

MAGNIFICENT JEWELS

New York · 17 April 2018



CHRISTIE'S



PROPERTY FROM
A PRIVATE COLLECTION



A Superb Twin-Stone Ring
Fancy Vivid Blue Diamond of 2.10 carats
D Color Diamond of 1.98 carats



Property of a Lady



Property from a Private Collection



Property of a Private Collector



Property of an Important Private Collector



Magnificent Jewels

Tuesday 17 April 2018

CHRISTIE'S

INTERNATIONAL JEWELLERY AUCTIONS

AUCTION CALENDAR 2018

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

10-19 APRIL
JEWELS
ONLINE NY

17 APRIL
MAGNIFICENT JEWELS
NEW YORK

16 MAY
MAGNIFICENT JEWELS
GENEVA

29 MAY
MAGNIFICENT JEWELS
HONG KONG

6-14 JUNE
JEWELS
ONLINE NY

6 JUNE
JEWELS
PARIS

12 JUNE
MAGNIFICENT JEWELS
NEW YORK

13 JUNE
IMPORTANT JEWELS
LONDON

18-27 SEPTEMBER
JEWELS
ONLINE NY

13 NOVEMBER
MAGNIFICENT JEWELS
GENEVA

27 NOVEMBER
MAGNIFICENT JEWELS
HONG KONG

28 NOVEMBER
IMPORTANT JEWELS
LONDON

4 DECEMBER
JEWELS
PARIS

4-13 DECEMBER
JEWELS
ONLINE NY

5 DECEMBER
MAGNIFICENT JEWELS
NEW YORK

Magnificent Jewels

Tuesday 17 April 2018

AUCTION

Tuesday 17 April 2018
at 10.00 am (Lots 1-212)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	13 April	10.00 am - 6.00 pm
Saturday	14 April	10.00 am - 6.00 pm
Sunday	15 April	10.00 am - 6.00 pm
Monday	16 April	10.00 am - 5.00 pm

AUCTIONEERS

Francois Curiel (#0761369)
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 **BLUE-16330**

CONDITIONS OF SALE

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[50]

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CHRISTIE'S

13/03/2018



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For general enquiries about this auction, emails should be addressed to the Sale Coordinator(s).





1

A SET OF MULTI-GEM AND DIAMOND JEWELRY, BY VAN CLEEF & ARPELS

Comprising a brooch, designed as a bouquet of pavé-set diamond flower buds, trimmed with cabochon emeralds, rubies and sapphires and gold wirework detail, to the cabochon ruby and emerald leaves and textured gold stems; and a pair of earrings en suite, 2 ¾ ins. (brooch), ¾ in. (earrings), with French export marks, mounted in 18k gold and platinum

Signed V.C.A., Made in France, N.Y., no. indistinct (brooch); signed V.C.A., Made in France, no. 38611 (earrings) (2)

\$20,000-30,000

PROVENANCE

Previously sold at Christie's New York, Fine Jewels, 19 September 1988, Lot 275



2



(illustrated as a brooch)



3

(two views illustrated)

PROPERTY FROM A PRIVATE COLLECTION

2
A RETRO AQUAMARINE, SYNTHETIC RUBY AND DIAMOND BRACELET BROOCH

Centering upon a detachable rectangular-cut aquamarine brooch, the aquamarine flanked on either side by curling gold plaques, each set with a row of synthetic square-cut rubies, bordered by rows of single and circular-cut diamonds, to the brick-link gold band, circa 1945, 1 7/8 ins. (brooch), 6 ins. (bracelet), mounted in gold and platinum

\$15,000-20,000

PROPERTY OF A LADY

3
A RUBY, DIAMOND AND GOLD RING, BY DAVID WEBB

Set with a circular cabochon ruby, within a spiraling circular-cut diamond surround, to the spiraling polished gold bombé gallery and shoulders, ring size 5 3/4, mounted in 18k gold
 Signed Webb

\$15,000-20,000



4

A GOLD AND GLASS CUFF BRACELET

The tapered 18k gold cuff, set with twelve multi-colored glass intaglios depicting the signs of the zodiac, 4 ¼ ins. (length of cuff), 2 ¼ ins. (diameter at widest point)

\$10,000-15,000

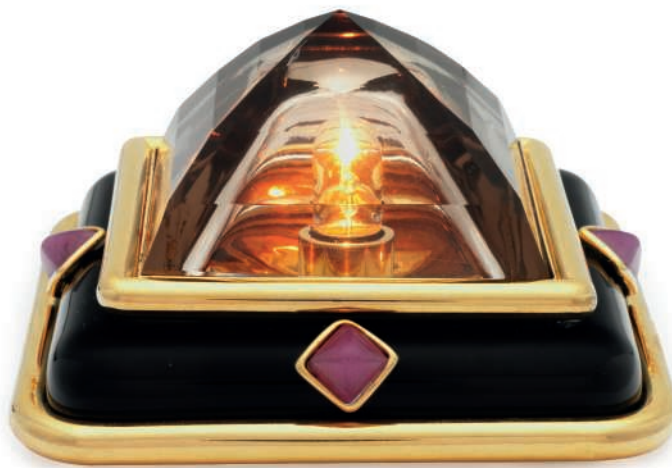


5

A GOLD, COIN AND DIAMOND NECKLACE, BY BULGARI

Centering upon a bezel-set U.S. New England Colonial coin, within a circular-cut diamond hexagonal frame, to the gold link chain, enhanced by circular-cut diamond links, the reverse of the pendant inscribed 'Massachusetts Shilling', 15 ins., mounted in 18k gold
Signed Bulgari, Italy

\$15,000-20,000



6

A MULTI-GEM AND GOLD DESK LAMP, BY CARVIN FRENCH

Centering upon a faceted rock crystal pyramid, concealing a single light, to the square carved black onyx base with rounded corners, set on the sides with sugarloaf cabochon pink sapphires, all fitted into a gold plinth, on/off switch and cord on one side, 3 5/8 x 3 5/8 x 2 1/4 ins., mounted in 18k gold, in a Fred Leighton green leather retailer's box
With maker's mark for Carvin French

\$12,000-18,000



(three views illustrated)



7

A SET OF CULTURED PEARL, DIAMOND, SAPPHIRE AND TOURMALINE JEWELRY, BY BULGARI

Comprising a necklace, suspending an oval cabochon sapphire within a circular-cut diamond surround to the rectangular-cut pink sapphire and baguette-cut diamond surmount, with cabochon sapphire accent, from a line of thirty-nine cultured pearls, measuring from approximately 8.60 to 8.80 mm, spaced by faceted gold and circular-cut diamond rondelles; and a pair of earrings with cabochon sapphire and pink tourmaline en suite, 17 ins. (necklace), 1 in. (earrings), mounted in 18k gold, in a Bulgari navy leather necklace case

Each signed Bulgari

\$10,000-15,000



8

PROPERTY OF A PRIVATE CALIFORNIA COLLECTOR

8

A SAPPHIRE AND DIAMOND RING

Set with an oval mixed-cut sapphire, weighing approximately 13.20 carats, within a circular-cut diamond surround, ring size 5 ¾, mounted in 18k white gold

Accompanied by report no. 1087682 dated 23 October 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Madagascar, with no gemological evidence of heat or clarity enhancement

\$20,000-30,000



9

PROPERTY OF A GENTLEMAN

9

A PAIR OF DIAMOND AND GOLD STUDS

Each bezel-set with an old European brilliant-cut diamond, weighing approximately 2.27 and 2.19 carats, within a gold surround

Accompanied by report nos. 1192159835 and 2195159813 dated 1-5 March 2018 from the GIA Gemological Institute of America stating that the diamonds are L color, VS2 clarity

\$12,000-18,000



10

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

Of oval outline, the 18k gold ribbed evening bag with circular-cut diamond pushpiece, opening to reveal two compartments separated by a fitted mirror with brown suede interior, 5 3/8 x 3 1/2 x 1 1/4 ins., in a black suede fitted case

Signed Bulgari, no. 331

\$15,000-20,000



11



12

PROPERTY OF A LADY

11

A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 6.42 carats, flanked on either side by a tapered baguette-cut diamond, ring size 7 $\frac{1}{4}$, mounted in platinum

Accompanied by report no. 2185772244 dated 29 September 2017 from the GIA Gemological Institute of America stating that the diamond is N color, VVS2 clarity

\$30,000-40,000

PROPERTY OF A SOUTHERN CALIFORNIA GENTLEMAN

12

A DIAMOND AND GOLD BRACELET, BY VAN CLEEF & ARPELS

Designed as three rows of sculpted gold openwork oval-shaped links, enhanced by circular-cut diamond bands, 7 $\frac{1}{2}$ ins., with French assay marks for 18k gold and platinum

Signed V.C.A., Made in France

\$30,000-40,000



13

A SUITE OF GOLD AND DIAMOND JEWELRY, BY ANGELA CUMMINGS

Comprising an 18k brushed gold tapered necklace of variously-sized flower blossoms, enhanced by one circular-cut diamond flower blossom accent; a cuff bracelet and a pair of earrings en suite, 1987, 1988, 17 ¼ ins. (necklace), 2 ½ ins. diameter (cuff), 1 ½ ins. (earrings)

Each signed Cummings, 1987 (earrings, necklace), 1988 (cuff)

\$15,000-25,000





14

•14

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

Comprising sixty-one graduated pink cultured pearls, measuring from approximately 14.87 to 11.07 mm, spaced by circular-cut diamond and rose gold rondelles and clasp, 33 ¾ ins.

Accompanied by report no. 2191088835 dated 22 February 2018 from the GIA Gemological Institute of America stating that the pearls are bead cultured pearls, freshwater, with no indications of treatment

\$15,000-20,000

PROPERTY FROM A SAN DIEGO COLLECTION

15

A PAIR OF DIAMOND EARRINGS

Each surmount set with a rectangular-cut diamond, weighing approximately 2.04 and 2.02 carats, within a circular-cut diamond surround, suspending a detachable pavé-set circular-cut diamond hoop, 2 ½ ins., mounted in 18k white gold

Accompanied by report nos. 6197170402 and 2195170404 dated 7 March 2018 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 2.02 and 2.04 carats, are H and I color, VVS2 and VS1 clarity

\$15,000-20,000





16

A DIAMOND AND CULTURED PEARL NECKLACE, BY HARRY WINSTON

Set at the front with a pavé-set bombé-form plaque, centering upon a bezel-set pear-shaped diamond, flanked on either side by a smaller pear-shaped diamond, joined by circular and baguette-cut diamond links to the cultured pearl necklace, measuring approximately 9.48 to 8.95 mm, interspersed with circular-cut diamond rondelles, 16 ins., mounted in 18k gold, in a Harry Winston navy leather case

Signed Winston, with maker's mark

\$12,000-18,000



17

A SET OF DIAMOND, RUBY AND ENAMEL ZEBRA JEWELRY, BY DAVID WEBB

Comprising an articulated hinged bangle bracelet, the black and white striped enamel zebra with oval cabochon ruby eyes and circular-cut diamond nose and ears, holding a circular-cut diamond hoop; and a ring en suite, 2 ¼ ins. diameter (bangle), ring size 6 ¼, mounted in platinum and 18k gold

Each signed Webb

\$25,000-35,000

LITERATURE

Cf. R. Peltason, *David Webb: The Quintessential American Jeweler*, New York, Assouline Publishing, 2013, p. 132, 194



18
**A SUITE OF CULTURED PEARL,
ENAMEL AND DIAMOND JEWELRY, BY DAVID WEBB**

Comprising a pair of bracelets, each with a black or white enamel frog clasp with diamond-set eyes, to the multi-strand white or black cultured pearl bracelet, circa 1965; and a pair of ear clips en suite, 6 ¾ ins. and 7 ins. (bracelets; adjustable), 1 in. (earrings), mounted in 18k gold and platinum, *bracelets may be joined together and worn as a choker necklace (adjustable)*

Bracelets signed Webb, earrings signed David Webb

\$20,000-30,000

EXHIBITED

The two bracelets were exhibited in *David Webb: Society's Jeweler*, at the Norton Museum of Art, January 16 - April 13, 2014

LITERATURE

R. Peltason, *David Webb: The Quintessential American Jeweler*, New York, Assouline Publishing, 2013, p. 202

Illustrated as a necklace on opposite page, not to scale.



LOTS 19-25

19

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

Comprising an articulated hinged bangle, with two opposing green enamel frogs set with oval cabochon ruby eyes and circular-cut diamond lips, their gold spotted bodies forming the hoop, joined by an oval cabochon ruby; with a brooch and pair of earrings en suite, 2 ins. diameter (bracelet), 1 ¾ ins. (brooch), 1 in. (earrings), mounted in 18k gold and platinum
Signed David Webb (bracelet and brooch) and Webb (earrings)

\$20,000-30,000

LITERATURE

Cf. R. Peltason, *David Webb: The Quintessential American Jeweler*, New York, Assouline Publishing, 2013, p. 103



LOTS 19-25



20

20
A RETRO SAPPHIRE AND GOLD 'CADENAS'
BRACELET WATCH, BY VAN CLEEF & ARPELS

With nickel-finished lever movement, the copper-colored dial with dot chapters and blued-steel hands, enclosed in a polished gold padlock case, accented by calibré-cut sapphires, to the twin snake-link chain, mounted in gold, circa 1940, 5 ¾ ins.

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

\$4,000-6,000

LITERATURE

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

Cf. *Van Cleef & Arpels*, Editions Paris-Musées, Paris, p. 129

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



21

-21
A WOOD AND GOLD BROOCH, BY VAN CLEEF & ARPELS

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

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

\$2,000-3,000



-22

TWO MULTI-GEM DUCK BROOCHES, BY CARTIER

Comprising a 'cowboy duck' brooch, with carved agate body and gold beak, coral feet and circular-cut sapphire eye, wearing a gold cowboy hat and neck scarf, with gold holster and coral pistol, circa 1950, 2 ins., mounted in 18k gold; and a chick brooch, designed as a sculpted gold chick with circular-cut ruby eye, emerging from a cracked carved agate egg, circa 1950, 1 ¼ ins., mounted in 18k gold

Signed Cartier, France, no. 13332, with maker's mark (cowboy duck); signed Cartier, France, no. 13071, with maker's mark (chick)

\$8,000-12,000

LITERATURE

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

LOTS 19-25



23

A DIAMOND, GOLD AND PLATINUM BROOCH, BY BULGARI

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

Signed Bulgari

\$6,000-8,000



24

24

AN ANTIQUE PEARL AND DIAMOND BRACELET

Designed as a wide band of scrolling vines, rose-cut diamond flowers and pearl buds, late 19th century, 2 3/4 ins. diameter, with French import marks for gold and silver

\$3,000-5,000



25

25

A COLORED DIAMOND AND DIAMOND RING

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

\$3,000-5,000



26



27

26
**AN ANTIQUE PERIDOT AND DIAMOND
PENDANT-BROOCH**

Set with a shield-shaped peridot, within an old-cut diamond surround, to the detachable old-cut diamond bail, circa 1890, 1 ¼ ins., mounted in platinum-topped gold

\$20,000-30,000

27
A TWIN-STONE DIAMOND BROOCH

Set with two old-cut diamonds, weighing approximately 3.60 and 3.50 carats, joined by two old-cut diamonds, 1 in., mounted in platinum-topped gold

\$15,000-20,000



28

28
**AN ANTIQUE SAPPHIRE AND DIAMOND
PENDANT-BROOCH**

Set with a cushion-cut sapphire, measuring approximately 17.50 x 15.80 x 11.00 mm, within a double-row old-cut diamond surround, circa 1890, 1 3/4 ins., mounted in platinum-topped gold

\$12,000-18,000



29

29
A DIAMOND RING

Set with an old-cut diamond, weighing approximately 5.41 carats, to the gallery with heart-motifs, ring size 4 1/2, mounted in platinum

\$10,000-15,000



(signature shown)

30

AN ANTIQUE MULTI-GEM PENDANT BROOCH, BY FRÉDÉRIC BOUCHERON

Designed as an old and rose-cut diamond ribbon-bow, suspending a floral bouquet of variously-cut sapphires, rubies, emeralds and an old-cut yellow diamond, to the pear-shaped faceted emerald, enhanced by three briolette-cut diamond drops, circa 1890, 3 ½ ins., with French assay marks for 18k gold

Signed F. Boucheron for Frédéric Boucheron, Paris, with maker's mark

\$40,000-60,000



31

AN ANTIQUE DIAMOND AND ENAMEL NECKLACE

Suspending a heart-shaped locket, the front decorated with old-cut diamonds in a star motif on a blue enamel ground, the reverse of foliate-tooled gold, opening to reveal a glazed compartment, joined by an old-cut diamond and foliate-tooled gold surmount to the snake-link neckchain with blue enamel and old-cut diamond terminals, circa 1865, 16 ¾ ins., mounted in gold

\$10,000-15,000

LITERATURE

Cf. David Bennett & Daniela Mascetti, *Understanding Jewellery*, Suffolk, Antique Collectors Club, 1989, p. 158

This necklace is a lovely example of a mid-19th century jewel. During this time, eccentricity in fashion soared to new heights, and the jewelry trade flourished in both France and England. During the 1860s, there was a heightened interest in the stylistic influences of Greek and Etruscan antiquity. This particular necklace displays many design elements that were typical of necklaces of its day: the 'Brazilian' or flexible tubular linking neckchain, the domed medallion with richly colored blue enamel decoration, and the diamond-set star motif. Many examples of this type of necklace were broken apart and adapted to suit changing fashions, making this particular jewel a remarkable and rare survivor.



32

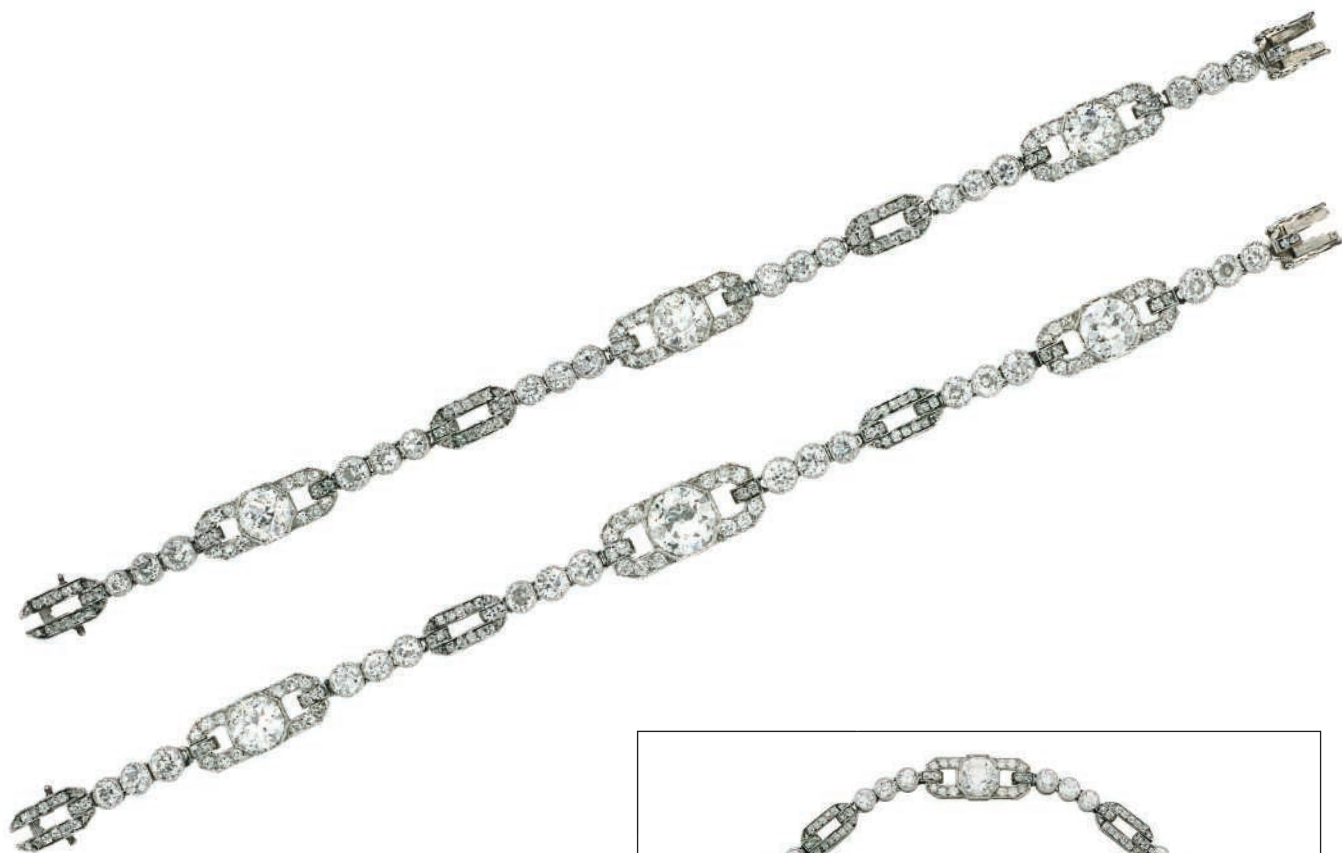
AN ANTIQUE GOLD AND GEM-SET LORGNETTE

The gold lorgnette of Egyptian motif, set with a baroque cultured pearl, circular and oval-cut rubies and multi-colored enamel, opening to reveal a pair of gold framed spectacles, suspended from a finelink chain set with enamel and gold charms, circa 1890, 5 ½ ins. (lorgnette), 53 ½ ins. (chain), engraved at the reverse 'M. H. Perin, Cincinnati'

\$8,000-12,000



(detail)



33

A PAIR OF ART DECO DIAMOND BRACELETS

Each designed as a series of three openwork old-cut diamonds links centering upon a larger old-cut diamond, joined by collet-set diamond and old-cut openwork diamond links, circa 1920, 7 ¼ ins. and 7 ins., mounted in platinum, *bracelets may be joined and worn as a necklace of 14 ¼ ins.*

\$20,000-30,000



(shown as necklace - not to scale)



34

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

34

A PAIR OF DIAMOND EARRINGS

Each suspending an old European-cut diamond, weighing approximately 7.06 and 6.85 carats, from a platinum bar accented by an old-cut diamond to the old-cut diamond surmount, 1 ½ ins., mounted in platinum

\$40,000-60,000



35

(two views illustrated)

35

**AN ART DECO THREE-STONE DIAMOND RING,
BY J. E. CALDWELL & CO.**

Set with a round brilliant-cut diamond, weighing approximately 2.24 carats, flanked on either side by a circular brilliant-cut diamond, weighing approximately 1.32 and 1.25 carats, within a single and circular-cut diamond gallery and half-hoop of overlapping design, circa 1925, ring size 6, mounted in platinum

Signed J. E. C. & Co., no. K1147

Accompanied by report no. 2171499070 dated 22 February 2016 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 2.24 carats, is H color, VVS2 clarity

With report nos. 2175499351 and 2171499354 dated 24 and 22 February 2016 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 1.32 and 1.25 carats, are G color, VS1 and VVS2 clarity, respectively

\$30,000-50,000



36



37

PROPERTY FROM BIJOUX DE MADAME DUPONT
CHÂTEAU DE LA FAUCONNIERE, FRANCE

36

A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 8.29 carats, flanked on either side by a baguette-cut diamond, ring size 6, with French assay mark for platinum

Accompanied by report no. 1192165435 dated 2 March 2018 from the GIA Gemological Institute of America stating that the diamond is N color, VS2 clarity

\$40,000-60,000

37

AN ART DECO DIAMOND BRACELET

The wide old and single-cut diamond openwork band, centering upon a series of five old-cut diamonds spaced by baguette-cut diamond pairs, circa 1925, 6 ¼ ins., with French assay mark for platinum, in a fitted leather case

Signed 'Made in France'

\$60,000-80,000



**FORMERLY FROM THE COLLECTION OF H.S.H.
PRINCESS CECIL AMELIA VON FÜRSTENBERG
(1919-2006)**

H.S.H. Cecil Amelia von Fürstenberg was the lively and exuberant daughter of Sarah Campbell and Robert Lee Blaffer of Texas and the devoted wife of H.S.H. Prince Tassilo von Fürstenberg (1903-1991). Her Texan background was a legacy of the burgeoning oil industry of the early 20th century: her mother's family, the Campbells, founded the Texas Company which would later be known as Texaco, and her father's, the company Humble Oil, which later became Exxon.

Princess von Fürstenberg was a celebrated hostess fluent in four languages, an avid art collector and a tireless traveler with a passion for opera and European history. Moreover, as a generous patron of the arts and renowned philanthropist, the Princess devoted much of her energy to charitable causes, including the Cecil Amelia Blaffer Foundation. In 1976, she married H.S.H. Prince Tassilo von Fürstenberg, taking the title Her Serene Highness Princess Cecil Amelia von Fürstenberg.

The Princess' vivacious personality, passion for art, and love of life were perfectly epitomised in the form of her fabulous jewels. Her almost unwavering patronage of the Maison Van Cleef & Arpels during the 1960s is self-evident, with jewels often acquired from this illustrious house by Special Order: pieces designed especially for, and at times with, the client, and in the case of the Princess, employing beautiful diamonds, sapphires and rubies often supplied by the Princess herself.

38

**A SAPPHIRE AND DIAMOND 'GAUGUIN' FLOWER BROOCH,
BY VAN CLEEF & ARPELS**

Designed as two flowerheads, each centering upon a cushion or octagonal-shaped sapphire pistil to the curling pavé-set diamond petals, 1 ¼ ins., mounted in gold plated platinum

Signed V.C.A., N.Y., no. 1578 SO (Special Order)

\$20,000-30,000

PROVENANCE

Formerly from the Collection of H.S.H. Princess Cecil Amelia von Fürstenberg
Previously sold at Christie's Geneva, Magnificent Jewels, 15 November 2007,
Lot 317 for 51,400 Swiss francs

Originally created by Van Cleef & Arpels as a special order necklace clasp.
Not long after, the Princess had it converted into a brooch.



H.S.H. Cecil Amelia von Fürstenberg wearing the present lot as a necklace.



39



40

PROPERTY FROM A MIDWEST COLLECTION

39

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 4.23 carats, flanked on either side by a tapered baguette-cut diamond, ring size 7 ½, mounted in platinum

Accompanied by report no. 6197120649 dated 16 February 2018 from the GIA Gemological Institute of America stating that the diamond is G color, VS2 clarity

\$25,000-35,000

PROPERTY OF A GENTLEMAN

40

A DIAMOND BRACELET

Centering upon a rectangular-cut diamond, weighing approximately 2.22 carats, within a baguette-cut diamond plaque, to the circular and baguette-cut diamond band, enhanced by baguette-cut diamond links, 6 ¾ ins., mounted in platinum

Accompanied by report no. 2185880333 dated 14 November 2017 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 2.22 carats, is H color, VS1 clarity

\$20,000-30,000



41

PROPERTY OF A LADY

41

**A PAIR OF RUBY AND DIAMOND CLIP BROOCHES,
BY CARTIER**

Each set with an oval and cushion-cut ruby cluster, within an old and single-cut diamond openwork plaque of floral motif, accented by a baguette and square-cut diamond scroll, 1 ½ ins. each, mounted in platinum and gold

One clip signed Cartier

Accompanied by report no. 1090079 A and B dated 8 February 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these rubies would be classified as Burma (Myanmar), with no gemological evidence of enhancement

\$20,000-30,000



42

PROPERTY OF A LADY

42

A DIAMOND RING

Set with a cut-cornered rectangular step-cut diamond, weighing approximately 4.15 carats, flanked on either side by a baguette-cut diamond, ring size 5, mounted in platinum

Accompanied by report no. 2183992834 dated 8 January 2018 from the GIA Gemological Institute of America stating that the diamond is F color, SI1 clarity

\$30,000-50,000



43

43

AN ART DECO DIAMOND AND RUBY BOW BROOCH

The single, rose and old-cut diamond bow brooch set with cushion-cut ruby florettes, with calibr -cut ruby trim, circa 1925, 2 1/4 ins., mounted in platinum

\$10,000-20,000



44

PROPERTY OF A DISTINGUISHED LADY

44

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

Each designed as diamond flower blossom, centering upon a round brilliant-cut diamond, weighing approximately 2.73 and 2.53 carats, within a marquise-cut diamond surround, 1 in., mounted in platinum, in two Van Cleef & Arpels green cloth pouches

Signed Van Cleef & Arpels, N.Y., no. 20316

Accompanied by report nos. 2195005978 and 2195007655 dated 9 January 2018 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 2.73 and 2.53 carats, are E and D color, VS2 and SI1 clarity, respectively

\$50,000-70,000



45

PROPERTY OF A LADY

45

AN ART DECO RUBY AND DIAMOND BRACELET

Designed as two old-cut diamond panels, set with sugarloaf cabochon rubies, joined by similarly-set circular panels, circa 1925, 7 1/8 ins., mounted in platinum

\$20,000-30,000



46

PROPERTY FROM A TEXAS PRIVATE COLLECTION

46

AN ART DECO DIAMOND RING, BY CARTIER

Set with a foil-backed cushion-shaped table-cut diamond, to the sloped old and rose-cut diamond surround, circa 1925, ring size 5, with French assay marks for platinum

Signed Cartier, France, with maker's mark

\$50,000-70,000

LOTS 47-56



47

47
**A PAIR OF CULTURED PEARL AND DIAMOND EARRINGS,
BY VAN CLEEF & ARPELS**

Each designed as two overlapping circular-cut diamond leaves, suspending detachable cultured pearl drops, measuring approximately 13.35-13.20 mm, with circular-cut diamond caps, 1965, 1 3/4 ins., mounted in platinum

Signed Van Cleef & Arpels, N.Y., no. 36035, 1965

\$10,000-15,000



48

48
**A 'MYSTERY-SET' RUBY AND DIAMOND FLOWER BROOCH,
BY VAN CLEEF & ARPELS**

Designed as circular-cut diamond flower blossoms, with curling petals, one with circular-cut ruby pistil, extending mystery-set calibr -cut cut ruby leaves, circa 1940, 3 1/4 ins., with French assay marks for platinum and 18k gold

Signed Van Cleef & Arpels, BREVETE S.D.G.D.

\$40,000-60,000



LOTS 47-56



49

**A PAIR OF CULTURED AND NATURAL PEARL AND DIAMOND BRACELETS,
BY CARTIER**

Comprising two bracelets, each with three strands of twenty pearls, one bracelet with pearls ranging from 5.24 to 7.57 x 7.45, the other bracelet with pearls ranging from 5.37 to 7.62 mm, each joined by openwork old and baguette-cut diamond clasps of floral motif, 7 ins., 7 ½ ins., with French assay marks for 18k gold and platinum, *may also be joined and worn as a choker necklace, 14 ½ ins.*

Accompanied by report no. 5191189526 dated 13 March 2018 from the GIA Gemological Institute of America stating that of the 60 pearls in one of the bracelets, 46 are bead cultured pearls, and 14 are natural saltwater pearls

With report no. 119218953 dated 13 March 2018 from the GIA Gemological Institute of America stating that the of the 60 pearls in one of the bracelets, 56 are bead cultured pearls, and 4 are natural saltwater pearls

\$30,000-50,000



50

50

AN ANTIQUE PEARL AND DIAMOND BROOCH

Designed as an old-cut diamond shell, set at the center with a natural pearl, measuring approximately 10.48 mm, suspending a detachable natural pearl drop, measuring approximately 10.97 mm, with old-cut diamond cap, circa 1880, 2 ½ ins., mounted in silver-topped gold

Accompanied by report no. 1192189272 dated 12 March 2018 from the GIA Gemological Institute of America stating that the two pearls are natural, saltwater pearls, with no indications of treatment

\$15,000-20,000



51

51

A SEED PEARL AND DIAMOND CLIP BROOCH, BY CARTIER

Designed as two seed pearl flower blossoms, extending old-cut diamond leaves and baguette-cut diamond stems, circa 1935, 1 ½ ins., mounted in platinum, in a fitted Cartier red leather box
Signed Cartier, London, no. 4552

\$5,000-7,000

LOTS 47-56



52

52
AN ART DECO DIAMOND AND ENAMEL WRISTWATCH, BY CARTIER

Of mechanical jeweled lever movement, the rectangular dial with Arabic numerals and blued steel hands, flanked by baguette and bullet-cut diamonds, to the black cord bracelet, with old-cut diamond links and black enamel deployant buckle, circa 1925, 6 ½ ins., with French assay marks for platinum and 18k gold
Signed Cartier, nos. 03654, 03836, 885

\$6,000-8,000

53
AN ART DECO ENAMEL, JADE, ONYX AND DIAMOND PENDANT-WATCH, BY CARTIER

Of manual movement, the circular-dial with black Roman numerals with blued steel hands, within a rose and single-cut diamond and back enamel bezel, to the carved jade caseback, set with a black enamel and diamond pendant hoop, circa 1925, 1 in., mounted in platinum and gold, *accompanied by an onyx bead chain with pearls and rose-cut diamond rondelles of 26 ins.*

Signed Cartier

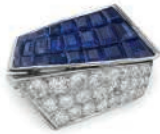
\$15,000-20,000



53



(detail)



54



55

54

AN INVISIBLY-SET SAPPHIRE AND DIAMOND RING

Of crossover design, set with invisibly-set calibr -cut sapphires and circular and single-cut diamonds, each panel enhanced by baguette-cut diamond terminals, ring size 3 3/4, with French assay marks for 18k white gold and platinum

\$4,000-6,000

55

A SAPPHIRE AND DIAMOND BRACELET

Of bomb  design, set with circular-cut sapphires, enhanced by v-shaped circular-cut diamond detail, 7 ins., with French export marks for 18k gold

\$10,000-15,000

LOTS 47-56



56
**AN ART DECO RUBY AND DIAMOND BRACELET,
BY VAN CLEEF & ARPELS**

Designed as a three flexible panels set with oval and cushion-cut rubies and old-cut diamonds, joined by old and baguette-cut diamond links, circa 1935, 7 ins., with French assay mark for platinum

Signed Van Cleef & Arpels, no. 45661

Accompanied by a report from the AGL American Gemological Laboratories, please refer to the Jewelry department for further information

\$80,000-120,000



LOTS 57-59



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

57

**AN IMPRESSIVE EMERALD AND DIAMOND
NECKLACE, BY VAN CLEEF & ARPELS**

Centering upon a detachable pendant-brooch, set with an oval-cut emerald, weighing approximately 24.32 carats, within a two-tier surround of circular and marquise-cut diamonds, joined to the necklace, set with a series of seven graduated rectangular-cut emeralds, the largest weighing approximately 11.86 carats, and the remaining six weighing a total of approximately 10.53 carats, within two-tier circular-cut diamond surrounds, joined by oval or circular-cut emerald, pear and marquise-cut diamond links, to the backchain of similar design, 17 $\frac{3}{4}$ ins., mounted in platinum and 18k gold, necklace may be separated and worn as a bracelet of 7 $\frac{1}{2}$ ins.

Signed VCA, no. NY 38359 and with maker's mark (necklace); signed Van Cleef & Arpels, no. NY 37754 (pendant-brooch)

Accompanied by report no. CS 1076525 dated 23 June 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the emerald in the pendant-brooch would be classified as Colombia, with minor clarity enhancement, traditional type

With report no. CS 1076526 dated 23 June 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the largest rectangular-cut emerald in the necklace, weighing approximately 11.86 carats, would be classified as Classic Colombia, with insignificant to minor clarity enhancement, traditional type

\$950,000-1,250,000



LOTS 57-59



58

58
**AN EMERALD AND DIAMOND RING,
BY VAN CLEEF & ARPELS**

Set with a rectangular-cut emerald, weighing approximately 10.31 carats, flanked on either side by a triangular-cut diamond, ring size 7, mounted in platinum and 18k gold

Signed Van Cleef & Arpels, no. NY 62241

Accompanied by report no. CS 1076524 dated 23 June 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia, with minor clarity enhancement, traditional type

\$200,000-400,000



59

59
**A PAIR OF EMERALD AND DIAMOND EARRINGS,
BY VAN CLEEF & ARPELS**

Each suspending a detachable pendant centering upon two rectangular-cut emeralds, within circular-cut diamond surrounds, terminating in a fringe of pear-shaped diamonds, to the surmount set with a rectangular-cut emerald within a circular and pear-shaped diamond surround, the six emeralds weighing a total of approximately 18.93 carats, 2 3/4 ins., mounted in platinum and 18k gold

Signed Van Cleef & Arpels, no. NY 60796

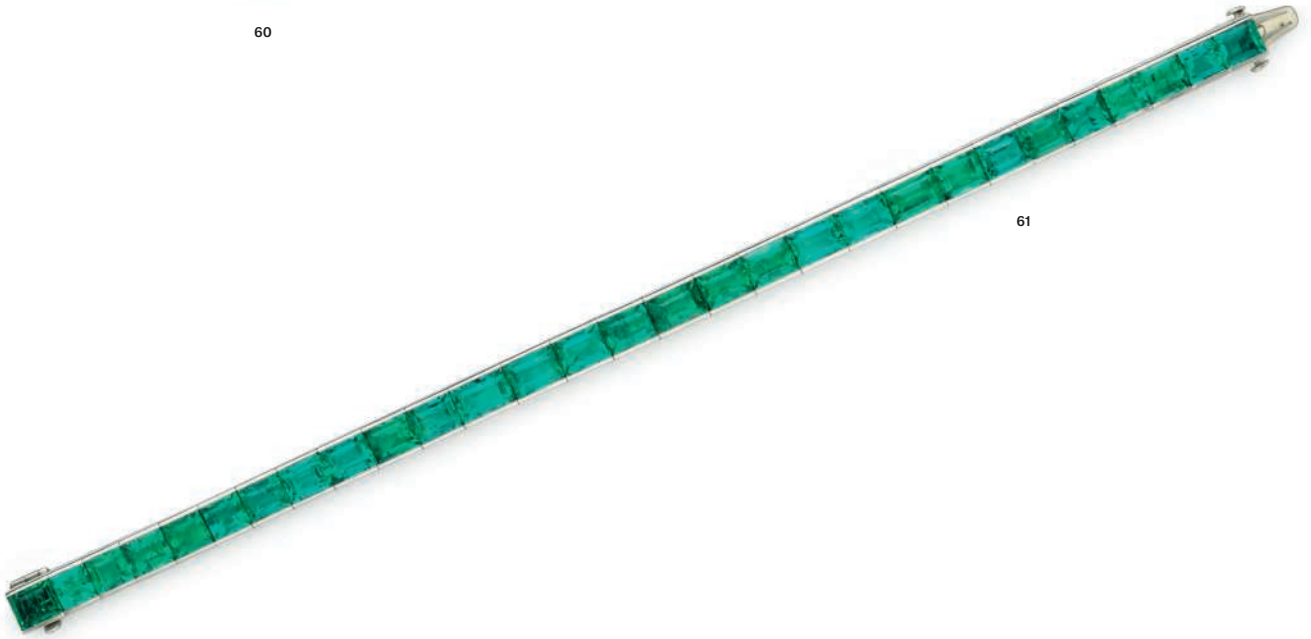
Accompanied by report no. 1090495 dated 23 February 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the six emeralds would be classified as Classic Colombia, with insignificant to minor clarity enhancement, traditional type

\$200,000-400,000





60



61

PROPERTY OF A LADY

60

A SAPPHIRE AND DIAMOND RING, BY RAYMOND YARD

Set with an oval-cut sapphire, weighing approximately 15.95 carats, to the undulating tapered baguette-cut diamond surround, ring size 5, mounted in platinum

Signed Yard

Accompanied by report no. CS 1078809 dated 14 October 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Burma (Myanmar), with no gemological evidence of heat or clarity enhancement

\$40,000-60,000

61

AN EMERALD LINE BRACELET

Designed as a flexible band of twenty-nine graduated rectangular-cut emeralds, 7 ¼ ins., mounted in platinum

Accompanied by report no. 1088246 dated 20 November 2017 from the AGL American Gemological Laboratories stating that an excess of 50% of the emeralds were tested at random, and it is the opinion of the Laboratory that the origin of the emeralds would be classified as Colombia, with insignificant to minor clarity enhancement, traditional type

\$30,000-50,000



62

PROPERTY OF A LADY

62

**A BLACK OPAL, MULTI-GEM AND DIAMOND
'KINGFISHER WITH FISH' BROOCH, BY CARTIER**

Designed as a kingfisher bird perched on a circular-cut diamond branch, with a black opal body, cabochon-cut ruby, sapphire and diamond-set head with cabochon emerald eye, 1939, 2 ins., mounted in platinum and gold

Signed Cartier, London, no. HSA 1265 3172

Accompanied by a Certificate of Authenticity from Cartier dated 30 August 2000

\$10,000-15,000



63

PROPERTY OF A GENTLEMAN

63

A COLORED DIAMOND AND DIAMOND RING

Set with a pear brilliant-cut fancy vivid yellow diamond, weighing approximately 5.02 carats, flanked on either side by a pear-shaped diamond, ring size 6 ¼, mounted in 18k gold

Accompanied by report no. 2185780932 dated 6 October 2017 from the GIA Gemological Institute of America stating that the diamond is fancy vivid yellow, natural color, VVS2 clarity

\$150,000-200,000



64

PROPERTY OF A LADY

64

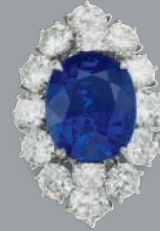
A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 8.60 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5 ½, mounted in platinum

Accompanied by report no. 8486167 dated 22 February 2018 from the GIA Gemological Institute of America stating that the diamond is D color, VVS1 clarity

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

\$200,000-300,000



65

65

A SAPPHIRE AND DIAMOND PENDANT-RING, BY VAN CLEEF & ARPELS

Set with an oval-cut sapphire, weighing approximately 13.05 carats, within a navette-shaped circular-cut diamond surround, to the circular-cut diamond shoulders, ring size 5 ½, mounted in platinum, top is detachable and may be worn as a pendant

Signed Van Cleef & Arpels, no. N.Y. 46279

Accompanied by report no. 1086852 dated 5 September 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat

\$250,000-350,000



66

66

A DIAMOND PENDANT NECKLACE

Suspending a pear modified brilliant-cut diamond, weighing approximately 5.36 carats, to the finelink neckchain, 16 ½ ins., mounted in platinum

Accompanied by report no. 5266217170 dated 19 January 2018 from the GIA Gemological Institute of America stating that the diamond is D color, Internally Flawless clarity

\$150,000-200,000



67

PROPERTY OF AN ELEGANT LADY

67

A DIAMOND RING

Set with a marquise brilliant-cut diamond, weighing approximately 7.31 carats, within a circular-cut diamond surround, to the circular-cut diamond hoop, ring size 7 ½, mounted in 18k white gold

Accompanied by report no. 5192164092 dated 2 March 2018 from the GIA Gemological Institute of America stating that the diamond is D color, SI1 clarity

\$120,000-150,000



68

A DIAMOND NECKLACE

Designed as an asymmetric line of seventy-five oval-cut diamonds, the largest twenty-seven diamonds weighing from approximately 2.10 to 0.47 carats, joined at the front by a circular-cut diamond-set link, 15 ins., mounted in platinum

*Accompanied by fourteen reports dated **21 April 1999 to 2 August 1996** from the GIA Gemological Institute of America stating that the fourteen diamonds tested, weighing from 2.10 to 0.91 carats, are F-H color, Internally Flawless to SI1 clarity*

\$20,000-30,000

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



69

69
**A PAIR OF COLORED DIAMOND AND DIAMOND EARRINGS,
BY VAN CLEEF & ARPELS**

Designed as a pavé-set yellow diamond plaque of drop-shaped bombé-form, within a marquise-cut and pear-shaped diamond surround, 1 1/8 ins., mounted in platinum and gold
Signed Van Cleef & Arpels, N.Y., no. 45203

\$30,000-50,000



70

70
**A COLORED DIAMOND AND DIAMOND 'ANNEAU MAGIQUE'
BROOCH, BY VAN CLEEF & ARPELS**

Designed as an open and pierced hinged circular plaque, pavé-set with yellow and brownish yellow diamonds, accented with a graduated line of old-cut diamonds, and intersected by a line of baguette-cut diamonds, circa 1930, 1 1/8 ins., with French assay marks for platinum and 18k gold
Signed Van Cleef & Arpels, no. 52239

\$35,000-55,000



71

A COLORED DIAMOND AND DIAMOND RING

Set with a cut-cornered rectangular modified brilliant-cut fancy intense yellow diamond, weighing approximately 40.57 carats, flanked on either side by three tapered baguette-cut diamonds, ring size 6, mounted in platinum and 18k gold

Accompanied by report no. 2181469643 dated 9 January 2018 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS2 clarity

\$800,000-1,200,000



40.57 CARATS
FANCY INTENSE YELLOW



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

72

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

Suspending a cushion-cut sapphire, weighing approximately 58.00 carats, joined to a cushion-cut sapphire, weighing approximately 28.51 carats, by a modified square-cut diamond, weighing approximately 4.13 carats, to the two-row circular-cut diamond-set navette-shaped link neckchain, accented by square-cut diamonds, 14 ins., with French assay marks for platinum and 18k white gold, in a Cartier red case

Signed Cartier, no. 770836

Accompanied by report no. 1090790 dated 12 March 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire, weighing approximately 58.00 carats, would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat

With report no. 1090789 dated 12 March 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire, weighing approximately 28.51 carats, would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat

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



CARTIER
58.00 AND 28.51 CARATS



73

PROPERTY OF A GENTLEMAN

73

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 3.03 carats, flanked on either side by three rows of circular-cut diamonds, ring size 6 ½, mounted in gold

Accompanied by report no. 1192091427 dated 9 February 2018 from the GIA Gemological Institute of America stating that the diamond is H color, VVS2 clarity

\$20,000-30,000



74

PROPERTY OF A LADY

-74

A PAIR OF CULTURED PEARL AND DIAMOND EARRINGS, BY BULGARI

Each set with a brown cultured pearl, measuring approximately 14.90 x 15.11 mm and 14.90 x 15.15 mm, accented by a graduated line of baguette-cut diamonds, ¾ in., mounted in 18k gold

Signed Bulgari

\$5,000-7,000



75

75
**A GOLD, RUBY AND DIAMOND CUFF BRACELET,
BY BUCCELLATI**

The textured 18k gold cuff decorated with a series of collet-set cabochon rubies, each within a textured gold surround, accented by circular-cut diamonds, 2 ¼ ins. diameter

Signed Buccellati

\$15,000-20,000



76

PROPERTY OF A PRIVATE WEST COAST COLLECTOR

76
A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 5.01 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5, mounted in platinum

Accompanied by report no. 2185054738 dated 30 November 2016 from the GIA Gemological Institute of America stating that the diamond is I color, VS1 clarity

\$40,000-60,000



PROPERTY FROM A PRIVATE COLLECTION

77

**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

\$15,000-20,000



78

78

A DIAMOND AND GOLD BRACELET, BY CARTIER

Designed as a pavé-set circular-cut diamond band with interlocking motifs, 2 ¼ ins. diameter, with French assay mark for 18k gold

Signed Cartier, no. 601348, with maker's mark

\$25,000-35,000



79

79

A COLORED DIAMOND AND DIAMOND RING

Bezel-set with an oval modified brilliant-cut fancy deep brown-orange diamond, weighing approximately 4.35 carats, to the sloping pear-shaped diamond surround and circular-cut diamond shoulders, ring size 8 ¼, mounted in 18k gold

Accompanied by report no. 2185245873 dated 24 March 2017 from the GIA Gemological Institute of America stating that the diamond is fancy deep brown-orange, natural color, SI1 clarity

\$20,000-30,000



80

AN EMERALD AND WHITE GOLD DRESS SET

Comprising a pair of cuff links, each set with a cut-cornered rectangular-cut emerald, weighing approximately 5.20 and 4.44 carats, joined to a swivel link; and three shirt studs en suite, with Swedish assay marks, mounted in 18k white gold

Accompanied by report no. 1090485 A and B dated 21 February 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the emeralds, weighing approximately 5.20 and 4.44 carats, would be classified as Colombia, with insignificant clarity enhancement, traditional type

(5)

\$20,000-30,000



81



82

PROPERTY FROM A PRIVATE COLLECTION

81
**A PAIR OF RUBY AND DIAMOND EARRINGS,
BY VAN CLEEF & ARPELS**

Each designed as a bombé hoop set with alternating diagonal rows of circular-cut diamonds and rubies, $\frac{7}{8}$ in., with French assay marks for 18k gold

Signed Van Cleef & Arpels, no. 34556, with maker's marks

\$15,000-20,000

82
**A MULTI-GEM AND GOLD BRACELET,
BY VAN CLEEF & ARPELS**

The flexible gold band of honeycomb motif, set with circular-cut rubies, emeralds, sapphires and diamonds, $7\frac{1}{8}$ ins., with French assay marks for 18k gold and platinum

Signed Van Cleef & Arpels, no. 14116, with maker's mark

\$20,000-30,000



83

83
**A SAPPHIRE AND DIAMOND RING,
BY BULGARI**

Set with a rectangular-cut sapphire, weighing approximately 20.26 carats, flanked on either side by a trapezoid-cut diamond, ring size 6 ½, mounted in platinum

Signed Bulgari

Accompanied by report no. 1090949 dated 13 March 2018 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 Madagascar, with standard heat enhancement

\$80,000-120,000

84
**A SAPPHIRE, RUBY AND DIAMOND FRINGE NECKLACE,
BY BULGARI**

Set at the front with oval-cut sapphire and diamond clusters interspersed by circular cabochon rubies and diamond trefoils, suspending oval-cut sapphire and circular-cut diamond fringe, to the circular-cut diamond and cabochon ruby necklace, 16 ¼ ins., mounted in 18k gold, in a Bulgari blue leather case

Signed Bulgari

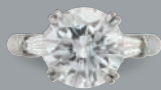
Accompanied by report no. 1090921 dated 12 March 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the sapphires would be classified as Ceylon (Sri Lanka), with standard heat enhancement

\$180,000-250,000

LITERATURE

Cf. M. Chapman, A. Triossi, *The Art of BVLGARI, La Dolce Vita and Beyond 1950-1990*, Fine Arts Museums of San Francisco, Delmonico Books - Prestel, 2013, p. 38





85

PROPERTY FROM A PRIVATE COLLECTION

85

A DIAMOND RING, BY HARRY WINSTON

Set with a round brilliant-cut diamond, weighing approximately 3.79 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5 ¾, mounted in platinum, in a Harry Winston navy leather case

Signed H.W. for Harry Winston

Accompanied by report no. 13809150 dated 12 March 2018 from the GIA Gemological Institute of America stating that the diamond is E color, VVS1 clarity

\$100,000-150,000



86

PROPERTY OF A LADY

86

A SAPPHIRE AND DIAMOND RING

Set with a rectangular-cut sapphire, weighing approximately 4.45 carats, flanked on either side by a vertically-set baguette-cut diamond, to the horizontally-set baguette-cut diamond shoulders, ring size 6, mounted in platinum

Accompanied by report no. 18012037 dated 16 January 2018 from the Gübelin GemLab stating that the origin of this sapphire would be classified as Kashmir, with no indications of heating

With report no. 1087357 dated 16 October 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Kashmir, with no gemological evidence of heat

\$200,000-300,000





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

87

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 33.46 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum

Accompanied by report no. 2195037833 dated 24 January 2018 from the GIA Gemological Institute of America stating that the diamond is E color, VS1 clarity

\$1,650,000-1,800,000



33.46 CARATS
E COLOR, VS1 CLARITY

LOTS 88-98

88

A GOLD AND DIAMOND NECKLACE, BY H. STERN

Designed as a series of graduated abstract sculpted, textured and polished gold links, enhanced by circular-cut diamonds, 14 ins., mounted in 18k gold, with French import mark
With maker's marks for H. Stern

\$10,000-15,000

PROVENANCE

Previously sold at Christie's New York, Important Jewels, 8 December 1999, Lot 69



LOTS 88-98



89

89
**A DIAMOND AND ONYX UNICORN BROOCH,
BY ASPREY & CO.**

The pavé-set circular-cut diamond unicorn, with gold mane, tail and horn, accented by a cabochon onyx eye and nose, 3 ½ ins., mounted in platinum and 18k gold, in a Asprey purple leather case
With maker's mark for Asprey & Co.

\$10,000-15,000



90

90
A DIAMOND BRACELET, BY M. GÉRARD

Designed as a series of interlocking square links pavé-set with circular-cut diamonds, 7 ½ ins., mounted in 18k gold
Signed M. Gérard, no. 484

\$35,000-55,000



91

A PAIR OF GOLD AND DIAMOND CHERUB BROOCHES

Each designed as a textured gold cherub with old-cut diamond wings, each extending an old-cut diamond bow and arrow, 2 ¼ ins. and 2 ½ ins., mounted in gold and platinum, in a Alemany & Ertman fitted red case

\$10,000-15,000



92

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

Comprising a necklace, set at the front with a double-row of jade beads, spaced by circular-cut diamond and ruby rondelles, to the single row neckchain of similar design to the circular-cut diamond and ruby clasp; and a pair of earrings en suite, 14 ½ ins. (necklace), 1 ½ ins. (earrings), with French assay marks for 18k gold

Necklace, signed V.C.A., N.Y., no. S16591, 1582, S.O. (special order)

Earrings, signed Van Cleef & Arpels, no. 1583, S.O. (special order)

\$30,000-50,000



LOTS 88-98



93

AN ANTIQUE NATURAL PEARL AND DIAMOND BROOCH

Designed as an old-cut diamond clover, each leaf enhanced by a button-shaped natural pearl of various hues, measuring approximately 7.62 to 7.74 mm, circa 1885, 1 ½ ins., mounted in platinum and gold

Accompanied by report no. 1196143582 dated 26 February 2018 from the GIA Gemological Institute of America stating that the four pearls tested are natural, saltwater pearls, with no indications of treatment

\$10,000-15,000

WILLIAM FOX

The present consignors' great grandfather, William Fox, was a motion picture executive who founded the Fox Film Corporation in 1915 and Fox West Coast Theatres in the 1920s. Fox built a multi-million dollar empire during the height of his career and managed a large portion of the production and distribution of silent films. Though he lost control of his businesses in the 1930s, his name lives on through popular media outlets such as Fox TV network, Fox News and 20th and 21st Century Fox.

In 1922, a public auction was held for the collection of Lillian Russell, one of the most talented actresses and signers of the late 19th and early 20th centuries. Described by author Vanda Krefft in her biography *The Man Who Made the Movies: The Meteoric Rise and Tragic Fall of William Fox*, William Fox purchased four pieces of his jewelry for their great grandmother, Eva. Included in the \$34,600 purchase was the present brooch. Lillian Russell is pictured here wearing Lot 93 on the cover of Theatre Magazine in 1903.



Lillian Russell, Theater Magazine Cover Portrait 1903, shown wearing lot 93
Copyright CTG Publishing 2017



94

AN ANTIQUE DIAMOND FLORAL CORSAGE BROOCH

Designed as a rose and old-cut diamond floral spray, centered by a similarly-set flower mounted en tremblant, tied with a rose-cut diamond ribbon, circa 1885, 6 ins., mounted in silver and rose gold, accompanied by an assortment of six hair and brooch fittings, in an initialed leather fitted case signed by Alphonse Fouquet, Paris

\$12,000-18,000

PROVENANCE

Previously sold at Christie's New York, Magnificent Jewels, 23-24 October 1996, Lot 228

LITERATURE

Cf. *The Belle Epoque of French Jewelry, 1850-1910*, Thomas Heneage & Co Ltd, London, 1990, p. 130

LOTS 88-98



95



96

95
**A RUBY, SAPPHIRE, DIAMOND AND GOLD BROOCH,
BY VAN CLEEF & ARPELS**

Designed as a pair of lovebirds perched on a sculpted 18k gold branch, each of their bodies and tails set with carved rubies, with cabochon sapphire eyes and single and circular-cut diamond heads and feet, 1965, 1 5/8 ins., mounted in gold
Signed Van Cleef & Arpels, N.Y., no. 35825, 1965

\$20,000-30,000

96
A DIAMOND LEAF BRACELET

Designed as four circular, marquise and baguette-cut diamond leaves, joined by pairs of pavé-set circular-cut diamond drop-shaped plaques, enhanced by circular-cut diamonds, 5 3/4 ins., mounted in platinum

\$15,000-20,000

PROVENANCE

Previously sold at Christie's New York, Important Jewels, 13 June 1990, Lot 205



97

A GOLD AND DIAMOND NECKLACE, BY STERLÉ

Of overlapping design, set at the front with circular-cut diamond and platinum scroll motif, suspending roped 18k gold fringe, to the polished gold neckchain, enhanced by two sculpted gold plaques, circa 1955, 14 1/2 ins., with French assay marks for 18k gold and platinum

Signed Sterlé, Paris, no. 3805

\$10,000-15,000

LOTS 88-98

98

A RUBY, SYNTHETIC RUBY AND DIAMOND NECKLACE

The front designed as four rows of circular, oval and cushion-cut rubies to twin baguette and circular-cut diamond scrolls, with ruby and diamond shoulders and twin-row circular-cut ruby backchain, 14 ins., mounted in platinum and 18k gold

Accompanied by report no. 1090904 dated 12 March 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the 184 rubies tested at random, would be classified as Burma (Myanmar), with no gemological evidence of heat; and with 4 synthetic rubies

With report no. 35913 dated 28 September 2000 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of the 208 rubies as Burma (Myanmar) with no indications of thermal enhancement; and with 4 synthetic rubies

\$100,000-150,000

PROVENANCE

Previously sold at Christie's Geneva, Magnificent Jewels, 16 November 2000, Lot 488

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





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

99

A SUPERB TWIN-STONE COLORED DIAMOND AND DIAMOND RING

Of crossover design, set with a pear brilliant-cut fancy vivid blue diamond, weighing approximately 2.10 carats, and a pear brilliant-cut diamond, weighing approximately 1.98 carats, flanked by a tapered baguette-cut diamond, ring size 5 $\frac{3}{4}$, mounted in platinum

Accompanied by report no. 2195127117 dated 6 March 2018 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 2.10 carats, is fancy vivid blue, natural color, VS1

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

With report no. 1196120023 dated 16 February 2018 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 1.98 carats, is D color, VS1 clarity

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





(two views illustrated)

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

100

**AN EXCEPTIONAL TWIN-STONE COLORED DIAMOND AND DIAMOND RING,
BY CARTIER**

Of crossover design, set with a pear modified brilliant-cut fancy intense pink diamond, weighing approximately 2.85 carats, and a pear brilliant-cut fancy vivid blue diamond, weighing approximately 2.42 carats, to the baguette-cut diamond shoulders and circular-cut diamond gallery, ring size 5 ½, with French assay mark for platinum
Signed Cartier, no. HSS167, with maker's mark

*Accompanied by report no. 2195137499 dated 1 March 2018 from the GIA Gemological Institute of America stating that the diamond is fancy intense pink, natural color, I1 clarity
With report no. 2195137487 dated 28 February 2018 from the GIA Gemological Institute of America stating that the diamond is fancy vivid blue, natural color, VS2 clarity*

\$3,000,000-5,000,000





101



102

PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

101
A PAIR OF ART DECO DIAMOND EARRINGS,
BY CARTIER

Each designed as an old and single-cut diamond hoop, accented by baguette-cut diamonds, circa 1930, 1 in., with French assay mark for platinum

Signed Cartier, Paris, no. 0643

\$15,000-20,000

102
A DIAMOND 'FLAME' BROOCH,
BY VAN CLEEF & ARPELS

Designed as a curved plaque, enhanced by circular and baguette-cut diamonds, 2 7/8 ins., mounted in platinum

Signed Van Cleef & Arpels

\$10,000-15,000

LITERATURE

Cf. M. Petit, Van Cleef & Arpels: Reflections of Eternity, Editions Cercle d'Art, Paris, 2006, plate nos. 134 and 135

Cf. S. Raulet, Van Cleef & Arpels, Éditions Du Regard, Paris, 1986, p. 117



103

AN AQUAMARINE AND DIAMOND BROOCH, BY PAUL FLATO

Set with a rectangular-cut aquamarine, enhanced by an old, circular and baguette-cut diamond overlapping spray, circa 1940, 3 ¼ ins., mounted in platinum

Signed Flato

\$30,000-50,000



104

A PAIR OF RUBY AND DIAMOND EARRINGS, BY HARRY WINSTON

Each suspending a circular and marquise-cut diamond and marquise-cut ruby flexible cluster, from a similarly-set surmount, 1 7/8 ins., mounted in platinum

Signed Winston and with maker's mark for Jacques Timey

\$20,000-30,000



105

A DIAMOND CLUSTER BROOCH, BY HARRY WINSTON

Designed as a cluster of three pear-shaped diamonds, weighing approximately 2.07, 2.02, and 2.00 carats, and six marquise-cut diamonds, weighing approximately 1.15, 1.02, 1.02, 1.01, 1.00 and 1.00 carats, 1 3/8 ins., mounted in platinum, in a Harry Winston navy leather case and outer box

Signed H.W. for Harry Winston, no. 85159

Accompanied by nine reports dated 6 March 2018 from the GIA Gemological Institute of America stating that the diamonds range from D-F color, VVS1-VS1 clarity

\$70,000-100,000



106

**AN ELEGANT PAIR OF DIAMOND EARRINGS,
BY HARRY WINSTON**

Each suspending a detachable pear brilliant-cut diamond, weighing approximately 5.41 and 5.24 carats, to the circular-cut diamond surmount, weighing approximately 1.50 carats each, mounted in platinum, in a Harry Winston navy leather case

Unsigned

Accompanied by report nos. 5192155789 and 1196155764 dated 5 March 2018 from the GIA Gemological Institute of America stating that the pear brilliant-cut diamonds are D color, VVS2 clarity

With report nos. 6193165915 and 2191165368 dated 6 March 2018 from the GIA Gemological Institute of America stating that the round brilliant-cut diamonds are E color, VS2 clarity

With a copy of the invoice from Harry Winston dated 24 June 2002

\$330,000-500,000









108



109

PROPERTY OF A GENTLEMAN

108

A PAIR OF COLORED DIAMOND EARRINGS

Each set with a cushion modified brilliant-cut fancy vivid yellow diamond, weighing approximately 1.27 and 1.22 carats, mounted in gold

Accompanied by report nos. 10420210 and 10055940 dated 12-13 December 2016 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 1.27 and 1.22 carats, are fancy vivid yellow, natural color, SI2 and VS2 clarity, respectively

\$20,000-30,000

109

A DIAMOND BRACELET, BY VAN CLEEF & ARPELS

Designed as a series of pavé-set diamond leaf links, with polished white gold stems, 6 7/8 ins., with French assay mark for 18k gold and jeweler's mark

Signed V.C.A., no. BL43252

\$15,000-20,000



110

110

**A DIAMOND, COLORED DIAMOND AND EMERALD BROOCH,
BY DAVID WEBB**

Designed as two flower blossoms, each centering upon circular-cut yellowish brown diamond clusters, extending circular-cut diamond petals and stem, with marquise-cut emerald leaves, 2 ¾ ins., mounted in platinum and 18k gold

Signed Webb

\$40,000-50,000



111

111

A COLORED DIAMOND RING

Set with a cushion modified brilliant-cut fancy yellow diamond, weighing approximately 15.00 carats, ring size 6 ½, mounted in 18k white and yellow gold

Accompanied by report no. 2165916738 dated 15 January 2018 from the GIA Gemological Institute of America stating that the diamond is fancy yellow, natural color, VS1 clarity

\$200,000-300,000



112

112
AN EMERALD AND DIAMOND RING

Set with a rectangular-cut emerald, weighing approximately 3.56 carats, flanked on either side by a triangular-cut diamond, ring size 6, mounted in 18k white gold and gold

Accompanied by report no. 1088225 dated 20 November 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia, clarity enhancement: none

\$25,000-35,000



113

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

113
A MULTI-GEM AND DIAMOND BRACELET, BY CARTIER

Designed as a series of textured gold links of woven pattern, each link set with a pair of circular-cut sapphires and emeralds, gathered at the center by a line of circular-cut diamonds, 7 ¼ ins., with French export marks for gold and platinum

Signed Cartier Inc., Made in France, no. 30600

\$10,000-15,000

SOLD TO BENEFIT THE HOUSE OF BREAD, HARTFORD, CT



114



115

114**A PAIR OF SAPPHIRE AND DIAMOND EARRINGS**

Each set with an oval-cut sapphire, weighing approximately 6.18 and 6.08 carats, within a graduated circular-cut diamond surround, $\frac{3}{4}$ in., mounted in platinum

Accompanied by report no. 1090304 A and B dated 21 February 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these sapphires would be classified as Madagascar, with standard heat enhancement

\$15,000-20,000

115**A SAPPHIRE AND DIAMOND RING**

Set with a cushion-cut sapphire, weighing approximately 10.43 carats, flanked on either side by a triangular-cut diamond, ring size 6 $\frac{3}{4}$, mounted platinum

Accompanied by report no. 1089131 dated 18 December 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat or clarity enhancement

\$40,000-60,000

The proceeds from Lots 114 and 115 are for the benefit of the House of Bread in Hartford, Connecticut. In addition to operating a soup kitchen, they offer transitional housing, education (ESOL and GED classes) and training, as well as dinners for 500 children a day at the Boys and Girls Clubs of Hartford.



116



117

PROPERTY OF A LADY

116

A COLORED DIAMOND AND DIAMOND RING

Set with a cut-cornered rectangular modified brilliant-cut fancy yellow diamond, weighing approximately 8.60 carats, flanked on either side by a triangular-cut diamond, ring size 5 ½, mounted in platinum and 18k gold

Accompanied by report no. 6193120175 dated 20 February 2018 from the GIA Gemological Institute of America stating that the diamond is fancy yellow, natural color, VS1 clarity

\$70,000-100,000

117

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 20.07 carats, flanked on either side by a cut-cornered triangle-shaped diamond, ring size 5 ¾, mounted in platinum

Accompanied by report no. 1085626 dated 26 July 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), with standard heat enhancement

\$50,000-70,000



118

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

Comprising a necklace, set with alternating cushion and oval-cut sapphires and yellow sapphires, spaced by pairs of circular-cut diamonds, suspending a cushion-cut sapphire and pear-shaped yellow sapphire pendant, weighing approximately 30.18 carats; and a pair of earrings en suite, each suspending a pear-shaped yellow sapphire, weighing approximately 12.19 and 11.72 carats, from cushion-cut sapphires, weighing approximately 6.30 and 6.08 carats, accented by circular-cut diamonds, 16 $\frac{1}{4}$ ins. (necklace), 1 $\frac{1}{2}$ ins. (earrings), mounted in 18k gold and platinum

Accompanied by report no. 1090947 dated 13 March 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the blue and yellow sapphires tested at random (necklace) would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat

With report no. 1090946 A and B dated 13 March 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the four blue and yellow sapphires (earrings) would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat

\$150,000-250,000



119
**A SINGLE-STRAND CULTURED PEARL
AND DIAMOND NECKLACE**

Comprising twenty-six graduated cultured pearls, measuring from approximately 16.30 to 15.45 mm, joined by a circular-cut diamond boule clasp, 18 ins., mounted in white gold

\$10,000-15,000



120



121

(two views illustrated)

PROPERTY OF A LADY

120

**A SAPPHIRE, DIAMOND AND CULTURED PEARL BROOCH,
BY MICHELE DELLA VALLE**

Designed as pavé-set sapphire octopus, with bezel-set circular-cut diamond accents, the tentacles playfully set with black and white cultured pearls, 2 ½ ins., mounted in 18k white gold

Signed Michele della Valle, no. 11714, with maker's mark

\$8,000-12,000

121

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

The chalcedony half-hoop set at the top with an oval cabochon sapphire, with circular-cut diamond spiral design, ring size 6 ½, with French assay marks for 18k white gold

Signed V.C.A., N.Y., Made in France, no. 63117, with maker's mark

\$10,000-15,000



122

122

A DIAMOND RING, BY BULGARI

Set with a cushion modified brilliant-cut diamond, weighing approximately 4.63 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6 ½, mounted in platinum

Signed Bulgari

Accompanied by report no. 2181420838 dated 16 May 2017 from the GIA Gemological Institute of America stating that the diamond is D color, VS2 clarity

\$65,000-85,000



123

Δ•123

A PAIR OF DIAMOND EAR CLIPS, BY GRAFF

Each designed as a bombé circular-cut diamond cluster, centering upon a collet-set circular-cut diamond, within an openwork square-cut diamond surround, ¾ in., mounted in platinum, in a Graff navy leather case and outer box

Signed Graff

\$8,000-12,000



124

A SET OF DIAMOND JEWELRY, BY BULGARI

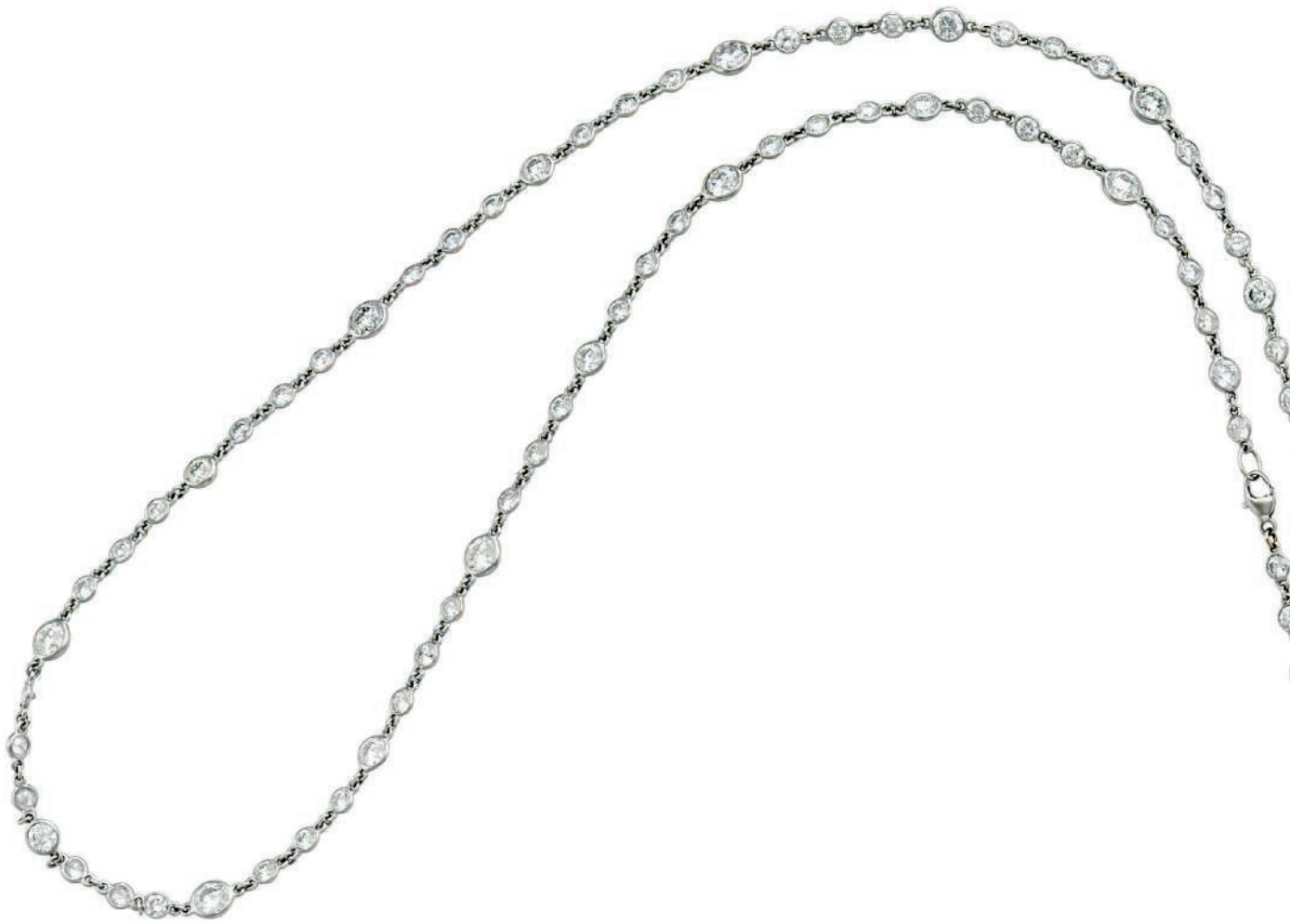
Comprising a necklace, designed as a line of pavé-set circular-cut diamond interlocking links, extending a diamond-set bombé fringe; and a pair of earrings en suite, 15 ins. (necklace), 1 ¼ ins. (earrings), mounted in 18k white gold

Each signed Bulgari

\$40,000-60,000

LITERATURE

Cf. D. Mascetti, A. Triossi, *BVLGARI*, New York, Abbeville Press, 2007, p. 183



125

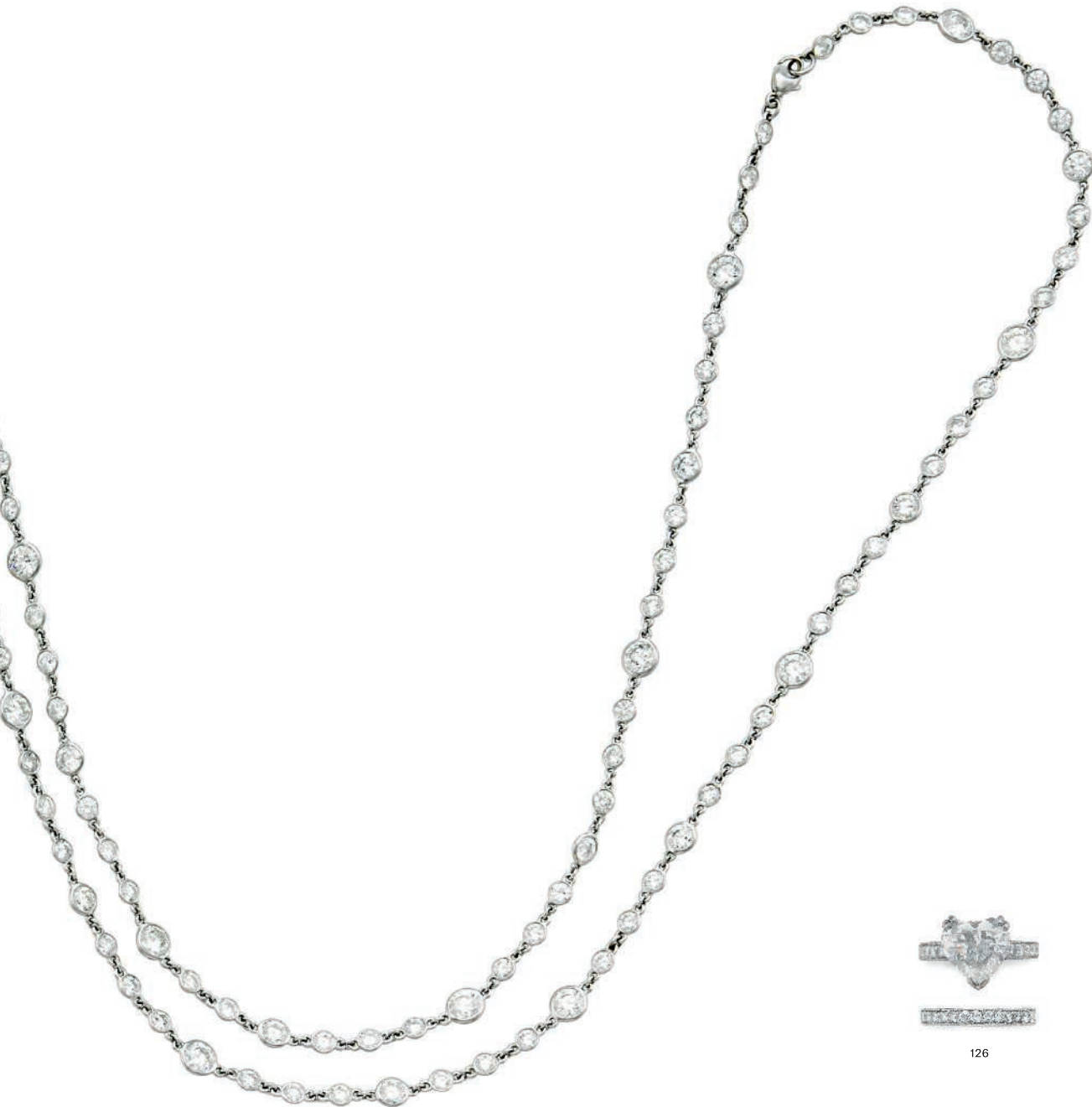
PROPERTY FROM A SAN DIEGO COLLECTION

125

A DIAMOND LONGCHAIN NECKLACE

Designed as a series of one hundred fifty collet-set circular-cut diamonds,
48 ½ ins., mounted in platinum

\$15,000-20,000



126

126

A DIAMOND RING AND AN ETERNITY BAND

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

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

\$35,000-55,000



127

PROPERTY FROM A PRIVATE ESTATE

127

A DIAMOND RING, BY BULGARI

Set with a cushion modified brilliant-cut diamond, weighing approximately 3.01 carats, to the pavé-set basket and hoop, ring size 5 ½, mounted in platinum, in a Bulgari black leather case

Signed Bulgari

Accompanied by report no. 15054362 dated 21 February 2018 from the GIA Gemological Institute of America stating that the diamond is G color, VS1 clarity, accompanied by a working diagram indicating that the clarity may be improvable

\$30,000-40,000



128



(shown with alternate surmounts - not to scale)

PROPERTY FROM A SAN DIEGO COLLECTION

128

A PAIR OF COLORED DIAMOND AND DIAMOND EARRINGS

One suspending a detachable cut-cornered square modified-cut diamond, weighing approximately 4.24 carats, the other suspending a detachable cut-cornered square modified-cut fancy yellow diamond, weighing approximately 3.47 carats, from a circular-cut diamond surmount extending three variously shaped diamond-set hoops; and a pair of diamond line earrings with fittings for the detachable diamond and yellow diamond, 3 ½ ins. (hoops), 2 ¾ ins. (line earrings), mounted in 14k gold

Accompanied by report no. 1196161224 dated 7 March 2018 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 4.24 carats, is Y to Z range color, VS2 clarity

With report no. 5191170570 dated 7 March 2018 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 3.47 carats, is fancy yellow, natural color, S11 clarity

\$20,000-30,000



129

129
**A DIAMOND, RUBY AND COLORED SAPPHIRE
FLOWER BROOCH, BY HARRY WINSTON**

Designed as a pavé-set diamond flower blossom with curling petals, accented by circular-cut rubies and yellow sapphires, centering upon a ring of pear-shaped yellow sapphires, to the circular-cut diamond pistil, 1 ¼ ins., mounted in platinum and 18k gold, in a Harry Winston navy leather case

Signed H.W. for Harry Winston, no. 83193

\$20,000-30,000



130

PROPERTY FROM A PRIVATE ESTATE

130
**A DIAMOND RING AND PLATINUM BAND,
BY VAN CLEEF & ARPELS**

Comprising a ring, set with a round brilliant-cut diamond, weighing approximately 3.08 carats, flanked on either side by a pear-shaped diamond, ring size 5, mounted in platinum; and a platinum band en suite, ring size 5 ¼, with Swiss assay mark

Signed Van Cleef & Arpels, no. ML 4208 (diamond ring), signed VCA, no. BL 65953

Accompanied by report no. 16208775 dated 21 February 2018 from the GIA Gemological Institute of America stating that the diamond is D color, VVS2 clarity, with excellent cut, polish and symmetry; also accompanied by a working diagram indicating that the clarity of the diamond is potentially Internally Flawless

\$80,000-120,000



131

A SUITE OF DIAMOND AND GOLD JEWELRY, BY BULGARI

Comprising a necklace, composed of pavé-set links, with heart-shaped openings at either end, joined by polished gold links; a bracelet and a pair of earrings en suite, 16 ¾ ins. (necklace), 7 ins. (bracelet), 1 in. (earrings), mounted in 18k gold

Each signed Bulgari, no. BD 7969 (necklace), BD 8139 (bracelet), BD 7040 (earrings)

\$15,000-20,000



132



133

PROPERTY OF A SAN FRANCISCO GENTLEMAN

132

**AN ENAMEL AND GOLD 'DOT LOSANGE' BANGLE BRACELET,
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as a green paillonné enamel hinged bangle, decorated
with gold sculpted detail, 2 ¼ ins. diameter, with French assay
marks for 18k gold

Signed Tiffany, Schlumberger, Made in France

\$10,000-15,000

PROPERTY FROM A PRIVATE COLLECTION

133

A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately
3.43 carats, to the scrolling baguette and circular-cut diamond
shoulders, ring size 5, mounted in 14k gold

*Accompanied by report no. 2191007616 dated 9 January 2018 from
the GIA Gemological Institute of America stating that the diamond
is K color, VVS2 clarity*

\$15,000-25,000



134

**A PAIR OF WHITE TOPAZ, BLACK JADE AND GOLD
'FIVE STONE' CUFF BRACELETS, BY VERDURA**

Each centering upon a five-stone square and rectangular-cut white topaz and gold plaque, to the black jade hinged cuff bracelet, 2 ¼ ins., mounted in 18k gold, each in a Verdura blue leather case

Each signed Verdura

\$30,000-50,000





-135

A CORAL BEAD AND DIAMOND NECKLACE

Designed as a graduated strand of sixty-nine orange-red coral beads, ranging from 13.02 x 13.09 to 12.31 x 12.32 mm, joined by a sculpted 18k white gold and circular-cut diamond clasp, 31 ¼ ins.

Accompanied by report no. 2181881784 dated 1 December 2017 from the GIA Gemological Institute of America stating that the five beads tested at random are orange-red coral, with no indications of dye

\$15,000-20,000



136

PROPERTY OF A GENTLEMAN

136

A DIAMOND AND GOLD RING

Bezel-set with a round brilliant-cut diamond, weighing approximately 5.37 carats, flanked on either side by rows of baguette-cut diamonds to the wide gold shank, ring size 6 ¼, mounted in gold

Accompanied by report no. 1196146641 dated 1 March 2018 from the GIA Gemological Institute of America stating that the diamond is K color, VS2 clarity

\$40,000-60,000



137

137

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

The bangle bracelet designed as a diamond-set ram's head with oval cabochon ruby eyes, accented by polished gold details, the forehead set with a square-cut emerald, joined by a diamond-set hoop to the tail of similar design, 2 ¼ ins. diameter, mounted in 18k gold and platinum, in a David Webb blue suede pouch

Signed Webb, no. HA66

Accompanied by a Certificate of Authenticity from David Webb dated 21 November 2017

\$40,000-60,000



138

138
**A DIAMOND FLOWER BOUQUET BROOCH,
BY VAN CLEEF & ARPELS**

Designed as a group of circular-cut diamond articulated flower blossoms, with pear and marquise-cut diamond leaves and buds, extending baguette-cut diamond stems, gathered by a baguette-cut diamond scrolling ribbon, 2 3/4 ins., with French assay marks for platinum and 18k white gold
Signed Van Cleef & Arpels

\$25,000-35,000



139

PROPERTY OF A SOUTHERN CALIFORNIA COLLECTOR

139
A GOLD AND DIAMOND BRACELET, BY CARTIER

Designed as a band of overlapping textured leaves, enhanced by clusters of circular-cut diamonds, 7 ins., with French assay marks for 18k gold and platinum
Signed Cartier, Paris, no. 010927

\$10,000-15,000



140

A GOLD AND DIAMOND NECKLACE, BY CARTIER

Designed as a tapered band of openwork gold leaves, enhanced at the front with circular-cut diamonds, 16 ins., with French assay marks for 18k gold and platinum
Signed Cartier, Paris, no. 04333

\$15,000-25,000



141

AN AMBER AND GOLD NECKLACE, BY VAN CLEEF & ARPELS

Designed as a series of amber beads, spaced by 18k gold textured boules, 15 ins.,
mounted in 18k gold

Signed V.C.A., N.Y., no. 41390

\$15,000-20,000



142



143

142

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

Set with a modified cushion-cut diamond, weighing approximately 4.04 carats, to the circular-cut diamond shoulders, ring size 6, mounted in platinum

Signed Tiffany & Co., no. 24293138

Accompanied by a Tiffany & Co. Diamond Certificate report no. 24293181/J04260115 stating that the diamond is F color, VVS1 clarity

\$60,000-80,000

143

THREE DIAMOND AND GOLD BRACELETS, BY DAVID WEBB

Each bracelet designed as a series of sculpted gold plaques, interspersed with circular and single-cut diamond links, 7 ½ ins. each, mounted in 18k gold

Each signed Webb

\$15,000-20,000

(3)



144

A DIAMOND, GOLD AND PLATINUM NECKLACE, BY JEAN SCHLUMBERGER

Designed as a polished gold tapered band of overlapping motif, enhanced by circular-cut diamonds, circa 1955, 13 ½ ins., mounted in gold and platinum

Signed Schlumberger

\$25,000-35,000



145

145

AN ENAMEL AND GOLD 'CONES AND V'S' BANGLE BRACELET, BY JEAN SCHLUMBERGER, TIFFANY & CO.

The blue paillonné enamel hinged bracelet with gold fluted cones, stylized leaves details and reeded band spacers, 2 ¼ ins., with French export marks for 18k gold

Signed Tiffany, Schlumberger, Made in France

Accompanied by an original copy of replacement valuation from Tiffany & Co. dated 16 October 1979

\$20,000-30,000



146

146

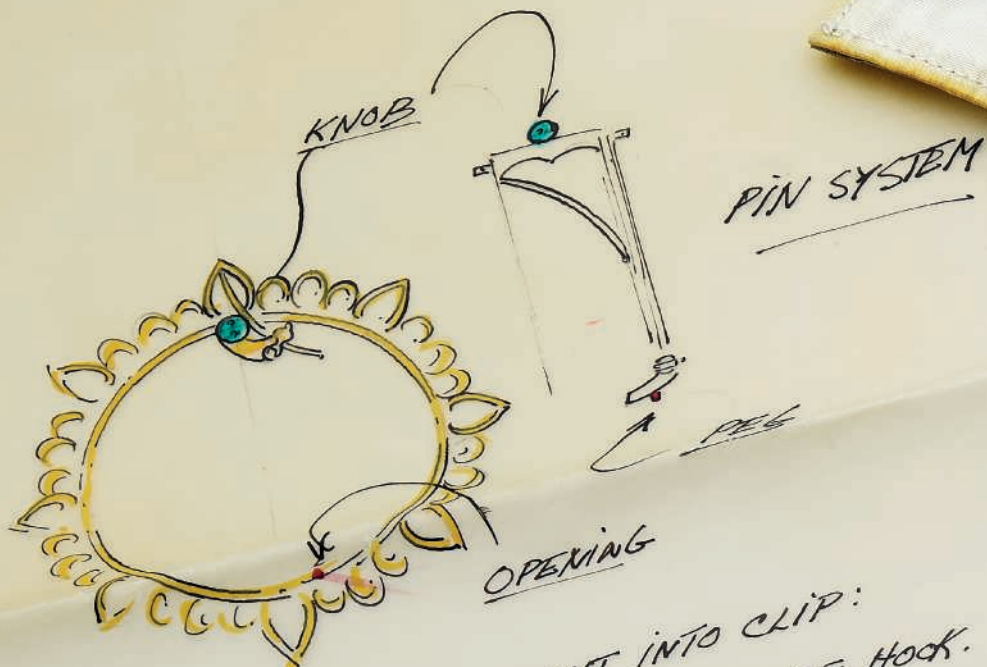
A SAPPHIRE, DIAMOND AND GOLD 'STITCHES' RING, BY JEAN SCHLUMBERGER, TIFFANY & CO.

Centering upon a rectangular-cut sapphire, within a circular-cut diamond bombé surround with polished gold stitched edges, ring size 6 ½, mounted in platinum and 18k gold

Signed Tiffany, Schlumberger

Accompanied by a retail replacement valuation from Tiffany & Co. dated 27 July 2011

\$12,000-18,000



- TO TRANSFORM PENDANT INTO CLIP:
1. UNSCREW KNOB (●), AND RELEASE HOOK.
 2. REPLACE PIN SYSTEM, AND TIGHTEN KNOB, MAKING SURE THE SMALL PEG AT BOTTOM OF PIN SYSTEM FITS THE CORRESPONDING OPENING IN THE CLIP (MARKED (●)).







-147

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

Suspending a detachable pendant-brooch, designed as a circular lapis lazuli plaque centering upon a cabochon coral with circular-cut diamond detail, within a cabochon coral and lapis surround, from the sculpted gold and circular-cut diamond neckchain set with cabochon coral and rectangular lapis lazuli links, 1973, 26 ½ ins. (neckchain), 2 ¼ ins. (pendant), mounted in gold, in a Van Cleef & Arpels black suede envelope case, *accompanied by two fittings for the pendant and a screw driver in a Van Cleef & Arpels cloth pouch*

Pendant and neckchain each signed Van Cleef & Arpels, N.Y., no. 42484

Accompanied by an original insurance replacement valuation from Van Cleef & Arpels dated 15 May 1973

Also accompanied by a rendering that provides instructions for converting the pendant to a brooch

\$30,000-50,000





148

148

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

Designed as an orange enamel hinged bangle, decorated with
collet-set diamonds, with sculpted gold bands, 2 ¼ ins. diameter,
mounted in 18k gold, in a Tiffany & Co. black suede case
Signed Tiffany & Co., Schlumberger, France

\$30,000-50,000



149

PROPERTY OF A GENTLEMAN

149

A DIAMOND AND GOLD RING, BY BULGARI

Horizontally-set with a rectangular-cut diamond, within a
baguette-cut diamond surround, to the circular-cut diamond
half-hoop and gallery, ring size 7 ¼, mounted in 18k gold
Signed Bulgari

\$15,000-20,000



150

A COLORED SAPPHIRE AND DIAMOND BRACELET, BY BULGARI

Designed as a series of ten links, each set with an oval-cut variously-colored sapphire, including variations of blue, pink, purple, yellow and orange, bezel-set within a sculpted gold mount, one side of each mount with pavé-set diamonds, 6 ½ ins., mounted in 18k gold

Signed Bulgari, no. C1239b

Accompanied by report no. 1090458 dated 23 February 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the ten colored sapphires would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat or clarity enhancement

\$25,000-35,000

PROVENANCE

Previously sold at Christie's New York, Fine Jewels, 19 September 1988, Lot 273





Rita Crocker Clements

LOTS 152-165



152

A SET OF CULTURED PEARL JEWELRY

Comprising a single strand necklace of twenty-nine graduated yellow cultured pearls, measuring approximately 13.03 to 16.08 mm, joined by a brushed 18k gold and circular-cut diamond clasp; and a pair of earrings en suite, each set with a yellow cultured pearl, measuring approximately 16.83 and 16.98 x 16.71 mm, 17 ½ ins. (necklace)

Accompanied by report no. 5191176543 dated 6 March 2018 from the GIA Gemological Institute of America stating that the 29 pearls in the necklace are bead cultured pearls, saltwater, with no indications of treatment

With report no. 2195176601 dated 6 March 2018 from the GIA Gemological Institute of America stating that the pearls in the earrings are bead cultured pearls, saltwater, with no indications of treatment

\$15,000-20,000



153

A SUITE OF EMERALD AND DIAMOND JEWELRY

Comprising a necklace, set at the front with three oval cabochon emeralds, within circular-cut diamond surrounds, to the polished gold curb link chain; a pair of earrings and a ring en suite, 15 ½ ins. (necklace), ¾ in. (earrings), ring size 6 ¼, mounted in 18k gold

\$12,000-18,000

LOTS 152-165



154

A DIAMOND AND GOLD NECKLACE, BY DAVID WEBB

The curb link 18k gold neckchain set with five graduated circular-cut diamond plaques, 16 ¼ ins., mounted in 18k gold and platinum

Signed David Webb

\$10,000-15,000



155

**A BAROQUE CULTURED PEARL, DIAMOND AND GOLD CUFF BRACELET,
BY DAVID WEBB**

The hinged cuff designed as two interlocking hammered gold hoops, set at the top with a pair of baroque cultured pearls, enhanced by circular-cut diamond bands, 2 ¼ ins. diameter, mounted in 18k gold and platinum

Signed Webb

\$12,000-18,000

LOTS 152-165



156
(two views illustrated)

156
**A COLORED SAPPHIRE AND DIAMOND RING,
BY HENRY DUNAY**

Set with a cushion-cut yellow sapphire, measuring approximately 17.00 x 13.12 x 10.50 mm, within a sculpted pavé-set circular-cut diamond surround and shoulders, ring size 5 ½, mounted in 18k gold
Signed Dunay

Accompanied by report no. 1090906 dated 9 March 2018 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, clarity enhancement: none

\$10,000-15,000



157

157
**A MULTI-GEM PENDANT-BROOCH,
BY OSCAR HEYMAN & BROTHERS**

Designed as a bouquet of flowers, including a trapezoid-cut yellow sapphire blossom, a trapezoid-cut sapphire blossom and a circular and single-cut diamond blossom, enhanced by circular-cut rubies, diamonds and sapphires, gathered by a circular-cut diamond ribbon, 3 ins., mounted in platinum, with concealed pendant bail for suspension

With maker's mark for Oscar Heyman & Brothers, no. 29431

\$12,000-18,000



LOTS 152-165



158

A GROUP OF SAPPHIRE, RUBY AND DIAMOND JEWELRY

Comprising a necklace, set at the front with a detachable line of five graduated cabochon rubies, joined by circular-cut diamond x-shaped links, to the 18k gold neckchain of similar motif, (15 ins.), with alternative attachment of five graduated cabochon sapphires that may be worn in place of the ruby attachment; and a pair of cabochon ruby, diamond and 18k gold earrings ($\frac{7}{8}$ in.), a pair of cabochon sapphire, diamond and 18k gold earrings ($\frac{7}{8}$ in.) and a cabochon sapphire and diamond ring (ring size $5\frac{1}{2}$)

\$20,000-30,000



(with sapphire attachment - not shown to scale)



LOTS 152-165



159

159

A STAR SAPPHIRE AND DIAMOND RING

Set with a cabochon star sapphire, weighing approximately 28.38 carats, within a two-row pear and marquise-cut diamond surround, ring size 5 ¼, mounted in platinum

\$15,000-20,000



160

160

A STAR RUBY AND DIAMOND RING

Set with an oval cabochon star ruby, weighing approximately 25.59 carats, within a circular-cut diamond surround, ring size 5 ¼, mounted in platinum

Accompanied by report no. 1090919 dated 13 March 2018 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 Vietnam, heat enhancement: none

\$30,000-50,000



161

A SET OF MULTI-GEM AND DIAMOND JEWELRY

Comprising a bracelet, designed as a line of alternating cabochon star ruby, star sapphire and cat's-eye chrysoberyl, flanked on either side by three circular-cut diamonds, joined by marquise-cut diamond links; and a pair of earrings centering upon a trio of cabochon star ruby, star sapphire and cat's-eye chrysoberyl, to the bombé-form circular-cut and pear-shaped diamond surround, 7 ins. (bracelet), ¾ in. (earrings), mounted in platinum

\$15,000-20,000

LOTS 152-165



162

162

A COLORED DIAMOND AND DIAMOND RING

Set with a round brilliant-cut fancy deep brownish yellowish orange diamond, weighing approximately 2.08 carats, within a two-row circular-cut diamond and yellow-brown diamond surround, ring size 6, mounted in 18k gold

Accompanied by report no. 2195162014 dated 1 March 2018 from the GIA Gemological Institute of America stating that the diamond is fancy deep brownish yellowish orange, natural color, SI2 clarity

\$10,000-15,000



163

163

A COLORED DIAMOND AND DIAMOND BROOCH

Designed as a single-cut diamond basket gathering a bouquet of multi-colored diamond and diamond flower blossoms, including a pear brilliant-cut fancy intense yellow diamond, a pear brilliant-cut fancy intense purplish pink diamond, a round brilliant-cut fancy intense yellow-orange diamond, a round brilliant fancy deep yellowish brown diamond and a round brilliant-cut fancy intense yellowish green diamond, ranging from 0.73-0.16 carat, with circular and single-cut yellow diamond leaves, 2 ins., mounted in platinum and gold

Accompanied by report no. 5191162028 dated 1 March 2018 from the GIA Gemological Institute of America stating that the pear brilliant-cut diamond, weighing approximately 0.73 carat, is fancy intense yellow, natural color, SI1 clarity

With report no. 2195162019 dated 6 March 2018 from the GIA Gemological Institute of America stating that the pear brilliant-cut diamond, weighing approximately 0.52 carat, is fancy intense purplish pink, natural color, I1 clarity

With report no. 2193162071 dated 1 March 2018 from the GIA Gemological Institute of America stating that the round brilliant-cut diamond, weighing approximately 0.33 carat, is fancy intense yellow-orange, natural color, I1 clarity

With report no. 5192162053 dated 1 March 2018 from the GIA Gemological Institute of America stating that the round brilliant-cut diamond, weighing approximately 0.23 carat, is fancy deep yellowish brown, natural color, I1 clarity

With report no. 1192162063 dated 1 March 2018 from the GIA Gemological Institute of America stating that the round brilliant-cut diamond, weighing approximately 0.16 carat, is fancy intense yellowish green, undetermined color origin, SI2 clarity

\$20,000-30,000



164

A DIAMOND PENDANT-BROOCH

Designed as a scrolling ribbon of baguette-cut diamonds, with clusters of pear-shaped, circular and marquise-cut clusters, set at the top left with a rectangular-cut diamond, weighing approximately 2.02 carats, terminating in a fringe of pear-shaped diamonds, accompanied by a detachable sculpted gold jacket, 2 ins., 2 ½ ins., (with jacket), mounted in platinum

\$12,000-18,000



(shown with gold jacket)

LOTS 152-165



SOLD TO BENEFIT THE HOCKADAY SCHOOL

165

A DIAMOND RING AND ETERNITY BAND

Set with a round brilliant-cut diamond, weighing approximately 17.19 carats, flanked on either side by a pear-shaped diamond, ring size 3 ½; the eternity band set with square-cut diamonds, ring size 6, mounted in platinum

Accompanied by report no. 5191161969 dated 5 March 2018 from the GIA Gemological Institute of America stating that the diamond is H color, VS1 clarity

\$350,000-550,000



"Believing in the limitless potential of girls, Hockaday develops resilient, confident women who are educated and inspired to lead lives of purpose and impact."

- The Hockaday School's Mission Statement

The Hockaday School is an independent, college-preparatory day and boarding school for girls from Prekindergarten to Grade 12 located in Dallas, Texas. Rita Crocker Clements entered Hockaday at age 14 as a boarding student and graduated in 1949, having developed the strong intellectual and leadership skills which would serve her well in life. Her unwavering and enthusiastic support of the School and its mission would continue for the next 70 years.

Founded in 1913, The Hockaday School seeks to "provide a college preparatory education for girls of strong potential and diverse backgrounds who may be expected to assume positions of responsibility and leadership in a rapidly changing world." Today, the School continues to support and develop the Four Cornerstones set forth by the founder, Miss Ela Hockaday, in 1913: Character, Courtesy,

Scholarship, and Athletics. The Hockaday School fosters a community of concern and friendship and strives "to instill in every girl a love of learning, an understanding of herself and the ethical principles which guide her life, an appreciation of excellence in all its forms, and a commitment to what is right and good."

Rita was named a Life Trustee of the School in 1981. And in 1990, she received The Hockaday Medal, the highest honor bestowed upon an alumna. Rita strengthened the School's endowment by establishing two important funds: The Rita Crocker Clements '49 Teacher Endowment Fund for Science in Honor of N. Pete Lohstreter given by Rita and her family, and The Rita Crocker Clements and Family Endowed Fund for Faculty Development given by Bill Clements, Rita and her family. Rita had two daughters and eight granddaughters, all of whom attended The Hockaday School. Through her family, her endowment funds, and her husband Bill Clements' generous gift to the School of the Clements Lecture Hall, Rita's legacy will live on and inspire future generations of strong women.







(reverse detail)

166

**A SUPERB MULTI-GEM AND DIAMOND
'MOGHUL' PENDANT-BROOCH, BY JAR**

The top designed as a stylized bombé architectural turret, pavé-set with circular-cut amethysts, centering upon a cushion-cut sapphire, weighing approximately 14.77 carats, within a border of single-cut diamonds, to the single-cut diamond cap suspending a natural pearl tassel, the reverse decorated with single-cut diamond detail, with detachable neckchain set with single-cut diamond stations, 1999, 5 ins. (brooch), 14 ½ ins. (neckchain), mounted in silver and 18k gold, in a JAR pink leather case

Accompanied by report no. 1090158 dated 15 February 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), no gemological evidence of heat or clarity enhancement

\$200,000-400,000

LITERATURE

JAR, JAR Paris, 2002, plate no. 162

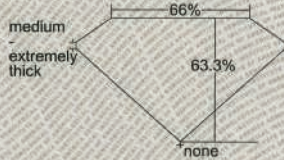


JAR



GIA COLORED DIAMOND REPORT

March 07, 2018
 Report Type Grading Report
 GIA Report Number 5161289963
 Shape and Cutting Style Cut-Cornered Rectangular Modified Brilliant
 Measurements 11.89 x 11.22 x 7.10 mm
 Carat Weight 8.42 carat
 Color Grade Fancy Intense Pink
 Color Origin Natural
 Color Distribution Even
 Clarity Grade VVS1
 Proportions:



Profile not to actual proportions

Polish Very Good
 Symmetry Good
 Fluorescence Medium Orange
 Comments: Additional extra facets are not shown.

GIA REPORT
 5161289963

Verify this report at GIA.edu

ADDITIONAL INFORMATION

GIA COLORED DIAMOND SCALE

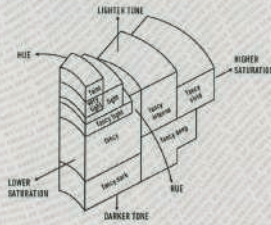
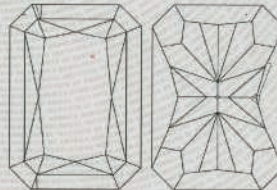


Illustration of GIA fancy color grade interrelationships

GIA CLARITY SCALE

FLAWLESS
INTERNALLY FLAWLESS
VVS ₁
VVS ₂
VS ₁
VS ₂
S ₁
S ₂
I ₁
I ₂

CLARITY CHARACTERISTICS

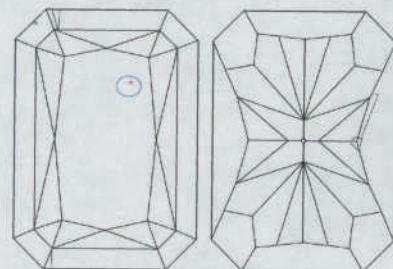


KEY TO SYMBOLS*

- ▲ Bruise
- △ Extra Facet

* Red symbols denote internal characteristics (inclusions). Blue symbols denote external characteristics (blemishes). Diagram is an approximate representation of the approximate size of clarity characteristics. All clarity characteristics are not shown.

March 07, 2018
 GIA Report Number: 5161289963
 Shape: Cut-Cornered Rectangular Modified Brilliant
 Measurements: 11.89 x 11.22 x 7.10 mm
 Carat Weight: 8.42 carat
 Color: Natural, Fancy Intense Pink, Even
 Clarity: VVS1, Potential
 Depth: 63.3%
 Table: 66%
 Girdle: Medium to Extremely Thick
 Culet: None
 Polish: Very Good
 Symmetry: Good
 Fluorescence: Medium Orange
 Clarity Char: Bruise, Extra Facet
 Comments: Additional extra facets are not shown.







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

167

A RARE COLORED DIAMOND AND DIAMOND RING

Set with a cut-cornered rectangular modified brilliant-cut fancy intense pink diamond, weighing approximately 8.42 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum and rose gold

Accompanied by report no. 5161289963 dated 7 March 2018 from the GIA Gemological Institute of America stating that the diamond is fancy intense pink, natural color, VVS1 clarity; also accompanied by a working diagram indicating that the clarity of the diamond is potentially Internally Flawless

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



8.42 CARATS
FANCY INTENSE PINK



168

PROPERTY OF A LADY

168

A DIAMOND RING, BY HARRY WINSTON

Set with a marquise brilliant-cut diamond, weighing approximately 4.09 carats, flanked on either side by a tapered baguette-cut diamond, 1972, ring size 4 $\frac{3}{4}$, mounted in platinum
Signed Winston

Accompanied by report no. 2185909710 dated 11 December 2017 from the GIA Gemological Institute of America stating that the diamond is D color, VS1 clarity

With the original receipt, stock photograph and insurance appraisal from Harry Winston, Inc. dated 24 May 1972

\$70,000-100,000



169

PROPERTY OF A LADY

169

A ROCK CRYSTAL AND DIAMOND BANGLE BRACELET, BY DAVID WEBB

The hinged bangle set with four reeded rock crystal panels, intersected and trimmed by circular-cut diamonds, 2 $\frac{1}{4}$ ins. diameter, mounted in platinum

Signed Webb

\$15,000-20,000

LITERATURE

Cf. R. Peltason, *David Webb: The Quintessential American Jeweler*, New York, Assouline Publishing, 2013, p. 120



170

PROPERTY OF A LADY

170

A DIAMOND NECKLACE, BY ANGELA CUMMINGS

Designed as a series of graduated free-form circular-cut diamond openwork links, 1984, 15 ins., mounted in platinum
Signed Angela Cummings, 1984

\$25,000-35,000



171

PROPERTY OF A LADY

171

A DIAMOND RING, BY BOUCHERON

Set with a round brilliant-cut diamond, weighing approximately 3.07 carats, flanked on either side by a baguette-cut diamond, ring size 7, with French assay mark for platinum, in a Boucheron gray leather case

Signed Boucheron, Paris, with maker's mark

Accompanied by report no. 1192128015 dated 21 February 2018 from the GIA Gemological Institute of America stating that the diamond is G color, VS2 clarity

\$30,000-50,000



172

•172

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

Comprising sixty-one graduated dark gray cultured pearls, measuring from approximately 14.13 to 12.00 mm, spaced by circular-cut diamond and white gold rondelles and clasp, 34 ins.

Accompanied by report 2195088906 dated 23 February 2018 from the GIA Gemological Institute of America stating that the pearls are bead cultured pearls, saltwater, with no indications of treatment

\$20,000-30,000

PROPERTY FROM A PRIVATE COLLECTION

173

A PAIR OF DIAMOND EARRINGS

Each set with a round brilliant-cut diamond,
weighing approximately 2.50 carats, mounted in platinum

*Accompanied by report nos. 11058225 and 5192132481 dated
20-22 February 2018 from the GIA Gemological Institute of
America stating that the diamonds are H color, VS1 and VS2 clarity,
respectively*

\$30,000-50,000



173





174

174

A TWIN-STONE SAPPHIRE AND DIAMOND RING, BY BULGARI

Of crossover design, set with a pear-shaped sapphire, weighing approximately 5.10 carats, and a modified pear brilliant-cut diamond, weighing approximately 2.50 carats, flanked by a tapered baguette and baguette-cut diamond scroll, ring size 4 ½, mounted in platinum

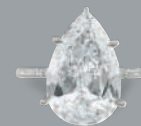
Signed Bulgari (partially indistinct)

Accompanied by report no. 18022047 dated 27 February 2018 from the Gübelin GemLab stating that the origin of this sapphire would be classified as Kashmir, with no indications of heating; accompanied by an information sheet on 'Unheated Sapphires'

With report no. 1085910 dated 14 December 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Kashmir, with no gemological evidence of heat or clarity enhancement

Accompanied by report no. 6187695607 dated 1 September 2017 from the GIA Gemological Institute of America stating that the diamond is I color, VS1 clarity

\$300,000-500,000



175

175

A DIAMOND RING

Set with a pear brilliant-cut diamond, weighing approximately 5.01 carats, to the circular-cut diamond hoop, ring size 6, mounted in platinum

Accompanied by report no. 2165063621 dated 18 January 2018 from the GIA Gemological Institute of America stating that the diamond is D color, Internally Flawless clarity, with excellent polish and symmetry

\$240,000-320,000





176

176
A SAPPHIRE DRESS SET, BY CARTIER

Comprising a pair of cufflinks, each double-link designed as a calibré-cut sapphire square panel; and four shirt studs en suite, mounted in platinum, in a Cartier red leather fitted case

Each signed Cartier, cufflinks no. 685

\$10,000-15,000



177

PROPERTY OF A LADY

177
A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 9.00 carats, with trifurcated shoulders, the center line set with French-cut diamonds, ring size 7, mounted in platinum

\$50,000-70,000



178

179

PROPERTY OF A NEW YORK LADY

178

AN ART DECO RUBY, SAPPHIRE AND DIAMOND BRACELET

Of foliate design, the single and old-cut diamond band and clasp set with carved rubies and sapphires, accented with cabochon rubies and sugarloaf sapphires, circa 1935, 7 ¼ ins., mounted in platinum, one carved gemstone deficient

\$20,000-30,000

179

A SAPPHIRE AND DIAMOND RING

Set with a cushion-cut sapphire, weighing approximately 12.12 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum

Accompanied by report no. 1090061 dated 7 February 2018 from the AGL American Gemological Laboratories stating that the origin of the sapphire is currently not determinable with a high enough degree of certainty, with no gemological evidence of heat or clarity enhancement

With report no. 18022028 dated 26 February 2018 from the Gübelin GemLab stating that the origin of this sapphire would be classified as Burma (Myanmar), with no indications of heating

\$70,000-90,000



180

PROPERTY FROM BIJOUX DE MADAME DUPONT
CHÂTEAU DE LA FAUCONNIERE, FRANCE

180
A PAIR OF DIAMOND EARRINGS

Each designed as an old-cut diamond flower blossom extending an openwork old and single-cut diamond leaf, 1 ¼ ins., mounted in platinum

\$8,000-12,000



181

181
A SAPPHIRE AND DIAMOND BROOCH

Designed as a fan of oval, cushion and circular-cut sapphires, with circular and single-cut diamond accents and trim, 2 ¾ ins., mounted in platinum

\$15,000-20,000



184



185

184

A DIAMOND PENDANT NECKLACE

Set with a round brilliant-cut diamond, weighing approximately 3.20 carats, to the platinum bifurcated pendant bail, suspended from an 18k white gold finelink chain, 16 ins.

Accompanied by report no. 6193136805 dated 23 February 2018 from the GIA Gemological Institute of America stating that the diamond is F color, VVS1 clarity, with excellent cut, polish and symmetry

\$45,000-65,000

185

A DIAMOND BRACELET

Set with nine round brilliant-cut diamonds, weighing from 1.13 to 1.07 carats, joined by circular platinum links, 6 1/4 ins.

Accompanied by three reports dated 23 February 2018 from the GIA Gemological Institute of America stating that the three largest diamonds, weighing approximately 1.13, 1.12 and 1.12 carats, are F, F and G color, VVS1, VVS1 and Internally Flawless clarity, respectively

\$30,000-50,000



186

-186

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

The circular-cut diamond body extending mother-of-pearl and variously-colored lacquered wings, including blues, greens and silver, in the 'Negoro' style, 1 $\frac{1}{2}$ ins., with French assay marks for 18k white gold, in a Van Cleef & Arpels green leather case

Signed V.C.A., no. CL 50330, G-08/20

\$20,000-30,000



187

PROPERTY FROM A PRIVATE COLLECTION

187

A TOURMALINE AND DIAMOND RING, BY TIFFANY & CO.

Set with an oval-cut Paraiba tourmaline, weighing approximately 1.00 carat, within a circular-cut diamond surround, ring size 4 $\frac{3}{4}$, mounted in platinum, in a Tiffany & Co. black suede case and blue outer box

Signed Tiffany & Co. no. 18025515

Accompanied by report no. 1090733 dated 9 March 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this Paraiba tourmaline would be classified as Brazil, with relatively low temperature heating

\$18,000-22,000



188

188

AN EMERALD AND DIAMOND RING, BY CHAUMET

Set with a rectangular-cut emerald, weighing approximately 7.05 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6 $\frac{3}{4}$, with French assay marks for platinum and 18k gold

Signed Chaumet, Paris

Accompanied by report no. CS 63467 dated 8 October 2014 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

\$120,000-150,000



189

PROPERTY OF A SOUTHERN CALIFORNIA LADY

189

A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 5.50 carats, ring size 4 $\frac{3}{4}$, mounted in platinum

Accompanied by report no. 2195161281 dated 5 March 2018 from the GIA Gemological Institute of America stating that the diamond is F color, Internally Flawless clarity

\$160,000-220,000



(two views illustrated)

190

A SAPPHIRE AND DIAMOND RING

Set with a cushion-cut sapphire, weighing approximately 28.57 carats, within a circular-cut diamond surround, gallery and half-hoop, the gallery accented by single-cut sapphires, ring size 6 ½, mounted in platinum

Accompanied by report no. 1090773 dated 27 February 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat or clarity enhancement

\$300,000-500,000



191

A DIAMOND RING, BY VAN CLEEF & ARPELS

Set with a rectangular-cut diamond, weighing approximately 12.14 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6 $\frac{3}{4}$, mounted in platinum

Signed Van Cleef & Arpels, N.Y., no. 840__ (partially obscured)

Accompanied by report no. 2185951299 dated 19 December 2017 from the GIA Gemological Institute of America stating that the diamond is I color, VS1 clarity

\$150,000-200,000



192

A COLORED DIAMOND AND DIAMOND RING, BY GRAFF

Set with a cushion modified brilliant-cut fancy deep brownish yellow diamond, weighing approximately 25.82 carats, flanked on either side by a triangular-cut diamond, ring size 7 ¼, mounted in platinum and gold

Signed Graff

Accompanied by report no. 16810002 dated 5 March 2018 from the GIA Gemological Institute of America stating that the diamond is fancy deep brownish yellow, natural color, VVS2 clarity; also accompanied by a working diagram indicating that the clarity of the diamond is potentially Internally Flawless

\$200,000-300,000



193

A SET OF SAPPHIRE, EMERALD AND DIAMOND JEWELRY, BY DAVID WEBB

Comprising a necklace, set at the front with a detachable pendant brooch extending a secondary detachable pendant-brooch, the first designed as an openwork plaque, centering upon a circular cabochon star sapphire, set at the top with a pear-shaped diamond, within a cabochon and circular-cut emerald, oval and cushion-cut sapphire and circular-cut diamond surround, the second designed as a drop-shaped openwork plaque, set with an oval cabochon star sapphire and oval cabochon emerald, surrounded by circular-cut diamonds, to the neckchain of similar design; and a pair of earrings en suite, 16 ½ ins. (neckchain only), 18 ins. (necklace with larger pendant-brooch attached), 1 ¼ ins. (earrings), mounted in platinum and 18k gold

Signed David Webb, detachable pendant brooches no. IA2, earrings no. IA3

\$200,000-300,000





194

PROPERTY OF A GENTLEMAN

194

A DIAMOND RING

Set with a marquise brilliant-cut diamond, weighing approximately 4.68 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6 ¼, mounted in platinum

Accompanied by report no. 5192146134 dated 1 March 2018 from the GIA Gemological Institute of America stating that the diamond is J color, VS1 clarity

\$25,000-35,000



195

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

195

AN EMERALD AND DIAMOND PENDANT-NECKLACE

Suspending a pendant set with a rectangular-cut emerald, measuring approximately 10.30 x 8.50 x 7.75 mm, from an old and rose-cut diamond surmount, to the finelink neckchain, 1 ¼ ins. (pendant), 15 ½ ins. (chain), mounted in gold and platinum

Accompanied by report no. 1090734 dated 9 March 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia, with insignificant clarity enhancement, traditional type

\$12,000-18,000



196

A COLORED DIAMOND AND DIAMOND RING

Set with an old mine brilliant-cut fancy yellow diamond, weighing approximately 13.23 carats, flanked on either side by an old-cut diamond, to the single-cut diamond gallery and shoulders, ring size 6 ¼, mounted in platinum and 18k gold

*Accompanied by report no. 2125963926 dated **11 January 2011** from the GIA Gemological Institute of America stating that the diamond is fancy yellow, natural color, VS1 clarity*

\$130,000-150,000

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



197

197

A DIAMOND AND EMERALD RING

Set with an oval modified brilliant-cut diamond, weighing approximately 3.32 carats, within a calibré-cut emerald surround, to the pierced circular-cut diamond shoulders and gallery, ring size 6 ½, mounted in platinum

Accompanied by report no. 2185713851 dated 7 September 2017 from the GIA Gemological Institute of America stating that the diamond is E color, VS1 clarity

\$35,000-55,000



198

PROPERTY OF A LOS ANGELES LADY

198

A DIAMOND PENDANT NECKLACE

Suspending an old-cut diamond flower pendant, mounted in platinum-topped-gold, to the 14k white gold finelink neckchain of later addition, 1 in. (pendant), 18 ¾ ins. (neckchain)

Pendant signed Tiffany & Co.

\$20,000-30,000



199

199
**AN ART DECO JADE AND DIAMOND RING,
BY J. E. CALDWELL & CO.**

Set with a double cabochon oval jade, measuring approximately 26.16 x 13.79 x 6.58 mm, flanked on either side by a square-cut diamond within a triangular-shaped cluster of circular-cut diamonds, circa 1925, ring size 6 ¼, mounted in platinum
Signed J.E.C. & Co.

Accompanied by report no. 2191188103 dated 9 March 2018 from the GIA Gemological Institute of America stating that the jade is natural color with no indications of impregnation

\$15,000-20,000



200

PROPERTY FROM BIJOUX DE MADAME DUPONT
CHÂTEAU DE LA FAUCONNIERE, FRANCE

200
AN ART DECO DIAMOND BRACELET

Set with three old and single-cut diamond openwork panels, each centering upon a bezel-set old European-cut diamond, joined by old and single-cut diamond hoops, circa 1915, 7 ¼ ins., mounted in platinum and French assay mark for 18k gold

\$20,000-30,000



201

PROPERTY OF A GENTLEMAN

201

A DIAMOND '1895' RING, BY CARTIER

Set with a rectangular-cut diamond, weighing approximately 4.06 carats, to the circular-cut diamond shoulders and half-hoop, ring size 4 ½, mounted in platinum, in a Cartier red leather case

Signed Cartier, no. 03400- (partially obscured)

Accompanied by report no. 5191082697 dated 7 February 2018 from the GIA Gemological Institute of America stating that the diamond is F color, VVS2 clarity

\$60,000-80,000



202

PROPERTY OF A TEXAS COLLECTOR

202

AN EMERALD AND DIAMOND BRACELET

Centering upon a rectangular-cut emerald, weighing approximately 58.98 carats, to the circular, old and baguette-cut diamond band of geometric motif, 7 ¼ ins., mounted in platinum

Accompanied by report no. 1087855 dated 18 October 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia, with minor clarity enhancement, modern type

\$100,000-150,000



203

203

A PAIR OF COLORED DIAMOND EARRINGS

One set with a round modified brilliant-cut fancy vivid yellow diamond, weighing approximately 2.73 carats, the other set with a round brilliant-cut fancy vivid yellow diamond, weighing approximately 2.72 carats, mounted in 18k gold

Accompanied by report nos. 2171826296 and 2185081191 dated 11 September 2017 and 5 October 2017 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 2.73 and 2.72 carats, are fancy vivid yellow, natural color, VVS2 and VVS1 clarity, respectively

\$150,000-250,000



204

(two views illustrated)

204

AN EMERALD AND DIAMOND RING

Set with a square cushion-cut emerald, weighing approximately 23.34 carats, flanked on either side by a pair of trapezoid-cut diamonds and square-cut diamond half-hoop, enhanced by a circular-cut diamond gallery, ring size 6 ½, mounted in platinum

Accompanied by report no. 1086801 dated 17 January 2018 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

\$400,000-600,000



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

205

AN IMPORTANT DIAMOND

The round brilliant-cut diamond, weighing approximately 12.19 carats

*Accompanied by report no. 15192160 dated 18 September 2017 from the GIA Gemological Institute of America stating that the diamond is D color, Internally Flawless clarity, with excellent cut, polish and symmetry; **also accompanied by a working diagram indicating that the clarity of the diamond is improvable***

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



12.19 CARATS
D COLOR, INTERNALLY FLAWLESS



206

206

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

Set with a round brilliant-cut fancy intense yellow diamond, weighing approximately 1.68 carats, flanked on either side by a round brilliant-cut diamond, ring size 6, mounted in platinum and gold

Signed Tiffany & Co.

Accompanied by report no. 5182115005 dated 22 February 2017 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS1 clarity

\$15,000-20,000



207

PROPERTY OF A LADY

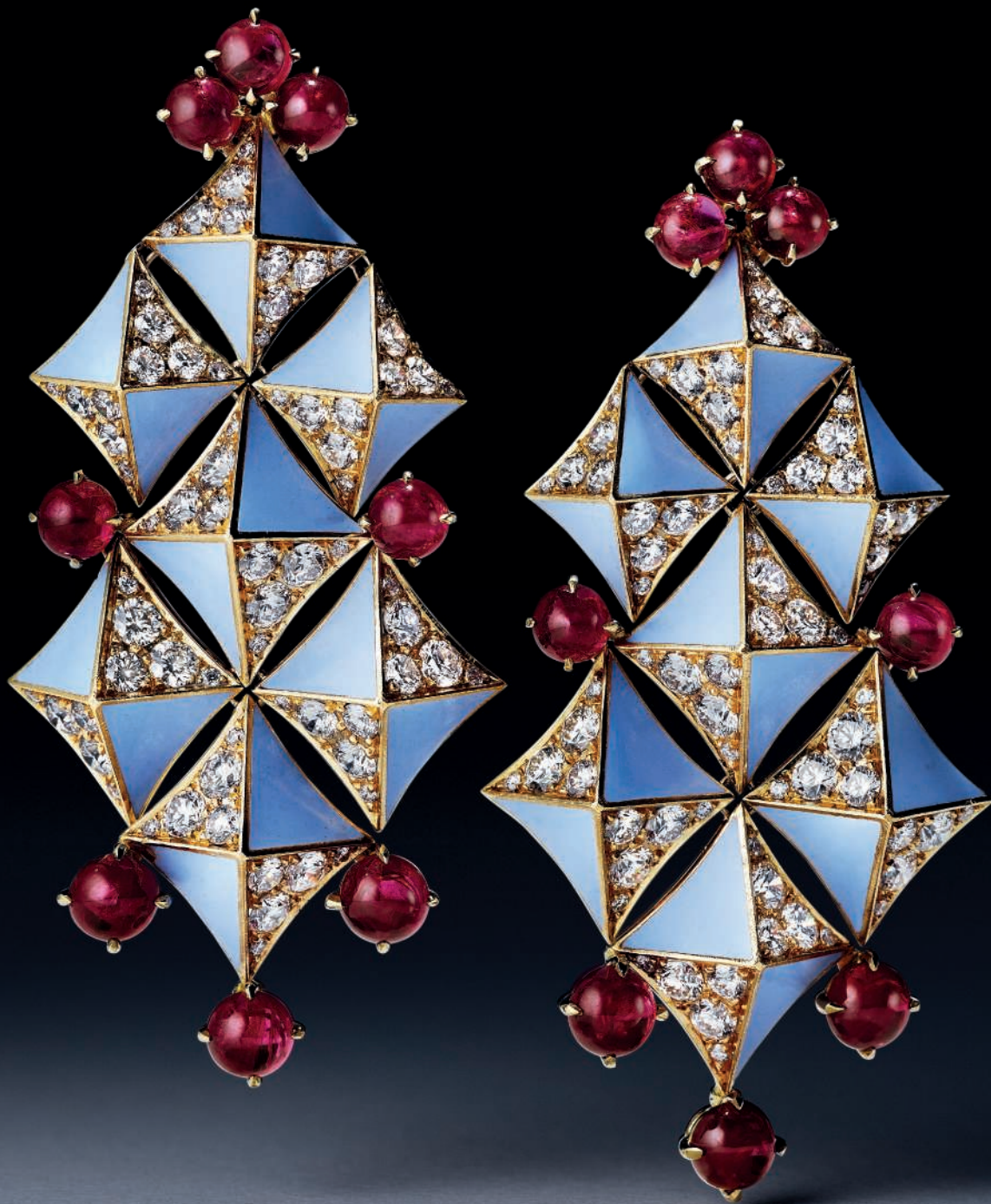
207

**A PAIR OF RUBY, DIAMOND AND ENAMEL EARRINGS,
BY BULGARI**

Each suspending a series of periwinkle enamel and circular-cut diamond links of kite-shaped motif, accented by circular cabochon rubies, 2 ½ in., mounted in 18k gold

Signed Bulgari

\$10,000-15,000





(not to scale)

208

A COLORED DIAMOND RING

Set with a pear-modified brilliant-cut fancy intense blue diamond, weighing approximately 1.27 carats, ring size 6, mounted in platinum
Accompanied by report no. 5172743429 dated 1 August 2016 from the GIA Gemological Institute of America stating that the diamond is fancy intense blue, natural color, VS2 clarity

\$100,000-150,000



24 7 7

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

209

A COLORED DIAMOND AND DIAMOND RING

Set with a modified square brilliant-cut fancy intense blue diamond,
weighing approximately 2.81 carats, with pavé-set diamond
shoulders, ring size 6, mounted in platinum

*Accompanied by report no. 2173744147 dated 16 August 2016 from
the GIA Gemological Institute of America stating that the diamond is
fancy intense blue, natural color, VVS1 clarity*

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



(not to scale)



Coco Chanel, French couturier, Paris, 1937, LIP-69
Lipnizki / Roger Viollet / Getty Images



CHANEL'S CAMELLIA

Gabrielle 'Coco' Chanel never quite explained why the camellia flower was her favorite, yet the blossom became a reoccurring motif present in her designs. Perhaps it was that at the age of thirteen she was deeply moved by a performance of *Dame aux Camélias*. Or conceivably, it was that Chanel witnessed notable men of the early nineteenth century, like French novelist Marcel Proust, wear the blossom pinned to the lapel as a sign of refined elegance. Nevertheless, the camellia resonated with young Coco and in 1923 she was inspired to pin the flower to a chiffon dress. From that moment on, the camellia transcended time and fashion and to this day remains an icon of the house of Chanel.

Though Coco Chanel preferred the flower in white, since the 1920s the blossom has appeared in countless forms, sizes and colors. From silk, tweed and leather to ceramic, onyx, sapphire and ruby, Coco's camellia has enhanced chic cocktail dresses, adorned simple ballet flats and even transformed itself into stunning jewelry designs.

Chanel's passion for jewels stemmed from an early age and whether she was imagining costume pieces or studying precious objects, the intention was to accessorize her beloved clothes. In 1932, she experimented with fine jewelry and designed a single collection known as *Bijoux de Diamants*.

In November of that year the collection was exhibited in Chanel's home in Paris. Jewelry houses at the time belittled her efforts and felt that she was a dress and a costume-jewelry maker at best. It was not until 1993 that the house of Chanel formally resumed its fine jewelry business and released a new collection. The collection was presented ceremoniously alongside Coco's original *Bijoux de Diamants*. Chanel Fine Jewelry was later established in 1997 at 18 Place Vendôme.

This elegant ruby and diamond camellia flower brooch, Lot 210, was made in France and is a striking example of high jewelry by Chanel. Designed and executed before the firm's commitment to jewelry in the 1990s, the brooch was likely prompted by a specific client request. Through vibrant rubies and lively diamonds, this fine jewelry example reflects the house's celebrated precision and craftsmanship and honors Mademoiselle Chanel's much loved camellia.



210

AN ELEGANT RUBY AND DIAMOND 'CAMELLIA' BROOCH, BY CHANEL

Centering upon a cushion-cut ruby pistil, weighing approximately 3.22 carats, within an overlapping pavé-set ruby petal surround, accented by circular-cut diamond veining, 2 ¼ ins., with French assay mark for 18k gold and jeweler's mark

Signed Chanel, no. 13E 173

Accompanied by report no. CS 68019-D dated 29 May 2015 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this ruby would be classified as Thailand, with standard heat enhancement and minor clarity enhancement

\$70,000-100,000

PROVENANCE

Previously sold at Christie's New York, Important Jewels, 5 December 2000, Lot 455





(two views illustrated)

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

211

A MAGNIFICENT DIAMOND 'THREAD' RING, BY JAR

Set with an elongated oval brilliant-cut diamond, weighing approximately 22.76 carats, within a diamond-set two-tiered threadwork gallery and hoop, mounted in platinum, in a JAR pink leather fitted case

Signed JAR, Paris

Accompanied by report no. 14150450 dated 30 January 2018 from the GIA Gemological Institute of America stating that the diamond is D color, VVS1 clarity

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

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

PROVENANCE

Previously sold at Christie's New York, Magnificent Jewels from the Collection of Ellen Barkin, 10 October 2006, Lot 102



JAR
22.76 CARATS
D COLOR, VVS1 CLARITY



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

212

AN EXCEPTIONAL COLORED DIAMOND AND DIAMOND RING

Set with a rectangular-cut fancy intense blue diamond, weighing approximately 3.09 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum

Accompanied by report no. 5172772572 dated 19 August 2016 from the GIA Gemological Institute of America stating that the diamond is fancy intense blue, natural color, VS1 clarity

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



3.09 CARATS
FANCY INTENSE BLUE

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BIOGRAPHIES

ASPREY

Asprey was founded in 1781 by William Asprey in Mitcham, Surrey, England. Initially a producer of dressing cases, they subsequently moved to London and began manufacturing jewellery, silver, gold boxes and fine leather goods. In 1861, they were appointed jeweller to Queen Victoria. From the 1950s, the firm developed an important Middle Eastern clientele. In 1995, Prince Jeffrey Bolkiah of Brunei acquired the Asprey Group, merging it in 1998 with another of his companies Garrard to become Asprey & Garrard. In 2000 a private partnership purchased Asprey & Garrard, which demerged in 2002. Asprey remains in the original New Bond Street site with another base at Fifth Avenue in New York City.

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 BUCCELLATI

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 Benedetta under the name of Federico Buccellati. The business expanded to Florence in 1929, and established itself in New York in 1953. It is still a private company owned by a branch of the family. Gianmaria runs another firm Gianmaria Buccellati based in Milan.

GIANMARIA BUCCELLATI

Gianmaria Buccellati is the son of Mario Buccellati, christened the "Prince of Goldsmiths" by the famous Italian poet D'Annunzio. Born in 1881, he became an apprentice at Milan jeweller Beltrami e Besnati at age 12. In 1919, he took over the firm, since renamed Mario Buccellati and known for its originality, craftsmanship, and exquisite details. Exhibiting at the Madrid exposition at the Casa 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. Gianmaria now runs a firm under his own name Gianmaria Buccellati based in Milan. It was acquired by the Gangtai Group of China in 2016. Federico continued with the Mario Buccellati tradition, renamed Federico Buccellati, now managed by his children.

BULGARI

Born in 1857 in a Greek family of silversmiths, Sotirio Bulgari opened his first shop in 1884 in Rome on the Via Sistina, moving to the iconic Via dei Condotti location in 1905. Upon his death in 1932, sons Giorgio and Costantino took over the business, and established the highly distinctive 'Bulgari Italian style', combining classicism with modernity. The 1970's saw Bulgari's international expansion with stores in New York, Paris, Geneva and Monte Carlo, and the brand's initiation into the world of watches with the success of 'BVLGARI-BVLGARI'. In 2011, Bulgari joined the French luxury conglomerate LVMH (Louis Vuitton Moët Hennessy).

J.E. CALDWELL & CO.

James E. Caldwell worked on Maiden Lane in New York City, before opening a small watchmaker's shop on Fifth and Chestnut Street in Philadelphia in the early 1830s. In 1848 the firm took on its current name, J. E. Caldwell and Company, a branch in Wilmington, Delaware opened in 1953. Caldwell & Co. was purchased by Henry Birks & Sons, a Montreal-based jeweller, and in August 1992 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 Jacques joined Louis Cartier in 1909 and Jeanne Toussaint was Director of Fine Jewellery from 1933. In 1964, on the death of Pierre, the family sold Cartier Paris, London and New York. In 1972, a group of investors led by Joseph Kanoui bought Cartier Paris, with Robert Hocq as president who with Alain Dominique Perrin created the concept "Les Must de Cartier". The group later reacquired Cartier London and New York. Today, Cartier is part of the Richemont group.

CARVIN FRENCH

Andre Chervin descends from a family of French jewelers and studied jewellery making in Paris. He moved to New York in 1951, and started an atelier with friend Serge Carponcy at 16 East Fifty-second Street in 1954, creating pieces for Raymond C. Yard, R. Esmerian Inc, Verdura and Tiffany & Co, soon becoming known as the "jeweller's jeweller." After Serge Carponcy retired in 1983, Andre Chervin maintained control of the firm, moving it to the current address at 515 Madison Avenue in 1987. His nephew Sylvain Chervin joined the firm in 1984.

CHANEL

The House of Chanel was founded by Gabrielle Chanel in 1910, when she opened her first boutique, 'Chanel Modes', at 21 rue Cambon in Paris. A true pioneer, she launched No 5 in 1921, the first couturier to create a perfume. In 1932, she debuted her jewellery collection, made entirely in platinum and diamonds. In 1987, the company launched its first collection of watches, followed in 1993 by the creation of Chanel's 'Haute Joaillerie'.

CHAUMET

In 1780 Marie-Etienne Nitot and son Francois Regnault became official jeweler to Napoleon during the Consulate and Empire, creating the Consular sword, the Pius VII tiara and grand parures for Empresses Josephine and Marie-Louise. After Napoleon's fall, Jean-Baptiste Fossin and son Jules took over the business, and Jules was later succeeded in 1868 by his business partner Prosper Morel. In 1875, Prosper Morel's daughter married Charles Chaumet, who assumed management of Prosper's business in 1885, eventually renaming it Chaumet in 1889. In 1907 he moved the company to 12, Place Vendôme. He also expanded overseas with boutiques in London in 1905, and New York in the 1920s, the latter closing in 1934 due to the Depression. In 1999 the firm was acquired by LVMH.

ANGELA CUMMINGS

Austrian born Angela Cummings moved to the United States as a child. She returned to Europe to study in Italy and Germany, earning a degree as a gemologist, goldsmith and designer. In 1968 she began work at Tiffany & Co. under the tutelage of Donald Claffin, and presented her first collection at Tiffany in 1972. In 1984 she formed her own company with her husband, and her designs were offered at Bergdorf Goodman within a year. She had outlets at Bergdorf Goodman and Neiman Marcus until 2003, when she decided to close her business.

MICHELE DELLA VALLE

Born in Rome, Michele della Valle began designing costume jewellery at the age of 16. He purchased his first stone in Burma in 1976, and took the gem to Christie's on the advice of renowned Swiss gem dealer Roger Varenne. There, he met Christie's Head of Jewellery Hans Nadelhoffer, who motivated Della Valle to become a gem dealer and jewellery designer. After a stint with Fürst Jewellers, the representing Harry Winston in Rome, he opened his workshop in Rome in 1978, traveling regularly to Asia for precious stones and beginning a collaboration with Bvlgari on special orders for the film and opera stars of Italy. In 1987, he moved to Geneva, and developed a line of jewellery which now bears his name.

PAUL FLATO

Born in Texas, Paul Flato (1900–1999) opened a jewellery shop in the late 1920s at 1 East 57th Street in New York City, years before Tiffany & Co. moved across the street. The popularity of his whimsical designs reached its peak in the 1930s, with Adolph Kleaty, George Headley and Fulco di Verdura amongst its team of designers. From 1937 to 1939, Flato opened a branch in Beverly Hills at 8657 Sunset Boulevard, frequented by such luminaries as Greta Garbo, Joan Crawford, Merle Oberon and Marlene Dietrich. In 1970 Flato moved his business from America to the fashionable Zona Rosa district in Mexico City. He spent his last years in Dallas, Texas.

GARRARD

The London firm Garrard was founded by George Wickes in 1735, a talented silversmith who also produced jewellery, buttons, buckles and seals. In 1792, Robert Garrard took over the firm in partnership with John Wakelin, renaming it Garrard. In 1843 Queen Victoria bestowed upon the firm the title of Crown Jewellers, a title they have held through six successive monarchs to the present day. Among other important commissions they created the Imperial State Crown, set with the Koh-i-Noor, for the Coronation of Queen Elizabeth II in 1953. In August 1990 Garrard was acquired by the Asprey Group, which was in turn purchased in 1995 by Prince Jeffrey Bolkiah of Brunei. In 1998, the Prince merged Garrard with Asprey, forming Asprey & Garrard, located at Asprey's premises on New Bond Street. In 2000 Asprey & Garrard was sold to a private partnership, who demerged the two names in 2002. Garrard has returned to the premises of 24 Albemarle Street, W1, the site it occupied prior to 1952.

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 Let'seng Star. Graff's flagship store is located on London's New Bond Street with boutiques on Sloane Street and in Harrods. There are now over 55 Graff locations around the world, including Shanghai, Geneva, Hong Kong, Paris, Monte Carlo, Moscow and New York. In 2013, Mr Laurence Graff was awarded OBE (Officer of the Order of the British Empire) for his 5 decades at the pinnacle of the jewellery industry.

OSCAR HEYMAN & BROTHERS

After an apprenticeship with their uncle, a supplier of objects to Fabergé, Oscar and Nathan Heyman emigrated from Russia to New York in 1906, followed by their brother, Harry, a year later. By 1912, the three brothers opened their own business at 49 Maiden Lane, supplying the latest platinum jewellery to prestigious retailers. Within a short period of time, they were joined by their three younger brothers, George, Louis and William. Oscar Heyman & Brothers is a self-contained jewellery manufacturer. They have moved four times since their inception, relocating in 1969 to their current address on Madison Avenue. The firm maintains regional sales offices in Dallas, Chicago, San Francisco, Atlanta and Tokyo. The Heyman family continues to manage the business.

JAR

After graduating from Harvard in 1965, Joel Arthur Rosenthal moved to Paris and started with his partner Pierre Jeannot a tiny boutique on rue de l'Université, creating needlepoint art with wool threads of unexpected colors, a niche endeavor which earned him early fame. Subsequently he applied the same artisanal spirit to jewelry, and opened a salon with Jeannot in Place Vendôme named JAR after his initials. Shy by nature, he lives an almost anonymous existence in the creative universe of his atelier, for a most exclusive clientele, producing only 70–80 pieces a year. He is admired for his sculptural work, inseparable from that ingenious pave work, juxtaposing stones with the sense of color that is his alone. There has been three solo exhibitions: in 1987 at the National Academy of Design in New York, at Somerset House in London in 2002, and in November 2013 at the Metropolitan Museum of Art in New York. The last exhibition was an important salute to Rosenthal's talents, as he was the first living jewelry designer to be accorded a dedicated retrospective in the history of the Met.

LACLOCHE

Lacloche Frères was founded in Madrid in 1875 by four brothers, Fernand, Jules, Leopold and Jacques. Subsequently, they opened branches in San Sebastian, Biarritz and at 15, rue de la Paix in Paris before taking over Fabergé's London salon in 1920. They were a highly successful jewellery firm, featuring jewellery at the 1925 Exposition Internationale des Arts Décoratifs in Paris. During the 1920s and 30s they were known for their jewellery and objets d'art, decorated with enamels and carved gemstones.

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.

STERLÉ

Pierre Sterlé was born in 1905 into a family of financiers. After his father's death during World War I, he was placed under the guardianship of his uncle, a jeweller, who taught him the rudiments of the trade. In 1934, he established his own business in the rue Sainte-Anne in Paris, moving in 1945 to an upstairs location at 43, avenue de l'Opéra. From 1934–39, he created jewellery for other houses such as Boucheron, Chaumet, Ostertag and Puiforcat. Although the ideas and concepts for all jewellery offered through his salon were Sterlé's, he engaged the services of draughtsmen such as Jacques Desnoes and, after 1960, Yves Poussielgues, to carry out the designs. The firm remained open until 1976 when Chaumet bought the stock and also hired Pierre Sterlé as an artistic advisor.

H. STERN

Hans Stern was born in Germany in 1922. He emigrated to Brazil where, in 1945, with money he received from selling his accordion, he founded H. Stern in Rio de Janeiro, specialising in coloured gemstones native to the country. At first, he sold loose stones to other jewellers but, in 1950, he began offering his own line of jewellery, designed and made by a team of artisans. Until recently, Stern's signature jewels have been created with gemstones as the centrepiece of the mounting and, now, their designs are drawn from fashion trends. Today, H. Stern maintains its headquarters in Rio de Janeiro with offices and workshops in Sao Paulo and design studios in Italy, France and New York. There are more than 180 stores worldwide in 14 countries. Stern's sons, Roberto, Ricardo and Ronaldo, and other executives run the multinational company.

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.

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 Vendôme, soon joined by family members Julien and Louis Arpels. René Puissant, daughter of Alfred and Estelle formed a design team with René 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 1930s was as much a golden period for expansion as creativity; the house's trademark, the "Mystery" setting, the "Minaudière", the "Pass Partout" line were all created during this time. Notable designs of the decades that followed include the "Snowflake" jewels of the 1940s, the "Ballet" of the 1960s and the 'Alhambra' theme of the 1970s. In 1972, the Boutique Des Heures was inaugurated to house the new watch designs launched by Pierre Arpels. In 1999, Van Cleef & Arpels was acquired by Richemont Group, and now has over 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 twelve, 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.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com 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 and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol 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\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This **additional warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards nor advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

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

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - (ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a "cardholder not present" (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- (iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

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

- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date.
 - (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
 - (iv) the storage terms which can be found at christies.com/storage shall apply.

- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- 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 or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

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

cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

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

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

I OUR LIABILITY TO YOU

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- 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, 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.

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

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

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

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

■ See Storage and Collection pages in the catalogue.

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

Δ 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 Δ 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.

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 Φ.

It is the buyer's responsibility to determine whether there are any import restrictions and to comply with such restrictions. The failure by Christie's to mark a lot with a Φ shall not constitute grounds to rescind or cancel a sale. For further information please contact our specialists in charge of the sale.

REGARDING THE EXPORT OF WATCH BANDS INCORPORATING MATERIALS FROM ENDANGERED SPECIES

Many of the watches offered for sale in this catalogue have bands which may be made of endangered or protected animal materials such as alligator or crocodile and which may not lawfully be exported from the sale site without a CITES export permit. As explained above, these lots are marked with the symbol (~) in the catalogue. Accordingly, for purchased watches that are to be shipped out of the sale site for delivery, Christie's will need to remove and retain the band before shipping the watch and buckle.

REGARDING ESTIMATED WEIGHTS

Certain weights in the catalogue have been estimated through measurement. These figures are to be used as approximate guidelines and should not be relied upon as exact.

LOTS OFFERED WITHOUT RESERVE

Please note that all lots highlighted with red titles in this sale are offered 'Without Reserve'. These items will be sold to the highest bidder, regardless of the pre-sale estimate printed in the catalogue. We hope that you will find this visual presentation helpful.

AUTHENTICITY CERTIFICATES

As certain manufacturers may not issue certificates of authenticity, Christie's has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie's is satisfied that it should cancel the sale in accordance with the Limited Warranty provided in the Conditions of Sale, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

COLOURLESS DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
205	D	Internally Flawless, Imp.	12.19	Circular
66	D	Internally Flawless	5.36	Pear
175	D	Internally Flawless	5.01	Pear
211	D	VVS1	22.76	Oval
64	D	VVS1	8.60	Rectangular
106 Pair	D	VVS2	5.41, 5.24	Pear
130	D	VVS2, Pot.	3.08	Circular
168	D	VS1	4.09	Marquise
99	D	VS1	1.98	Pear
122	D	VS2	4.63	Cushion
67	D	SI1	7.31	Marquise
44 Pair	D, E	SI1, VS2	2.53, 2.73	Circular
85	E	VVS1	3.79	Circular
87	E	VS1	33.46	Rectangular
197	E	VS1	3.32	Oval
182	E	VS2	5.18	Pear
106 Pair	E	VS2	1.50, 1.50	Circular
189	F	Internally Flawless	5.50	Circular
142	F	VVS1	4.04	Cushion
184	F	VVS1	3.20	Circular
201	F	VVS2	4.06	Rectangular
42	F	SI1	4.15	Rectangular
126	G	VS1	4.00	Heart
127	G	VS1, Imp.	3.01	Cushion
39	G	VS2	4.23	Rectangular
171	G	VS2	3.07	Circular
73	H	VVS2	3.03	Rectangular
35	H	VVS2	2.24	Circular
165	H	VS1	17.19	Circular
173 Pair	H	VS1, VS2	2.50, 2.50	Circular
15 Pair	H, I	VVS2, VS1	2.02, 2.04	Rectangular
191	I	VS1	12.14	Rectangular
76	I	VS1	5.01	Rectangular
174	I	VS1	2.50	Pear
194	J	VS1	4.68	Marquise
133	K	VVS2	3.43	Circular
136	K	VS2	5.37	Circular
9 Pair	L	VS2	2.27, 2.19	Old European
11	N	VVS2	6.42	Circular
36	N	VS2	8.29	Circular
128	Y to Z	VS2	4.24	Radiant

COLOURED DIAMOND INDEX

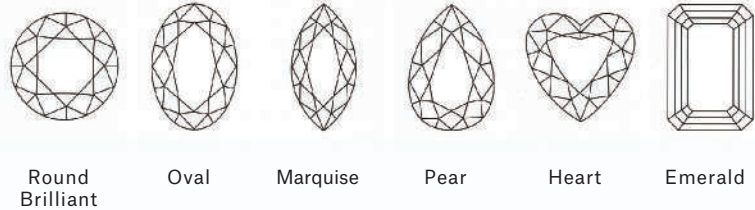
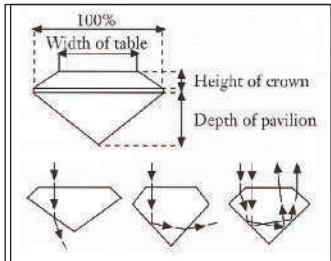
LOT	COLOUR	CLARITY	WEIGHT	CUT
PINK				
167	Fancy Intense Pink	VVS1, Pot.	8.42	Radiant
100	Fancy Intense Pink	I1	2.85	Pear
YELLOW				
63	Fancy Vivid Yellow	VVS2	5.02	Pear
203	Pair Fancy Vivid Yellow	VVS2, VVS1	2.73, 2.72	Circular
108 Pair	Fancy Vivid Yellow	SI2, VS2	1.27, 1.22	Cushion
71	Fancy Intense Yellow	VS2	40.57	Radiant
206	Fancy Intense Yellow	VS1	1.68	Circular
111	Fancy Yellow	VS1	15.00	Cushion
196	Fancy Yellow	VS1	13.23	Old Mine
116	Fancy Yellow	VS1	8.60	Radiant
128	Fancy Yellow	SI1	3.47	Radiant
192	Fancy Deep Brownish Yellow	VVS2, Pot.	25.82	Cushion
BLUE				
100	Fancy Vivid Blue	VS2	2.42	Pear
99	Fancy Vivid Blue	VS1	2.10	Pear
212	Fancy Intense Blue	VS1	3.09	Rectangular
209	Fancy Intense Blue	VVS1	2.81	Radiant
208	Fancy Intense Blue	VS2	1.27	Pear
BROWN				
79	Fancy Deep Brown-Orange	SI1	4.35	Oval
162	Fancy Deep Brownish Yellowish Orange	SI2	2.08	Circular

COLOURED STONE INDEX

LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
EMERALD				
112	Colombia	None	3.56	Rectangular
80 Pair	Colombia	Insignificant, Traditional	5.20, 4.44	Rectangular
195	Colombia	Insignificant, Traditional	~ Rectangular	
204	Colombia	Minor, Traditional	23.34	Cushion
58	Colombia	Minor, Traditional	10.31	Rectangular
188	Colombia	Minor, Traditional	7.05	Rectangular
202	Colombia	Minor, Modern	58.98	Rectangular
RUBY				
160 Star	Vietnam	None	25.59	Cabochon
SAPPHIRE				
174	Kashmir	None	5.10	Pear
86	Kashmir	None	4.45	Rectangular
60	Burma	None	15.95	Oval
179	Burma/Undeterminable	None	12.12	Cushion
72 Pair	Ceylon	None	58.00, 28.51	Cushion
190	Ceylon	None	28.57	Cushion
166	Ceylon	None	14.77	Cushion
65	Ceylon	None	13.05	Oval
115	Ceylon	None	10.43	Cushion
117	Ceylon	Heat	20.07	Oval
8	Madagascar	None	13.20	Oval
83	Madagascar	Heat	20.26	Rectangular
183	Madagascar	Heat	12.69	Cushion
114 Pair	Madagascar	Heat	6.18, 6.08	Oval
COLORED SAPPHIRE				
156 Yellow	Ceylon	None	~	Cushion
TOURMALINE				
187 Paraiba	Brazil	None	1.00	Oval

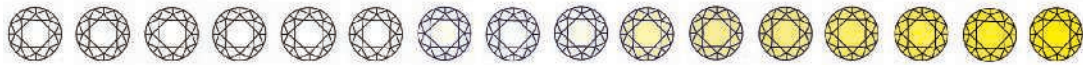
DIAMONDS • THE 4 C'S

Cut



Round Brilliant Oval Marquise Pear Heart Emerald

Colour (G.I.A.)



D E F G H I J K L M N O P Q S - Z
 Blue White Ice White Fine White White Top Commercial White Commercial White Top Silver Silver Cape Light Cape Cape Dark Cape

Clarity (G.I.A.)



FL IF VVS₁ VVS₂ VS₁ VS₂ SI₁ SI₂ I₁ I₂ I₃
 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

CONVERSION CHART

RING SIZE

MEASUREMENTS

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC	INCHES	CM
½	—	A	37.8252		
¾	—	A½	38.4237		
1	—	B	39.0222		
1¼	—	B½	39.6207		1
1½	—	C	40.2192		
1¾	—	C½	40.8177		2
2	1	D	41.4162	1	
2¼	2	D½	42.0147		3
2½	—	E	42.6132		
2¾	3	E½	43.2117		4
3	4	F	43.8102		
3¼	—	F½	44.4087		5
3½	5	G	45.0072	2	
3¾	—	G½	45.6057		6
4	6	H	46.2042		
4¼	—	H½	46.8027		7
4½	7	I	47.4012		
4¾	8	I½	47.9997		8
5	—	J	48.5982		
5¼	9	J½	49.1967	3	
5½	10	K	49.7952		9
5¾	—	K½	50.3937		
6	11	L	50.9922		10
6¼	—	L½	51.5907		
6½	12	M	52.1892		11
6¾	13	M½	52.7877		
7	—	N	53.4660	4	
7¼	14	N½	54.1044		12
7½	15	O	54.7428		
7¾	—	O½	55.3812		13
8	16	P	56.0196		
8¼	—	P½	56.6580		14
8½	17	Q	57.2964	5	
8¾	18	Q½	57.9348		15
9	—	R	58.5732		
9¼	19	R½	59.2116		16
9½	20	S	59.8500		
9¾	—	S½	60.4884		17
10	21	T	61.1268	6	
10¼	22	T½	61.7652		18
10½	—	U	62.4026		
10¾	23	U½	63.0420		
11	24	V	63.6804		
11¼	—	V½	64.3188		
11½	25	W	64.8774		
11¾	—	W½	65.4759	7	
12	26	X	66.0744		
12¼	—	X½	66.6729		
12½	—	Y	67.2714		
12¾	—	Y½	67.8699		
13	—	Z	68.4684		

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CHRISTIE'S
PRIVATE SALES

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

MAGNIFICENT JEWELS

TUESDAY 17 APRIL 2018
AT 10.00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: BLUE
SALE NUMBER: 16330

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000 by US\$100s
US\$2,000 to US\$3,000 by US\$200s
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)
US\$5,000 to US\$10,000 by US\$500s
US\$10,000 to US\$20,000 by US\$1,000s
US\$20,000 to US\$30,000 by US\$2,000s
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
US\$50,000 to US\$100,000 by US\$5,000s
US\$100,000 to US\$200,000 by US\$10,000s
Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

16330

Client Number (if applicable)

Sale Number

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State

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Evening Telephone

Fax (Important)

Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:



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PAUL-CÉSARE HELLEU (FRENCH, 1859-1927)

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