

# MAGNIFICENT JEWELS & THE ROCKEFELLER EMERALD

*New York · 20 June 2017*



CHRISTIE'S





**AN EXTRAORDINARY COLORED DIAMOND**  
5.01 CARATS



Property of a Private Collector



Graff Jewelry from a Private Collection



Property of a Gentleman



Property of a Gentleman



Magnificent Jewels  
& The Rockefeller Emerald

*Tuesday 20 June 2017*

CHRISTIE'S

# INTERNATIONAL JEWELLERY AUCTION CALENDAR

## AUCTION CALENDAR 2017

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

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

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

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

**20 JUNE**  
**MAGNIFICENT JEWELS**  
NEW YORK

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

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

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

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

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

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



# Magnificent Jewels & The Rockefeller Emerald

Tuesday 20 June 2017

## AUCTION

Tuesday 20 June 2017  
at 10.00 am (Lots 1-126) and 2.00 pm (Lots 127-273)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday	16 June	10.00 am - 6.00 pm
Saturday	17 June	10.00 am - 6.00 pm
Sunday	18 June	1.00 pm - 6.00 pm
Monday	19 June	10.00 am - 5.00 pm

## AUCTIONEER

Rahul Kadakia (# 1005929)

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21/08/14

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### AUCTION LICENSE

Christie's (#1213717)

### AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **SCRAPPER-14760**

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

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# CHRISTIE'S



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Lots 182

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FANCY INTENSE GREEN







## CARTIER AND ART DECO 'OBJETS DE VERTU'

Christie's is honored to offer this exceptional collection of Art Deco decorative objects and accessories by the venerable firm of Cartier. This important private collection of thirty-seven lots dates primarily to the 1920s and 1930s, when Cartier created some of its most iconic jewelry, clocks, watches and 'objets de vertu,' reflecting impeccable design and craftsmanship. Cartier was founded in Paris in 1847 by Louis Francois Cartier and his three grandsons: Louis, Pierre, and Jacques. With Louis in Paris, Pierre in New York, and Jacques in London, the family successfully established a jewelry empire which is considered one of the most important and revered jewelry houses to this day. The Cartier brand has become synonymous with the ultimate in elegance, design and superb craftsmanship.

This decision to expand the business into decorative objects was at first in response to the popularity of similar decorative items available from the Russian court jeweler, Peter Carl Fabergé. Their clientele, which included many Russians who maintained homes in Paris, were accustomed to the superb craftsmanship of Fabergé objects and expected the same from Parisian houses. Carved in agate, nephrite, lapis lazuli, and serpentine, these objects became acceptable gifts appreciated by members of society, including royalty.

With the momentum from the firm's initial response to Fabergé, Louis Cartier, with a keen business sense, recognized the necessity to continue to diversify Cartier's range of products. The directive he issued read thus: "We must make it our business to build up an inventory that responds to the moral mood of the public by producing articles which are a useful function, but which are also decorated in the Cartier style." (Nadelhoffer 201) The impetus for this decision was as much a result of financial considerations as it was a response to the "moral mood" of the time. This resulted in the creation of exquisitely decorated objects such as vanity cases, desk-sets, cigarette cases, lighters and holders.

The consequence of the Wall Street Crash of 1929 and the subsequent Great Depression did not take long in making itself felt in Europe. Charles Jacquau, along with Louis Cartier, established Department S (S for silver), which allowed Cartier to further modify their stock to adapt to the changing financial constraints. This department continued and expanded the range of beautiful luxury objects, such as elaborate desk accessories, cigarette and vanity cases, while using less expensive materials such as lacquer, mother-of-pearl, silver and coral, which reduced the production cost. Despite the budget reduction, quality and aesthetic considerations were never sacrificed.

Since the first landmark sale of the H. Robert Greene Collection of Art Deco at Christie's Geneva in November 1978, precious Art Deco objects have consistently realized substantial prices at auction with the ever increasing demand and a diminishing available supply. Christie's is pleased to offer this exquisite collection which will no doubt appeal to serious Art Deco Cartier collectors and anyone who appreciates an era in history when the utmost attention to detail and true pride in craftsmanship were held to the highest standards, a far cry from the mass manufacture of disposable utilitarian objects of today.

Source: H. Nadelhoffer, *Cartier*, London, Thames & Hudson Ltd, 2007

LOTS 1-35



1



2

(image not to scale)

~1

**A HARDSTONE AND SILVER SCULPTURE, BY CARTIER**

Designed as a carved hardstone kiwi bird protecting eggs, with cabochon gem-set eyes, on a hardstone and silver base, 2 ¼ ins.  
Signed Cartier

\$2,000-3,000

2

**A DIAMOND, HARDSTONE AND ENAMEL LETTER OPENER, BY CARTIER**

Of Indian motif, designed as a polished gold tapered blade, joined by lapis lazuli and nephrite to the foliate enamel handle, depicting birds and red poppy flowers on a white enamel ground, enhanced by rose-cut diamonds, 9 ½ ins.  
Signed Cartier

\$10,000-15,000



(image not to scale)

**3**  
**AN ART DECO ROCK CRYSTAL AND SILVER**  
**SMOKER'S COMPENDIUM, BY CARTIER**

The sculpted freeform rock crystal compendium with silver lighter, match striker, cigarette box holder and cigarette rest, enhanced by circular cabochon sapphires and gold detail, circa 1925, 7 ½ x 8 ½ x 3 ⅞ ins.

Signed Cartier, Paris, no. G047, S16-85- (partially indistinct), 3083 (lighter), with obscured jeweler's marks (compendium)

\$15,000-20,000



**4**

**AN ART DECO JADE AND SILVER CIGARETTE CASE,  
BY CARTIER**

The silver case of rectangular outline, centering upon a carved white jade plaque depicting Buddha in Bhumisparshamudra, opening to reveal a single compartment, circa 1930, 6  $\frac{3}{16}$  x 3  $\frac{1}{16}$  x 1 ins., engraved C. P. W.

Signed Cartier

\$2,000-4,000



5

**AN ART DECO ENAMEL AND SILVER BOX, BY CARTIER**

Of circular outline, the purple guilloché enamel and silver box with hinged lid, inset at the top with a carved and pierced white jade plaque, 6 ins. diameter

Signed Cartier, with maker's marks for silversmith

\$1,500-2,500



(detail of top)

LOTS 1-35



(two views illustrated)

**6**  
**A SILVER HEADS OR TAILS COIN, BY CARTIER**

The circular silver token with black enamel depiction on each side, one the rear of a donkey and the other a smiling man's face, 1 3/8 ins., in a Cartier red fitted box

Signed Cartier

\$700-1,000



**7**  
**TWO GLASS, HARDSTONE, GOLD AND SILVER SCENT BOTTLES, BY CARTIER**

Each designed as a carved glass or agate scent bottle, with potted plant and foliate motif, on a silver and gold foliate decorative base, with silver and gold foliate decorative cap terminating in a red glass dome, 4 ins. and 4 1/4 ins., agate bottle with French assay mark for 18k gold and jeweler's mark

Signed Cartier (glass bottle)

Signed Cartier, Paris (agate bottle)

(2)

\$4,000-6,000



8

**8**  
**AN ART DECO MULTI-GEM DOUBLE SCENT FLASK,  
 BY CARTIER**

The conjoined cylindrical carved hardstone scent bottles with white jade and coral cabochon stoppers, to the black lacquer silver base and adjustable frame, decorated with coral and carved mother-of-pearl detail, circa 1925, 3 ¼ x 2 x 1 ¾ ins.

Signed Cartier, Paris, Londres, New-York, Made in France, no. 107 (partially indistinct)

\$15,000-20,000



9

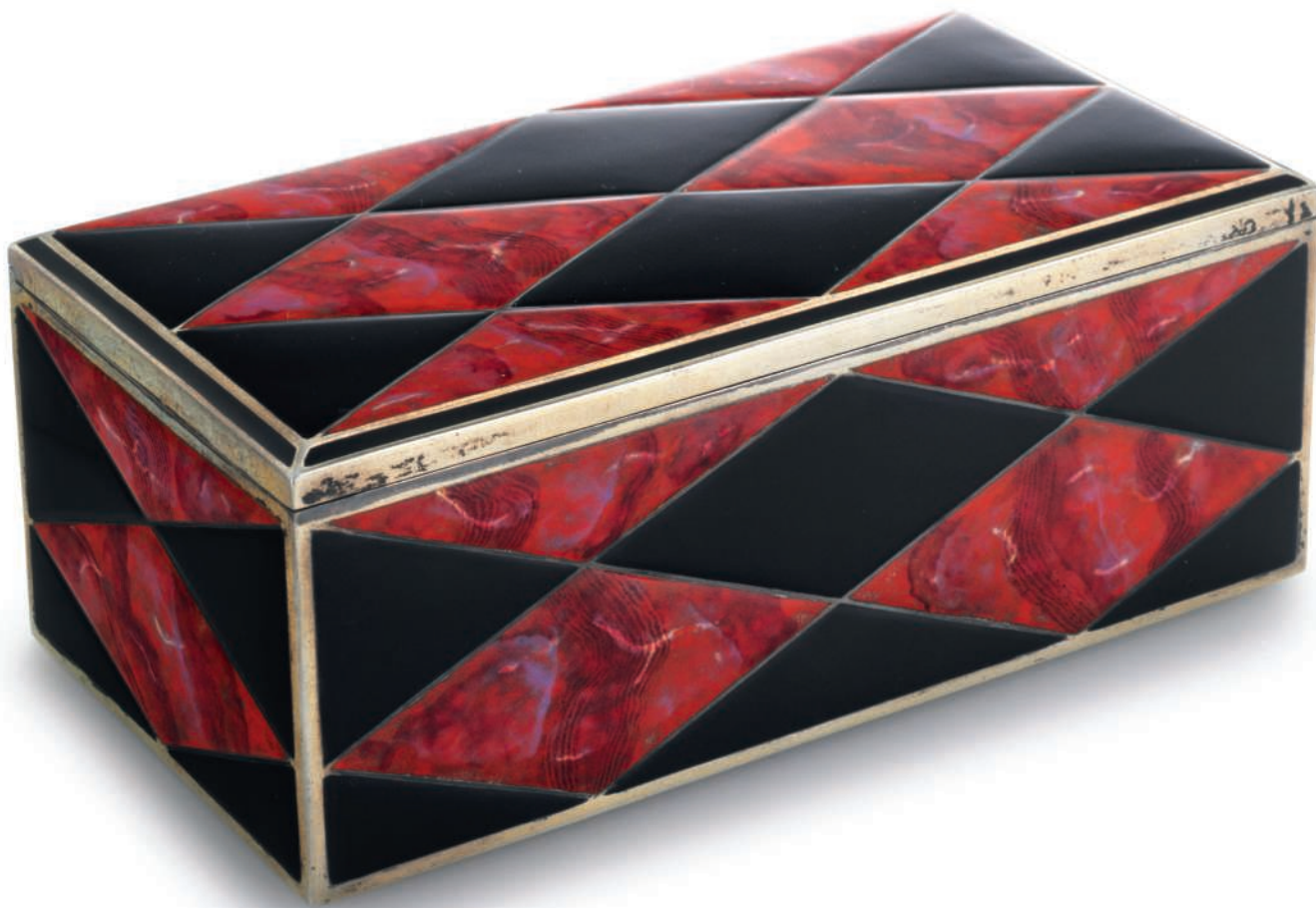
**9**  
**AN ART DECO MULTI-GEM PERFUME FLASK, BY CARTIER**

The carved amethyst cornucopia with insect detail, resting on a blue and green enamel base, enhanced by pink cabochon gemstones, with a green enamel and carved ruby topper, 1928, 3 ¼ ins., with French assay marks for 18k gold, with engraved H.G.M. seal at bottom

Unsigned, no. 01180

Accompanied by a Certificate of Authenticity from Cartier dated 29 May 2007

\$15,000-20,000



~10

**AN ENAMEL BOX, BY CARTIER**

Of rectangular outline, the silver box decorated with a harlequin pattern of multi-color and black enamel panels, opening to reveal a wood-lined compartment, 6 x 3 1/4 x 2 1/4 ins.

Signed Cartier

\$3,000-5,000





**11**  
**AN ART DECO GLASS, ENAMEL AND HARDSTONE BOTTLE,  
BY CARTIER**

The carved and etched glass bottle with Chinoiserie themed motifs,  
to the silver, red glass, black enamel and carved hardstone top,  
resting on a silver base, circa 1930, 7 ¼ x 4 ins. (bottle only)

Silver base signed Cartier, Made in France

\$5,000-7,000



(image not to scale)

**12**

**A SET OF LAPIS LAZULI AND SILVER BOXES, BY CARTIER**

Of rectangular form, each lapis lazuli box with lapis lazuli cover and polished sterling silver cylindrical finial, the interior lined with white marble, to a sterling silver base, 5  $\frac{7}{8}$  x 3  $\frac{7}{8}$  x 1  $\frac{3}{4}$  ins. (largest box), 3  $\frac{3}{4}$  x 2  $\frac{3}{4}$  x 1  $\frac{1}{2}$  ins. (mid-size box), 2  $\frac{3}{8}$  x 1  $\frac{7}{8}$  ins. x 1  $\frac{1}{8}$  ins. (smallest box)

Each signed Cartier

(3)

\$2,000-3,000



13

**A LAPIS LAZULI, SILVER AND ONYX SCULPTURE,  
BY CARTIER**

Designed as a lapis lazuli and sculpted silver stylized rocket ship, to the onyx and silver base, 14 1/8 x 11 3/4 x 2 3/8 ins. (sculpture), 4 1/8 x 4 1/8 ins. (base)

Signed Cartier

\$8,000-12,000

(image not to scale)



**14**

**AN ENAMEL AND SILVER LIGHTER, BY CARTIER**

Of square form, the silver lighter decorated with mottled blue enamel, 1 3/8 ins., in a Cartier red fitted box

Signed Cartier

\$1,000-1,500



(image not to scale)

-15

**AN ART DECO LACQUER, MULTI-GEM AND SILVER TABLE BOX, BY CARTIER**

Of boat-shaped outline, the cover designed as two lacquer burgauté panels depicting seaside scenes of scholars and attendants in dyed mother-of-pearl on black lacquer ground, with collet-set rose-cut diamond and coral cabochon detail, opening to reveal two wood-lined compartments, to the silver case enhanced by black lacquer with coral cabochons, resting on a carved ebony base, circa 1925, 7 1/8 x 3 1/2 x 2 1/2 ins.

Signed Cartier

\$30,000-50,000



(detail of top)





(image not to scale)

## LAQUE BURGAUTÉ

Originating in China, Laque Burgauté, is a technique of decorating a ground of black lacquer with inlaid pieces of dyed mother-of-pearl, often with accents of gold or silver foil. From ancient times, Chinese mother-of-pearl was valued for the rose, lavender-blue and shimmering greens of the thin, innermost layers of sea and freshwater mussels. Early mother-of-pearl inlays from the Tang dynasty (618 - 907) were too thick to permit the iridescence of the full color range, but the craftsmen of the Ming and Ching periods used tissue-thin slivers to produce delicately scintillating effects which they heightened even further with the application of artificial colorings. This colorful craft was introduced into 17th and 18th century Europe from eastern Asia. The workmanship of Laque Burgauté is so incredibly detailed, that the technique lends itself mainly to small objects such as boxes, miniature table screens, vases and cups.

The Laque Burgauté panels were incorporated in many objects in this collection and were likely taken from existing artifacts from the Far East, such as Chinese screens, bowls, trays and tables, thus sacrificing their original decorative context. Such lacquered panels were used only for a short period by Cartier, predominantly from 1925 to 1930, in vanities, objects and clocks, but reflected the firm's unrivaled creativity and love for the exotic. This art of repurposing and incorporating pre-existing Chinese artifacts into new designs set Cartier apart from other French jewelry houses.

-16

### AN ICONIC ART DECO LACQUER, MULTI-GEM, SILVER, AND GOLD TABLE BOX, BY CARTIER

The engraved silver box set at the top with two laque burgauté panels decorated with Chinese garden pond scenes in dyed mother-of-pearl on black lacquer ground, with gem-set details, within a gold frame, the pushpiece, side and center of box with fluted coral and black onyx detail, circa 1925, 7 ½ x 3 ¾ x 2 ¼ ins., with French assay mark for 18k gold, in a Cartier red box

Signed Cartier, Paris, Londres, New York, no. 01767

\$70,000-100,000







**17**

**AN UNUSUAL ROCK CRYSTAL, ONYX, SILVER AND GOLD  
OCTOPUS BOWL, BY CARTIER**

The freeform sculpted rock crystal bowl with a gold and onyx cabochon rim, enhanced at the top by a silver octopus with curled tendrils, 11  $\frac{1}{8}$  x 7  $\frac{1}{4}$  x 5  $\frac{3}{8}$  ins., in a Cartier red leather fitted case  
Signed Cartier, France, with obscured jeweler's mark

\$25,000-35,000



**18**

**AN ART DECO AGATE, JADE, DIAMOND AND ENAMEL BOX,  
BY CARTIER**

Of rectangular outline, centering upon a carved jade plaque of flora and fauna motif, trimmed by black enamel and rose-cut diamond detail, to the similarly set hinged plaques, opening to reveal a single compartment, circa 1925, 5 <sup>1</sup>/<sub>16</sub> x 3 <sup>3</sup>/<sub>4</sub> x 1 <sup>3</sup>/<sub>16</sub> ins., with French assay mark for 18k gold, *areas of enamel loss*

Signed Cartier, Paris, no. 3276 (partially indistinct)

\$10,000-15,000



(image not to scale)

-19

**AN ART DECO LACQUER, MULTI-GEM AND SILVER-GILT TABLE BOX, BY CARTIER**

Of rectangular outline, the silver-gilt box set at the top with two laque burgauté circular panels decorated with Chinese garden pond scenes in dyed mother-of-pearl on brown lacquer ground, with coral cabochon accents, opening to reveal three compartments, circa 1930, 9 ½ x 5 ½ x 2 ¾ in., in a Cartier red fitted box

Signed Cartier

\$50,000-70,000



(detail of top)



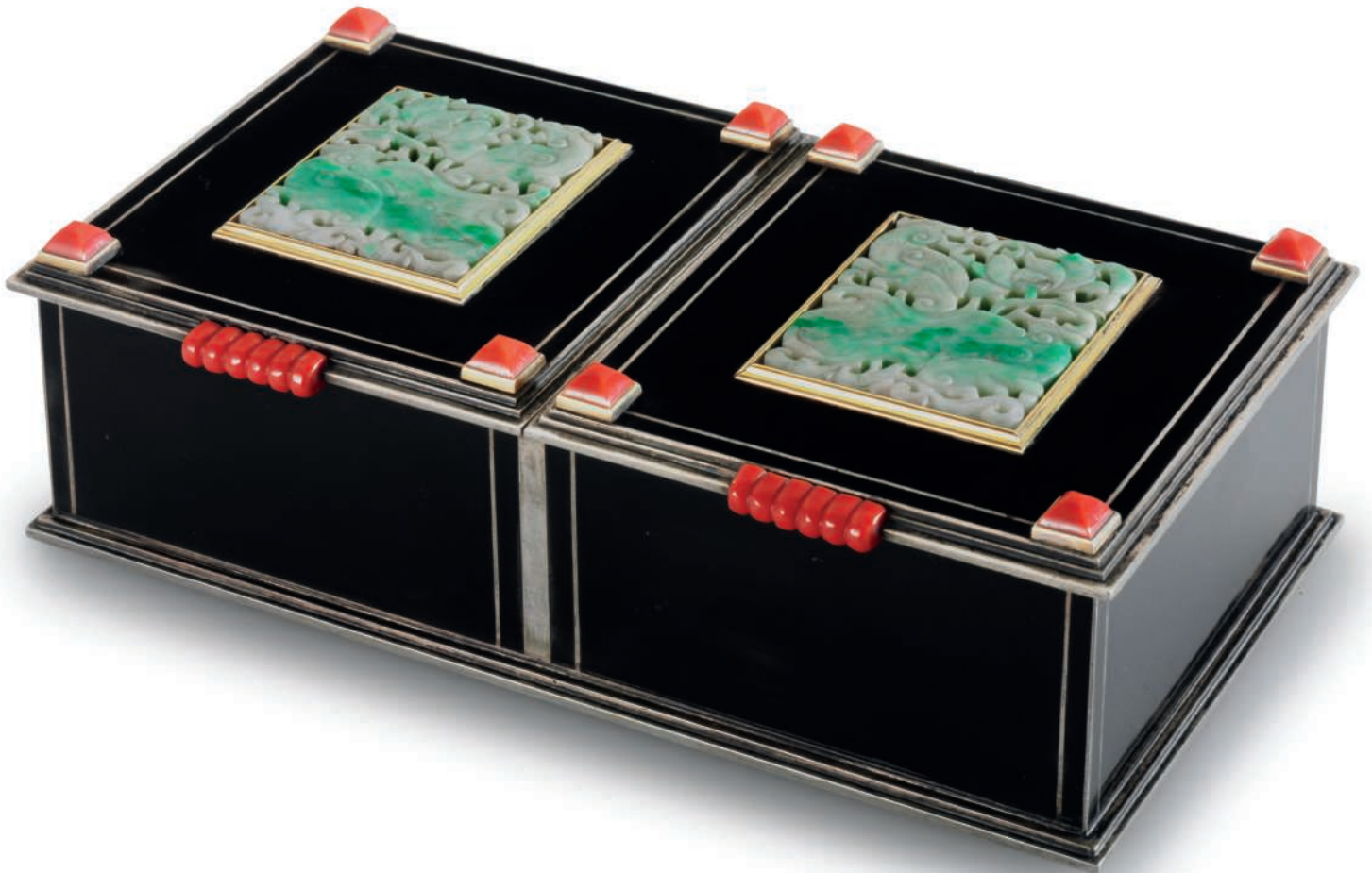
**20**

**A JADEITE AND GOLD MATCHSTICK CASE, BY CARTIER**

The jadeite matchstick holder mounted in gold, opening to reveal a single compartment, 2 ¼ x 1 ¾ ins., engraved 'Julia' at top, in a Cartier red fitted box

Signed Cartier

\$1,500-2,000



-21

**AN ART DECO LACQUER, MULTI-GEM AND SILVER  
TABLE BOX, BY CARTIER**

Of rectangular outline, the cover designed as two carved jade panels of flora and fauna motif, enhanced by pyramidal coral cabochon details and black lacquer surround, with reeded coral handles opening to reveal two compartments, to the silver and black lacquer side panels, circa 1930, 6  $\frac{3}{8}$  x 3  $\frac{1}{16}$  x 1  $\frac{1}{8}$  ins., in a Cartier red leather fitted case

Signed Cartier, no. 4872 and 72, with obscured jeweler's mark

\$20,000-30,000



## CARTIER, EUROPE & THE FAR EAST

European fascination with the arts of the Far East, or Chinoiserie, began to flourish in the early seventeenth century with the rise of the Dutch and British East India Companies. Traders brought to Europe Chinese silks, porcelain and lacquer, fueling continental passions for these precious and exotic goods. By the middle of the eighteenth century, almost every European palace had its "Chinese" lacquer cabinet. European interest with Chinese themes was enduring, and at the end of the 19th century, oriental themes enjoyed a renewed popularity. Jewelers, in particular, looked to Chinese motifs and materials for inspiration, and Cartier was no exception.

The public's new sentiment for the exotic, paired with Jacques Cartier's personal wanderlust and interest in Indian, Persian, Chinese and Egyptian art and motifs had a profound effect on the jewels and objects produced by the firm throughout the 1920s and 1930s.

~22

### AN ART DECO LACQUER, JADE, CORAL AND SILVER BOX, BY CARTIER

Of rectangular outline, the silver and black lacquer box set at the top with a carved and pierced white jade plaque, each side of the plaque set with carved coral and gold accents, circa 1925, 5 7/8 x 3 1/2 x 2 ins., in a Cartier red fitted case

Signed Cartier, N.Y.

\$5,000-7,000



(image not to scale)

-23

**AN ART DECO LACQUER, MULTI-GEM AND GOLD TABLE BOX, BY CARTIER**

The engraved gold box centering upon a laque burgauté panel decorated with a Chinese garden pond scene in dyed mother-of-pearl on black lacquer ground, with gem-set accents, the pushpiece and corners of box with lapis lazuli details, opening to reveal a single wood-lined compartment, with ebony legs, circa 1930, 6 ½ x 3 ½ x 2 ¼ ins., with French assay marks for 18k gold

Signed Cartier Paris, Londres, New York, nos. 06679 and 04201

\$70,000-90,000



(detail of top)

LOTS 1-35



24



25

-24

**AN ART DECO LACQUER, MOTHER-OF-PEARL AND GOLD CIGARETTE CASE, BY CARTIER**

The black lacquer case with a laque burgauté panel set at the top, decorated with a Chinese garden scene with scholars in dyed mother-of-pearl on black lacquer ground, the lacquer push-piece opening to reveal a single compartment, circa 1925, 3 ½ x 3 ¼ x ¼ ins., with French assay mark for 18k gold, *the compartment engraved 'Scrapper' and 'her cigarettes'*

Signed Cartier, Made in France, no. 16771

\$5,000-7,000

-25

**AN ART DECO LACQUER, MULTI-GEM AND GOLD CASE, BY CARTIER**

The gold case set at front and reverse with laque burgauté panels decorated with scenes of Chinese scholars and attendants in dyed mother-of-pearl on black lacquer ground, accented with carved coral details at each corner, circa 1925, 3 x 3 x ¼ ins., with French assay mark for 18k gold

Signed Cartier, Paris, Londres, New York, no. 05637

\$10,000-15,000





-26

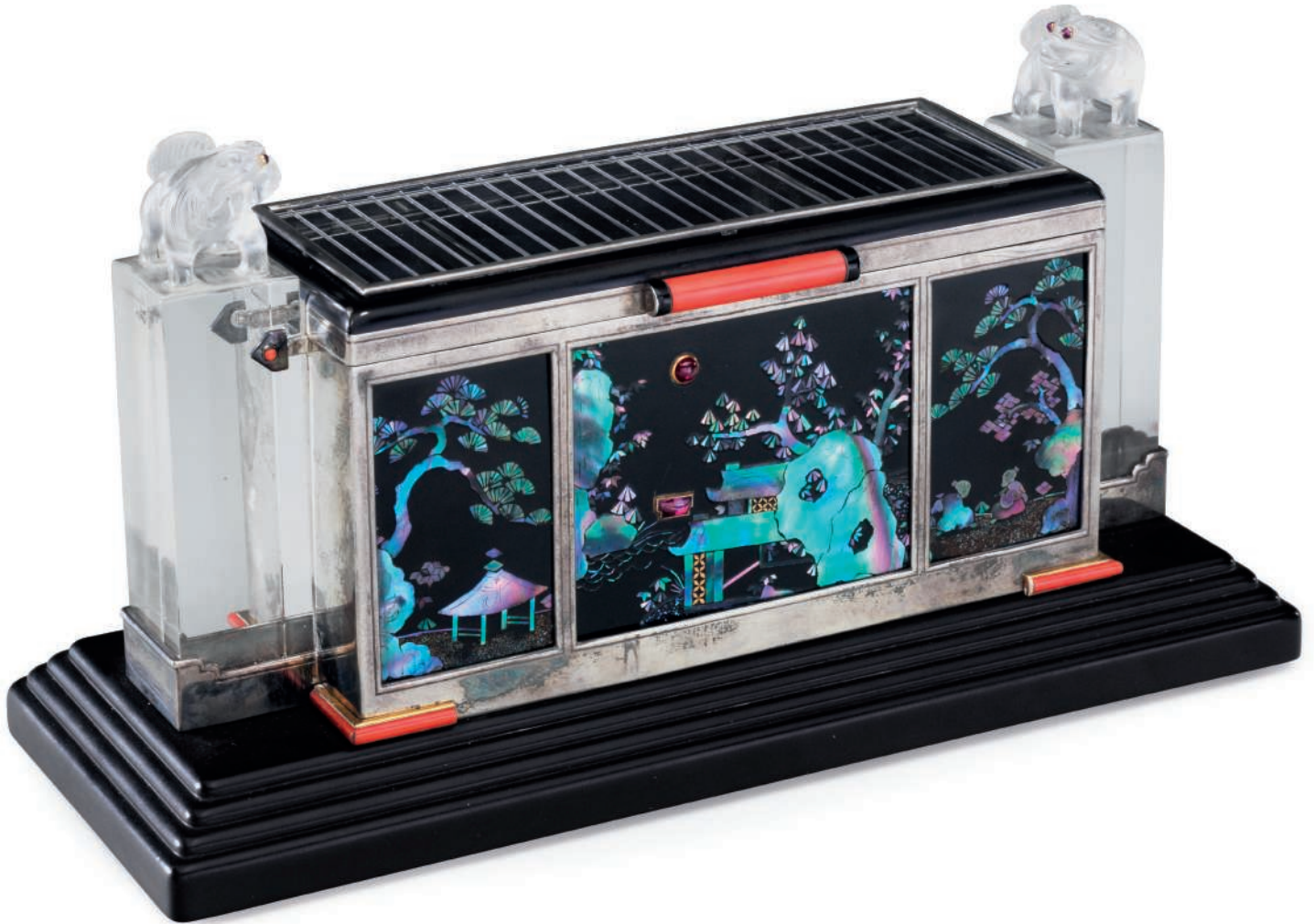
**AN ART DECO LACQUER, MOTHER-OF-PEARL, CORAL  
AND SILVER SMOKER'S COMPENDIUM, BY CARTIER**

The silver case, set at the front with a laque burgauté panel decorated with a garden scene of a Chinese scholar and his attendant, set in dyed mother-of-pearl on black lacquer ground, the polished coral handles, opening to reveal a drawer and compartment, completed at the top with a silver lighter, circa 1925, 3 1/8 x 4 x 1 3/4 ins., with French assay marks for silver

Signed Cartier, France, no. S292, and with jeweler's mark for Robert Linzeler

\$10,000-15,000

LOTS 1-35



(image not to scale)



(detail of reverse)

-27

**AN ART DECO LACQUER, MULTI-GEM AND SILVER  
TABLE BOX, BY CARTIER**

The silver box set on either side with laque burgauté panels decorated with Chinese scenes, including scholars, pagodas and garden pond motifs in dyed mother-of-pearl on black lacquer ground with gem-set details, the carved rock crystal top with coral and black enamel handle opening to reveal three compartments, the box flanked on either side by rock crystal columns with carved gem-set foo dogs, enhanced by coral details throughout, circa 1925, 8 ½ x 3 ¾ x 3 ¼ ins.

Signed Cartier

\$80,000-120,000





-28

**A RARE PAIR OF ART DECO JADE, MULTI-GEM AND SILVER-GILT CACTI**

One jade cactus extending turquoise and coral blossoms in a grey agate pot, the step scalloped silver-gilt border set at the top with a series of moonstone cabochons; the other jade cactus extending moonstone and turquoise blossoms in a black onyx pot, the step scalloped silver-gilt border set at the top with a series of black onyx cabochons, circa 1925, 4 ins. diameter x 5 ½ ins. and 4 ins. diameter x 5 ¼ ins., with jeweler's mark, each in a Cartier red box

Each signed Cartier, Made in France

(2)

\$80,000-120,000

**PROVENANCE:**

Formerly in the Lindemann Collection  
Previously sold at Christie's Geneva, Magnificent Jewels, 16 May 1985, Lot 328

**EXHIBITED:**

New Orleans, Louisiana, New Orleans Museum of Art, *Reflections of Elegance: Cartier Jewels from the Lindemann Collection*, November 1988 - February 1989, page 112-113 (illustrated)

A similar pair of cacti was sold in the H. Robert Greene Collection of Art Deco at Christie's Geneva, 16 November 1978, Lot 515 with provenance formerly in the collection of Mrs. Franklyn Hutton (Marjorie Merriweather Post). This pair, along with the pair from the H. Robert Greene Collection are the only known of this type of sculpture made by Cartier.





(image not to scale)

**~29**

**AN ART DECO JADE, CORAL AND SILVER-GILT BOX,  
BY CARTIER**

The rectangular parcel-gilt silver cigarette case, centering upon a carved jade plaque of floral motif, with geometric gold borders, enhanced by coral cabochons, opening to reveal a single wood-lined compartment, circa 1930, 7 ¼ x 3 ¾ x 2 ¼ ins., in a Cartier black fitted case

Signed Cartier, Made in France, with jeweler's mark

\$30,000-50,000



**30**

**AN ART DECO HARDSTONE AND SILVER  
SMOKER'S COMPENDIUM, BY CARTIER**

The silver hinged-top cigarette holder atop a carved banded  
hardstone ashtray base, set at the top with a carved hardstone  
elephant, circa 1930, 5 x 3 3/4 x 3 3/4 ins.

Signed Cartier

\$1,500-2,500



(image not to scale)

**-31**

**AN ART DECO MULTI-GEM, SILVER AND GOLD TABLE BOX,  
BY CARTIER**

The rectangular silver cigarette case, centering upon a dyed mother-of-pearl and coral panel decorated with a Persian scene of women in a garden with a door opening to reveal a kneeling man, with geometric gold borders, enhanced by rose quartz cabochon detail and four extended silver legs, opening to reveal a single wood-lined compartment, circa 1930, 9 ¼ x 4 x 2 ½ ins., in a Cartier purple cloth fitted case

Signed Cartier, Paris, Londres, New York, Made in France, no. B9967 B

\$50,000-80,000







(image not to scale)

**32**

**AN ART DECO ROCK CRYSTAL AND ROSE QUARTZ  
TABLE BOX, BY CARTIER**

Of rectangular outline, the cover designed as two rock crystal panels topped with sculpted rose quartz seated Buddhas, opening to reveal two compartments, to the rock crystal side panels framed by geometric silver detail, circa 1930, 12  $\frac{3}{4}$  x 8  $\frac{1}{16}$  x 4  $\frac{1}{2}$  ins.

Signed Cartier, Paris

\$40,000-60,000





(image not to scale)

**~33**

**AN ART DECO LACQUER, MULTI-GEM AND GOLD  
TABLE BOX, BY CARTIER**

Of rectangular outline, the lid with a central laque burgauté panel decorated with a Chinese nocturnal scene in dyed mother-of-pearl on a black lacquer ground, with cabochon and calibré-cut sapphires accents representing the moon and its reflection in the water, set between two faux tortoiseshell panels with scroll motifs decorated with coral, to the coral clasp and stepped ebony base, opening to reveal two wood-lined compartments, circa 1925, 9 x 5 7/8 x 2 1/4 ins., with French assay mark for 18k gold

Signed Cartier Paris, Londres, New York, no. S139

\$70,000-100,000

**PROVENANCE:**

Previously sold at Christie's London, Important Jewellery, 6 December 2006, Lot 197







**34**

**A MAGNIFICENT ART DECO ROCK CRYSTAL, NEPHRITE,  
LAPIS LAZULI AND GOLD TABLE BOX, BY CARTIER**

Of boat-shaped outline, the base of the box a single carved nephrite arch, the top with double hinged carved and frosted crystal panels of foliate motif, set at the center with carved nephrite hoop pulls, opening to reveal a single compartment, resting on four lapis lazuli feet, circa 1930, 11 ¼ x 9 ¾ x 3 ¾ ins., with French hallmarks for 18k gold, in a Cartier red fitted box

Signed Cartier, Paris, Londres, New York, Made in France

\$120,000-180,000



(image not to scale)

**-35**

**AN ART DECO LACQUER, MULTI-GEM, SILVER AND GOLD TABLE BOX, BY CARTIER**

Of boat-shaped outline, the cover designed as two laque burgauté panels depicting scholars and attendants among mountain and seaside scenes in dyed mother-of-pearl on a black lacquer ground, enhanced by collet-set diamonds and rubies, to the nephrite and gold hinges, opening to reveal a single wood-lined compartment, to the brickwork silver side panels with gem-set floral details and ebony base, 1926, 7 ¾ x 3 ⅝ x 2 ⅞, in a Cartier red leather fitted case

Signed Cartier, Paris, Londres, New York, nos. HSA 2283, 01901

Accompanied by a Certificate of Authenticity from Cartier dated 2 April 2007

\$120,000-180,000

**PROVENANCE:**

Previously sold at Christie's Geneva, Magnificent Jewels, 16 November 2000, Lot 563





# PROPERTY OF A GENTLEMAN

AN IMPORTANT SELECTION OF  
CARTIER CLOCKS TO BE OFFERED IN  
THE RARE WATCHES AUCTION ON 21 JUNE 2017







**RARE WATCHES LOT 118**

**CARTIER. A FINE AND RARE 18K GOLD AND LEAD GLASS MINIATURE RECTANGULAR-SHAPED "MYSTERY" DESK CLOCK**

SIGNED CARTIER, EUROPEAN WATCH & CLOCK CO. INC., FRANCE, CASE NO. 80640, 972, MOVEMENT NO. 87592, MANUFACTURED IN 1938

**Movement:** Manual, Cal. 402,17 jewels

**Dial:** Arabic and baton numerals, two lead glass prisms

**Case:** 18k gold rectangular-shaped, secured by four screws, 0.5 inches width and depth, 1 inch height

**Signed:** Case, dial and movement signed, case further *stamped EJ for Edmond Jaeger*

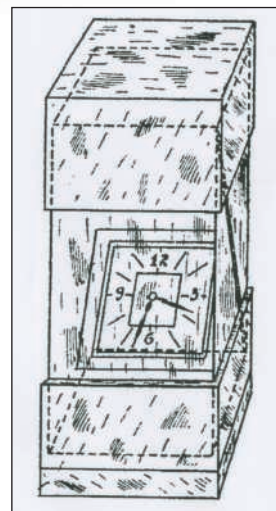
**Accompanied By:** A copy of *Cartier's* manufacturing records for this clock, and an original *Cartier* fitted presentation box

\$6,000-8,000

**PROVENANCE:**

Property of a Gentleman

With a winding crown to the base, this miniature "mystery" clock is an example of *Cartier's* smallest mechanisms that they ever made. It is more common to come across "mystery" clocks which house two glass prisms inside which are larger but this example is delightfully attractive as being a miniature 1 inch tall version. The idea was invented by Gaston Cusin in 1937 and this is possibly one of the very first of its kind to be made, housing a caliber 402 at just 15mm wide.



Gaston Cusin's original drawing, 1937.



**RARE WATCHES LOT 119**

**A FINE SILVER PLATED, LEAD GLASS AND LAPIS LAZULI  
RECTANGULAR-SHAPED "MYSTERY" DESK CLOCK**

SIGNED CARTIER, CASE NO. 91180447, MOVEMENT NO. 90/150, CIRCA 1980

**Movement:** Quartz, 11 jewels

**Dial:** White, blue Arabic and baton numerals, two lead glass prisms

**Case:** Silver plated rectangular-shaped with lapis lazuli base, sides and top, base secured by two screws, 3.5 inches length, 4 inches height, 3 inches depth

**Signed:** Case, dial and movement signed

\$4,000-6,000

**PROVENANCE:**

Property of a Gentleman



**RARE WATCHES LOT 120**

**CARTIER. A FINE AND RARE ROSE QUARTZ, SILVER GILT, ENAMEL AND SAPPHIRE-SET SQUARE-SHAPED DESK CLOCK**

SIGNED CARTIER, EUROPEAN WATCH & CLOCK CO. INC., FRANCE, CASE NO. 32951810, MOVEMENT NO. 26981, CIRCA 1930

**Movement:** Manual, key wound, 8 days, 15 jewels

**Dial:** Gilt engine-turned sunburst dial, Roman numerals, gilt and blue enamel hands

**Case:** Rose quartz square-shaped, silver, blue enamel and sapphire-set bezel and bow, two key holes to the back, 2.5 inches width, 3 inches height, 1 inch depth

**Signed:** Case, dial and movement signed

**Accompanied By:** An original *Cartier* fitted presentation box

\$10,000-15,000

**PROVENANCE:**

Property of a Gentleman



**RARE WATCHES LOT 121**

**CARTIER. A FINE, RARE AND ATTRACTIVE GOLD, AGATE, ONYX AND JADE DESK CLOCK WITH UNUSUAL KINGFISHER FEATHERS AND KEY**  
SIGNED CARTIER, EUROPEAN WATCH & CLOCK CO., CIRCA 1930

**Movement:** Manual, key wound

**Dial:** Gold, onyx, jade and kingfisher feathers, gold hands

**Case:** Square-shaped agate, gold and onyx bezel with Roman numerals, atop a rectangular-shaped onyx base with jade detail, two key holes to the back, 3 inches width, 4 inches height, 1 inch depth

**Signed:** Case and movement signed

**Accompanied By:** A winding key and an original fitted *Cartier* presentation box

\$40,000-60,000

PROVENANCE:

Property of a Gentleman





**RARE WATCHES LOT 122**

**CARTIER. AN EXTREMELY FINE AND RARE NEPHRITE, ONYX, CORAL, MOTHER-OF-PEARL AND DIAMOND-SET DESK CLOCK**

SIGNED CARTIER, EUROPEAN WATCH & CLOCK CO., CASE NO'S. 1599, 696, 3007, MOVEMENT NO. 2236381, CIRCA 1920

**Movement:** Manual, 15 jewels

**Dial:** Mother-of-pearl, gold Breguet numerals, gold finely engraved hands

**Case:** Solid onyx ball-form case, red enamel and diamond-set bezel, gold case back secured by three screws, 2 inches diam., nephrite, coral and diamond-set base secured by four screws, 3 inches width and depth, 1.5 inches height

**Signed:** Case, dial and movement signed

**Accompanied By:** An original fitted *Cartier* presentation box

\$70,000-110,000

**PROVENANCE:**

Property of a Gentleman



**RARE WATCHES LOT 123**

**CARTIER. A VERY FINE 18K GOLD, ROCK CRYSTAL, MOTHER-OF-PEARL, ENAMEL, DIAMOND AND GEM-SET DESK CLOCK**

SIGNED CARTIER, EUROPEAN WATCH & CLOCK INC., FRANCE,  
CASE NO.'S 3768 2060, 1135 0701, MOVEMENT NO. 2'978'7610, CIRCA 1925

**Movement:** Manual, Cal. 19,41, 8 days, 19 jewels

**Dial:** Mother-of-pearl of different shades, diamond and gem-set, depicting three figures in a landscape, all set within an 18k gold and enamel circular frame, enamel Roman numerals in framed cartouches, gold and diamond-set hands

**Case:** Rock crystal circular-shaped, 19k gold, enamel and diamond-set bezel, gilt silver case back with easel, 4 inches diam.

**Signed:** Case and movement signed

**Accompanied By:** An original fitted *Cartier* presentation box

\$120,000-180,000

**PROVENANCE:**

Property of a Gentleman



**RARE WATCHES LOT 124**

**CARTIER. A FINE AND RARE SILVER GILT, ONYX, ENAMEL AND GILT HEXAGONAL-SHAPED DESK CLOCK WITH CHINESE MOTIFS AND KEY**

SIGNED CARTIER, EUROPEAN WATCH & CLOCK CO., CASE NO'S 12566, 1178, MOVEMENT NO. 57580, CIRCA 1909

**Movement:** Manual, key wound, 8 days, 15 jewels

**Dial:** Faux ivory, gilt Roman numerals, silver, black and white enamel hands

**Case:** Silver hexagonal-shaped, black and yellow enamel, gilt detail, hexagonal-shaped onyx base secured by two screws, three key holes to the back, 3 inches overall width and height, 1.5 inches overall depth

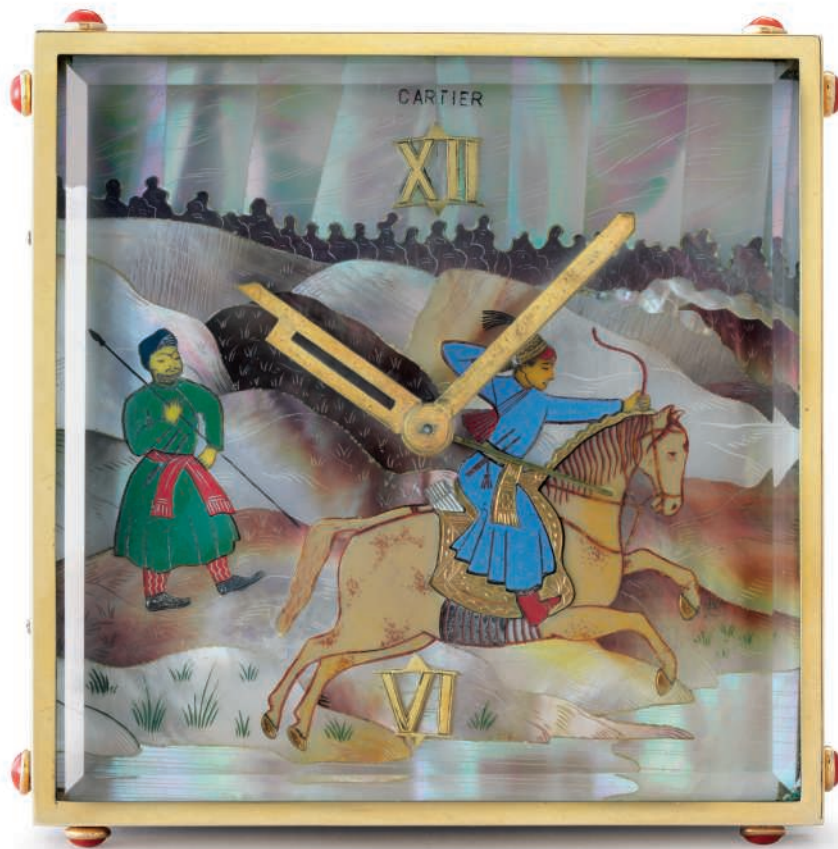
**Signed:** Case and dial signed

**Accompanied By:** An original fitted *Cartier* presentation box

\$10,000-15,000

**PROVENANCE:**

Property of a Gentleman



**RARE WATCHES LOT 125**

**CARTIER. A FINE AND ATTRACTIVE 18K GOLD, ENAMEL, CORAL AND MOTHER-OF-PEARL SQUARE-SHAPED DESK CLOCK WITH ALARM**

SIGNED CARTIER, EUROPEAN WATCH & CLOCK CO., FRANCE, CASE NO.'S 4542 2595, 1611, S379, MOVEMENT NO. 10138, CIRCA 1930

**Movement:** Manual, 8 days, Cal. LE21,15 jewels, single gong for alarm

**Dial:** Mother-of-pearl of different shades, enamel, gold numerals, gold hands, depicting two men and a horse among far reaching hills

**Case:** 18k gold square-shaped, 18k gold bezel with coral decoration to each corner secured by 4 screws, crown to the right case side, ebonite back, gilt easel, 3.5 inches width, 3.5 inches height, 1 inch depth

**Signed:** Case, dial and movement signed, stamped by maker Maurice Couët

**Accompanied By:** An original fitted *Cartier* presentation box

\$30,000-50,000

**PROVENANCE:**

Property of a Gentleman

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



#### RARE WATCHES LOT 126

#### CARTIER. A FINE AND RARE SILVER GILT, ENAMEL AND DIAMOND-SET RECTANGULAR-SHAPED MINUTE REPEATING DESK CLOCK WITH ALARM AND KEY

SIGNED CARTIER, CASE NO. 4853 2746, MOVEMENT NO. 37927, CIRCA 1910

**Movement:** Manual, key-wound

**Dial:** Enamel, Arabic numerals, platinum and diamond-set hands

**Case:** Silver gilt, purple and white enamel rectangular-shaped, base is 2.25mm width, 3 inches height, 2 inches depth

**Signed:** Case and dial signed

**Accompanied By:** A winding key and a *Cartier* fitted presentation box

\$15,000-25,000

#### PROVENANCE:

Property of a Gentleman

The present clock should be admired for its extremely complicated combination of a special 8-day mechanism where the alarm hand's tip is inserted between the alarm wheel teeth and driven in an unconventional method. The case is fairly typical for *Cartier* in this period, sometimes seen with an agate or enameled base as is the case here. The bezel in white enamel half-pearl style decoration was also very common for *Cartier* at the time and this clock represents their unique style at this moment in history. It is notable that *Cartier* have produced some quarter repeaters with alarms in their large carriage clocks but there may be only one or two others with the minute repeater and alarm, a highly complicated movement. In addition, this clock is in remarkably good condition, the purple enamel is wonderfully preserved and its color is deep and rich. When one listens to the chime it is clear and with great tone and clarity, the sounds that can be expected from such a masterful timepiece from the renowned watch and clock maker *Cartier* at the turn of the Century.



**RARE WATCHES LOT 127**

**CARTIER. A FINE, LARGE AND ATTRACTIVE RECTANGULAR-SHAPED SILVER PLATED, GILT AND LAPIS LAZULI DESK CLOCK AND CIGAR BOX**

SIGNED CARTIER, EUROPEAN WATCH & CLOCK CO., FRANCE, MOVEMENT NO. 1598, CIRCA 1940

**Movement:** Manual, 8 Days

**Dial:** Silvered guilloché, luminous Arabic numerals, luminous hands

**Case:** Silver rectangular-shaped, ribbed detail with applied silver square-shaped studs, opens with a lip to the front to reveal a large storage box, wooden panels line the inside walls, 10 inches length, 6 inches height, 2 inches depth

**Signed:** Case, dial and movement signed

\$40,000-60,000

**PROVENANCE:**

Property of a Gentleman

With its modernist design, this large desk clock is striking upon first glance. One notices the ribbed silver exterior, lapis lazuli pyramid studs and the gold panels to each side. What is not immediately apparent is that the entire front portion lifts up with a lip to its edge to reveal a fairly deep cigar or cigarette box. The large and somewhat eccentric luminous numerals offer an added level of interest. Furthermore, the case is stamped, Cartier, France. With the lack of "made in" before France, this suggests it could be of New York production.

**RARE WATCHES LOT 128**

**CARTIER. A VERY FINE 18K GOLD, SILVER AND DIAMOND-SET POLYHEDRAL DESK CLOCK**

SIGNED CARTIER LONDON, DESIGNED BY R. EMMERSON, CASE NO'S. 8837 6012, MOVEMENT NO. 740, CIRCA 1959

**Movement:** Manual

**Dial:** 18k gold, round and baguette diamond-set numerals, silver hands

**Case:** 18k gold polyhedral case, diamond-set to each corner, 3.5 inches overall width, set atop an 18k gold and silver tripod, 10 inches overall height

**Signed:** Case, dial and movement signed

**Accompanied By:** An original *Cartier* presentation box

\$80,000-120,000

**PROVENANCE:**

Property of a Gentleman

This impressive *Cartier* clock amazes upon first glance. Its highly unusual design can be attributed to a London case maker who produced this inspiring design most likely for a special *Cartier* exhibition in the late 1950s. The base is stamped "Cartier London, Designed by R. Emmerson", and the English hallmarks further adds to its heritage.

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



# CHANEL







**36**  
**A SET OF TWELVE GILT METAL INDIVIDUAL BOWLS,  
BY CHANEL**

Comprising twelve bowls, each designed as a polished low bowl with the interior base set with a sculpted disk depicting a zodiac sign, circa 1965, 3 3/8 ins. each (diameter)

Each signed Chanel

\$6,000-8,000

**PROVENANCE:**

Previously sold at Christie's New York, Couture Jewels: The Designs of Robert Goossens, 15 November 2000, Lot 320

These unusual bowls with astrological signs were made for Mademoiselle Chanel to give as gifts





37

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

**37**

**AN ANTIQUE AMETHYST, DIAMOND AND GOLD BANGLE BRACELET, BY CARLO GIULIANO**

The hinged bangle set with a series of rose-cut amethysts, within alternating white and black enamel surrounds, accented by square-cut diamonds, circa 1880, 2  $\frac{3}{16}$  ins. diameter, mounted in gold

With maker's mark for Carlo Giuliano

\$10,000-15,000



38

PROPERTY OF A LADY

**38**

**AN ANTIQUE MULTI-GEM AND GOLD BELT BUCKLE, BY BOUCHERON**

Designed as two opposing sculpted gold baroque dolphins, with demantoid garnet cabochon eyes, enhanced by an oval-cut brown zircon between their tails and a cushion-cut brown zircon between their mouths, circa 1900, 3  $\frac{3}{8}$  ins., with French assay marks for 18k gold

Signed Boucheron, Paris, no. P364

\$12,000-15,000

LITERATURE:

C.f. G. Nerét, *Boucheron: Four Generations of a World-Renowned Jeweler*, New York, Rizzoli, 1988, p. 63



(two views)

**39****AN ANTIQUE REVERSIBLE ENAMEL BROOCH,  
BY ALEXIS FALIZE**

Designed as a reversible cloisonné enamel and gold circular plaque, one side depicting a crane among leaves of grass against a red background; the second side depicting a snail resting on a tree branch against a blue background, circa 1870, 1 ¼ ins., with French assay mark for 18k gold

With maker's mark for Alexis Falize

\$6,000-8,000

**LITERATURE:**

Cf. K. Purcell, *Falize: A dynasty of jewelers*, New York, Thames and Hudson, Ltd., 1999, p. 57

The present lot is a fine example of the tradition, expertise and originality of the house of Falize. Founded in Paris by Alexis Falize (1811-1898) in 1838, the Falize family dynasty lasted for three generations. Alexis Falize collaborated with enameller Antoine Tard during his career and together they created jewels that reflected meticulous execution and quality craftsmanship.

This brooch was designed and mounted by Alexis Falize and reflects the influence of Japanese art and motifs in France during the mid-to-late nineteenth century. With Falize's direction, Antoine Tard used gold wire to form the cells of the design, into which the powdered enamel was placed. The reversible plaque, which depicts two separate themes and color schemes, is demonstrative of the incredible workmanship and enameling that the house of Falize produced. A similar example of this brooch and other enamel works by Falize and Tard were exhibited in the 1867 Paris Universal Exposition as well as the Union Centrale des Beaux-Arts appliqués à l'Industrie in 1869.



40

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

**40**

**A GOLD AND DIAMOND EVENING BAG**

Of 18k gold basketweave design, to the hinged flap with a circular and marquise-cut diamond scroll, opening to reveal a fitted mirror and black felt interior, 7 1/8 x 3 3/8 x 1 3/4 ins.

\$10,000-15,000



41

PROPERTY OF A PRIVATE COLLECTOR

**41**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 12.09 carats, to the circular-cut diamond shoulders and bifurcated gold hoop, ring size 5 3/4

*Accompanied by report no. 2131750440 dated 12 August 2011 from the GIA Gemological Institute of America stating that the diamond is O to P color, VS1 clarity*

\$35,000-45,000

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



42

**42**  
**A RUBY, CULTURED PEARL AND DIAMOND WRISTWATCH,  
BY CARTIER**

Of manual movement, the tonneau-shaped cream dial with black Roman numerals and blue-steel hands, within a circular-cut diamond bezel with calibr -cut ruby detail, to the cultured pearl and ruby bead bracelet, with gold chain extension of later addition, 7 1/4 ins., with French assay marks for 18k gold, in a Cartier red case  
Signed Cartier, no. 227236

\$12,000-18,000



43

PROPERTY OF A LADY

**43**  
**A PAIR OF RUBY AND DIAMOND EAR CLIPS,  
BY VAN CLEEF & ARPELS**

Each set with an oval cabochon ruby within a circular-cut diamond surround, 7/8 in., mounted in gold  
Signed Van Cleef & Arpels, N.Y., no. 49355

\$10,000-12,000



44



(detail of concealed watch)

PROPERTY FROM A CONNECTICUT ESTATE

**44**

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

Centering upon a gold brickwork and circular-cut sapphire and diamond 'shutter' case, opening to reveal a watch, of manual movement, the square white dial with black enamel Arabic numerals at 12, 3, 6 and 9 o'clock, within a polished gold bezel, to the gold brickwork bracelet, circa 1940, 6 ins.

Signed Van Cleef & Arpels, N.Y., no. 13376

\$10,000-15,000



45

PROPERTY OF A LADY

**45**

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

Each designed as a circular-cut sapphire leaf, extending a circular-cut diamond stem, 1 1/8 ins., mounted in platinum and gold  
Signed Van Cleef & Arpels, N.Y., no. 19937

\$12,000-15,000



46



47

PROPERTY OF A LADY

**46**  
**A PAIR OF RETRO SAPPHIRE AND DIAMOND EAR CLIPS,  
BY VAN CLEEF & ARPELS**

Each designed as a circular-cut diamond and sapphire bouquet,  
extending polished gold stems, 1 ½ ins., mounted in gold  
Signed Van Cleef & Arpels, N.Y., no. 20220

\$10,000-15,000

**47**  
**A 'MYSTERY-SET' SAPPHIRE AND DIAMOND RING,  
BY VAN CLEEF & ARPELS**

The top designed as a four-row mystery-set sapphire panel, to the  
circular-cut diamond bombé surround, ring size 6, mounted in 18k  
gold and platinum

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 52889

\$15,000-20,000



**48**

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

Comprising a flower brooch, centering upon a circular cabochon sapphire pistil, to the circular-cut diamond and polished gold petals, extending a circular-cut diamond stem; and a pair of ear clips en suite, 3 ins. (brooch), 1 ½ ins. (ear clips), with French assay marks for 18k gold and jeweler's mark for Pery et Cie

Signed Van Cleef & Arpels, no. 8466 CS (brooch), 13633 (ear clips) (2)

\$15,000-20,000





49

PROPERTY OF A LADY

**49**

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

Each suspending a detachable circular-cut diamond and sapphire bead tassel, from a circular-cut diamond cap, to the circular-cut diamond surmount, decorated with rope gold trim, 2 7/8 ins., mounted in 18k gold

Signed Graff, no. 5046

\$12,000-15,000



50

PROPERTY OF A NEW YORK COLLECTOR

**50**

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

Set with a rectangular-cut emerald, measuring approximately 9.80 x 7.30 x 5.64 mm, flanked on either side by a trio of marquise-cut diamonds, to the bombé polished gold mount, ring size 6

Signed Van Cleef & Arpels, no. 57769

*Accompanied by report no. CS 1084303 dated 8 May 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia, with minor clarity enhancement, traditional type*

\$20,000-30,000



51

**51**  
**A PAIR OF COLORED SAPPHIRE AND DIAMOND EAR CLIPS,  
BY BULGARI**

Each set with an oval-cut pink sapphire, measuring approximately 9.90 x 8.04 x 5.02 and 9.90 x 8.03 x 4.86 mm, trimmed at the bottom by square and circular-cut diamonds, mounted in platinum and 18k gold

Signed Bulgari

*Accompanied by report no. CS 1084455 A and B dated 18 May 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these pink sapphires would be classified as Madagascar, with low temperature heating*

\$40,000-60,000

**52**  
**A TOURMALINE, EMERALD AND DIAMOND NECKLACE,  
BY BULGARI**

Set at the front with a rectangular-cut pink tourmaline, within a baguette-cut diamond surround, suspending a fringe of cabochon emeralds, interspersed with circular-cut diamond plaques, to the neckchain of similar design, 16 ¼ ins., mounted in 18k gold

Signed Bulgari

\$30,000-50,000



52





54



53

**53**

**A COLORED DIAMOND AND DIAMOND RING**

Set with an oval modified brilliant-cut fancy vivid yellow diamond, weighing approximately 2.09 carats, within a circular-cut diamond surround, ring size 5 ¾, mounted in platinum and 18k gold

*Accompanied by report no. 2155119152 dated 30 January 2014 from the GIA Gemological Institute of America stating that the diamond is fancy vivid yellow, natural color, SI2 clarity*

\$18,000-22,000

**54**

**A GOLD CHARM BRACELET, BY CARTIER**

The bracelet of polished 18k gold, suspending six detachable charms, each designed as a various Cartier wristwatch face and dial, enhanced by gem-set crowns, 7 ½ ins., with French assay marks for 18k gold

Bracelet and charms each signed Cartier, nos. 698825 (bracelet) and 714959, 688536, 702991, 692882, 698308, 689076 (charms)

\$20,000-30,000



55

PROPERTY OF A PRIVATE COLLECTOR

**55**

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

Designed as a circular-cut diamond St. Bernard rescue dog, with carved black onyx eyes and nose, and pear-shaped ruby tongue, to the polished gold and platinum barrel collar, 1 ½ ins., mounted in platinum and 18k gold

Signed V.C.A. for Van Cleef & Arpels, N.Y., no., 56772

*Accompanied by a copy of an insurance valuation from Van Cleef & Arpels dated 6 July 1989*

\$15,000-20,000



56

PROPERTY OF A PRIVATE COLLECTOR

**56**

**A GOLD AND DIAMOND 'DAY-DATE II' WRISTWATCH,  
BY ROLEX**

With automatic 3156 movement with date, the champagne dial with baguette and single-cut diamond hour markers, sapphire crystal, screw-down crown, double Quickset, to the 41mm 18k gold fluted bezel and 18k gold Presidential bracelet with hidden clasp, circa 2008, 7 ins., in Rolex green inner and outer boxes

Signed Rolex, reference no. 218238, serial no. V460420, bracelet no. 83218

*Accompanied by Rolex Chronometer Certification card and original owner's manual*

\$25,000-35,000



The J. Paul Getty Museum, Los Angeles. Weegee (Arthur Fellig), *The Critic*, November 22, 1943. Gelatin silver print. Image: 25.7 × 32.9 cm (10 1/8 × 12 15/16 in.) Sheet: 27.9 × 35.2 cm (11 × 13 7/8 in.) © International Center of Photography

## MRS. GEORGE WASHINGTON KAVANAUGH

The following six lots, formerly from the Collection of Mrs. George Washington Kavanaugh, comprise a lovely selection of jewels from the famous socialite's collection. A staple of New York City society events during the first half of the 20th century, Mrs. George Washington Kavanaugh was the wife of wealthy manufacturer Colonel George Washington Kavanaugh. She was famous not only for her fashion sense and abundance of fine jewelry, but also for wearing cascading orchid corsages, tiaras, and courting the press by sending waiting photographers bottles of champagne. Immortalized on November 22, 1943 in the iconic photograph by Weegee published in *Life* magazine titled "The Critic", Mrs. Kavanaugh is shown alongside her friend Lady Deices (Elizabeth Wharton Drexel) on opening night of the Metropolitan Opera. The image, widely seen as a social criticism on inequality in America, shows Mrs. Kavanaugh in a tiara and fine fur, dripping with jewels and donning her signature orchid corsage, as a shabby woman gawks, open mouthed, at the glitzy spectacle striding past. The photograph was actually staged, with Weegee even going so far as having an assistant bring the woman uptown from the Bowery and making sure she had plenty of alcohol. Nonetheless, the image still resonates today as a powerful snapshot of New York City life from a bygone era and has been called one of the most influential photographs of the 20th century.



**57**

**A GOLD DRESSING SET, BY CARTIER**

A twelve piece dressing set comprising a hand mirror, cylindrical etched glass jar with gold top, cylindrical gold jar, picture frame, box of rectangular outline, two clothes brushes, one hair brush, tray, shoe horn, button hook and comb handle, all in textured 14k gold, some with rose gold accents, 9 ½ ins. (largest) to 2 ¾ ins. (smallest)

Frame and tray signed Cartier

Glass jar, shoe horn, comb handle and button hook unsigned

All other pieces signed Cartier, New York

\$15,000-20,000



LOTS 57-62



**58**

**A SUITE OF DIAMOND AND BI-COLORED GOLD JEWELRY**

Comprising a bangle bracelet of crossover design, set with old-cut diamonds alternating with polished gold ribs; a pair of ear clips and ring en suite, 2 ¼ ins. diameter (bracelet), ⅞ in. (ear clips), ring size 4 ¾, mounted in 18k gold and white gold (3)

\$8,000-12,000





**59**

**AN AQUAMARINE AND DIAMOND HEART BROOCH,  
BY VERDURA**

Designed as a heart-shaped aquamarine, set at the top with single-cut diamond flames, 1 ½ ins., mounted in gold and white gold, *accompanied by a smaller heart brooch of similar design*

One brooch signed Verdura

Smaller brooch, unsigned and by an unknown maker

\$8,000-12,000

LOTS 57-62



60



61

**60**  
**A GROUP OF SYNTHETIC RUBY AND DIAMOND JEWELRY,  
BY TRABERT & HOFFER, MAUBOUSSIN**

Comprising a clip brooch, designed as an openwork circular and baguette-cut diamond plaque of scrolling and overlapping motif, set with oval-cut synthetic rubies, 1 1/8 ins., mounted in platinum; and a ring, set with a rectangular-cut synthetic ruby, flanked on either side by a row of old-cut diamonds, circa 1930, ring size 5 1/2, mounted in white gold

Brooch signed Trabert & Hoeffler, Mauboussin

Ring signed T & HM for Trabert & Hoeffler, Mauboussin (2)

\$7,000-10,000

**61**  
**A JADEITE AND GOLD RING**

Set with an oval cabochon jadeite, measuring approximately 18.33 x 12.07 x 5.72 mm, to the sculpted gold prongs and shoulders, ring size 5 1/2, mounted in gold

*Accompanied by report no. 2185412171 dated 16 May 2017 from the GIA Gemological Institute of America stating that the jadeite jade is natural color, with no indications of impregnation*

\$10,000-15,000



**62**

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

The wide band centering upon a series of old-cut diamonds, within old-cut diamond plaques of geometric motif, circa 1925, 7 ½ ins., mounted in platinum

Signed Gattle

\$20,000-30,000



**63**

**A SAPPHIRE AND DIAMOND NECKLACE**

Designed as a circular-cut sapphire and diamond tapered band of floral motif, 14 ins., mounted in platinum

\$25,000-35,000



64

PROPERTY OF A LADY

**64**

**A DIAMOND RING**

Set with a rectangular-cut diamond, measuring approximately 8.54 x 7.80 x 4.48 mm, to the circular, marquise and baguette-cut diamond bombé-form surround, ring size 3, mounted in platinum

\$15,000-20,000



65

**65**

**A DIAMOND AND SAPPHIRE FLOWER BROOCH**

Designed as a flower blossom, the circular-cut diamond cluster pistil extending circular-cut sapphire and diamond petals, 2 1/4 ins., mounted in platinum

\$12,000-15,000



**66**  
**AN ART DECO RUBY AND DIAMOND BRACELET, BY CARTIER**  
Designed as a line of buff-top ruby hoops, joined by collet-set old-cut diamond links, circa 1925, 7 ¼ ins., with French assay marks for platinum  
Signed Cartier, France, no. 4668  
\$15,000-20,000

**67**  
**AN ART DECO SAPPHIRE AND DIAMOND BRACELET, BY CHARLTON & CO.**  
Designed as a line of old-cut diamond openwork links, spaced by openwork rectangular links set with cabochon sapphires, circa 1925, 7 ins., mounted in platinum  
Signed Charlton  
\$35,000-50,000



**68**

**A SET OF ART DECO DIAMOND JEWELRY, BY TIFFANY & CO.**

Comprising a necklace, suspending an old and baguette-cut diamond openwork plaque with baguette-cut diamond fringe, to the old and single-cut diamond neckchain; and a pair of ear pendants en suite, circa 1925, 19 ins. (necklace), 2 3/4 ins. (ear pendant), mounted in platinum

Each signed Tiffany & Co.

\$12,000-18,000

**69 NO LOT**



**70**

**A DIAMOND FEATHER DOUBLE-CLIP BROOCH**

Designed as a feather, extending old-cut diamond scrolling veins,  
3 ¼ ins., mounted in platinum

\$12,000-15,000





71



72

PROPERTY OF A LADY

**71**

**A RUBY AND DIAMOND RING**

Set with an oval-cut ruby, weighing approximately 7.67 carats, flanked on either side by a calf's head-shaped diamond, ring size 5  $\frac{3}{4}$ , mounted in platinum

*Accompanied by report no. CS 1084139 dated 17 May 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this ruby would be classified as Burma (Myanmar), with heat and clarity enhancement, heating residues, minor to moderate*

\$15,000-18,000

**72**

**AN ART DECO RUBY AND DIAMOND BRACELET,  
BY J.E. CALDWELL & CO.**

Designed as a wide openwork old-cut diamond bracelet, set with carved ruby leaves, circa 1930, 7  $\frac{5}{8}$  ins., mounted in platinum

Signed J.E.C. Co. for J.E. Caldwell & Co., no. W20203

*Accompanied by a letter from J.E. Caldwell & Co. dated 5 November 2013*

\$120,000-180,000



**73**

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

Each suspending a detachable pendant, set with a drop-shaped cultured pearl, measuring approximately 12.60 and 12.75 mm (length not measureable due to mounting), with a circular-cut diamond cap, joined by a cluster of marquise-cut diamonds to the surmount, set with a cultured button pearl, within a circular-cut diamond surround, 2 5/8 ins., mounted in platinum

\$8,000-12,000



74

**74**

**A DIAMOND AND EMERALD RING**

Set with a marquise brilliant-cut diamond, weighing approximately 4.02 carats, within a pierced old-cut diamond shield-shaped surround, enhanced by calibr -cut emeralds, ring size 8 1/4, mounted in platinum

*Accompanied by report no. 6173629696 dated 12 May 2016 from the GIA Gemological Institute of America stating that the diamond is D color, VS1 clarity*

\$50,000-70,000



75

PROPERTY OF A NEW YORK COLLECTOR

**75**

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

The old-cut diamond pierced lozenge-shaped plaque, centering upon a cushion-cut yellow sapphire, measuring approximately 19.30 x 15.10 x 11.57 mm, circa 1925, 1 3/8 ins., mounted in platinum

Signed Van Cleef & Arpels, Inc., N.Y., no. 56068

*Accompanied by report no. CS 1084289 dated 8 May 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this yellow sapphire would be classified as Ceylon (Sri Lanka), with no heat or clarity enhancement*

\$35,000-55,000



76



77

**76**

**A DIAMOND LONGCHAIN NECKLACE**

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

\$20,000-30,000

PROPERTY OF A LADY

**77**

**A DIAMOND AND COLORED DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 6.04 carats, to the circular-cut black diamond surround of overlapping design, ring size 3 ½, mounted in blackened gold

\$18,000-22,000



78

**78**

**A PAIR OF DIAMOND EAR PENDANTS**

Each suspending a heart-shaped diamond, weighing approximately 2.03 and 2.01 carats, to the circular-cut diamond surmount and French wire, mounted in 18k white gold

*Accompanied by report nos. 16393306 and 2101342624 dated 7 December 2007 and 29 October 2008 from the GIA Gemological Institute of America stating that the diamonds, weighing 2.03 and 2.01 carats, are F and G color, SI2 and SI1 clarity, respectively*

\$18,000-22,000

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



79

PROPERTY OF A NEW YORK COLLECTOR

**79**

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

Set with a marquise modified brilliant-cut fancy pink diamond, weighing approximately 0.70 carat, within a circular-cut diamond surround and shoulders, ring size 6 ½, mounted in platinum

Signed V.C.A. for Van Cleef & Arpels, N.Y.

*Accompanied by report no. 2181392867 dated 9 May 2017 from the GIA Gemological Institute of America stating that the diamond is fancy pink, natural color, I2 clarity*

\$10,000-15,000



80

80

**A PAIR OF DIAMOND EAR STUDS**

Each set with a round brilliant-cut diamond, weighing approximately 4.25 and 4.17 carats, mounted in platinum

*Accompanied by report nos. 1218147841 and 1162718376 dated 27 and 17 January 2017 from the GIA Gemological Institute of America stating that the diamonds are D color, **Flawless** clarity, with excellent cut, polish and symmetry*

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

\$450,000-650,000

PROPERTY OF A PRIVATE COLLECTOR

81

**A UNIQUE DIAMOND AND ONYX 'ZIP' NECKLACE, BY VAN CLEEF & ARPELS**

The 18k white gold zipper trimmed with alternating onyx cabochons and circular-cut diamonds, to the diamond pull and onyx bead tassel, 15 1/2 ins. (length adjustable), with French assay marks for 18k white gold, may be converted to a bracelet with link provided, in a Van Cleef & Arpels green suede envelope pouch and separate pouch for additional links and white outer box

Signed Van Cleef & Arpels, no. JH 001570

*Accompanied by an Authenticity Certificate from Van Cleef & Arpels dated 23 May 2014*

\$180,000-280,000

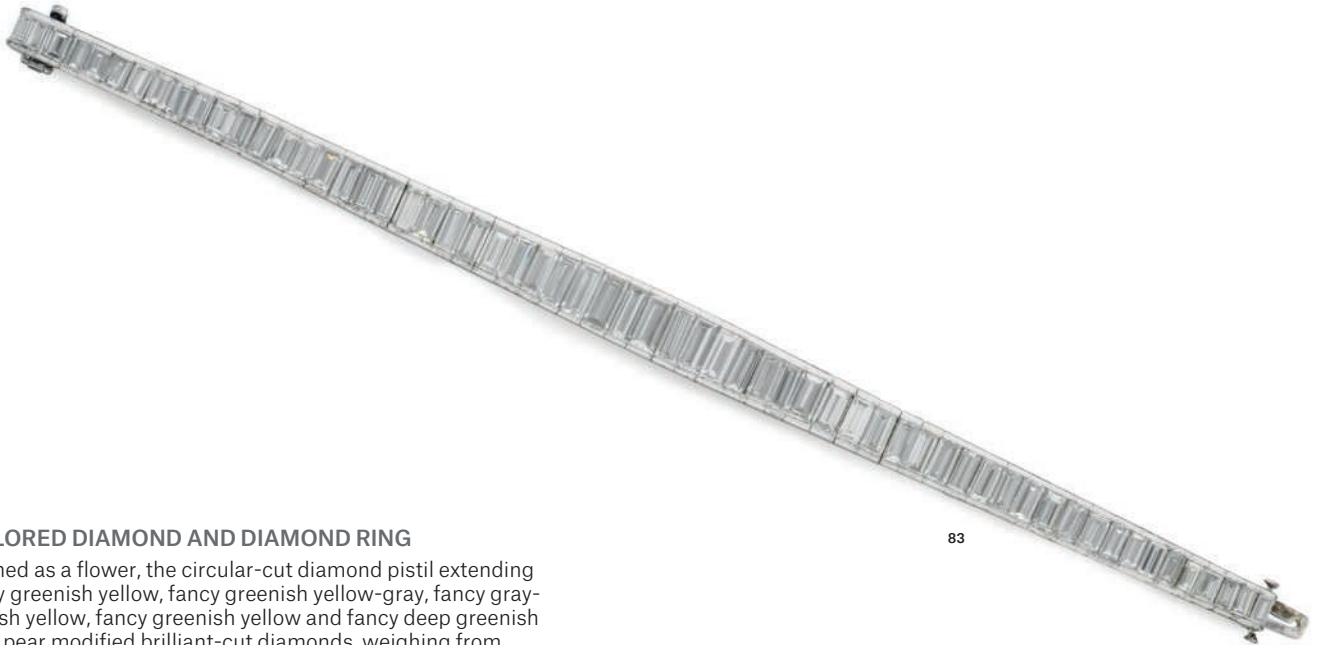


(shown as bracelet, image not to scale)





82



83

**82**

**A COLORED DIAMOND AND DIAMOND RING**

Designed as a flower, the circular-cut diamond pistil extending a fancy greenish yellow, fancy greenish yellow-gray, fancy gray-greenish yellow, fancy greenish yellow and fancy deep greenish yellow pear modified brilliant-cut diamonds, weighing from approximately 2.59 to 1.04 carats, ring size 6, mounted in platinum

*Accompanied by report no. 2185002108 dated 15 November 2016 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 2.59 carats, is Fancy Greenish Yellow, natural color, SI1 clarity*

*With report no. 5111869829 dated 20 January 2016 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 2.35 carats, is Fancy Greenish Yellow-Gray, natural color*

*With report no. 2175434263 dated 6 January 2016 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 2.18 carats, is Fancy Gray-Greenish Yellow, natural color, VS2 clarity*

*With report no. 2151211902 dated 8 February 2013 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 1.23 carats, is Fancy Greenish Yellow, natural color, SI1 clarity*

*With report no. 511128041 dated 24 September 2009 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 1.04 carats, is Fancy Deep Greenish Yellow, natural color, SI1 clarity*

\$20,000-30,000

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

PROPERTY OF A LADY

**83**

**A DIAMOND LINE BRACELET**

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

\$12,000-15,000





PROPERTY OF A LADY

**84**

**A SAPPHIRE AND DIAMOND NECKLACE**

The front designed as a tapered fringe of oval-cut sapphires within circular-cut diamond surrounds, accented by marquise-cut diamonds, to the circular-cut diamond neckchain, 17 ins., mounted in 18k white gold

\$15,000-18,000

PROPERTY OF A WEST LOS ANGELES COLLECTOR

**85**

**A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 6.60 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5 3/4, mounted in platinum

*Accompanied by report no. 2181355181 dated 27 April 2017 from the GIA Gemological Institute of America stating that the diamond is J color, VS1 clarity*

\$38,000-48,000



86

**86**

**AN ANTIQUE STAR RUBY AND DIAMOND BROOCH**

Centering upon a cabochon star ruby, weighing approximately 5.22 carats, within an old-cut diamond surround, to the openwork old-cut diamond plaque, circa 1900, 1 3/8 ins., mounted in platinum topped gold, with pendant hoop for suspension

*Accompanied by report no. CS 1081750 dated 20 February 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this star ruby would be classified as Burma (Myanmar), with no gemological evidence of heat*

\$8,000-12,000



87

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

**87**

**A DIAMOND RING**

Set with a pear brilliant-cut diamond, weighing approximately 7.03 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6 1/4, mounted in platinum

*Accompanied by report no. 2185295686 dated 7 April 2017 from the GIA Gemological Institute of America stating that the diamond is E color, SI2 clarity*

\$50,000-70,000



88



89

PROPERTY OF AN IMPORTANT COLLECTOR

**88**

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

The flexible three-row band, the center row with alternating oval-cut rubies and circular-cut diamonds, flanked on either side by a row of alternating pear-shaped diamonds and oval-cut rubies, 6  $\frac{3}{8}$  ins., mounted in platinum and 18k gold, in a Cartier red suede pouch  
Signed Cartier, no. 892065

*Accompanied by report no. CS 1084542 dated 18 May 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these rubies would be classified as Burma (Myanmar), with heat and clarity enhancement, heating residues, minor treatment*

\$70,000-100,000

**89**

**A PAIR OF DIAMOND EAR PENDANTS**

Each suspending a pear-shaped diamond, weighing approximately 3.00 carats each, to the pear-shaped diamond surmount, weighing approximately 1.05 and 1.02 carats,  $\frac{3}{8}$  in., mounted in platinum

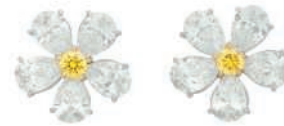
*Accompanied by report nos. 2181260945 and 2183260922 dated 28 March 2017 from the GIA Gemological Institute of America stating that the diamonds, each weighing approximately 3.00 carats, are F color, VS1 clarity*

*With report nos. 7152273074 and 6162005688 dated 29 March 2017 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 1.05 and 1.02 carats, are G color, VVS2 clarity*

\$60,000-80,000



90



91

**-90**

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

The 18k white gold chain set with a series of twenty mother-of-pearl and white gold clover links, 33  $\frac{3}{4}$  ins., in a Van Cleef & Arpels green envelope case

Signed V.C.A. for Van Cleef & Arpels, no. JB103028

Accompanied by a Certificate of Authenticity from Van Cleef & Arpels dated 25 April 2011

\$8,000-12,000

**91**

**A PAIR OF DIAMOND AND COLORED DIAMOND FLOWER EAR CLIPS**

Each designed as a flower blossom, centering upon a round brilliant-cut fancy vivid yellow diamond, weighing approximately 0.18 carats each, with pear brilliant-cut diamond petals, weighing from approximately 0.52 to 0.50 carats each,  $\frac{3}{8}$  ins., mounted in platinum

Accompanied by report nos. 2173758550 and 1172758561 dated 4-2 August 2016 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 0.18 carats each, are fancy vivid yellow, natural color

With ten Diamond Dossier reports dated from 9 August 2016 to 17 September 2015 from the GIA Gemological Institute of America stating that the ten diamonds are D-F color, VS1-VS2 clarity

\$20,000-30,000



92

**92**  
**A DIAMOND, EMERALD AND GOLD CUFF BRACELET,  
BY BUCCELLATI**

Designed as a textured gold hinged cuff, centering upon three oval-cut emeralds, within openwork circular-cut diamond and white gold rosette surrounds, 2 3/8 ins. diameter, mounted in 18k gold and white gold

Signed M. Buccellati, Italy

*Accompanied by a Certificate of Authenticity from Buccellati*

\$40,000-60,000



93

PROPERTY OF A LADY

**93**  
**AN EMERALD AND DIAMOND RING**

Set with a rectangular-cut emerald, measuring approximately 12.11 x 10.73 x 7.21 mm, flanked on either side by a tapered baguette-cut diamond, ring size 4, mounted in platinum and gold

*Accompanied by report no. CS 1084029 dated 10 May 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia, with insignificant clarity enhancement, type unidentified*

\$12,000-15,000



94

**94**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a cut-cornered rectangular mixed-cut very light pink diamond, weighing approximately 1.67 carats, with a tiered double-row circular-cut pink diamond and diamond surround, ring size 5  $\frac{3}{4}$ , mounted in platinum and 18k pink gold

*Accompanied by report no. 1162618264 dated 10 December 2014 from the GIA Gemological Institute of America stating that the diamond is very light pink, natural color, **Internally Flawless** clarity*

\$20,000-30,000



95

PROPERTY OF A PRIVATE COLLECTOR

**95**

**A PAIR OF DIAMOND EAR HOOPS, BY CARTIER**

Each designed as a circular-cut diamond hoop, 1  $\frac{3}{8}$  ins., with French assay marks for 18k white gold

Signed Cartier, no. 725565

\$10,000-15,000



**96**

**A PAIR OF DIAMOND AND WHITE GOLD EAR HOOPS,  
BY CHANEL**

Each designed as a large hoop, set at the top with a circular-cut diamond inner hoop, the interior suspending a fringe of diamond-set lines, each terminating in a pear-shaped plaque set with a circular-cut diamond, 1 7/8 ins., mounted in white gold

Unsigned

\$6,000-8,000



97

**97**

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

Designed as a white enamel hinged bangle, decorated with collet-set diamonds, with sculpted gold bands, 2 ¼ ins. diameter, with a French assay mark for 18k gold

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

\$30,000-50,000



98

**98**

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

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

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

\$30,000-50,000





99

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

Comprising a necklace, composed of circular-cut diamond-set oval links, joined by entwined polished gold segments; and a pair of ear pendants en suite, 1989, 16 ½ ins. (necklace), 1 ¾ ins. (ear pendants), mounted in 18k gold

Each signed Bulgari, no. BA 3608 (necklace), BA 3683 (ear pendants)

\$28,000-35,000

(2)





**-100**

**A GROUP OF CORAL, DIAMOND AND MULTI-GEM JEWELRY**

Comprising a brooch, designed as a bird, the oval cabochon coral body extending sculpted gold wings, to the cabochon turquoise-set head, cabochon ruby eye and single-cut diamond beak; and a pair of ear pendants, each suspending a drop-shaped coral, caged in twisting gold wirework, set with circular-cut diamonds, to the surmount of similar design, 3 ½ ins. (brooch), 2 ¾ ins. (ear pendants), mounted in 18k gold

Brooch signed Vourakis

\$8,000-12,000



101

PROPERTY OF A NEW YORK COLLECTOR

**101**

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

The circular-cut diamond cuff, trimmed with sculpted polished gold, 2 ¼ ins. diameter, with French assay marks for 18k gold  
Signed Van Cleef & Arpels, no. 28002

\$10,000-15,000



102

PROPERTY OF A LADY

**-102**

**A CORAL, ENAMEL AND DIAMOND LADYBUG BROOCH,  
BY CARTIER**

Designed as a ladybug, the coral wings decorated with collet-set diamonds, to the black enamel head, antennae and legs, circa 1940, approximately 1 ½ ins., with French assay mark for 18k white gold  
Signed Cartier, Paris, no. 94733, HYA156, with maker's mark for Cartier

\$10,000-15,000



**103**

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

Comprising a necklace, the articulated band designed as a graduated series of carved and fluted azurmalachite plaques, with polished gold trim, the central plaques enhanced by pavé-set diamond panels, each spaced by polished gold fluted links; and a pair of ear clips en suite, 17 ¼ ins. (necklace), ¾ in. (ear clips), mounted in 18k gold and platinum

Each signed Webb for David Webb

(2)

\$15,000-20,000



104

PROPERTY OF A LADY

**104**

**AN AZURMALACHITE, DIAMOND AND GOLD CUFF BRACELET, BY DAVID WEBB**

Of hinged design, the top decorated with carved and fluted azurmalachite bombé panels, enhanced by circular-cut diamond lines, 2 ¼ ins. diameter, mounted in 18k gold and platinum

Signed Webb for David Webb

\$5,000-7,000



105

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

**105**

**A MULTI-GEM BROOCH, BY CARTIER**

Designed as a black enamel plaque with seed pearl trim, bezel-set at the center with oval and circular turquoise cabochons and circular-cut diamonds, with carved lapis lazuli terminals, 2 ¼ ins., with French assay marks for 18k gold

Signed Cartier, Paris, L4616, with maker's mark

\$10,000-15,000



**106**

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

Each suspending a detachable pendant set with an oval turquoise cabochon within a circular-cut diamond surround, to a detachable cluster of similarly-set turquoise cabochons and surmount of similar design, 2 ¼ ins., mounted in 18k white gold

Signed Webb for David Webb

\$30,000-50,000



107



108

PROPERTY FROM A NEW YORK COLLECTION

**107**

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

Centering upon a rectangular-cut diamond, weighing approximately 3.67 carats, within a circular-cut diamond surround, atop a black enamel bombe form plaque, to the circular-cut diamond and pear-shaped yellow sapphire surround of lattice motif, 2 ¼ ins., mounted in platinum and gold

Signed Tiffany

\$20,000-30,000

**108**

**A DIAMOND RING**

Set with a square-cut diamond, weighing approximately 3.01 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6 ¼, mounted in platinum

*Accompanied by report no. 6183260997 dated 27 March 2017 from the GIA Gemological Institute of America stating that the diamond is H color, VS2 clarity*

\$18,000-25,000



**109**  
**A RETRO RUBY AND DIAMOND CUFF BRACELET,  
 BY BOUCHERON**

Set at the top with two opposing carved ruby and old-cut diamond openwork curved terminals, to the openwork polished hinged cuff, circa 1945, 2 ¼ ins. diameter, with French assay marks for 18k gold Signed Boucheron, Paris, no. 1989

\$30,000-50,000



PROPERTY OF A NEW YORK COLLECTOR

**110**  
**A RETRO GOLD, RUBY AND DIAMOND BROOCH,  
 BY VAN CLEEF & ARPELS**

Designed as a bouquet of sculpted gold flowers, with circular-cut ruby and old-cut diamond detail, extending polished gold stems gathered by a single-cut diamond ribbon, circa 1945, 3 ins., mounted in gold and platinum

Signed Van Cleef & Arpels Inc., N.Y., France, nos. 50051, 615, 42

\$8,000-12,000





111

**111**

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

Set at the front with a sculpted gold plaque, enhanced with circular-cut diamonds, to the gold coiled spring neckband, circa 1950, flexible, mounted in gold

Signed Van Cleef & Arpels, no. 9788

\$12,000-15,000



112

PROPERTY OF LADY

**112**

**A COLORED SAPPHIRE RING**

Partially bezel-set with a cushion-cut yellow sapphire, measuring approximately 20.52 x 20.30 x 12.23 mm, to the bifurcated gold hoop, ring size 6  $\frac{3}{4}$

*Accompanied by report no. CS 1084027 dated 10 May 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this yellow sapphire would be classified as Ceylon (Sri Lanka), with no heat or clarity enhancement*

\$8,000-10,000



113

113

#### A COLORED DIAMOND AND DIAMOND RING

Set with a cushion brilliant-cut fancy intense yellow diamond, weighing approximately 15.11 carats, within a circular-cut diamond surround, ring size 5  $\frac{3}{4}$ , mounted in platinum and 18k gold

*Accompanied by report no. 2145651932 dated 15 October 2012 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS1 clarity*

\$300,000-500,000



114

114

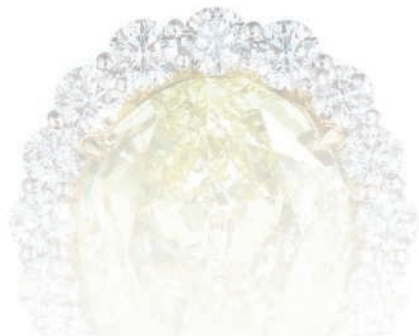
#### AN IMPRESSIVE PAIR OF COLORED DIAMOND AND DIAMOND EAR PENDANTS, BY BULGARI

Each suspending a pear modified brilliant-cut fancy yellow diamond, weighing approximately 11.87 and 10.47 carats, joined by a marquise and circular-cut diamond link to the surmount, set with a pear modified brilliant-cut fancy intense yellow and fancy yellow diamond, weighing approximately 3.00 and 2.82 carats, with circular-cut diamond trim, 2  $\frac{1}{4}$  ins., mounted in platinum and gold  
Signed Bulgari

*Accompanied by report nos. 2165671347, 1162614121 and 2171086032 dated 8 December 2014 and 4 September 2015 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 11.87, 10.47 and 2.82 carats, are fancy yellow, natural color, SI1, SI1 and VS2 clarity, respectively*

*With report no. 6157230344 dated 22 February 2013 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 3.00 carats, is fancy intense yellow, natural color, SI1 clarity*

\$350,000-450,000





115

PROPERTY OF A LADY

**115**

**A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 8.62 carats, flanked on either side by a baguette-cut diamond, ring size 4  $\frac{3}{4}$ , mounted in platinum, in a Cartier green box

*Accompanied by report no. 2171536813 dated 17 March 2016 from the GIA Gemological Institute of America stating that the diamond is G color, VS2 clarity*

\$80,000-120,000



116

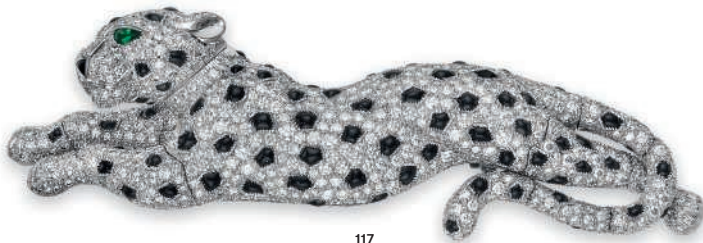
**116**

**A PAIR OF DIAMOND EAR STUDS**

Each set with a square-cut diamond, weighing approximately 4.03 and 4.01 carats, mounted in platinum

*Accompanied by report nos. 1182101266 and 2183109534 dated 10 January 2017 from the GIA Gemological Institute of America stating that the diamonds are G and F color, VS2 clarity*

\$120,000-180,000



117

PROPERTY OF AN IMPORTANT COLLECTOR

**117**

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

Designed as a reclining articulated pavé-set diamond panther with black onyx spots, the articulated head set with pear-shaped emerald eyes, 3  $\frac{3}{4}$  ins., mounted in platinum

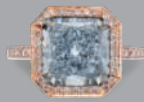
Signed Cartier, no. 51562B

\$120,000-180,000

LITERATURE:

Cf. F. Cologni and E. Nussbaum, *Platinum by Cartier: Triumphs of the Jewelers' Art*, Italy, Harry N. Abrams, Inc., 1996, p. 224-225





118

118

#### A COLORED DIAMOND RING

Set with a cut-cornered square modified-cut fancy blue-gray diamond, weighing approximately 3.90, within a circular-cut pink diamond surround, gallery and hoop, ring size 6, mounted in 18k rose gold

*Accompanied by report no. 1186256313 dated 29 March 2017 from the GIA Gemological Institute of America stating that the diamond is fancy blue-gray, natural color, SI1 clarity*

\$200,000-300,000



119

119

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

Designed as an articulated line of ten pear brilliant-cut diamonds, weighing from approximately 1.72 to 0.40 carats, joined by circular-cut pink diamond links, 2 3/4 ins., mounted in platinum

*Accompanied by four reports dated 1 March 2017 to 9 October 2014 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 1.72, 1.70, 1.01 and 1.00 carats, are D-F color, VS2 clarity*

*With six Dossier reports dated 27 January 2016 to 12 January 2015 from the GIA Gemological Institute of America stating that the diamonds, weighing from 0.77 to 0.40 carats, are D-F color, VVS1 to VS2 clarity*

\$55,000-75,000



**120**

**A COLORED DIAMOND AND DIAMOND RING**

Set with an oval mixed-cut light pink diamond, weighing approximately 5.10 carats, within a circular-cut pink diamond surround and oval-cut diamond border, to the circular-cut diamond bifurcated hoop, ring size 6, mounted in platinum and 18k gold

*Accompanied by report no. 2171471036 dated 2 February 2016 from the GIA Gemological Institute of America stating that the diamond is light pink, natural color, SI1 clarity*

\$200,000-300,000



**121**

**A SET OF DIAMOND AND MULTI-GEM 'MELI-MELO' JEWELRY, BY CARTIER**

Comprising a necklace, designed as a line of variously-cut multi-colored gemstones including pink tourmaline, aquamarine, iolite, garnet, chalcedony and moonstone with circular-cut diamond detail, suspending a similarly-set pendant; and a pair of ear pendants en suite, mounted in platinum and 18k white gold, 16½ ins., with French assay marks and maker's marks, in a Cartier red necklace box

Signed Cartier, no. 939511 (necklace), no. 940195 (ear pendants)

\$20,000-30,000





122



123

PROPERTY OF A LADY

**122**

**A PAIR OF RUBELLITE TOURMALINE AND DIAMOND EAR PENDANTS, BY PALOMA PICASSO, TIFFANY & CO.**

Each suspending a square cut-cornered rubellite tourmaline, within a circular-cut diamond surround, to the circular-cut diamond boule link and circular-cut diamond bombé surmount, 1984, 1 ½ ins., mounted in platinum

Signed Tiffany & Co., Paloma Picasso

\$12,000-15,000

**123**

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

Set with a cut-cornered square mixed-cut diamond, weighing approximately 4.13 carats, ring size 6, mounted in platinum, in a Tiffany & Co. black box

Signed Tiffany & Co., no. Pat. 5970744 et al 17879502

Accompanied by a *Tiffany & Co. Diamond Certificate* report no. 17879502/D12030203 stating that the diamond is F color, VVS1 clarity

\$55,000-65,000



124

PROPERTY OF A NEW YORK COLLECTOR

**124**

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

Set with a rectangular-cut diamond, weighing approximately 5.83 carats, flanked on either side by triangular-cut diamonds, ring size 5 ¾, mounted in platinum

Signed Van Cleef & Arpels, N.Y., no. 4789, S.O. (special order)

*Accompanied by report no. 10217323 dated 5 May 2017 from the GIA Gemological Institute of America stating that the diamond is E color, VVS2 clarity*

\$150,000-200,000



125

**125**

**A RARE COLORED DIAMOND AND DIAMOND RING**

Set with a cut-cornered square modified brilliant-cut fancy intense green diamond, weighing approximately 4.42 carats, flanked on either side by a cut-cornered rectangular modified brilliant-cut diamond, weighing approximately 1.02 and 1.00 carats each, within a circular-cut pink diamond surround, to the circular-cut diamond gallery and half-hoop, ring size 5 ½, mounted in platinum and 18k gold

*Accompanied by report no. 1102900161 dated 22 July 2009 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 4.42 carats, is fancy intense green, natural color, VS2 clarity*

*With report nos. 15213414 and 15332548 dated 27 June 2006 and 30 November 2006 from the GIA Gemological Institute of America stating that the diamonds, weighing 1.02 and 1.00 carats, are D and E color, VS2 and VVS2 clarity, respectively*

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

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



FANCY INTENSE GREEN



THE  
ROCKEFELLER  
EMERALD

## ROCKEFELLER & YARD

Known for his unique flair and keen eye for quality, Raymond Carter Yard set a high standard for American jewelry design in the 20th century. Born the son of a railroad conductor in Montclair, New Jersey, in 1885, as a boy Raymond Yard became known to William Elder Marcus, owner of Marcus & Co, an established jewelry firm in New York City. After Yard's father passed away, Marcus offered the young Raymond a job, and at thirteen years of age he quit school and moved to Manhattan with his mother.

Under the guidance of William Elder Marcus, Yard immersed himself in the world of jewelry and steadily climbed the ranks of the firm, forming close relationships with the elite of American society along the way. Yard's honest demeanor and knowledge of jewelry caught the eye of John D. Rockefeller, Jr. and they developed a personal and professional relationship that would greatly affect Yard's career.

Rockefeller strongly encouraged Raymond Yard to establish his own firm. Yard resigned from Marcus & Co. at the age of 37, and opened his first salon in May 1922 at 527 Fifth Avenue. Within four years, with business booming and more space needed, Raymond C. Yard, Inc. had moved location up Fifth Avenue. Raymond Yard's extensive client base greatly helped him to grow his company. Rockefeller believed in Yard's brand and introduced him to New York's wealthiest families, including the Vanderbilts, the DuPonts and the Woolworths.

In 1930 John D. Rockefeller, Jr. purchased through a private owner a brooch for his wife, Abby Aldrich Rockefeller. The brooch, said to be by Van Cleef & Arpels, centered upon a large emerald with mesmerizing color and impeccable clarity. When Abby Aldrich Rockefeller passed away in 1948, Rockefeller turned to Yard to disassemble the brooch. Individual emeralds from the setting were distributed among the Rockefeller children.

The center emerald, weighing an impressive 18.04 carats, was given to David Rockefeller. Entrusting Raymond Yard with this stunning gemstone, Rockefeller asked Yard to mount the emerald as a ring. Executed with an elegantly understated diamond and platinum setting, the ring was one of Raymond Yard's most important private commissions.

The intense color and distinct saturation that typifies a Colombian emerald is illustrated perfectly in this remarkable stone. Described by the American Gemological Laboratories as 'Exceptional', it possesses what the AGI calls an 'unusual combination of size, provenance, absence of treatment and quality factors [that contribute] favorably to its rarity and desirability'.


There is no other comparable emerald of this weight, quality and historical importance available in the market today. Notable Colombian emeralds appear in the some of the most famous collections, and throughout the years many have appeared at auction. Perhaps the most famous collection was that of Empress Eugenie, wife of Napoleon III, sold in May 1887, which contained several magnificent emeralds. More recently, in December 2011, Elizabeth Taylor's 23.46 carat emerald Bulgari brooch commanded much attention.

This superb Colombian emerald continues to embody the grandeur of the Rockefeller family name. Now the Rockefeller Emerald is to be sold — fittingly in the heart of Rockefeller Center, where John D. Rockefeller, Jr.'s dream of a 'city within a city' first came to life nearly a century ago.



Mr. Yard walking through the iconic Raymond C. Yard, Inc. gates. These gates are a trademark of the firm and have been moved to each of their various locations. Image courtesy of Raymond C. Yard, Inc.

Mr. Raymond C. Yard retired in the spring of 1958 after sixty years in the jewelry business, leaving the company in the hands of Mr. Glen McQuaker, Mr. Donald Bartow and Mr. Robert Gibson. To Mr. Yard, these three men embodied the same personal integrity and knowledge that he possessed and under their guidance, he trusted that the firm would continue to produce quality jewelry. In 1989, Mr. Robert Gibson's son, Mr. Bob Gibson, formally took over the firm and continues to carry on the Yard tradition today, creating contemporary pieces in a manner consistent with Raymond C. Yard's vision that began in 1922.

157 x 165 x 95 <sup>mm</sup>  
 Leaves gem emerald 18.04 ct to be mounted  
 in 2 traps + <sup>5</sup> 10 rd diam on sides as per design  
 size 6 1/2 oval 

2 Trap diam	0.44	cts	21
2 " "	0.22		20
10 diam 5/8	0.04		2315

1000-0-111  
 114476 Rockefeller, David  
 146 E 65  
 Roy send them  
 11/6/48  
 100



mounted as plat  
 274 @ 18.04 K OET.  
 256 @ 18.04 K 18.04  
 was 18.04 K 18.04

Jewelry 163,542 - T.20%  
 11/5/48  
 ✓ obs  
 1128 T.20%

Jewelry  
 1128



A sketch of the ring design from the firm's archives, courtesy of Raymond C. Yard, Inc.

Imaged here are copies of sections from Raymond C. Yard's jewelry registrar from 1948, courtesy of Raymond C. Yard, Inc. Mr. David Rockefeller's name is clearly stated next to the stock number for this commission and this number matches the number inscribed on the ring's inner shank.

Another section of the same registrar, imaged above, shows in Mr. Yard's hand the weights and dimensions for the emerald, diamond side stones and platinum setting.

Mr. Yard notes:

*Leaves gem emerald 18.04 carats to be mounted as [platinum] ring with [two trapezoids] and five [round diamonds] on side as per design*

According to Mr. Bob Gibson, President of Raymond C. Yard, the use of the word 'gem' by Mr. Yard was rare and only reserved for gemstones that were truly exceptional. Always one to know excellence when he saw it, it is no surprise that in this memo Mr. Yard described the Rockefeller Emerald as 'gem' quality.

Further noted in the registrar is the cost of the mounting to Mr. David Rockefeller, a total of \$1,128. The insurance value provided at this time for the ring is also listed as \$163,542 - a staggering amount for 1948.





## GEMMOLOGICAL REPORT

<b>Report Number</b> 17050041	<b>Colour</b> green
<b>Date</b> 8 May 2017	<b>Species</b> Natural beryl
<b>Item</b> One faceted gemstone set in a ring	<b>Variety</b> Emerald
<b>Weight</b> 18.04 ct (as indicated by the client)	<b>Origin</b> Colombia
<b>Shape</b> octagonal	<b>Condition</b> No indications of clarity enhancement.
<b>Cut</b> step cut	<b>Comments</b> See Information Sheet(s).
<b>Measurements</b> approx. 16.50 x 15.70 x 9.65 mm	Important notes and limitations on the reverse:
<b>Transparency</b> transparent	

Beryl Huber

Alessandra Spingardi



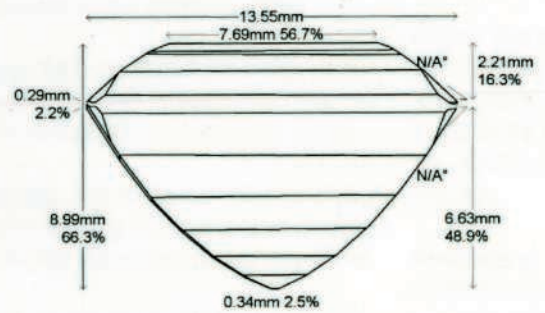
# The Prestige Gemstone Report™

Imaging



Images do not accurately portray size or color.

Accu-Vu™ Imaging:



Comments:

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

General Report Comments:

American  
580 Fifth Avenue • New York, NY 10036 • 212.704.07

(Please see

American Gemological Laboratories

Identification

Document No: 1084137      Validation Date: 3 May 2017

Identification

Mineral Type: Natural Beryl  
 Variety: Emerald      Color Description: Green

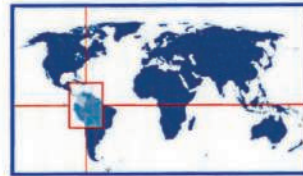
Carat Weight: Stated by Client 18.04 cts      Shape: Rectangular  
 Measurements: Approx. 16.42 x 15.66 x 9.51 mm      Cutting Style: Modified Emerald Cut

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

Origin

Origin  
 Provenance: Classic™ Colombia

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



Enhancement

Enhancement  
 Standard: Clarity enhancement: None      Additional: None

Comments: Non-clarity enhanced emeralds are rare. Emeralds are commonly clarity enhanced to reduce the visibility of fissures.

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 Flare	Very Rare	Rare	Uncommon	Common	Very Common

Degree of Clarity Enhancement & Relative Rarity™

Christopher P. Smith, President



# THE ROCKEFELLER EMERALD



(two views illustrated)

PROPERTY OF AN IMPORTANT AMERICAN COLLECTOR

126

## A RARE AND HISTORIC EMERALD AND DIAMOND RING, BY RAYMOND YARD

Set with an octagonal step-cut emerald, weighing approximately 18.04 carats, flanked on either side by trapezoid and circular-cut diamonds, 1948, ring size 7  $\frac{1}{4}$  ins., mounted in platinum, in a Raymond C. Yard red case

Signed Yard for Raymond Yard, no. A14976

*Accompanied by report no. 17050041 dated 8 May 2017 from the Gübelin GemLab stating that the origin of this emerald would be classified as Colombia, with no indications of clarity enhancement; also accompanied by an Information Sheet further detailing untreated emeralds*

*With report no. CS 1084137 dated 3 May 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Classic Colombia, clarity enhancement: none; also stating that 'the unusual combination of size, provenance, absence of treatment and quality factors present in this material contributes favorably to its rarity and desirability'*

\$4,000,000-6,000,000

### PROVENANCE:

David Rockefeller  
Abby Aldrich Rockefeller

### LITERATURE:

N. Kuzmanovic, *Yard: The Life and Magnificent Jewelry of Raymond C. Yard*, New York, The Vendome Press, 2007, p. 108-109

Previously set in a brooch belonging to Abby Aldrich Rockefeller, this emerald was given to her youngest son, David Rockefeller, after her death. The emerald was brought to Raymond C. Yard by David Rockefeller and was mounted as the present ring in 1948.









LOUIS  
COMFORT  
TIFFANY



Louis Comfort Tiffany (1848-1933) was the son of Charles Tiffany, founder of Tiffany and Co. His training in design began at an early age and at seventeen, he left home for Europe, the first of many travels abroad. His trips to North Africa and the Near East had a particular impact on his life work as it was here that he became consumed with color, light and varying hues that were rarely seen in the mainstream American artists' palette. Naturalism and exoticism were also key themes that dominated his oeuvre and he took his inspiration from plants, flowers, exotic cultures and was much inspired by his own expansive art collection.

A Renaissance man, Louis Comfort, operated under Tiffany Furnaces, separate from the auspices of Tiffany and Co. and his father. It was here that he produced his richly colored lamps and vibrantly toned favrile glass, tapestries, enamels, metalwork, furniture and hundreds of other items that would grace the homes of some of the most important Americans of the time including Mark Twain, Cornelius Vanderbilt II and The White House itself. Renowned for his excellence and perfection, he personally examined each piece before it received the final stamp of approval.

It was not until the death of his father, the patriarch Charles Tiffany, in 1902 that Louis Comfort began to manufacture his own jewelry designs. It is possible that this late flowering was due to the fact that Louis felt that his designs would be rejected as they could not compete with those of Tiffany and Co., a firm that had defined the American taste and style in jewelry for so many decades.

Immediate, yet highly secretive, production was begun by Louis Comfort and his team of craftsmen in anticipation of the Louisiana Purchase Exposition to be held in St. Louis in 1904. It was at this world's fair that Louis Comfort showcased twenty-seven pieces of jewelry, much in the 'hand wrought', or Arts and Crafts style. An enameled Queen Anne Lace brooch, a grape cluster necklace, a gold and opal pendant in the form of a Medusa jellyfish, a silver Etruscan-style collar necklace and even a bronze necklace with favrile glass ball fringe, were all displayed and received the international acclaim that Louis Comfort had so long desired.

The team that Louis Comfort established to prepare for this Louisiana Purchase Exposition was supervised by Julia Munson, known at Tiffany Studios as a contributor of the American Arts and Crafts movement. A talented enameller, Munson worked closely with Louis Comfort for twelve years and together they created jewels that embodied the same vibrantly colored elements of his stained-glass windows.

In 1907, Tiffany and Co. purchased the enameling and jewelry making departments of Tiffany Furnaces for the sum of \$35,000 and from then all jewelry production was completed in house with the name 'Tiffany & Co.' stamped on each piece. Only those pieces produced before this date bear the mark 'Louis C. Tiffany, Artist'.

The 'Edwardian' or 'Belle Époque' style of the time (1895-1914) was very much in contrast to the Arts and Crafts style of Louis Comfort. The fashionable color was white and was defined by the use of platinum, diamonds and natural pearls with small colored stones, such as demantoid garnets, used for accent. Experimenting with platinum, jewelers discovered that they could produce very intricate yet delicate, openwork filigree jewelry that was extremely durable.

Louis Comfort, however, was not preoccupied with the traditional choice of important diamonds and pearls, the wide-spread utilization of platinum or even with a gemstone's quality. His primary consideration was with how a gemstone, given its color and ability to diffuse and transform light, could convey the design and feeling he was trying to achieve. Champion of American stones, he collaborated with George Frederick Kunz, the head of gemology at Tiffany & Co. Kunz, arguably the greatest gemologist in American history, supplied Louis Comfort with key materials that would transform his designs.

Louis Comfort and Kunz shared a fascination for unusual and unconventional stones. Tourmalines from the great state of Maine and sapphires from the Yogo Gulch Mine in Montana captured the color and brilliance that Louis Comfort was seeking. Dense lapis lazuli and turquoise, moonstones with adularescence and opals, coupled with vari-colored enameling, can be seen as continuations of his pioneering work in glass and windows, translations of color and light. The hidden meaning of stones was also taken into consideration. Black opals, representing the feathers of peacocks, were the sign of immortality in Far Eastern cultures.

Through his exploration of naturalism and exoticism using these gemstones, Julia Munson remained a key designer for Louis Comfort. For twelve years they worked together and when Munson left the firm in 1914, Louis Comfort hired Margreta 'Meta' Katherine Overbeck as her replacement. Meta Overbeck had a great preference for faceted gemstones and developed more moderate designs that incorporated these larger faceted stones. Her jewels differed from those that preceded her and while the overall aesthetic had shifted, Louis Comfort presumably approved her designs. Overbeck remained with the firm until the art-jewelry department closed six months after Louis Comfort's death, officially concluding Louis Comfort Tiffany's era of jewelry design.

Louis Comfort continued to work until his death in 1933, producing approximately 5,500 individual pieces of jewelry. With a clear focus on color and a consistent drive to express unusual combinations through themes of nature and exoticism, he was driven to stimulate the ordinary palette and test the limit of conventional style. The following lots, formerly from the Garden Museum Collection, are a testament to the international appeal of Louis Comfort's highly individualistic and aesthetically pleasing works in gold, platinum and gem-stones, bringing a renewed appreciation to this genius of American design.



# A COLLECTOR'S PURSUIT

In 1992, Mr. Takeo Horiuchi of Nagoya, Japan, began to build a comprehensive collection of artworks in every medium to which Louis C. Tiffany had applied himself, one that set the bar at the highest artistic level in each of a dozen disciplines, a 20-year odyssey that led him to the market's foremost collectors, dealers, and auction rooms as he criss-crossed the US. The result of this unwavering journey was the finest assemblage, ultimately unrivalled, of Tiffany's masterworks. During this time, attired at times in a white or purple silk suit with matching scarf, he became a fixture at the auctions of early 20th century decorative arts staged in Manhattan, a charismatic presence even for those in the room.

Mr. Horiuchi provided a rare insight into his goals in a bilingual volume published in 2000 by the museum that he built to house his collection in Matsue, a town bordering the China Sea, 'What interested me was the Japanese connection.... I determined to try and contribute to the two cultures, to East and West, by collecting Tiffany's works'. Once his Tiffany pursuit was underway, he expanded his search to acquire furnishings and *objets d'art* of comparable artistic merit by Tiffany's counterpart artist-designer-craftsmen in the French Art Nouveau movement, those whom he felt were similarly inspired at the *fin de siècle* by the cultural heritage of his ancestral homeland.

When Mr. Horiuchi began to focus on Louis C. Tiffany's jewelry production from the mid-1990s, this was a largely uncharted field amongst collectors of Tiffany Studios' standard artworks. Whereas the firm's other disciplines, such as its lamps, windows, and glassware, had by then well-established guidelines in terms of rarity and beauty and, thereby, market value, not so his jewelry, of which examples only of his early hand-wrought pieces, those

mostly in enameled copper with naturalistic motifs, tended to be included in the same auctions. Tiffany's more mature works, however - those created after his jewelry workshop was moved in 1907 to Tiffany & Company's headquarters, where it had access to the parent company's expert artisans and inventory of gemstones - were offered in the jewelry department's sales. To remedy this, Mr. Horiuchi added the department's catalogues to his auction house subscriptions, thereby expanding his access to the many breathtaking works of bejeweled personal adornment included in these pages. In this, he was drawn to the warm luminescent glow of Tiffany's gemstones, in which he identified the kaleidoscopic interplay of color and light as that in his Favrite glass.

Mr. Horiuchi showed a steadfast focus and dogged fervor in his quest to acquire the ultimate in his fields of interest. However, his final acquisition occurred in a New York auction in March 2011, a week after the Fukushima nuclear meltdown and subsequent tsunami that devastated his homeland, proof that his appetite for collecting remained undiminished until that unforeseen moment. The subsequent seismology report issued by the Japanese government brought an abrupt halt to his plans for an expanded new museum at the foot of Mt. Fuji, where three earthquakes of Richter scale 8 magnitude are predicted within the next three decades. A museum comprised primarily of the world's premier Tiffany glassware was unthinkable under the weight of such a cataclysmic forecast, bringing Mr. Horiuchi's long and single-minded treasure hunt to a close. In March 2012, he sold his entire collection, some 620 works of art including the jewelry featured on these pages.

LOTS 127-184



**127**

**A BLACK OPAL, DEMANTOID GARNET AND SAPPHIRE  
LAPEL BROOCH**

Suspending a pear-shaped black opal cabochon set within a gold frame, accented by circular-cut sapphires and demantoid garnets, joined by circular-cut sapphire and demantoid garnet links to the openwork gold lapel pin of similar design, 3  $\frac{3}{8}$  ins., mounted in gold. Bottom pendant signed Tiffany & Co.

\$10,000-15,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 489

This brooch is a combination of two individual pieces, the lower portion likely designed by Louis Comfort Tiffany



(detail of reverse)

128

**A BLACK OPAL, DEMANTOID GARNET AND SAPPHIRE  
PENDANT NECKLACE, BY LOUIS COMFORT TIFFANY,  
TIFFANY & CO.**

Suspending an oval black opal cabochon, within a sculpted gold grapevine surround, enhanced by circular-cut demantoid garnets and sapphires, to the double-strand finelink neckchain, set with links of similar motif, with gold grapevine detail at reverse of pendant, circa 1910, 23 ½ ins., mounted in gold

Signed Tiffany & Co.

\$20,000-30,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 515

Cf. J. Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, Harry N. Abrams, Inc., 2002, p. 70

LOTS 127-184



**129**

**A SET OF CITRINE, GREEN BERYL AND GOLD JEWELRY, BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

A necklace, centering upon a rectangular-cut citrine, within a gold bead and wirework mount enhanced by green beryls, flanked on each side by a cut-cornered rectangular-cut citrine, joined to a hammered gold bead three-strand chain, with a gold bead and wirework clasp; and a bracelet en suite, circa 1920, 16 ½ ins. (necklace), 7 ⅞ ins. (bracelet)

Necklace and bracelet signed Tiffany & Co.

Accompanied by a brooch, unsigned from an unknown maker (3)

\$30,000-50,000

**PROVENANCE:**

Estate of Elizabeth J. Hand

Previously sold at Christie's New York, *Magnificent Jewels*, 9 April 1997, Lot 15

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 520

One can easily follow a thread through Louis Comfort Tiffany's many creative mediums when viewing the jewels in this lot. The twisted wirework or cannetille on the bracelet is typical of his iron work during the late 1800s, as evident on the mantel candelabra he designed in 1879-1880 for the Seventh Regiment Armory. The citrines used in the necklace and bracelet are an example of his choice of a gemstone that allowed light to penetrate, while still obscuring objects on the other side, much like his stained glass windows.





LOTS 127-184



130

**130**  
**AN OPAL AND ENAMEL PENDANT NECKLACE  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Suspending an oval-shaped green and blue pique-à-jour enamel, gold and openwork silver plaque, centering upon an oval opal cabochon, to the finelink neckchain set with green pique-à-jour enamel, gold and silver enhancers of similar design, circa 1910, 16 ¼ ins.

Unsigned

\$6,000-8,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 506 (including a Tiffany & Co. archival photograph)

Original opal has been replaced by the present opal



131

**131**  
**A BLACK OPAL, DEMANTOID GARNET AND ENAMEL  
PENDANT NECKLACE, BY LOUIS COMFORT TIFFANY,  
TIFFANY & CO.**

The gold filigree and blue pique-à-jour enamel frames, each suspending a pear-shaped or circular black opal cabochon, accented by oval-cut demantoid garnets, to the finelink neckchain set with gold filigree and blue pique-à-jour enamel links, the pendant reverse decorated with green pique-à-jour enamel, circa 1915, 18 ½ ins.

Signed Tiffany & Co.

\$15,000-20,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 505



(detail of reverse)



132

**132**  
**A JADE, SEED PEARL AND ENAMEL NECKLACE,  
 BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Suspending a gold wirework and green enamel openwork plaque, centering upon an oval jade cabochon, accented with seed pearls, to the fine link gold neckchain, set at the front with four oval jade cabochon links, circa 1910, 16 ins., mounted in gold  
 Signed Tiffany & Co.

\$6,000-8,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 508



133

**133**  
**A BLACK OPAL, DEMANTOID GARNET AND GOLD  
 NECKLACE, BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Set at the front with an openwork gold filigree and circular-cut demantoid garnet plaque, centering upon an articulated kite-shaped black opal cabochon, suspending a square-cut demantoid garnet and pear-shaped black opal cabochon, to the roped gold neckchain, circa 1910, 15 ins., pendant with brooch fitting at reverse  
 Signed Tiffany & Co.

\$10,000-15,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 507 (including a Tiffany & Co. archival photograph)

LOTS 127-184



134

**AN IMPRESSIVE SET OF MOONSTONE AND SAPPHIRE JEWELRY, BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Comprising a necklace, designed as a series of graduated oval-shaped moonstone cabochons, trimmed by circular-cut sapphires, joined by circular-cut sapphire cluster links; and a pair of ear pendants en suite, circa 1910, 14  $\frac{7}{8}$  ins. (necklace), 2  $\frac{3}{4}$  ins. (ear pendants), mounted in platinum

Each signed Tiffany & Co.

(2)

\$60,000-80,000

**PROVENANCE:**

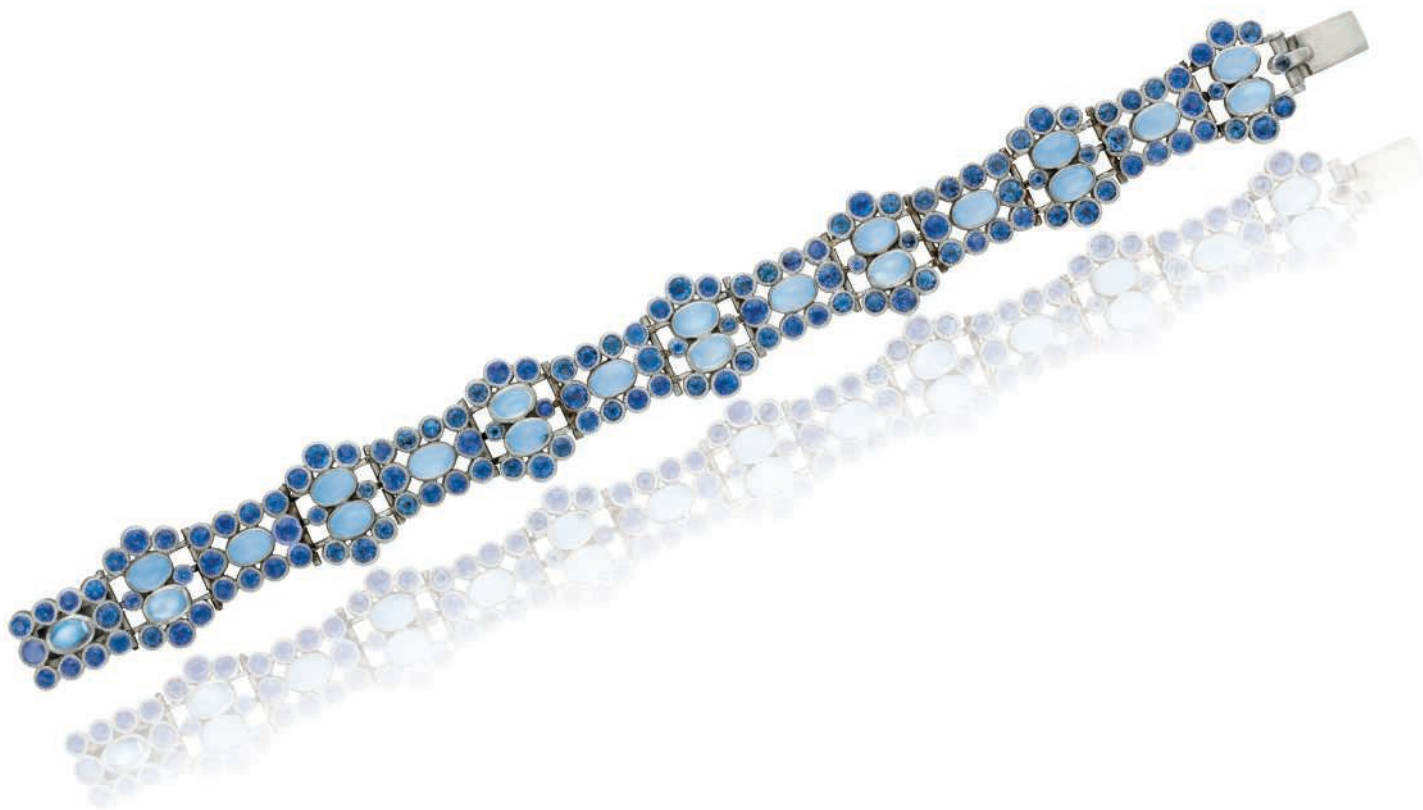
Previously sold at Christie's New York, Magnificent Jewels, 27-28 October 1997, Lot 46

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 498-499



LOTS 127-184



**135**

**A MOONSTONE AND SAPPHIRE BRACELET,  
BY TIFFANY & CO.**

The openwork articulated band, set with a series of bezel-set moonstone cabochons, bordered by circular-cut sapphires, 7 ¼ ins., mounted in platinum

Signed Tiffany & Co.

\$8,000-12,000



**136**

**AN AQUAMARINE AND DIAMOND PENDANT NECKLACE,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Suspending a modified calf's head-shaped aquamarine, within a platinum filigree and old-cut diamond openwork surround of scrolling motif, to the similarly designed neckchain and clasp, circa 1920, 17 ¼ ins., mounted in platinum

Signed Tiffany & Co.

\$20,000-30,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 519

LOTS 127-184



137

**A SUITE OF AQUAMARINE, DIAMOND AND GOLD JEWELRY,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

A pendant necklace, centering upon a modified rectangular-cut aquamarine, within a textured matte-finished gold scrolling mount depicting grape leaves and vines, enhanced by old-cut diamonds, suspended from a gold grape leaf link chain, alternately-spaced by circular-cut diamonds and aquamarines, *with additional links*; a pair of ear pendants and brooch en suite, 16 ½ ins. (necklace), 2 ⅝ (ear pendants), 1 ⅞ ins. (brooch)

Necklace signed Tiffany & Co., designed by Louis Comfort Tiffany

Larger ear pendants and brooch, unsigned, designed by Louis Comfort Tiffany

Accompanied by a second pair of ear pendants, two bracelets, one ring and a smaller pendant necklace, unsigned and from an unknown maker

\$30,000-50,000

**PROVENANCE:**

The Estate of Elizabeth J. Hand  
Previously sold at Christie's New York, Magnificent Jewels, 9 April 1997, Lot 17

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 518





(detail of reverse)



(detail of reverse)



(detail of reverse)

LOTS 127-184



138

**138**  
**A TOURMALINE, SAPPHIRE AND GOLD BROOCH,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

The sculpted 18k gold leaves, entwined around circular-cut sapphires and green tourmaline cabochons, faceted on the reverse, circa 1920, 2 1/8 ins., mounted in gold  
Signed Tiffany & Co.

\$10,000-15,000

LITERATURE:

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 482  
J. Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, Harry N. Abrams, Inc., 2002, p. 30



139

**139**  
**AN IMPORTANT TOURMALINE AND DIAMOND NECKLACE,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Set with a series of twelve green tourmaline cabochons, each faceted on the reverse, within sculpted platinum and gold surrounds of foliate and berry motif, accented with old-cut diamonds, circa 1920, 17 7/8 ins. mounted in platinum and gold  
Signed Tiffany & Co.

\$40,000-60,000

LITERATURE:

J. Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, Harry N. Abrams, Inc., 2002, p. 85



LOTS 127-184



**140**

**A PAIR OF CHRYSOPRASE AND PLATINUM EAR PENDANTS, BY TIFFANY & CO.**

Each suspending a chrysoprase bead, joined by a fine link platinum chain to the platinum filigree surmount, circa 1925, 2 ½ ins., mounted in platinum

Signed Tiffany & Co.

\$3,000-5,000



**141**

**A ZIRCON AND GOLD RING, BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Collet-set with an oval-cut blue zircon, flanked on either side by a circular-cut blue zircon, to the openwork sculpted gold surround of foliate motif, circa 1904, ring size 11

Signed Louis Comfort Tiffany, no. J.B. 04

\$5,000-7,000

**PROVENANCE:**

Joseph Briggs  
Briggs family, by descent

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 523



142

**A JADEITE AND GOLD PENDANT NECKLACE,  
BY TIFFANY & CO.**

Suspending a carved and pierced jadeite plaque of flora and fauna motif, to the neckchain of alternating openwork gold and carved jadeite links, circa 1925, 20 ins., mounted in gold  
Signed Tiffany & Co.

\$15,000-20,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 514

LOTS 127-184



143

**143**  
**A BOULDER OPAL AND GOLD BROOCH,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Set with a boulder opal, within a gold tobacco leaf surround, enhanced by circular-cut yellow beryls, circa 1910, 1 ¼ ins., mounted in gold

Signed Tiffany & Co.

\$7,000-10,000

**LITERATURE:**

J. Falino, Y. J. Markowitz, *American Luxury: Jewels from the House of Tiffany*, England, Antique Collector's Club Limited, 2009, p. 68  
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 482  
J. Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, Harry N. Abrams, Inc., 2002, p. 34



144

**144**  
**A BAROQUE PEARL AND ENAMEL SEAWEED BROOCH,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

The organic form of seaweed motif, set with baroque pearls within an enameled green and silver surround, circa 1905, 1 ¾ ins., mounted in silver and gold, with concealed hooks at the reverse for suspension probably of later addition

Signed Tiffany & Co. (partially obliterated)

\$10,000-15,000

**PROVENANCE:**

Lillian Nassau, Ltd.

**EXHIBITED:**

New York, American Museum of Natural History, *150 Years of Gems and Jewellery*, 30 March - June 5, 1988

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 483 **(including a Tiffany & Co. archival photograph)**  
J. Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, Harry N. Abrams, Inc., 2002, p. 29



145

**145**  
**A DELICATE PEARL AND GOLD BIB NECKLACE,**  
**BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

The gold Etruscan-style tapered bib necklace, set at the front with alternating gold and seed pearl-set round filigree elements, enhanced by dogtooth pearl drops, circa 1905, 14 ½ ins.

Signed Louis C. Tiffany, Artist

\$20,000-30,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 497 **(including a Tiffany & Co. archival photograph of a similar necklace)**

J. Loring, *Louis Comfort Tiffany at Tiffany & Co.*, Japan, Harry N. Abrams, Inc., 2002, p. 40-41



146

**146**  
**A PERIDOT, ENAMEL AND GOLD BROOCH,**  
**BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

The gold filigree and green plique-à-jour enamel openwork circular plaque, centering upon a bezel-set circular-cut peridot, circa 1910, 1 ¼ ins.

Signed Tiffany & Co.

\$5,000-7,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 487

LOTS 127-184



**-147**

**A MULTI-GEM, ENAMEL AND GOLD BROOCH,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Designed as an openwork purple enamel and gold plaque, with gold filigree detail, set at the top with an oval-shaped jade cabochon and pear-shaped amethyst cabochon, the center a series of alternating turquoise and lapis lazuli tablets, suspending a tapered fringed of jade, turquoise, lapis lazuli, coral and amethyst beads, enhanced by gold openwork links with blue enamel detail, circa 1920, 4 ins.

Signed Tiffany & Co.

\$15,000-20,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 480



**148**

**A LAPIS LAZULI AND GOLD STICK PIN, BY TIFFANY & CO.**

The elongated oval-shaped terminal centering upon an oval lapis lazuli cabochon, within an openwork double-row gold wirework frame, extending the gold pin, 2 5/8 ins.

Signed Tiffany & Co.

\$1,500-2,000





149

**A TURQUOISE, ENAMEL AND GOLD NECKLACE,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Suspending a rectangular green and blue champlevé enamel plaque, centering upon an oval turquoise cabochon, to the finelink double-strand neckchain, set with turquoise cabochon and ancient Egyptian lotus motif enamel links, circa 1910, 15 ins., mounted in gold  
Signed Tiffany & Co.

\$30,000-50,000

**PROVENANCE:**

The Estates of Gladys and Robert Koch  
Previously sold at Christie's New York, 20th Century Decorative Arts and Design, Including the Property from the Estates of Gladys and Robert Koch, 9-10 March 2004, Lot 47

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 517  
J. Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, Harry N. Abrams, Inc., 2002, p. 56

LOTS 127-184



(detail of reverse)

**150**

**AN OPAL AND ENAMEL PENDANT NECKLACE,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

The platinum filigree and gold frame, suspending a kite-shaped cabochon opal, joined to the to the platinum filigree finelink neckchain by triangular cabochon opal links, decorated with green and blue pique-à-jour enamel at the reverse, circa 1910, 18 ¼ ins., mounted in platinum and gold

Signed Tiffany & Co.

\$10,000-15,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 505

151

**A BLACK OPAL, DEMANTOID GARNET AND ENAMEL BROOCH**

Centering upon a pear-shaped black opal cabochon, within a sculpted gold and blue plique-à-jour enamel, accented by circular cabochon demantoid garnets, the reverse set with green plique-à-jour enamel, circa 1910, 1 3/8 ins.

Signed Tiffany & Co.

\$3,000-5,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 488

Originally designed as a pendant and later modified into the present brooch



152

**A PERIDOT AND ENAMEL BAR BROOCH, BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Set with a line of square-cut peridot, to the openwork gold filigree and blue enamel surround, circa 1915, 1 3/8 ins.

Signed Tiffany & Co.

\$6,000-8,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 486



153

**A TOURMALINE, ENAMEL AND GOLD BROOCH, BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

The filigree openwork gold and green plique-à-jour enamel circular plaque, centering upon a bezel-set circular-cut green tourmaline, circa 1910, 1 1/8 ins., mounted in gold

Signed Tiffany & Co.

\$6,000-7,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 487



LOTS 127-184



154

**154**  
**AN AMETHYST AND GOLD BROOCH,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Centering upon a carved oval-shaped amethyst depicting grape clusters, within a sculpted gold grape leaf surround, circa 1905, 1 7/8 ins.

Signed Tiffany & Co.

\$6,000-8,000

**LITERATURE:**

J. Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, Harry N. Abrams, Inc., 2002, p. 482

**155**  
**A NEPHRITE, AMETHYST AND SAPPHIRE NECKLACE,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

The freeform amethyst, carved at the reverse, set within a platinum and gold filigree and wirework surround, suspending nephrite and amethyst bead fringe, to the similarly set fringed neckchain, set with alternating nephrite and amethyst cabochons, with circular-cut sapphire detail, circa 1920, 18 1/4 ins., mounted in platinum and gold Signed Tiffany & Co.

\$30,000-50,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 513



(detail of reverse)



LOTS 127-184



**156**  
**AN OPAL AND GOLD BROOCH, BY LOUIS COMFORT TIFFANY,  
TIFFANY & CO.**

Centering upon a boulder opal, entwined within a sculpted gold leaf and branch surround, circa 1915, 1 7/8 ins., mounted in gold  
Signed Tiffany & Co.

\$4,000-6,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 482

**157**  
**A STAR SAPPHIRE, SAPPHIRE AND ENAMEL PENDANT  
NECKLACE, BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

The gold filigree, circular cabochon star sapphire within the blue and green plique-à-jour enamel frame, suspending a collet-set cabochon star sapphire, to the roped gold neckchain, set with blue and green enamel links, spaced by cabochon sapphires, circa 1910, 17 ins.

Signed Tiffany & Co.

\$20,000-30,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 502-503 (including a Tiffany & Co. archival photograph)





158

**A MOONSTONE AND SAPPHIRE NECKLACE,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Designed as a series of oval moonstone cabochon links within gold filigree surrounds, each link joined by a line of three collet-set circular-cut sapphires, and fine link gold chain, circa 1910, 19 ½ ins., mounted in gold and platinum

Signed Tiffany & Co.

\$20,000-30,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 498

LOTS 127-184



**159**  
**A SAPPHIRE, ENAMEL AND GOLD PENDANT-BROOCH,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

The circular plaque centering upon a circular cabochon sapphire, within a blue and green plique-à-jour enamel and gold filigree floral surround, circa 1910, 1 ½ ins., with French import mark for 18k gold, with collapsible pendant hoop  
Signed Tiffany & Co.

\$5,000-7,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 489

J. Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, Harry N. Abrams, Inc., 2002, p. 48







160

**A CABOCHON EMERALD, SAPPHIRE, COLORED SAPPHIRE AND FIRE OPAL PENDANT NECKLACE, BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

The detachable drop-shaped pendant set with an oval emerald cabochon, within an oval and circular emerald, sapphire, pink sapphire and fire opal cabochon beadwork frame, suspended by two gold oval link and beadwork chains to a bezel-set oval and circular cabochon emerald, sapphire, pink sapphire and fire opal chain, circa 1920, 36 ½ ins., mounted in gold

Signed Tiffany & Co.

\$25,000-35,000

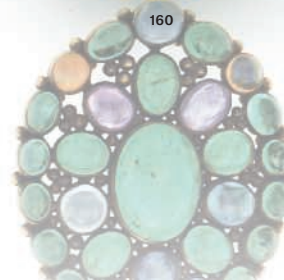
**PROVENANCE:**

Previously sold at Christie's New York, *Tiffany: Innovation in American Design*, 10 December 1998, Lot 375

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 508

J. Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, Harry N. Abrams, Inc., 2002, p. 64



LOTS 127-184



**161**

**A FAVRILE GLASS BEETLE AND GOLD FRINGE NECKLACE,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

The gold barrel-shaped bead neckchain suspending a fringe of iridescent favrile glass beetles, spaced by links suspending beadwork accents, circa 1914, 17 ¼ ins., mounted in gold  
Signed Tiffany & Co.

\$15,000-20,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 494 **(including a Tiffany & Co. archival photograph)**



162

**A FAVRILE GLASS BEETLE AND GOLD NECKLACE,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Designed as a series of iridescent favrile glass beetles, joined by  
oval links, circa 1915, 20 ¼ ins., mounted in gold

Signed Tiffany & Co.

\$10,000-15,000

LITERATURE:

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England,  
Antique Collectors' Club Limited, 2004, p. 491 (including a Tiffany & Co.  
archival photograph of a similar necklace)

162



163

163

**A CARNELIAN AND GOLD SCARAB RING,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Set with a carnelian scarab, to the scrolling sculpted gold mount,  
circa 1910, ring size 6 ¼

Signed Tiffany & Co.

\$2,000-3,000

LITERATURE:

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England,  
Antique Collectors' Club Limited, 2004, p. 522

LOTS 127-184



**164**

**AN ICONIC FAVRILE GLASS BEETLE AND GOLD NECKLACE,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

The front suspending three blue iridescent favrile glass beetles from the two-row favrile glass beetle neckchain, spaced by beaded gold columns, circa 1910, 18 ¼ ins., mounted in gold  
Signed Tiffany & Co.

\$25,000-35,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 492

Lots 161, 162 and 164 are beautiful examples of beetle jewelry produced by Louis Comfort Tiffany for Tiffany & Co. The necklaces feature scarabs made from favrile glass, a technique that Louis Comfort developed throughout the 1880s and patented in 1894. This iconic technique, which produces a superficial iridescence, is obtained by mixing different colors of glass together while hot, and can be seen frequently in his glass works. The presence of favrile glass in this lot reveals the simultaneous productions of Tiffany Studios' glassworks and Tiffany & Co.'s jewels.



165

**A MOONSTONE, SAPPHIRE AND GOLD NECKLACE,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Suspending a V-shaped sculpted gold plaque of foliate motif, set with five oval moonstone cabochons, with circular-cut sapphire accents, to the graduating strand finelink and gold bead neckchain, spaced by collet-set oval moonstone cabochons, circa 1925, 25 ins. Signed Tiffany & Co.

\$20,000-30,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 500  
J. Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, Harry N. Abrams, Inc., 2002, p. 73

LOTS 127-184



**166**

**AN UNUSUAL MULTI-COLORED ZIRCON AND PLATINUM NECKLACE, BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Suspending a circular-cut orange-brown zircon, measuring approximately 25.50 x 25.30 x 15.07 mm, enhanced by two circular-cut blue zircons set in an overlapping motif, accented by baguette-cut blue zircons, extending sculpted platinum and navette cabochon zircon terminals, to the neckchain of similar design, circa 1920, 19 ins., mounted in platinum

Signed Tiffany & Co.

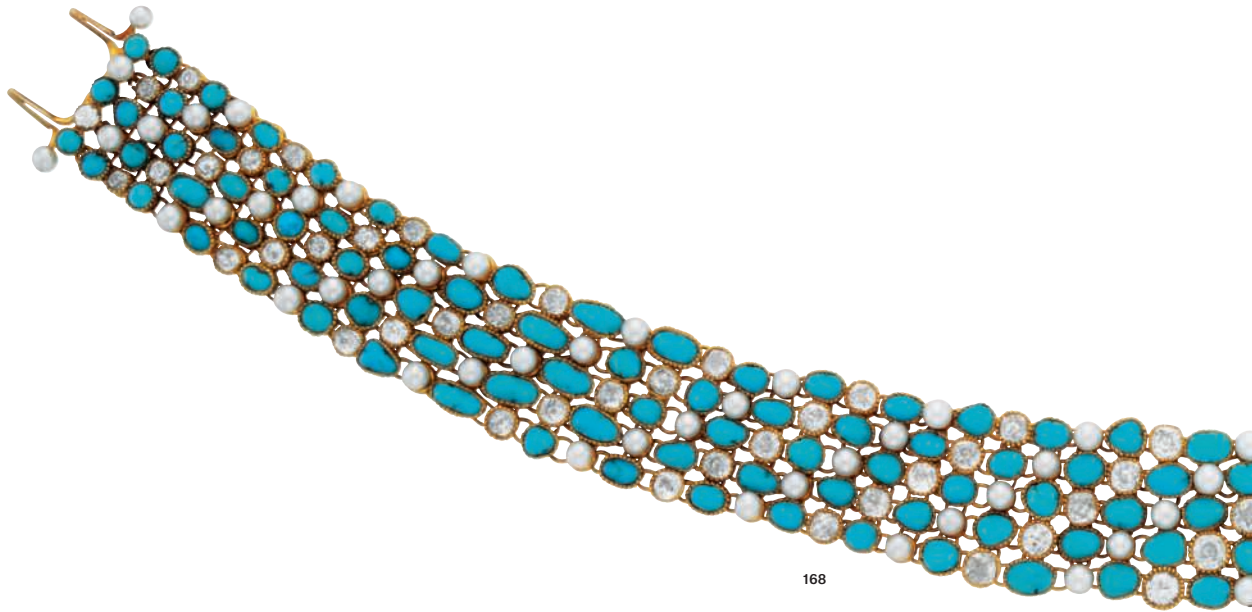
\$30,000-50,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, China, Antique Collectors' Club Limited, 2004, p. 520



LOTS 127-184



168



167

**167**  
**A BLACK OPAL RING, BY LOUIS COMFORT TIFFANY,  
TIFFANY & CO**

Centering upon an oval black opal cabochon, within a sculpted gold surround of overlapping design, circa 1920, ring size 5  
Signed Tiffany & Co.

\$4,000-6,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 522

**168**  
**A TURQUOISE, DIAMOND AND PEARL CHOKER NECKLACE,  
BY TIFFANY & CO.**

The flexible gold mesh band, set with turquoise cabochons, old-cut diamonds and seed pearls, circa 1905, 13 ¼ ins.  
Signed Tiffany & Co.

\$15,000-20,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 495

The clasp may have been modified





**169**

**A COLORED DIAMOND BAR BROOCH,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Set at the center with an old-cut brown diamond, flanked on either side by an old-cut pale yellow diamond, extending to tapered lines of old-cut pale brown diamonds, terminating at either end in an old-cut diamond, circa 1920, 2 1/16 ins., mounted in filigree gold  
Signed Tiffany & Co.

\$5,000-7,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 486

LOTS 127-184



170

**170**  
**A COLORED DIAMOND RING,  
 BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Of navette design, set with three marquise-cut yellow diamonds, and a marquise-cut fancy intense yellow diamond, weighing approximately 1.38 carats, within a gold wire and beadwork scroll mount, circa 1915, ring size 5 ½, mounted in gold

Signed Tiffany & Co.

Accompanied by report no. 2181417413 dated 15 May 2017 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 1.38 carats, is fancy intense yellow, natural color, VS2 clarity

\$30,000-50,000

**PROVENANCE:**

Previously sold at Christie's New York, Tiffany: Innovation in American Design, 10 December 1998, Lot 294

Former Massachusetts Governor Alan Tufts Fuller and his wife, Viola Davenport

By descent in the family

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 522



171

**171**  
**AN ANTIQUE RENAISSANCE REVIVAL MULTI-COLORED  
 SAPPHIRE AND DIAMOND PENDANT BROOCH,  
 BY PAULDING FARNHAM, TIFFANY & CO.**

Designed as a scrolling openwork gold and lavender enamel plaque, centering upon a circular-cut pink sapphire within an old-cut diamond surround and set throughout with circular-cut multi-colored sapphires, enhanced by old-cut diamond accents, circa 1900, 2 ¼ ins., mounted in gold

With Tiffany & Co. maker's mark for Exposition Universelle, Paris, 1900

\$20,000-30,000

**EXHIBITED:**

Exposition Universelle, Paris, 1900

**LITERATURE:**

J. Loring, *Tiffany Colored Gems*, New York, Harry N. Abrams, Inc., 2007, p. 246-247 (including a Tiffany & Co. archival photograph)

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 484

J. Loring, *Paulding Farnham: Tiffany's Lost Genius*, New York, Harry N. Abrams, Inc., 2000, p. 136



172

**172**  
**AN AGATE, DIAMOND AND GOLD RING,  
 BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Set with an oval agate cabochon, within a gold bead and scrollwork mount, enhanced by French-cut diamonds, circa 1920, ring size 5, mounted in gold

Signed Tiffany & Co.

\$15,000-20,000

**PROVENANCE:**

Previously sold at Christie's New York, Tiffany: Innovation in American Design, 10 December 1998, Lot 295

Former Massachusetts Governor Alvan Tufts Fuller and his wife, Viola Davenport

By descent in the family

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 522

Cf. J. Zapata, *The Jewelry and Enamels of Louis Comfort Tiffany*, New York, Harry Abrams Inc., 1993, p. 135 (for a drawing of a similar design)



LOTS 127-184



**173**

**A MOONSTONE AND SAPPHIRE PENDANT NECKLACE**

The detachable pendant centering upon an oval moonstone cabochon, surrounded by smaller circular moonstone cabochons, trimmed with circular-cut sapphires, with platinum filigree accents, suspended from a platinum oval link triple chain, enhanced by circular-cut sapphire three-stone motifs, mounted in platinum and gold, circa 1910, 16 ½ ins., *pendant may be worn as a brooch*

Neckchain signed Tiffany & Co.

\$15,000-20,000

**PROVENANCE:**

Previously sold at Christie's New York, Important Jewels, 10 December 1997, Lot 270

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 498

This pendant necklace is a combination of two individual pieces, both pieces likely designed by Louis Comfort Tiffany. The brooch attachment at the back of the pendant is also of later addition



174

**174**

**A SAPPHIRE, COLORED SAPPHIRE AND TOURMALINE PENDANT NECKLACE, BY TIFFANY & CO.**

Suspending a circular pendant set with pear-shaped sapphires and yellow sapphires, centering upon a cushion-cut green tourmaline, joined to the bezel-set pear and circular-cut sapphire neckchain by a pear-shaped yellow sapphire link, circa 1914, 17 ¼ ins.

Signed Tiffany & Co., with exposition mark

\$15,000-20,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 517



175

**175**

**A PERIDOT, ENAMEL AND GOLD BROOCH, BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Centering upon a rectangular peridot, within an openwork gold and green plique-à-jour enamel stylized surround, circa 1910, 1 ¼ ins., mounted in gold

Signed Tiffany & Co.

\$6,000-8,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 487

LOTS 127-184



(detail of reverse)

**176**

**A BLACK OPAL AND MULTI-GEM PENDANT NECKLACE,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Suspending a pendant, centering upon an oval black opal cabochon within a circular-cut sapphire and demantoid garnet surround, with sculpted enameled gold leaves of grapevine motif at the front and reverse, to the demantoid garnet and sculpted gold enameled leaf surmount and similarly set finelink gold neckchain and clasp, circa 1915, 18 ¾ ins.

Signed Tiffany & Co.

\$25,000-35,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 501



177



(detail of reverse)

**177**

**A GARNET, SEED PEARL AND ENAMEL BROOCH,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Centering upon a cushion-cut garnet, within a sculpted gold foliate surround and green enamel leaves, enhanced by pink seed pearl and carved garnet fruit, circa 1905, 1 ½ ins., *with minor areas of enamel loss*

Signed Louis C. Tiffany

\$7,000-10,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 484 **(including a Tiffany & Co. archival photograph)**

J. Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, Harry N. Abrams, Inc., 2002, p. 34-35



178

**178**

**AN AMETHYST AND GOLD BROOCH,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Centering upon a lozenge-shaped amethyst, within a sculpted gold grape leaf and hexagon-shaped cabochon amethyst surround, circa 1920, 1 ¾ ins., mounted in gold

Signed Tiffany & Co.

\$10,000-15,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 488

J. Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, Harry N. Abrams, Inc., 2002, p. 51

LOTS 127-184



**179**

**AN AMETHYST AND SEED PEARL SAUTOIR,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

The pendant set with an oval-cut amethyst measuring, within a circular-cut amethyst, seed pearl and white and yellow gold filigree frame, suspended from a white and yellow gold fancy link chain, with circular-cut amethyst and seed pearl accents, mounted in white and yellow gold, circa 1920, 26 ins., mounted in gold

Signed Tiffany & Co.

\$15,000-20,000

**PROVENANCE:**

Previously sold at Christie's New York, *Tiffany: Innovation in American Design*, 10 December 1998, Lot 261

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 504





**180**

**A MOONSTONE AND AMETHYST BAR BROOCH,  
BY LOUIS COMFORT TIFFANY, TIFFANY CO.**

Designed as an openwork gold and platinum plaque, centering upon a cushion-shaped moonstone cabochon, flanked on either side by circular-cut amethysts, circa 1915, 2 ¼ ins., mounted in gold and platinum

Signed Tiffany & Co.

\$4,000-6,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 486



**181**

**A KUNZITE AND PEARL BROOCH,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Centering upon a pink pearl, within an oval and circular-cut kunzite surround, to the openwork platinum filigree surround, circa 1915, 1 ¾ ins.

Signed Tiffany & Co.

\$5,000-7,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 487

LOTS 127-184



**182**

**A MULTI-GEM PENDANT NECKLACE,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Suspending an articulated oval-cut sapphire pendant, with circular-cut emerald and yellow brown diamond accents, within a decorative enamel, circular-cut sapphire, emerald and colored diamond bouquet frame, also enameled at the reverse, to the neckchain and clasp of similar design, circa 1920, 24 ¼ ins., mounted in gold  
Signed Tiffany & Co.

\$50,000-70,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 509



LOTS 127-184



183

**183**

**A BLACK OPAL, DEMANTOID GARNET AND  
SAPPHIRE BROOCH, BY LOUIS COMFORT TIFFANY,  
TIFFANY & CO.**

Set with an oval black opal cabochon, within a circular-cut demantoid garnet and sapphire openwork surround, to the filigree gold frame set with circular-cut sapphires, circa 1915, 1 ½ ins., mounted in gold

Signed Tiffany & Co.

\$5,000-7,000

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 488

**184**

**A BLACK OPAL, DEMANTOID GARNET,  
SAPPHIRE AND ENAMEL NECKLACE,  
BY LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Suspending a drop black opal cabochon pendant, within a textured gold foliate mount, to the black opal cabochon surmount, within a circular-cut demantoid garnet, sapphire and gold bead scroll, enhanced by a circular-cut demantoid garnet floret, the reverse of green, blue and orange enamel foliate design, joined to a three-row gold rope chain, with clasp and enhancers of similar motif, circa 1920, 16 ½ in., chains of later addition

Signed Tiffany & Co.

\$90,000-120,000

**PROVENANCE:**

Previously sold at Christie's New York, *Tiffany: Innovation in American Design*, 10 December 1998, Lot 419

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, England, Antique Collectors' Club Limited, 2004, p. 516

J. Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, Harry N. Abrams, Inc., 2002, p. 66-67

This necklace is a magnificent example of the stylistic elements used by Louis Comfort Tiffany. Set with two large black opals displaying blue, green and yellow flashes of color, the opals are thoughtfully accented by circular-cut demantoid garnets and sapphires that are enhanced by the shifting colors of the opal. Together with the rich yellow gold used, Louis Comfort created an idyllic color palette, vastly different than the designs of his contemporaries. The reverse of the pendant is intricately enameled, imitating the Indian jewelry, which served as an inspiration to Louis Comfort throughout his career.



184





185

PROPERTY OF A PRIVATE COLLECTOR

**185**

**A DIAMOND BROOCH**

Designed as an old-cut diamond openwork geometric plaque, centering upon a line of French-cut diamonds, 3 ins., mounted in platinum and 18k gold

\$5,000-7,000



186

PROPERTY OF A LADY

**186**

**A DIAMOND BRACELET**

Designed as a series of flexible openwork marquise, circular and old-cut diamond panels, joined by bombé-form old and baguette-cut diamond links, 7 ins., mounted in platinum

\$12,000-15,000



**187**

**A BELLE ÉPOQUE DIAMOND AND EMERALD BROOCH**

The garland-style swag brooch with three collet-set cabochon emeralds, within old-cut diamond surrounds, to the old-cut diamond foliate details, circa 1900, 2 7/8 ins., mounted in platinum-topped gold

\$25,000-35,000



**188**

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

The wide seed pearl and platinum link mesh band, centering upon three diagonally-set openwork single and old-cut diamond plaques of foliate and floral motif, circa 1926, 7 ¼ ins., mounted in platinum  
Signed Cartier, no. 2616066

*Accompanied by a Certificate of Authenticity from Cartier dated  
28 October 2009*

\$30,000-50,000





189

PROPERTY OF A LADY

**189**

**AN ART DECO DIAMOND, ONYX AND SEED PEARL WATCH BRACELET, BY CARTIER**

Of manual movement, the flattened oval dial with black enamel Roman numerals and blue-steel hands, within a single-cut diamond bezel with rectangular-cut onyx detail and rose-cut diamond crown, to the seed pearl band, joined by onyx and rose-cut diamond links, circa 1925, 6 ¾ ins., with French assay marks for platinum

Signed Cartier, case back nos. 0679, 20197, 12520

\$10,000-15,000



190

**190**

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

Each suspending a slightly baroque drop-shaped light gray natural pearl, measuring approximately 12.05-13.10 x 17.90 mm and 10.60-13.00 x 19.00 mm, to the rose and single-cut diamond cap, line and surmount, 2 ¼ ins., mounted in platinum

*Accompanied by report no. 78411 dated 20 February 2015 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of these saltwater natural pearls, with no indications of artificial colour modification*

*With report no. 5161468290 dated 4 August 2014 from the GIA Gemmological Institute of America stating that the pearls are natural, saltwater pearls with no indications of treatment*

\$170,000-200,000



191



192

PROPERTY OF A LADY

**191**

**A PAIR OF RUBELLITE TOURMALINE AND DIAMOND  
EAR PENDANTS**

Each suspending a pear-shaped rubellite tourmaline, within a circular-cut diamond surround, to the stylized circular-cut diamond surmount, enhanced by pear and rose-cut pear-shaped diamond detail, 2 ¾ ins., mounted in platinum

\$10,000-12,000

PROPERTY OF A GENTLEMAN

**192**

**A DIAMOND RING**

Set with a pear-shaped diamond, weighing approximately 4.04 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6 ¼, mounted in platinum

\$15,000-20,000



193

**193****A DIAMOND BRACELET**

Centering upon thirteen collet-set old-cut diamonds, within old and single-cut diamond bombé surrounds, bordered by diamond-set bricklinks, joined by a diamond-set buckle-clasp, 7 ins., mounted in platinum

\$12,000-15,000



194

**194****A RUBY AND DIAMOND RING**

Set with an oval-cut ruby, weighing approximately 5.01 carats, within a circular-cut diamond surround, enhanced by marquise and pear-shaped diamonds, ring size 6  $\frac{3}{4}$ , mounted in platinum  
*Accompanied by report no. CS 1084140 dated 17 May 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this ruby would be classified as Burma (Myanmar), with heat and clarity enhancement, heating residues, minor to moderate*

\$12,000-15,000



**195**

**A PAIR OF DIAMOND EAR PENDANTS**

Each suspending a pear-shaped diamond, weighing approximately 4.03 and 3.75 carats, within a circular-cut diamond surround, enhanced by an open circular-cut diamond frame, joined by circular-cut diamond interlocking links, 1 ¼ ins, mounted in platinum and 18k white gold

*Accompanied by report nos. 2181371463 and 2185373787 dated 3-2 May 2017 from the GIA Gemological Institute of America stating that the diamond are I color, SI1 and SI2 clarity*

\$20,000-25,000



-196

**A SET OF MOTHER-OF-PEARL AND DIAMOND JEWELRY,  
BY BULGARI**

Comprising a necklace, the front suspending a series of seven mother-of-pearl plaques with a circular-cut diamond scroll motif; a pair of ear pendants and ring en suite, 16 ½ ins. (necklace), 1 ¼ ins. (ear pendants), ring size 6 ¼, mounted in 18k white gold

Each signed Bulgari

\$12,000-18,000



197

197

**A DIAMOND RING, BY HARRY WINSTON**

Set with a rectangular-cut diamond, weighing approximately 8.32 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5 ½, mounted in platinum

Signed Winston for Harry Winston

*Accompanied by report no. 2185059873 dated 5 December 2016 from the GIA Gemological Institute of America stating that the diamond is E color, VVS2 clarity*

\$360,000-420,000



198

PROPERTY OF A PRIVATE COLLECTOR

198

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

Centering upon a circular-cut diamond plaque, within an openwork circular, marquise and baguette-cut diamond surround, 1968, 2 ins., with French assay marks for platinum and 18k white gold, with pendant hoop and detachable brooch fitting

Signed Van Cleef & Arpels, no. 19068, with maker's marks

*Accompanied by a Certificate of Authenticity from Van Cleef & Arpels dated 5 September 2005*

*With a Letter of Authenticity from Van Cleef & Arpels dated 20 January 2017 stating that the brooch was 'in the former collection of Dame Elizabeth Taylor'*

\$200,000-300,000

**PROVENANCE:**

The collection of Dame Elizabeth Taylor





**199**

**A CHARMING DIAMOND RING**

Set with a cushion brilliant-cut diamond, weighing approximately 7.11 carats, ring size 6, mounted in platinum

*Accompanied by report no. 2185117483 dated 31 January 2017 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*

\$500,000-700,000



D COLOR  
INTERNALLY FLAWLESS



7.11 CARATS



200

PROPERTY OF A WEST COAST COLLECTOR

**200**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 5.70 carats, to the circular-cut diamond shoulders and half-hoop, the hoop sides and bottom with decorative motif, ring size 7, mounted in platinum

*Accompanied by report no. 11242395 dated 27 April 2017 from the GIA Gemological Institute of America stating that the diamond is E color, SI2 clarity*

\$40,000-60,000



201

PROPERTY OF A NEW YORK COLLECTOR

**201**

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

Designed as a circular-cut diamond and sapphire cheetah in stride, with calibr e-cut sapphire eyes and nose, 3 1/4 ins., mounted in platinum

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 58477

\$20,000-30,000



**202**

**A TOPAZ RING AND A TOPAZ AND DIAMOND 'LUCEA' PENDANT NECKLACE, BY BULGARI**

Comprising a 'Lucea' pendant necklace, with circular-cut diamond-set beads, extending to square-shaped buff-top blue topaz of ombré motif, enhanced by a circular-cut diamond navette shaped fringe; accompanied by a ring, 17 ½ ins. (necklace, *length adjustable*), ring size 4 ¾, mounted in 18k white gold

Each signed Bulgari

\$10,000-15,000



**•203**

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

Designed as two strands of sixty-seven graduated pink cultured pearls, measuring from approximately 11.64 x 11.53 to 14.13 x 13.97 mm, joined by a circular-cut diamond hoop clasp, 18 ins., mounted in 18k rose gold

*Accompanied by report 2181181082 dated 6 March 2017 from the Gemological Institute of America stating that the sixty-seven pink cultured pearls show no indications of treatment*

\$10,000-15,000



204



205

PROPERTY OF A NEW YORK COLLECTOR

**204**

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

Of bombé form, each pavé-set with circular-cut diamonds,  $\frac{1}{8}$  in., with French assay marks for 18k gold

Signed V.C.A. for Van Cleef & Arpels, France, N.Y., no. 59817

\$10,000-15,000

**205**

**A DIAMOND AND GOLD 'BALI' RING, BY CARTIER**

Set with a square-cut diamond, weighing approximately 2.16 carats, to the domed surround set with geometric framed panels of circular-cut diamonds, ring size  $4 \frac{3}{4}$ , mounted in 18k gold

Signed Cartier, no. 618582

\$25,000-35,000



206

PROPERTY FROM A PRIVATE COLLECTION

**206**

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

Designed as a sculpted gold hoop, enhanced by light blue enamel geometric forms, set at the bottom with oval-cut peridots with circular-cut diamond and oval cabochon ruby scrolls, circa 1950, 1 5/8 ins., with French assay marks for 18k gold

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

\$6,000-8,000



207

PROPERTY OF A LADY

**207**

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

Each suspending a detachable circular-cut diamond, ruby and emerald bead tassel, from a circular-cut diamond and marquise-cut emerald openwork cap, to the circular-cut diamond surmount, 3 1/4 ins., mounted in 18k gold

Signed Graff, no. 5110

\$12,000-15,000



**208**

**A RUBY AND DIAMOND FRINGE NECKLACE**

Suspending a fringe of graduated oval cabochon rubies within old and square-cut diamond surrounds, joined by old-cut diamonds to the old-cut diamond line and gold wirework neckchain, 15 ins., mounted in gold

\$15,000-18,000



209

PROPERTY OF A LADY

**209**

**A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 13.47 carats, flanked on either side by a tapered baguette-cut diamond, ring size 3, mounted in gold plated platinum

*Accompanied by report no. 6183396578 dated 8 May 2017 from the GIA Gemological Institute of America stating that the diamond is S-T color, VVS2 clarity*

\$60,000-80,000



210

PROPERTY OF A NEW YORK COLLECTOR

**210**

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

Each designed as a cabochon ruby flower, enhanced by circular-cut diamonds and cabochon chrysoprase, 7/8 in., with French assay marks for 18k gold

Signed V.C.A. for Van Cleef & Arpels, France, no. 3V9232

\$12,000-18,000





**211**

**A SET OF MULTI-GEM AND GOLD JEWELRY, BY CARTIER**

Of Byzantine motif, comprising an 18k gold cross pendant-brooch, enhanced by square-cut emeralds and sapphires and marquise-cut rubies; and a pair of ear hoops en suite, 1  $\frac{3}{8}$  ins. (pendant-brooch),  $\frac{7}{8}$  ins. (ear hoops)

Each signed Cartier, no. D17642 (pendant-brooch), D22793 (ear hoops)

\$8,000-12,000



212

PROPERTY OF A NEW YORK COLLECTOR

**212**

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

Each designed as a pair of circular-cut diamond flower blossoms,  
7/8 in., with French assay marks for 18k gold

Signed V.C.A. for Van Cleef & Arpels, no. TR03.01DM25

\$8,000-12,000



213

PROPERTY OF A DISTINGUISHED LADY

**213**

**A MULTI-GEM AND DIAMOND CUFF BRACELET, BY BULGARI**

Designed as a flexible 18k gold cuff, set at the center with circular-cut diamonds and cultured pearls of zig-zag motif, enhanced by triangular-cut pink tourmalines and peridots, 2 ins. diameter, in a Bulgari white pouch and black outer box

Signed Bulgari, Roma

\$8,000-12,000



PROPERTY FROM A PRIVATE COLLECTION

**214**

**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 envelope pouch

Signed Bulgari

\$20,000-30,000



215

**215**

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

Designed as a stack of overlapping bracelet bands of varying designs, each with circular-cut diamond accents, 2 ¼ ins. diameter, with French assay mark for 18k gold, in a Hermès brown leather case and orange outer box

Signed Hermès, no. 13G3394 SH

*Accompanied by a Hermès Diamonds and Precious Metals Certificate*

\$60,000-80,000



216



PROPERTY OF A PRIVATE COLLECTOR

**216**

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

Comprising a cultured pearl bombé ring, enhanced by circular-cut diamond trim and gold spacers; and a pair of ear clips en suite, ring size 5 ½, 1 in. (ear clips), mounted in 18k gold

Each signed Cartier, nos. C3323 (ring) and C87989 (ear clips)

\$12,000-18,000



**217**

**A COLORED DIAMOND RING**

Set with a marquise modified brilliant-cut fancy intense orangy pink diamond, weighing approximately 5.43 carats, within a circular-cut yellow diamond surround, bifurcated shoulders and half-hoop, ring size 6, mounted in 18k gold

*Accompanied by report no. 2185225177 dated 18 March 2017 from the GIA Gemological Institute of America stating that the diamond is fancy intense orangy pink, natural color, I1 clarity*

\$525,000-725,000



**218**

**A RUBY AND DIAMOND NECKLACE**

Of V-shaped design, centering upon a circular-cut ruby pear-shaped plaque within a circular-cut diamond surround, to the circular-cut ruby neckchain with circular-cut diamond detail, 16 1/2 ins., with French assay marks for 18k gold

With maker's mark for André Vassort

\$12,000-15,000



219

**219**

**A RUBY AND DIAMOND BRACELET**

Centering upon a circular-cut ruby pear-shaped plaque within a circular-cut diamond surround, to the four-row circular-cut ruby flexible band with circular-cut diamond detail, 6 ½ ins., with French assay marks for 18k gold

With maker's mark for André Vassort

\$8,000-10,000



220

**220**

**A SET OF RUBY AND DIAMOND JEWELRY, BY M. GÉRARD**

Comprising a circular-cut ruby bombé ring, enhanced by circular-cut diamonds; and a pair of ear clips en suite, ring size 5 ¾, 1 ¼ ins., with French assay marks for 18k gold and jeweler's marks for André Vassort

Each signed M. Gérard, nos. 2350 (ring), 2379 (ear clips)

\$10,000-12,000



221



222

**221**

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

Each suspending a detachable pendant, designed as a pear-shaped emerald drop, within a circular-cut diamond surround, to the pear-shaped emerald surmount, within a circular-cut diamond surround, the emeralds measuring from 20.20 x 13.00 x 6.30 mm to 13.50 x 8.20 x 5.05 mm, 2 ¼ ins., mounted in platinum and 18k gold

*Accompanied by report no. CS 1084024 A and B dated 10 May 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these emeralds would be classified as Colombia, with minor clarity enhancement, traditional type*

\$50,000-60,000

**222**

**AN EMERALD AND DIAMOND BRACELET**

Set at the center with a series of square and rectangular-cut emeralds within a variously placed circular-cut diamond surround, 6 ¾ ins., mounted in gold

\$12,000-15,000





**223**

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

Of textured design, with floral motifs and gold rope borders and strap to the single-cut diamond and tassel catch, opening to reveal a fitted mirror and comb, 6 ¼ x 3 ¼ x 2 ins. with French assay marks for 18k gold and jeweler's marks, in a Boucheron gray suede case

Signed Boucheron, Paris, no. 63.145

\$10,000-15,000



**224**

**A COLORED SAPPHIRE AND DIAMOND NECKLACE**

Centering upon a rectangular-cut yellow sapphire, measuring approximately 23.64 x 20.35 x 13.52 mm, flanked on either side by an openwork bifurcated old-cut diamond plaque, to the circular-cut diamond neckchain, 15  $\frac{3}{4}$  ins., mounted in platinum

*Accompanied by report no. 6137750275 dated 11 August 2011 from the GIA Gemological Institute of America stating that the yellow sapphire is natural corundum, with no indications of heating*

\$30,000-40,000

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



225

PROPERTY OF A LADY

**225**

**A DIAMOND RING AND PAIR OF WEDDING BANDS**

Set with a round brilliant-cut diamond, weighing approximately 4.07 carats, within a circular-cut diamond surround, gallery and half-hoop; and a pair of circular-cut diamond eternity bands, ring size 5 ½, ring size 5 ¼ (bands), mounted in platinum

*Accompanied by report no. 15856787 dated 15 May 2007 from the GIA Gemological Institute of America stating that the diamond is J color, SI1 clarity, with excellent cut, polish and symmetry*

\$20,000-30,000

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



226

PROPERTY OF A LADY

**226**

**A PAIR OF COLORED SAPPHIRE AND DIAMOND EAR PENDANTS, BY MICHELE DELLE VALLE**

Each set with an oval-cut yellow sapphire, measuring approximately 15.40 x 10.60 x 5.93 mm and 15.00 x 10.60 x 5.22 mm, within a six-row circular-cut diamond bombé surround, the clip backs enhanced by circular-cut diamonds, 1 in., mounted in 18k white gold

Signed delle Valle for Michele delle Valle, with maker's mark

*Accompanied by report no. CS 1084025 A and B dated 10 May 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that these yellow sapphires are natural corundum, with standard heat enhancement, diffusion treatment*

\$12,000-15,000



227

PROPERTY OF A LADY

**227**

**A PAIR OF DIAMOND EAR PENDANTS**

Each designed as a circular-cut diamond cluster, radiating marquise-cut diamonds, suspending a tapered fringe of circular and baguette-cut diamonds, terminating in marquise-cut diamonds, 2 3/4 ins., mounted in platinum

\$8,000-12,000



228

PROPERTY OF A LADY

**228**

**A DIAMOND BRACELET**

Designed as three openwork panels of rectangular and baguette-cut diamonds, with old-cut diamond trim and scrolls, joined by baguette-cut diamond links, 6 3/4 ins., mounted in platinum

\$15,000-18,000



229

**229**  
**A PAIR OF AQUAMARINE AND DIAMOND EAR CLIPS,  
 BY VAN CLEEF & ARPELS**

Each set with a pear-shaped aquamarine, terminating in a circular-cut diamond, flanked on either side by marquise-cut diamonds, 1 1/8 in., mounted in platinum, in a Van Cleef & Arpels grey box  
 Signed Van Cleef & Arpels, N.Y., no. 4075 S.O. (Special Order)

*Accompanied by a copy of an insurance valuation from Van Cleef & Arpels dated 18 July 1984*

\$12,000-18,000



230

**230**  
**AN AQUAMARINE AND DIAMOND RING,  
 BY VAN CLEEF & ARPELS**

Set with a cushion mixed-cut aquamarine, flanked on either side by a circular-cut diamond and two marquise-cut diamonds, ring size 7 3/4, mounted in platinum, in a grey Van Cleef & Arpels box  
 Signed Van Cleef & Arpels, N.Y., no. 516957

*Accompanied by a copy of an insurance valuation from Van Cleef & Arpels dated 18 July 1984*

\$10,000-15,000



231

**231**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 3.02 carats, ring size 4 ¼, mounted in platinum

*Accompanied by report no. 5181260865 dated 28 March 2017 from the GIA Gemological Institute of America stating that the diamond is G color, VS2 clarity*

\$30,000-50,000



232

PROPERTY OF A LADY

**232**

**AN ART DECO RUBY AND DIAMOND CLIP BROOCH**

Designed as an old-cut diamond and calibr -cut ruby scroll, centering upon a cluster of cabochon and oval-cut rubies and old-cut diamonds, circa 1925, 1 ¾ ins., with French assay marks for platinum

\$15,000-18,000



233



234

PROPERTY OF A LADY

**233**

**A RUBY AND DIAMOND BRACELET**

Set with a series of five cabochon rubies and one cabochon star ruby, each flanked on either side by a baguette-cut diamond, to the old and baguette-cut diamond bracelet, 7 ins., mounted in white gold, with French assay mark for 18k gold and jeweler's mark

\$12,000-15,000

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

**234**

**A DIAMOND RING AND WEDDING BAND**

Set with a rectangular-cut diamond, weighing approximately 3.12 carats, flanked on either side by a baguette-cut diamond, ring size 5  $\frac{3}{4}$ , mounted in platinum; and a wedding band set with alternating baguette and circular-cut diamonds, ring size 5  $\frac{1}{2}$ , mounted in platinum

*Accompanied by report no. 2185301329 dated 11 April 2017 from the GIA Gemological Institute of America stating that the diamond is E color, SI1 clarity*

\$20,000-30,000



235

PROPERTY OF A LADY

**235**

**A DIAMOND RING**

Set with a square emerald-cut diamond, weighing approximately 4.82 carats, flanked on either side by a baguette-cut diamond, circa 1925, ring size 5 ¼, mounted in platinum, in a Cartier red box

*Accompanied by report no. 6183268387 dated 29 March 2017 from the GIA Gemological Institute of America stating that the diamond is J color, VS2 clarity*

\$30,000-40,000

***Eleuthera Animal Rescue Society***

According to the consignor, this beautiful 4.82 carat diamond ring was purchased at Cartier during the 1920s, and has remained in the family ever since. Handed down through the generations and beloved by a family for nearly a century, Christie's is now pleased to offer this timeless diamond ring for a wonderful charitable cause: a portion of the proceeds will benefit the newly founded Eleuthera Animal Rescue Society (EARS). EARS is being organized by five dedicated women who share a common interest in saving and protecting the stray and abused animal population on the tiny Caribbean island of Eleuthera. Up against the numerous challenges involved in forming a non-profit, EARS is beginning to take form and looking forward to creating a mobile vet clinic and proper animal shelter on the island, which will provide much needed safety and security for neglected animals. With a focus on spaying, neutering, and nursing back to health local animals that have been ignored and abused, EARS will work tirelessly to advocate for innocent creatures who do not have a voice.



236

**236**

**AN EMERALD, SAPPHIRE, RUBY AND DIAMOND BRACELET, BY DAVID WEBB**

The flexible foliate band, designed as a circular and single-cut diamond vine, set with carved emerald, ruby and sapphire leaves, accented by circular-cut diamonds, 6 ½ ins., mounted in platinum and white gold

Signed Webb for David Webb

\$35,000-50,000

**PROVENANCE:**

The collection of Evelyn H. Lauder



**237****A TWO-STRAND CULTURED PEARL, TANZANITE AND DIAMOND NECKLACE, BY TIFFANY & CO.**

Comprising two strands of thirty-nine and forty-three cultured pearls, measuring approximately 9.50 to 9.95 mm, joined by a clasp set with a cushion-cut tanzanite, within a circular, pear and marquise-cut diamond surround, 16  $\frac{3}{4}$  ins., mounted in platinum  
Signed Tiffany & Co.

\$12,000-15,000

**LITERATURE:**

Cf. J. Loring, *Tiffany's 20th Century: A Portrait of American Style*, New York, Harry A. Abrams, 1997, p. 210



238

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

Comprising a necklace, suspending an oval-cut pink sapphire, weighing approximately 4.00 carats, within a marquise-cut diamond surround, to the neckchain designed as a series of oval-cut variously-colored sapphires, spaced by circular-cut diamond V-shaped links, with marquise-cut diamond accents; and a pair of ear pendants en suite, 16 ins. (necklace), 1 5/8 ins. (ear pendants), mounted in platinum

*Accompanied by twenty Sapphire Brief reports dated from 6 March 2017 to 8 October 2014 from the AGL American Gemological Laboratories stating that the twenty variously-colored sapphires in the necklace, ranging in weight from approximately 4.00 to 1.35 carats, show no gemological evidence of heat*

*With two Sapphire Brief reports dated 6 March 2017 from the AGL American Gemological Laboratories stating that the two pink sapphires the ear pendants, weighing approximately 1.64 and 1.63 carats, show no gemological evidence of heat*

*With report nos. CS 70918 and 70919 dated 2 November 2015 from the AGL American Gemological Laboratories stating that the two sapphires in the ear pendants, weighing approximately 6.36 and 5.34 carats, show no gemological evidence of heat*

\$45,000-65,000



239

PROPERTY OF A GENTLEMAN

**239**

**A DIAMOND BRACELET**

Designed as two rows of circular-cut diamonds within platinum surrounds, 6  $\frac{3}{4}$  ins.

\$15,000-20,000



240

PROPERTY OF A PRIVATE COLLECTOR

**240**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 3.15 carats, to the platinum hoop, ring size 8  $\frac{3}{4}$

*Accompanied by report no. 11435776 dated 14 April 2017 from the GIA Gemological Institute of America stating that the diamond is I color, SI1 clarity*

\$15,000-20,000



**241**

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

Each suspending a pear-shaped ruby, weighing approximately 5.12 and 4.31 carats, within a circular-cut diamond surround, joined by a circular-cut diamond link, to the old-cut diamond surmount of similar design, 1 3/4 ins., mounted in platinum

*Accompanied by report no. CS 1084138 A and B dated 17 May 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these rubies would be classified as Burma (Myanmar), with heat and clarity enhancement, heating residues, minor to moderate*

\$10,000-12,000



242

**242**

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

Set at the front with alternating circular-cut diamond and polished gold links, to the polished gold link neckchain, 14 ins., with French assay marks for 18k gold and jeweler's mark for J. Bondt

Signed Van Cleef & Arpels, no. 32371

\$12,000-18,000



243

**243**

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

Each designed as an oval cabochon ruby flower blossom centering upon a circular-cut diamond cluster, within a marquise and circular-cut diamond surround, 1 1/2 ins., mounted in 18k gold

Signed Van Cleef & Arpels, N.Y., no. 60032, with maker's mark

\$20,000-30,000



244

PROPERTY OF A LADY

**244**

**A SAPPHIRE AND DIAMOND RING**

Set with an oval-cut sapphire, weighing approximately 14.78 carats, within a circular-cut diamond surround, ring size 7 ¾, mounted in gold

*Accompanied by report no. CS 1084141 dated 17 May 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat*

\$10,000-12,000



245

**•245**

**A SAPPHIRE AND DIAMOND NECKLACE**

Set with a series of thirty-two oval and circular-cut sapphires, the front seventeen extending marquis-cut diamond cluster details, alternating with marquis-cut diamond links, 16 ¼ ins., mounted in 18k white gold

\$8,000-12,000



246

PROPERTY OF A LADY

**246**

**A DIAMOND PENDANT BROOCH**

Designed as an openwork circular geometric plaque with radiating circular and baguette-cut diamonds, terminating in marquise-cut diamonds or circular-cut diamond clusters, 2 ins., mounted in platinum

\$10,000-12,000



247

**247**

**A PAIR OF DIAMOND CLUSTER EAR CLIPS**

Each designed as a cluster of marquise-cut diamonds, weighing from approximately 0.72 to 0.43 carats, 1 in., mounted in platinum  
*Accompanied by sixteen Dossier reports dated 30 June 2016 to 21 September 2007 from the GIA Gemological Institute of America stating that the diamonds are D color, VS1-SI2 clarity*

\$15,000-20,000

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



248



249

PROPERTY OF A PRIVATE COLLECTOR

**248**

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

Set with an oval-cut sapphire, weighing approximately 14.92 carats, within an oval-cut diamond surround, ring size 7  $\frac{3}{4}$ , mounted in platinum, *may also be worn as a pendant*

By Van Cleef & Arpels, With maker's mark for Oscar Heyman & Brothers, no. 20899

*Accompanied by report no. CS 1084288 dated 8 May 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Burma (Myanmar), with no gemological evidence of heat or clarity enhancement*

*Oscar Heyman & Brothers created jewelry on special order for many famous retailers, including Van Cleef & Arpels. This ring is accompanied by a copy of the insurance valuation from Van Cleef & Arpels dated 4 December 1985*

\$40,000-60,000

**249**

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

Set with a rectangular-cut emerald, weighing approximately 15.70 carats, to the single-cut diamond gallery, prongs and shoulders, ring size 6  $\frac{1}{4}$ , mounted in platinum

Signed Cartier

*With report no. CS 1082727 dated 23 March 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia, with minor clarity enhancement, traditional type*

\$250,000-300,000











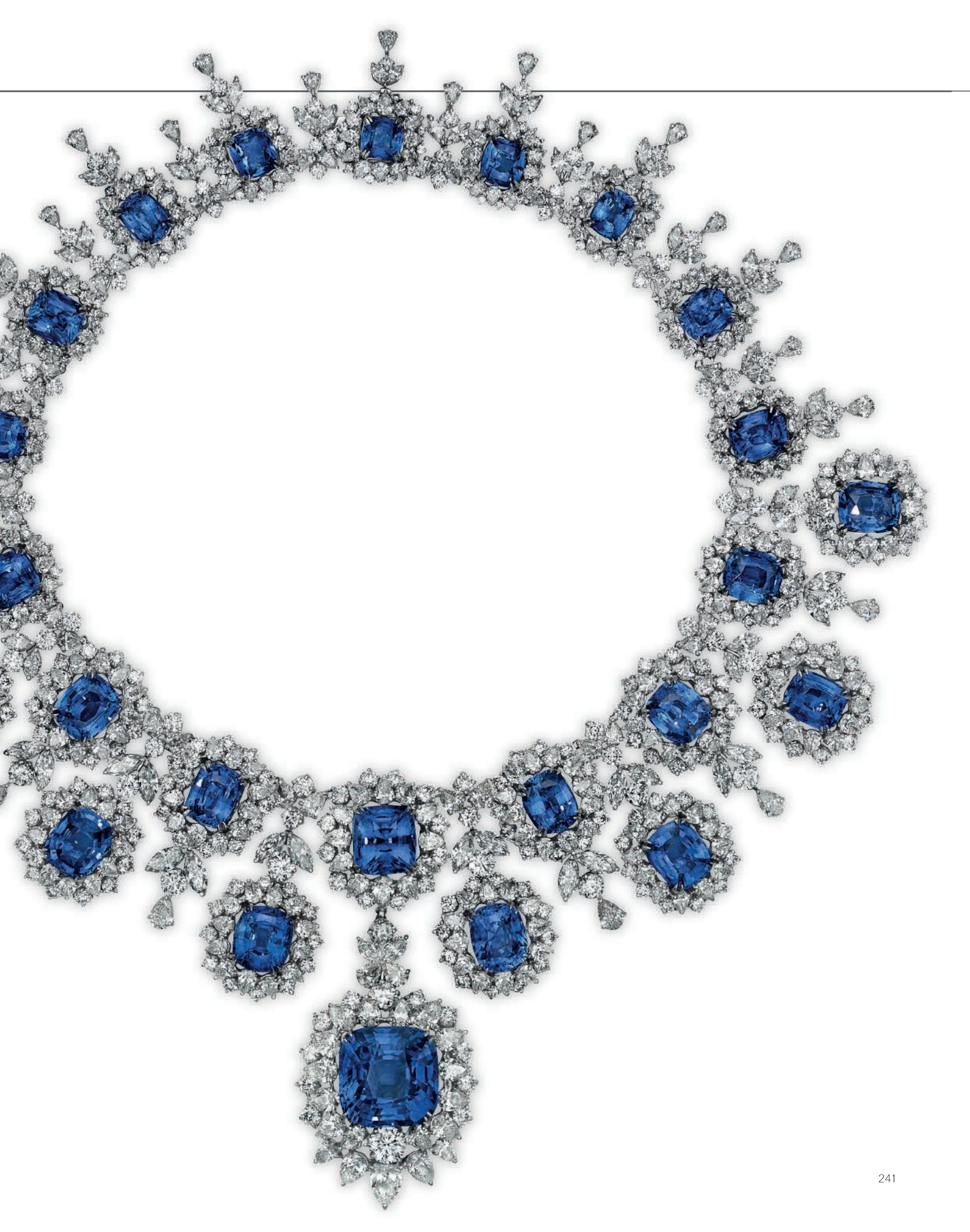
251

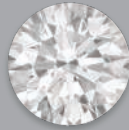
**A SET OF SAPPHIRE AND DIAMOND JEWELRY**

Comprising a necklace, suspending a graduated fringe of cushion-cut sapphires, each within a circular-cut and pear-shaped diamond surround, from a line of similarly-set cushion-cut sapphires, the sapphires measuring from approximately 21.83 x 21.50 x 13.30 mm to 9.35 x 9.05 x 4.62 mm; and a pair of ear pendants en suite, the sapphires measuring from approximately 13.10 x 9.43 x 7.39 mm to 9.40 x 7.70 x 4.68 mm, 17 ½ ins. (necklace), 3 ins. (ear pendants), mounted in platinum and 18k gold

*Accompanied by report nos. CS 1083802 and 1083801 A and B dated from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these sapphires would be classified as a combination of Ceylon (Sri Lanka) and Madagascar, with standard heat enhancement*

\$400,000-600,000





**252**

**AN IMPORTANT DIAMOND**

The round brilliant-cut diamond, weighing approximately 16.11 carats

*Accompanied by report no. 2171713701 dated 6 July 2016 from the GIA Gemological Institute of America stating that the diamond is D color, **Flawless** clarity, with excellent cut, polish and symmetry*

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

\$1,600,000-2,200,000

D COLOR  
FLAWLESS



16.11 CARATS



254

**254**

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

Set at the center with a rectangular-cut sapphire, weighing approximately 10.74 carats, flanked on either side by a rectangular-cut sapphire and diamond, terminating at either end with a shield-shaped diamond, 2 ins., mounted in platinum

Signed Graff

*Accompanied by report no. CS 1084302 dated 8 May 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Thailand, with no gemological evidence of heat or clarity enhancement*

\$100,000-150,000

**253 No Lot**



255

**255**

**A PAIR OF DIAMOND EAR STUDS, BY GRAFF**

Each set with a square-cut diamond, weighing approximately 2.36 and 2.20 carats, mounted in platinum

Signed Graff, no. 6619

*Accompanied by report nos. 13259184 and 12990693 dated 9 May 2017 from the GIA Gemological Institute of America stating that the diamonds are E color, VVS2 clarity*

\$40,000-60,000







**256**

**A SET OF CULTURED PEARL JEWELRY, BY GRAFF**

Comprising a necklace, set with twenty-nine cultured pearls, measuring from approximately 15.60 to 13.10 mm, joined by a circular-cut diamond boule clasp; and a pair of ear studs en suite, 17 1/4 ins. (necklace), 1/2 in. (ear studs), mounted in platinum, in a Graff blue leather envelope case

Signed Graff, no. 4828 (necklace), 7728 (ear studs)

\$20,000-30,000



257



258

PROPERTY OF AN IMPORTANT COLLECTOR

**257**

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

Each suspending a detachable pendant designed as a flexible openwork plaque of rectangular-cut rubies, alternating with circular-cut diamonds, terminating in a line of circular-cut and pear-shaped diamonds, to the surmount centering upon a rectangular-cut ruby, within a pear-shaped and circular-cut diamond cluster surround, 3 ½ ins., mounted in platinum, in a Cartier grey leather pouch

Signed Cartier, no. 068888

*Accompanied by report no. CS 1084026 A and B dated 10 May 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the twenty-six rubies tested would be classified as Burma (Myanmar), with indications of heat and clarity enhancement, heating residues, minor to moderate*

\$50,000-70,000

**258**

**A DIAMOND RING, BY HARRY WINSTON**

Set with a marquise brilliant-cut diamond, weighing approximately 10.43 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5 ¼, mounted in platinum

Signed Winston for Harry Winston

*Accompanied by report no. 5171823579 dated 17 November 2016 from the GIA Gemological Institute of America stating that the diamond is G color, VS1 clarity*

\$350,000-400,000



259

**259**

**AN EMERALD AND GOLD RING**

Partially bezel-set with a rectangular-cut emerald, measuring approximately 23.13 x 22.00 x 15.53 mm, to the bifurcated gold hoop, ring size 6 ¼

*Accompanied by report no. CS 1084028 dated 10 May 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia, with minor to moderate clarity enhancement, modern type*

\$25,000-30,000



260

**260**

**AN EMERALD, DIAMOND AND BI-COLORED GOLD BANGLE BRACELET, BY BUCCELLATI**

The textured 18k white gold wide hinged bangle, set with two central rows of carved emeralds centering upon a line of circular-cut diamonds, enhanced by gold trim, 2 ½ ins. diameter

Signed Gianmaria Buccellati, Italy

\$30,000-40,000



261

**261**

**A COLORED DIAMOND AND DIAMOND LEAF BROOCH**

Designed as a curling circular-cut diamond leaf, the center set with circular-cut yellow diamonds, to the baguette-cut diamond stem, 4  $\frac{3}{4}$  ins., mounted in platinum and gold

\$18,000-24,000



262

**262**

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

Each designed as a circular-cut yellow diamond flower blossom, centering upon a circular-cut diamond pistil, 1984,  $\frac{3}{8}$  in., with French assay marks for 18k gold, in a Van Cleef & Arpels green suede pouch  
Signed Van Cleef & Arpels, no. 33362, with maker's mark

*Accompanied by a Van Cleef & Arpels Letter of Authenticity dated 9 January 2017*

\$30,000-50,000



**263**

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

Collet-set with a square antique-cut fancy intense yellow diamond, weighing approximately 4.17 carats, within a circular-cut diamond surround, gallery and half-hoop, ring size 6, mounted in platinum and 18k gold

Signed Tiffany & Co., no. 27439551

Accompanied by a Tiffany & Co. Diamond Certificate report no. 27439551/L05070149 stating that the diamond is fancy intense yellow, natural color, **Internally Flawless** clarity

\$40,000-60,000



PROPERTY OF A LADY

**264**

**A COLORED SAPPHIRE, DIAMOND  
AND CULTURED PEARL NECKLACE**

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

Accompanied by report no. CS 1082895 dated 7 April 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this yellow sapphire would be classified as Ceylon (Sri Lanka), heat enhancement: none

\$20,000-30,000



265

PROPERTY OF A LADY

**265**  
**A SYNTHETIC RUBY, TOURMALINE  
AND DIAMOND FLOWER BROOCH**

Designed as flower, the calibr -cut buff-top synthetic ruby petals and single-cut diamond filament, to the calibr -cut tourmaline stem extending old and single-cut diamond leaves, 5 3/4 ins., mounted in platinum, one calibr -cut synthetic ruby deficient

\$10,000-15,000



266

**266**  
**AN EMERALD AND DIAMOND RING**

Set with a rectangular-cut emerald, weighing approximately 2.71 carats, flanked on either side by a triangular-cut diamond, with circular-cut diamond shoulders, ring size 5 1/2, mounted in 18k gold  
*Accompanied by report no. CS 1079444 dated 3 November 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia, clarity enhancement: none*

\$10,000-15,000



267  
(two views illustrated)



268

PROPERTY OF A LADY

**267**

**A RUBY BEAD AND GOLD RING, BY CARTIER**

Of bombé design, set with nine graduated rows of ruby beads, to the polished gold shoulders, circa 1950, ring size 4 ½, mounted in gold

Signed Cartier, Paris, no. HPSR0352

\$15,000-20,000

**268**

**A GOLD BRACELET, BY CARTIER**

Designed as a series of sculpted 18k gold curb links, 7 ¾ ins., with French export marks

Signed Cartier, London, with jeweler's mark for Gross et Cie

\$8,000-12,000





**269**

**A MALACHITE, CARNELIAN AND GOLD NECKLACE,  
BY ALDO CIPULLO**

Designed as a graduated series of malachite discs, joined  
by sculpted gold links, each set with a pyramidal carnelian,  
22 ¼ ins., mounted in 18k gold

Signed A. Cipullo for Aldo Cipullo

\$25,000-35,000



**270**

**A LACQUER, ONYX AND GOLD BOX, BY CARTIER**

The red and black lacquer box enhanced by faceted hardstone accents, centering upon a gold medallion depicting the Chinese character 'shòu', with onyx hoop handle, opening to reveal a single compartment, 8 x 3  $\frac{5}{8}$  x 2  $\frac{3}{8}$  ins., *four red hardstones likely of later addition*

Signed Cartier, France

\$8,000-12,000



**271**

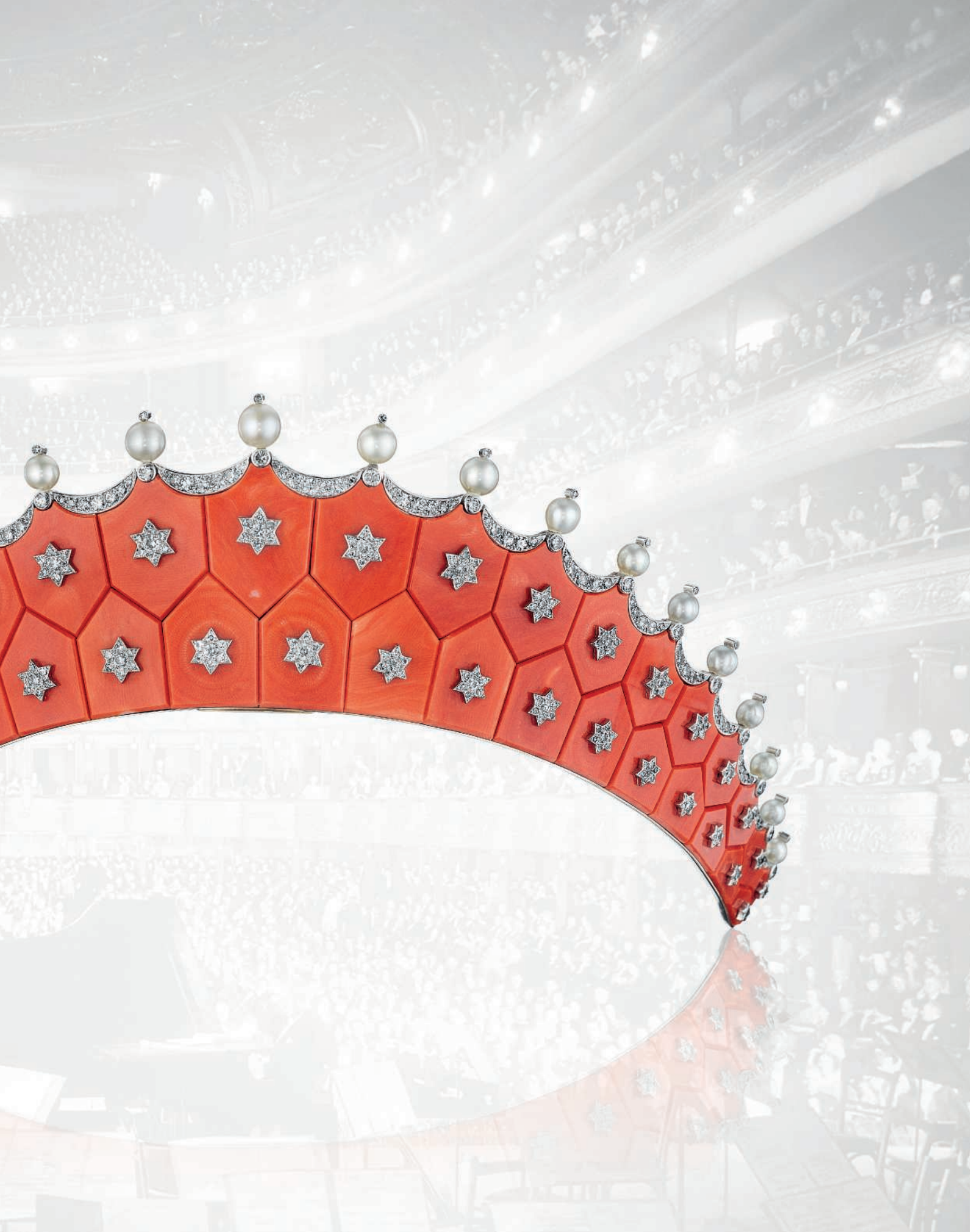
**A ROCK CRYSTAL AND GOLD DESK CLOCK, BY CARTIER**

With manual movement, the cream guilloché enamel dial with polished gold sword hands and black Roman numerals, within a gold bezel with zig-zag details, to the rock crystal frame of square outline, with rock crystal collapsible stand at reverse, 3 ¼ ins., in a Cartier red fitted case

Dial signed Cartier, no. on case back 01004 01973

\$10,000-15,000







**-272**

**AN EXQUISITE CORAL, DIAMOND AND PEARL TIARA,  
BY CARTIER**

Designed as two rows of graduating coral tablets, each tablet centering upon a diamond-set detail of star motif, set along the top with a series of graduating pearls and collet-set diamonds, flanked on each side by single and old-cut diamond festoons, with French assay marks for platinum and 18k gold, *comb fitting deficient*

Signed Cartier, Paris, no. 0330, with maker's mark

\$200,000-300,000

This tiara was a gift from Mrs. Kathleen O'Donnell Hoover to the Metropolitan Opera Guild. Mrs. Hoover, a talented author and musician, joined the Guild in 1937 and became the Chairman of the Acquisitions and Memorabilia Committee. A key member of the organization, Mrs. Hoover was greatly involved with the Guild's acquisitions and she herself was a generous contributor to the collection. She purchased the present tiara during the 1950s and in great charity, donated it to the Guild for all to enjoy.

# *L'Officiel*

de la Couture et de la Mode

de Paris

*Robes de fin d'année*

*Nobles fourrures*

*Cadeaux à choisir*

*Tenues pour les sports d'hiver*

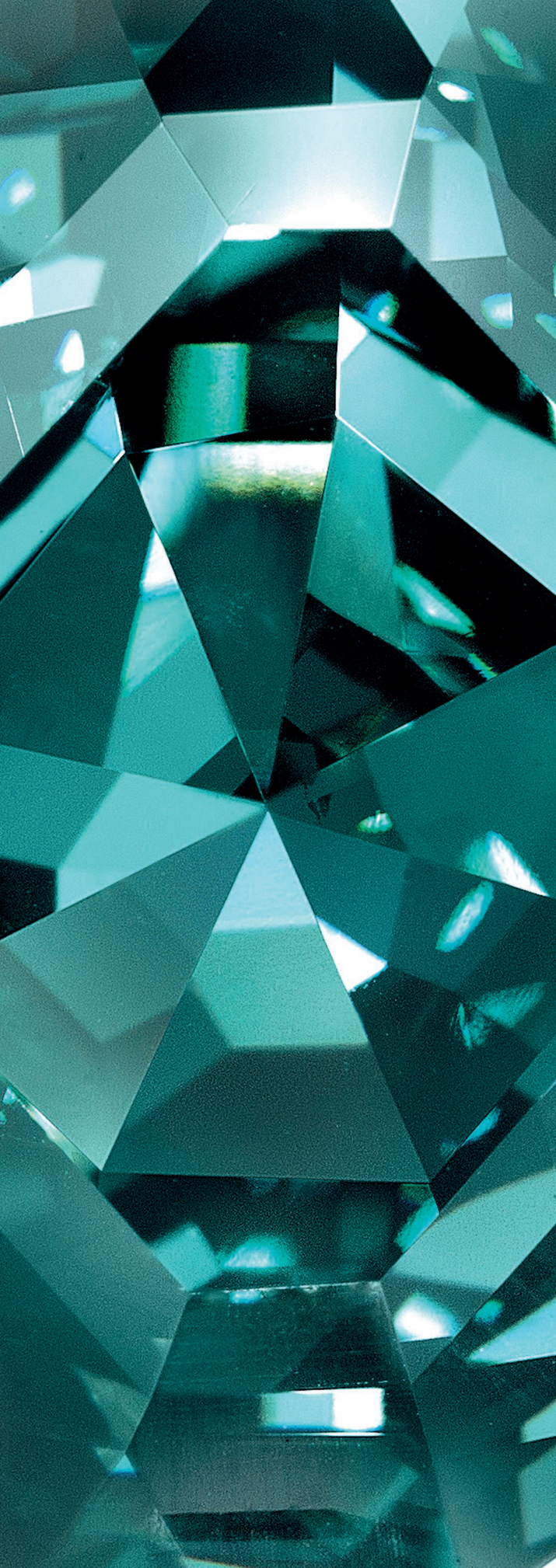
*Joyaux nouveaux*

*Bijoux de Cartier*  
*Robe de Grès*

*N° 393-394*

*Prix : 700 francs*

*Imprimé en France - Paraît tous les deux mois*



*...natural green-to-blue diamonds are amongst the rarest of all colored diamonds encountered at GIA...A stone of this color and size is quite unusual.*

-GIA

This extraordinary 5.01 carat colored diamond exhibits one of the rarest color combinations found in nature. The diamond's dark tone and strong color saturation result in a Fancy Deep color grade from the Gemological Institute of America, which is incredibly rare for a natural bluish green diamond. The rare and exceptional nature of the stone is further increased by its size—the GIA notes "Most diamonds that GIA has examined that attain this strength of color weigh less than one carat when fashioned."

A comparison can be drawn to largest Fancy Vivid Blue-Green diamond in the world, 'The Ocean Dream', of 5.50 carats. This magnificent colored diamond set a world record for blue-green diamonds when it sold for \$8,633,798 or \$1,414,727 per carat at Christie's Geneva on May 14, 2014.





**AN EXTRAORDINARY  
COLORED DIAMOND**

LOT 273



**THE OCEAN DREAM**

PREVIOUSLY SOLD AT  
CHRISTIE'S GENEVA, MAY 2014  
\$8,633,798

*The combination of its size, natural origin,  
hue and saturated color makes it an extremely  
unusual occurrence.*

-GIA



**273**

**AN EXTRAORDINARY COLORED DIAMOND RING**

Set with a modified lozenge mixed-cut fancy deep grayish bluish green diamond, weighing approximately 5.01 carats, ring size 6, mounted in platinum

*Accompanied by report no. 1182132234 dated 23 February 2017 from the GIA Gemological Institute of America stating that the diamond is fancy deep grayish bluish green, natural color, VS2 clarity*

\$2,000,000-4,000,000



**FANCY DEEP GRAYISH BLUISH GREEN**

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## BIOGRAPHIES

### RENÉ BOIVIN

Born in Paris in 1864, René Boivin began his career as a designer and engraver. In 1893 he married Jeanne Poirat, sister of the famous couturier and the first woman jeweller of the 20th century, and together they created some of the most bold and daring fashions of the early 1900s. After Boivin's death in 1917, Jeanne established herself at Avenue de l'Opéra with Juliette Moutard and her daughter, Germaine Boivin. The three worked together for forty years, joined between 1921 and 1932 by Suzanne Belperron, creating such signature pieces as the Starfish (1936). Upon Jeanne Boivin's death in 1959, the house was taken over by Louis Girard. In April 1991, the company became part of Asprey Group. The main office and boutique are located on avenue Montaigne.

### BOUCHERON

Frédéric Boucheron opened his first jewellery salon at the Palais Royal in 1858, and soon gained fame and success. In 1893 he became the first jeweller to set up shop at the Place Vendôme, where the firm still operates. Over the years, the maison expanded throughout Europe, Asia and the Middle East, and exhibited extensively. In May 2000, Boucheron was acquired by the Kering Group, one of the world's leading multi-brand luxury goods company.

### MARIO BUCELLATI

Mario Buccellati, christened the "Prince of Goldsmiths" by the famous Italian poet D'Annunzio, was born in 1881 and became an apprentice at Milan jeweller Beltrami e Besnati at age 12. In 1919, he took over the firm, since renamed Mario Buccellati and known for its originality, craftsmanship, and exquisite details. Exhibiting at the Madrid exposition at the Casa Errazy y Comp brought Buccellati international success as well as a clientele that included members of royalty around the world. Mario died in 1965 and his 2 sons Gianmaria and Federico parted ways. The original shop on Via Condotti in Roma opened in 1926 is now run by Federico's children Lorenzo and Bendetta under the name of Federico Buccellati. The business expanded to Florence in 1929, and established itself in New York in 1953. It is still a private company owned by a branch of the family. Gianmaria runs another firm Gianmaria Buccellati based in Milan.

### BULGARI

Born in 1857 in a Greek family of silversmiths, Sotirio Bulgari opened his first shop in 1884 in Rome on the Via Sistina, moving to the iconic Via dei Condotti location in 1905. Upon his death in 1932, sons Giorgio and Costantino took over the business, and established the highly distinctive 'Bulgari Italian style', combining classicism with modernity. The 1970s saw Bulgari's international expansion with stores in New York, Paris, Geneva and Monte Carlo, and the brand's initiation into the world of watches with the success of BVLGARI-BVLGARI. In 2011, Bulgari joined the French luxury conglomerate LVMH (Louis Vuitton Moët Hennessy).

### J. E. CALDWELL & CO.

James E. Caldwell worked for a short period of time on Maiden Lane in New York City, before opening a small watchmaker's shop on Fifth and Chestnut Street in Philadelphia, sometime in the early 1830s. In 1848 the firm took on its current name, J. E. Caldwell and Company. In 1953, under the direction of Austion Homer, who had become president of Caldwell's the previous year, the company began a branch store expansion, opening their second location in the Hotel Dupont in Wilmington, Delaware. Caldwell & Co. was purchased by Henry Birks & Sons, a Montreal-based jeweller, and in August 1992 was acquired by Carlyle & Co., a family owned jewellery concern in Greensboro, North Carolina.

### CARTIER

Louis-François Cartier founded in 1847 in Paris. His three grandsons, Louis, Pierre and Jacques, turned the House into a global enterprise, with Louis running Paris, Jacques overseeing London and Pierre managing New York. Branches were opened in Moscow and the Persian Gulf in 1910, soon followed by Cannes and Monte Carlo. Charles Jaquaeu joined Louis Cartier in 1909 and Jeanne Toussaint was Director of Fine Jewellery from 1933. In 1964, on the death of Pierre, the family sold Cartier Paris, London and New York. In 1972, a group of investors led by Joseph Kanoui bought Cartier Paris, with Robert Hoq as president who with Alain Dominique Perrin created the concept "Les Must de Cartier". The group later reacquired Cartier London and New York. Today, Cartier is part of the Richemont group.

### CHANEL

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

### CHARLTON & CO.

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

### ALDO CIPULLO

Aldo Cipullo (1936-1984) joined Cartier New York in 1969 after an apprenticeship in his native Italy, and later worked at David Webb. His gem-set jewellery is inspired by medieval goldsmiths who set polished stones into gold mountings. He is best known for his two-piece "Love Bracelet" which need to be bolted together around the wrist with a special screwdriver.

### DONALD CLAFLIN

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

### MICHELE DELLA VALLE

Michele della Valle, who was born in Rome, began designing costume jewellery at the age of 16. During a trip to Burma in 1976, della Valle purchased his first stone, and on the advice of friends he showed it to Roger Varenne, the legendary stone dealer, who suggested that he take the gem to Christie's. His meeting with Hans Nadelhoffer, who was running the jewellery department at the time, was the motivating factor which contributed to the significant development of della Valle's career as a precious stone dealer and jewellery designer. In 1976, he worked for a year at Fürst Jewellers in Via Veneto, Rome, which was then the representative of Harry Winston. In 1978, della Valle opened his own workshop in Rome's Piazza di Spagna and began travelling regularly to Asia in search of precious stones. This was the beginning of a collaboration with Bulgari on special orders, and his recognition as a new designer by a clientele of film stars and opera singers throughout Italy. In 1987 he moved to Geneva, and developed a line of jewellery which now bears his name.

### FALIZE

The firm of Falize lasted for three generations. Alexis Falize (1811-1898) opened his workshop in 1838 in the Gallery Valois of the Palais Royal in Paris. He established a reputation for his gold jewellery with cloisonné enamel and his variations on antique designs. After his retirement, his son Lucien (1839-1897) took over the firm, and was in turn succeeded by his son André Falize (1872-1936). The latter worked with his brothers Jean and Pierre under the name Falize Frères. They were especially known for their Art Nouveau designs.

## GATTLE

Founded in the latter part of the 19th century by Emanuel Gattle, E. M. Gattle was located on Broadway in the theatre district. In 1907 they moved to the corner of 38th Street and Fifth Avenue, and later to 55th Street and Fifth Avenue, next to the St. Regis Hotel. Such notables as Enrico Caruso shopped at their store. The opera star allowed his name and photograph to be used in their advertising. The firm was successful until the late 1940s, at which time they closed their doors.

## GIULIANO

Carlo Giuliano (1831–1895) moved to London from Italy, where he and his sons Carlo and Arthur Giuliano established a successful jewellery business in 1860. Carlo Giuliano was a close associate of Castellani, and his early hallmark, a monogram of initials C. G., together with some of his early work in the archaeological style, can be confused with that of Castellani. The Giuliano family are most famous for their enamelled jewellery in the Renaissance tradition, with a characteristic use of cabochon stones. Their business closed in 1914.

## GRAFF

In 1960, Laurence Graff founded Graff, a London based, vertically integrated enterprise that design, manufacture and retail distribution of jewellery and watches. It is considered today a global leader in Haute Joaillerie, said to have handled more diamonds of notable rarity and beauty than any other jeweler in the world; gem legends such as the Idol's Eye, the Emperor Maximilian, the Lesotho Promise, the Wittelsbach-Graff and the Letšeng Star. Graff's flagship store is located on London's New Bond Street with boutiques on Sloane Street and in Harrods. There are now over 55 Graff locations around the world, including Shanghai, Geneva, Hong Kong, Paris, Monte Carlo, Moscow and New York. In 2013, Mr Laurence Graff was awarded OBE (Officer of the Order of the British Empire) for his 5 decades at the pinnacle of the jewellery industry.

## HERMÈS

Founded in 1837 at their legendary address on Faubourg St Honoré in Paris, Hermès rapidly acquired a great reputation in saddlery. They developed in other areas over the years, and in 1925 they designed their first jewellery, mixing precious metal and refined leathers, all inspired by Hermès traditional equestrian theme. Today, Hermès offers jewels characterised by their elegance and simplicity, continually reinventing classics with new contemporary themes.

## 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.

## JACQUES LACLOCHE

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

## MAUBOUSSIN

In 1827 Mr Rocher and his cousin, Baptiste Noury, opened a jewellery shop in Paris. Noury's nephew, Georges Mauboussin, joined the firm, assuming control in 1896. In 1922 the business was named 'Mauboussin, Successeur de Noury', and later, simply 'Mauboussin'. The house of Mauboussin exhibited at all major international exhibitions in the first half of the 20th century, receiving the Grand Prix at the 1925 Exposition des Arts Décoratifs in Paris, with Georges Mauboussin awarded the "Légion d'Honneur" for his contribution to the jewellery industry. In October 1929 Mauboussin opened an office in New York, just a month before the stock market crash. A merger was negotiated with the American jeweller, Trabert & Hoeffler, and the firm traded as "Trabert & Hoeffler – Mauboussin" until the 1950s. In 2002, Dominique Frémont, a Swiss businessman, acquired the firm, with its flagship at 20, Place Vendôme. With shops at the Champs Elysees and 6 other locations in Paris, Mauboussin now caters to a more popular clientele

## PALOMA PICASSO

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

## ROLEX

The company Rolex was set up by M. H. Wilsdorf in London in 1905 in order to launch the new fashion of wristwatches in Britain. The trade name Rolex was devised as it was short and easy to pronounce in most languages. In 1919 Wilsdorf relocated the company to Geneva and in 1926 invented the waterproof 'Oyster' model, made famous by Mercedes Gleitze, who wore it when she swam the English Channel in record time. Rolex has won countless prizes for precision and records under hazardous conditions. Edmond Hillary wore a Rolex on his great Everest expedition and Jacques Piccard also wore one when he explored the depths of the ocean bed. Rolex, still located in Geneva, remains today one of the largest and most popular Swiss watch manufacturers.

## SCHLUMBERGER

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

## TIFFANY & CO.

On September 21, 1837, Charles Lewis Tiffany and John P. Young opened a stationery and fancy goods store known as Tiffany & Young at 259 Broadway in New York City. Jewellery and silver items were later added to their stock. By 1853, Charles Tiffany had assumed complete ownership of the business, renamed Tiffany & Co. During the 19th century, Tiffany became a leading international jeweler, buoyed by designers Edward C. Moore and G. Paulding Farnham, and gemmologist George Frederick Kunz. From 1907, the firm manufactured and sold the jewellery designs of Louis Comfort Tiffany, son of Charles. From 1955, a number of groundbreaking talents joined the firm, including Jean Schlumberger and Donald Claflin, followed by Elsa Peretti in 1974 and Paloma Picasso in 1980. In 1979, Avon Products purchased Tiffany & Co. followed by a management-led buyout headed by then chairman William R. Chaney in 1984. The company eventually went public in 1987, expanding into key domestic and international markets. Today they cover over 100 locations worldwide.

## TRABERT & HOEFFER

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

## VAN CLEEF & ARPELS

The house of Van Cleef & Arpels was the result of the marriage between Alfred Van Cleef and Estelle Arpels. In 1906, Alfred founded Van Cleef & Arpels with Estelle's brother Charles at 22 Place Vendome, soon joined by family members Julien and Louis Arpels. Rene Puissant, daughter of Alfred and Estelle formed a design team with Rene Sim Lacaze, and produced jewels for the firm for 2 decades. Claude, son of Julien joined the family business in 1932 and opened in 1939 at the Rockefeller Centre in New York the first of 6 boutiques in the US. The 1930's was as much a golden period for expansion as creativity; the house's trademark, the "Mystery" setting, the "Minaudiere", the "Pass Partout" line were all created during this time. Notable designs of the decades that followed include the "Snowflake" jewels of the 1940's, the "Ballet" of the 1960's and the "Alhambra" theme of the 1970's. In 1972, the Boutique Des Heures was inaugurated to house the new watch designs launched by Pierre Arpels. Today, Van Cleef & Arpels is part of the Richemont Group with more than 45 boutiques around the world.

## VERDURA

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

## DAVID WEBB

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

## HARRY WINSTON

Harry Winston (1896-1978) bought his first emerald at the age of eight, acquired many prominent collections during his career and at one point owned as many as a third of the famous diamonds of the world. He founded his first business in New York City, the Premier Diamond Company, at age 24. In 1932 he incorporated under his own name and began to manufacture and retail jewelry. Winston was responsible for the cutting of such famous diamonds as the Jonker, Vargas, Star of Sierra Leone and what would become the legendary Taylor-Burton diamond. Proclaimed the King of Diamonds in 1947 by *Cosmopolitan* magazine, he was responsible for donating perhaps the most famous of all diamonds, the Hope diamond to the Smithsonian. Upon his death in 1978, son Ronald assumed control of the company. In 2004, Aber Diamond Corporation acquired a controlling interest in the company, taking it public in 2007 under the name Harry Winston Diamond Corporation. In 2013 the Swatch Group acquired the retail arm of Harry Winston, with the mining group under separate ownership under the name of Dominion Diamond Corporation. Today, Harry Winston retail salons span across the US, Europe and Asia, championing Rare Jewels of the World, the company's motto.

## RAYMOND YARD

Raymond C. Yard began his career as a doorboy at Marcus & Co. in 1898, rising to salesman and then general manager. With the encouragement of John D. Rockefeller Jr., he opened his own salon at 522 Fifth Avenue in 1922, serving many prominent families in New York. Since then, the firm has moved five times, always remaining on Fifth Avenue. In 1958, when Yard died, the firm was taken over by his associates, Robert Gibson, Donald Bartow and Glen McQuaker. Upon the retirement of Bartow and McQuaker, Gibson assumed leadership of the company. In 1985, his son Robert M. Gibson became associated with the firm, later to become president upon his father's retirement.

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

### 3 CONDITION

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

### 4 VIEWING LOTS PRE-AUCTION

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

### 8 WATCHES & CLOCKS

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

### 8 SUCCESSFUL BIDS

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



## 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$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 full 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.
- 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.

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- 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.

- Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
- Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.  
To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.
  - Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
  - Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
  - Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
  - You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
  - For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 2 TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

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

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

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

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

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

### 1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
  - we will charge you storage costs from that date.
  - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
  - 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:
- charge you storage fees while the **lot** is still at our saleroom; or
  - 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  $\Psi$  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:

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- 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.

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

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

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

■  
See Storage and Collection pages in the catalogue.

Ψ  
**Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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

18/05/17

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

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

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

#### ◊ Minimum Price Guarantees

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

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

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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

#### Other Arrangements

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

#### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on

a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

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

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

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

#### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*"Attributed to ..."

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

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

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

\*"Circle of ..."

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

\*"Follower of ..."

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

\*"Manner of ..."

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

\*"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

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

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

### POST 1950 FURNITURE

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

### FOR JEWELLERY

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY.

Jewellers in the Title

1. By Boucheron

When maker's name appears in the title, in Christie's qualified opinion it is by that maker.

Jewellers beneath the description

2. Signed Boucheron

Has signature which in Christie's qualified opinion is authentic.

3. With maker's mark for Boucheron

Has a mark denoting a maker which in Christie's qualified opinion is authentic.

4. By Boucheron

In Christie's qualified opinion the object is by the jeweller although unsigned.

5. Mounted by Boucheron

In Christie's qualified opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

6. Mount only by Boucheron

In Christie's qualified opinion the mounting is by the jeweller, but either the gemstones have been replaced or the piece has been altered in some way after its manufacture.

Periods

1. Antique

Over 100 years old

2. Art Nouveau

1895-1910

3. Belle Epoque

1895-1914

4. Art Deco

1915-1935

5. Retro

1940s

18/05/17

# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

(CONTINUED)

## ALL DIMENSIONS AND WEIGHTS ARE APPROXIMATE ONLY

### CONDITION

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

## REGARDING COLOURED STONES

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

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

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

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

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

## TO PROSPECTIVE BUYERS OF CLOCKS AND WATCHES

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

Watches are not always illustrated life size, buyers should refer to the catalogue description for the dimensions of each watch.

It should be noted that most wristwatches with water-resistant cases have been opened to identify type and quality of movement. It cannot be assumed that the watches are still waterproof and purchasers are advised to have the watches checked by a competent watch-maker before use.

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

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

Prospective buyers should satisfy themselves by personal inspection as to the condition of each Lot. Condition reports can be requested from Christie's and are given 'without prejudice' in accordance with the terms of the conditions of sale and limited warranty printed in the back of the catalogue. Nevertheless, such reports are for general guidance only and will not specify all mechanical replacements or imperfections. Such reports will, of necessity, be subjective. Buyers are advised that certificates are not available unless otherwise stated. As collectors' watches often contain extremely fine and complex mechanisms, buyers should be aware that a general service, change of battery or further repair work, for which the buyer is solely responsible, may be necessary.

## PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

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

Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarise themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

## REGARDING IMPORTATION OF WATCHES INTO THE US

Prospective buyers should be aware that the importation of Rolex watches into the United States is highly restricted. These watches (not limited to Rolex) may not be shipped into the USA and can only be imported personally. Generally, a buyer may import only one watch into the USA. In this catalogue, these watches have been marked with a  $\Phi$ .

It is the buyer's responsibility to determine whether there are any import restrictions and to comply with such restrictions. The failure by Christie's to mark a lot with a  $\Phi$  shall not constitute grounds to rescind or cancel a sale. For further information please contact our specialists in charge of the sale.

## REGARDING THE EXPORT OF WATCH BANDS INCORPORATING MATERIALS FROM ENDANGERED SPECIES

Many of the watches offered for sale in this catalogue have bands which may be made of endangered or protected animal materials such as alligator or crocodile and which may not lawfully be exported from the sale site without a CITES export permit. As explained above, these lots are marked with the symbol (~) in the catalogue. Accordingly, for purchased watches that are to be shipped out of the sale site for delivery, Christie's will need to remove and retain the band before shipping the watch and buckle.

## REGARDING ESTIMATED WEIGHTS

Certain weights in the catalogue have been estimated through measurement. These figures are to be used as approximate guidelines and should not be relied upon as exact.

## LOTS OFFERED WITHOUT RESERVE

Please note that all lots highlighted with red titles in this sale are offered 'Without Reserve'. These items will be sold to the highest bidder, regardless of the pre-sale estimate printed in the catalogue. We hope that you will find this visual presentation helpful.

## AUTHENTICITY CERTIFICATES

As certain manufacturers may not issue certificates of authenticity, Christie's has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie's is satisfied that it should cancel the sale in accordance with the Limited Warranty provided in the Conditions of Sale, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

## COLOURLESS DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
252	D	Flawless	16.11	Circular
80 Pair	D/D	Flawless/ Flawless	4.25/4.17	Circular
199	D	IF	7.11	Cushion
74	D	VS1	4.02	Marquise
197	E	VVS2	8.32	Rectangular
124	E	VVS2	5.83	Rectangular
250	E	VVS2	5.30	Square
255 Pair	E/E	VVS2/ VVS2	2.36/2.20	Square
234	E	SI1	3.12	Rectangular
87	E	SI2	7.03	Pear
200	E	SI2	5.70	Circular
123	F	VVS1	4.13	Square
89 Pair	F/F	VS1/ VS1	3.00/ 3.00	Pear
116 Pair	G/F	VS2	4.03/4.01	Square
78 Pair	F/G	SI1/SI2	2.03/2.01	Heart
89 Pair	G/G	VVS2/ VVS2	1.05/1.02	Pear
258	G	VS1	10.43	Marquise
115	G	VS2	8.62	Rectangular
231	G	VS2	3.02	Circular
108	H	VS2	3.01	Square
195 Pair	I/I	SI1/SI2	4.03/3.75	Pear
240	I	SI1	3.15	Circular
85	J	VS1	6.60	Rectangular
235	J	VS2	4.82	Square
225	J	SI1	4.07	Circular
41	O to P	VS1	12.09	Circular
209	S-T	VVS2	13.47	Rectangular

## COLOURED DIAMOND INDEX

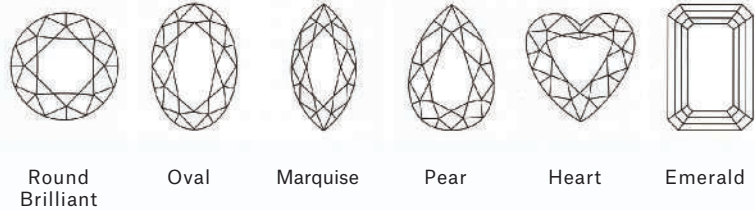
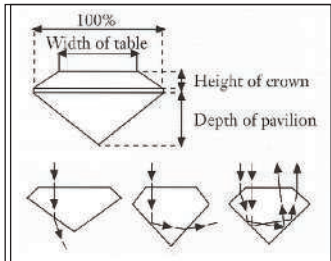
LOT	COLOUR	CLARITY	WEIGHT	CUT
<b>PINK</b>				
94	Very Light Pink	IF	1.67	Rectangular
120	Light Pink	SI1	5.10	Oval
79	Fancy Pink	I2	0.70	Marquise
217	Fancy Intense Orangy Pink	I1	5.43	Marquise
<b>YELLOW</b>				
114 Pair	Fancy Yellow/ Fancy Yellow	SI1/SI1	11.87/10.47	Pear
114 Pair	Fancy Intense Yellow/ Fancy Yellow	SI1/VS2	3.00/2.82	Pear
263	Fancy Intense Yellow	IF	4.17	Cushion
113	Fancy Intense Yellow	VS1	15.11	Cushion
53	Fancy Vivid Yellow	SI2	2.09	Oval
<b>BLUE</b>				
118	Fancy Blue-Gray	SI1	3.90	Square
<b>GREEN</b>				
125	Fancy Intense Green	VS2	4.42	Square
273	Fancy Deep Grayish Bluish Green	VS2	5.01	Lozenge

## COLOURED STONE INDEX

LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
<b>EMERALD</b>				
126	Colombia	None	18.04	Octagonal
249	Colombia	Minor, Traditional	15.70	Rectangular
266	Colombia	None	2.71	Rectangular
50	Colombia	Minor, Traditional	~	Rectangular
93	Colombia	Insignificant, Type Unidentified	~	Rectangular
221 Pair	Colombia	Minor, Traditional	~	Pear
259	Colombia	Minor-Moderate, Modern	~	Rectangular
<b>RUBY</b>				
71	Burma	Heat/Clarity Enhancement	7.67	Oval
86 Star	Burma	None	5.22	Cabochon
241 Pair	Burma	Heat/Clarity Enhancement	5.12/4.31	Pear
194	Burma	Heat/Clarity Enhancement	5.01	Oval
<b>SAPPHIRE</b>				
248	Burma	None	14.92	Oval
244	Ceylon	None	14.78	Oval
254	Thailand	None	10.74	Rectangular
51 Pair/Pink	Madagascar	Heat	~	Oval
75 Yellow	Ceylon	None	~	Cushion
112 Yellow	Ceylon	None	~	Cushion
224 Yellow	~	None	~	Rectangular
264 Yellow	Ceylon	None	~	Cushion
226 Pair/Yellow	~	Heat/Diffusion	~	Oval
<b>JADEITE</b>				
61	~	None	~	Cabochon

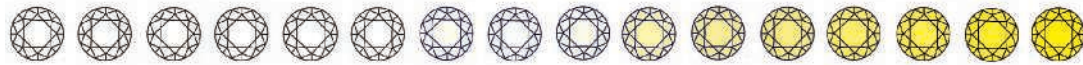
# DIAMONDS • THE 4 C'S

## Cut



Round Brilliant    Oval    Marquise    Pear    Heart    Emerald

## Colour (G.I.A.)



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

## Clarity (G.I.A.)



FL IF VVS<sub>1</sub> VVS<sub>2</sub> VS<sub>1</sub> VS<sub>2</sub> SI<sub>1</sub> SI<sub>2</sub> I<sub>1</sub> I<sub>2</sub> I<sub>3</sub>  
 Flawless    Very, very small inclusions    Very small inclusions    Small inclusions    Inclusions

## Carat

0.01 carat 1.35 mm	0.02 carat 1.70 mm	0.03 carat 2.00 mm	0.05 carat 2.40 mm	0.10 carat 3.00 mm	0.15 carat 3.40 mm	0.20 carat 3.80 mm	0.25 carat 4.10 mm
0.30 carat 4.40 mm	0.40 carat 4.70 mm	0.50 carat 5.00 mm	0.75 carat 5.80 mm	1.00 carat 6.50 mm	2.00 carat 8.20 mm	3.00 carat 9.50 mm	4.00 carat 10.50 mm

Courtesy of Jewellers Network, the Southern African Jewellery Trade Directory, from information supplied by De Beers. [www.jewellersnetwork.co.za](http://www.jewellersnetwork.co.za)



# CONVERSION CHART

## RING SIZE

## MEASUREMENTS

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC	INCHES	CM
½	—	A	37.8252		
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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2-6 Month 2017  
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**CONTACT**

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**DESIGN**

*New York, 7 June 2017*

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2-6 June 2017

20 Rockefeller Plaza

New York, NY 10020

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16–19 June 2017  
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