstone Report™

American Gemological Laboratories



Images do not accurately portray size or color.

### Accu-Vu™ Imaging:



Comments:

### General Report Comments:

Imaging

**Document No:** CS 1078403      **Validation Date:** 06 September 2016

### Identification

**Mineral Type:** Natural Corundum  
**Variety:** Ruby      **Color Description:** Red

**Carat Weight:** 10.10 cts      **Shape:** Oval  
**Measurements:** 15.83 x 13.08 x 4.92 mm      **Cutting Style:** Mixed Cut

**Comments:** The unusual combination of size, provenance, absence of treatment and quality factors present in this material contributes favorably to its rarity and desirability.

Identification

### Origin

**Provenance:** Mozambique

**Comments:** Based on available gemological information, it is the opinion of the Laboratory that the origin of this material would be classified as Mozambique.



Origin

### Enhancement

**Standard:** No gemological evidence of heat.      **Additional:** Clarity enhancement: None  
**Degree:** N/A      **Degree:** N/A  
**Type:** N/A      **Type:** N/A  
**Stability Index:** N/A      **Stability Index:** N/A

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

Enhancement

1	2	3	4	5	6	7	8	9	10	None	Insignificant	Minor	Moderate	Strong	Prominent
Excellent	Very Good	Good	Fair	Poor	Extremely Rare	Very Rare	Rare	Uncommon	Common	Very Common					

Enhancement Stability Index™

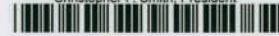
Degree of Clarity Enhancement & Relative Rarity™

American Gemological Laboratories

580 Fifth Avenue • New York, NY 10036 • 212.704.0727 • Fax: 212.764.7614 • www.agl-gemlab.com

(Please see the back of this document for important disclaimer information) ©2015 AGL

Christopher P. Smith, President





**78**

**AN EXCEPTIONAL RUBY AND DIAMOND RING**

Set with an oval-cut ruby, weighing approximately 10.10 carats, flanked on either side by a half-moon shaped diamond, ring size 6, mounted in 18k gold and white gold

*Accompanied by report no. CS 1078403 dated 6 September 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this ruby would be classified as Mozambique, with no gemological evidence of heat*

*With report no. 60496 dated 29 August 2011 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of this transparent ruby, no indications of heating, origin: Mozambique; also accompanied by a letter stating that this natural ruby 'possesses extraordinary characteristics and merits a special mention and appreciation' and attests to the 'very rare and exceptional' quality of the ruby*

**\$900,000-1,200,000**



MOZAMBIQUE, NO HEAT



10.10 CARATS



79

(two views illustrated)



80

THE PROPERTY OF A DISTINGUISHED CANADIAN LADY

**79**

**A DIAMOND AND SAPPHIRE RING**

Designed as a two-tiered old-cut diamond bombé plaque, terminating at one end with a cushion-cut sapphire, weighing approximately 3.23 carats, circa 1950, ring size 5 ¼, with French assay mark for platinum

*Accompanied by report no. CS 1079229 dated 20 October 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Thailand, with no gemological evidence of heat or clarity enhancement*

\$8,000-12,000

PROPERTY OF A LADY

**80**

**TWO ART DECO SAPPHIRE AND DIAMOND BRACELETS**

Each of geometric motif, set with old-cut diamonds and rectangular-cut sapphires or French-cut sapphires, circa 1925, 6 ¾ ins. and 6 ½ ins., mounted in platinum (2)

\$12,000-15,000



81



82

**81**

**A SAPPHIRE AND DIAMOND NECKLACE**

Centering upon a pear modified brilliant-cut sapphire, measuring approximately 13.16 x 12.54 x 9.40 mm, within a two-row openwork circular-cut diamond surround, to the circular-cut diamond neck chain of scrolling and foliate design, 17 ins., mounted in platinum

*Accompanied by report no. CS 1077393 dated 25 July 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat or clarity enhancement*

*With report no. 6177575117 dated 6 May 2016 from the GIA Gemological Institute of America stating that the sapphire shows no indications of heating*

\$20,000-30,000

PROPERTY FROM A PRIVATE COLLECTION

**82**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 10.75 carats, flanked on either side by a baguette-cut diamond, ring size 8 ½, mounted in platinum

*Accompanied by report no. 6173964678 dated 19 October 2016 from the GIA Gemological Institute of America stating that the diamond is Q to R range color, VS1 clarity*

\$60,000-80,000



83



84

**83**

#### A SAPPHIRE AND DIAMOND RING

Set with a modified rectangular-cut sapphire, weighing approximately 2.48 carats, within a baguette-cut diamond surround, to the square-cut diamond shoulders, ring size 5  $\frac{3}{4}$ , mounted in platinum

*Accompanied by report no. CS 84265 dated 8 July 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Kashmir, with no gemological evidence of heat or clarity enhancement*

*With report no. 15055197 dated 12 May 2015 from the Gübelin GemLab stating that the origin of this sapphire would be classified as Kashmir, with no indications of heating*

\$80,000-120,000

**84**

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

Designed as overlapping mystery-set sapphire leaves, with tapered baguette-cut diamond stems, 2  $\frac{1}{2}$  ins., with French assay marks for platinum and 18k gold

Signed Van Cleef & Arpels, nos. 65332 and 6673

\$200,000-300,000



85

86

**85**

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

Designed as five rows of mystery-set sapphires, bordered by circular-cut diamonds, to the baguette-cut diamond clasp, 7 ins., mounted in platinum, in a Van Cleef & Arpels gray box  
Signed Van Cleef & Arpels, no. NY52863-4

\$100,000-150,000

PROPERTY OF A CALIFORNIA LADY

**86**

**A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 6.61 carats, flanked on either side by a tapered baguette-cut diamond, ring size 9  $\frac{1}{4}$ , mounted in platinum

*Accompanied by report no. 1162569839 dated 3 September 2014 from the GIA Gemological Institute of America stating that the diamond is F color, VS2 clarity*

\$80,000-120,000



87

PROPERTY OF AN IMPORTANT COLLECTOR

**87**

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

Set with a cushion-cut sapphire, weighing approximately 5.37 carats, flanked on either side by a triangular-cut diamond, ring size 7  $\frac{3}{4}$ , mounted in platinum

Signed Cartier, nos. 70194, 700002

*Accompanied by report no. 16082043 dated 1 September 2016 from the Gübelin Gem Lab stating that the origin of this sapphire would be classified as Kashmir, with no indications of heating and an Information Sheet attesting to the rarity of this sapphire*

*With report no. CS 1077826 dated 23 August 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Kashmir, with no gemological evidence of heat or clarity enhancement*

\$250,000-350,000



88

PROPERTY OF A PRIVATE EUROPEAN LADY

**88**

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

Set with an oval-cut ruby, weighing approximately 7.79 carats, flanked on either side by a triangular-cut diamond, ring size 7, mounted in 18k gold, in a Van Cleef & Arpels gray box

Signed V.C.A. for Van Cleef & Arpels, no. 8019 080

*Accompanied by report no. CS 1079377 dated 20 October 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this ruby would be classified as Burma (Myanmar), with no gemological evidence of heat or clarity enhancement*

\$400,000-600,000





89

**89**

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

Designed as a mystery-set calibré-cut ruby flower blossom, centering upon a circular-cut diamond cluster pistil, extending two circular and baguette-cut diamond leaves, 1 3/4 ins., mounted in platinum

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 34760

\$60,000-80,000



90

**90**

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

Each designed as a mystery-set calibré-cut ruby and circular-cut diamond two-row bombé half-hoop, 1 in., mounted in platinum and 18k gold

Signed Van Cleef & Arpels, N.Y., no. 41252

\$40,000-60,000



PROPERTY OF AN IMPORTANT COLLECTOR

**91**

**A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 15.41 carats, flanked on either side by three tapered baguette-cut diamonds, ring size 6 ½, mounted in platinum

*Accompanied by report no. 10091136 dated 19 October 2016 from the GIA Gemological Institute of America stating that the diamond is I color, VS2 clarity*

\$250,000-300,000



91

PROPERTY OF AN IMPORTANT COLLECTOR

**92**

**A PAIR OF DIAMOND EAR STUDS**

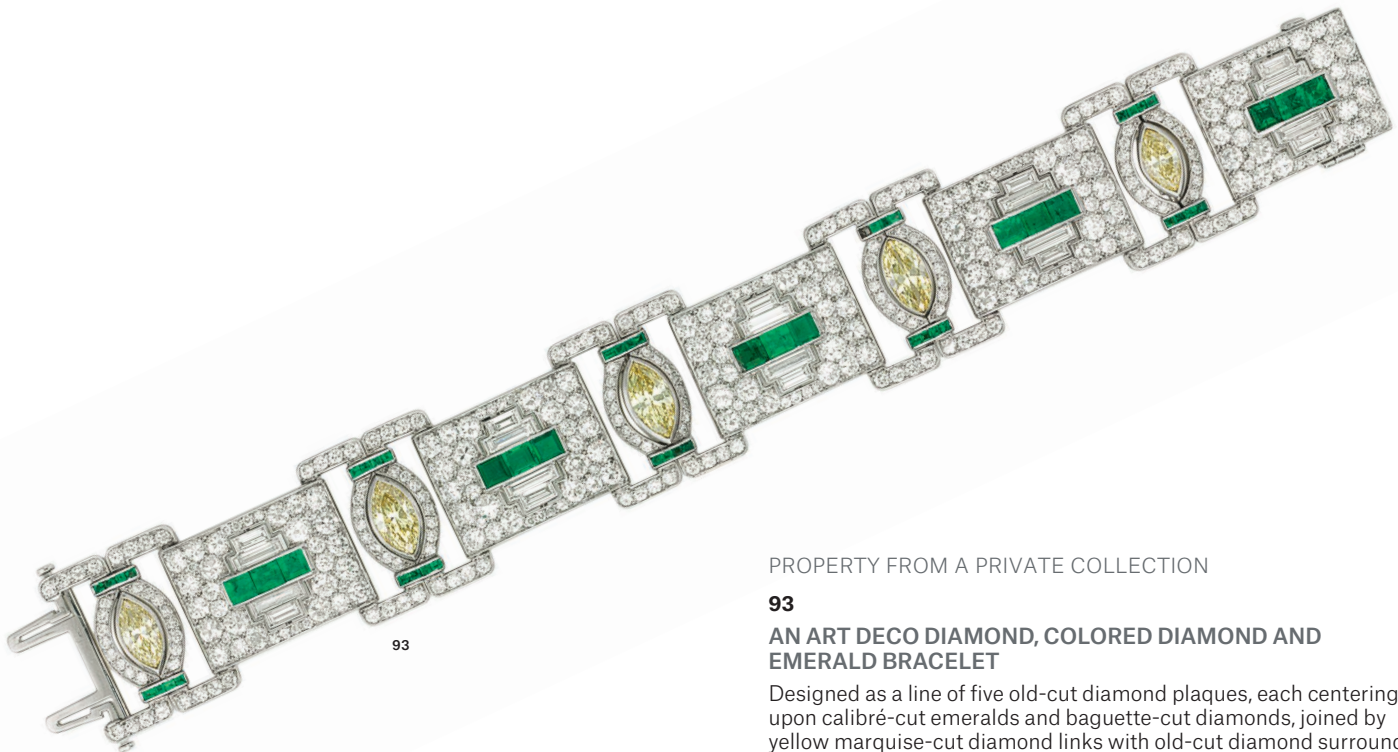
Each set with a cut-cornered rectangular modified brilliant-cut diamond, weighing approximately 5.50 and 5.02 carats, mounted in platinum

*Accompanied by report no. 2173984592 and 8481884 dated 26 and 19 October 2016 from the GIA Gemological Institute of America stating that the diamonds are I and H color, VS2 and SI1 clarity, respectively*

\$70,000-100,000



92



93

PROPERTY FROM A PRIVATE COLLECTION

**93**

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

Designed as a line of five old-cut diamond plaques, each centering upon calibré-cut emeralds and baguette-cut diamonds, joined by yellow marquise-cut diamond links with old-cut diamond surrounds and calibré-cut emerald detail, circa 1920, 7 ¾ ins., mounted in platinum

\$25,000-35,000

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



94



95

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**94**

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

Set with a cut-cornered rectangular modified brilliant-cut diamond, weighing approximately 5.04 carats, flanked on either side by a triangular-cut diamond, ring size 5 ½, mounted in platinum

Signed T & Co. for Tiffany & Co.

*Accompanied by report no. 1176776705 dated 2 August 2016 from the GIA Gemological Institute of America stating that the diamond is H color, VS2 clarity*

\$60,000-80,000

PROPERTY OF A CALIFORNIA LADY

**95**

**A DIAMOND BRACELET**

Designed as a graduated line of rectangular-cut diamonds, within circular-cut diamonds borders, 7 ¼ ins., mounted in platinum

\$15,000-20,000



96

**A SAPPHIRE AND DIAMOND NECKLACE**

The front designed as a fringe of circular-cut diamond paisley and shield-shaped plaques, the shield-shaped plaques centering upon oval and cushion-cut sapphires and circular-cut diamonds, to the circular-cut diamond paisley link neckchain, 16  $\frac{3}{4}$  ins., mounted in platinum, with two additional pendant plaques (which do not suspend from necklace) (2)

\$40,000-60,000

**LITERATURE:**

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





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

97

**A SUPERB SAPPHIRE AND DIAMOND CUFF BRACELET,  
BY DAVID MORRIS**

Designed as a flexible cuff, set with eleven cushion-cut sapphires, weighing from approximately 7.18 to 1.90 carats, alternating with oval-cut diamonds, weighing approximately 1.07 to 0.70 carats, bordered by circular and pear-shaped diamonds, 2 ¼ ins. diameter, mounted in 18k white gold

Signed David Morris, no. 08-04-288

*Accompanied by report no. CS 1079215 dated 14 October 2016 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 gemmological evidence of heat or clarity enhancement*

*Accompanied by eleven reports dated 15 April 2015 from the Gübelin Gem Lab stating that gemmological testing of the sapphires revealed characteristics consistent with those of sapphires originating from Kashmir. No indications of heating*

*With eight reports dated from 6 September 2012 to 14 April 2016 from the GIA Gemological Institute of America stating that eight oval-cut diamonds, ranging from 1.07 to 0.70 carats are D to F color, VVS2 to VS2 clarity*

*The total weight of the eleven sapphires is approximately 43.73 carats*

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





99



98

**98**

**AN ART DECO SAPPHIRE AND DIAMOND RING**

Bezel-set with an oval-cut sapphire, weighing approximately 8.00 carats, within an old and single-cut diamond surround and shoulders, enhanced by calibr -cut sapphire detail, 1922, ring size 6, with French assay mark for platinum

*Accompanied by report no. CS 1079049 dated 18 October 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat or clarity enhancement*

\$20,000-30,000

**99**

**AN ART DECO SAPPHIRE AND DIAMOND PENDANT NECKLACE**

Suspending a pendant brooch, designed as a blooming potted plant, the billowing old-cut diamond and calibr -cut sapphire blossoms centering upon a cushion-cut sapphire, measuring approximately 15.40 x 10.70 x 8.79 mm, to the old-cut diamond stems and pot with black enamel and onyx detail, to the fine link platinum neckchain, circa 1925, 2 3/4 ins., (pendant brooch), 14 ins. (neckchain), with French assay mark for platinum

*Accompanied by report no. CS 1079048 dated 18 October 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat or clarity enhancement*

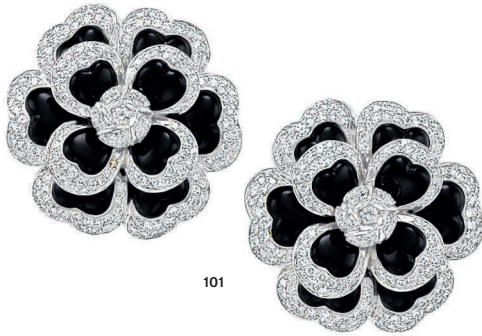
\$25,000-35,000



**100**  
**A PAIR OF ART DECO SAPPHIRE AND  
DIAMOND EAR PENDANTS**

Each designed as a flexible openwork baguette and circular-cut diamond plaque, suspending a tapered cluster of cabochon sapphires, circa 1925, 3 ¼ ins., with French assay marks for platinum

\$20,000-30,000



101

**101**  
**A PAIR OF DIAMOND AND ONYX FLOWER EAR CLIPS,  
BY CHANEL**

Each designed as a sculpted onyx and circular-cut diamond camellia blossom, centering upon a circular-cut diamond pistil, 1 ¼ ins., with French assay marks for 18k white gold

Signed Chanel, no. 7A

\$15,000-20,000



102

**102**  
**A DIAMOND AND ONYX FLOWER BROOCH AND LEAF PIN,  
BY CHANEL**

The brooch, designed as a sculpted onyx and circular-cut diamond camellia blossom, centering upon a circular-cut diamond pistil, extending a circular-cut diamond stem and leaves with onyx accents; and a circular-cut diamond and onyx leaf pin, 3 ½ ins. (brooch), 7/8 in. (pin), with French assay marks for platinum and 18k white gold

Signed Chanel (brooch), with maker's marks (pin)

(2)

\$30,000-50,000





103

**103**

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

Set at the front with overlapping rows of circular-cut diamonds, to the sectioned polished white gold neck chain, 15 ins., with French assay mark for 18k white gold, in a Van Cleef & Arpels navy blue envelope case

Signed Van Cleef & Arpels, no. BF 4909

\$20,000-30,000



104

**104**

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

The bombé ring set at the front with circular-cut diamonds, intersected by two opposing rows of baguette-cut diamonds, ring size 6, with French assay mark for 18k white gold, in a Van Cleef & Arpels black box

Signed Van Cleef & Arpels, no. M 42235

\$15,000-20,000



105



### 105

#### A PAIR OF DIAMOND EAR STUDS

Each set with a round brilliant-cut diamond, weighing approximately 1.57 and 1.52 carats, mounted in 18k white gold

*Accompanied by report nos. 2126321699 and 2125363110 dated 11 November 2011 and 26 July 2010 from the GIA Gemological Institute of America stating that the diamonds are D color, Internally Flawless clarity*

\$45,000-55,000

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





106

**•106**

**A SINGLE-STRAND CULTURED PEARL AND  
DIAMOND NECKLACE**

Comprising sixty-nine graduated pink cultured pearls, measuring from approximately 14.33 x 14.20 mm to 11.13 x 11.00 mm, spaced by circular-cut diamond and 18k rose gold rondelles and clasp, 37 ¼ ins.

*Accompanied by report 2175900858 dated 26 September 2016 from the GIA Gemological Institute of America stating that sixty-nine bead cultured pearls are freshwater and show no indications of treatment*

\$15,000-20,000

PROPERTY OF A LADY

**107**

**A DIAMOND 'SNOWFLAKE' BAND, BY VAN CLEEF & ARPELS**

Of openwork design, with circular-cut diamond clusters, bordered by circular-cut diamonds, ring size 5 ¼, mounted in 18k gold

Signed Van Cleef & Arpels, N.Y., no. 66253

\$12,000-18,000



107



108



**108**  
**A SET OF DIAMOND, EMERALD, ENAMEL AND GOLD**  
**LEOPARD JEWELRY, BY DAVID WEBB**

Comprising a detachable pendant brooch designed as a leopard, with emerald cabochon eyes and decorated with black enamel spots, gathered around the middle in a circular-cut diamond plaque bordered by roped gold; and a pair of leopard's head ear clips with black enamel spots and emerald cabochon eyes, 2 ½ ins. (pendant brooch), ¾ in. (ear clips), mounted in 18k gold and platinum

Each signed Webb for David Webb

(2)

\$10,000-15,000



109



**109**  
**A SET OF DIAMOND AND GOLD JEWELRY, BY CHAUMET**

Comprising a bracelet, designed as series of organic form interconnected circular-cut diamond plaques; and a ring en suite, 6 ¼ ins. (bracelet), ring size 4 ¼, with French assay marks for 18k gold. Each with maker's mark for Chaumet (partially obscured)

(2)

\$5,000-7,000



110

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

Designed as series of organic form interconnected circular-cut diamonds plaques, 16 ½ ins., with French assay mark for 18k gold; accompanied by an unsigned detachable bronze panther embellishment

Signed Chaumet, Paris, with maker's mark (2)

\$20,000-30,000

Detachables embellishment is unsigned and likely of later addition (not by Chaumet)



(detail of detachable bronze panther embellishment)



112



111

**•111**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a cut-cornered square modified brilliant-cut fancy green diamond, weighing approximately 1.00 carat, within a pavé-set circular-cut diamond surround and shoulders, ring size 6, mounted in platinum and 18k gold

*Accompanied by report no. 2135582651 dated 15 August 2011 from the GIA Gemological Institute of America stating that the diamond is fancy green, natural color, VS1 clarity*

\$40,000-60,000

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

PROPERTY OF A PRIVATE COLLECTOR

**•112**

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

Designed as a series of openwork 18k roped gold links, centering upon a twisted roped gold link enhanced by circular-cut diamonds, coral and onyx detail, 15 ins.

Signed Van Cleef & Arpels, N.Y., no. 5100-2, Made in France

\$10,000-15,000



113

**113**  
**A PAIR OF COLORED DIAMOND AND DIAMOND EAR HOOPS,  
 BY VAN CLEEF & ARPELS**

Each designed as a textured gold hoop, extending to one side a row of alternating circular-cut orange diamonds and marquise-cut diamonds, 1 in. diameter, mounted in 18k gold  
 Signed V.C.A. for Van Cleef & Arpels, no. 2238, SO (Special Order)

\$20,000-30,000

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



114

PROPERTY OF A LADY

**114**  
**A DIAMOND, RUBY AND ENAMEL ZEBRA BANGLE BRACELET,  
 BY DAVID WEBB**

Designed as an articulated hinged bangle, the black and white striped enamel zebra with oval cabochon ruby eyes and circular-cut diamond nose and ears, holding a circular-cut diamond hoop, 6 ins. inner circumference, mounted in platinum and 18k gold  
 Signed David Webb

\$20,000-30,000

LITERATURE:

Cf. R. Peltason, David Webb: The Quintessential American Jewelry, New York, Assouline, 2013, p. 132



115

**A SUITE OF CULTURED PEARL AND DIAMOND  
'MATELASSÉ' JEWELRY, BY CHANEL**

Comprising a necklace, designed as an openwork circular-cut diamond graduated band of lattice design, set with cultured pearls; a pair of ear clips and ring en suite, 15 ins. (necklace), 1 ½ ins. (ear clips), ring size 5 ¾, with French assay marks for 18k gold. Each signed Chanel, nos. 10C586 (necklace), 10C626 (ear clips), 10C700 (ring)

(3)

\$60,000-80,000

LITERATURE:

Cf. C. Childers, *Prestigious Jewelry*, New York, Rizzoli, 1997, p. 82-83 and cover





116



117

**116**  
**AN EMERALD AND SAPPHIRE AND GOLD 'COCO' RING,  
BY CHANEL**

The bombé ring centering upon a bezel-set cushion-cut emerald, to the variously-cut blue sapphire surround, ring size 5  $\frac{3}{4}$ , with French assay mark for 18k gold

Signed Chanel, no. GC 665

\$12,000-18,000

**117**  
**A SAPPHIRE, COLORED SAPPHIRE AND GOLD 'COCO' RING,  
BY CHANEL**

The bombé ring centering upon a bezel-set cushion-cut yellow sapphire, to the alternating variously-cut pink and blue sapphire surround, ring size 5, with French assay mark for 18k gold

Signed Chanel, no. GC 615

\$5,000-7,000



118



119

PROPERTY OF A NORTHERN CALIFORNIA LADY

**118  
A DIAMOND RING**

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

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

\$50,000-70,000

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

PROPERTY OF A SAN FRANCISCO BAY AREA LADY

**119  
A TURQUOISE AND DIAMOND BRACELET,  
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as a line of circular turquoise cabochons, joined by circular-cut diamond and gold foliate openwork links, 7 ins., mounted in platinum and 18k gold

Signed Tiffany & Co., Schlumberger for Jean Schlumberger

\$25,000-35,000

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**120**

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

Comprising a brooch, designed as a sheaf of wheat, with pear-shaped yellow sapphire grains and circular-cut diamond stem; and a pair of ear clips en suite, 3 5/8 ins. (brooch), 1 1/2 ins. (ear clips), with French assay marks for 18k gold

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

\$10,000-15,000



PROPERTY OF A PALM BEACH COLLECTOR

**121**

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

Designed as a circular-cut diamond flower blossom, centering upon a circular-cut diamond pistil, ring size 7, mounted in 18k gold, in a Van Cleef & Arpels green leather case and white outer box

Signed V.C.A. for Van Cleef & Arpels, no. 61756

\$20,000-30,000



PROPERTY OF A PALM BEACH COLLECTOR

**122**

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

Each designed as a circular-cut diamond flower blossom, centering upon a circular-cut diamond pistil, 7/8 in., mounted in 18k gold, in a Van Cleef & Arpels green leather case

Signed Van Cleef & Arpels, no. BL 96136

\$15,000-20,000





123  
(two views illustrated)



124

**123**

**A COLORED SAPPHIRE, CERAMIC AND GOLD RING,  
BY TAFFIN**

Set with an octagonal-cut purple sapphire, weighing approximately 5.28 carats, within a gray ceramic oval disc surround, ring size 6 ¼, mounted in 18k rose gold

Signed Taffin, no. TF4331

*Accompanied by report no. CS 71348 dated 17 November 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this purple sapphire would be classified as Madagascar, with no gemological evidence of heat or clarity enhancement*

\$18,000-22,000

PROPERTY FROM A PRIVATE COLLECTION

**124**

**A MULTI-GEM AND DIAMOND 'ALLEGRA' BRACELET,  
BY BULGARI**

The wide band designed as a cluster of variously-cut peridot, tourmaline, aquamarine, amethyst, topaz, iolite and citrine, accented by circular-cut diamonds, 7 ins., mounted in 18k gold, in a Bulgari black box

Signed Bulgari

\$35,000-45,000



**125**  
**A MULTI-GEM, CULTURED PEARL AND DIAMOND**  
**'ALLEGRA' NECKLACE, BY BULGARI**

Suspending a five-row fringe of variously-shaped cabochon and faceted gemstones, including tourmaline, citrine, peridot, amethyst, iolite and aquamarine, accented with cultured pearls, and spaced by circular-cut diamond bar links, to the neck chain of similar design, 18 ½ ins., mounted in 18k gold, in a Bulgari black leather envelope case

Signed Bulgari

\$30,000-40,000



**126**

**A SET OF SAPPHIRE AND DIAMOND JEWELRY**

Comprising a necklace, designed as a graduated series of seventeen oval-cut sapphires, ranging from 7.81 to 1.77 carats, within a graduated marquise-cut diamond half-surround, spaced by circular and marquise-cut diamond links; and a pair of ear pendants en suite, with oval-cut sapphires ranging from 8.65 and 2.63 carats, 16 ins. (necklace), 2 ins. (ear pendants), mounted in platinum

*Accompanied by sixteen Sapphire Brief reports dated from 28 October 2015 to 1 March 2016 from the AGL American Gemological Laboratories stating sixteen sapphires in the necklace show no gemological evidence of heat*

*With report no. CS 1073408 dated from 19 February 2016 from the AGL American Gemological Laboratories stating that the sapphire in the necklace, weighing approximately 7.81 carats, with no gemological evidence of heat*

*With two Sapphire Brief reports dated 18 February 2016 from the AGL American Gemological Laboratories stating that the two sapphires, weighing from approximately 3.10 and 2.63 carats, with no gemological evidence of heat*

*With report nos. CS 1073407 and CS 70922 dated 19 February 2016 and 30 October 2015 AGL American Gemological Laboratories stating that the sapphires in the earrings, weighing approximately 8.65 and 6.53 carats, with no gemological evidence of heat*

(2)

\$60,000-80,000

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**127**

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

Each set with a round brilliant-cut diamond, weighing approximately 1.54 and 1.53 carats, mounted in platinum

Signed T&Co. for Tiffany & Co.

*Accompanied by report nos. 8481653 and 8503162 dated 1 and 22 August 1994 from the GIA Gem Trade Laboratory stating that the diamonds are E color, VVS2 clarity*

\$20,000-30,000

**Please note that the reports more than five years old and may require updates**



127

PROPERTY OF A LADY

**128**

**A DIAMOND 'SUNFLOWER' BRACELET, BY HARRY WINSTON**

Designed as a series of circular-cut diamond flowers, 7 ins., mounted in platinum, in Harry Winston inner and outer black boxes

Signed H.W. for Harry Winston

(2)

\$12,000-15,000

128

BENEFITING THE BOWERY MISSION FOUNDATION

**129**

**A DIAMOND RING**

Set with a cushion modified brilliant-cut diamond, weighing approximately 7.64 carats, flanked on either side by a heart-shaped diamond, ring size 6, mounted in platinum

*Accompanied by report no. 14351828 dated 18 October 2016 from the GIA Gemological Institute of America stating that the diamond is I color, SI1 clarity*

\$60,000-80,000



129



130

**130**  
**A COLORED DIAMOND RING**

Set with an oval brilliant-cut fancy deep brown-yellow diamond, weighing approximately 7.28 carats, to the pavé-set circular-cut diamond gallery and shoulders, ring size 6, mounted in 18k rose gold

*Accompanied by report no. 6222330962 dated 18 April 2016 from the GIA Gemological Institute of America stating that the diamond is fancy deep brown-yellow, 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 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*

\$70,000-100,000

131

PROPERTY OF A LADY

**131**  
**A SAPPHIRE AND DIAMOND 'MORNING GLORY' NECKLACE, BY JEAN SCHLUMBERGER, TIFFANY & CO.**

The front suspending five graduated flowers, each centering upon a circular-cut diamond and sculpted gold pistil, extending circular-cut sapphire petals, from a sculpted gold and diamond stem, to the openwork gold neckchain, accented by sculpted gold and circular-cut diamond cones and buds, 14 ¼ ins., mounted in platinum and 18k gold

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

\$70,000-100,000

**LITERATURE:**

- Cf. C. Bizot, M. de Gary, E. Possémé, *The Jewels of Jean Schlumberger*, Harry N. Abrams, Inc., New York, 2001, p. 43, 137
- Cf. J. Loring, *Tiffany Colored Gems*, Abrams, New York, 2007, page 87
- Cf. J. Loring, *Tiffany's 20th Century: A Portrait of American Style*, Abrams, New York, 1997, page 147
- Cf. P. Proddow, M. Fasel, *Bejeweled: Great Designers, Celebrity Style*, Abrams, 2001, page 102







132

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**132**

**A PAIR OF EMERALD AND DIAMOND EAR PENDANTS,  
BY BULGARI**

Each designed as a rectangular-cut emerald plaque, within a circular-cut diamond and 18k gold sculpted surround, 2 1/4 ins.  
Signed Bulgari, no. C3141

\$55,000-75,000



133

PROPERTY OF A LADY

**-133**

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

Each designed as a flower, centering upon a circular-cut diamond cluster pistil with gold detail, extending carved coral petals, 1 1/4 ins.,  
mounted in 18k gold

Signed Van Cleef & Arpels, no. BL113923

\$15,000-20,000



**134**

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

The polished gold hinged cuff, with circular-cut diamond geometric detail, 2 ¼ ins. diameter, mounted in platinum and 18k gold

Signed Cartier

\$15,000-20,000



(two views illustrated)

**135**

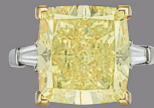
**AN IMPRESSIVE EMERALD AND DIAMOND RING, BY DAVID WEBB**

Set with a rectangular-cut emerald, weighing approximately 24.43 carats, to the marquise and circular-cut diamond bombé surround, ring size 6, mounted in platinum and 18k gold, in a David Webb brown box

Signed David Webb, no. GS154

*Accompanied by report no. CS 1075031 dated 18 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, minor clarity enhancement, traditional*

\$250,000-350,000



**136**

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

Set with a cushion modified brilliant-cut fancy yellow diamond, weighing approximately 11.07 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum and gold

Signed Graff

*Accompanied by report no. 12932163 dated 6 October 2016 from the GIA Gemological Institute of America stating that the diamond is fancy yellow, natural color, VVS2 clarity*

\$125,000-175,000



137



138

## CARTIER

The Art Deco period was marked by a celebration of geometric patterns and bold use of color, a sharp contrast from the soft, delicate style of the preceding Art Nouveau era. Colored gemstones, old-cut diamonds and shiny platinum were used to design iconic jewels that were popular throughout the 1920s and 1930s and remain highly sought-after by collectors, over nearly a century later.

In the 1930s, Cartier London began to produce exquisitely designed jewels set with aquamarines and diamonds, offering jewels with a beautiful combination of color, light and scintillation. Aquamarines can range greatly in carat weight and can be cut into a variety of different shapes and sizes, making the gemstone desirable to work with. Cartier made great use of this bright gemstone to create some of their most striking and intricate designs.

According to Judy Rudoe in *Cartier: 1900-1939* (London 1997), p. 263, 'Much of Cartier's aquamarine jewelry seems to have been made by the London branch, where it appears in the records from 1932. Aquamarines were popular not only with the London clientele but also with the American clients of both the London and Paris branches. ...Another American client, Elsie de Wolfe (then aged 70), commissioned an aquamarine tiara from Cartier Paris and, true to form, had her hair tinted to match it.'

**137**

### A PAIR OF ART DECO AQUAMARINE AND DIAMOND EAR CLIPS, BY CARTIER

Each designed as an oval-cut aquamarine and circular-cut diamond scroll, centering upon a square-cut aquamarine, circa 1930, 1 in., mounted in platinum, in a Cartier red leather case

Signed Cartier, London, no. 7582

\$20,000-30,000

**138**

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

Designed as a series of oval, rectangular and baguette-cut aquamarine plaques, joined by circular-cut diamond links, circa 1930, 7 ¼ ins., mounted in platinum, in a fitted Cartier red leather case

Signed Cartier, London, no. 1613

\$150,000-200,000



## VERDURA

Fulco Santostefano della Cerda, Duke of Verdura (1898-1978), was born into an aristocratic family in Palermo, Italy. He developed an early ambition for drawing and had a great fascination for the natural world. Driven by his creativity, Verdura headed to Paris in the mid-1920s with the hope of becoming a painter. Having previously met Cole and Linda Porter in 1919, while they were on their honeymoon in Palermo, Verdura was able to secure a job with their help with none other than Coco Chanel. He first began as a textile designer, but after realizing his refined skillset, Chanel began to collaborate with Verdura on her costume jewelry collection.

Verdura became restless in Paris and headed to the United States in 1937, where he rubbed elbows with the rich and famous in New York, Palm Beach and Beverly Hills. These acquaintances created connections that would help Verdura throughout his career. A fortunate introduction by Diana Vreeland, former Vogue editor, to Paul Flato opened the door to a new opportunity. Verdura was hired by Flato as part of his design team in New York and later worked for Flato in Los Angeles.

In 1939, Fulco di Verdura headed back to the East Coast and set up his own appointment-only salon in New York City, catering to the desires of the social elite. He opened a second salon in Paris in 1947. His bold designs and

striking use of color captured an unconventional glamour that was highly sought after by his patrons. Celebrities and socialites, like Rita Hayworth, Katherine Hepburn, Joan Crawford, the Duchess of Windsor, the Mellons, the Rockefellers, and the Whitneys, frequented his salon and were often seen adorned with Verdura's creations.

Perhaps best known for his use of large precious and semi-precious gemstones, yellow gold and themes inspired by nature, Verdura created eccentric designs that could be worn both during the day and evening. From gemstones wrapped in roped gold and diamond ribbons to bright gold seashells and autumn-colored leaf brooches, his works, on offer in this sale, reveal a sophisticated playfulness that only Verdura could truly capture.

Fulco di Verdura retired in 1973 and he passed away in 1978. In 1985, Edward J. Landrigan purchased the house and established a salon at 745 Fifth Avenue. Verdura jewels continue to be reissued today based on Fulco di Verdura's original drawings. They are created in a manner consistent with the Duke's tradition and keep alive his stunning designs and vibrant imagination.

Opposite page Lot 139







**139**

**AN AQUAMARINE AND GOLD 'WRAPPED' BROOCH,  
BY VERDURA**

The rectangular-cut aquamarine wrapped in a circular-cut diamond ribbon, tied in a bow at the top, 1 ½ ins., mounted in platinum, in a Verdura teal box

Signed Verdura

\$15,000-20,000

**LITERATURE:**

Cf. P. Corbett, *Verdura: The Life and Work of a Master Jeweler*, New York, Harry N. Abrams, Incorporated, 2002, p. 184



**140**

**AN AQUAMARINE 'WRAPPED HEART' BROOCH,  
BY VERDURA**

Designed as an aquamarine heart, wrapped in a circular-cut  
diamond ribbon, tied in a bow at the top, 1 ¾ ins., mounted in  
platinum

Signed Verdura

\$20,000-30,000

**LITERATURE:**

Cf. P. Corbett, Verdura: The Life and Work of a Master Jeweler, New York,  
Harry N. Abrams, Incorporated, 2002, p. 118-119



141



142

PROPERTY OF AN IMPORTANT RANCHO SANTA FE COLLECTOR

**141**  
**A PAIR OF RUBY AND DIAMOND EAR CLIPS, BY VERDURA**

Of paisley design, set with oval-cut rubies, accented by circular-cut diamonds, 1 ½ ins., mounted in 18k gold

Signed Verdura

\$15,000-20,000

PROPERTY OF A LADY OF TITLE

**142**  
**A COLORED SAPPHIRE AND GOLD BRACELET, BY VERDURA**

Designed as a series of graduated rectangular-cut yellow sapphires, within sculpted gold surrounds, joined by sculpted gold openwork links of x-motif, 6 ¼ ins., with French assay mark for 18k gold

Signed Verdura, Paris, with maker's mark for Raymond Drouet

\$15,000-20,000



**143**

**A MULTI-GEM LEAF BROOCH, BY VERDURA**

Designed as a maple leaf, set with variously-cut mali garnets, peridots and zircons, with polished 18k gold stem and veins, 2 7/8 ins.

Signed Verdura

\$10,000-15,000

**LITERATURE:**

Cf. P. Corbett, *Verdura: The Life and Work of a Master Jeweler*, New York, Harry N. Abrams, Incorporated, 2002, p. 93

Cf. A. Kenneth Snowman, *The Master Jewelers*, Harry N. Abrams, 1990, p. 225



**144**

**AN AQUAMARINE AND GOLD 'WRAPPED HEART' BROOCH,  
BY VERDURA**

Designed as a variously-cut aquamarine bombé heart, wrapped in gold wirework, tied in a bow at top, circa 1950, 2 ½ ins., mounted in white and yellow gold, in a Verdura teal box

Signed Verdura

\$25,000-35,000

**LITERATURE:**

Cf. P. Corbett, *Verdura: The Life and Work of a Master Jeweler*, New York, Harry N. Abrams, Incorporated, 2002, p. 119



145

**145**

**A COLORED SAPPHIRE AND DIAMOND RING, BY VERDURA**

Set with a cushion-cut yellow sapphire, to the sculpted overlapping pavé-set diamond mount, ring size 7 ¼, mounted in platinum, in a Verdura teal box

Signed Verdura

\$25,000-35,000



146

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

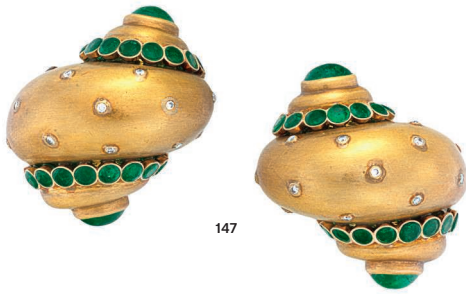
**146**

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

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

Signed Verdura

\$20,000-30,000



**147**  
**A PAIR OF EMERALD, DIAMOND AND GOLD SHELL**  
**EAR CLIPS, BY VERDURA**

Each designed as an 18k gold turbo shell, decorated with bezel-set circular-cut diamonds and emeralds, terminating on either end with an oval cabochon emerald, 1 ¼ ins., mounted in 18k gold, in a Verdura black box

Signed Verdura

\$4,000-6,000



**148**  
**A PAIR OF COLORED SAPPHIRE, DIAMOND AND GOLD**  
**EAR CLIPS, BY VERDURA**

Each set with a cushion-cut yellow sapphire and circular-cut diamond pistil, to the gold and circular-cut diamond petals, 2 ¾ ins., mounted in platinum and 18k gold

Signed Verdura

\$12,000-18,000



**149**  
**A COLORED SAPPHIRE, DIAMOND AND GOLD BROOCH**

Set with a cushion-cut yellow sapphire, baguette and circular-cut diamond pistil, to the gold and circular-cut diamond petals, 2 ¾ ins., mounted in platinum and gold

\$12,000-18,000







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

**150**

**A UNIQUE COLORED DIAMOND RING**

Set with a modified pear brilliant-cut fancy deep brownish pinkish orange diamond, weighing approximately 54.36 carats, ring size 6, mounted in 18k gold

*Accompanied by report no. 2175232722 dated 17 August 2015 from the GIA Gemological Institute of America stating that the diamond is fancy deep brownish pinkish orange, natural color, VVS2 clarity*

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

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



54.36 CARATS



151

**151**

**A RARE COLORED DIAMOND AND DIAMOND RING**

Set with an oval modified brilliant-cut fancy violet-gray diamond, weighing approximately 3.03 carats, within a two row pavé-set circular-cut diamond surround, gallery and half-hoop, ring size 6, mounted in platinum

*Accompanied by report no. 5213868728 dated 5 April 2016 from the GIA Gemological Institute of America stating that the diamond is fancy violet-gray, natural color, Internally Flawless clarity*

*Further accompanied by a GIA Portrait Report, featuring additional photography, gemological research, and geographic origin information, attesting to the rarity of this 3.03 carat fancy violet-gray diamond*

\$300,000-500,000

PROPERTY FROM A PRIVATE COLLECTION

**152**

**A DIAMOND NECKLACE, BY BULGARI**

Designed as a two-row swag, both centering upon an openwork circular-cut diamond burst, suspending two bursts of varying sizes, to the neckchains of circular-cut diamond links alternating with circular-cut diamond plaque links, length adjustable 15 to 17 in. (shortest row), mounted in 18k white gold, in a Bulgari black leather envelope case

Signed Bulgari

\$100,000-150,000



152





153



154

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**153**

**A PAIR OF DIAMOND EAR STUDS, BY HARRY WINSTON**

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

With maker's mark for Harry Winston

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

\$250,000-350,000

**154**

**AN IMPRESSIVE COLORED DIAMOND AND DIAMOND RING**

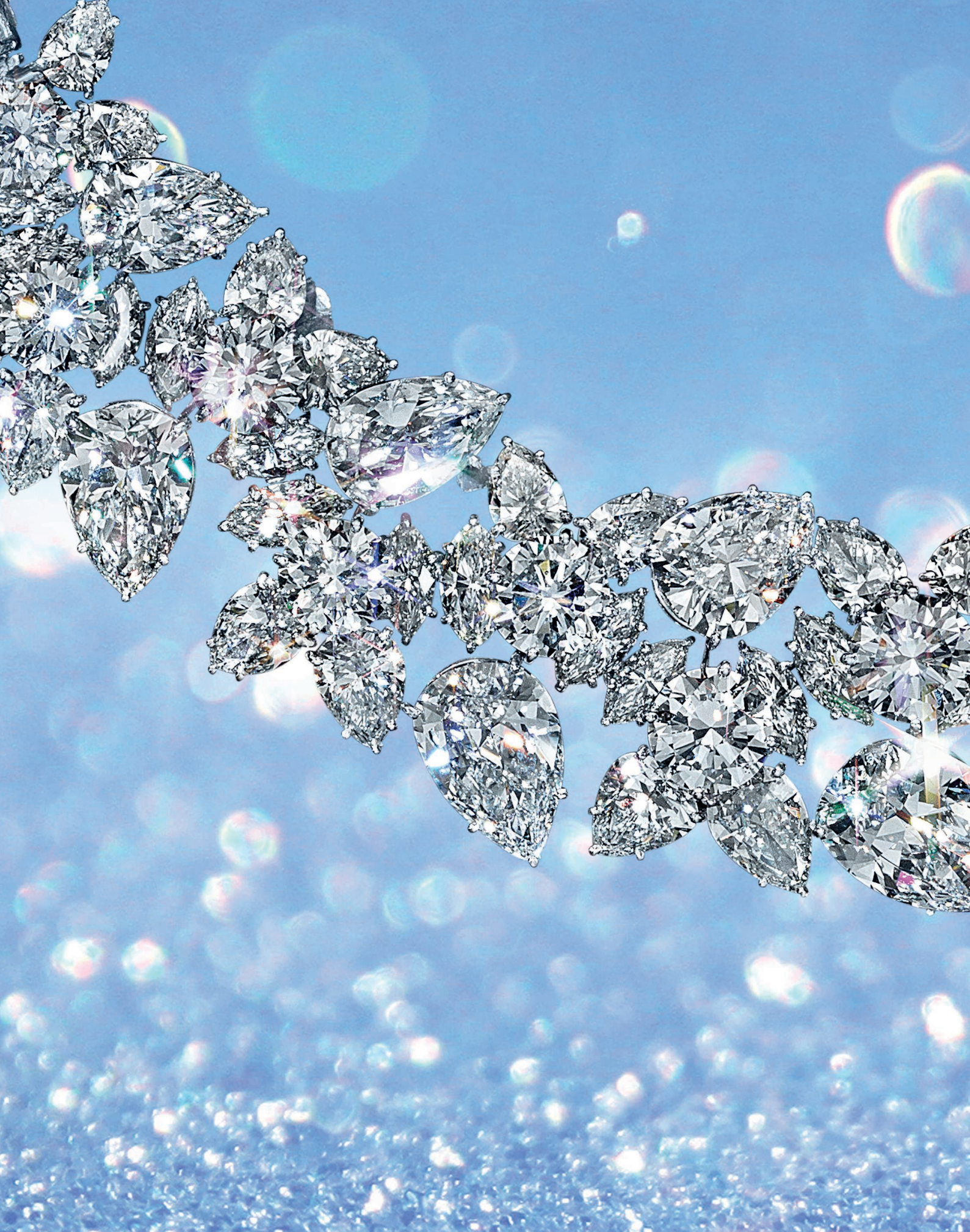
Set with a cushion modified brilliant-cut fancy intense yellow diamond, weighing approximately 35.05 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum and 18k gold

*Accompanied by report no. 2171682117 dated 9 June 2016 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, SI1 clarity*

\$550,000-650,000



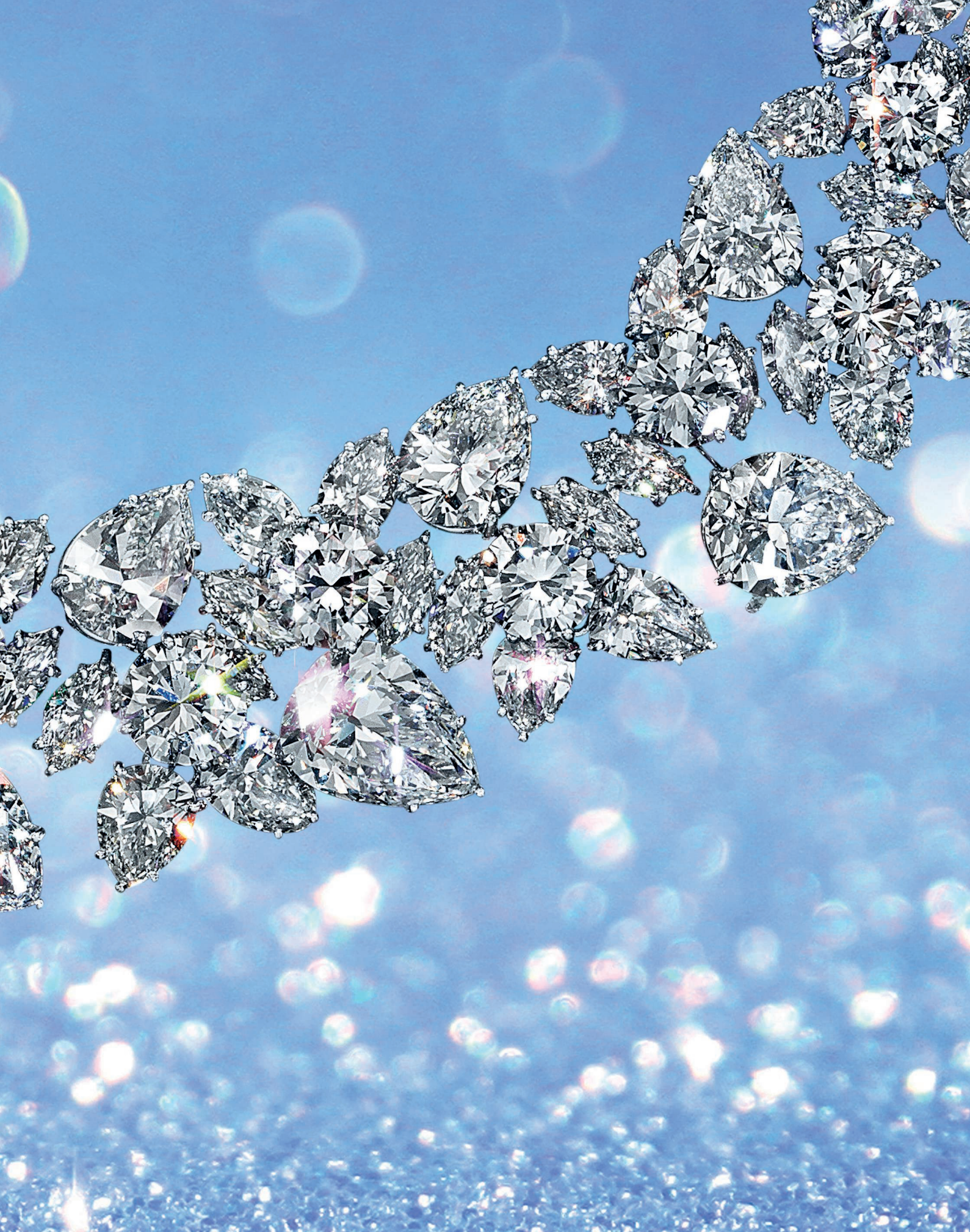
35.05 CARATS











## BETSY BLOOMINGDALE

### A LIFE IN STYLE

Few society figures remain as iconic as Betsy Bloomingdale. A true emblem of glamor and style, she epitomized the confidence of a post-war United States: a moment in history in which the sun-soaked terraces and candle-lit tables of Southern California captured the world's imagination. Forever draped in *haute couture*, jewels, and an irresistible smile, Betsy Bloomingdale was a woman defined by exuberant, joyful elegance.

Born in Beverly Hills in 1922, Betty Lee Newling was raised against the backdrop of Hollywood's Golden Age. Her discerning eye was "informed by Hollywood," noted friend Alex Hitz, "when Hollywood was a beacon of style." From a young age, the collector learned the hallmarks of good taste in the California fashion: a combination of intuition, confidence, and compassion that reached beyond wealth and background to transform acquaintances such as Cary Grant and Jimmy Stewart into international stars. "Style," Mrs. Bloomingdale often remarked in later years. "Everyone has it, anyone can get it."

In 1946, Betsy Bloomingdale married department store heir and future Diners Club chairman Alfred S. Bloomingdale, the "father of the credit card" with whom she would have three children. Throughout the latter decades of the twentieth century, the Bloomingdales came to stand as influential figures in business, politics, culture, and fashion. With homes in Los Angeles, New York, and Washington, they inhabited the world of the newly inaugurated jet set. Amongst their inner circle, the Bloomingdales counted some of America's most notable families: names such as Kempner, Kissinger, Buckley, Forbes, Paley, Annenberg and, most famously, Reagan. A legendary hostess who entertained in *couture* and Harry Winston jewels, Mrs. Bloomingdale embodied the intelligence and verve of a new generation of American women: "a remarkable assemblage of... socialites, heiresses, political power players, patronesses, and benefactors," wrote *Vanity Fair's* Rachel Tashjian, "who molded an indelible image of what it meant to be glamorous and regal in a country that eschews aristocracy."

It was Betsy Bloomingdale's high-spirited spontaneity—whether dancing the 'Twist' with Chubby Checker or having lunch at Warhol's Factory—that endeared her to the world. Mrs. Bloomingdale wore her *joie de vivre* quite literally on her sleeve, as she acquired glittering jewels and Parisian *haute couture*. Named to the International Best Dressed List in 1970 and its Hall of Fame in 2009, Mrs. Bloomingdale lived during a time in which the "usual thing," in her description, "was two daytime things and two nighttime things." The collector left careful instructions with each gown in her wardrobe, noting where it had last been worn and with which jewels. "It was a special world in a special time," she said of her years in fashion patronage. "And I was very lucky." A little over a year before her death in 2016, Mrs. Bloomingdale appeared on the red carpet of the *Vanity Fair* Oscars Party, dressed in a vibrant Dior gown from her personal archives. "As always," *Vanity Fair* noted, "she was grinning, and she looked perfect."

Photographer unknown. Image courtesy of the Estate of Betsy Bloomingdale.







Mrs. Nancy Reagan and Mrs. Betsy Bloomingdale (wearing Lot 155). Photographer unknown, courtesy of the Estate of Betsy Bloomingdale.

**155**

**A SUITE OF GOLD JEWELRY,  
BY DAVID WEBB**

Comprising a necklace, designed as a series of hammer gold reeded bombé plaques, joined by hammered gold hoops; a bracelet and a pair of ear clips en suite, 16 ins. (necklace), 6 ½ ins. (bracelet), 1 ¾ ins. (ear clips), all in 18k gold

Each signed Webb for David Webb

(3)

\$10,000-15,000



156

**156**

**AN EMERALD, DIAMOND AND GOLD BANGLE BRACELET,  
BY DAVID WEBB**

Of bypass design, the ribbed gold cuff with pear-shaped emerald terminals set in circular and marquise-cut diamond surrounds, 2 ¼ ins. diameter (flexible), mounted in platinum and 18k gold  
Signed David Webb

\$20,000-30,000



157



(interchangeable elements)

**157**

**AN INTERCHANGEABLE DIAMOND, CULTURED PEARL  
AND CORAL RING, BY VAN CLEEF & ARPELS**

Centering upon an interchangeable gray cultured pearl, measuring approximately 13.50 mm, white cultured pearl, measuring approximately 12.80 mm, turquoise or coral cabochon, to the two-tier circular-cut diamond surround and single-cut diamond shoulders, ring size 6, mounted in platinum

Signed Van Cleef & Arpels, no. 9836

\$15,000-20,000







**-159**

**A CORAL AND DIAMOND BANGLE BRACELET,  
BY DAVID WEBB**

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

Unsigned

*Accompanied by a Certificate of Authenticity from David Webb*

\$12,000-18,000

**LITERATURE:**

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



160

**160**  
**A DIAMOND, CITRINE AND RUBY 'BIRD ON A ROCK' BROOCH, BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as a circular-cut diamond bird, with a circular-cut ruby eye and 18k gold detail, perched on a cushion-cut citrine, 2 ½ ins., mounted in platinum and 18k gold

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

\$10,000-15,000



161

**161**  
**A PAIR OF GOLD AND DIAMOND EAR PENDANTS, BY VAN CLEEF & ARPELS**

Each textured gold bombé plaque with polished gold openwork border surmount centering upon three circular-cut diamonds, suspending a detachable articulated three-tier pendant of similar design, terminating in a navette-shaped circular-cut diamond and polished gold plaque, 3 ½ ins., mounted in 18k gold and platinum

Signed VCA for Van Cleef & Arpels, no. 204H-7

\$10,000-15,000

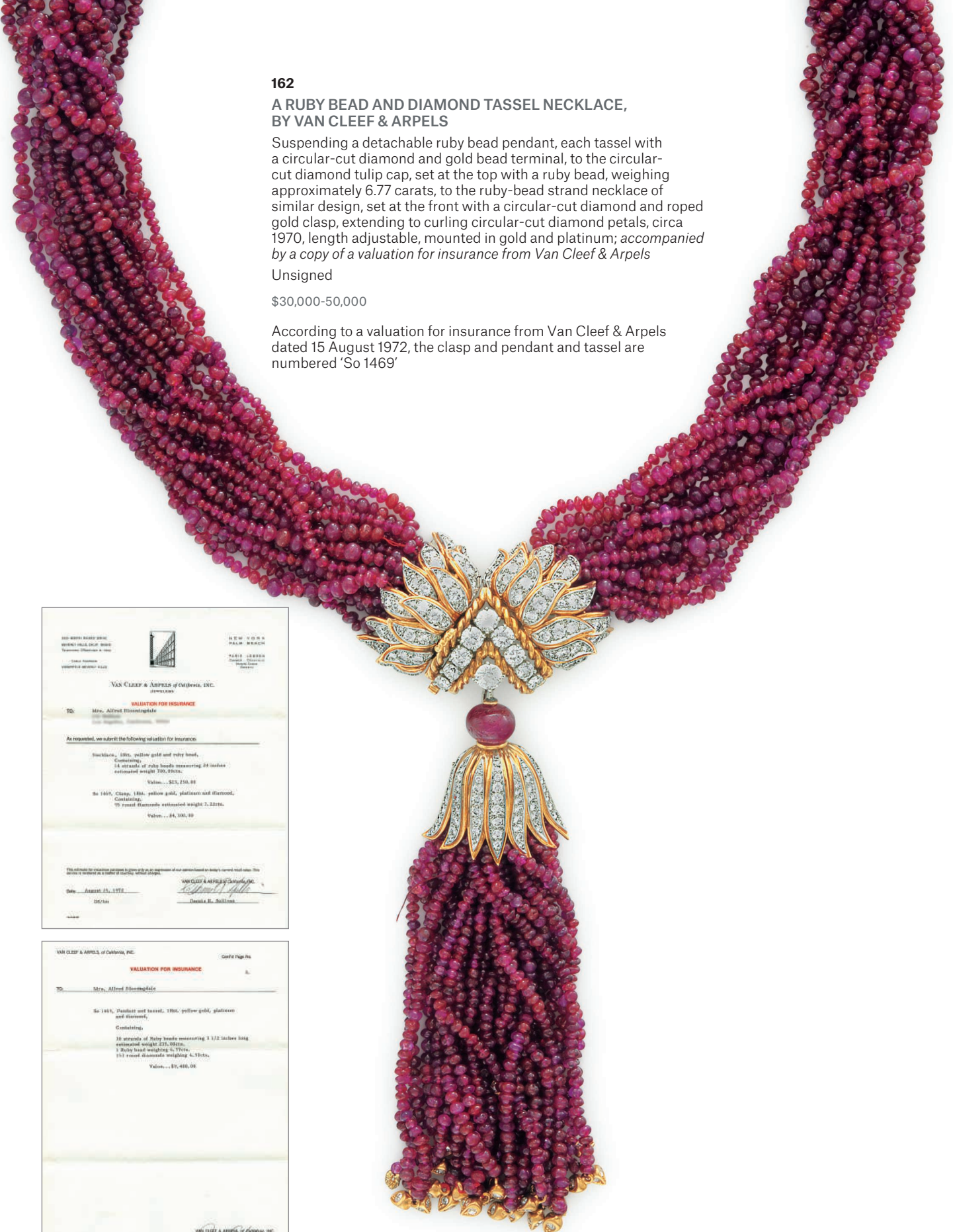
162

**A RUBY BEAD AND DIAMOND TASSEL NECKLACE,  
BY VAN CLEEF & ARPELS**

Suspending a detachable ruby bead pendant, each tassel with a circular-cut diamond and gold bead terminal, to the circular-cut diamond tulip cap, set at the top with a ruby bead, weighing approximately 6.77 carats, to the ruby-bead strand necklace of similar design, set at the front with a circular-cut diamond and roped gold clasp, extending to curling circular-cut diamond petals, circa 1970, length adjustable, mounted in gold and platinum; accompanied by a copy of a valuation for insurance from Van Cleef & Arpels  
Unsigned

\$30,000-50,000

According to a valuation for insurance from Van Cleef & Arpels dated 15 August 1972, the clasp and pendant and tassel are numbered 'So 1469'



100-40701 04/22/72 (10)  
 VAN CLEEF & ARPELS, INC.  
 1000 Madison Avenue  
 New York, N.Y. 10017

NEW YORK  
 PALM BEACH  
 PARIS  
 LONDON  
 GENEVE  
 BRUSSELS

**VAN CLEEF & ARPELS of GENEVE, S.A.**  
 JEWELLERS

**VALUATION FOR INSURANCE**

TO: Mrs. Alfred Bloomingdale  
 200 Madison Avenue, New York

As requested, we submit the following valuation for insurance:

Number 1881, 1882, yellow gold and ruby bead.  
 Consisting:  
 34 strands of ruby beads measuring 38 inches  
 estimated weight 750.00cts.  
 Value... \$23,250.00

No 1883, Clasp, 1884, yellow gold, platinum and diamond.  
 Consisting:  
 99 round diamonds estimated weight 7.22cts.  
 Value... \$4,580.00

This valuation for insurance purposes is given only on the assumption of our services based on today's current retail value. This service is rendered on a matter of courtesy, without any obligation on our part.

Date: August 15, 1972  
 DSE/ton  
 VAN CLEEF & ARPELS of GENEVE, S.A.  
 Denise B. Sullivan

VAN CLEEF & ARPELS, of GENEVE, S.A. Certif Page No. 1.

**VALUATION FOR INSURANCE**

TO: Mrs. Alfred Bloomingdale

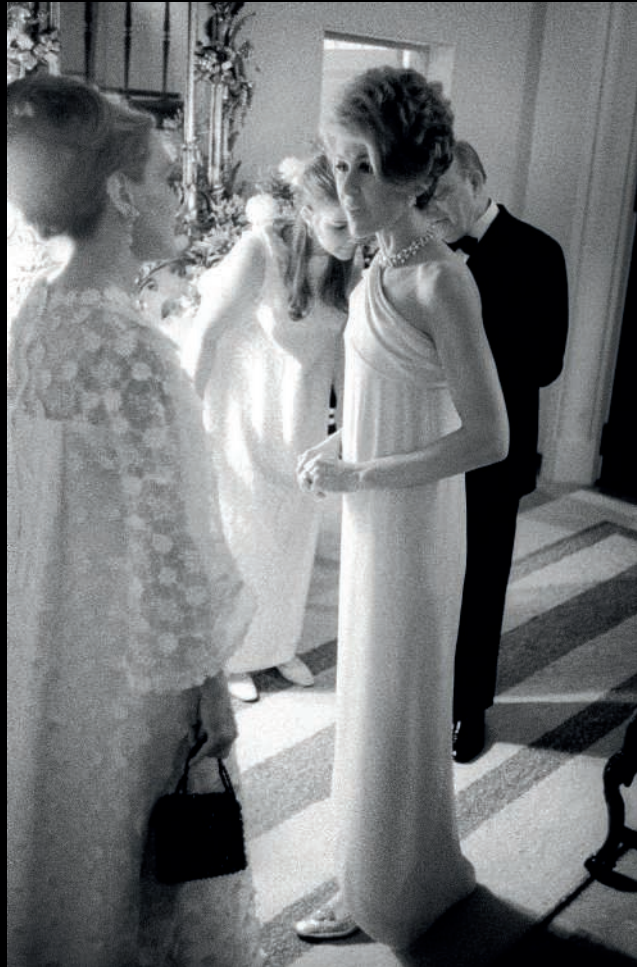
No 1885, Pendant and tassel, 1886, yellow gold, platinum and diamond.  
 Consisting:  
 30 strands of Ruby beads measuring 3 1/2 inches long  
 estimated weight 223.00cts.  
 1 Ruby bead weighing 6.77cts.  
 191 round diamonds weighing 4.19cts.  
 Value... \$7,480.00

Date: August 15, 1972  
 DSE/ton  
 VAN CLEEF & ARPELS of GENEVE, S.A.  
 Denise B. Sullivan



Governor Ronald Reagan and Mrs. Betsy Bloomingdale, 1967.  
© Bob Willoughby / mptvimages.com





Mrs. Betsy Bloomingdale, 1967. © Bob Willoughby / mptvimages.com



**163**

**A PAIR OF DIAMOND CLUSTER EAR PENDANTS,  
BY HARRY WINSTON AND A PHOTOGRAPH, BY CECIL BEATON**

Each suspending a cluster of marquise and pear-shaped diamonds, to the circular and pear-shaped diamond surmount, two of the marquise brilliant-cut diamonds weighing approximately 4.06 and 3.64 carats, and two of the pear brilliant-cut diamonds weighing approximately 2.87 and 2.36 carats, 1 7/8 ins., mounted in platinum; and a signed gelatin silver print by Cecil Beaton of Betsy Bloomingdale wearing the ear pendants

With maker's mark for Harry Winston

Accompanied by report nos. 1172852267 and 2173852257 dated 12 September 2016 from the GIA Gemological Institute of America stating that two of the pear brilliant-cut diamonds, weighing approximately 2.87 and 2.36 carats, are G and F color, VS2 and VS1 clarity, respectively

With by report nos. 5171849875 and 5172852240 7 September 2016 from the GIA Gemological Institute of America stating that two of the marquise brilliant-cut diamonds, weighing approximately 4.06 and 3.64 carats, are E color, VS1 and VS2 clarity, respectively

\$300,000-400,000



Photograph accompanying Lot 163



**164**

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

Suspending a detachable waterfall spray of pear-shaped diamonds, the largest five weighing approximately 3.91, 3.19, 2.99, 2.78 and 2.66 carats, to the scrolling pear-shaped, marquise and baguette-cut diamond surmount, 3 ¼ ins., mounted in platinum

*Accompanied by five reports dated 8 September 2016 from the GIA Gemological Institute of America stating that five of the pear brilliant-cut diamonds, weighing from approximately 3.91 to and 2.66 carats, are D to H color, VS2 to I1 clarity*

\$100,000-150,000



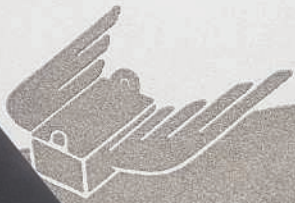


AIR MAIL

SEVEN EIGHTEEN FIFTH AVENUE CO  
718 FIFTH AVENUE  
NEW YORK 19

to

MRS. ALFRED BLOOMINGDALE



AIR MAIL

AIR



The correspondence and necklace pictured here demonstrate Betsy Bloomingdale's confidence in her own taste and sense of style, along with her reverence to the House of Harry Winston. Her necklace, Lot 165, is of similar design to the one proposed in the letter, yet she chose the fully realized Winston cluster with the inclusion of round brilliant-cut diamonds. Mrs. Bloomingdale's necklace underscores at once her keen awareness of what jewelry was best-suited for her and seeing it manifest in perhaps the most iconic version of the cluster motif within a Harry Winston wreath necklace.

HARRY WINSTON, INC.  
SEVEN EIGHTEEN FIFTH AVENUE  
NEW YORK 19

March 28, 1962

Mrs. Alfred Bloomingdale

Dear Betsy:

Ever since I last saw you in New York I have been waiting for a necklace that might please you. We have just finished one today and I am sending you enclosed a transparent photograph, which represents the actual size of this necklace.

I truly believe it is a beautifully designed necklace and it would be very suitable for you.

As you know, it is certainly not my intention to rush you into any decision, but we have a few definite calls for this necklace, and I would like you to have it.

Please call me at your earliest convenience, and if you are interested, I shall put it aside for you until your next visit to New York.

Sincerely yours,

HARRY WINSTON

PS:MMG  
Enc.



(Lot 165 shown suspending the waterfall spray from Lot 164)

**165**

**A DIAMOND CLUSTER NECKLACE,  
BY HARRY WINSTON AND A PHOTOGRAPH, BY CECIL BEATON**

Designed as a graduated pear, circular and marquise-cut diamond cluster necklace, the largest twelve pear-shaped diamonds weighing from approximately 4.10 to 2.17 carats, 16 ins., mounted in platinum; with hidden pendant hoop for suspension, front may be separated and worn as a bracelet of 7 ins., in a Harry Winston black case, accompanied by a signed gelatin silver print by Cecil Beaton of Betsy Bloomingdale wearing the necklace

No. 4859

*Accompanied by ten reports dated from 13 September to 14 September 2016 from the GIA Gemological Institute of America stating that ten of the pear brilliant-cut diamonds, weighing from approximately 4.10 to 2.17 carats, range from D to F color, and from VVS2 to SI2 clarity*

\$400,000-600,000



Photograph accompanying Lot 165



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

**166**

**A DIAMOND RING, BY HARRY WINSTON**

Set with a pear brilliant-cut diamond, weighing approximately 29.01,  
flanked on either side by three tapered baguette-cut diamonds, ring  
size 7 ¼, mounted in platinum

*Accompanied by report no. 1172850159 dated 7 September 2016 from  
the GIA Gemological Institute of America stating that the diamond is  
F color, VVS2 clarity*

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







## **Afternoon Session**

2.30 pm

(Lots 167-318)

A  
CATALOGUE

OF

A most Capital and superb Assemblage of Valuable

JEWELS,

Of most singular EXCELLENCE, BEAUTY, and PERFECTION,

LATE THE PROPERTY OF

Madame La COMTESSE DUBARRY,

DECEASED.

WHICH (BY ORDER OF THE ADMINISTRATOR)

*Will be peremptorily Sold by Auction*

By Mr. CHRISTIE,

At his Great Room in Pall Mall,

On THURSDAY, FEBRUARY the 19th, 1795,

*Commencing precisely at Half past Twelve o'Clock.*

To be Viewed Two Days preceding the Sale; when Catalogues may be had at the  
Rainbow Coffee House, Cornhill; and in Pall Mall.



# CHRISTIE'S 250TH ANNIVERSARY

This special section celebrates the story of Christie's and its 250 years as the world's leading auction house, written in jewels, the most fascinating language of all.

Jewels play numerous and diverse roles in our lives: they serve as measurements of wealth, icons of power, mementoes of love, spoils of war, objects of desire and, even, emergency cash. But, above all, jewels are the embodiment of beauty. They have been coveted by the most memorable names in history, heroes and villains, famous lovers, glamorous stars, distinguished families, commanding dynasties. They have been passed from owner to owner, across time and distance, connecting people, accumulating history, creating legends. They have been tenderly preserved, surviving wars, disasters and the ravages of time. Their allure has endured through the centuries, sought after by successive generations of connoisseurs.

The jewels that Christie's has been privileged to auction over the past 250 years help us to archive and narrate the stories of royals, stars and tycoons — Madame du Barry, Queen Marie Antoinette, Princess Margaret, Elizabeth Taylor, the Romanovs, the Rothschilds — and their realm of beauty, grandeur and provenance.

In the following pages, we are honored to present a spectacular selection of jewels, the magnificence of which once shone at our auctions, yet never diminishing in the memory. Each piece gives us a glimpse of the wonders of once upon a time.

A handwritten signature in black ink that reads "François Curiel".

François Curiel

Chairman, Christie's Asia-Pacific



## LOUIS COMFORT TIFFANY

Louis Comfort Tiffany (1848-1933), the son of founder Charles Tiffany, was a Renaissance man and a pioneer of American jewelry design. Known primarily for his “hand-wrought” style in the tradition of the Arts and Crafts movement, he continually challenged the American palette with themes of exoticism, naturalism and light.

Unlike his Edwardian counterparts, Louis Comfort was not preoccupied with the traditional choice of diamonds and pearls. Primary consideration was with how a gemstone, given its ability to diffuse and transform light, could convey the design and feeling he was trying to achieve. Dense lapis lazuli, opaque jade, multi-colored opals, translucent moonstones, even scarabs can be seen as continuations of his pioneering work in glass, lamps and windows. The theme of light and color, not unlike the Impressionist painters that influenced him, was a common thread in every aspect of his oeuvre.

An ardent champion of American gemstones, Louis Comfort frequently utilized tourmalines from Maine, freshwater pearls from the Mississippi and most notably, the periwinkle-hued sapphires from the Yogo Gulch in Montana, as seen in this piece. Distinctly recognizable for their unique color and brilliance, their international debut came during the 1889 Exposition in Paris at which Tiffany & Co. introduced a collection of jewelry entirely of American origin.

He also held a particular fondness for the blue and green color combination. Here, small emeralds are purposefully placed and contrast the hue of the Montana sapphires. They draw the eye to the center of the cross and then visually terminate the ends of the arms. The metal of choice was most often gold but this piece represents a rare departure. Fine platinum filigree mounts secure the stones yet are barely visible to the viewer.



167

### A RARE SAPPHIRE AND EMERALD PENDANT NECKLACE, BY LOUIS COMFORT TIFFANY, TIFFANY & CO.

The Latin cross pendant set with graduated circular-cut sapphires, enhanced by baguette-cut emerald accents at the center and cardinal points, to the circular-cut sapphire bail, on a fancy link chain, circa 1915, 16 1/4 ins., mounted in platinum

Signed Tiffany & Co.

\$10,000-15,000

Previously sold at Christie's New York, Magnificent Jewels, 11 April 2001, Lot 307





(detail of reverse)



**167A**

**A GOLD EVENING BAG, BY BULGARI**

An evening bag of oval outline, in polished 18k gold, centering on a silver coin enhanced by reeded white gold diagonal motifs, engraved with "Cartier, Yves Saint Laurent, Grès, Bulgari, Rolls Royce, Van Cleef & Arpels, Givenchy, Massoni, Lanvin, Fendi, Mila Schön, Christian Dior, Hermes, Bazaar, Lamborghini, Valentino, Vogue, Ferrari, Gucci, and Chanel," opening to reveal a brown suede-lined compartment with fitted mirror, 5 ¾ ins.

Signed Bulgari, no. 286

\$20,000-30,000

**PROVENANCE:**

Formerly from the Collection of the Baron and Baroness di Portanova  
Previously sold at Christie's New York, Jewels from the di Portanova Collection, 25 October 2000, Lot 240





THE COLLECTION OF ROBERT AND SYLVIA OLNICK

168

**THREE SAPPHIRE, RUBY AND DIAMOND 'HONEYCOMB' BRACELETS, BY RENÉ BOIVIN**

Each bracelet designed as a flexible bombé band with honeycomb-shaped scales set with rubies, sapphires or diamonds, circa 1950, 8 ins. each, with French assay marks for 18k gold

Each with maker's marks for René Boivin (3)

\$60,000-80,000

**PROVENANCE:**

Formerly from the collection of Madame Hélène Rochas  
Previously sold at Christie's Geneva, Magnificent Jewels, 12 November 2013, Lot 231

**LITERATURE:**

Cf. F. Cailles, *René Boivin: Jeweler*, Paris, Éditions de l'Amateur, 1994, p. 315







PROPERTY OF A PRIVATE COLLECTOR

169

**AN ART DECO DIAMOND, NEPHRITE, LAPIS LAZULI AND ENAMEL BROOCH, BY CARTIER**

Centering upon a rectangular lapis lazuli link, joined by single and old-cut diamond lines to the fluted nephrite plaques, enhanced by black enamel and single-cut diamond trim, circa 1925, 1 3/4 ins., mounted in platinum

Signed Cartier

\$7,000-10,000

Previously sold at Christie's New York, Magnificent Jewels and Magnificent Jewels from the Estate of Lillian Goldman, 14-15 April 2003, Lot 217



PROPERTY OF A PRIVATE COLLECTOR

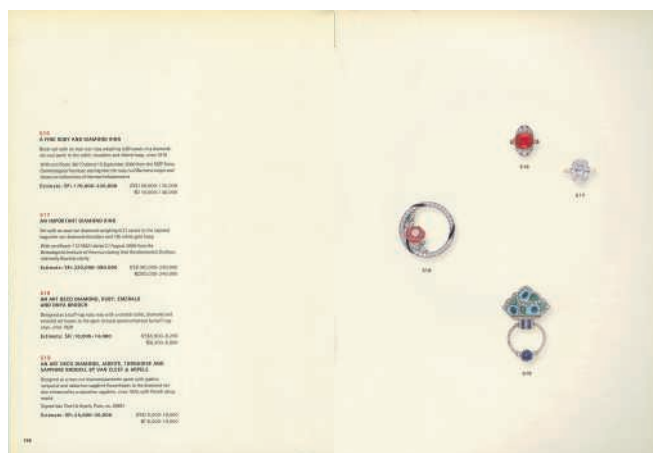
**170**

**AN ART DECO DIAMOND, JADEITE, TURQUOISE AND SAPPHIRE BROOCH, BY VAN CLEEF & ARPELS**

Designed as a rose-cut diamond palmette panel with jadeite, turquoise and cabochon sapphire flowerheads to the rose-cut diamond-set disc enhanced by a cabochon sapphire, circa 1925, 1 7/8 ins., with French assay marks for platinum and 18k white gold  
Signed Van Cleef & Arpels, Paris, no. 29891

\$15,000-20,000

Previously sold at Christie's Geneva, Magnificent Jewels, 16 November 2000, Lot 519





PROPERTY OF A PRIVATE COLLECTOR

171

**AN ART DECO DIAMOND, COLORED DIAMOND AND MULTI-GEM BROOCH**

Designed as a pierced curved bar with diamond palmette terminals suspending an articulated plaque of marquis-cut diamonds and carved ruby, emerald, sapphire, amethyst or citrine flowerheads with diamond-set borders to the emerald, diamond and yellow diamond tassels, circa 1930, 4 ½ ins., mounted in platinum, with jeweler's marks, *one deficient amethyst petal has been replaced since original sale date*

\$60,000-80,000

Previously sold at Christie's Geneva, Art Deco Jewellery, 17 November 1998, Lot 302





**172**  
**AN ART DECO DIAMOND AND EMERALD BRACELET,**  
**BY DREICER & CO.**

The pierced old-cut diamond band, set with a series of graduated collet-set diamonds, centering upon three octagonal-cut emeralds, alternated by larger collet-set old-cut diamonds, circa 1925, 7 1/8 ins., mounted in platinum, *red leather fitted case deficient*

Signed Dreicer & Co.

\$45,000-55,000

Previously sold at Christie's New York, Jewels: The New York Sale, 22 April 2009, Lot 129



PROPERTY OF A PRIVATE COLLECTOR

**173**

**AN ART DECO EMERALD, RUBY AND DIAMOND CLIP BROOCH, BY CARTIER**

The carved emerald and ruby leaves to the single and baguette-cut diamond surmount, circa 1925, 1 3/4 ins., mounted in platinum

Signed Cartier, no. 02667

\$20,000-30,000

Previously sold at Christie's Geneva, Magnificent Jewels, 19 November 2003, Lot 119





**174**

**A RUBY AND DIAMOND BROOCH, BY GRAFF**

Designed as a circular-cut diamond koi with circular-cut ruby accents on the body, fins and tail, swimming within openwork water motifs lined with circular-cut diamonds and collet-set pear and circular-cut diamond droplets, 2 ¼ ins., mounted in 18k white gold  
Signed Graff, no. GP10792

\$80,000-100,000

Previously sold at Christie's Hong Kong, Magnificent Jewels,  
1 December 2015, Lot 2109



**GRAFF**  
*The Property of a Lady*  
(LOTS 2109-2111)



2109

▼ 2109

**A RUBY AND DIAMOND BROOCH, BY GRAFF**

Designed as a circular-cut diamond fish with circular-cut ruby accents on the body, fin and tail, swimming within openwork water motifs lined with circular-cut diamonds and collet-set pear and circular-cut diamond droplets, mounted in gold, 4.7 cm

Signed Graff, no. GP10792

**HK\$80,000-800,000**

**US\$65,000-100,000**

紅寶石及鑽石胸針・鑲金・胸針長度 4.7 厘米  
Graff 設計





PROPERTY FROM A PRIVATE COLLECTION

**175**

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

Comprising a necklace, designed as seven graduated oval and circular cabochon ruby and circular-cut diamond cluster pendants with cabochon ruby and four-stone diamond collet V-shaped spacers, to the circular-cut diamond neckchain; and a pair of ear pendants en suite, 15 ½ ins. (necklace), 2 ⅞ ins. (ear pendants), mounted in platinum, in a Van Cleef & Arpels green pouch

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 19061 (necklace).  
Signed Van Cleef & Arpels, N.Y., no. 16541 (ear pendants)

(2)

\$45,000-65,000

Previously sold at Christie's London, Jewellery, 17 April 2002, Lot 127

**127**  
**A RUBY AND DIAMOND NECKLACE AND EARRINGS,**  
**BY VAN CLEEF & ARPELS**

Designed as seven graduated cabochon ruby and diamond cluster pendants with cabochon ruby and four-stone diamond collet V-shaped spacers all suspended from a slightly graduated diamond collet line to the cluster clasp; with matching cabochon ruby and diamond twin cluster pendant earrings, necklace 38.6 cm, long earrings 5.2 cm, long (1)

Necklace signed V.C.A.N.Y. 1966, both earrings signed Van Cleef & Arpels N.Y. 1954

Estimate: £50,000-70,000      US\$72,000-100,000  
 £92,000-110,000

**128**  
**A RUBY SINGLE-STONE RING**

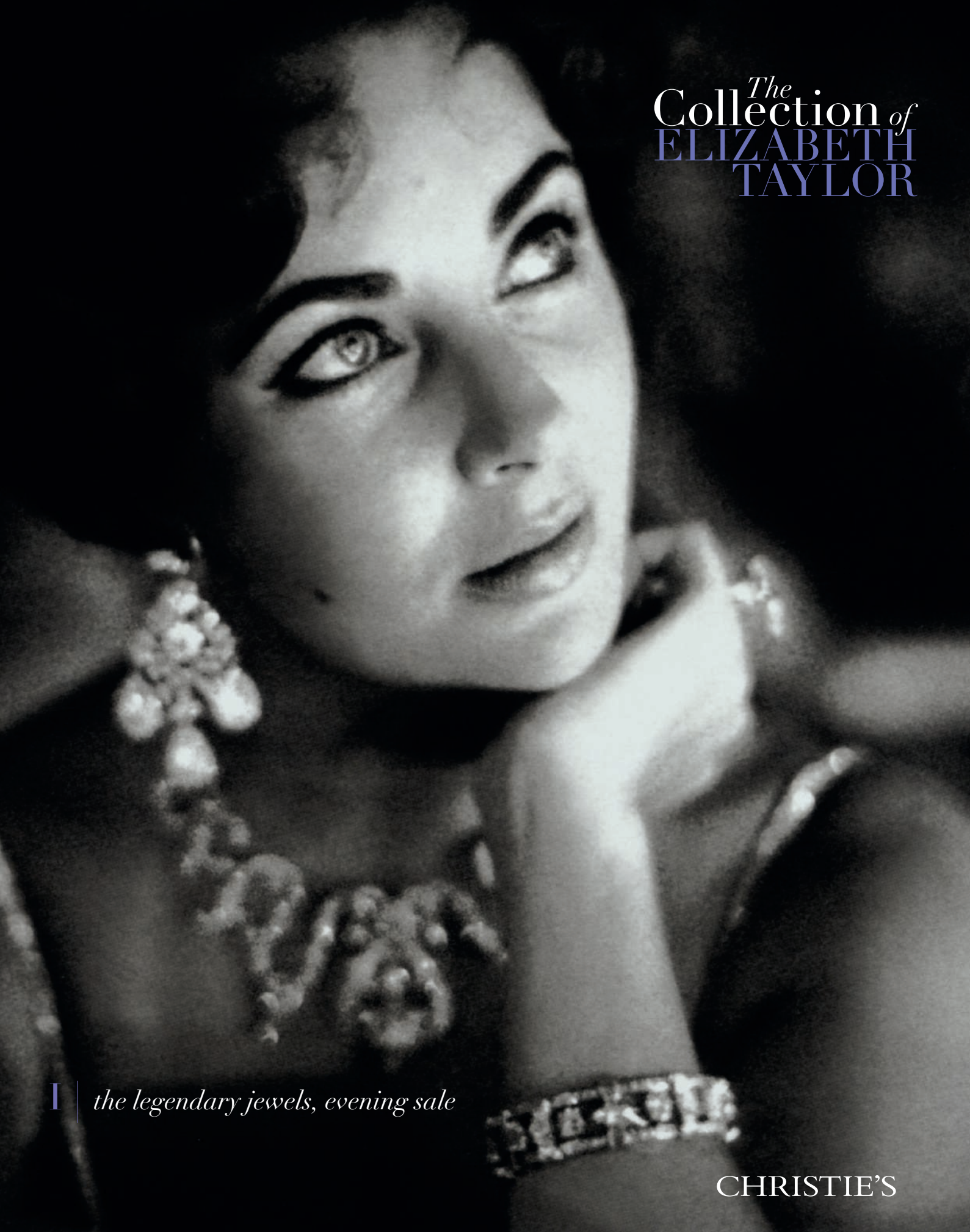
The pear-shaped ruby weighing 3.82 carats flanked by tapered, baguette-cut diamonds to the plain hoop.

Accompanied by report no. 070109 dated 31 January 2002 from the Precious Stone Laboratory, London, stating that no evidence of diamond enhancement was detected.

Estimate: £6,000-8,000      US\$8,600-11,000  
 £9,300-13,000





A black and white close-up portrait of Elizabeth Taylor. She is looking upwards and to the right with a slight smile. She is wearing a large, ornate necklace with multiple tiers of diamonds and pearls, a matching bracelet on her left wrist, and a ring on her left hand. Her hair is styled in a classic, voluminous manner.

*The*  
Collection of  
ELIZABETH  
TAYLOR

I | *the legendary jewels, evening sale*

CHRISTIE'S



PROPERTY OF A PRIVATE COLLECTOR

**176**

**A PAIR OF 'MYSTERY-SET' SAPPHIRE AND DIAMOND  
EAR PENDANTS, BY VAN CLEEF & ARPELS**

Each set with a pear-shaped sapphire, within a three-row circular-cut diamond and calibré-cut sapphire drop-shaped surround, suspending a detachable mystery-set calibré-cut sapphire drop topped by a circular-cut diamond cap, surmounts circa 1984, pendants circa 1985, 2 ¼ ins., mounted in platinum, in a Van Cleef & Arpels gray box

Signed Van Cleef & Arpels, N.Y., no. 53971, with maker's mark

\$220,000-300,000

**PROVENANCE:**

Formerly from the Collection of Elizabeth Taylor  
Previously sold at Christie's New York, The Legendary Jewels, Evening Sale,  
13 December 2011, Lot 68



68

**A PAIR OF "MYSTERY-SET" SAPPHIRE AND DIAMOND  
EAR PENDANTS, BY VAN CLEE & ARPELS**

Each set with a pear-shaped sapphire, with a three-row circular-cut diamond and cabochon-cut sapphire deep-shaped surround, suspended in a nine-hole lattice-cut sapphire drop topped by a circular-cut diamond top, mounted in platinum, supports circa 1964, pendants circa 1965, with maker's mark Signed Van Cleef & Arpels, N. Y., no. 53677

<http://www.2000.com>

Inventory:

Set in Style: The Jewelry of Van Cleef & Arpels, Smithsonian, Cooper-Hewitt, National Design Museum, New York, 2011, [www.designmuseum.org](http://www.designmuseum.org), page 225

234





## AN IMPORTANT RANCHO SANTA FE COLLECTOR

Throughout my career I have been very fortunate to work with some of the most distinguished jewelry collections to be offered at auction; and in many cases have had the added privilege of learning from the collectors behind them.

The best collectors are able to simultaneously balance a narrow focus and a broad vision. Acquisitions are made in accordance with their own pre-set criteria (be it certain periods, design houses or gemstones), but also on what they find beautiful or desirable at a given moment in time. The formation of their collection does not always follow a scholarly process, but over time, a collection will become a cohesive reflection of the owner's passions and tastes. The end result is an assemblage of jewels that is at once harmoniously impulsive, yet with a distinct underlying aesthetic and an academic approach focusing on how well each piece represents a given category and how it compares towards others in its class.

The Private Collection from Rancho Santa Fe, California embodies this sentiment.

The collection is a product of a gentleman whose passion for jewelry is boundless. He has a connoisseur's eye that was developed over years of educating himself on the quality and value of gemstones and what makes for a great piece of jewelry. The two of us have spent hours discussing what drove him to choose one piece over another and what he found so extraordinary in many of the jewels in his collection. Throughout each conversation it was clear that he had a full 360 degree understanding of every piece of which his collection is comprised.

The collector loved to spend time visiting jewelry shops throughout the world in much the same way one visits art galleries and museums. What I love most about his

methodology is that he did not acquire jewelry based on the desire to buy a brooch or a necklace for example, but rather one could say the jewelry found him. It was on these jewelry excursions in New York, Aspen and Palm Beach that he found pieces that moved him in one way or another, after which he would make the acquisition or collaborate with the jeweler to make adaptations to better suit his tastes. Beauty and technique were always of foremost importance and never compromised.

It is clear from this collection that color had the greatest impact on him. What I find most exciting is that his love of color extends well beyond the traditional ruby, sapphire and emerald-set jewelry. What we see are classic and iconic designs comprised of the most beautiful gems found in nature. It is no coincidence that such a significant portion of his collection comes from the house of Oscar Heyman & Brothers, as they are known for their use of a variety of colored stones, their superior craftsmanship, and their mastery of the invisible-setting technique. Even those pieces that are not from Oscar Heyman, however, come from the top design houses and exemplify some of their most expressive designs.

This collection is the result of a journey that did not have a specific road map, yet had rules, guidelines and a direction that resulted in an exquisite collection. It was built with an innate sense of quality and design and unwavering passion. Above all it was assembled based on the core reason why jewelry strikes the heart of all who encounter it: an enhanced beauty and radiance brought to the person it adorns. In this case it was his beautiful wife, or as he would say, "The most beautiful jewel in the world."

I hope you share my affinity with the jewelry presented here and the great respect for the gentleman whose labor of love brought it together.

Tom Burstein  
*Senior International Director, Christie's Jewelry*  
November 2016







177

**177**  
**A MULTI-GEM AND DIAMOND FISH BROOCH,  
BY JEAN VITAU, VAN CLEEF & ARPELS**

Designed as an angelfish, the body set with stripes of circular-cut pink and yellow sapphires, the head with pavé-set diamonds, black onyx stripe and circular-cut sapphire eye, to the calibré-cut green tourmaline fins, 1991, 1 3/8 ins., mounted in 18k gold  
Signed Van Cleef & Arpels, no. C2325, Jean Vitau

\$5,000-7,000



178

**-178**  
**A DIAMOND, SAPPHIRE AND CORAL BIRD BROOCH,  
BY TIFFANY & CO.**

Designed as a perched sculpted 18k gold bird, with circular-cut diamond eye, coral beak and carved sapphire chest, with textured feet grasping gold branches, 2 1/8 ins., with French assay marks for 18k gold

Signed Tiffany & Co., France

\$7,000-10,000



179

**179**

**A MULTI-GEM, DIAMOND AND ENAMEL BIRD BROOCH**

Designed as a rooster, clutching a single and old-cut diamond branch, the body set with circular-cut citrines and garnets, extending blue and orange enameled wings, the neck and head of circular-cut sapphires and pavé-set diamonds, topped with a sculpted gold plume, completed by a pear-shaped ruby eye, 2 ¼ ins., mounted in gold and platinum

\$7,000-10,000



180

**180**

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

Designed as a bird, the body set with cabochon rubies, to the pavé-set diamond head with half-moon shaped emerald eye, extending polished gold tail feathers terminating in pear-shaped diamonds, perched on a polished gold and circular-cut diamond branch, 1 ¾ ins., mounted in 18k gold and platinum

Signed Cartier

\$12,000-18,000



**181**  
**AN ENAMEL AND DIAMOND BANGLE BRACELET,  
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

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

Signed Tiffany & Co., Jean Schlumberger, France

\$30,000-40,000

**LITERATURE:**

Cf. C. Bizot, M. de Gary, E. Possémé, *The Jewels of Jean Schlumberger*, Harry N. Abrams, Inc., New York, 2001, p. 66



**182**  
**AN ENAMEL AND DIAMOND BANGLE BRACELET,  
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

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

Signed Tiffany & Co., Jean Schlumberger, France

\$30,000-40,000

**LITERATURE:**

Cf. C. Bizot, M. de Gary, E. Possémé, *The Jewels of Jean Schlumberger*, Harry N. Abrams, Inc., New York, 2001, p. 66



**183**

**A PAIR OF DIAMOND, RUBY AND GOLD EAR PENDANTS**

Each designed as an outstretched polished gold wing, enhanced by pavé-set diamonds, suspending detachable pendants, set with a pear-shaped ruby, within a two-tier circular-cut diamond surround, 1 7/8 ins., mounted in 18k gold and platinum

Diamond ear clips signed Tiffany, Schlumberger

\$15,000-20,000

Detachables ruby pendants are unsigned and likely of later addition (not by Schlumberger, Tiffany & Co.)



**184**

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

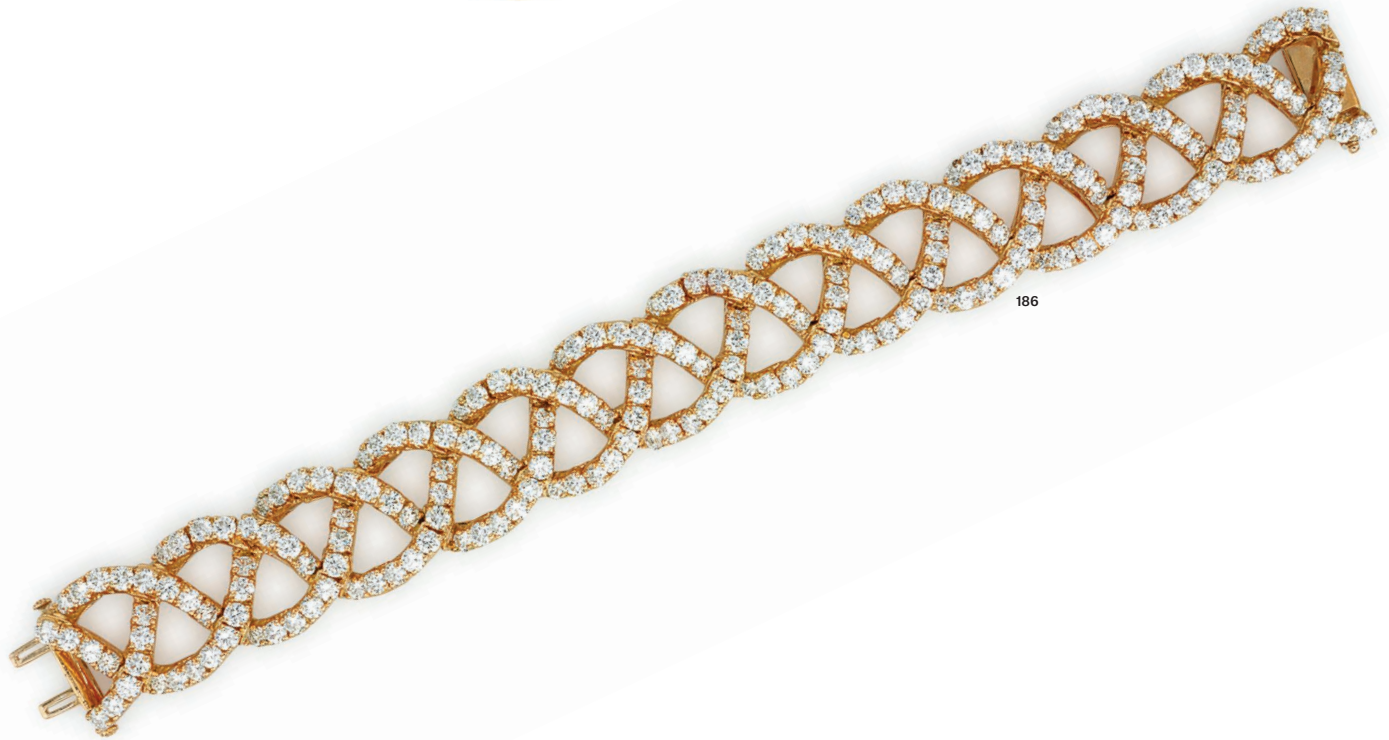
Designed as a graduated openwork circular-cut diamond band, the front set with an overlapping circular-cut diamond swag, 15 ins., with French assay marks for 18k gold

Signed Van Cleef & Arpels, no. M38604

\$80,000-120,000



185



186

**185**  
**A PAIR OF DIAMOND EAR PENDANTS,**  
**BY VAN CLEEF & ARPELS**

Each designed as a three-row circular-cut diamond stylized hoop,  
1 5/8 ins., with French assay marks for 18k gold  
Signed Van Cleef & Arpels, no. 34729

\$20,000-30,000

**186**  
**A DIAMOND AND GOLD BRACELET,**  
**BY OSCAR HEYMAN & BROTHERS**

Designed as an openwork circular-cut diamond braid, 7 1/4 ins.,  
mounted in 18k gold  
With maker's mark for Oscar Heyman & Brothers, no. 802602

\$18,000-22,000



187

**187**  
**A DIAMOND AND GOLD 'TORTUE' WRISTWATCH,  
BY CARTIER**

Of manual movement, the circular-cut diamond dial and gold hands, within a circular-cut diamond surround, to the circular-cut diamond link shoulders and polished 18k gold brick link bracelet and deployant buckle, 6 ins., with French assay marks for 18k gold  
Signed Cartier, case back no. 227395 and buckle no. 13

\$10,000-15,000



188

**188**  
**A COLORED DIAMOND BRACELET, BY FRED LEIGHTON**

Designed as a bombé band, set with rows of circular-cut yellow diamonds, 7 3/4 ins., mounted in 18k gold and white gold

Signed Fred Leighton

\$12,000-18,000

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





**189**  
**AN AQUAMARINE AND RUBELLITE**  
**TOURMALINE NECKLACE, BY BULGARI**

Designed as a graduated four-strand aquamarine bead necklace, spaced by variously placed polished gold rondelles and rubellite tourmaline beads, joined by a gold bar clasp with cabochon rubellite tourmaline terminals, 14 ½ ins. (shortest strand)

Signed Bulgari

\$10,000-15,000



190

**190**

**A SAPPHIRE, COLORED SAPPHIRE AND DIAMOND FLOWER BROOCH, BY J. MEHRLUST FOR R. ESMERIAN, INC.**

Designed as a narcissus flower, the curling calibré-cut sapphire bombé petals trimmed with circular-cut diamonds, to the baguette and circular-cut diamond trumpet pistil, centering upon a cushion-cut pink sapphire, extending a baguette-cut diamond stem, 1957, 2 3/8 ins., mounted in platinum

\$30,000-50,000

**LITERATURE:**

Cf. D. Healy, P. Proddow, *American Jewelry: Glamour and Tradition*, New York, Rizzoli International Publications, Inc., 1987, p. 169



191

**191**

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

Designed as a flower blossom, set with a circular cabochon ruby pistil enhanced by circular-cut diamonds and pear-shaped emeralds, extending variously-cut sapphire and circular-cut diamond petals, 2 1/4 ins., mounted in platinum and 18k gold Signed David Webb

\$12,000-18,000



192



193

**192**

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

The circular-cut diamond band set with a series of polished 18k gold braided links, each centering upon a circular-cut diamond plaque, 14 ¼ ins., with French assay marks for 18k gold

Signed Bulgari

\$20,000-30,000

**LITERATURE:**

Cf. D. Mascetti, A. Triossi, *Bulgari*, Abbeville Press, New York, second edition, 2007, p. 160

**193**

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

The circular-cut diamond band set with a series of polished 18k gold braided links, each centering upon a circular-cut diamond plaque, 7 ins., mounted in 18k gold

Signed Bulgari

\$10,000-15,000

**LITERATURE:**

Cf. D. Mascetti, A. Triossi, *Bulgari*, Abbeville Press, New York, second edition, 2007, p. 160

PROPERTY OF AN IMPORTANT RANCHO SANTA FE COLLECTOR  
LOTS 177-209



**194**  
**A DIAMOND AND WHITE GOLD CUFF BRACELET,  
BY BUCCELLATI**  
The textured 18k white gold hinged cuff, set with circular-cut  
diamond and foliate accents, 2 ¼ ins. diameter  
Signed M. Buccellati, Italy  
\$15,000-20,000



**195**  
**A DIAMOND AND GOLD CUFF BRACELET, BY BUCCELLATI**  
The textured 18k gold hinged cuff decorated with circular-cut  
diamond and white gold navette-shaped plaques, 2 ¼ ins. diameter  
Signed M. Buccellati, Italy  
\$12,000-18,000



**196**

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

Designed as a flower, centering upon a cultured pearl pistil, measuring approximately 10.20 mm, within a circular-cut diamond and roped gold surround, extending to polished gold petals, the curling edges set with circular-cut diamonds, 2 1/4 in., mounted in gold and platinum

Signed Van Cleef & Arpels

\$7,000-10,000



197

**197**  
**AN ART DECO DIAMOND WRISTWATCH**

Of manual movement, the square white dial with black Roman numerals and blued steel hands within a single-cut diamond border and cabochon sapphire dial, to the old and single-cut diamond band, circa 1930, 6 3/4 ins., mounted in platinum

Dial signed Cartier

\$12,000-18,000

Please note that the original movement has since been replaced by a modern movement



198

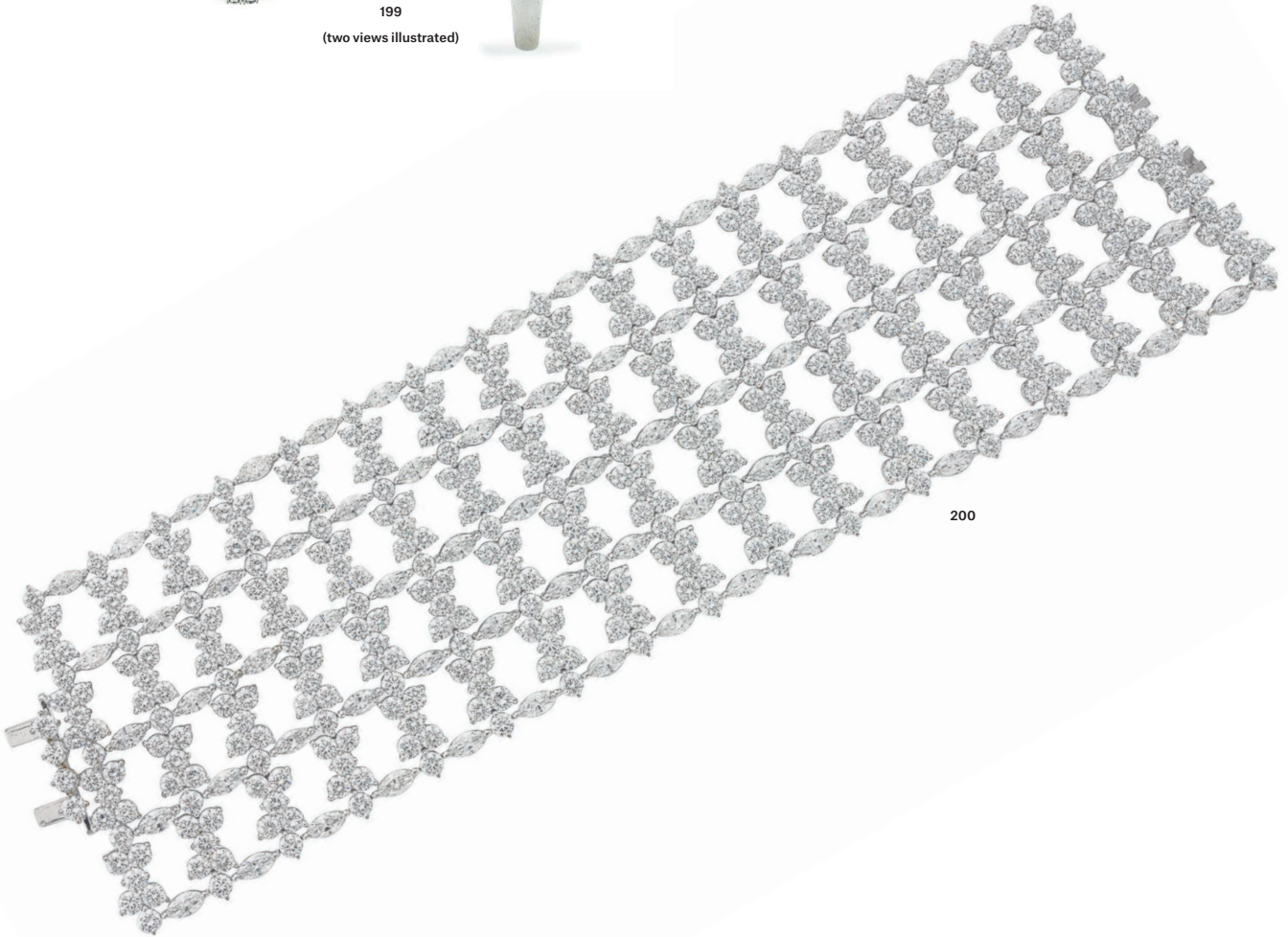
**198**  
**AN ART DECO DIAMOND DOUBLE-CLIP BROOCH**

Each detachable clip designed as circular-cut diamond plaque, set at each edge with graduated baguette-cut diamonds, to the open center, circa 1930, 2 1/4 ins., mounted in platinum

\$7,000-10,000



199  
(two views illustrated)



200

**199**

**AN AMETHYST AND DIAMOND RING, BY BULGARI**

Set with a circular-cut amethyst, to the circular-cut diamond geometric motif prongs, ring size 7, mounted in 18k white gold

Signed Bulgari

\$7,000-10,000

**200**

**A DIAMOND BRACELET, BY SABBADINI**

Designed as a wide circular and marquise-cut diamond lattice band, 7 ¼ ins., mounted in 18k white gold

Signed Sabbadini

\$30,000-50,000



**201**

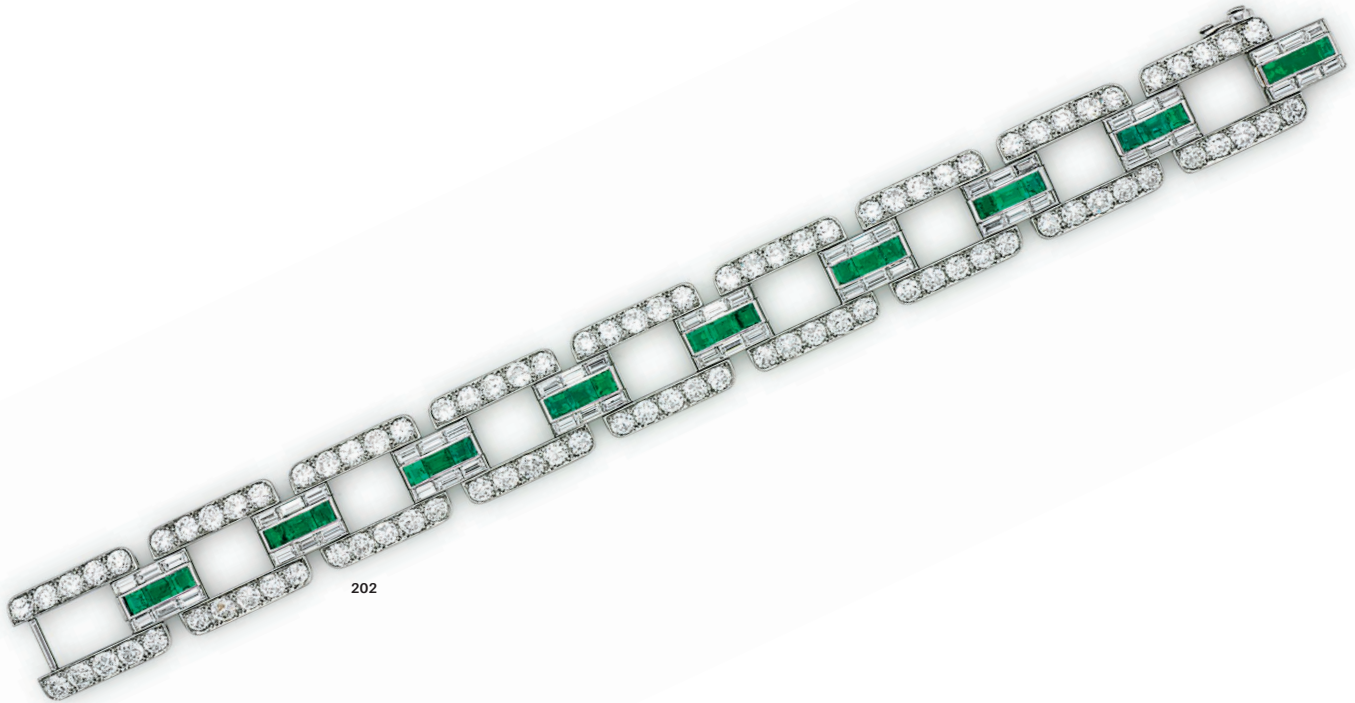
**A SET OF MOONSTONE AND DIAMOND JEWELRY,  
BY HENRY DUNAY**

Comprising a necklace, set with a series of graduated cabochon moonstones, each flanked with openwork arches of circular-cut diamonds, alternating with circular-cut diamond links; and a pair of ear clips en suite, 16 ½ ins. (necklace), 2 ¼ in. (ear clips), mounted in platinum

Signed Dunay for Henry Dunay, nos. E1218 (necklace), 09605 (ear clips) (2)

\$30,000-50,000





202



203

**202**

**AN ART DECO DIAMOND AND EMERALD BRACELET**

Designed as a series of old-cut diamond open rectangular-shaped links, joined by baguette-cut diamond and calibré-cut emerald links, circa 1920, 7 ½ ins., mounted in platinum

\$15,000-20,000

**203**

**A DIAMOND AND EMERALD TWO-STONE RING**

Set with a rectangular-cut diamond, weighing approximately 6.38 carats, and a rectangular-cut emerald, weighing approximately 4.59 carats, flanked on either side by a tapered baguette-cut diamond, ring size 7, mounted in platinum

*Accompanied by report no. 5172772563 dated 1 August 2016 from the GIA Gemological Institute of America stating that the diamond is I color, VS2 clarity*

*With report no. CS 1077492 dated 10 August 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*

\$150,000-250,000



**204**

**A GROUP OF EMERALD AND DIAMOND JEWELRY**

Comprising a necklace, designed as a reeded emerald bead necklace, graduating from 7.80 x 6.15 to 14.10 x 11.55 mm, spaced by single-cut diamond rondelles, joined by a pavé-set boule clasp; and a clasp, centering upon a rectangular-cut emerald, to the old and single-cut diamond surround of ribbon and floral motif, 19 ¼ ins. (necklace), 7/8 in. (additional clasp), mounted in 18k white and yellow gold and platinum, *clasps are not interchangeable, necklace would require alteration to fit second clasp*

(2)

\$20,000-30,000



**205**

**AN AMETHYST, EMERALD AND DIAMOND BROOCH,  
BY CARTIER**

Designed as a series of pear-shaped amethyst flower blossoms,  
with circular-cut diamond pistils and carved emerald leaves, 2 3/4 ins.,  
mounted in platinum

Signed Cartier, London no. 335 (partially indistinct)

\$20,000-30,000

**LITERATURE:**

Cf. N. Schiffer, *The Power of Jewelry*, West Chester, Schiffer Publishing Ltd.,  
1988, p. 87



206

**206**

**A SAPPHIRE AND DIAMOND NECKLACE, BY PIRANESI**

The front set with five oval-cut sapphires, measuring from 14.10 x 10.70 x 8.28 to 9.40 x 7.60 x 3.93 mm, each within a baguette-cut diamond surround, joined by square-cut diamond links, to the square and baguette-cut diamond tapered neckchain, 14 ½ ins., mounted in 18k white gold, with collapsible pendant bail

Signed Piranesi

Accompanied by report no. CS 1077547 dated 10 August 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these sapphires would be classified as Ceylon (Sri Lanka), with the largest four sapphires with no gemological evidence of heat and the center sapphire, heated

\$70,000-100,000

The pendant from Lot 207 can be suspended from this necklace, as seen on opposite page



207

**207**

**A SAPPHIRE AND DIAMOND PENDANT NECKLACE, BY PIRANESI**

Suspending a detachable pendant, set with an oval-cut sapphire, measuring approximately 21.20 x 16.80 x 10.45 mm, within a baguette-cut diamond surround, to the collet-set rose-cut diamond neckchain, 1 ⅜ in. (pendant), 17 ins. (neckchain), mounted in 18k white gold

Unsigned

Accompanied by report no. CS 1077548 dated 10 August 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka). No gemological evidence of heat

\$100,000-150,000

This detachable pendant can be suspended from Lot 206





**208**  
**A PAIR OF RUBY AND DIAMOND EAR PENDANTS,  
BY ANDREOLI**

Each suspending a spray of oval-cut rubies, terminating in a circular-cut diamond, to the baguette-cut diamond arch surmount of overlapping design, 2 ½ ins., mounted in 18k white gold

Signed Andreoli, with maker's mark

*Accompanied by report no. CS 1077546 A and B dated 10 August 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these rubies would be classified as Burma (Myanmar), with heat and clarity enhancement*

\$20,000-30,000

**209**  
**A CONVERTIBLE DIAMOND, RUBY AND  
CULTURED PEARL NECKLACE, BY ANDREOLI**

Set at the front with two interchangeable plaques, the first, a three-row oval-cut ruby bib with baguette-cut diamond trim; and the second, designed as a line of baguette-cut diamonds suspending clusters of circular and marquise-cut diamonds, to the seven graduated cultured pearl drops, measuring from approximately 15.25 to 11.00 mm, each plaque joined to the circular-cut diamond neckchain by baguette-cut diamond scrolls, 15 ins., mounted in 18k white gold

Signed Andreoli

*Accompanied by report no. CS 1077545 dated 10 August 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these rubies would be classified as Burma (Myanmar), with heat and clarity enhancement*

\$80,000-120,000

209 (two views illustrated)





210

PROPERTY OF AN ITALIAN FAMILY

**210**

**A DIAMOND RING**

Set with a circular-cut diamond, weighing approximately 12.61 carats, ring size 6 ½, mounted in platinum

\$60,000-80,000



211

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

PROPERTY OF A GENTLEMAN

**211**

**A BELLE ÉPOQUE COLORED DIAMOND AND DIAMOND PENDANT NECKLACE**

Suspending an old mine brilliant-cut fancy intense yellow diamond, weighing approximately 58.04 carats, enhanced by a single and old-cut diamond surmount of foliate design, to the fine link platinum neckchain set with collet-set old-cut diamonds, circa 1900, 2 ½ ins. (pendant), 35 ½ ins (neckchain), mounted in platinum

*Accompanied by report no. 5171855591 dated 12 September 2016 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS1 clarity*

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





35.05 CARATS



212



213

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**212**

**A PAIR OF DIAMOND CLUSTER EAR CLIPS**

Each designed as a cluster of pear and marquise brilliant-cut diamonds, weighing from approximately 3.65 to 1.37 carats, 1 3/8 ins., mounted in platinum

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

\$250,000-350,000

PROPERTY OF A GENTLEMAN

**213**

**AN EXCEPTIONAL COLORED DIAMOND AND DIAMOND RING, BY HARRY WINSTON**

Set with a rectangular-cut fancy intense orangy pink diamond, weighing approximately 12.88 carats, to the marquise-cut diamond cluster shoulders, ring size 5, mounted in platinum, in a Harry Winston black box

Signed Winston for Harry Winston, with maker's mark

*Accompanied by report no. 5151834877 dated 10 October 2016 from the GIA Gemological Institute of America stating that the diamond is fancy intense orangy pink, natural color, VS2 clarity*

\$3,500,000-4,500,000

INTENSE ORANGY PINK



12.88 CARATS



214



215

PROPERTY FROM A PRIVATE COLLECTION

**214**

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

Set with a rectangular-cut sapphire, measuring approximately 16.47 x 14.45 x 9.82 mm, to the single-cut diamond thread mount and bifurcated hoop, ring size 4 ½, with French assay mark for platinum  
Signed JAR, Paris

*Accompanied by report no. CS 1078919 dated 12 October 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), no gemological evidence of heat or clarity enhancement*

\$100,000-150,000

PROPERTY OF A PRIVATE COLLECTOR

**215**

**A DIAMOND 'THREAD' BRACELET, BY JAR**

Designed as a braided single-cut diamond thread, 6 ¾ ins., mounted in platinum

Unsigned

\$25,000-35,000



**216**

**A PAIR OF BLUE OPAL, MULTI-COLORED ZIRCON AND  
DIAMOND EAR PENDANTS, BY JAR**

Each set with a pear-shaped cabochon blue opal, to the stylized fleur de lys surmount set with green and blue circular-cut zircons, within a single-cut diamond border, 2 ¼ ins., mounted in 18k gold and silver  
Signed JAR

\$150,000-200,000



217

PROPERTY OF A BEVERLY HILLS COLLECTOR

**217**

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

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

Signed Van Cleef & Arpels, no. 33110

\$8,000-12,000

**218**

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

The 18k gold link chain set with a series of ten turquoise and gold  
clover links, 31 ¼ ins.

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 4K838 98

\$15,000-20,000



218



PROPERTY OF A BEVERLY HILLS COLLECTOR

**219**

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

Comprising ear clips, each designed as a flower blossom, with curling circular-cut diamond petals, centering upon a cultured pearl pistil, measuring approximately 7.70 mm; and a brooch en suite, 1 3/8 ins., mounted in 18k gold

Signed Cartier, nos. 812024 (ear clips), 733432 (brooch) (2)

\$20,000-30,000



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**220**

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

Designed as a graduated line of forty-seven baguette-cut diamonds, 7 1/8 ins., mounted in platinum and 18k gold  
Signed T&Co. for Tiffany & Co., no. 2210

\$25,000-35,000



**221**

**A COLORED DIAMOND PENDANT NECKLACE, BY GRAFF**

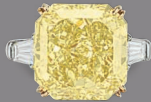
Suspending a heart mixed-cut fancy vivid yellow diamond, weighing approximately 6.70 carats, the prongs and mounting set with circular-cut yellow diamonds, to the fine link neckchain, 14  $\frac{3}{4}$  ins., mounted in 18k gold, in a Graff navy pouch and box

Signed Graff

*Accompanied by report no. 12934267 dated 19 October 2016 from the GIA Gemological Institute of America stating that the diamond is fancy vivid yellow, natural color, VVS1 clarity, **accompanied by a working diagram indicating that the clarity of the diamond is potentially Internally Flawless***

\$180,000-250,000





222

**222**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a cut-cornered square modified brilliant-cut fancy intense yellow diamond, weighing approximately 9.07 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum and gold

*Accompanied by report no. 2175411737 dated 3 December 2015 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS1 clarity*

\$150,000-200,000



223

PROPERTY FROM A PRIVATE COLLECTION

**223**

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

Designed as a series of circular-cut diamonds, extending slightly curving and overlapping circular-cut diamond petals, 1997, 6 3/4 ins., mounted in platinum, in a Tiffany & Co. black leather case  
Signed Tiffany & Co.

\$35,000-45,000



224



225

**224**

**A FINE RUBY, DIAMOND AND GOLD RING**

Set with an oval-cut ruby, weighing approximately 6.19 carats, within a French-cut diamond surround, to the sculpted gold foliate motif mount, ring size 7, with French assay mark for 18k gold

*Accompanied by report no. CS 1076272 dated 20 June 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this ruby would be classified as Burma (Myanmar), with no heat or clarity enhancement*

\$120,000-180,000

PROPERTY OF A LADY

**225**

**A DIAMOND BRACELET, BY HARRY WINSTON**

Designed as a line of circular and marquise-cut diamond clusters, 6 ½ ins., mounted in platinum, in a Harry Winston navy leather envelope case

Signed H.W. for Harry Winston, no. 29956

\$25,000-35,000



226

THE PROPERTY OF A DISTINGUISHED CANADIAN LADY

**-226**

**A DIAMOND, EMERALD, CORAL AND GOLD ROOSTER CLIP-BROOCH, BY CARTIER**

Designed as a textured gold and circular-cut diamond rooster with polished coral head feathers and a marquis cabochon emerald eye, on a gold and diamond perch, circa 1950, 3 7/8 ins., with French assay marks for platinum and 18k gold

Signed Cartier, Paris, no. 29380

\$15,000-20,000



227

PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

**227**

**A PAIR OF DIAMOND BROOCHES, BY VAN CLEEF & ARPELS**

Each designed as a tapered baguette-cut diamond branch, with marquis-cut diamond leaves, circa 1955, 2 ins., mounted in platinum, in a Van Cleef & Arpels navy blue box

Each signed V.C.A. for Van Cleef & Arpels, N.Y., nos. 35936-1 and 36215

(2)

\$20,000-30,000



## CARTIER

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

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

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



**228**

### A LEATHER AND GOLD BELT, BY CARTIER

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

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

\$20,000-30,000

**PROVENANCE:**

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



(not shown actual size)



## CARTIER 'MYSTERY' CLOCKS

The legendary relationship between Maurice Coüet (1885-1963) and Louis Cartier at the beginning of the 20th century completed Cartier's reign as the leading firm for jewelled objects. Inspired by popular 19th century French magician and illusionist Jean Eugène Robert-Houdin, Coüet blended exquisite craftsmanship, elegant design and the most technologically advanced mechanisms, resulting in works that continue to entertain and fascinate the observer with their illusion and beauty.

Best-known for his 'pendules mystérieuses' or 'mystery clocks', the young clockmaker astonished the industry by exploiting the use of illusion. First seen with the 'Model A' in 1913, and manufactured exclusively by the Paris branch, the mechanism of mystery clocks is hidden in the frame; the hands seem to float in space without any connection to the movement. In reality, rather than moving by conventional clock making techniques, the hands are set into two rotating transparent crystal discs with toothed metal rims that are driven by gears which are ingeniously hidden in the clock case. Since every part of the clock was painstakingly hand-made, according to Hans Nadelhoffer in *Cartier, Jewelers Extraordinary*, page 251, each one took from three to twelve months to make; employing not only the watchmaker but also the designer, the 'orfèvre-boitier', the enameler, the lapidary, the setter, the engraver and the polisher.

Cartier perpetuated the illusion by fiercely guarding the secret behind these masterpieces, even at the expense of their own sales staff. As Hans Nadelhoffer states in his book *Cartier: Jewelers Extraordinary*, "It was not simply a matter of the name; the 'mystery clock' contained a secret that was supposed to never be revealed. Over-inquisitive salesmen at the Rue de la Paix, who tried to force explanations from the craftsmen, were rebuffed. The wonder clocks guarded their secret like the Sphinx, and Cartier's protected them from the eyes of prying admirers."

These elegant clocks with their clean, sleek surfaces and bejeweled hands have been the gifts of choice to notables including Queen Mary, who received one in 1924, and Joseph Stalin, who was presented with one by General Charles de Gaulle in 1945. Mystery clocks are considered by many to be one of the House of Cartier's greatest achievements.

Mystery clocks are described and illustrated in *Cartier: Jewelers Extraordinary* by Hans Nadelhoffer, pp. 250 - 254 and in *The Cartier Collection — Timepieces*, Editions Flammarion, pp. 196 - 221.

~229

### A MULTI-GEM 'MYSTERY' CLOCK, BY CARTIER

With manual movement, to the dodecagonal rock crystal dial, diamond-set hands, enhanced with mother-of-pearl chapter ring, with bezel-set diamond hour markers at 1, 2, 3, 4, 5, 7, 8, 9, 10 and 11, and bezel-set carved emerald hour markers at 12 and 6, dial within a jade border, set at the top with a carved emerald within a circular-cut diamond border, suspended between two rock crystal columns, the columns each supporting a jade top, centering upon a mother-of-pearl, carved emerald and circular-cut diamond compartment, opening to reveal the winding mechanisms, terminating in a stepped jade and silver base, the plinth of banded agate and sterling silver, approximate height 15 ins., in a Cartier red leather fitted case  
Signed Cartier, Paris, no. 215662 (on base), 10082 (near winds)

\$70,000-100,000



(detail)



230

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**230**

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

Each designed as a line of French buff-cut ruby and circular-cut diamond plaques, suspending a sugarloaf cabochon ruby, weighing approximately 23.48 carats total, and circular-cut diamond pendant, to a surmount of similar design, 2 ½ ins., mounted in 18k gold  
Signed Bulgari

\$30,000-50,000

**LITERATURE:**

Cf. C. Childers, *Prestigious Jewelry*, New York, Rizzoli, 1997, p. 131



231

PROPERTY OF AN IMPORTANT COLLECTOR

**231**

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

Designed as a textured gold hinged cuff, centering upon three oval cabochon rubies, within openwork circular-cut diamond and white gold rosette surrounds, 2 ¼ ins. diameter, mounted in 18k gold and white gold

Signed M. Buccellati, Italy

\$30,000-50,000





232



233

PROPERTY OF A LADY

**232**

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

Designed as a gold wirework, circular, single and baguette-cut diamond bird, with a cabochon ruby chest and cabochon emerald eye, perched on a polished gold branch with cabochon ruby and emerald fruit and circular and single-cut diamond leaves, 4  $\frac{7}{8}$  ins., mounted in platinum and gold

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 1219, S.O. (special order)

\$20,000-30,000

**233**

**AN UNUSUAL COLORED DIAMOND AND DIAMOND RING**

Set with an oval brilliant-cut fancy dark orangy brown diamond, weighing approximately 5.70 carat, flanked on either side by a triangular-cut diamond, ring size 6, mounted in platinum and 18k gold

*Accompanied by report no. 2171524905 dated 4 April 2016 from the GIA Gemological Institute of America stating that the diamond is fancy dark orangy brown, natural color, SI2 clarity*

\$120,000-180,000



Baroness Mary McFall de Gunzburg

## BARONESS MARY MCFALL DE GUNZBURG

Born and raised in Memphis, Tennessee, Baroness Mary McFall de Gunzburg (1926-2016) attended the Lausanne Collegiate School and Southwestern College, where she developed what would become a lifelong passion for fine art and exceptional design. She was happily married to Baron Guy de Gunzburg for over forty years, calling New York, Virginia and South Florida home. Sharing a common interest of travel, they embarked on a lifelong journey of world exploration, learning and art collecting. The couple spent a great deal of time in Europe, where the Baroness was exposed to the renowned European jewelry houses of Cartier, Bulgari, Buccellati, and Van Cleef & Arpels. An artist herself, her background in painting and fondness of colorful works of the Impressionist period undoubtedly correlated with her affinity for vibrant colored gemstones and beautifully crafted jewelry.



**234**

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

Each set with a cut-cornered rectangular-cut emerald, within a circular and marquise-cut diamond cluster surround,  $\frac{3}{4}$  in., mounted in platinum and gold

Signed Cartier, no. 10834

\$15,000-20,000



**235**

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

Designed as a series of lozenge-shaped circular-cut diamond plaques, alternating with gold wirework links,  $6\frac{7}{8}$  ins., mounted in 18k gold and platinum

Signed VCA for Van Cleef & Arpels, no. NY33622

\$10,000-15,000



**236**

**A RUBY AND DIAMOND BANGLE BRACELET, BY VAN CLEEF & ARPELS**

Centering upon a cabochon ruby, within a circular-cut diamond surround, to the hinged bangle designed as a row of graduated square-cut rubies, bordered by rows of circular-cut diamonds,  $2\frac{1}{4}$  ins. diameter, with French assay marks for 18k gold

Signed Van Cleef. Arpels, no. 36723

\$20,000-30,000



237



238

**237**

**A GROUP OF ART DECO DIAMOND AND ONYX BRACELETS**

Comprising three bracelets, two designed as graduated lines of French-cut diamonds, and one designed as a line of French-cut onyx, 7 ½ ins. (diamond bracelets), 7 ¾ ins. (onyx bracelet), mounted in platinum, diamond bracelets with French assay marks for platinum (3)

\$30,000-50,000

These elegant bracelets have been passed down through the de Gunzburg family and worn by two Baronesses including Baroness Lucy de Gunzburg, the mother of Baron Guy de Gunzburg.

**238**

**A DIAMOND RING, BY HARRY WINSTON**

Set with a marquise modified brilliant-cut diamond, weighing approximately 6.21 carats, flanked on either side by a tapered baguette-cut diamond, ring size 7 ¾, mounted in platinum

Signed Winston for Harry Winston

*Accompanied by report no. 2175939744 dated 10 October 2016 from the GIA Gemological Institute of America stating that the diamond is G color, VS2 clarity*

\$100,000-150,000



**239**

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

Suspending a fringe of cushion and oval-cut sapphires, each within a variously-cut diamond surround, to the line of oval-cut sapphires of similar design, intersected by baguette-cut diamond scrolling detail, 15 ins., mounted in platinum and 18k white gold, in a Cartier red case

Signed Cartier, nos. 934241 and 860243

*With report CS 59827 dated 13 March 2014 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that of the sixteen sapphires, an excess of 50% were tested at random; the majority would be classified as Thailand - Cambodia (Pailin), two as Burma and one as Ceylon, all tested sapphires show no gemological evidence of heat*

\$80,000-120,000



**240**

**A SAPPHIRE RING**

Set with a cushion-cut sapphire, weighing approximately 4.04 carats, ring size 6, mounted in platinum

*Accompanied by report no. 16092005 dated 26 September 2016 from the Gübelin Gem Lab stating that the origin of this sapphire would be classified as Kashmir, with no indications of heating, with additional image of the white and blue banding observed in this sapphire*

*With report no. CS 1078240 dated 12 September 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Kashmir, with no gemological evidence of heat or clarity enhancement*

\$140,000-220,000



PROPERTY OF A BEVERLY HILLS COLLECTOR

**241**

**A DIAMOND BRACELET**

Designed as a graduating line of oval brilliant-cut diamonds, weighing from 4.47 to 1.26 carats, 6 ¾ ins, mounted in platinum

*Accompanied by seventeen reports dated 12 September 1997 to 28 October 2005 from the GIA Gem Trade Laboratory stating that the seventeen diamonds, weighing from approximately 4.47 to 1.26 carats, are D to F color, VVS2 to VS2 clarity*

\$300,000-400,000

***Please note that these reports are more than five years old and may require updates***



**242**

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

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

Signed Cartier, no. 683332

\$30,000-50,000





243

**243**

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

Each suspending a detachable pendant, set with a pear-shaped sapphire, weighing approximately 8.59 and 8.15 carats, and a hexagon-shaped diamond, to the pear-shaped sapphire surmount, weighing approximately 5.31 and 4.48 carats, 1 ½ ins., mounted in 18k white gold

*Accompanied by report no. CS 1078394 A and B dated 21 September 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the four sapphires would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat enhancement*

\$60,000-80,000



244

**244**

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

Set with a cushion modified brilliant-cut diamond, weighing approximately 5.17 carats, to the circular-cut diamond surround, gallery and shoulders, ring size 6, mounted in platinum, in a Tiffany & Co. black box

Signed Tiffany & Co., no. D467,833 et al 23794357

*Accompanied by a Tiffany & Co. Diamond Certificate report no. 23764357/J01240560 stating that the diamond is F color, VVS1 clarity*

\$140,000-180,000



245

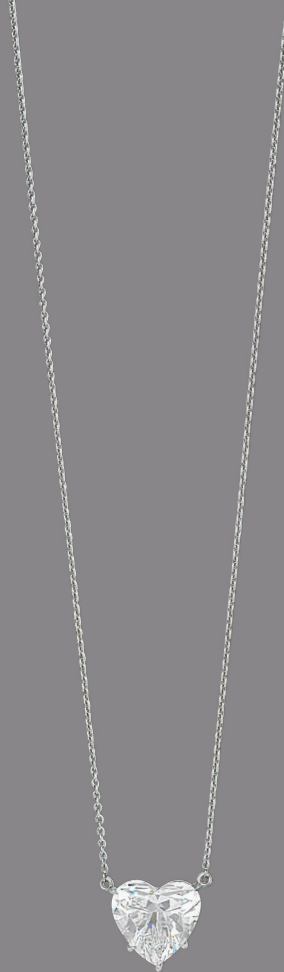
**245**

**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 7/16 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*

\$600,000-700,000



246

PROPERTY OF A LADY

**246**

**A DIAMOND PENDANT NECKLACE, BY GRAFF**

Suspending a heart brilliant-cut diamond, weighing approximately 5.36 carats, to the fine link neckchain, 14 3/4 ins., mounted in platinum, in a Graff navy leather envelope case

Signed Graff

*Accompanied by report no. 13253722 dated 19 October 2016 from the GIA Gemological Institute of America stating that the diamond is D color, VVS1 clarity, with excellent polish and symmetry, accompanied by a working diagram indicating that the clarity of the diamond is potentially Internally Flawless*

\$250,000-350,000

**247****A SAPPHIRE AND DIAMOND PENDANT NECKLACE**

Centering upon a detachable pendant brooch, set with an octagonal-cut sapphire, weighing approximately 23.86 carats, within a pear-shaped diamond surround, to the pear-shaped diamond neckchain; and an interchangeable pendant brooch, centering upon a circular-cut diamond, within a pear-shaped diamond surround, 14 ½ ins. (length of necklace with brooch attached), mounted in platinum

*Accompanied by report no. CS 1079139 dated 20 October 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat or clarity enhancement*

(3)

\$225,000-325,000



(diamond pendant illustrated)



248

**248**

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

Set with an oval pyramidal cabochon sapphire, weighing approximately 10.44 carats, flanked on either side by a pear-shaped diamond and two tapered baguette-cut diamonds, ring size 6, mounted in platinum

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

*Accompanied by report no. CS 54302 dated 9 April 2013 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Burma (Myanmar), with no gemological evidence of heat*

\$20,000-30,000



249

**249**

**A MULTI-GEM AND DIAMOND BUTTERFLY BROOCH**

Designed as a butterfly, with a briolette-cut sapphire abdomen, weighing approximately 26.13 carats, and circular-cut sapphire body extending to the variously-cut multi-colored sapphire wings, with ruby cabochon eyes and circular-cut diamond and yellow sapphire cabochon antenna, 3 7/8 ins., mounted in 18k white gold

\$18,000-22,000



250

**250**

**A PAIR OF 'MYSTERY-SET' SAPPHIRE AND DIAMOND  
EAR PENDANTS, BY VAN CLEEF & ARPELS**

Of bombé form, each surmount designed as a circular-cut diamond and mystery-set sapphire stylized sunburst, suspending a detachable mystery-set calibré-cut sapphire drop with diamond-set cap, 1 ¼ ins., mounted in platinum and with French assay marks for 18k white gold

Signed Van Cleef & Arpels, no. 91535, with maker's mark

\$250,000-350,000



251

PROPERTY OF A LADY

**251**

**A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 5.94 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6 ¾, mounted in platinum

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

\$180,000-220,000



**252**

**AN UNMOUNTED DIAMOND**

The rectangular-cut diamond, weighing approximately 5.08 carats  
*Accompanied by report no. 5172440452 dated 28 March 2016 from  
the GIA Gemological Institute of America stating that the diamond is  
E color, Internally Flawless clarity, with excellent polish and symmetry*

\$150,000-250,000



253

**253**

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

Each suspending a heart brilliant-cut diamond, weighing approximately 2.51 and 2.50 carats, from a round brilliant-cut fancy intense purplish pink diamond, weighing approximately 0.28 and 0.27 carat, to a graduated circular-cut diamond line surmount, 1  $\frac{5}{16}$  ins., mounted in platinum and rose gold

*Accompanied by report nos. 5156115364 and 2156666002 dated 18 December 2013 and 14 August 2013 from the GIA Gemological Institute of America stating that the heart brilliant-cut diamonds are F and E color, SI1 clarity, respectively*

*With report nos. 2135935253 and 2135935235 dated 20 and 18 October 2011 from the GIA Gemological Institute of America stating that the round brilliant-cut diamonds are fancy intense purplish pink, natural color, SI1 and VS2 clarity, respectively*

\$60,000-80,000

**Please note that the reports for the colored diamonds are more than five years old and may require updates**



254

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**254**

**A DIAMOND LINE BRACELET**

Designed as a series of circular-cut diamonds, each within a circular-cut diamond gallery, 6  $\frac{1}{4}$  ins., mounted in 18k white gold

\$60,000-80,000



255



256



(detail of concealed watch)

**255**

**AN EMERALD AND DIAMOND RING**

Set with an oval-cut emerald, weighing approximately 4.70 carats, flanked on either side by a cluster of marquise-cut diamonds, ring size 6 ½, mounted in platinum and gold

*Accompanied by report no. CS 1077392 dated 11 August 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*

\$50,000-70,000

**256**

**A DIAMOND, EMERALD AND GOLD 'SERPENTI' WATCH BRACELET, BY BULGARI**

Designed as an 18k gold coiled snake, the pavé-set circular-cut diamond tail with marquise-cut diamond and emerald detail, to the similarly-set head with cabochon emerald eyes and hinged jaw opening to reveal a circular watch, circa 1960, with French assay marks for 18k gold and white gold, in a Bulgari beige case Signed Bulgari, no. 146634. Dial signed Bulgari and Jaeger Le Coultre

\$200,000-300,000





257

**257**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a rectangular-cut fancy deep brown-yellow diamond, weighing approximately 28.19 carats, flanked on either side by a trapezoid-shaped diamond, ring size 6, mounted in platinum

*Accompanied by report no. 5172619073 dated 9 May 2016 from the GIA Gemological Institute of America stating that the diamond is fancy deep brown-yellow, natural color, VS2 clarity*

\$250,000-350,000



258

PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

**258**

**A PAIR OF DIAMOND EAR STUDS**

Each set with a round brilliant-cut diamond, weighing approximately 5.53 and 5.04 carats, mounted in platinum

*Accompanied by report nos. 2175725850 and 2171725824 dated 12 July 2016 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 5.53 and 5.04 carats, are F and D color, SI1 clarity, respectively*

\$130,000-180,000



259

**259**

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

Each suspending three tassels of variously-cut fancy colored and colored diamonds, of various shades of pink, yellow, orange, green, blue, gray and brown, weighing from approximately 0.21 to 1.37 carats, accented with colorless diamonds, weighing approximately 0.32 to 0.70 carats, to the surmount of floral motif, 2 ½ ins., mounted in platinum and 18k gold

*Accompanied by thirty-seven reports dated 31 March 2011 to 8 June 2015 from the GIA Gemological Institute of America stating that the colored diamonds, weighing from 1.37 to 0.21 carats range in various shades of pink, yellow, orange, green, gray and brown, and from Internally Flawless to SI1 clarity*

*With nine reports dated 18 June 2012 to 13 October 2015 from the GIA Gemological Institute of America stating that nine diamonds, weighing from approximately 0.70 to 0.32 carats, are D to F color, VS1 to SI1 clarity*

\$100,000-150,000

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



260

**260**

**A RARE COLORED DIAMOND AND DIAMOND RING**

Set with an oval modified brilliant-cut fancy vivid yellowish orange diamond, weighing approximately 6.94 carats, flanked on either side by a half-moon shaped diamond, to the circular-cut diamond shoulders, ring size 6, mounted in platinum and 18k gold

*Accompanied by report no. 5171741406 dated 6 September 2016 from the GIA Gemological Institute of America stating that the diamond is fancy vivid yellowish orange, natural color, SI2 clarity*

\$800,000-1,200,000

VIVID YELLOWISH ORANGE



6.94 CARATS



261



262

**261**

### A THREE-STONE DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 4.07 carats, flanked on either side by a round brilliant-cut diamond, weighing approximately 1.58 and 1.55 carats, ring size 6, mounted in platinum

*Accompanied by report no. 1176212961 dated 22 January 2016 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 4.07 carats, is D color, VS2 clarity*

*With report nos. 5171456227 and 2171453154 dated 1 February 2016 and 13 January 2016 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 1.58 and 1.55 carats, are D color, Internally Flawless and VS1 clarity, respectively*

\$95,000-125,000

PROPERTY OF A LADY

**262**

### A DIAMOND BRACELET, BY HARRY WINSTON

Designed as a graduated series of circular-cut diamonds, within a marquis and pear-shaped diamond cluster surround, 7 ¼ ins., mounted in platinum, in a Harry Winston navy inner and outer box  
Signed Winston for Harry Winston, no. 1216, with maker's mark

*With six pear-shaped diamonds, weighing approximately 1.83, 1.82, 1.80, 1.70, 1.18 and 1.06 carats and the remaining thirty-four pear-shaped diamonds weighing a total of approximately 22.11 carats*

*With two circular-cut diamonds, weighing approximately 1.19 and 1.14 carats and the remaining eighteen circular-cut diamonds weighing a total of approximately 10.53 carats*

*With forty marquis-cut diamonds, weighing a total of approximately 25.96 carats*

*The total weight of the diamonds is approximately 70.32 carats*

\$300,000-400,000





263

PROPERTY OF A LADY

**263**

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

Set with a marquise brilliant-cut diamond, weighing approximately 7.20 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6  $\frac{1}{4}$ , mounted in platinum

Signed Van Cleef & Arpels, N.Y., no. 55540

*Accompanied by report no. 2175728748 dated 13 July 2016 from the GIA Gemological Institute of America stating that the diamond is D color, VVS2 clarity*

\$300,000-500,000



264

PROPERTY OF A LADY

**264**

**A PAIR OF SAPPHIRE AND DIAMOND EAR PENDANTS, BY BULGARI**

Each suspending a cluster of cushion and oval-cut sapphires within a tapered baguette-cut diamond surround, to the square-cut diamond link and surmount set with a cushion-cut sapphire within a tapered baguette-cut diamond surround, 2  $\frac{1}{4}$  ins., mounted in platinum, in a Bulgari blue box

Signed Bulgari

*Accompanied by a report from the AGL American Gemological Laboratories, please refer to the Jewelry department for further information*

\$100,000-150,000





265



266

PROPERTY OF A LAS VEGAS COLLECTOR

**265**

#### **A RUBY AND DIAMOND RING**

Set with an oval-cut ruby weighing approximately 5.07 carats, flanked on either side by a modified triangular-cut diamond, ring size 4  $\frac{3}{4}$ , mounted in platinum and gold

*Accompanied by report no. CS 1079313 dated 21 October 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this ruby would be classified as Burma (Myanmar), with no gemological evidence of heat*

\$150,000-200,000

PROPERTY OF AN IMPORTANT COLLECTOR

**266**

#### **AN EMERALD AND DIAMOND LINE BRACELET**

Designed as a series of alternating square-cut emeralds and diamonds, 7  $\frac{3}{4}$  ins., mounted in platinum

*Accompanied by report no. CS 1079378 dated 20 October 2016 from the AGL American Gemological Laboratories stating that an excess of 50% of the emeralds were tested at random, and it is the opinion of the Laboratory that the origin of the emeralds would be classified as Zambia, with minor clarity enhancement, traditional type*

\$60,000-80,000





268  
(two views illustrated)



267

PROPERTY OF A LADY

**267**

**A DIAMOND LINE BRACELET**

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

\$25,000-35,000

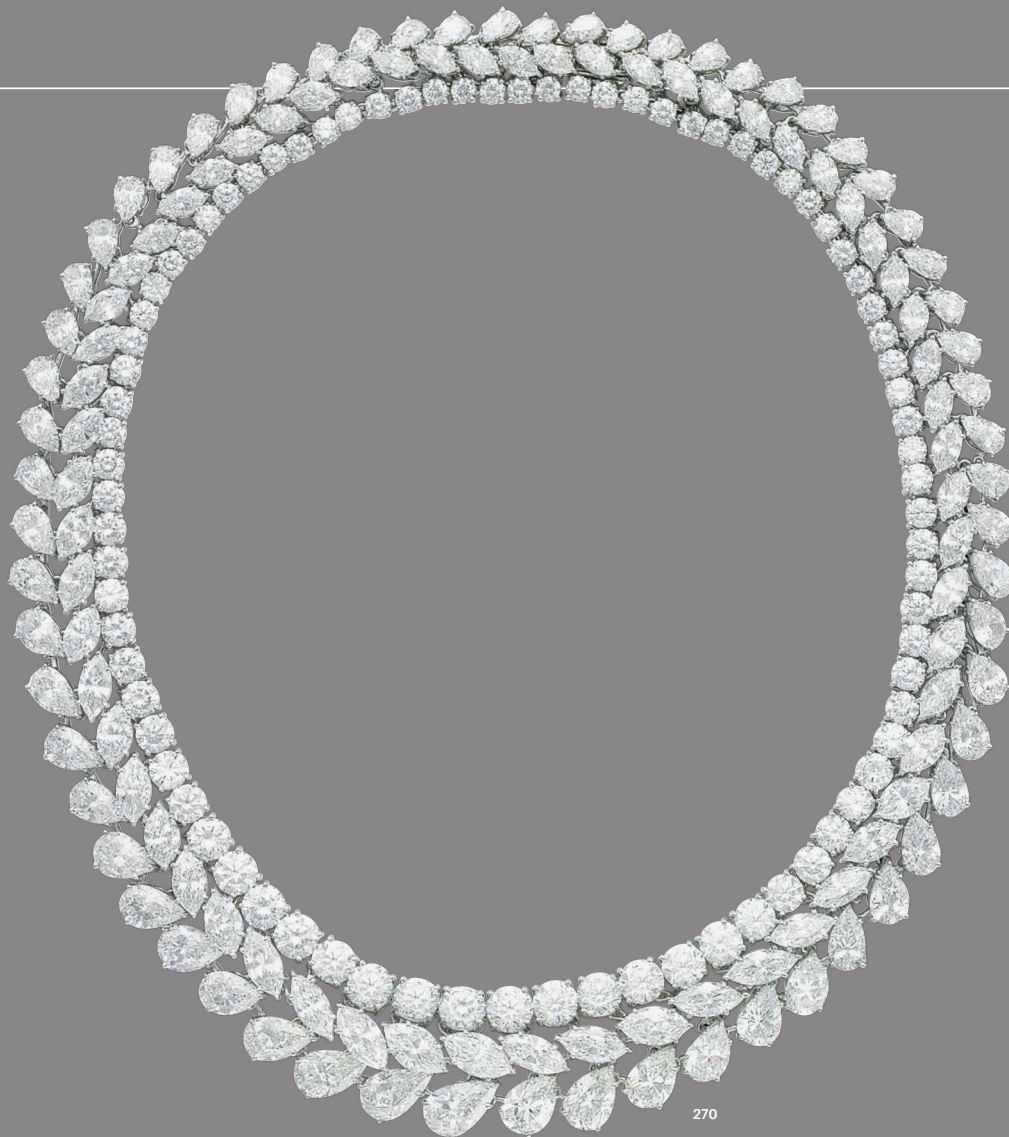
**268**

**AN ALEXANDRITE AND DIAMOND RING**

Set with a cushion mixed-cut alexandrite, weighing approximately 13.73 carats, flanked on either side by a calf's-head shaped diamond, ring size 7 ¼, mounted in platinum

*Accompanied by report no. CS 1076449 dated 6 July 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the alexandrite would be classified as Ceylon (Sri Lanka), with no gemological evidence of enhancement*

\$40,000-60,000



269

270

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

**269**

**AN IMPORTANT DIAMOND RING, BY GRAFF**

Set with a cut-cornered rectangular step-cut diamond, weighing approximately 16.13 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5 ¼, mounted in platinum, in a Graff navy leather case

Signed Graff

Accompanied by report no. 15242736 dated 25 October 2016 from the GIA Gemological Institute of America stating that the diamond is D color, VVS1 clarity, with excellent polish and symmetry; **accompanied by a working diagram indicating that the clarity of the diamond is potentially Internally Flawless**

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

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

**270**

**AN ELEGANT DIAMOND NECKLACE, BY GRAFF**

Designed as three connected rows of pear-shaped, marquise and circular-cut diamonds, the largest diamonds ranging in weight from approximately 1.53 to 0.87 carats, 14 ins., mounted in platinum, in a Graff navy leather case and envelope case

Signed Graff, no. 3790

Accompanied by fourteen reports dated from 11 August 2000 to 1 March 2001 from the GIA Gemological Institute of America stating that fourteen of the pear-shaped diamonds, weighing from approximately 1.02 to 1.53 carats, range from D to G color, and from VVS1 to SI1 clarity

With four reports dated from 30 January 2001 to 12 April 2001 from the GIA Gemological Institute of America stating that four of the marquise-cut diamonds, weighing from approximately 0.87 to 1.04 carats, range from D to G color, and from VVS1 to VS2 clarity

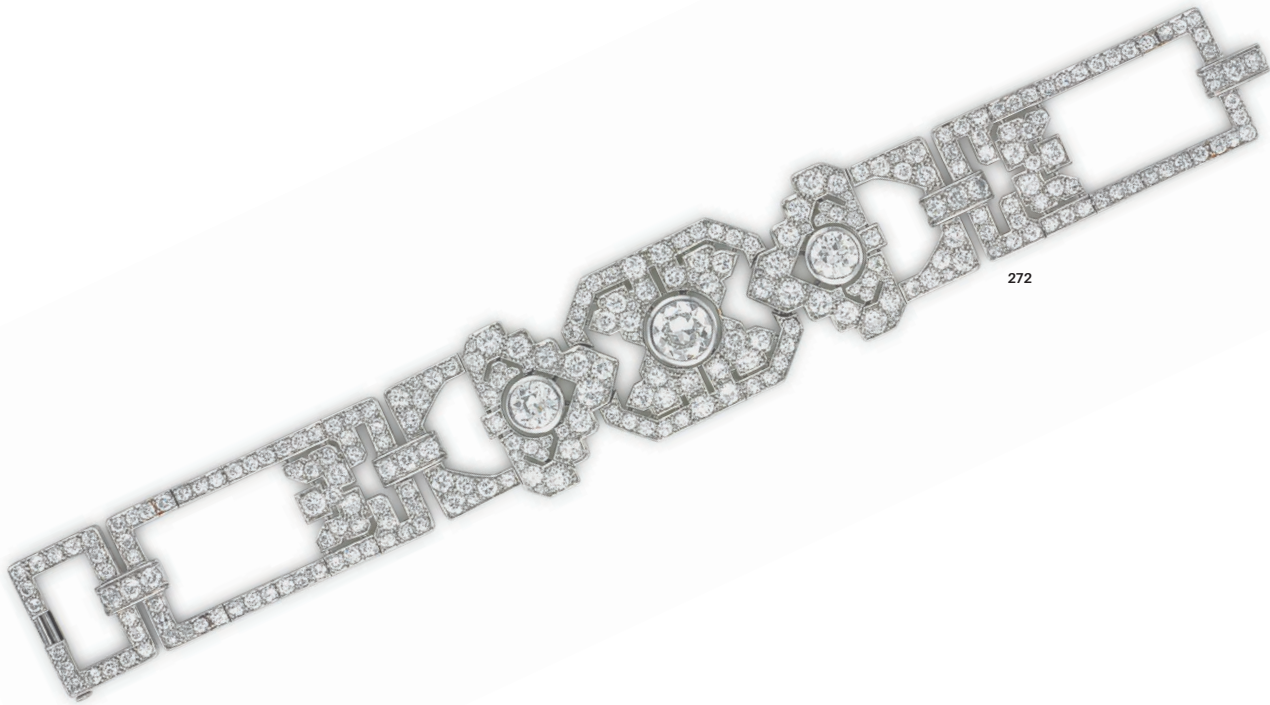
\$400,000-600,000

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





271



272

PROPERTY OF A LADY OF TITLE

**271**

**AN EMERALD AND DIAMOND RING**

Set with a square-cut emerald, weighing approximately 6.21 carats, flanked on either side by a baguette-cut diamond, ring size 6, mounted in platinum

*Accompanied by report no. CS 1074634 dated 7 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*

\$50,000-70,000

**272**

**AN ART DECO DIAMOND AND PLATINUM BRACELET**

Centering upon three circular-cut diamonds, to the old-cut diamond openwork geometric surround and bracelet, circa 1920, 6 7/8 ins., mounted in platinum

\$20,000-30,000



273

PROPERTY OF A LAS VEGAS COLLECTOR

**273**

**A DIAMOND, TURQUOISE AND EMERALD  
BANGLE BRACELET**

Designed as two circular and single-cut diamond opposing baroque dolphin heads, with baguette-cut diamond accents and calibré-cut emerald eyes and teeth, holding a turquoise cabochon within a baguette-cut diamond surround, to the ribbed turquoise, old and single-cut diamond surround, 2 ½ ins., with French assay marks for platinum and 18k gold

With obscured jeweler's marks and no. L-37

\$30,000-50,000



274

PROPERTY OF A PRIVATE CANADIAN COLLECTOR

**274**

**AN UNMOUNTED DIAMOND**

The round brilliant-cut diamond, weighing approximately 14.09 carats

*Accompanied by report no. 5171742088 dated 18 July 2016 from the GIA Gemological Institute of America stating that the diamond is S to T range in color, VS2 clarity*

\$80,000-120,000

275

**AN ART DECO DIAMOND, EMERALD, ENAMEL AND ONYX BRACELET, BY CARTIER**

The three single and old-cut diamond panels, with carved emerald leaves, black enamel and onyx branch detail, joined by single and old-cut diamond open links with black enamel borders, circa 1925, 7 ¼ ins., mounted in platinum

Signed Cartier, no. indistinct

\$150,000-250,000

**PROVENANCE:**

Formerly the Property of Late Lillian S. Timken  
Previously sold at Parke-Bernet Galleries, New York, The Lillian S. Timken  
Collection of Precious Stone Jewelry, 6 April 1960, Lot 108



CARTIER IN THE 1920s

“A few touches of onyx could lend unusual power to design by underscoring the gemstones.” —Pascale Milhaud

This important Cartier bracelet from the Art Deco period is a stunning example of an exquisite 1920s color combination preferred by the venerable jewelry firm. The first decade of the twentieth century witnessed an explosion of color emanating from two sources; the revolutionary art movement, known as the *Fauves*, epitomized by the early work of Henri Matisse, and the brilliantly colored stage sets of the *Ballet Russes* which first appeared in Paris in 1909. Jewelers such as Cartier utilized a new palette where vivid colors replaced muted hues, and juxtaposed precious gemstones with hardstones and enamel for bold color and texture contrast.

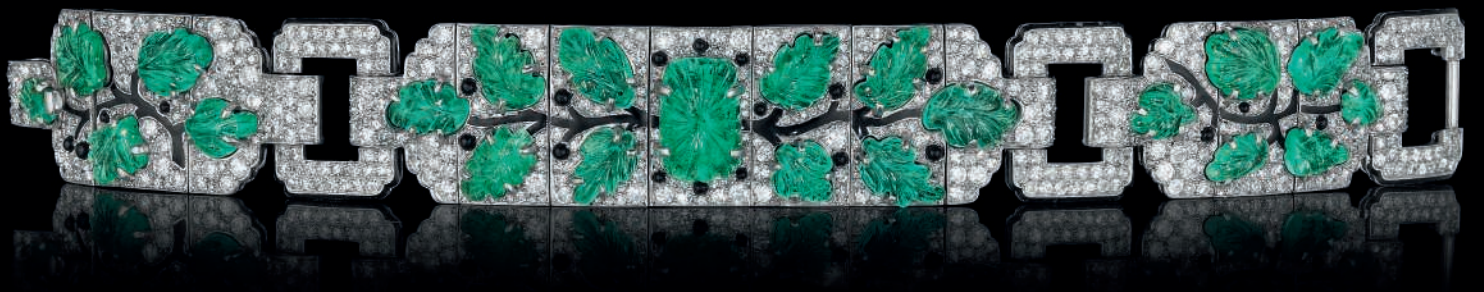
The public’s new interest in color, paired with Jacques Cartier’s personal interest in Indian, Persian, Chinese and Egyptian art and motifs had a profound effect on the jewels produced by the firm throughout the 1920s and 1930s. This sentiment for the exotic was echoed in the increasing public curiosity of the Near and Far East.

The radiating branch of carved emerald leaves accented with onyx berries and beautiful black enamel connections creatively incorporates emeralds, diamonds and onyx into a cohesive design. From 1913, Cartier began incorporating large numbers of carved emeralds of all forms into their jewelry. The fashion for emeralds and diamonds continued to be popular well into the 1930s.

This incredible bracelet is an exquisitely refined example of one of Cartier’s most collectible works from the Art Deco period. It is interesting to note that the first bracelet of this kind, in the form of undulating branches of leaves and berries, incorporating carved gemstones, was made for the Paris Exhibition of 1925.

This bracelet was purchased at Parke-Bernet Galleries from the Lillian S. Timken Collection in 1960. The current owner’s mother was married to the son of Lillian S. Timken.

Milhaud, Pascale. Introduction: The Development of an Inimitable Style. *Cartier: Innovation through the 20th Century*. The Moscow Kremlin Museums. Paris: Flammarion, 2007. Page 32.



**A SUPERB EMERALD  
OF 39.90 CARATS**



# The Prestige Gemstone Report™

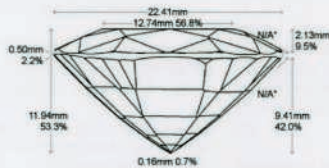
American Gemological Laboratories™



Imaging

Images do not accurately portray size or color.

Accu-Vu™ Imaging:



Comments:

General Report Comments:

Document No: CS 1079375      Validation Date: 19 October 2016

**Identification**

Mineral Type: Natural Beryl  
 Variety: Emerald      Color Description: Green

Carat Weight: 39.90 cts      Shape: Cushion  
 Measurements: 25.29 x 22.41 x 11.94 mm      Cutting Style: Mixed Cut

Comments: The unusual combination of size, provenance, absence of treatment and quality factors present in this material contributes favorably to its rarity and desirability.

Identification

**Origin**

Provenance: Classic™ Colombia

Comments: Based on available geological information, it is the opinion of the Laboratory that the origin of this material would be classified as Classic™ Colombia.



Origin

**Enhancement**

Standard: Clarity enhancement: None      Additional: None  
 Degree: N/A      Degree: N/A  
 Type: N/A      Type: N/A  
 Stability Index: N/A      Stability Index: N/A

Comments: This emerald contains fissures which at the time of testing were not filled. Emeralds are commonly clarity enhanced to reduce the visibility of fissures. N/A represents Not Applicable.

Enhancement

1	2	3	4	5	6	7	8	9	10	None	Insignificant	Minor	Moderate	Strong	Prominent
Excellent	Very Good	Good	Fair	Poor	Extremely Rare	Very Rare	Rare	Uncommon	Common	Very Common					

Enhancement Stability Index™

Degree of Clarity Enhancement & Relative Rarity™

Christopher P. Smith, President



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

**276**

**A SUPERB EMERALD AND DIAMOND RING**

Set with a cushion-cut emerald, weighing approximately 39.90 carats, flanked on either side with a tapered baguette-cut diamond, ring size 6, mounted in platinum

*Accompanied by report no. 16105029 dated 26 October 2016 from the Gübelin Gem Lab stating that gemmological testing revealed characteristics consistent with those emeralds originating from Colombia, with no indications of oil*

*With report no. CS 1079375 dated 19 October 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 no clarity enhancement*

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

COLOMBIA  
NO OIL



39.90 CARATS



Anne Lichtblau wearing Lots 283 and 284. Photography by Mani Zarrin, [www.manizarrin.com](http://www.manizarrin.com)

## ANNE LICHTBLAU

Anne Lichtblau, philanthropist and socialite, completed her polished looks with fabulous pieces of jewelry, whether it be one of her beautiful sapphire rings, an exquisite diamond bracelet, her 18.37 carat Sabbadini diamond ring, or her impressive, fancy intense yellow diamond ring of 34.56 carats. Anne was known for her charming personality, philanthropic endeavors, love for animals, and sophisticated sense of fashion and jewelry. In social circles, Anne was renowned for being a splendid entertainer. Friends never turned down the opportunity to attend one of Anne's wonderful parties, hosted with her husband George, in New Canaan, New York, or Palm Beach. With an extensive wardrobe from all over the world, Anne was always dressed impeccably, and commented about her personal style: "I always like to dress in timeless classics with a twist, and mix formal gems with daytime chic to make a look all my own." Anne's jewels were not overly designed; her stunning colored gemstones and sizeable diamonds are displayed with subtle sophistication, allowing the awe of mother-nature to speak for itself.



277

277

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

Centering upon a carved cabochon emerald, old and baguette-cut diamond plaque, to the flexible three-row ruby bead band spaced by collet-set baguette-cut diamonds, joined by an old and baguette-cut diamond clasp, circa 1920, 7 5/8 ins., mounted in platinum

With maker's mark for Oscar Heyman & Brothers, no. 19230

\$40,000-60,000



278

278

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

Set with a cushion-cut sapphire, weighing approximately 7.08 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum and 18k white gold

Signed Winston for Harry Winston

*Accompanied by report no. CS 1078036 dated 29 August 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 Burma (Myanmar), with no evidence of heat or clarity enhancement*

\$60,000-80,000





279

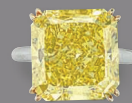
**279**

**A PAIR OF DIAMOND EAR STUDS**

Each set with a square-cut diamond, weighing approximately 8.96 and 8.10 carats, mounted in 18k white gold

*Accompanied by report nos. 2175815956 and 2175815962 dated 18 and 17 August 2016 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 8.96 and 8.10 are N and M color, VS2 and SI1 clarity, respectively*

\$80,000-120,000



280

**280**

**A COLORED DIAMOND RING**

Set with a cut-cornered square modified brilliant-cut fancy vivid yellow diamond, weighing approximately 10.15 carats, ring size 2 ½, mounted in platinum and gold

*Accompanied by report no. 5171815972 dated 17 August 2016 from the GIA Gemological Institute of America stating that the diamond is fancy vivid yellow, natural color, VVS2 clarity*

\$300,000-500,000





281

281

### A SAPPHIRE AND DIAMOND RING

Set with a cushion-cut sapphire, weighing approximately 7.84 carats, within a circular-cut diamond surround, gallery and hoop, ring size 6, mounted in platinum

*Accompanied by report no. CS 1078034 dated 29 August 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 Burma (Myanmar), with no gemological evidence of heat or clarity enhancement*

\$30,000-50,000



282

282

### A DIAMOND LINE BRACELET

Designed as a line of nineteen alternating oval, circular and rectangular-cut diamonds, ranging from approximately 3.18 to 1.02 carats, joined by a marquise-cut diamond clasp, 7 ins., mounted in platinum

*Accompanied by report no. 5172816587 dated 17 August 2016 from the GIA Gemological Institute of America stating that the marquise-cut diamond, weighing approximately 1.96 carats, is I color, SI1 clarity*

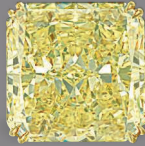
*With six reports dated from 18 August 2016 to 21 December 2005 from the GIA Gemological Institute of America stating that the rectangular-cut diamonds, ranging from approximately 2.52 to 1.54 carats, are G to K color, VS1 to SI1 clarity*

*With six reports dated from 22 August 2016 to 27 October 1997 from the GIA Gemological Institute of America stating that the oval-cut diamonds, ranging from approximately 3.18 to 1.52 carats, are H to K color, VS1 to I1 clarity*

*With six reports dated from 16 September 2008 to 20 September 1994 from the GIA Gemological Institute of America stating that the round diamonds, ranging from approximately 2.62 to 1.02 carats, are H to K, faint brown color, Internally Flawless to SI2 clarity*

\$120,000-180,000

**Please note that the majority of the reports are more than five years old and may require updates**



283

**283**

**AN IMPRESSIVE COLORED DIAMOND RING**

Set with a cut-cornered square modified brilliant-cut fancy intense yellow diamond, weighing approximately 34.56 carats, ring size 4  $\frac{3}{4}$ , mounted in platinum and 18k gold

*Accompanied by report no. 2175816084 dated 18 August 2016 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS1 clarity*

\$700,000-1,000,000



284

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

**284**

**AN IMPORTANT DIAMOND RING, BY SABBADINI**

Set with a cut-cornered rectangular step-cut diamond, weighing approximately 18.37 carats, flanked on either side by two tapered baguette-cut diamonds, ring size 4  $\frac{1}{2}$ , mounted in platinum

Signed Sabbadini

*Accompanied by report no. 6177816064 dated 18 August 2016 from the GIA Gemological Institute of America stating that the diamond is F color, VVS2 clarity, accompanied by a working diagram indicating that the clarity of the diamond is potentially Internally Flawless*

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





**-285**

**AN ART DECO SILK, CORAL AND DIAMOND EVENING BAG,  
BY VAN CLEEF & ARPELS**

The multi-colored patterned silk pouch of rectangular outline, to the gold and black enamel frame with cabochon coral and single-cut diamond detail, circa 1925, 6 ½ x 4 ¼ x 1 ⅞ ins., with French assay mark for 18k gold

Signed Van Cleef Arpels on interior

\$5,000-7,000



286



287

PROPERTY OF A GENTLEMAN

**286**

**A PAIR OF DIAMOND EAR STUDS**

Each set with a round modified brilliant or round brilliant diamond, weighing approximately 12.13 and 9.79 carats, mounted in platinum

*Accompanied by report nos. 1172863989 and 5171863999 dated 12 and 15 September 2016 from the GIA Gemological Institute of America stating that the diamonds are S to T range and O to P range color, VS1 clarity, respectively*

\$120,000-180,000

PROPERTY OF A SAN FRANCISCO BAY AREA LADY

**-287**

**AN ART DECO CORAL, ONYX AND DIAMOND BRACELET, BY CARTIER**

Designed as a flexible band of alternating polished coral and old-cut diamond plaques, within an onyx bead and single-cut diamond rondelle border, joined by an old and single-cut diamond and black enamel clasp, circa 1925, 7 ½ ins., with French assay marks for platinum

Signed Cartier, no. 0329

\$60,000-80,000

LITERATURE:

Cf. M. Chapman, *Cartier and America*, San Francisco, Fine Arts Museums of San Francisco, 2009, p. 74



288



289

## 'MYSTERY-SET' JEWELS

The following two lots are lovely examples of Van Cleef & Arpels famed 'mystery-set' designs. Van Cleef & Arpels originated this mounting technique in 1935, and since their debut, the enthusiasm for invisibly set jewelry has not diminished. As simple as the technique appears to the casual observer, the execution is quite complex as the invisible setting requires the fixing of rubies and sapphires onto small, invisible tracks. The stones themselves are given four additional facets, which produce subtle effects of light and shade, reflecting light in much the same way as a mirror. Assembled one at a time, the precious gems are slid into place on small grooves, and when held to the light they resemble a monochrome stained glass window. The result is truly a masterpiece of the jeweler's art.

According to the consignor, these beautiful 'mystery-set' pieces were a 25th anniversary present from her father to her mother in 1965. To celebrate, their friends and family threw them a lavish, black-tie surprise party with over 300 guests at the Beverly Hills Hotel, complete with a live orchestra. An expression of love and devotion, he gifted these exquisite jewels to her before they joined the party and she wore them proudly that evening and beyond.

### 288

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

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

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

\$30,000-50,000

### 289

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

Designed as a mystery-set calibré-cut cut ruby flower blossom, centering upon an oval-cut ruby pistil with circular-cut diamond detail, extending circular-cut diamond leaves, circa 1965, 1 3/4 ins., mounted in platinum

Signed Van Cleef & Arpels, N.Y., no. 35687, with maker's mark

\$60,000-80,000



290

THE PROPERTY OF A DISTINGUISHED CANADIAN LADY

**290**  
**A DIAMOND AND EMERALD LEAF BROOCH,  
 BY VAN CLEEF & ARPELS**

Designed as three overlapping single-cut diamonds leaves, with calibré-cut emerald stems, circa 1935, with French assay marks for platinum and 18k white gold

Signed Van Cleef & Arpels, no. 1792 R

\$30,000-50,000

PROPERTY OF A NORTHERN CALIFORNIA COLLECTOR

**291**  
**AN ART DECO RUBY, EMERALD AND DIAMOND  
 'TUTTI FRUTTI' WRISTWATCH, BY CARTIER**

Of manual movement, the rectangular dial with Roman numerals and blued steel hands, to the single and old-cut diamond and calibré-cut emerald and ruby case, the single and circular-cut diamond openwork bracelet enhanced by carved cabochon rubies and emerald and ruby beads, circa 1930, 7 ¼ ins., mounted in platinum

Dial and clasp signed Cartier

\$125,000-175,000



291

A SUPERB COLLECTION OF IMPORTANT GEMSTONES

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PROPERTY FROM A PRIVATE COLLECTION, LOTS 292-294

# THE MANDALAY BLUE



# The Prestige Gemstone Report™

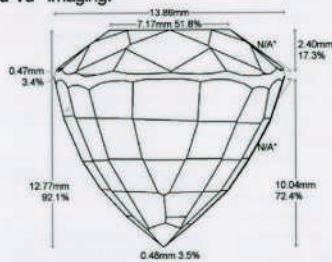
American Gemological Laboratories™



Imaging

Images do not accurately portray size or color.

### Accu-Vu™ Imaging:



Comments:

General Report Comments:

Document No: CS 1079165      Validation Date: 20 October 2016

### Identification

Mineral Type: Natural Corundum  
 Variety: Sapphire      Color Description: Blue

Carat Weight: 31.38 cts      Shape: Cushion  
 Measurements: 17.98 x 13.86 x 12.78 mm      Cutting Style: Mixed Cut

Comments: The unusual combination of size, provenance, absence of treatment and quality factors represented in this material contributes favorably to its rarity and desirability.

Identification

### Origin

Provenance: Classic™ Burma (Myanmar)

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



Origin

### Enhancement

Standard: No gemological evidence of heat.      Additional: Clarity enhancement: None  
 Degree: N/A      Degree: N/A  
 Type: N/A      Type: N/A  
 Stability Index: N/A      Stability Index: N/A

Comments: Non-heated sapphires are scarce. Sapphires are commonly heated to modify their color and appearance. N/A represents Not Applicable

Enhancement

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

Enhancement Stability Index™

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

Degree of Clarity Enhancement & Relative Rarity™

Christopher P. Smith, President



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**292**

**A SUPERB SAPPHIRE AND DIAMOND RING**

Set with a cushion-cut sapphire, weighing approximately 31.38 carats, within a circular-cut diamond openwork stylized surround, gallery and bifurcated shoulders, ring size 6, mounted in platinum

*Accompanied by report no. 1008668 dated 25 August 2010 from the Gübelin Gem Lab stating that the origin of this sapphire would be classified as Burma (Myanmar), with no indications of heating, and that this colour variety of sapphire may also be called "royal blue" in the trade. Further accompanied by a supplemental appendix stating that this sapphire "possesses a richly saturated and homogeneous colour, combined with a high degree of transparency, and a finely proportioned cut" and attests to the rarity of the sapphire*

*With report no. CS 41532 dated 14 December 2009 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Burma (Myanmar). Heat enhancement: None*

*Further accompanied by 'The Mandalay Blue' Volume II Gem Profile & Quality Analysis hardbound book from the AGL American Gemological Laboratories, which features additional photography, information and gemological research, and a letter stating this sapphire has received the highest and most prestigious TQIR classification of Exceptional to Excellent, all attesting to the rarity and provenance of The Mandalay Blue sapphire*

**Please note that the reports are more than five years old and may require updates.**

\$700,000-1,000,000

# THE MANDALAY BLUE



31.38 CARATS



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

**293**

**A RARE DIAMOND RING, BY LEVIEV**

Set with a cushion modified brilliant-cut diamond, weighing approximately 22.72 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6 ¼, mounted in platinum

Signed Leviev

*Accompanied by report no. 2135773312 dated 14 September 2011 from the GIA Gemological Institute of America stating that the diamond is D color, Internally Flawless clarity*

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

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

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

D COLOR  
INTERNALLY FLAWLESS



22.72 CARATS

The Prestige Gemstone Report™

American Gemological Laboratories®



Imaging

Identification

Document No: CS 1079050      Validation Date: 05 October 2016

**Identification**

Mineral Type: Natural Corundum  
 Variety: Sapphire      Color Description: Blue

Carat Weight: 75.41 cts      Shape: Cushion  
 Measurements: 27.40 x 20.11 x 16.35 mm      Cutting Style: Mixed Cut

Comments: Total Quality Integration Rating (TQIR): Exceptional. The unusual combination of size, provenance, absence of treatment and quality factors present in this material contributes favorably to its rarity and desirability.

Images do not accurately portray size or color.

Accu-Vu™ Imaging:



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

Origin

**Origin**

Provenance: Classic™ Burma (Myanmar)



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

Enhancement

**Enhancement**

Standard: No gemological evidence of heat.      Additional: Clarity enhancement: None  
 Degree: N/A      Degree: N/A  
 Type: N/A      Type: N/A  
 Stability Index: N/A      Stability Index: N/A

Comments: Non-heated sapphires are scarce. Sapphires are commonly heated to modify their color and appearance. N/A represents Not Applicable

1	2	3	4	5	6	7	8	9	10	None	Insignificant	Minor	Moderate	Strong	Prominent
Excellent	Very Good	Good	Fair	Poor	Extremely Rare	Very Rare	Rare	Uncommon	Common	Very Common					

Enhancement Stability Index™

Degree of Clarity Enhancement & Relative Rarity™

General Report Comments:

Christopher P. Smith, President



# THE BURMA BLUE



75.41 CARATS



(two views illustrated)

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

294

### A SENSATIONAL SAPPHIRE RING

Set with a cushion-cut sapphire, weighing approximately 75.41 carats, ring size 6, mounted in platinum

*Accompanied by report CS 1079050 dated 5 October 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Burma, with no gemological evidence of heat or clarity enhancement. Further accompanied by a hardbound JewelFolio from the American Gemological Laboratories with additional photographs, charts and information attesting to the unique features of this rare sapphire*

*With report no. 1142705310 dated 21 August 2012 from the GIA Gemological Institute of America stating that the geographic origin of this sapphire would be classified as Burma (Myanmar) and that the sapphire shows no indications of heating. Further accompanied by a hardbound monograph and CD from the GIA Gemological Institute of America, featuring additional photography, data collection charts and gemological research, attesting to the rarity and provenance of The Burma Blue Sapphire*

*With report no. 1011568 dated 9 December 2010 from the Gübelin Gemmological Laboratory stating that the sapphire is of Burma (Myanmar) origin, with no indications of heating, and that this colour variety of sapphire may also be called "royal blue" in the trade. Further accompanied by an appendix letter stating that "...this gemstone displays a richly saturated and homogenous royal blue color. The pleasant shape and finely proportioned cut provide many vivid, internal colour reflections and the high clarity of the gemstone makes it practically eye-clean", and attests to the outstanding characteristics which make this sapphire very rare*

\$3,000,000-5,000,000

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





THE BURMA BLUE SAPPHIRE  
GIA MONOGRAPH





Mr. Wolcott Blair and Mrs. Ellen Yuille Blair, Cannes, France, 1926.



The sophistication and elegance reflected in the Blairs' homes was also apparent in their taste in jewelry. Their collection was passed onto their son, Mr. Watson Keep Blair, who continued to appreciate the items and nourish the assemblage. With a keen eye, the Blairs not only purchased, but also commissioned many unique pieces from noteworthy firms such as Buccellati, Cartier, René Boivin, Tiffany & Co., and Van Cleef & Arpels.

In 1935, the Blairs' home in Long Island, New York was robbed of over \$100,000 worth of jewelry. The event flooded the newspapers, noting that ten servants were in the house at the time of the robbery and yet, the burglar was able to escape. Mr. Blair had been away for the evening and Mrs. Blair was attending a dinner at the time. The burglary was exposed the following day when Mrs. Blair asked for her jewelry to be brought to her and her maid discovered it missing. Due to the robbery, the Blairs made significant purchases in the late 1930s and 1940s in order to refurbish their collection and attempt to fill the absence of the lost jewels.

The Blairs' meticulous records provide further insight into the family's collecting habits. Countless receipts from Cartier reveal the couple's close relationship with the firm and frequency of their purchases. Original records of this nature and completeness are rare. The inventory listings and past receipts help to also create a timeline of the family's acquisitions. Diamond covered Art Deco jewels, carved precious stones and natural and cultured pearls were prudently obtained throughout the Blairs' lives and travels. Their collection was not simply an arbitrary cluster of jewelry acquired over time, but a thoughtful grouping that captured both the elegant lifestyle of the Blairs, as well as the periods of design from which each jewel was created.

The Blairs also kept detailed notes on the jewels they disassembled and reworked as trends changed and new styles emerged. Fellow fashion arbiters, such as the Duchess of Windsor, Daisy Fellows and Mona von Bismarck were also known for recreating their jewelry. They took elements from their existing pieces and refashioned them with new additions to create notable pieces that captured the mood of the period and yet were entirely unique.

Lot 315, the Art Deco multi-gem and diamond elephant brooch, by Boivin, is a brilliant example of Mrs. Blair's awareness of trends and adaptability of style. Through the family's records, it is known that Mrs. Blair had ordered a tutti frutti bracelet from Cartier in 1932. By the late 1930s, fashion had changed and the tutti frutti motif was no longer as desirable as it had been in the decade prior. Mrs. Blair was recognized as a style icon and socialite, but her sense of style went beyond simply wearing a piece of jewelry. In a sketch from Vogue 1947, Mrs. Blair is depicted wearing the elephant brooch at her



**MRS. WOLCOTT BLAIR** in another version  
of the sari designed as an informal dinner dress.  
**Hers is gold and ripe plum, with a separate bolero.**

René Bouché / Vogue, July 1947 © Condé Nast

collar. Intelligently commissioned pieces, such as this brooch that the Boivin workshop was able to adapt from Mrs. Blair's previously owned bracelet, is a true testament to the conceptual creativity she possessed.

In the mid-1950s, an insurance listing and hand-written inventory from the family archives, reveal that the Blairs had also worked with the Boivin workshop to create Lot 296, a gold and diamond watch bracelet. We can speculate that the watch bracelet was created from an antique gold bracelet that was acquired abroad and was married with a Cartier watch face, inscribed at the reverse 'Watson Blair, Glen Head Long Island 12-25-45'. The two pieces come together to create a chic watch bracelet, unique and fashionable.

Their avid selectiveness when purchasing jewelry and the foresight used to bring together different pieces for new creations exemplifies the careful thought that the family put into the items they acquired. The Blairs were not just consumers but intelligent collectors. From jewelry to home furnishings and art, they were tastemakers in their own right and Christie's is honored to present property from their family collection.



Mrs. Ellen Yuille Blair in India, circa 1935



295

**AN ANTIQUE RUBY, DIAMOND AND ROCK CRYSTAL PARASOL SET, BY TIFFANY & CO.**

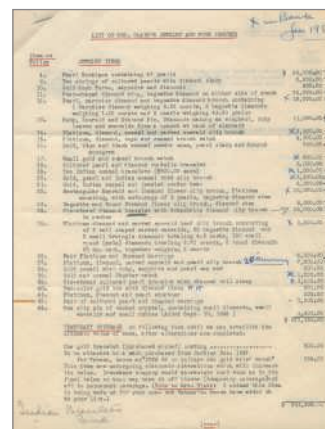
The rock crystal trimmed by oval cabochon rubies, the base set with circular-cut rubies and rose-cut diamonds, with gold parasol tip and eight spoke tips, circa 1890, 3 1/2 ins. (parasol handle), in a fitted beige leather case stamped on in the interior Tiffany & Co. Avenue del'Opera 36 BIS, Paris and with the initials M.J.A. on the exterior With maker's mark for Tiffany & Co. Paris

\$8,000-12,000

By the beginning of the twentieth century, renowned American jewelry house Tiffany had expanded into Europe and had more than a thousand employees, with salons in London, Geneva and Paris. On the corner of Rue de la Paix and the Place de l'Opera, the Paris location placed Tiffany alongside the most prestigious of Parisian jewelers. Not only did Tiffany's presence in France allow for higher visibility to the firm's expanding European clientele, the location provided new access to diverse workshops and highly skilled craftsmen, some with specialized techniques which did not yet exist in America. Relationships with these workshops proved to be beneficial for the firm and workshops alike.



296



Personal inventory listing referencing Lot 296

296

**A GOLD AND DIAMOND WATCH BRACELET**

Of manual back-wind movement, the rectangular white dial with black Roman numerals and blue steeled hands, within a sculpted gold hinged surround, to the sculpted gold band centering upon collet-set circular-cut diamonds, circa 1955, 2 1/2 ins. diameter, with French assay mark for 18k gold, case back is inscribed "Watson Blair, Glen Head, Long Island 12-25-45"

Dial signed Cartier, case back, no. 90214 077, bracelet with maker's mark for Robert Daviere

\$10,000-15,000

It is likely that Boivin modified the present bangle watch for the Blairs using an antique gold bracelet purchased abroad and a Cartier watch. Accompanied by copies of two pages from the Blair family archives relating to the provenance of this wristwatch. The first is an insurance listing from 1956 stating "one gold bracelet (purchased abroad)...to be attached to a watch purchased from Cartier Dec. 1947...this item now undergoing elaborate alterations which will alter its value...". The second is a list in Mrs. Blair's hand listing a group of her watches including "Boivin Gold & Diamond Bracelet". The bracelet of this watch bears French assay and maker's marks for Robert Daviere, one of Boivin's most frequently used workshops. Therefore it is thought that this is the watch mentioned in both documents.



**297**

**A PAIR OF GOLD 'MANCHETTES' CUFF BRACELETS,  
BY VAN CLEEF & ARPELS**

Each designed as a tapered textured 18k gold cuff, circa 1970,  
2  $\frac{5}{8}$  ins. widest diameter, 2  $\frac{1}{4}$  ins. smallest diameter

Each signed V.C.A. for Van Cleef & Arpels, nos. 2V702-21 and  
2V702-23

\$40,000-60,000

One of Van Cleef & Arpels most iconic designs, gold 'manchette'  
cuff bracelets were a particular favorite of style icons, including  
Jacqueline Kennedy Onassis, who was famously photographed  
wearing her pair with Muhammad Ali in 1977.



298

**298**  
**AN ENAMEL AND DIAMOND SERPENT BRACELET,  
BY CARTIER**

Designed as a green enamel and 18k gold coiled snake, the head decorated with a pear-shaped diamond within a circular-cut diamond surround, to the circular-cut diamond eyes and nose, circa 1970, 2 ¼ ins. diameter (flexible), mounted in platinum and 18k gold  
Signed Cartier, no. indistinct

\$25,000-35,000



299



(detail of concealed watch)

**-299**  
**A WOOD AND GOLD BANGLE BRACELET WATCH,  
BY VAN CLEEF AND ARPELS**

Designed as a wood bangle, centering upon a gold plaque opening to reveal a watch, of manual movement, the rectangular gold dial with black hands and numerals, circa 1970, 2 ½ ins. diameter, with French assay mark for 18k gold  
Signed V.C.A. for Van Cleef & Arpels, France. Dial signed Longines

\$8,000-12,000





300



(detail of concealed watch)

**300**

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

The hinged cuff of sculpted 18k gold grape leaf design, enhanced by circular-cut diamonds, opening to reveal a watch, of quartz movement, with bi-colored gold dial and hands, 2 ¼ ins., mounted in 18k gold

Signed Buccellati, Italy, dial signed Buccellati

\$25,000-35,000



301

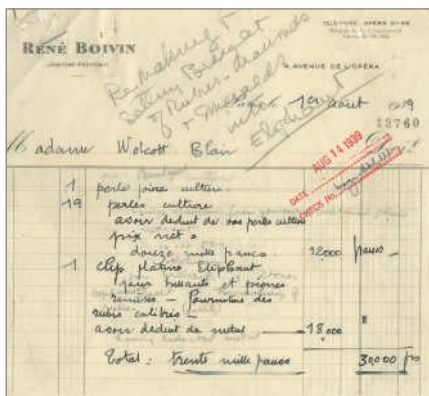
**301**

**A BERYL, SAPPHIRE AND GOLD CUFF BRACELET, BY BUCCELLATI**

The hinged cuff of sculpted 18k gold and circular cabochon sapphire grape leaf design, bordered by sculpted 18k white gold, centering upon an oval cabochon green beryl, 2 ¼ ins. diameter

Signed M. Buccellati for Mario Buccellati, Italy

\$15,000-20,000



Original receipt, Lot 302

**302**  
**AN ART DECO CULTURED PEARL AND DIAMOND BRACELET,  
 BY RENÉ BOIVIN**

Suspending a cultured pearl drop, measuring approximately 11.83 x 11.65 mm, to a series of articulated stacked old and single-cut diamond graduated discs and diamond-set rondelle and boule, to the graduated line of cultured pearls, measuring from approximately 8.00 to 10.20 mm, spaced by old and single-cut diamond rondelles, 1939, 7 ¼ ins., mounted in platinum

Accompanied by a copy of a two page receipt from René Boivin  
 With report no. 2175956627 dated 14 October 2016 from the GIA  
 Gemological Institute of America stating that the one partially drilled  
 pearl and nineteen drilled pearls are saltwater bead cultured pearls

\$10,000-15,000

**PROVENANCE:**

Purchased from René Boivin, 1 August 1939, for 12,000 Francs





303

**303**

**AN ART DECO EMERALD, DIAMOND AND ENAMEL CLIP BROOCH, BY CARTIER**

Designed as an old and single-cut diamond scrolling plaque, set at the front with a fluted emerald bead with collet-set old-cut diamond, within a black enamel surround, circa 1930, 1 3/5 ins., mounted in platinum and gold

Signed Cartier, no. G243

Accompanied by a copy of the original invoice, an insurance valuation and a letter regarding the brooch, from Cartier

\$20,000-30,000

**PROVENANCE:**

Purchased from Cartier New York, 26 November 1930, for \$1,575.00

	Quantité	Unité	Marque	Prix	Total
1	1	Broche	Cartier	1,575.00	1,575.00
1	1	Paire de manchons	Cartier	1,200.00	1,200.00
3	3	Boutons de manchette	Cartier	400.00	1,200.00
Total					\$1,575.00

Original receipt, Lot 303



304

**304**

**AN ART DECO SAPPHIRE DRESS SET, BY CARTIER**

Comprising a pair of cufflinks, each double-link designed as a calibré-cut sapphire square panel; and three shirt studs en suite, mounted in platinum, circa 1935, in a Cartier red leather fitted box

Each signed Cartier, nos. 12909 (cufflinks) and 4184 (studs, partially indistinct)

\$8,000-12,000



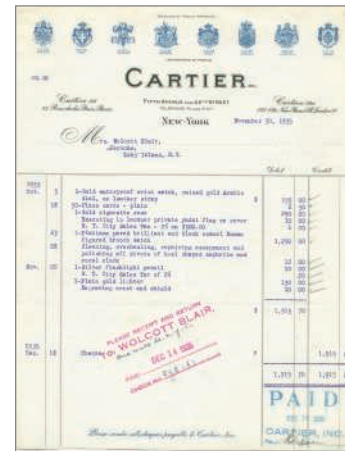
305



306



Original receipt, Lot 305



Original receipt, Lot 306

**305**

**A PAIR OF ART DECO ROCK CRYSTAL AND DIAMOND CUFFLINKS, BY CARTIER**

Each double link set with a pavé-set single-cut diamond bombé plaque within a faceted rock crystal or platinum surround, joined by links, 1937, with French assay marks for platinum

Signed Cartier, Paris (partially indistinct), no. 02005

*Accompanied by a copy of the original receipt from Cartier*

\$7,000-10,000

**PROVENANCE:**

Purchased from Cartier Paris, 29 October 1937, for \$400.00

**306**

**AN ART DECO DIAMOND AND ENAMEL CLIP-WATCH, BY CARTIER**

Of manual movement, the single-cut diamond rectangular dial with black enamel Roman numerals, blue steel hands and single-cut diamond crown, within a single-cut diamond and black enamel surround, with rose-cut diamond stem, 1935, 1 ½ ins., mounted in platinum

Signed Cartier, no. 449

*Accompanied by a copy of the original receipt, an insurance appraisal and a letter from Cartier*

\$25,000-35,000

**PROVENANCE:**

Purchased from Cartier New York, 30 November 1935, for \$1,290.00

Based on the Blair family archives, it appears that this watch was a replacement for a similar watch brooch purchased in 1928 and stolen in a much publicized jewel robbery at the Blairs' Long Island estate in 1935.

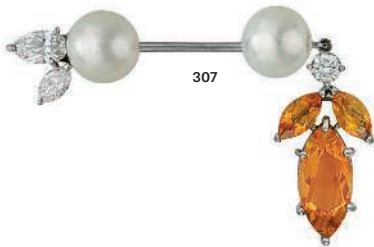


**308**  
**A SINGLE-STRAND NATURAL AND CULTURED PEARL NECKLACE**

Designed as a graduated strand of sixty-three natural and cultured pearls, measuring from approximately 9.96 to 5.45 mm, joined by a diamond and white gold clasp, 21 ins.

*Accompanied by report no. 1176941882 dated 14 October 2016 from the GIA Gemological Institute of America stating that thirty-six of the pearls tested are natural pearls, with no indication of treatment and the twenty-seven remaining pearls are bead cultured pearls*

\$10,000-15,000



**307**  
**A NATURAL PEARL, DIAMOND AND CITRINE JABOT BROOCH**

Suspending a detachable marquis-cut citrine cluster and circular-cut diamond link from the natural pearl surmount, measuring approximately 9.35 x 9.23 mm, to the opposite terminal, set with a natural pearl, measuring approximately 9.52 x 9.36 mm, accented by two marquis-cut diamonds, 2 3/4 ins., mounted in platinum and white gold

Detachable pendant signed Cartier, MTG, no. 63 77204

*Accompanied by report no. 6177956085 dated 17 October 2016 from the GIA Gemological Institute of America stating that the pearls are natural, saltwater, with no indications of treatment*

\$10,000-15,000



309

**309**  
**A BELLE ÉPOQUE DIAMOND, NATURAL AND CULTURED PEARL BROOCH**

The pierced old-cut diamond circular plaque trimmed with a natural pearls, centering upon a cultured pearl, measuring approximately 9.75 mm, within a natural pearl and rose-cut diamond border, circa 1910, 2 ¾ ins., mounted in platinum

*Accompanied by report no. 5172923116 dated 10 October 2016 from the GIA Gemological Institute of America stating that of the center pearl and random sample of five pearls at the edge tested, the center pearl is a bead cultured pearl and the five pearls at the edge are natural pearls*

\$7,000-10,000



310

**310**  
**A BELLE ÉPOQUE SAPPHIRE AND DIAMOND BROOCH**

Designed as a pierced old and rose-cut diamond oval plaque of foliate motif, centering upon an oval-cut sapphire, circa 1910, 2 ins., mounted in platinum

\$10,000-15,000



311

**311**  
**AN ART DECO EMERALD AND DIAMOND BROOCH**

Designed as two baguette and old-cut diamond interlocking scrolls with carved and reeded emerald bead terminals, circa 1930, 2 3/4 ins., with French assay marks for platinum and 18k white gold  
 Accompanied by report no. CS 1078755 dated 12 October 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these emeralds would be classified as Colombia, with minor clarity enhancement, traditional type

\$30,000-50,000



312

**312**  
**A DIAMOND BRACELET, MOUNTED BY CARTIER**

Centering upon a detachable dome of old-cut diamonds, to the collet-set old-cut diamond shoulders and seven row band of graduated old-cut diamonds, joined by an old and baguette-cut diamond link clasp, 1942, 7 ins., mounted in platinum, center diamond dome detaches and can be worn as a brooch

Unsigned

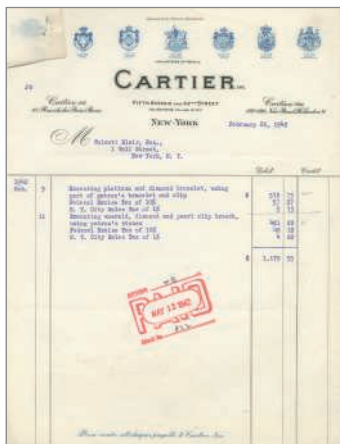
Accompanied by copies of the original two receipts, an insurance valuation and a letter regarding the bracelet, from Cartier

\$80,000-120,000

**PROVENANCE:**

Cartier New York, 28 February 1942, \$635.73  
 Cartier New York, 29 December 1942, \$701.32

According to a receipt dated 28 February 1942, Wolcott Blair instructed Cartier to execute this diamond bracelet using "part of patron's bracelet and clip" which was invoiced 9 February 1942 for \$635.73. Later that same year, Mr. Blair had Cartier modify the bracelet again to make the center element detachable for an additional price of \$701.32 which was invoiced 29 December 1942.



Original receipt, Lot 312







313



314

**313**

**A DIAMOND FLOWER CLIP BROOCH, BY CARTIER**

Designed as a flower, with an old and circular-cut diamond cluster pistil, to the baguette, circular and single-cut diamond petals, extending to the single, old and baguette-cut diamond stem and stylized leaves, circa 1940, 5 ins., mounted in platinum

Signed Cartier, no. 42-27951

Accompanied by a copy of an insurance valuation from Cartier dated 1942

\$40,000-60,000

**LITERATURE:**

Cf. F. Cologni, E. Nussbaum, *Platinum by Cartier: Triumphs of the Jewelers' Art*, New York, Harry N. Abrams, Inc., 1995, p. 186



Original receipt, Lot 313



Original receipt, Lot 314

**314**

**AN EMERALD, NATURAL PEARL AND DIAMOND FLOWER CLIP BROOCH, MOUNTED BY CARTIER**

Designed as a flower, centering upon a rectangular-cut emerald pistil, measuring approximately 12.40 x 10.20 x 4.96 mm, to the old-cut diamond and natural pearl petals, measuring from approximately 6.74 to 6.36 mm, extending to the baguette-cut diamond stem, with pear and marquise-cut diamond leaves, 1942, 3 3/8 ins., mounted in platinum

Signed Cartier

Accompanied by a copy of the original receipt from Cartier

With report no. CS 1078756 dated 12 October 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

With report no. 1172958665 dated 18 October 2016 from the GIA Gemological Institute of America stating that the randomly tested pearls are natural, saltwater pearls with no indication of treatment

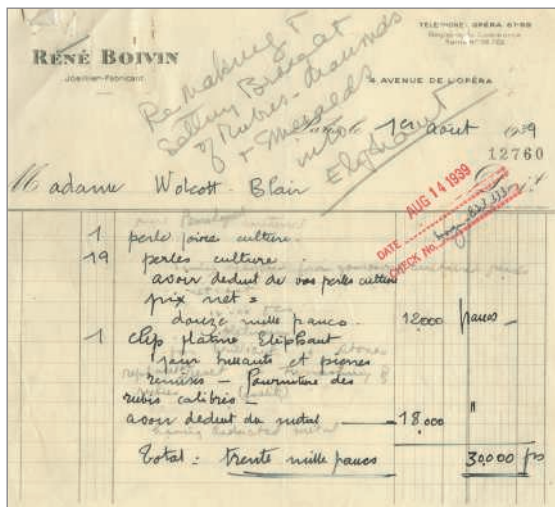
\$70,000-100,000

**PROVENANCE:**

Purchased from Cartier New York, 28 February 1942, for \$534.82

According to a receipt dated 28 February 1942, Wolcott Blair instructed Cartier to create the present brooch by mounting the client's emerald, pearls and diamonds which was invoiced on 11 February 1942.





Original receipt, Lot 315

315

AN ART DECO RUBY, EMERALD AND DIAMOND ELEPHANT BROOCH, BY RENÉ BOIVIN

Designed as an old-cut diamond elephant, with calibré-cut ruby and cabochon emerald headdress, onyx eye, calibré-cut ruby and emerald bead saddle and calibré-cut emerald and cabochon ruby anklets, to the old-cut diamond tree with carved ruby leaves and emerald bead fruit, 1939, 3 1/2 ins., with French assay marks for platinum

With maker's mark (partially obscured)

Accompanied by a copy of a two page receipt from René Boivin

\$50,000-70,000

PROVENANCE:

Purchased from Rene Boivin, 1 August 1939, for 18,000 Francs

Mrs. Blair notes in her hand on the receipt "remaking & resetting bracelet of rubies, diamonds and emeralds into elephant". According to family archives, the Blairs had ordered a carved ruby, emerald bead and diamond tutti frutti bracelet from Cartier in 1932. As fashion changed, we assume that Mrs. Blair had this bracelet dismantled and reset into various pieces of jewelry, including the present elephant brooch from Boivin.





1946	To account rendered. . . . .	\$	186	54
Jan. 10	1-Curved emerald, pearl, diamond and platinum clip		4,500	00
	20% Fed. tax		900	00
	N. Y. C. tax		45	00
		\$	5,631	54
	Credit allowed (for sale of Diamond brooch to Cartier - an arrangement having been made with Mrs. Gleason on March 23rd)		3,000	00
		\$	2,631	54

*Please make all cheques payable to Cartier, Inc.*

Original receipt, Lot 316

**316**

**AN EMERALD, PEARL AND DIAMOND FLOWER BROOCH, BY CARTIER**

Designed as a flower blossom, centering upon a carved emerald, measuring approximately 37.10 x 31.80 x 3.80 mm, within a pearl and old-cut diamond surround, extending an old and baguette-cut diamond stem and leaves, 3 ins., mounted in platinum

Signed Cartier, no. 10732

Accompanied by a partial copy of the original receipt from Cartier With report no. CS 1078757 dated 12 October 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

\$250,000-350,000

**PROVENANCE:**

Purchased from Cartier New York, 10 January 1946, for \$5,445.00

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





(two views illustrated)

**317**

**AN ART DECO EMERALD AND DIAMOND RING,  
BY CARTIER**

Bezel-set with an octagonal-shaped emerald, to the single and old-cut diamond three-row gallery and shoulders, ring size 4  $\frac{3}{4}$ , mounted in platinum

Signed Cartier

*Accompanied by report no. CS 1079646 dated 31 October 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*

\$50,000-70,000





**A MAGNIFICENT DIAMOND  
OF 51.35 CARATS**

**D COLOR, VVS1 CLARITY  
POTENTIALLY INTERNALLY FLAWLESS**





# GIA®

### GIA DIAMOND GRADING REPORT

July 15, 2016

GIA Report Number ..... 5172734522

Shape and Cutting Style ..... Emerald Cut

Measurements ..... 25.89 x 18.48 x 12.70 mm

### GRADING RESULTS

Carat Weight ..... 51.35 carat

Color Grade ..... D

Clarity Grade ..... VVS1

### ADDITIONAL GRADING INFORMATION

Polish ..... Excellent

Symmetry ..... Good

Fluorescence ..... None

Comments: Transparent internal graining is present.

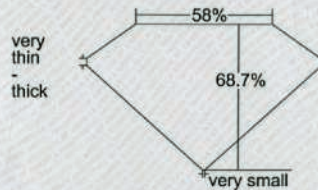
www.gia.edu

### GIA REPORT

5172734522

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

### PROPORTIONS



Profile not to actual proportions

### CLARITY CHARACTERISTICS

July 15, 2016

GIA Report Number: 5172734522

Shape: Emerald Cut

Measurements: 25.89 x 18.48 x 12.70 mm

Carat Weight: 51.35 carat

Color: D

Clarity: VVS1, Potential

Depth: 68.7%

Table: 58%

Girdle: Very Thin to Thick

Culet: Very Small

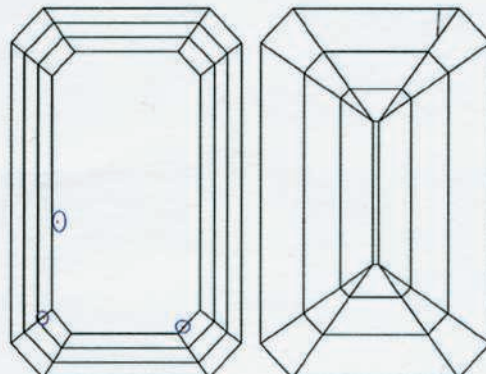
Polish: Excellent

Symmetry: Good

Fluorescence: None

Clarity Char: Feather, Extra Facet

Comments: Transparent internal graining is present.





**GIA**<sup>®</sup>

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[www.gia.edu](http://www.gia.edu)

July 14, 2016

**DIAMOND TYPE CLASSIFICATION FOR GIA DIAMOND GRADING REPORT #5172734522**

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



According to the records of the GIA Laboratory, the 51.35 carat Emerald Cut diamond described in GIA Diamond Grading Report #5172734522 has been determined to be a **type IIa** diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world.

Among famous gem diamonds, the 530.20 carat Cullinan I and the 105.60 carat Koh-i-noor are examples of type IIa.

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



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

**318**

**A MAGNIFICENT DIAMOND RING**

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

*Accompanied by report no. 5172734522 dated 15 July 2016 from the  
GIA Gemological Institute of America stating that the diamond is  
D color, VVS1 clarity, **accompanied by a working diagram indicating  
that the clarity of the diamond is potentially Internally Flawless***

*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*

\$5,000,000-7,000,000



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## BIOGRAPHIES

### ALETTO BROTHERS

The Aletto family tradition of hand-crafted jewels has spanned five consecutive generations, beginning with a special commission to Bartolomeo Aletto to commemorate the inauguration of the Eiffel Tower at the Exposition Universelle in 1889. From the second generation, Bartolomeo's son, Raffaele, worked for many leading Italian jewellers, and in 1949, his son, Alberto, emigrated from the family base in Naples to Caracas, Venezuela, where he established a factory with over 100 employees. In 1962, Alberto moved the family to New York, and today his sons, Alfredo, Franco, Roberto and Alberto Jr. continue the family tradition from their workshop in Boca Raton, Florida, training Alfredo's sons, Alberto, Luigi and Mario, in the art of invisible-setting, for which they are renowned.

### BELPERRON

Elegant and mysterious, Suzanne Belperron pioneered a new aesthetic in jewelry. While perhaps the most important woman jeweler of the Twentieth Century, she is relatively unknown today except to collectors. When the Duchess of Windsor's jewelry was auctioned in 1987, only four of eleven Belperron pieces in the collection were tentatively identified as hers. Asked why she never signed her work, Madame Belperron replied "my style is my signature."

Born in the Jura region of France in 1900, she studied drawing and jewelry at the École des Beaux-Arts in Besançon from 1916 to 1919. Hired by the renowned firm of René Boivin in March 1919, she developed a unique style under the direction of her employer and mentor, Jeanne Boivin. In 1933, Bernard Herz, a Parisian stone dealer, hired the young Suzanne to design exclusively under his name, Herz. Though trained in the style of Art Deco, she used her newfound artistic freedom to pioneer ways to carve rock crystal, blue chalcedony and smoky quartz in sensuous shapes to be set with precious and semi-precious stones. Belperron employed motifs from Egyptian, Indian, Cambodian, Celtic, African, and Mayan cultures, creating a daring new look hailed by the fashion press as both "brilliant" and "barbaric." Fashion innovator Elsa Schiaparelli championed the young jeweler. Photographed for Vogue wearing Belperron's creations in 1933, she declared it "the new theme in jewels." With an ever-expanding clientele of European royalty, café society and Hollywood movie stars, the 1930s were Belperron's to enjoy.

This came to an end in 1939 with the declaration of World War II. Her friend and boss, Bernard Herz, died in a concentration camp, forcing Mme. Belperron to re-register the firm under her name in 1941. At the end of the war Bernard's son Jean, a prisoner of war survivor, returned to Paris to resume the partnership. Once again the name was changed, this time to Herz-Belperron. She continued to work until her retirement in 1974 but consulted for special clients and friends until her death in 1983. Ward and Nico Landrigan, owners of Verdura, purchased the Belperron name and archives in 1999 and are working on an illustrated biography.

### 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 Jacquau, who joined Louis Cartier in 1909 for a lifetime and Jeanne Toussaint who was appointed Director of Fine Jewellery from 1933. In 1964, following the death of Pierre, Cartier Paris, London and New York were sold by the family. In 1972, a group of investors led by Joseph Kanoui bought Cartier Paris, whose President became Robert Hocq, originator of the concept "Les Must de Cartier" in collaboration with Alain Dominique Perrin. In 1974 Cartier London was bought back, and Cartier New York in 1976. In 1983, the "Art of Cartier Collection" was initiated by Eric Nussbaum. Today, Cartier is part of the Richemont group.

### CHANEL

The House of Chanel was founded by Gabrielle Chanel in 1910, and during the same year she opened her first boutique, 'Chanel Modes', at 21 rue Cambon in Paris. In 1921 she launched No5, 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 Scheufelees, 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.

## DREICER

The first known information about the firm of Dreicer & Co. dates to the 1904 Louisiana Purchase Exposition held in St. Louis. J. Dreicer & Son represented the Parisian dealer A. Eknayan. From 1910 to the mid 1920s, their jewellery was the equal of Parisian styles. The firm maintained a shop at 560 Fifth Avenue in New York with a branch located at the Blackstone Hotel in Chicago. They were the first American jewellers to introduce the latest diamond cuts from Paris. In 1923 the firm was liquidated and, the following year, Cartier in New York bought Dreicer's stock for \$2.5 million. Dreicer's collection of paintings was given to the Metropolitan Museum of Art.

## HENRY DUNAY

Henry Dunay was born in Jersey City, New Jersey, in 1935. He started in the jewellery field working for Rudolph Caccioli, a jeweller on Canal Street in New York City, with whom he remained for seven years, learning the art of jewellery making and diamond setting. He opened his own company in 1956, specialising in pavé-set jewellery. In 1967 he won the first of his three Diamond International Awards, and in 1982 he was inducted into the illustrious Diamonds International Academy, the only American so honoured to this date. In 1989 Dunay was invited to become a member of the Council of Fashion Designers of America. After closing their doors in 2009, Dunay jewellery has now evolved and is available by special order only.

## 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.

## JAR

Joel Arthur Rosenthal, born in New York City, was graduated in Art History and Philosophy from Harvard in 1965 before moving to Paris where he opened a shop in the Place Vendôme in 1978, his initials, JAR, being the only source of identification on the façade. Mr. Rosenthal works with his partner Pierre Jeannot, to create exquisite jewels, superbly crafted in unique settings, revealing a personal vision, often interpreting Nature's beauty. His work is imaginative and meticulous, incorporating stones in unexpected colour combinations. Only 70 to 80 jewels are created each year, for an equally rare clientèle. In November 1987, in celebration of his 10th anniversary in Paris, Mr. Rosenthal held an exhibition of his work at the National Academy of Design in New York City. In November 2002, a retrospective of 400 jewels was held at the Gilbert Collection, Somerset House, in London. Lastly, a 4-month major exhibition opened at the Metropolitan Museum of Art in New York in November 2013, making of Joel Rosenthal the only living jewellery designer to have a dedicated retrospective in this museum.

## FRED LEIGHTON

Fred Leighton grew up in New York, where as a young man in the 1970s he opened his first boutique selling Mexican dresses, in Greenwich Village. He would also occasionally offer jewels left to him by clients. The focus of his business changed when he moved uptown to Madison Avenue. By 1978, the dresses had virtually disappeared to make way for a great choice of period jewels and objects, the importance of which he understood before many others. Thanks to his great taste and eye, he quickly developed a loyal following and became known as one of the finest stores of vintage jewellery, spanning the great design periods of the 19th and 20th centuries. He was also one of the first American jewellers to foresee the potential outside New York, in Europe and California in particular. He opened a store at the brand new Bellagio Hotel in Las Vegas in 1998 and developed an intimate relationship with Hollywood, with "his" jewels regularly seen on red carpets and in fashion magazines. He also looked to the future and organised in his shops jewellery exhibitions by interesting contemporary designers. In 2009, Fred Leighton was purchased by Kwiat, a fourth generation New York diamond jewellery designer and producer. The flagship salon remains in its familiar locale on Madison Avenue, while the second shop continues in Las Vegas, both under the now legendary name of Fred Leighton.

## LONGINES

Longines was founded in 1867 by Ernest Fracillon in the Swiss town of Saint Imier, where it is still located today. The land he purchased for his small factory was known as "Les Longines". Soon afterwards, he adopted the name for his celebrated high precision pocket watches. Longines began making wristwatches in the Edwardian era, a golden age of watchmaking, and their decorative gem-set ladies watches won awards at the 1925 Exposition des Arts Décoratifs in Paris. The company is also famous for its highly specialised chronometers and timekeepers, used by pilots and explorers. When Charles Lindbergh first crossed the Atlantic, he had with him a Longines wristwatch showing Greenwich mean time and the corresponding local times. Longines is part of the Swatch Group.

## 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.

## DAVID MORRIS

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

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

## FRANCK MULLER

Of Italian and Swiss origin, Franck Muller, born in 1958, studied at the Ecole d'Horlogerie in Geneva. Contracted by collectors, private museums and auction houses to restore old watches, he was able to further his technical expertise and establish himself as a fine watchmaker. He opened his first boutique in Tokyo in 1992 and later several other boutiques worldwide, including Osaka and Hong Kong and the Tour de L'Île and Noga Hilton, both in Geneva. The combination of intricate, complicated movements, along with a unique and recognisable style, has ranked him as one of the most fashionable watchmakers of today.

## PIAGET

Georges Piaget established his workshop in 1874 at La Côte-aux-Fées, Switzerland. He specialised in lever escapements before his rapidly growing company became a manufacturer. Supplier of watch movements to many world-famous brands, the family introduced watches under its own name in the late 1940s, launching the brand worldwide in 1957, and opening the first showroom at 40 rue du Rhône, Geneva, in 1959. Piaget rapidly became the specialist of the world's thinnest watches, creating them exclusively in gold and platinum, many enriched by precious stones. Pioneer of the stone dial in 1965, Piaget is regarded as a synonym for innovation in the luxury watch business. Since 1988, when Piaget joined the Vendôme Luxury Group, the company has upheld and consolidated its position as one of the main players in the field of top class horology, as well as jewellery.

## SABBADINI

Located at 6, Via Montenapoleone in Milan, Sabbadini has been a successful family business for several generations. Following in the footsteps of his father Bruno, Alberto Sabbadini, the president, is currently assisted by his wife, Stefania, and his son, Pierandrea. In addition to being an expert in diamonds and coloured stones, Sabbadini designs his own jewellery. He is well-known for his line of calibré-cut ruby, sapphire and yellow sapphire jewellery which was created in 1986, particularly the bumble bee design. Besides their offices in Milan, the company also has a sister firm at 589 Fifth Avenue in New York, established in 1984.

## 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.

## TRABERT & HOFFER

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

## TRIO

The Trio Pearl company was formed in 1956 by three partners, two of whom, Sammy and Robert Chow, were brothers. Although originally based in the Kowloon Hotel in Hong Kong, a move in 1958 to the world famous Peninsula Hotel became their permanent location. During the formative years, their main business was dealing in Japanese cultured and South Sea pearls, although demand in the 1960s and 1970s saw the production of important suites of jewellery. It was through the design skill of Sammy Chow that they developed a very successful range of amusing pearl animal jewellery, with birds being the most popular theme. The company continues under the directorship of Sammy Chow.

## VAN CLEEF & ARPELS

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

## VERDURA

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

## HARRY WINSTON

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

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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

(iii) 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 Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

## 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation in 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, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.
- F PAYMENT**
- ### 1 HOW TO PAY
- 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.

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

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

### 1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out on the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
  - we will charge you storage costs from that date.
  - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
  - we may sell the **lot** in any commercially reasonable way we think appropriate.
  - the storage terms which can be found at christies.com/storage shall apply.
- 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**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

## 2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  - (i) charge you storage fees while the **lot** is still at our saleroom; or
  - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmed 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 US or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (d) Lots of Iranian origin

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

### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

## 2 RECORDINGS

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

## 3 COPYRIGHT

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

## 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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

### Other Arrangements

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

Bidding by parties with an interest

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

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

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

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*"Attributed to ..."

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

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

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

\*\*"Circle of ..."

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

\*\*"Follower of ..."

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

\*\*"Manner of ..."

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

\*\*"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

### POST 1950 FURNITURE

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

# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

(CONTINUED)

## ALL DIMENSIONS AND WEIGHTS ARE APPROXIMATE ONLY

### CONDITION

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

## REGARDING COLOURED STONES

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

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

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

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

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

## TO PROSPECTIVE BUYERS OF CLOCKS AND WATCHES

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

Watches are not always illustrated life size, buyers should refer to the catalogue description for the dimensions of each watch.

It should be noted that most wristwatches with water-resistant cases have been opened to identify type and quality of movement. It cannot be assumed that the watches are still waterproof and purchasers are advised to have the watches checked by a competent watch-maker before use.

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

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

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

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

## PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

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

Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarise themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

## REGARDING IMPORTATION OF WATCHES INTO THE US

Prospective buyers should be aware that the importation of Rolex watches into the United States is highly restricted. These watches (not limited to Rolex) may not be shipped into the USA and can only be imported personally. Generally, a buyer may import only one watch into the USA. In this catalogue, these watches have been marked with a Φ.

It is the buyer's responsibility to determine whether there are any import restrictions and to comply with such restrictions. The failure by Christie's to mark a lot with a Φ shall not constitute grounds to rescind or cancel a sale. For further information please contact our specialists in charge of the sale.

## REGARDING THE EXPORT OF WATCH BANDS INCORPORATING MATERIALS FROM ENDANGERED SPECIES

Many of the watches offered for sale in this catalogue have bands which may be made of endangered or protected animal materials such as alligator or crocodile and which may not lawfully be exported from the sale site without a CITES export permit. As explained above, these lots are marked with the symbol (~) in the catalogue. Accordingly, for purchased watches that are to be shipped out of the sale site for delivery, Christie's will need to remove and retain the band before shipping the watch and buckle.

## REGARDING ESTIMATED WEIGHTS

Certain weights in the catalogue have been estimated through measurement. These figures are to be used as approximate guidelines and should not be relied upon as exact.

## LOTS OFFERED WITHOUT RESERVE

Please note that all lots highlighted with red titles in this sale are offered 'Without Reserve'. These items will be sold to the highest bidder, regardless of the pre-sale estimate printed in the catalogue. We hope that you will find this visual presentation helpful.

## AUTHENTICITY CERTIFICATES

As certain manufacturers may not issue certificates of authenticity, Christie's has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie's is satisfied that it should cancel the sale in accordance with the Limited Warranty provided in the Conditions of Sale, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.



## COLOURLESS DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
293	D	IF	22.72	Cushion
105 Pr	D	IF	1.57/1.52	Round
246	D	VVS1, Pot.	5.36	Heart
269	D	VVS1, Pot.	16.13	Rectangular
318	D	VVS1, Pot.	51.35	Rectangular
263	D	VVS2	7.20	Marquise
153 Pr	D	VS2	6.28/5.67	Heart
261	D	VS2	4.07	Circular
118	E	IF	3.17	Cushion
252	E	IF	5.08	Rectangular
127 Pr	E	VVS2	1.54/1.53	Round
253 Pr	E/F	SI1	2.51/2.50	Heart
251	F	VVS1	5.94	Rectangular
244	F	VVS1	5.17	Cushion
284	F	VVS2, Pot.	18.37	Rectangular
245 Pr	F	VS1/IF	7.35/7.11	Round
86	F	VS2	6.61	Rectangular
166	F	VVS2	29.01	Pear
258 Pr	F/D	SI1	5.53/5.04	Round
238	G	VS2	6.21	Marquise
94	H	VS2	5.04	Rectangular
203	I	VS2	6.38	Rectangular
91	I	VS2	15.41	Rectangular
129	I	SI1	7.64	Cushion
92 Pr	I/H	VS2/SI1	5.50/5.02	Rectangular
60	J	VS2	26.16	Rectangular
68 Pr	J/K	SI2/SI1	10.75/10.05	Cushion
49 Pr	J/L	I1	12.37/12.24	Rectangular
279 Pr	N/M	VS2/SI1	8.96/8.10	Square
82	Q to R	VS1	10.75	Round
286 Pr	S to T/O to P	VS1	12.13/9.79	Round
274	S to T	VS2	14.09	Round
42	S to T, Light Brown	SI1	25.97	Round

## COLOURED DIAMOND INDEX

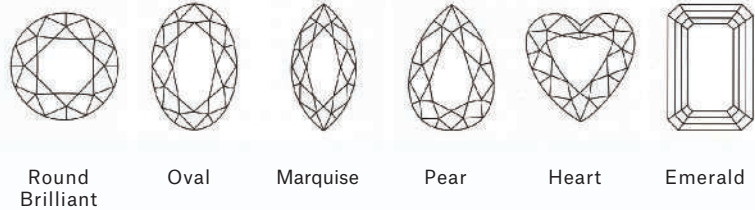
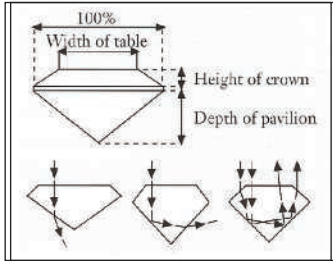
LOT	COLOUR	CLARITY	WEIGHT	CUT
<b>PINK</b>				
213	Fancy Intense Orangy Pink	VS2	12.88	Rectangular
253 Pr	Fancy Intense Purplish Pink	SI1/VS2	0.28/0.27	Circular
<b>YELLOW</b>				
280	Fancy Vivid Yellow	VVS2	10.15	Square
221	Fancy Vivid Yellow	VVS1, Pot.	6.70	Heart
211	Fancy Intense Yellow	VS1	58.04	Old Mine
154	Fancy Intense Yellow	SI1	35.05	Cushion
283	Fancy Intense Yellow	VS1	34.56	Square
222	Fancy Intense Yellow	VS1	9.07	Square
136	Fancy Yellow	VVS2	11.07	Cushion
24	Fancy Brown-Yellow	VS2	5.79	Old European
257	Fancy Deep Brown Yellow	VS2	28.19	Rectangular
130	Fancy Deep Brown-Yellow	VS2	7.28	Oval
<b>ORANGE</b>				
150	Fancy Deep Brownish Pinkish Orange	VVS2	54.36	Pear
260	Fancy Vivid Yellowish Orange	SI2	6.94	Oval
<b>VIOLET</b>				
151	Fancy Violet-Gray	IF	3.03	Oval
<b>GREEN</b>				
111	Fancy Green	VS1	1.00	Square
<b>BROWN</b>				
233	Fancy Dark Orangy Brown	SI2	5.70	Oval

## COLOURED STONE INDEX

LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
<b>EMERALD</b>				
276	Colombia	None	39.90	Cushion
203	Colombia	None	4.59	Rectangular
271	Colombia	Insignificant, Traditional	6.21	Square
255	Colombia	Insignificant, Traditional	4.70	Oval
314	Colombia	Insignificant, Traditional	~	Rectangular
317	Colombia	Insignificant, Traditional	~	Octagonal
135	Colombia	Minor, Traditional	24.43	Rectangular
316	Colombia	Minor, Traditional	~	Carved
8	Zambia	Minor, Traditional	~	Rectangular
<b>RUBY</b>				
88	Burma	None	7.79	Oval
224	Burma	None	6.19	Oval
265	Burma	None	5.07	Oval
29	Burma	None	2.17	Cushion
29 Pr	Burma	Heat, Minor, Heating residues	2.51/2.35	Cushion
78	Mozambique	None	10.10	Oval
56	Thailand	Heat, Insignificant, Heating residues	10.85	Cushion
31	Thailand	Heat, Minor, Heating residues	8.30	Sugarloaf
<b>SAPPHIRE</b>				
87	Kashmir	None	5.37	Cushion
39	Kashmir	None	5.23	Cushion
240	Kashmir	None	4.04	Cushion
83	Kashmir	None	2.48	Rectangular
294	Burma	None	75.41	Cushion
292	Burma	None	31.38	Cushion
248	Burma	None	10.44	Cabochon
281	Burma	None	7.84	Cushion
278	Burma	None	7.08	Cushion
247	Ceylon	None	23.86	Octagonal
98	Ceylon	None	8.00	Oval
99	Ceylon	None	~	Cushion
41	Ceylon	None	~	Oval
66 Pr	Ceylon	None	~	Cushion
207	Ceylon	None	~	Oval
214	Ceylon	None	~	Rectangular
79	Thailand	None	3.23	Cushion
65	Orange Ceylon	Standard Heat Enhancement	~	Cushion
67	Yellow Ceylon	None	~	Oval
123	Purple Madagascar	None	5.28	Octagonal
55 Pr	Sapphire/Pink Madagascar	None/Possibly	7.26/6.47	Heart
57 Pr	Sapphire/Yellow Burma	None	~	Heart
<b>ALEXANDRITE</b>				
268	Ceylon	None	13.73	Cushion

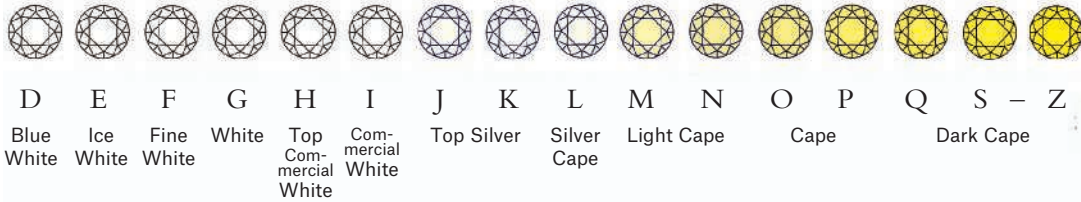
# DIAMONDS • THE 4 C'S

## Cut



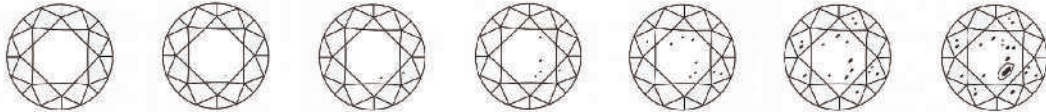
Round Brilliant    Oval    Marquise    Pear    Heart    Emerald

## 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)

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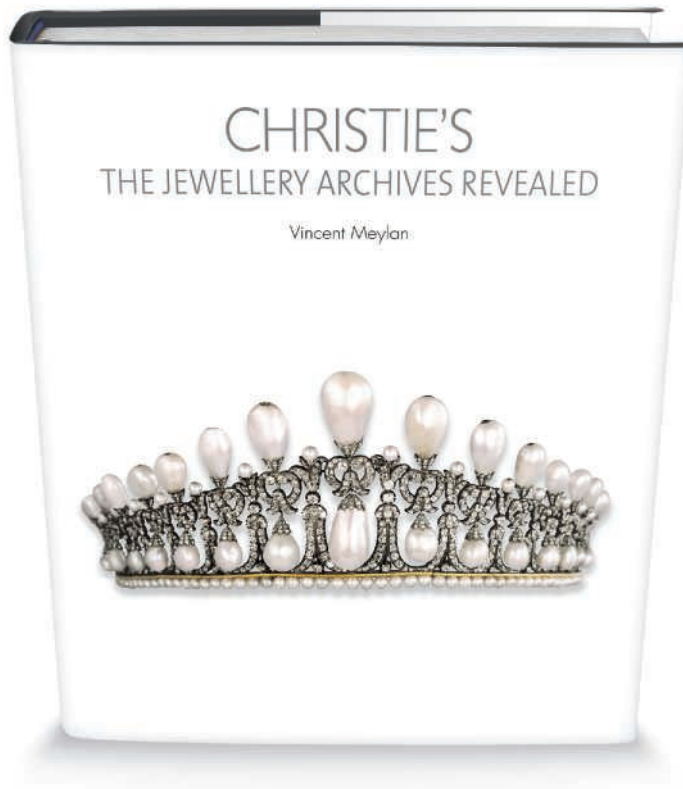
## RING SIZE

## MEASUREMENTS

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC	INCHES	CM
½	—	A	37.8252		
¾	—	A½	38.4237		
1	—	B	39.0222		1
1¼	—	B½	39.6207		
1½	—	C	40.2192		2
1¾	—	C½	40.8177		
2	1	D	41.4162	1	
2¼	2	D½	42.0147		3
2½	—	E	42.6132		
2¾	3	E½	43.2117		4
3	4	F	43.8102		
3¼	—	F½	44.4087		5
3½	5	G	45.0072	2	
3¾	—	G½	45.6057		6
4	6	H	46.2042		
4¼	—	H½	46.8027		7
4½	7	I	47.4012		
4¾	8	I½	47.9997		8
5	—	J	48.5982		
5¼	9	J½	49.1967	3	
5½	10	K	49.7952		9
5¾	—	K½	50.3937		
6	11	L	50.9922		10
6¼	—	L½	51.5907		
6½	12	M	52.1892		11
6¾	13	M½	52.7877		
7	—	N	53.4660	4	
7¼	14	N½	54.1044		12
7½	15	O	54.7428		
7¾	—	O½	55.3812		13
8	16	P	56.0196		
8¼	—	P½	56.6580		14
8½	17	Q	57.2964	5	
8¾	18	Q½	57.9348		
9	—	R	58.5732		15
9¼	19	R½	59.2116		
9½	20	S	59.8500		16
9¾	—	S½	60.4884		
10	21	T	61.1268	6	
10¼	22	T½	61.7652		17
10½	—	U	62.4026		
10¾	23	U½	63.0420		18
11	24	V	63.6804		
11¼	—	V½	64.3188		19
11½	25	W	64.8774		
11¾	—	W½	65.4759	7	
12	26	X	66.0744		20
12¼	—	X½	66.6729		
12½	—	Y	67.2714		21
12¾	—	Y½	67.8699		
13	—	Z	68.4684		22

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Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,  
Andrew N. Schiff, M.D., Clifford M. Sobel,  
Michael Steinhardt, Archbold D. van Beuren,  
Casey Wasserman

## INTERNATIONAL REPRESENTATIVES

Maura Benjamin, Meg Bowen,  
Alexandra Burroughs, Konrad Keesee,  
Lydia Kimball, Mary Libby, Juanita Madrinan,  
Brenda Norris, Kelly Perry, Betsy Ray, Nancy Rome

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**MAGNIFICENT JEWELS**  
*Hong Kong, 29 November 2016*

**VIEWING**  
24-29 November 2016

LOT 2062  
AN EXCEPTIONAL JADEITE HUAIGU AND  
DIAMOND PENDANT NECKLACE, BY BULGARI  
HK\$6,800,000-8,800,000  
US\$850,000-1,100,000

**MAGNIFICENT JEWELS**

*Hong Kong, 29 November 2016*

**VIEWING**

24-29 November 2016

LOT 2063

AN EXCEPTIONAL JADEITE LINGGUAN  
PENDANT NECKLACE

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